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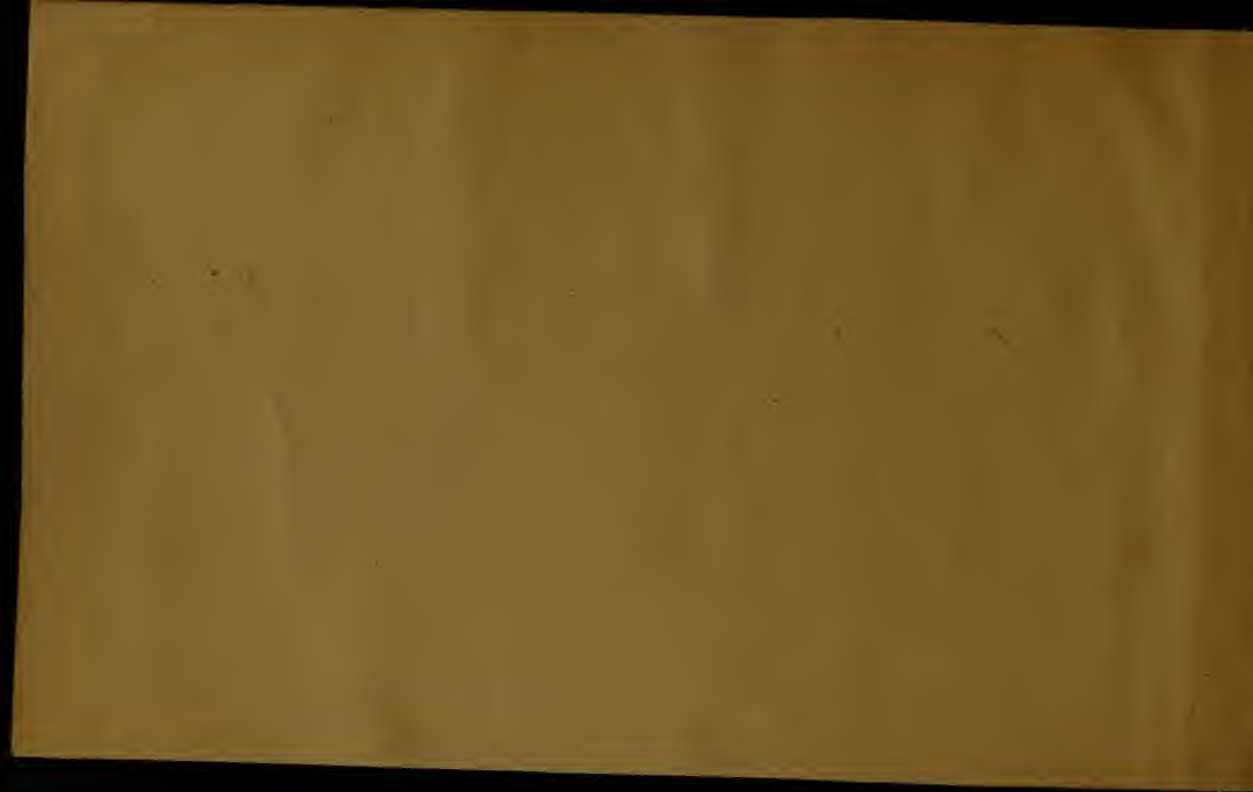
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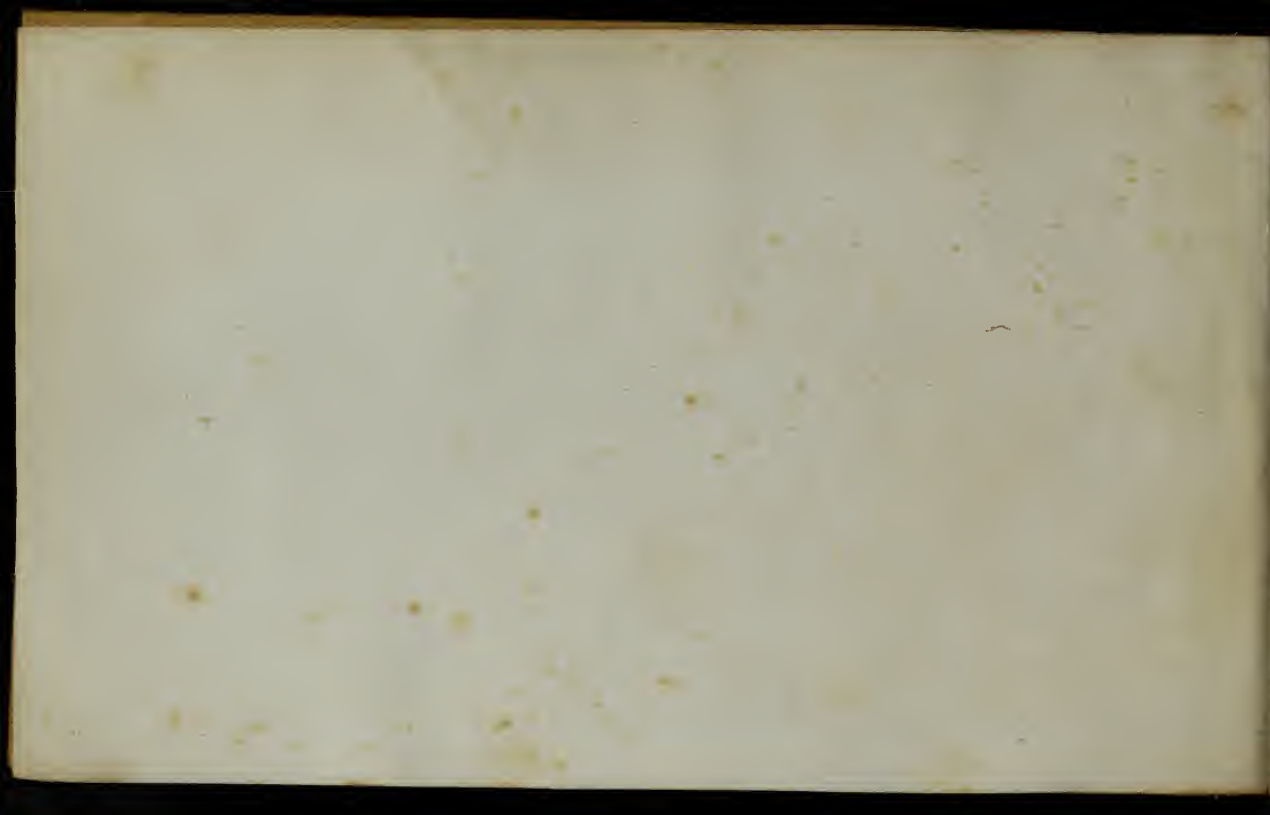
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PORTLAND

SACRED MUSIC SOCIETY'S

COLLECTION OF

(C H U R C H M U S I C),²

CONSISTING OF

PSALM AND HYMN TUNES, ANTHEMS AND CHANTS,

COMPOSED AND COMPILED UNDER THE SPECIAL PATRONAGE OF THE

PORTLAND SACRED MUSIC SOCIETY,

AND ADAPTED

TO THE USE OF CLASSES, CHOIRS, AND THE SOCIAL CIRCLE.

ARRANGED WITH SMALL NOTES

FOR THE ORGAN OR PIANO FORTE.

BY DAVID (PAINE),¹

ORGANIST TO THE PORTLAND SACRED MUSIC SOCIETY, AND PARK STREET CHURCH.

PORTLAND:

WILLIAM HYDE, AND COLMAN & CHISHOLM.

1839.

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A D V E R T I S E M E N T .

THE PORTLAND SACRED MUSIC SOCIETY was instituted in May, 1836, and incorporated in March, 1837. The original design of the founders of the Society was, that its influence should be exerted to aid in creating a more general taste for music with the public, and, likewise, in cultivating a correct style of performing *Church Music*.

In conformity with this design, the Society have been induced to publish this collection of Church Music, to meet the evident wants of *Singing Choirs*, by furnishing them with a greater number of tunes in *chanting* style, than are to be found in any of the books now in use. The greater part of the hymn tunes in this work are of this character, and they will be found to be simple, pleasing, and easy of performance.

A number of the most favorite old tunes have been inserted without any alterations. There will be found, also, a great variety of short and pleasing ANTHEMS, SENTENCES, &c. &c., both selected and original, adapted to almost every occasion.

It is not expected that the chant tunes will compare, for sublimity and originality of character, with those of Mr. Zeuner, (to whom must be awarded the credit of successfully introducing this new and pleasing style of Church Music;) but, on account of the great number and variety which the book contains, and the simplicity of their character, it is confidently expected that it will be considered a valuable acquisition to the stock of Church Music.

ADVERTISEMENT.

More than three fourths of the tunes here published are entirely new and original ; the greater part of which have been composed, and arranged expressly for this work, by Mr. DAVID PAINE, Organist to the Society. A small number have been contributed by sundry persons interested in the subject of Sacred Music.

It will be noticed that several pages are left out at the end of each metre. If another edition of the work should be called for, it is intended to fill these spaces with new tunes. The public may rest assured that not the slightest alteration will be made in future editions, either in the music, or in the position that the tunes and pieces occupy in the present ; so that there will be no inconvenience in using copies of several editions in the same School or Choir.

The Introductory rules, on the Pestalozzian system, have been prepared by MR. WYMAN, a member of the Society. The following gentlemen compose the Government of the Society at the present time.

JAMES FURBISH, <i>President,</i>	
ABNER LOWELL, <i>Vice President,</i>	
JOSEPH KINGSBURY, <i>First Vocal Conductor,</i>	
ALONZO P. WHEELLOCK, <i>Second Vocal Conductor,</i>	
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TRUSTEES.

ELEMENTS OF VOCAL MUSIC.

GENERAL DIVISION.

§ 1. MUSIC, as a science, naturally divides itself into *Speculative* and *Practical*.

2. SPECULATIVE MUSIC may be called a *knowledge of musical materials*, as it embraces all the first principles, or theoretical parts of the science.

3. PRACTICAL MUSIC is the art of applying and judiciously making use of speculative principles; in other words, of applying to practice all those musical materials, or first principles, embraced in speculative music. This part of the science may, with equal propriety, be termed *Execution*.

4. Speculative Music may be divided into three general departments, viz :—

1. RHYTHM, which relates to the *length* of sounds.
2. MELODY, which relates to the *pitch* of sounds.
3. DYNAMICS, which relates to the *strength* or *force* of sounds.

Teacher may ask the following or similar questions, which should be answered simultaneously by the whole school, or class.

QUESTIONS.

Into how many parts may the science of Music be divided?
What is Speculative Music? What is Practical Music?

What other name may be applied to Practical Music?
How many departments are there in Speculative Music?
What is the first department called? The second? The third?
To what does Rhythm relate? Melody? Dynamics?

PART I....RHYTHM.

CHAPTER I.

5. Teacher sings a few sounds, of different lengths, to the syllable *la*, and asks, Were the sounds, I have made, alike? *Ans.*—They were not. In what respect did they differ? *Ans.*—In regard to *length*. He calls the attention of the class to the fact, that

6. Sounds differ in regard to *length*.

CHAPTER II.

TIME.

7. Every piece of music must be regularly divided into parts or portions, and marked with a perpendicular stroke, thus, | (Teacher writes.)

8. This character is called a **BAR**; and the space between two bars is called a **MEASURE**.

9. Each measure is also divided into smaller portions, called **PARTS OF A MEASURE**.

10. The parts of a measure may be expressed by motion of the hand, which motion is called **BEATING TIME**.

11. A measure may have **TWO, THREE, FOUR, or SIX** parts, and each part has one motion of the hand; thus there must be as many motions of the hand as there are parts in the measure.

12. One part of a measure is generally sung with a greater strength of voice than another. This is called **ACCENT**. (Teacher illustrates.)

13. A measure, which consists of **TWO** parts, is called **DOUBLE MEASURE**; it has **TWO** motions or beats, one *down* and one *up*, and is accented on the *first part* of the measure.

14. A measure, which consists of **THREE** parts, is called **TRIPLE MEASURE**; it has **THREE** motions or beats, one *down*, one *left*, and one *up*, and is accented on the *first part* of the measure.

15. A measure, which consists of **FOUR** parts, is called **QUADRUPLE MEASURE**; it has **FOUR** motions or beats, one *down*, one *left*, one *right*, and one *up*, and is accented on the *first and third* parts of the measure. One measure of quadruple time is equal to two measures of double time.

16. A measure, which consists of **SIX** parts, is called **SEXTUPLE MEASURE**; it has **SIX** motions or beats, two *down*, one *left*, one *right*, and two *up*, and is accented on the *first and fourth* parts of the measure. One measure of sextuple time is equal to two measures of triple time.

NOTE.—In beating time, the motion should be easy and graceful, avoiding alike a quick or forced movement of the hand and arm, and a dull and sluggish motion. Let the motion be made entirely with the hand and fore arm; there should be no motion of the upper arm, body, or head. Each variety of measure should be *beat* and *counted*, the teacher first giving the example, until the scholars become perfectly familiar with it. Too much attention cannot be bestowed upon this subject; and in all the following exercises, the regular marking and beating of time must not be neglected. The scholar should early learn to count in connection with beating

time, using the words *down, left, right, up*, the word to correspond with the motion to be made. In beating sextuple time, the hand should fall half way at the first, and rise half way at the fifth beat. The left beat should be made by moving the hand horizontally to the left, and the right beat, by moving the hand horizontally to the right.

17. After beating and counting all the different varieties of measure sufficiently, the scholars may be required to sing in connection with beating the time.

18. The teacher first gives the example, singing one *la* to each beat, the scholars at the same time beating and counting the time.

NOTE.—The key of *E*, or *F*, will probably be found the most convenient, as that key will be the most likely to accommodate all the voices. The teacher should repeat the sound several times, until it becomes strongly impressed on the minds of the scholars.

19. The scholars next sing one *la* to each beat, the teacher beating and counting the time.

NOTE.—The syllable *la* should be distinctly pronounced, the *l* thrown out forcibly, the *a* as in *father*.

20. In this way sing all the different varieties of measure.

QUESTIONS.

What are the different parts called, into which a piece of music is divided?

What is that character called, which is used to divide the time into measures?

What is the space between two bars called?

How are the different parts of a measure expressed? What is this motion called?

How many motions has each part of a measure? *Ans.*—One.

What is accent?

What is a measure with two parts called? Three? Four? Six?

On what part of double measure is the accent? Triple? Quadruple? Sextuple?

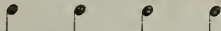
How many motions has double measure? Triple? Quadruple? Sextuple?

CHAPTER III.

NOTES.

21. Teacher says, we have now made musical sounds, and we must have something to express those sounds.



22. Scholars sing one measure in quadruple time, one *la* to each beat. Teacher writes thus,





and says,


23. The characters used to represent musical sounds are called **NOTES**, and these which I have written are called **QUARTER NOTES**, or **QUARTERS**, and represent the sounds you have just made.


24. As sounds differ in regard to length, so the characters by which they are represented must differ in the same respect.


25. Longer notes may be obtained by the union of two or more shorter ones. Thus, the union of the first two quarters in the above example, will give a sound equal in length to both. The note formed by this union is called a **HALF NOTE**, made thus,  and the example, instead of the four quarters, would stand thus,  half, quarter, quarter.


26. By adding a dot to the half note, thus,  a sound is obtained equal in length to three quarters, and the example would stand thus,  dotted half, quarter.


NOTE.—Placing a dot after a note adds one half to its length.

27. Uniting the four quarters will give a sound equal in length to the whole, and the note representing it is called a **WHOLE NOTE**, made thus, 

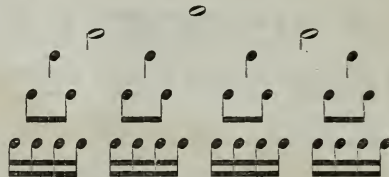
28. By singing two sounds to each quarter, **EIGHTHS** are obtained. An eighth note, thus,  is half the length of a quarter.

29. Four sounds made to one quarter, are called **SIXTEENTHS**. A sixteenth, thus,  is half the length of an eighth.

30. By adding another hook to the sixteenth, the **THIRTY-SECOND** is obtained. 

Another hook to that gives the **SIXTY-FOURTH**. Every additional hook shortens a note one half. It is not necessary, however, to exercise on any note beyond sixteenths. 

31. The teacher may write the following table of notes, to show their relative value.



32. The figure 3 is sometimes placed over or under a group of three notes, which shows that the three are to be performed in the time of two of the same kind. The figure thus used is called a **MARK OF DIMINUTION**, and the three notes thus diminished are called **TRIPLETS**. Example.

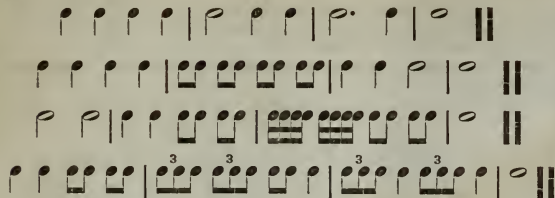


QUESTIONS.

How are musical sounds represented? How many kinds of notes are in common use? *Ans.*—Five. What are they called? How may longer notes be obtained from shorter ones? What will the union of two quarters give? Three? Four? What is the effect of a dot?

Question also in regard to the comparative length of notes, as follows, viz: How many halves are equal to a whole? How many quarters are equal to a half? To a whole? How many eighths are equal to a quarter? To a half? To a whole? &c. When three notes are sung to the time of two of the same length, what are they called?

The teacher may now write simple rhythmical exercises upon the board, like the following,



in which the principles contained in the foregoing chapter may be introduced. Before singing, the scholars should be questioned in regard to every principle contained in the exercise. The teacher should first sing the exercise, the scholars beating and counting the time; when the scholars sing, the teacher should listen, beat, and count. These directions should be strictly observed in all the subsequent exercises.

CHAPTER IV.

MEASURE.

33. There are different varieties of the same kind of MEASURE; the DOUBLE MEASURE, may be expressed by halves, or by quarters; TRIPLE MEASURE, by halves, quarters, or eighths; QUADRUPE MEASURE, by halves, or quarters; and SEXTUPLE MEASURE, by quarters or eighths.

34. To denote the varieties of measure, and the character of the notes used, *figures*, in the form of *fractions*, thus, $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ &c. are made use of.

35. The upper figure, or numerator, designates the *number of parts* in the measure; and the lower figure, or denominator, the *kind of notes* used.

36. The figures $\frac{2}{4}$ denote double measure, expressed by quarters, or in quarter relations; $\frac{4}{4}$ the figure 2 designating the number of parts, and 4 its rhythmical construction.

$\frac{2}{2}$ denotes double measure, expressed by halves.

$\frac{3}{2}$ denotes triple measure, expressed by halves.

$\frac{3}{4}$ triple measure, expressed by quarters.

$\frac{3}{8}$ triple measure, expressed by eighths.

$\frac{4}{2}$ quadruple measure, expressed by halves.

$\frac{4}{4}$ quadruple measure, expressed by quarters.

$\frac{6}{4}$ sextuple measure, expressed by quarters.

$\frac{6}{8}$ sextuple measure, expressed by eighths.

QUESTIONS.

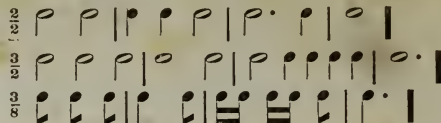
How are the different varieties of measure expressed?

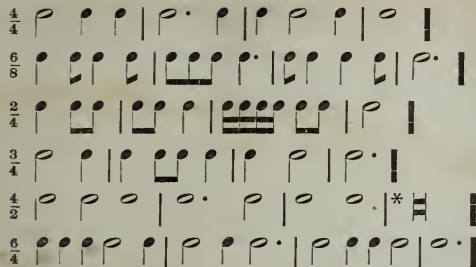
What does the upper figure, or numerator, denote? What the lower figure, or denominator?

What does $\frac{2}{4}$ denote? *Ans.*—Double measure, expressed by quarters?

What does $\frac{2}{2}$ denote? $\frac{3}{2}$? $\frac{3}{4}$? &c.

The teacher should write exercises in all the different varieties of measure, question, and practice, like the following:





* DOUBLE NOTE, equal to two whole notes—seldom used.

CHAPTER V.

RESTS.

37. RESTS, or *marks of silence*, are used to denote such parts of a measure, or piece of music, as are to be passed over in silence.

38. RESTS take the place of notes, and derive their name from the note they represent. We should remain silent on a rest, as long as we should be in singing the note it represents.

39. A WHOLE REST is made thus, — A HALF REST, thus, — A QUARTER REST, thus, — An EIGHTH REST, thus, — A SIXTEENTH, thus, — Every additional hook shortens the rest one half.

40. A note which precedes a rest should, in general, be sung shorter than those which precede other notes.

QUESTIONS.

What are rests?

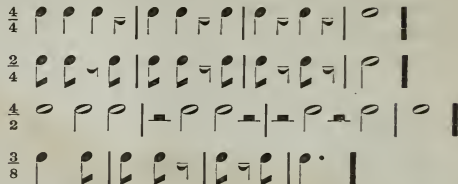
From whence do they derive their name?

How long should we remain silent on a rest?

What rest is this, —? (Teacher writes.) This, —? This, —? &c.

How should a note which precedes a rest be sung?

Write exercises, question, and practice.



PART II.....MELODY.

CHAPTER VI.

41. A succession of single sounds, or any thing which can be sung by a single voice, is called a MELODY.

42. Teacher sings a few sounds, differing from each other in regard to *pitch*, and asks, Were the sounds I have made, alike? *Ans.*—They were not. In what respect did they differ? *Ans.*—In regard to pitch. He calls the attention of the class to the fact, that

43. Sounds may differ in regard to *pitch*; or sounds may be *high*, or they may be *low*.

QUESTIONS.

What is a Melody? In what respect do sounds differ in melody?

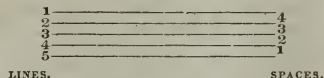
ELEMENTS OF VOCAL MUSIC.

CHAPTER VII.

THE STAFF.

44. FIVE PARALLEL LINES, with their SPACES, form a character called a **STAFF**, upon which music is written.

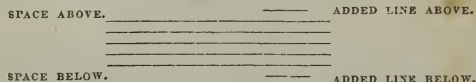
45. Teacher writes and explains the staff, thus:



46. From a line to the next space is one **DEGREE**, or **INTERVAL**; thus the staff contains *nine* degrees, viz: five *lines*, and four *spaces*.

47. The spaces above or below are used when more than nine degrees are wanted. Additional lines, called **ADDED** lines, or **LEGER** lines, may also be required.

48. The teacher writes and explains, thus:



QUESTIONS.

What is that character called, on which music is written?
 How many lines has the staff? How many spaces? How many degrees, or intervals?

When more than nine degrees are wanted, what are used? *Ans.*—The space above or below.

When more degrees still are wanted, what are used? *Ans.*—Added lines.

CHAPTER VIII.

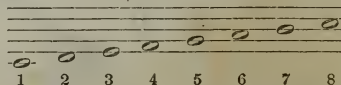
THE SCALE.

49. A series of **EIGHT SOUNDS**, in regular intervals, from *one* to *eight*, is called a **SCALE**. The scale may be called the first principle, or foundation of melody.

50. Five of the sounds of the scale are **WHOLE TONES**, and two are **HALF TONES**, or **SEMITONES**.

51. Teacher sings the scale, making the semitones a little softer than the whole tones, and asks, How many sounds did I sing? Between which of the sounds did I make the semitones? *Ans.*—Between *three* and *four*, and *seven* and *eight*.

52. Teacher writes the scale as follows, placing the first sound upon the added line below.



53. The sounds of the scale may be designated by *numerals*, as 1, 2, 3, 4, &c.

54. *One* is placed upon the added line below. From 3 to 4, and from 7 to 8, are semitones; all the other sounds are whole tones. Teacher reminds the scholars that the semitones *must come* between 3 and 4, and 7 and 8.

55. The teacher now requires the scholars to listen, while he sings *one* of the scale to the syllable *la*. This sound is repeated several times, until it is fully impressed on the minds of the scholars.

56. The scholars are next required to make the same sound. Great care must be taken that the sound be made correctly, and it must be repeated till it can be so made.

57. Having made *one* correctly, the teacher proceeds in the same way with *two*; then with *three*; and so on, through the scale, taking care that each sound be made correctly.

58. The scale is next sung ascending and descending; and lastly, such sounds, taken promiscuously, as the teacher may designate. In this way, the scale may be practised till every sound becomes familiar.

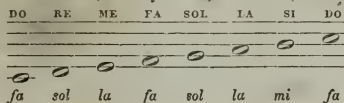
The teacher will find it profitable to give out a sound for the class, which they will sing, making a pause after each sound, to give him an opportunity to make some other sounds. He then makes the sound himself, and pausing after each, requires the class to make such other sounds as he shall designate.

NOTE.—There may be some in every class, or school, who will not be able at first to make the sounds of the scale correctly. The teacher will find it necessary, perhaps, to bestow a little extra labor upon all such; and for this purpose, and because they cannot go along profitably with the class, they had better go into a class by themselves. Experience proves that, with a little extra effort, almost all such persons may learn to sing.

59. WORDS, or SYLLABLES, are also applied to the sounds of the scale. The syllables in common use, are *do, re, mi, fa, sol, la, si, do*. Some use the syllables, *fa, sol, la, fa, sol, la, mi, fa*. These syllables are applied as follows, viz:

To <i>one</i> ,—DO (pronounced doe)	or FA, (pronounced fah, a as in father.)
" <i>two</i> ,—RE " ray)	" SOL, " sole,
" <i>three</i> ,—MI " mee)	" LA, " lah, a as in father.)
" <i>four</i> ,—FA " fah)	" FA.
" <i>five</i> ,—SOL,	" SOL.
" <i>six</i> ,—LA,	" LA.
" <i>seven</i> ,—SI, " see)	" MI.
" <i>eight</i> ,—DO,	" FA.

Teacher writes the scale, with syllables, as follows, viz:—

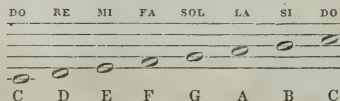


60. The scholars sing the scale, ascending and descending, each sound to its appropriate syllable.

NOTE.—It is strongly recommended to use only the first named syllables.

61. The *first seven letters of the alphabet* are also applied to the sounds of the scale, viz:—A, B, C, D, E, F, G, and, to make the eighth, the first letter is repeated.

62. Teacher says, We have placed *one* upon the added line below, to which we apply the letter C, and complete the series upward. Teacher writes as follows, viz:—



QUESTIONS.

What is that series of sounds called, which is the foundation or first principle of melody?

How many sounds has the scale? How many whole tones? How many semitones?

Between which sounds are the semitones?

How may the sounds of the scale be designated? *Ans.*—By numerals.

On what degree of the staff is one? Two? Three? &c.

In what other way may the sounds of the scale be designated? *Ans.*—By syllables.

What syllable is applied to one? Two? Three? &c.

In what other way do we designate the sounds of the scale? *Ans.*—By letters.

What letters are used?

What letter is applied to one? Two? Three? &c.

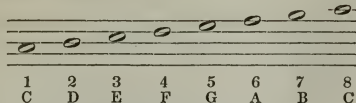
NOTE.—The scale should be sung by numerals, by letters, and by syllables.

ELEMENTS OF VOCAL MUSIC.

CHAPTER IX.

THE CLEF.

63. C, or *one*, may be placed in the second space, as well as upon the added line below. Teacher writes,



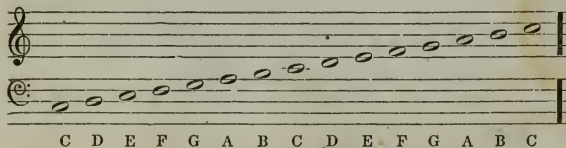
64. When C is written upon the added line below, a character called the G CLEF, is placed upon the second line of the staff, and fixes the letter G upon that line, thus:



65. When C is written on the second space, a character called the F CLEF, is placed upon the fourth line of the staff, and fixes the letter F upon that line, thus:



66. This may be better illustrated by writing two scales, one immediately above the other, placing the clefs upon their appropriate lines at the beginning of the staff, thus:



NOTE.—This exercise should not be practised in this form here. The scholars should, however, be exercised in both scales till they become familiar.

QUESTIONS.

When C is written upon the added line below, by what character is it designated? *Ans.*—The G clef.

When it is written on the second space, what character is used?

On what line is the G clef? On what line is the F clef?

CHAPTER X.

ON THE DIFFERENT SOUNDS OF THE SCALE IN CONNECTION.

67. We have hitherto exercised upon the sounds of the scale separately, or in their regular order, ascending and descending. These sounds may, however, be combined; that is to say, two or more of them may be sung in connection.

68. Two or more sounds of the scale, taken in connection, form what is termed a CHORD.

69. Those chords which please and gratify the ear, are called CONSONANT CHORDS, or CONCORDS; and those which are not pleasing, DISSONANT CHORDS, or DISCORDS.

70. Those concords, which are the *most* pleasing, are called PERFECT CHORDS. They are *one*, as a ground, or fundamental tone, and *three, five, and eight*, in connection.

71. Those concords, which are less pleasing, are called IMPERFECT CHORDS. They are *six, or six and four*, in connection with *one*.

72. The discords are *two, four, or seven*, with *one*.

73. The scholars are now required to exercise on the different sounds of the scale, in connection with *one*, commencing with those sounds which are most pleasing to the ear.

74. The scholars sing 1, 2, 3, and prolong 3. They next sing 1, 3, and repeat each sound until it can be made correctly.

75. The teacher should write an exercise of easy rhythmical construction, in which 1 and 3 are the only sounds used. (See Mus. Ex. No. 4.)

NOTE.—It will be profitable to examine each exercise before singing it, by asking such questions as the following, viz:—In what rhythmical relation is it? *Ans.*—Quarters. Into how many parts is the measure divided? *Ans.*—Four. What is a measure with four parts called? What figures will express this division of time? On what letter is one? *Ans.*—C. (The letter on which *one* is written, always gives name to the scale.) In what scale is it? *Ans.*—Scale of C, &c.

76. Scholars should next sing 1, 3, 5, in the same way. Exercise on 1, 3, and 5. (See Mus. Ex. No. 5.)

77. They next sing 1, 3, 5, and 8, in the same way. 1, 3, 5, and 8, constitute what is called the **COMMON CHORD**. Exercise on 1, 3, 5, and 8. (See Mus. Ex. No. 6.)

NOTE.—All the exercises should be sung by numerals, by letters, and by syllables.

78. Exercises in two parts, with 1, 3, 5, and 8, may be sung, (the males singing one part, and the females the other.) (See Mus. Ex. No. 7.)

79. The scholars next sing the scale from 1 to 6, and prolong 6. Exercise on lessons in which 1, 3, 5, 8, and 6, are used. (See Mus. Ex. No. 8.)

80. The dissonant chords are next sung, commencing with 7.

81. The scholars sing from 1 to 7, and prolong 7. 7 naturally leads to 8; and, in order to make 7 correctly, we must think of 8.

82. The class may exercise on 7 somewhat after the following manner, viz:—sing 1—8—7—8. 1—8—think of 8—sing 7, &c. Exercise in this way until the scholars can sing 1—7, correctly. Exercise on lessons in which 1, 3, 5, 8, 6, and 7, are used. (See Mus. Ex. No. 9.)

83. Four is next sung in the same manner; 3 is the guide to 4. In order to make 5 correctly, we must think of 3. Exercise on lessons in which 4 is introduced. (See Mus. Ex. No. 10.)

84. Two is next sung in the same way. Exercise on lessons in which 2 is introduced. (Mus. Ex. No. 11.)

QUESTIONS.

What is formed by two or more sounds taken in connection?

What are those chords called which please the ear? Those which do not please the ear?

What are those concords called which are the most pleasing to the ear? Those which are less pleasing?

What sounds compose the perfect chord? The imperfect chord? The discord?

What sounds constitute the common chord?

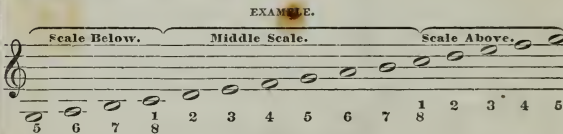
To what sound does 7 naturally lead? What is the guide to 7? What is the guide to 4?

CHAPTER XI.

EXTENSION OF THE SCALE, AND CLASSIFICATION OF VOICES.

85. The human voice has generally a compass of more than eight sounds; and sounds above eight, and below one are required.

86. When the scale is extended above eight, 8 becomes 1 of another scale above; and when extended below 1, 1 becomes 8 of another scale below. Teacher writes as follows, viz:



QUESTIONS.

When the scale is extended above eight, what does eight become? Nine?

When the scale is extended below one, what does one become?

What letter is one in the scale above? Two? Three? &c.

What syllable is one? Two? Three? &c.

What letter is eight in the scale below? Seven? &c.

What syllable is eight? Seven? &c.

Write exercises on the board, and extend the sounds above eight, or below one. (See Mus. Ex. No. 12.)

87. There are naturally four kinds of voice, viz :—**BASE, TENOR, ALTO,** and **TREBLE.**

88. The Base comprises the lowest, the Tenor the highest male voices. The Alto the lowest, and the Treble the highest female voices.

The teacher should now proceed to a regular classification, and division of voices, in the following manner, viz :—

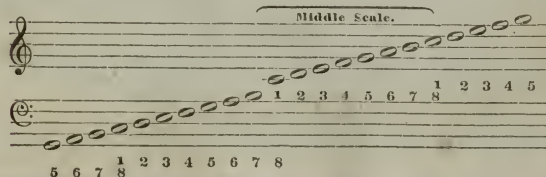
1st.—Let the scale be sung ascending, and extended as far above eight as any of the voices will reach. Many of the voices will go no higher than eight; others will stop at three or four in the scale above, and some few will go to five or six in the scale above, on the first trial.

2d.—Let the descending scale be sung, and extended as far below one as any of the voices will reach. Some will stop at one, others will go to six, five, or four, in the scale below. Let each of these exercises be repeated several times.

Those *male* voices which can sing from *five* in the *scale below*, to *eight* in the *middle scale*, or perhaps, to *two* or *three* in the *scale above*, are *Base* voices; and those which can sing from *one* in the *middle scale* to *five* in the *scale above*, are *Tenor* voices.

Those *female* voices, (including those of *boys*,) which can sing from *five* in the *scale below*, to *eight* in the *middle scale*, or perhaps to *two* or *three* in the *scale above*, are *Alto* voices; and those which can sing from *one* in the *middle scale*, to *five* in the *scale above*, are *Treble* voices.

To make this still plainer, let the scales be written and practised in the following manner, viz :



The Base begins at the lowest note; at *one* in the *scale below*, the Tenor begins, and both proceed together; at *five* the Alto begins, and the three sing together to *eight*, (or *one* in the *middle scale*.) Here the Base stops, and the Treble commences; and the Treble, Tenor, and Alto go on to *five*, when the Tenor stops, and the Treble and Alto go on to *eight*, when the Alto stops, and the Treble goes on alone. In descending, the parts begin on the note on which they stopped, and end on the note on which they begin in ascending.

89. The female voice is naturally an *octave*, or *eight*, higher than the male, and when the Treble, or G clef is used for Tenor, it always denotes G an octave lower than when used for Treble. To illustrate this, and to show the difference between the male and female voices, let the males sound *eight*, and the females *one*, in the *middle scale*, together, and it will be perceived that they make the same sound. This distinction should be well understood.

QUESTIONS.

How many kinds of voice are there? What are they called?
What does the Base voice comprise? The Tenor? Treble? Alto?
What part do boys sing?

Lesson in four parts. (See Mus. Ex. No. 13.)

CHAPTER XII.

CHROMATIC SCALE.

90. The scale, as we have hitherto seen it, is composed of *tones* and *semitones*. This is called the **DIATONIC**, or **NATURAL SCALE**. There is another scale, composed wholly of semitones, called the **CHROMATIC**, or **ARTIFICIAL SCALE**.

91. Between any two sounds, distant from each other a *whole tone*, another sound may be made; as between 1 and 2, 2 and 3, 4 and 5, &c. By making another sound between all the *whole tones* of the natural scale, a scale of *semitones* is formed.

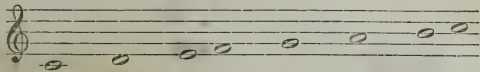
92. A semitone may be made by *elevating* or *depressing* a sound. Thus a semitone may be made between 1 and 2, by elevating 1, or depressing 2.

93. The sign of elevation, thus, \sharp is called a **SHARP**, and raises the note, before which it is placed, a semitone.

94. The sign of depression, thus, \flat is called a **FLAT**, and lowers the note, before which it is placed, a semitone.

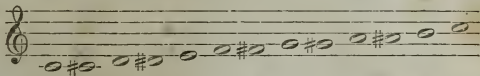
95. In the ascending scale, the semitones are obtained by elevation; in the descending scale, by depression.

The teacher writes the scale, leaving a space between the whole tones large enough to insert other tones, as follows, viz:—

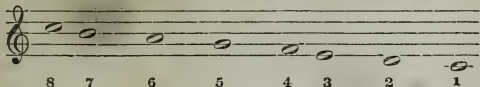


He then questions on the ascending scale, as follows, viz:—

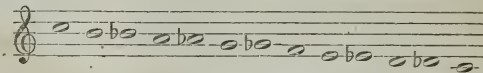
What is the distance from 1 to 2? *Ans.*—A whole tone. Can another sound be made between 1 and 2? *Ans.*—There can. How? *Ans.*—By raising 1. Teacher writes another note on C, (between 1 and 2,) placing a sharp before it, and asks, What has C now become? *Ans.*—C sharp. What has 1 now become? *Ans.*—Sharp 1. Thus he proceeds, till the chromatic scale ascending is completed, as follows, viz:—



96. The descending scale is next written, as follows, viz:—



The teacher then questions on the descending scale. What is the distance from 8 to 7? *Ans.*—A semitone. Can another sound be made between 8 and 7? *Ans.*—There cannot. What is the distance from 7 to 6? *Ans.*—A whole tone. Can another sound be made between 7 and 6? *Ans.*—There can. How? *Ans.*—By depressing 7. Teacher writes another note on B, placing a \flat before it, and asks, What has B now become? *Ans.*—B flat. What numeral is it? *Ans.*—Flat 7. Thus he goes on with the descending chromatic scale, until it is completed, as follows, viz:—



NOTE.—In speaking of altered notes, by letter, it is proper to name the *letter* first, as C sharp, B flat, &c.; but in expressing them by numerals, the *character* should be first named, as sharp 1, flat 7, &c.

97. When a note, previously sharpened or flattened, is to be restored, a character called a **NATURAL**, thus \natural is added. A natural restores a note made flat or sharp, to its original sound.

98. A sharpened note leads upward, and in order to strike a sharpened note correctly, we must think of the note next above it. Sharp 1 leads to 2. Sharp 4 leads to 5, &c.

99. A flattened note leads downward, and in order to make a flattened note correctly, we must think of the note next below it. Thus, flat 7 leads to 6. Flat 6 leads to 5, &c.

100. When a note is raised, the syllable applied to it terminates with the vowel sound of *e*; thus, *do* becomes *de*; *re* becomes *ree*; *fa*, *fee*, &c.

101. When a note is flattened, the syllable applied to it terminates in the vowel sound of *a*, (as in say, ray, &c.) thus, *do* becomes *day*—*sol*, *say*, &c.

QUESTIONS.

What is the scale of tones and semitones called?

What is the scale of semitones called?

What is the sign of elevation called? What is the effect of a sharp?

What is the sign of depression called? What is the effect of a flat?
How are the semitones in the ascending scale obtained? In the descending scale?

Does a sharped note lead upward or downward? A flatted note?

To what does sharp 1 lead? Sharp 2? &c.

To what does flat 7 lead? Flat 6? &c.

How does the syllable applied to a sharped note terminate? How to a flatted note?

What syllable is applied to sharp 1? Sharp 2? &c. Flat 7? Flat 5? &c.

What is the effect of a natural?

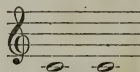
Exercise on lessons in which chromatic intervals are used. (See Mus. Ex. No. 14.)

CHAPTER XIII.

INTERVALS.

102. There are other INTERVALS, besides those of a tone, and semitone, such as *Seconds, Thirds, Fourths, &c.*

103. When two sounds are made on the same degree of the staff, the interval is called an UNISON. (See Example.)



NOTE.—The unison is not strictly an interval, although it is treated as such in musical science.

104. An interval from one sound to the next above or below it, is called a SECOND. If the distance be a *whole tone*, the interval is called a MAJOR second; if a *semitone*, the interval is a MINOR second. Thus, from 1 to 2 is a major second; from 3 to 4, a minor second, &c.

The teacher should write the scale, and question as follows, viz:—What is the interval from 1 to 2? *Ans.*—A major second. What is the interval from 2 to 3? *Ans.*—A major second. From 3 to 4? *Ans.*—A minor second, &c.

NOTE.—In reckoning sounds, we count each, as 1, 2, 3, &c. but in reckoning intervals, we count from any given second to the sound required; as from 1 to 3, is a third; from 1 to 4, a fourth, &c.

105. An interval of *two tones*, as from 1 to 3, is a MAJOR third; an interval of *one tone* and *one semitone*, as from 2 to 4, is a MINOR third. They must be reckoned thus—from 1 to 2 is a whole tone; from 2 to 3 is a whole tone, &c. Write the scale, and question as before.

106. An interval of *two tones* and a *semitone*, as from 1 to 4, is called a PERFECT FOURTH; an interval of *three tones*, as from 4 to 7, a SHARP FOURTH. Question as before.

107. An interval of *three tones* and a *semitone*, as from 1 to 5, is called a PERFECT FIFTH; an interval of *two tones* and *two semitones*, as from 7 to 4, a FLAT FIFTH. Question, &c.

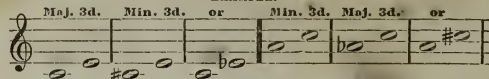
108. An interval of *four tones* and a *semitone*, as from 1 to 6, is called a MAJOR SIXTH; an interval of *three tones* and *two semitones* as from 3 to 8, a MINOR SIXTH. Question.

109. An interval of *five tones* and a *semitone*, as from 1 to 7, is called a SHARP SEVENTH; an interval of *four tones* and *two semitones*, as from 2 to 8, a FLAT SEVENTH. Question.

110. An interval of *five tones* and *two semitones*, as from 1 to 8, is called an EIGHTH, or OCTAVE. All the octaves are equal.

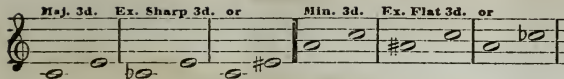
111. Any *major* interval may be made *minor*, by *raising* the *lower* note, or *depressing* the *upper*; and every *minor* interval may be made *major*, by *raising* the *upper* note or *depressing* the *lower*.

EXAMPLE.



112. AN EXTREME SHARP interval may be made by *depressing* the *lower*, or *raising* the *upper* note, of any *major* interval. AN EXTREME FLAT interval may be made by *depressing* the *upper*, or *raising* the *lower* note of any *minor* interval.

EXAMPLE.



QUESTIONS.

- What is the space between two sounds called? *Ans.*—An interval.
 When two sounds are made upon the same degree of the staff, what is the interval called?
 What is the interval from one sound to the next above or below it?
 How many kinds of sounds are there?
 How many tones has a major second? A minor second?
 What is the interval from 1 to 3? *Ans.*—A third.
 How many tones has a major third? A minor third?
 Question in the same manner on all the intervals.

CHAPTER XIV.

TRANSPOSITION OF THE SCALE.

113. We have thus far placed *one* in the scale upon the letter C. This is the *natural order* or position of the scale. Any other letter, however, may be taken as *one*; but when this is done, the natural order of the semitones will be interrupted, and an alteration must be made in some of the sounds of the scale, in order to bring the semitones into their proper places. When any other letter than C is taken as *one*, the scale is said to be transposed.

114. *One* is always called the **KEY NOTE**, or **TONIC**. If C be taken as *one*, the scale or key is said to be in C; if G be taken as *one*, in the scale or key of G, &c.

KEY OF G.—FIRST TRANSPOSITION BY SHARPS.

115. The teacher writes the scale in C, and questions as heretofore.

He next writes the scale in G, without making any alteration, and proceeds as follows, viz:

NOTE.—To ascertain what the interval from one sound to another must be, we must examine it by numerals; thus, from 1 to 2 must be a whole tone; from 2 to 3, a whole tone, from 3 to 4, a semitone; but to find out what the interval from one sound to another actually is, we must examine it by letters; thus, from G to A is a whole tone; from A to B is a whole tone, from B to C is a semitone, &c.

116. We will now call G *one*.

QUESTIONS.—What must the interval be from 1 to 2? *Ans.*—A tone. What is the interval from G to A? *Ans.*—A tone. Thus we see that 2 is right.

What must the interval be from 2 to 3? *Ans.*—A tone. What is the interval from A to B? *Ans.*—A tone. What must the interval be from 3 to 4? *Ans.*—A semitone. What is the interval from B to C? *Ans.*—A semitone. What must the interval be from 4 to 5? *Ans.*—A tone. What is the interval from C to D? *Ans.*—A tone. What must the interval be from 5 to 6? *Ans.*—A tone. What is the interval from D to E? *Ans.*—A tone. What must the interval be from 6 to 7? *Ans.*—A tone. What is the interval from E to F? *Ans.*—A semitone.

We see that the interval from 6 to 7 must be a whole tone, but the interval from E to F is but a semitone. F must therefore be raised. Teacher writes a sharp before F, and asks, What has F now become? *Ans.*—F sharp. What is now the interval from E to F#? *Ans.*—A tone. What must be the interval from 7 to 8? *Ans.*—A semitone. What is the interval from F# to G? *Ans.*—A semitone.

117. Teacher remarks—By taking 5 of any scale as 1, and forming a scale upon it, we shall find one sharp, viz. before the seventh, necessary. The seventh must be raised in order to bring the semitone between 7 and 8, which would otherwise be between 6 and 7.

118. Instead of writing a sharp before every altered note in a piece of music, the sharp is placed on the altered letter at the beginning, and is then called the **SIGNATURE**. Thus F# is the signature to the key of G. When there is neither flat nor sharp at the signature, the key is natural, or in C.

119. A flat or sharp at the signature affects every note on the same letter on which it is placed, throughout the whole tune, unless counteracted by a natural.

120. The scale being now transposed, the numerals and syllables have changed their places, but the letters remain as before, with the exception of F#, which is substituted for F.

QUESTIONS.

When the scale is in its natural position, what letter is one? *Ans.*—C.

When any other letter than C is taken as one, what is said to be done to the scale?

When the scale is transposed, why is it necessary to alter any sound? *Ans.*—To preserve the order of the semitones.

What is the first transposition by sharps? What numeral is G? *Ans.*—Five.

What numeral in the new scale is altered? *Ans.*—Seven. What letter is it? *Ans.*—F#. What numeral was it in the scale of C? *Ans.*—Four. What letter? *Ans.*—F.

Thus 4 has become 7, and F has become F#.

What is the signature to the key of C? *Ans.*—Natural. To the key of G? *Ans.*—F#.

Examine the new scale in the following manner, viz:—What letter is one? Two? &c. What syllable is G? A? &c. What letter is do? Sol? Mi? Si! *Ans.*—F#. &c.

The teacher will find it profitable to exercise on both scales in connection. Exercise on lessons in the G scale. (See Mus. Ex. No. 15.)

KEY OF D.—SECOND TRANSPOSITION BY SHARPS.

121. Five in the G scale, which is D, is next taken as one, and a new scale is formed upon it in the same manner as before. C, which is the seventh in the scale of D, must be raised; and the signature to the key of D is two sharps, or D# and C#.

NOTE.—The teacher should proceed in precisely the same manner with all the transpositions by sharps. Let each be carefully examined, till it is thoroughly understood.

QUESTIONS.

In transposing the scale from G to D, what letter is altered? *Ans.*—C. What has C become? *Ans.*—C#. What numeral was it in the scale of G? *Ans.*—Four. What numeral is it in the new scale? *Ans.*—Seven. What is the signature to the scale of D? *Ans.*—F# and C#.

Lessons in D. (See Mus. Ex. No. 16.)

KEY OF A.—THIRD TRANSPOSITION BY SHARPS.

122. The key of A, the fifth of D, is next exercised in the same manner as before. G, the seventh, is raised, and becomes G#. The signature to the key of A, is F#, C#, and G#.

Questions in the same manner as at § 121. Lessons in A. (Mus. Ex. No. 17.)

KEY OF E.—FOURTH TRANSPOSITION BY SHARPS.

123. The key of E, the fifth of A, is next investigated as before. D, the seventh, is raised, and becomes D#, and the signature is F#, C#, G#, and D#.

Question after the same manner as at § 121. Lessons in E. (See Mus. Ex. No. 18.)

124. The transposition by sharps might be continued till every note in the scale is raised; it is not deemed necessary, however, to proceed any farther, as a signature of more than four sharps is rarely used.

CHAPTER XV.

KEY OF F.—FIRST TRANSPOSITION BY FLATS.

125. In the transposition of the scale thus far, five has been taken as one of a new key, and it has been found necessary to raise seven in every new transposition. By taking four as one, it will be found that the fourth of the new scale must be depressed.

126. The teacher writes the scale in C. He next writes the scale in

F, (without the signature or any alteration,) and proceeds to investigate it as before. It will be found on examination that from A to B is a whole tone; it must be a semitone, hence B must be *flatted*, and the distance from A to B \flat , (three to four,) will then be a semitone. B \flat is the signature to the scale of F.

127. In the transposition by sharps, we alter 4, and it becomes 7; in the transposition by flats, we alter 7, and it becomes 4.

QUESTIONS.

What is the first transposition by flats? What letter is altered? What has B become? What numeral is it in the C scale? What in the F scale? What is the signature to the key of F? *Ans.*—B \flat . What letter is one? Two? &c. What numeral is F? G? B \flat ? &c.

Lessons in F. (See Mus. Ex. No. 19.)

KEY OF B \flat .—SECOND TRANSPOSITION BY FLATS.

128. B \flat , the *fourth* of F, is next taken as *one*, and the scale investigated as before. E, the *seventh* in the F scale, must be *flatted*, and becomes *four* in the scale of B \flat . The signature to the key of B \flat , is B \flat and E \flat .

Question as in § 127. (See Mus. Ex. No. 20.)

KEY OF E \flat .—THIRD TRANSPOSITION BY FLATS.

129. E \flat , the *fourth* of B \flat , is next taken as *one*, and the scale examined as before. A, the *fourth* in the new scale, must be *flatted*. The signature to the key of E \flat , is B \flat , E \flat , and A \flat .

Question as before. (See Mus. Ex. No. 21.)

KEY OF A \flat .—FOURTH TRANSPOSITION BY FLATS.

130. The scale in A \flat , the *fourth* of E \flat , is next examined. In this transposition, D must be *flatted*. The signature to the key of A \flat , is B \flat , E \flat , A \flat , and D \flat .

Question as before. (See Mus. Ex. No. 22.)

131. It is not necessary to proceed any farther in the transposition by flats. If, however, the teacher thinks proper to pursue the subject, he may go on, by taking *four* as *one*, until the whole eight sounds of the scale are flatted.

CHAPTER XVI.

MODULATION.

132. Sometimes a change takes place in a piece of music; or a piece of music may begin on one key, and change into another. Such change is called MODULATION.

133. A modulation may be made into any sound of the scale; but the most usual modulations are into the *fifth*, the *fourth*, or the *sixth*.

134. A modulation may be made into the *fifth* of any scale by *raising* the *fourth*. Thus, to modulate from C to G, (its fifth,) F, which is the fourth in the C scale, must be raised; it then becomes F \sharp , or 7 in the G scale. F \sharp is the signature to the key of G.

135. F \sharp is the note of modulation from the key of C to the key of G. The *sharp fourth* is always the note of modulation from any key to its fifth.

QUESTIONS.

When a piece of music begins on one key and changes to another, what is such change called?

What are the most usual modulations?

How may a modulation be made into the fifth of any scale?

To modulate from C to G, what letter must be raised? What numeral is it? What numeral does it become?

What is the signature to the key of G?

What is the note of modulation from C to G?

What is the note of modulation from any key to its fifth?

For Examples, (see Mus. Ex. No. 23.)

136. When a modulation extends through several successive measures, it will be necessary to change the syllables applied in solmization, according

to the new key; but, in most modulations in common tunes, it will only be necessary to alter the termination of the syllable applied to the note of modulation, according to § 101 and 102.

137. In changing the solmization, let the following rules be observed, viz:—

1. If two or more notes occur on the same degree, before the note of modulation, let the change be made on one of them. (See Mus. Ex. No. 23, Ex. 1.)

2. If no two notes on the same degree precede the note of modulation, let the change be made on a note somewhat longer than the rest. (See Mus. Ex. No. 24, Ex. 1.)

3. If a change cannot be made according to either of the above rules, let it be made on the second, or third note, before the note of modulation. (See Mus. Ex. No. 24, Ex. 2.)

138. A modulation into the *fourth* of any scale may be made by depressing *seven*. Thus, to modulate from C to F, (its fourth,) B, which is seven in the C scale, must be flatted; it then becomes B \flat , or *four* in the F scale. B \flat is the signature to the key of F.

139. B \flat is the note of modulation from the key of C to the key of F. The *flat seventh* is always the note of modulation from any key to its fourth. (See Mus. Ex. No. 24.)

140. A modulation into the *sixth* of any scale may be made by *raising five*. Thus, to modulate from C to A, (its sixth,) G, which is five in the C scale, must be raised; it then becomes G \sharp , or $\sharp 5$, in the G scale.

141. A modulation into the sixth does not effect a transposition of the scale, but merely a change in the *character* of the music. What was before cheerful and lively becomes plaintive and mournful. (See Mus. Ex. No. 25.)

NOTE.—If the modulation into the sixth is well understood, it will greatly assist the teacher in illustrating the *minor scale* in the next chapter.

QUESTIONS.

How may a modulation into the fourth of any scale be made? *Ans.*—By flating seven.

What does the flatted seventh become in the new scale? *Ans.*—Four. To modulate from C to F, its fourth, what letter must be flatted? *Ans.*—B. What is the signature to the key of F? What is the note of modulation from C to F?

How may a modulation into the sixth of any scale be made? *Ans.*—By raising five.

To modulate from G to A, its sixth, what letter must be raised? *Ans.*—G. What will G become? *Ans.*—G \sharp . What numeral will it be? *Ans.*— $\sharp 5$.

What change is effected in the character of the music by a modulation into the sixth?

CHAPTER XVII.

MINOR SCALE.

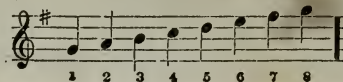
142. We have seen that a modulation into the sixth of any scale will effect a change, in the character of the music, from the brilliant and lively to the plaintive and mournful.

143. By taking *six* of any scale as *one*, and forming a scale upon it, we obtain a scale having the semitones between 2 and 3, and 5 and 6. This is not a natural, but an artificial scale, and is called a *MINOR SCALE, MODE, or KEY*.

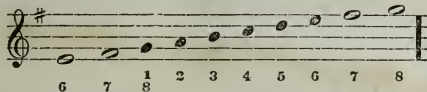
144. A scale in which the semitones appear in their natural order, that is, between 3 and 4, and 7 and 8, is called a *MAJOR SCALE, MODE, or KEY*. The scale we have hitherto sung, is a major scale.

145. Every major scale has a minor scale based upon its sixth, which is called its *relative minor*.

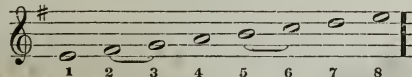
The teacher may illustrate the minor scale in the following manner, viz: Let the scale be written in some convenient key, say in G, and sung up and down, thus:



Let the scholars next sing the ascending scale as far as *six*; then the descending scale, and extend it to *six* in the scale below, thus:

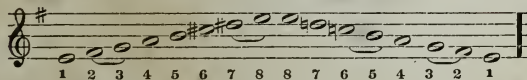


They next sing the scale by syllables several times up and down, beginning at *six* in the scale below, and ending at *six* in the middle scale. Teacher remarks that, by placing *one* upon *six*, we form a scale having the semitones between 2 and 3, and 5 and 6, thus:



146. In the ascending minor mode, however, 6 and 7 are raised to bring the semitone between 7 and 8, instead of 5 and 6. In the ascending minor mode, therefore, the semitones are between 3 and 4, and 7 and 8; but in the descending scale, between 6 and 5, and 3 and 2.

EXAMPLE.



147. Every minor scale has the same signature as the major scale from which it is derived.

148. The letters and syllables are the same in both modes; but the numerals are changed in the minor. Thus, in the above example, the syllable *do* is applied to G in both cases, although it is *one* in the major, and *three* in the minor mode.

149. The difference between a major and a minor chord is in its third; if the third, counting from one, be a major third, the chord is major; but if the third be minor, the chord is minor.

QUESTIONS.

What numeral in the major mode is taken as one of the minor? *Ans.*—Six.
Between what sounds of the minor scale are the semitones? *Ans.*—2 and 3, and 5 and 6.

What sounds in the ascending scale are raised? Why?


What is the relative minor to C major? To G major? &c.

What is the relative major to A minor? To E minor? &c.

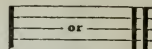
NOTE.—The third below is the same as the sixth above.

CHAPTER XVIII.

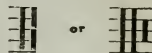
MISCELLANEOUS CHARACTERS.


150. A PAUSE, or HOLD, thus,  shows that the note or rest, over or under which it is placed, is to be prolonged. When placed over a double bar, the pause is to be made in silence.

151. A DOUBLE BAR shows the end of a strain, or a line of poetry.

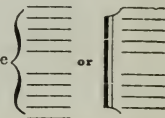


152. A CLOSE shows the end of a piece of music.



153. A TIE,  shows how many notes are to be sung to one syllable.

154. A BRACE shows how many parts are to be sung together.

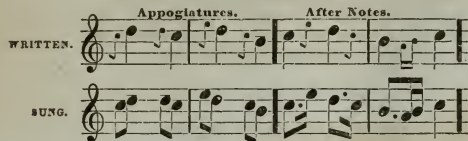


155. A REPEAT directs that the passage designated by it is to be repeated.



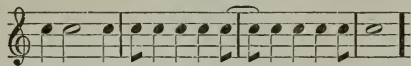
156. Sometimes small notes are used which do not properly belong to the harmony. These are called **PASSING NOTES**. When passing notes precede the essential notes, they are called **APPOGIATURES**; when they follow the essential notes, they are called **AFTER NOTES**.

EXAMPLE.



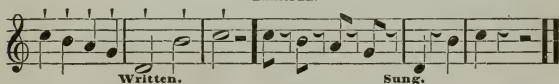
157. **SYNCOATED NOTES**.—A note which commences on an unaccented, and continues on an accented part of a measure, is said to be syncoated.

EXAMPLE.



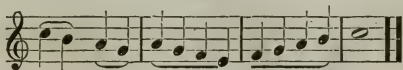
158. **STACCATO MARKS** direct the notes to be sung in a short and distinct manner. Singing in this manner is called *staccato* singing.

EXAMPLE.



159. **LEGATO**.—Singing in a smooth, gliding manner, is called *legato* singing.

EXAMPLE.



QUESTIONS.

What is the use of a pause? A double bar? A close? A tie? A brace? A repeat? Staccato marks? &c.

PART III.....DYNAMICS.

CHAPTER XIX.

DYNAMIC DEGREES.

160. That department in musical science, which relates to the *strength* or *force* of sounds, is called **DYNAMICS**.

161. Teacher sings a few sounds which differ from each other only in regard to strength, or force, and calls the attention of the class to the fact, that musical sounds may be *soft*, or they may be *loud*.

162. A musical sound must always be of good quality. Great care must therefore be taken that the quality of the tone be not injured by an effort to conform to any dynamic degree.

163. A sound which is made by the ordinary exertion of the organs is called a **Mezzo**, or **MEDIUM SOUND**. It is usually marked with the letter *m*.

164. A sound, somewhat softer than mezzo, is called **PIANO**, and marked *p*.

165. A sound, somewhat softer than piano, is called **PIANISSIMO**, and marked *pp*.

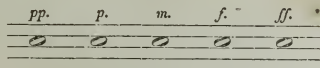
166. A sound, somewhat louder than mezzo, is called **FORTE**, and marked *f*.

167. A sound, somewhat louder than forte, is called **FORTISSIMO**, and marked *ff*.

The teacher sings a *mezzo* tone, and writes it upon the board, placing the letter *m* over it, and requires the scholars to sing it after him. They next sing *forte*, which is also written and marked *f*; next *fortissimo*, which is also written and marked *ff*.

Sing again *mezzo*; next *piano*, which is written and marked *p*; then *pianissimo*, which is also written and marked *pp*.

EXAMPLE.



QUESTIONS.

What is the third department in musical science called?

To what do dynamics relate?

What is that sound called which is made by the ordinary exertion of the organs? That which is made a little softer than mezzo? Softer than piano? Louder than mezzo? Louder than forte?

For exercises in dynamic degrees, (see Mus. Ex. No. 26.)

CHAPTER XX.

DYNAMIC TONES.

163. A sound which begins, continues, and ends with the same strength of voice, is called an *ORGAN TONE*.

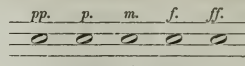
169. A tone which begins pianissimo, and increases gradually to fortissimo, is called a *CRESCENDO TONE*, and is marked *cres.* or \langle .

170. A tone which begins fortissimo, and diminishes gradually to pianissimo, is called a *DIMINUENDO TONE*, and is marked *dim.* or \rangle .

171. A tone which begins *pp*, and gradually increases to *ff*, and then gradually diminishes to *pp*, is called a *SWELLING TONE*, or *SWELL*, and is marked $\langle \rangle$.

172. Either of these tones may be applied to single notes, or to passages in music.

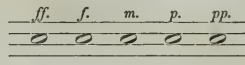
The class may be exercised upon the dynamic tones in the following manner, viz:—Teacher writes the crescendo tone, thus:



\langle Cres - - - cen - - - do.

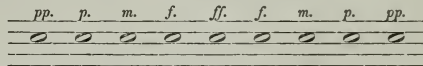
which he sings; at the same time pointing with his stick, which he moves along as the sound increases in strength; he then requires the class to sing after him, he, at the same time, pointing and moving his stick as before.

The diminuendo tone is next written, thus:



\rangle Di - min - u - en - do.

and sung in the same way. Finally the swell, thus:



\langle - - - - - Swell - - - - - \rangle

is written and sung as before.

173. A tone a little softer than mezzo, but not quite as soft as piano, is sometimes used; it is called *MEZZO PIANO*, and is marked *mp*.

174. A tone somewhat louder than mezzo, but not quite as loud as forte is also used; it is called *MEZZO FORTE*, and is marked *mf*.

175. A single short sound, sung with a sudden swell, is called a *PRESSURE TONE*, and is marked thus, \diamond . It is often applied to syncopated notes.

176. A single short sound, which is struck suddenly with great force, and instantly diminished, is called an *EXPLOSIVE TONE*. It is marked \triangleright ,

or *fr.* (forzando,) or *sf.* (sforzando.) The syllable *Hah!* may be used in exercising upon the explosive tone. (See Mus. Ex. No. 27.)

NOTE.—The explosive tone is admirably calculated to bring out the voice, and to give it power and strength.

CHAPTER XXI.

EXECUTION.

177. EXECUTION, simply considered, is mainly a mechanical operation, which supposes only the faculty of producing just intervals, accurate duration of notes, and the giving to each sound the degree prescribed by the key, and the value required by the time.

178. Practically considered, however, execution embraces a knowledge of the different dynamic degrees, and the proper application of them to music; a correct pronunciation of words and syllables; an accurate observance of some approved key of expression; and a proper adaptation of the music to the sentiment contained in the words.

179. Vocal expression depends mainly on ARTICULATION, ACCENT, PAUSE, and EMPHASIS.

180. Articulation is the uttering, by the human voice, of distinct sounds, syllables, or words. This will be more or less distinct in proportion to the attention paid to the utterance of vowels and consonants.

181. Vowel sounds only should be sustained in singing. On these alone the voice should dwell. They should be correctly made, and carefully prolonged. The organs of sound should be immovably fixed from the beginning to the end of the sound; and no change whatever should be made in any of the external organs, or of the head or body.

182. The *radical*, or principal sound of the vowel should be prolonged, and not the *vanish*, or closing sound. Thus, *a* has the sound of *a-e*, *i* the sound of *i-e*, *o* the sound of *o-oo*, &c.; but the closing part should not be dwelt upon.

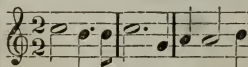
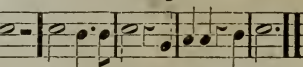
183. Distinct articulation, however, depends mainly on the consonants.

These should be thrown out distinctly, forcibly, and with great precision. Too much care cannot be bestowed on this subject. The principal cause of indistinctness in singing is the almost total neglect of a careful attention to the consonants.

184. ACCENT, in music, is the giving to certain sounds a degree of strength, or force, somewhat greater than is given to others, for the sake of variety or expression. In reading, it is a peculiar stress of voice upon certain words or syllables. Accent, in music, should correspond with the accented parts of the poetry; and, in general, it will do so, if the poetry be regular. If otherwise, however, the latter should be principally attended to, and the former generally be made to conform to it.

185. EMPHASIS is a particular stress of voice, or a distinctive utterance given to certain significant words or sentences. Emphatic words may be expressed by an application of the explosive tone, in a greater or less degree, without reference to the common rules of accent. The introduction of the *pause*, where the subject will admit of it, will oftentimes greatly increase the effect of emphatic expression.

186. PAUSES should, in general, be made without any interruption in the time, which should be regularly carried on. They may generally be made by shortening the preceding note, as follows, viz:—

Written.	Sung.
	
Praise ye the Lord for-ev-er. A-men. Praise ye the Lord forever. Amen.	

187. Words and syllables should be correctly and distinctly pronounced in singing, as well as in reading. In general, the same rules will apply in both cases. Sometimes, however, a slight departure from the ordinary rules of pronunciation will be found necessary in singing. The vowel *a*, when used as an article, or when it begins a word, as *awake*, *arise*, *adore*, &c. should have the long sound of *a*, in *father*. The article *the*, when the next succeeding word begins with a *consonant*, as *the man*, *the lake*, *the Lord*, &c. should be pronounced like *ther*; but if it precedes a word be-

ginning with a vowel, or a silent *h*, as, *the earth, the hour*, &c. It should be pronounced as in reading. A judicious teacher will be able to point out such other changes as may be required.

189. The habit of dividing a word or syllable, so as to unite the last letter to the next succeeding word, is very common. This should never be tolerated. The following example will sufficiently illustrate this habit:

Good.—God of the seas, thine awful voice
Bids all the rolling waves rejoice;
And one soft word of thy command,
Will sink them silent on the sand.

Bad.—God of the sea sthine awful voi
cebid sall the rolling wave sreigi
sand one soft word o sthy command
Can sin kthem silen ton the sand.

NOTE.—The teacher should point out the faults of the scholars, and see that they are corrected, as he goes along.

190. It has been before remarked that every musical sound must be of a good quality. The qualities of a good tone are *PURITY, FULLNESS, FIRMNESS, and CERTAINTY.*

191. A tone is *pure* when no extraneous sound, such as screaming, hissing, or huskiness, is mixed with it; *full*, when it is made by a free and unconstrained use of the organs of sound; *firm* and *certain*, when the sound is made at once, and held steadily, without change.

192. To give a free and uninterrupted passage of the sound, the mouth should be somewhat extended, and the external organs properly arranged, and held in one fixed position during the continuance of the sound.

NOTE.—For more particular directions in regard to vocal expression, &c. the teacher is referred to the "*Boston Academy's Manual of Instruction*," by LOWELL MASON.

ELEMENTS OF VOCAL MUSIC.

Progressive Exercises for the Voice.

EXERCISE 3.

SCALE OR GAMUT.

Sing always a clear a as in after or father.

A A A A A A A A A A A A

A A A A A A A A A A A A

EX. 4. No. 1.

No. 2.

do, do, do, mi, do, &c.

EX. 5. No. 1.

No. 2.

do, mi, sol, mi, do, &c.

EX. 6. No. 1.

No. 2.

do mi fol do sol mi do &c.

EX. 7.

do do mi do mi sol do sol mi, &c.

do do mi do mi sol do sol mi do, &c.

EX. 8.

No. 2.

do mi sol la.

sol mi sol la do la sol mi, &c.

EX. 9. No. 1.

No. 2.

sol sol la sol si sol do, &c.

sol la sol do, &c.

EX. 10. No. 1.

mi mi fa fa mi sol.

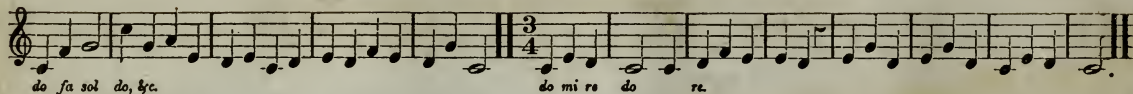
sol mi do.

EX. 11. No. 1.

do mi re mi.

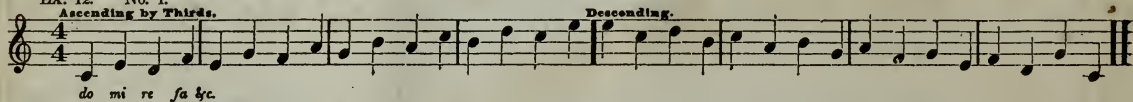
ELEMENTS OF VOCAL MUSIC.

No. 2.



EX. 12. No. 1.

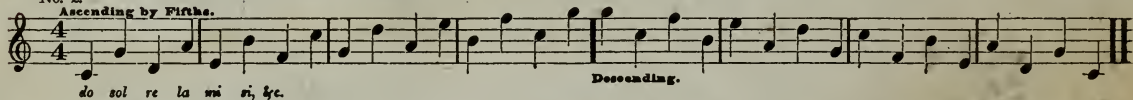
Ascending by Thirds.



Descending.

No. 2.

Ascending by Fifths.



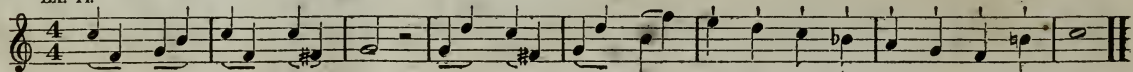
Descending.

EX. 13.

Treble.
Alto.
Tenor
&
Bass.

do mi re do, &c. do mi re do, &c.

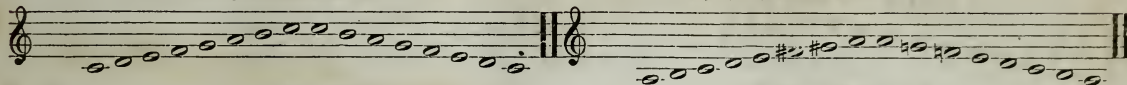
EX. 14.



Scales of the Major Keys and their relative Minors.

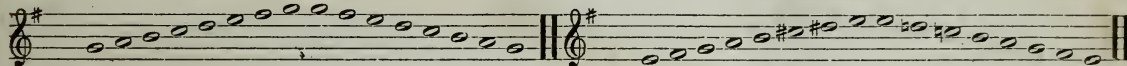
Key of C, Major Mode.

Key of A, Minor Mode.



EX. 15. *Key of G, Major Mode.*

Key of E, Minor Mode.



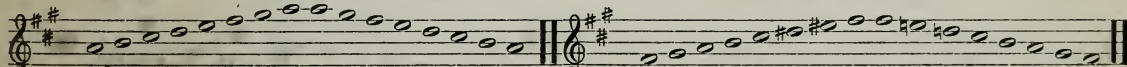
EX. 16. *Key of D, Major Mode.*

Key of B, Minor Mode.



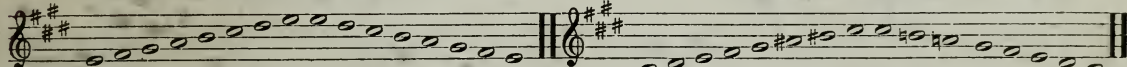
EX. 17. *Key of A, Major Mode.*

Key of F#, Minor Mode.



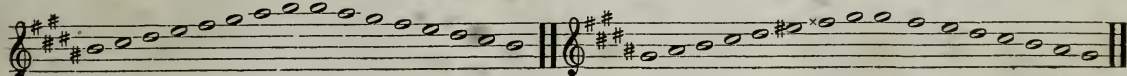
EX. 18. *Key of E, Major Mode.*

Key of C#, Minor Mode. Seldom used.



Key of B, Major Mode. Seldom used.

Key of G#, Minor Mode. Seldom used.



ELEMENTS OF VOCAL MUSIC.

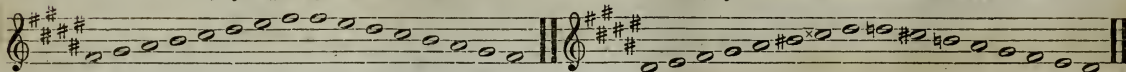
Scales Continued.

Key of F#, Major Mode.

Seldom used.

Key of D#, Minor Mode.

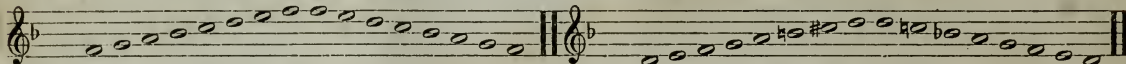
Seldom used.



EX. 19.

Key of F, Major Mode.

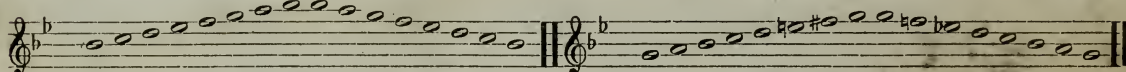
Key of D, Minor Mode.



EX. 20.

Key of Bb, Major Mode.

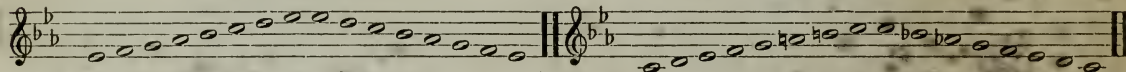
Key of G, Minor Mode.



EX. 21.

Key of Eb, Major Mode.

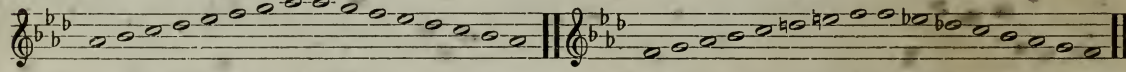
Key of C, Minor Mode.



EX. 22.

Key of Ab, Major Mode.

Key of F, Minor Mode.

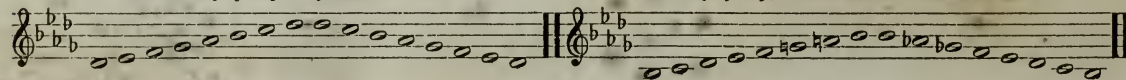


Key of Db, Major Mode.

seldom used.

Key of Bb, Minor Mode.

seldom used.



ELEMENTS OF VOCAL MUSIC.

XXXI

EX. 23. No. 1

sol do si.

No. 2

EX. 24. No. 1.

No. 2.

do sol *la si do*

No. 3.

EX. 25.

EX. 26.

EX. 27.

P. M. F. F. M. P. PP. P. M. F. FF. F. M. P. PP.

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

Al, signifies with, for, to, &c.

Accelerando, accelerating in speed.

Adagio, slow.—(*ma*, but; *non*, not; *too* much; *molto*, much, or very.)

Al duu, *Duetto*, a composition in two parts.

Al Tre, *Terzetto*, or *Trio*, in three parts.

Al Quartre or *Quartetto*, in four parts.

Ad Lib., *Ad Libitum*, at pleasure.

Affettuoso, affectionately.—*Con Affetto*, with affection, or tender expression.

Alla Breve, or *Alla Capella*, or a *C*, with a line drawn through, signifies two beats in a bar, and is to be performed quick.

Allegro, (or *Allo*), brisk, quick.—*Allegro assai*, *di molto*, *agitato*, *vivace*, an increased quickness of *Allegro*.

Allegretto, a little brisk.

Allegriissimo, as quick as possible.

Andante, a little slow.

Andantino, a little faster than *Andante*.

Amoroso, tenderly.

Animoso, animate.

Antem, a portion of the Scriptures set to music for 1, 2, 3, or 4 voices or parts.

Assai, generally used with some other word to denote an increase or diminution of the time; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.

A tempo, in time.

Aria, an air—song.—*Arietta*, a small air—song.

Basso, the lowest part in harmony.

Brio, *Brioso*, *Con Brio*, fiery, or with great animation.

Brilliant, a brilliant style of execution.

Cadenza, a close, or a preparation to close, whole or half.

Cantabile, singing in a pleasing style.

Calando, (or *Cato*), a diminution of time and sound.

Canto, *Cantus*, the Air, the voice part, or the melody.

Chorus, a composition for not less than 4 parts.

Coda, the close of a composition, or an additional close.

Con fuoco, wild, with fire.

Con, with.

Con anima, with soul—expression.

Conato, like *Allegretto*, commodious.

Con moto, fast.

Choral, is a peculiar composition of old church style, slow movement, written in equal rhythm, (time.)

Crescendo, or *Cresc.*, to swell the sound.

Chromatic, a term given to a succession of semitones.

Da Capo (*D. C.*) to repeat certain strains, or from the beginning unto the *Fine*.

Del Segno (*D. Sg.*) from the sign.

Diminuendo, (*Dim.*) gradually diminishing.

Divoto, solemn, or devout.

Dirge, a piece for funeral occasions.

Dolce, sweetly, or soft.

Doloroso, *con dolce*, melancholy, dolorous.

Duo, *Duetto*, for two parts.

Dueto, *con dueto*, with pain, sorrow.

F, and, as *moderato e febile*, moderate and complaining.

Espressivo, expression, expressive.

Fastoso, sublime.

Fine, the last part.

Fine, the end.

Forle, or *F*, loud.

Fortissimo, or *FF*, very loud.

SForzando, or *Fz.*, > with force, emphasis.

Fuga, or *Fugue*, a scientific composition where the parts constantly imitate and according to certain rules.

Grave, very slow and serious.

Grazioso, graceful.

Gustoso, or *con gusto*, with taste.

Interlude, an instrumental passage introduced between.

Largo, slow—slower than *Adagio*.

Larghetto, pretty slow.

Legato, slurring the notes together.

Lento, slow, like *Adagio*.

Lento, *valutando*, *ritardando*, gradually retarding.

Morato, strongly marked, or accented.

Mestoso, majestic.

Mezzo, half; *mezzo forte* (*MF*), half loud, (*MP*), half soft.

Moderato, moderately.

Molto, much.

Morando, dying away.

Non, not.

Pastorale, in a natural (pastoral) style.

Piano, (*P*), soft, (*MP*), half soft.

Perdendo, *Perdendosi*, losing itself.

Pianissimo, (*PP*), very soft.

Piccolo, soft, hasty.

Piu mosso, quicker—*piu presto*, *stretto*, the same.

Piu, more—*piu Allegro*, more lively—*piu forte*, louder—*piu tosto Andante*, rather a little slower.

Poco, *poco a poco*, by degrees, *poco a poco crescendo*, to swell the sound by degrees.

Pomposo, grand, pompous.

Portamento di voce, is the art of sustaining or carrying the voice (or sound,) blending the notes together; contrary to *portamento* is the *staccato*.

Presto, quick.—*Prestissimo*, very quick.

Primo, the first part.

Quartetto, a composition consisting of parts, each of which occasionally takes the melody.

Quintetto, music composed in five parts, each of which occasionally takes the leading melody.

Quasi, nearly as.

Ritardando, *Ritardando*, to diminish the time and sound gradually.

Recitative, a sort of musical declamation, having to each syllable a musical sound.

Risolutu, resolute, resolved, decided.

Secundo, the second part.

Semi Chorus, half the choir of voices.

Segue, or *Seg.*, go on to the following.

Senza, without—*Senza replica*, without repetition.

Smorzando, becoming extinct.

Soave, sweet.

Solo, for a single voice, (part,) *Soli*, for single voices in more parts.

Sopra, above—*come sopra*, as above.

Soprano, a high Treble voice.

Sostenuto, or *Sost.*, dwelling upon notes, *la* giving them a peculiar expression.

Sotto voce, middling strength of sound.

Spiccato, distinct.

Spiritoso, or *con spirito*, with spirit.

Staccato, (*Stacc.*) short and distinct.

Symphony, a passage to be executed by instruments.

Tasto Solo, (*T. S.*) signifies in unison, all unison.

Tacit, be silent.

Tardo, slowly.—*Tando*, slow.

Tanto, very.

Tenuto, like *Sost.*, (*Ten.*) sustain the tone.

Tenore, *Tenor*, a high male voice.

Trio, a composition for three parts.

Tutti, (*T.* or *Tull.*) all together.

Un poco, a little.

Unison, sounding alike.

Veloce, quick.

Verso, one voice to a part.

Vivace, or *vivo*, a quick movement.

Vivacissimo, very quick.

V. S. *Volti Subito*, *Verte*, turn, turn quickly.

Vigoroso, strong, vigorous.

Voce, the voice.

Voce di petto, chest voice.

Voce di testa, head voice.

THE
PORTLAND SACRED MUSIC SOCIETY'S
COLLECTION OF
CHURCH MUSIC.

* WASHINGTON. L. M.

Allegro un poco Staccato.

1. Kingdoms and thrones to God be - long ; Crown him, ye nations, in your song ; His wondrous name and power rehearse ; His honors shall enrich your verse.

2. He rides and thunders through the sky ; His name, Je - hovah, sounds on high ; Praise him a - loud, ye sons of grace ; Ye saints, re - joice be - fore his face.

CHELSEA. L. M.

Silas Allen, Jr.

8d Treble.

The musical score for 'CHELSEA. L. M.' consists of two staves. The top staff is a Soprano line in 3/2 time, starting with a treble clef and a key signature of one sharp (F#). The bottom staff is an 8d Treble line, also in 3/2 time, starting with a treble clef and a key signature of one sharp. The melody is composed of eighth and quarter notes, with some rests and ties.

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

The musical score continues with two staves. The top staff is a Soprano line and the bottom staff is an 8d Treble line, both in 3/2 time. The melody continues with various note values and rests, maintaining the key signature of one sharp.

HOLINESS. L. M.

Andante quasi Allegretto

The musical score for 'HOLINESS. L. M.' consists of two staves. The top staff is a Soprano line in 2/2 time, starting with a treble clef and a key signature of one sharp. The bottom staff is an 8d Treble line, also in 2/2 time, starting with a treble clef and a key signature of one sharp. The tempo is marked 'Andante quasi Allegretto'. The melody is composed of quarter and eighth notes, with some rests and ties.

Ho - ly as thou, O Lord, is none; Thy ho - li - ness is all thine own; A drop of thine unbounded sea Is ours, - a drop derived from thee.

MAINE. L. M. SIX LINES.

35

Allegretto.

When I sur - vey the wondrous cross On which the Prince of glo - ry died, My rich - est gain I count but

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second and third staves.

loss, And pour contempt on all my pride,—My rich - est gain I count but loss, And pour contempt on all my pride.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second and third staves.

FRYEBURG. L. M.

Moderato.

There is a stream whose gentle flow Supplies the cit - y of our God ; Life, love, and joy, still gliding through, And watering our divine abode.

VEAZIE. L. M.

Allegro.

O, all ye people, clap your hands, And with triumphant voices, sing ; No force the mighty power withstands Of God, the u - ni - ver - sal King.

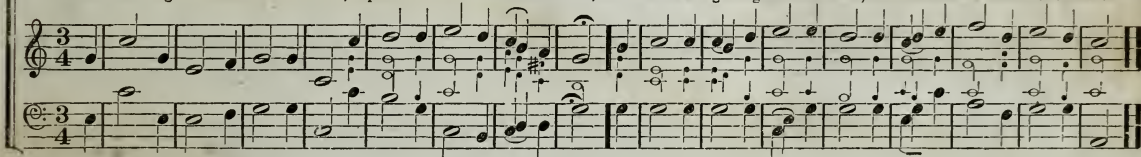
RIPLEY. L. M.

37

Allegro.

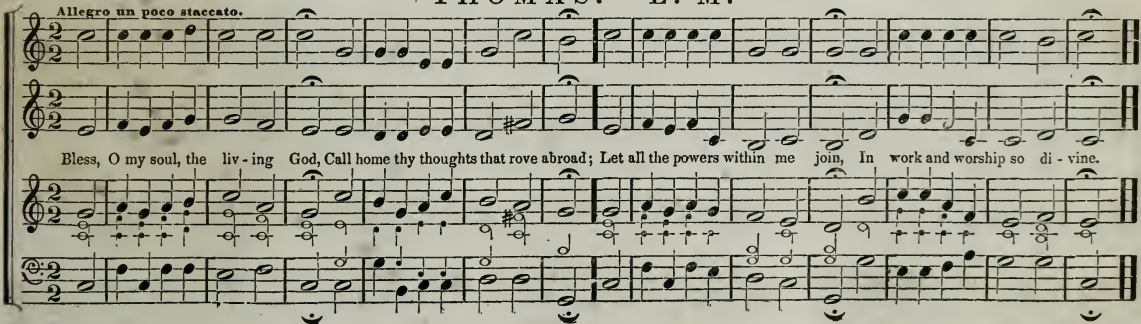


The ris - ing God forsakes the tomb ; Up to his father's court he flies ; Che - ru - bic legions guard him home, And shout him welcome to the skies.

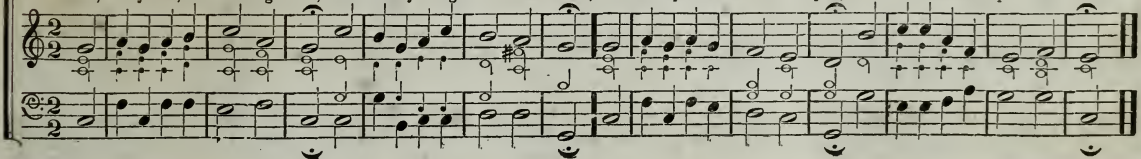


THOMAS. L. M.

Allegro un poco staccato.



Bless, O my soul, the liv - ing God, Call home thy thoughts that rove abroad ; Let all the powers within me join, In work and worship so di - vine.



NATICK. L. M.

Dr. Calcott.

Allegretto.

1. Great Lord of earth, and seas, and skies; Thy wealth the need - - y world sup - plies;

2. To thee we cheer - - ful hom - - age bring; In grate - - ful hymns thy prais - - es sing;

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, with the first staff containing the melody and the second staff providing harmonic support. The bottom two staves are for the piano accompaniment. The music is in 2/2 time and features a key signature of one sharp (F#). The lyrics are written below the vocal staves, with hyphens indicating syllables that span across multiple notes.

And safe be - - neath thy guard - - ian arm, We live se - - cure from ev - - ery harm.

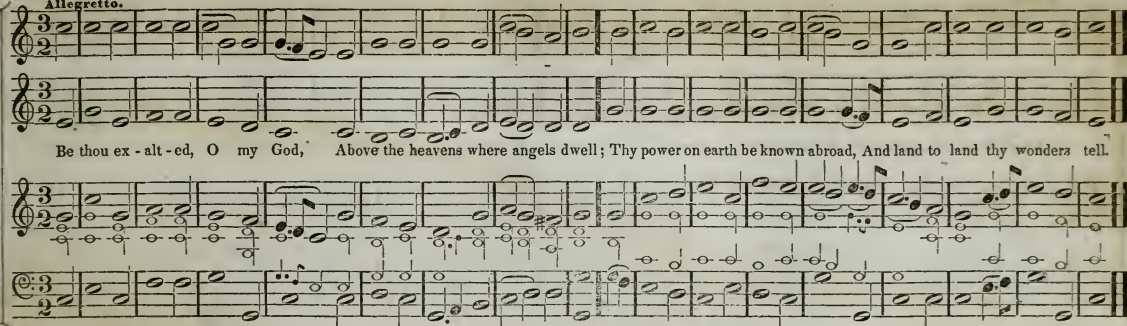
On thee we ev - - er will de - - pend, The rich, the sure, the faith - - ful friend.

The second system of the musical score continues the composition with four staves. It maintains the same instrumental and vocal structure as the first system. The lyrics continue below the vocal staves, with hyphens indicating syllables that span across multiple notes. The musical notation includes various note values, rests, and accidentals, all clearly visible on the staves.

WINCHESTER. L. M.

Dr. Croft. 39

Allegretto.

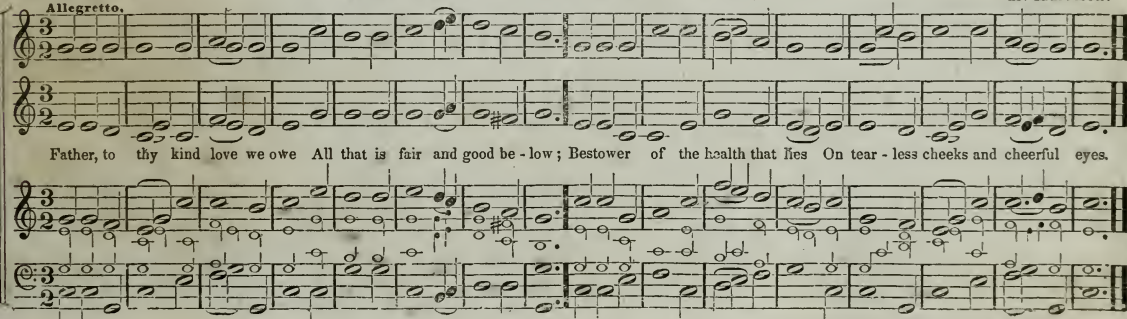


Be thou ex - alt - ed, O my God, Above the heavens where angels dwell; Thy power on earth be known abroad, And land to land thy wonders tell.

WARRINGTON. L. M.

R. Harrison.

Allegretto.



Father, to thy kind love we owe All that is fair and good be - low; Bestower of the health that lies On tear - less cheeks and cheerful eyes.

OXFORD STREET. L. M.

F. L. Hiley.

Macetoso.

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

MOUNT VERNON. L. M.

German.

Allegretto un poco Staccato.

The heavens declare thy glo - ry, Lord! In every star thy wisdom shines; But, when our eyes behold thy word, We read thy name in fair - er lines.

Allegretto.

WINCHELSEA, L. M.

Pretleur. 41

Incumbent on the bending sky, The Lord descended from on high; And bade the darkness of the pole, Be - neath his feet tremendous roll.

The musical score for 'Winchelsea, L. M.' is written for four staves. The first two staves are treble clef, and the last two are bass clef. The time signature is 3/2. The key signature has one sharp (F#). The melody is primarily in the treble staves, with the bass staves providing harmonic support. The lyrics are written below the second staff.

Allegretto Moderato.

CHARLESTON, L. M.

R. Cook.

My God, accept my ear - ly vows, Like morning in-cense in thine house, And let my night-ly wor-ship rise, Sweet as the ev'ning sac - ri - fice.

The musical score for 'Charleston, L. M.' is written for four staves. The first two staves are treble clef, and the last two are bass clef. The time signature is 3/4. The key signature has one sharp (F#). The melody is primarily in the treble staves, with the bass staves providing harmonic support. The lyrics are written below the second staff.

CREATION, L. M.

Haydn.

Thy praise O God, shall tune the lyre, Thy love our joy - ful song in - spire; To thee our cor - dial

Our sure de-fence, our constant aid.

thanks be paid, Our sure de - fence, our con - stant aid.

Our sure defence, our constant aid.

CREATION, Continued.

43

Why then cast down—and why distressed? And whence the grief that fills our breast? In

This musical system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various note values and rests. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various note values and rests. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various note values and rests. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature. It contains a bass line with various note values and rests. The lyrics are written below the second staff.

God we'll hope, to God* we raise our song of grat - i - tude and praise.

This musical system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various note values and rests. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various note values and rests. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various note values and rests. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature. It contains a bass line with various note values and rests. The lyrics are written below the second staff.

MERCY, L. M.

From deep distress and troubled thoughts, To thee my God, I raised my cry: If thou severely mark our faults, O! who could stand before thine eye?

The musical score for 'MERCY, L. M.' is in 4/4 time, marked 'Moderato'. It consists of four staves. The first two staves are for the vocal parts, featuring a melody with eighth and sixteenth notes. The third staff continues the vocal melody, and the fourth staff is for the piano accompaniment, featuring a bass line with eighth and sixteenth notes. The key signature has one sharp (F#).

Choral.

MUNICH, L. M.

German Choral.

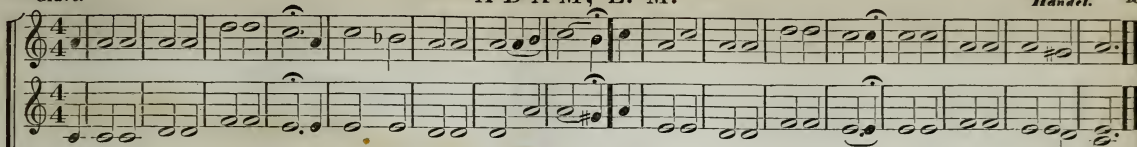
'Twas on that dark that dismal night, When pow'rs of death and hell a-rose, A - gainst the Son of God's de - light, And friends betray'd him to his foes.

The musical score for 'MUNICH, L. M.' is in 4/4 time, marked 'Choral.' and 'German Choral.'. It consists of four staves. The first two staves are for the vocal parts, featuring a melody with eighth and sixteenth notes. The third staff continues the vocal melody, and the fourth staff is for the piano accompaniment, featuring a bass line with eighth and sixteenth notes. The key signature has one sharp (F#).

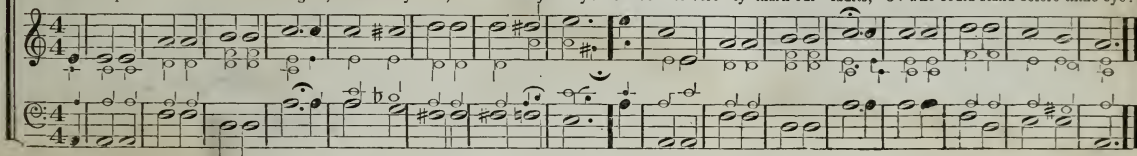
Grave.

A D A M, L. M.

Handel. 45

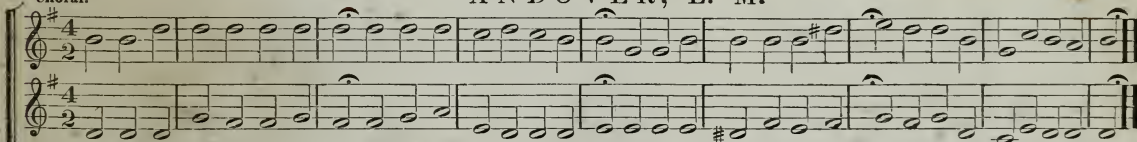


From deep distress and troubled thoughts, To thee my God, I rais'd my cry: If thou se-vere-ly mark our faults, O! who could stand before thine eye?

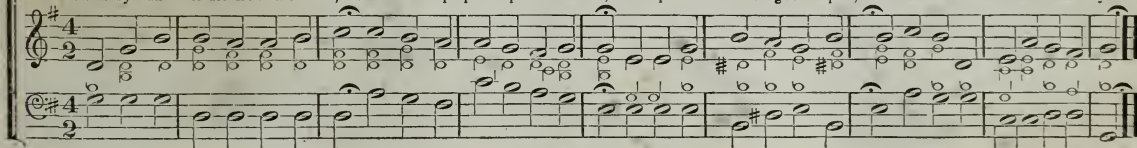


Choral.

A N D O V E R, L. M.



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



Moderato.

PORTLAND, L. M.

Musical score for "Portland, L. M." in 3/4 time, Moderato. The score consists of four staves. The first three staves are in treble clef with a key signature of one sharp (F#). The fourth staff is in bass clef with a key signature of one sharp (F#). The lyrics are: "What are those soul-re - vi - ving strains, Which echo thus from Salem's plains? What anthems loud and louder still, So sweetly sound from Zion's hill?" The score includes performance directions: "solo. Second Treble." above the second staff and "tutti." above the third staff.

Moderato.

CARLTON, L. M.

Air by Newkoms.

Musical score for "Carlton, L. M." in 4/4 time, Moderato. The score consists of four staves. The first three staves are in treble clef with a key signature of one sharp (F#). The fourth staff is in bass clef with a key signature of one sharp (F#). The lyrics are: "Give to the Lord, ye sons of fame, Give to the Lord re - nown and power, Ascribe due hon - ors to his name, And his e - ter - nal might a - dore." The score includes a performance direction: "Air by Newkoms." above the second staff.

Allegro.

ANDERSON, L. M.

47

Let ev - ery crea - ture rise and bring Pe - cu - liar hon - ors to our King;

This system contains four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The music is in a simple, hymn-like style.

Angels de - scend with songs a - gain; And earth re - - peat the loud A - men.

This system contains four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The music continues the hymn-like style. There are markings for 'solo.' and 'tutti.' above the vocal staves.

POMFRET, L. M.

Altered from Cecil.

God of the morn - ing, at whose voice The cheer - ful sun makes haste to rise, And like a

The first system of the musical score for 'POMFRET, L. M.' consists of four staves. The top two staves are treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom two staves are bass clef with the same key signature and time signature. The melody is written in the first treble staff, and the accompaniment is in the other three staves. The lyrics are written below the first two staves.

gi - ant doth re - jice To run his jour - ney through the skies; To run his jour - ney through the skies;

The second system of the musical score continues the melody and accompaniment. It also consists of four staves with the same key signature and time signature. The lyrics are written below the first two staves. The word 'solo.' is written above the first staff of this system.

Solo Tenor or Bass.

Moderato.

ROBINSON, L. M.

49

The musical score for "Robinson, L. M." is written in 4/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment starts with a bass clef and a key signature of one sharp. The tempo is marked "Moderato." The score includes a "solo." marking above the vocal line. The lyrics are: "Lord, how se - cure and blest are they Who feel the joys of pardoned sin ! Should storms of wrath shake earth and sea, Their minds have heaven & peace within."

HAMBURG, L. M.

Vocello's Evening Service.

The musical score for "Hamburg, L. M." is written in 2/2 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment starts with a bass clef and a key signature of one sharp. The tempo is marked "Moderato." The score includes an "Alto" marking above the vocal line. The lyrics are: "Sing to the Lord with joy-ful voice ; Let ev'ry land his name a - dore ; The northern isles shall send the noise Across the ocean to the shore."

BLAKE, L. M.

solo. *tutti.*

O long ex - pected day, be - gin; Dawn on these realms of woe and sin; Fain would we leave this weary road, And sleep in death, to rest with God.

SEASONS, L. M.

Plegel.

solo. *tutti.*

Thy goodness, Lord, doth crown the year: Thy paths drop fatness all around; While barren wilds thy praise declare, And vocal hills re - peat the sound.

*This duett may be used Treble and Alto, or Treble Alto and Base.

tutti.

Lo, God is here! let us a-dore, And humbly bow before his face; Let all with-in us feel his power, Let all with-in us seek his grace.

With all our hearts, with all our pow'rs, We praise the Lord, whose bounteous hand Unnumbered gifts profusely showers On ev'ry nation, ev'ry land.

Allegro.

SABBATH MORNING, L. M.

Another six day's work is done; Anoth-er Sabbath is be - gun: Return my soul—en - joy thy rest; Improve the day that God has blest.

The musical score for 'Sabbath Morning, L. M.' is written for four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The tempo is marked 'Allegro.' The lyrics are written below the second staff.

Allegro.

ST. ANDREWS, L. M.

Our harps, that when with joy we sing, Were wont their tuneful parts to bear, With silent strings neg-lect - ed hung, On willow trees that withered there.

The musical score for 'St. Andrews, L. M.' is written for four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The tempo is marked 'Allegro.' The lyrics are written below the second staff.

H A G U E, L. M.

German Air. 53

Through every age, e - ter - nal God, Thou art our rest—our safe a - bode: High was thy throne, ere heaven was made, Or earth thy humble footstool laid.

Andantino.

L I T T L E T O N, L. M.

Thus far the Lord hath led me on, Thus far his power prolongs my days: And ev - e - ry evening shall make known, Some fresh memorial of his grace.

SABAOTH, L. M.

H. Taylor.

O all ye peo - ple, clap your hands, And with tri - um - phant voi - ces sing;

No force the migh - - - ty pow'r with - stands, Of God, the u - - - ni - ver - sal King.

Allegro un poco staccato.

SPRINGFIELD, L. M.

55

Happy the man whose cautious feet Shun the broad way where sinners go; Who hates the place where a - theists meet, And shuns to talk es sinners do;

This musical score is for the hymn 'Springfield, L. M.' in 2/2 time. It features a four-part setting with soprano, alto, tenor, and bass staves. The melody is written in the soprano part, and the lyrics are placed below the tenor staff. The key signature has one sharp (F#), and the tempo is marked 'Allegro un poco staccato'.

Choral.

GORDON, L. M.

Lord what a thoughtless wretch was I, To mourn and murmur and re - pine, To see the wick-ed placed on high, In pride and robes of honor shine!

This musical score is for the hymn 'Gordon, L. M.' in 2/2 time. It features a four-part setting with soprano, alto, tenor, and bass staves. The melody is written in the soprano part, and the lyrics are placed below the tenor staff. The key signature has one sharp (F#), and the tempo is marked 'Choral'.

WINDHAM, L. M.

Sub: A Choral by M. Luther
Arr. by M. Read.

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

Moderato.

SOUTHGATE, L. M.

1 Lord, I can suffer thy rebukes, When thou with kindness dost chas - tise; But thy fierce wrath I cannot bear; Oh let it not against me rise.

2. Pity my lang - uish - ing es - tate, And ease the sorrow that I feel; The wounds thy heavy hand hath made, O Lord, in tender mer - cy heal.

Choral.

LUTHER'S CHORAL, L. M.

M. Luther. 57

O thou that hear'st when sinners cry, Though all my crimes before thee lie; Be - hold them not with an - gry look, But blot their mem'ry from thy book.

Allegro.

MIDDLE STREET, L. M.

Je - ho - vah reigns! he dwells in light Girded with majesty and might: The world cre - a - ted by his hands, Still on its first foun - da - tion stands.

IMPENITENCE, L. M.

F. L. Hiley.

A - mid dis - plays of wrath and love, What stubborn creatures, Lord, are we! No relish for the joys of heaven, No dread of endless mis - e - ry.

Allegro.

GRAY, L. M.

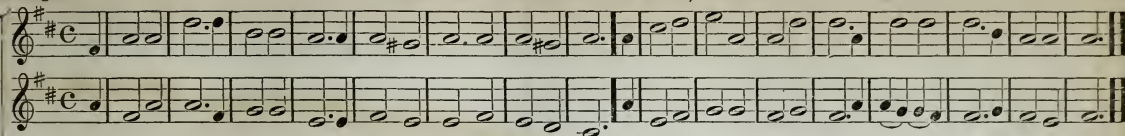
1. My God, in whom are all the springs Of boundless love and grace unknown; Hide me beneath thy spreading wings, Till the dark cloud is overblown.

2. Up to the heavens I send my cry; The Lord will my desires perform; He sends his angels from the sky, And saves me from the threatening storm.

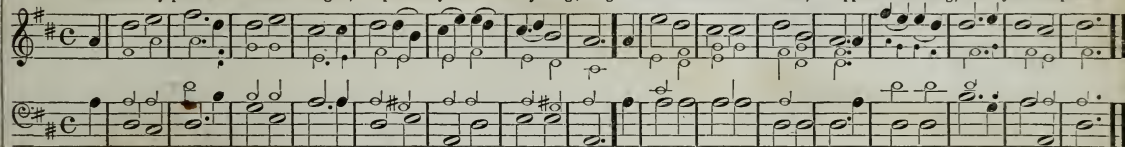
Allegro.

MARKSBOROUGH, L. M.

59

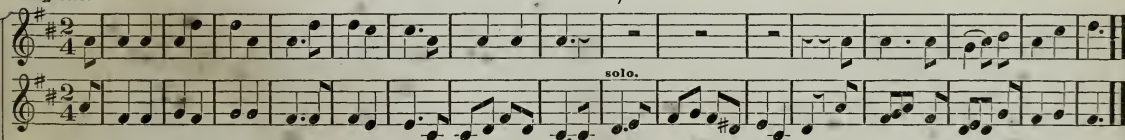


With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the note I raise, Approve the song, and join the praise.



Allegretto.

HOLLIS, L. M.



Ye nations round the earth rejoice, Before the Lord your sov'reign King; Serve him with cheerful heart and voice, With all your tongues his glory sing.



Majestoso.

TRENTON, L. M.

W. Shields.

Stand up, my soul, shake off thy fears, And gird the gospel armour on; March to the gates of end - less joy, Where thy great Captain Saviour's gone.

Allegro.

PATTERSON, L. M.

My God, in whom are all the springs, Of boundless love and grace unknown; Hide me beneath thy spreading wings, Till the dark cloud is overblown.

Allegro.

HIGH STREET, L. M.

61

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The lyrics are written below the second and third staves.

E - - ter - - - nal God, al - - - migh - - ty cause Of earth, and seas, and worlds un - - known ;

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The lyrics are written below the second and third staves.

All things are sub - - ject to thy law ; All things de - - pend on thee a - lone.

SCHOOL STREET, L. M.

First system of the musical score. It consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom two staves are piano accompaniment in bass and alto clefs with the same key signature and time signature. The lyrics are: 'Twas by an or - - der from the Lord, The an - cient proph - ets spake his word ;

Second system of the musical score. It consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom two staves are piano accompaniment in bass and alto clefs with the same key signature and time signature. The lyrics are: His Spir - - it did their tongues in - - spire, And warm their hearts with heaven - - ly fire. The system includes markings for 'solo.' and 'tutti.'.

Allegretto.

BRENT, L. M.

From Holyoke's Coll. 63

E - ter - nal Spirit! we con - fess And sing the wonders of thy grace; Thy power conveys our blessings down From God the Father, and the Son.

Moderato.

BLENDON, L. M.

Giardini.

Lord, when thou did'st ascend on high, Ten thousand angels fill'd the sky; Those heav'nly guards around thee wait, Like chariots that attend thy state.

NEUKOMM'S SONG, L. M.

Subject from Neukomm.

Let all the earth their voices raise, To sing the choicest psalm of praise,

The first system of the musical score for 'Neukomm's Song, L. M.' consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the second and third staves.

To sing and bless Jo - - - ho - - - vah's name; His glo - - ry let the hea - - thens know,

The second system of the musical score for 'Neukomm's Song, L. M.' consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written below the second and third staves.

NEUKOMM'S SONG, Continued.

65

His wonders to the nations show, And all his saving works proclaim. He framed the globe, he built the sky, He made the shining worlds on high,

solo.

Unison. soli. tutti.

And reigns complete in glory there: His beams are maj - es - - ty and light; His beauties, how di - vine - ly bright! His temples, how di-vine-ly fair.

Unison. soli. tutti.

HOSEA, L. M.

S. Venkamm.

Moderato.

March to the gates of end-less joy,

Stand up, my soul, shake off thy fears, And gird the Gospel armor on; March to the gates of endless

March to the gates of endless joy,

Where Jesus thy great cap-tain's gone,

joy, great cap-tain's gone. March to the gates of end-less joy, Where Jesus, thy great captain's gone.

Where Jesus thy great cap-tain's gone.

EVENING HYMN.* L. M.

67

Moderato.

1. Glory to Thee, my God, this night, For all the blessings of the light; Keep me, O keep me, King of Kings, Under thine own Al-migh-ty wings.

3. Praise God from whom all blessings flow; Praise him all creatures here below; Praise him ye angels round his throne, Praise God the high and ho-ly One.

The musical score for the first stanza is written for three parts: Soprano, Alto, and Tenor/Bass. It is in the key of D major (indicated by two sharps) and 4/4 time. The tempo is marked 'Moderato'. The lyrics are printed below the corresponding musical lines.

EVENING HYMN.* L. M. (Second Stanza.)

Moderato.

2. Forgive me, Lord, thro' thy dear Son, The ill that I this day have done; That with the world, myself, and thee, I, ere I sleep, at peace may be.

The musical score for the second stanza is written for three parts: Soprano, Alto, and Tenor/Bass. It is in the key of D major (indicated by two sharps) and 4/4 time. The tempo is marked 'Moderato'. The lyrics are printed below the corresponding musical lines.

* Each tune may be used separate.

TEMPLE STREET. L. M.

H. Wyman.

Maestoso.

All ye bright armies of the skies, Go worship where your Savior lies, Angels and kings be - fore him bow, There Gods on high, and gems be - low.

MONMOUTH, L. M.

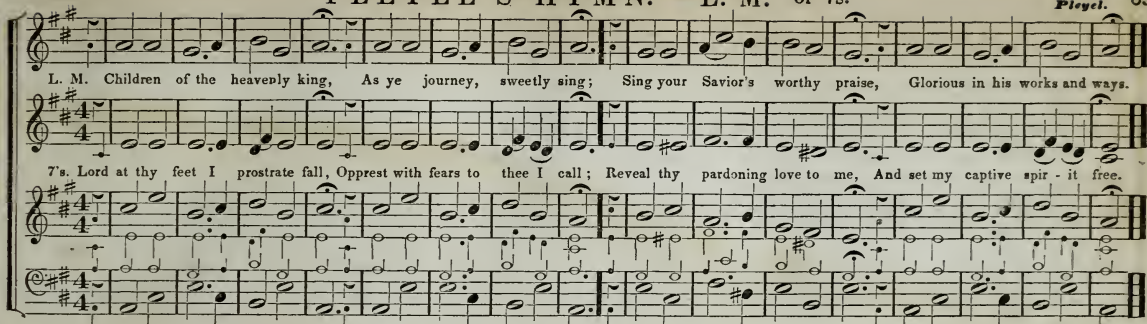
Martin Luther.

Maestoso.

In robes of judgment, lo! he comes, Shakes the wide earth, cleaves the tombs; Before him burns de - vour - ing fire, The mountains melt, the seas retire.

PLEYEL'S HYMN. L. M. or 7s.

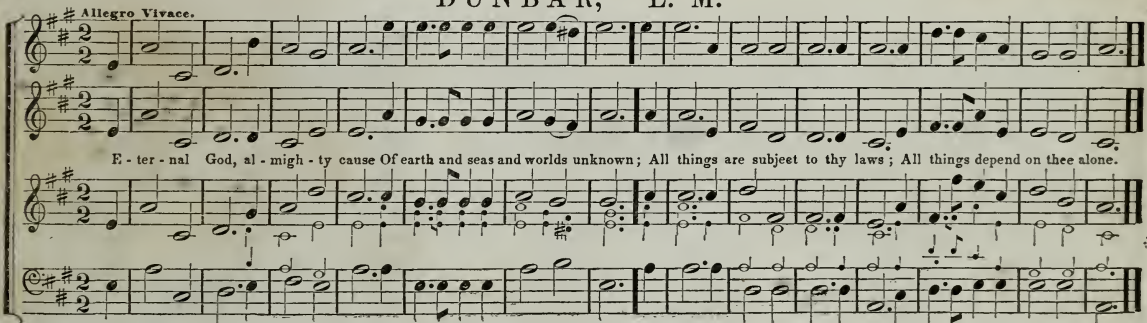
Pleyel. 69



L. M. Children of the heavenly king, As ye journey, sweetly sing; Sing your Savior's worthy praise, Glorious in his works and ways.

7s. Lord at thy feet I prostrate fall, Opprest with fears to thee I call; Reveal thy pardoning love to me, And set my captive spir - it free.

DUNBAR, L. M.



Allegro Vivace.

E - ter - nal God, al - migh - ty cause Of earth and seas and worlds unknown; All things are subject to thy laws; All things depend on thee alone.

ST. PETERS, L, M,

Harwood.

Allegro.

To God the great the ev - - er blest, Let songs of hon - - or be ad - dressed;

Soll.

His mer - cy firm, for - ev - - - er stands. Give him - - the thanks his love de - mands.

Soll.

BOWEN. L. M.

Haydn. 71

Up to the fields where an - gels lie, And living wa - ters gent - ly roll; Fain would my thoughts ascend on high, But sin hangs heavy on my soul.

BLESSEDNESS, L. M.

Allegretto.

Blest is the man, whose tender care Relieves the poor in their distress; Whose pit - y wipes the wid-ow's tear, Whose hand supports the fatherless.

OLD HUNDRED, L. M.

Martin Luther

Choral.

Be thou, O God, ex - alt - ed high, And as thy glo - ry fills the sky; So let it be on earth display'd, Till thou art here as there o - bey'd.

GRATITUDE. L. M.

H. Frazier.

Allegro Moderato

Triumphant, Lord, thy goodness reigns, Thro' all the wide celestial plains; And its full streams redundant flow, Down to the abodes of men be - low.

WORSHIP. L. M.

73

Andante.

Solo. *Tutti.*

Lord, how de-light-ful 'tis to see A whole as-sem-bly worship thee! At once they sing—at once they pray, They hear of heav'n and learn the way.

Solo. *Tutti.*

STERLING. L. M.

Ancient Tune.

Allegro un poco staccato.

Solo. *Tutti.*

O come, loud anthems let us sing, Loud thanks to our al-migh-ty King! For we our voices high should raise, When our salvation's rock we praise.

MOZART. L. M.

Mozart.

Come, blessed Spirit, source of light, Whose power and grace are unconfined, Dis-pel the gloomy shades of night, The thicker darkness of the mind.

WATERVILLE. L. M.

S. Webb.

This is the word of truth and love, Sent to the nations from a - bove: Je - ho - vah here resolves to show, What his Al-migh-ty grace can do.

Solo. P. *Tutti.*

Solo. P. *Tutti.*

Voice or Organ. *Tutti.*

ELLENTHORPE. L. M.

Linley.

75

Allegretto.

Say, how may earth and heaven unite? Say, how shall men with angels join? What link harmonious may be found, Natures dis - cor - dant to com - bine?

ST. ALBANS. L. M.

V. Norello.

Choral.

Sal - va - tion is for - ev - er nigh The souls who fear and trust the Lord; And grace, descending from on high, Fresh hopes of glory shall afford.

CUMBERLAND. L. M.

Carey.

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

SAUGUS. L. M.

Base Solo ad lib.

Costello.

Sal - va - tion is for - ev - er nigh The souls that fear and trust the Lord; And grace descending from on high, Fresh hopes of glo - ry shall afford.

STONE CHURCH. L. M.

77

Allegretto.

Blest are the men of peace - ful life, Who quench the coals of grow - ing strife; They shall be called the

Solo. *Tutti.*

heirs of bliss, The sons of God, the God of peace,— The sons of God, the God of peace.

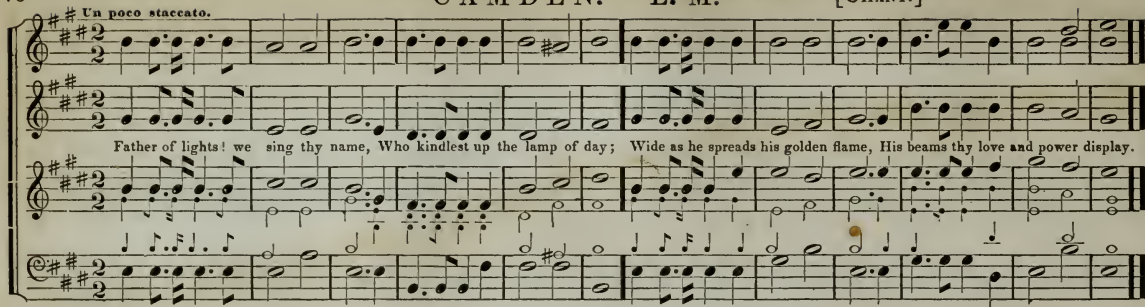
Tutti.

This Duett may be sung by Base and Tenor by using the small notes,

CAMDEN. L. M.

[CHANT.]

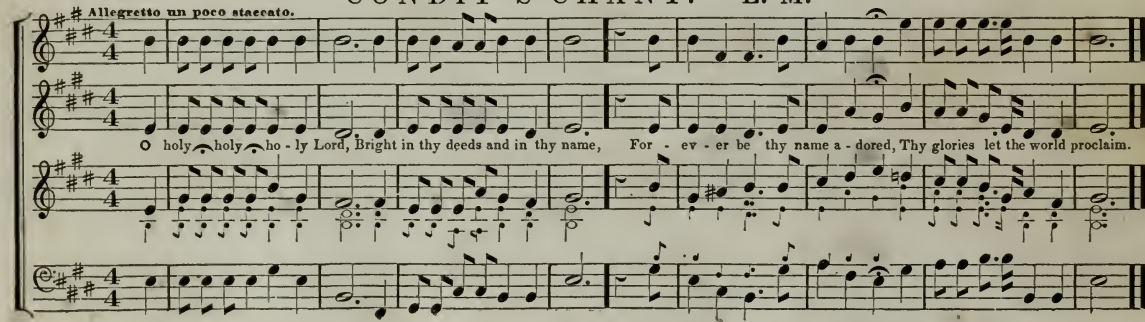
Un poco staccato.



Father of lights! we sing thy name, Who kindlest up the lamp of day; Wide as he spreads his golden flame, His beams thy love and power display.

CONDIT'S CHANT. L. M.

Allegretto un poco staccato.



O holy, holy, ho - ly Lord, Bright in thy deeds and in thy name, For - ev - er be thy name a - dored, Thy glories let the world proclaim.

STONEFIELD. L. M.

Stanley. 79

Allegro.

God of the seas, thy thund'r - ing voice, Makes all the roar - - ing waves re - joice !

This musical system consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 3/2. The melody is primarily in the upper staves, with the lower staves providing harmonic support. The lyrics are written below the staves, aligned with the notes.

Solo.

And one soft word of thy com - mand Can sink them si - lent in the sand.

Tutti.

Tutti.

This musical system continues the piece and includes a solo section. It consists of four staves. The top staff has a treble clef, while the others have bass clefs. The key signature remains one sharp (F#). The tempo marking 'Allegro' is not repeated here. The lyrics 'And one soft word of thy com - mand Can sink them si - lent in the sand.' are written below the staves. The section is marked 'Solo.' for the first part and 'Tutti.' for the second part. The notation includes various musical symbols such as notes, rests, and dynamic markings.

May be used as solo or tutti.

Allegretto.

God of my life! through all its days My grateful powers shall sound thy praise; The song shall wake with opening light,

Alto Solo. *Tutti.*

Solo. *Tutti.* *Solo.*

Organ or Voice. *Tutti.* *Solo.*

And war - ble to the si - lent night, — The song shall wake with opening light, And warble to the si - - lent night.

Tutti.

Tutti.

MITCHELL. L. M.

J. K.

81

Moderato.

The flow'ry spring at God's com-mand, Per-fumes the air, and paints the land;

2d Treble Solo.

The sum-mer rays with vig- - - or shine, To raise the corn and cheer the vine.

Tutti.

Tutti.

NAZARETH. L. M.

S. Webb.

Choral.

Re - turn, my soul, and sweetly rest, On thy al - migh - ty Father's breast; The boun - ties of his grace a - dore, And count his wond'rous mercies o'er.

ALFRETON. L. M.

W. Beestall.

From north to south, from east to west, Advance the myr - iads of the blest, From every clime of earth they come, And find in heaven a common home.

WESTBROOK. L. M.

N. D. 83

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The second staff is also a treble clef with a key signature of one flat and a time signature of 2/4, and it includes the instruction "Soli." above the staff. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The lyrics "The turf shall be my fra - grant shrine; My tem - ple, Lord! that arch of time; My cen - ser's -" are written below the staves.

The turf shall be my fra - grant shrine; My tem - ple, Lord! that arch of time; My cen - ser's -

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a time signature of 2/4. The second staff is also a treble clef with a key signature of one flat and a time signature of 2/4. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The lyrics "breath the moun - tain airs And si - lent thoughts my on - ly prayers,— And si - lent thoughts my on - ly prayers." are written below the staves.

breath the moun - tain airs And si - lent thoughts my on - ly prayers,— And si - lent thoughts my on - ly prayers.

BRENTFORD. L. M.

Be all my heart, and all my days, De - voted to my Savior's praise, And let my glad o - be - dience prove, How much I owe,—how much I love.

2d Treble.

EMERSON'S CHANT. L. M.

Arranged from a Swiss Air.

Allegro staccato.

Father of light! we sing thy name, Who kindlest up the lamp of day; Wide as he spreads his golden flame, His beams thy power and love display.

H A M D E N . L . M .

(First Stanza.)

85

Allegro.

Awake! our souls, away, our fears, Let ev-ery trembling thought begone; Awake! and run the heavenly race, And put a cheerful courage on.

This musical score is for the first stanza of the hymn 'Hamden'. It is marked 'Allegro' and is in 2/2 time. The score consists of four staves. The first two staves are for the vocal parts, with the lyrics 'Awake! our souls, away, our fears, Let ev-ery trembling thought begone; Awake! and run the heavenly race, And put a cheerful courage on.' written below them. The third and fourth staves are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/2.

H A M D E N . L . M .

*(Second Stanza.)**Andantino.*

From Thee, the over - flow - ing spring, Our souls shall drink a fresh supply, While such as trust their native strength, Shall melt away and droop and die.

This musical score is for the second stanza of the hymn 'Hamden'. It is marked 'Andantino' and is in 2/2 time. The score consists of four staves. The first two staves are for the vocal parts, with the lyrics 'From Thee, the over - flow - ing spring, Our souls shall drink a fresh supply, While such as trust their native strength, Shall melt away and droop and die.' written below them. The third and fourth staves are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/2.

KINGSBURY. L. M.

Allegro.

Stand up, my soul, shake off thy fears, And gird the gospel armour on; March to the gates of endless joy, Where Jesus thy great Captain's gone.

CHAPMAN'S CHANT. L. M.

Allegretto.

How vain are all beneath the skies! How transient ev-ry earth - ly bliss! How slender all the fondest ties That bind us to a world like this.

BREWER. L. M.

87

Allegro.

With glory clad, with strength ar-rayed, The Lord, that o'er all na-ture reigns, The world's foundations firmly laid, And the vast fab-ric still sus-tains.

SWEEDEN. L. M.

Moderato.

Be with me Lord, where'er I go; Teach me what thou wouldst have me do; Suggest whate'er I think or say; Direct me in thy narrow way.

ILSLEY. L. M.

Subject from Pleyel.

Allegretto.

Be all my heart and all my days De - vo - ted to my Sa - viour's praise, And let my glad o - be - dience prove, How much I owe, how much I love.

DWIGHT. L. M.

Adagio.

O thou that hear'st when sinners cry, Though all my crimes before thee lie, Behold them not with angry look, But blot their memory from thy book.

RUMFORD. L. M.

89

Allegretto Moderato.

Beset with snares on every hand, In life's uncertain path I stand; Father divine, dif - fuse thy light, To guide my doubting footsteps right.

GOULD. L. M.

Un poco Adagio.

Sweet is the scene when christians die: When holy souls re - tire to rest: How mildly beams the clos - ing eye, How gently heaves the expiring breast.

ROMBERG'S SONG. L. M.

Subject from Romberg.

I will extol thee, Lord, on high; At thy command dis - ea - ses fly: Who but a God can speak and save From the dark borders of the grave?

BUCKFIELD. L. M.

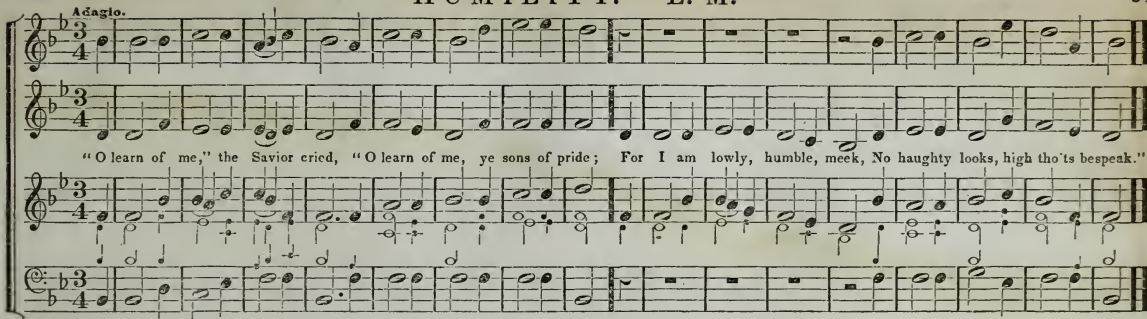
Allegretto.

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

HUMILITY. L. M.

91

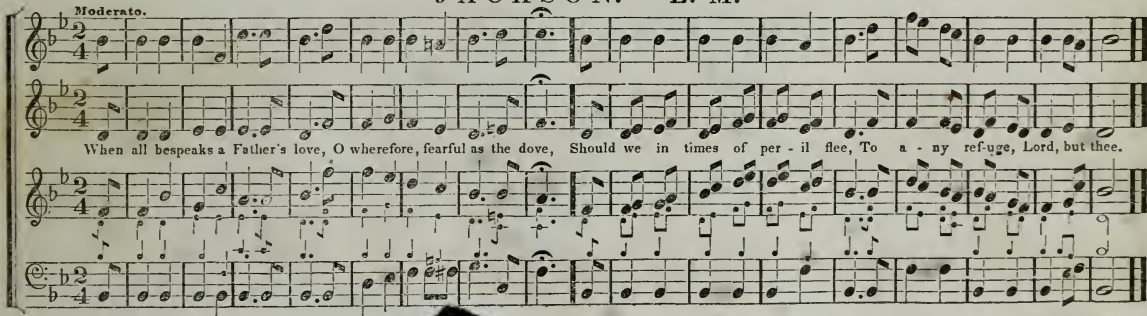
Adagio.



"O learn of me," the Savior cried, "O learn of me, ye sons of pride; For I am lowly, humble, meek, No haughty looks, high tho'ts bespeak."

JACKSON. L. M.

Moderato.



When all bespeaks a Father's love, O wherefore, fearful as the dove, Should we in times of per-il flee, To a - ny ref-uge, Lord, but thee.

WASHINGTON STREET. L. M.

Un poco staccato.

My God, my king, thy various praise Shall fill the remnant of my days : Thy grace employ my hum - ble tongue, Till death and glo - ry raise the song.

CHANDLER. L. M.

Allegro.

Great Lord of earth, and sea and skies, Thy wealth the needy world supplies : And safe beneath thy guardian arm, We live se - cure from eve - ry harm.

GERMANY. L. M.

Beethoven. 93

Adagio Sempre e piano.

Softly the shade of evening falls, Sprinkling the earth with dew - y tears; While nature's voice to slumber calls, And silence reigns a - mid the spheres.

Soli. Tutti.

* This may be used with treble and alto—treble alto and base, or treble alto base and tenor.

TEMPEST. L. M.

Allegro.

Then let the wildest storms a - rise; Let tempests mingle earth and skies; No fatal shipwreck shall I fear, But all my treas - ure with me bear.

BABYLON. L. M.

Barnescroft.

Andantino.

Shew pit - y Lord! O Lord, forgive! Let a - re - pent - ing sinner live; Are not thy mer - cies large and free? May not a sin - ner trust in thee?

DENTON. L. M.

Gregorian Chant.

Moderato.

Cre - ate my na - ture pure with - in, And form my soul a - verse from sin, Let thy good spir - it ne'er depart, Nor hide thy presence from my heart.

WARREN. L. M.

[CHANT.]

95

Before the heavens were spread abroad, From ev - er - last - ing was the Word; With God he was—the Word was God! And must divinely be adored.

This musical score is for a chant in G major (one flat) and 2/2 time. It consists of four staves. The first three staves are vocal parts, and the fourth is a basso continuo line. The melody is simple and hymn-like, with a final cadence.

LUTON. L. M.

Burder.

With all my pow'rs of heart and tongue, I'll praise my ma - ker in my song, Angels shall hear the notes I raise, Approve the song and join the praise.

This musical score is for a hymn in G major (one flat) and 3/4 time. It is marked "Un poco Allegro." and consists of four staves. The first three staves are vocal parts, and the fourth is a basso continuo line. The melody is more active than the previous piece, with a clear 3/4 beat structure.

QUITO. L. M.

Who is this stran - ger in dis - - tress, That trav - - els through this wil - - der - ness? Op - press'd with

The first system of the musical score for 'QUITO. L. M.' consists of four staves. The top staff is a vocal line in G major (one flat) and 2/2 time, with a key signature of one flat and a time signature of 2/2. The second staff is a vocal line in G major (one flat) and 2/2 time, with a key signature of one flat and a time signature of 2/2. The third staff is a vocal line in G major (one flat) and 2/2 time, with a key signature of one flat and a time signature of 2/2. The fourth staff is a bass line in G major (one flat) and 2/2 time, with a key signature of one flat and a time signature of 2/2. The lyrics are: 'Who is this stran - ger in dis - - tress, That trav - - els through this wil - - der - ness? Op - press'd with'.

sor - rows and with sins, On her be - lov - ed Lord she leans;— On her be - lov - ed Lord she leans.

The second system of the musical score for 'QUITO. L. M.' consists of four staves. The top staff is a vocal line in G major (one flat) and 2/2 time, with a key signature of one flat and a time signature of 2/2. The second staff is a vocal line in G major (one flat) and 2/2 time, with a key signature of one flat and a time signature of 2/2. The third staff is a vocal line in G major (one flat) and 2/2 time, with a key signature of one flat and a time signature of 2/2. The fourth staff is a bass line in G major (one flat) and 2/2 time, with a key signature of one flat and a time signature of 2/2. The lyrics are: 'sor - rows and with sins, On her be - lov - ed Lord she leans;— On her be - lov - ed Lord she leans.'

TIMSBURY. L. M.

T. Smith.

97

Choral.

Je - ho - vah reigns, his throne is high, His robes are light and majes - ty : His glo - ries shine with beams so bright, No mortal can sus - tain the sight.

CHICKERING'S CHANT. L. M.

Moderato.

I lay my body down to sleep; Peace is the pillow for my head, While well appointed an - gels keep, Their watchful stations round my bed.

APPLETON. L. M.

Dr. Boyce.

Vivace Staccato.

O come, loud an - thems let us sing, Loud thanks to our Al - migh - ty King; For we our voices high should raise, When our salvation's rock we praise.

TRURO. L. M.

Dr. C. Burney.

Allegro.

Now to the Lord a no - ble song! A - wake, my soul—awake, my tongue; Ho - san - na to th' e - ternal name, And all his bound - less love proclaim.

RAINSFORD. L. M.

E. H. Jr. 99

Allegro.

Arm of the Lord, a - wake! a - wake! Put on thy strength—the nations shake! Now let the world, a - dorn - ing, see, Triumphs of mercy wrought by Thee.

Adagio Affetnoso.

THAYER. L. M.

Oh let me, gracious Lord, extend My view to life's approaching end! What are my days?—a span their line; And what my age compared with thine.

CHATHAM. L. M.

*Subject by Mozart.**Moderato.*

No change of time shall ev - er shock My firm af - fec - tion, Lord, to thee ; For thou hast al - ways been a rock, A for - tress, and de - fence to me.

BECKETT. L. M.

Allegretto.

Come gracious spir - it, heavenly dove, Be thou our guardian, thou our guide ; With light and comfort from above ; O'er every thought and step pre - side.

DARWEN. L. M.

Old Tune. 101

Affetuoso.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of two flats and a 3/4 time signature. The fourth staff is a bass clef with a key signature of two flats and a 3/4 time signature.

O turn, great ru - - ler of the skies, Turn from my sin thy search - - ing eyes,

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats and a 3/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of two flats and a 3/4 time signature. The fourth staff is a bass clef with a key signature of two flats and a 3/4 time signature.

Nor let the offen - - ces of my hand, With - - in thy book re - - cord - - ed stand.

ST. PAUL'S. L. M.

Dr. Green.

Choral.

The Lord is good,—the Lord is kind—His grace is great, his mer-cy sure; And all the race of man shall find, His truth from age to age en-dure.

HOSEA ILSLEY'S CHANT.

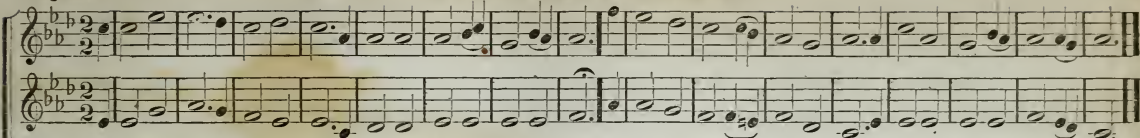
Allegro Vivace ma poco Staccato.

Now be my heart in-spired to sing The glories of my Savior, King; He comes with blessings from above, And wins the nations to his love.

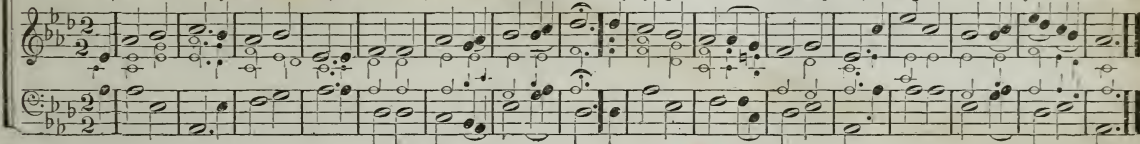
Allegretto.

LIMERICK L. M.

103

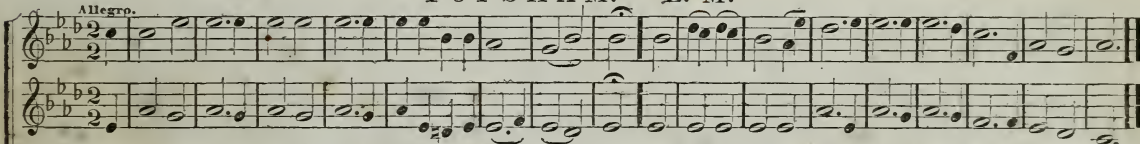


Yes, we'll record thy matchless love, Thou dearest, tend'rest best of friends ! Thy dying love the no - blest praise, Of long e - ter - ni - ty tran - scends.

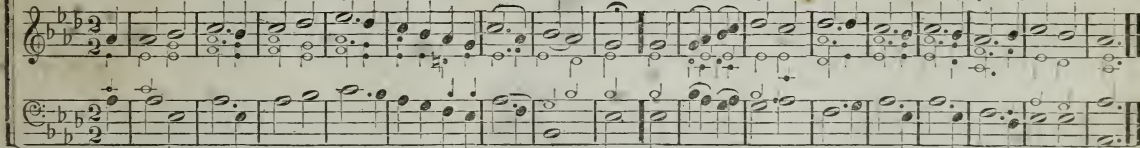


TOPSHAM. L. M.

Allegro.



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



EXPOSTULATION. L. M.

Sinner, oh why so thoughtless grown? Why in such dreadful haste to die? Daring to leap to worlds unknown! Heedless against thy God to fly.

This musical score is for the hymn 'EXPOSTULATION. L. M.' It consists of four staves. The first two staves are for the vocal parts, written in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/2. The third staff is for the alto part, also in treble clef with the same key signature and time signature. The fourth staff is for the bass part, written in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves.

WILDERNESS.

Leach.

Who is this fair one in dis-tress, That travels from the wild-er-ness? And pres-sed with sor-rows and with sins, On her beloved Lord she leans.

This musical score is for the hymn 'WILDERNESS.' It consists of four staves. The first two staves are for the vocal parts, written in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/2. The third staff is for the alto part, also in treble clef with the same key signature and time signature. The fourth staff is for the bass part, written in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves.

BERLIN. L. M.

105

Vivace Staccato.

Ye christian heroes, go proclaim, Salvation in Immanuel's name; To distant climes the tidings bear, And plant the rose of Sharon there.

LYMAN. C. M.

Allegro.

Let all the lands, with shouts of joy, To God their voices raise; Sing psalms in honor of his name, And spread his glorious praise.

DORCHESTER. C. M.

*Not Original.**Allegretto.*

Father of mercies, in thy word What endless glo - ry shines! For - ev - er be thy name a-dored For these ce - les - tial lines.

LANESBORO'. C. M.

*Not Original.**Allegretto.*

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

Allegretto.

NEW CONWAY. C. M.

107

Love is the golden chain that binds The hap - py souls a - bove; And he's an heir of heav'n That finds his bosom glow with love.

Allegro.

BERWICK. C. M.

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

NEW CASTLE. C. M.

Al - migh - ty Fa - ther, of man - kind, On Thee my hopes re - main; And when the day of trouble comes, I shall not trust in vain.

This musical score is for the hymn 'NEW CASTLE. C. M.' It consists of four staves. The first three staves are in treble clef with a 4/4 time signature. The fourth staff is in bass clef, also with a 4/4 time signature. The melody is written on the first staff, and the accompaniment is spread across the other three staves. The lyrics are written below the first three staves.

CODMAN, C. M.

Allegretto.

Soon shall the glorious morning dawn, When all thy saints shall rise; And cloth'd in their im - mor - tal bloom, Attend Thee to the skies; Attend Thee to the skies.

This musical score is for the hymn 'CODMAN, C. M.' It consists of four staves. The first three staves are in treble clef with a 3/4 time signature. The fourth staff is in bass clef, also with a 3/4 time signature. The melody is written on the first staff, and the accompaniment is spread across the other three staves. The tempo is marked 'Allegretto.' The lyrics are written below the first three staves.

BURFORD. C. M.

Old Tune. 109

Lord, thou hast scourged our guilty land; Behold thy people mourn; Shall ven - geance ev - er guide thy hand, And mer - cy ne'er return.

CROWLE. C. M.

Dr. Green.

Andantino Quasi Allegretto.

Life is a span, a fleet - ing hour, How soon the va - por flies! - - Man is a tender, transient flow'r, That e'en in bloom - ing dies.

LUTZEN. C. M.

Old Tune.

Choral.

Sing to the Lord, ye dis-tant lands, Ye tribes of eve-ry tongue; His new dis-cov-er'd grace de-mands, A new and no-bler song.

ARLINGTON. C. M.

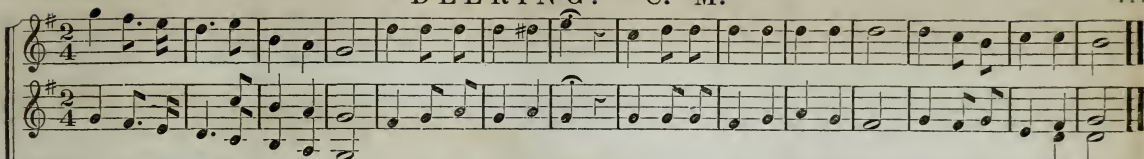
Dr. Arne.

Allegretto quasi Andantino.

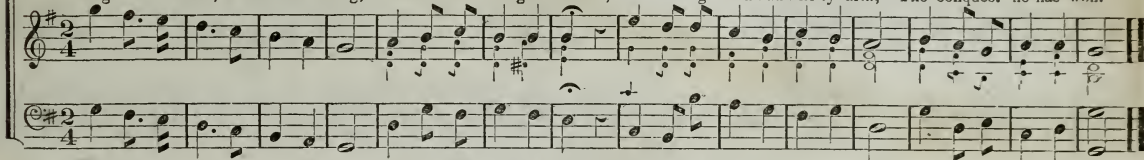
The time is short! sinners beware, Nor tri-fle time a-way; The word of great sal-va-tion hear, While yet 'tis called to-day.

DEERING. C. M.

111

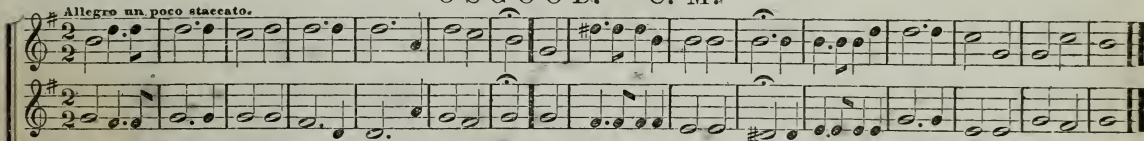


Sing to the Lord, a new made song, Who wondrous things has done; With his right hand and ho-ly arm, The conquest he has won.

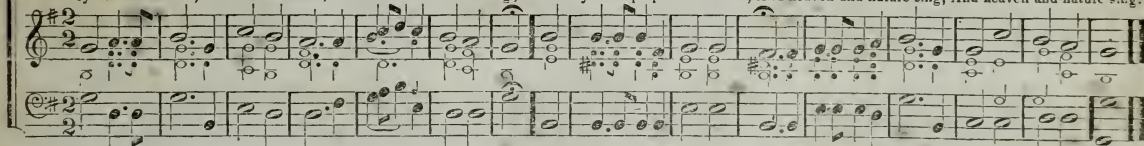


OSGOOD. C. M.

Allegro un poco staccato.



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



WILSON'S CHANT. C. M.

Allegro.

Let all the lands in shouts of joy, To God their voices raise; Sing psalms in hon - or of his name, And spread his glorious praise.

EMERY. C. M.

C. J. Hayes.

Thou love-ly source of true de-light, Whom I un-seen a - dore; Unvail thy beauties to my sight, That I may love thee more.

MEAR. C. M.

Old Harmony. 113

Choral.

Sing to the Lord ye dis-tant lands, Ye tribes of ev-ery tongue; His new dis-cov-ered grace demands A new and no-ble song.

LANDERS. C. M.

Moderato.

His mercy reigns through every land— Proclaim his grace abroad; For-ev-er firm his truth shall stand— Praise ye the faith-ful God.

NORTON. C. M.

Solo. *Tutti.*

Let not des - pair, nor fell revenge, Be to my bosom known; Oh, give me tears of oth - ers woes, And pa - tience for my own.

Solo. *Tutti.*

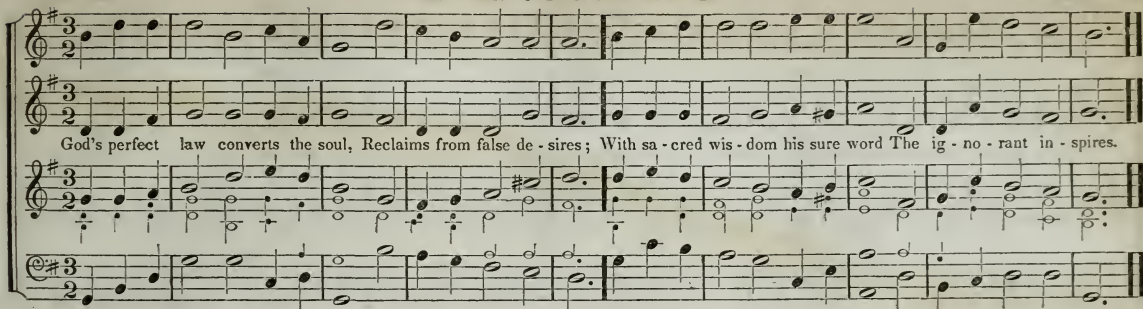
MELODY. C. M.

2d Treble. *Leach.*

Come let us join our cheerful songs, With an - gels round the throne; Ten thou - sand, thou - sand are their tongues, But all their joys are one.

FREEPORT. C. M.

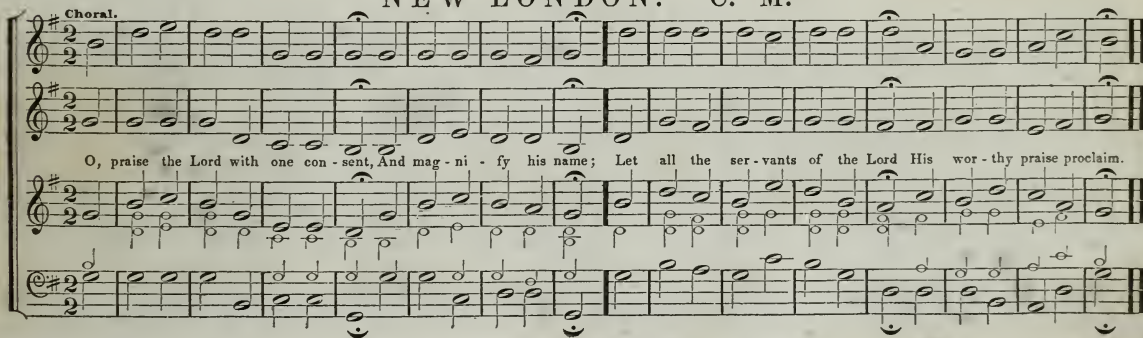
H. Wrazle. 115



God's perfect law converts the soul, Reclaims from false de-sires; With sa-cred wis-dom his sure word The ig-no-rant in-spires.

NEW LONDON. C. M.

Choral.



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

MILLER. C. M.

Dr. Miller.

Choral.

When trouble fills my soul with grief, O, hide not, Lord thy face; For I can hope for no re-lief, Un-aid-ed by thy grace.

MARLOW. C. M.

Allegretto.

And let them say how dreadful, Lord, In all thy works art thou; Beneath thy power thy stubborn foes Shall all be forced to bow.

ALBA. C. M.

Leach. 117

Allegro.

Come, happy souls, approach your God, With new melodious songs; Come, render to Almighty grace, The tribute of your tongues,—The tribute of your tongues.

DELA COURT. C. M.

Stearns.

To our Almighty Maker, God, New honors be addressed; His great salvation shines abroad, And makes the nations blest, And makes the nations blest.

ARCHLAND. C. M.

B. Wyman.

Dear Sa - vior, let thy glo - - ry shine, And fill thy dwell - ings here,

The first system of the musical score consists of four staves. The top two staves are treble clefs with a key signature of one sharp (F#) and a 3/2 time signature. The bottom two staves are a bass clef and a tenor clef, both with a key signature of one sharp (F#) and a 3/2 time signature. The melody is primarily in the treble staves, with the lyrics 'Dear Sa - vior, let thy glo - - ry shine, And fill thy dwell - ings here,' written below the second staff. The music features a mix of eighth and sixteenth notes, with some rests and a final sharp sign at the end of the system.

Till life, and love, and joy di - vine, A heaven on earth ap - pear.

The second system of the musical score also consists of four staves, maintaining the same key signature of one sharp (F#) and 3/2 time signature. The melody continues from the first system, with the lyrics 'Till life, and love, and joy di - vine, A heaven on earth ap - pear.' written below the second staff. The music concludes with a double bar line at the end of the fourth staff.

ENIAP. C. M.

J. K. 119

Allegro.

With joy we hail the sacred day Which God has called his own; With joy the summons we o - bey To worship at his throne.

SHAW. C. M.

Moderato.

Hark! 'tis our heavenly lead - er's voice, From his tri - um - phant seat; Midst all the wars' tumultuous noise, How powerful and how sweet.

CONWAY. C. M.

Not Original.

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "Come, let us lift our joy - ful eyes Up to the courts a - - bove, And smile to see, our".

Come, let us lift our joy - ful eyes Up to the courts a - - bove, And smile to see, our

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "Fa - - ther there, — And smile to see our Fa - ther there Up - - on a throne of love.".

Fa - - ther there, — And smile to see our Fa - ther there Up - - on a throne of love.

ST. ANNS. C. M.

Dr. Croft. 121

Choral.

My God, my portion, and my love, My ev - er - last - ing all! I've none but thee in heaven above, Or on this earthly ball.

This musical score is for a choral piece in 2/2 time with a key signature of one sharp (F#). It consists of four staves. The first two staves are for the vocal parts, featuring a melody with various note values including eighth and sixteenth notes, and rests. The last two staves provide a harmonic accompaniment using chords and single notes. The lyrics are written below the vocal staves.

MOUNT PLEASANT. C. M.

Allegretto.

Shine, Mighty God, on Zi - on shine With beams of heavenly grace; Re - veal thy power through every land, And show thy smiling face.

This musical score is for a piece in 2/2 time with a key signature of one sharp (F#). It consists of four staves. The first two staves contain the vocal melody, which includes some dotted rhythms. The final two staves are for the piano accompaniment, featuring a steady harmonic support. The lyrics are placed between the vocal and piano staves.

SACO. C. M.

Allegretto.

1. Not to the ter - rors of the Lord The tempest, fire, and smoke; Not to the thunder of that word, Which God on Si - nai spoke;

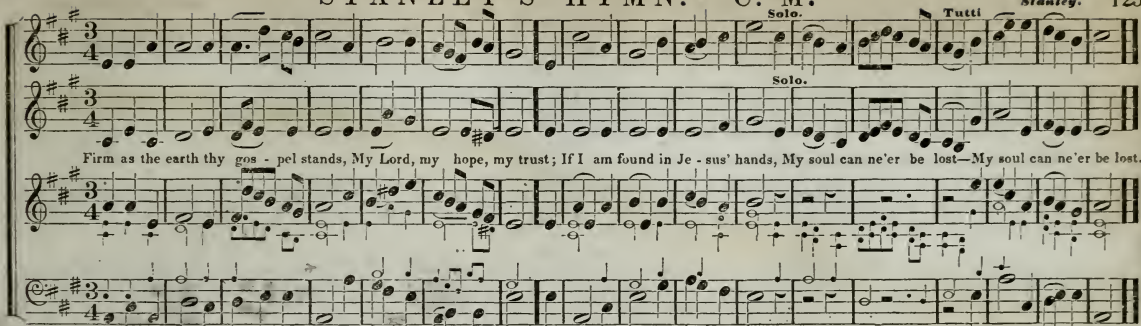
2. But we are come to Zi - on's hill, The cit - y of our God, Where milder words declare his will, And spread his love a - broad.

NORRIDGEWOCK. C. M.

Fa - ther of mercies, God of love, My Fa - ther and my God; I'll sing the hon - ors of thy name, And spread thy praise a - broad.

STANLEY'S HYMN. C. M.

Stanley. 123



Solo. *Tutti*

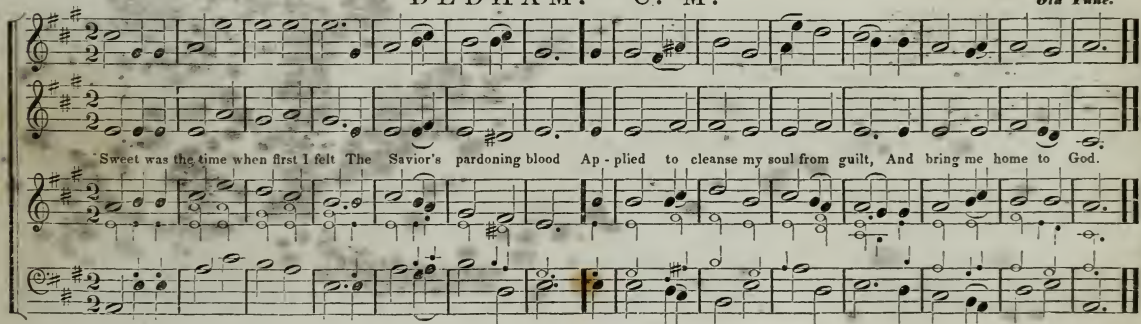
Solo.

Firm as the earth thy gos - pel stands, My Lord, my hope, my trust; If I am found in Je - sus' hands, My soul can ne'er be lost—My soul can ne'er be lost.

DEDHAM. C. M.

Tutti.

Old Tune.



Sweet was the time when first I felt The Savior's pardoning blood Ap - plied to cleanse my soul from guilt, And bring me home to God.

OSCAR. C. M.

Subject by Newkumst.

Andante.

When passing through the shades of death, My God will be my stay; A word of his sup - port - ing breath Shall drive all fears away.

Solo.

HOPE. C. M.

Allegretto.

1. Come, humble souls—ye mourners, come, And wipe a - way your tears; A - dieu to all your sad complaints, Your sor - rows and your fears.

2. Come, shout aloud the Father's grace, And sing the Savior's love; Soon shall you join the glorious theme In loftier strains above.

HOWE. C. M.

125

Lift up to God the voice of praise, Whose breath our souls in - spir - ed; Loud and more loud the anthems raise, With grateful ar - dor fired.

BARBY. C. M.

Old Harmony.

Allegro Moderato.

Hope looks beyond the bounds of time, When what we now deplore, Shall rise in full, im - mor - tal prime, And bloom to fade no more.

ZION. C. M.

J. K.

Allegro.

1. With state - ly towers, and bulwarks strong, Unrivalled and a - lone, Loved theme of many a sa - cred song, God's holy city shone.

2d Treble.

2. Thus fair was Zion's chosen seat, The glory of all chosen lands; Yet fairer, and in strength complete, The Christian temple stands.

LINCOLN'S CHANT. C. M.

Allegro assai.

O, for a heart to praise my God, A heart from sin set free! A heart that's sprinkled with the blood So freely shed for me.

CANAAN. C. M. [DOUBLE.]

B. Wyman. 127

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

There is a land of pure delight, Where saints immor - tal reign; In - fi - nite day excludes the night, And pleasures ban - ish pain.

The second system of the musical score consists of four staves, continuing the melody and bass line from the first system. The lyrics are written below the staves.

Sweet fields, beyond the swelling flood, Stand dressed in liv - ing green; So to the Jews old Canaan stood, While Jordan rolled be - tween.

Allagro.

Bless'd morn - - - ing, whose young dawn - - - ing rays Be - - - held our ris - - - ing God;

That saw him tri - - - - - umph o'er the dust, And leave his last a - - - - - boda.

MANCHESTER. C. M.

Dr. I. Wainwright. 129

Allegro Moderato.

3d Treble.

There is a land of liv - ing joy, Be - yond the ut - most skies, Where scenes of bliss, without al - loy, In boundless prospect rise.

This musical score for 'Manchester' is in G major (three sharps) and 3/2 time. It features four staves: a vocal line, a 3d Treble line, and two piano accompaniment lines. The tempo is marked 'Allegro Moderato'. The lyrics are: 'There is a land of living joy, Beyond the utmost skies, Where scenes of bliss, without alloy, In boundless prospect rise.'

INCARNATION. C. M.

J. K.

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

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

2d Treble.

This musical score for 'Incarnation' is in G major (three sharps) and 4/4 time. It features four staves: a vocal line, a 2d Treble line, and two piano accompaniment lines. The tempo is not explicitly marked but is indicated by the 'C. M.' (Common Measure) time signature. The lyrics are: '1. Joy to the world! the Lord is come! Let earth receive her King; Let every heart prepare him room, And heaven and nature sing—And heaven and nature sing. 2. Joy to the earth! the Savior reigns! Let men their songs employ; While fields and floods, rocks, hills and plains, Repeat the sounding joy—Repeat the sounding joy.'

WAREHAM. C. M.

Dr. Arnold.

Solo.

How large the prom - ise, how di-vine, To Abraham and his seed! I'll be a God to thee and

Solo.

Solo.

Tutti.

thine, Sup - ply - ing all their need.—I'll be a God to thee and thine, Sup - ply - ing all their need.'

Tutti.

GORHAM. C. M.

H. W'yan. 131

First system of the musical score. It consists of four staves. The top staff is a vocal line with a treble clef, key signature of two sharps (F# and C#), and a 2/2 time signature. It begins with a rest and then enters with a melodic line. The second staff is a vocal line with a treble clef, key signature of two sharps, and a 2/2 time signature. It begins with a rest and then enters with a melodic line. The third staff is a vocal line with a treble clef, key signature of two sharps, and a 2/2 time signature. It begins with a rest and then enters with a melodic line. The fourth staff is a bass line with a bass clef, key signature of two sharps, and a 2/2 time signature. It begins with a rest and then enters with a melodic line. The lyrics are: "Come, Holy Spir - it, heavenly Dove, With all thy quickening powers,—With all thy quickening powers,—Come, shed abroad a".

Tutti.

Soll.

Soll.

Tutti.

Come, Holy Spir - it, heavenly Dove, With all thy quickening powers,—With all thy quickening powers,—Come, shed abroad a

Second system of the musical score. It consists of four staves. The top staff is a vocal line with a treble clef, key signature of two sharps (F# and C#), and a 2/2 time signature. It begins with a rest and then enters with a melodic line. The second staff is a vocal line with a treble clef, key signature of two sharps, and a 2/2 time signature. It begins with a rest and then enters with a melodic line. The third staff is a vocal line with a treble clef, key signature of two sharps, and a 2/2 time signature. It begins with a rest and then enters with a melodic line. The fourth staff is a bass line with a bass clef, key signature of two sharps, and a 2/2 time signature. It begins with a rest and then enters with a melodic line. The lyrics are: "Savior's love,—Come, shed abroad a Sa - vior's love, And that shall kindle ours,—And that shall kin - dle ours.".

Soll.

Tutti.

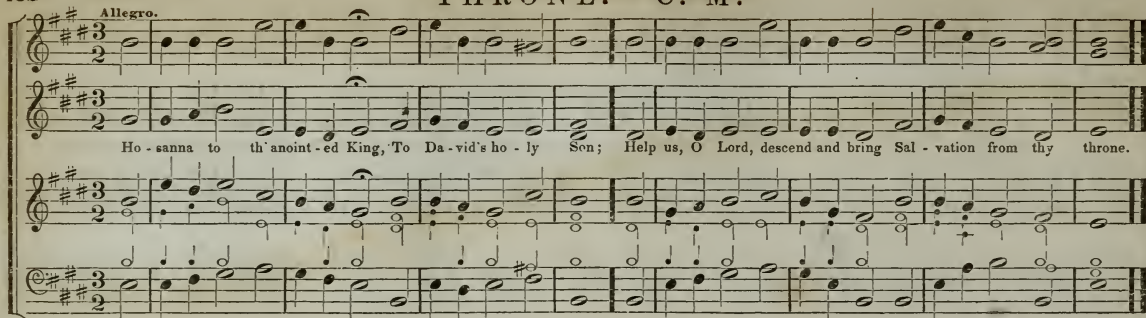
Soll.

Tutti.

Savior's love,—Come, shed abroad a Sa - vior's love, And that shall kindle ours,—And that shall kin - dle ours.

THRONE. C. M.

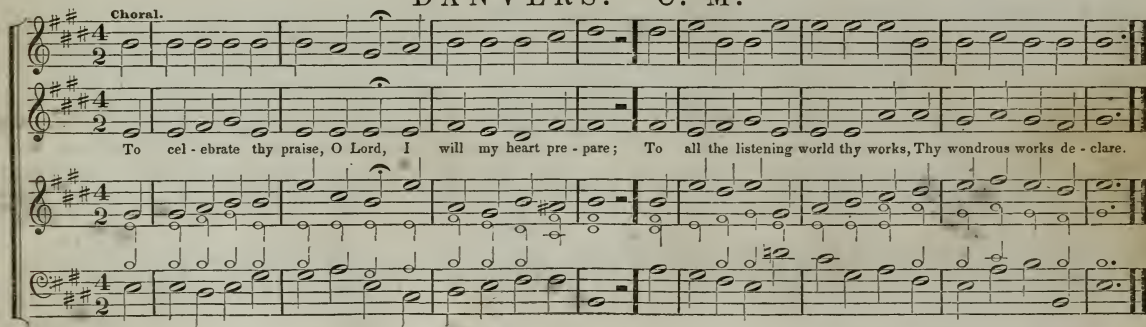
Allegro.



Ho - sanna to th' anoint - ed King, To Da - vid's ho - ly Son; Help us, O Lord, descend and bring Sal - vation from thy throne.

DANVERS. C. M.

Choral.



To cel - ebrate thy praise, O Lord, I will my heart pre - pare; To all the listening world thy works, Thy wondrous works de - clare.

HOSANNA. C. M.

133

Moderato.

This is the day the Lord hath made: O earth, re-joice, and sing; Let songs of triumph hail the morn, Ho-san-na to our King!

SEBAGO. C. M.

Maestoso.

Bless'd be the Lord, who comes to man With mes-sa-ges of grace; The highest heavens in which he reigns, Shall give him noble praise.

CUMMINGS. C. M.

Allegretto Moderato.

2d Treble.

Let ev - ery mortal ear attend, And ev - ery heart rejoice; The trumpet of the gos - pel sounds With an in - vit - ing voice.

HAYMAN. C. M.

Allegretto.

In God's own house pronounce his praise; His grace he there re - veals; To heaven your joy and won - der raise, For there his glo - ry dwells.

BRADLEY. C. M.

135

Allegro-un poco staccato.

Happy is he who fears the Lord, And follows his commands; Who lends the poor without reward, Or gives with liberal hands.

GOODWIN. C. M.

Moderato.

Ye hearts, with youthful vig - or warm, In smil - ing crowds draw near, And turn, from ev - ery mor - tal charm, A Savior's voice to hear.

BELFAST. C. M.

Allegro.

Sing to the Lord, ye distant lands, Sing with a solemn voice; Let every tongue exalt his praise, And every tongue re-joice.

WEBER'S CHANT. C. M.

Moderato un poco staccato.

Alas! and did my Sa-vior bleed? And did my Sovereign die? Would he devote that sa-cred head For such a worm as I?

MERIDEN. C. M.

T. Clark. 137

Allegro.

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/2. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one flat and a time signature of 2/2. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/2.

O, how I love thy ho - ly law; 'Tis dai - ly my de - light, And thence my med - i - ta - tions draw

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one flat and a time signature of 2/2. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one flat and a time signature of 2/2. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/2.

Solo. *Tutti.*

Di - vine ad - vice by night;— And thence my med - i - ta - tions draw Di - vine ad - vice by night.

Solo.

ST. MARK'S. C. M.

Twining.

Allegro.

Almighty God, thy wondrous works Of prov-idence and grace, An an-gel's perfect mind exceed, And all our pride abase,—And all our pride a - base.

ST. DAVID'S. C. M.

Ravenscroft.

Choral.

2d Treble.

To cel-e-brate thy praise, O Lord, I will my heart pre-pare; To all the listening world will I Thy wondrous works de-clare.

REVERENCE. C. M.

139

Moderato.

With deepest reverence to the mind, Look, O my soul, to God; Lift, with thy hands, a ho - ly heart To his sub - lime a - bode.

MOUNT DESERT. C. M.

Allegro.

Ye sons of man, a fee - ble race, Ex - posed to ev - ery snare, Come, make the Lord your dwelling place, And trust his gracious care.

RICHARDSON'S CHANT. C. M.

Andantino.

Thou blest Re-deem-er, dy-ing Lamb! We love to hear of thee; No mu-sic like thy charm-ing name, Nor half so dear can be.

NOTTINGHAM. C. M.

I. Clark.

Choral.

Some ser-aph lend your heavenly tongue, Or harp of gold-en string, That I may raise a lof-ty song, To our e-ter-nal King.

TOLLAND. C. M. [Two STANZAS.]

E. Spofforth. 141

Allegro.

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The bottom two staves are piano accompaniment in bass and alto clefs, also with a key signature of one flat and a 2/2 time signature. The lyrics are written below the vocal staves.

I sing the mighty power of God That made the mountains rise; That spread the flow - ing seas a - broad, And built the lof - ty skies.

The second system of the musical score also consists of four staves, following the same instrumental and vocal arrangement as the first system. The lyrics for the second stanza are written below the vocal staves.

I sing the wisdom that or - dained The sun to rule the day; The moon shines full at his command, And all the stars o - - bey.

CHESTNUT STREET. C. M.

Allegro.

O, that thou would'st, the heavens rent, In maj - es - ty come down, Stretch out thine arm om - nip - o - tent, And seize me for thine own.

PATMOS. C. M.

Gregorian Chant.

Allegro.

Sing to the Lord, ye distant lands, Sing loud with solemn voice; Let every tongue ex - alt his praise, Let every heart rejoice.

GREENWOOD'S CHANT. C. M.

143

Andante.

Thou lovely source of true de - light Whom I un - seen a - dore, Unveil thy beauties to my sight That I may love thee more.

ADAMS. C. M.

Allegro.

A - wake, my soul, to sound his praise ; Awake, my harp, to sing ; Join, all my powers, the song to raise, And morning incense bring.

CHINA. C. M.

Sran.

Moderato.

Why do we mourn de - part - ing friends, Or shake at death's alarms? 'Tis but the voice that Je - sus sends To call them to his arms.

ST. JAMES. C. M.

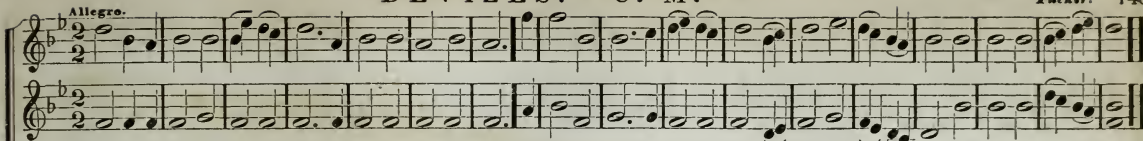
Courteville.

To cel - e - brate thy praise, O Lord, I will my heart prepare; To all the listening world thy works, Thy wondrous works declare.

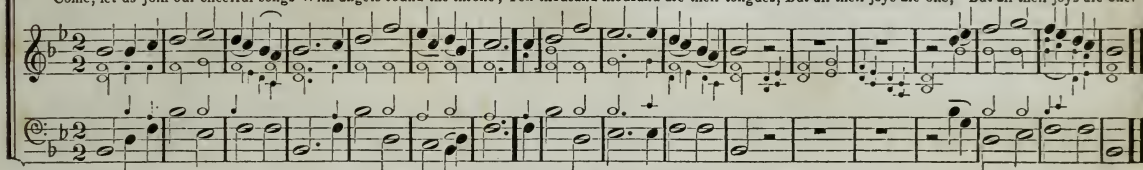
DEVIZES. C. M.

Tucker. 145

Allegro.

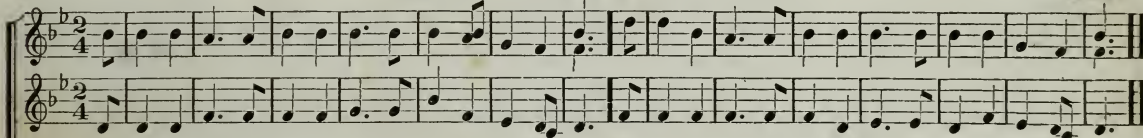


Come, let us join our cheerful songs With angels round the throne ; Ten thousand thousand are their tongues, But all their joys are one,—But all their joys are one.

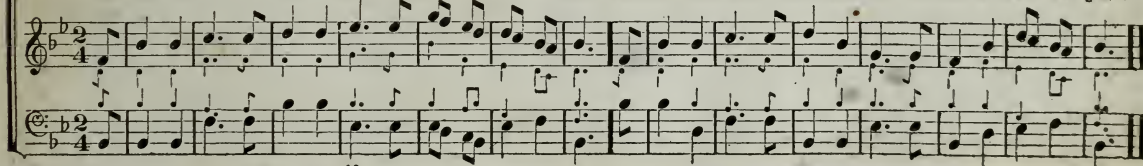


AMHERST. C. M.

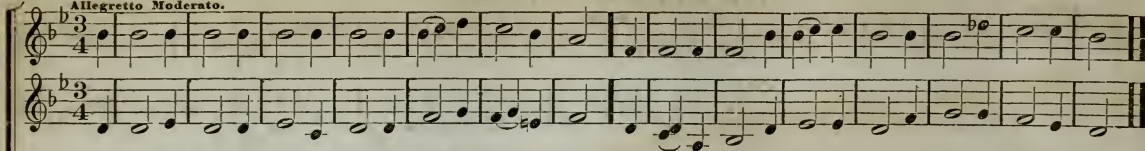
Mozart.



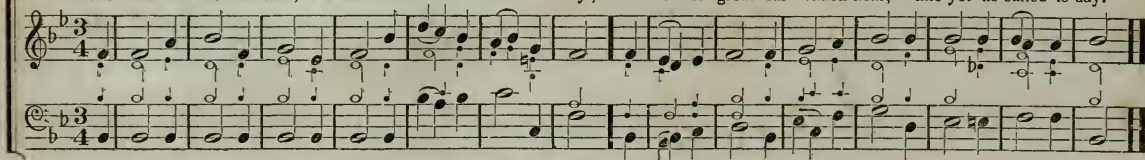
My Fa - ther, let me hear thy voice Pronounce the words of peace, And all my warmest powers shall join To cel - e - brate the grace.



ETERNITY. C. M.

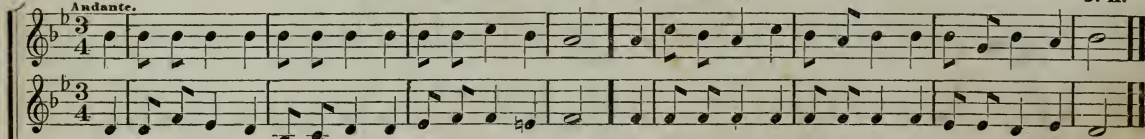
Allegretto Moderato.

The time is short! sinners, beware! Nor tri - fle time a - way; The word of great sal - vation hear, While yet 'tis called to-day.

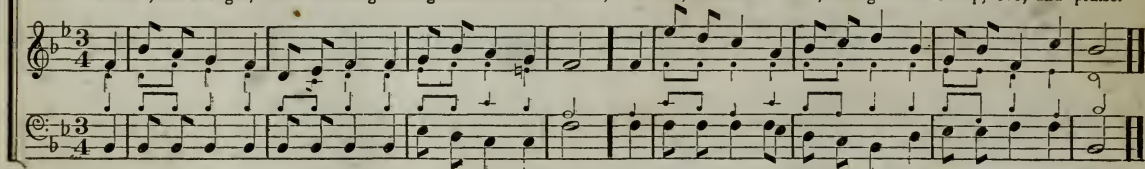


KENDUSKEAG. C. M.

J. K.

Andante.

O God, our strength, to thee the song With grateful hearts we raise; To thee, and thee a - lone, belong All worship, love, and praise.



NORWAY. C. M.

Subject from Handel. 147

Come, let us use the grace di-vine, And all with one ac-cord In a per-pet-ual covenant join Ourselves to Christ the Lord.

PRAYER. C. M.

Allegretto Moderato.

Hear, gracious God, my humble prayer; To thee I breathe my sighs; When will the cheering morn ap-pear? And when my joys a-rise?

PENOBSCOT. C. M.

Andante.

Solo.

E - ter - nal source of life and light, Supremely good and wise, To thee we bring our grateful vows, To thee lift up our eyes,—To thee lift up our eyes.

Solo.

WHEELLOCK. C. M.

Allegro.

2d Treble.

O, speed our progress in the heart That leads to joys on high, Where knowledge grows without de - cay, And love shall never die.

CHRISTMAS. C. M.

Handel. 149

Allegro assai.

A - - wake, my soul, stretch ev - ery nerve, And press with vig - or on: A heav - en - ly

race de - mands thy zeal, And an im - mor - tal crown, — And an im - - mor - - tal crown.

FALMOUTH. C. M.

Choral.

Songs of immortal praise be - long To my Al - mighty God; He has my heart, and he my tongue, To spread his name abroad.

W. H. WOOD'S HYMN. C. M.

Allegro.

A - wake, ye saints, to praise your King, Your sweetest passions raise; Your pi - ous pleasure, while you sing, In - creas - - ing with the praise.

BARKER. C. M.

[HYMN CHANT.]

151

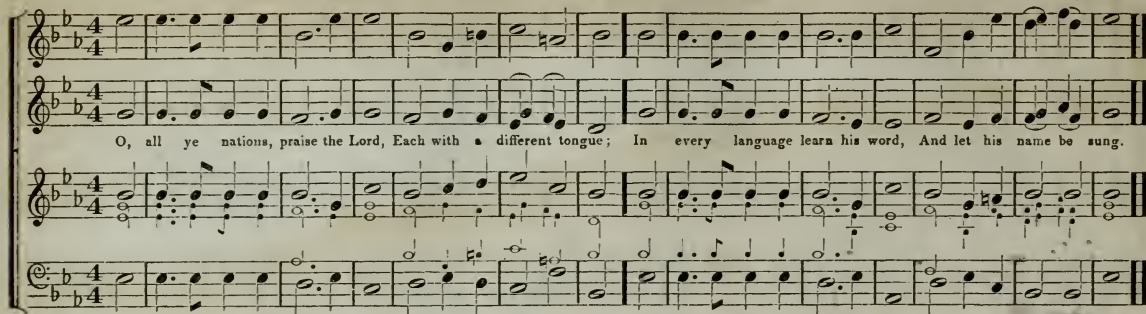
O God, our strength, to thee the song With grateful hearts we raise; To thee and thee a - lone be - long All worship, love, and praise.

MEMPHIS. C. M.

E. H. Jr.

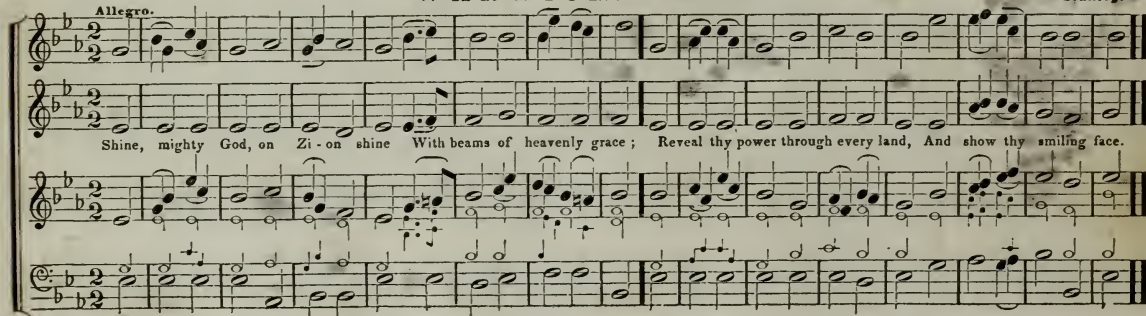
How sweet and awful is the place, With Christ within the doors; While ev - er - last - ing love dis - plays The choic - est of her stores.

TALLIS'S CHANT. C. M.

Tallis.


O, all ye nations, praise the Lord, Each with a different tongue; In every language learn his word, And let his name be sung.

WARWICK. C. M.

Stanley.


Allegro.

Shine, mighty God, on Zi-on shine With beams of heavenly grace; Reveal thy power through every land, And show thy smiling face.

BRATTLE STREET. C. M. [DOUBLE.]

Playel. 153

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

The first system of the musical score for 'Brattle Street' consists of four staves. The top two staves are treble clefs with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The bottom two staves are a bass clef and a tenor clef, both with a key signature of two flats and a time signature of 2/4. The melody is written on the top staff, and the lyrics are placed below the second staff. The music is in a simple, hymn-like style with many eighth and sixteenth notes.

Thy love the power of thought bestowed; To thee my thoughts would soar; Thy mercy o'er my life has flowed; That mercy I adore.

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves with the same key signature and time signature. The lyrics are placed below the second staff. The music concludes with a double bar line at the end of the fourth staff.

DINSMORE. C. M.

N. D.

Adagio.

Solo. *Tutti.*

O here, if ev - er, God of love, Let strife and ha - tred cease; And ev - ery thought harmonious move, And every heart be peace.

Solo.

ISRAEL. C. M.

Not Original.

Pastorale.

See Israel's gentle shepherd stand With all engaging charms; Hark! how he calls the tender lambs, And folds them in his arms,—And folds them in his arms.

DOUGLAS. C. M.

From the "Harmonist." 155

This is the first system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second staff.

This is the first, the great com - mand: To love thy God a - - bove;

This is the second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second staff.

And this the sec - - - - ond, — as thy - - self Thy neigh - - - - bor thou shalt love.

LIVERPOOL. C. M.

Dr. Wainwright.

Moderato.

Alto Solo. Tutti.

When I, with pleasing wonder stand, And all my frame sur-vey; Lord 'tis thy work, I own thy hand, That formed my humblo clay

Solo. Tutti.

ABRIDGE. C. M.

F. Smith.

Choral.

2d Treble.

Great God, to thee my grate-ful tongue My fer-vent thanks shall raise; In-spire my heart to raise the song Which cel-e-brates thy praise.

LONDON. C. M.

Dr. Croft. 157

Placed on the verge of youth, my mind Life's opening scene surveys; O'er all its ills, of various kind, With aw - ful fear I gaze.

GOSFORD. C. M.

S. B. E.

Allegro Moderato.

With songs and hon - ors, sounding loud, Address the Lord on high; Over the heavens he spreads his cloud, And waters veil the sky.

GILMAN. C. M. [HYMN CHANT.]

Allegro vivace un poco staccato.

Again the Lord of life and light Awakes the kindling rays; Unseals the eyelids of the morn, And pours increasing day.

J. WHITMAN'S CHANT. C. M.

Allegretto un poco staccato.

O, for a shout of sacred joy To God, the Sovereign King; Let every land their tongues employ, And hymns of triumph sing.

Unison.

DANFORTH STREET. C. M.

C. Parker. 159

Solo.

Tutti.

Solo.

In every joy that crowns my days, In every pain I bear, My heart will find re - lief in praise, Or seek re - lief in prayer.

The musical score for 'Danforth Street' is written for four staves. The first staff is a treble clef with a key signature of two flats (Bb, Eb) and a 2/2 time signature. It begins with a 'Solo.' marking. The second staff is also a treble clef with the same key signature and time signature, and it begins with a 'Tutti.' marking. The third staff is a treble clef with the same key signature and time signature, and it begins with a 'Solo.' marking. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with the words 're - lief' appearing twice.

WHITNEY. C. M.

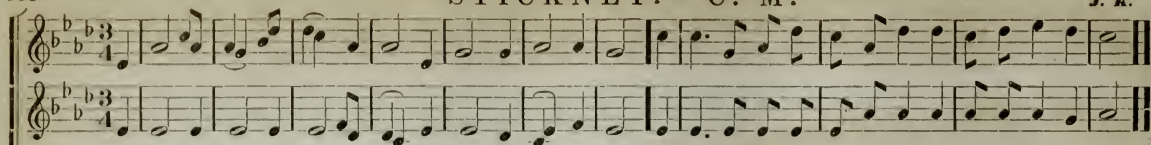
Allegretto Cantabile.

Re - turn, O God of love, re - turn; This earth's a tiresome place, How long shall we thy children: Mourn our absence from thy face?

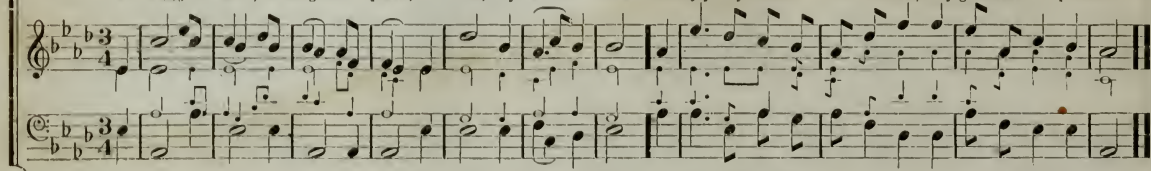
The musical score for 'Whitney' is written for four staves. The first staff is a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It begins with an 'Allegretto Cantabile.' marking. The second staff is also a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with the words 're - turn' appearing twice.

STICKNEY. C. M.

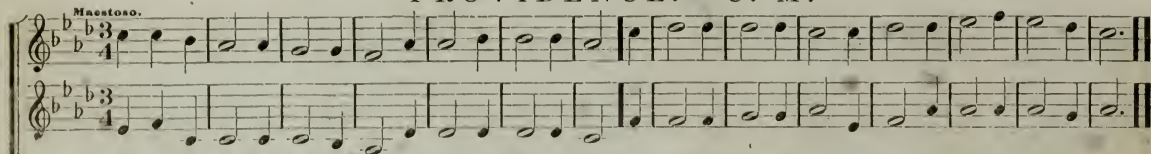
J. K.



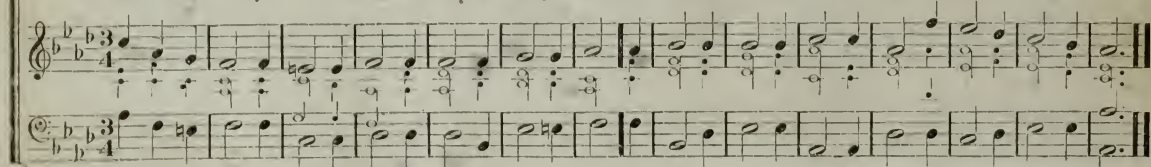
At morn, at noon, at night I'll praise, O Lord, thy sa - cred name ; With joy my thankful voice I'll raise, Thy goodness to proclaim.



PROVIDENCE. C. M.



God moves in a mys - te - rious way His wonders to perform ; He plants his footsteps in the sea, And rides up - on the storm.



SKOWHEGAN. S. M.

185

Allegro un poco staccato.

Lord, what our ears have heard, Our eyes de-light-ed trace, Thy love, in long suc-cession, shown To Zi-on's cho-sen race.

FAIRFIELD'S HYMN. S. M.

Allegro.

Solo. *Tutti.*

O Lord, our heavenly King, Thy name is all di-vine; Thy glo-ries round the earth are spread, And o'er the heavens they shine.

Solo. *Tutti.*

WISCONSIN. S. M.

Allegro.

The Lord my Shep-herd is, I shall be well supplied; Since he is mine, and I am his, What can I want be-side?

HAVERHILL. S. M. [HYMN CHANT.]

Allegro un poco staccato.

How gen-tle God's commands! How kind his precepts are! Come, cast your bur-thens on the Lord, And trust his con-stant care.

LONSDALE. S. M. [TWO STANZAS, OR SHORT ANTHEM.] Corelli. 187

Allegro.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a 4/4 time signature. The bottom two staves are in bass clef with a 4/4 time signature. The melody is written on the top staff, and the accompaniment is on the other three staves. The lyrics are written below the top staff.

The hill of Zi-on yields A thousand sa-cred sweets, Be-fore we reach the heavenly fields, Or walk the golden streets.

The second system of the musical score consists of four staves. The top staff begins with a repeat sign and a key signature change to one sharp (F#). The melody continues on the top staff, and the accompaniment is on the other three staves. The lyrics are written below the top staff.

And ev-ery tear be dry; We're marching, &c.

Then let our songs abound, And ev-ery tear be dry; We're marching thro' Immanuel's ground To fair-er worlds on high.

Then let our songs a-bound, And ev-ery tear be dry; We're marching, &c.

* May be repeated when used as an Anthem.

SILVER STREET. S. M.

I. Smith.

First system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one sharp (F#), and the time signature is 2/2. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

Come, sound his praise a - broad, And hymns of glo - ry sing; Je - ho - vah is the sov - ereign God, The u - - ni - ver - sal King.

Second system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one sharp (F#), and the time signature is 2/2. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

Praise ye the Lord. Halle - lujah! Praise ye the Lord. Hal - lelujah! Halle - lu - jah! Halle - lujah! Halle - lujah! Praise ye the Lord.

SPENER. S. M.

E. H. Jr. 189

O Lord, how vile am I, Un - ho - ly and un - clean! How can I dare to ven - ture nigh With such a load of sin!

This musical score is for the hymn 'SPENER. S. M.'. It consists of four staves. The first two staves are for the vocal parts, both in treble clef with a key signature of one sharp (F#) and a 4/2 time signature. The third staff is for the alto part, also in treble clef with the same key signature and time signature. The fourth staff is for the bass part, in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves.

LITTLE MARLBOROUGH. S. M.

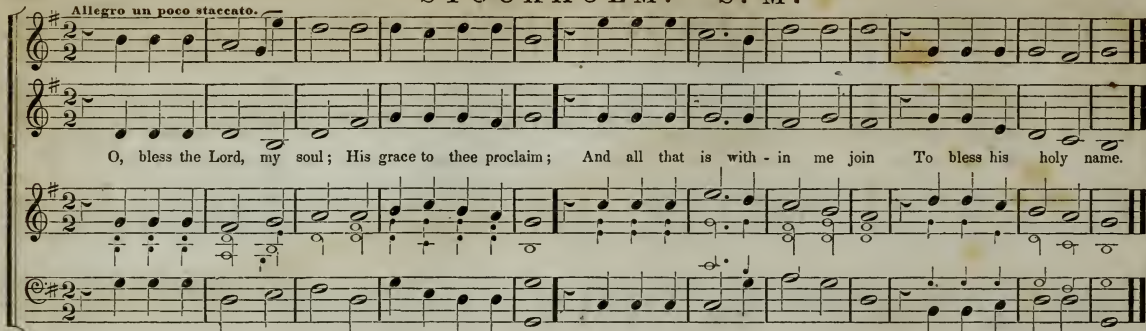
J. Williams's Coll.

Moderate.

And am I born to die, To lay this bo - dy down? And must my trembling spir - it fly In - to a world unknown?

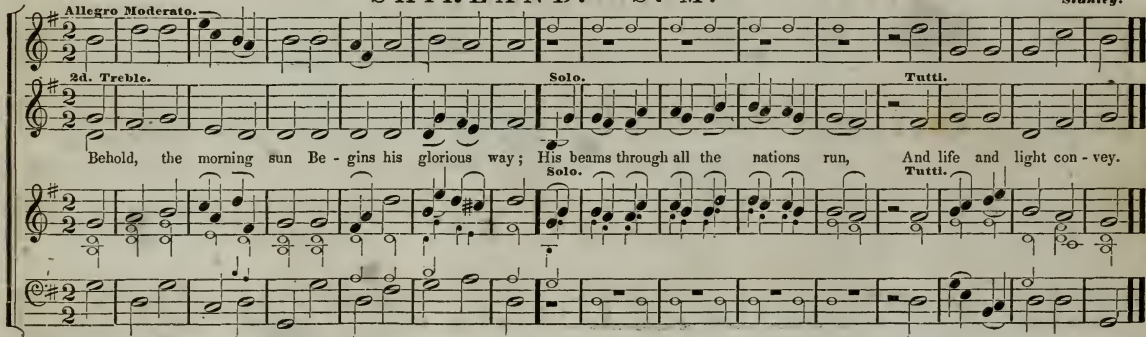
This musical score is for the hymn 'LITTLE MARLBOROUGH. S. M.'. It consists of four staves. The first two staves are for the vocal parts, both in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is for the alto part, also in treble clef with the same key signature and time signature. The fourth staff is for the bass part, in bass clef with the same key signature and time signature. The tempo is marked 'Moderate.' and the lyrics are written below the vocal staves.

STOCKHOLM. S. M.

Allegro un poco staccato.


O, bless the Lord, my soul; His grace to thee proclaim; And all that is with - in me join To bless his holy name.

SHIRLAND. S. M.

*Stanley.**Allegro Moderato.*


Behold, the morning sun Be - gins his glorious way; His beams through all the nations run, And life and light con - vey.

SONG OF MOSES. S. M.

191

Allegro

Awake, and sing the song Of Moses and the Lamb; Wake, ev - ery heart, and ev - - ery tongue, To praise the Sa - vior's name.

This musical score is for the hymn 'Song of Moses'. It is written in 2/2 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of four staves: a vocal melody (treble clef), a vocal accompaniment (treble clef), a piano accompaniment (treble clef), and a piano accompaniment (bass clef). The lyrics are: 'Awake, and sing the song Of Moses and the Lamb; Wake, ev - ery heart, and ev - - every tongue, To praise the Sa - vior's name.'

KEARSARGE. S. M.

Allegro.

Firm and un - moved are. they Who rest their souls on God; Firm as the mount where David dwelt, Or where the ark a - - bode.

This musical score is for the hymn 'Kearsarge'. It is written in 2/2 time with a key signature of one sharp (F#). The tempo is marked 'Allegro.'. The score consists of four staves: a vocal melody (treble clef), a vocal accompaniment (treble clef), a piano accompaniment (treble clef), and a piano accompaniment (bass clef). The lyrics are: 'Firm and un - moved are. they Who rest their souls on God; Firm as the mount where David dwelt, Or where the ark a - - bode.'

EVENING HYMN. S. M.

Andante.

The day is past and gone; The even-ing shades ap - pear; O! may I ev - er keep in mind The night of death draws near.

ST. SIMON'S. S. M.

Williams's Coll.

Allegro Moderato.

Where shall the man be found That fears t' offend his God; That loves the gos - pel's joy - ful sound, And trembles at his word?

PORTER. S. M.

193

Allegretto. *Soli.* *Tutti.*

Alto. *Soli.*

Be - hold the gift of God! Sinners, a - dore his name! Who shed for us his precious blood, Who bore our care and shame.

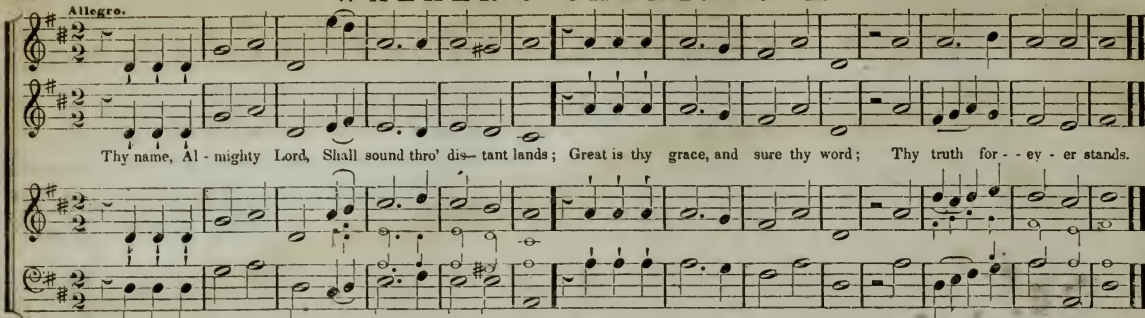
SPILSBY. S. M.

Dr. Miller.

Allegretto.

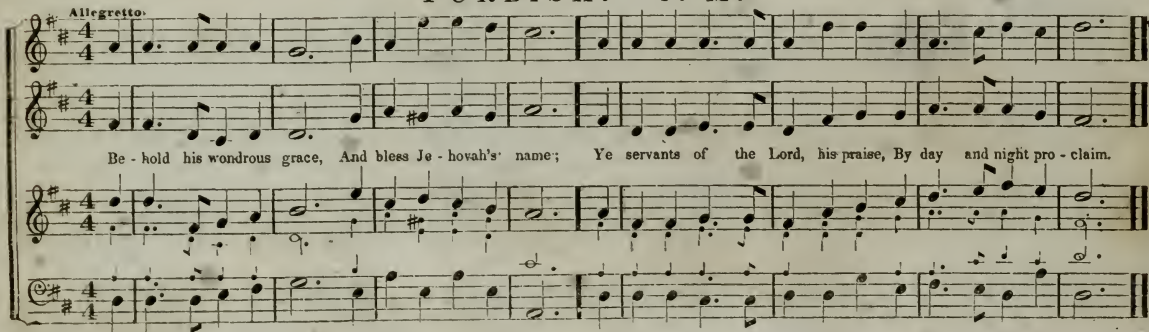
Fa - ther, in whom we live, In whom we are, and move, The glo - ry, power, and praise, re - ceive, Of thy cre - a - ting love.

WALKER'S CHANT. S. M.

Allegro.


Thy name, Al-mighty Lord, Shall sound thro' dis-tant lands; Great is thy grace, and sure thy word; Thy truth for-ey-er stands.

FURBISH. S. M.

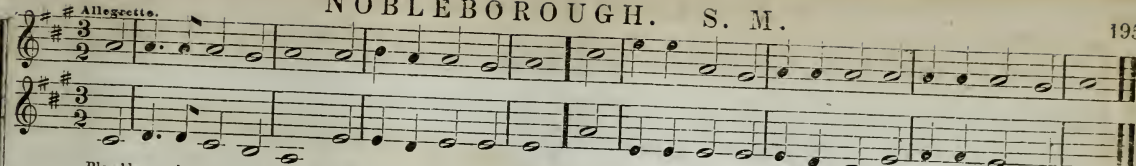
Allegretto.


Be-hold his wondrous grace, And bless Je-hovah's name; Ye servants of the Lord, his praise, By day and night pro-claim.

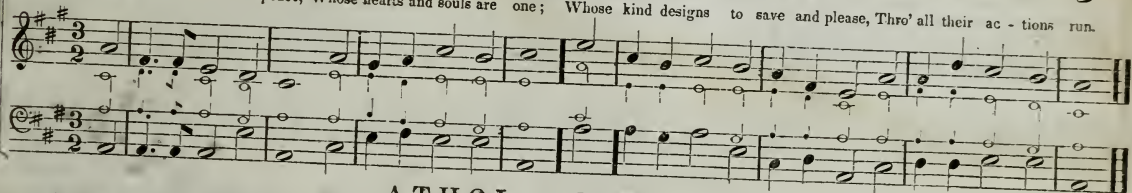
NOBLEBOROUGH. S. M.

195

Allegretto.



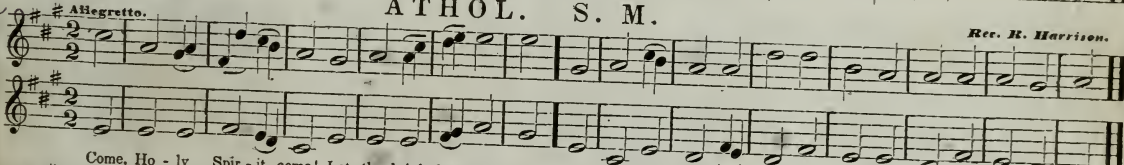
Bless'd are the sons of peace, Whose hearts and souls are one; Whose kind designs to save and please, Thro' all their ac - tions run.



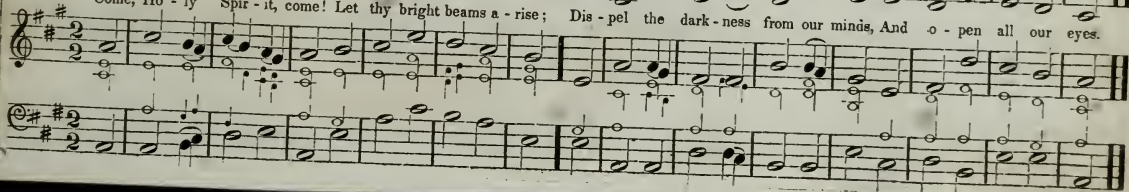
ATHOL. S. M.

Rev. R. Harrison.

Allegretto.



Come, Ho - ly Spir - it, come! Let thy bright beams a - rise; Dis - pel the dark - ness from our minds, And o - pen all our eyes.



UNITY. S. M.

Andante.

Let par - ty names no more The Christian world o'erspread; Gen - tile and Jew, and bond and free, Are one in Christ, their head.

THACHER. S. M.

Handel.

Allegretto.

To God, in whom I trust, I lift my heart and voice; O, let me not be put to shame, Nor let my foes rejoice.

HANDEL. S. M.

Handel. 197

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

PENTONVILLE. S. M.

Stanley.

Allegro assai.

To bless thy chosen race, In mercy, Lord, in-cline; And cause the brightness of thy face On all thy saints to shine.

WESTMINSTER. S. M.

Dr. Boyce.

Great is the Lord our God, And let his praise be great; He makes the church his blest a-bode, His most de-light-ful seat.

MORNINGTON. S. M.

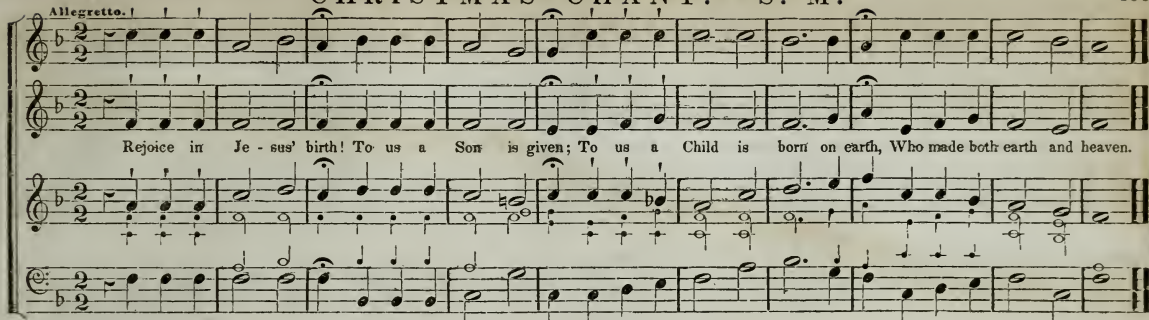
Allegro.

My gracious God, how plain Are thy di-rec-tions given; O, may I nev-er read in vain, But find the path to heaven.

CHRISTMAS CHANT. S. M.

199

Allegretto.!



Rejoice in Je - sus' birth! To us a Son is given; To us a Child is born on earth, Who made both earth and heaven.

DOVER. S. M.

W. H. Williams's Coll.



In - fi - nite God, to thee, Hon - or and praise be given; Nations and kingdoms shall a - dore The Maj - es - ty of heaven.

WILLIAMS'S CHANT. S. M.

Allegro un poco staccato.

O Lord, our heavenly King, Thy name is all divine; Thy glo - ries round the earth are spread, And o'er the heavens they shine.

BLADENBURG. S. M.

*German Choral.**Choral.*

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.

CLARK. S. M.

201

Pomposo.

Be - hold what aw - ful pomp! The Judge prepares to come! Th' archan - gel sounds the dread - ful trump, And wakes the general doom!

OLMUTZ. S. M.

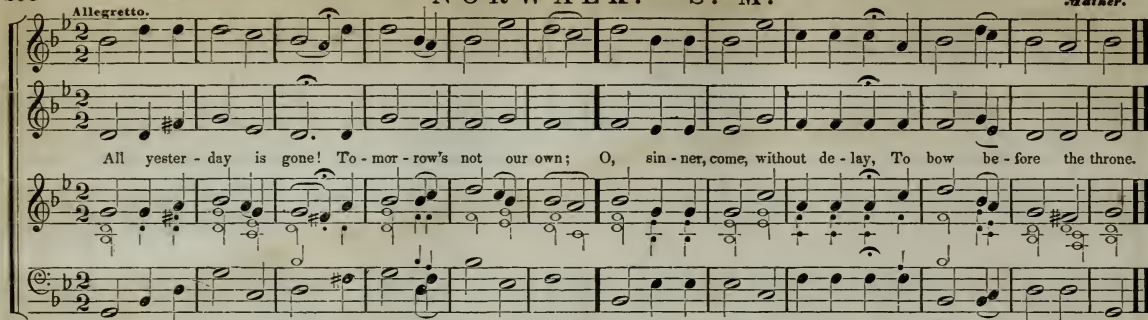
*Gregorian Chant.**Allegro Moderato.*

Your harps, ye trembling saints, Down from the wil - lows take; Loud, to the praise of love di - vine, Bid ev - ery string a - wake.

NORWALK. S. M.

Mather.

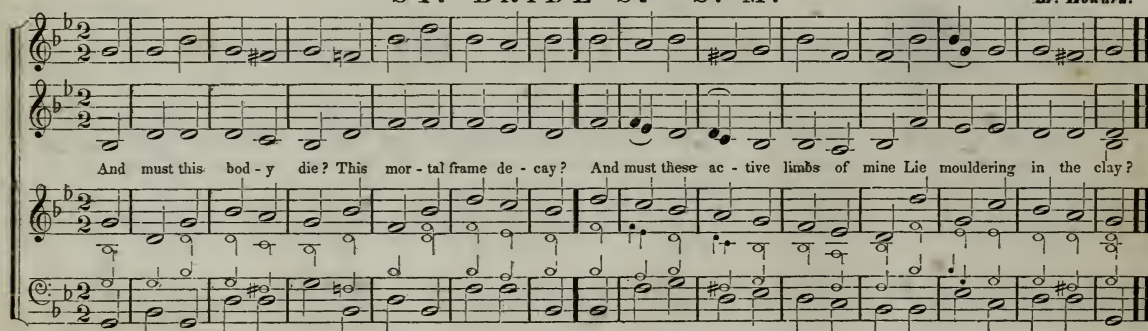
Allegretto.



All yester-day is gone! To-mor-row's not our own; O, sin-ner, come, without de-lay, To bow be-fore the throne.

ST. BRIDE'S. S. M.

Dr. Howard.



And must this bod-y die? This mor-tal frame de-cay? And must these ac-tive limbs of mine Lie mouldering in the clay?

HARPSWELL. S. M.

203

Allegro.

Solo. *Tutti.*

We come, with joyful song, To hail this happy morn; Glad tidings from an angel's tongue: This day is Jesus born! This day is Jesus born!

Solo. *Tutti.*

WATCHMAN. S. M.

Leach.

Allegro assai.

Leach.

Now living waters flow To cheer the humble soul; From sea to sea the riv - ers go, And spread from pole to pole.

MOUNT EPHRAIM. S. M.

*W. H. Gilgrove.**Allegro.*

Your harps, ye trembling saints, Down from the wil - lows take; Loud, to the praise of love divine, Bid ev - - ery string a - wake.

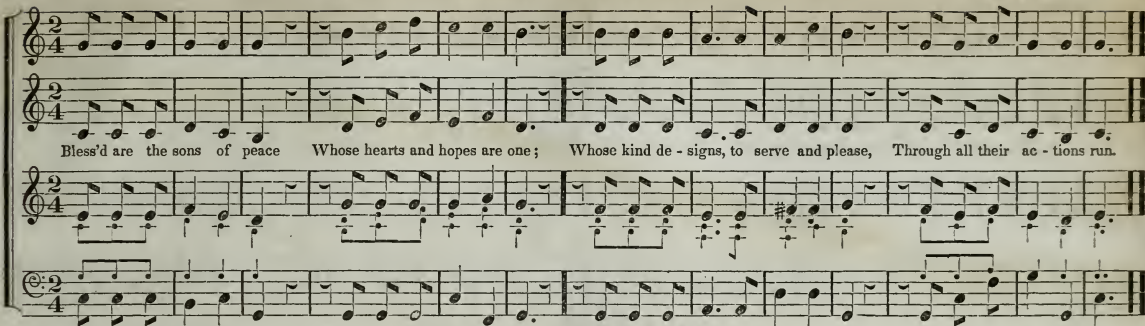
YARMOUTH. S. M.

*Dr. Wainwright.**Moderato.*

O, for the death of those Who slumber in the Lord! O! be like theirs my last re - pose, Like theirs my last re - ward.

WEBSTER'S CHANT. S. M.

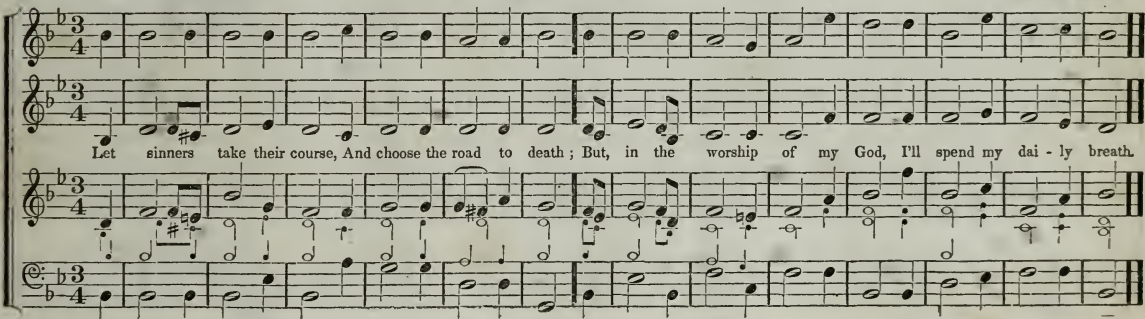
Silas Allen, Jr. 205



Bless'd are the sons of peace Whose hearts and hopes are one; Whose kind de-signs, to serve and please, Through all their ac-tions run.

KENNEBUNK. S. M.

B. F. Barker.



Let sinners take their course, And choose the road to death; But, in the worship of my God, I'll spend my dai-ly breath.

TROY. S. M.

Andante. *Solo.* *Tutti.*

O, where shall rest be found, Rest for the wea - ry soul? 'Twere vain the ocean's depths to sound, Or pierce to eith - er pole.

SUTTON. S. M.

A. Williams's Coll.

Allegretto.

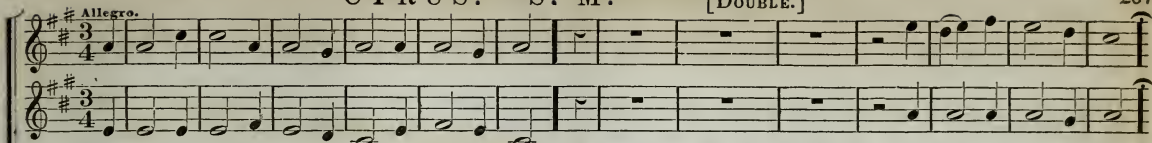
Be - hold, the lof - ty sky Declares its mak - er, God; And all the star - ry works on high Proclaim his power a - broad.

CYRUS. S. M.

[DOUBLE.]

207

Allegro.

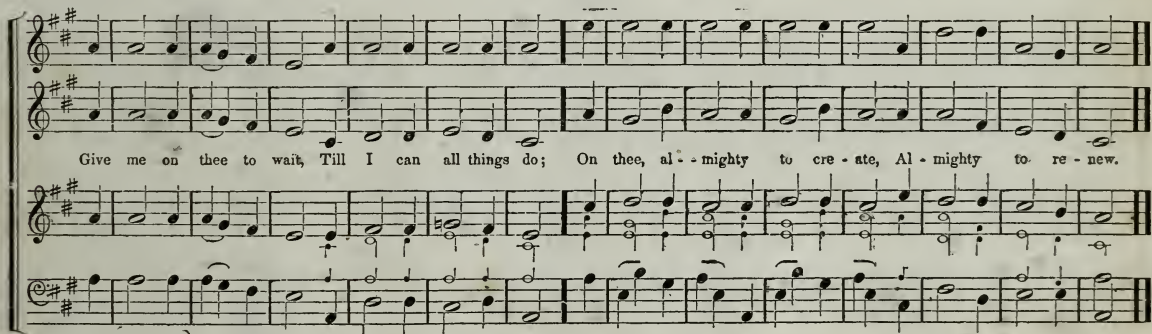


My God, my strength, my hope! On thee I cast my care; With hum - ble con - - fi - dence look up, And know thou hear'st my prayer.

Solo.



Solo. *Tutti.*



Give me on thee to wait, Till I can all things do; On thee, al - - mighty to cre - ate, Al - mighty to re - new.

SHIRLEY. L. P. M.

Allegro.

To sing and bless Je - ho - vah's name.

Let all the earth their voi - ces raise, To sing a psalm of lof - ty praise, To sing and bless Je - ho - vah's name;

To sing and bless Je - ho - vah's name.

His glo - ry let the hea - then know; His wonders to the na - tions show, And all his sa - - ving works pro - claim.

Unison.

Allegretto.

All power is thine in earth and heaven! All fullness dwells in thee a-lone! Whate'er I have was free--ly given;

Nothing but sin I call my own; Oth-er pro-pri-e-ty dis-claim: Thou on-ly art the great I Am!

MAZZINGHI. L. P. M.

Mazzinghi.

Andantino.

4/4

1st Treble.

Solo.

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

May repeat.

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

MARTIN'S LANE. L. P. M.

Er. 3me. 211

Allegro assai.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 2/2. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is split between the two bottom staves. The lyrics are written below the top staff.

I'll praise my Ma - ker with my breath, And when my voice is lost in death, Praise shall employ my nobler powers;

The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/2. The bottom three staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is split between the two bottom staves. The lyrics are written below the top staff.

2d Treble.

My days of praise shall ne'er be past, While life, and thought, and be - ing last, Or im - mor - tal - i - ty en - dures.

RAPTURE. C. P. M.

Harwood.

Allegro.

O, could I speak the matchless worth! O, could I sound the glo - ries forth, Which in my Sa - vior shine!

3d Treble. *Tutti.*

I'd soar and touch the heaven - ly strings, And vie with Ga - briel, while he sings, In notes al - - most di - vine.

Solo. *Tutti.*

Voice, or Organ.

Allegro Moderato.

K E W. C. P. M.

Dr. Eaudatt. 218

2d Treble.

The joy - ful morn, my God, is come, That calls me to thy hon - ored dome, Thy pres - ence to a - dore;

Solo.

Tutti.

My feet the summons shall at - tend, With will - ing steps thy courts as - cend, And tread the hallowed floor.

Solo.

Tutti.

LIMINGTON. S. P. M.

Allegretto.

How pleas - - ant 'tis to see Kindred and friends a - gree! Each in their pro - - per sta - - tion move;

Unison.

Detailed description: This is the first system of a musical score. It consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegretto.' The lyrics are: 'How pleasant 'tis to see Kindred and friends agree! Each in their proper station move;'. The word 'Unison.' is written between the vocal and piano staves in the middle of the system.

And each ful - - fil their part, With sym - - pa - thiz - - ing heart, In all the cares of life and love!

Detailed description: This is the second system of the musical score. It also consists of four staves with the same vocal and piano parts. The key signature and time signature remain the same. The lyrics are: 'And each fulfill their part, With sympathizing heart, In all the cares of life and love!'. The system ends with a double bar line.

DALSTON. S. P. M.

A. Williams. 215

Allegro.

How pleased and bless'd was I To hear the peo - ple cry, "Come, let us seek our God to - - day!"

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the lyrics are placed below the second staff. The music is in a simple, hymn-like style with a steady rhythm.

Yes, with a cheer - ful zeal, We'll haste to Zi - - on's hill, And there our vows and hon - - - - - ors pay.

The second system of the musical score also consists of four staves, maintaining the same musical notation as the first system. The melody continues on the top staff, and the lyrics are placed below the second staff. The music concludes with a final double bar line on the top staff.

Allegretto.

Up - held by thy com - mand, The world se - cure - ly stands, And skies and stars o - bey thy word;

The first system of the musical score consists of four staves. The top staff is a single melodic line in G major (one flat) and 2/2 time. The second staff is a vocal line with lyrics. The third and fourth staves are a piano accompaniment, with the third staff being a treble clef and the fourth a bass clef. The tempo is marked 'Allegretto'.

E - ter - nal is thy king - dom, Lord.

Thy throne was fixed on high, Be - fore the star - ry sky; E - ter - - - - - nal is - - - thy king - dom, Lord.

The second system of the musical score continues the composition. It also consists of four staves. The vocal line in the second staff has two lines of lyrics. The piano accompaniment continues on the third and fourth staves. The system concludes with a double bar line.

NEWBURY. H. M.

Haydn. 217

Andante.

O, hap - py souls, who pray Where God ap - points to hear! O, hap - py men, who pay Their con - stant ser - vice there!

They praise thee still; And hap - - py they Who love the way To Zi - - on's hill.

The Lord Je - ho - vah reigns! His throne is fixed on high! The garments he assumes, Are light and ma - jes - ty!

Solo. *Ad Treble.* Tutti.
His glo - - ries shine With beams so bright, No mor - - tal eye Can bear the sight.

Solo. Tutti.

The Small Notes in the Tenor and Bass may be sung or omitted.

J. POPE'S HYMN. H. M.

219

Allegro assai.

Let ev - - ery crea - ture join To bless Je - ho - vah's name; And ev - ery power unite To swell th' ex - alt - - ed theme;

Let na - - ture raise, From ev - - - - ery tongue, A gen - - - - eral song Of grate - - - - ful praise.

TRIUMPH. H. M.

C. Lockhart.

Allegro.

2d Treble.

Re-joice! the Lord is King! Your God and King a-dore! Mortals, give thanks, and sing, And tri - - - umph

ev - - - er - - more! Lift up the heart! Lift up the voice! Re-joice! a - - gain, I say, re-joice!

Unison.

Unison.

GROVE. H. M.

From Bridgewater Coll. 221

Let all the na - tions fear The God who rules a - - bove; He brings his peo - ple near, And makes them

taste his love; While earth and sky At - - tempt his praise, His saints shall raise His hon - - - - - ors high.

The musical score is written for four voices (Soprano, Alto, Tenor, and Bass) in a four-part setting. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are printed below the vocal staves. The score consists of two systems of four staves each. The first system covers the first line of lyrics, and the second system covers the second line. The music is written in a traditional style with notes, rests, and bar lines. The lyrics are: "Let all the na - tions fear The God who rules a - - bove; He brings his peo - ple near, And makes them taste his love; While earth and sky At - - tempt his praise, His saints shall raise His hon - - - - - ors high."

PAYSON. H. M.

E. H. Jr.

Allegro.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the organ or voice accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The tempo is marked 'Allegro.' The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The lyrics are: 'Praise to the Lord on high, Who spreads his triumphs wide! While Je - sus' fra - grant name Is breathed on ev - ery side;'. The first staff has a 'Solo.' marking above the first measure and a 'Tutti.' marking above the last measure. The second staff has a 'Solo.' marking above the first measure and a 'Tutti.' marking above the last measure. The third staff has a 'Solo.' marking above the first measure and a 'Tutti.' marking above the last measure. The fourth staff has a 'Solo.' marking above the first measure and a 'Tutti.' marking above the last measure.

Praise to the Lord on high, Who spreads his triumphs wide! While Je - sus' fra - grant name Is breathed on ev - ery side;

Solo. *Tutti.*

Organ or Voice.

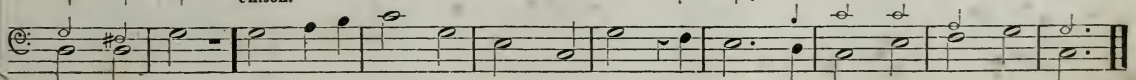
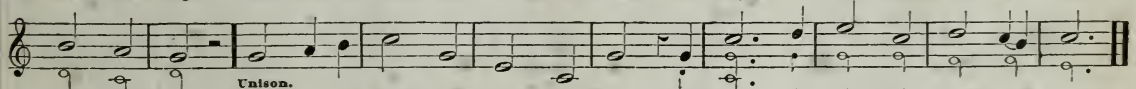
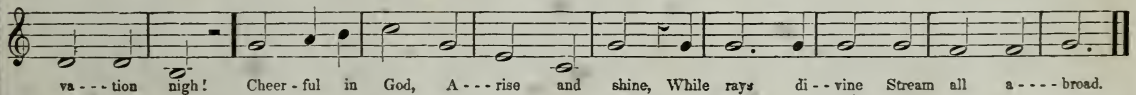
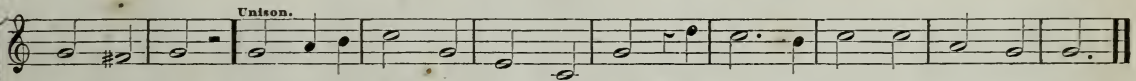
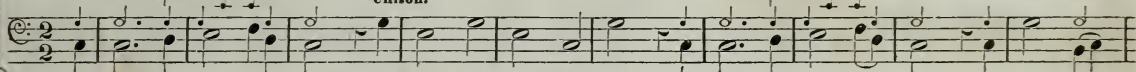
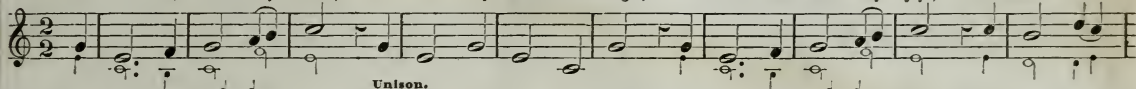
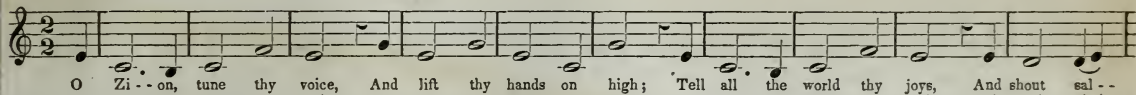
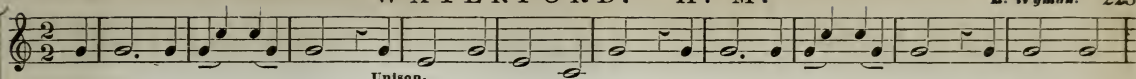
The second system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the organ or voice accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The lyrics are: 'Balm - y and rich The o - - - dors rise, And fill the earth, And reach the skies.' The first staff has a 'Solo.' marking above the first measure and a 'Tutti.' marking above the last measure. The second staff has a 'Solo.' marking above the first measure and a 'Tutti.' marking above the last measure. The third staff has a 'Solo.' marking above the first measure and a 'Tutti.' marking above the last measure. The fourth staff has a 'Solo.' marking above the first measure and a 'Tutti.' marking above the last measure.

Balm - y and rich The o - - - dors rise, And fill the earth, And reach the skies.

Solo. *Tutti.*

WATERFORD. H. M.

B. Wymen. 223



FRANCONIA. L. M.

Silas Allen, Jr.

The wandering star and fleeting wind Are emblems of the fic-kle mind; The morning cloud and early dew Bring our in-constan-cy to view.

EVERETT'S CHANT. L. M.

Silas Allen, Jr.

Un poco staccato. *rit.*

Th' Almighty reigns, exalted high, O'er all the earth, o'er all the sky; Though clouds and darkness veil his feet, His dwelling is the mercy seat.

WISCASSET. SEVENS.

Romberg. 249

Allegretto.

Songs of praise the an - gels sang! Heaven with hal - le - lu - jahs rang! When Je - hovah's work be - gun; When he spoke, and it was done!

Unison.

Unison.

DANVILLE. SEVENS.

Romberg.

Heaven and earth must pass a - way; Songs of praise shall crown that day; God will make new heavens and earth; Songs of praise shall hail their birth!

LOWELL. SEVENS.

Angels, bending from the sky, Chanted at the wondrous birth—"Glory be to God on high! Peace, good will to man on earth!"

WHELAN. SEVENS.

V. D.

Andante Sostenuto.

Come! said Jesus' sacred voice, Come, and make my paths your choise; I will guide you to your home; Weary sinners, hither come.

BARTLETT. SEVENS.

R. W. G. 251

Andante e mezzo piano.

Softly now the light of day Fades up - on my sight a - way; Free from care, from la - bor free, Lord, I would commune with thee.

OTIS. SEVENS.

Stiles Allen, Jr.

Allegretto.

Blest Instructor, from thy ways, Who can tell how oft he strays! Purge me from the guilt that lies Wrapt within my heart's disguise, - Wrapt within my heart's disguise.

Solo. *Tutti.*

KATAHDIN. SEVENS.

C. Parker.

Let us with a joy - ful mind, Praise the Lord, for he is kind; For his mercy shall endure, Ev - er faithful, ev - er sure.

FRANKFORT. SEVENS.

Haydn.

Andante.

Praise to God, im - mor - tal praise, For the love that crowns our days; Bounteous source of every joy, Let thy praise our tongues employ.

BRAZIER. SEVENS.

235

Hail! all hail the joyful morn! Tell it forth from earth to heaven, That to us a child is born! That to us a son is given!

Solo. Tutti.

Solo. Tutti.

FURBER. SEVENS.

Con Spirito.

Christ, the Lord, is risen to-day, Our triumphant, ho - ly day: He endured the cross and grave Sinners to re - deem and save.

Unison. Unison.

WOOD. SEVENS.

J. K.

Moderato.

O, that men their songs would raise, All his goodness to declare! All Je - - hovah's wonders praise,—Wonders which their children share!

DANA. SEVENS.

J. K.

Moderato.

When the morning paints the skies; When the stars of evening rise, We thy praises will re - cord, Sovereign Ruler! mighty Lord.

BUCKSPORT. SEVENS.

255

Adagio Amoro.

When, be-fore thy throne we kneel, Filled with awe and ho-ly fear, Teach us, O, our God, to feel All thy sa-cred presence near.

CONGRESS STREET. SEVENS.

G. A. C.

Allegretto.

When the morning paints the skies; When the stars of evening rise, We thy praises will re-cord, Sovereign Ruler! mighty God!

TURIN. SEVENS.

Giardini.

Allegro Moderato.

3d Treble.

Son of God, thy blessing grant! Still sup - ply my ev - ery want! Tree of life, thine influence shed,

With thy sap my spir - it feed,— Tree of life, thine influence shed, With thy sap my spir - it feed.

Solo.

Tutti.

Solo.

Tutti.

PARK STREET CHURCH. SEVENS. EIGHT LINES.

F. L. Holey. 257

Fa-ther! thy pa-ter-nal care Has my guardian been, my guide; Every hallowed wish and prayer Has thy hand of love supplied;

Thine is every thought of bliss, Left by hours and days gone by; Every hope thy offspring is, Beaming from fu-tu-ri-ty.

HARDY. SEVENS.

W. D. D.

Piu Tosto Andante a Dolce.

Pleas-ing spring is here a - gain; Trees and fields in bloom ap - pear! Hark! the birds, with art - less lays, War - ble their Cre - a - tor's praise!

* The 3d line may be sung by the Treble and Alto as a Duett.

YORK. SEVENS.

A. Lewis.

Hail! all hail the joy - ful morn! Tell it forth from earth to heaven, That to us a Child is born! That to us a Son is given!

CALVARY. 8s & 7s, OR 8s, 7s, & 4s.

Stanley. 259

Allegro Moderato.

Hark! the voice of love and mer - cy Sounds a - loud from Cal - - va - ry! See, it rends the rocks a - sun - der,

The first system of the musical score for 'CALVARY.' It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 2/2. The key signature has one sharp (F#). The tempo is marked 'Allegro Moderato.' The lyrics are: 'Hark! the voice of love and mer - cy Sounds a - loud from Cal - - va - ry! See, it rends the rocks a - sun - der,'

Andante.

A tempo. pia.

pp.

pp.

Shakes the earth, and veils the sky! "It is fin - ished! It is fin - ished!" Hear the dy - - ing Sa - vior cry.

The second system of the musical score. It consists of four staves. The tempo changes from 'Andante.' to 'A tempo. pia.' The lyrics are: 'Shakes the earth, and veils the sky! "It is fin - ished! It is fin - ished!" Hear the dy - - ing Sa - vior cry.'

FLORIO. 8s & 7s, OR 8s, 7s, & 4s.

Florio.

Solo. Tutti. Solo.

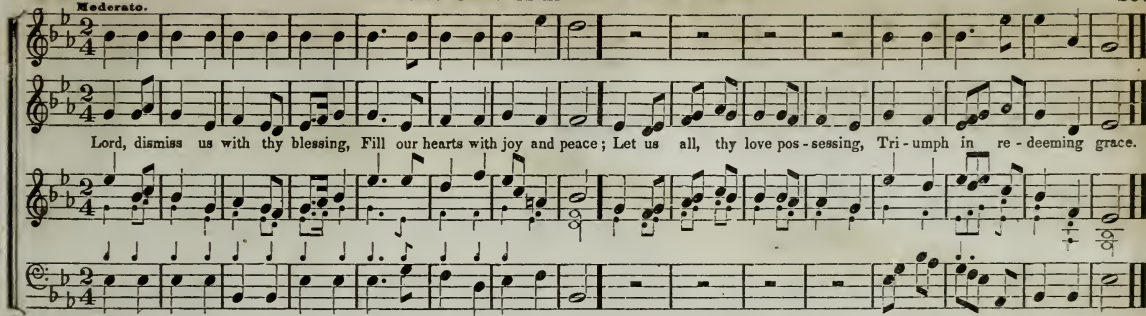
See, from Zi-on's sa-cred mountain, Streams of liv-ing wa-ter flow; God has opened there a fountain That sup-

Organ. Voice.

Tutti.

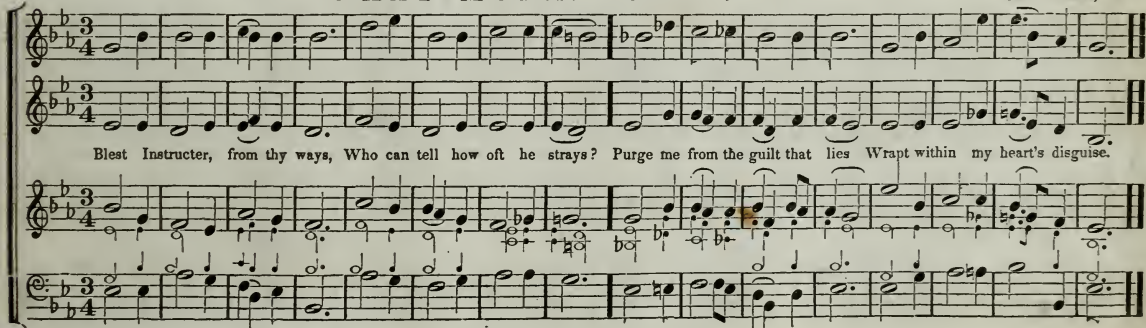
plies the plains be-low; They are bles-sed—they are blessed, Who its sovereign vir-tue know.

Tutti.

Moderato.


Lord, dismiss us with thy blessing, Fill our hearts with joy and peace; Let us all, thy love pos-sessing, Tri-umph in re-deeming grace.

BALTIMORE. SEVENS.

Silas Allen, Jr.


Blest Instructor, from thy ways, Who can tell how oft he strays? Purge me from the guilt that lies Wrapt within my heart's disguise.

Allegretto.

Sa - vior! source of ev - - ery bless - ing, Tune my heart to grate - ful lays; Streams of mer - - cy, nev - - er

ceas - - ing, Call for cease - less songs of praise, — Call for cease - - - less songs of praise.

EASTPORT.

Ss & 7s.

HYMN, OR SHORT ANTHEM.

263

Vivace.

Hymn Fine.

Four staves of music in 2/2 time, key of D major. The first staff is the vocal melody, the second is a vocal harmony, the third is a piano accompaniment, and the fourth is a bass line. The lyrics are: Praise the Lord, ye heavens adore him! Praise him, angels in the height! Sun, and moon, rejoice before him! Praise him, all ye stars of light!

Praise the Lord, ye heavens adore him! Praise him, angels in the height! Sun, and moon, rejoice before him! Praise him, all ye stars of light!

Coda.

Four staves of music in 2/2 time, key of D major. The first staff is the vocal melody, the second is a vocal harmony, the third is a piano accompaniment, and the fourth is a bass line. The lyrics are: Hal-le-lu-jah! Amen. A-men. Hal-le-lu-jah! A-men. Hal-le-lu-jah! Hal-le-lu-jah! A-men.

Hal-le-lu-jah! Amen. A-men. Hal-le-lu-jah! A-men. Hal-le-lu-jah! Hal-le-lu-jah! A-men.

Glorious things of thee are spoken, Zi-on, cit-y of our God! He, whose word cannot be broken, Formed thee for his own abode.

SICILIAN HYMN. 7s, OR 8s & 7s.

Mozart.

Allegretto Moderato.

2d Treble. *Tutti.* *Solo.* *Tutti.*

Solo. Bless'd be thou, O Lord of Is-rael! Thou, our Father, and our Lord! Bless'd thy majes--ty for-ever; Ev-er be thy name adored!

Solo. *Tutti.* *Solo.* *Tutti.*

LYONS. 10s & 11s.

Haydn. 265

Maestoso.

O, praise ye the Lord, pre-pare a new song, And let all his saints in full con--cert join!

With voi - ces u - ni - ted the an - them pro - long, And shew forth his prais - es in mu - sic di - vine.

MESSINA. 7s, OR 8s & 7s.

Kozelush.

Lovely is the face of nature, Decked with spring's unfolding flowers, While the sun shows every feature Smiling through descending showers.

ITALIAN HYMN. 6s & 4s.

Giardini.

Allegretto.

2d Treble.

Come, thou Almighty King, Help us thy name to sing, Help us to praise: Father all glorious, O'er all vic - torious, Come and reign over us, Ancient of days.

Unison.

BERMONDSEY, NEW. C₃ & 4₈.

267

2d Treble.

Glo - ry to God on high! Let earth and skies re - ply, Praise ye his name; His love and grace adore, Who all our sorrows bore;

This system contains four staves of music. The first two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is also in treble clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

For.

Sing a - loud, ev - - - ermore, Worthy the Lamb! Worthy the Lamb! Worthy the Lamb! Sing a - loud, ev - - - ermore, Worthy the Lamb!

This system contains four staves of music. The first two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is also in treble clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

FREEDOM. 7s & 5s.

C. J. Noyes.

Children of the glo-rious dead, Who for free - dom fought and bled, With her banner o'er you spread, On to vic - to - ry!

The first system of the musical score for 'FREEDOM.' consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The time signature is 2/4. The melody is written on the top staff, and the accompaniment is on the other three staves. The lyrics are written below the top staff.

Not for stern am - bition's prize Let your hopes and val - or rise: Lo! our leader from the skies Bids us do or die!

The second system of the musical score for 'FREEDOM.' consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The time signature is 2/4. The melody is written on the top staff, and the accompaniment is on the other three staves. The lyrics are written below the top staff.

SCOTLAND. 12s.

Dr. Clarke. 269

Legato.

The voice of free grace cries, "Escape to the mountain, For all that believe, Christ has o - pened a fountain; For sin and uncleanness, and

Hallelujah to the Lamb, who has

ev - ery transgression, His blood flows so free - ly in streams of sal - va - tion, — His blood flows so free - ly in streams of sal - va - tion."

bought us our pardon; We'll praise him a - gain when we pass over Jor - dan, — We'll praise him a - gain when we pass over Jordan.

Allegro.

From Je - se's root be - hold a branch a - rise, Whose sa - cred flower with fra - grance fills the skies;

The sick and weak the heal - ing plant shall aid, - From storms a shel - ter, and from heat a shade.

HINTON.

11s.

HYMN, OR SHORT ANTHEM.

German Air. 271

3d Treble.

The Lord is our shepherd, our guard-ian, and guide, What-ev-er we want he will kind-ly pro-vide;

To sheep of his pas-ture his mer-cies a-bound, His care and pro-tec-tion his flock will sur-round.

*If used as an Anthem, the second part may be repeated..

Un poco Allegretto con Anima.

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second staff is a treble clef with a key signature of one flat and a 3/4 time signature. The third staff is a treble clef with a key signature of one flat and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are: "Come, saints, and a - dore him; come, bow at his feet; O, give him the glo - ry, the praise that is meet!"

Come, saints, and a - dore him; come, bow at his feet; O, give him the glo - ry, the praise that is meet!

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. The second staff is a treble clef with a key signature of one flat and a 3/4 time signature. The third staff is a treble clef with a key signature of one flat and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are: "Let joy - ful ho - san - nas un - ceas - ing a - - rise, And join the full cho - rus that glad - dens the skies!"

Let joy - ful ho - san - nas un - ceas - ing a - - rise, And join the full cho - rus that glad - dens the skies!

MILGROVE. 7s & 6s. HYMN, OR SHORT ANTHEM.

B. Milgrove. 273

Allegro Assai.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are written below the second and third staves.

Praise the Lord who reigns above, And keeps his courts be - low; Praise the ho - - ly God of love, And all his greatness show.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are written below the second and third staves.

Praise him for his no - ble deeds; Praise him for his matchless power; Him, from whom all good pro - ceeds, Let heaven and earth a - - - dore.

EARLE. 5s & 8s.

H. Earle.

Behold, how the Lord Has girt on his sword, From conquest to conquest proceeds! How happy are they Who live in this day, And witness his wonderful deeds.

WANWORTH. 8s.

Harwood.

My gracious Re-deemer I love; His praises aloud I'll proclaim; And join, with the armies above, To shout his adorable name.

SANCTUS.

From a Mass by Haydn. 275

Adagio.

Ho - ly, ho - ly, ho - ly! Ho - ly, ho - ly, ho - - ly! Ho - ly Lord God of Sab - a - oth! Ho - ly Lord God of Sab - a - oth!

For.

Ho - - - ly, ho - ly! Ho - - - ly, ho - - ly! Ho - ly Lord God of Sab - a - oth! Ho - ly Lord God of Sab - a - oth!

5 6 3 4 5 3 = 7 4 3 3 4 6 2 3 7 8 3 = 5 6 5 4 = 6 5 3 4 = 3 b7 6 5 6 7 5 3 7

SYM.

Allegro.

Heaven and earth are full, are full of thy glo - ry, full of thy ma - jes - ty and

Pia.

7 b6 4 b5 7 3 6 3 2 6 = 5 5 3

SANCTUS. CONTINUED.

glo - ry. Ho - san - - na in the high - - est, in the high - - est in the

glo - ry. Ho - san - - na in the high - - est, in the high - -

SYMP. Wilson. Ho - san - - na in the high - - est, in - the

For. glo - ry. Ho - san - - na in the high - - est, in the highest, Ho - san - - na in the

high - - - est, Ho - san - - - na, in the high - - - est, Ho - san - - - na in the high - - est,

est, Ho - san - - na in the high - - est, in the high - - est, Ho - - - san - - - na

high - - - est, Ho - san - - - na in the high - - est, Ho - - - san - - - na in the high - - est,

high - - - est, Ho - san - - - na, Ho - san - - - na, &c.

SANCTUS. CONCLUDED.

277

in the high - - - est, Ho - - san - - - na in the high - - - - - est!

This musical score is for the 'SANCTUS. CONCLUDED.' section. It consists of four staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment featuring a melodic line with many sixteenth-note runs. The fourth staff is a bass line. The key signature has one flat (B-flat), and the time signature is common time (C).

GLENBURN. C. M.

Silas Allen, Jr.

Allegro.

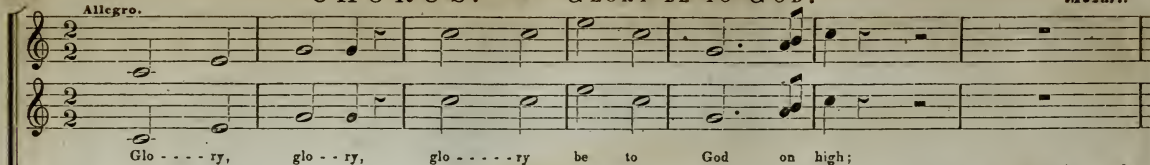
Come, let us join our cheerful songs With an - gels round the throne; Ten thousand thousand are their tongues, But all their joys are one.

This musical score is for 'GLENBURN. C. M.' by Silas Allen, Jr. It is marked 'Allegro.' and consists of four staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment with a complex, rhythmic melody. The fourth staff is a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2.

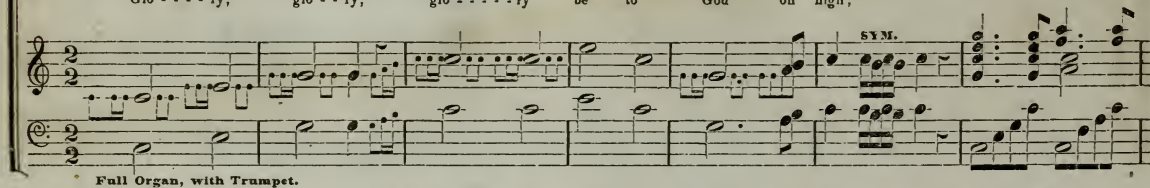
CHORUS. 'GLORY BE TO GOD.'

Mozart.

Allegro.



Glo - - - ry, glo - - ry, glo - - - ry be to God on high;



Full Organ, with Trumpet.

SYN.



Glo - ry be to God, Glo - ry be to God, Glo - ry be to God, Glo - ry be to God on

CHORUS. CONTINUED.

279

high,— Glo - ry be to God on high,—Glo - ry be to God on high,—Glo - ry be to God on high,—

high, ————— on high,—

Glo - ry, glo - ry, glo - ry, glo - ry, to God on high,—

Glo - - ry be to God, to God on high, And on earth peace, peace,

Pia.

Without Trumpet. *Pia. Choir Organ.*

CHORUS. CONTINUED.

peace on earth, and on earth peace, peace, peace on earth, peace on

For. *Pia.*

Glo - - - - ry, glo - ry be to

earth, peace on earth, peace on earth. *Swell.* Glo - ry be to

Pia. Choir.

8 8 8 8

CHORUS. CONTINUED.

281

For. Full Organ.

God on high,—Glo - ry, glo - - ry, glo - ry be to God on high,— Glo - ry, glo - ry be to God on high,—Glo - - ry

Swell.

Pia. Choir. Cres.

8 8 8 8 8 8 8 -

For. Full Org.

glo - ry, glo - ry be to God on high, peace on earth, good will towards men,— peace on earth. good will towards

CHORUS. CONTINUED.

men. Pla. We praise thee; we bless thee; we wor - ship thee,

SYN. Pla. *SYN.*

Voice. *Voice.* *SYN.* *Voice.*

8 -

we glo - ri - fy thee; we give thanks to thee, give thanks to thee for thy great glo - ry, for thy great

SYN. *Voice.*

8 -

CHORUS. CONTINUED.

283

glo - ry, for thy great glo - ry, for thy great glo - - ry, for thy great glo - ry, we give thanks to thee for thy great

8-

glo - ry, for thy great glo - ry,— for thy great glo - - - ry.

8-

Sym.
Cres.

CHORUS. CONTINUED.

O, Lord God, O Lord God, heavenly King, Fa-ther Al-might-y!

Full Organ, with Trumpet.

For. 8-

SYM.

Glo-ry be to God, Glo-ry be to God, Glo-ry be to God. Hal-le-

Pla.

CHORUS. CONTINUED.

285

lu - - jah! hal - le - - lu - jah! hal - le - lu - - jah! hal - - le - lu - jah! A - - - men.

8-

hal - - le - lu - - jah! A - - - men. Hal - - le - lu - jah, hal - - le - - lu - - jah, hal - - le - - lu - - - jah!

CHORUS. CONCLUDED.

hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - - jah! hal - le - lu - jah! A - men.

SYM.

ANTHEM. 'BLESSED BE THOU, THE GOD OF ISRAEL.'

F. Rightist.

Andante un poco lento.

Bless'd be thou, the God of Israel; Thou, our Father and our Lord! Bless'd thy maj - es - ty for - ev - er,

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

ANTHEM. CONCLUDED.

287

1st Time. *

Ev - er be thy name a - dored! Thine, O Lord, are power and greatness, Glo - - ry, vic-tory

1st Time.

1st Time.

1st Time.

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

*1st time, Quartetto. 2d time, Chorus.

are thine own; All is thine in earth and heaven, O - - ver all thy boundless throne.

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

ANTHEM. 'THE LORD SHALL COMFORT ZION.'

3/4

Allegro.

3/4

The Lord will comfort Zion, will comfort her waste places, and make her like Eden, like the garden of the Lord,—and make her like Eden, like the

3/4

3/4

CHORUS.

M. F. CRES. FF. MF. For.

garden of the Lord. Joy and glad-ness, joy and gladness, joy and gladness shall be found there-in, thanks-

M. F. CRES. FF. MF. For.

6 5 3 6 4 3 6 5 6 5 9 8 4 3 3

ANTHEM. CONCLUDED.

289

giv - ing, thanksgiving, and the voice of mel - o - dy, and the voice, the voice of mel - o - - dy, the voice of mel - o - dy.

6 4 and the voice, &c. 6 5 3 1 2

HEBER. L. M.

Silas Allen, Jr.

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

ANTHEM.

'HOW BEAUTIFUL UPON THE MOUNTAIN.'

*The First Movement
by Haydn.*

Andantino.
Solo.

How beau - ti - - - ful up-on the moun - tain, &c.

Solo.

How beau - - - - ti - ful up-on the moun - - - - tain are the feet of him, - how beau - - - - ti - ful, how beau - ti -

Solo.

up-on the moun - tain, that bringeth good ti - dings, that pub - lisheth

ful up-on the mountain, up-on the moun - - - - tain are the feet of him that bring - - - - eth good ti - dings, that pub - lisheth

Solo.

ANTHEM. CONTINUED.

291

peace,— that bringeth good ti - dings, bringeth good ti - - dings, that pub - lisheth sal - va - tion, that saith un - to Zi - on, thy God

Allegro assai.

reigneth. Break forth in - to joy, break forth in - to joy. Sing, ye waste places of Je - - ru - salem, for the Lord hath comforted his peo -

Allegro assai.

F. 4 5 7 - - 8 7 - 6 5 6 6

NATIONAL HYMN. CONCLUDED.

233

Unison.

furled. The leg - a - cy our fathers left, By Freedom sanctioned still is ours; Nor shall our noble tree be reft, While every branch is dressed in

cause? Thy fairy fields, shall they be strewed With brothers slain by brother's hand? Shall fathers raise their arms of blood Against the ensign of our

Unison.

CHORUS:

flowers.

land? Huz - za! Huzza! sons of the free! Strike, strike the bolt of treason's hand! For God, for Fame and Liberty, For Union and our Native Land.

3. Our starry flag! Our starry flag!	Shalt thou not wave o'er hill and crag,	Let him who swells Rebellion's cry	A Patriot's tear will fill his eye,
Whose eagle sits enthroned in light,	Triumphant in the hour of fight?	In civil strife, once turn to thee,	His bright sword strike for Liberty.

QUARTETTE AND CHORUS.

From Spohr's Oratorio,
'The Last Judgment.'

Adagio.

Blessed are the dead that die in the Lord! From henceforth and forever they rest from their labors, Their

Pia.

Blessed are the dead that die in the Lord! From henceforth and forever they rest from their labors, And their works, their works

Soll.

Blessed are the dead

7 6 5 4 3

they rest from their labors.

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

CHORUS.

works, their works, their works - follow them, Their works follow, follow them, Their works fol - - - low them. Blessed are the dead that

fol - low them, and their works - follow them, Their works follow, follow them, Their works fol - - - low them. Blessed are the dead that

Their works, their works - - follow them, - Their works follow, follow them, - Their works fol - - - low them, Blessed are the dead - -

QUARTETTE AND CHORUS. CONCLUDED.

295

die in the Lord, From henceforth and fore - - er they rest from their la - bors! Blessed are the dead, - Chorus, They rest from their la -

Soli. PP. Chorus.

Soli. PP. Chorus.

Soli. Chorus. Soli. Chorus. Soli. Chorus. Dim.

bors, From their la - - - - bors, From this time forth for - - ev - - er - more They rest from their labors, From this time forth forever, ev - - ermore! PP.

Soli. Chorus. Soli. Chorus. Soli. Chorus. Dim.

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

'PNYXIANS' HYMN.

Words original, by
Mrs. E. B. Thornton.

1. When Truth's refulgent ray Poured down upon the mind, Resplendent as the day, Uncloud-ed, un-confined,—Then man, with

2. But what his soul could cheer, Doomed thence in sin to roam? What good a - wait him here In this his des-ert home? Could Beau-ty's

3. Up-sprung the lark on high, And poured ce-les-tial song; The light-winds breathed their sigh The river's brink a-long,— And quiv-er- ing

4. And Beauty's form was traced Up-on the sun-lit sky,— Each flowery dell it graced, And every mountain high,— In earth, and

all his va-ried powers, Was filled with bliss in E-den's bowers.

bloom, or Mu-sic's breath, Il-lume a world of sin and death?

reed, and riv-er wave, Soft mel-o-dy in con-cert gave.

sca, 'mid storm or calm, Still lin-gered Beau-ty's mag-ic charm.

5. And Truth looked down from heaven,—
Light filled the glowing skies:—
"To thee, O man, 'tis given
To labor for the prize;
With toil and care before unknown,
Ye now must make the truth your own.
6. "Error shall tireless show
Her glass of many dyes,
And Prejudice still throw
Her veil before thine eyes,—
Yet toil,—toil on, and Truth divine
For thee her laurel wreath shall twine."
7. High throbbed the heart of man,
In answering, glad accord;
Joy through his being ran,
And thrilled each mystic chord;—
Beauty, and Song, and Truth were given
To win the wanderer back to heaven.

FUNERAL ANTHEM.

Arranged and partly composed by C. Volcini, 297
for the funeral of a faithful minister.

Far from affliction, Toil, and care, the happy soul is fled,—Far from affliction, toil, and care,—Far from af-

Solo. *Tutti.*

Voice. *Tutti.*

Instr. 6 6 6 5 4 3 7 6 6 5 4 3 Instr. 5 3

- - fiction, toil, and care, The hap - py soul is fled; The breathless clay shall slumber here, shall slumber here Among the silent dead.

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

ANTHEM. CONTINUED.

The gos - - - pel was his joy and song,— The gos - - - pel was his

TREBLE SOLO.
Risoluto con spr.

Joy and song, E'en to his la - - test breath; The truth he

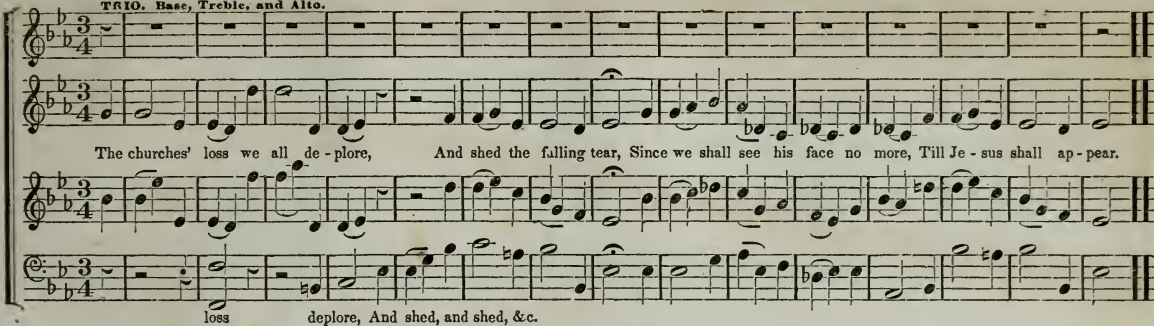
Perdendosi. *ORGAN.* *Tempo Primo.*

had pro - - claimed so long,— The truth he had proclaimed so long, Was his sup - - port in death.

ANTHEM. CONTINUED.

299

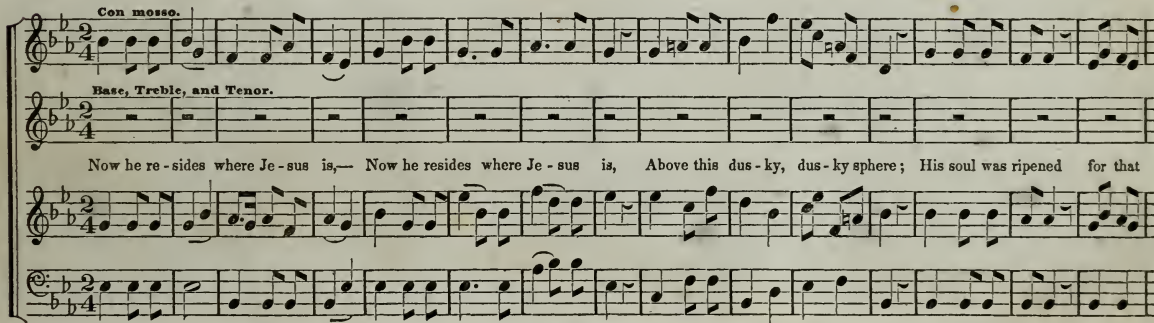
TRIO. Base, Treble, and Alto.



The churches' loss we all de-plore, And shed the falling tear, Since we shall see his face no more, Till Je-sus shall ap-pear.

loss deplore, And shed, and shed, &c.

Con mosso.



Now he re-sides where Je-sus is,— Now he resides where Je-sus is, Above this dus-ky, dus-ky sphere; His soul was ripened for that

ANTHEM. CONCLUDED.

CHORUS.

bliss, While yet he sojourned here. But we are hastening to the tomb, O, may we ready stand,—O, may we ready, ready stand.

6/5 = 5/3 5/3 4/3 0 4/3 7/5 = 5/3 6/4 5/3

Con Spirito.

Then, dearest Lord, receive us home, receive us home, To dwell at thy right hand,—receive us home, To dwell at thy right hand.

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

TEMPERANCE HYMN. 'HOW LONG SHALL VIRTUE LANGUISH.' B. Wyman. 301

Andante e mezzo piano. *Pia. Retard.* *M. Tempo.*

How long shall virtue languish? How long shall folly reign, While many a heart with anguish, Is weeping o'er the slain? How long shall dissipation, Her deadly waters pour,

Lento. *M. Tempo.* *M.*

Throughout this favored nation, Her millions to devour? When shall the veil of blindness Fall from the sons of wealth, Restoring human kindness, And industry and health?

TEMPERANCE HYMN. CONTINUED.

DUETT. 2 Trebles.

CHORUS.

When shall the charm, so lur-ing, Of bad ex-ample cease? The ends at once se-curing Of in-dustry and peace? When shall the charm so

luring, Of bad exam-ple cease; The ends at once se-cut-ing Of industry and peace?—The ends at once securing Of industry and peace?

TEMPERANCE HYMN. CONTINUED.

303

Allegro. For.

We hail, we hail, we hail, with joy increasing, The band whose pledge is given; Whose numbers are increasing Amid the smiles of heaven,—A-

For.

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

mid the smiles of heaven,—We hail, we hail, we hail, with joy increasing, The band whose pledge is given Whose numbers are increasing; Amid the smiles of

7 # # # 5 5 4 # - 7 6 4 # 1/2 6 # 6/4

TEMPERANCE HYMN. CONCLUDED.

The musical score is written for four parts: Soprano (M.), Alto (F.), Tenor (M.), and Bass (Unison). It is in the key of D major (two sharps) and 4/4 time. The score consists of four systems of staves. The first system has two staves (Soprano and Alto). The second system has three staves (Soprano, Alto, and Tenor). The third system has four staves (Soprano, Alto, Tenor, and Bass). The fourth system has three staves (Soprano, Alto, and Tenor). The lyrics are: "heaven. Their virtues, never failing, Shall lead to brighter days, When holiness, prevailing, Shall fill the earth with praise,—Shall fill, shall fill, shall fill the earth with praise,—Shall fill, shall fill, shall fill the earth with praise,— Shall fill the earth with praise. - -". The score includes various musical notations such as notes, rests, and dynamic markings like "M.", "F.", "FF.", and "Unison.".

heaven. Their virtues, never failing, Shall lead to brighter days, When holiness, prevailing, Shall fill the earth with praise,—Shall fill, shall fill, shall

fill the earth with praise,—Shall fill, shall fill, shall fill the earth with praise,— Shall fill the earth with praise. - -

DOXOLOGY.

'GLORY BE TO THE FATHER.'

Dr. Jackson. 305

First system of musical notation for 'DOXOLOGY.' It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is B-flat major (two flats) and the time signature is 2/2. The lyrics are: 'Glo - ry be to the Father, and to the Son, and to the Ho - ly, Ho - ly Ghost; As it was in the be - ginning, is

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

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Second system of musical notation. It continues the four-staff format. The lyrics are: 'world without end, - - - - - now, and ev - er shall be, world with - out end, world with - out end, world without end. A - men, A - men.

7 8 6 5 world without end, - - - - - 39

3 3 4 3 8

6 5 6 5 5 8 5

3 3 3 3 4 3 3

ANTHEM FOR THANKSGIVING.

RECITATIVE.

ALTO.

A tempo.

Recitative.

O Lord, how excellent is thy name in all the earth. O, mag-nify the Lord with me; And let us ex-alt his name to-gether.

CHORUS.

Allegro vivace.

O give thanks, O give thanks un-to the Lord. Call upon his name; Make known his deeds a-mong the people: O give thanks, O give

6 6 6 5 5 5 6 7 5 7 5 6 6 5 6

4 3 3 3 4 2 3 3 4 3 4 6

ANTHEM, CONTINUED.

307

Call up - on his name, make known his deeds a - mong the peo - ple.

thanks un - to the Lord, Call - - - - - make known - - - a - mong the peo - ple. Sing unto the Lord, sing psalms unto

Call up - on his name, make known his deeds a - mong the peo - ple.

Pia. >

Pia. >

Call - - - - - make known - - - a - mong the peo - ple. **Unison.**

$\frac{5}{8}$ $\frac{6}{b^7}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{8}{2}$ $\frac{8}{3}$ $\frac{4}{3}$

him; talk ye of all his wondrous works,—talk ye of all his wondrous works, and magnify his holy name,—and magnify his ho - - ly name.

f **Unison.**

$\frac{4}{3}$ $\frac{5}{3}$ $\frac{7}{3}$ —

ANTHEM, CONTINUED.

SOLO.

TREBLE.

The Lord is good to all; and his

SYM.

tender mercies are o - ver all his works. All thy works shall praise thee, O Lord; shall praise thee, shall praise thee, O Lord.

ANTHEM, CONTINUED.

309

DUETT.

2d. TREBLE.

TREBLE.

Sing un - to the Lord; sing un - to the Lord with thanksgiving. Sing praise upon the harp un - to our God, who veileth the heavens with clouds, who pre-

TENOR and BASS.

pareth rain for the earth, who ma - keth the grass to grow upon the mountains. Sing unto the Lord, sing unto the Lord with thanksgiving. Sing

ANTHEM, CONTINUED.

praise upon the harp un - to our God, who veileth the heavens with clouds, who prepar - eth rain for the earth, who maketh the grass to grow upon the mountains.

CHORUS.

Largo.

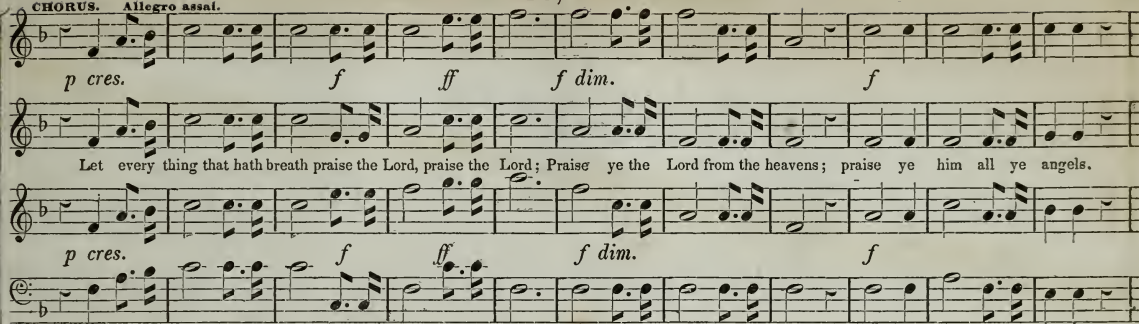
I will ex - - tol thee, my God, O King; and will bless thy name for - ev - - - er and ev - - - er.

6 4 3 E^b 5 6 5

ANTHEM, CONTINUED.

311

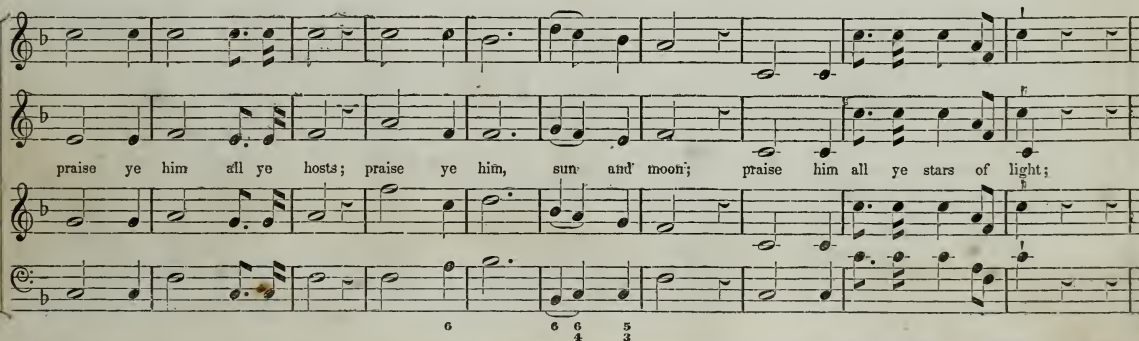
CHORUS. Allegro assai.



p cres. *f* *ff* *f dim.* *f*

Let every thing that hath breath praise the Lord, praise the Lord; Praise ye the Lord from the heavens; praise ye him all ye angels.

p cres. *f* *ff* *f dim.* *f*



praise ye him all ye hosts; praise ye him, sun and moon; praise him all ye stars of light;

6 6 6 5
4 3

ANTHEM, CONTINUED.

Kings of the earth and all the people, Let them praise the name of the Lord, for - ev - er. Praise the Lord for - ev - er, — Let them

praise the name of the Lord *Tenuto.* for - ev - er more, for - ev - er, and ev - er and ev - er more.

Kings of the earth, *Tenuto.* ev - er more.

for - ev - er, and ev - er and ev - er more.

Musical notation includes treble and bass staves with various accidentals (flats, naturals) and articulation marks (accents, tenuto).

ANTHEM, CONCLUDED.

313

for - ev - er, and ev - er, and ev - ermore,—

Praise ye the Lord, for - ev - er - more, Praise ye the Lord.

And all the peo - - - - - ple, ev - ermore,—

for - ev - er, and ev - er, and ev - ermore,—

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

SOLO.

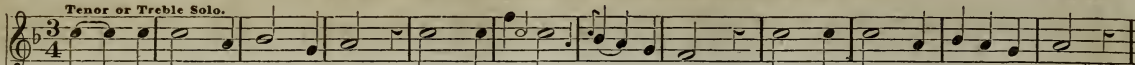
SOLO. TUTTI. TUTTI. *ff* *mf*

A - - - men. A - men. A - men. A - men. A - men. A - men. A - - men. A - men. A - men.

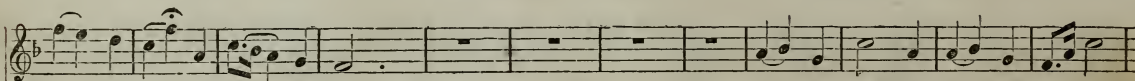
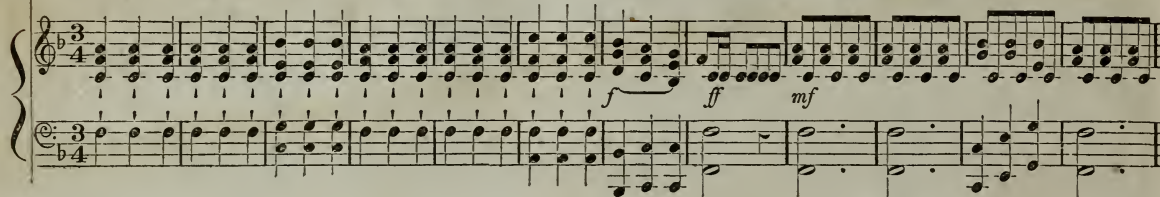
SOLO. TUTTI. *ff* *mf*

7 40 SOLO. 7 5 3

Tenor or Treble Solo.

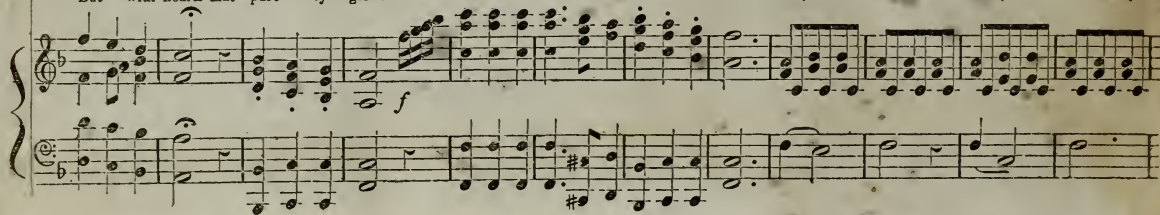


1. Strike, strike the harp in praise of God! Wake the timbrel's loud - er mirth! Glo - - ri - ous the song must be
 2. Hon - - or Him, ye host of heaven! Wor - ship him, ye realms be - low! Not with out - ward form a - - lone,



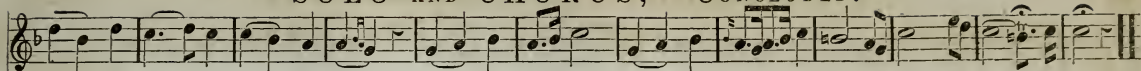
Of the great Cre - a - - tor's worth.
 But with hearts that pure - - ly glow.

Na - - ture, in her calm - ness, rais - es
 He, who rules the earth, the o - - cean,

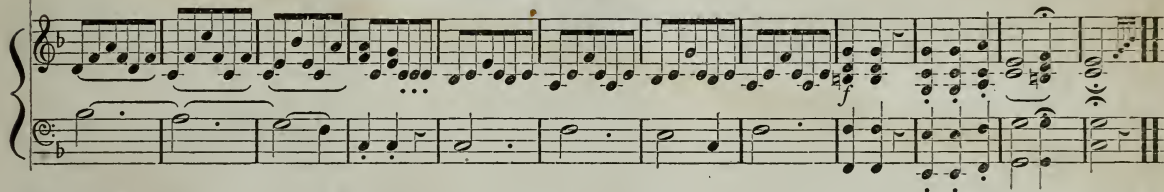


SOLO AND CHORUS, CONCLUDED.

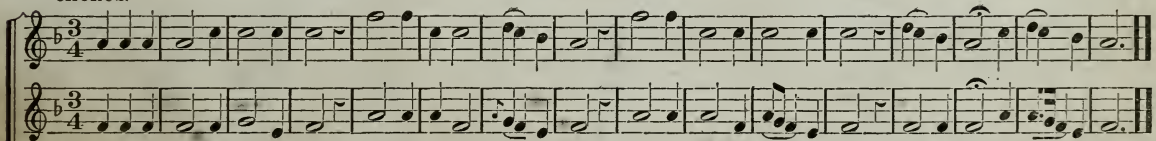
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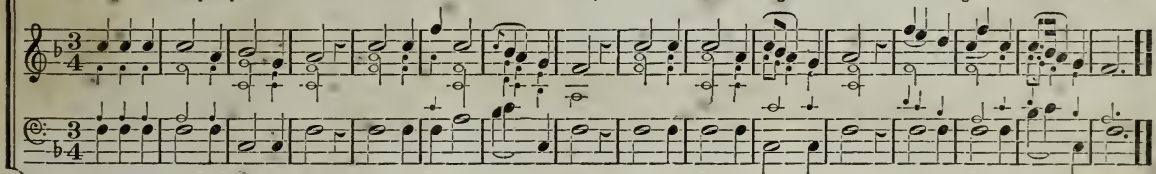
Strains of glad - ness, peace, and love; Man re - ech - oes forth her prais - es, — Glo - ry to the God a - bove!
Keep - eth si - - lent watch o'er thee; He can tell with what de - vo - - tion Bows the heart, or bends the knee.



CHORUS.



Strike! strike the harp in praise of God! Wake the timbrel's louder mirth, Glo - ri - ous the song must be Of the great Cre - a - tor's worth.



ANTHEM, 'SING UNTO THE LORD.'

Chaplo.

Moderato Tempo Giusto.

PIA.

FOR.

TRIO.
Tenor.

Alto.

Sing, sing, sing un-to the Lord, Sing unto the Lord, Sing unto the Lord, all the earth,

Sing, sing unto the Lord, sing un-to the Lord, the Lord,

all the earth,— Sing unto the Lord, all the earth; shew - - forth, from day to day, shew

shew his sal -

ANTHEM, CONTINUED.

317

forth his sal - va - tion, from day to day, from day to day, - shew - - - - forth

- - - va - - - tion forth, sal - va - tion, from day to day, &c.

his sal - - va - tion. De - clare his glo - ry a - - mong the heathen, his marvel - lous his

Sva.

Voice.

SYM.

works a - - mong all na - tions, de - clare his glo - ry a - - mong the heathen, de - - clare his glo - ry a - - mong the

UNISON.

ANTHEM, CONTINUED.

heathen;— his mar-vel-lous works, his mar-vel-lous works, his mar-vel-lous works a - - mong all nations,— his mar-vel-lous

FOR.

works, his mar-vel-lous works, his mar-vel-lous works a - mong all na-tions.

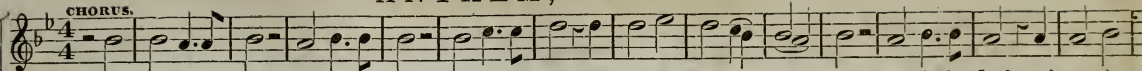
SYM.

SYM.

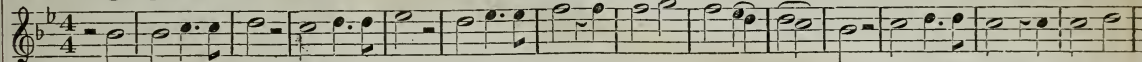
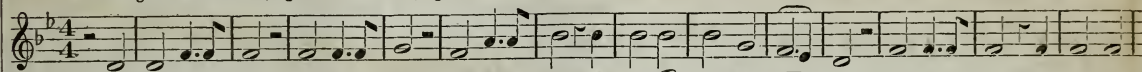
ANTHEM, CONTINUED.

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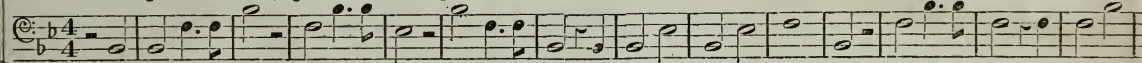
CHORUS.



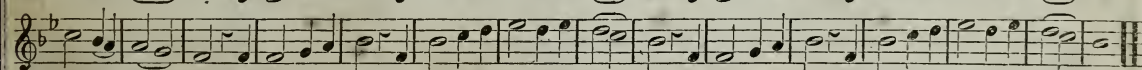
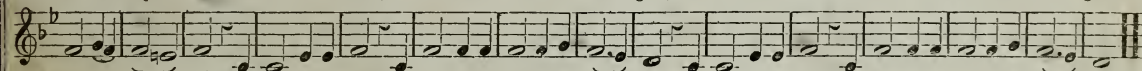
For great is the Lord, great is the Lord, great is the Lord, and greatly to be prais - ed;—great is the Lord, and greatly



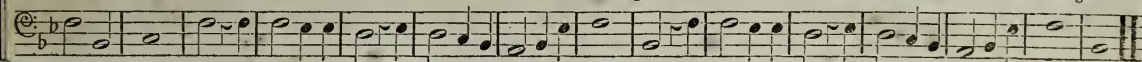
For great is the Lord, great is the Lord, great is the Lord, And greatly to be prais - ed;—great is the Lord, and greatly



to be prais - ed. He is to be feared, he is to be feared above all gods,—he is to be feared, he is to be feared above all gods.



to be prais - ed. He is to be feared, he is to be feared above all gods,—he is to be feared, he is to be feared above all gods.



ANTHEM, CONTINUED.

DUETTO.
PIA. **FOR.** Give unto the Lord the glory due un - to his name, — **CRES.**
SYM. **Voice.**

Give un - to the Lord the

Bring an of - fer - ing and come before him; Worship the Lord, worship the Lord in the beauty of ho - - li - ness,
FOR. **CRES.**

glory due un - to his name; Bring, &c.

CRES.

Give unto the Lord, Give unto the Lord the glo - ry due un - to his name, bring an offering, and come before him; worship the Lord,
FOR. **FOR.**

Give unto the Lord, Give the Lord glo - ry due un - to his name, bring an offering and come before him; worship the Lord,

ANTHEM. CONTINUED.

321

worship the Lord in the beauty of ho - li - ness, worship the Lord, worship the Lord in the beauty of ho - li - ness.

PIA. FOR. PIA. SYM.

CHORUS.

Let the heavens be glad, let the earth re - - joice, — let the heavens be glad, let the earth re - joice, re - -

Alto to be sung an octave lower.

41

ANTHEM. CONCLUDED.

joyce,— let the heavens be glad, and let the earth re -- joice;

joyce,— let the heavens be glad, and let the earth re -- joice;

joyce, re -- joice, re -- joice, re - joice,—

and let men say among the nations, the Lord reigneth,— let men say among the nations, the Lord reign - eth.

and let men say among the nations, the nations, the Lord reign - eth,— let men say among the nations, the Lord reign - eth.

SENTENCE. 'I WILL ARISE.'

Subject by Cecil. 323

Larghetto. *Tutti.*

Solo.

I will a-rise, I will a-rise, will a-rise, and go to my Fa---ther; and will say un-to him,—Father! Father, I have sinned, have

Solo. *SYM. Pia.*

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

PP. *Lento Pia.*

ad lib. *tempo. MF.* *Pia.*

sinned, I have sinned against heaven and before thee, before thee, and am no more worthy to be called thy son; and am no more worthy to be called thy son.

Pia.

6 5 — 6 7 — — 6 7 8 7 6 — 5 8 7 6 6 5 6 6 6 7 5 4 3 8 7 6 6 5 6 6 6 7 5 4 3 5 4 4 3 6 5 4 5 3 9 9 3 5 4 4 3 6 5 4 5 3

SOLO AND CHORUS. 'ON THE BREEZE OF EVENING STEALING.'

Nelson.

Andante.

PIA.

CRES.

PIA. DOLCE.

SOLO....Treble.

On the breeze of evening stealing, Hark! the sol - emn an - them swells! Waking ev - ery thought and feeling To the truths re - li - gion tells.

PIA.

PIA.

PIA.

SOLO....2d stanza.

O, how sweet is that e - motion, When the thoughts are fixed above; And man kneels down, in pure de - votion, To suppli - cate a God of love!

ANTHEM. CONCLUDED.

325

Chorus Adagio.

FOR.

Sing praises to our God, to our God,

PIA.

PP

Praise ye the Lord! Sing praises to our God; sing to our God, to our God, for his mercy en-dur-eth for-ev-er. Hark! hark! again it

PIA.

PP

CRES.

PP

CRES.

DIM.

P

PP

glides along, Come, let us join the ho-ly song, — Come let us join the ho-ly song, the ho-ly song, the ho-ly song, the ho-ly song.

CRES.

PP

P

PP

PRAYER. 'LORD GOD OF ISRAEL.'

*From the Oratorio of 'Joseph,'
by 'Mehul.*

1st & 2d Tenor. *Pia.*

Lord God of Is - rael, and Fa - ther of be - - ing, re - store the har - - vest to our fields.

Base. *Unison. Pia.*

Lord God of Is - - rael, bless thy peo - - ple: On thee a - - lone still we rest.

1st & 2d Treble.

Lord God of Is - - rael, and Fa - - ther of be - - ing, re - - store the har - - vest to our fields.

Alto. *Pia.*

Lord God of Is - - rael, bless thy peo - - ple: On thee a - - lone still we rest.

PRAYER. CONCLUDED.

327

Tutti. **For.**

Lord God of Is - - rael, and Father of be - ing, re - store the har - vest to our fields.

For.

Lord God of Is - rael, and Father of be - ing, re - store the har - - vest to our fields.

For.

Lord God of Is - rael, and Fa - - ther, and Father of be - ing, re - store the har - vest to our fields.

Lord God of Is - rael, and Fa - - ther, and Father of be - ing, re - store the har - vest to our fields.

Lord God of Is - - - rael, bless thy peo - ple: On thee a - lone still we rest. - - -

Lord God of Israel, bless thy peo - ple: On thee a - lone still we rest. - - -

Lord God of Is - - - - - rael, bless thy peo - ple: On thee a - lone still we rest. - - -

Andantino.

Base Solo.

Bow down thine ear, O

f *p*

Lord! O Lord, and hear thou me; For dai - ly I will call, O Lord, will call on thee.

SOLO AND CHORUS. CONTINUED.

329

1st Chorus.

For dai - - ly I will call, O Lord, will call on thee,— O Lord, on thee.

Pia. For.

For dai - - ly I will call, O Lord, will call on thee,— O Lord, on thee.

Pia. For.

$b\frac{5}{3}$ G $b\frac{5}{3}$ 7 $\#7$

Tenor Solo.*

Be gra - cious, Lord, to me,— be gra - cious Lord, to me, For dai - - ly I will call, O Lord, will call on thee.

Repeat 1st Chorus after Tenor Solo.

Treble Solo.

Give ear, O Lord, give ear un-to my prayer, For dai - - ly I will call, O Lord, will call on thee.

* The Accompaniment to the Base Solo may be played to the Tenor and Treble Solos.

SOLO AND CHORUS. CONTINUED.

2d Chorus.

Major.

For dai - - ly I will call, O Lord, will call on thee, — O Lord, on thee. And

I will thank thee, Lord, will thank thee, O, my God. And I will praise thy name, O

SOLO AND CHORUS. CONCLUDED.

331

Lord for - ev - - - er - more, - thy name, O Lord, thy name, O Lord.

Lord for - ev - - - er - - more, - will praise thy name, O Lord, thy name, thy name, O Lord.

7 3 3 3 3

MERRILL. C. M.

Moderato un poco staccato.

O ho - ly, ho - ly, ho - ly Lord, Whom heavenly hosts obey, The world is with the glo - ry filled Of thy ma - jes - tic sway.

Andante Affettuoso.
DUETT. 1st & 2d Treble.

2d Treble.

And there were shepherds and there were shepherds, and there were shepherds abiding in the field, keeping watch over their flocks by night;

Accompaniment.

And there were shepherds, keeping watch over their flocks by night, were shepherds keeping watch over their flocks, over their flocks, their flocks by night,

Accompaniment Animato.

Base Solo.

And lo! the an-gel of the Lord came upon them, the angel of the Lord,—And lo! the angel of the Lord, the angel of the Lord came upon them.

ANTHEM. CONTINUED.

333

CHORUS.

And the glo - - ry of the Lord, the glo - - ry, the glo - - ry, the glo - - ry of the Lord shone round a - -

87

7
2

6

4
3

6

5
4 3

- - bout them, of the Lord shone, shone round a - - bout them, and they were sore a - - - - - fraid.

Pla. For. Pla.

- - bout them, of the Lord shone, shone round a - - bout them, and they were sore a - - - - - fraid.

7

5
3

b3

7

4
3

b4

6

b4

6

2

ANTHEM. CONTINUED.

Andante Espressione.
Treble Solo.

And the an - gel said unto them, fear not, fear not, for be - hold I bring glad tidings, glad

Andantino Affetuoso.

ti - dings, glad ti - dings of great joy,— Be - hold I bring you glad tidings of great joy, great joy, great joy, glad

ti - - - - - dings of great joy, I bring you glad ti - dings of great joy; fear

not, I bring glad ti - - - - - dings, I bring glad ti - - - - - dings of great joy.

ANTHEM. CONTINUED.

335

For un - - - to you is born this day, un - - - to you is born this day a Sa - - vior, who is Christ the

For un - - - to you is born this day, un - - - to you is born this day a Sa - - vior, who is Christ the

8 3 3 3 3 8 2 3 8 7 - - - 3 6 4 3 5 6 5 6 5 6 5 3 - - -

Lord, the Lord, a Sa - - vior who is Christ the Lord, a Sa - - vior who is Christ the Lord. Glo - - ry to

Lord, the Lord, a Sa - - vior who is Christ the Lord, a Sa - - vior who is Christ the Lord. Glo - - ry to

Presto Moderato. Pla. PP

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

ANTHEM. CONCLUDED.

God in the high - est, good will and peace to - - wards men, and on earth peace, good will, and peace, good

God in the high - est, good will and peace to - wards men, and on earth peace, good will, and peace, good

82 3 3 5 4 6 4 6 6 5 34 5 5 3 2 3 5 4 3

will, and peace, good will, and peace, good will, and peace to - wards men. A - - - - - men.

will, and peace, good will, and peace, good will, and peace to - wards men. A - - - - - men.

Adagio.

Adagio.

4 7 7 5 7 3 3

CHORUS. 'NOW THE SHADES OF NIGHT ARE GONE.'

Handel. 337

Now the shades of night are gone, Now the morning light is come,— Now the shades of night are gone,

Now the morn - ing light is come, Lord, may we be thine to day, Drive the shades of sin a - way.

CHORUS. CONTINUED.

Fill our souls with heaven - ly light, Ban - ish doubt, and clear our sight;— Ban - ish doubt, and clear our sight; Ban - ish doubt, and

clear our sight; Let our voi - ces ev - er be, Warbling strains of love,— Let our voices ev - er be, ev - er be

Pia. *For.*

CHORUS. CONTINUED.

339

War - - - - -

war - - - bling strains of love to thee. War - - -

War - - - - - bling strains of love - - - to

- - - bling, war - - - bling strains of love to

- - - bling, war - - - - - bling strains of love to

- - - - - bling strains of love, - war - - - - - bling strains of love to

thee. - - - - - war - - - - - bling, war - - - bling strains of love to

CHORUS. CONCLUDED.

war - - - - - bling

thee. Ban - ish doubt, and clear our sight, - War - bling strains of love to thee, - war - - - - -

to thee, - - - - - war - - - - -

war - - - - - bling, war - bling strains of love to thee,

war - - - - - bling strains of love to thee, warbling strains of love to thee.

- bling, war - - - - - bling strains of love to thee, -

bling, war - - bling strains of love to thee,

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