

THE HARMONIST.



BY GEORGE KINGSLEY

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THE  
**HARMONIST;**  
A COLLECTION OF  
**S A C R E D M U S I C,**

FOR CHURCH SERVICE,  
CLASSES IN SINGING, SABBATH SCHOOLS,  
AND DEVOTIONAL EXERCISES:

WITH  
AN INTRODUCTORY COURSE OF INSTRUCTION ON THE BASIS OF THE  
**PESTALOZZIAN SYSTEM.**

ALSO, CONTAINING  
**ANTHEMS, CHANTS SELECT PIECES, &c.**

BY GEORGE KINGSLEY.

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BOSTON:  
PUBLISHED BY CHARLES BOWEN.

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1833.

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#### ADVERTISEMENT.

THE Publisher would remark, that the form of this book, though different from almost all works of a similar kind, was adopted from a conviction that it would be much more compact and convenient for general use. Notwithstanding its size, it will be found to contain nearly as much music as the Handel and Haydn, or other collections now in use.

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STEREOTYPED BY LYMAN THURSTON & Co.  
BOSTON.

## P R E F A C E.

THE following collection of music, entitled the HARMONIST, has been made with the hope that it may be found serviceable to the interests of MUSICAL EDUCATION.

The Editor's aim has been, to prepare a book suited for classes in singing of all kinds; and also containing music, which may be carried from the class room, to social exercises and the choir.

A book designed for these ends, at the present day, must be adapted to classes of children, of from six or seven years of age. It was formerly supposed, that a great proportion of mankind, from some unlucky omission of Nature's endowments, were incapable of cultivating the art of music: and that those who were happily possessed of the required capacities, ought not to call them into exercise, until they had arrived at a matured age. Thus musical instruction was postponed, through the years, when all its details might have been learned, without encroaching on more essential pursuits, and a delightful source of innocent enjoyment afforded to the young mind, until the time when the active occupations of life usually engage all the attention. It was also a common belief, that those who had eminently "*musical ears*," and who from peculiar inclinations were led to become professed votaries of the art, attained to all of which their powers were susceptible, mostly by their *intuitive* talents alone; and that to those who showed little or none of this predilection, every exertion would be comparatively useless. To this idea of the *exclusiveness* of music—as a subject in which the *majority* have no right to take any thing like a *legislative* interest—it has been owing in a great measure, that general musical taste has been so greatly deficient and perverted: and that the high perfection of which the science is capable, has been illustrated but in some splendid instances.

It is a cause of not a little rejoicing, for those interested in the advancement of musical science, to witness the change which the general feeling on the subject is undergoing. In order that music shall have the rank which belongs to it, among the sciences and liberal arts; as a pure and rational source of enjoyment: and as exerting a most salutary influence on the mind and feelings; it is believed to be only necessary, that its principles be made known and disseminated: that it be shown to be a subject in which every one can and ought to take an interest: in short, that it be made an important branch of ELEMENTARY EDUCATION.

The combination of music with primary instruction is an event which, it is believed, will mark the present age. Who would have thought some years since, that children five, six, and seven years of age, could, with very few individual exceptions, be taught to read and execute difficult music with facility! That they not only become familiar with its *legible characters*, and their *grammatical* relations, but enter with enthusiasm into its SPIRIT; the principles of STYLE and EXPRESSION—the RHETORIC of the art! Of the acquisitions of children of different ages and in different stages of instruction, the public have had repeated demonstrations in this city. The practicability of this union is certainly no longer speculative; and the change which will eventually be wrought by it on the general character of music throughout our country, it may be predicted, will be equally wonderful.

Classes, in the present state of musical education, will also be made up of older pupils, who had they been born somewhat later, would, we should hope, at their present age, be thoroughly

versed in the principles of music. These will find it for their interest to begin with the first elements, expressed in the plainest and simplest manner—as those who have unfortunately never learned to *read* and *write*, however old they may be, must consent to begin like children with the *alphabet*. And we care not how soon the rudiments of musical instruction are regarded as exclusively *juvenile*, as the *primer* and *spelling-book*.

"The introductory course of instruction" prefixed, is intended to be a guide to the teacher; and, at the same time, an assistant to the pupil. This last it might be necessary to state, as an apology to the instructor, for the minuteness of details, with which, of course, he is acquainted; and the simple manner in which designedly the directions are given. The course is such as the Editor is accustomed to pursue with his own pupils, and is founded on the principles of the system of Pestalozzi. The peculiar merit of this system is in its *simplicity*. It begins with the plainest principles, making them perfectly understood with the aid of visible illustrations: and never anticipating what is yet to be learned. The science is, as it were, built up before the eyes of the class: commencing with the simplest part, and adding part to part, until the structure is complete. Thus, the pupils learn to know every part, and the mutual relations of all.

The music of this collection, is partly selected, and in part original; arranged and harmonized by the Editor. It comprises pieces suitable for the different ages and proficiency of pupils; leaving the application to the judgment of the teacher.\* Of the portion designed for church service, &c., what has been taken from other works possess an acknowledged standard excellence—and both in the selections and compositions the aim has been to keep constantly in view the proper spirit of psalmody, and its great end—an aid to devotion.

The choice of poetry has been made from its adaptation to musical expression—and the moral and religious influence which it may be calculated to exert, disconnected, it is hoped, from any sectarian views.

Should the objects of the HARMONIST be in any measure realized, the labour bestowed on it will be richly recompensed.

\* Several of the pieces have been taken from the "Sunday School singing book," compiled by the editor of this work, and published some months since. This little collection is now nearly out of print, and its object is comprised in the HARMONIST.

# PESTALOZZIAN SYSTEM OF INSTRUCTION.

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As the first exercise in learning the art of singing, the pupils are required to imitate a sound which is made by the teacher in an easy compass of the voice; using the syllable La, which is practised by the pupils until familiar. The teacher then gives an example of what is called beating, or keeping time. The hand being raised, the falling is the first beat, the rising the second,—falling again the third—rising again the fourth. This is practised by all of the pupils together, at the same time counting as they beat, one—two—three—four. They then make the sound before practised with four beats of time, commencing the sound with the first beat, and ending with the fourth. The teacher then writes on a black board, a sign for the sound, which is

### A SEMIBREVE.



The pupils then practise a sound with only two beats which is expressed by the following characters, and called

### A MINIM.\*



Another sound or note is then practised, which has one beat, and is called

### A CROTCHET.




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\* The Stems of these and the following characters may be written upwards or downwards.  
1\*

In the same manner is practised another sound, with a half beat, two of them being equal to one beat, and is called

A QUAVER.



To which is added the Semiquaver four of them to a beat.

A SEMIQUAVER.



The Demisemiquaver is then added, eight of which are equal to one beat.

A DEMISEMIQUAVER.



Two other notes are sometimes used, the Breve and Demiquaver. The Breve has twice the time of the Semibreve; and the Demiquaver half the time of a Demisemiquaver.

A BREVE.

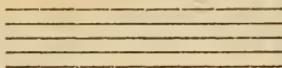


A DEMIQUAVER.

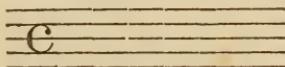


The notes or characters which express musical sounds, are written on five lines and their four intermediate spaces, and are called

## A STAFF.



The following is a time lesson, in what is called the First Mode of Common Time, which the pupils sing in the syllable La, with the beating of the time. The character which expresses this mode of time is the letter C which is always written at the beginning of the Staff, and is called the First Mode of Common Time, thus—



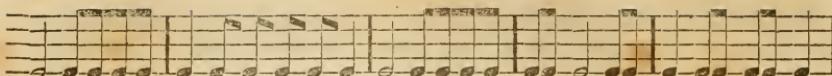
The notes are divided into equal parts or measures by small perpendicular lines, which are called single Bars, and written across the Staff thus—



## A TIME LESSON,\*

In the First Mode of Common Time, with four beats to a measure.

\* These lessons are gradually written more difficult, and should be practised until perfectly understood, as they bear the same relation to learning the art of singing, that the alphabet does in learning to read, and if from their apparent simplicity they are hastily passed over, the succeeding lessons will prove difficult to be understood.



Any three notes which are connected by a semicircle, with a figure three, are to be performed in the time of two notes.



In music it is necessary to observe intervals of silence, as precise in the duration of their time as the notes themselves. Therefore each note has a Rest, or mark of silence, which corresponds in length to the note from which it derives its name. The following characters are Rests. A Semibreve Rest is a hyphen written under a line,

#### A SEMIBREVE REST.

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A Minim Rest is a hyphen written above a line.

#### A MINIM REST.

---

A Crotchet Rest is a character like a figure seven reversed.

#### A CROTCHET REST.



A Quaver Rest is a character like a figure seven

#### A QUAVER REST.



A Semiquaver Rest is written thus—

**A SEMIQUAVER REST.**



A Demisemiquaver, thus—

**A DEMISEMIQUAVER REST.**



A lesson in the First Mode of Common Time, wherein Rests are introduced,

After the above lessons have been understood and practised, the pupils commence the exercise of singing Melody. Melody is an agreeable succession of different sounds, made by a single voice or instrument. The following lesson is a Melody, made by the use of two different sounds. The sound which has heretofore been called La, will now be called Do, and the added sound Ra, and is written on the first or lower space.



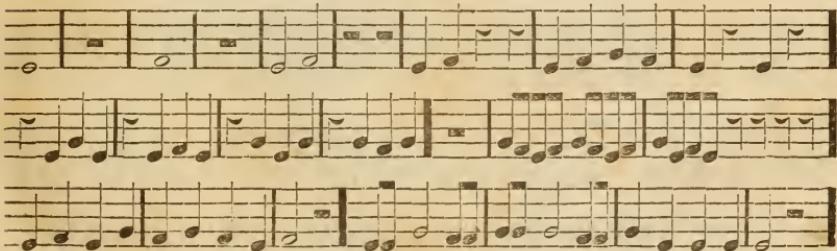
The same lesson continued with Rests.

The image shows five staves of musical notation. The first staff begins with a 'C' and a 'G' clef. The notes are eighth notes, with several rests of varying lengths (half, quarter, eighth) interspersed throughout the pattern. The subsequent four staves continue this pattern of eighth notes and rests across all five lines of the staff.

The above lesson being thoroughly practised, another is introduced with three different sounds, or intervals. The one which is now added, is sung with the syllable Mi, and is written on the second line, that is, the next line to the lower, or first one.



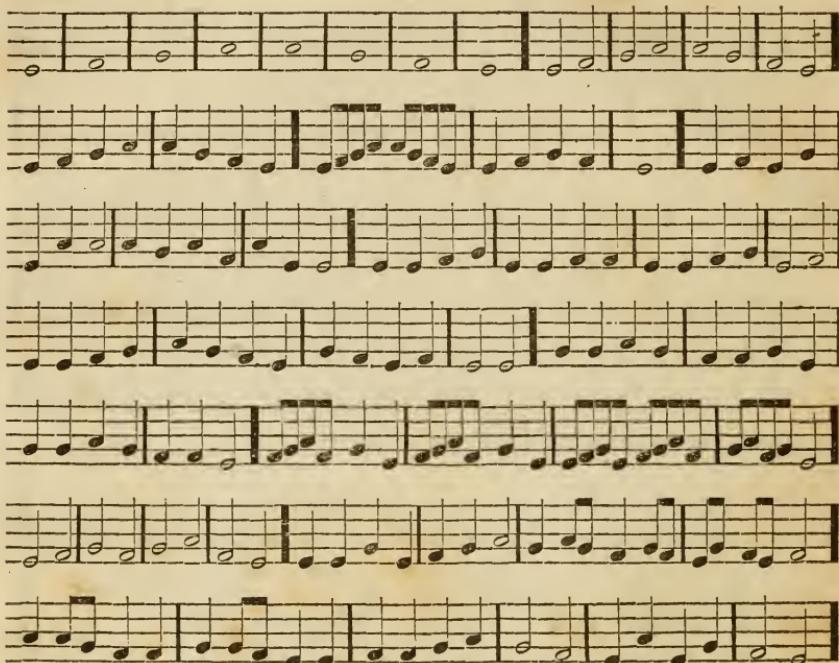
\* The same Lesson continued with Rests.



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\* It cannot be impressed upon the minds of the pupils too often, that the beating of the time in these primary lessons is of the greatest importance in facilitating their progress; and if not understood now, many difficulties will arise which may now, with good attention be avoided.

Another sound or interval is now added, which is written in the second space of the staff, and sung with the syllable Fa. A lesson in which four intervals are introduced.



A character is now introduced which is called a dotted or pointed note.

#### A POINTED NOTE.



A dot placed after any note, adds one third to its duration, for instance: A pointed Semibreve is equal to three Minims,—and a pointed Minim to three Crotchets, &c.

Another sound is now added, which is sung in the syllable Sol, and is written on the third or middle line of the Staff.

A lesson where five intervals are introduced, with pointed notes.

2

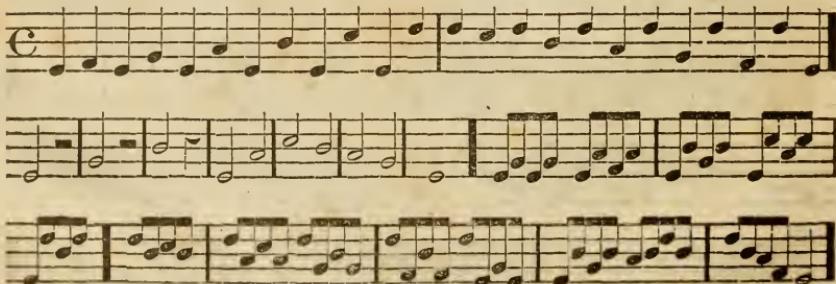
An interval is now added to the others, which is sung in the syllable **La**, and is placed in the third space.

A lesson where six Intervals are introduced.



Another Interval is added which is called **Si**, and is written on the fourth line.

A lesson with seven Intervals.



Another interval is now added which is sung with the syllable Do. Connected with the other sounds it constitutes what is called the Diatonic or Natural Scale of musical sounds. The sound made by this last syllable is the same of that made by the first Do, only it is one octave or eight intervals higher, and the sounds above it are sung in the same regular succession, as those already practised below.

This Scale of sounds is formed by five whole tones, and two semitones or half tones. The semitones are always between Mi and Fa, Si and Do, the others are whole tones.

The following is a course of practice on intervals which should be sung a few minutes at every lesson. The pupils will find it much easier to sing their regular lessons after it. Lessons similar to these should be sung with the syllable Ah, as it is a syllable, almost necessary to give the pupil an idea of the formation of a pure sound, and aids very much in the cultivation of the voice.

A Lesson where the eighth interval is used with the syllable Do.

A series of lessons in practising Intervals.

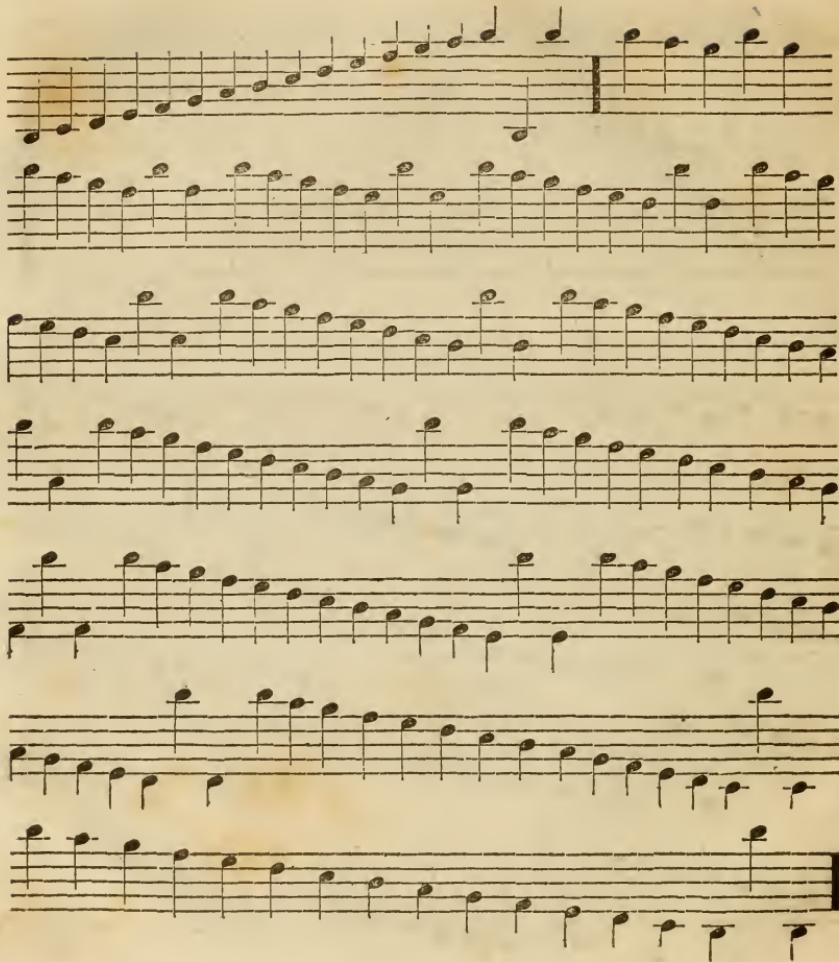
The image displays six staves of musical notation, each consisting of five horizontal lines. The notation uses short vertical strokes to represent note heads. Vertical bar lines divide the staves into measures. The first four staves begin with a single note followed by a series of eighth notes. The fifth staff begins with a single note followed by a measure of eighth notes. The sixth staff begins with a single note followed by a measure of eighth notes.

When short lines are introduced above or below the Staff, they are called Leger lines. The following are Leger lines, and the spaces between are called Leger spaces.



In the following exercise the position of the Do, or Key note is changed to the second Leger space below the Staff, and a greater number of Intervals are introduced.

2\*

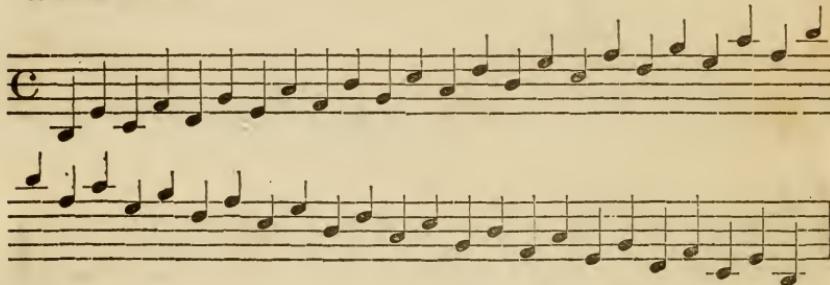


A handwritten musical score consisting of five staves of music. The staves are arranged vertically, each starting with a clef (C) and a key signature of one sharp (F#). The music is written in common time. The first staff begins with a dotted half note followed by a series of eighth notes. The second staff starts with a dotted half note followed by six pairs of eighth-note chords. The third staff begins with a dotted half note followed by a series of eighth notes. The fourth staff starts with a dotted half note followed by a series of eighth notes. The fifth staff begins with a dotted half note followed by a series of eighth notes.

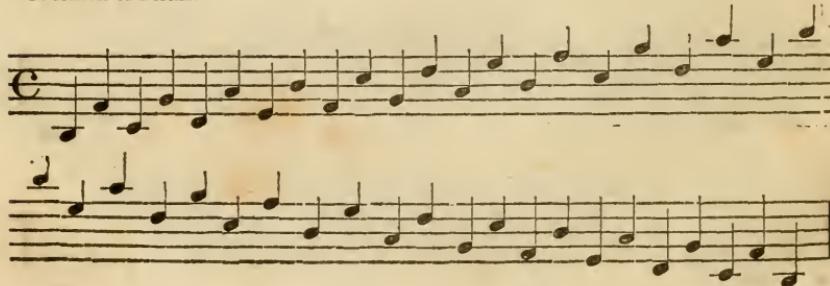
A lesson of Thirds.



A lesson of Fourths.



A lesson of Fifths.



## A lesson of Sixths.

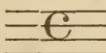


In these foregoing lessons it has been the authors object to give a general example of the principles of this system. But it would be impossible to give this in so perfect a manner that it would be equally applicable to all classes. On the contrary a teacher would find that a variation from any regular course might be expedient, if not necessary, to obtain the best possible improvement; therefore these primary lessons, would be taught with greater facility by the use of the black board, where the teacher can adapt the instruction to the capacity of his pupils, and gain their attention with less trouble, as they are all attracted to one immediate object.

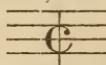
It may be well to mention in this place that no musical characters should be explained to the pupils, until they are applied to some lesson for immediate practice. In former methods of instruction, it has been customary to *learn the rules of singing* as it was called, for a long time before their use was considered necessary, by which time they were sufficiently forgotten to be of no use. In this method, theory and practice are inseparably connected; and the *one* is considered as useless, unless taught with the other.

*A Key to the different Modes of Time.*

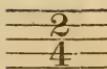
There are three kinds of Time, Common, Triple, and Compound. Common Time has three Modes; the first mode has four beats in a measure, and is designated by a letter C, thus



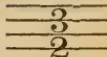
The second has two beats in a measure, and is designated by a C with a single bar through it and is sung faster than the first, thus



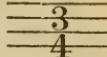
The third mode has two beats in a measure, and is known by the figures 2 & 4, thus having two fourths of a Semibreve to a measure, which are Crotchets, and are to be sung still faster.



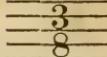
Triple time also has three modes of time, and always three beats of time in a measure. The First mode is designated by the figures 3 & 2, thus and performed very slow.



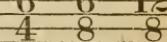
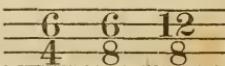
The Second mode is known by the figures 3 & 4, thus and is to be performed faster than the first.



The Third mode is designated by the figures, 3 & 8, thus and to be performed still faster than the second.



Compound time has three or more modes of time, and is performed with an even number of beats in a measure, and designated by the following characters



### *The method of finding the position of the Key Note in the different Signatures of Flats and Sharps*

When the Signature is Natural, (that is when there is neither Flat nor Sharp,) the key note is in the third space.

When the Signature is one Sharp, it is on the second line.

Two Sharps, it is on the fourth line.

Three Sharps, it is in the second space.

Four Sharps, it is on the first line and fourth space.

In the Signature of one Flat, it is in the First space.

Two Flats, it is on the third line.

Three Flats, it is on the first line and fourth space.

Four Flats, it is in the second space, &c.

In Psalmody there are generally four distinct melody's to be sung together. The principal melody is sung by females, which is called Treble, and is written on the second staff of the brace, (that is counting the lowest for the first.) The melody of second importance is sung by low male voices, and is written on the first staff in the brace, and called the Bass. The part written on the third brace is sung by females who have low pitched voices, and called Second Treble, or by males with high voices, and called Alto, or by boys before their voices change to Tenor or Bass. The melody of the fourth staff is sung by voices a little higher than the Bass, and is called Tenor.

*A First Lesson in Harmony, with only three parts or Melodies.*

\* When the morning paints the skies, When the stars of evening rise;

We thy praises will record, Sov'reign Ruler, mighty Lord.

*Questions and Answers, relative to the above Music.*

What character is that at the beginning of this tune which connects the Staffs together?

*Ans.* A Brace. What character is the first one on the lower brace? *Ans.* A Bass Cleff. What characters are those on the other two staff's of the brace? *Ans.* Treble Cleff's. What signature has this tune? *Ans.* That of four sharps. In the signature of four sharps, where is the Do, or Key Note to be found? *Ans.* On the first line and fourth space, where the Treble Cleff is placed, and in the third space of the Bass. What time mark is used in this music? *Ans.* The second mode of Common time. In the second of Common time how many beats are there? *Ans.* Two.

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\* The two first strains of Music are to be repeated with the two last lines of poetry.

From the last lesson the pupils will commence on the simplest pieces of music which this book contains, and from them they can continue to practice more difficult music. Each tune or piece of music should be well understood. The teacher should not be satisfied with himself or pupils unless he is confident that each pupil understand as far as it is possibly practicable, every musical character which is contained in the lessons which they attempt to learn. In this last lesson where harmony is introduced, it will be observed, that questions relative to all characters contained in it are put to the pupils and so every other piece should be inquired into relative to all musical characters which it may contain.

The following lesson is a specimen of such melodies as should be practised to acquire difficult execution. And although it has once been mentioned in this instruction, the editor cannot forbear to repeat that lessons similar to this and others contained in this elementary work should be practised at every lesson, as a great means of facilitating the cultivation of the voice, and what is equally important of acquiring a knowledge of intervals or distances from one sound to another.

## LESSON.

ROSSINI.

Ah - - - Ah - - - Ah - - - Ah - - -

Ah - - - Ah - - - Ah - - - Ah - - -

Ah - - - Ah - - - Ah - - - Ah - - -

Ah - - - Ah - - - Ah - - - Ah - - -

Ah - - - Ah - - - Ah - - - &c.

# Northampton.

25

CON SPIRITO.

Awake my soul in joyful lays, And sing the great Redeemer's praise; He

justly claims a song from me, His loving kindness, O how free.

## Missionary Hymn.

A musical score for a hymn. It consists of four staves of music. The top two staves are in treble clef, the third is in bass clef, and the bottom one is in alto clef. The key signature is two flats (B-flat and D-flat), and the time signature is common time (indicated by 'C'). The music features various note values including eighth and sixteenth notes, with some rests and dynamic markings like a breve rest and a fermata. The lyrics for this section are: "From Greenland's icy mountains, From India's coral strand; Where Afric's sunny

A continuation of the musical score. It consists of four staves of music, identical in clef and key signature to the previous section. The lyrics for this section are: "fountains, Roll down their golden sand. From many an ancient river, From

VOICE.

2 What though the spicy breezes  
 Blow soft o'er Ceylon's isle,  
 Though every prospect pleases,  
 And only man is vile ;  
 In vain with lavish kindness  
 The gifts of God are strown :  
 The heathen, in his blindness,  
 Bows down to wood and stone.

3 Shall we, whose souls are lighted  
 By wisdom from on high,  
 Shall we to man benighted  
 The light of life deny ?  
 Salvation ! O ! salvation !  
 The joyful sound proclaim ;  
 Till earth's remotest nation  
 Has learnt Messiah's name.

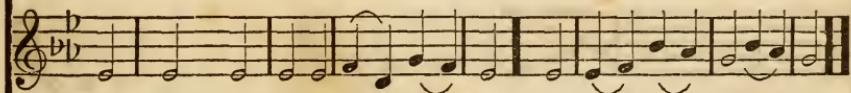
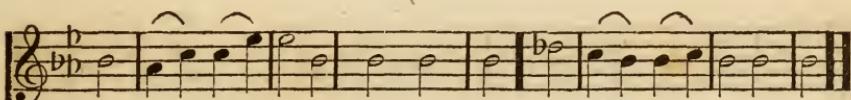
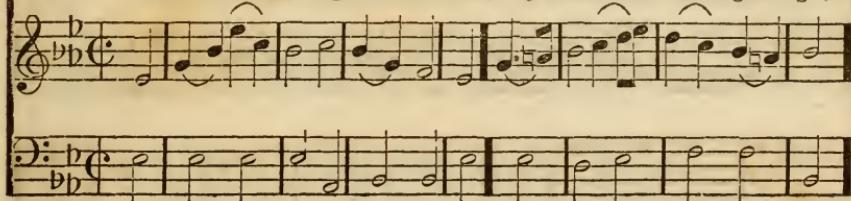
4 Waft, waft, ye winds his story,  
 And you, ye water's roll,  
 Till, like a sea of glory,  
 It spreads from pole to pole ;  
 Till o'er our ransom'd nature  
 The Lamb for sinners slain,  
 Redeemer, King, Creator,  
 In bliss returns to reign.

Musical score for "Woodstock" featuring three staves in G major, 3/2 time. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The lyrics "I love to steal awhile away, From ev' - ry cum'bring care," are written below the middle staff.

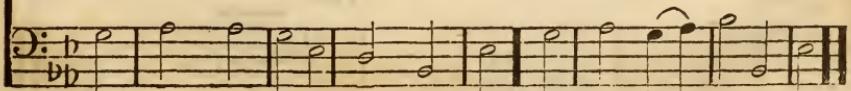
Continuation of the musical score for "Woodstock" featuring three staves in G major, 3/2 time. The top staff continues from the previous section. The middle staff begins with a new measure. The bottom staff begins with a new measure. The lyrics "And spend the hours of set - ting day, In humble grateful prayer." are written below the middle staff.



Lord in - the morning thou shalt hear, My voice as - cending high;



To thee will I di - rect my - prayer, To thee lift up mine eye.



## Boston.

How sweet the name of Je - - - sus sounds, In a be - liever's ears;

It , soothes his sor - rows, heals his wounds, And drives away his fears.

INST.    VOICE.

Musical score for "Cambridge." Hymn tune, 6/4 time, key of G major. The score consists of four staves:

- Top staff: Treble clef, 6/4 time, key signature of one sharp (G major). Notes include quarter notes, eighth notes, and sixteenth-note patterns.
- Second staff: Treble clef, 6/4 time, key signature of one sharp (G major). Notes include quarter notes, eighth notes, and sixteenth-note patterns.
- Third staff: Treble clef, 6/4 time, key signature of one sharp (G major). Notes include quarter notes, eighth notes, and sixteenth-note patterns.
- Bottom staff: Bass clef, 6/4 time, key signature of one sharp (G major). Notes include quarter notes, eighth notes, and sixteenth-note patterns.

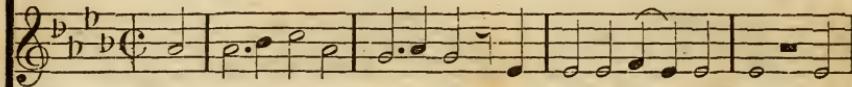
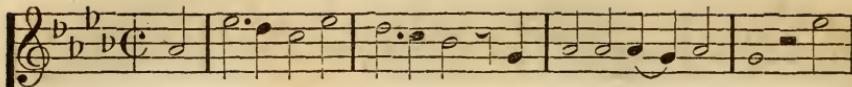
Text: Thus far the Lord hath led me on, Thus far his power prolongs my stay; And

Continuation of the musical score for "Cambridge." Hymn tune, 6/4 time, key of G major. The score consists of four staves:

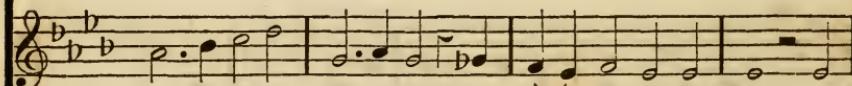
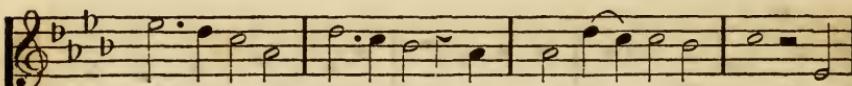
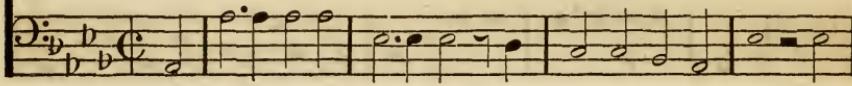
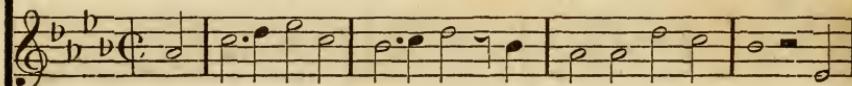
- Top staff: Treble clef, 6/4 time, key signature of one sharp (G major). Notes include quarter notes, eighth notes, and sixteenth-note patterns.
- Second staff: Treble clef, 6/4 time, key signature of one sharp (G major). Notes include quarter notes, eighth notes, and sixteenth-note patterns.
- Third staff: Treble clef, 6/4 time, key signature of one sharp (G major). Notes include quarter notes, eighth notes, and sixteenth-note patterns.
- Bottom staff: Bass clef, 6/4 time, key signature of one sharp (G major). Notes include quarter notes, eighth notes, and sixteenth-note patterns.

Text: ev'ry evening shall make known, Some fresh memorial of his grace.

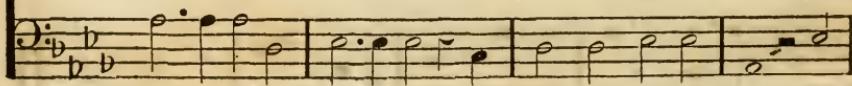
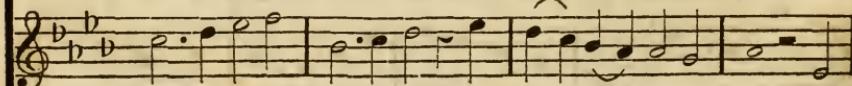
## Resignation.



One prayer I have—all prayers in one, When I am wholly thine, Thy

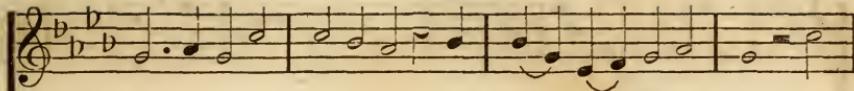


will, my God, thy will be done, And let <sup>that</sup> will be mine. All

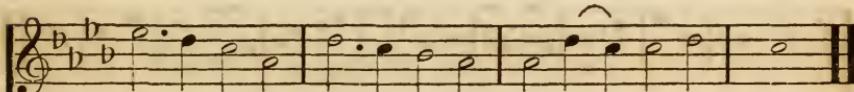
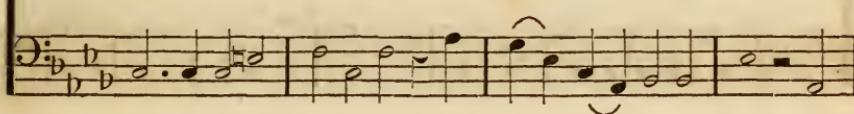
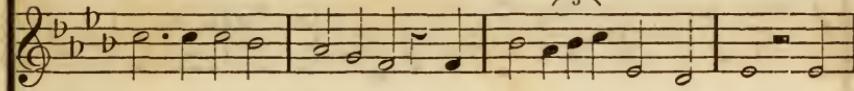


## Resignation. CONTINUED.

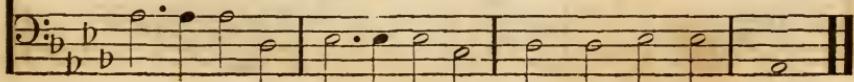
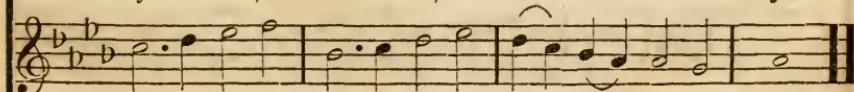
33



wise Almighty, and all good, In thee I firm - ly trust; Thy



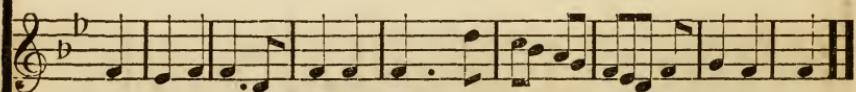
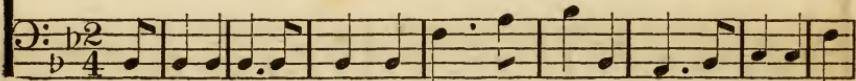
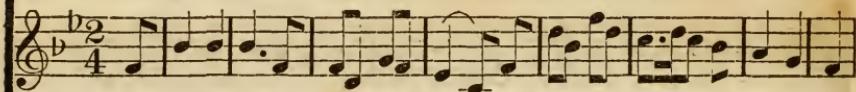
ways unknown, or understood, Are merci - ful and just.



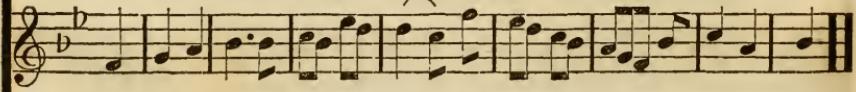
## Confidence.



Stand up my soul, shake off thy fears, And gird the gospel armor on;



March to the gates of endless joy, Where Je - sus thy - great Captain's gone.



# Invitation.

SUBJECT FROM WEBER.

35

Musical score for "Invitation" in G major, 2/4 time. The score consists of four staves of music. The first three staves are in G major (one sharp) and the fourth staff is in F major (one sharp). The vocal line begins with a dotted half note followed by an eighth note, then continues with eighth notes. The lyrics "Come said Jesus' sacred voice, Come and make my paths your choice;" are written below the third staff. The music concludes with a final staff in F major.

Continuation of the musical score for "Invitation". It features two staves of music in G major (one sharp), 2/4 time. The vocal line begins with a dotted half note followed by an eighth note, then continues with eighth notes. The lyrics "I will guide you to your home, Weary pil - grim hither come." are written below the second staff. The music concludes with a final staff in G major.

## ALLEGRETTO.

'The Lord is risen indeed;' And are the tidings true? Yes, we beheld the

Saviour bleed, And saw him living too. The Lord is risen indeed, Then death has lost his

To reign in endless day, To reign in endless day.  
 prey, With him is risen the ransomed seed, To reign, to reign in end - less day.  
 To reign in endless day, To reign in endless day.

3 The Lord is risen indeed;  
 Attending angels hear;  
 Up to the courts of Heaven, with seed,  
 The joyful tidings bear.

4 Then take your golden lyres,  
 And strike each cheerful chord;  
 Join all the bright celestial choirs,  
 To sing our risen Lord.

ALLEGRO.

Musical score for 'Awake my soul and with the Sun.' by Haydn. The score consists of four staves of music in common time (indicated by 'C') and B-flat major (indicated by a 'B' with a flat symbol). The vocal line is in soprano C-clef, and three instrumental parts are shown in alto, tenor, and bass clefs. The vocal part begins with 'Awake, my soul! and with the sun' followed by 'Thy dai - ly stage of du - ty'. The instrumental parts provide harmonic support throughout the section.

Continuation of the musical score. The vocal part resumes with 'run; Shake off dull sloth and joyful rise, To pay this morning sa - crifice. Shake'. The instrumental parts continue to provide harmonic support.

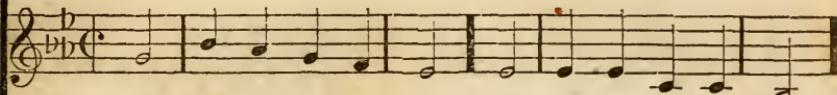
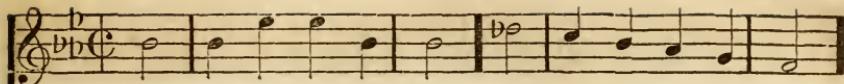
off dull sloth, and joy - ful rise, To pay this morn - ing sac - ri - fice.

- 2 By influence of light divine,  
Let thine own light to others shine;  
Reflect all heaven's propitious rays,  
In ardent love and cheerful praise.
- 3 Lord ! I my vows to thee renew ;  
Scatter my sins as morning dew ;  
Guard my first springs of thought and will ,  
And, with thyself, my spirit fill .
- 4 Direct, control, suggest, this day ,  
All I design, or do, or say ;  
That all my powers, with all their might ,  
In thy sole glory may unite .
- 5 All praise to thee who safe has kept ,  
And hast refresh'd me while I slept :  
Grant, Lord ! when I from death shall wake ,  
I may of endless life partake .

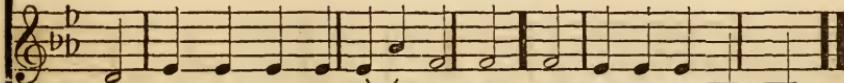
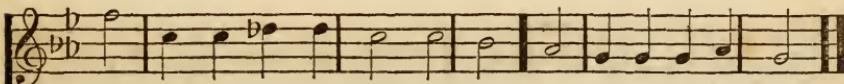
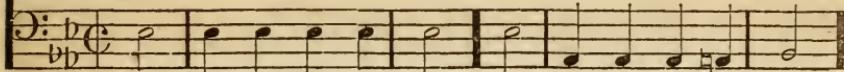
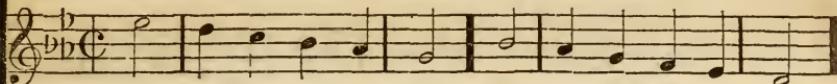
CON SPIRITO.

Musical score for 'Glory to our heavenly King' by Weber. The score consists of four staves of music. The first three staves are in common time (C) and the fourth staff is in common time (C). The vocal line starts with a dotted half note followed by eighth notes. The lyrics 'Glory to our heavenly King, Bounteous parent! thee we - sing;' are written below the staves. The music continues with various patterns of eighth and sixteenth notes.

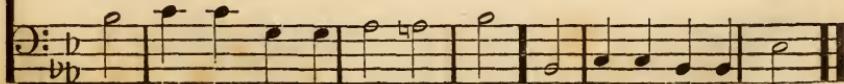
Continuation of the musical score. The first two staves are silent (rests). The third staff begins with a dotted half note followed by eighth notes. The lyrics 'Gratitude the strain inspires, Humble hopes, sin - cere de - sires.' are written below the staves. The music concludes with a final section of eighth and sixteenth notes.



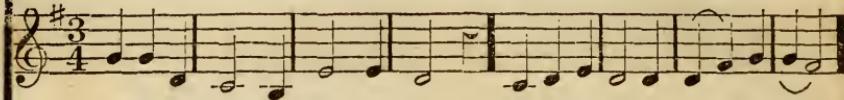
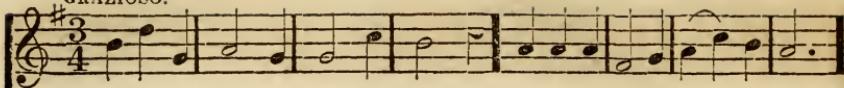
O where shall rest be found? Rest for the weary soul;



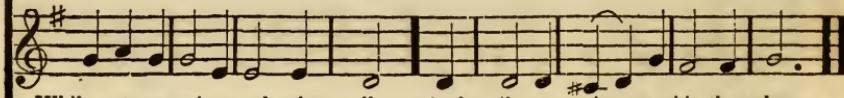
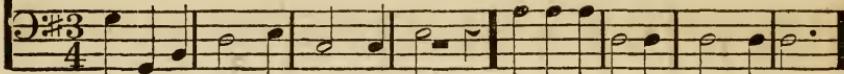
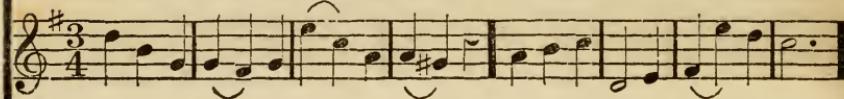
"Twere vain the oceans depths to sound, Or pierce to either pole.



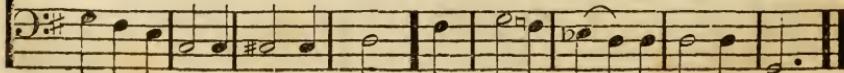
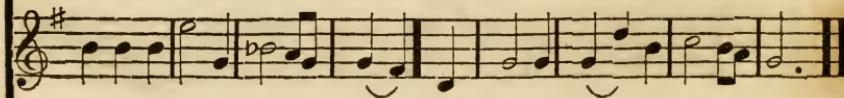
GRAZIOSO.



Softly the shades of evening falls, Sprinkling the earth with dewy tears;



While natures voice to slumber calls, And silence reigns amid the spheres.



Musical score for 'Hollis Street' featuring two staves in G major. The top staff consists of two measures of music, followed by a single measure of rests. The bottom staff follows a similar pattern. The lyrics 'Had I the tongues of Greeks or Jews, And nobler speech than angels use ;' are centered below the music.

Continuation of the musical score for 'Hollis Street' featuring two staves in G major. The top staff consists of two measures of music, followed by a single measure of rests. The bottom staff follows a similar pattern. The lyrics 'If love be absent I am found, Like tinkling brass an empty sound.' are centered below the music.

## Contrition.

AFFETTUOSO.

The musical score consists of four staves of music. The first three staves are in common time (indicated by '3') and the fourth staff is in 2/4 time. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). The lyrics are as follows:

Rebuke me not, O! Lord for - give, In mercy O re - prove;

And in thy mercy grant re - lief, Nor cast me from thy love.

A musical score for three voices. The top two staves are soprano voices, and the bottom staff is a bass voice. The music is in common time, with a key signature of two sharps. The melody consists of eighth and sixteenth notes. The lyrics are as follows:

The rising morn the closing day, Repeat thy praise with grateful voice; In

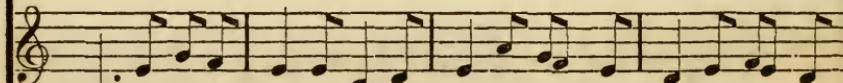
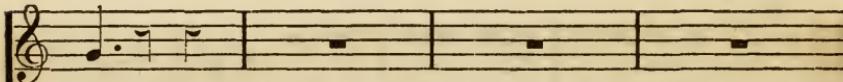
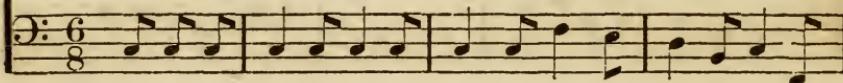
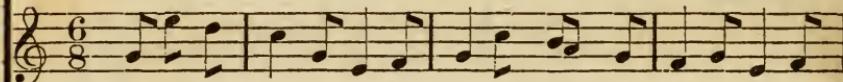
A continuation of the musical score for three voices. The top two staves are soprano voices, and the bottom staff is a bass voice. The music is in common time, with a key signature of two sharps. The melody consists of eighth and sixteenth notes. The lyrics are as follows:

both thy turns thy power display, And lad - en with thy gifts rejoice.

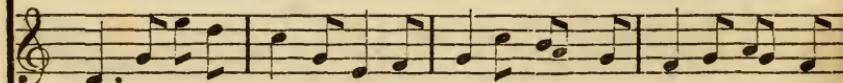
ANDANTE.



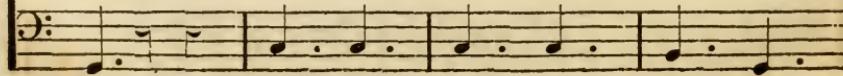
When love di - vine in human form, Hush'd in - to peace the raging



storm, In soothing accents Je - sus said, Lo! it is I, be not a -



Instr.



- afraid. In soothing accents Jesus said, Lo! it is I, be not afraid.

1 O thou, whose grace and justice reign,  
Enthroned above the skies,  
To thee our hearts would tell their pain,  
To thee we lift our eyes.

2 As servants watch their master's hand,  
And fear the angry stroke;  
Or maids before their mistress stand,  
And wait a peaceful look.

5 Our foes insult us, but our hope  
In thy compassion lies;  
This thought shall bear our spirits up,  
That God will not despise.

3 So for our sins we justly feel  
Thy discipline, O God;  
Yet wait the gracious moment still,  
Till thou remove thy rod.

4 Those, who in wealth and pleasure live,  
Our daily groans deride,  
And thy delays of mercy give  
Fresh courage to their pride.

2  
4

Thy goodness Lord doth crown the year, Thy paths drop fatness all a -

2  
4

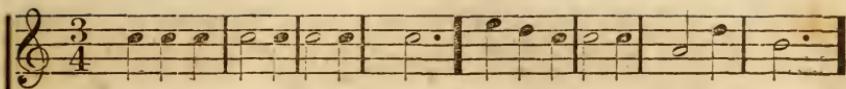
- round, And barren wilds thy praise declare, And vocal hills return the sound.

INST.

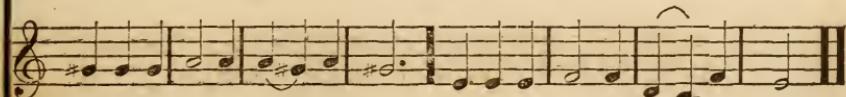
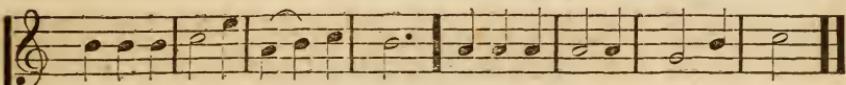
VOICE.

# The power of God.

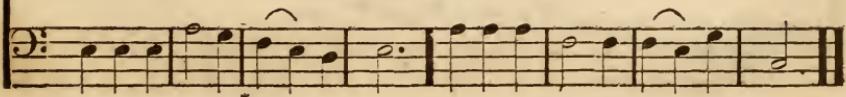
49



Who gave the sun his noon tide light? Who taught the moon to shine by night?



Whose hand the arch of heaven unroll'd, Thick set with stars like drops of gold?



## Sabbath Evening.

Wade.

There is a time when moments flow More happily than all beside ; It is of  
all the times below, A sabbath at the even tide. Oh! then the setting sun shines fair, And all be-  
low and all above, The various forms of nature wear, One universal garb of love.

# Sacred Wisdom.

Weber. 51

VERY SLOW.

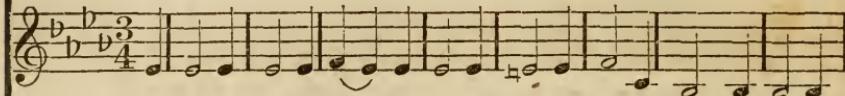
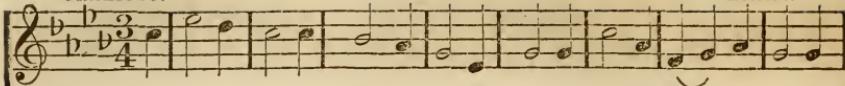
Handwritten musical score for 'Sacred Wisdom.' The score consists of four staves of music. The first three staves are in common time (indicated by 'C') and the fourth staff is in triple time (indicated by '3'). The key signature is 'D' major (one sharp). The vocal line begins with a dotted half note followed by eighth notes. The lyrics 'Sacred wisdom be my - guide, Suffer not my feet to slide;' are written below the third staff. The music concludes with a final staff in triple time.

Handwritten musical score continuation for 'Sacred Wisdom.' It consists of four staves of music. The first three staves are in common time (indicated by 'C') and the fourth staff is in triple time (indicated by '3'). The key signature is 'D' major (one sharp). The vocal line begins with a dotted half note followed by eighth notes. The lyrics 'Or from thine all per - fect way, Lost in paths of - sin to stray.' are written below the third staff. The music concludes with a final staff in triple time.

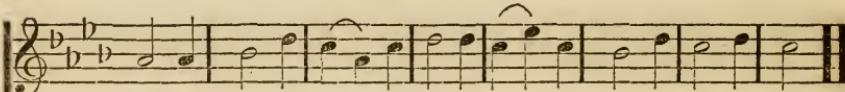
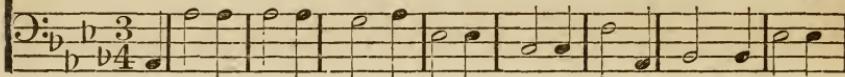
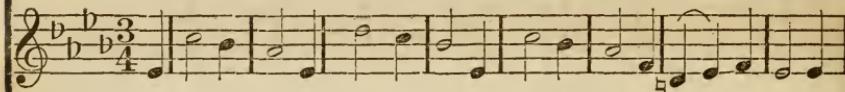
## The love of God.

GRAZIOSO.

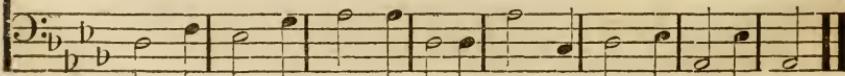
ROSSINI.



To thee, my heart, Eternal King! Would now its thankful tribute bring; To



thee its humble homage raise, In songs of ardent, grateful praise.

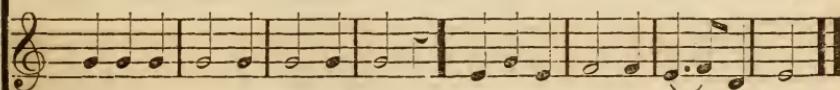
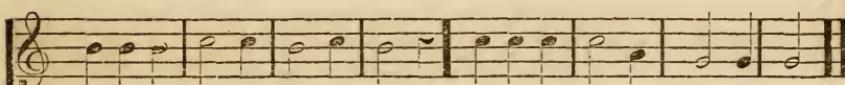


# Brattle Street.

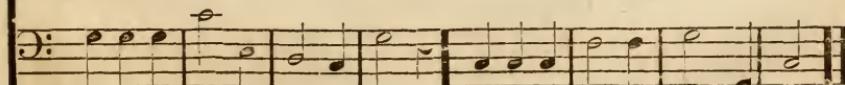
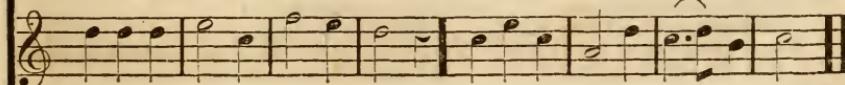
53



Our Father, here again we raise, To thee our morning hymn of praise;

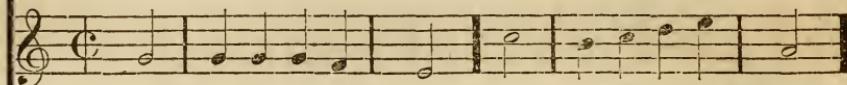
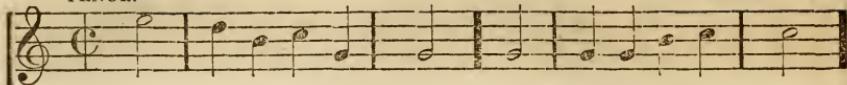


For all the joys thy smiles afford, This sacred day, thy ho - ly word.

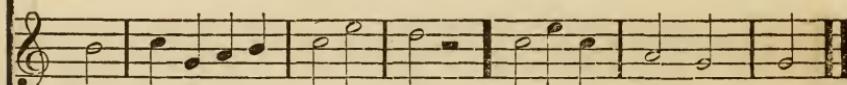
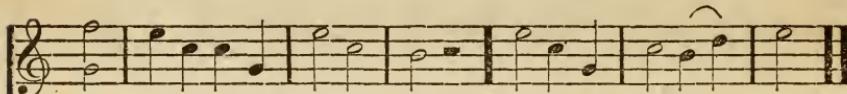
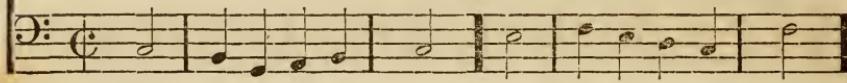


## The Lord is my Shepherd.

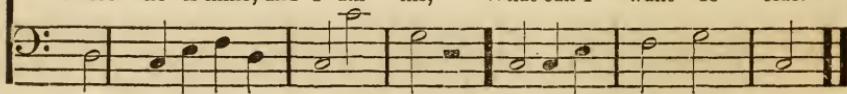
TENOR.



The Lord my Shepherd is, I shall be well sup - plied;



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



2 He leads me to the place

Where heavenly pasture grows,

Where living waters gently pass,

And full salvation flows.

3 Whilst he affords his aid,

I cannot yield to fear;

Though I should walk through death's dark shade,

My God is with me there.

4 The bounties of his love,

Shall crown my future days;

Nor from his house will I remove,

Nor cease to speak his praise.

ANDANTE.

The musical score consists of ten staves of music. The first two staves begin with a treble clef, a key signature of one sharp (G major), and a time signature of 3/8. The vocal line starts with a dotted half note followed by eighth notes. The third staff begins with a bass clef, a key signature of one sharp, and a time signature of 8/8. The vocal line continues with eighth notes. This pattern repeats across the page, with the vocal line alternating between treble and bass clefs and the time signature changing between 3/8 and 8/8. The lyrics are integrated into the vocal parts, describing the arrival of spring and the sounds of nature.

The win - ter is o - ver and gone, The thrush whistles  
sweet on the spray, The tur - tle breathes forth her soft moan, The  
lark mounts and warbles a - way, The lark mounts and warbles a - way.

## The Lord's Supper.

The musical score consists of four staves of music in common time, key signature of one sharp (F#), and treble clef. The lyrics are integrated into the music, appearing below the first and third staves.

"Twas on that dark, that doleful nighit, When pow'rs of earth and hell arose, A-

- gainst the Son of God's delight, Against the Son of God's delight, And

friends betrayed him to - his foes ; And friends betrayed him to his - foes.

2 Before the mournful scene began,  
He took the bread, and blessed, and break :  
What love through all his actions ran !  
What wondrous words of grace he spake !

3 'This is my body, broke for sin ;  
Receive and eat the living food :'  
Then took the cup, and blessed the wine;  
'T is the new covenant in my blood.'

4 ' Do this,' he cried, ' till time shall end,  
In memory of your dying Friend ;  
Meet at my table, and record  
The love of your departed Lord.

5 Jesus, thy feast we celebrate ;  
We show thy death, we sing thy name,  
Till thou return, and we shall eat  
The marriage supper of the Lamb.

Safely through another week, God has brought us on our way; Let us now a blessing

DUETT.

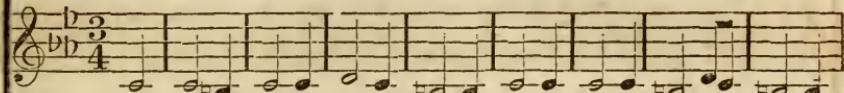
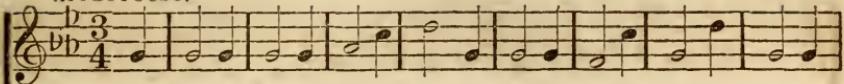
seek, Waiting in his courts to day. Day of all the week the best, Emblem

of e - ternal rest. Day of all the week the best, Emblem of e - ternal rest.

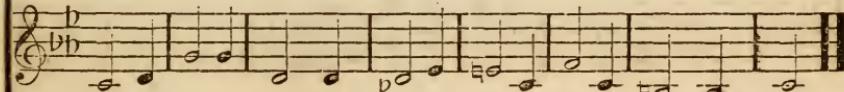
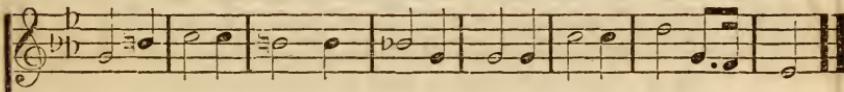
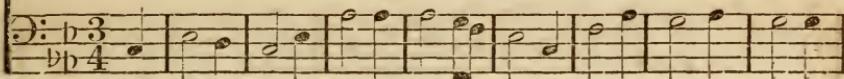
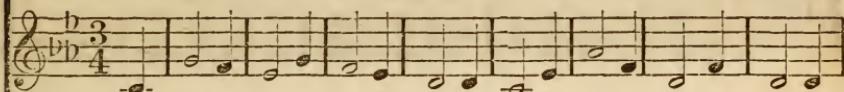
# There is an hour for Earthly woe.

59

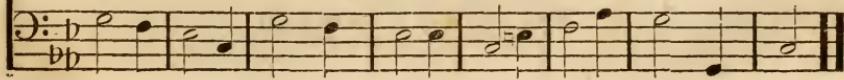
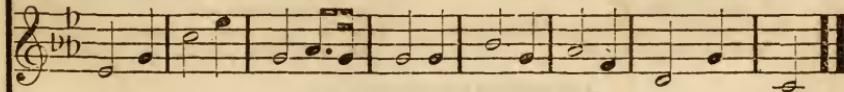
AFFETTUOSO.



There is an hour for earthly woe, To bend in silence and in pray'r, And



while the tears un - bidden flow, In trembling hope find comfort there.



## Thy will be done.

How sweet to be allowed to pray, To God the ho - ly One, With  
 filial love and trust to say, O God! thy will be done.

2 We in these sacred words can find

A cure for every ill,

They calm and soothe the troubled mind,  
And bid all care be still.

3 O let that will, which gave me breath

And an immortal soul,

In joy or grief, in life or death,  
My every wish control.

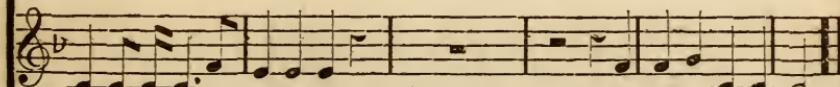
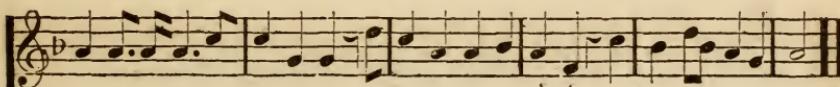
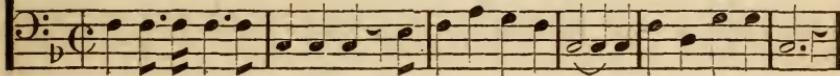
4 O could my heart thus ever pray,

Thus imitate thy Son !

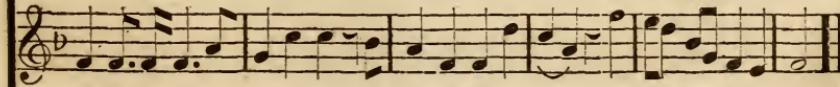
Teach me, O God, with truth to say,  
“ Thy will, not mine, be done.”



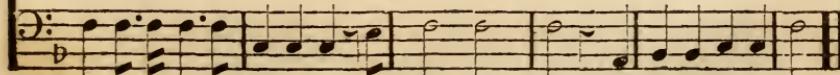
Happy the heart where graces reign, Where love inspires the breast, Where love inspires &c



Love is the brightest of the train, And strengthens all the rest, And strengthens all the rest.



INST.



## Peace troubled Soul.

Mazzinghi.

AFFETTUOSO.

Peace, troubled soul, whose plaintive moan ; Hath taught these rocks the

notes - - of woe ; - Cease thy complaint, suppress thy - groan, And

**Peace troubled Soul.** CONTINUED.

63

A hand-drawn musical score consisting of three staves. The top two staves are in G major (two sharps) and the bottom staff is in C major (no sharps or flats). The music is written in common time. The lyrics for this section are:

let - - - thy tears for - get to - flow; Behold, the precious

A hand-drawn musical score consisting of three staves. The top two staves are in G major (two sharps) and the bottom staff is in C major (no sharps or flats). The music is written in common time. The lyrics for this section are:

balm is found, To lull - - - thy pain, to heal thy wound.

## Tallis' Evening Hymn.

Tallis.

NEW ARRANGEMENT.

Musical score for the first stanza of Tallis' Evening Hymn. The score consists of four staves. The top three staves are in common time and C major, while the bottom staff is in common time and G major. The vocal parts are in soprano, alto, and tenor/bass. The lyrics are:

Glo - ry to thee my God this night, For all the blessings of the light;

Musical score for the second stanza of Tallis' Evening Hymn. The score consists of four staves. The top three staves are in common time and C major, while the bottom staff is in common time and G major. The vocal parts are in soprano, alto, and tenor/bass. The lyrics are:

Keep me, O ! keep me King of kings, Beneath thine own almighty wings.

A musical score for three voices (Soprano, Alto, Tenor/Bass) and an instrument. The key signature is G major (one sharp). The vocal parts are in common time, while the instrumental part is in 6/8 time. The vocal parts enter sequentially, starting with the Soprano, followed by the Alto, and then the Tenor/Bass. The lyrics are:

Come let us lift our joyful eyes, Up to the courts above ; And smile to see our

INST.

A continuation of the musical score. The vocal parts (Soprano, Alto, Tenor/Bass) sing in unison. The lyrics are:

Father there, And smile to see our Fa - ther there, Upon a throne of love.

Sing to the Lord who loud pro - - claims, His various and his

saving names; O may they not be heard alone, O may they

INST.

VOICE.

1 Awake, my soul! and with the sun,  
Thy daily stage of duty run;  
Shake off dull sloth and joyful rise,  
To pay the morning sacrifice.

2 By influence of light divine,  
Let thine own light to others shine;  
Reflect all heaven's propitious rays,  
In ardent love and cheerful praise.

5 All praise to thee who safe has kept,  
And hast refresh'd me while I slept:  
Grant Lord! when I from death shall wake,  
I may of endless life partake.

3 Lord! I my vows to thee renew,  
Scatter my sins as morning dew;  
Guard my first springs of thought and will,  
And, with thyself, my spirit fill.

4 Direct, control, suggest this day,  
All I design, or do, or say;  
That all my powers, with all their might,  
In thy sole glory may unite.

## Guide me, O ! thou Great Jehovah.

Musical score for 'Guide me, O ! thou Great Jehovah.' The score consists of four staves of music. The first three staves are in common time (indicated by '3/4') and the fourth staff is in 2/4 time. The key signature is one sharp (F#). The vocal line is accompanied by a piano or organ part. The lyrics 'Guide me, O thou great Je - hovah, Pilgrim thro' this barren land ;' are written below the third staff. The music concludes with a final cadence on the fourth staff.

Continuation of the musical score. It begins with a section of rests on the first three staves. The fourth staff continues the 2/4 time and F# key signature. The lyrics 'I - am weak, but thou art mighty, Hold me with thy pow'rful hand.' are written below the fourth staff. The music concludes with a final cadence on the fourth staff.

# Guide me, O! thou Great Jehovah. CONTINUED. 69

A musical score for three voices. The top two staves are in G major (two sharps) and the bottom staff is in C major (no sharps or flats). The music consists of four measures per line. The lyrics "Bread of heaven, Bread of heaven, Feed me till I want no more." are written below the first two staves.

- 2 Open thou the crystal fountain,  
Whence the healing streams do flow ;  
Let the fiery cloudy pillar  
Lead me all my journey through :  
Strong Deliverer,  
Be thou still my strength and shield.
- 3 When I tread the verge of Jordan,  
Bid my anxious fears subside ;  
Death of deaths, and hell's destruction,  
Land me safe on Canaan's side :  
Songs of praises  
I will ever give to thee.

## Sabbath.

SUBJECT FROM CRAMER.

A musical score for four voices. The top two staves are in common time (C) and treble clef (G). The bottom two staves are in common time (C) and bass clef (F). The vocal parts are: Tenor (top), Alto, Bass, and Soprano (bottom). The lyrics are:

Wel - come delight - ful morn, Thou day of sacred rest; I

A continuation of the musical score. The top two staves continue in common time (C) and treble clef (G). The bottom two staves switch to common time (C) and bass clef (F). The vocal parts are: Tenor (top), Alto, Bass, and Soprano (bottom). The lyrics are:

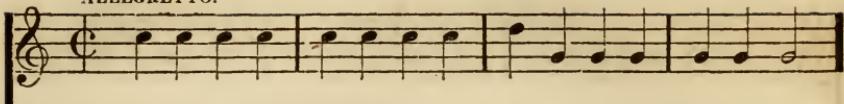
hail thy kind re - turn, Lord make these moments blest. From the low

A musical score for two voices. The top voice uses a soprano C-clef staff, and the bottom voice uses an alto F-clef staff. The music consists of four staves of music with lyrics underneath. The lyrics are: "train of mortal toys, Je - sus to meet im - mor - tal".

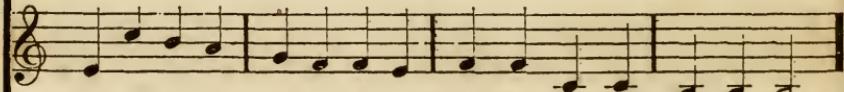
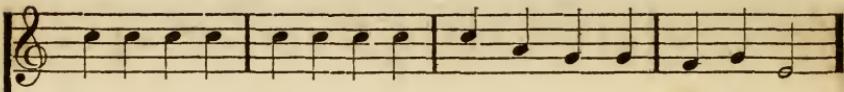
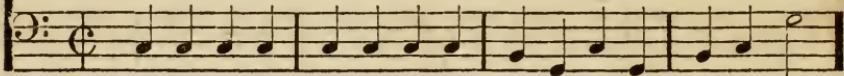
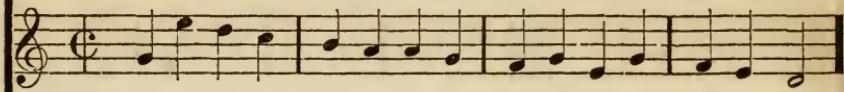
A continuation of the musical score from the previous page. It consists of four staves of music with lyrics underneath. The lyrics are: "joys. Welcome delight - ful morn, Thou day of sacred rest." The music concludes with a final chord on the fourth staff.

## Morning Bells.

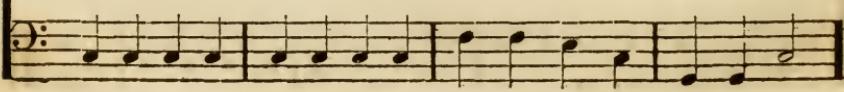
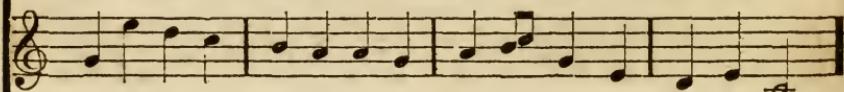
ALLEGRETTO.



When the morning bells are ringing, To the chapel we repair;

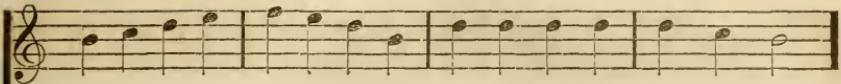


Where our voices join in singing, And our hearts u - nite in prayer.

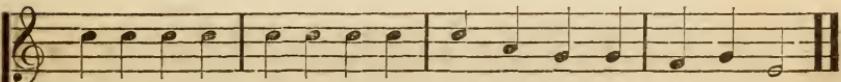
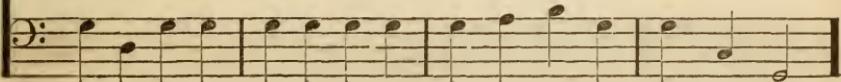
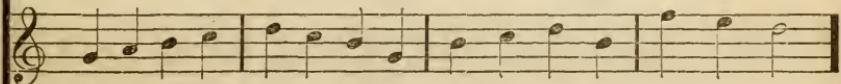


# Morning Bells. CONTINUED.

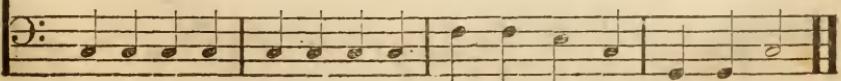
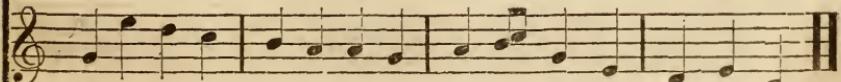
73



Thanks to God for his protection, While in helpless sleep we lay;



When in darkness his direction, Brought us to this ho-ly day.



The Lord - is our shep - herd, our guard - ian and  
guide; What - ev - er we want - he will kind - ly pro-

vide; To sheep - of his pas - ture his mercies a -  
bound, His care - and pro - tec - tion his flock - will surround.

vide; To sheep - of his pas - ture his mercies a -  
bound, His care - and pro - tec - tion his flock - will surround.

## Rockbridge.

CON SPIRITO.

Bass:  $\text{B} \frac{4}{4}$

Tenor:  $\text{B} \frac{4}{4}$

Alto:  $\text{B} \frac{4}{4}$

O for a shout of sacred joy, To God the

Bass:  $\text{B} \frac{4}{4}$

Tenor:  $\text{B} \frac{4}{4}$

Alto:  $\text{B} \frac{4}{4}$

sov'reign King; Let ev'ry land their tongues em-

# Rockbridge. CONTINUED.

77

poy, Let ev' - ry land their tongues em - ploy, And hymns of

hon - or sing, And hymns of hon - or sing.

7\*

## Hartford.

Handwritten musical score for "Hartford." The score consists of four staves of music, each with a treble clef, a key signature of two sharps, and a common time signature (indicated by a '4'). The music is divided into measures by vertical bar lines. The lyrics are integrated into the music, appearing below the staff where appropriate.

The lyrics are:

God of my life, through all - its days, My grateful pow'rs shall

sound thy praise, The song shall wake with op'n - ing light, And

The score includes labels "INST" and "VOICE" below the staves, indicating parts for instruments and voice.

# Hartford. CONTINUED.

79

war - bles to the si - lent night; The song shall wake the  
op'n - ing light, And warble to the si - silent night.

LEGATO.

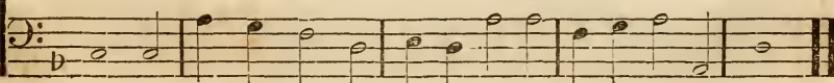
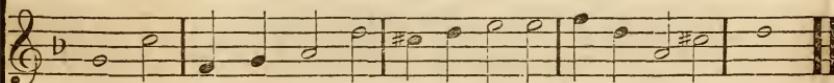
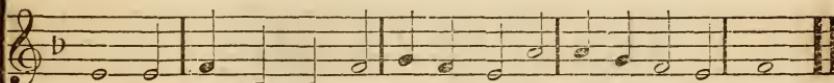
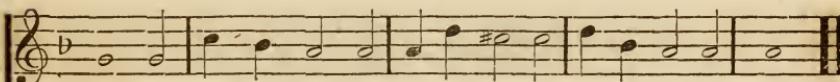
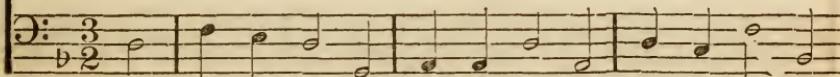
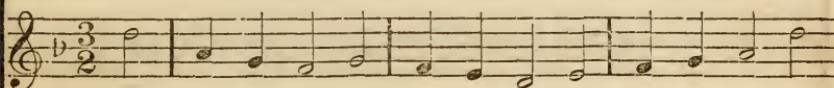
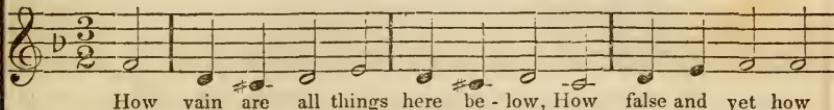
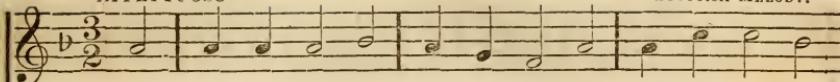
The musical score consists of six staves of handwritten notation on five-line staff paper. The key signature varies by staff: the first four staves begin in common time with a treble clef, while the fifth and sixth staves begin in common time with a bass clef. The time signature changes between common time and 2/4 throughout the piece. The music is composed of eighth and sixteenth note patterns. The lyrics are integrated into the music, appearing below the staves. The first two staves contain the lyrics "So fades the lovely blooming flower, Frail smil - ing solace of an hour;". The third and fourth staves contain the lyrics "So soon our transient comforts fly, And pleasure only blooms to die.". The fifth and sixth staves continue the musical line without additional lyrics.

So fades the lovely blooming flower, Frail smil - ing solace of an hour;

So soon our transient comforts fly, And pleasure only blooms to die.

AFFETTUOSO.

SCOTTISH MELODY.



The image shows a handwritten musical score for a four-part setting. The score consists of four systems of music, each with a treble clef and a key signature of one flat (B-flat). The music is written on five-line staves.

**System 1:** The first system begins with a whole note followed by a half note. The lyrics are: "O that the Lord would guide my ways, To keep his sta - tutes still; O".

**System 2:** The second system continues the melody. The lyrics are: "that my God - would grant me grace, To know and do his will."

**System 3:** The third system concludes the first stanza. The lyrics are: "that my God - would grant me grace, To know and do his will."

**System 4:** The fourth system begins with a whole note followed by a half note. The lyrics are: "that my God - would grant me grace, To know and do his will."

A musical score for four voices. The top two voices are in treble clef (C major) and the bottom two are in bass clef (F major). The music consists of quarter notes and rests. The lyrics for the first stanza are:

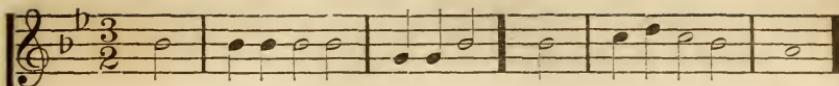
O Lord our heavenly King, Thy name is all di - vine;

The musical score continues with the same four voices and key signatures. The lyrics for the second stanza are:

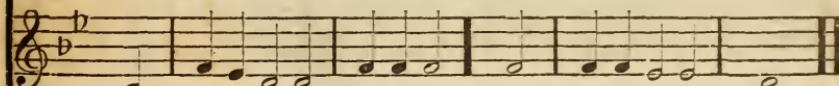
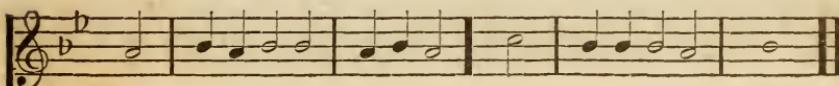
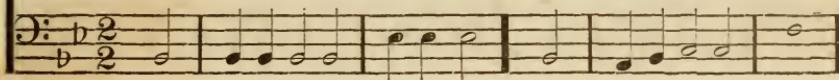
Thy glories round the earth are spread, And o'er the - heavens they shine.

Music score for the first section of the song. It consists of four staves of music in common time (indicated by 'C') and B-flat major (indicated by a B-flat symbol). The vocal line begins with a dotted half note followed by eighth notes. The lyrics 'As pants the hart for cool - ing streams, When heated in the' are written below the vocal line, with musical markings above the words 'cool - ing' and 'streams'. The piano accompaniment provides harmonic support throughout the section.

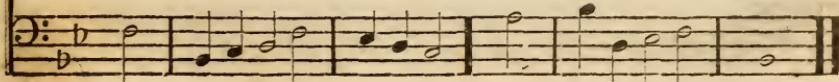
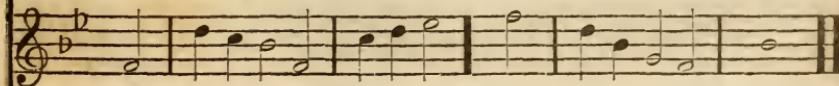
Music score for the second section of the song. It consists of three staves of music in common time (indicated by 'C') and B-flat major (indicated by a B-flat symbol). The vocal line begins with a dotted half note followed by eighth notes. The lyrics 'chase; So pants my soul O God for thee, And thy refresh - ing grace.' are written below the vocal line, with musical markings above the words 'O' and 'refresh - ing'. The piano accompaniment continues to provide harmonic support. Below the vocal and piano staves, the words 'INST.' and 'VOICE.' are printed, likely indicating the parts for the instrumental and vocal sections of the performance.



How sweet the prayer, whose holy stream, In earnest pleading flows;



De - vot ion dwells up - on the theme, And warm and warmer grows.



## Goodness of God.

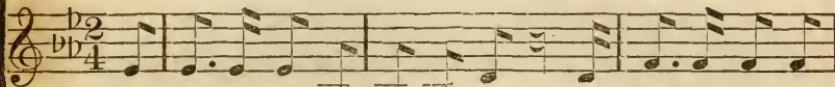
ANDANTE.

There's not a tint that paints the rose, Or decks the lil - ly

fair ; Or streaks the humblest flower that grows, But God has placed it there.

ORGAN.

VOICE.



Al - mighty God in humble prayer, To thee our souls we



lift; Do thou our waiting minds prepare, For thy most needful gift.



Handwritten musical score for three staves in common time with a key signature of two flats (B-flat). The music consists of four measures. The first measure starts with a half note followed by a quarter note. The second measure starts with a half note followed by a dotted half note. The third measure starts with a half note followed by a dotted half note. The fourth measure starts with a half note followed by a dotted half note.

Handwritten musical score for three staves in common time with a key signature of two flats (B-flat). The music consists of four measures. The first measure starts with a half note followed by a dotted half note. The second measure starts with a half note followed by a dotted half note. The third measure starts with a half note followed by a dotted half note. The fourth measure starts with a half note followed by a dotted half note.

Saybrook. CONTINUED.

89

in - thy - grace; While saints re - joice - - to hear the

song, While saints re - - - joice to hear the song.

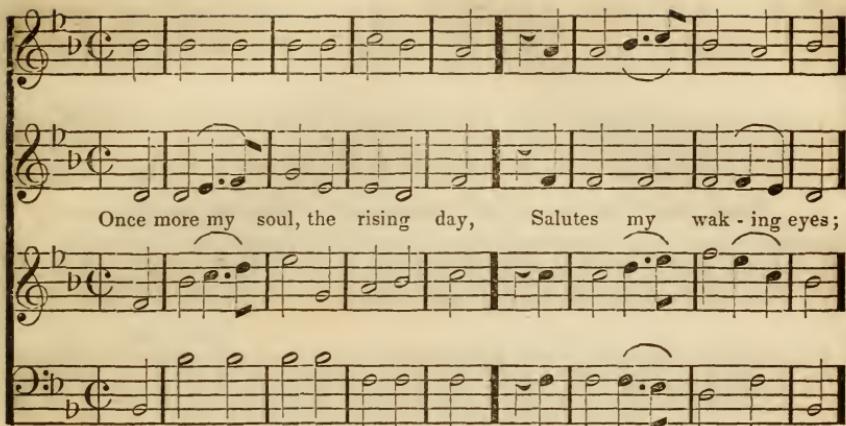
## Love divine.

AFFETTUOSO.

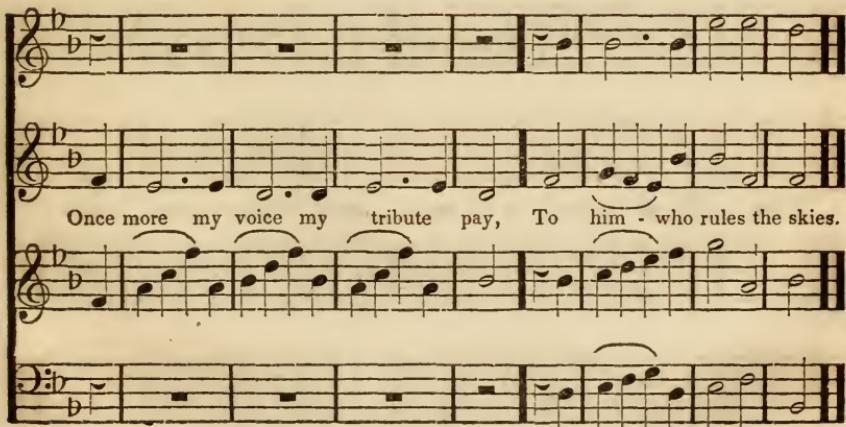
SUBJECT FROM WEBER.

Be - hold where breathing love divine, Our dy - ing master

stands; His weeping followers gathering round, Receive his last commands.



Once more my soul, the rising day, Salutes my wak-ing eyes;



Once more my voice my tribute pay, To him - who rules the skies.

## Dedham.

Come sound aloud Je - - hovah's name, And in his strength re - - joice;

When his sal - va - tion is our theme, Ex - - alted be our voice.

Welcome sweet day of rest,  
That saw the Lord a - rise;

Welcome to this re - viv ing breast,  
And these re - joic - ing eyes.

There is a land of - pure de - light, Where saints im - mortal reign;  
E - ternal day excludes the night, And pleasures banish pain.

There is a land of - pure de - light, Where saints im - mortal reign;  
E - ternal day excludes the night, And pleasures banish pain.

Musical score for the first part of the song "Jordan". The score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music features eighth-note patterns and rests. The lyrics "Sweet fields beyond the swell - ing flood, Stand dress'd in living green," are written below the second staff.

Musical score for the continuation of the song "Jordan". The score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music features eighth-note patterns and rests. The lyrics "So to the Jews old Canaan stood, While Jor - dan roll'd between." are written below the second staff.

## Averno.

Dr. Hayes.

O thou that hear'st when sinners cry, Tho' all my crimes before thee lie; Be-

- hold them not with angry look, But blot their memory from thy book.

Musical score for "Watchman." featuring four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 3/4 time (indicated by a '3'). The key signature is two flats (B-flat and D-flat). The vocal line begins with a dotted half note followed by eighth notes. The lyrics "Ah! when shall I a-wake, From sins soft-sooth-ing power;" are written below the third staff. The melody continues with eighth notes and quarter notes, with some grace notes and slurs.

Continuation of the musical score for "Watchman." The vocal line begins with a dotted half note followed by eighth notes. The lyrics "The slum-ber from my spir-it shake, And - rise - to fall no more." are written below the third staff. The melody continues with eighth notes and quarter notes, with some grace notes and slurs.

The musical score consists of eight staves of music. The first six staves are for voices, each in common time with a key signature of three sharps (#). The first five staves are in G major, while the sixth staff is in A major. The lyrics are as follows:

Awake our souls, away our fears,  
Let ev'ry trembling thought be gone;

Awake and run the heavenly race,  
And put a cheerful courage on.

Below the sixth staff, the words "INST." and "VOICE" are written under their respective parts, with a brace grouping them together. The final two staves are for instruments, in common time with a key signature of one sharp (#).

Awake and run - the heavenly race, And put a cheerful courage on.

2 True, 'tis a strait and thorny road,  
And mortal spirits tire and faint ;  
But they forget the mighty God,  
That feeds the strength of every saint.

3 The mighty God, whose matchless power  
Is ever new, and ever young,  
And firm endures, while endless years  
Their everlasting circles run.

4 From thee, the overflowing spring,  
Our souls shall drink a fresh supply,  
While such as trust their native strength  
Shall melt away, and droop, and die.

5 Swift as an eagle cuts the air,  
We'll mount aloft to thine abode ;  
On wings of love our souls shall fly,  
Nor tire amidst the heavenly road.

A musical score for three voices. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by '3'). The vocal parts are: 1. Treble: "How sweet the light of sabbath eve, How soft the sun-beams". 2. Treble: "lingering there; Those sacred hours this low - earth leave,". 3. Bass: "How sweet the light of sabbath eve, How soft the sun-beams". The music consists of four measures per line, with some eighth-note patterns and rests.

A continuation of the musical score. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature changes to D major (no sharps or flats). The time signature remains common time (indicated by '3'). The vocal parts are: 1. Treble: "lingering there; Those sacred hours this low - earth leave,". 2. Treble: "How sweet the light of sabbath eve, How soft the sun-beams". 3. Bass: "How sweet the light of sabbath eve, How soft the sun-beams". The music consists of four measures per line, with some eighth-note patterns and rests.

And rise on wings of praise and pray'r, And rise on wings of praise and pray'r.

1 Our Father,—here again we raise  
To thee our morning hymn of praise,  
For all the joys thy smiles afford,  
This sacred day—thy holy word.

2 We thank thee, Father, that to thee  
Again we bend the lowly knee ;  
That here in peace and prayer we stand,  
Upheld by an almighty hand.

3 Whate'er we do, where'er we be,  
Keep us from sin, and error free ;  
Thy sabbaths may we so improve,  
As best to win our Father's love.

4 So shall we then, when life shall end,  
A nobler, holier sabbath spend ;  
Where thy good children all shall be  
Join'd in one family with thee.

When all thy mercies, O my God,

When all - thy mer - cies, O my God, My

When all thy mercies, O my God,

My rising soul surveys, Trans - ported with the

ris - ing soul - sur - veys, Trans - port - ed with the

Transport - ed with the

view I'm lost, In wonder, love and praise.  
view I'm lost, - In - won - - der, love - - and praise.  
3  
3

2 Thy providence my life sustain'd,  
And all my wants redress'd,  
When in the silent womb I lay,  
Or hung upon the breast.

4 Unnumber'd comforts on my soul  
Thy tender care bestow'd,  
Before my infant heart conceiv'd  
From whom those comforts flow'd.

3 To all my weak complaints and cries  
Thy mercy lent an ear,  
Ere yet my feeble thoughts had learn'd  
To form themselves in prayer.

5 When in the slippery paths of youth,  
With heedless steps, I ran,  
Thine arm unseen convey'd me safe,  
And led me up to man.

6 Through hidden dangers, toils, and death,  
It gently clear'd my way;  
And through the pleasing scenes of vice  
Where thousands go astray.

A musical score for three voices. The top two voices are in treble clef (G), and the bottom voice is in bass clef (F). The key signature is B-flat major (two flats), and the time signature is common time (indicated by '3'). The music consists of four staves of musical notation. A lyrics box contains the text:

Soon as the morn salutes your eyes, And from sweet sleep refresh'd you rise,

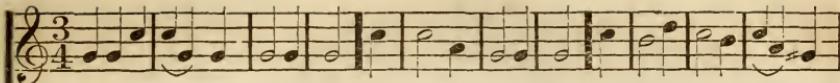
A musical score for three voices. The top two voices are in treble clef (G), and the bottom voice is in bass clef (F). The key signature is B-flat major (two flats), and the time signature is common time (indicated by '3'). The music consists of four staves of musical notation.

A musical score for three voices. The top two voices are in treble clef (G), and the bottom voice is in bass clef (F). The key signature is B-flat major (two flats), and the time signature is common time (indicated by '3'). The music consists of four staves of musical notation. A lyrics box contains the text:

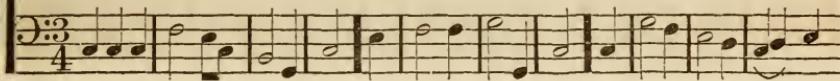
Think on - the Au - thor of - the light, And praise him for the glo - rious sight.

A musical score for three voices. The top two voices are in treble clef (G), and the bottom voice is in bass clef (F). The key signature is B-flat major (two flats), and the time signature is common time (indicated by '3'). The music consists of four staves of musical notation. The lyrics 'INST.' and 'VOICE.' are written below their respective staves. A circled '3' is placed above the bass staff.

A musical score for three voices. The top two voices are in treble clef (G), and the bottom voice is in bass clef (F). The key signature is B-flat major (two flats), and the time signature is common time (indicated by '3'). The music consists of four staves of musical notation.



Early my God without delay, I haste to seek thy face ; My thirsty spirit faints a-

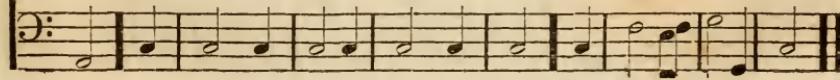


- way, My thirs - - ty spirit faints a - way, Without thy cheering grace.



INST.

VOICE.



Musical score for three voices (Treble, Alto, Bass) in G major, 4/4 time. The vocal parts are arranged in three staves. The Treble staff begins with a dotted half note followed by eighth notes. The Alto staff follows with eighth-note patterns. The Bass staff begins with a quarter note. The lyrics "Lord when thou didst as - cend on - high, Ten" are written below the vocal parts.

Continuation of the musical score for three voices in G major, 4/4 time. The vocal parts are arranged in three staves. The Treble staff features eighth-note patterns. The Alto staff has eighth-note patterns. The Bass staff features eighth-note patterns. The lyrics "thousand angels fill'd the sky; Those heav'nly" are written below the vocal parts.

guards a - round thee wait, Like chariots that at -

- tend thy state, Like chariots that at - tend thy state.

Come O thou great Cre-a-tor, come, Inspire the souls of thine;  
In-spire the souls - - of - thine, Till ev'-ry heart which thou hast

In-spire the souls - - of - thine, Till ev'-ry heart which thou hast

made, Is fill'd with grace di - vine, Is fill'd with grace divine.

1 To thee, my heart, Eternal King !  
Would now its thankful tribute bring ;  
To thee its humble homage raise,  
In songs of ardent, grateful praise.

2 All nature shows thy boundless love ,  
In worlds below, and worlds above ;  
But in thy blessed word, I trace  
The richer glories of thy grace.

3 There, what delightful truths are given !  
There Jesus shows the way to heaven ;  
His name salutes my listening ear,  
Revives my heart, and checks my fear.

4 There Jesus bids our sorrows cease ,  
And gives the laboring conscience peace ;  
Raises our grateful feelings high ,  
And points to mansions in the sky .

5 For love like this, O may our song  
Through endless years thy praise prolong ;  
And distant climes thy name adore ,  
Till time and nature are no more !

Handwritten musical score for "Hopkins" hymn, page 110. The score consists of four staves of music. The first three staves are in common time (indicated by '3') and the fourth staff is in common time (indicated by '2'). The key signature is one flat. The vocal line is as follows:

My soul with joy at - tend, While Je - sus si - lence breaks;

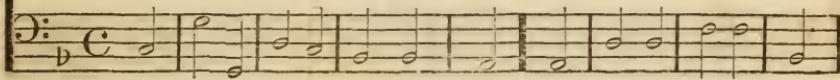
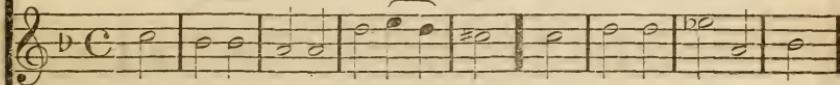
Handwritten musical score for "Hopkins" hymn, page 110, continued. The score consists of four staves of music. The first three staves are in common time (indicated by '3') and the fourth staff is in common time (indicated by '2'). The key signature is one flat. The vocal line is as follows:

No angel's harp such mu - sic yields, As what my shepherd speaks.

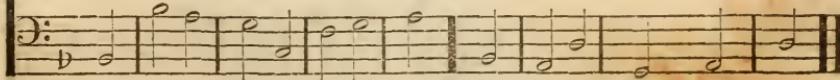
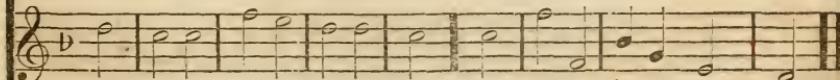
# Judgment.

111

VERY SLOW.



When I must stand before my judge, And pass the solemn test.

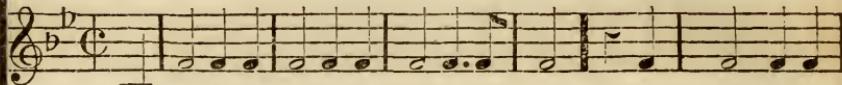
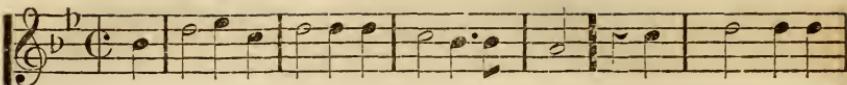


Sing to - the Lord who loud pro - claims,

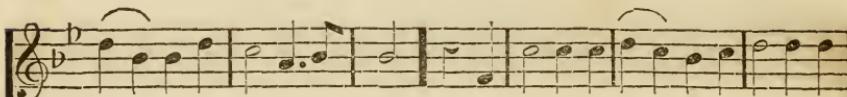
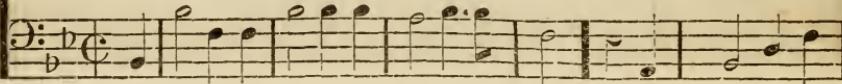
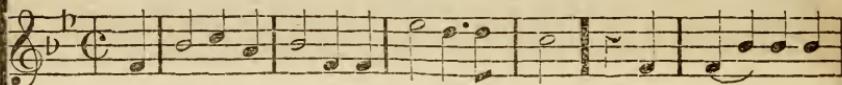
His va - rious and his sav - ing names ;

Musical score for 'Deerfield' in F major, common time. The vocal line consists of four staves. The lyrics are: "O may they not be heard alone,"

Continuation of the musical score in F major, common time. The lyrics are: "But by our sure ex - peri - ence known."



The Lord is our shepherd, our guardian and guide, What - ev - er we



want he will kindly pro - vide; To sheep of his pasture his mercies a-



A musical score for three voices: Treble, Alto, and Bass. The music is in common time, with a key signature of one flat. The Treble and Alto parts begin with eighth-note patterns, while the Bass part is silent. The Alto part then continues with a steady eighth-note pattern. The lyrics "bound, His care and protection his flock will surround. To sheep of his" appear below the music. The Alto part concludes with a melodic line that ends with a fermata over the last note of the measure.

A continuation of the musical score for three voices. The Treble and Alto parts begin with eighth-note patterns, while the Bass part is silent. The Alto part then continues with a steady eighth-note pattern. The lyrics "pastures his mercy abounds, His care and protection his flock will surround." appear below the music. The Alto part concludes with a melodic line that ends with a fermata over the last note of the measure.

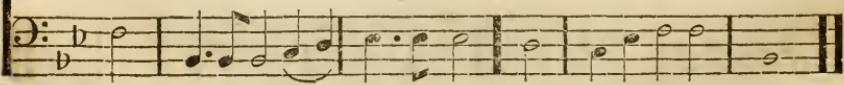
SUBJECT FROM STEVENSON.



O render thanks and bless the Lord, In - voke his ho ly name;



Acquaint the nations of his love, His matchless deeds proclaim.



Hear O my God in mer - ey hear, At - tend my plaintive cry;

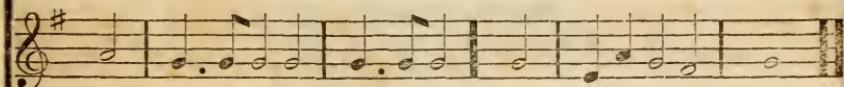
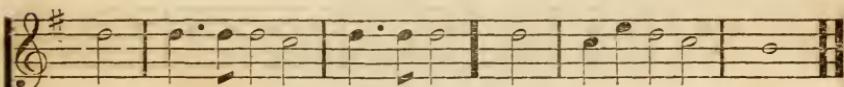
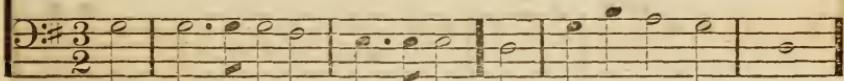
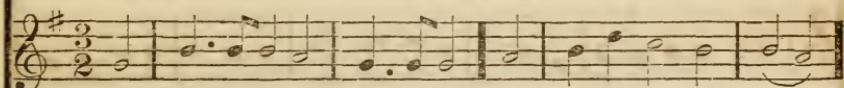
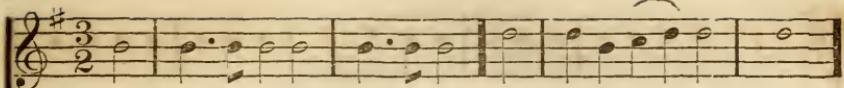
Be thou my gracious help - er near, And bid my sorrows fly.

God of my life look gent - ly down, Be - hold the pains I feel;

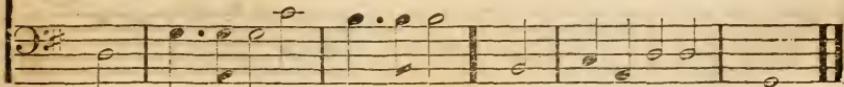
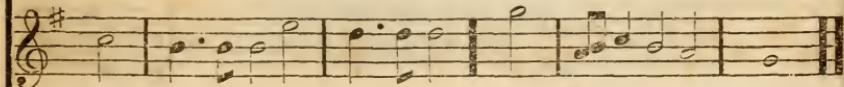
But I am dumb be - fore thy throne, Nor dare dis - pute thy will.

# Arlington.

119



Shall rise in full im - mor - tal prime, And bloom to fade no more.



A musical score for four voices. The top two staves are soprano (G clef) and alto (C clef), both in common time (indicated by a 'C'). The bottom two staves are bass (F clef) and tenor (C clef). The music consists of eight measures. The lyrics are: "Providence profusely kind, Wheresoe'er you turn your eyes, Bids you with a".

A continuation of the musical score for four voices. The top two staves are soprano (G clef) and alto (C clef), both in common time (indicated by a 'C'). The bottom two staves are bass (F clef) and tenor (C clef). The music consists of eight measures. The lyrics are: "grateful mind, View a thousand blessings rise, But perhaps some friendly voice,"

Three staves of musical notation in G clef, common time. The top staff consists of two measures of eighth notes. The middle staff consists of four measures: the first two have eighth notes, and the second two have sixteenth-note patterns. The bottom staff consists of five measures: the first three have eighth notes, and the last two have sixteenth-note patterns.

Softly whispers to your mind, Make not these alone your choice, Heav'n has blessings more refined.

Thankful own what you enjoy ;  
But a changing world like this,  
Where a thousand fears annoy,  
Cannot give you perfect bliss,  
Perfect bliss resides above,  
Far above yon azure sky ;  
Bliss that merits all your love,  
Merits every anxious sigh.

MAESTOSO.

C #

ALTO.

C #

Be thou, O God, exalt-ed high, And as thy glo-ry fills the sky;

C #

C #

So let it be on earth display'd, Till thou art here as there obey'd.

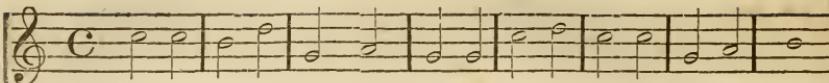
C #

C #

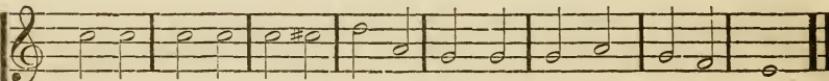
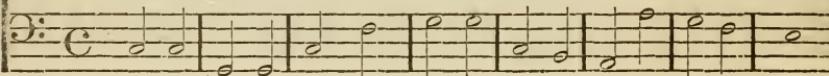
ALTO.

I know that my Re - deem - er lives, And ev - er prays for me;

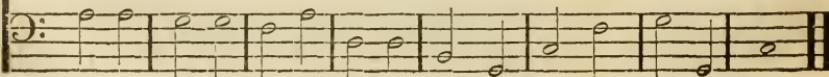
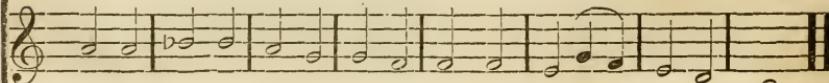
Sal - va - tion to his saints he gives, And life and lib - er - ty.

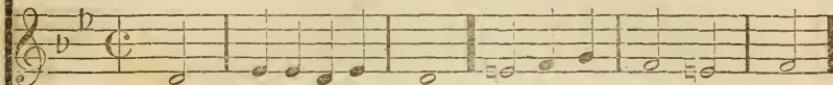
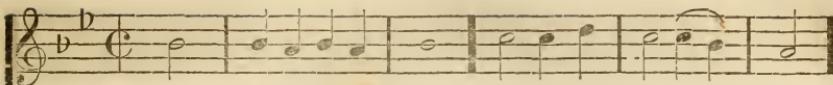


When the winter's tempest lowers, O'er a bleak and cloudy sky;

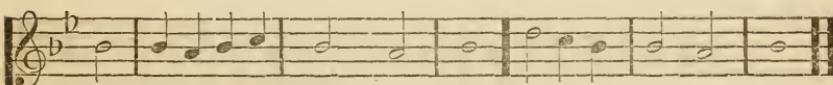
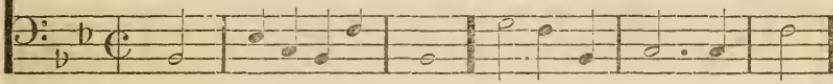
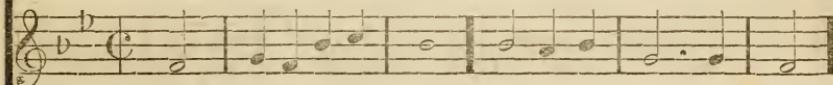


Nature's fading fruits and flowers, Hang their drooping heads and die.

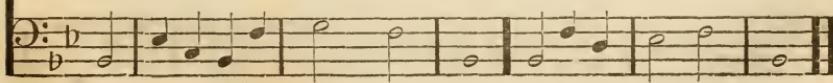
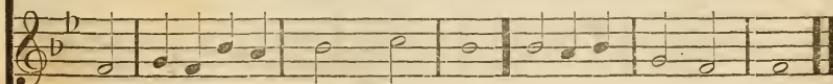




Your harps ye trembling saints, Down from the willows take;



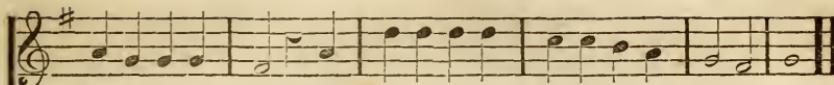
Loud to the praise of love di - vine, Bid ev'ry string a - wake.



The musical score consists of four staves of music. The top two staves are in treble clef, G major, and common time. The bottom two staves are in bass clef, G major, and common time. The lyrics are integrated into the music, appearing under the first and third staves.

No war nor battle's sound, Was heard the world around, No

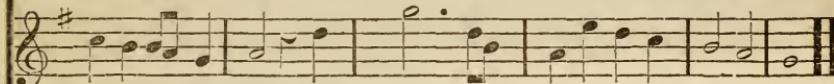
hostile chiefs to furious combat ran, But peaceful was the night, In



His reign of peace, of peace upon the earth began.



which the Prince of light, His reign - - - of peace upon the earth began.



His reign of peace, of peace upon the earth began.



2 The shepherds on the lawn  
Before the point of dawn,  
In social circle sat, while all around  
The gentle fleecy brood,  
Or cropp'd the flow'ry food,  
Or slept, or sported on the verdant ground.

4 Sounds of so sweet a tone  
Before were never known,  
But when of old the sons of morning sung,  
While God disposed in air  
Each constellation fair,  
And the well balanced world on hinges hung.

3 When lo ! with ravish'd ears,  
Each swain delighted hears  
Sweet music, offspring of no mortal hand ;  
Divinely warbled voice,  
Answering the stringed noise, [band.  
With blissful rapture charm'd the list'ning

5 Hail, hail, auspicious morn !  
The Saviour Christ is born : [time)  
(Such was th' immortal seraph's song sub-  
Glory to God in heaven ;  
To man sweet peace be given, [time.  
Sweet peace and friendship to the end of

How pleasant and how fair, The  
 Lord of the worlds above, How pleasant and how fair, The dwellings of thy  
 How pleasant and how fair, The  
 dwellings of thy love,  
 love - - Thy earthly temples are, Thy earthly temples are, To thine a-  
 dwellings of thy love,

INST.

b

b

b

- bode My heart as - pires, With warm desires To see my God.

VOICE.

2 The sparrow for her young  
With pleasure seeks a nest,  
And wandering swallows long  
To find their wonted rest:

My spirit faints, To rise and dwell  
With equal zeal, Among thy saints.

3 O happy souls that pray  
Where God appoints to hear;  
O happy men that pay  
Their constant service there!

They praise thee still; That love the way  
And happy they To Zion's hill!

4 They go from strength to strength,  
Through this dark vale of tears,  
Till each arrives at length,  
Till each in heaven appears:

O glorious seat, Shall thither bring  
When God our King Our willing feet!

5 To spend one sacred day  
Where God and saints abide,  
Affords diviner joy  
Than thousand days beside:  
Where God resorts, To keep the door,  
I love it more Than shine in courts.

6 God is our sun and shield,  
Our light and our defence;  
With gifts his hands are fill'd,  
We draw our blessings thence:  
He shall bestow, Peculiar grace,  
On Jacob's race And glory too.

7 The Lord his people loves;  
His hand no good withholds  
From those his heart approves,  
From pure and pious souls:  
Thrice happy he, Whose spirit trusts  
O God of Hosts, Alone in thee!

GRAZIOSO.

The musical score consists of six staves of music. The first two staves are soprano voices, the next two are alto voices, and the last two are bass voices. The key signature is C major (one sharp). The time signature is 2/4. The vocal parts sing in unison. The lyrics are:

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

warm de - sire my spir - it saints, To meet th'assembly of thy saints.

2 My flesh would rest in thine abode !  
My panting heart cries out for God ;  
My God, my King, why should I be  
So far from all my joys and thee ?

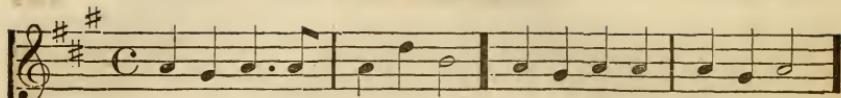
3 The sparrow chooses where to rest,  
And for her young provides her nest ;  
But will my God to sparrows grant  
That pleasure which his children want ?

4 Blest are the saints, who sit on high  
Around thy throne of majesty ;  
Thy brightest glories shine above,  
And all their work is praise and love.

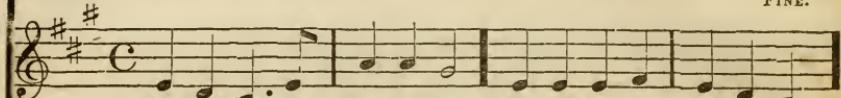
5 Blest are the souls that find a place  
Within the temple of thy grace ;  
There they behold thy gentler rays,  
And seek thy face, and learn thy praise.

6 Blest are the men whose hearts are set  
To find the way to Zion's gate ;  
God is their strength ; and through the road  
They lean upon their helper, God.

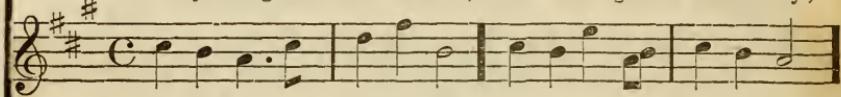
7 Cheerful they walk with growing strength,  
Till all shall meet in heaven at length,  
Till all before thy face appear,  
And join in nobler worship there.



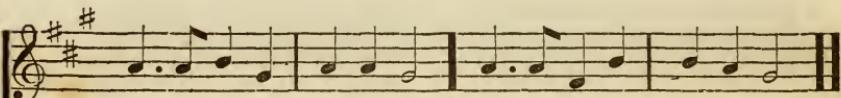
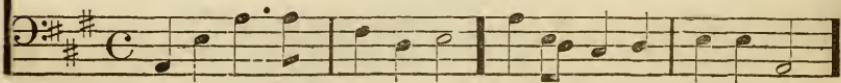
FINE.



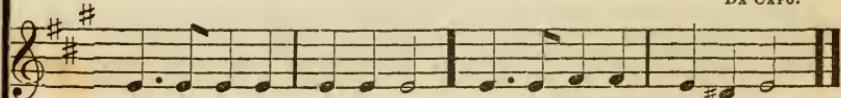
Safely through an - other week, God has brought us on our way;



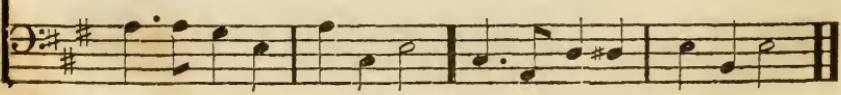
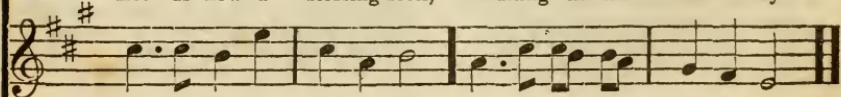
Day of all the week the best, Emblem of e - ter - nal rest.



DA CAPO.



Let us now a blessing seek, Waiting in his courts to day.



Handwritten musical score for 'Worcester.' featuring four staves of music. The first three staves are vocal parts in common time, treble clef, and key signature of one sharp. The fourth staff is an instrumental part in common time, bass clef, and key signature of one sharp. The lyrics are:

Mine eyes and my de - sires Are ev - er to the Lord;

Handwritten musical score continuation featuring three staves of music. The first two staves are vocal parts in common time, treble clef, and key signature of one sharp. The third staff is an instrumental part in common time, bass clef, and key signature of one sharp. The lyrics are:

I love to - plead his prom - is - es, And rest - upon his word.

INST.

VOICE

Handwritten musical score ending featuring two staves of music. The first staff is an instrumental part in common time, treble clef, and key signature of one sharp. The second staff is a vocal part in common time, bass clef, and key signature of one sharp. The page number 12 is at the bottom center.

The musical score consists of four staves of music. The first three staves are in common time (indicated by '2') and the bass staff is in 2/4 time. The key signature is one flat. The music features various note values including eighth and sixteenth notes, and rests. The lyrics are integrated into the music, appearing below the staves. The first stanza of lyrics is: "Lord dismiss us with thy blessing, Fill our hearts with joy and peace;". The second stanza of lyrics is: "Let us all thy love possessing, Triumph in re - redeeming love.". The music concludes with a final cadence on the bass staff.

Lord dismiss us with thy blessing, Fill our hearts with joy and peace;

Let us all thy love possessing, Triumph in re - redeeming love.

## Philadelphia.

ALLEGRETTO.

Handel. 135

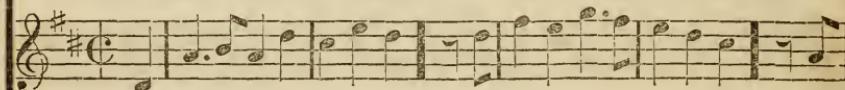
Musical score for the first section of "Philadelphia." The score consists of four staves of music. The top two staves are in common time (2/4), with a key signature of one flat. The bottom two staves switch to common time (D) and a key signature of one flat. The vocal line begins with the lyrics "Come let us join our cheerful songs, With angels round the throne;"

Musical score for the second section of "Philadelphia." The score consists of two staves of music. The top staff continues the vocal line, and the bottom staff provides harmonic support. The lyrics "Ten thousand thousand are their tongues, But all their joys are one." are sung.

Musical score for the third section of "Philadelphia." The score consists of three staves of music. The top staff is labeled "INST." and provides harmonic support. The middle staff is labeled "VOICE." and continues the vocal line. The bottom staff provides harmonic support. The lyrics "Ten thousand thousand are their tongues, But all their joys are one." are sung.



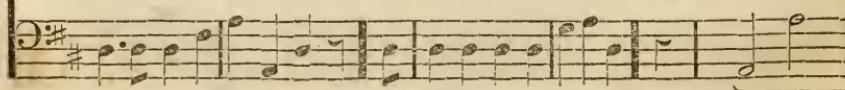
Awake our soul away our fears, Let ev'ry trembling thought be gone ; A-



- wake and run the heavenly race, And put a cheerful courage on. Swift as an eagle



INST.

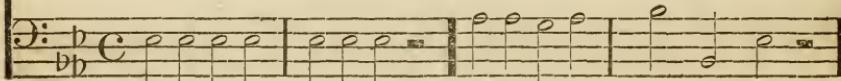
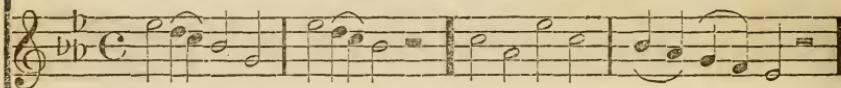


cuts the air, We'll mount aloft to thine abode, On wings of love our souls shall fly, Nor tire amid the

heavenly road. On wings of love our souls shall fly, Nor tire amid the heavenly road.



Glory to our heavenly King, Bounteous parent, thee we sing;



Gratitude the strain inspires, Hum - ble hearts sin - cere de - sires.



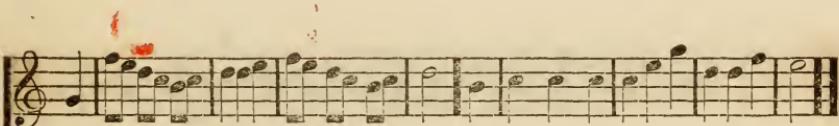
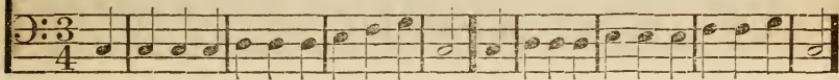
INST.



ALLEGRETTO.



Come saints and adore him, come bow at his feet, O give him the glory, the praise that is meet;



Let joyful hosanna's unceasing a - rise, And join the full chorus that gladdens the skies.



Three staves of music in common time, key signature of one flat. The first staff consists of eighth-note pairs, with a fermata over the second pair. The second staff consists of eighth-note pairs with a fermata over the third pair. The third staff consists of eighth-note pairs with a fermata over the fourth pair.

I would not live alway, I ask not to stay, Where storm after storm rises dark o'er the way;

Three staves of music in common time, key signature of one flat. The first staff consists of eighth-note pairs, with a fermata over the fourth pair. The second staff consists of eighth-note pairs, with a fermata over the fifth pair. The third staff consists of eighth-note pairs, with a fermata over the sixth pair.

The few lucid mornings that dawn on us here, Are enough for life's woe—enough for its cheer.

INST.                                  VOICE.

A musical score for the hymn "Ellsworth". It consists of four staves of music. The first two staves are in common time (indicated by a '2' over a '4') and have a key signature of one flat. The third and fourth staves are in common time and have a key signature of zero sharps or flats. The lyrics for the first stanza are: "O be - loved Saviour haste, Tell me all the storms are past;". The music features various note values including eighth and sixteenth notes, and rests. Measures 1-4: Treble clef, 2 over 4, 1 flat. Measures 5-8: Treble clef, 2 over 4. Measures 9-12: Bass clef, 2 over 4. Measures 13-16: Bass clef, 2 over 4.

The musical score continues with four more staves of music. The first two staves are in common time (indicated by a '2' over a '4') and have a key signature of one flat. The third and fourth staves are in common time and have a key signature of zero sharps or flats. The lyrics for the second stanza are: "Speak, and by thy gracious voice Make my drooping soul re - joice.". The music follows a similar pattern of measures and clefs as the first two stanzas. Measures 17-20: Treble clef, 2 over 4, 1 flat. Measures 21-24: Treble clef, 2 over 4. Measures 25-28: Bass clef, 2 over 4. Measures 29-32: Bass clef, 2 over 4.

A - wake my glory, wake my lyre, To songs of praise my

The musical score consists of four staves of music in common time (indicated by '2') and common key (indicated by a 'C'). The first three staves are in treble clef, and the fourth staff is in bass clef. The music includes various note values such as eighth and sixteenth notes, and rests. The lyrics are integrated into the music, appearing below the first and second staves.

tongue in - spire ; With morning's earliest dawn a - rise, And

The continuation of the musical score follows the same structure as the first section, with four staves of music in common time and common key. The lyrics 'tongue in - spire ; With morning's earliest dawn a - rise, And' are placed below the third and fourth staves.

swell your music to the skies, And swell your mu - sic to the skies.

1 Awake, my soul! and with the sun  
Thy daily stage of duty run;  
Shake off dull sloth, and joyful rise,  
To pay the morning sacrifice.

3 Lord! I my vows to thee renew;  
Scatter my sins as morning dew;  
Guard my first springs of thought and will,  
And, with thyself, my spirit fill.

2 By influence of light divine,  
Let thine own light to others shine;  
Reflect all heaven's propitious rays,  
In ardent love and cheerful praise.

4 Direct, control, suggest, this day,  
All I design, or do, or say;  
That all my powers, with all their might,  
In thy sole glory may unite.

5 All praise to thee who safe has kept,  
And hast refresh'd me while I slept:  
Grant, Lord! when I from death shall wake,  
I may of endless life partake.

SOSTENUTO ADAGIO.

Musical score for two staves in G major, 2/4 time. The top staff starts with a dynamic P. The bottom staff starts with a dynamic Fz.

How pleasant, how divinely fair, O Lord of hosts, thy dwellings are?

Musical score for two staves in G major, 2/4 time. The top staff starts with a dynamic P. The bottom staff starts with a dynamic Fz.

Musical score for two staves in G major, 2/4 time.

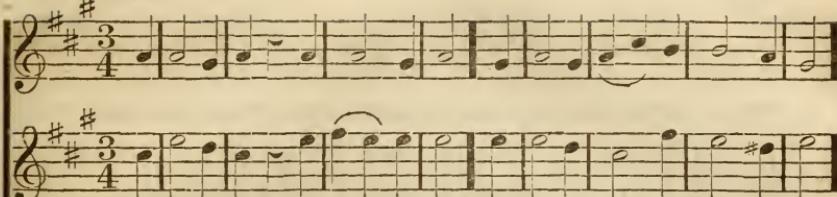
With long de - sire my spirit faints, To meet th' assemblies of thy saints.

Musical score for two staves in G major, 2/4 time.

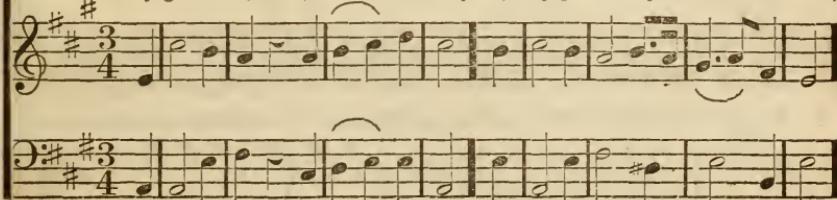
# Seasons.

Pleyel. 145

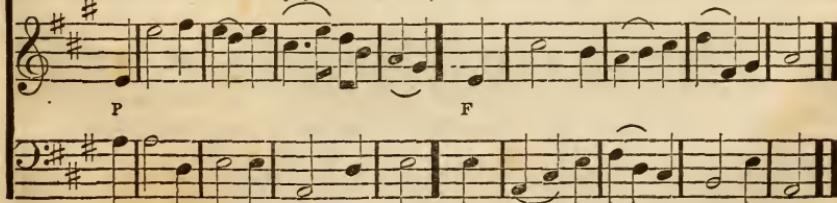
DOLCE.



Thy goodness, Lord, doth crown the year, Thy paths drop fatness all around;



And barren wilds thy praise declare, And vo - cal hills re - turn the sound.



VOICE OR ORGAN.

M

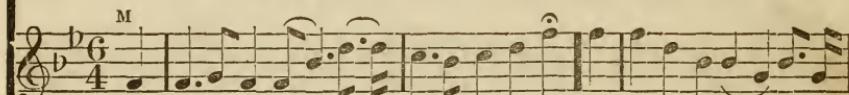


1. The voice of free grace cries escape to the mountain ! For all that believe, Christ

M

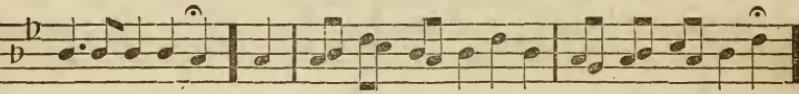
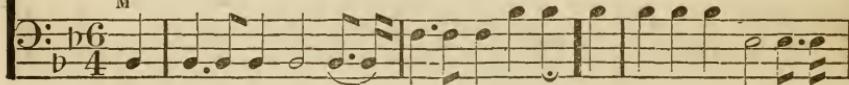


M



2. Bless'd Jesus, ride on, thy kingdom is glorious ; O'er sin, death and hell, thou wilt

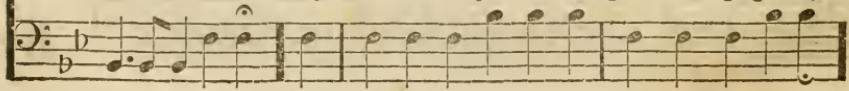
M



hath open'd a fountain; For sin and uncleanness, and ev' - ry transgression,



make us victorious; Thy name shall be prais'd in the great con - gregation,

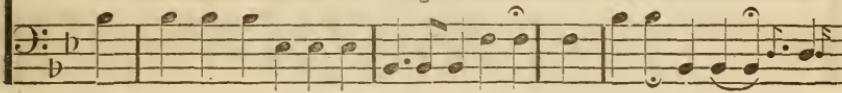




His blood flows so freely in streams of salvation. His blood flows so freely in



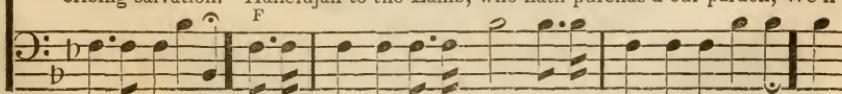
And saints shall unite in ascribing salvation. And saints shall unite in as-



streams of salvation. Hallelu - jah to the Lamb, who hath purchas'd our pardon, We'll



- ascribing salvation. Hallelujah to the Lamb, who hath purchas'd our pardon, We'll



praise him again when we pass over Jordan; We'll praise him again &c.

praise him again when we pass over Jordan; We'll praise him again &c.

2 Now Jesus our King, reigns triumphantly glorious;  
O'er sin, death, and hell, he is more than victorious;  
With shouting proclaim it—O trust in his passion,  
He saves us most freely—O precious salvation!  
Hallelujah to the Lamb, &c.

3 The Saviour his name now proclaims all victorious,  
He reigns over all, and his kingdom is glorious:  
To Jesus we'll join with the great congregation,  
And triumph, ascribing to him our salvation.  
Hallelujah to the Lamb, &c.

4 With joy shall we stand, when escaped to the shore;  
With harps in our hands, we'll praise him the more;  
We'll range the sweet plains on the bank of the river,  
And sing of salvation forever and ever!  
Hallelujah to the Lamb, &c.

Bowen.

Haydn. 149

LEGATO.

Musical score for 'Up to the fields where angels lie' by Bowen. The score consists of four staves of music in common time (indicated by '3/4') and A major (indicated by a sharp sign). The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The vocal part begins with a melodic line of eighth and sixteenth notes. The piano part provides harmonic support with sustained notes and rhythmic patterns. The lyrics are integrated into the musical structure, appearing below the vocal line.

Up to the fields where angels lie, And living waters gent - ly roll;

Musical score for 'Fain would my thoughts ascend on high' by Bowen. The score consists of four staves of music in common time (indicated by '3/4') and A major (indicated by a sharp sign). The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The vocal part begins with a melodic line of eighth and sixteenth notes. The piano part provides harmonic support with sustained notes and rhythmic patterns. The lyrics are integrated into the musical structure, appearing below the vocal line.

Fain would my thoughts ascend on high, But sin hangs heavy on my soul.

God of my life, through all - - its days, My grateful

P

pow'r shall sound thy praise; The song shall wake with op'nning light,

A musical score consisting of three staves. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff an bass clef. All staves have two sharps (F# and C#) indicated by a key signature. The music is in 2/4 time. The lyrics "And warble to the si - lent night. The song shall" are written below the middle staff.

A continuation of the musical score from the previous page. The three staves (treble, treble, bass) continue in G major (two sharps) and 2/4 time. The lyrics "wake with op' - ning light, And warble to the si - lent night." are written below the middle staff.

Behold the lofty sky, De - clares its Mak - er, God;

And all the starry works on -- high, Pro - claim his pow'r abroad!

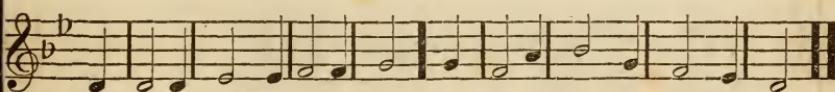
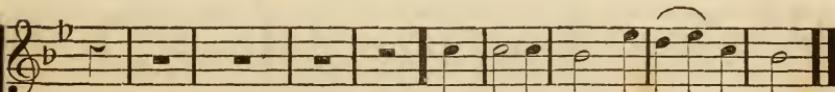
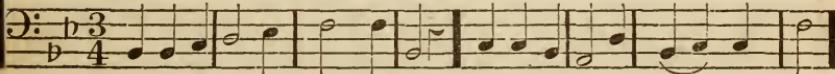
# Frankfort.

Beethoven. 153

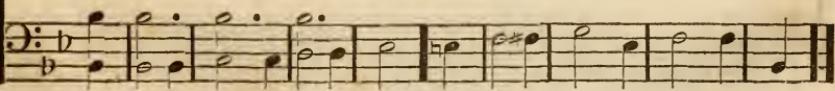
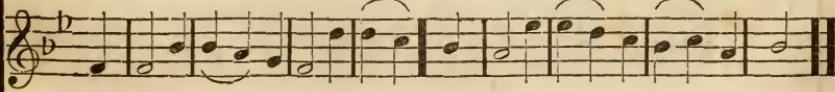
SEMPRE PIA.



Softly the shade of evening falls, Sprinkling the earth with dewy tears;



While nature's voice to slumber calls, And silence reigns a - mid the spheres.



## Weymouth.

R. Harrison.

Music for three voices in common time, key of G major. The vocal parts are: Bass (B), Tenor (T), and Alto (A). The lyrics are:

All hail tri - umphant Lord, - Who sav'st us by thy blood!

Music for three voices in common time, key of G major. The vocal parts are: Bass (B), Tenor (T), and Alto (A). The lyrics are:

Wide be - thy - name a - - dor'd, - - - Thou ris - ing reigning God.

Accents are marked with 'P' over the bass line and 'F' over the tenor line.

With thee we rise, With thee we reign, And empires gain, Beyond the skies.

With thee we rise, With thee we reign, And empires gain, Beyond the skies.

Musical score for "Jubilee" featuring four staves of music. The first three staves are in common time (indicated by a '2') and the fourth staff is in 3/4 time. The key signature is one sharp. The vocal parts consist of soprano, alto, tenor, and bass. The lyrics are:

Blow ye the trumpet blow, The gladly solemn sound;

Continuation of the musical score for "Jubilee" featuring four staves of music. The key signature remains one sharp. The vocal parts consist of soprano, alto, tenor, and bass. The lyrics are:

Let all the nations know, To earth's re - motest bound,

Jubilee. CONTINUED.

157

The musical score consists of two staves of music. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music is in common time. The lyrics "The year of Ju - bilee is come, Return, ye ransom'd sinners home;" are written below the notes. Measure numbers M, P, and F are placed above specific measures to indicate different sections or endings. The score concludes with the lyrics "The year of Ju - bi - lee is come, Return, ye ransom'd sinners home."

M

P

F

F

The year of Ju - bilee is come, Return, ye ransom'd sinners home.

F

ANDANTE E SEMPRE PIANO.

ALTO.

The sparrow for her young, With pleasure seeks a nest,

And wand'ring swallows long To find their wonted rest.

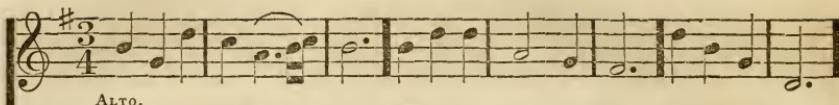
My spir - it faints,                    With equal zeal,

My spir - it faints,                    With equal zeal,

My spirit, spirit, faints    With equal, equal zeal,

My spir - it faints                    With equal zeal,

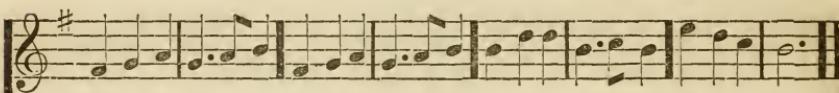
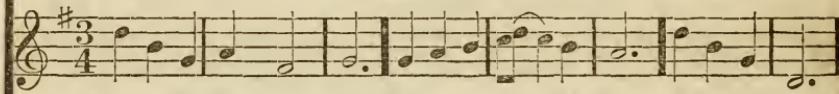
To rise and dwell, To rise and dwell    A - - mong the saints.



ALTO.



Come thou Almighty King, Help us thy name to sing, Help us to praise,

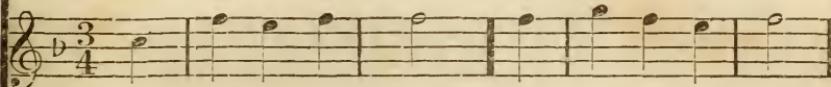


Father, all glorious, O'er all victorious, Come and reign over us, Ancient of days.





ALTO.



Come let us a - - rise, And aim at the prize;



The hope of our call - ing, On this side the skies.



Lo, the eastern Magi rise,  
At a signal in the skies,

2d TREBLE.

Brighter than the brightest gem, Shines the Star of Bethlehem.  
F

A musical score for two voices. The top voice uses a soprano C-clef staff, and the bottom voice uses an alto F-clef staff. Both staves are in common time (indicated by 'b'). The music consists of eight measures. The lyrics are: Brighter than the brightest gem, Shines the Star of Bethle - hem.

**St. Michael's.**

Handel.

A musical score for three voices: Alto, Tenor, and Bass. The Alto part is in soprano C-clef, the Tenor in alto F-clef, and the Bass in bass G-clef. The music is in common time (indicated by 'b'). The lyrics are: O praise ye the Lord, Prepare your glad voice, His praise in the great

ALTO.

As - sembly to sing, In their great Creator Let all men re -

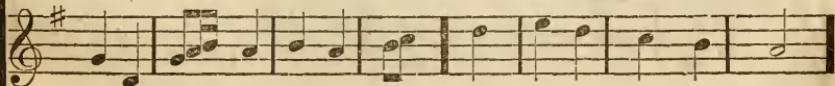
- - joice, And heirs of sal - va - tion Be glad in their King.



Rise my soul and stretch thy wings, Thy better portion trace;



Rise from tran - si - tory things, Tow'rds heav'n thy na - tive place.



The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of eighth-note patterns. The lyrics "Sun and moon, and stars de - cay, Time shall soon this earth remove;" are written below the notes, with "P" markings above the first and third measures. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It also features eighth-note patterns. The lyrics "Rise, my soul, and haste a - way, To seats prepared a - bove." are written below the notes, with "F" markings above the first and third measures.

## Minden.

T. Olmsted. 167

MAESTOSO.

Musical score for "Minden." The score consists of four staves of music. The first three staves are in common time (indicated by a '3/4' over a '4') and the fourth staff is in 2/4 time. The key signature is one sharp (F#). The vocal line begins with a dotted half note followed by eighth notes. The lyrics "The Lord Je - ho - vah reigns, And roy - al state maintains;" are written below the vocal line. The music features various dynamics and performance instructions like 'P' (piano) and 'F' (forte).

Continuation of the musical score for "Minden." This section starts with a rest followed by a melodic line. The lyrics "His head with awful glo - - ry crown'd; His head with" are provided. The music includes dynamic markings 'P' and 'F' and time signature changes between 3/4 and 2/4.

aw - ful glo - ry crown'd. Ar - ray'd in robes of light, Be-

- girt with sov'reign might, And rays of maj - es - ty around.

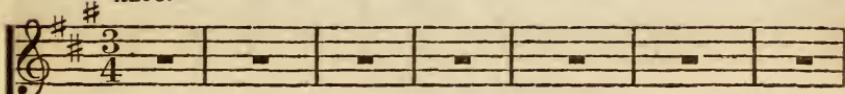
ANTHEMS,  
CHANTS, AND SELECT PIECES,  
FOR  
CHURCH SERVICE.

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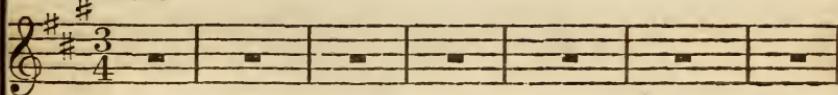
'And the Glory of the Lord.'

Handel.

ALTO.



TENOR.



TREBLE. SYM.



BASS.



And the glory, the glory of the

ORGAN.

Lord, the glory of the Lord,

And the glory shall be reveal - - - ed,

And the glory, the glory of the Lord, shall

ORGAN.

And the glory Lord, shall be re-

**Anthem.** CONTINUED.

**171**

shall be re -

And the glory,

be re - veal - ed,

And the glory, the

veal - ed, shall be re - vealed. **ORGAN.**

veal - ed, be re - veal -

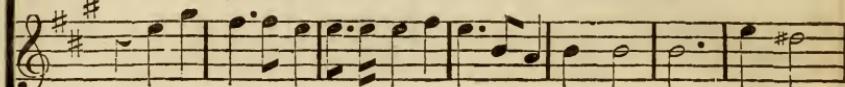
shall be re - vealed.

glory of the Lord, shall be re -

shall be re -

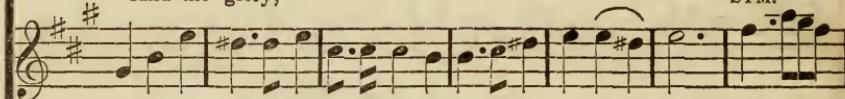


- - ed. And the glory, the glory of the Lord, shall be reveal - ed.



And the glory,

SYM.

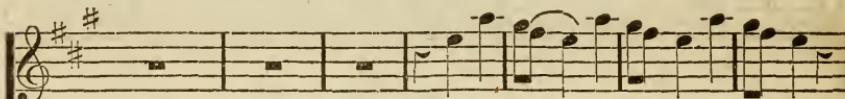


- - veal'd, And the glory, the glory of the Lord, shall be reveal - ed.

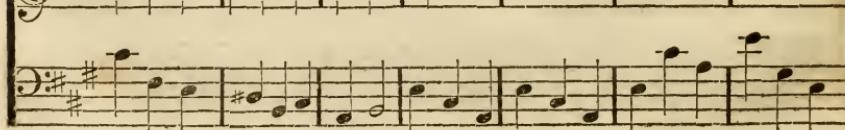
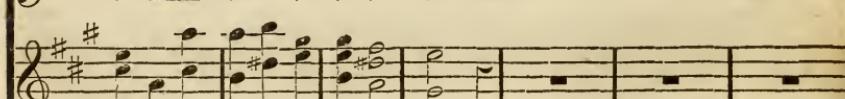
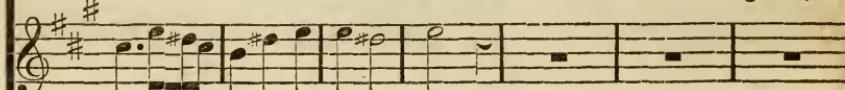


And the glory,

ORGAN.



And all flesh - shall see it to - gether,



And all  
And all flesh shall see it togeth - er. For the mouth  
And all  
For the mouth,

flesh shall see it to - geth - er, and all flesh shall  
of the Lord hath spoken it, And all flesh shall  
flesh shall see it to - geth - er, For the mouth of the  
of the Lord hath spoken it, And all flesh shall

see it togeth - er, and all flesh, and all flesh shall see it to -  
 And all flesh shall see it to - geth - -  
 Lord hath spoken it.  
 see it togeth - er. ORGAN.

- - gether, and all flesh shall see it to - geth - er.  
 - - er, the mouth of the Lord hath spoken it.  
 And all flesh shall see it togeth - - er. SYM.

For the month of the Lord hath spoken it. ORGAN.

A musical score for a four-part anthem. The music is in common time, with a key signature of one sharp (F#). The vocal parts are arranged as follows:

- Top Part:** Treble clef, soprano range. It begins with a series of eighth-note chords and continues with a melodic line.
- Middle Part:** Alto clef, alto range. It begins with a series of eighth-note chords and continues with a melodic line.
- Bottom Part:** Bass clef, bass range. It begins with a series of eighth-note chords and continues with a melodic line.
- Bassoon Part:** Bass clef, bass range. It begins with a series of eighth-note chords and continues with a melodic line.

The lyrics are integrated into the music, appearing below the corresponding vocal parts. The lyrics are:

And the glory, the glory of the Lord, and all flesh shall see  
And the glory, the glory of the Lord, And all flesh shall  
it togeth - er. And the glo - ry, the glo - ry of the  
see it togeth - er, the mouth of the Lord hath

ORGAN.

F

Lord shall be re - veal - ed. And all flesh shall  
 And all flesh shall  
 spoken it.  
 And all flesh see  
 see it together, for the mouth of the  
 see it togeth - er, the glory, the glory of the Lord shall be re -  
 For the mouth of the Lord hath spok - en it,  
 see it to - gether. ORGAN. And the glo - ry, the

## Anthem CONTINUED.

177

Lord - - - - hath spoken it, and all flesh shall  
 reveal - - - ed. And all flesh shall  
 hath spok - - - en it.  
ORGAN.  
 glory of the Lord, shall be reveal - ed. And all flesh shall  
 see it together, And the glory, the glory of the  
 And the glory, the glory, the glory of the Lord, shall be re - .  
 see it together, And the glory, the glory of the

Lord shall be re - veal - - ed, revealed, and all flesh  
 shall be re - veal - - ed, and all  
 - veal - - ed, And all  
 Lord shall be re - veal - - ed, re - veal - ed, For the  
 shall see it togeth - er, togeth - er. For the mouth of the  
 flesh  
 flesh shall see it togeth - er, togeth - er, For the mouth of the  
 mouth of the Lord hath spoken it, For the mouth of the

Lord hath spoken it, For the mouth of the Lord, the  
 Lord hath spoken it, For the mouth of the Lord, the  
 Lord hath spoken it, For the mouth of the Lord, the  
 Lord hath spoken it, For the mouth of the Lord, the  
 Lord hath spoken it. For the mouth of the Lord, the  
 Lord hath spoken it. For the mouth of the Lord, the  
 Lord hath spoken it. For the mouth of the Lord, the  
 Lord hath spoken it.  
 Lord - - - hath spok - - en it.  
 mouth of the Lord hath spo - - ken it.  
 ADAGIO.  
 Lord - - - hath spok - - en it.  
 mouth of the Lord hath spok - - en it.

## When shall we meet again.

A musical score for two voices. The top voice starts with a treble clef, a key signature of one flat, and common time. The lyrics are: "When shall we meet again, Meet ne'er to sever; When will peace wreath her chain". The bottom voice starts with a bass clef, a key signature of one flat, and common time. The music consists of four staves of eight measures each.

A continuation of the musical score. The top voice starts with a treble clef, a key signature of one flat, and common time. The lyrics are: "Round us forever. Our hearts will ne'er re - pose, Safe from each blast that". The bottom voice starts with a bass clef, a key signature of one flat, and common time. The music consists of four staves of eight measures each.

F

Musical score for "When shall we meet again." It consists of four staves of music in common time (indicated by a 'C'). The first three staves are in G major (indicated by a 'G' with a sharp sign), and the fourth staff is in C major (indicated by a 'C'). The lyrics are written below the third staff:

blows, In this dark vale of woes, Never no never.

## Great is the Lord.

CON SPIRITO.

Musical score for "Great is the Lord." It consists of four staves of music in common time (indicated by a 'C'). The key signature changes between G major (G with sharp) and C major (C). The lyrics are written below the third staff:

Great is the Lord, Great is the Lord, and greatly to be

praised, and greatly to be prais - ed, and greatly to be praised.

# DUETT. First and Second Treble.

In the ci - ty of our God, In the mountain of his

ho - liness, In the mountain of his ho - liness, In the

ci - ty of our God, In the mountain of his ho - line - ness, In the

ci - ty of our God, In the ci - ty of our God, In the mountain of his

ho - line - ness, In the mountain of his ho - line - ness, In the

TUTTI

ci - ty of our God, In the mountain of his ho - liness, In the

ci - ty of our God, In the mountain of his ho - liness, In the

ci - ty of our God, In the mountain of his holiness, In the ci - ty of our

God, In the mountain of his holiness. A - men, A - men.

## O Praise God in his holiness.

MODERATO.

The musical score consists of four staves of music in common time, key signature of one sharp (F#), and a tempo of MODERATO. The music is divided into two sections by a vertical bar line. The first section ends with a repeat sign and a double bar line, followed by a bassoon solo. The second section begins with a bassoon solo and continues with the vocal parts.

**First Section:**

- Staff 1:** Treble clef, eighth-note patterns.
- Staff 2:** Treble clef, eighth-note patterns.
- Staff 3:** Treble clef, eighth-note patterns.
- Staff 4:** Bass clef, eighth-note patterns.

**Solo Section:**

- Staff 1:** Treble clef, eighth-note patterns.
- Staff 2:** Treble clef, eighth-note patterns.
- Staff 3:** Treble clef, eighth-note patterns.
- Staff 4:** Bass clef, eighth-note patterns.

**Second Section:**

- Staff 1:** Treble clef, eighth-note patterns.
- Staff 2:** Treble clef, eighth-note patterns.
- Staff 3:** Treble clef, eighth-note patterns.
- Staff 4:** Bass clef, eighth-note patterns.

**Text:**

O praise God in his ho - li - ness,      Praise him in the fir - mament  
 of his pow'r;      Praise him in his noble acts,      Praise him in his noble acts,  
 noble acts,      noble acts,

Praise him ac - cord - ing to his excellent greatness, Praise him in the sound of the

Praise him upon the lute, on the lute and

trumpet, of the trumpet, Praise him upon the lute, Praise him upon the

Praise him upon the lute, on the lute and



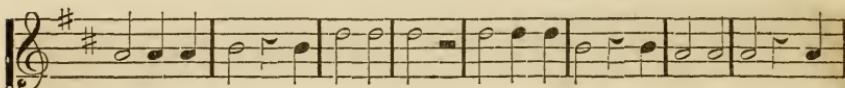
harp,



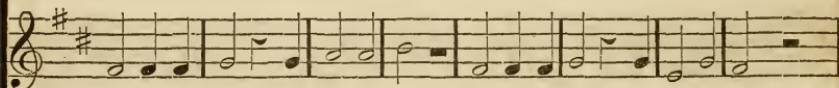
lute, Praise him in the cymbals, in the cym - bals and dances,



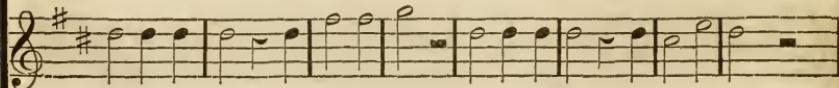
harp,



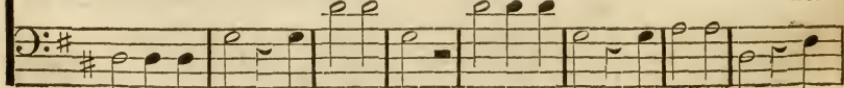
Let



Praise him on strings, on strings and pipes, Praise him on strings, on strings and pipes.



Let



ev'ry thing with breath, Praise the Lord, - - - -

Let ev'ry thing with breath, Praise the Lord,

ev'ry thing with breath, Praise the Lord, - - - -

Praise the Lord, - - - -

Praise the Lord, Praise the Lord, Praise the Lord, Praise the Lord, - - - -

Praise the Lord,  
Praise the Lord, Praise the Lord, Praise the Lord, Praise the Lord,

ADAGIO.

Praise the Lord, Praise the Lord; Let ev'ry thing that hath breath, Praise the Lord, Praise &c.

I'm not ashamed to own my Lord, Or to de - fend his cause;

Maintain the hon - or of - - his word, The glo - ry of his cross.

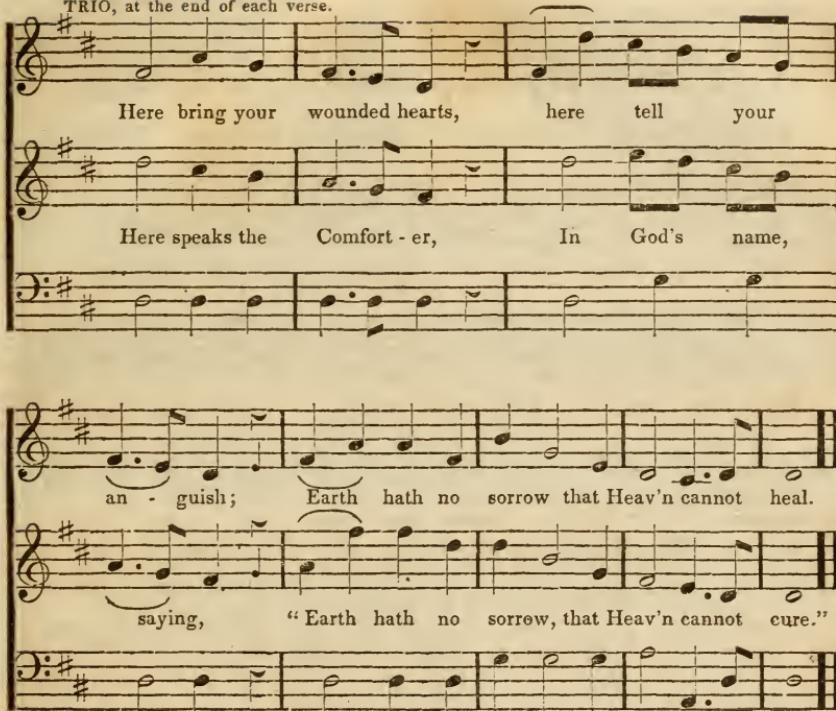
Come ye discon - solate, where - er you languish,

Come, at the shrine of God, fervent - ly kneel;

Here bring your wounded hearts, here tell your an - guish;

Earth hath no sor - row that Heav'n can - not heal.

TRIO, at the end of each verse.



Here bring your wounded hearts, here tell your

Here speaks the Comfort - er, In God's name,

an - guish; Earth hath no sorrow that Heav'n cannot heal.

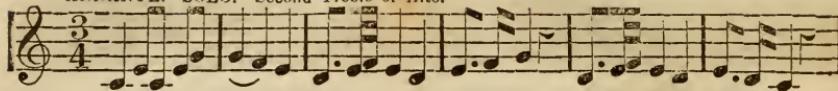
saying, "Earth hath no sorrow, that Heav'n cannot cure."

2 Joy of the desolate, light of the straying;  
 Hope, when all others die, fadeless and pure,  
 Here speaks the Comforter, in God's name, saying,  
 "Earth hath no sorrow that Heav'n cannot cure."

## Holy, Lord God of Sabaoth.

From Leal and Rego.

ANDANTE. SOLO. Second Treble or Alto.



Ho - - ly, Ho - ly, Lord God of Sabaoth, Lord God of Sabaoth,

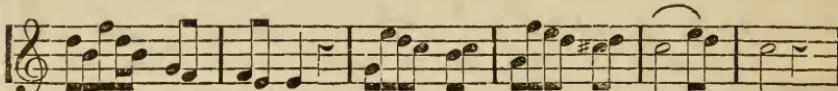


Ho - - ly, Holy, Ho - - ly, Lord God of Sa - - ba - oth,

TREBLE SOLO.



Ho - - ly, Ho - ly, Lord God of Sabaoth, Lord God of Sabaoth,



Ho - - - ly, Ho - ly, Ho - - ly, Ho - - ly, Ho - - - ly,



Ho - ly, Ho - ly, Ho - ly, Ho - ly,



Ho - ly, Ho - ly, Ho - ly, Ho - - -



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

A musical score for a three-part anthem. The top part uses a treble clef, the middle part an alto clef, and the bottom part a bass clef. The music consists of six staves of music with corresponding lyrics. The lyrics are:

Ho - ly, Lord God of Sabaoth,  
 - ly, Ho - ly, Ho - ly, Ho - ly, Holy Lord God of Sabaoth,  
 - ly, Lord God of Hosts.

Holy, Holy,

Holy, Holy,

Ho - ly, Holy, Lord God of Sabaoth, Ho - - - - ly, Holy, Ho - ly,

Ho - ly, Holy, Lord God of Sabaoth, Ho - ly, Holy, Ho - - ly.

Ho - ly, Holy, Lord God of Sabaoth, Ho - - ly, Ho - ly, Ho - - ly.

Holy, Ho - ly, Lord God of Sabaoth, Ho - - ly, Ho - ly, Ho - - ly.

The Lord is in his ho - ly temple,      The Lord is in his ho - ly temple,

Let all the earth keep silence, Let all the earth keep silence, before, before him, keep

Musical score for the anthem "silence, keep silence, keep silence". The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is in common time. The lyrics "silence, keep silence, keep silence be - fore - - him, before him." are written below the notes. The dynamic marking "pp" (pianissimo) is placed above the bass staff.

Acton.

Haydn.

Musical score for the anthem "Be thou exalted O my God". The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is in common time. The lyrics "Be thou exalted O my God, Above the heav'ns where angels dwell; Thy pow'r on earth be known abroad, And land to land thy won - ders tell." are written below the notes. The key signature changes from C major to G major at the beginning of the second line.

Musical score for three voices (Treble, Alto, Bass) and an instrument (INST.). The key signature is B-flat major (two flats), and the time signature is common time (indicated by '3'). The vocal parts are labeled 'P' (Pianissimo) and 'M' (Mezzo-forte). The instrument part is labeled 'INST.' and 'VOICE.'. The vocal parts sing the lyrics 'I will a - rise,' and 'I will a - rise, and go to my Fa -'. The instrument part provides harmonic support.

Continuation of the musical score. The vocal parts sing 'ther; and will say unto him, Father, Father, I have sinned, have sinned, I have'. The instrument part continues to provide harmonic support. The vocal parts are labeled 'P', 'M', and 'PP' (Pianississimo). The instrument part is labeled 'P', 'M', and 'PP'.

sinned against heav'n and before thee, and am no more worthy to be called thy son.

M

## German Hymn.

Come said Jesus' sacred voice, Come and make my paths your choice;

I will guide you to your home, Weary pilgrim, hith - er come,

# SOLO. TENOR:

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

hosts, God Almighty, who wast and who - art, and art - to come.

Holy,      Holy,      Holy Lord God of hosts, God Almighty, who wast and who

art, and art to come. Holy, Holy Lord God of hosts, God Al - migh - ty.

## Chelsea.

Be - hold the lof - ty sky, Declares its maker God!

And all the starry works on high, Proclaim his pow'r a - broad.

## 202 Sentence. The Lord is in his holy temple.

SUBJECT, TALLIS.

LARGO. F

The Lord is in his ho - ly temple, The Lord is in his ho - ly temple;

F M

This section contains three staves of music in common time, key of G major (indicated by a sharp sign). The vocal parts are in soprano, alto, and bass. The bass part has a melodic line. The lyrics "The Lord is in his ho - ly temple, The Lord is in his ho - ly temple;" are written below the bass staff. Measure numbers 1 through 12 are present above the staves.

P PP

Let all the earth keep silence, keep silence before - him, be - fore - him.

P PP

This section contains three staves of music in common time, key of G major. The vocal parts are in soprano, alto, and bass. The bass part has a melodic line. The lyrics "Let all the earth keep silence, keep silence before - him, be - fore - him." are written below the bass staff. Measure numbers 13 through 16 are present above the staves.

## Bonum est Confiteri.

203

1. It is a good thing to give - - - - - thanks - unto the - Lord,  
3. Upon an instrument of ten strings and up- on - - the - lute;

and to sing praises unto thy - - - name, - - - O Most Highest. 2.  
upon a loud - - - instrument and up- on the harp. 4.

2. To tell of thy loving kindness early - in the morning,  
4. For thou, Lord, hast made me glad thro' thy works;

and of thy - - - - truth in the night - season. 3.  
and I will rejoice in giving praise ra - tions of thy hands. 5.

# TREBLE.

1. O come let us - - - - - | - sing unto the - | - Lord; |

3. For the Lord is a - - - - - | - great - - - - - God; -

5. The sea is - - - - - | - his, and he - - - made it;

7. For he is the - - - - - | - Lord - our - - - God; -

10. Glory be to the Father, who ruleth - - high in the - - heavens;

- let us heartily rejoice in the - | strength of - | - our sal - | - vation. 2.

- and a great - - - - - | King a - bove - | all - - - - gods. 4.  
 - and his hands pre- - - - - | pared - the - | dry - - - land. 6.  
 - and we are the people of his - - - - - | pasture and the - | sheep of his - hand. 8.  
 will praise him till - - - - - | time - shall be - | no - - - - more. 11

2. Let us come before his - - - - - | presence with thanks | giving, - |

4. In his hands are all the - - - - - | corners of the - - - earth;  
 6. O come let us - - - - - | worship and fall - - - down;  
 8. O worship the Lord in the - - - - - | beauty of - - - holiness,  
 11. As it was in the beginning, - - - - - | is - - - - - now,

P

and show ourselves - - | - glad - in - | - him with | psalms. 3. | A - men.

and the strength of the - - hills - is - | his - - - | also. 5. | A - men.  
and kneel be - - - - | fore the - - | Lord our - - | Maker.7.  
let the whole - - - - | earth stand in - - | awe of - - | him. 9.  
and ever - - - - - | shall be, - | world without | end.

## MINORE.

9. For he cometh, for he cometh, to - - | - judge - the - | - earth, - - |

And with righteousness to judge the | world, and the | peo - ple | with his | truth. 10.

MODERATO.

Bless - ed, blessed, bless - - ed, blessed, blessed be the Lord,

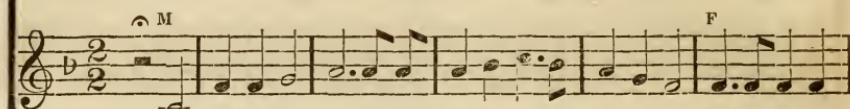
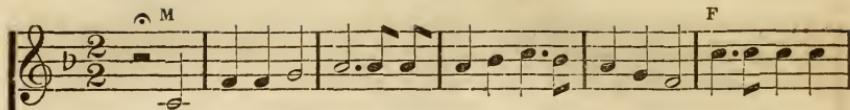
blessed be the Lord, blessed be the Lord forevermore, blessed be the Lord,

P                    F                    FF

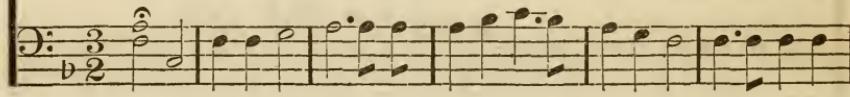
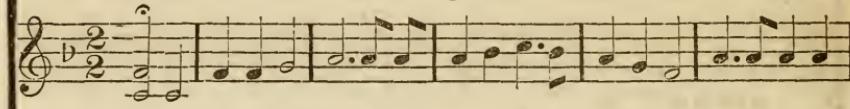
blessed be the Lord, blessed be the Lord forevermore, forever - more,

P                    P                    PP

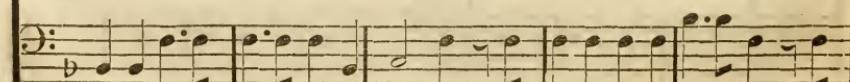
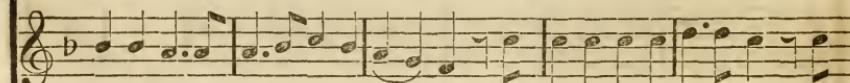
- more, for - ev -- ermore, Amen, Amen, A - men.



We praise thee, O God ; we acknowledge thee to be the Lord ; all the earth doth



worship thee, the Father everlast - ing. To thee all angels cry aloud, The



heav'ns and all the pow'r's therein; To thee Cherubim and Seraphim, continually do

cry; Holy, holy, holy Lord God of Sabaoth, Heav'n and earth are full of the

FF

majesty of thy glo - - ry!      The glorious company of th' Apostles

F      P

F

F      P

praise thee; the goodly fellow - ship of the prophets praise thee; The

F      P

F

F

mō - - - ble army of martyrs praise thee; The Holy Church throughout

F

M

all the world, doth acknowledge thee; The Father of an infinite

M

M

M

Majesty; Thine ador - a - ble, true, and on - ly Son; Also the Holy

Ghost the Com - fort - er. Thou art the King of glory, O Christ;

F

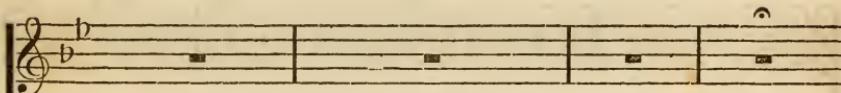
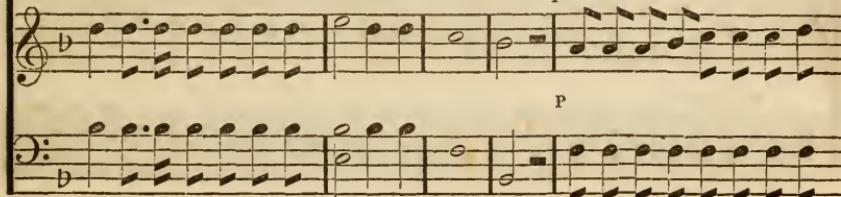
F

F

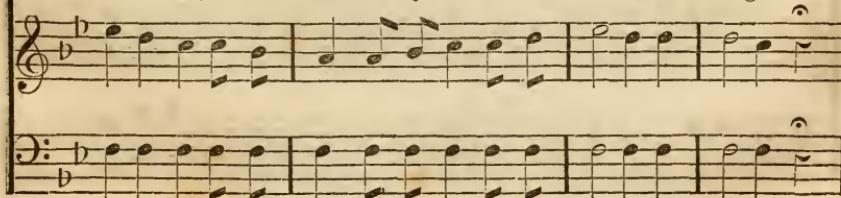


Thou art the everlasting Son of the Father, When thou took'st upon thee to de-

*p*



- - - liver man, thou didst humble thyself to be born of a virgin.



M <

M <

When thou hadst overcome the sharpness of death, thou didst open the kingdom of

M <

M <

F

F

heav'n to all be - lievers.

F

Thou sittest at the right hand of God, in the glory

F

ANDANTE. P  
of the Father. We believe that thou shalt come to be our Judge; We therefore

>  
pray thee, help thy servants, whom thou hast redeemed by thy precious blood.

## Te Deum. CONTINUED.

M < P  
M < P  
M < O  
P  
M < P  
P

Make them to be number'd with thy saints in glory everlast - ing.

b  
b  
b  
b

Lord, save thy people, and bless thine heritage ; Govern them and lift them up for

## Te Deum. CONTINUED.

217

M

ever. Day by day we magnify thee, and we worship thy name, ever, world without end.

M

M

LARGO. P

P

Vouchsafe, O Lord, to keep us this day without sin. O Lord have mercy upon us, have

P

DIM.

## Te Deum. CONTINUED.

A TEMPO.

mercy up - on us. O Lord, let thy mercy be up - on us,

as our trust, our trust is in thee. O Lord in thee, in thee have I trust-

- - ed, let me never, let me never be con - - found - ed.

## The Lord is great.

MÁESTOSO.

The Lord is great, Ye hosts of heaven adore him, And ye who tread this earthly

ball, O'er sin and death and hell now made victorious. He rules and reigns forev-

- er, for - ever - more, for - ev - ermore, for -- ev - - er - more.

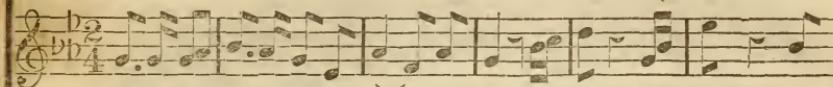
CON SPIRITO.

# Let the bright Seraphim.

221



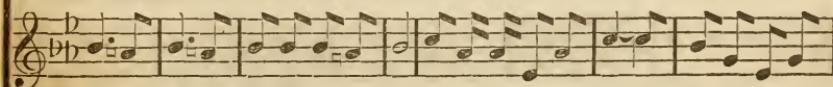
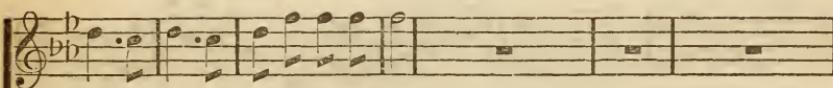
Their loud, their loud



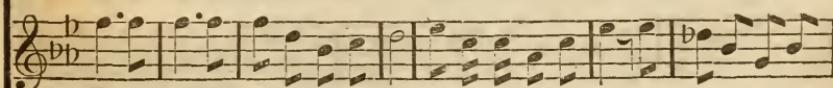
Let the bright Seraphim in burn-ing row, Their loud, their loud, their



Their loud, their loud,



loud up - lifted angel trumpets blow, And the cherubic host in thousand, thousand



choirs, Strike their immortal harps of gold - en wires. And the cherubic

And the cherubic host in thousand, thousand choirs, Strike their immortal harps of

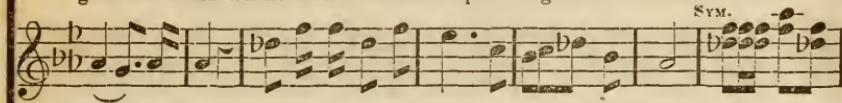
host, in thousand, thousand choirs, Strike their immortal harps of

And the cherubic host, in thousand, thousand choirs, Strike their immortal harps of

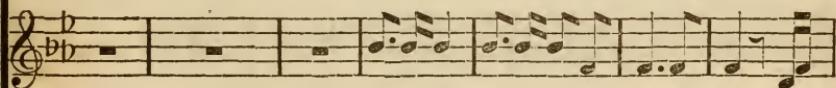
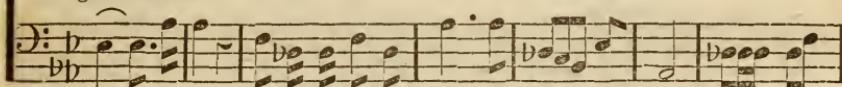


gold - en wires. Strike their immortal harps of golden wires.

SYM.

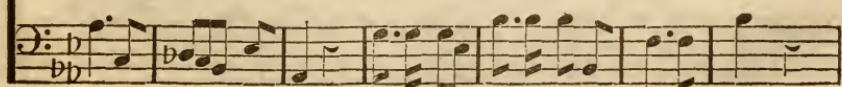


gold - en wires.



Let the bright Seraphim in burning row, Their

VOICE.

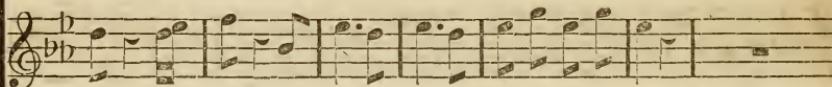




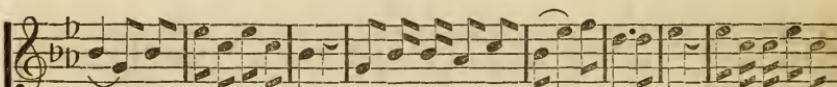
And the cherubic



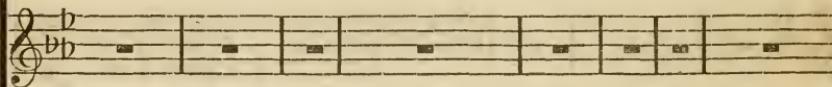
loud, their loud, their loud up - lifted angel trumpets blow.



And the cherubic

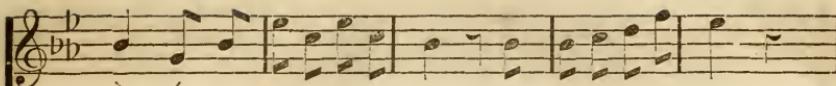


host in thousand, thousand choirs, Strike their immortal harps of golden wires, And the cherubic

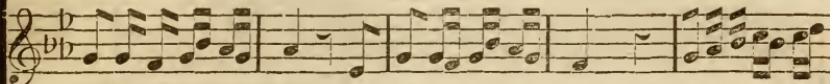


host in thousand, thousand choirs, Strike their immortal harps of golden wires. And the cherubic





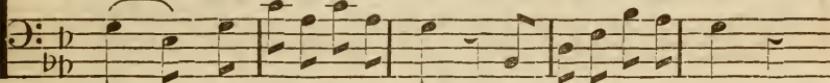
host - in thousand, thousand choirs, in thousand, thousand choirs,



And the cheru - bic host in thousand thousand choirs, Strike their immortal



host, in thousand, thousand choirs, in thousand, thousand choirs,



Strike their immortal harps of



harps, Strike their immortal harps of golden wires. Strike their immortal harps of gold - en wires.



Strike their immortal harps of golden wires.



VIVACE. F

Musical score for 'Now elevate the sign of Judah.' The score consists of three staves. The top two staves are in common time, C major, and feature eighth-note patterns. The third staff begins with a bass clef and a C major chord, followed by a treble clef and a C major chord. The lyrics 'Now elevate the sign of Judah,' are written above the third staff.

Continuation of the musical score. The top two staves show a continuation of the eighth-note patterns. The third staff continues with the bass line, featuring eighth-note patterns and a melodic line above it. The lyrics 'Now elevate the banner, now elevate the banner, call it forth in Zi - on,' are written above the third staff.

call it, call it, call it forth in Zi - on,

call it, call it, call it forth in Zi - on,

call it, call it, call it forth in Zi - on,

O desert us not,

O desert us not,

O desert us not

not O Lord, thou art al-ways, al-ways gracious to thy ser-

not O Lord, thou art al-ways, al-ways gracious to thy ser-

not O Lord, thou art al-ways gracious to thy ser-

vants, thou art, always, al-ways gra - cious to thy ser-

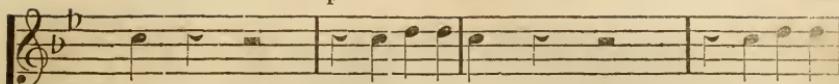
thou, thou art al-ways gra - cious to thy ser-

thou art al-ways gra - cious to thy ser-

**Anthem.** CONTINUED.

**229**

F



F

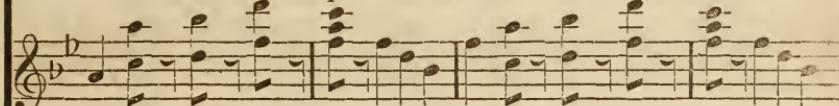


vants,

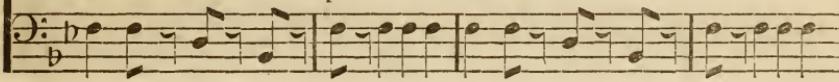
thou art our God,

O Lord of

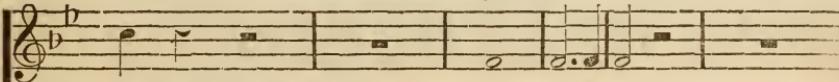
F



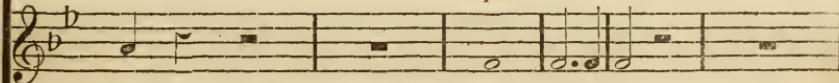
F



P

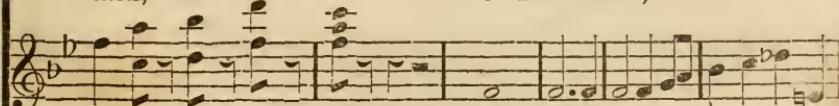


P

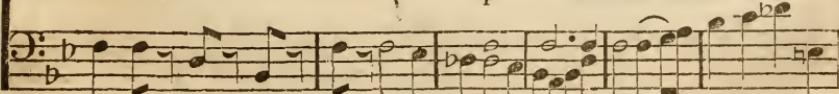


hosts,

O Lord of hosts,



P



F

So will we praise - - - thee, so will we praise thee

F

so will we praise thee, will we praise thee, so will we praise thee

so will we praise - - thee, so will we praise thee,

C: b

so will we praise - - - thee O God and Lord of

so will we praise - - - thee O God and Lord of

so will we praise - - - thee O God and Lord of

A musical score for a four-part anthem. The score consists of four staves, each with a different vocal range and color. The top two staves are in soprano range (G clef), and the bottom two are in alto range (C clef). The first three staves have a key signature of one flat (B-flat), while the fourth staff has a key signature of no sharps or flats. The music is written in common time. The lyrics are as follows:

hosts, so will we praise thee, so will we praise  
hosts, so will we praise thee, so will we praise  
hosts, so will we praise thee, so will we praise  
thee O God and Lord of hosts,

O God and Lord of hosts, Amen, Amen, Amen, Amen.

Flagg.

Handel.

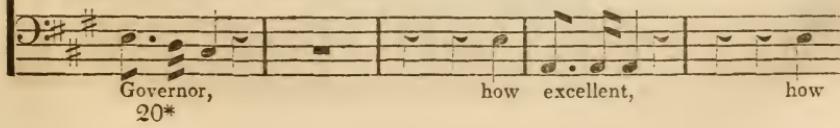
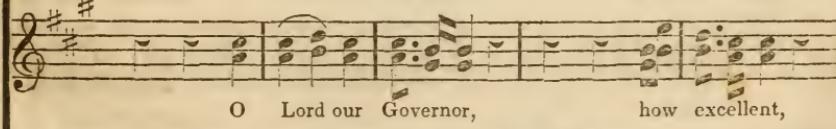
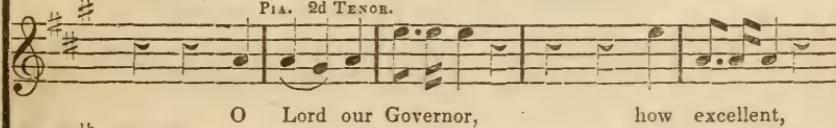
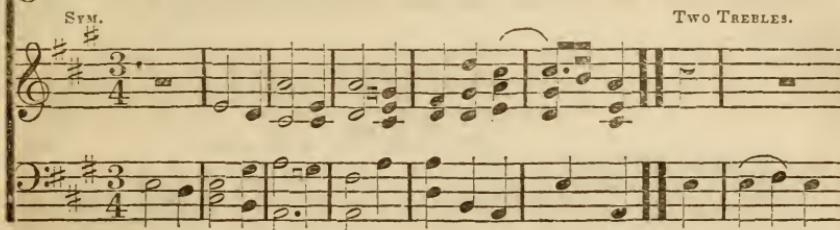
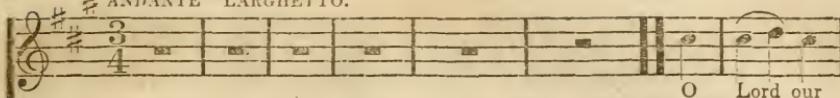
From lowest depths of wo, To God I send my

cry, Lord hear my suppl - cating voice, And graciously re - ply.

# O Lord our Governer.

Sir J. Stevenson. 233

ANDANTE LARGHETTO.



A musical score for four voices, consisting of four staves of music. The music is in common time, with a key signature of one sharp (F#). The lyrics are integrated into the music, appearing below the notes. The score includes four vocal parts: soprano (top), alto, tenor, and bass (bottom). The lyrics are:

excel - lent is thy name, how excellent  
how excel - lent is thy name, how  
excel - lent is thy name, how excellent,  
how excellent is thy name thy name in all the world,  
excellent, thy name in all the  
excellent, thy name in all the  
how excellent is thy name, thy name in all the world,

A musical score for three voices (Soprano, Alto, Tenor) and organ. The music is in G major, indicated by a key signature of one sharp, and 2/4 time. The vocal parts are written on treble clef staves, and the organ part is on a bass clef staff. The vocal parts sing in a three-part harmonic setting. The lyrics are as follows:
   
 how excellent is thy name, O Lord, thy name in all the  
 world,  
 world,  
 excellent is thy name, thy name, O Lord, thy name in all the  
 world,  
 O Lord how excellent,  
 O Lord, thy name how excellent, how excellent thy  
 O Lord thy name how  
 world,  
 ORGAN.

name, thy name, O Lord, in all the world, how excel - lent thy name, thy

CHORUS. SPIRITO.

How excellent is thy

ALTO.

name O Lord, in all the world. How

name,

How excellent is thy name,

name, - O Lord, thy name in all - - in all the  
 excellent is thy name, O Lord, how excellent in - - all the  
 How excellent is thy name, O Lord, thy name in all the  
 Lord, O Lord, how excellent thy name in all the  
 world, O Lord how excellent,  
 world, O Lord, how excellent, P  
 world, O Lord, how excellent, O Lord, how excellent, P  
 world, O Lord, how excellent, O Lord, how excellent,  
 world, O Lord, how excellent, O Lord, how excellent, now

F

How excellent is thy name, thy name, O Lord, thy name in all the  
 how excellent is thy name, thy name, O Lord, thy name in all the  
 excellent is thy name, thy name, in all the  
 world, O Lord, thy name, thy name, O Lord, thy name how excellent, O Lord, in all the  
 world, - - O Lord, thy name, thy name how excellent O Lord, in all the  
 world, O Lord, thy name, thy name, how excellent thy name, O Lord, thy name in all the

world. Thy name, O Lord, O Lord, thy  
world, Thy name, O Lord, - - - thy name, how  
world, Thy name, O Lord, thy  
world, Thy name,  
ex-cellent thy name in all the world, O Lord, thy name thy name how

ADAGIO, last time.

excellent, thy name how excel - lent, O Lord, in all - the world.

## The Lord's Prayer.

MODERATO.

Our Father who art in heaven, hallowed be thy name, thy kingdom

**Prayer. CONTINUED.**

**241**

Musical score for "Thy kingdom come" in G clef, B-flat key signature, common time. The vocal line consists of three staves. The first two staves begin with a dotted half note followed by eighth notes. The third staff begins with a whole note. The lyrics are: Thy kingdom come, - - thy will be done on earth as it is in hea- thy kingdom come, thy will be done,

Musical score for "Give us this day our daily bread" in G clef, B-flat key signature, common time. The vocal line consists of three staves. The first two staves begin with a dotted half note followed by eighth notes. The third staff begins with a whole note. The lyrics are: - - ven, give us this day our daily bread, and forgive us our trespasses as

Musical score for the Lord's Prayer, section "Prayer. CONTINUED." The score consists of four staves of music in common time, key signature of one flat (B-flat), and includes a basso continuo staff below the treble staves. The vocal parts sing the petitions:

we forgive those who trespass against us and lead us not into temp-

*CON SPIRITO.*

The score continues with the petitions:

ta - tion, but de - liver us from e - vil, for thine is the

Music continues on the next page.

A musical score for three voices. The top voice (Soprano) starts with a dotted half note followed by eighth notes. The middle voice (Alto) begins with a quarter note. The bottom voice (Bass) starts with a dotted half note. The music consists of four staves of eight measures each. The lyrics are: kingdom power and glory for ever and ever, Amen, for thine is the

A musical score for three voices. The top voice (Soprano) starts with a dotted half note followed by eighth notes. The middle voice (Alto) begins with a quarter note. The bottom voice (Bass) starts with a dotted half note. The music consists of four staves of eight measures each. The lyrics are: kingdom pow'r and glo - ry forever and ever, A - men, for-

A musical score for "Prayer. CONTINUED." featuring four staves of music. The music is in common time, with a key signature of two flats. The lyrics are repeated in each section, with a bracket underlining the word "Amen" in the first and third sections. The score consists of four staves, likely for a four-part choir or ensemble. The first section starts with a treble clef, followed by three bass staves. The second section starts with a bass clef. The lyrics are:

for ever and ever, A - men, Amen, Amen.  
ever and ever, Amen, - - - - A - men, A - men, for-  
for ever and ever A - men, A - men, A - men.

for ever and ever A - men, A - men, A - men.  
ever and ever Amen, - - - - A - men, Amen.  
for ever and ever, A - men, A - men, Amen.

**O Lord, we trust in thee alone.** Handel. 245

ADAGIO.

ALTO.

O - - Lord, we trust alone in thee, a - lone in  
a -

a - lone in thee, a - lone in thee we trust,

thee, in thee, a - lone, a - lone in thee we trust, in thee, O  
- - lone in thee, a - lone, a - lone in thee we trust,  
ORGAN. VOICE.  
a - ne in thee we trust.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written in soprano, alto, and tenor/bass staves. The piano part is at the bottom, featuring bass and treble clefs. The lyrics are integrated into the vocal parts. The score consists of six systems of music, each ending with a double bar line and repeat dots, indicating they are to be repeated.

Lord, in thee, O Lord, O Lord, we trust a-

... lone in thee.

# How Gentle God's Commands.

247

ANDANTE.

How gentle God's com - mands! How kind his precepts are! Come  
kneel before the Lord, And trust his constant care. While providence sup-  
ports, Let saints securely dwell; For he who made the heavens, Shall guide his children well.

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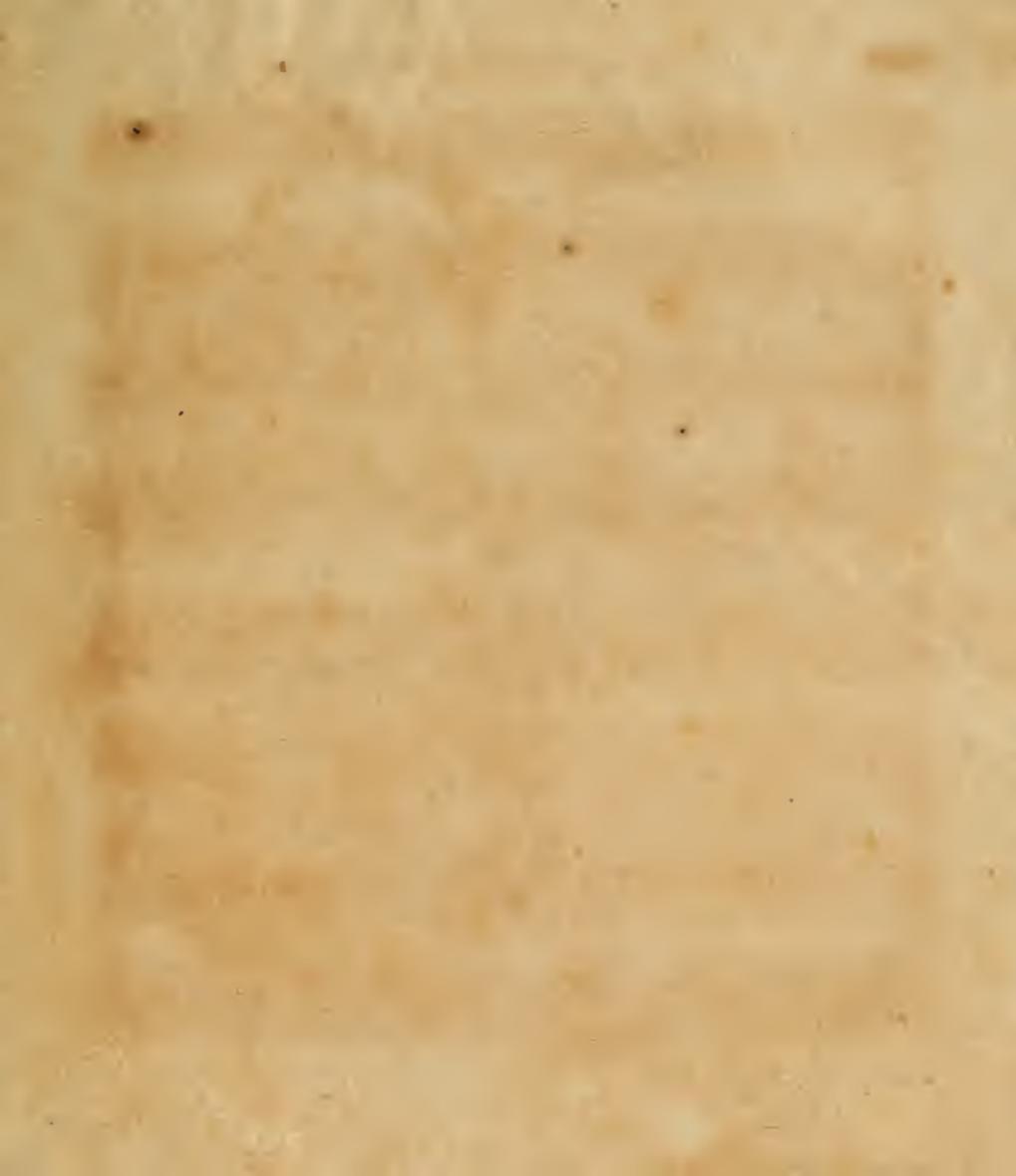
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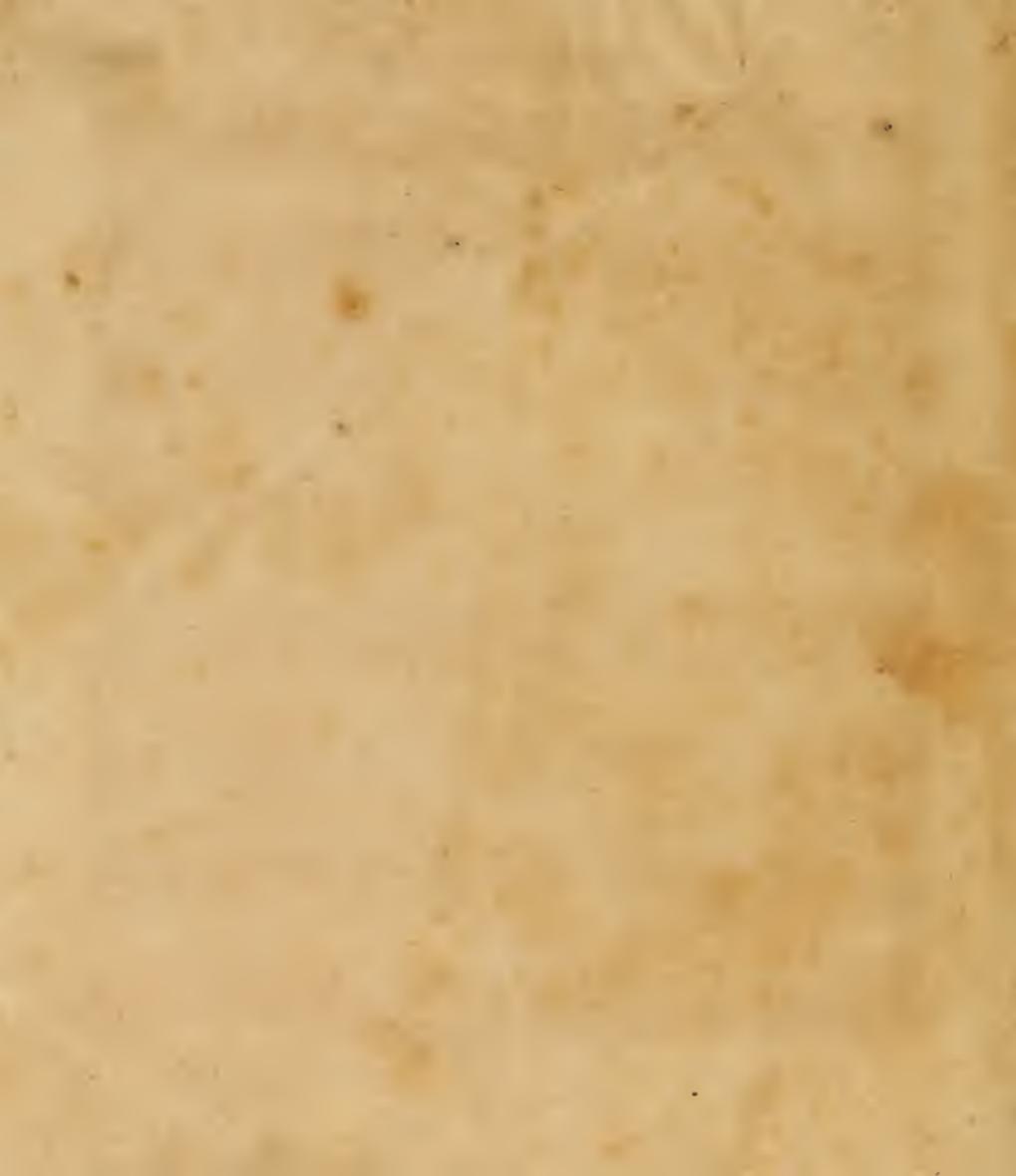
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