THE HARMONIST.

BY GEORGE KINGSLEY

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THE

HARMONIST;

A COLLECTION OF

SACRED MUSIC,

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.

BOSTON:
PUBLISHED BY CHARLES BOWEN.

1833.

Entered, according to Act of Congress, in the year 1833, by CHARLES BOWEN,
in the Clerk's Office of the District Court of Massachusetts.

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.

STEREOTYPED BY LYMAN THURSTON & Co.
BOSTON.

PREFACE.

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.

THE

PESTALOZZIAN SYSTEM

OF INSTRUCTION.

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.

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

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.

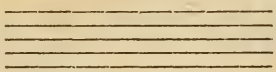
Two other notes are sometimes used, the Breve and Demiquaver. The Breve has twice the time of the Semibreve; and the Demiquaver half the time of a Demisemiquaver.

A Breve.

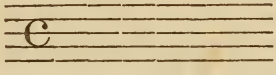
A Demiquaver.

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

A Staff.

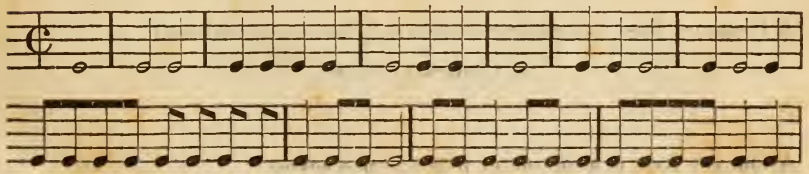


The following is a time lesson, in what is called the First Mode of Common Time, which the pupils sing in the syllable La, with the beating of the time. The character which expresses this mode of time is the letter C which is always written at the beginning of the Staff, and is called the First Mode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

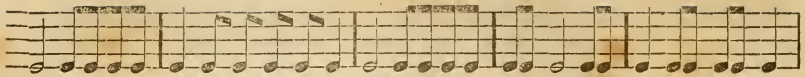


The notes are divided into equal parts or measures by small perpendicular lines, which are called single Bars, and written across the Staff thus—

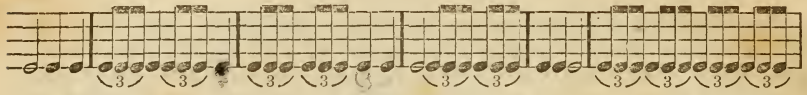
A Time Lesson,*
In the First Mode of Common Time, with four beats to a measure.



* 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.

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.

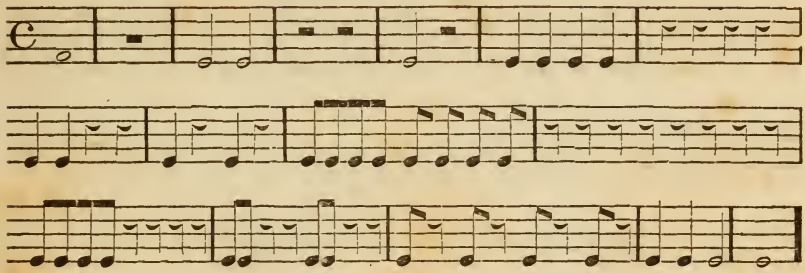
A Semiquaver Rest is written thus—

A Semiquaver Rest.

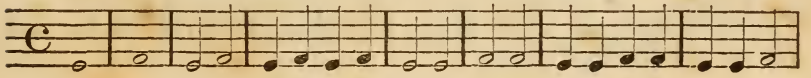
A Demisemiquaver, thus—

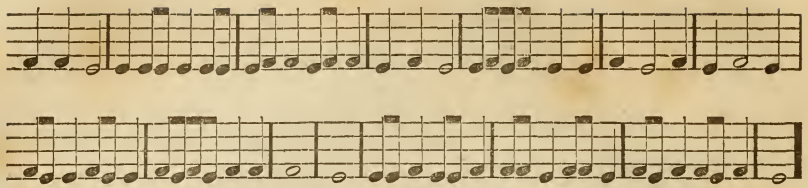
A Demisemiquaver Rest.

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

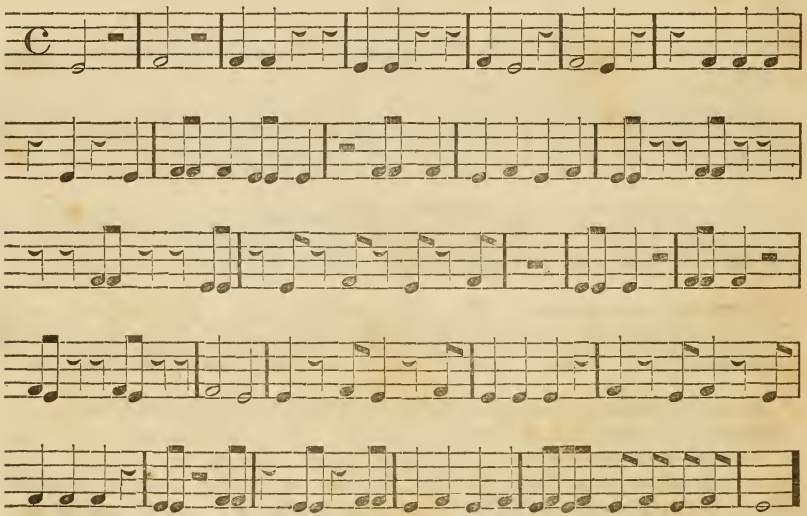


After the above lessons have been understood and practised, the pupils commence the exercise of singing Melody. Melody is an agreeable succession of different sounds, made by a single voice or instrument. The following lesson is a Melody, made by the use of two different sounds. The sound which has heretofore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

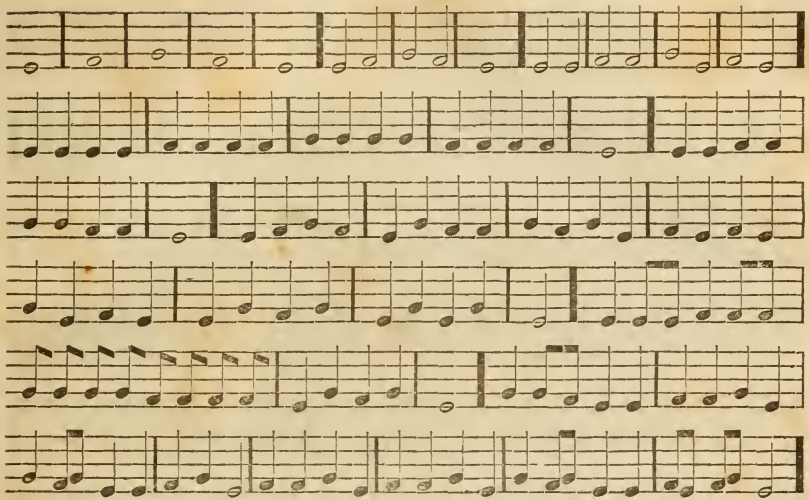




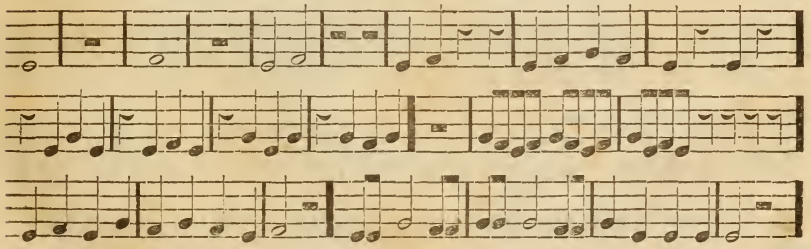
The same lesson continued with Rests.



The 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.

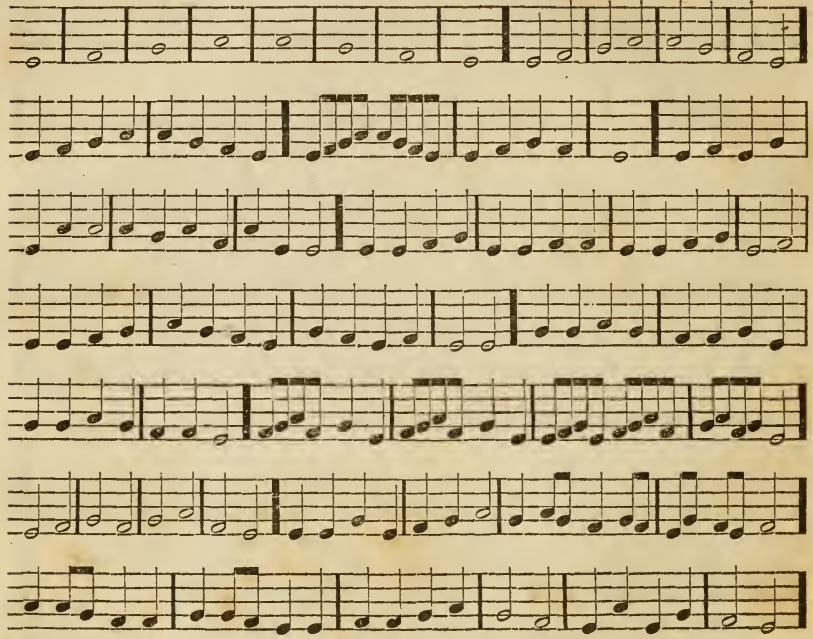


* The same Lesson continued with Rests.



* 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.



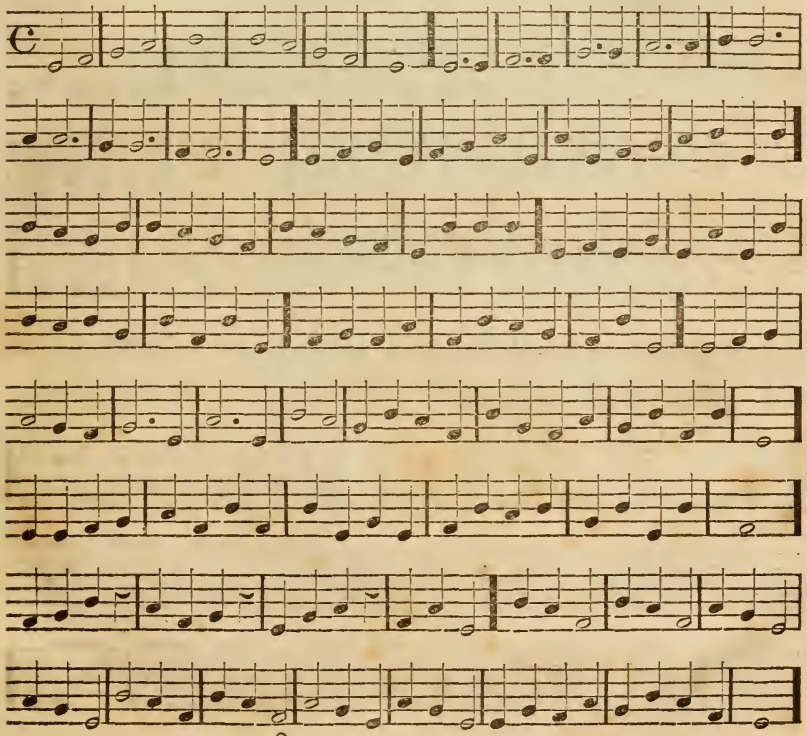
A character is now introduced which is called a dotted or pointed note.

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.

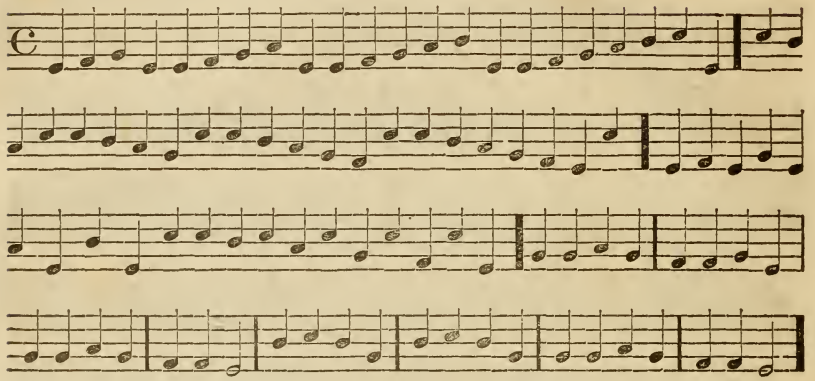
Another sound is now added, which is sung in the syllable Sol, and is written on the third or middle line of the Staff.

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



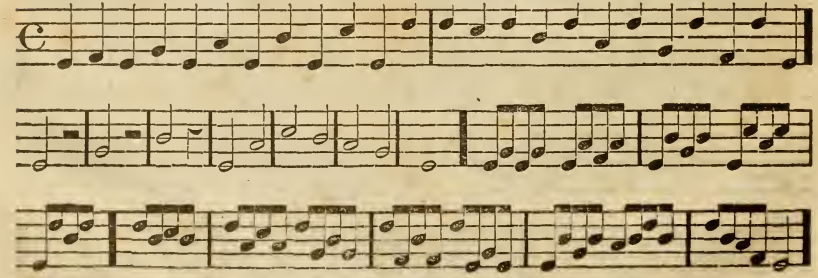
An interval is now added to the others, which is sung in the syllable **La,** and is placed in the third space.

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.

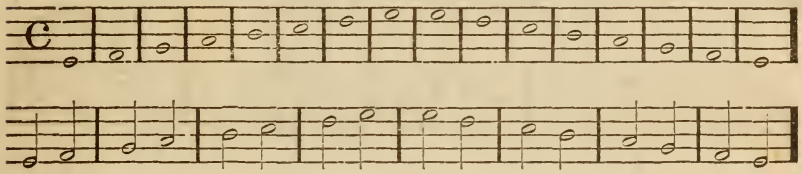


Another interval is now added which is sung with the syllable Do. Connected with the other sounds it constitutes what is called the Diatonic or Natural Scale of musical sounds. The sound made by this last syllable is the same of that made by the first Do, only it is one octave or eight intervals higher,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

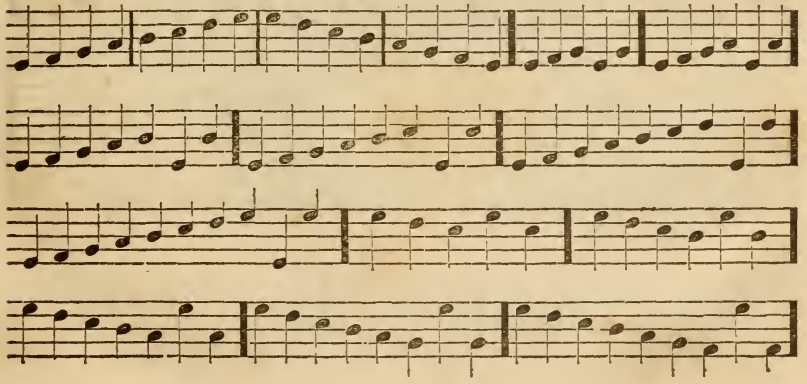
This Scale of sounds is formed by five whole tones, and two semitones or half tones. The semitones are always between Mi and Fa, Si and Do, the others are whole tones.

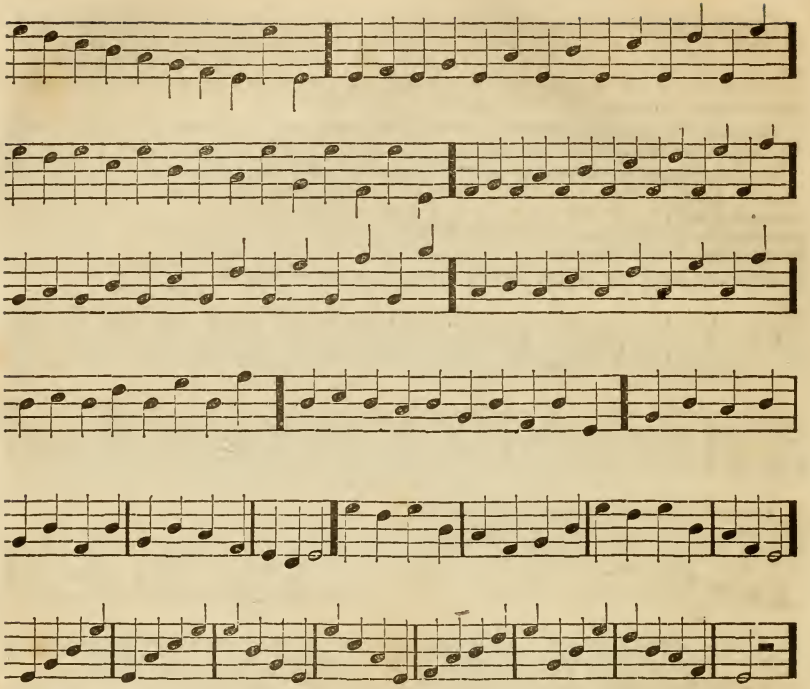
The following is a course of practice on intervals which should be sung a few minutes at every lesson. The pupils will find it much easier to sing their regular lessons after it. Lessons similar to these should be sung with the syllable Ah, as it is a syllable, almost necessary to give the pupil an idea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



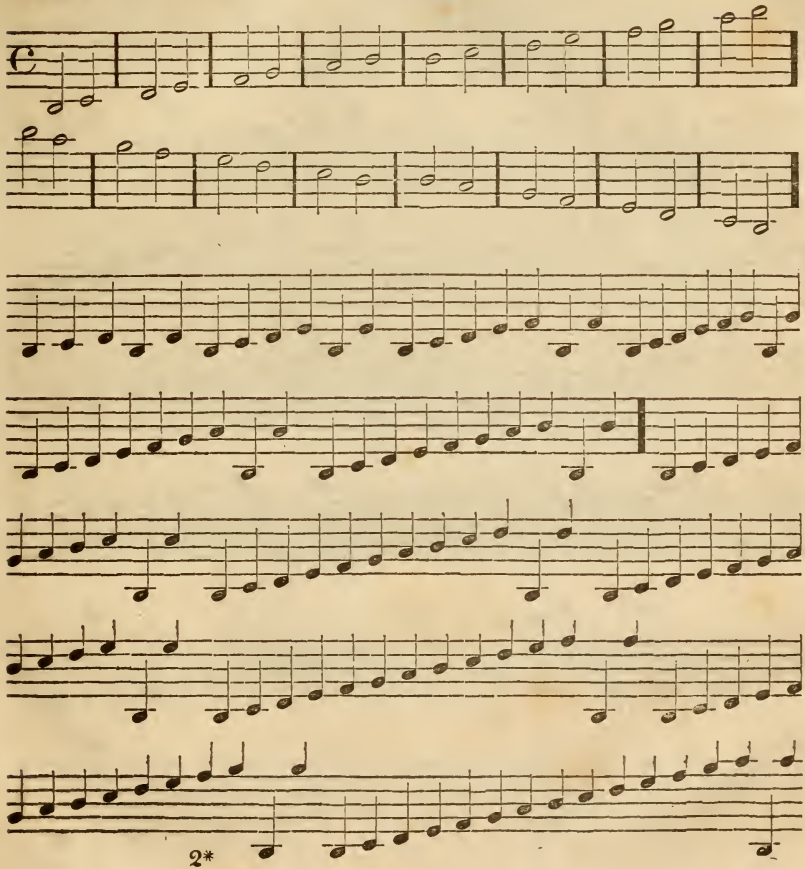
A series of lessons in practising Intervals.

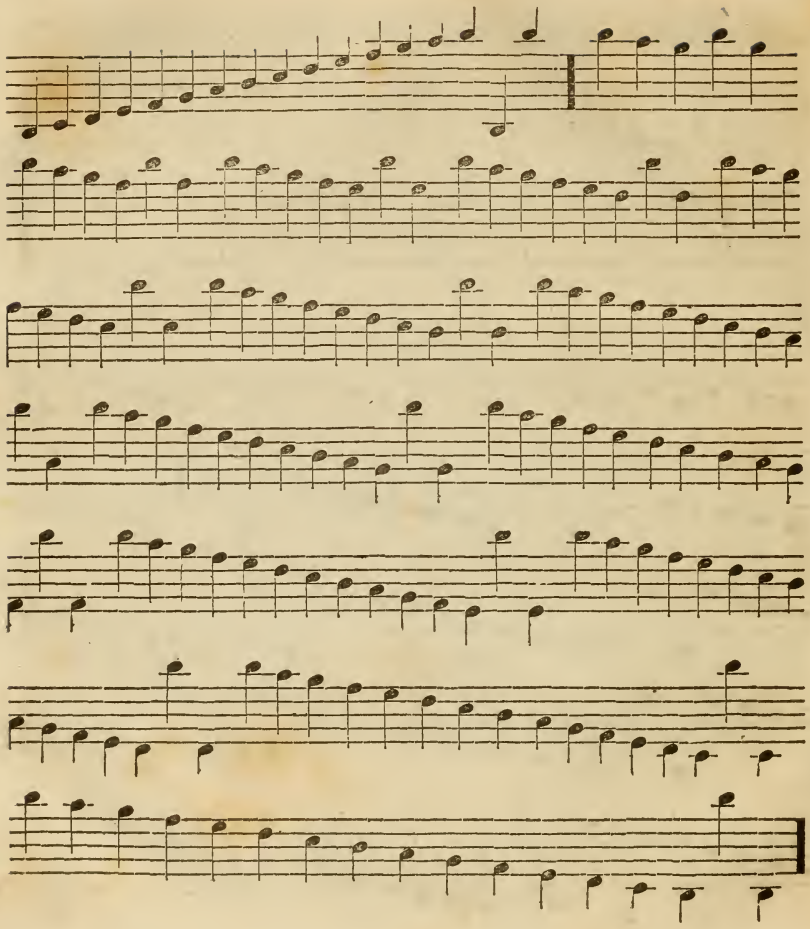


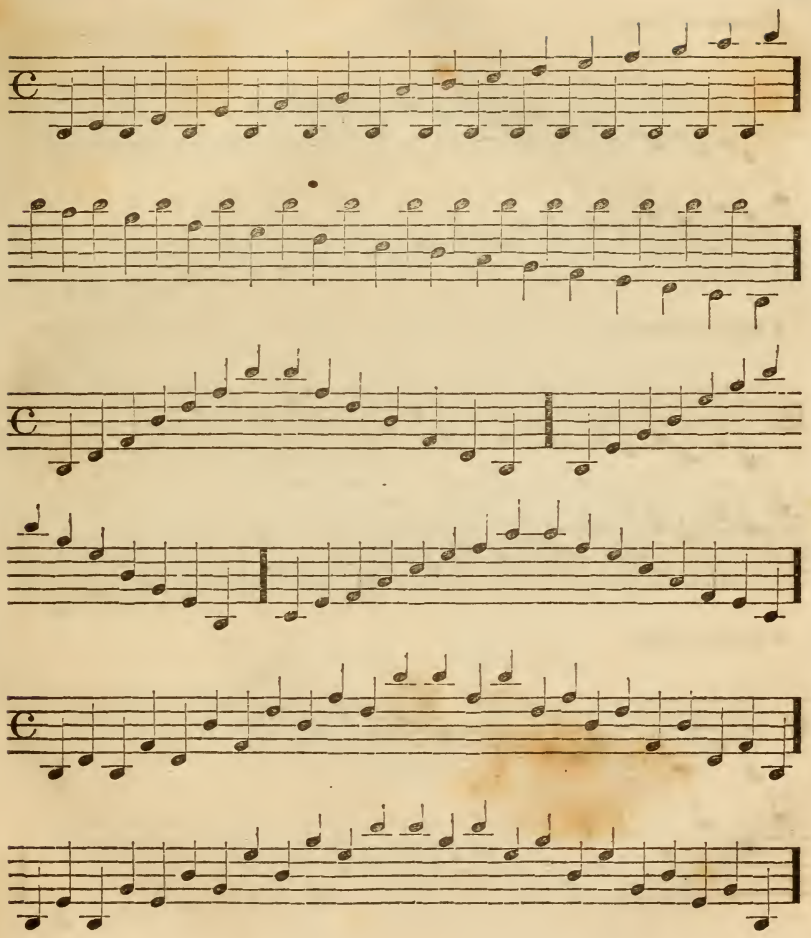


When short lines are introduced above or below the Staff, they are called Leger lines. The following are Leger lines, and the spaces between are called Leger spaces.

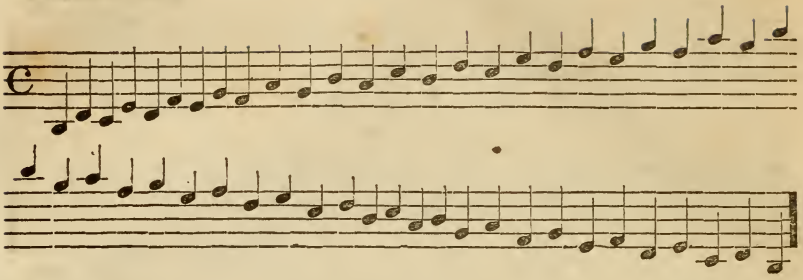
In the following exercise the position of the Do, or Key note is changed to the second Leger space below the Staff, and a greater number of Intervals are introduced.



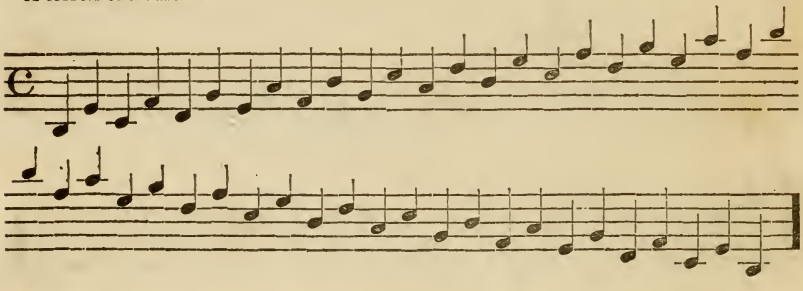




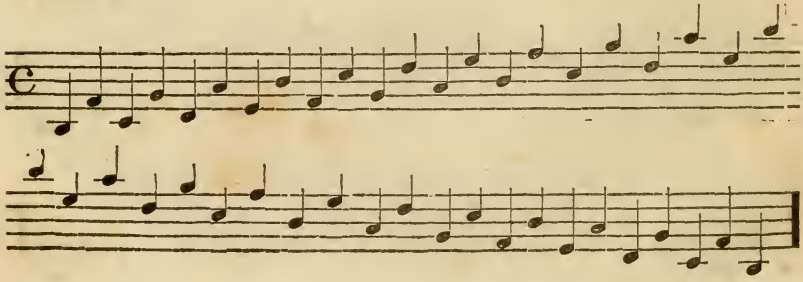
A lesson of Thirds.



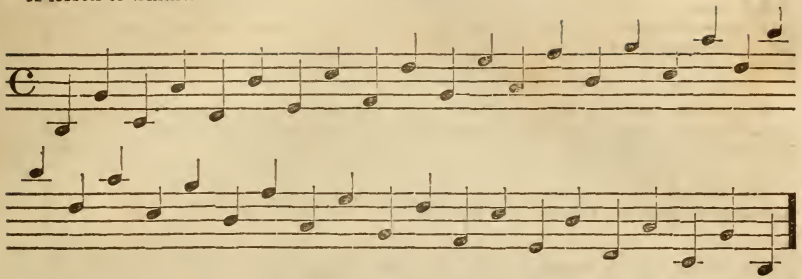
A lesson of Fourths.



A lesson of Fifths.



A lesson of Sixths.

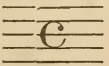


In these foregoing lessons it has been the authors object to give a general example of the principles of this system. But it would be impossible to give this in so perfect a manner that it would be equally applicable to all classes. On the contrary a teacher would find that a variation from any regular 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.

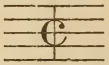
It may be well to mention in this place that no musical characters should be explained to the pupils, until they are applied to some lesson for immediate practice. In former methods of instruction, it has been customary to *learn the rules of singing* as it was called, for a long time before their use 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.

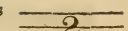
There are three kinds of Time, Common, Triple, and Compound. Common Time has three Modes; the first mode has four beats in a measure, and is designated by a letter C, thus



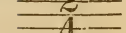
The second has two beats in a measure, and is designated by a C with a single bar through it and is sung faster than the first, thus



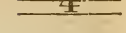
The third mode has two beats in a measure, and is known by the figures 2 & 4, thus - - - - - - - - - - - - - having two fourths of a Semibreve to a measure, which are Crotchets, and are to be sung still faster.



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.

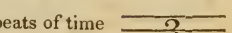


The Second mode is known by the figures 3 & 4, thus - - - - and is to be performed faster than the first.



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 - - - - - -

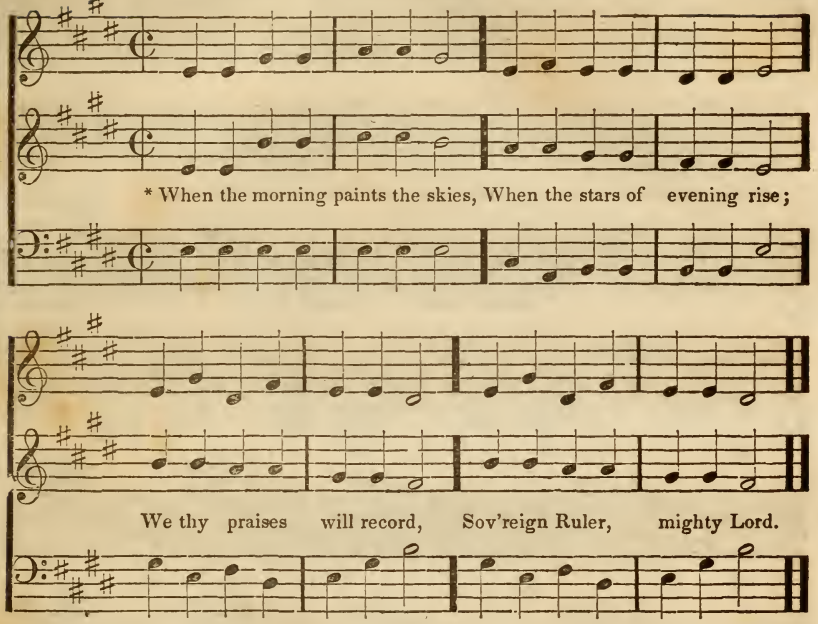


The method of finding the position of the Key Note in the different Signatures of Flats and Sharps

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.



Questions and Answers, relative to the above Music.

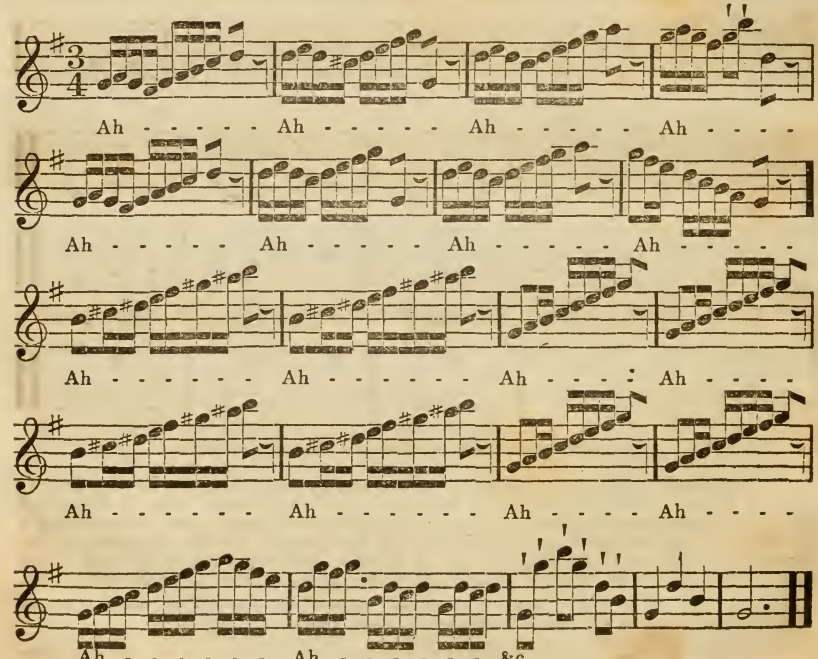
What character is that at the beginning of this tune which connects the Staffs together? *Ans.* A Brace. What character is the first one on the lower brace? *Ans.* A Bass Cleff. What characters are those on the other two staff's of the brace? *Ans.* Treble Cleff's. What signature has this tune? *Ans.* 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.

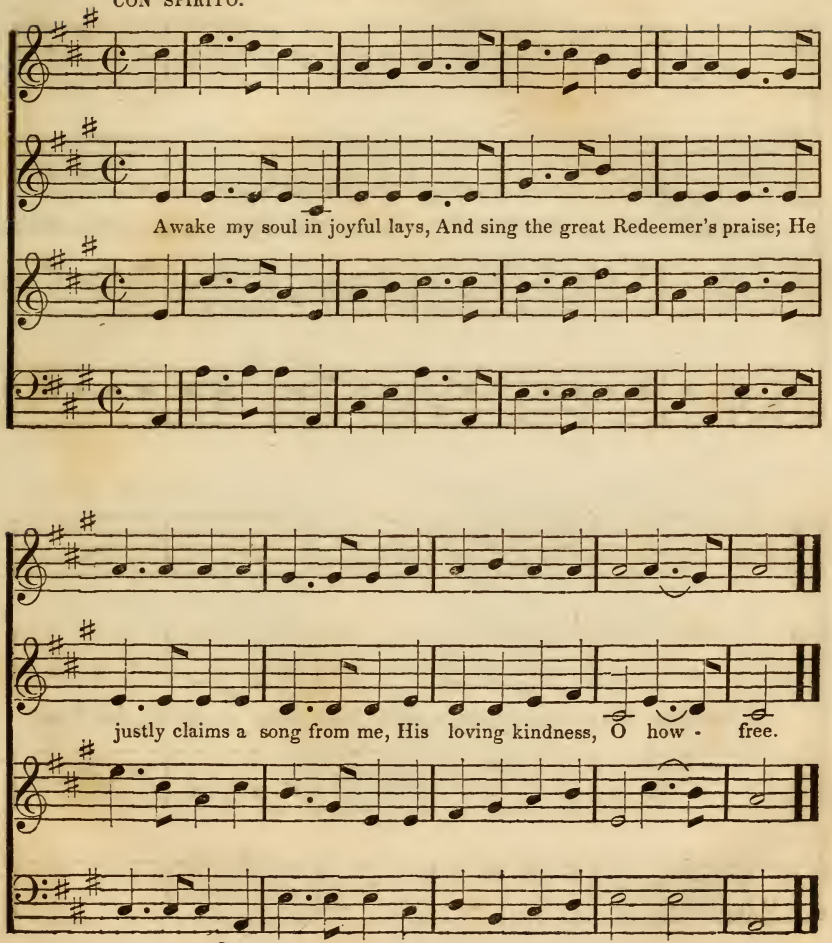
* The two first strains of Music are to be repeated with the two last lines of poetry.

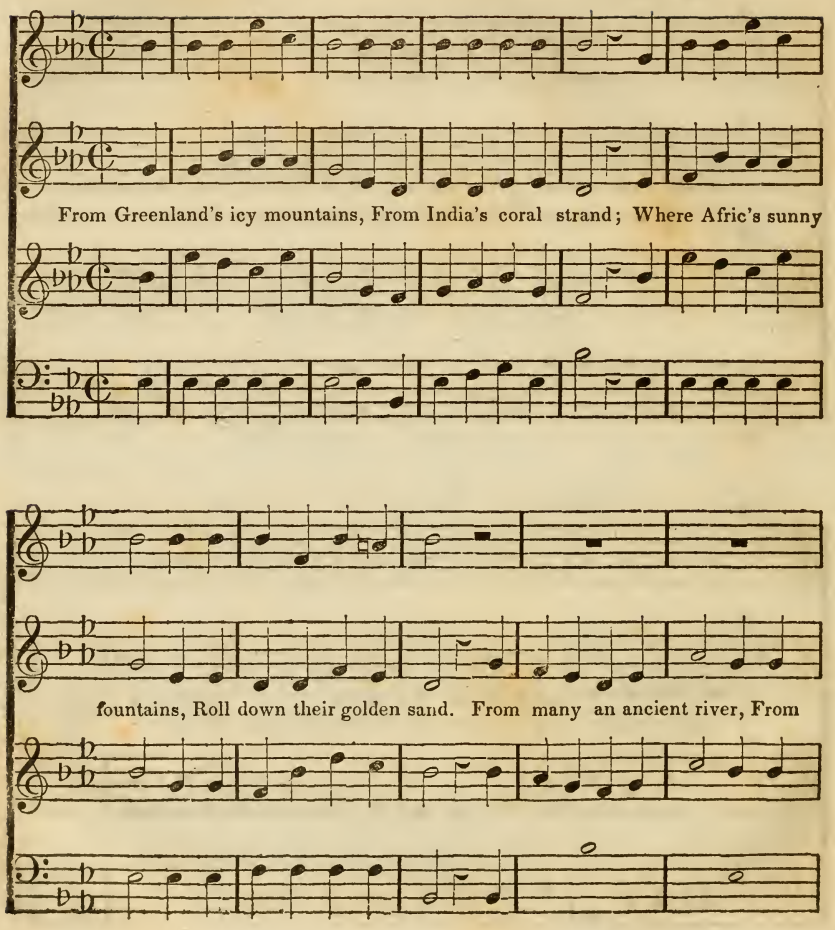
From the last lesson the pupils will commence on the simplest pieces of music which this book contains, and from them they can continue to practice more difficult music. Each tune or piece of music should be well understood. The teacher should not be satisfied with himself or pupils unless he is confident 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.

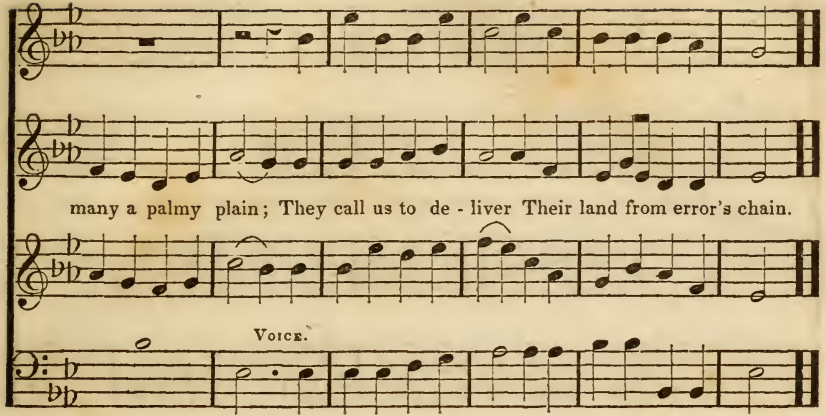
The following lesson is a specimen of such melodies as should be practised to acquire difficult execution. And although it has once been mentioned in this instruction, the editor cannot forbear to repeat that lessons similar to this and others contained in this elementary work should be practised at 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.




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.

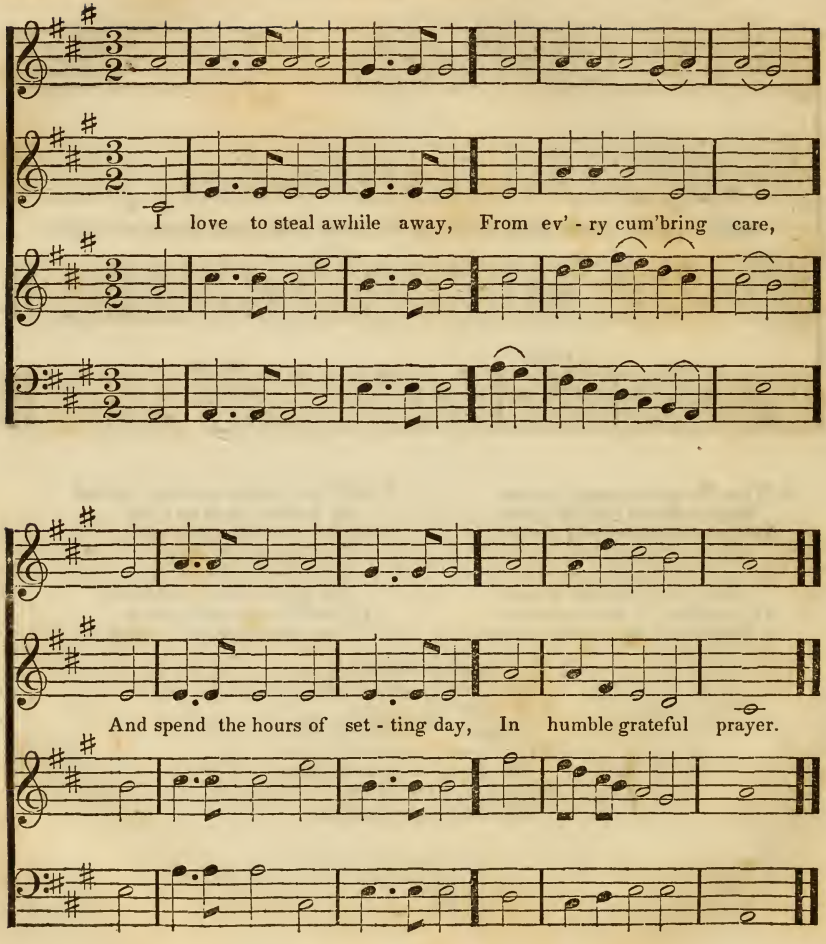

From Greenland's icy mountains, From India's coral strand; Where Afric's sunny
fountains, Roll down their golden sand. From many an ancient river, From

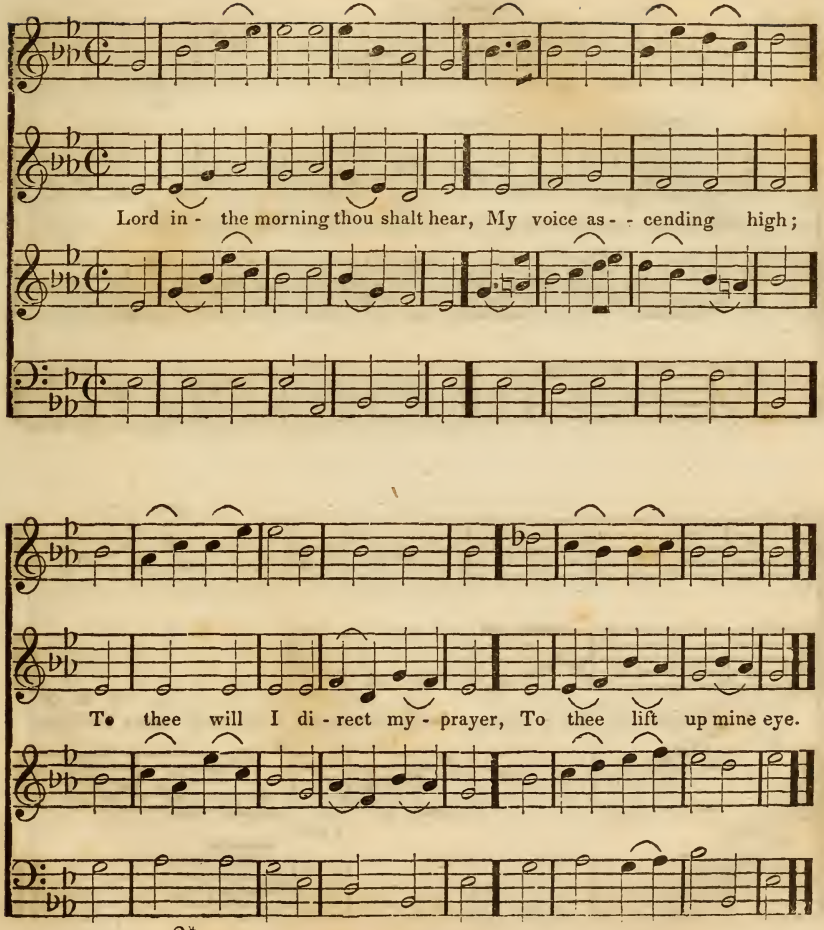


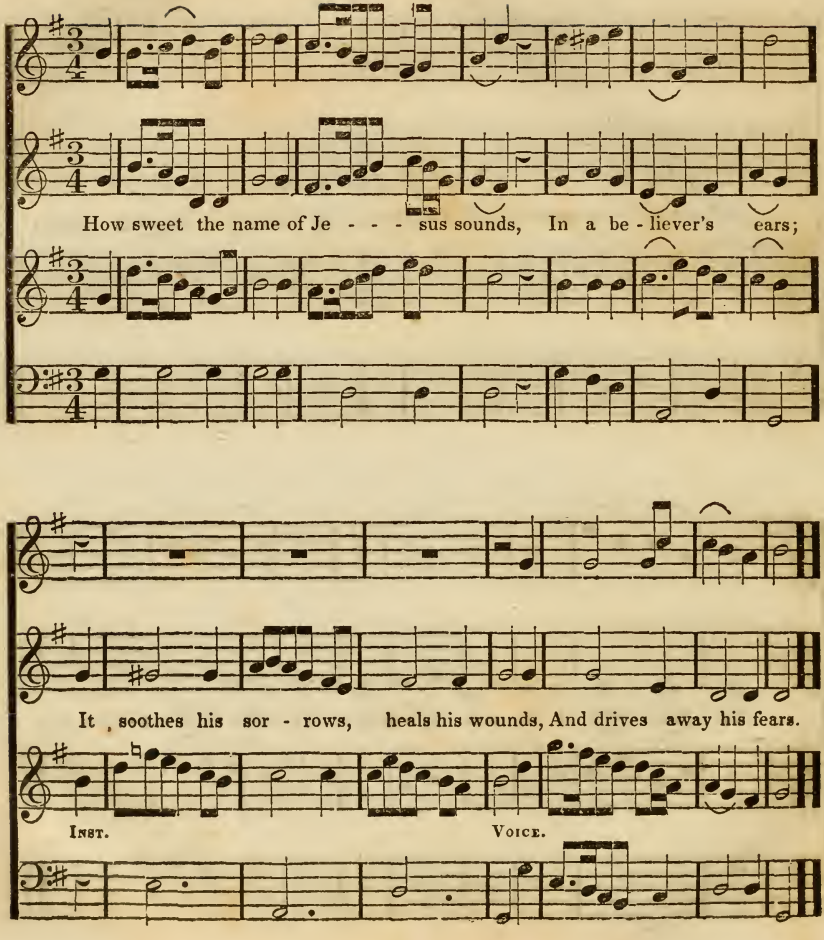
2 What though the spicy breezes
Blow soft o'er Ceylon's isle,
Though every prospect pleases,
And only man is vile;
In vain with lavish kindness
The gifts of God are strown:
The heathen, in his blindness,
Bows down to wood and stone.

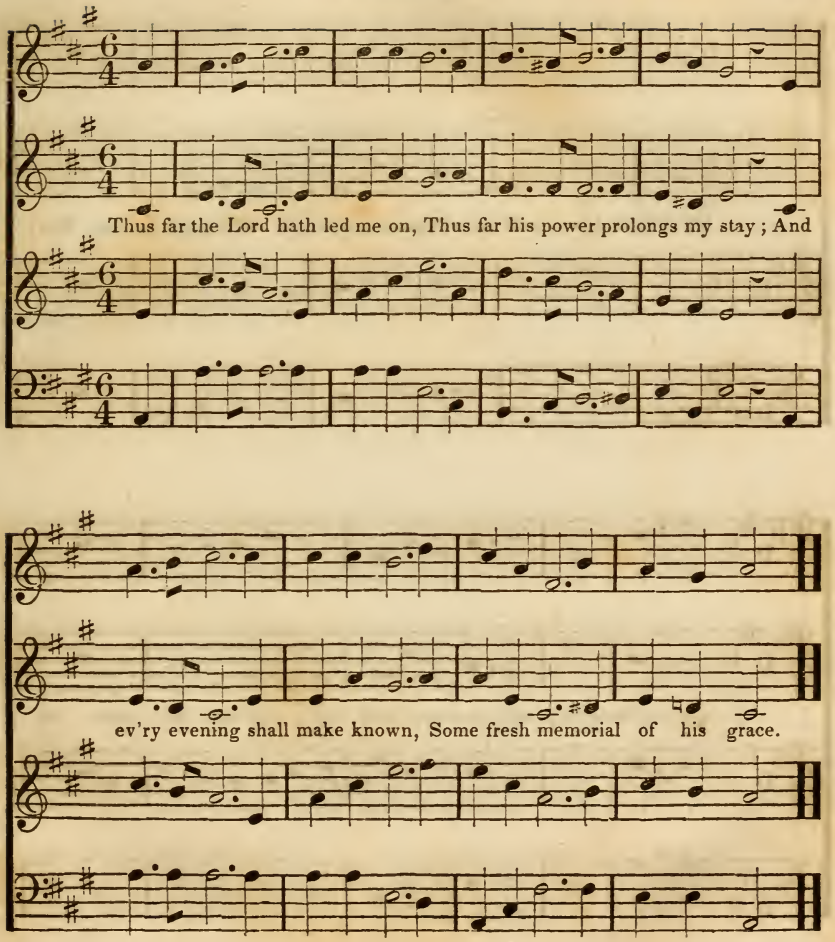
3 Shall we, whose souls are lighted
By wisdom from on high,
Shall we to man benighted
The light of life deny?
Salvation! O! salvation!
The joyful sound proclaim;
Till earth's remotest nation
Has learnt Messiah's name.

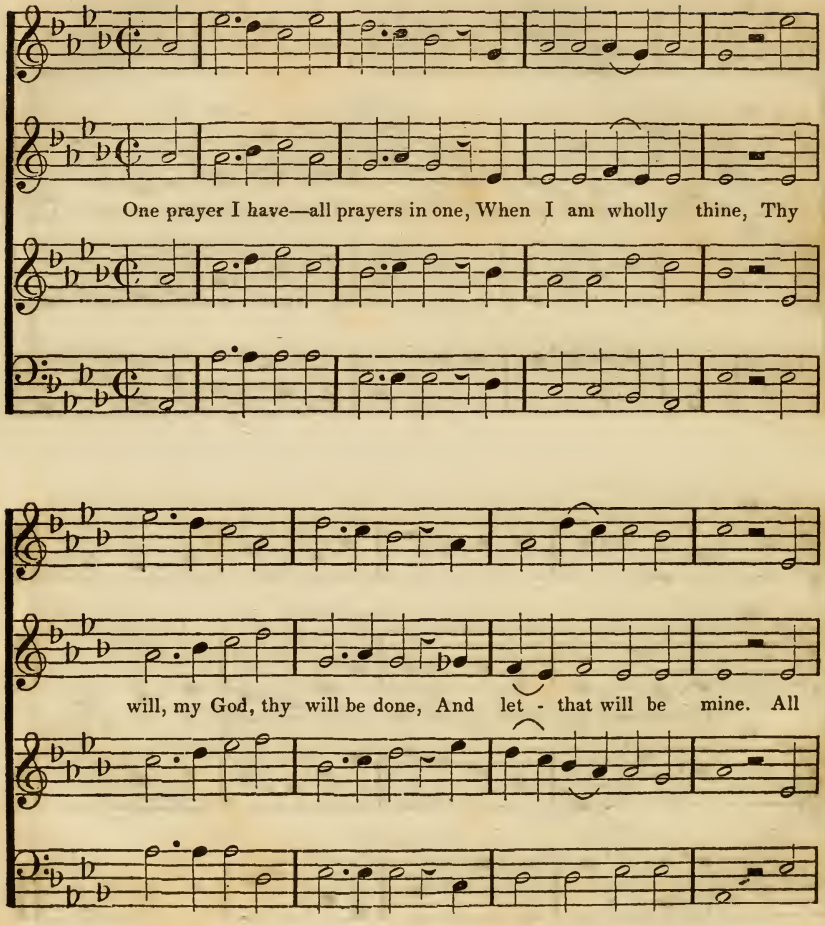
4 Waft, waft, ye winds his story,
And you, ye water's roll,
Till, like a sea of glory,
It spreads from pole to pole;
Till o'er our ransom'd nature
The Lamb for sinners slain,
Redeemer, King, Creator,
In bliss returns to reign.

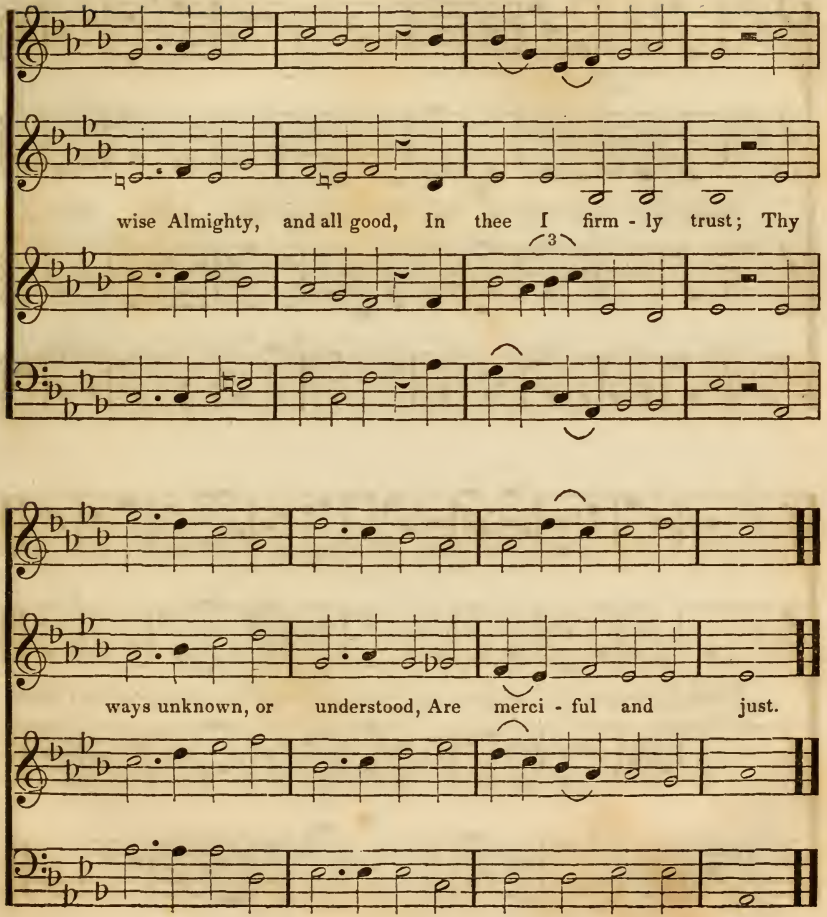

I love to steal awhile away, From ev' - ry cum'bring care,
And spend the hours of set - ting day, In humble grateful prayer.

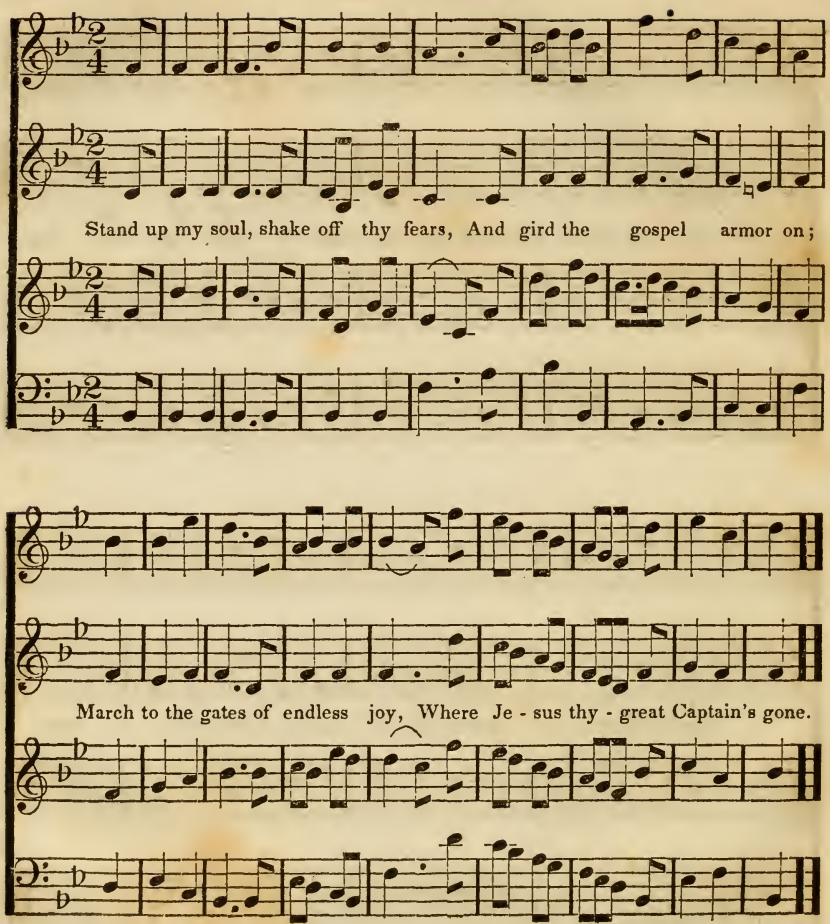

Lord in - the morning thou shalt hear, My voice as - - cending high;
To thee will I di - rect my - prayer, To thee lift up mine eye.


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.

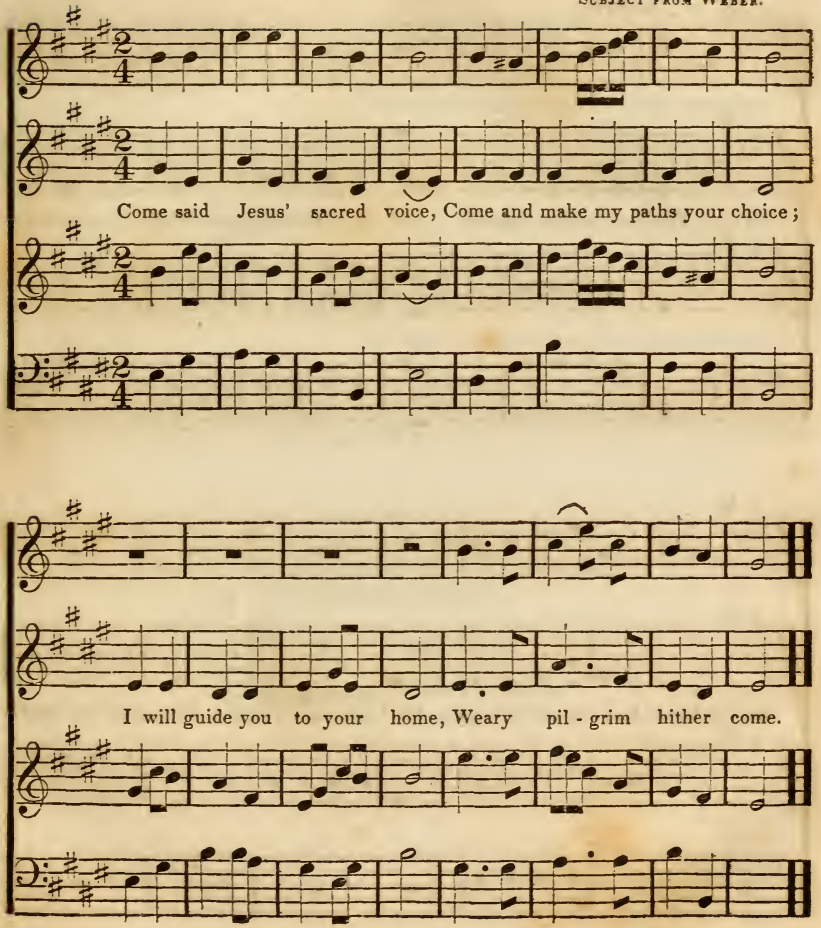

Thus far the Lord hath led me on, Thus far his power prolongs my stay ; And
ev'ry evening shall make known, Some fresh memorial of his grace.


One prayer I have—all prayers in one, When I am wholly thine, Thy
will, my God, thy will be done, And let - that will be mine. All


wise Almighty, and all good, In thee I firm - ly trust; Thy
3
ways unknown, or understood, Are merci - ful and just.

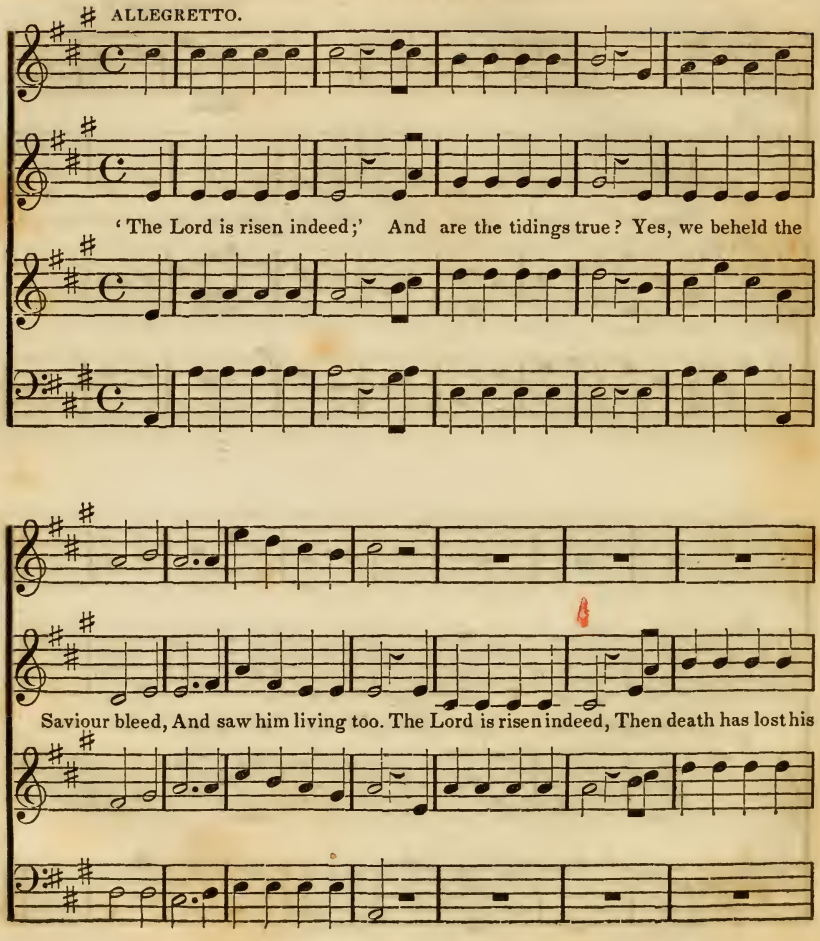

Stand up my soul, shake off thy fears, And gird the gospel armor on;
March to the gates of endless joy, Where Je - sus thy - great Captain's gone.

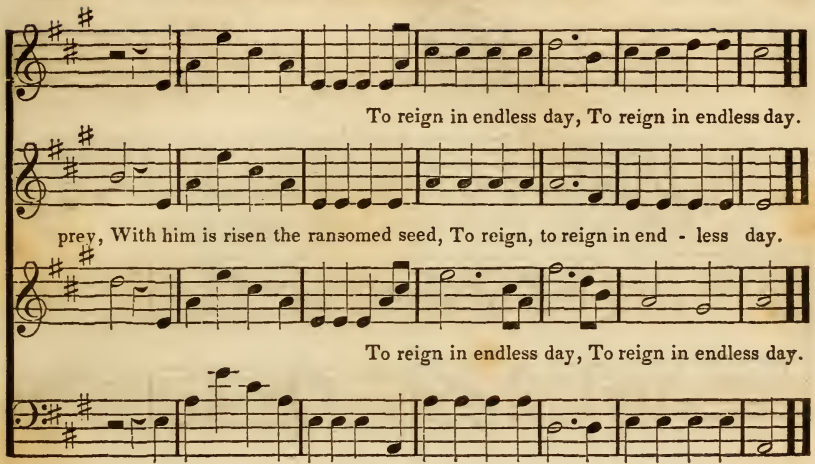
SUBJECT FROM WEBER.



The Lord is risen indeed.

Haydn.



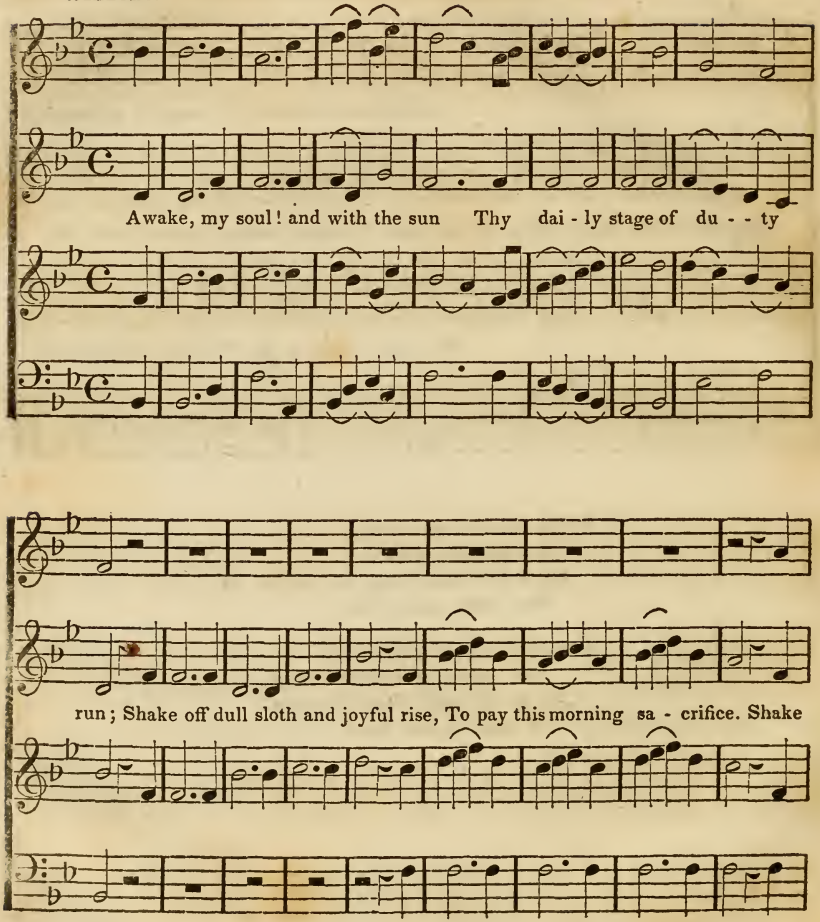


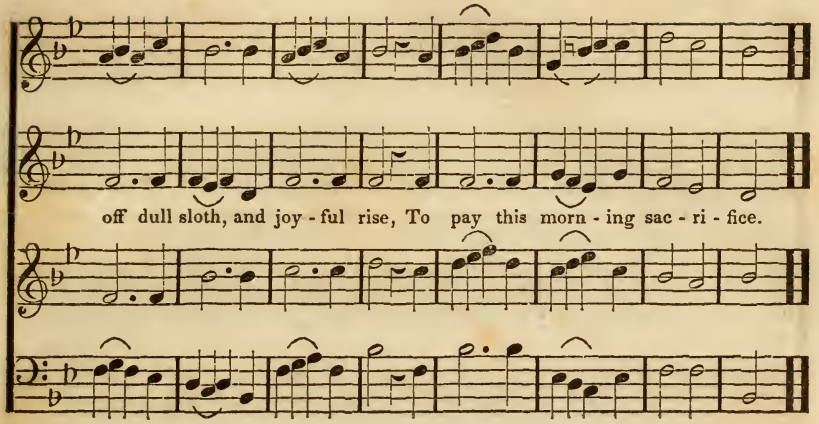
3 The Lord is risen indeed;
Attending angels hear;
Up to the courts of heaven, with speed,
The joyful tidings bear.

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

Awake my soul and with the Sun. Haydn.

ALLEGRO.





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.

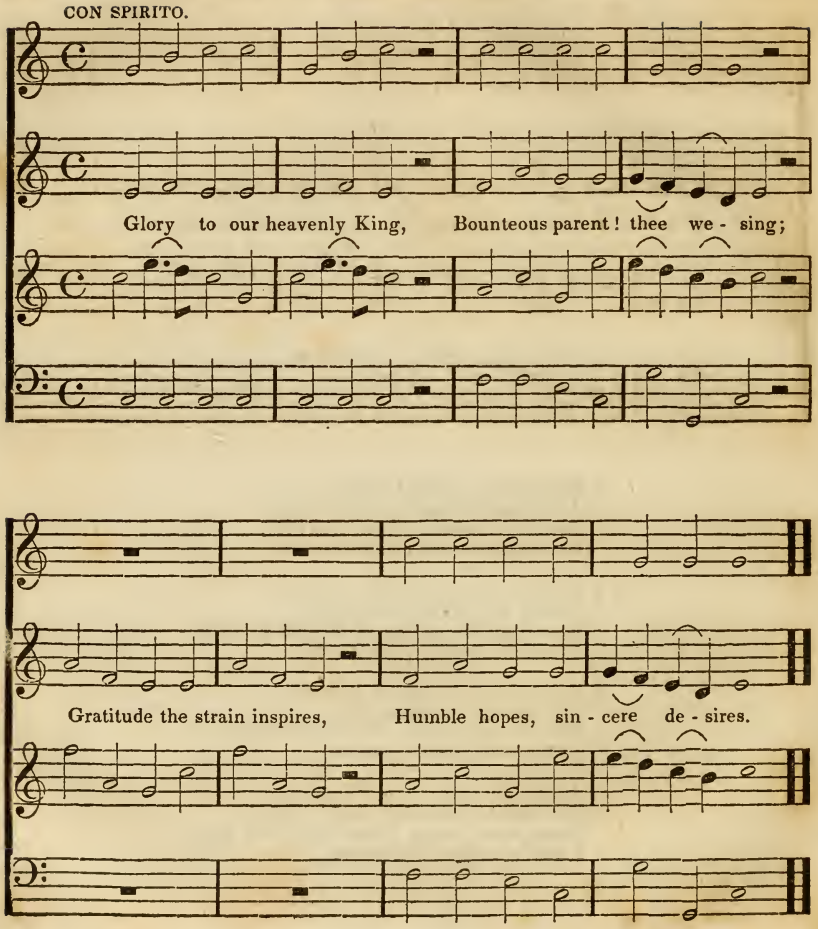
3 Lord! I my vows to thee renew;
Scatter my sins as morning dew;
Guard my first springs of thought and will,
And, with thyself, my spirit fill.

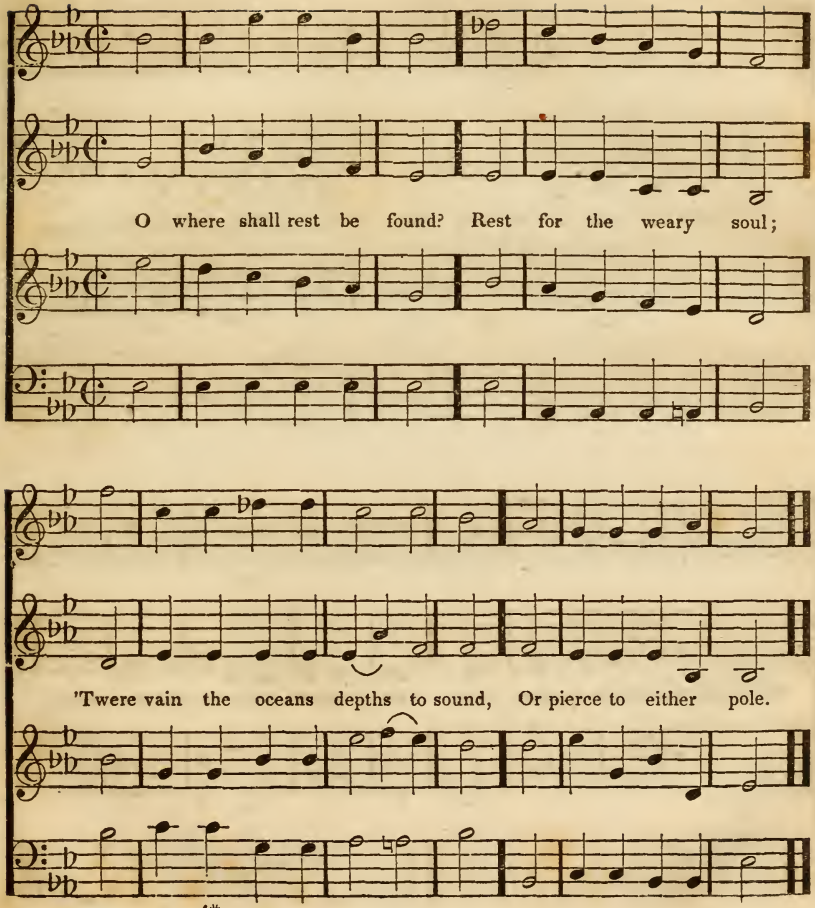
4 Direct, control, suggest, this day,
All I design, or do, or say;
That all my powers, with all their might,
In thy sole glory may unite.

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.

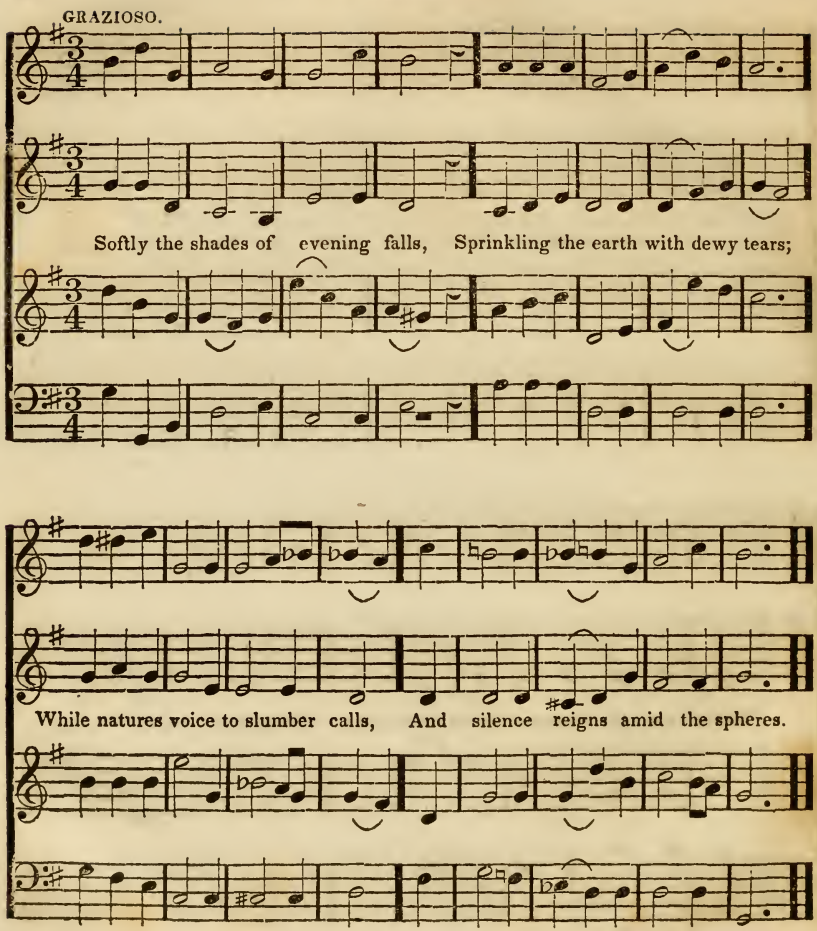
Glory to our Heavenly King.

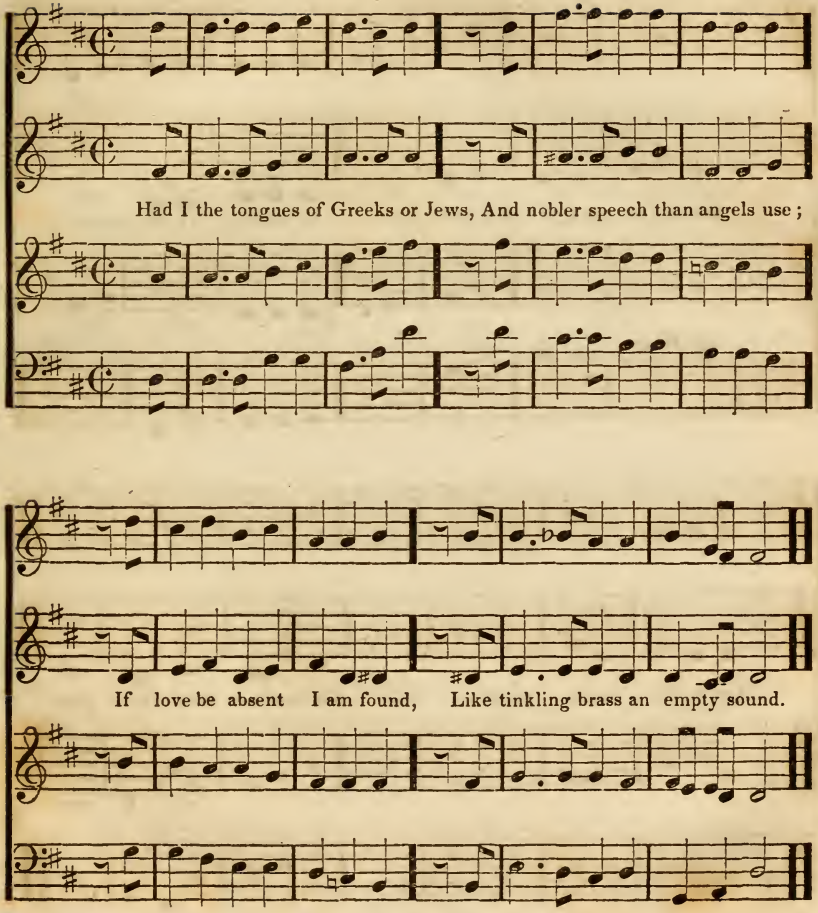
Weber.

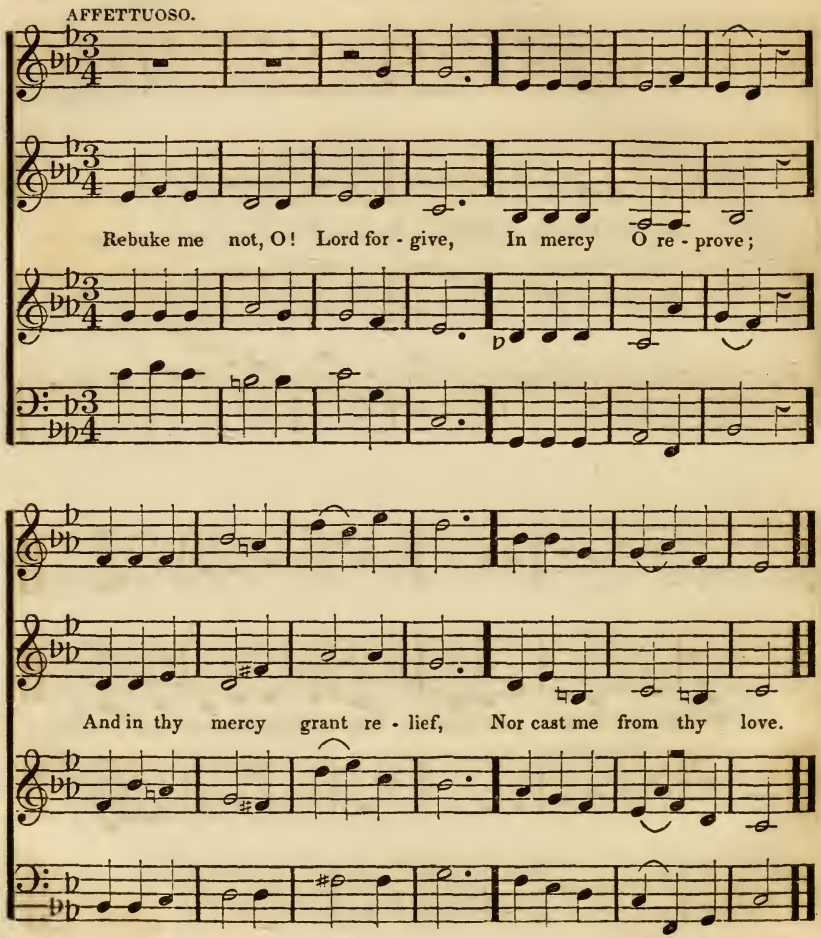


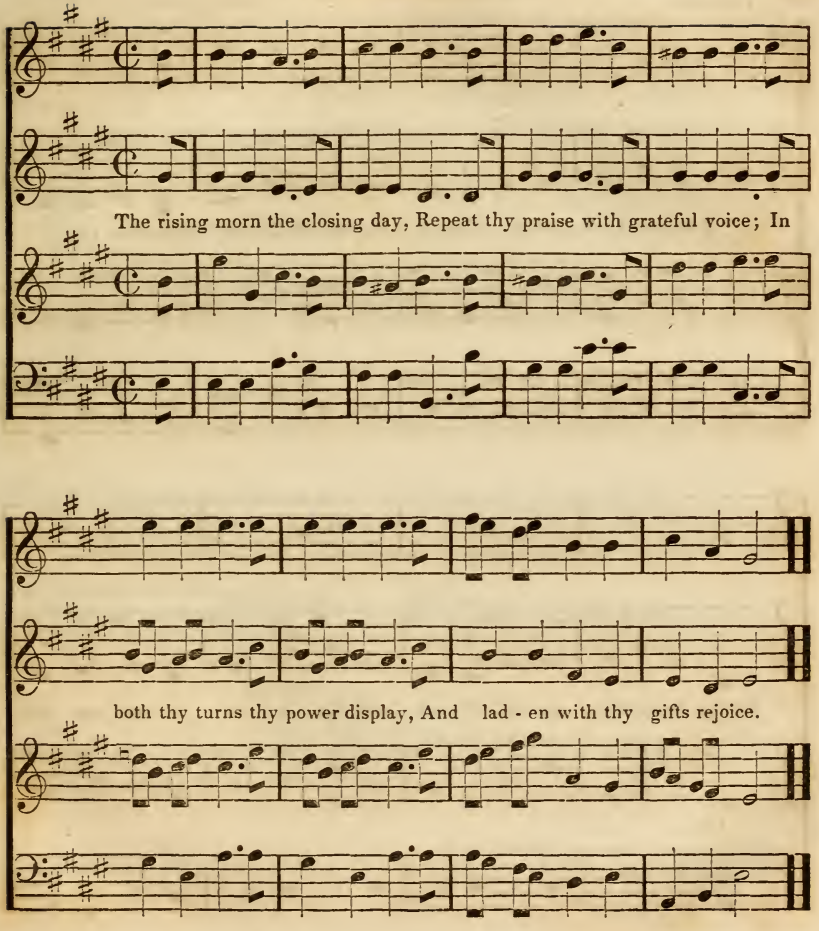

O where shall rest be found? Rest for the weary soul;
'Twere vain the oceans depths to sound, Or pierce to either pole.

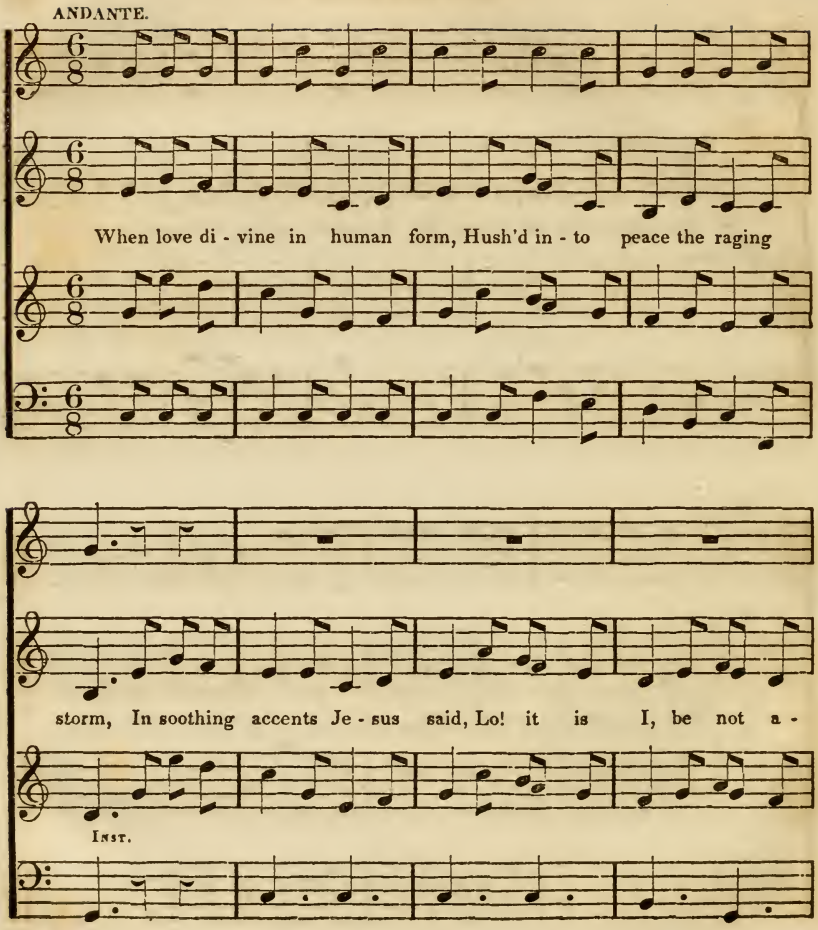
4*

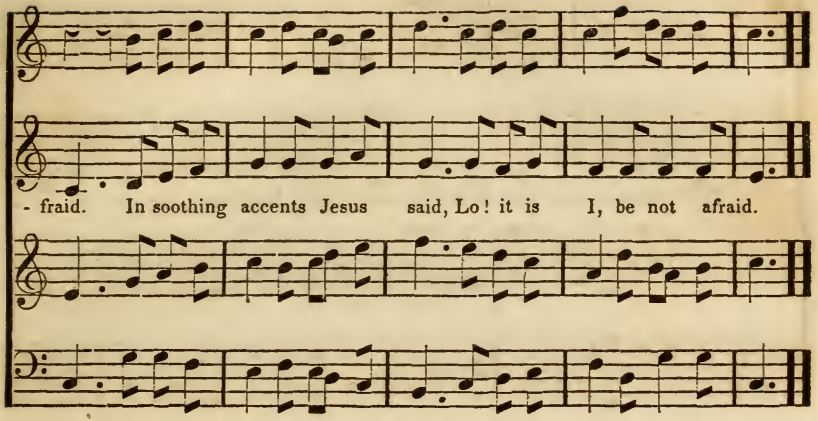

GRAZIOSO.
Softly the shades of evening falls, Sprinkling the earth with dewy tears;
While natures voice to slumber calls, And silence reigns amid the spheres.


Had I the tongues of Greeks or Jews, And nobler speech than angels use ;
If love be absent I am found, Like tinkling brass an empty sound.


AFFETTUOSO.
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.


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



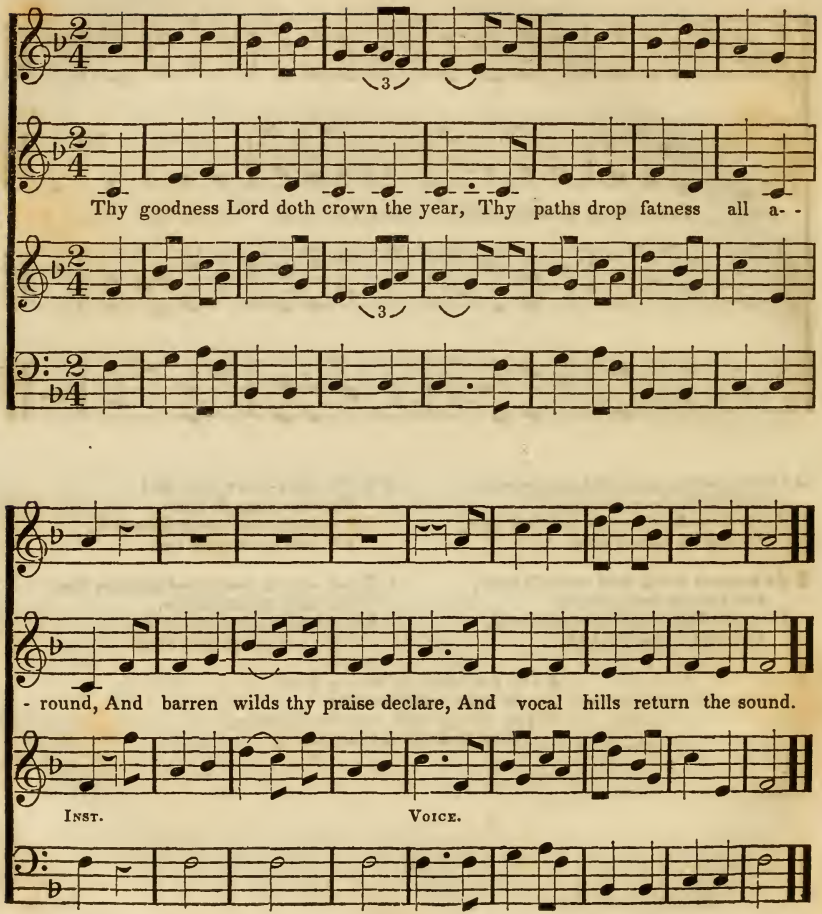
1 O thou, whose grace and justice reign,
Enthroned above the skies,
To thee our hearts would tell their pain,
To thee we lift our eyes.

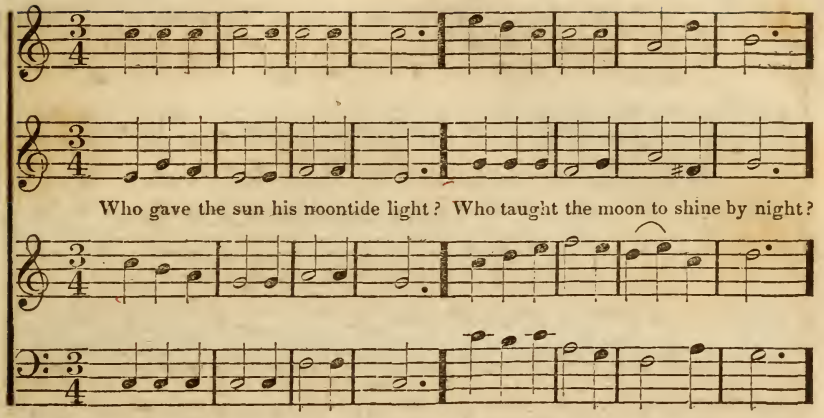
2 As servants watch their master's hand,
And fear the angry stroke;
Or maids before their mistress stand,
And wait a peaceful look.

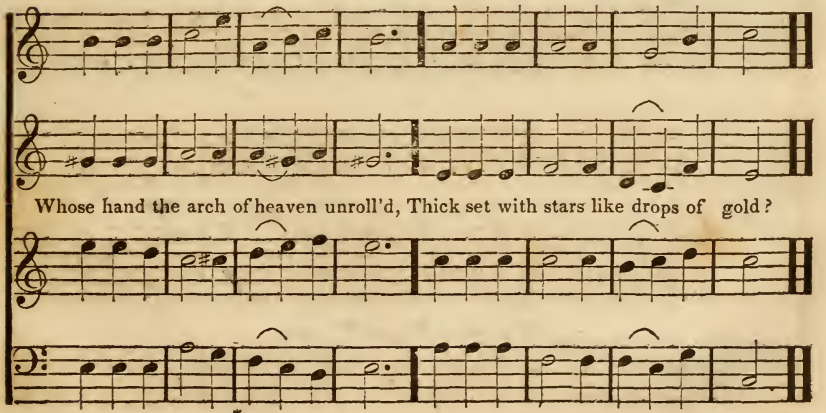
3 So for our sins we justly feel
Thy discipline, O God;
Yet wait the gracious moment still,
Till thou remove thy rod.

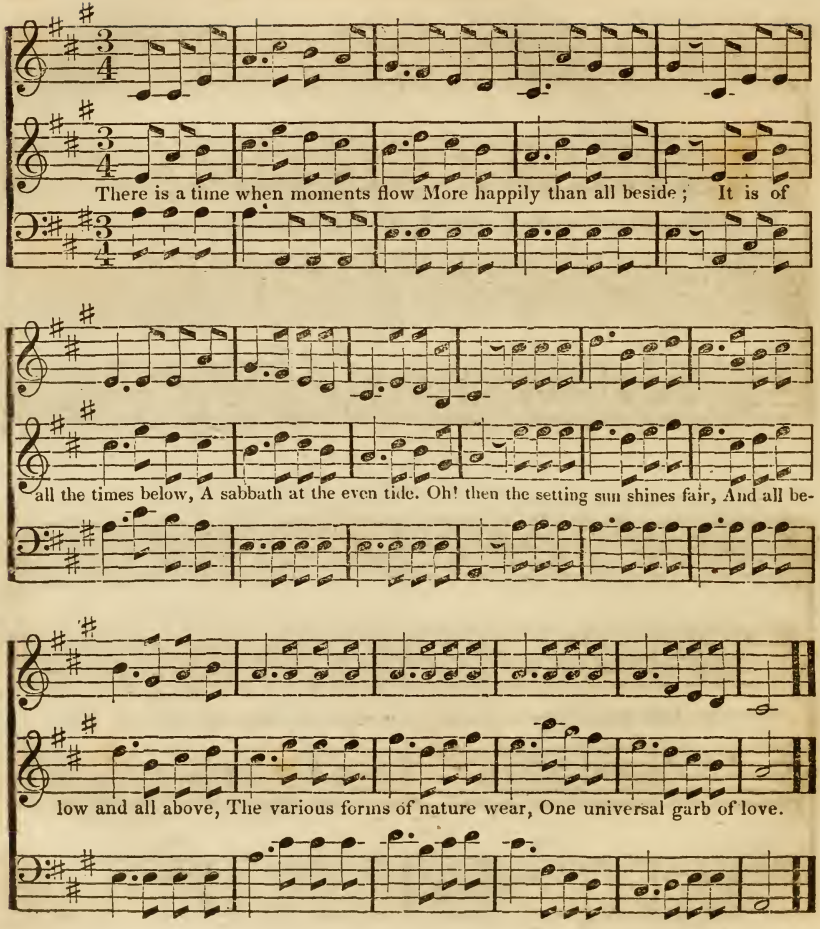
4 Those, who in wealth and pleasure live,
Our daily groans deride,
And thy delays of mercy give
Fresh courage to their pride.

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

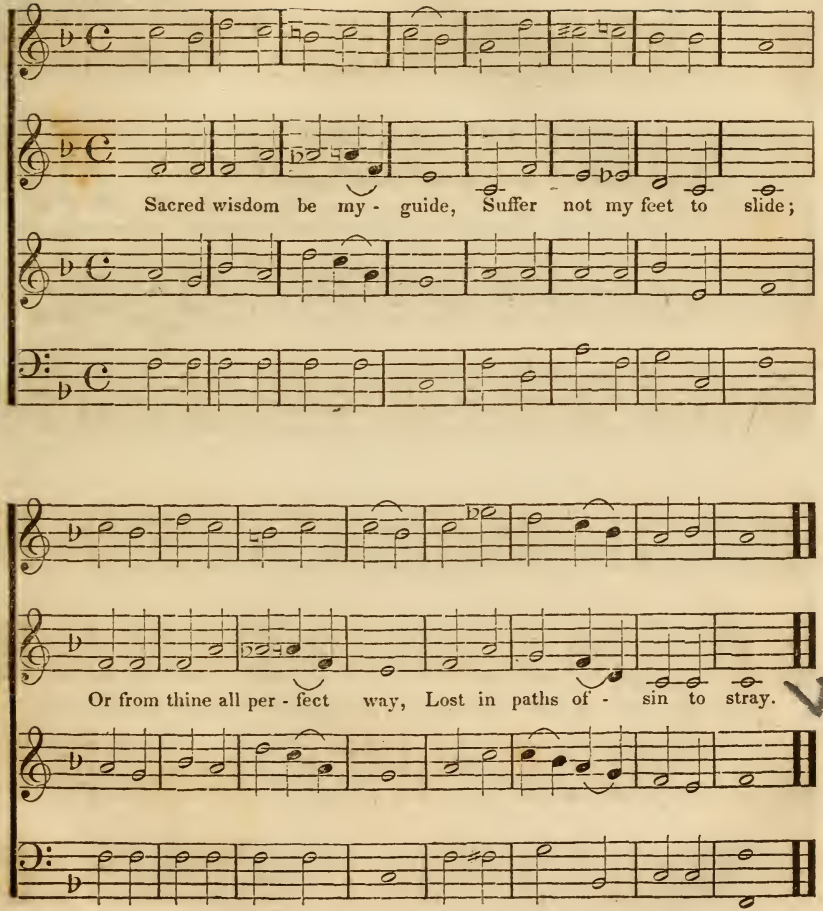

Thy goodness Lord doth crown the year, Thy paths drop fatness all a- -
- round, And barren wilds thy praise declare, And vocal hills return the sound.
Inst.
Voice.


Who gave the sun his noontide 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?

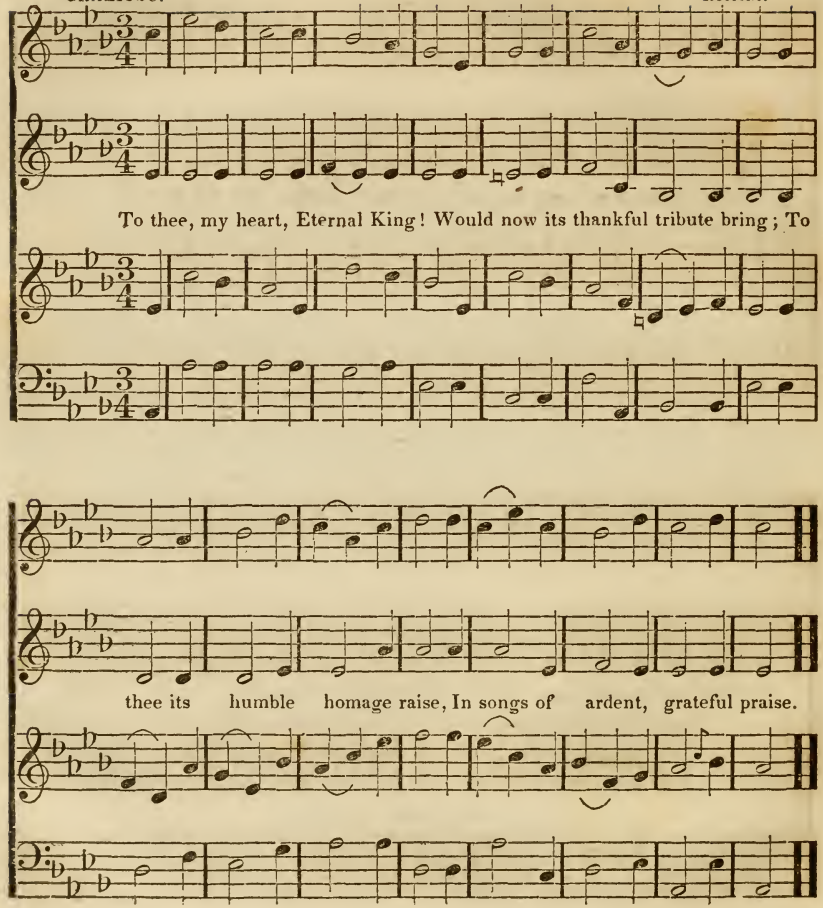

There is a time when moments flow More happily than all beside; It is of
all the times below, A sabbath at the even tide. Oh! then the setting sun shines fair, And all be-
low and all above, The various forms of nature wear, One universal garb of love.

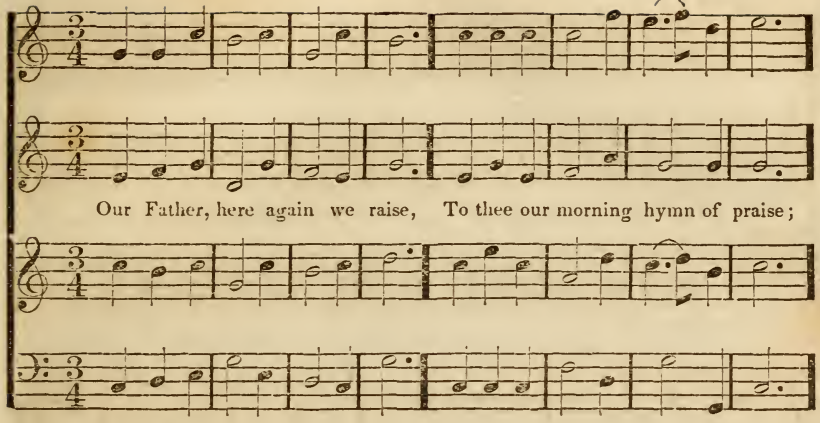
VERY SLOW.

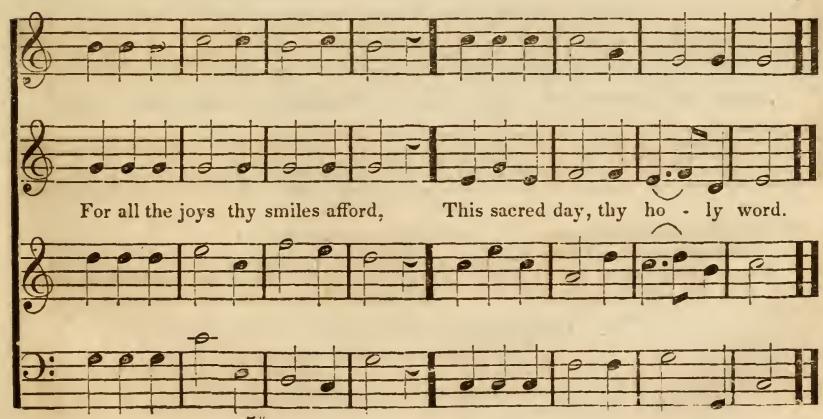

Sacred wisdom be my - guide, Suffer not my feet to slide;
Or from thine all per - fect way, Lost in paths of - sin to stray.

The love of God.

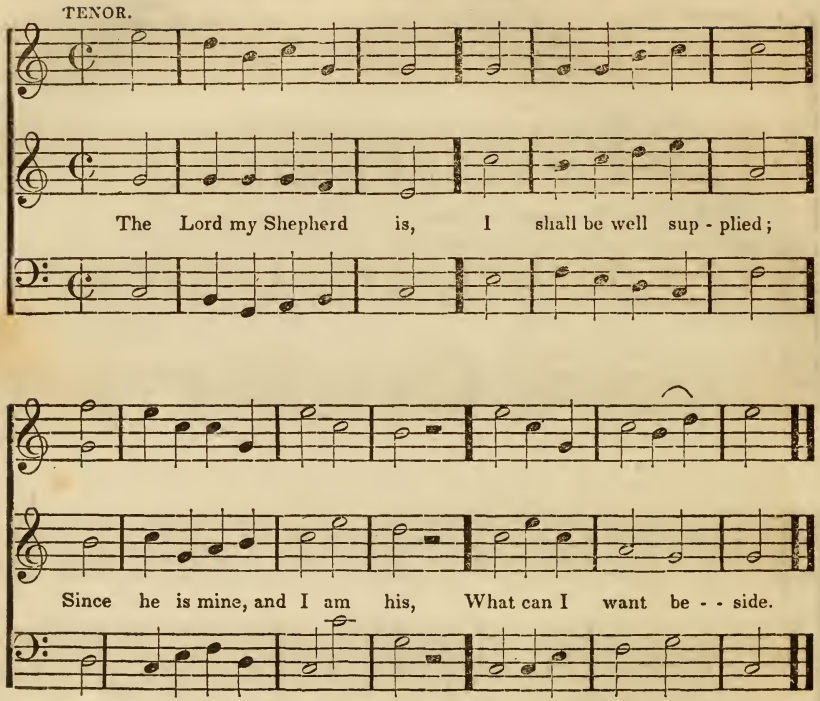
GRAZIOSO. ROSSINI.




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.

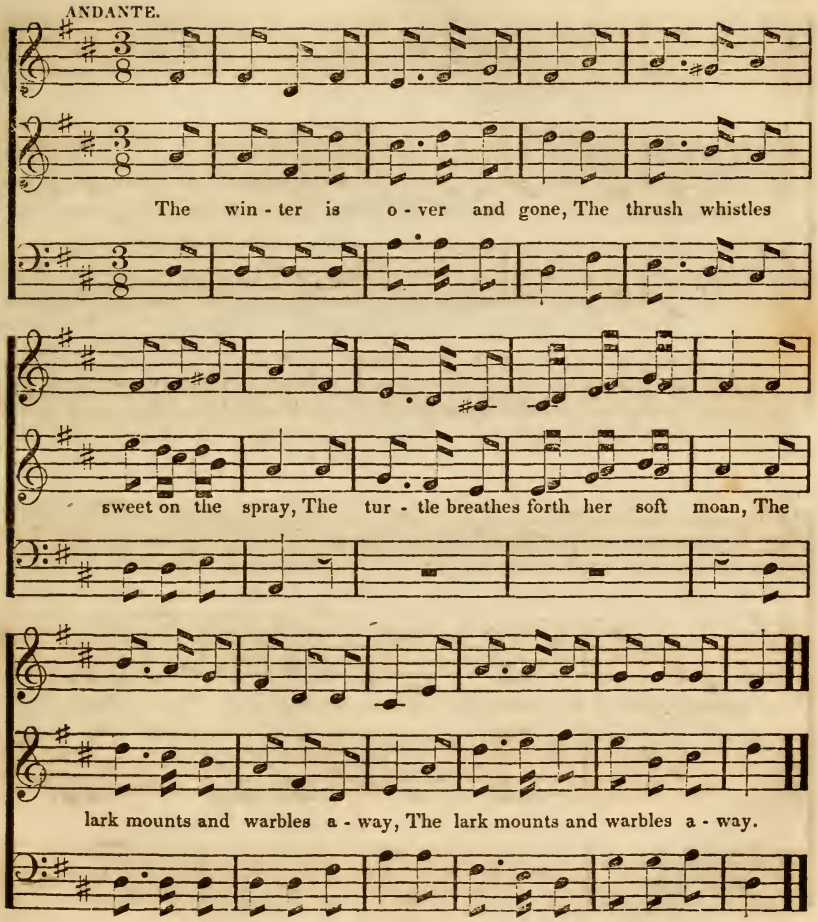
The Lord is my Shepherd.

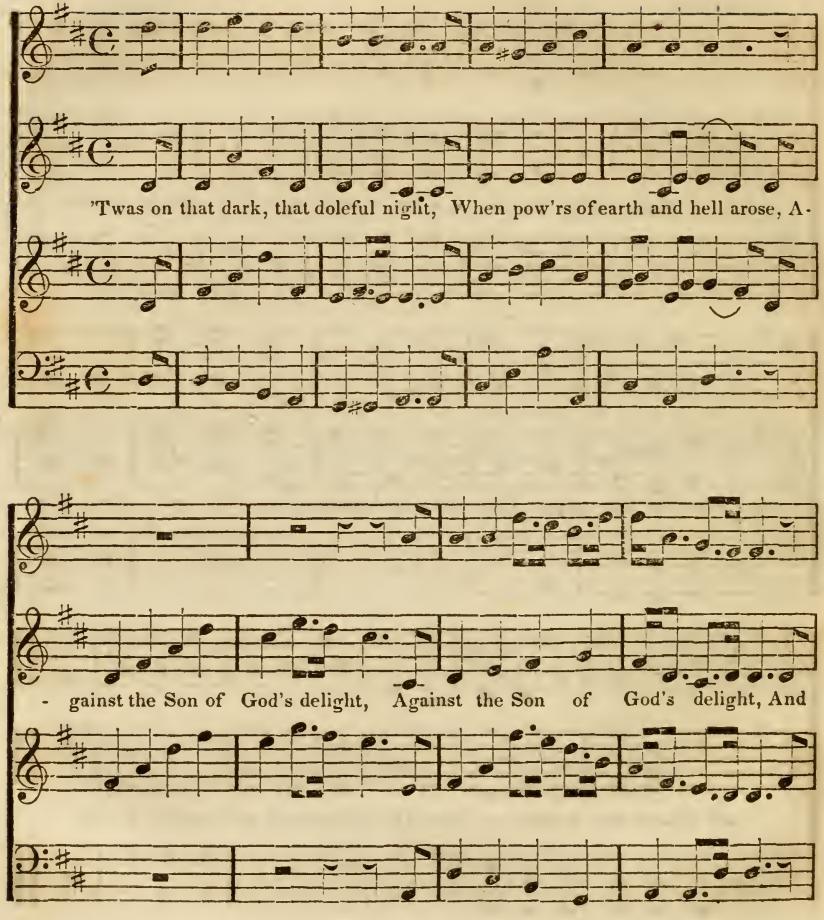


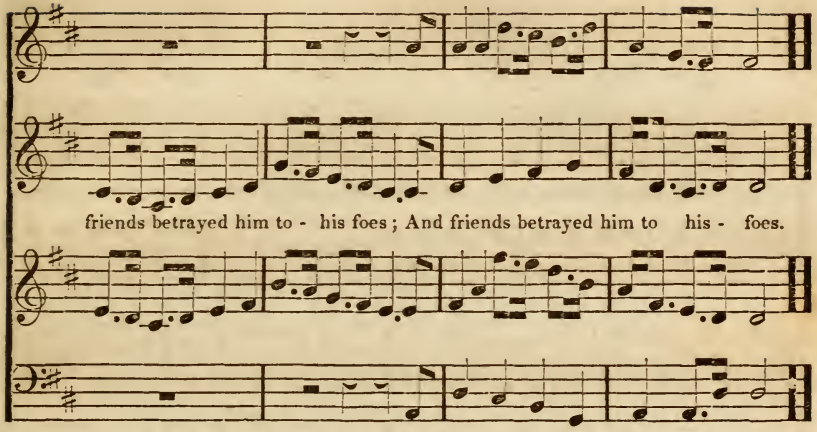
2 He leads me to the place
Where heavenly pasture grows,
Where living waters gently pass,
And full salvation flows.

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 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.


'Twas on that dark, that doleful night, When pow'rs of earth and hell arose, A-
- gainst the Son of God's delight, Against the Son of God's delight, And



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!

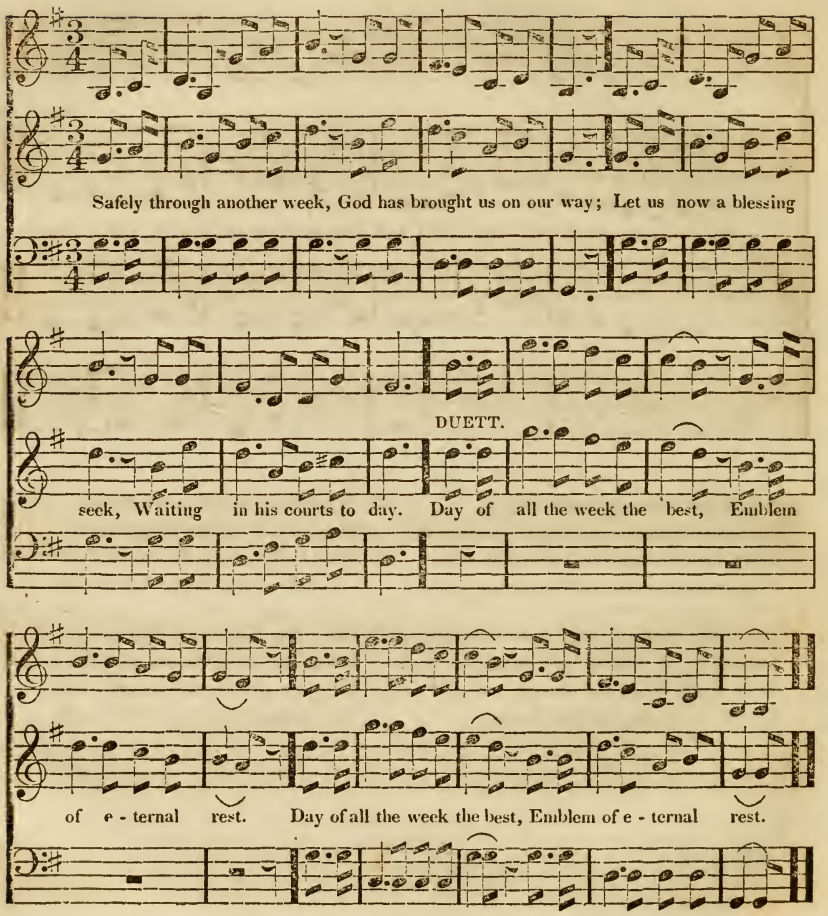
3 'This is my body, broke for sin;
Receive and eat the living food:'
Then took the cup, and blessed the wine;
''T is the new covenant in my blood.'

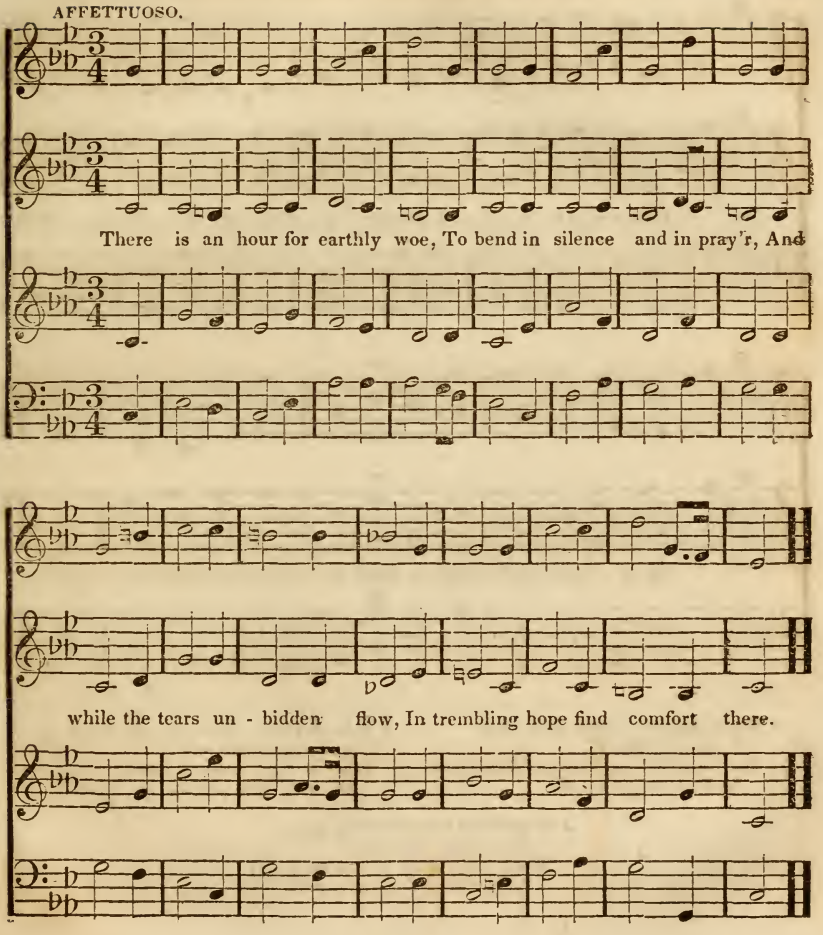
4 'Do this,' he cried, 'till time shall end,
In memory of your dying Friend;
Meet at my table, and record
The love of your departed Lord.

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.

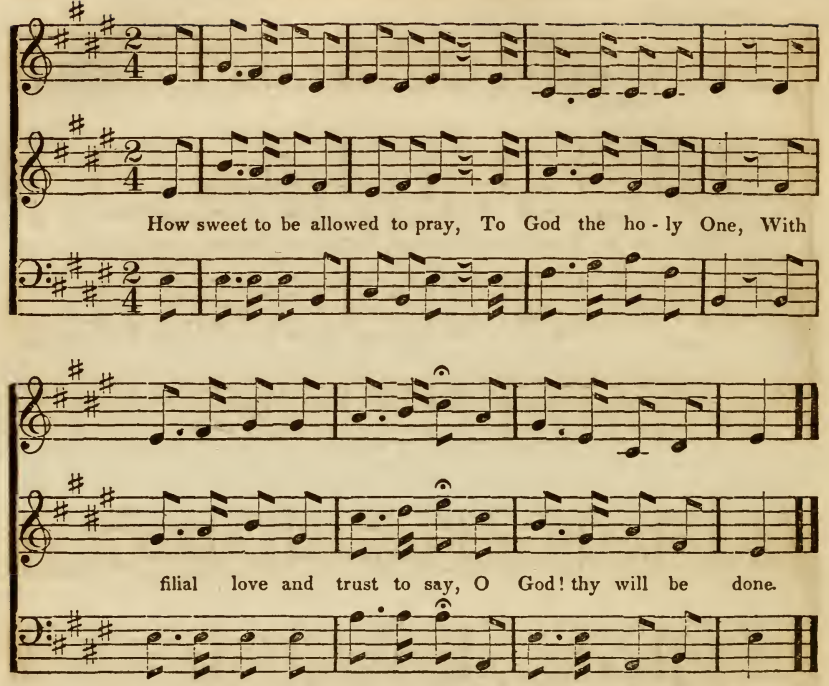
Safely through another week.

Rossini.




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.

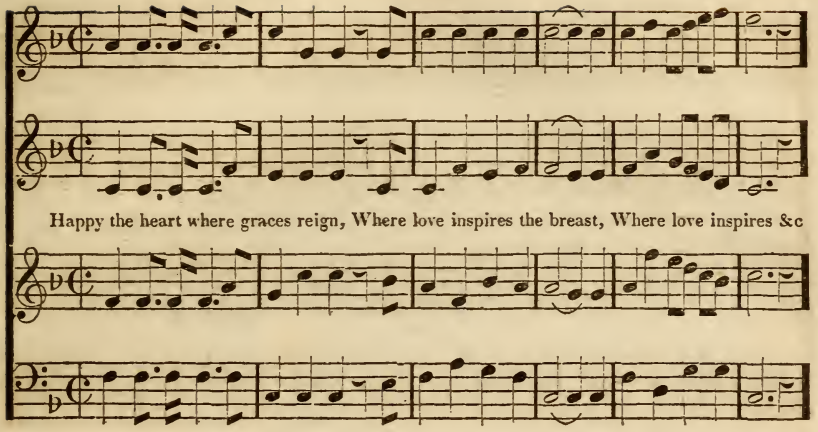
Thy will be done.

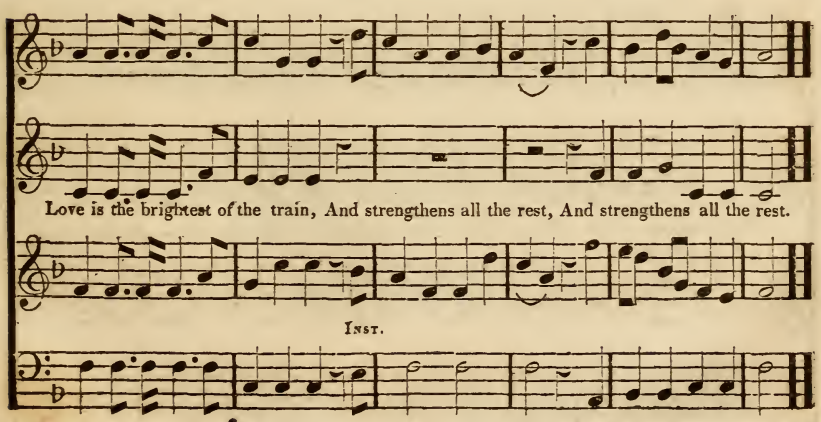


2 We in these sacred words can find
A cure for every ill,
They calm and soothe the troubled mind,
And bid all care be still.

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.

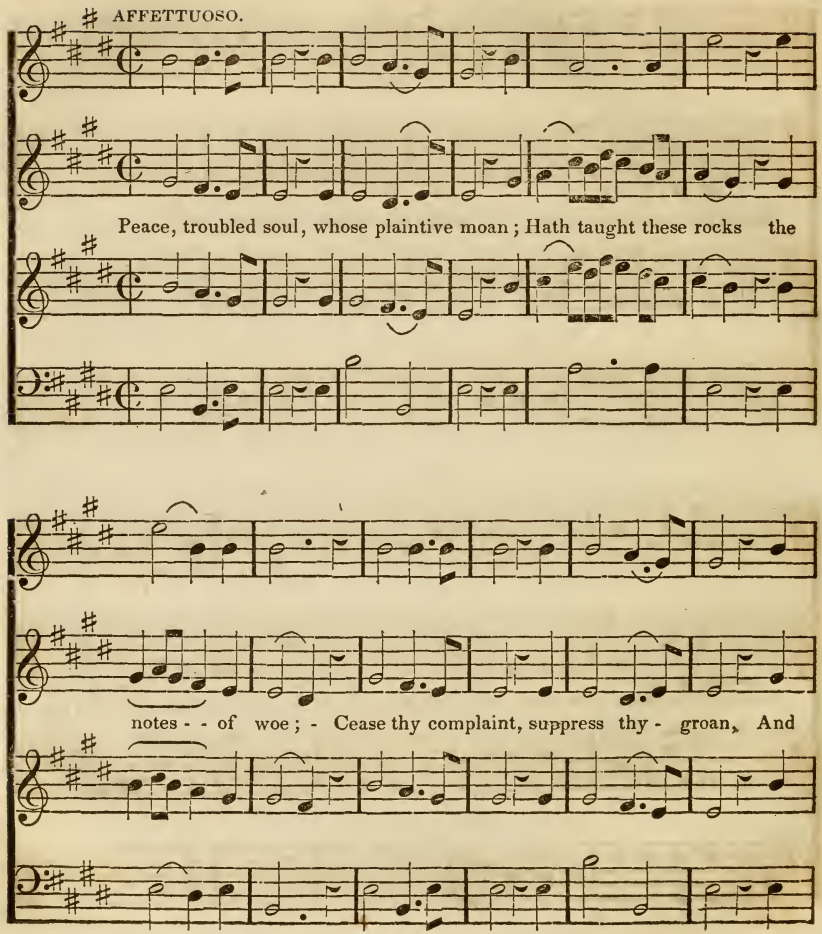
4 O could my heart thus ever pray,
Thus imitate thy Son!
Teach me, O God, with truth to say,
"Thy will, not mine, be done."

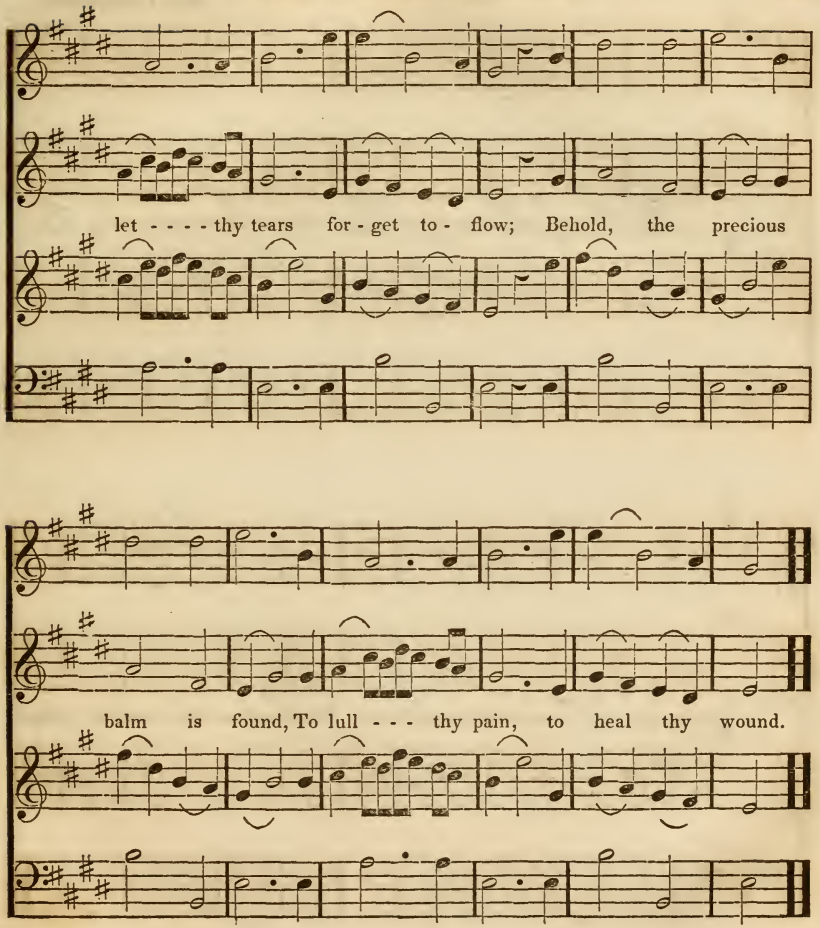

Happy the heart where graces reign, Where love inspires the breast, Where love inspires &c


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

Peace troubled Soul.

Mazzinghi.

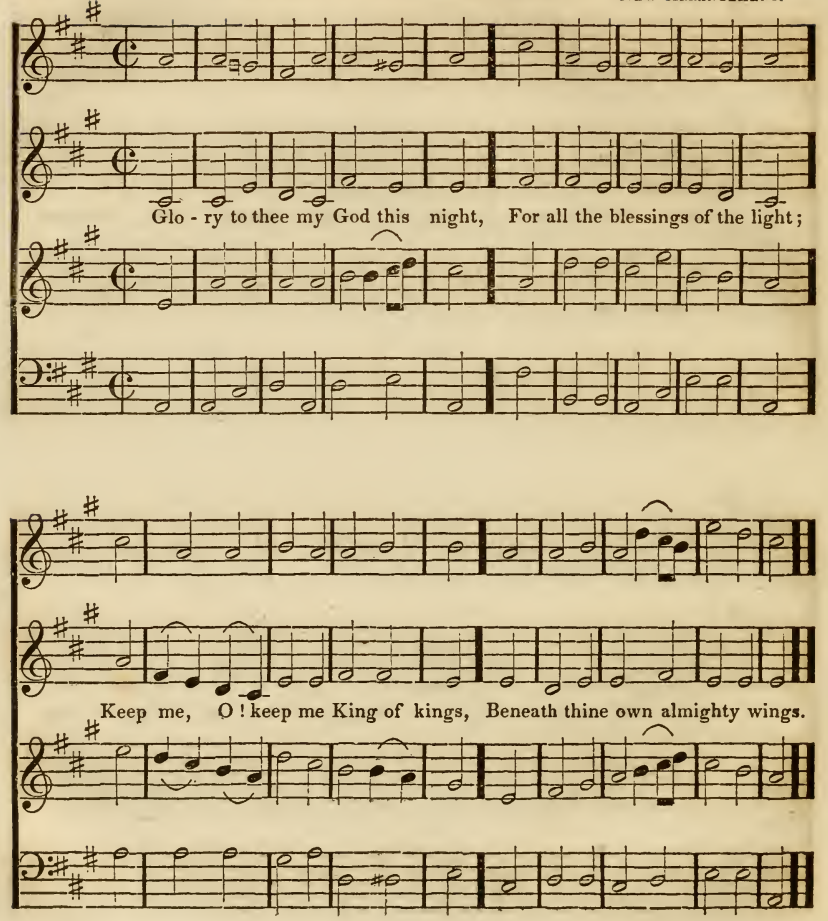


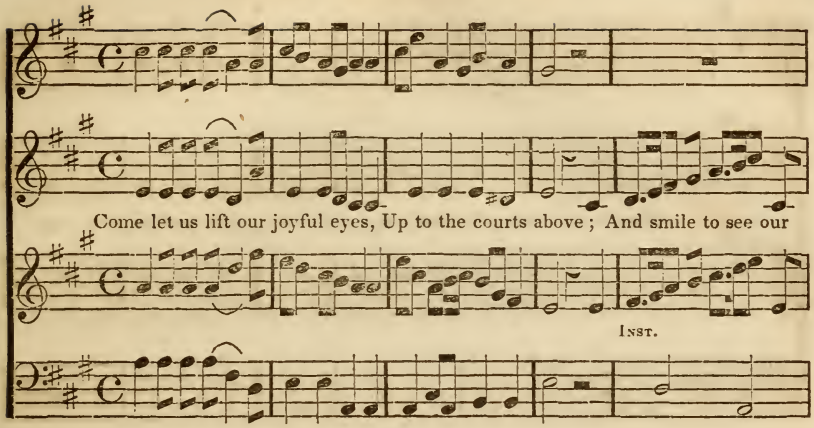

let - - - - thy tears for - get to - flow; Behold, the precious
balm is found, To lull - - - thy pain, to heal thy wound.

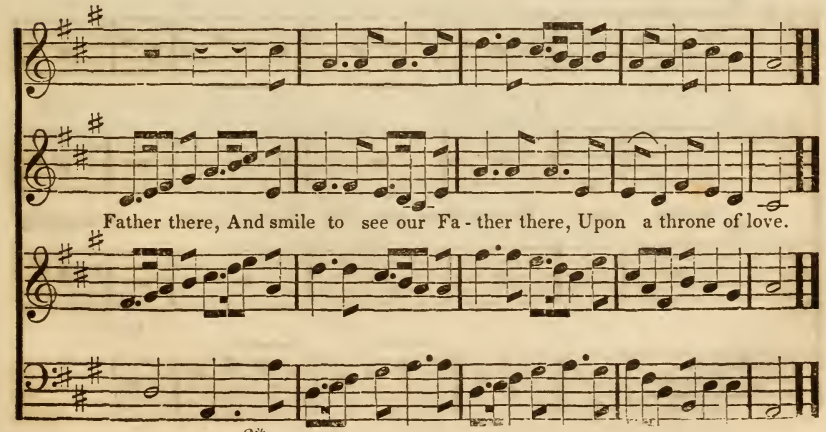
Tallis' Evening Hymn.

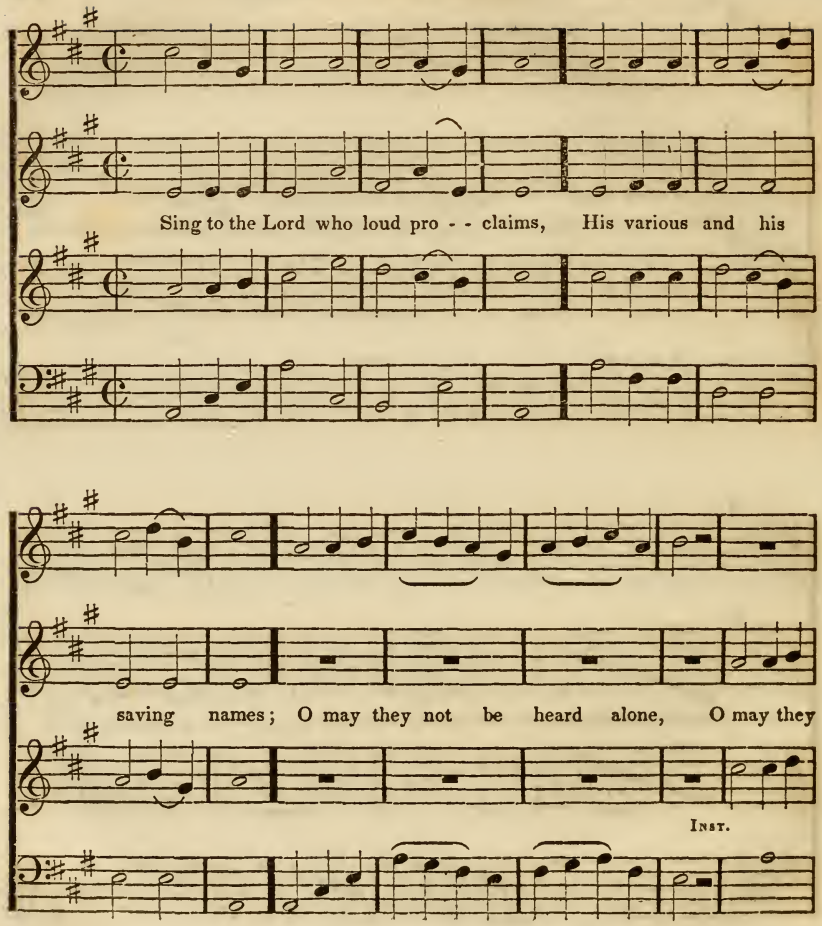
Tallis.

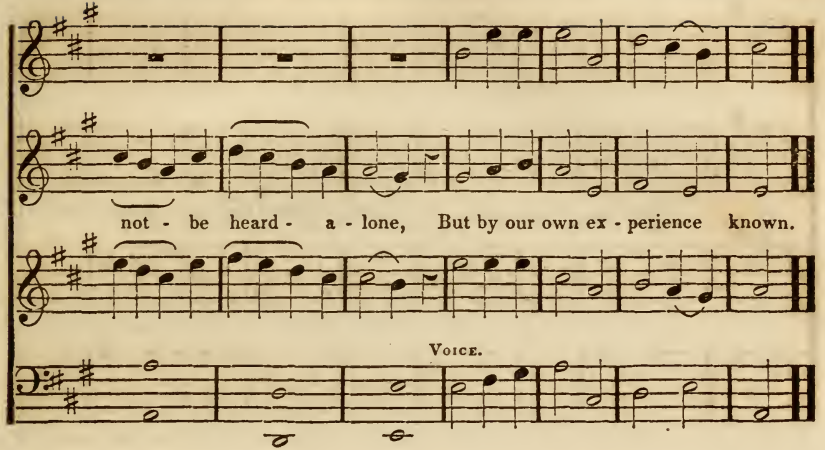
New Arrangement.




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


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.



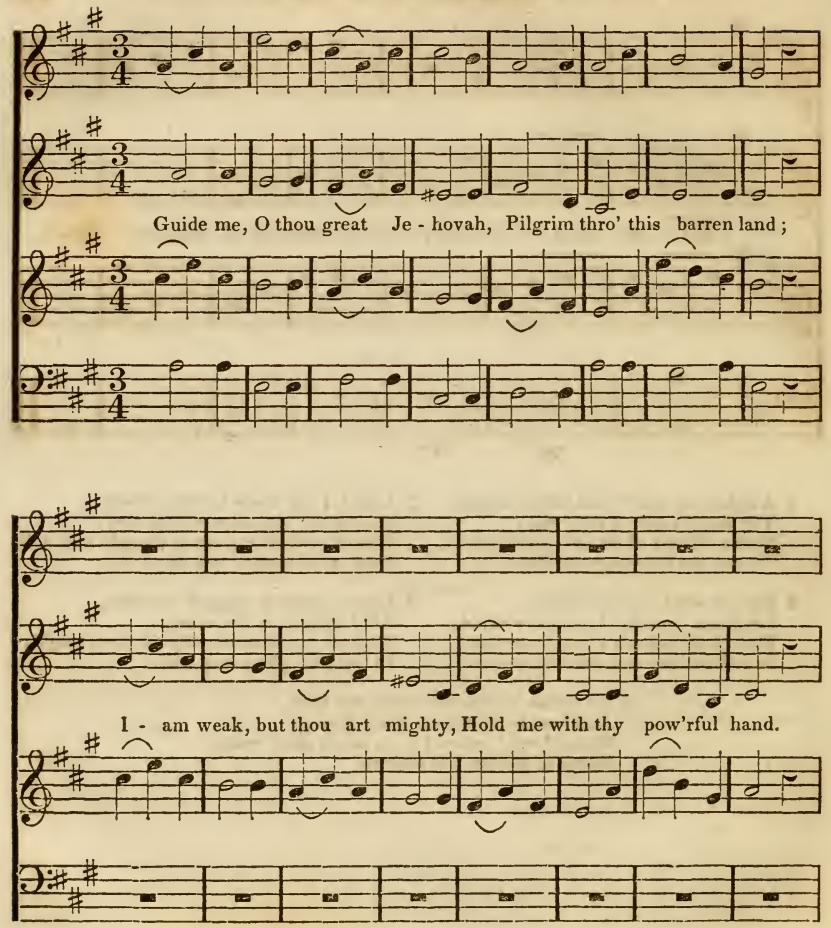
1 Awake, my soul! and with the sun,
Thy daily stage of duty run;
Shake off dull sloth and joyful rise,
To pay the morning sacrifice.

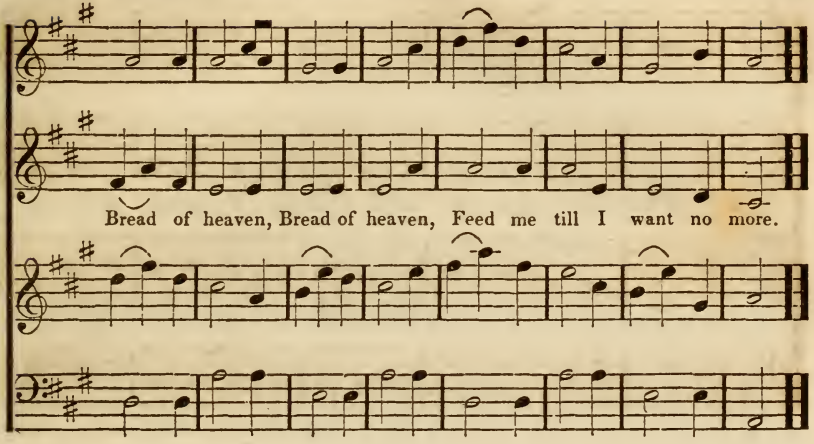
2 By influence of light divine,
Let thine own light to others shine;
Reflect all heaven's propitious rays,
In ardent love and cheerful praise.

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.

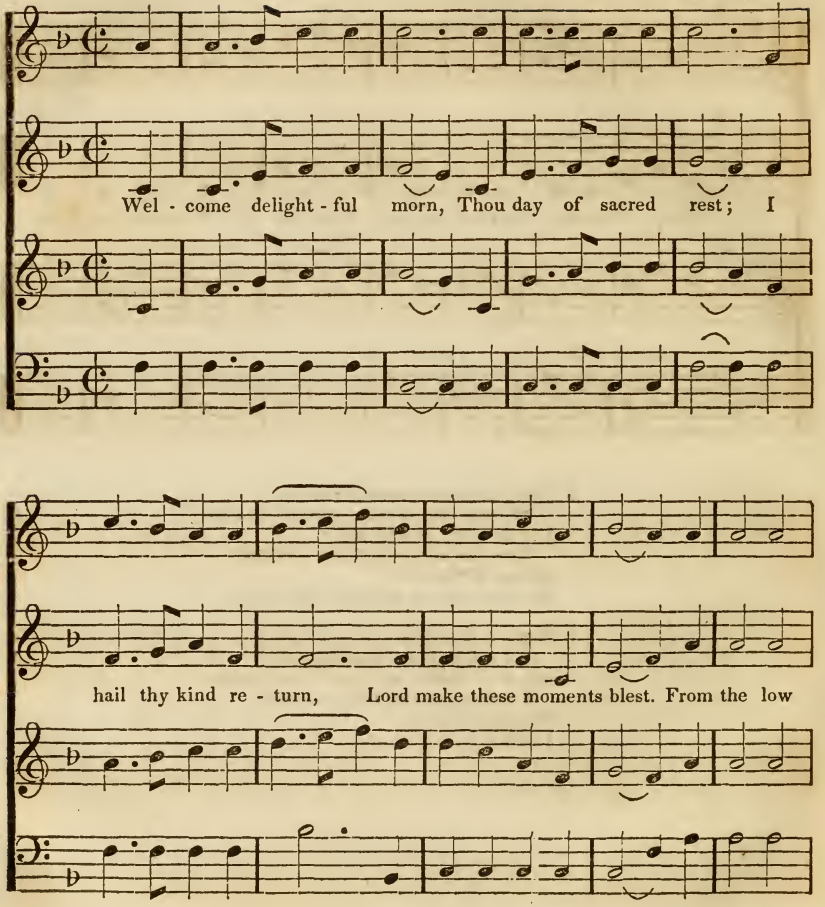

Guide me, O thou great Je - hovah, Pilgrim thro' this barren land;
I - am weak, but thou art mighty, Hold me with thy pow'rful hand.

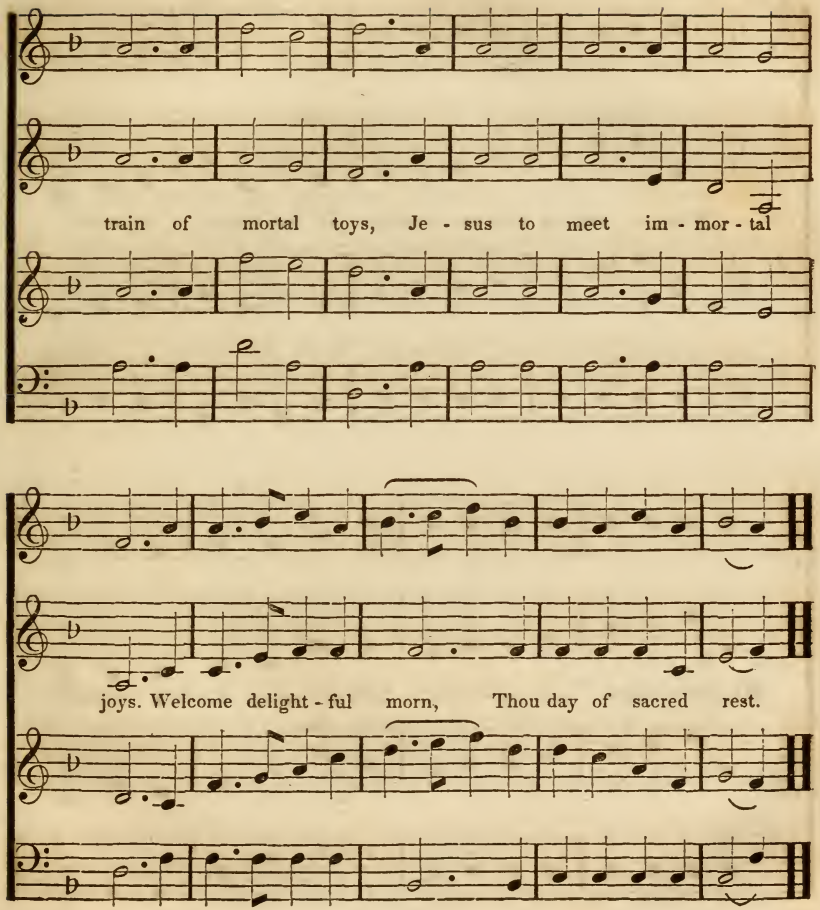


2 Open thou the crystal fountain,
Whence the healing streams do flow;
Let the fiery cloudy pillar
Lead me all my journey through:
Strong Deliverer,
Be thou still my strength and shield.

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.

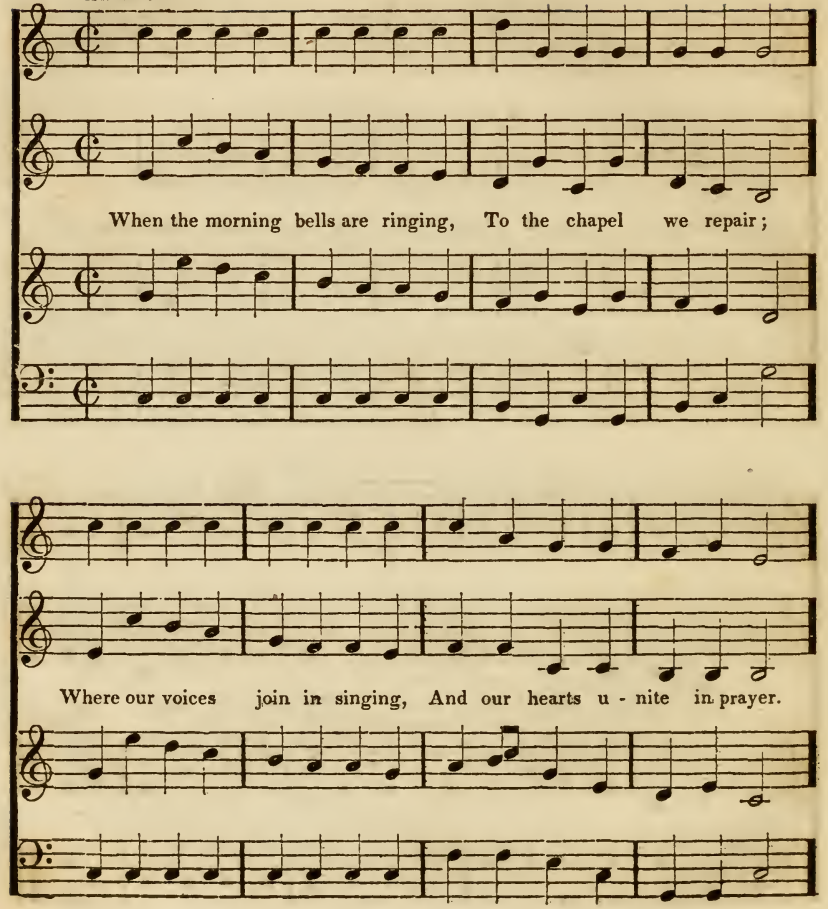
Subject from Cramer.

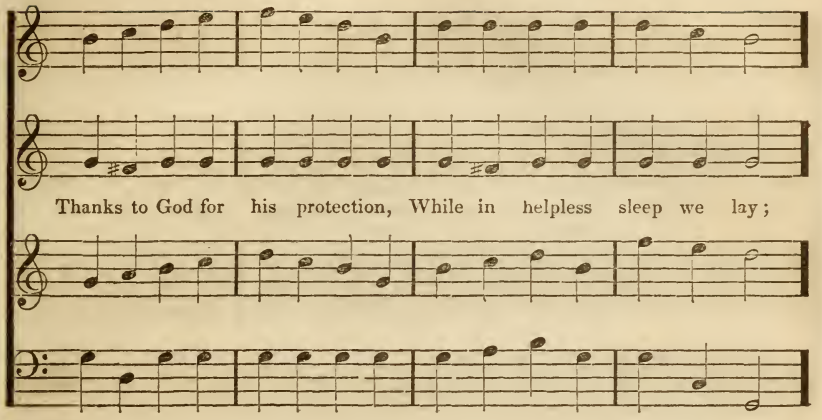


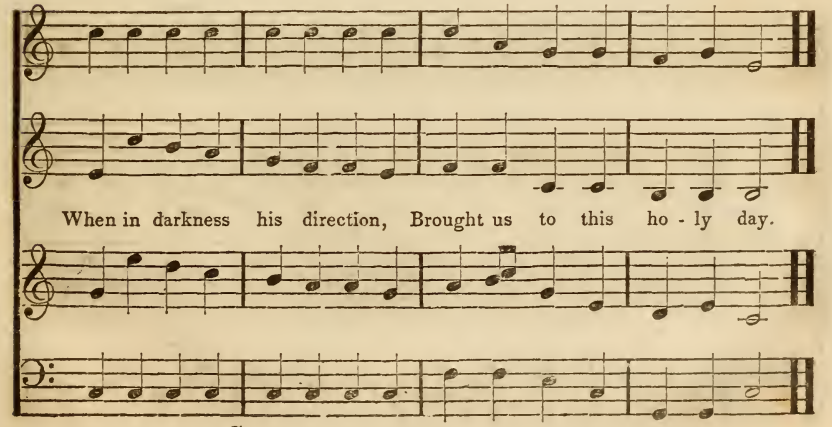

train of mortal toys, Je - sus to meet im - mor - tal
joys. Welcome delight - ful morn, Thou day of sacred rest.

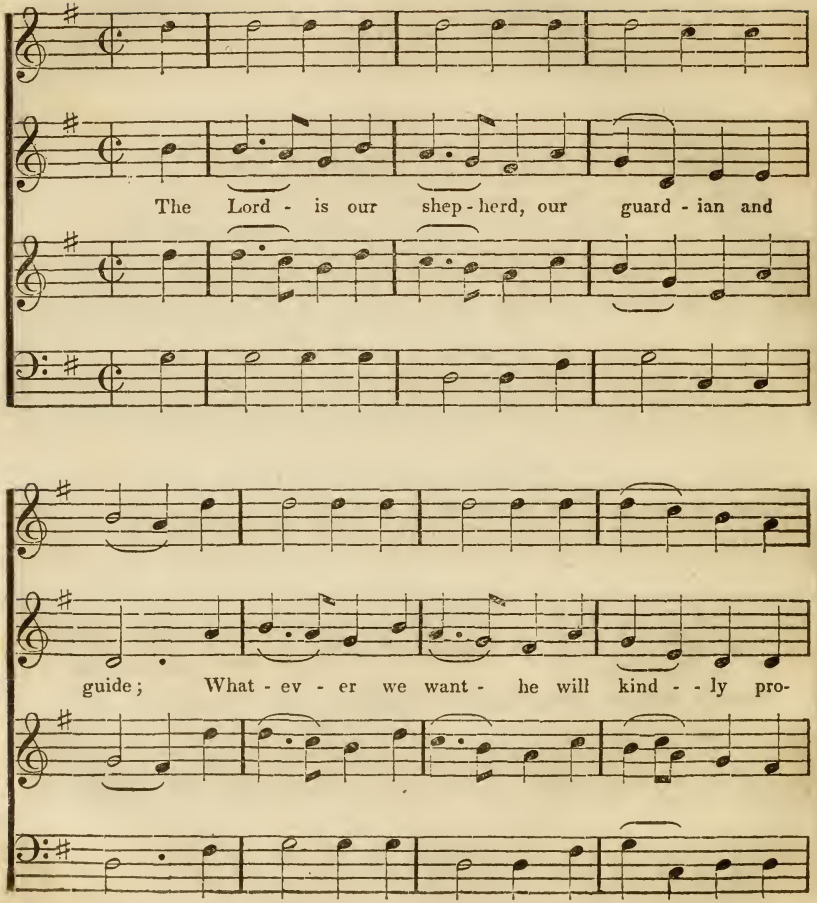
Morning Bells.

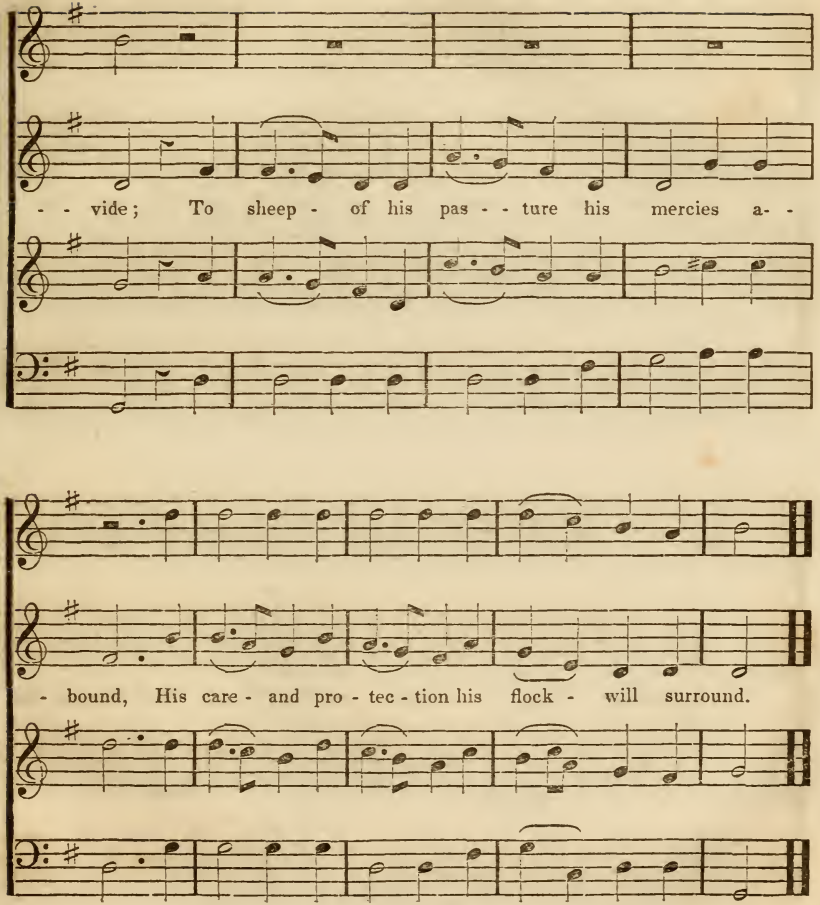
ALLEGRETTO.

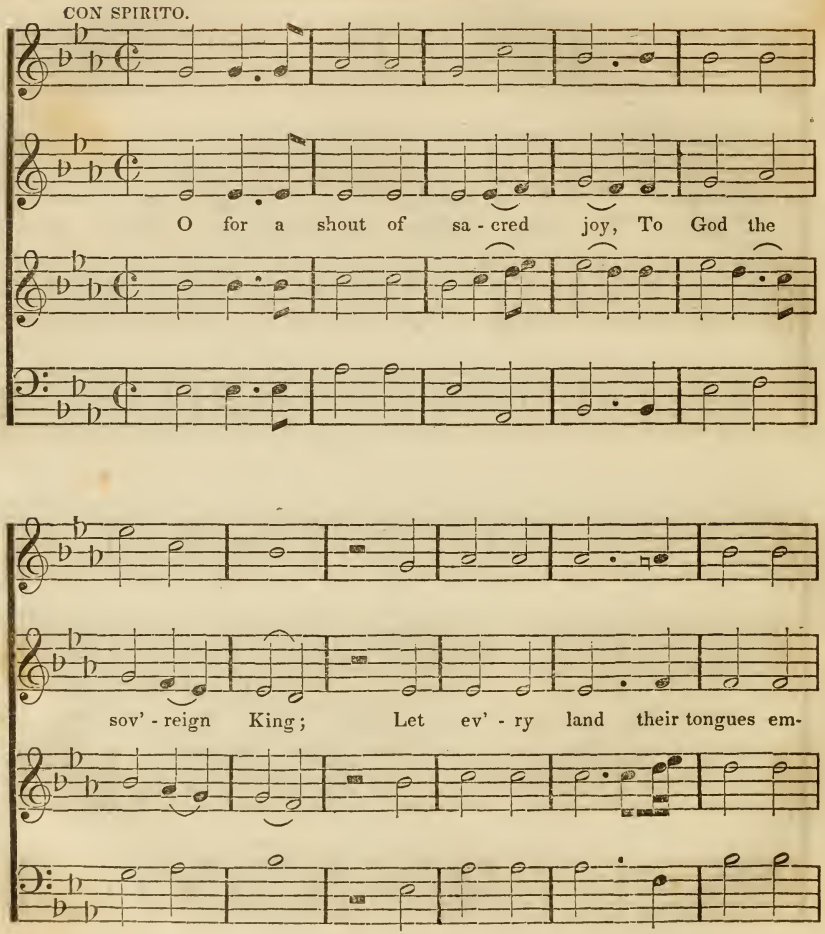


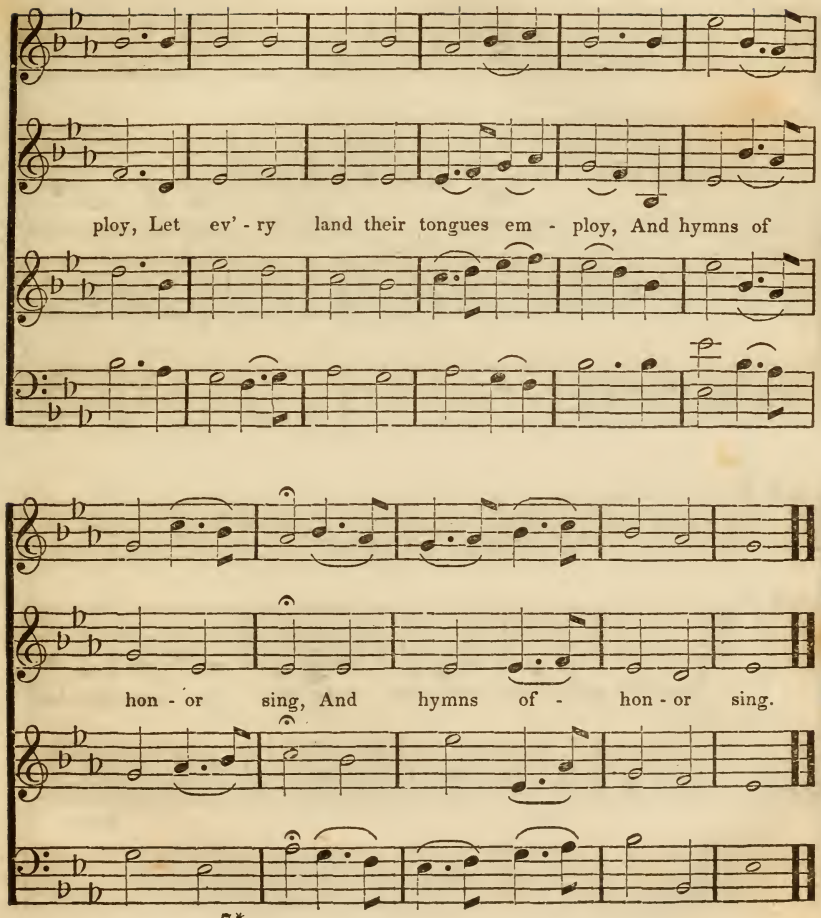

Thanks to God for his protection, While in helpless sleep we lay;

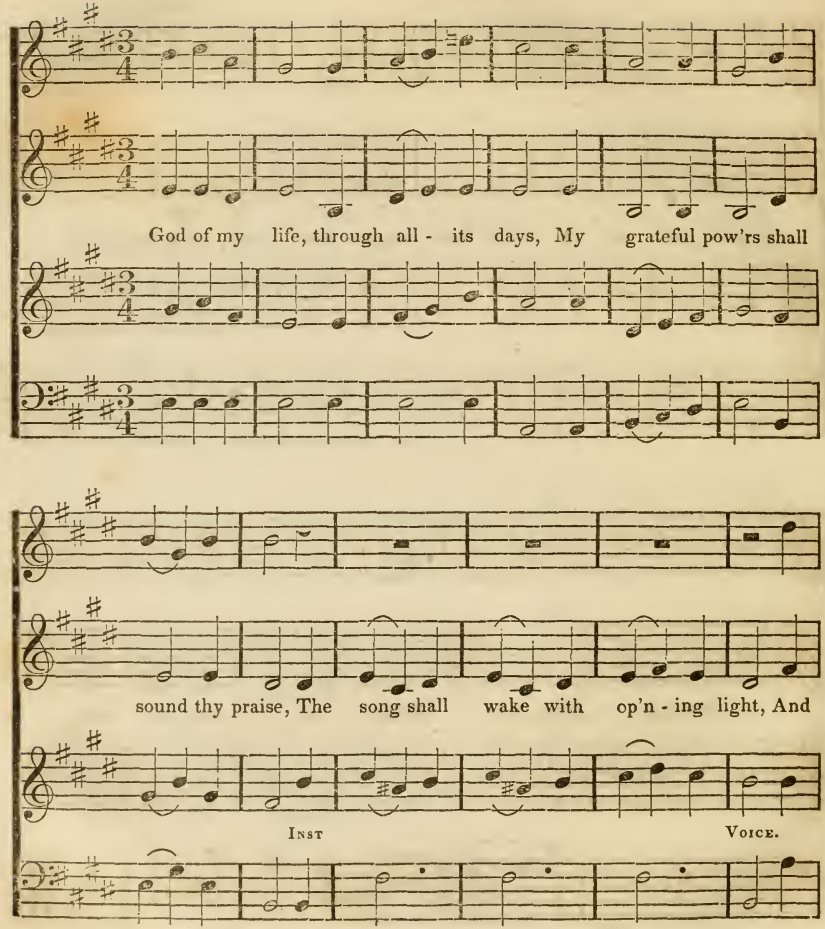

When in darkness his direction, Brought us to this ho - ly day.

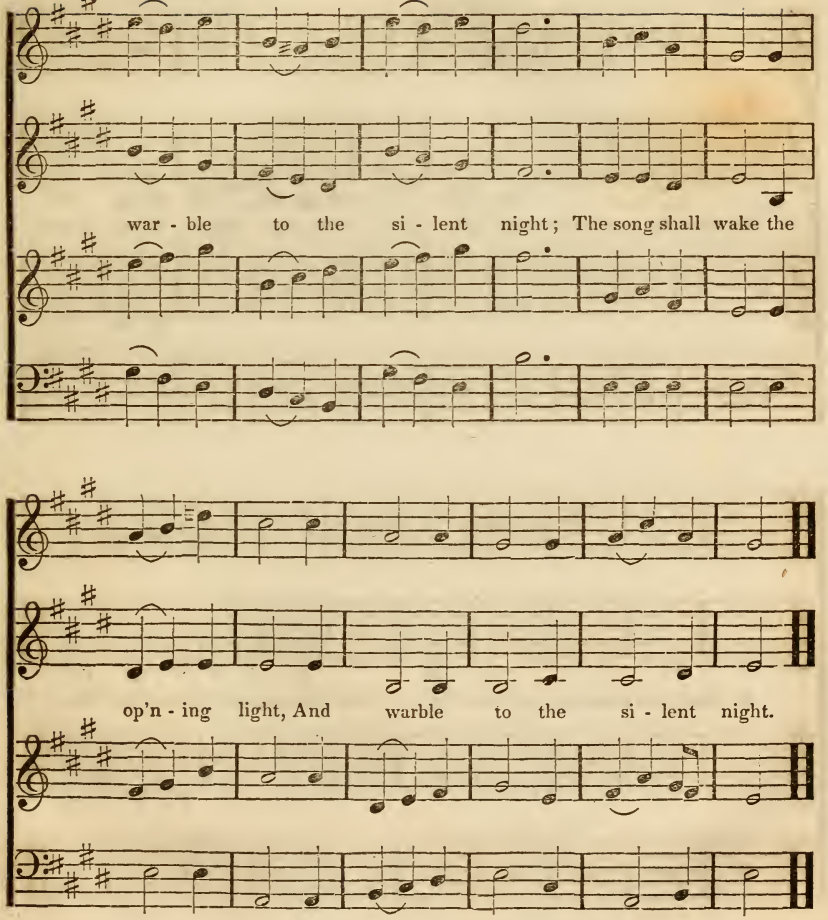

The Lord - is our shep - herd, our guard - ian and
guide; What - ev - er we want - he will kind - - ly pro-


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

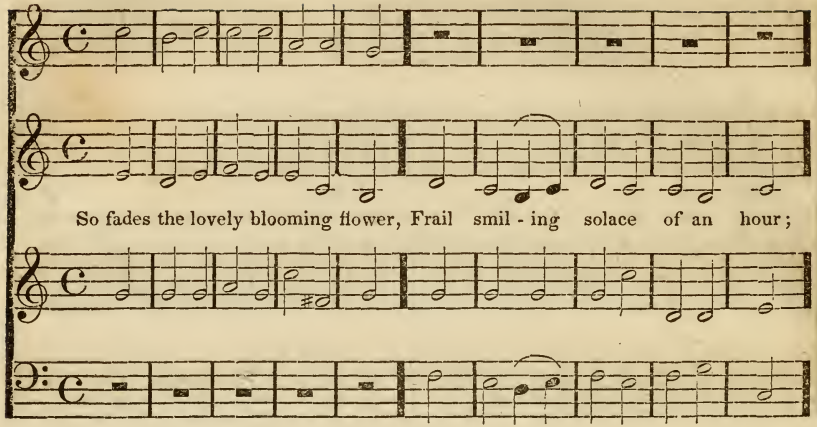

CON SPIRITO.
O for a shout of sa - cred joy, To God the
sov' - reign King; Let ev' - ry land their tongues em-

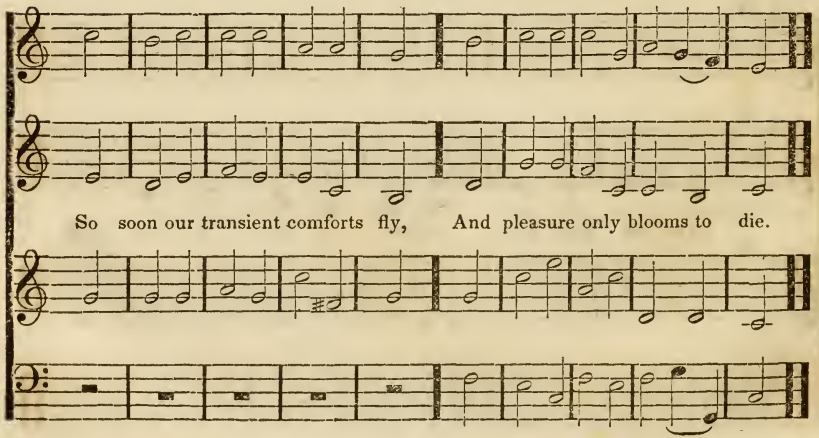

ploy, Let ev' - ry land their tongues em - ploy, And hymns of
hon - or sing, And hymns of - hon - or sing.

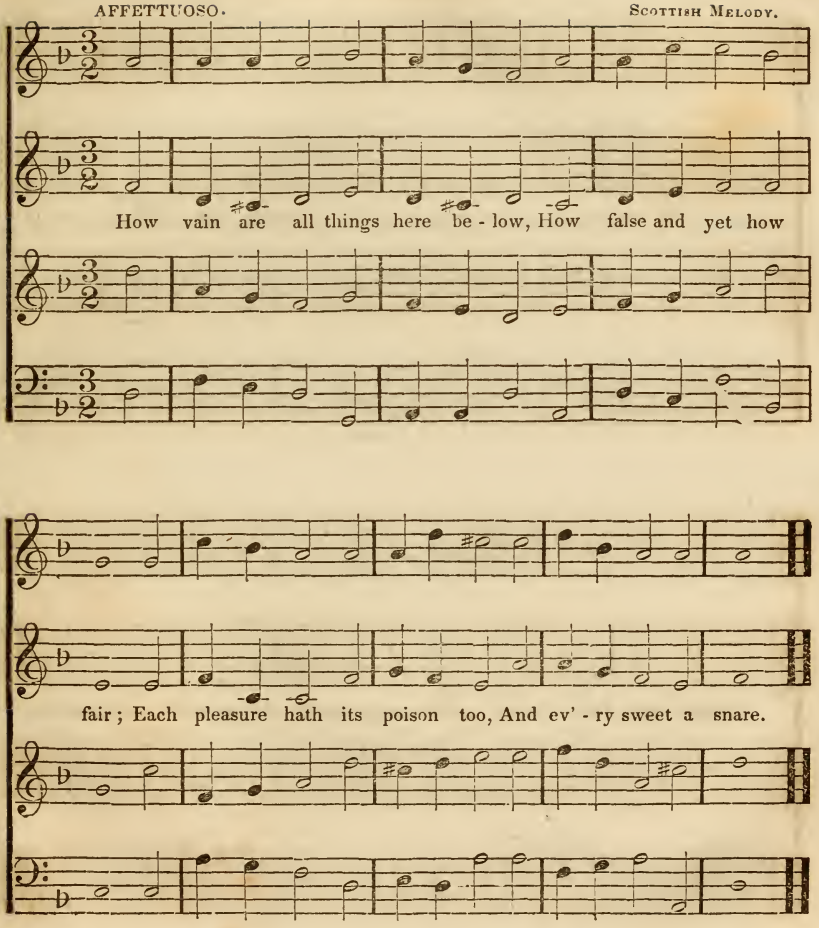

God of my life, through all - its days, My grateful pow'rs shall
sound thy praise, The song shall wake with op'n - ing light, And
Inst
Voice.

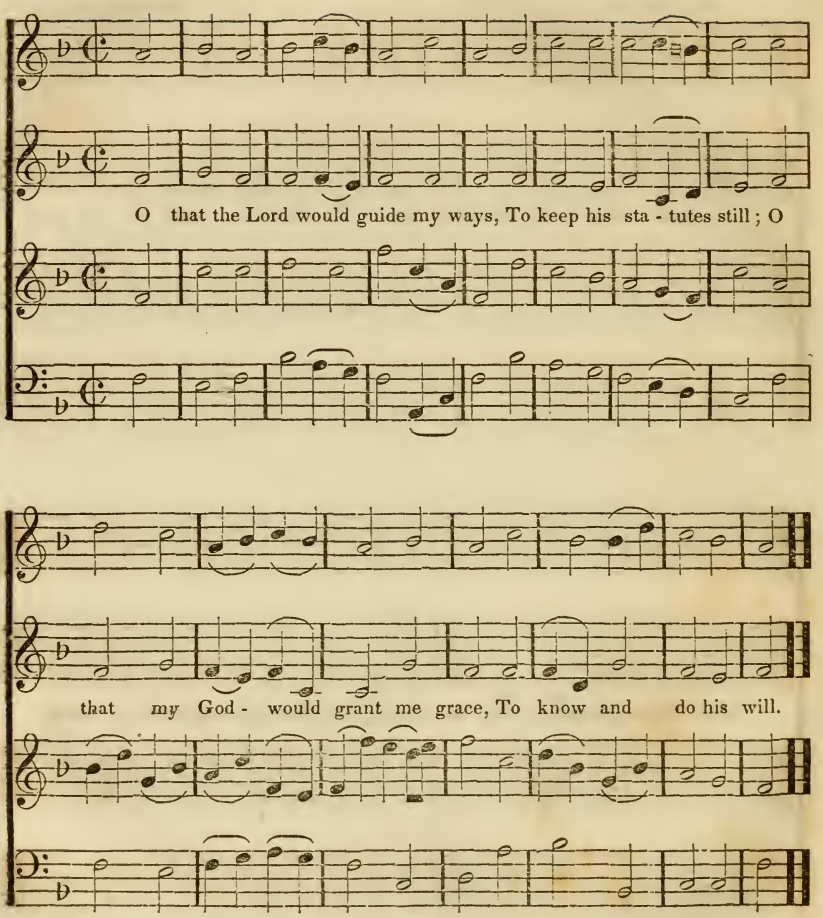

war - ble to the si - lent night; The song shall wake the
op'n - ing light, And warble to the si - lent night.

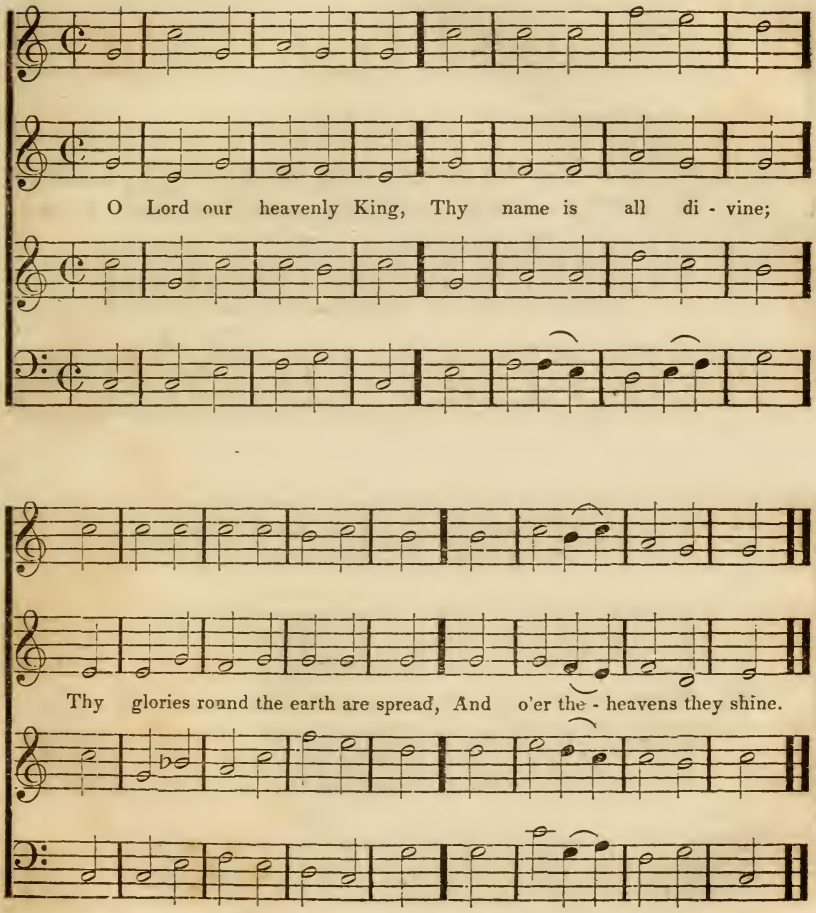
LEGATO.

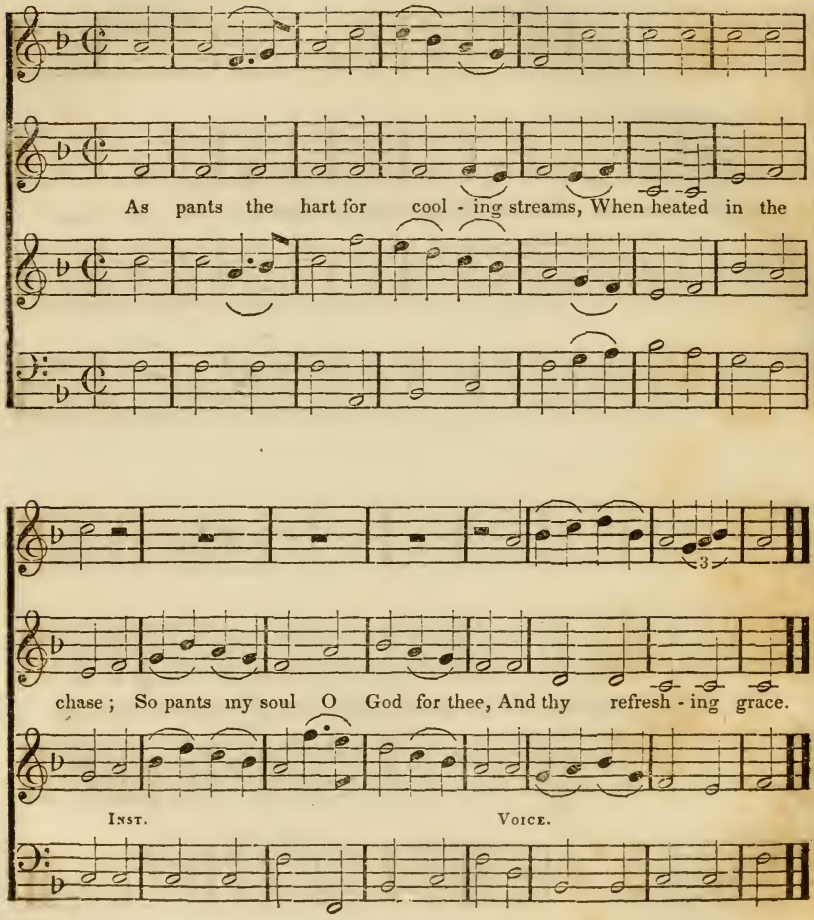

So fades the lovely blooming flower, Frail smil - ing solace of an hour;

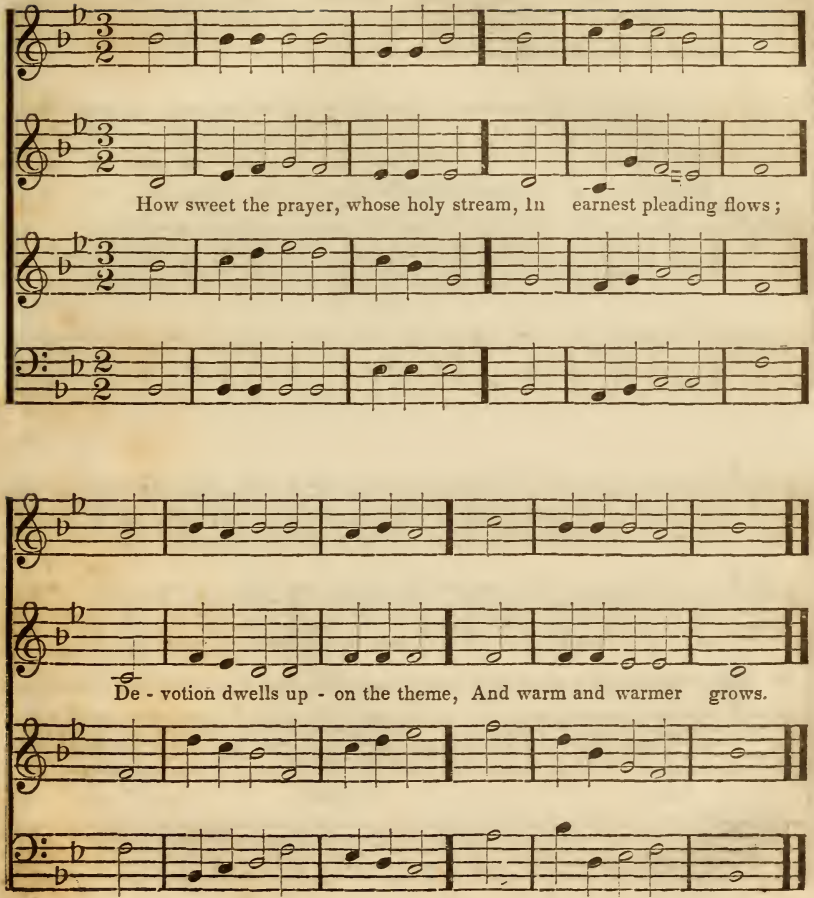

So soon our transient comforts fly, And pleasure only blooms to die.

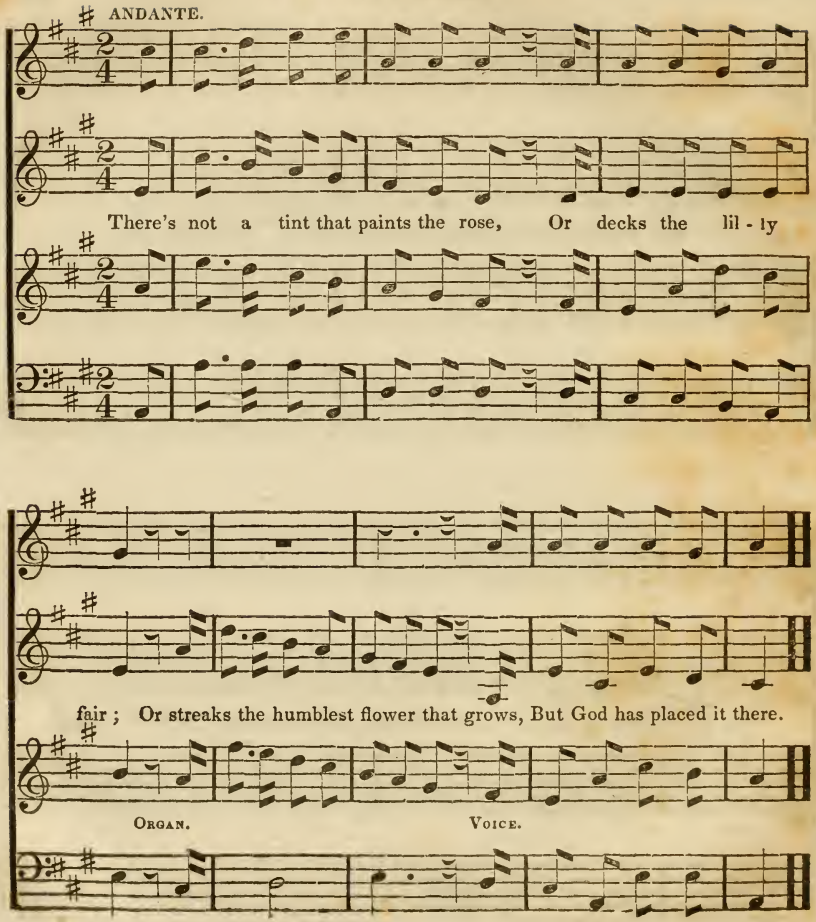

AFFETTUOSO.
Scottish Melody.
How vain are all things here be - low, How false and yet how
fair; Each pleasure hath its poison too, And ev' - ry sweet a snare.

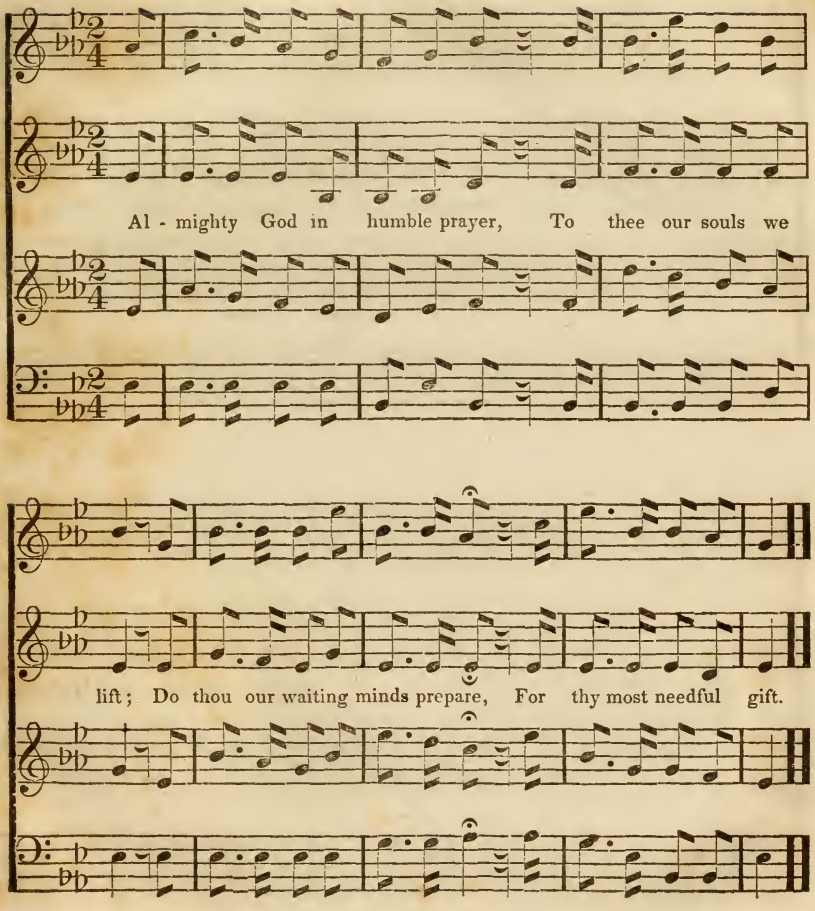

O that the Lord would guide my ways, To keep his sta - tutes still ; O
that my God - would grant me grace, To know and do his will.

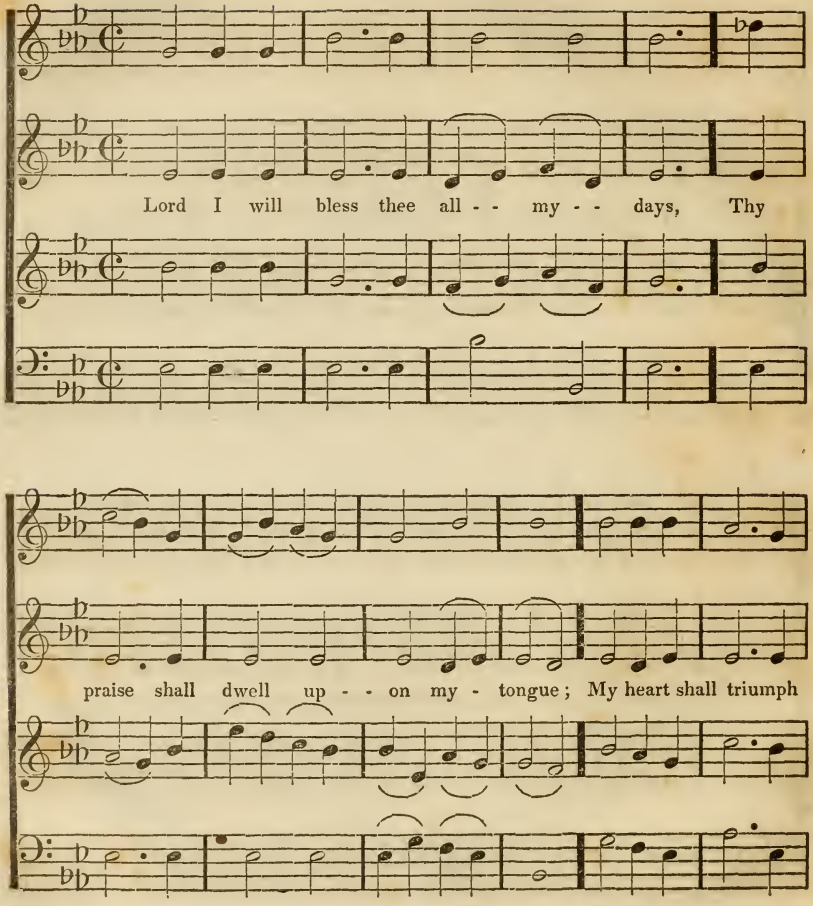

O Lord our heavenly King, Thy name is all di - vine;
Thy glories round the earth are spread, And o'er the - heavens they shine.

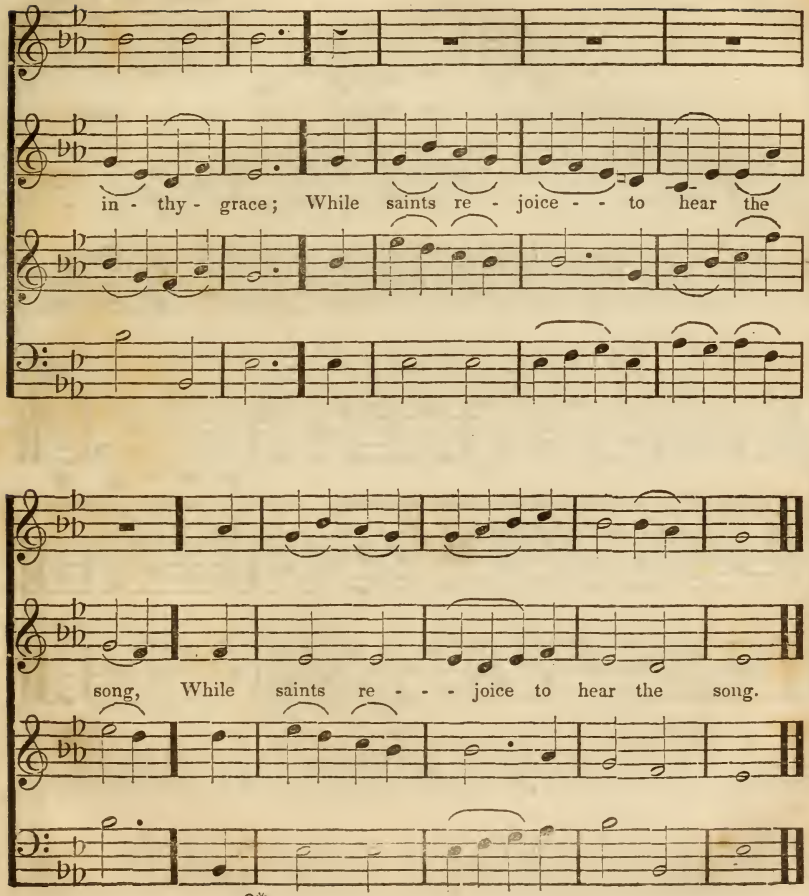

As pants the hart for cool - ing streams, When heated in the
3
chase ; So pants my soul O God for thee, And thy refresh - ing grace.
Inst.
Voice.


How sweet the prayer, whose holy stream, In earnest pleading flows;
De - votion dwells up - on the theme, And warm and warmer grows.

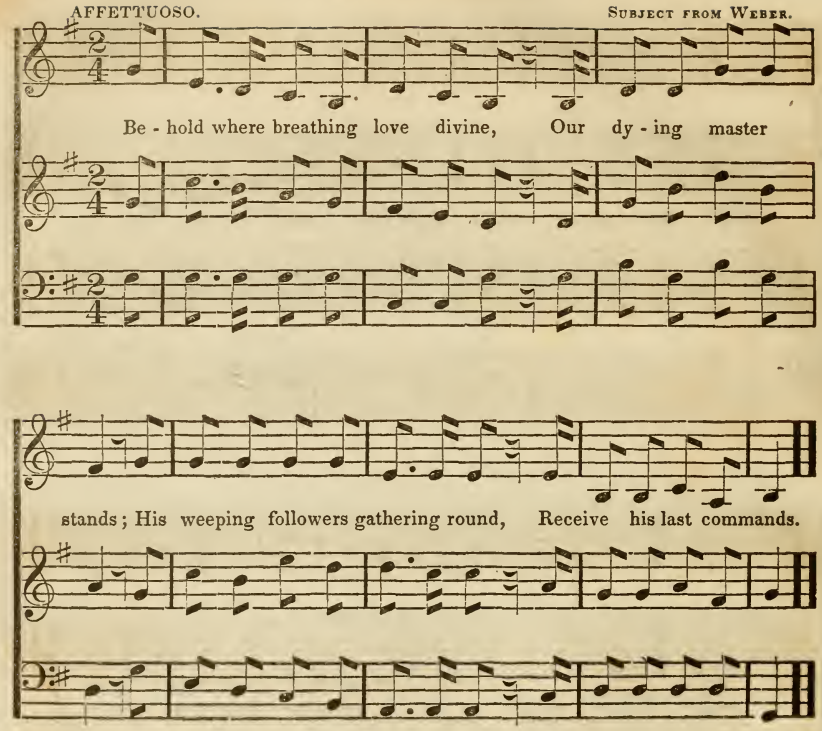

ANDANTE.
There's not a tint that paints the rose, Or decks the lil - ly
fair ; Or streaks the humblest flower that grows, But God has placed it there.
Organ.
Voice.

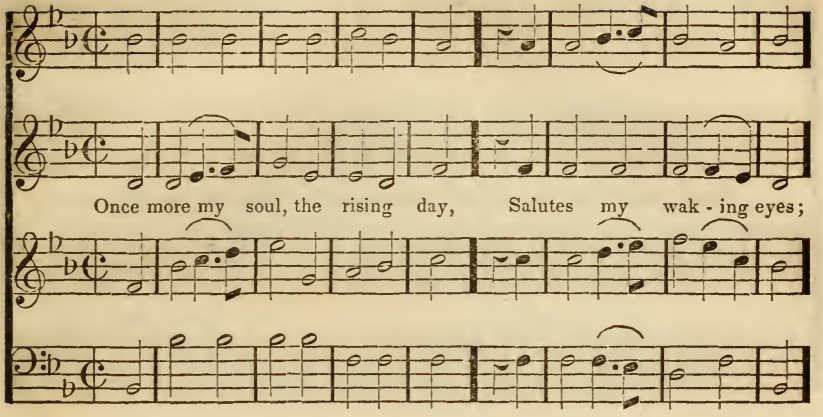

Al - mighty God in humble prayer, To thee our souls we
lift; Do thou our waiting minds prepare, For thy most needful gift.

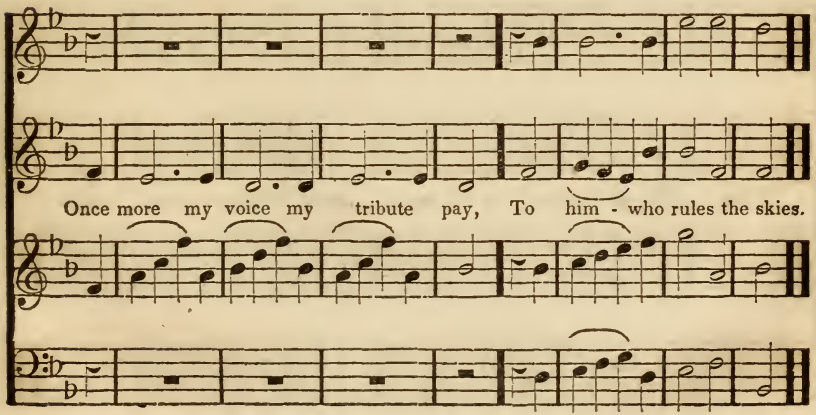

Lord I will bless thee all - - my - - days, Thy
praise shall dwell up - - on my - tongue; My heart shall triumph

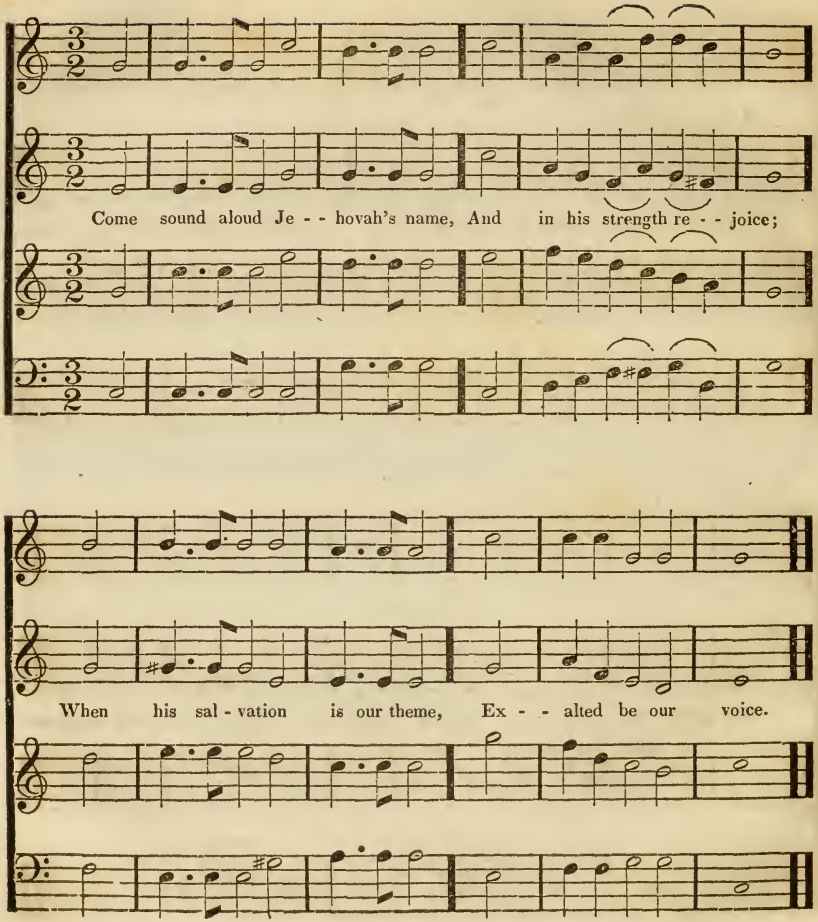

in - thy - grace; While saints re - joice - - to hear the
song, While saints re - - - joice to hear the song.

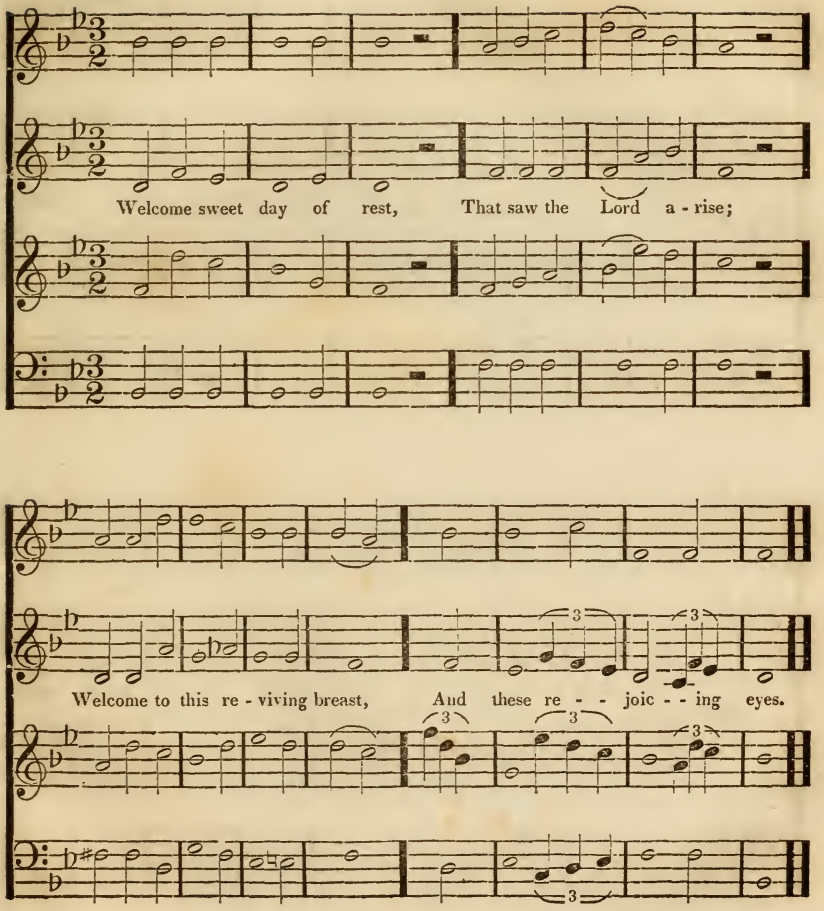
Love divine.


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;

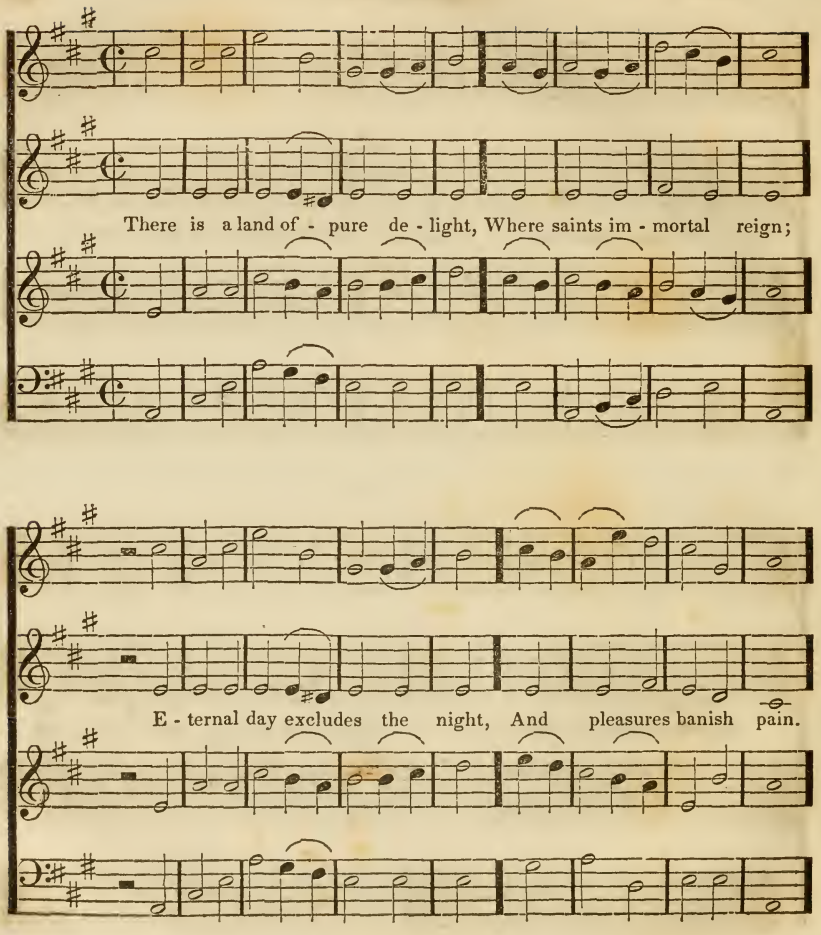

Once more my voice my tribute pay, To him - who rules the skies.

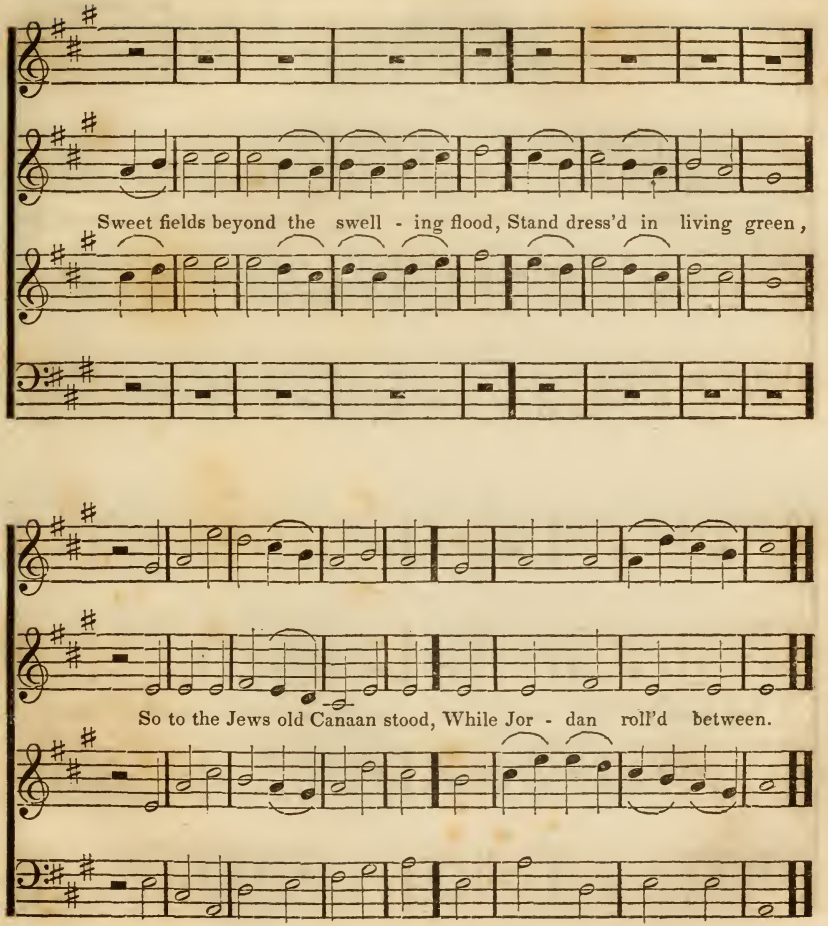

Come sound aloud Je - - hovah's name, And in his strength re - - joice;
When his sal - vation is our theme, Ex - - alted be our voice.


Welcome sweet day of rest, That saw the Lord a - rise;
Welcome to this re - viving breast, And these re - - joic - - ing eyes.

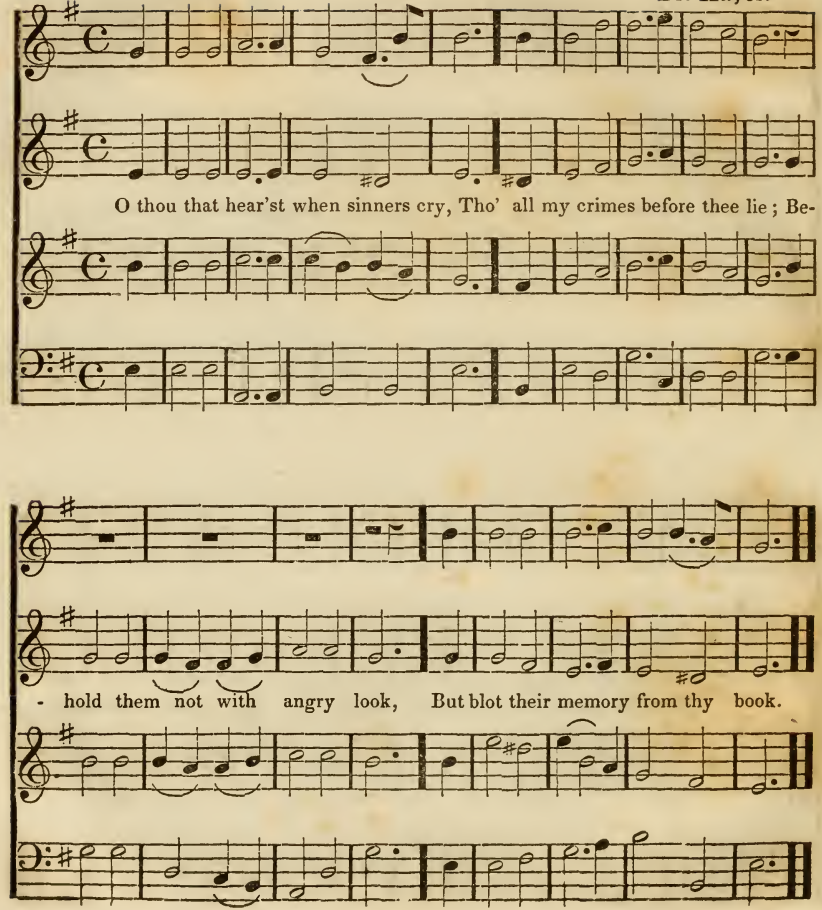
Jordan.

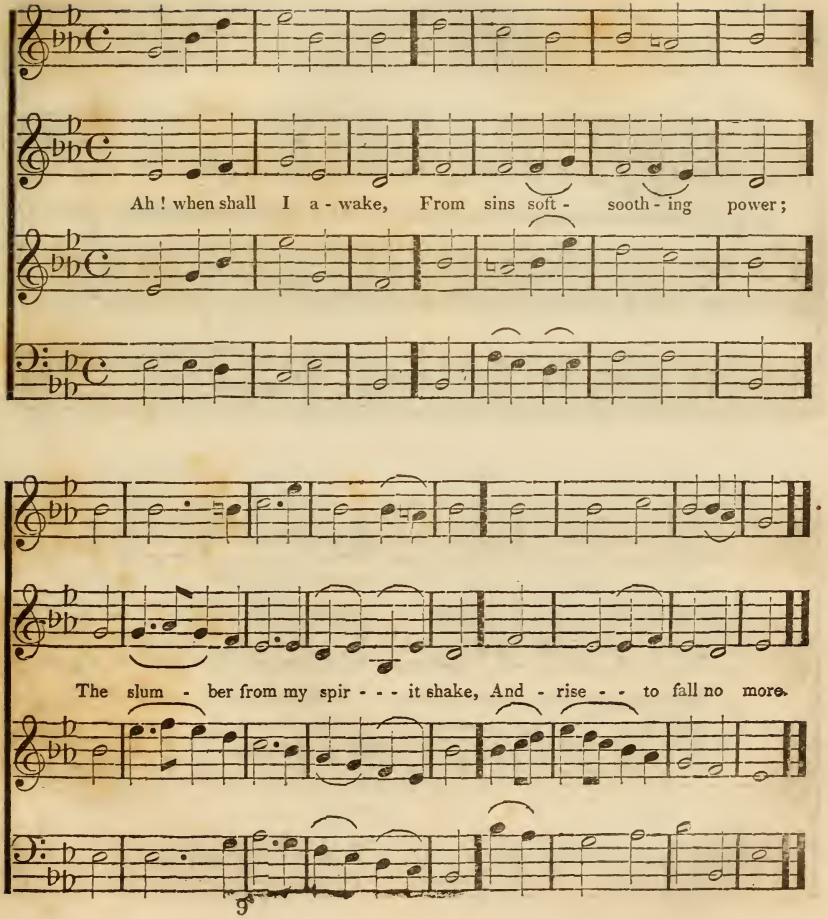
Billings.

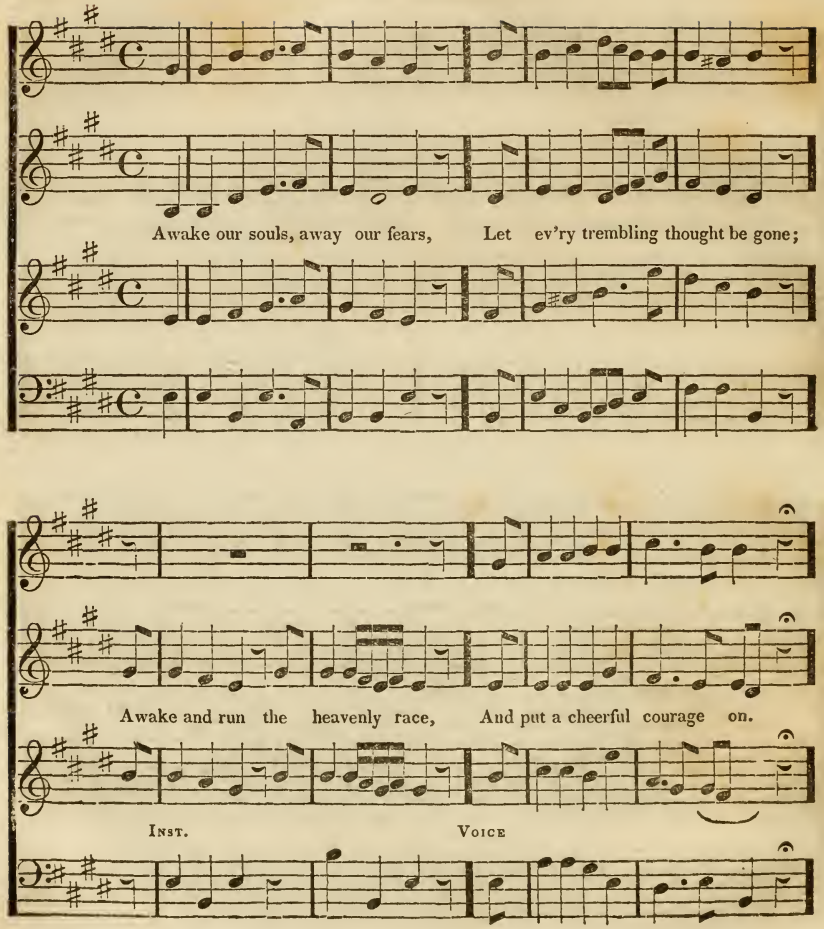


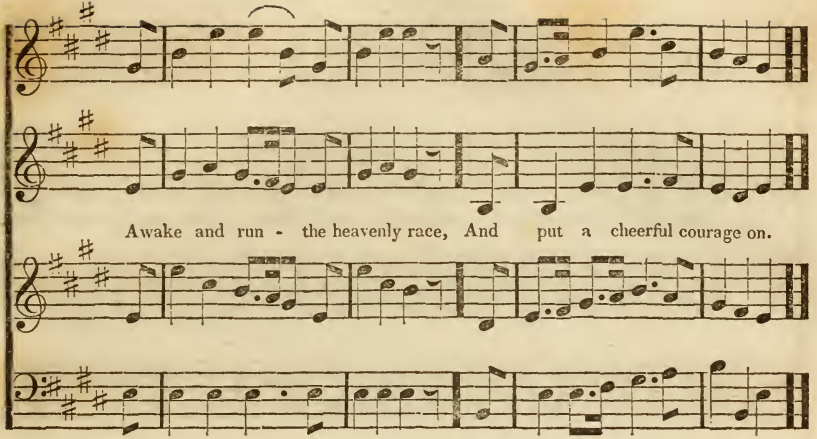

Sweet fields beyond the swell - ing flood, Stand dress'd in living green,
So to the Jews old Canaan stood, While Jor - dan roll'd between.

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.


Ah ! when shall I a - wake, From sins soft - sooth - ing power;
The slum - ber from my spir - - - it shake, And - rise - - to fall no more.


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.
Inst.
Voice

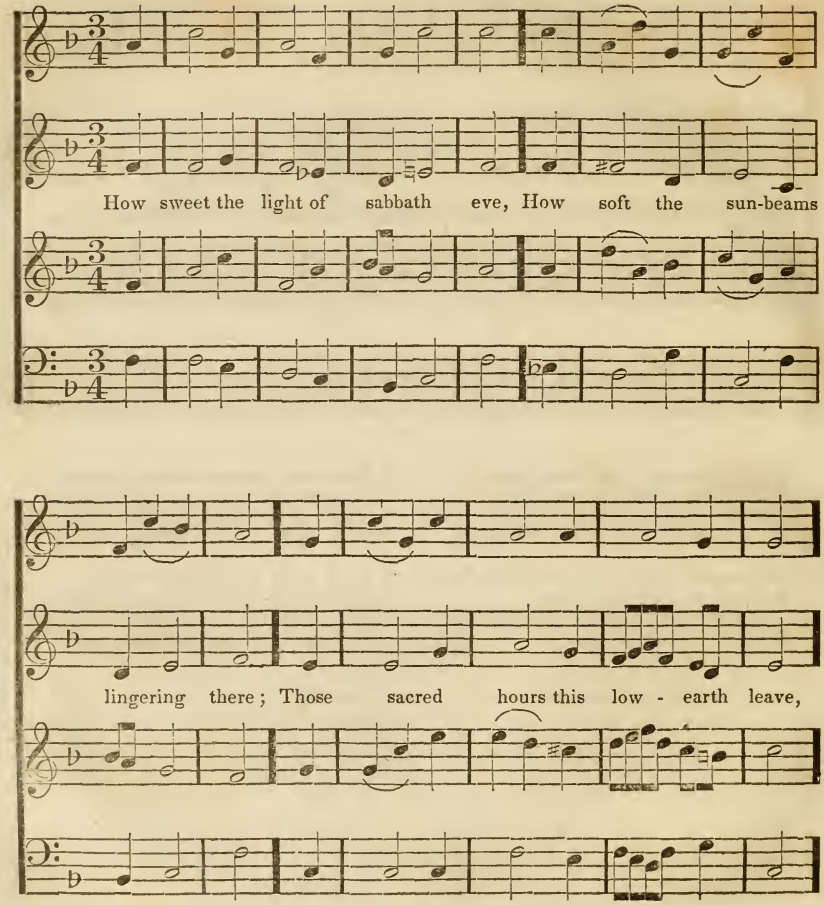


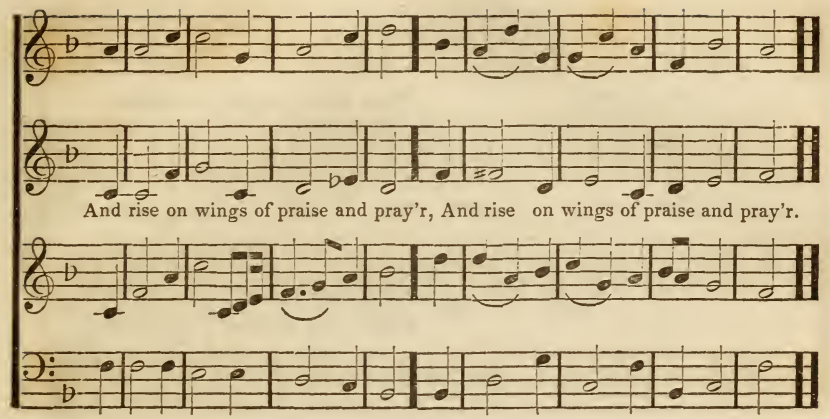
2 True, 'tis a strait and thorny road,
And mortal spirits tire and faint;
But they forget the mighty God,
That feeds the strength of every saint.

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.


How sweet the light of sabbath eve, How soft the sun-beams
lingering there; Those sacred hours this low - earth leave,

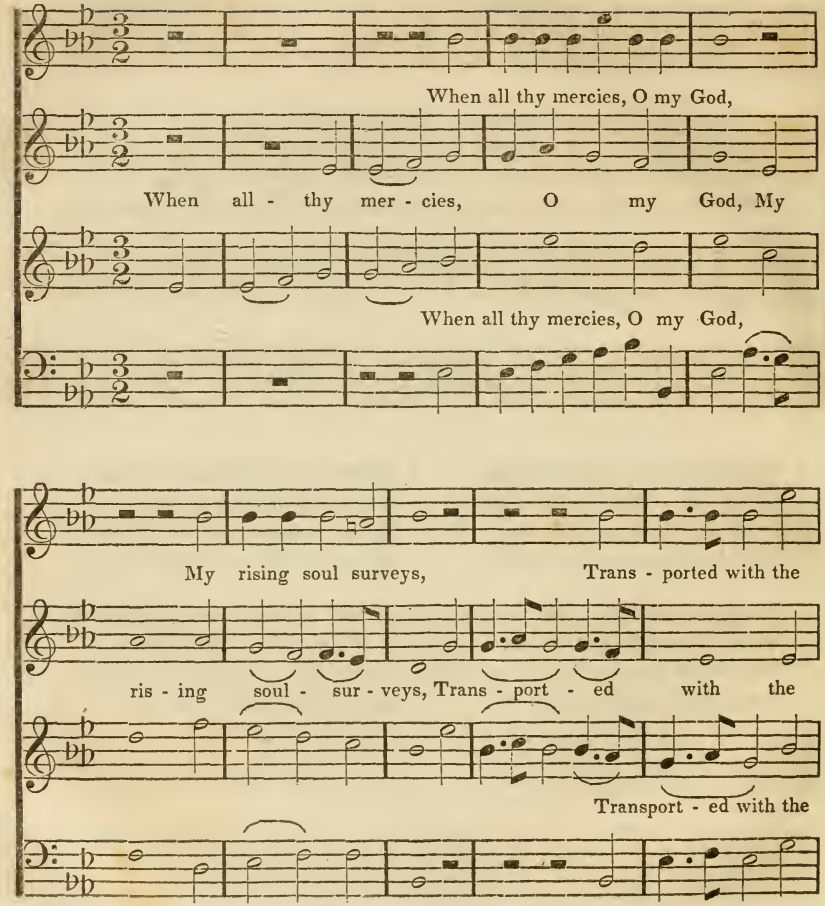


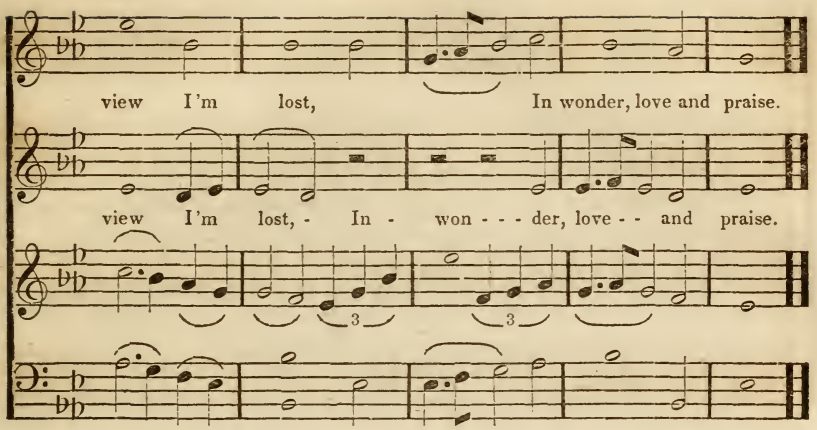
1 Our Father,—here again we raise
To thee our morning hymn of praise,
For all the joys thy smiles afford,
This sacred day—thy holy word.

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



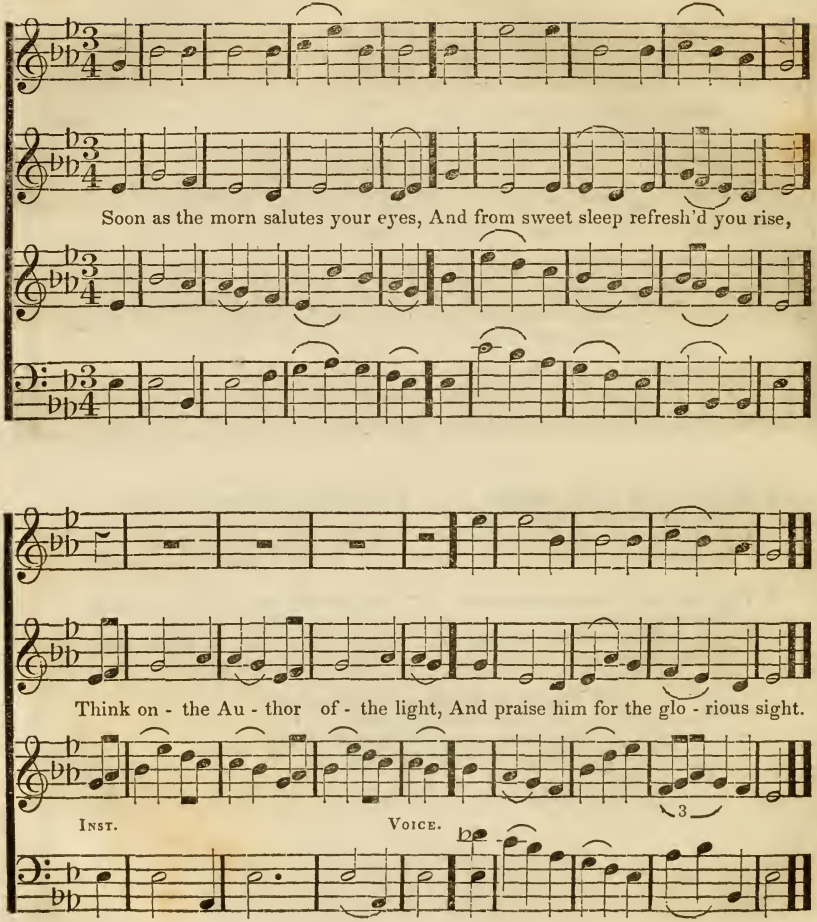
2 Thy providence my life sustain'd,
And all my wants redress'd,
When in the silent womb I lay,
Or hung upon the breast.

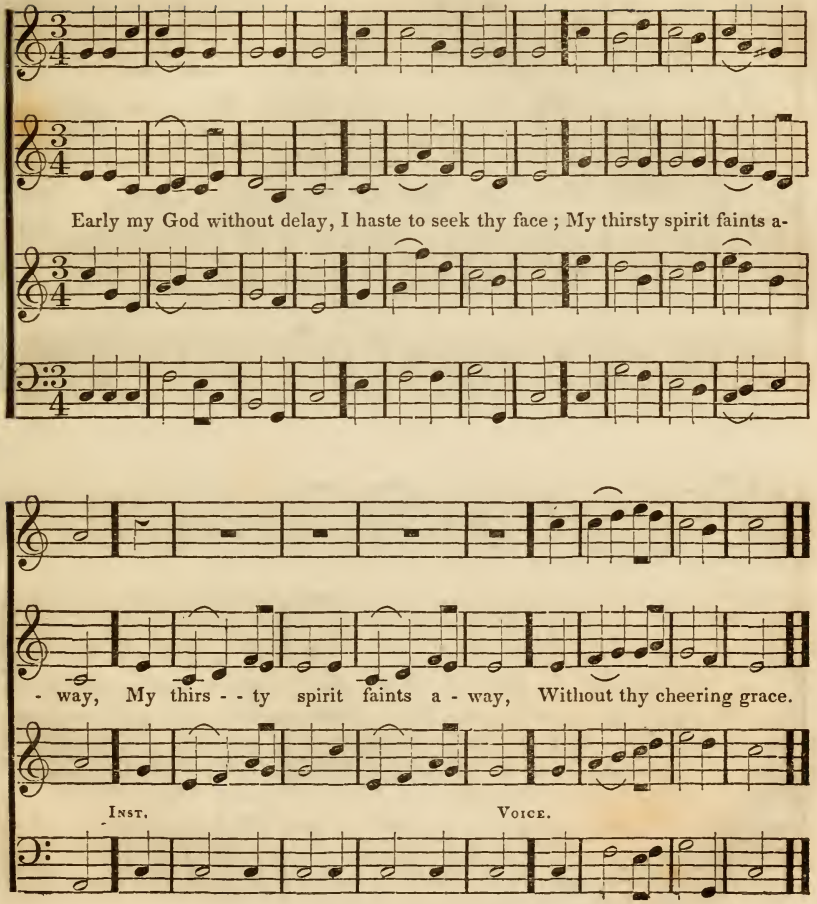
3 To all my weak complaints and cries
Thy mercy lent an ear,
Ere yet my feeble thoughts had learn'd
To form themselves in prayer.

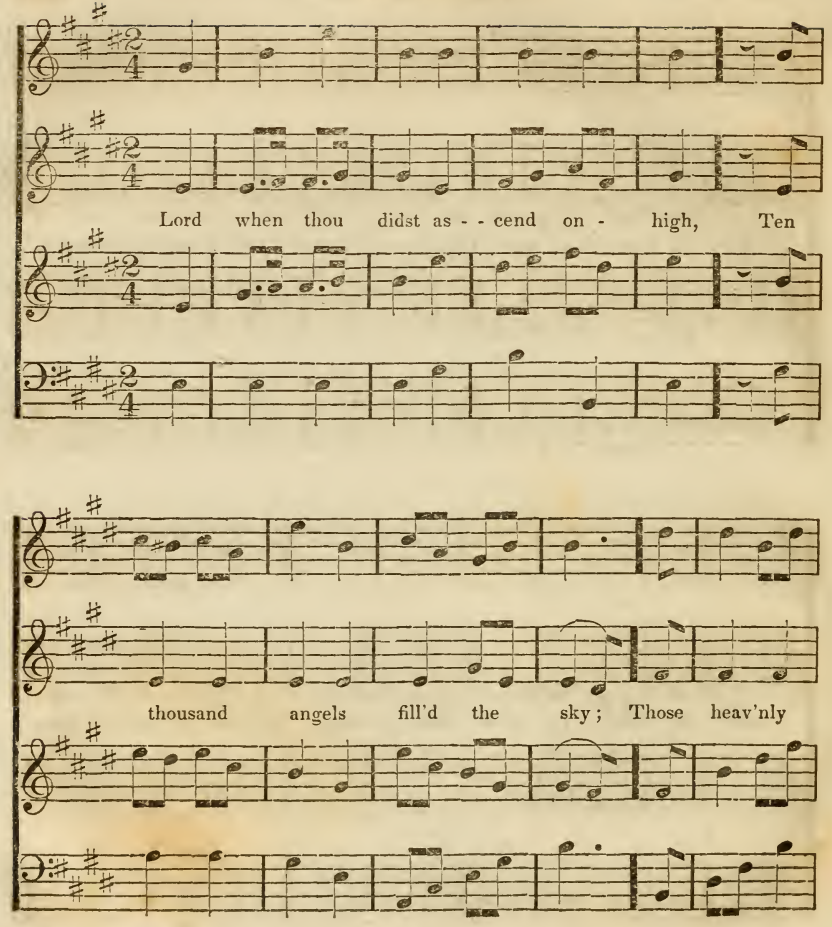
4 Unnumber'd comforts on my soul
Thy tender care bestow'd,
Before my infant heart conceiv'd
From whom those comforts flow'd.

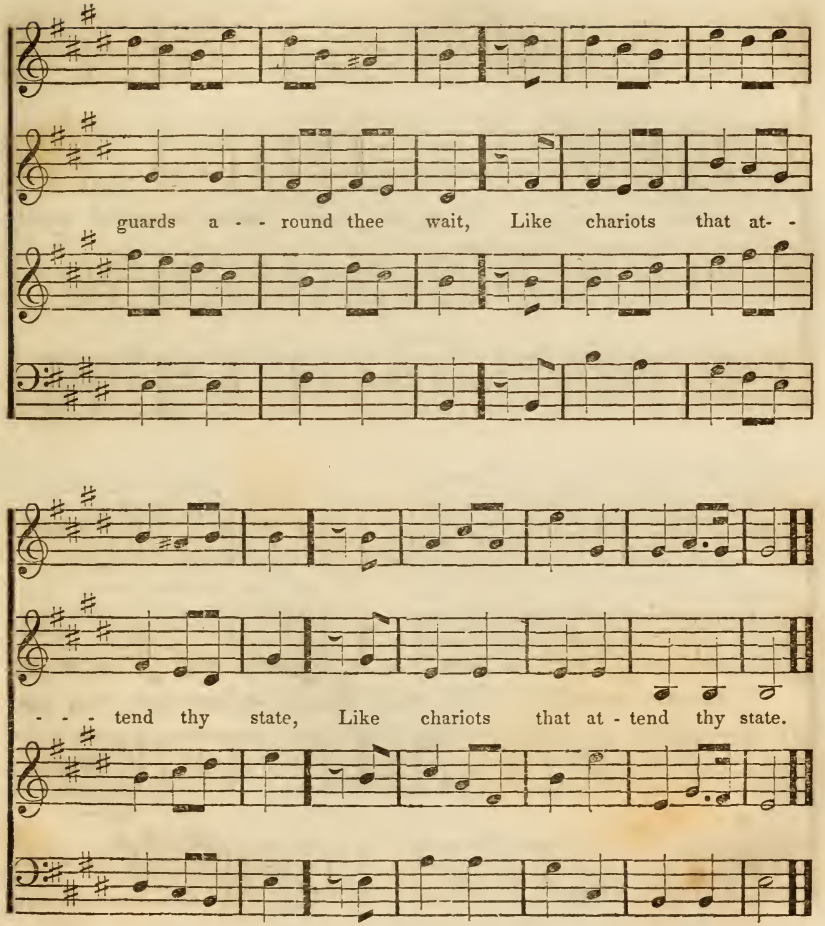
5 When in the slippery paths of youth,
With heedless steps, I ran,
Thine arm unseen convey'd me safe,
And led me up to man.

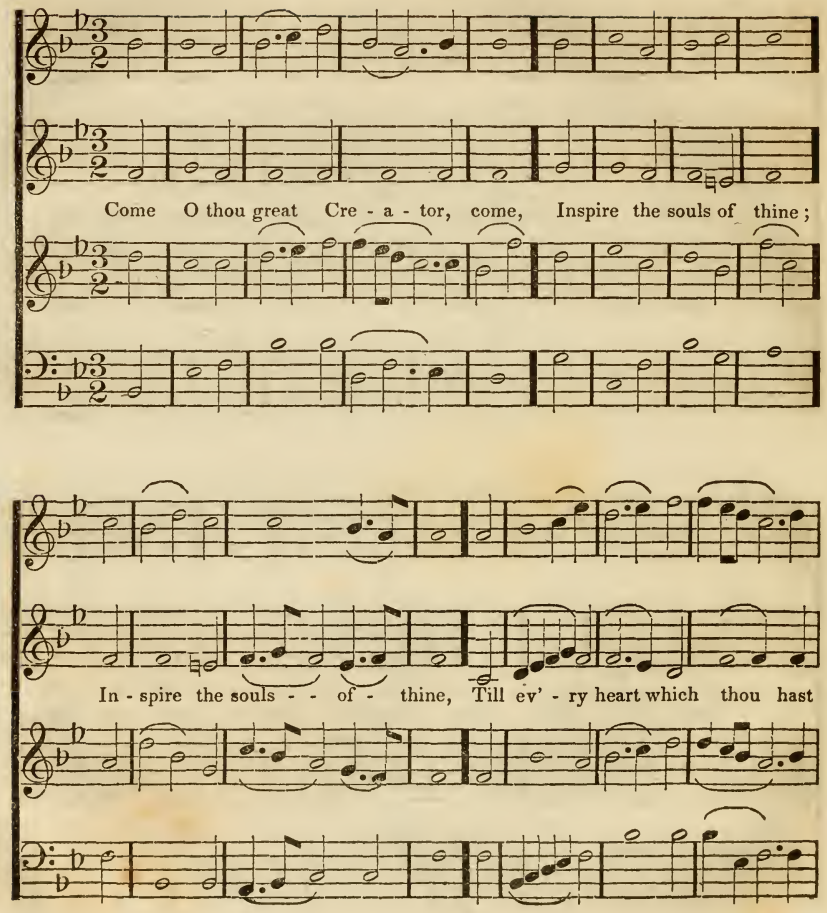
6 Through hidden dangers, toils, and death,
It gently clear'd my way;
And through the pleasing scenes of vice
Where thousands go astray.

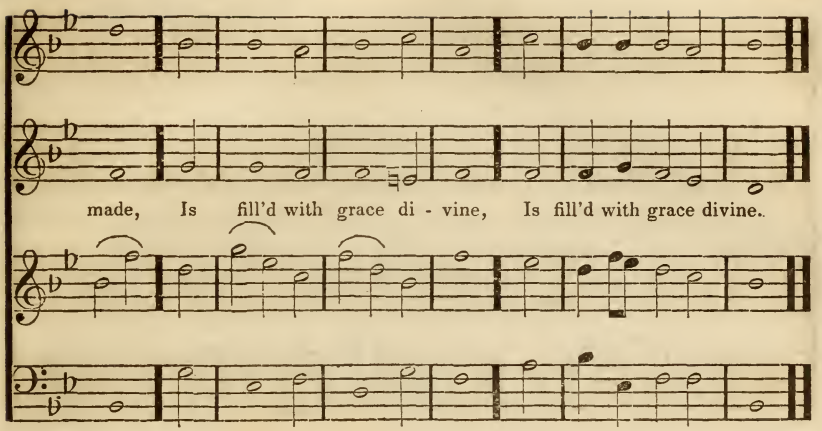

Soon as the morn salutes your eyes, And from sweet sleep refresh'd you rise,
Think on - the Au - thor of - the light, And praise him for the glo - rious sight.
3
Inst.
Voice.


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.


Lord when thou didst as - - cend on - high, Ten
thousand angels fill'd the sky; Those heav'nly


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



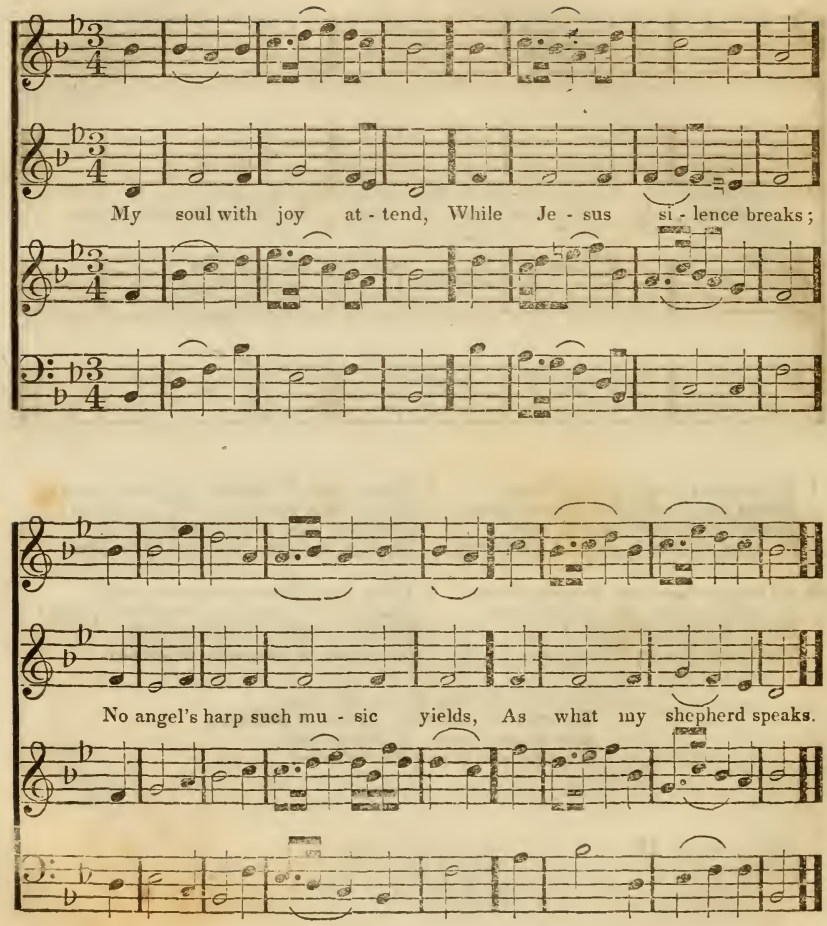
1 To thee, my heart, Eternal King!
Would now its thankful tribute bring;
To thee its humble homage raise,
In songs of ardent, grateful praise.

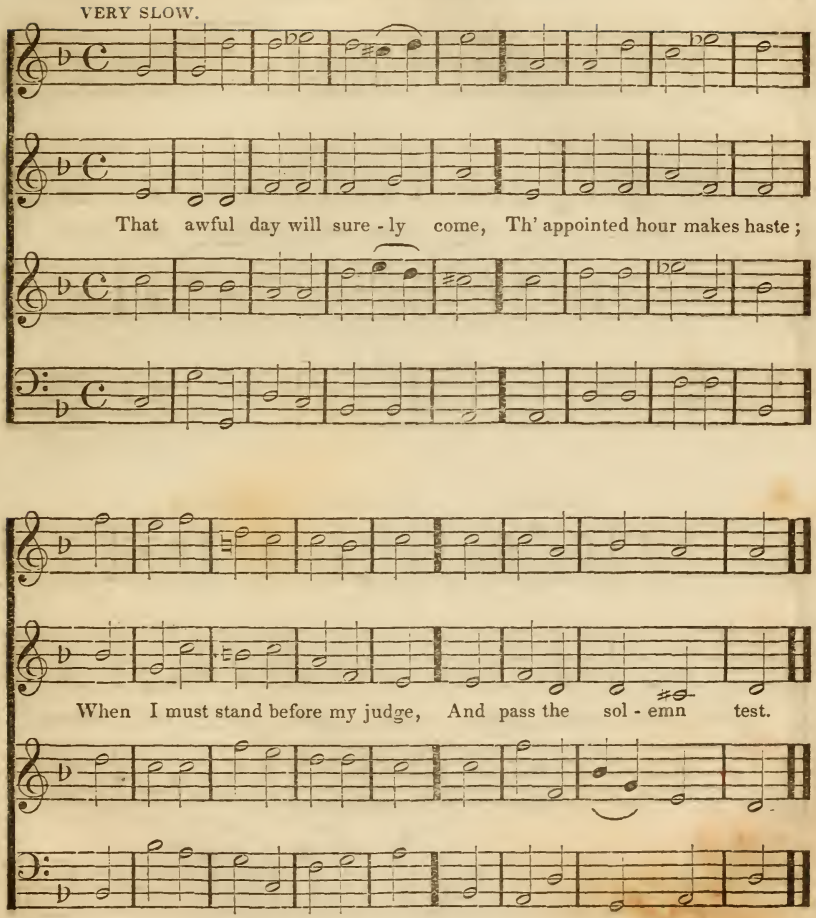
2 All nature shows thy boundless love,
In worlds below, and worlds above;
But in thy blessed word, I trace
The richer glories of thy grace.

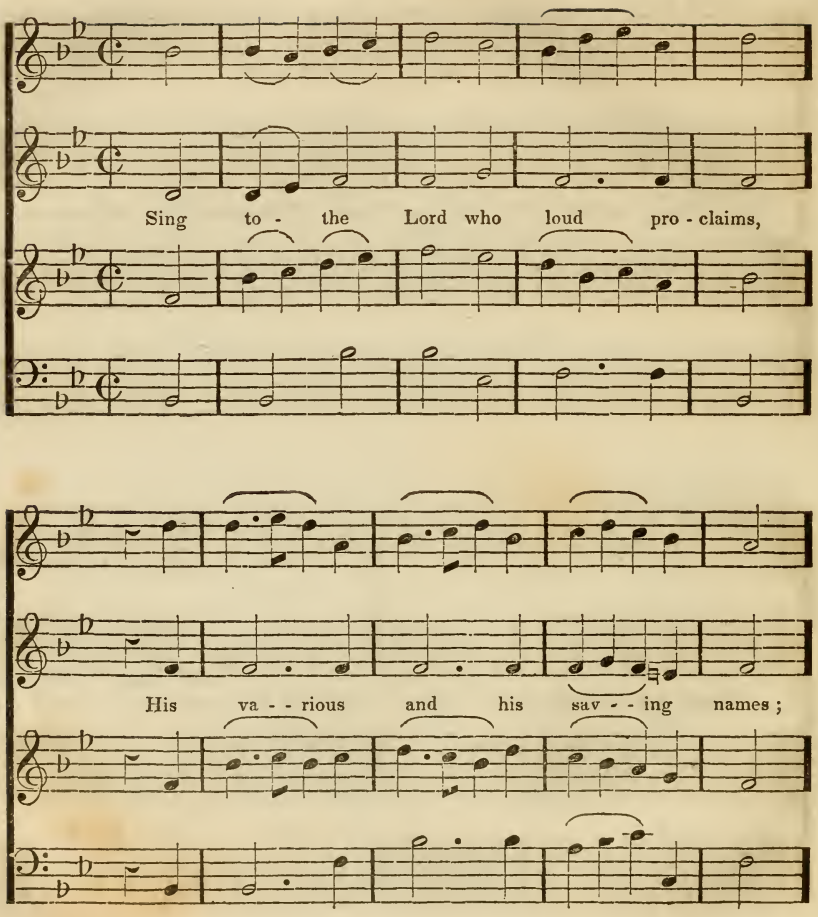
3 There, what delightful truths are given!
There Jesus shows the way to heaven;
His name salutes my listening ear,
Revives my heart, and checks my fear.

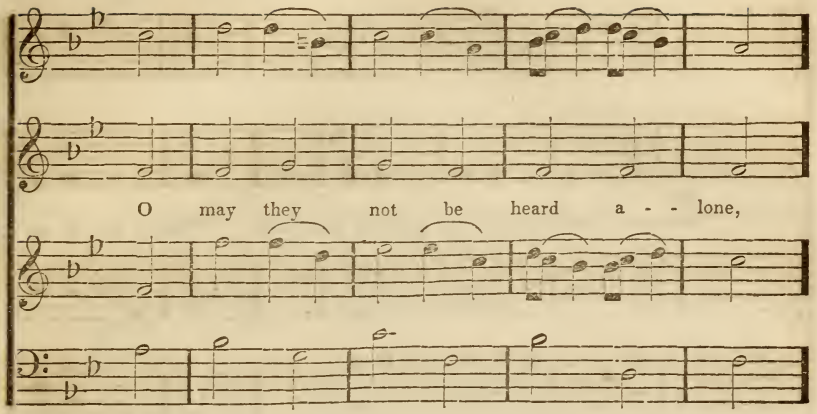
4 There Jesus bids our sorrows cease,
And gives the laboring conscience peace;
Raises our grateful feelings high,
And points to mansions in the sky.

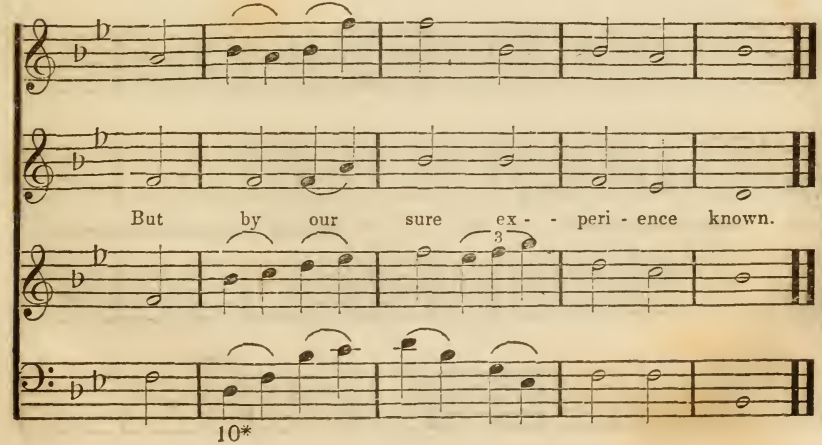
5 For love like this, O may our song
Through endless years thy praise prolong;
And distant climes thy name adore,
Till time and nature are no more!

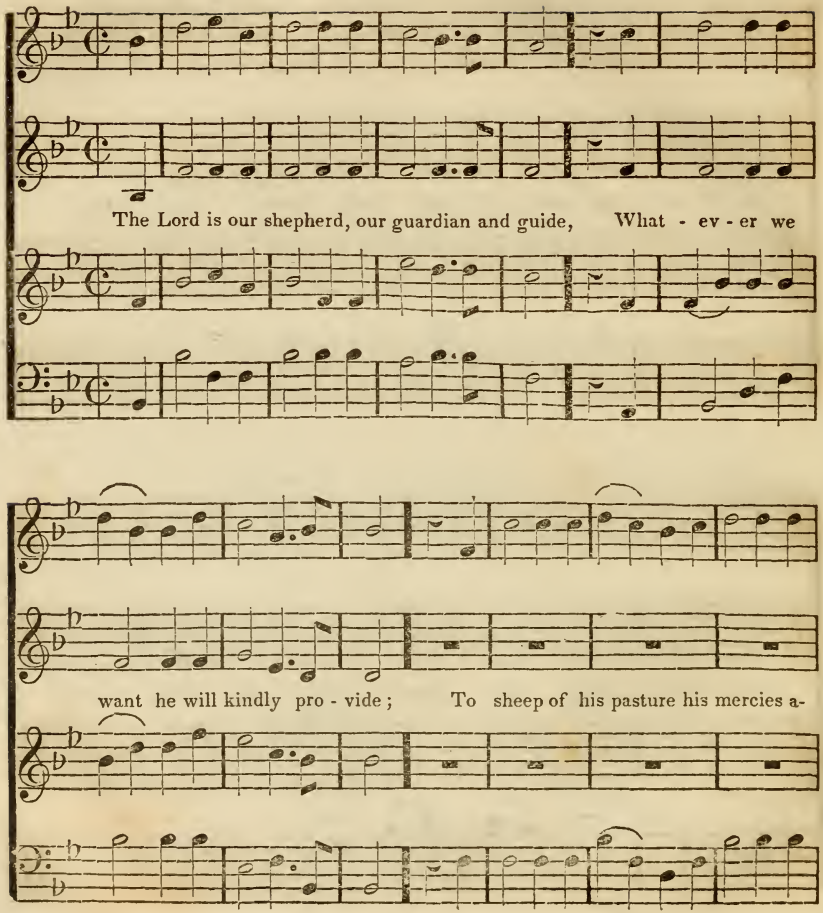

My soul with joy at - tend, While Je - sus si - lence breaks;
No angel's harp such mu - sic yields, As what my shepherd speaks.

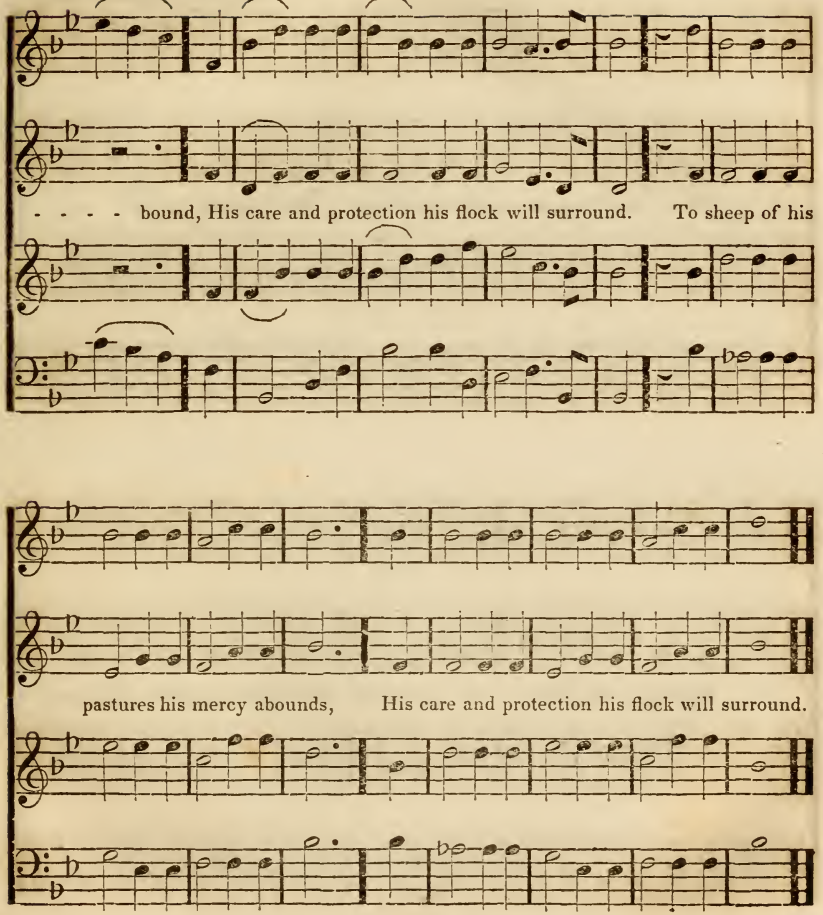

VERY SLOW.
That awful day will sure - ly come, Th' appointed hour makes haste;
When I must stand before my judge, And pass the sol - emn test.


Sing to - the Lord who loud pro - claims,
His va - - rious and his sav - - ing names ;

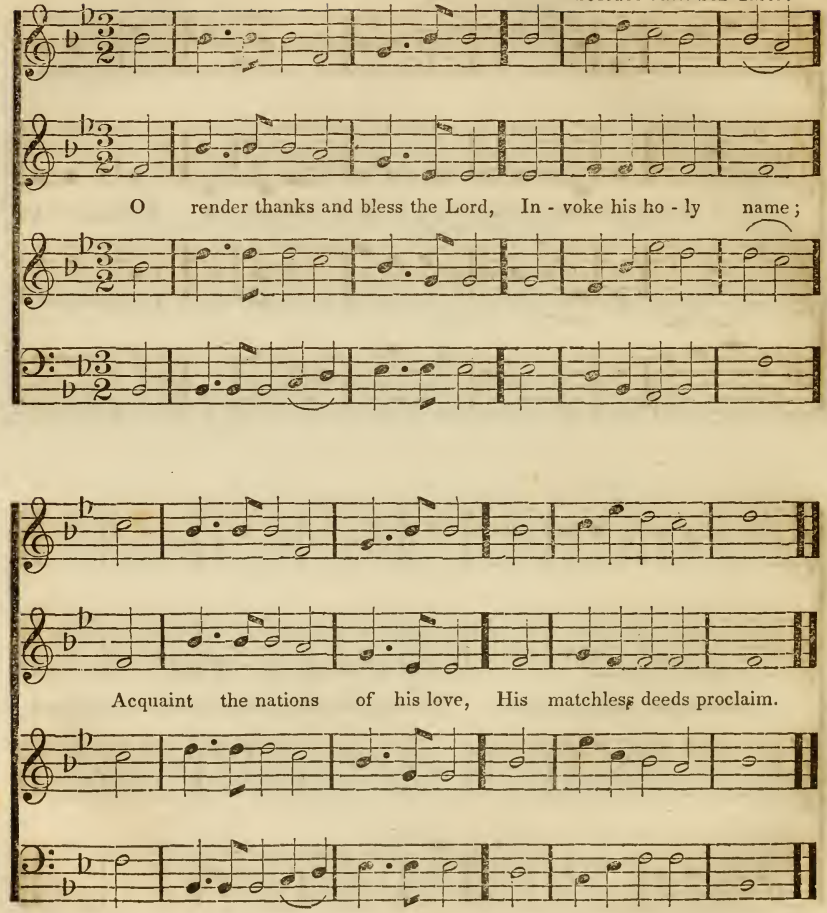

O may they not be heard a - - lone,

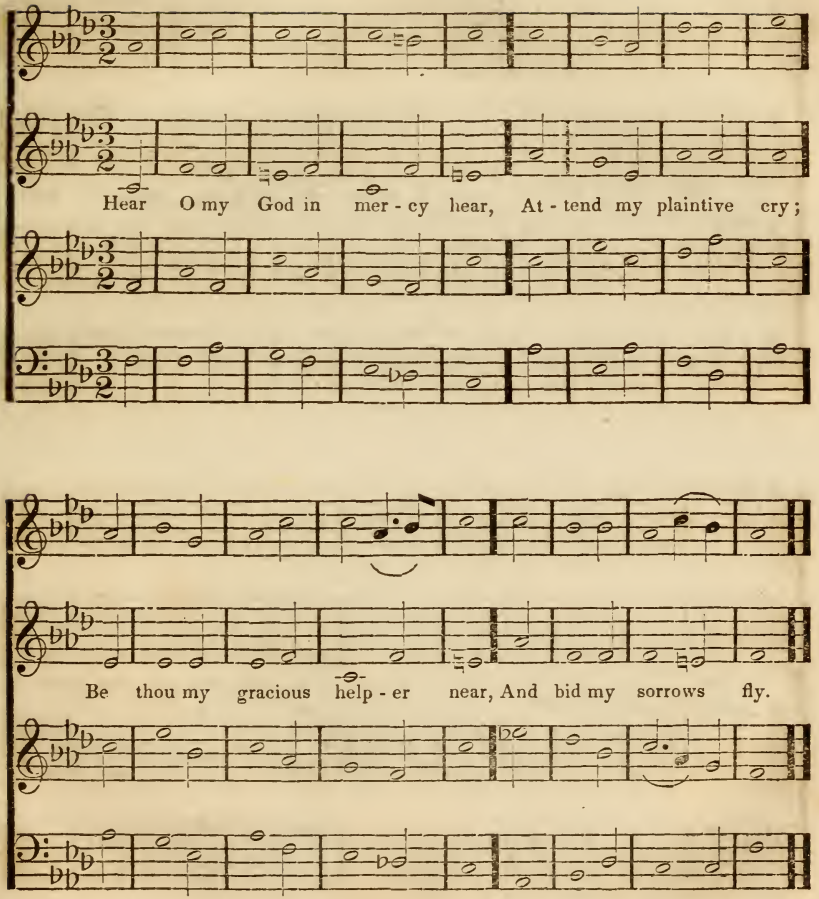

But by our sure ex - - peri - ence known.
3

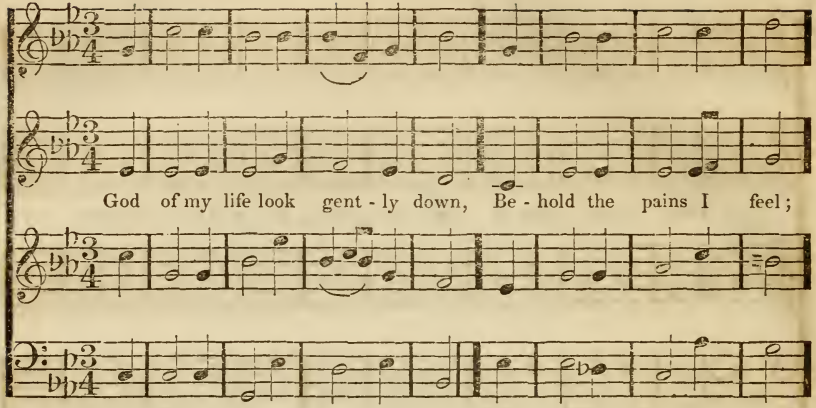

The Lord is our shepherd, our guardian and guide, What - ev - er we
want he will kindly pro - vide; To sheep of his pasture his mercies a-

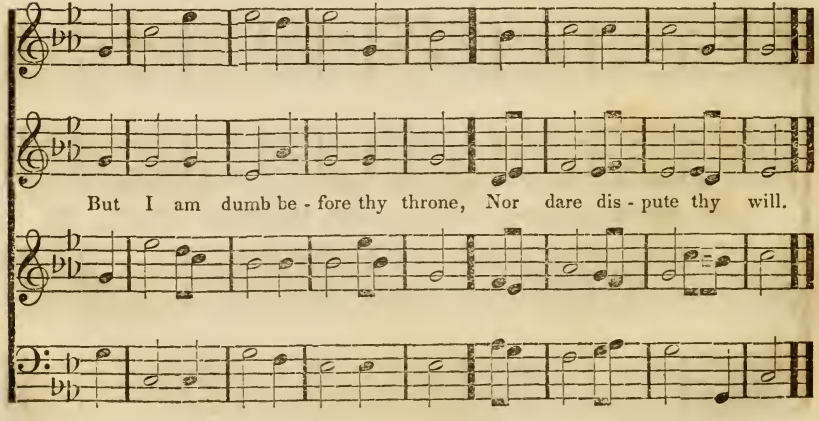

- - - - bound, His care and protection his flock will surround. To sheep of his
pastures his mercy abounds, His care and protection his flock will surround.

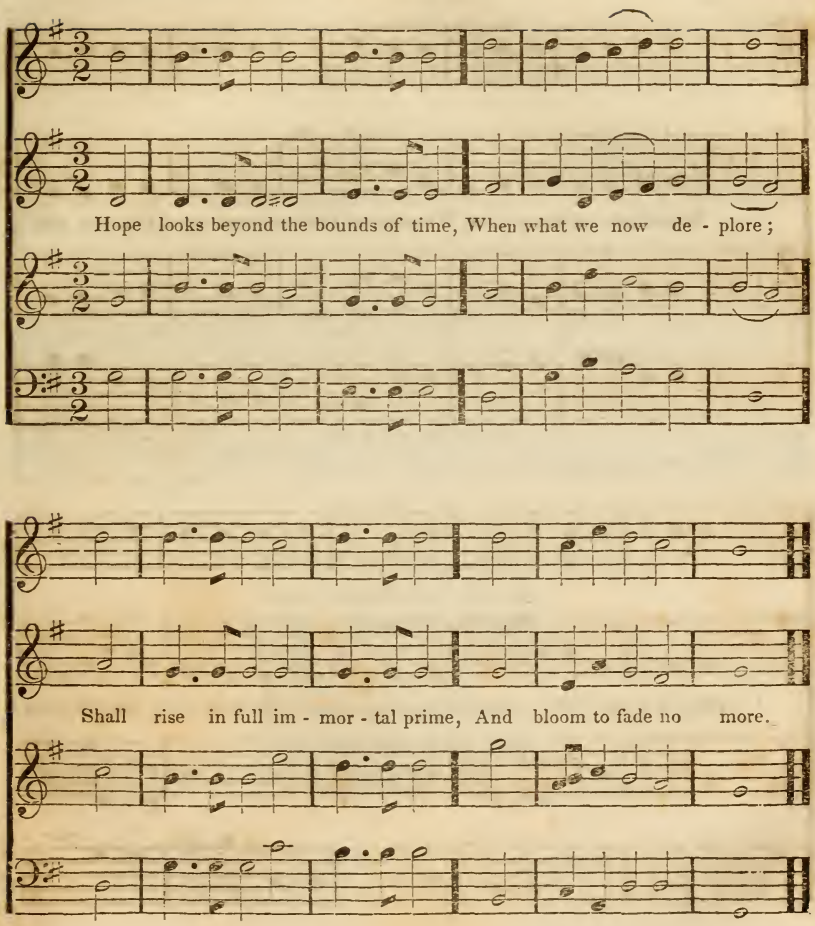
SUBJECT FROM STEVENSON.

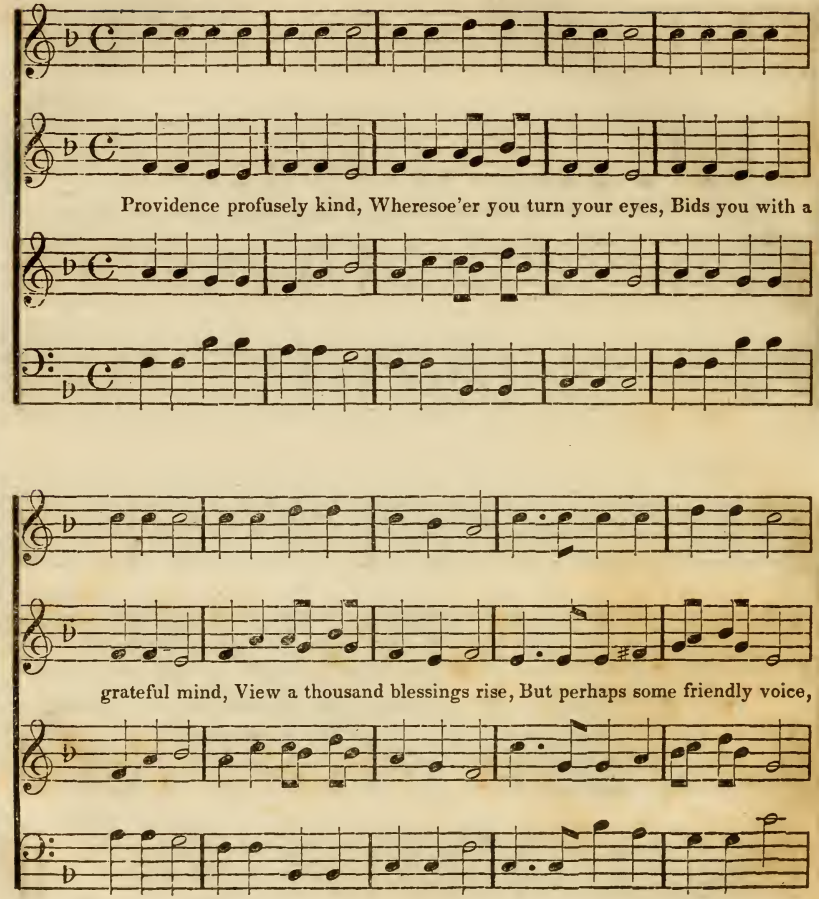


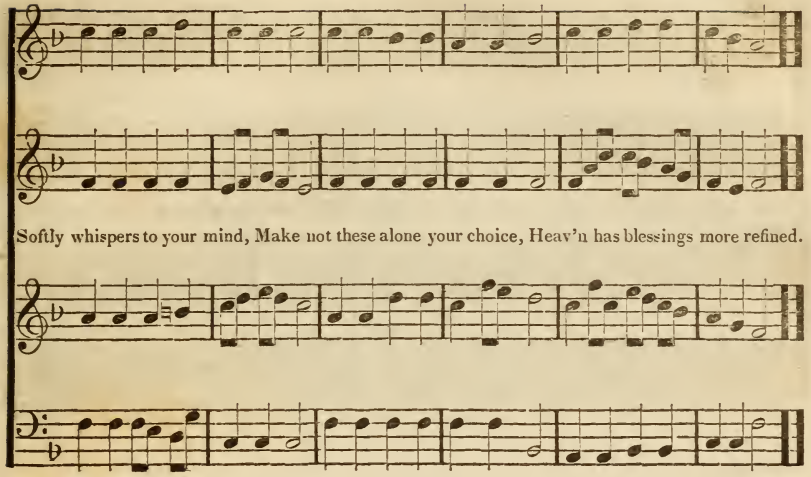

Hear O my God in mer - cy hear, At - tend my plaintive cry;
Be thou my gracious help - er near, And bid my sorrows fly.


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.


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

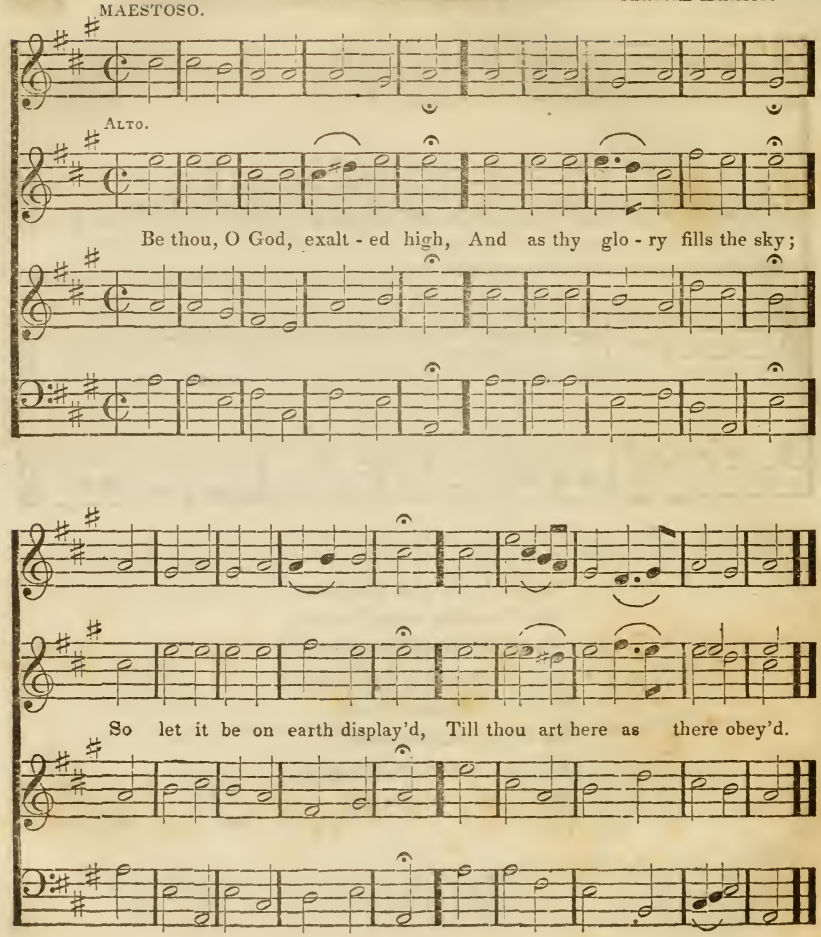

Providence profusely kind, Wheresoe'er you turn your eyes, Bids you with a
grateful mind, View a thousand blessings rise, But perhaps some friendly voice,

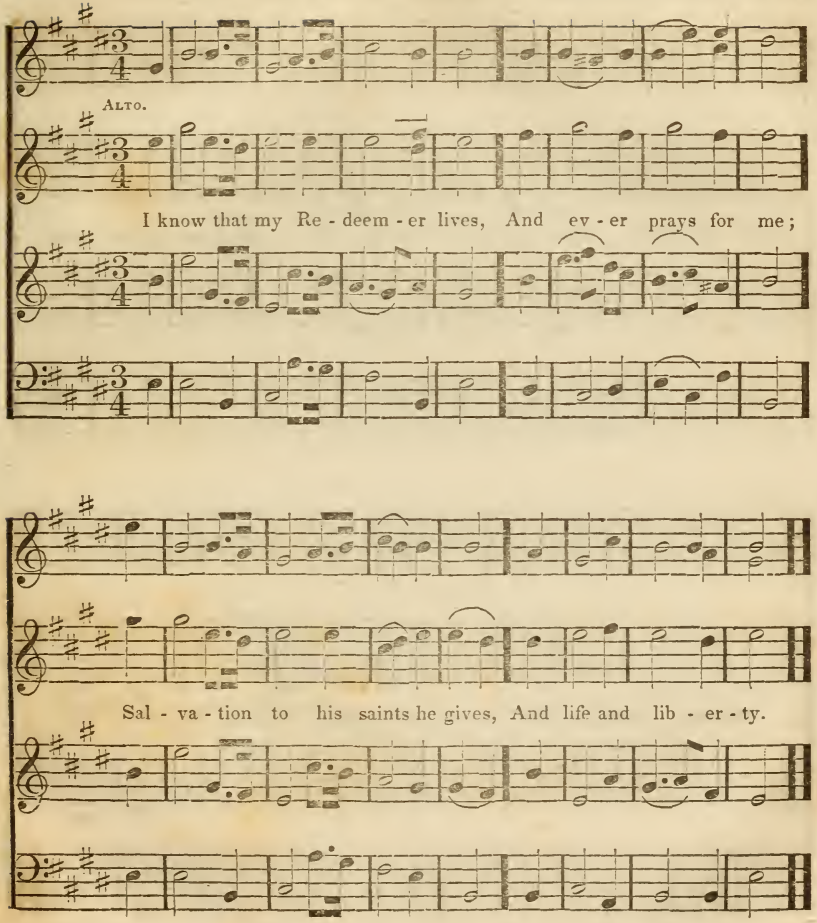


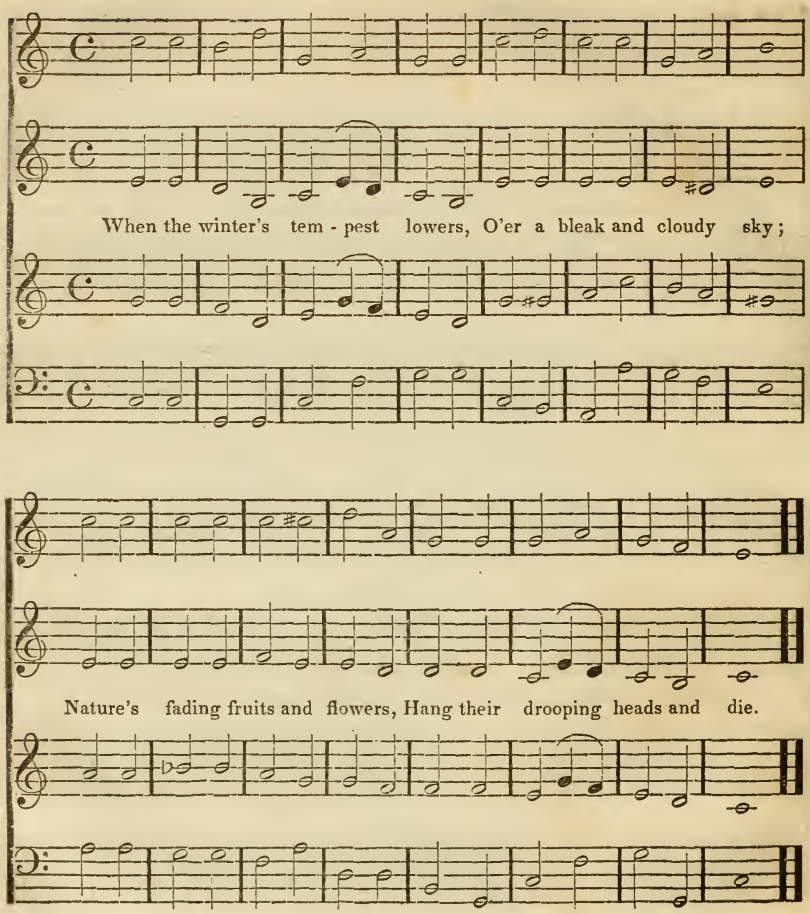
Thankful own what you enjoy;
But a changing world like this,
Where a thousand fears annoy,
Cannot give you perfect bliss,
Perfect bliss resides above,
Far above yon azure sky;
Bliss that merits all your love,
Merits every anxious sigh.

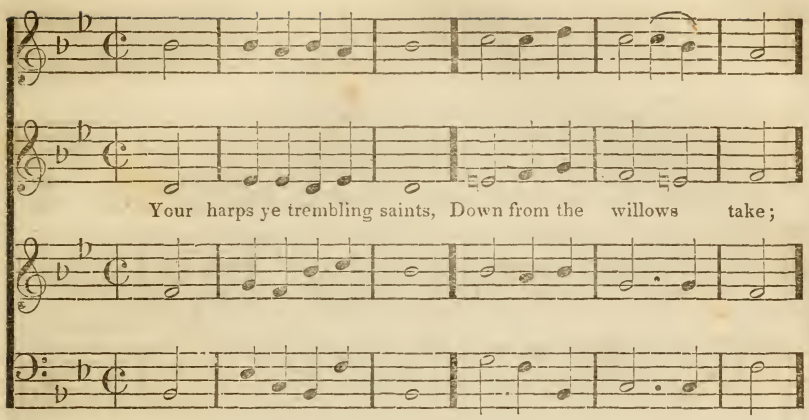
Old Hundred.

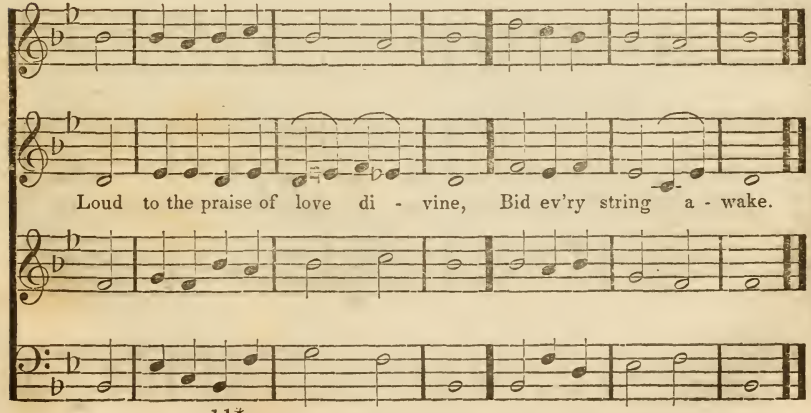
Martin Luther.

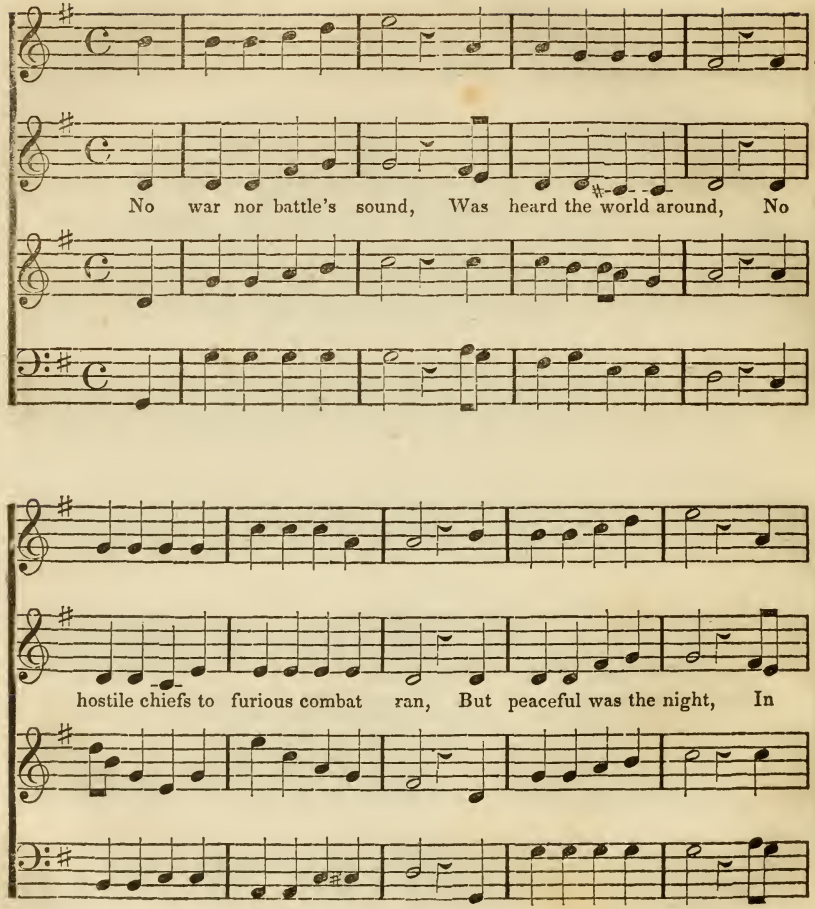


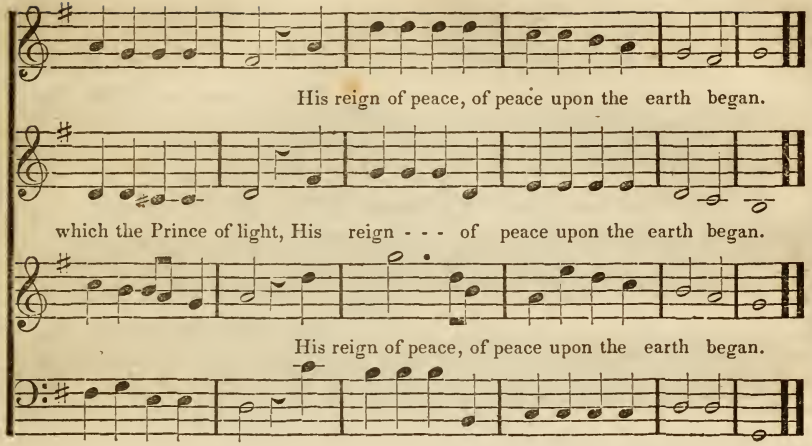

Alto.
I know that my Re - deem - er lives, And ev - er prays for me;
Sal - va - tion to his saints he gives, And life and lib - er - ty.


When the winter's tem - pest 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.


No war nor battle's sound, Was heard the world around, No
hostile chiefs to furious combat ran, But peaceful was the night, In



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.

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

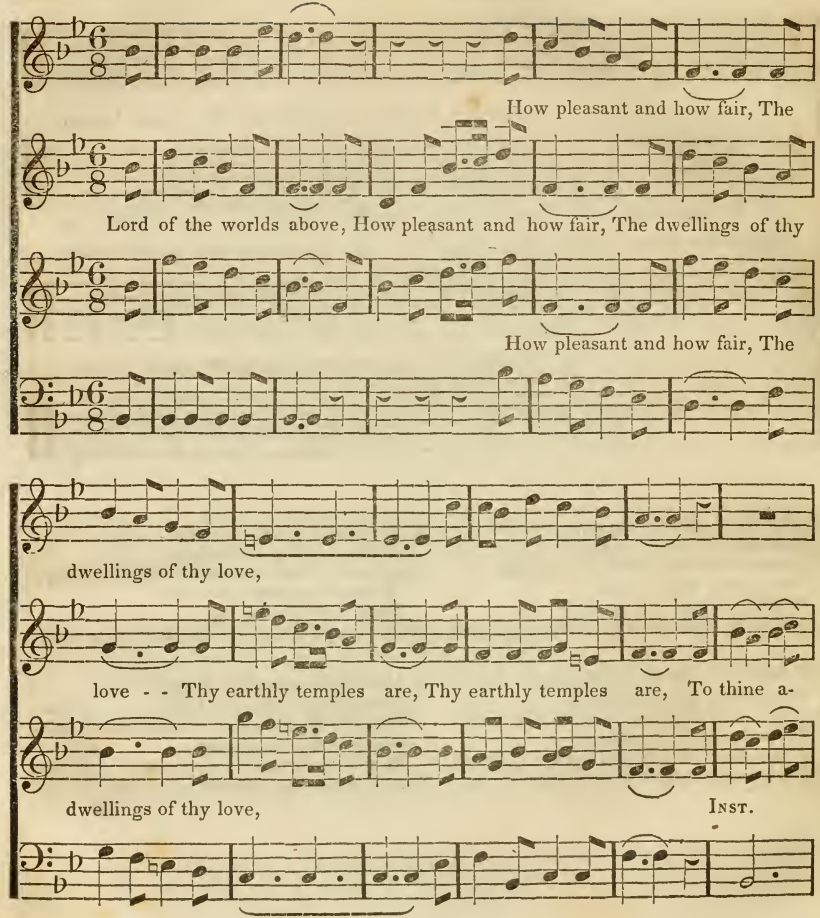
4 Sounds of so sweet a tone
Before were never known,
But when of old the sons of morning sung,
While God disposed in air
Each constellation fair,
And the well balanced world on hinges hung.

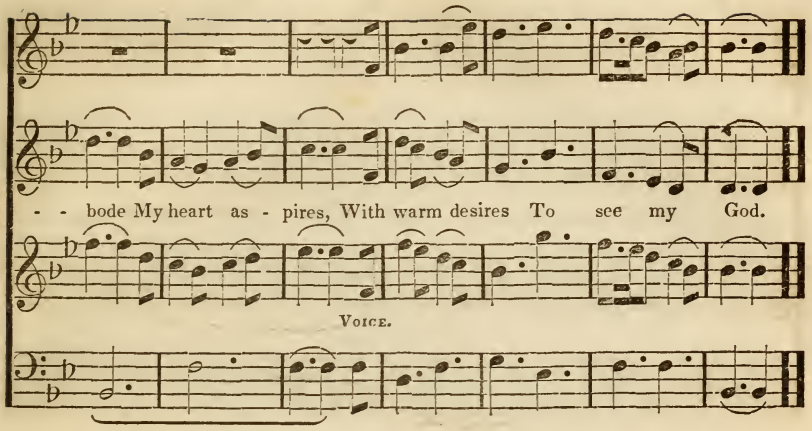
5 Hail, hail, auspicious morn!
The Saviour Christ is born: [lime)
(Such was th' immortal seraph's song sub-
Glory to God in heaven;
To man sweet peace be given, [time.
Sweet peace and friendship to the end of

ANDANTE.

Handel.

ARRANGED FROM HANDEL.





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!

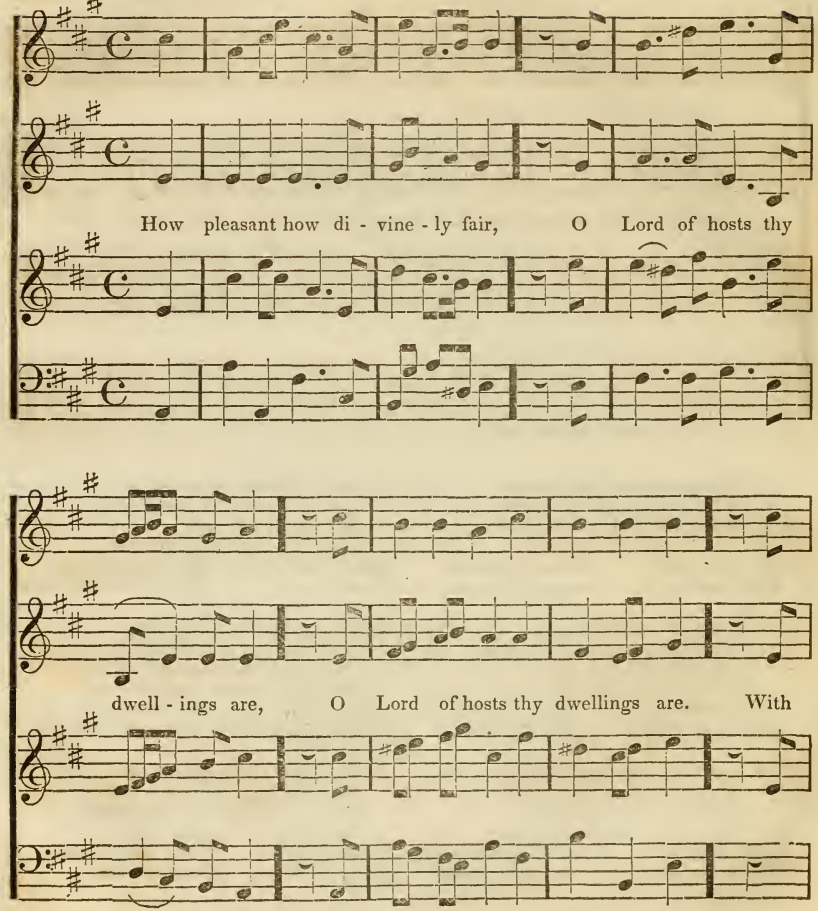
4 They go from strength to strength,
Through this dark vale of tears,
Till each arrives at length,
Till each in heaven appears:
O glorious seat, Shall thither bring
When God our King Our willing feet!

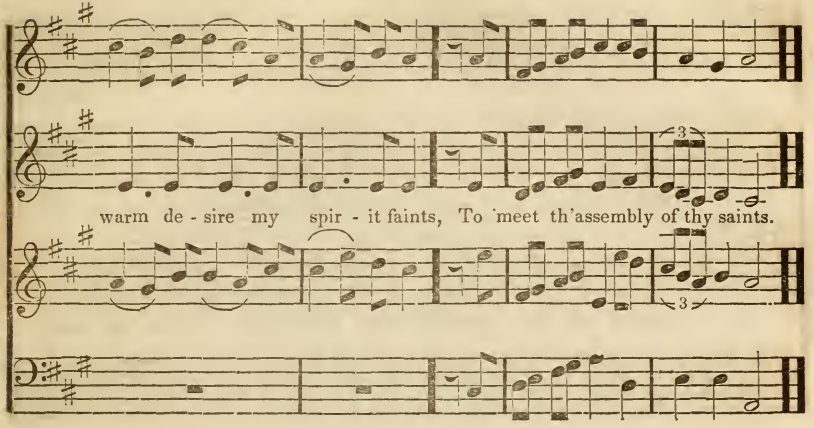
5 To spend one sacred day
Where God and saints abide,
Affords diviner joy
Than thousand days beside:
Where God resorts, To keep the door,
I love it more Than shine in courts.

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.


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



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?

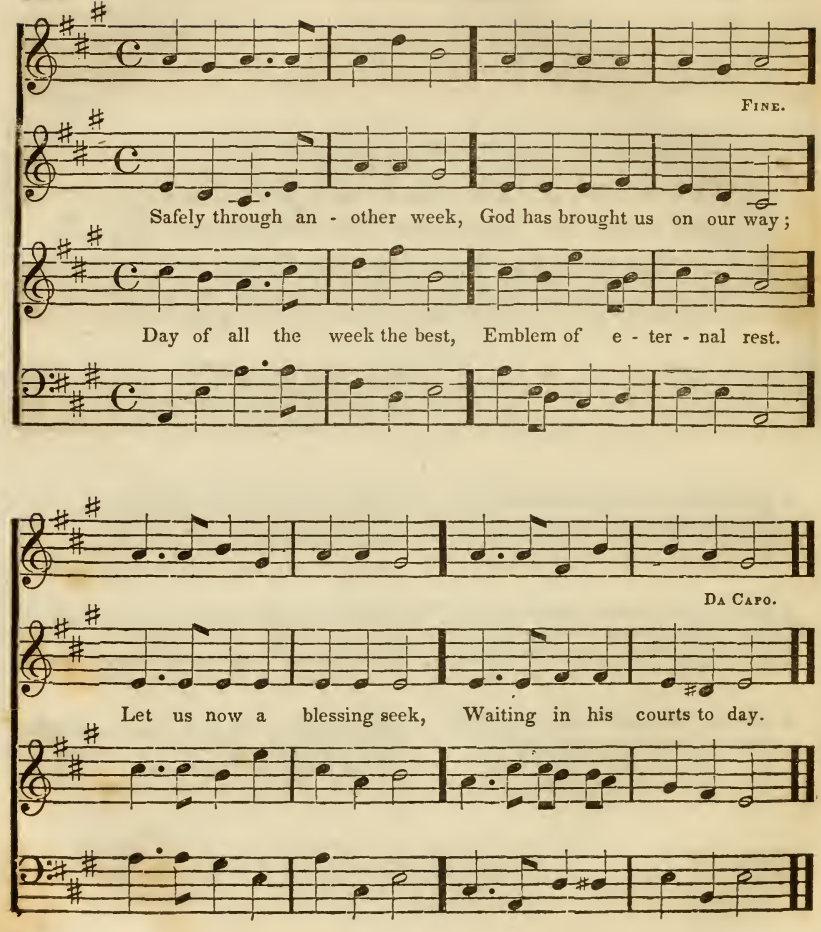
3 The sparrow chooses where to rest,
And for her young provides her nest;
But will my God to sparrows grant
That pleasure which his children want?

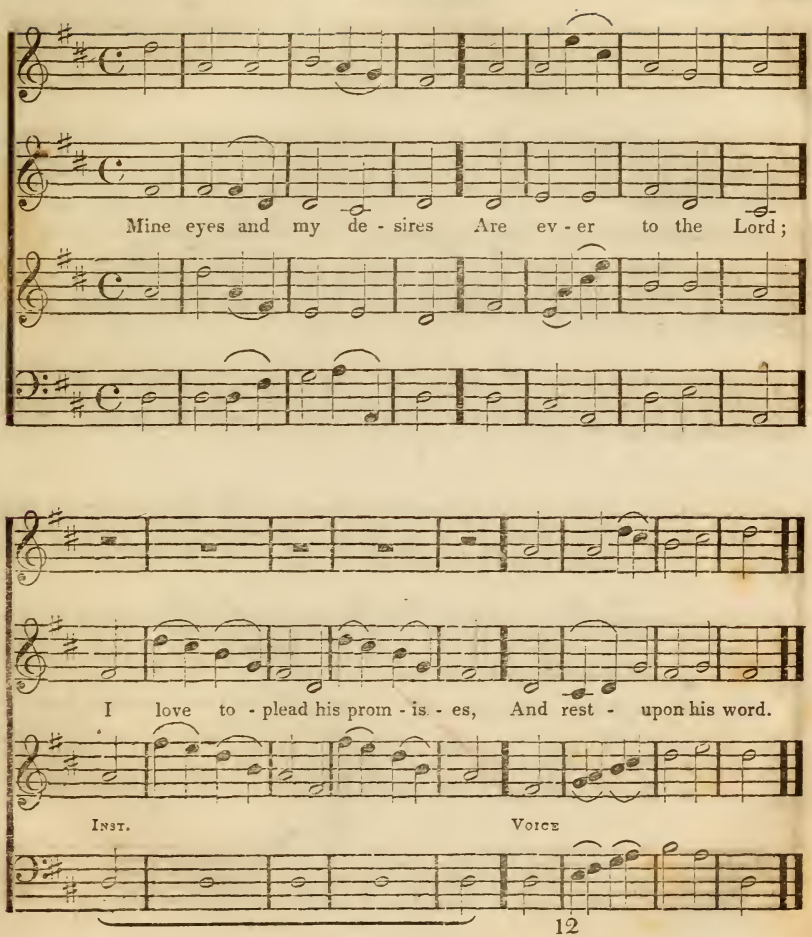
4 Blest are the saints, who sit on high
Around thy throne of majesty;
Thy brightest glories shine above,
And all their work is praise and love.

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.

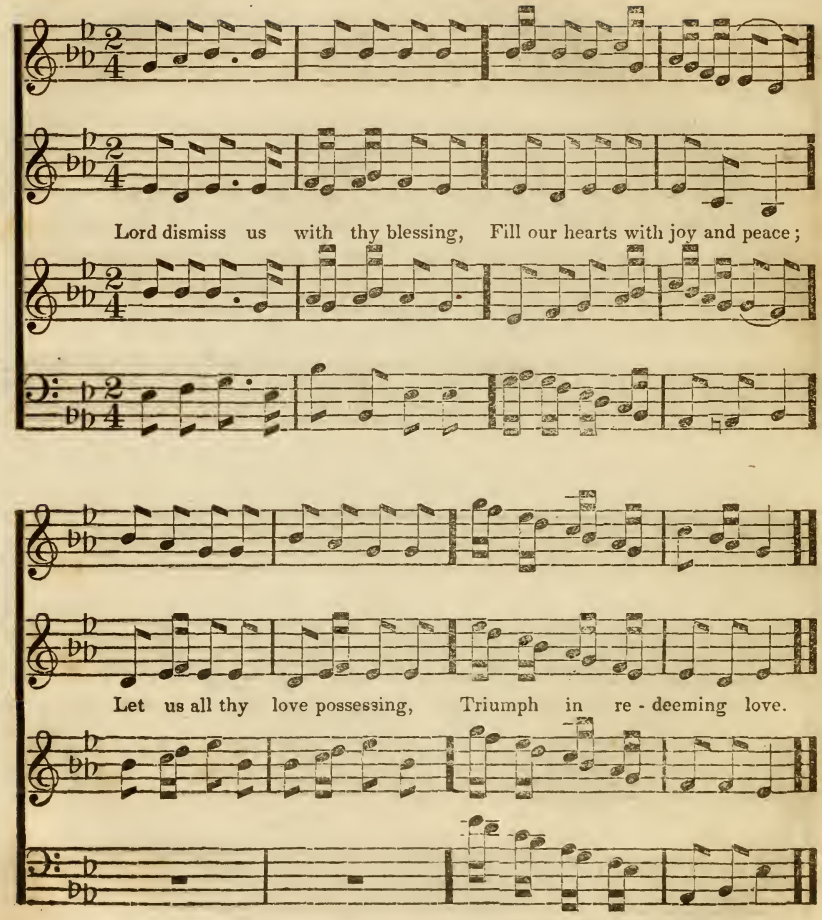
7 Cheerful they walk with growing strength,
Till all shall meet in heaven at length,
Till all before thy face appear,
And join in nobler worship there.


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.

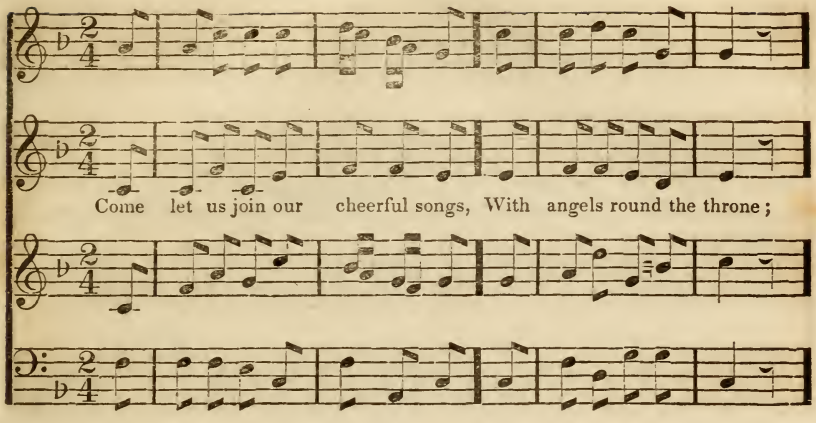

Mine eyes and my de - sires Are ev - er to the Lord;
I love to - plead his prom - is - es, And rest - upon his word.
Inst.
Voice

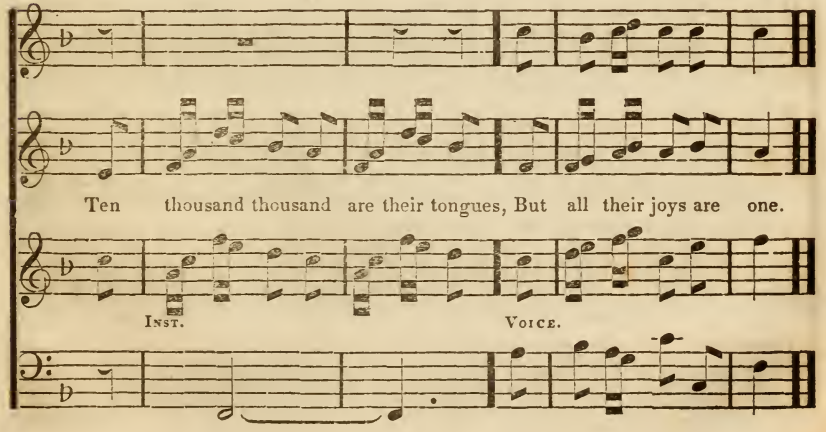
Dismission.

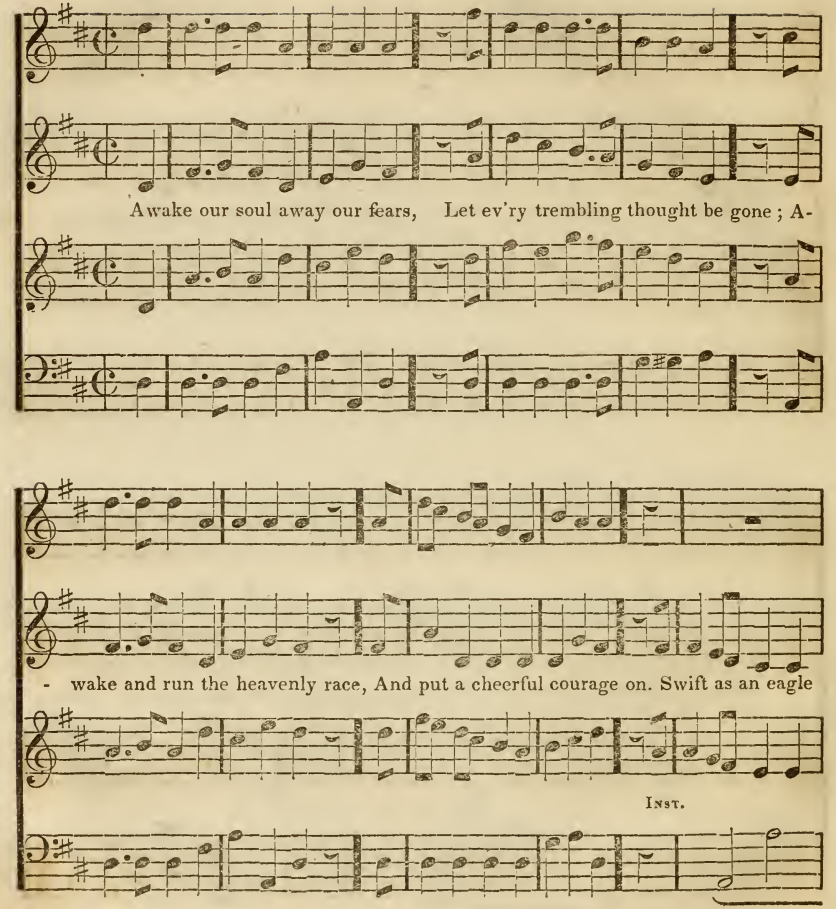
Mozart.

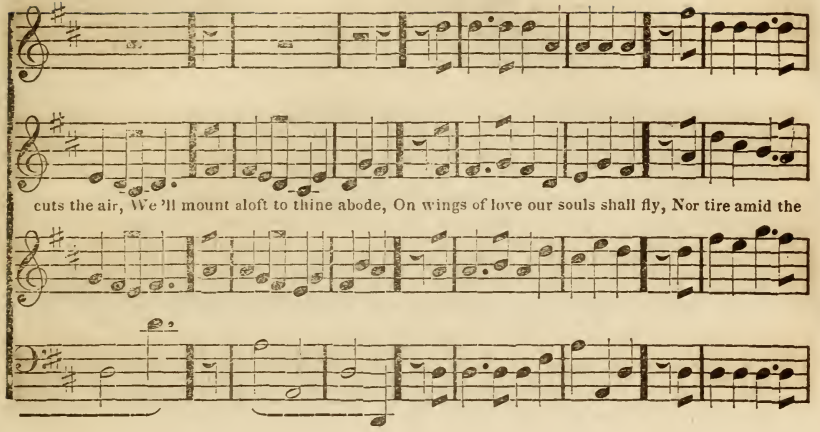


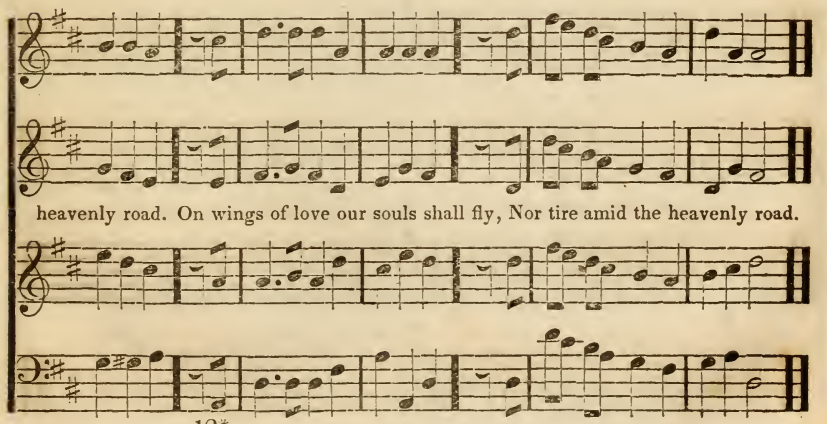
ALLEGRETTO.

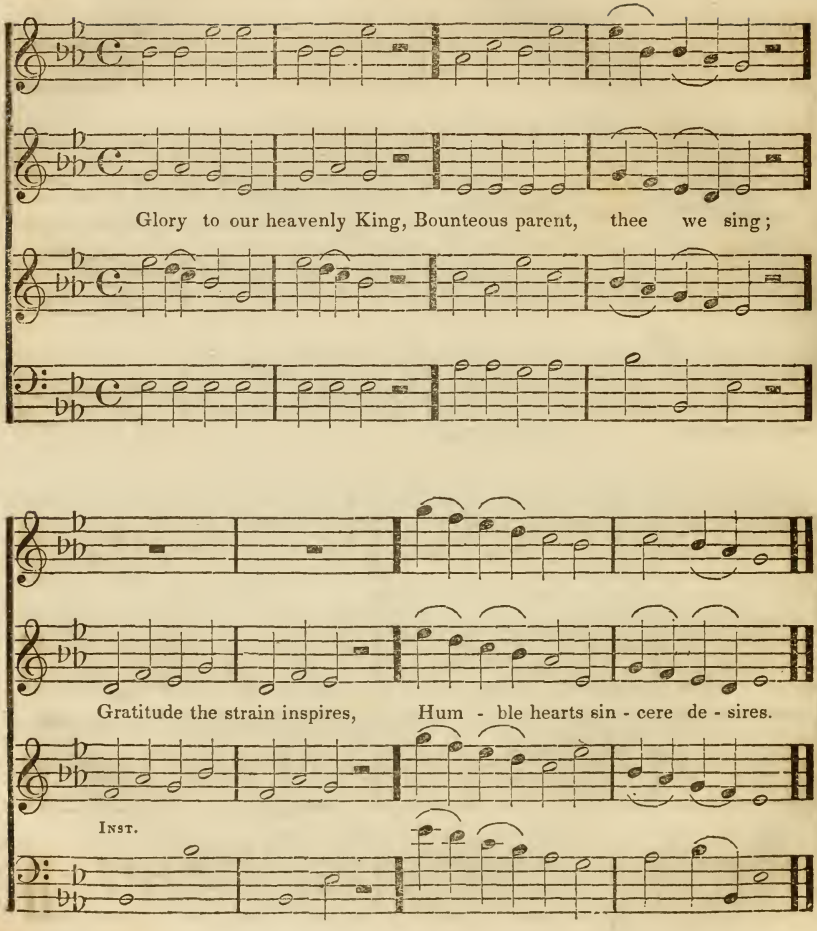

Come let us join our cheerful songs, With angels round the throne;


Ten thousand thousand are their tongues, But all their joys are one.
Inst.
Voice.

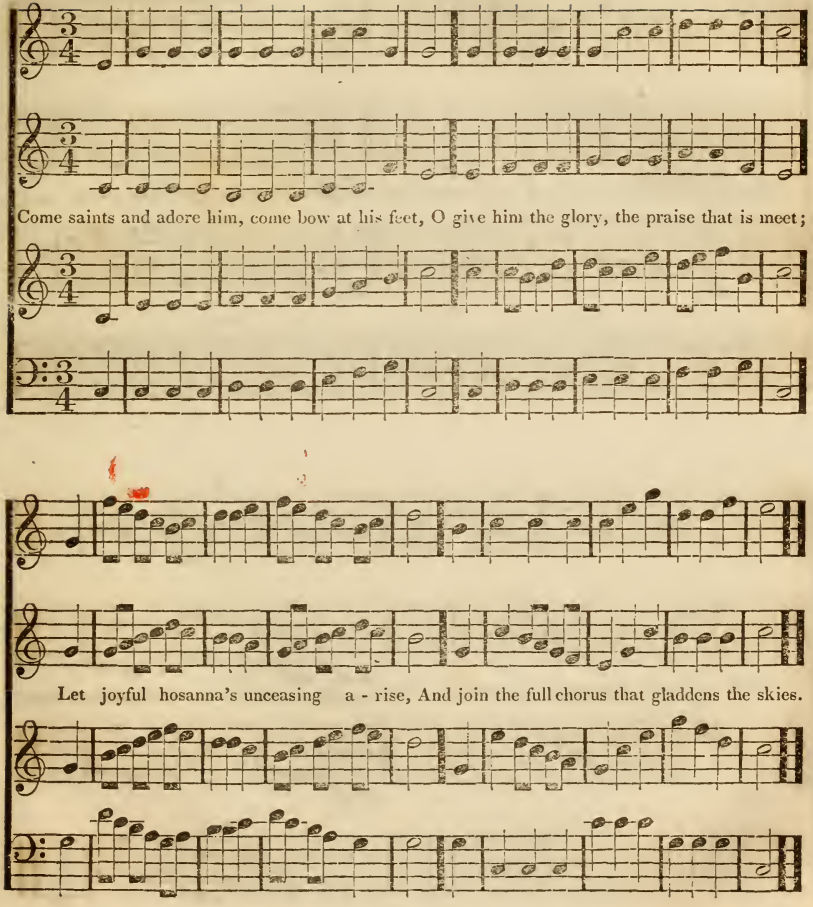

Awake our soul away our fears, Let ev'ry trembling thought be gone ; A-
- wake and run the heavenly race, And put a cheerful courage on. Swift as an eagle
Inst.

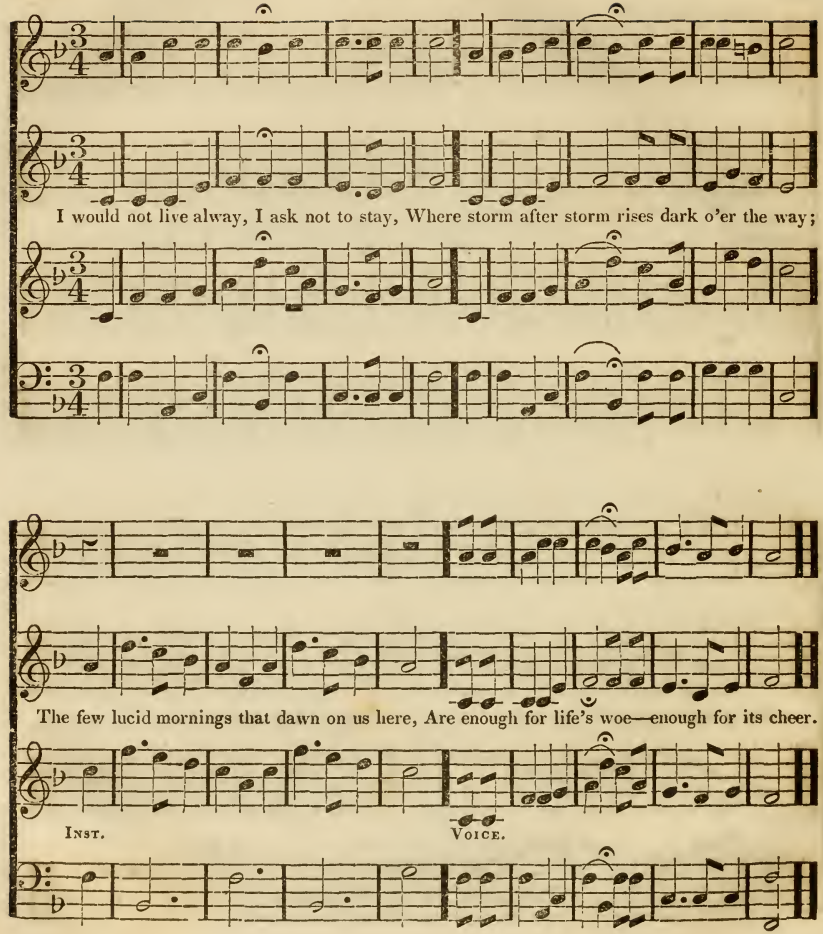

cuts the air, We 'll mount aloft to thine abode, On wings of love our souls shall fly, Nor tire amid the

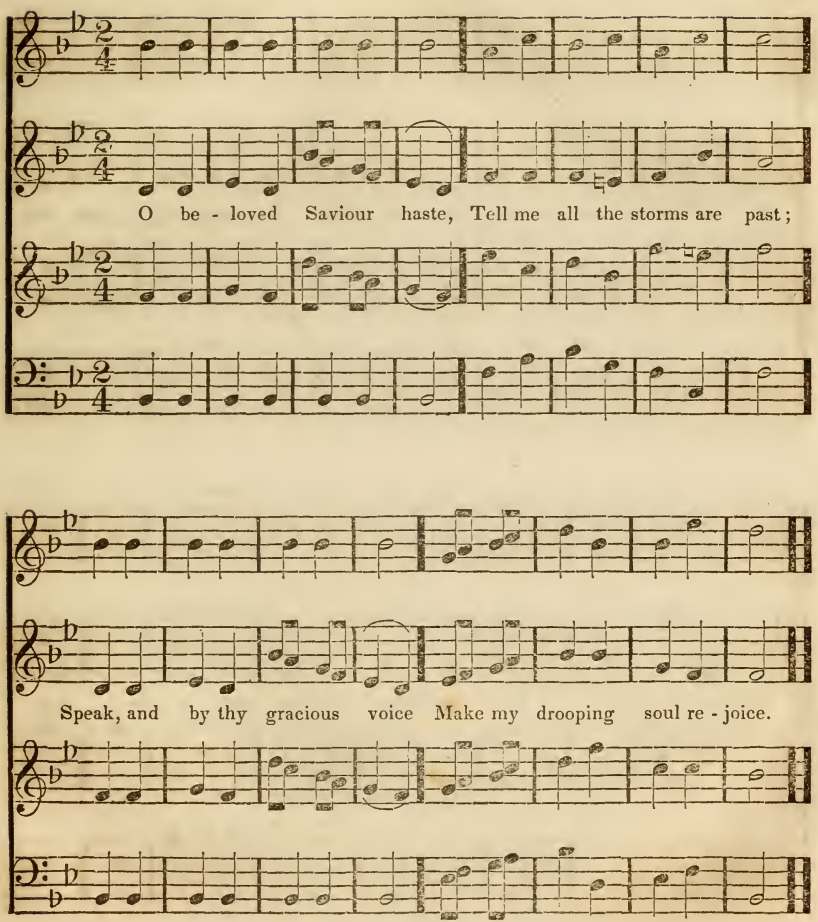

heavenly road. On wings of love our souls shall fly, Nor tire amid the heavenly road.

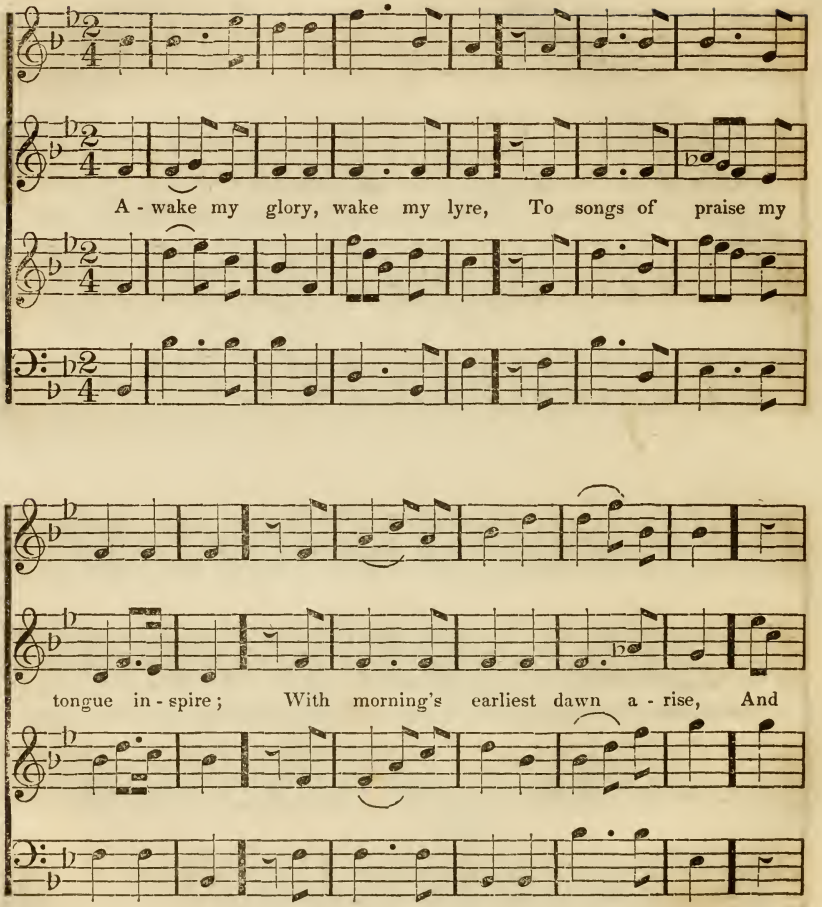

Glory to our heavenly King, Bounteous parent, thee we sing;
Gratitude the strain inspires, Hum - ble hearts sin - cere de - sires.
Inst.

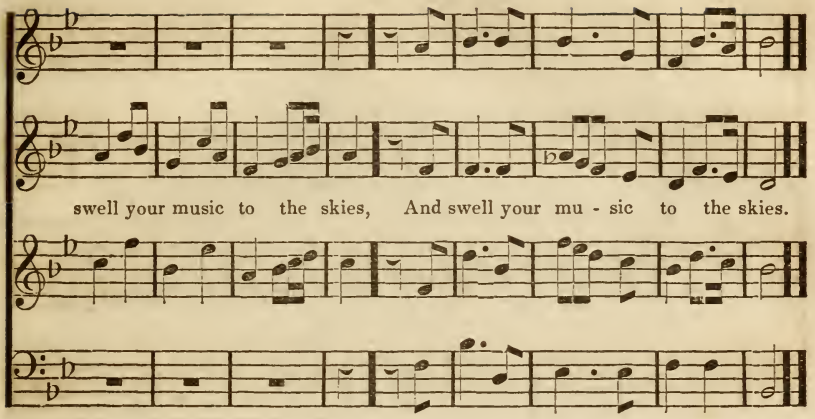
ALLEGRETTO.


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.


I would not live alway, I ask not to stay, Where storm after storm rises dark o'er the way;
The few lucid mornings that dawn on us here, Are enough for life's woe—enough for its cheer.
Inst.
Voice.


O be - loved Saviour haste, Tell me all the storms are past;
Speak, and by thy gracious voice Make my drooping soul re - joice.


A - wake my glory, wake my lyre, To songs of praise my
tongue in - spire; With morning's earliest dawn a - rise, And



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.

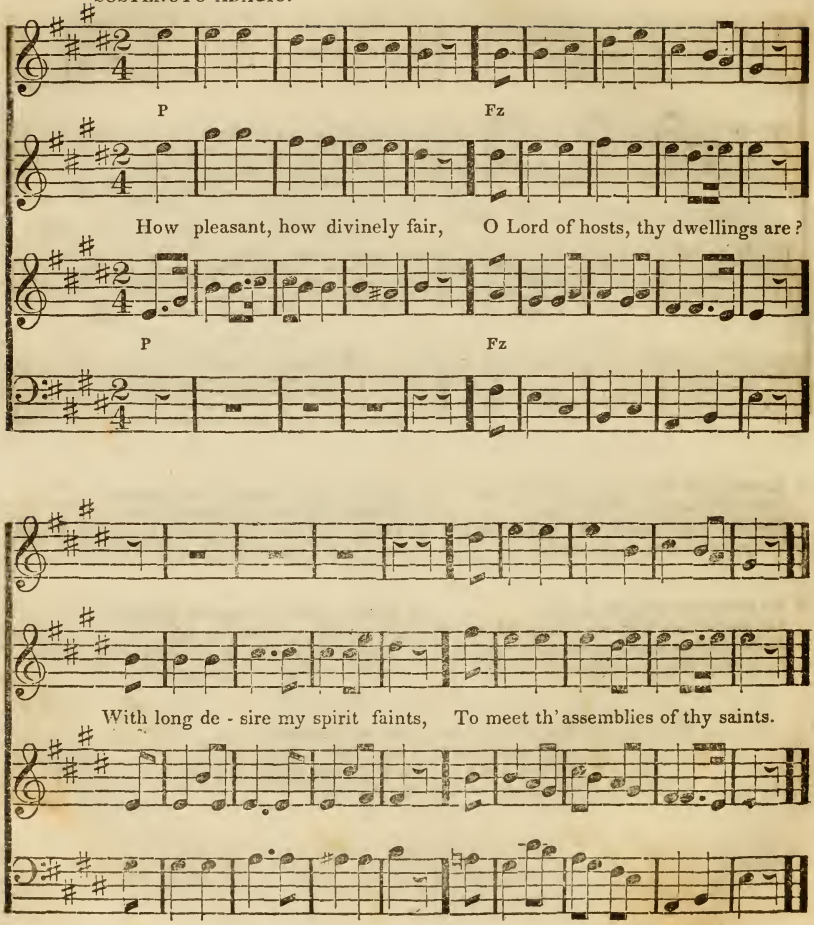
2 By influence of light divine,
Let thine own light to others shine;
Reflect all heaven's propitious rays,
In ardent love and cheerful praise.

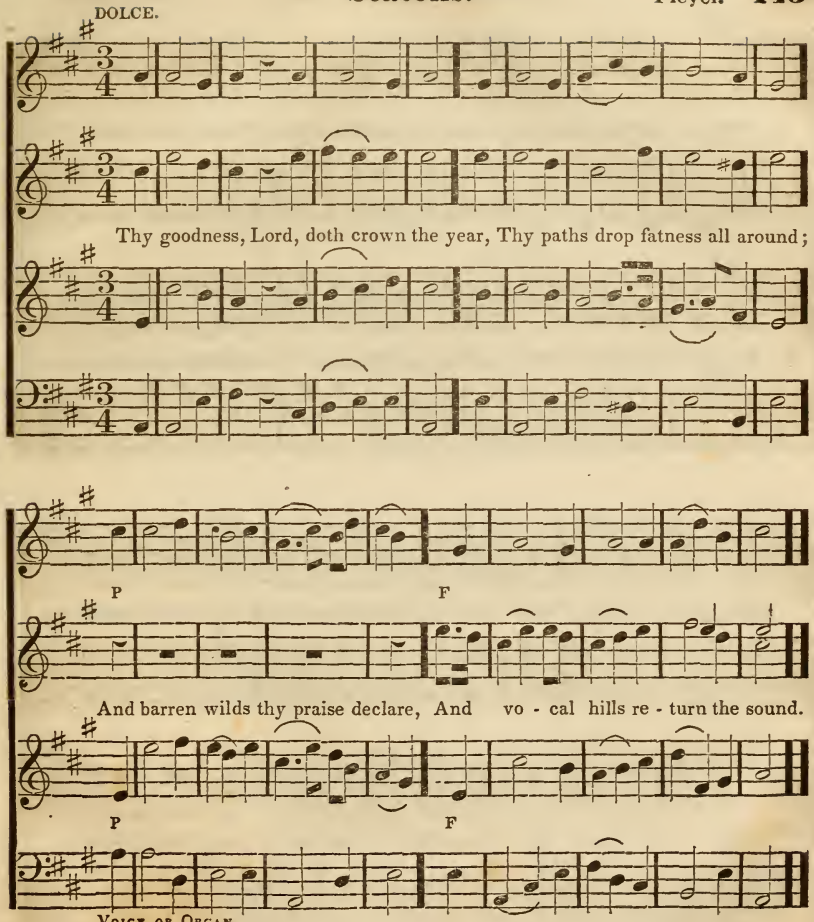
3 Lord! I my vows to thee renew;
Scatter my sins as morning dew;
Guard my first springs of thought and will,
And, with thyself, my spirit fill.

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.

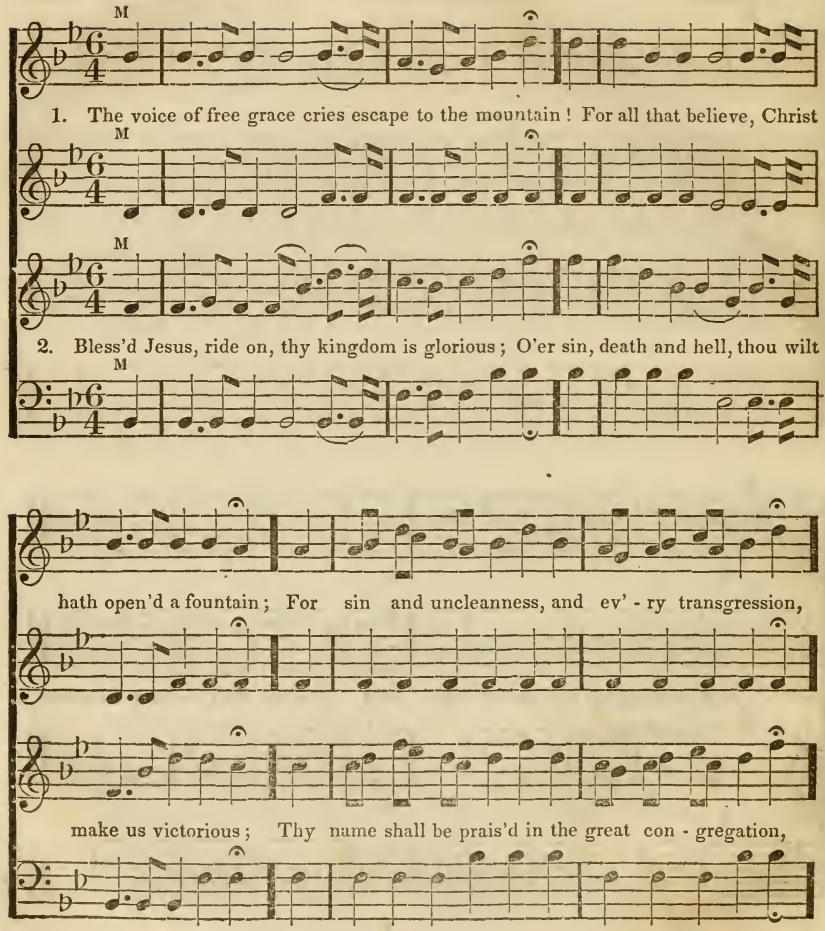
5 All praise to thee who safe has kept,
And hast refresh'd me while I slept:
Grant, Lord! when I from death shall wake,
I may of endless life partake.

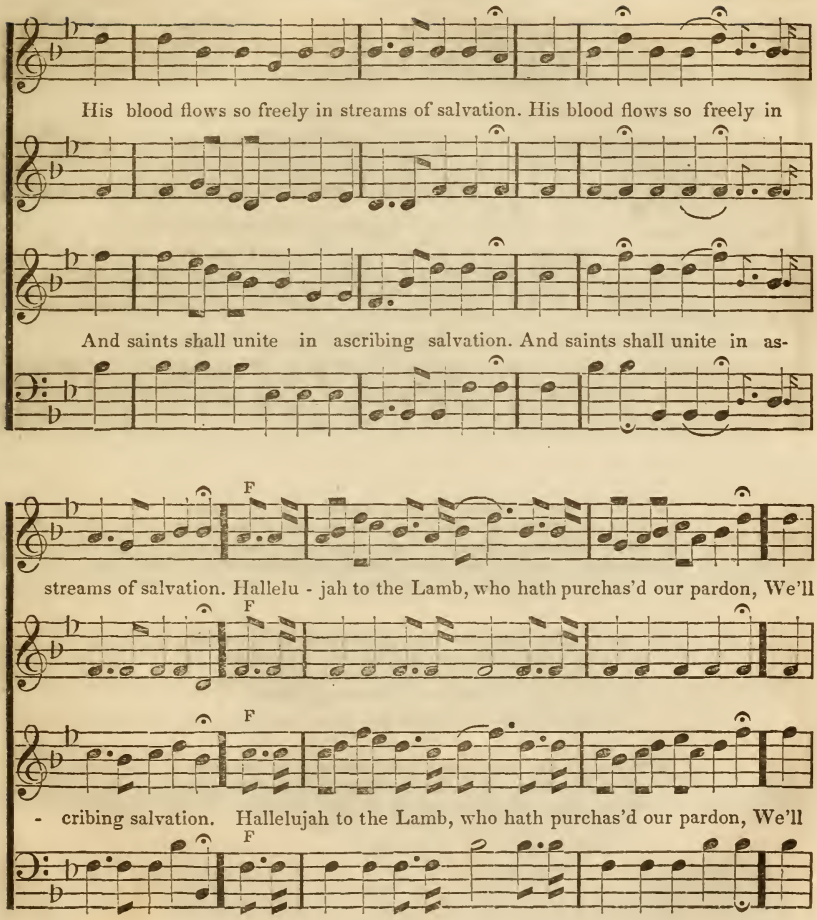
SOSTENUTO ADAGIO.

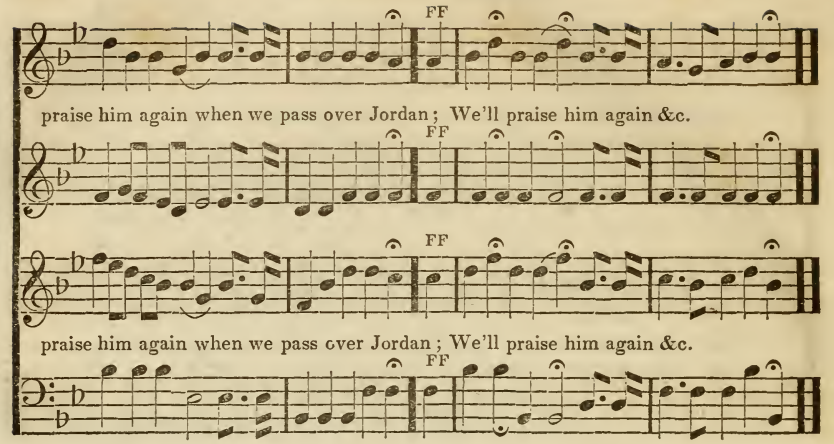




Voice or Organ.


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,

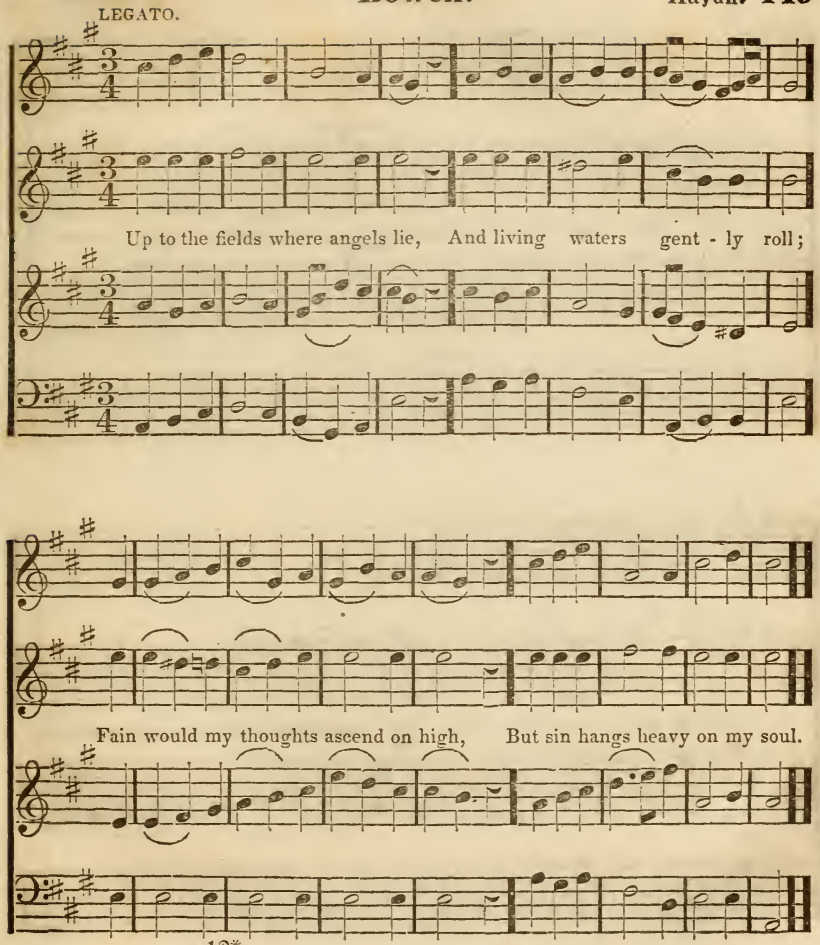

His blood flows so freely in streams of salvation. His blood flows so freely in
And saints shall unite in ascribing salvation. And saints shall unite in as-
F
streams of salvation. Hallelu - jah to the Lamb, who hath purchas'd our pardon, We'll
F
F
- cribing salvation. Hallelujah to the Lamb, who hath purchas'd our pardon, We'll
F

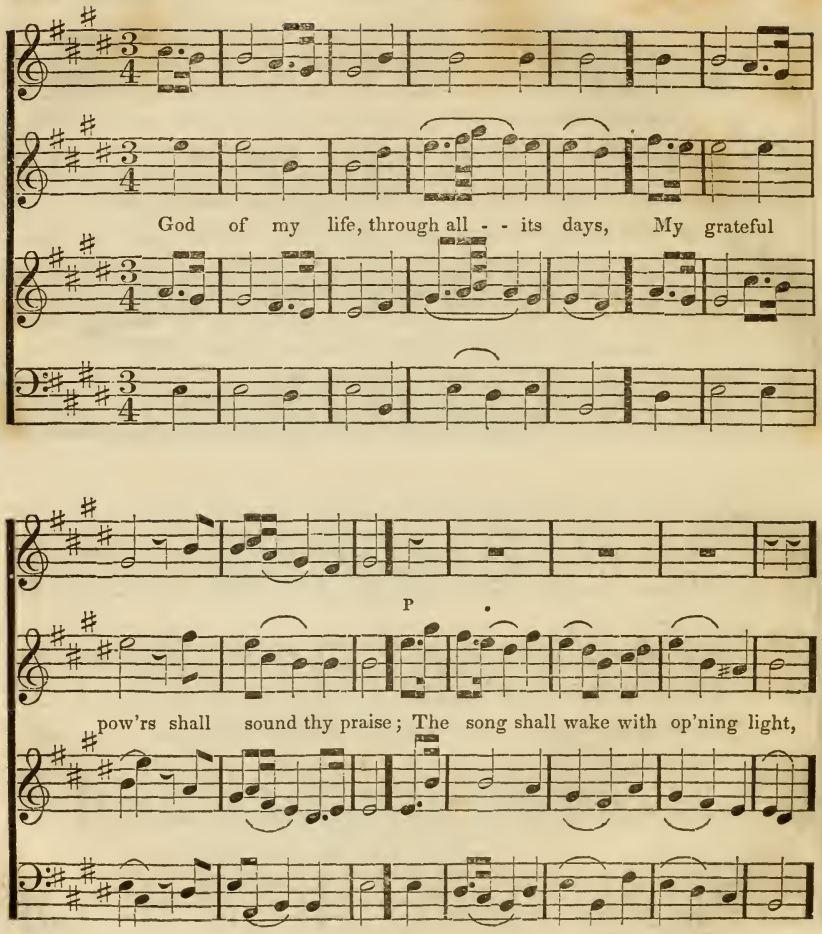


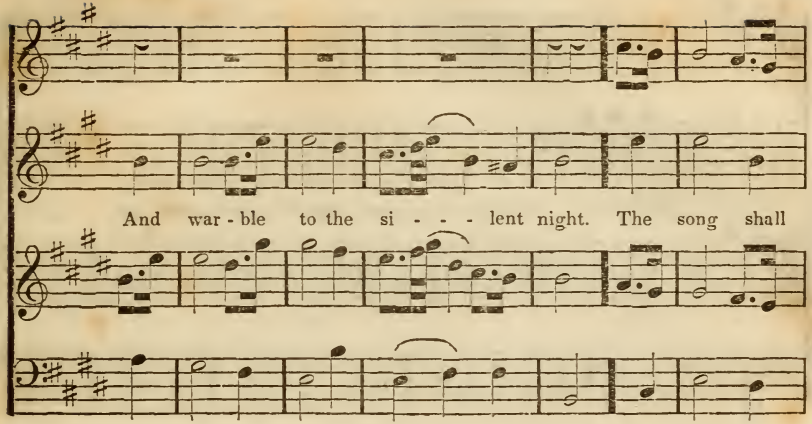
2 Now Jesus our King, reigns triumphantly glorious;
O'er sin, death, and hell, he is more than victorious;
With shouting proclaim it—O trust in his passion,
He saves us most freely—O precious salvation!
Hallelujah to the Lamb, &c.

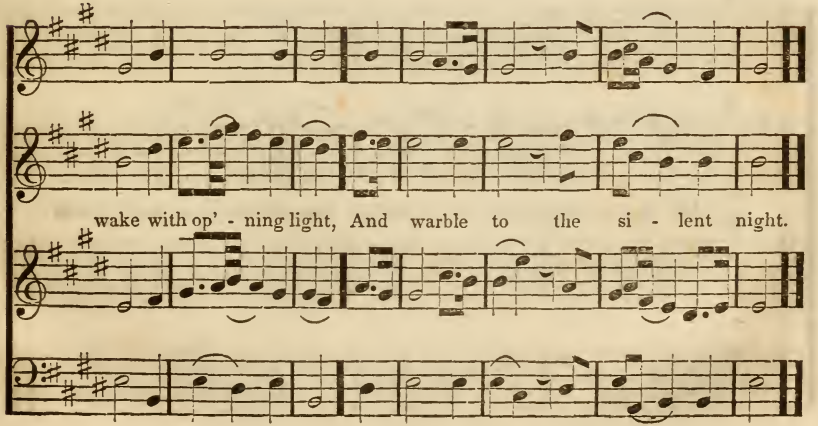
3 The Saviour his name now proclaims all victorious,
He reigns over all, and his kingdom is glorious:
To Jesus we'll join with the great congregation,
And triumph, ascribing to him our salvation.
Hallelujah to the Lamb, &c.

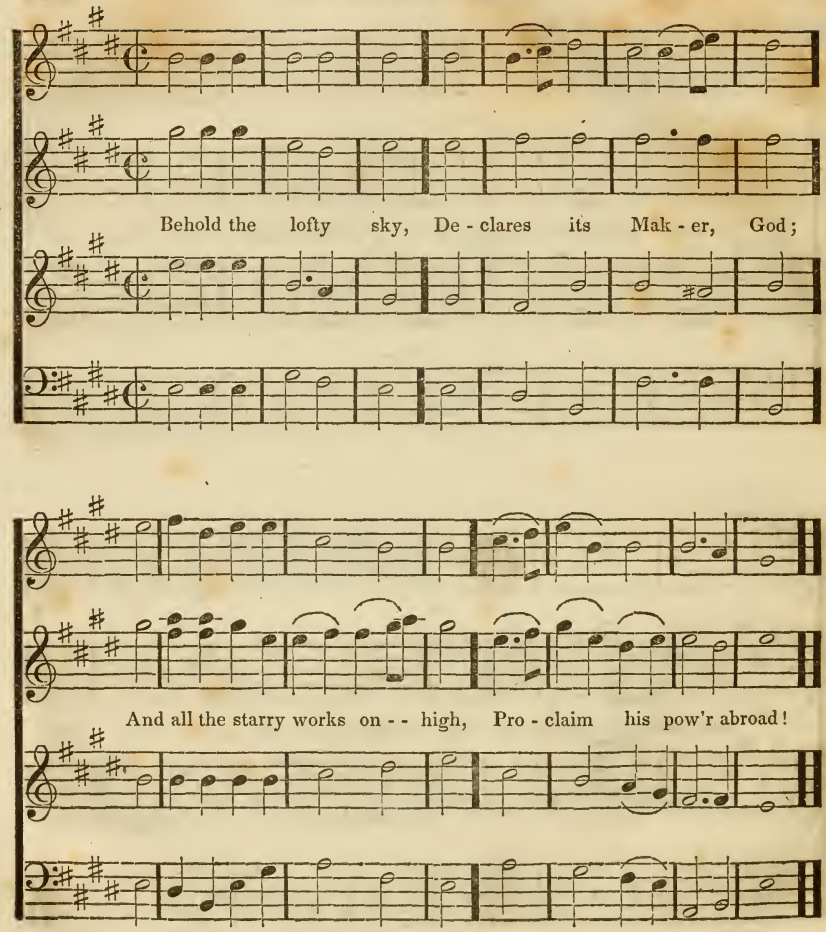
4 With joy shall we stand, when escaped to the shore;
With harps in our hands, we'll praise him the more;
We'll range the sweet plains on the bank of the river,
And sing of salvation forever and ever!
Hallelujah to the Lamb, &c.


LEGATO.
Up to the fields where angels lie, And living waters gent - ly roll;
Fain would my thoughts ascend on high, But sin hangs heavy on my soul.

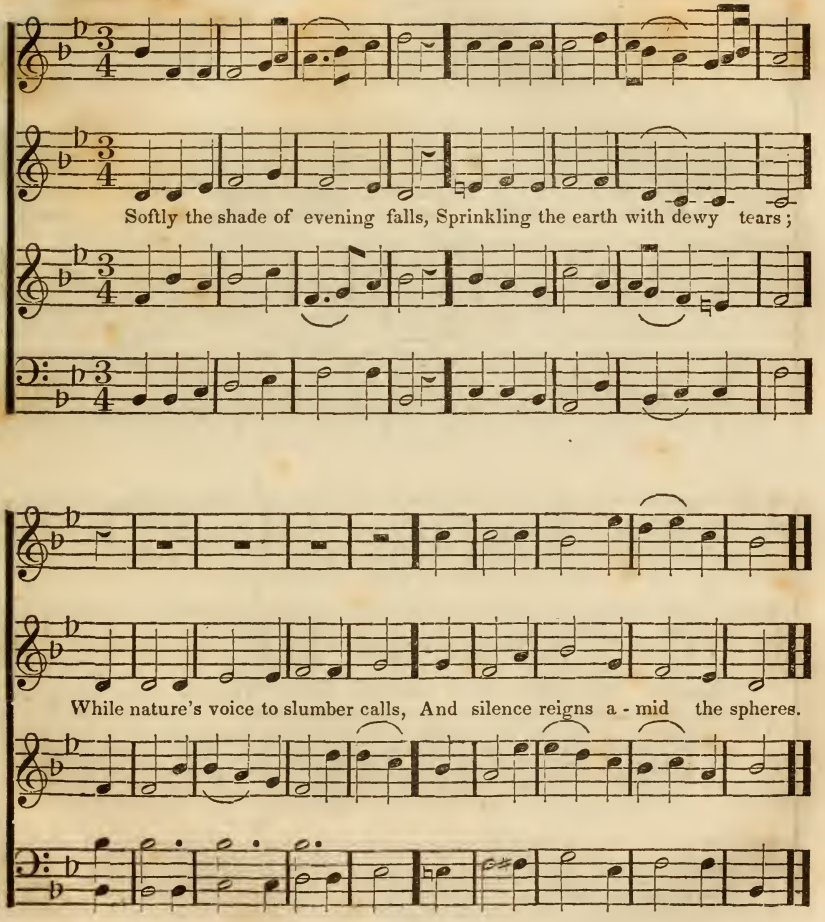

God of my life, through all - - its days, My grateful
P
pow'rs shall sound thy praise; The song shall wake with op'ning light,


And war - ble to the si - - - lent night. The song shall


wake with op' - ning light, And warble to the si - lent night.


Behold the lofty sky, De - clares its Mak - er, God;
And all the starry works on - - high, Pro - claim his pow'r abroad!

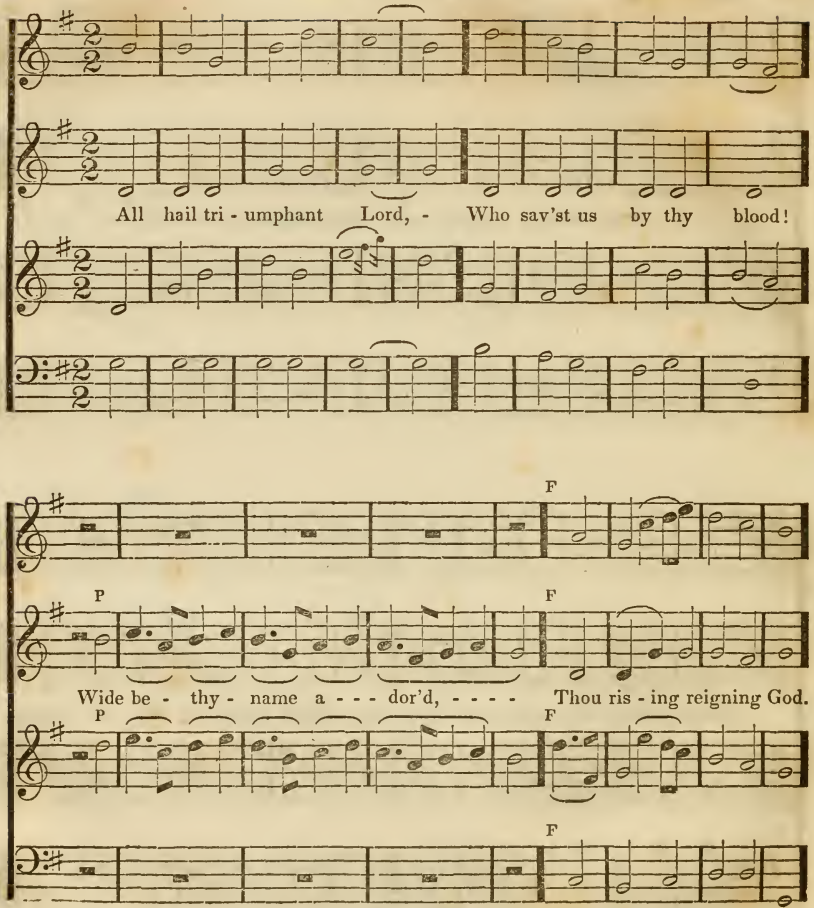
SEMPRE PIA.

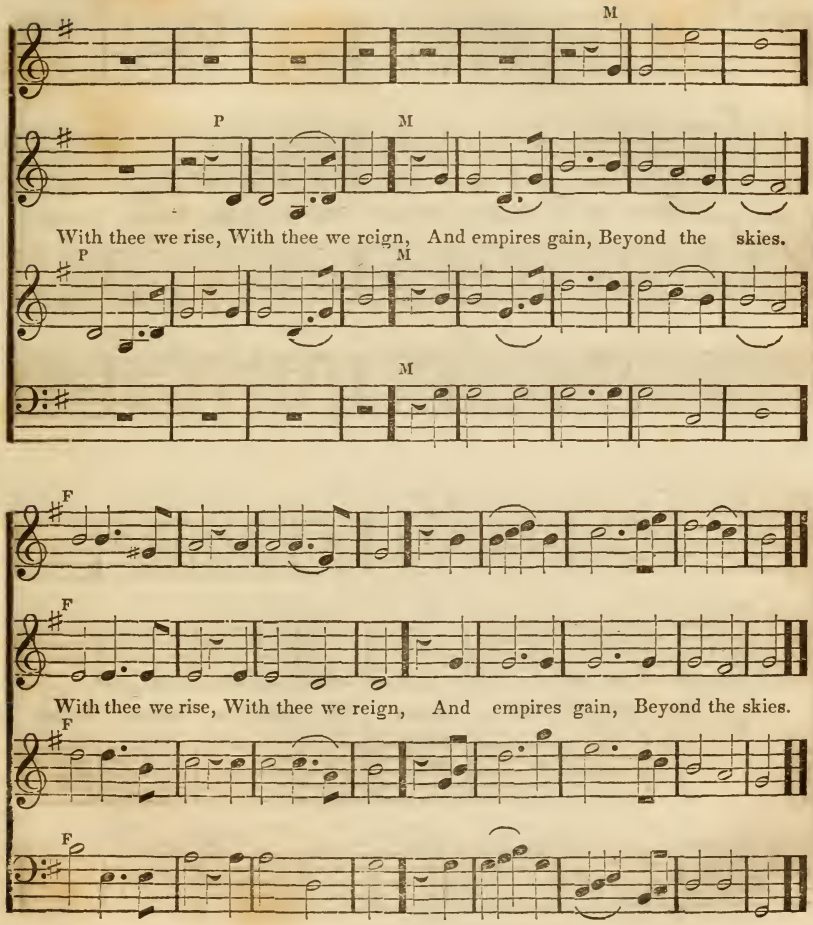

Softly the shade of evening falls, Sprinkling the earth with dewy tears;
While nature's voice to slumber calls, And silence reigns a - mid the spheres.

CON SPIRITO.

Weymouth.

R. Harrison.

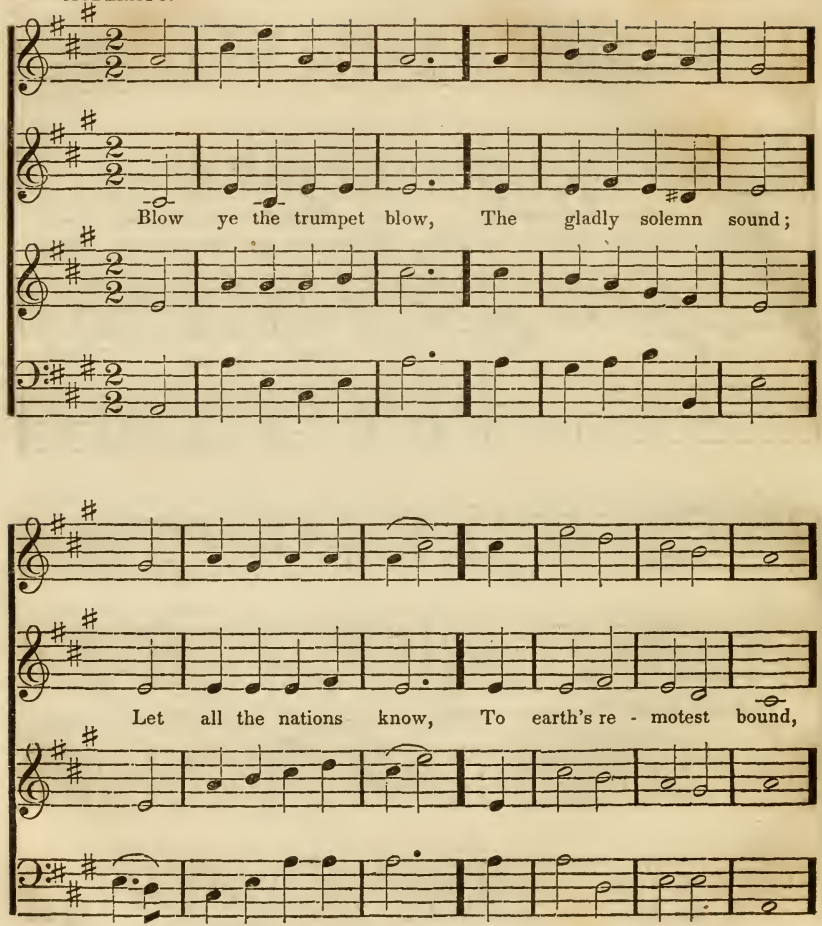


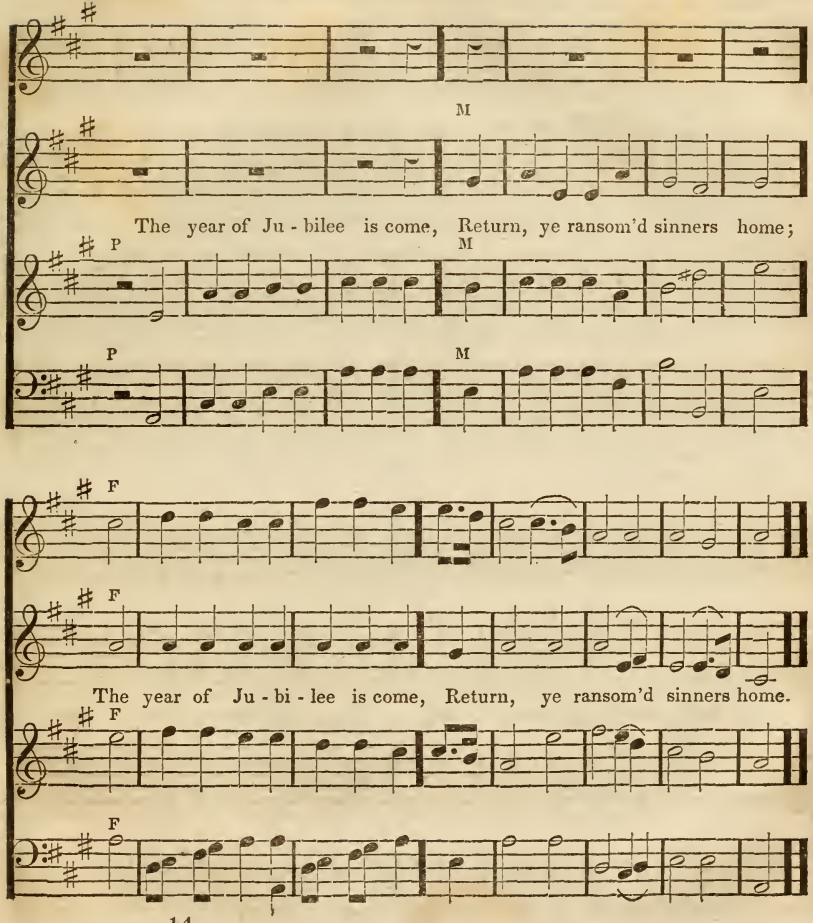

M
P
M
With thee we rise, With thee we reign, And empires gain, Beyond the skies.
P
M
M
F
F
With thee we rise, With thee we reign, And empires gain, Beyond the skies.
F
F

Jubilee.

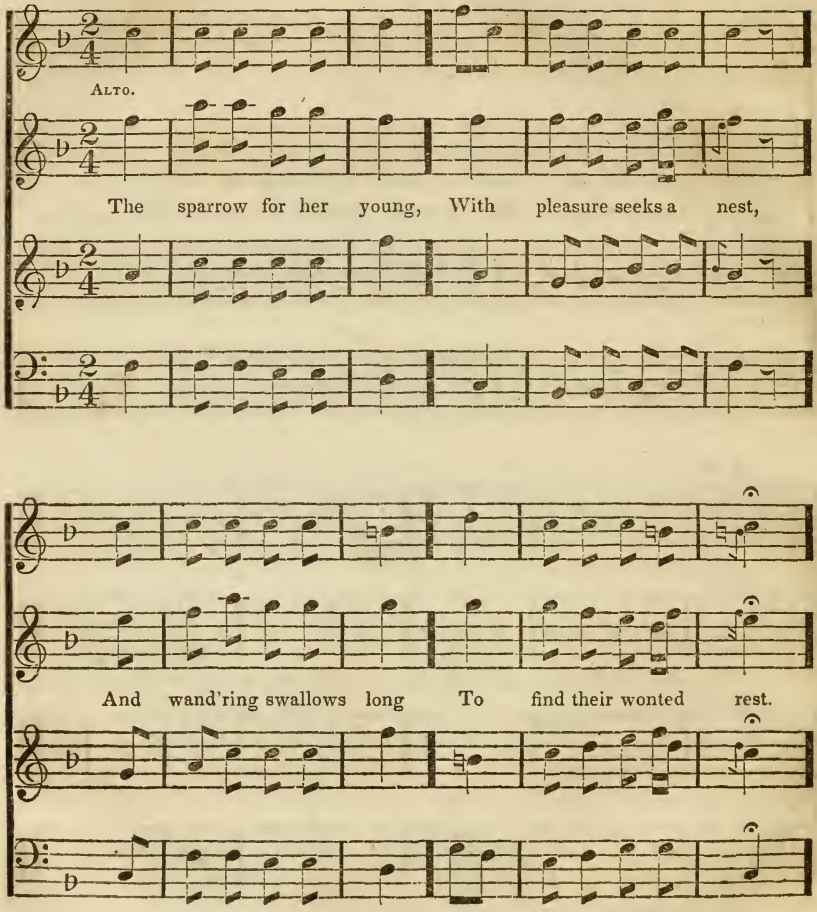
M. Noyes.

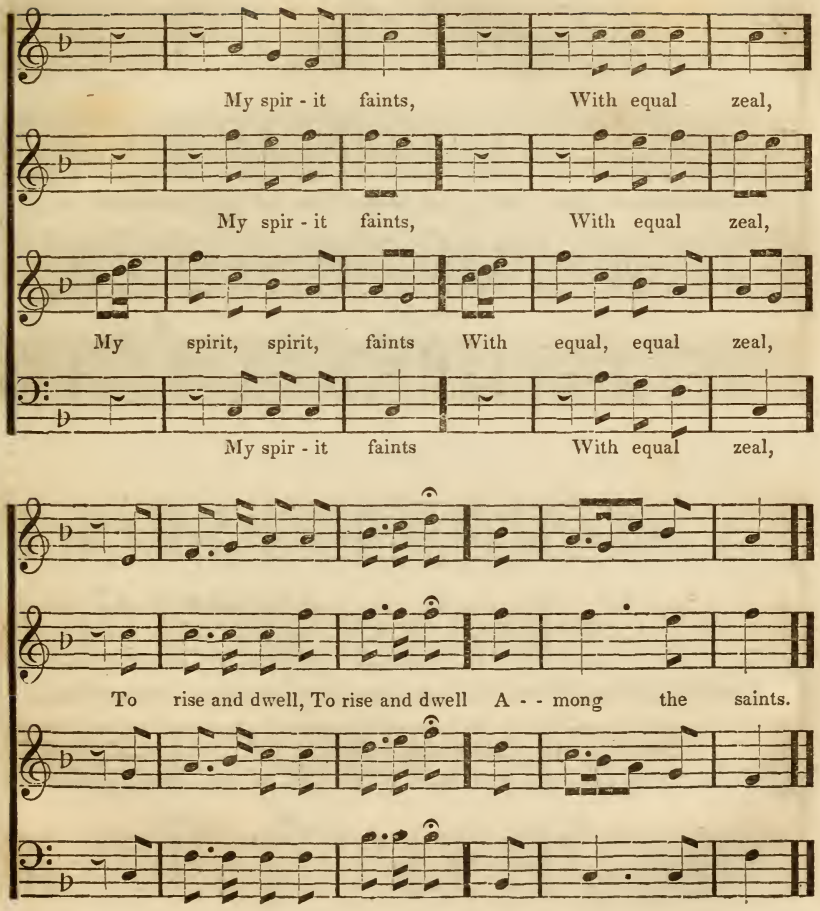
MODERATO.

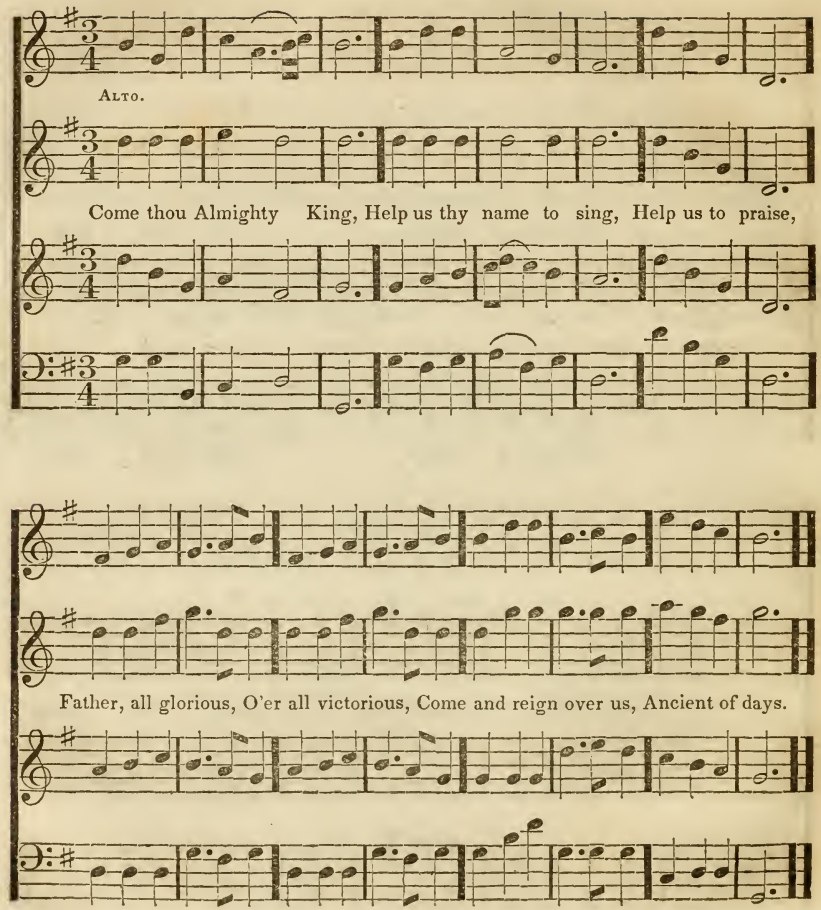


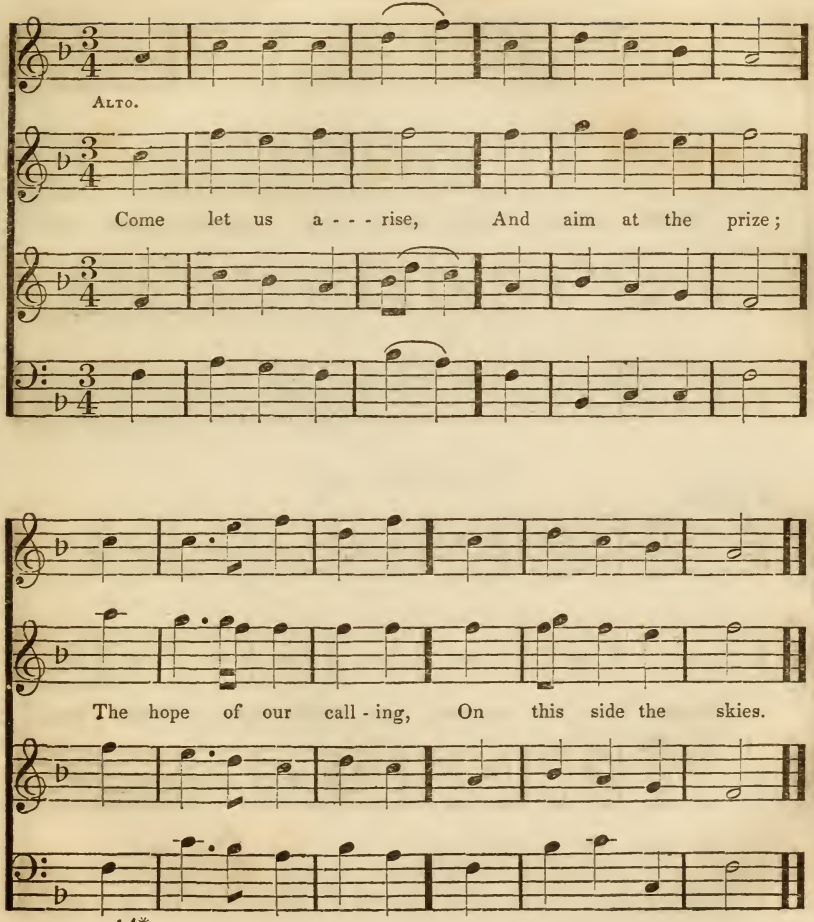

M
The year of Ju - bilee is come, Return, ye ransom'd sinners home;
P
M
P
M
F
F
The year of Ju - bi - lee is come, Return, ye ransom'd sinners home.
F
F

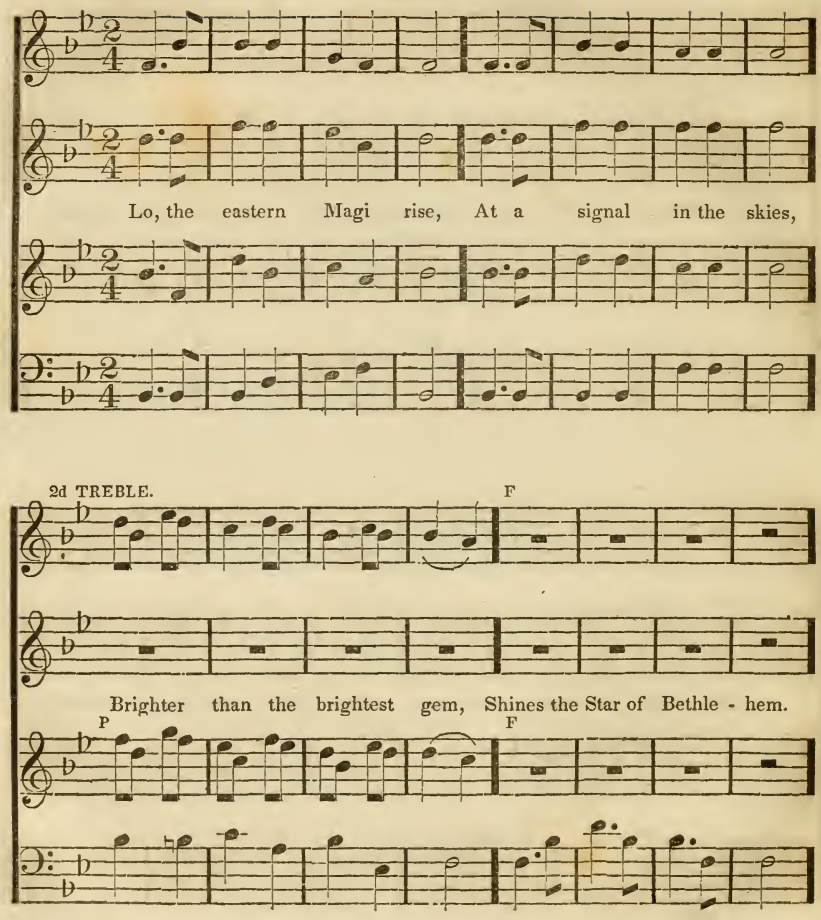
ANDANTE E SEMPRE PIANO.

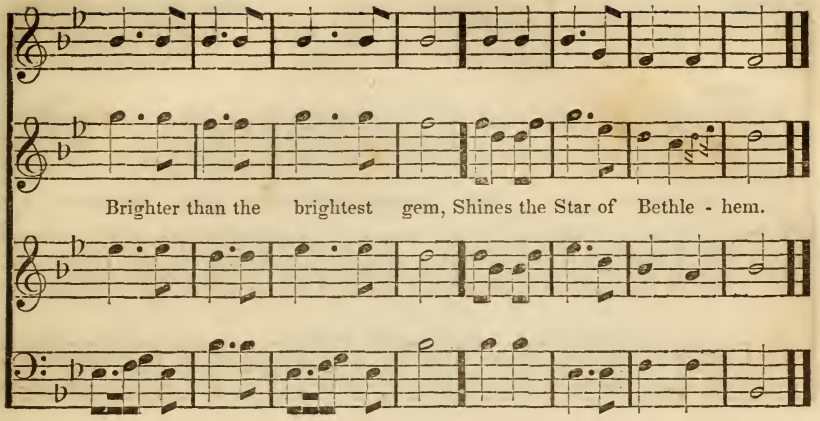



My spir - it faints, With equal zeal,
My spir - it faints, With equal zeal,
My spirit, spirit, faints With equal, equal zeal,
My spir - it faints With equal zeal,
To rise and dwell, To rise and dwell A - - mong the saints.

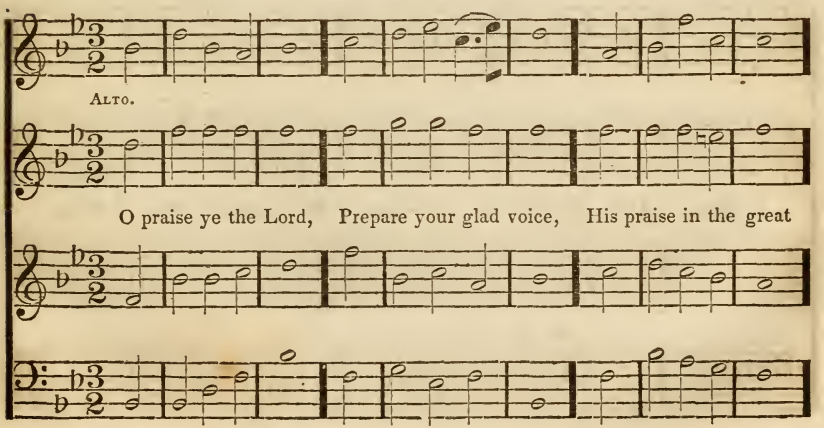

Alto.
Come thou Almighty King, Help us thy name to sing, Help us to praise,
Father, all glorious, O'er all victorious, Come and reign over us, Ancient of days.

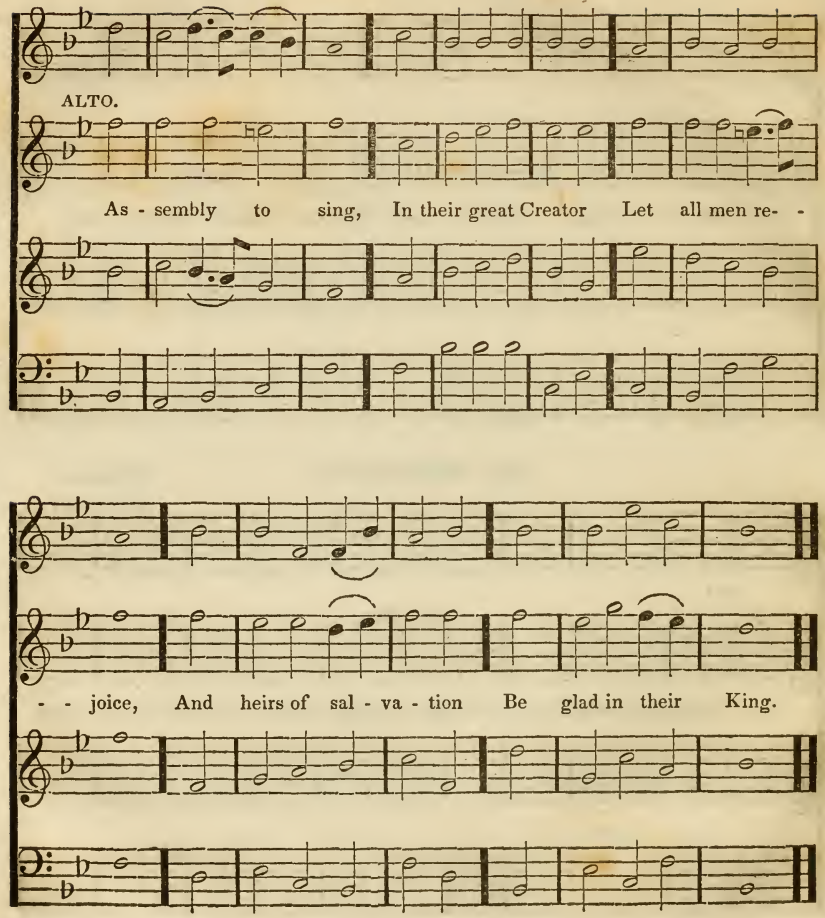

Alto.
Come let us a - - - rise, And aim at the prize;
The hope of our call - ing, On this side the skies.

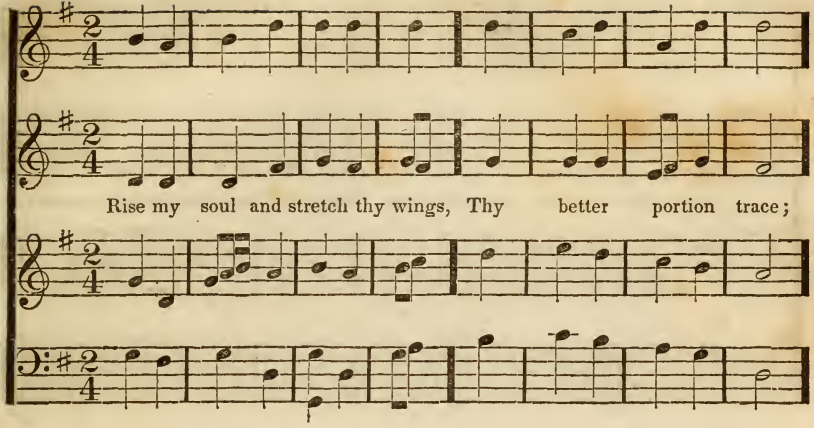

Lo, the eastern Magi rise, At a signal in the skies,
2d TREBLE.
F
Brighter than the brightest gem, Shines the Star of Bethle - hem.
P
F

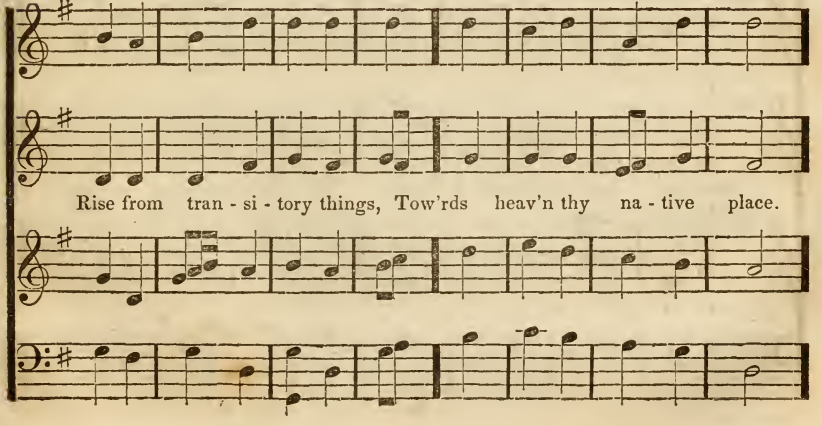


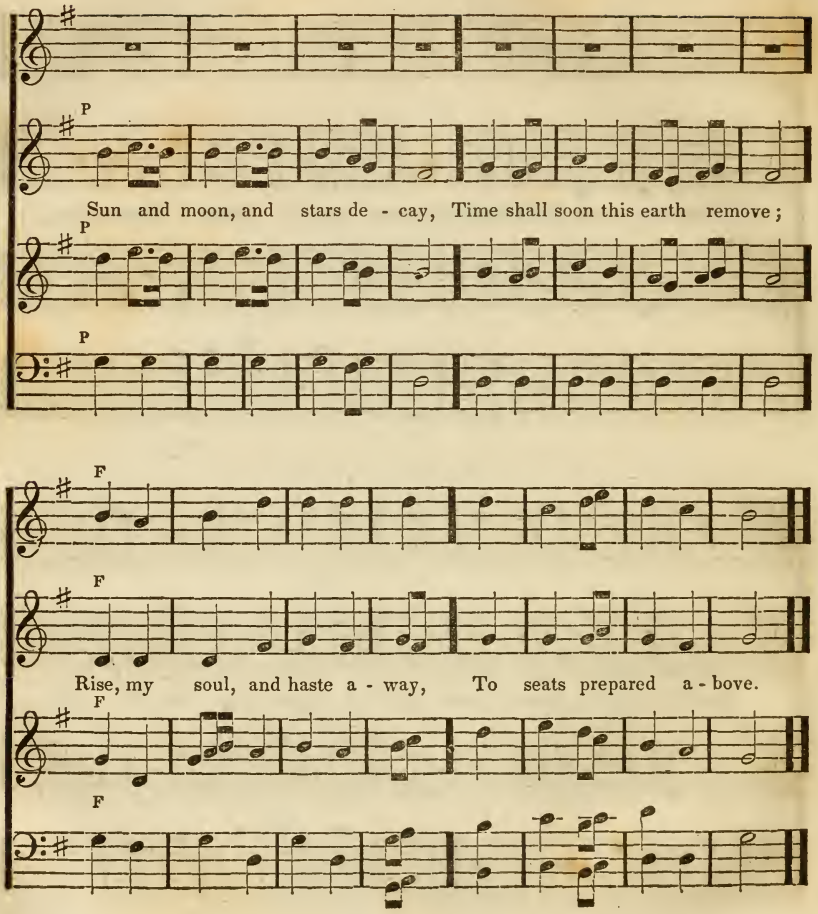
St. Michael's. Handel.

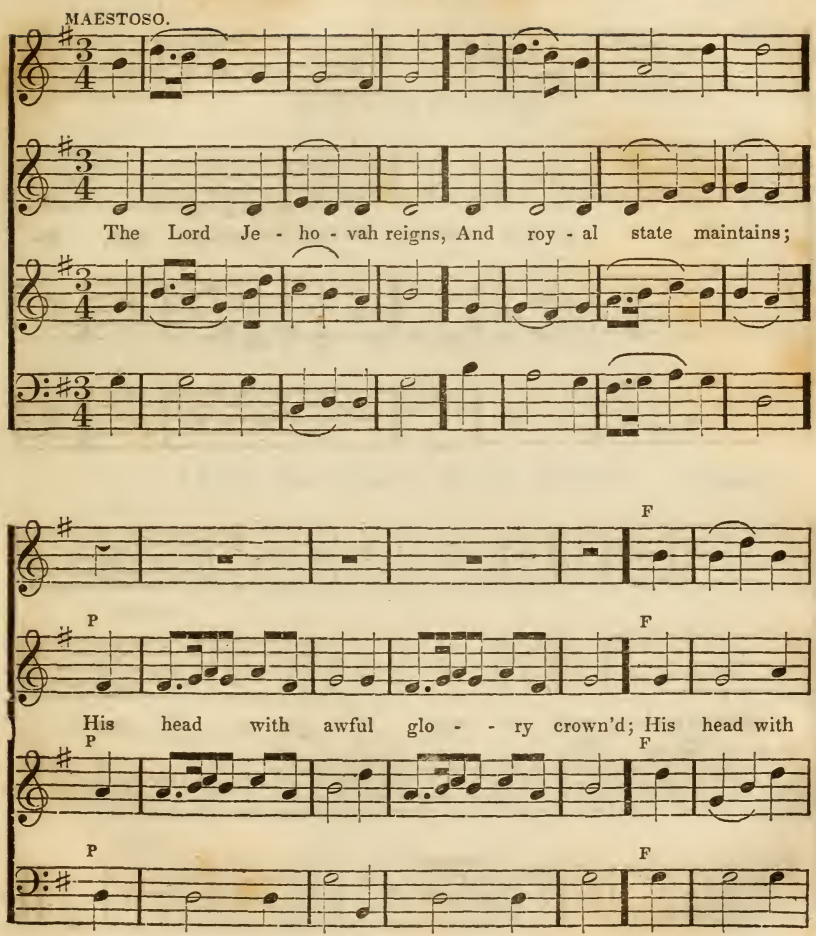


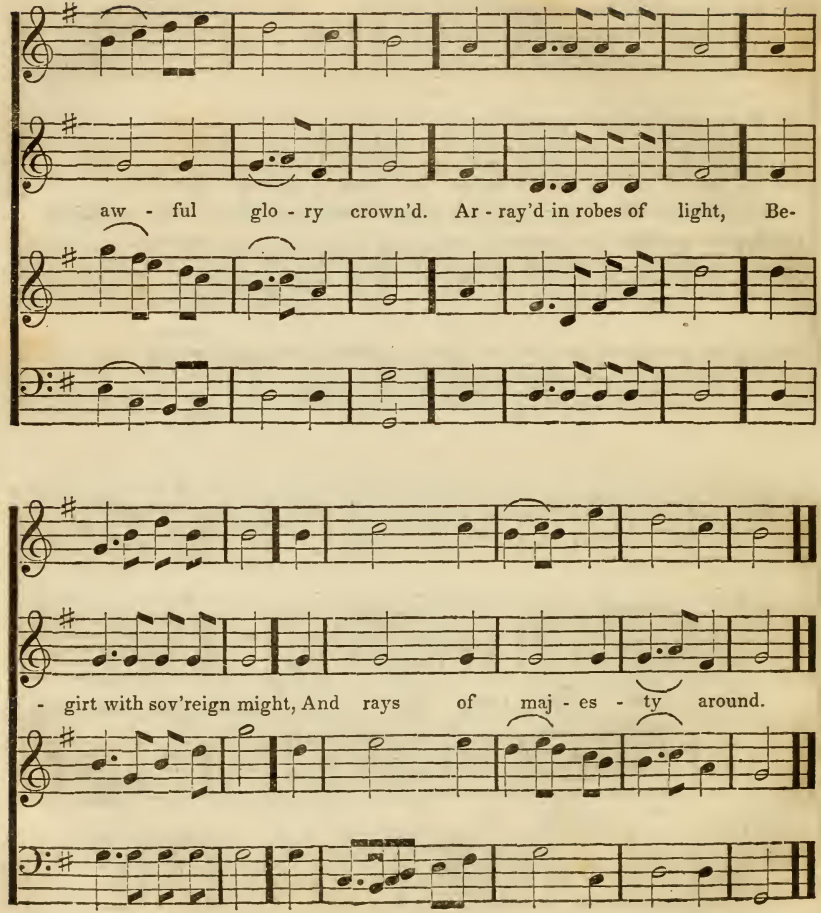

ALTO.
As - sembly to sing, In their great Creator Let all men re- -
- - joice, And heirs of sal - va - tion Be glad in their King.


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.


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


MAESTOSO.
The Lord Je - ho - vah reigns, And roy - al state maintains;
F
P
F
His head with awful glo - - ry crown'd; His head with
P
F
P
F


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.

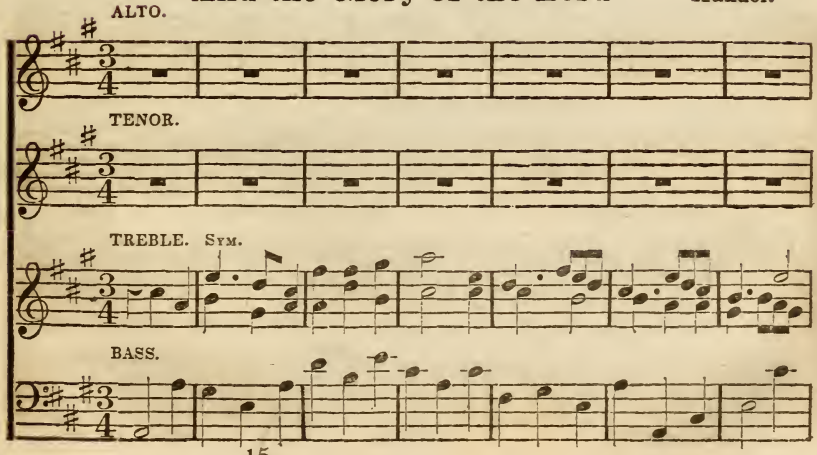
ANTHEMS,

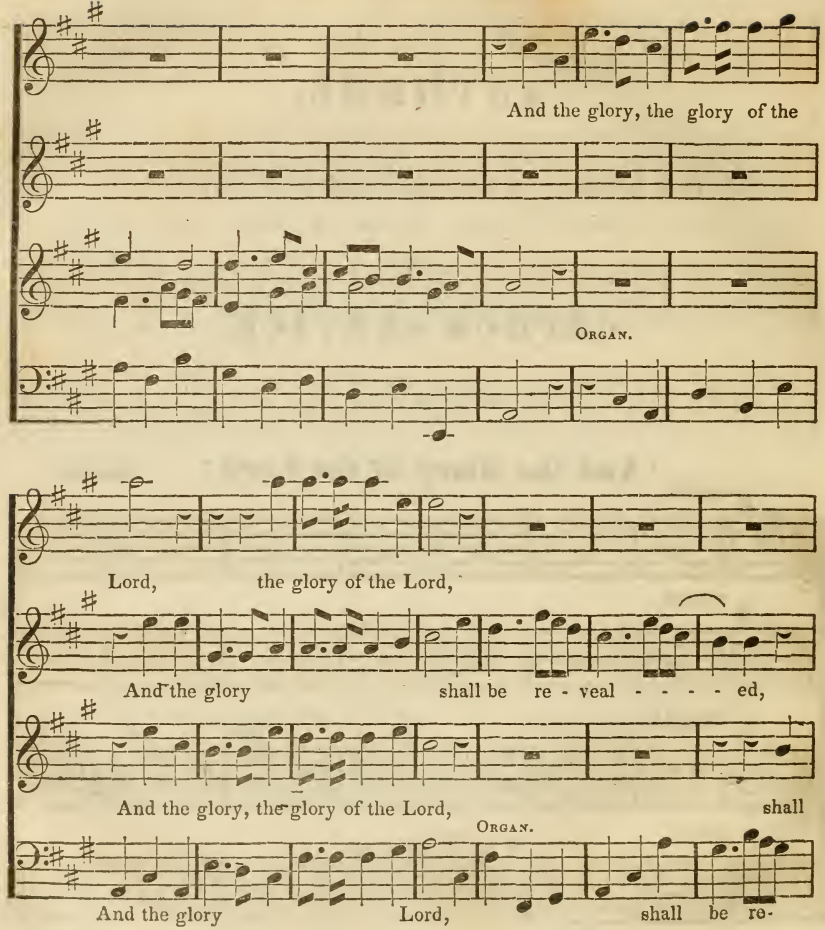
CHANTS, AND SELECT PIECES,

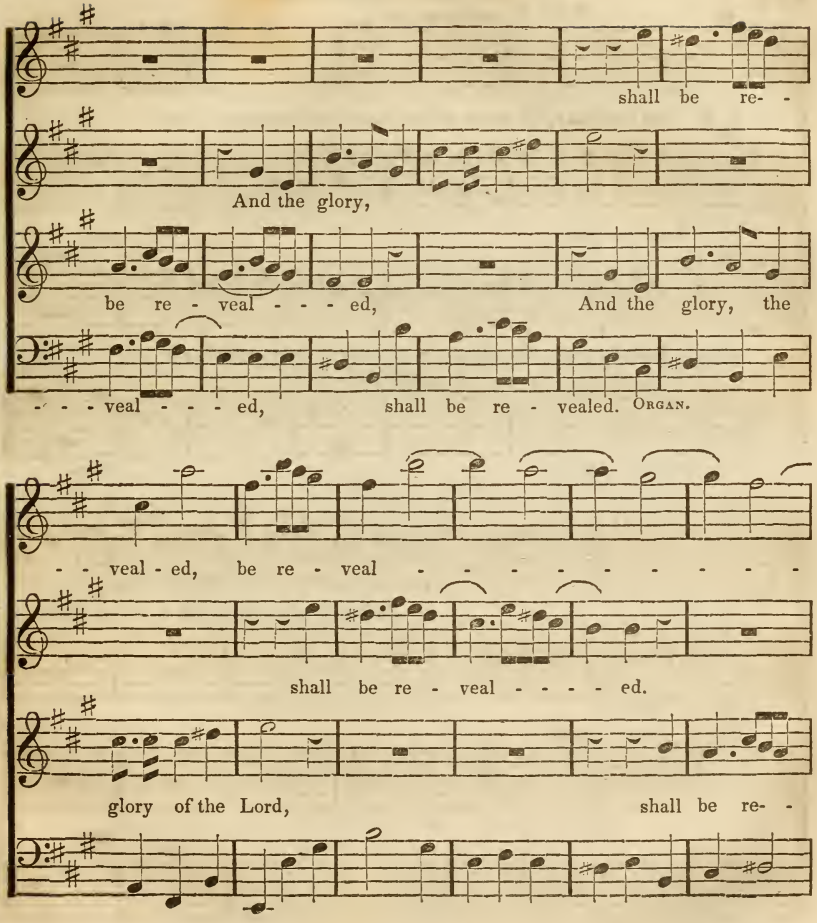
FOR

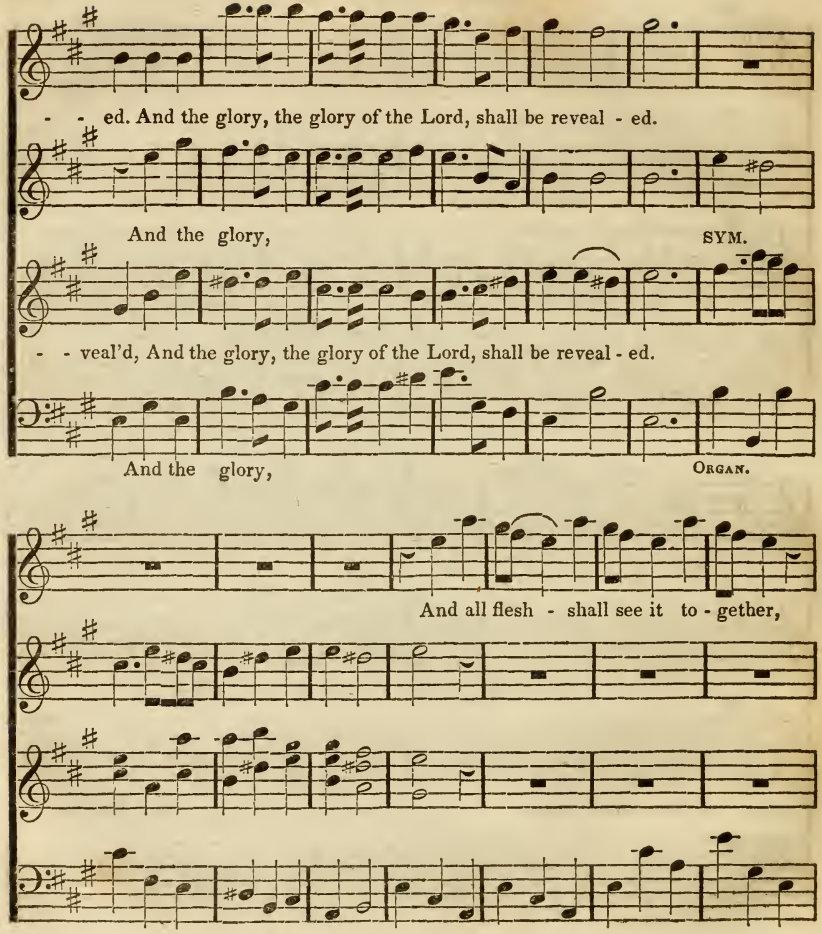
CHURCH SERVICE.

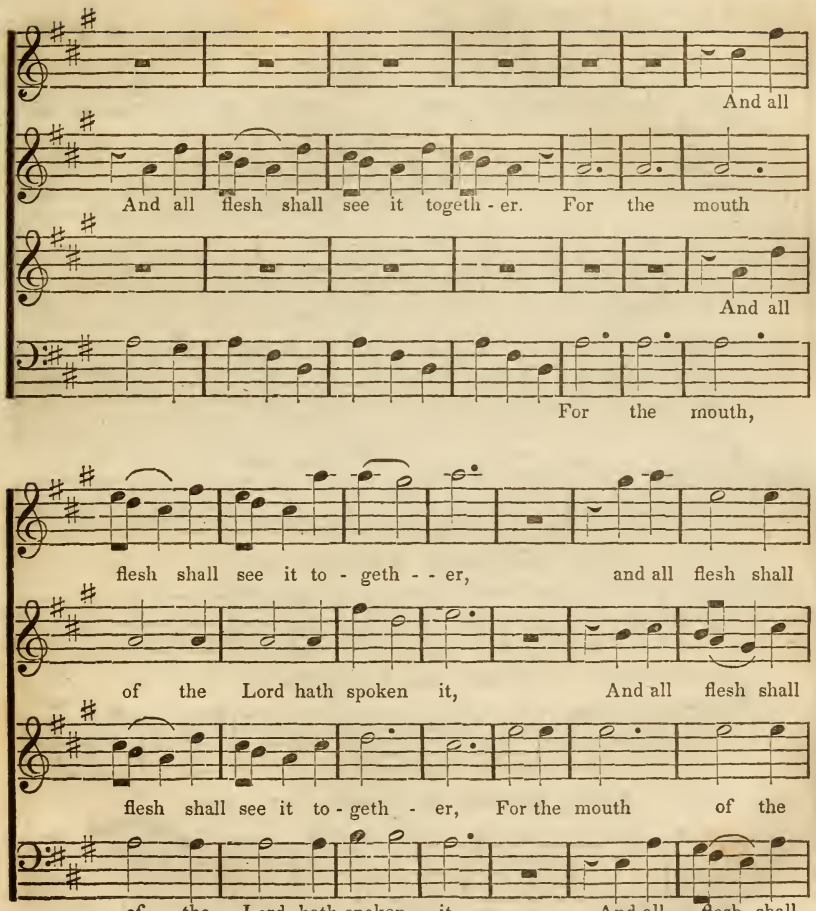
'And the Glory of the Lord.' **Handel.**

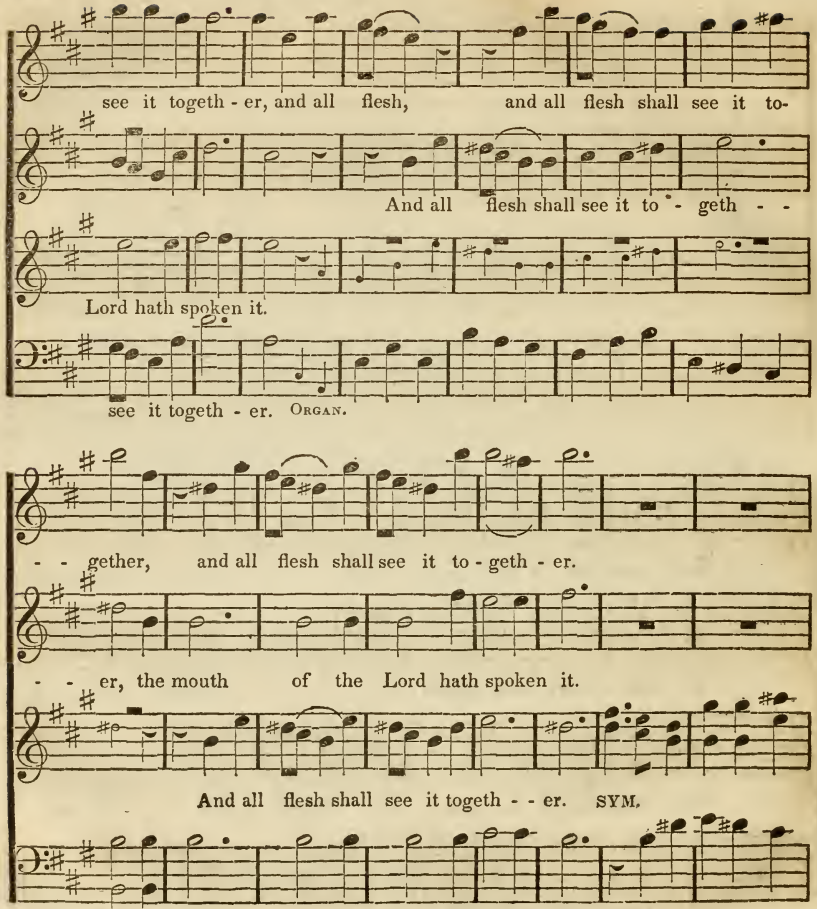


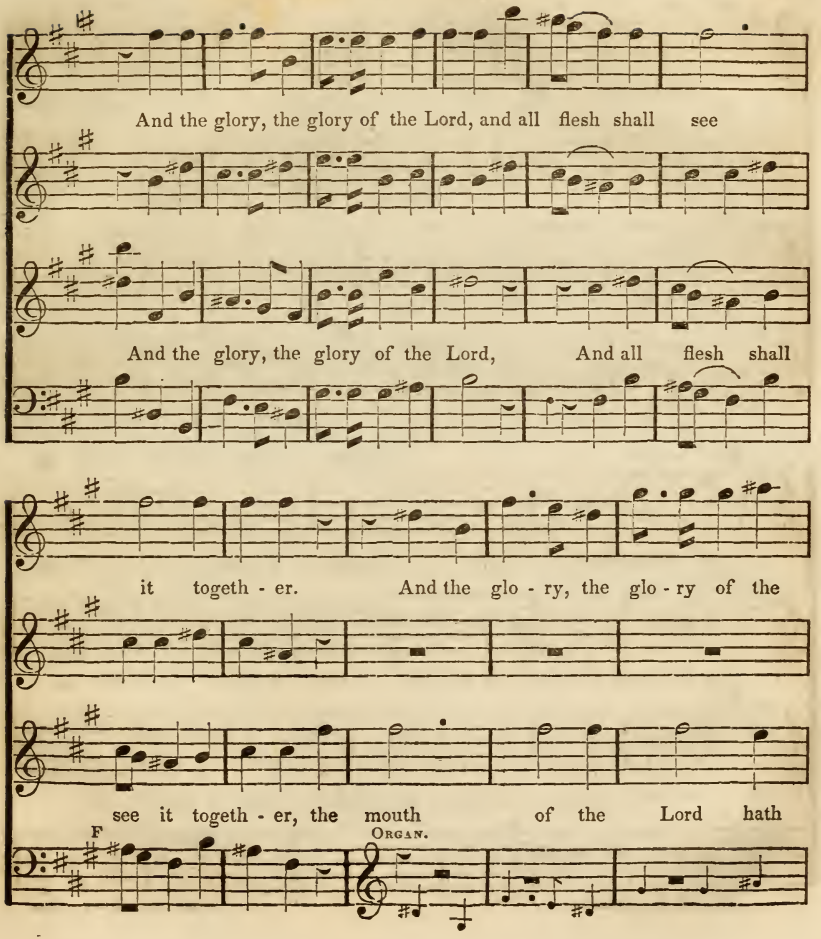

And the glory, the glory of the
ORGAN.
Lord, the glory of the Lord,
And the glory shall be re - veal - - - - ed,
And the glory, the glory of the Lord, shall
ORGAN.
And the glory Lord, shall be re-

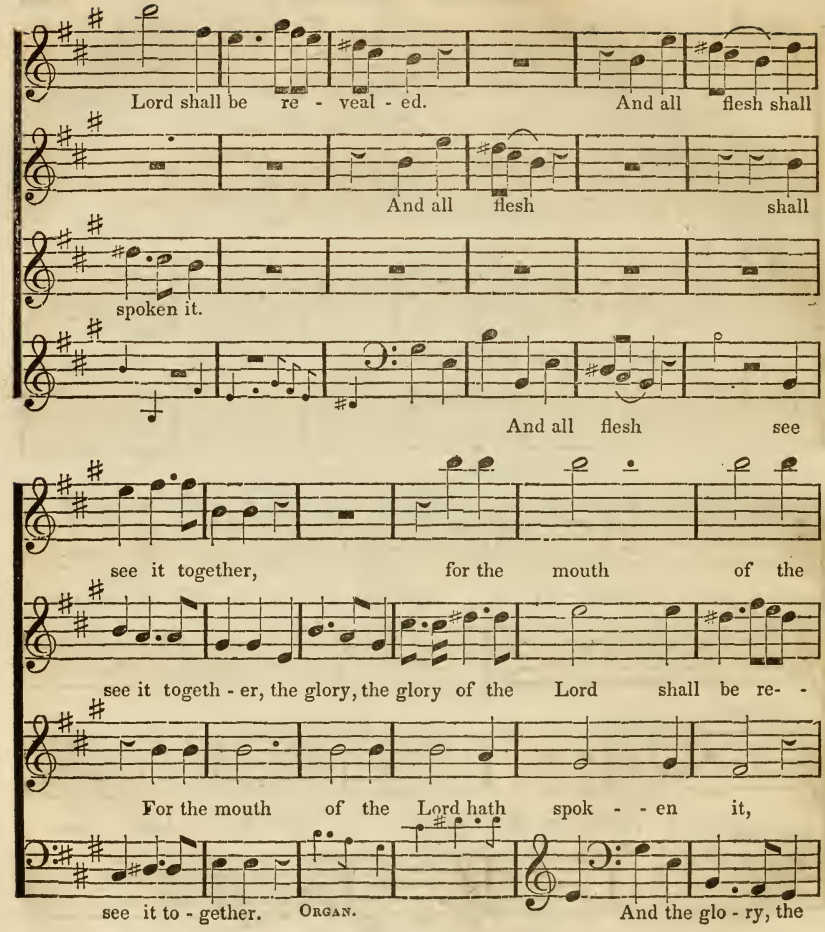

shall be re- -
And the glory,
be re - veal - - - ed, And the glory, the
- - - veal - - - ed, shall be re - vealed. ORGAN.
- - veal - ed, be re - veal - - - - - - - - -
shall be re - veal - - - - ed.
glory of the Lord, shall be re- -

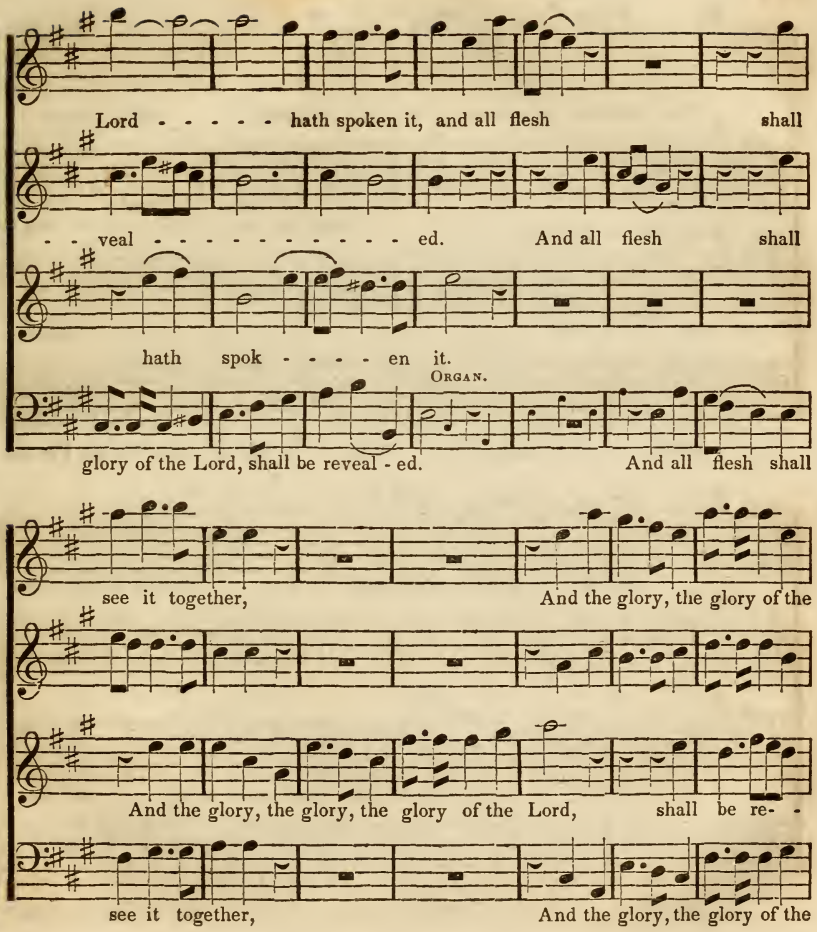

- - ed. And the glory, the glory of the Lord, shall be reveal - ed.
And the glory,
SYM.
- - veal'd, And the glory, the glory of the Lord, shall be reveal - ed.
And the glory,
ORGAN.
And all flesh - shall see it to - gether,

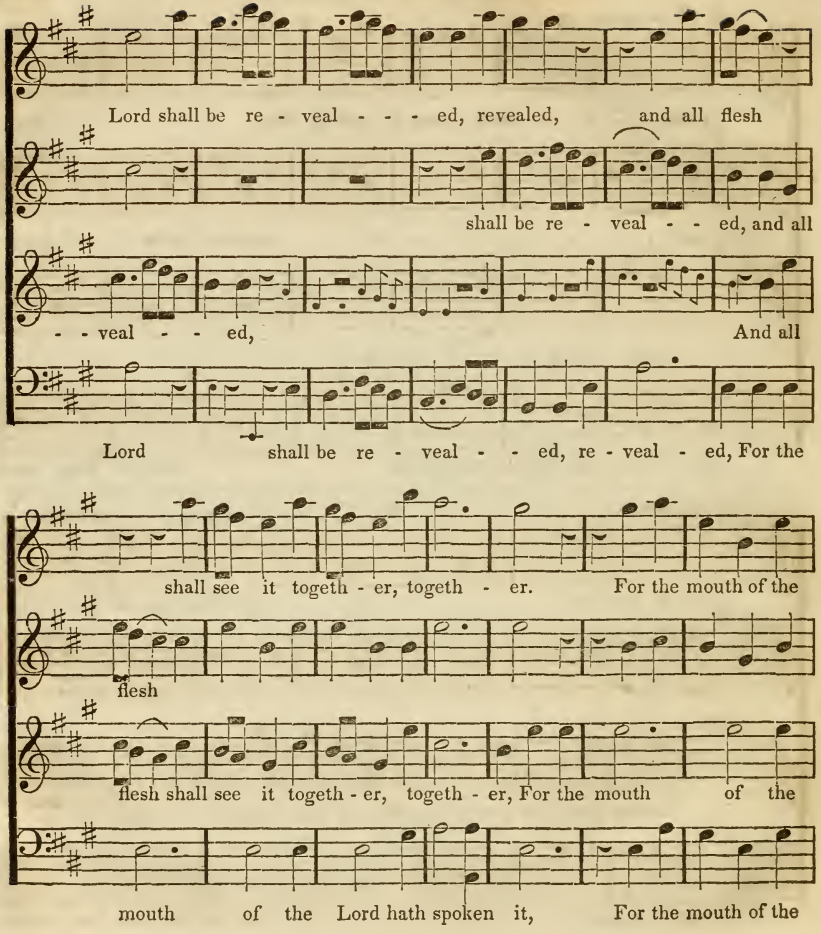

And all
And all flesh shall see it togeth - er. For the mouth
And all
For the mouth,
flesh shall see it to - geth - - er, and all flesh shall
of the Lord hath spoken it, And all flesh shall
flesh shall see it to - geth - er, For the mouth of the
of the Lord hath spoken it, And all flesh shall

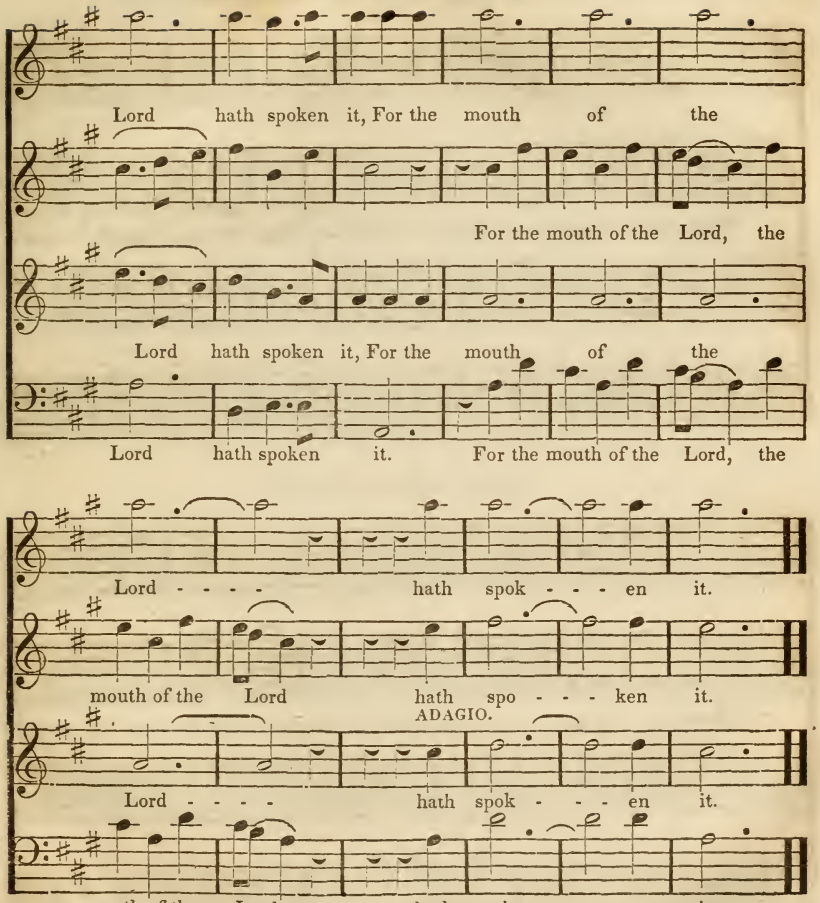

see it togeth - er, and all flesh, and all flesh shall see it to-
And all flesh shall see it to - geth - -
Lord hath spoken it.
see it togeth - er. ORGAN.
- - gether, and all flesh shall see it to - geth - er.
- - er, the mouth of the Lord hath spoken it.
And all flesh shall see it togeth - - er. SYM.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

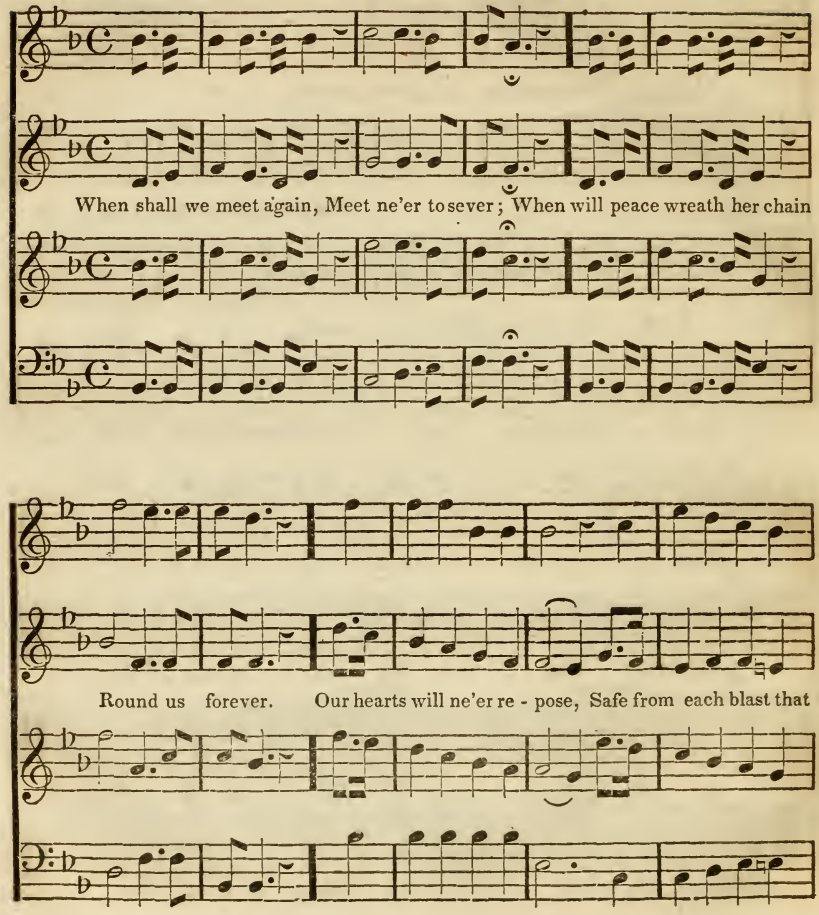

And the glory, the glory of the Lord, and all flesh shall see
And the glory, the glory of the Lord, And all flesh shall
it togeth - er. And the glo - ry, the glo - ry of the
see it togeth - er, the mouth of the Lord hath
F
ORGAN.

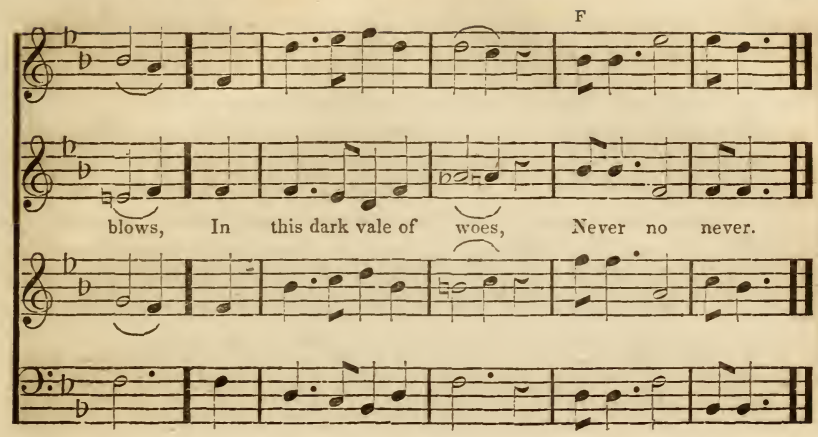

Lord shall be re - veal - ed. And all flesh shall
And all flesh shall
spoken it.
And all flesh see
see it together, for the mouth of the
see it togeth - er, the glory, the glory of the Lord shall be re- -
For the mouth of the Lord hath spok - - en it,
see it to - gether. ORGAN. And the glo - ry, the


Lord - - - - - hath spoken it, and all flesh shall
- - veal - - - - - - - - - - - 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

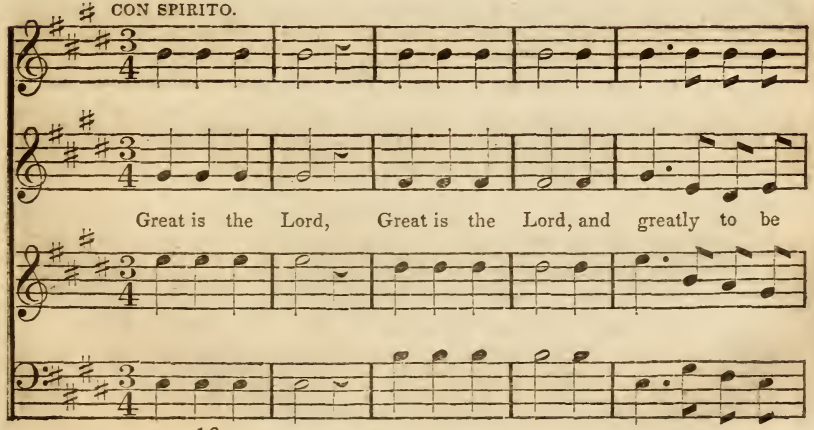

Lord shall be re - veal - - - ed, revealed, and all flesh
shall be re - veal - - ed, and all
- - veal - - ed, And all
Lord shall be re - veal - - ed, re - veal - ed, For the
shall see it togeth - er, togeth - er. For the mouth of the
flesh
flesh shall see it togeth - er, togeth - er, For the mouth of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

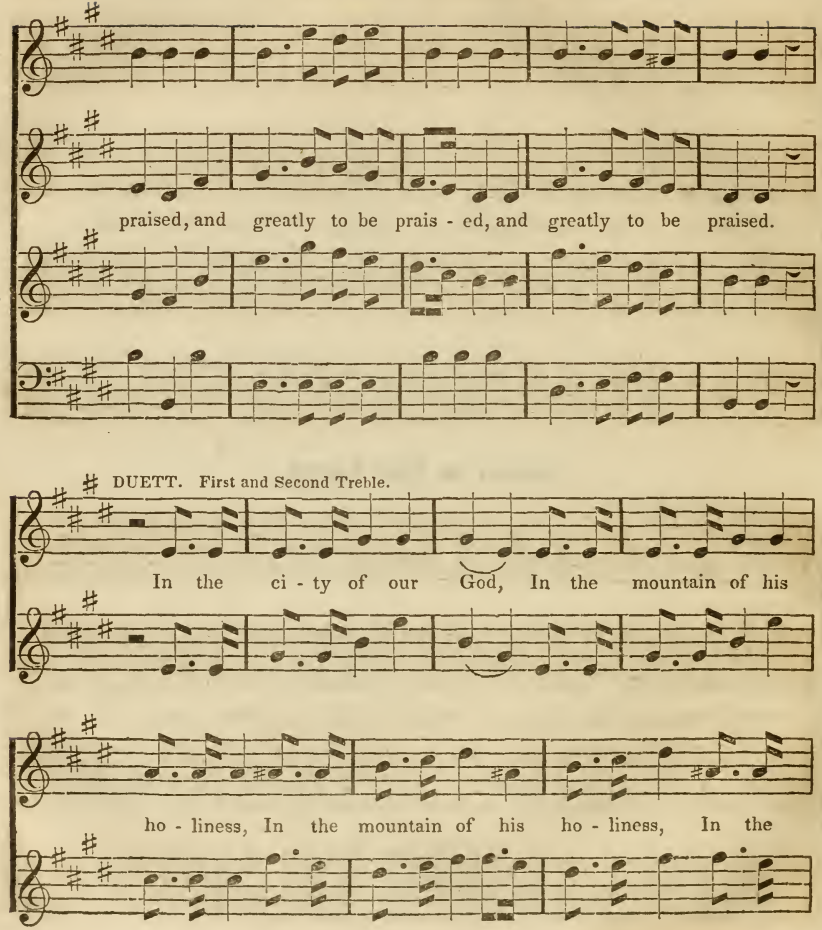

Lord hath spoken it, For the mouth of the
For the mouth of the Lord, the
Lord hath spoken it, For the mouth of the
Lord hath spoken it. For the mouth of the Lord, the
Lord - - - - hath spok - - - en it.
mouth of the Lord hath spo - - - ken it.
ADAGIO.
Lord - - - - hath spok - - - en it.
mouth of the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

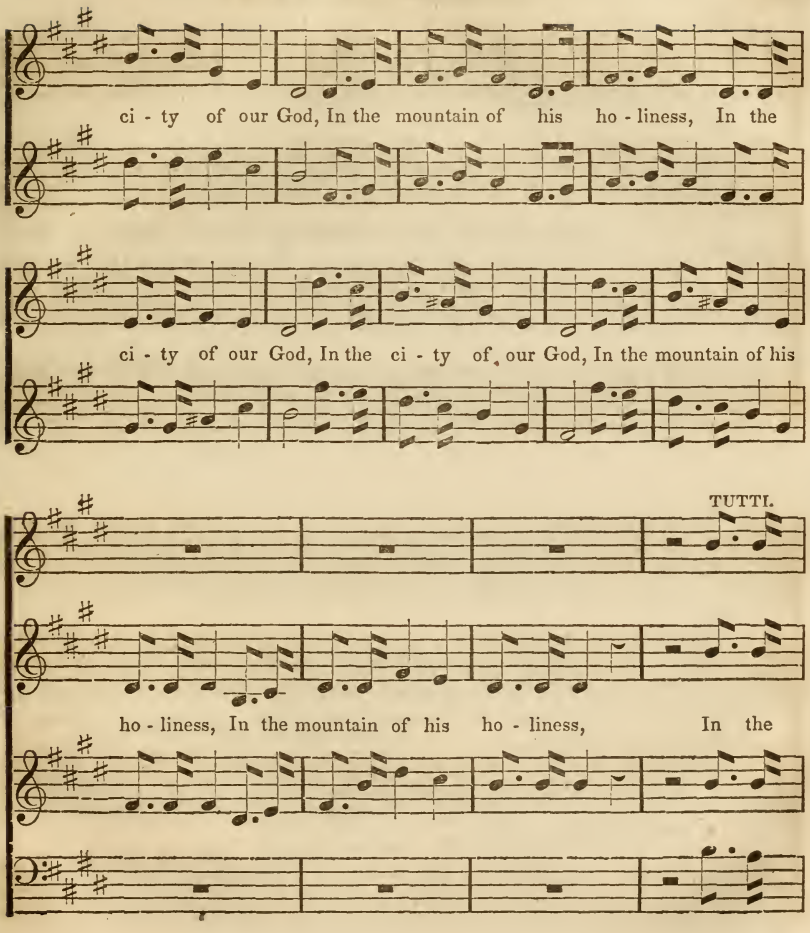

When shall we meet again, Meet ne'er to sever; When will peace wreath her chain
Round us forever. Our hearts will ne'er re - pose, Safe from each blast that

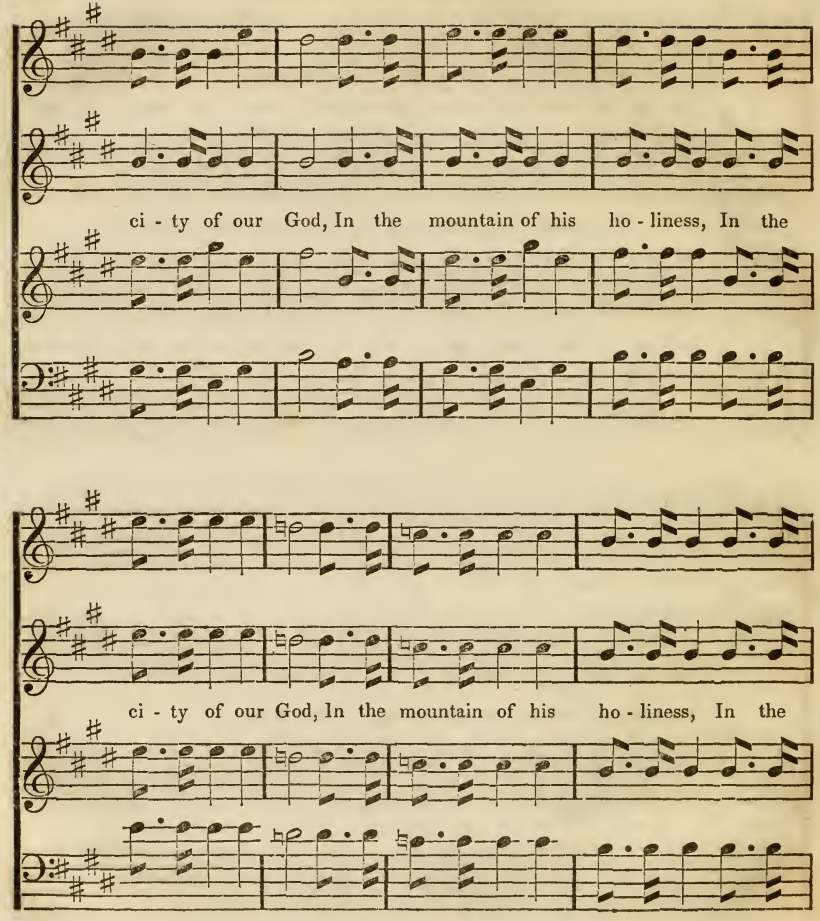


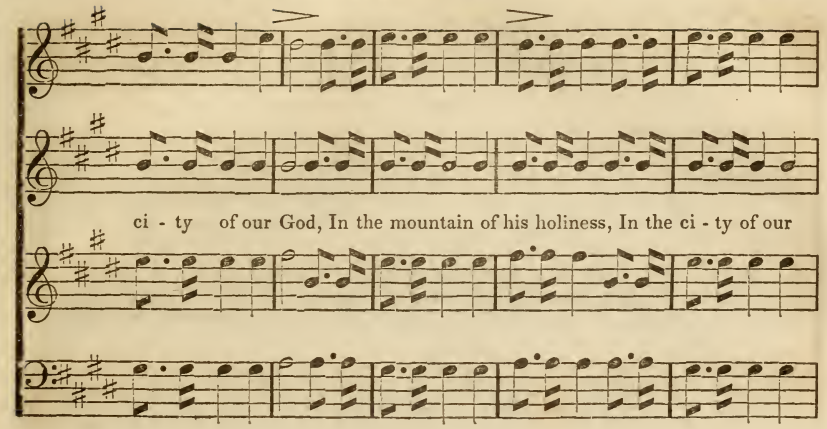
Great is the Lord.

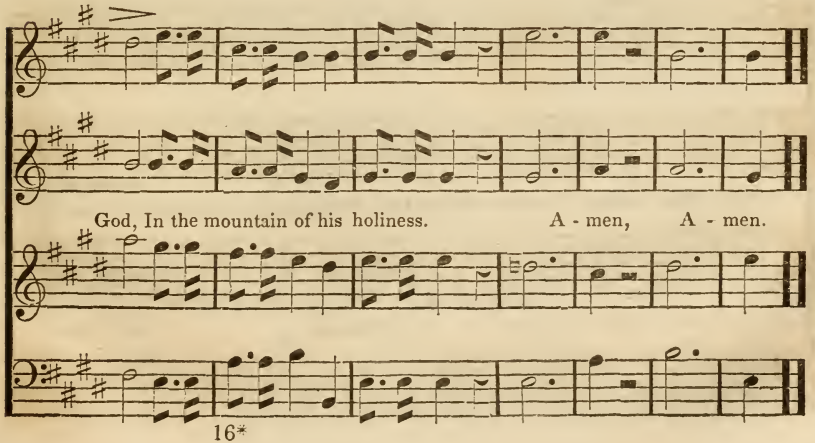



praised, and greatly to be prais - ed, and greatly to be praised.
DUETT. First and Second Treble.
In the ci - ty of our God, In the mountain of his
ho - liness, In the mountain of his ho - liness, In the

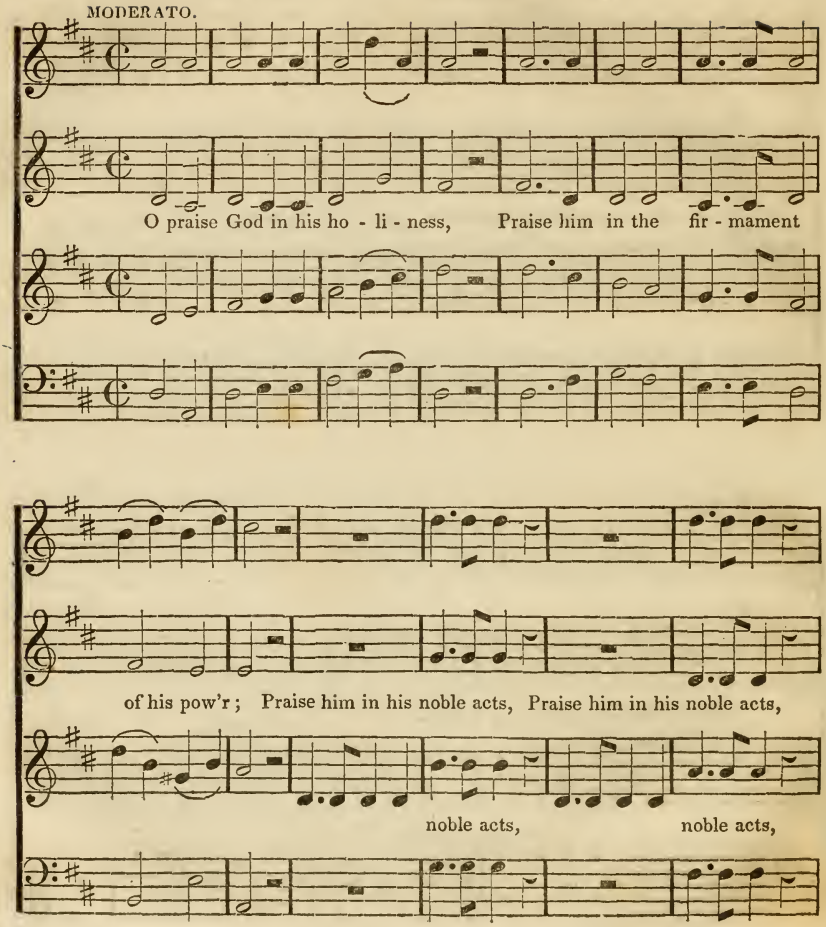

ci - ty of our God, In the mountain of his ho - liness, In the
ci - ty of our God, In the ci - ty of our God, In the mountain of his
TUTTI.
ho - liness, In the mountain of his ho - liness, In the

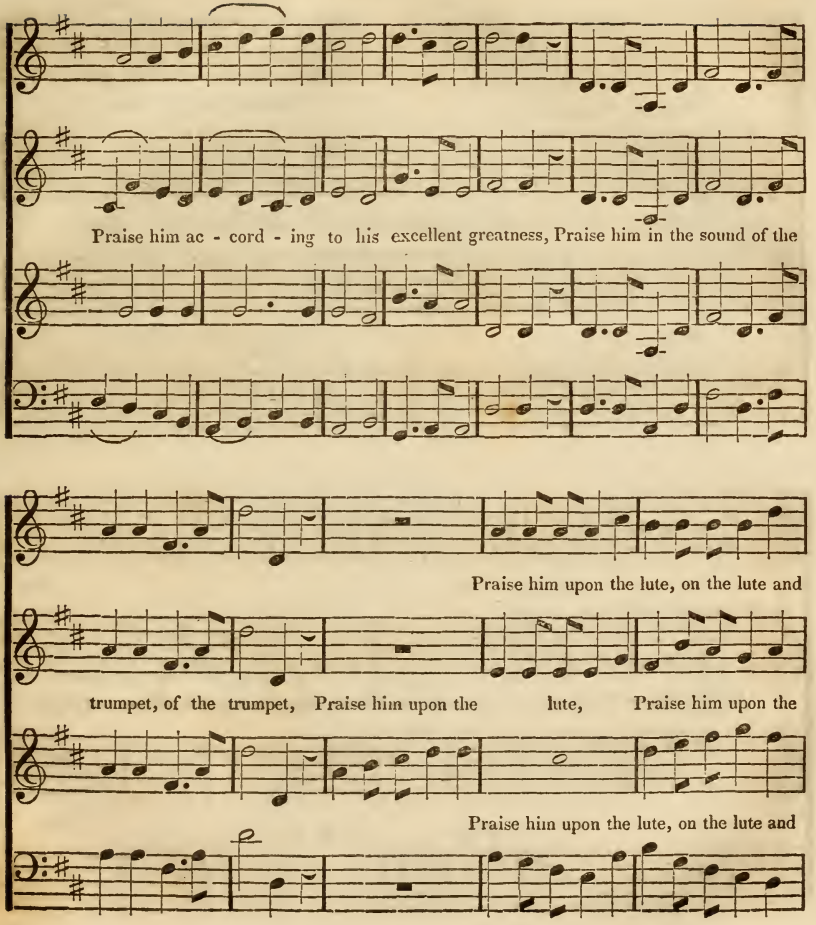

ci - ty of our God, In the mountain of his ho - liness, In the
ci - ty of our God, In the mountain of his ho - liness, In the

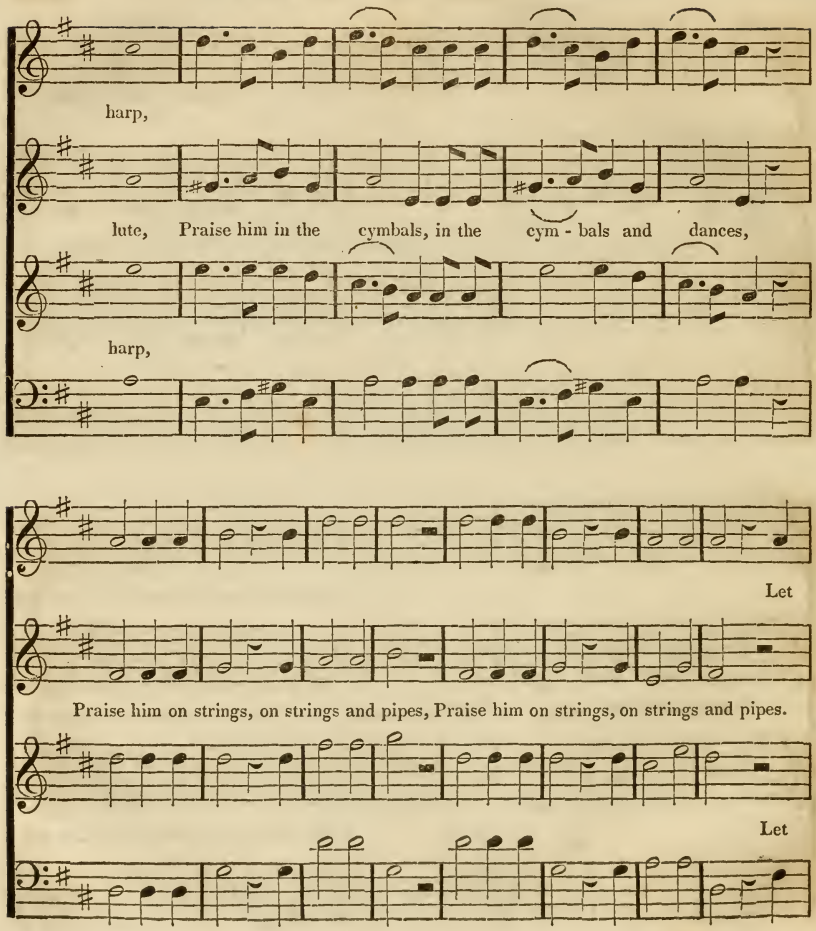

ci - ty of our God, In the mountain of his holiness, In the ci - ty of our

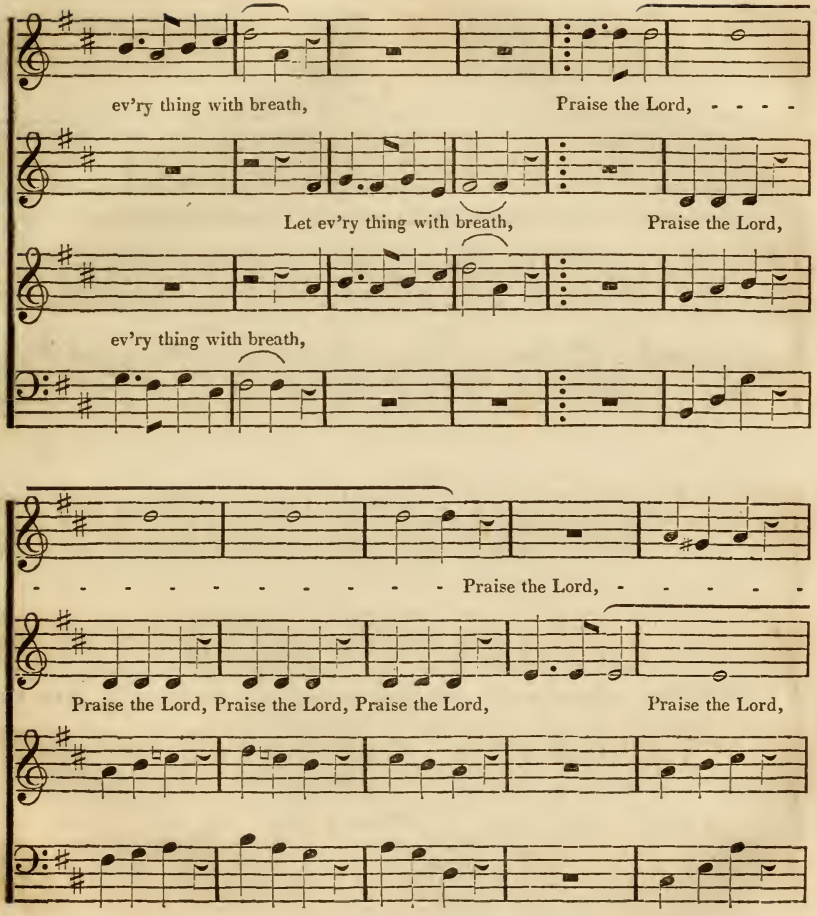

God, In the mountain of his holiness. A - men, A - men.

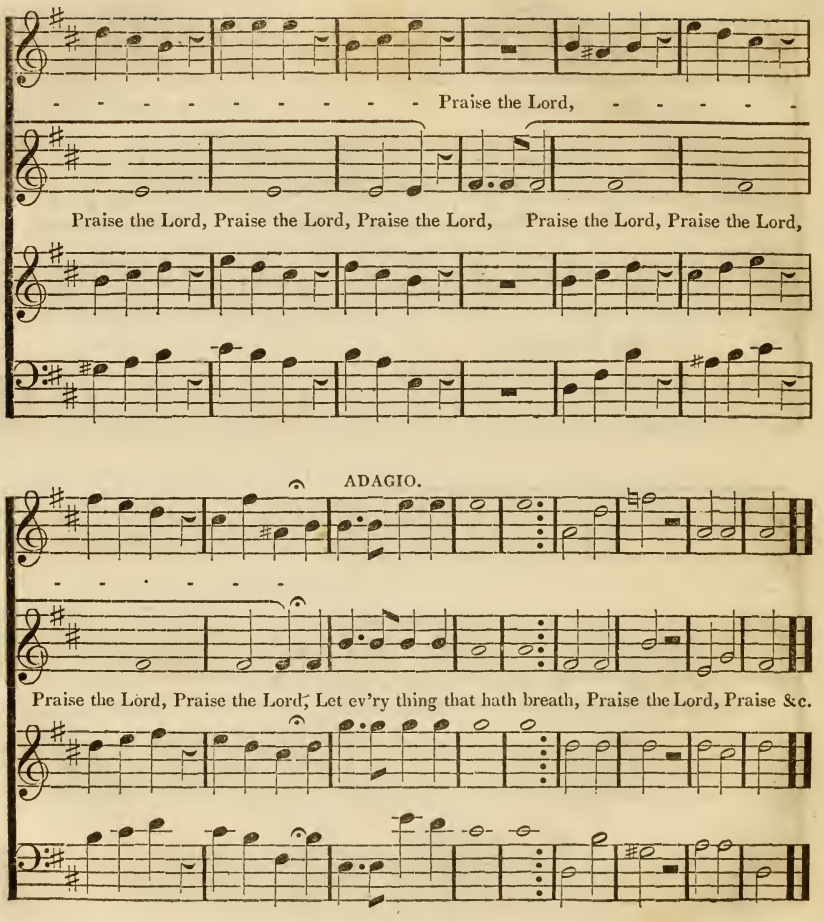
O Praise God in his holiness.

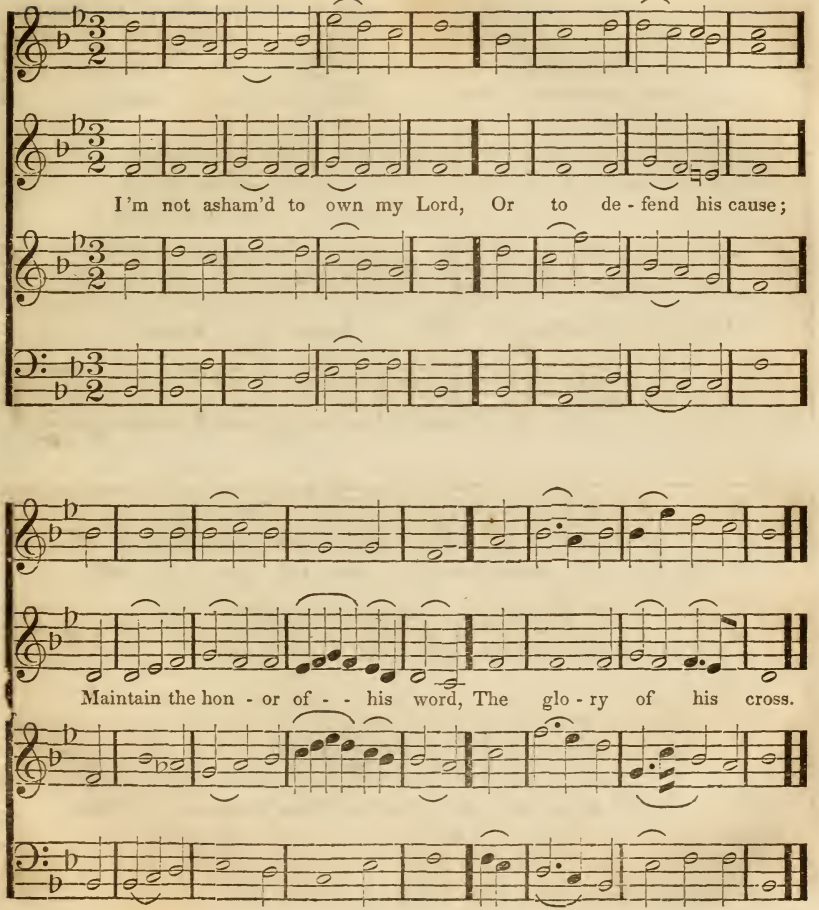



Praise him ac - cord - ing to his excellent greatness, Praise him in the sound of the
Praise him upon the lute, on the lute and
trumpet, of the trumpet, Praise him upon the lute, Praise him upon the
Praise him upon the lute, on the lute and


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

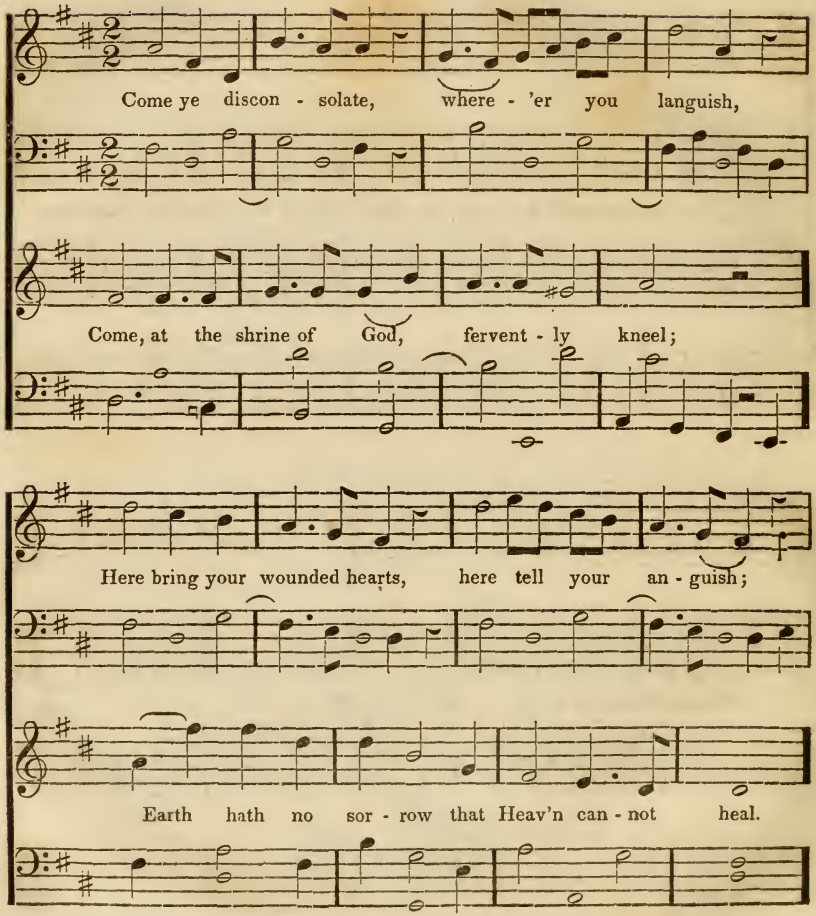

ev'ry thing with breath, Praise the Lord, - - - -
Let ev'ry thing with breath, Praise the Lord,
ev'ry thing with breath,
- - - - - - - - - - - - Praise the Lord, - - - - - -
Praise the Lord, Praise the Lord, Praise the Lord, Praise the Lord,

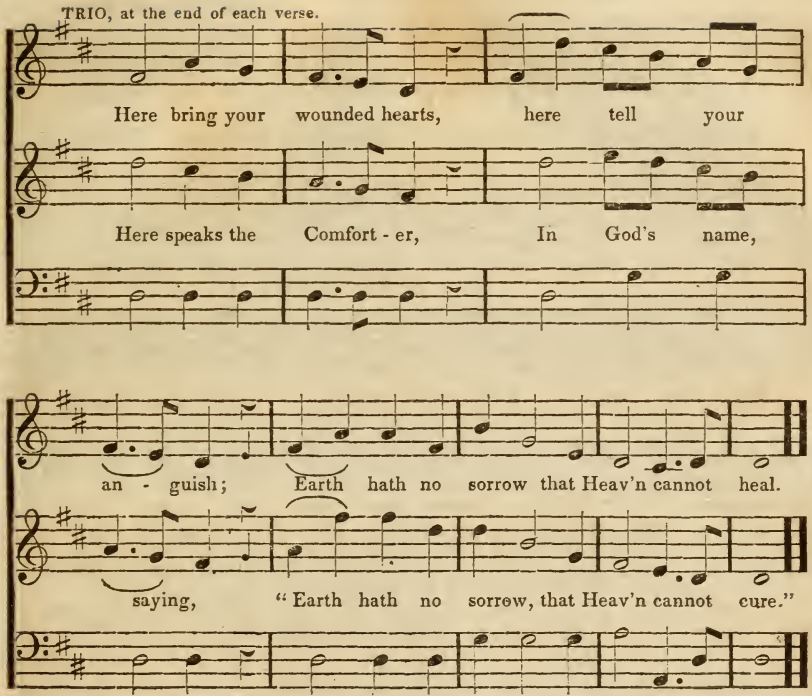

Praise the Lord,
Praise the Lord, Praise the Lord, Praise the Lord, Praise the Lord, Praise the Lord,
ADAGIO.
Praise the Lord, Praise the Lord, Let ev'ry thing that hath breath, Praise the Lord, Praise &c.


I'm not asham'd 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 disconsolate.

Webbe.

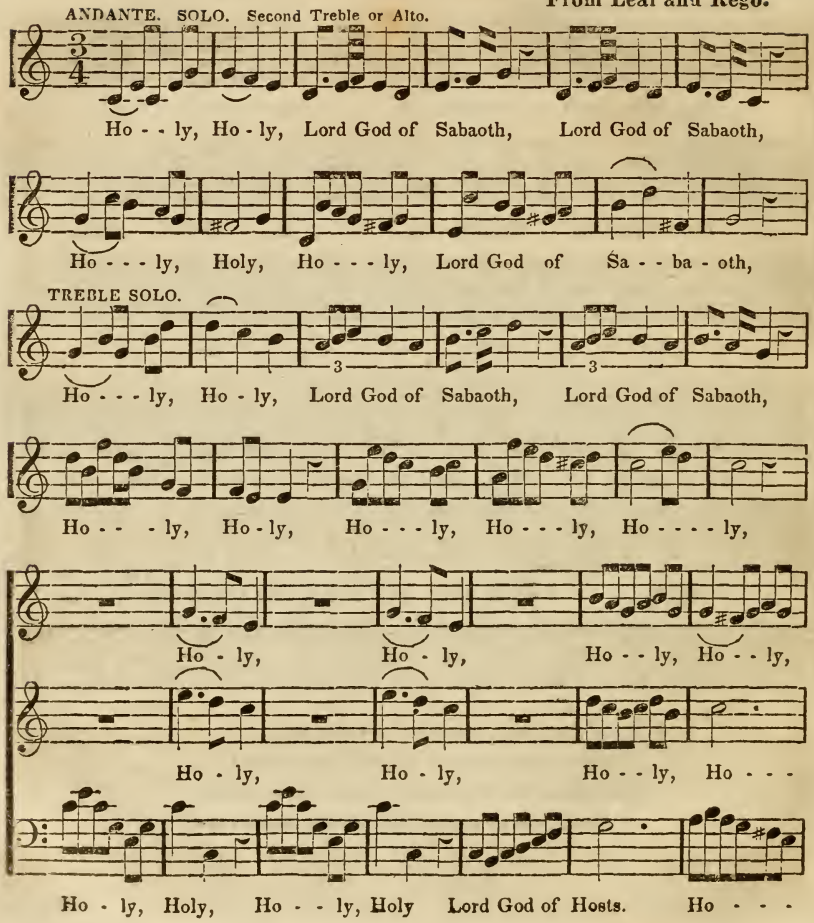


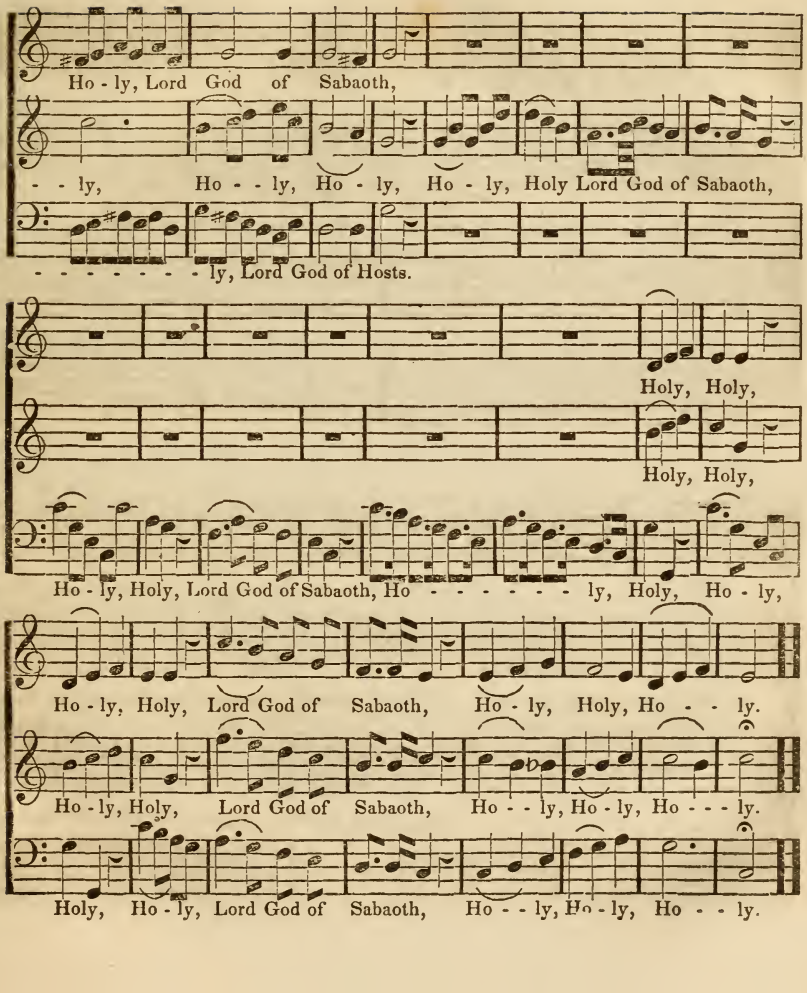


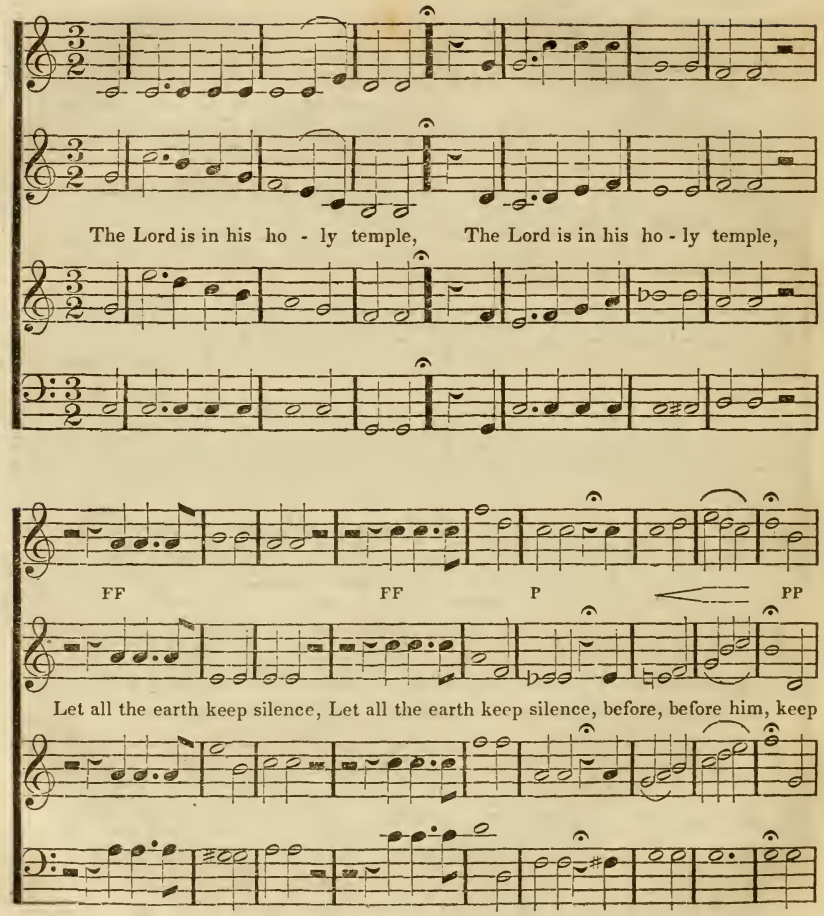
2 Joy of the desolate, light of the straying;
Hope, when all others die, fadeless and pure,
Here speaks the Comforter, in God's name, saying,
"Earth hath no sorrow that Heav'n cannot cure."

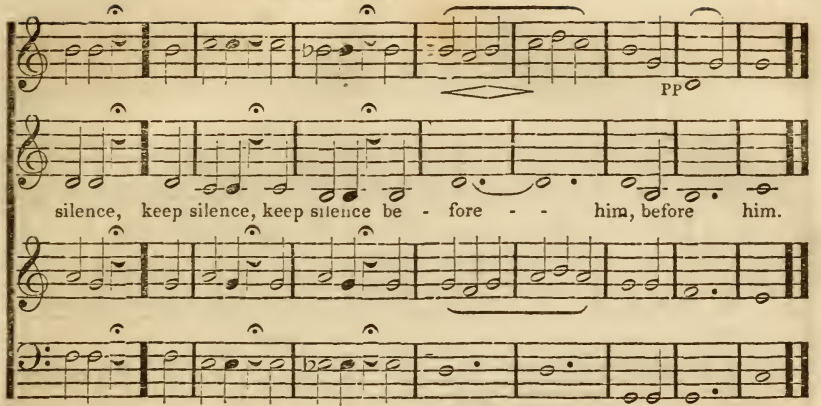
Holy, Lord God of Sabaoth.

From Leal and Rego.



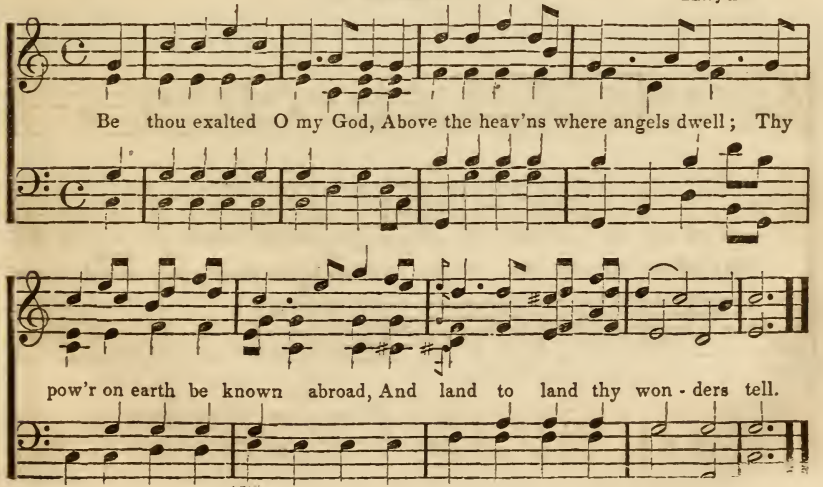

Ho - ly, Lord God of Sabaoth,
- - ly, Ho - - ly, Ho - ly, Ho - ly, Holy Lord God of Sabaoth,
- - - - - - - - ly, Lord God of Hosts.
Holy, Holy,
Holy, Holy,
Ho - ly, Holy, Lord God of Sabaoth, Ho - - - - - - - ly, Holy, Ho - ly,
Ho - ly, Holy, Lord God of Sabaoth, Ho - ly, Holy, Ho - - ly.
Ho - ly, Holy,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

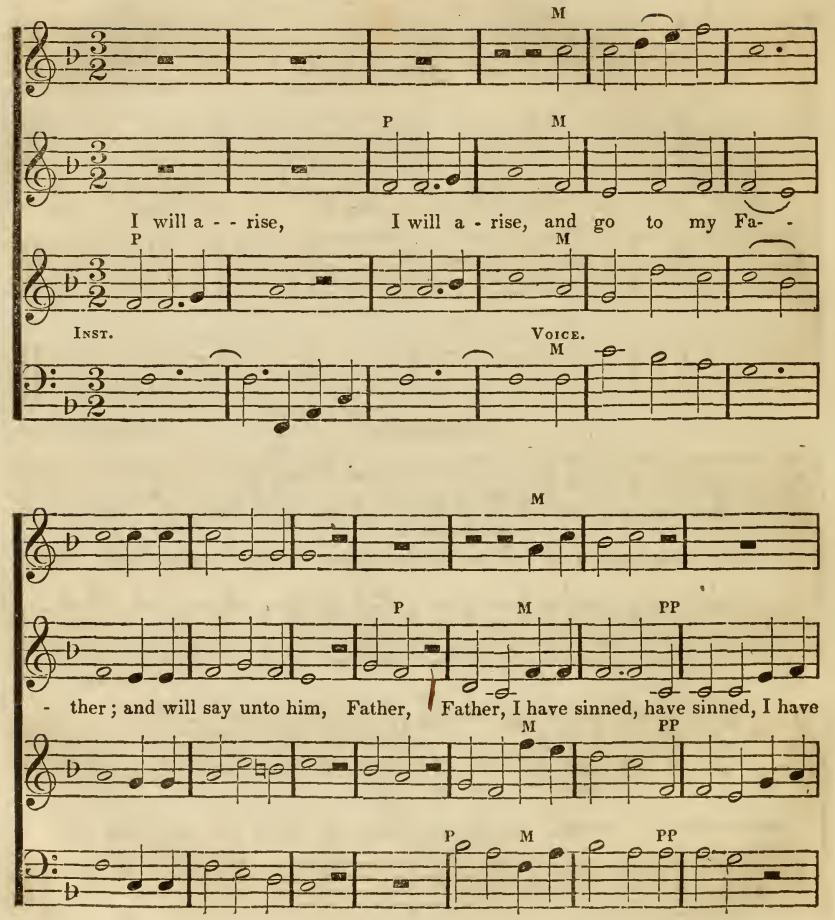

The Lord is in his ho - ly temple, The Lord is in his ho - ly temple,
FF FF P PP
Let all the earth keep silence, Let all the earth keep silence, before, before him, keep

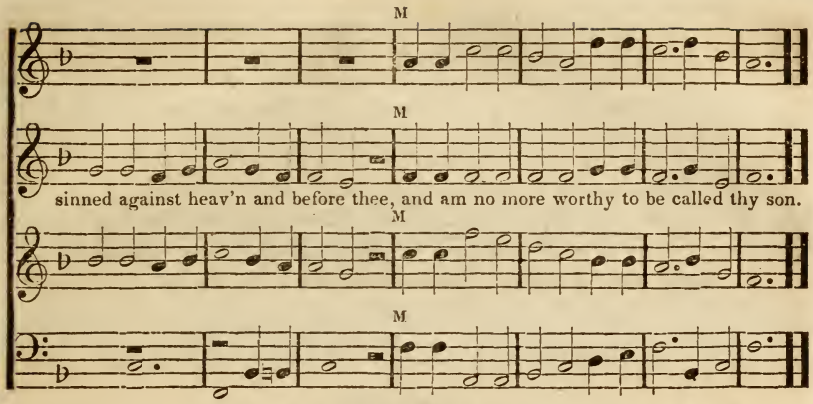

pp
silence, keep silence, keep silence be - fore - - him, before him.

Acton.

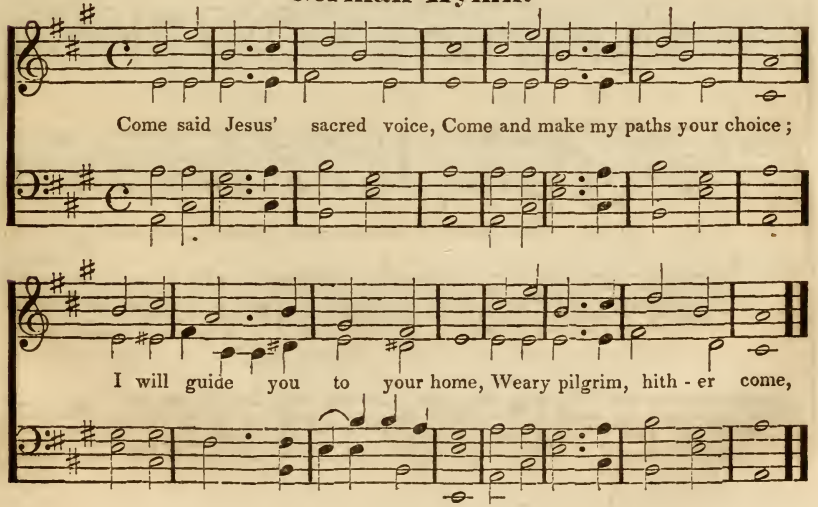
Haydn.

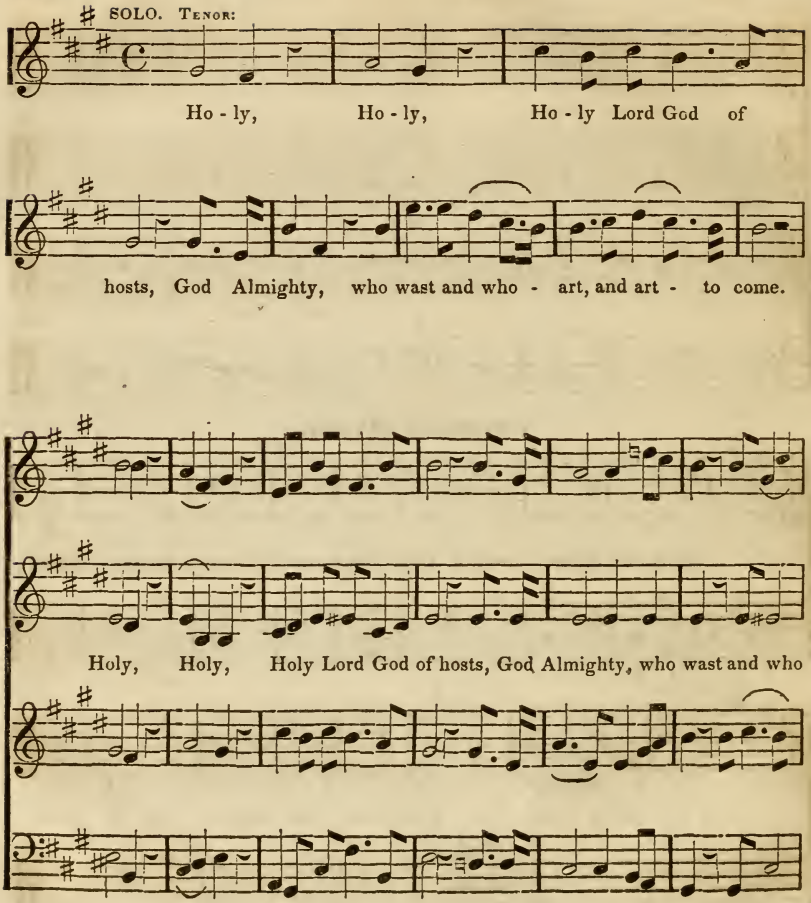

Be thou exalted O my God, Above the heav'ns where angels dwell; Thy
pow'r on earth be known abroad, And land to land thy won - ders tell.

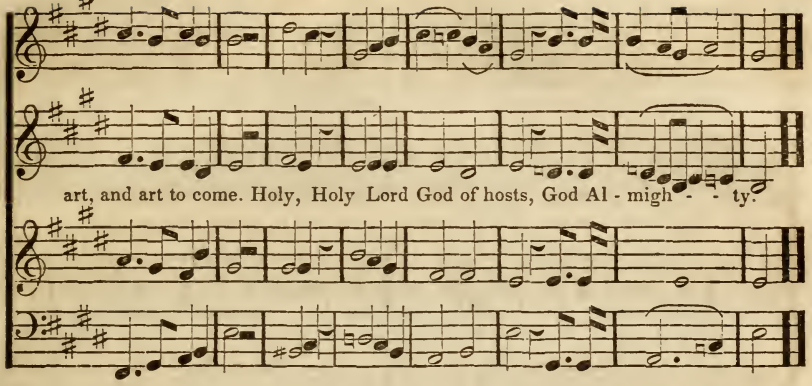

M
P
M
I will a - - rise, I will a - rise, and go to my Fa- -
P
M
Inst.
Voice.
M
M
P
M
PP
- ther; and will say unto him, Father, Father, I have sinned, have sinned, I have
M
PP
P
M
PP


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

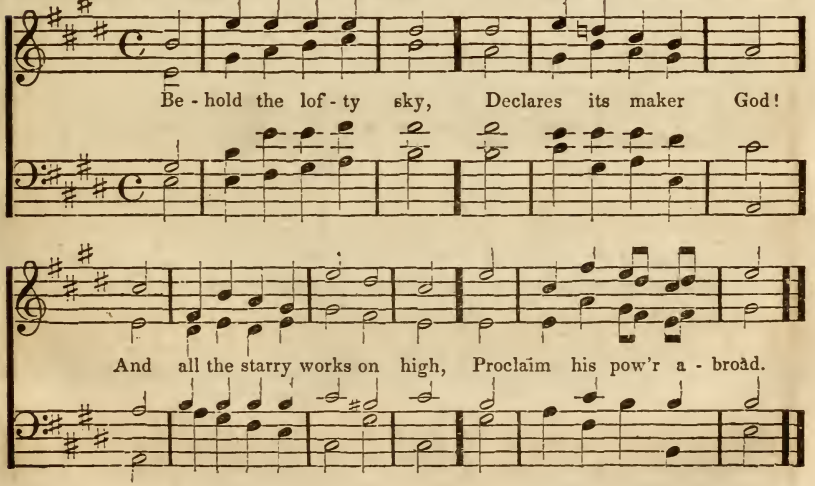
German Hymn.


Come said Jesus' sacred voice, Come and make my paths your choice;
I will guide you to your home, Weary pilgrim, hith - er come,

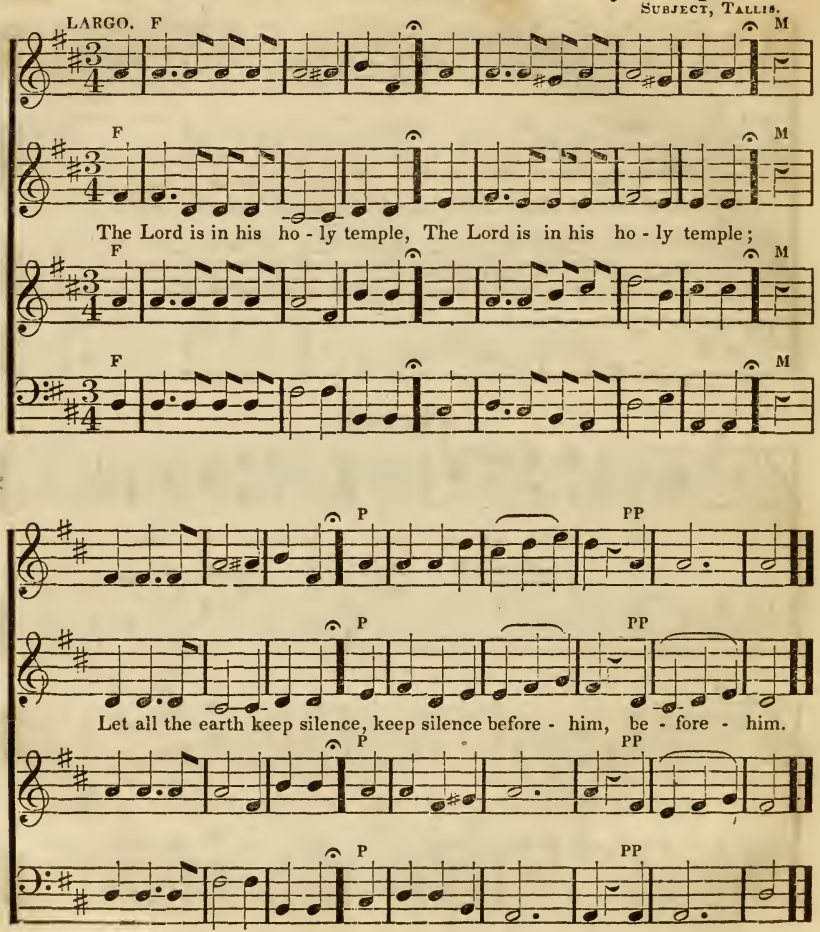

SOLO. Tenor:
Ho - ly, Ho - ly, Ho - ly Lord God of
hosts, God Almighty, who wast and who - art, and art - to come.
Holy, Holy, Holy Lord God of hosts, God Almighty, who wast and who

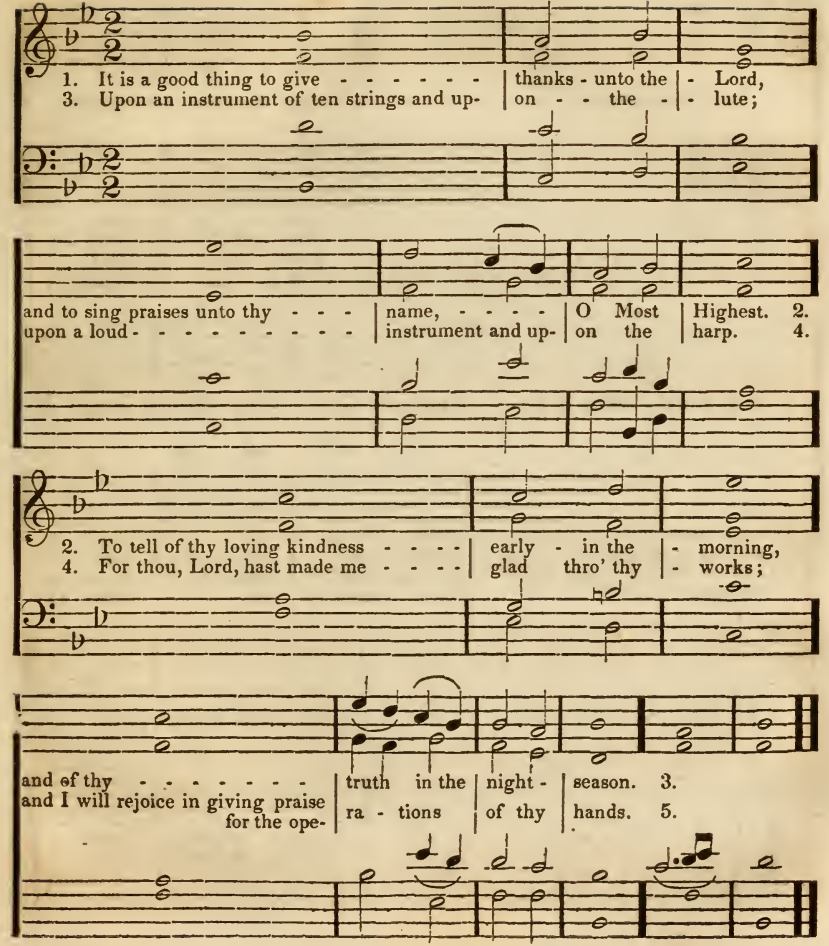

art, and art to come. Holy, Holy Lord God of hosts, God Al - migh - - ty.

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.

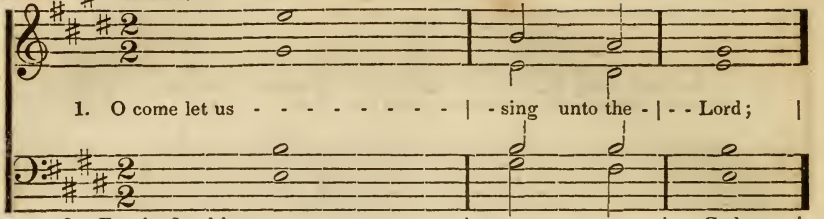


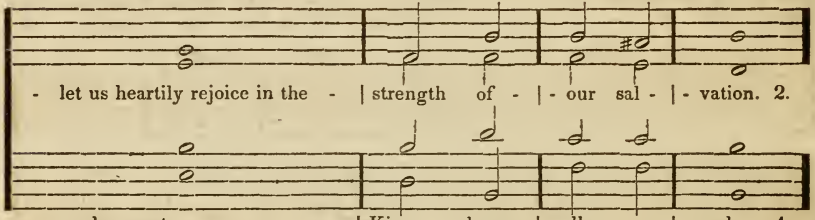

1. It is a good thing to give - - - - - - - | thanks - unto the | - Lord,
3. Upon an instrument of ten strings and up- | on - - the - | - lute;
and to sing praises unto thy - - - | name, - - - - | O Most | Highest. 2.
upon a loud - - - - - - - - - | instrument and up- | on the | harp. 4.
2. To tell of 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 for the ope- | ra - tions | of thy | hands. 5.

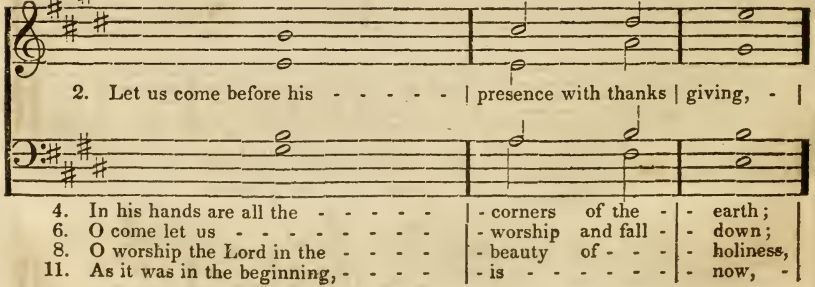
Venite Exultemus.

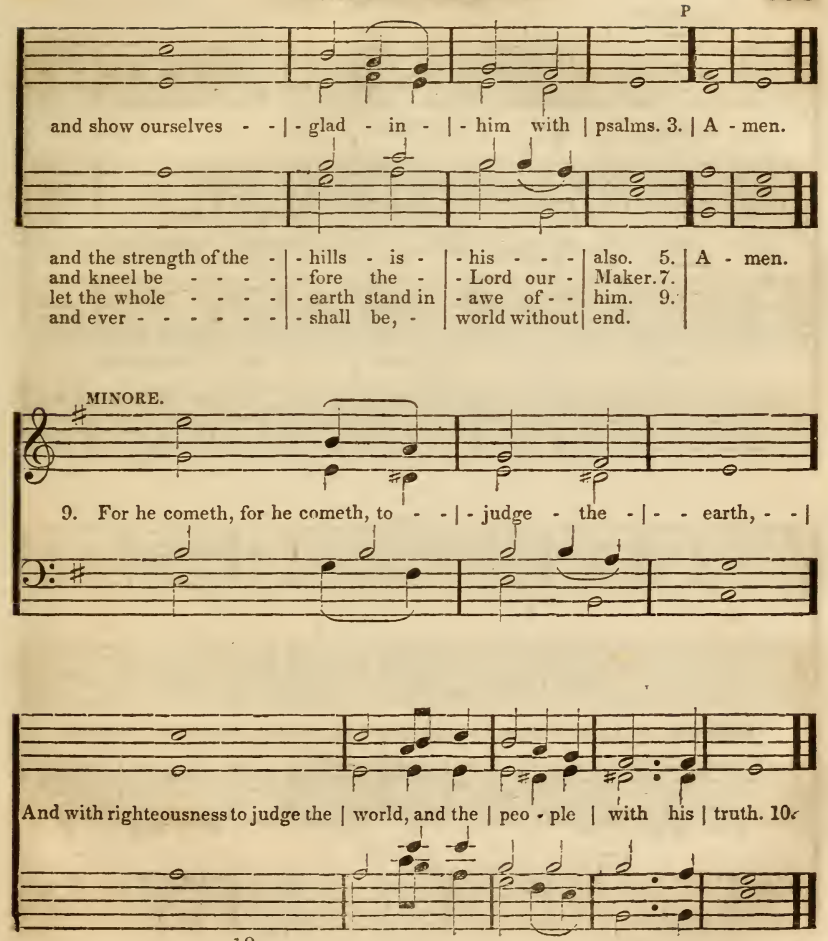
Dr. Boyce.

TREBLE.

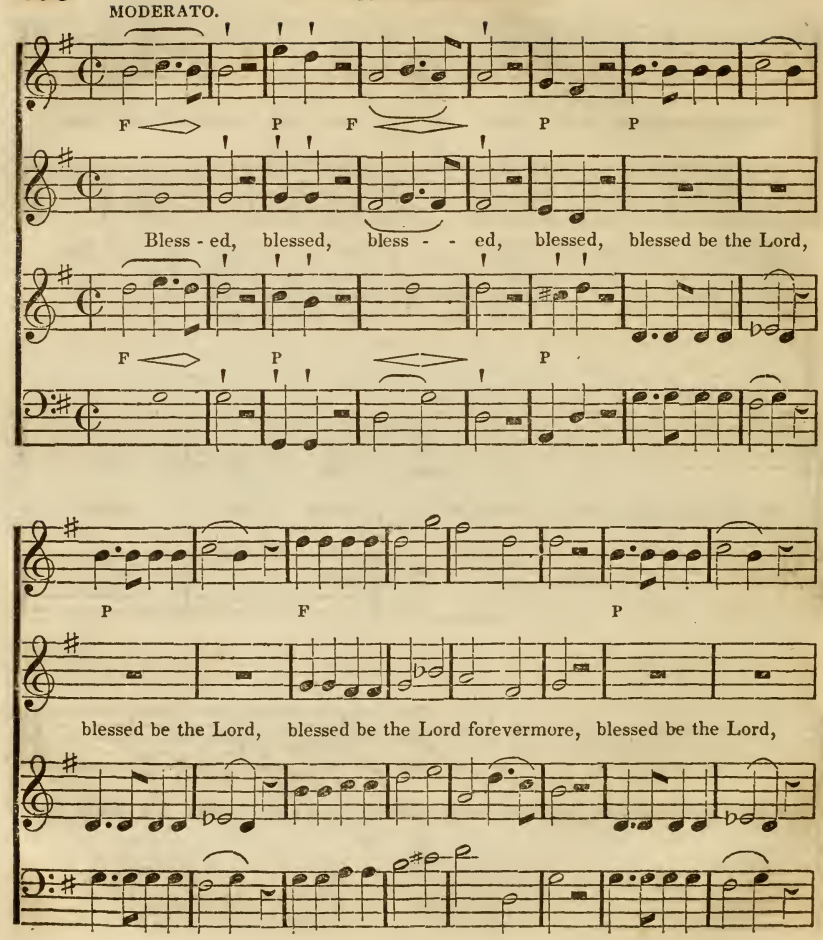


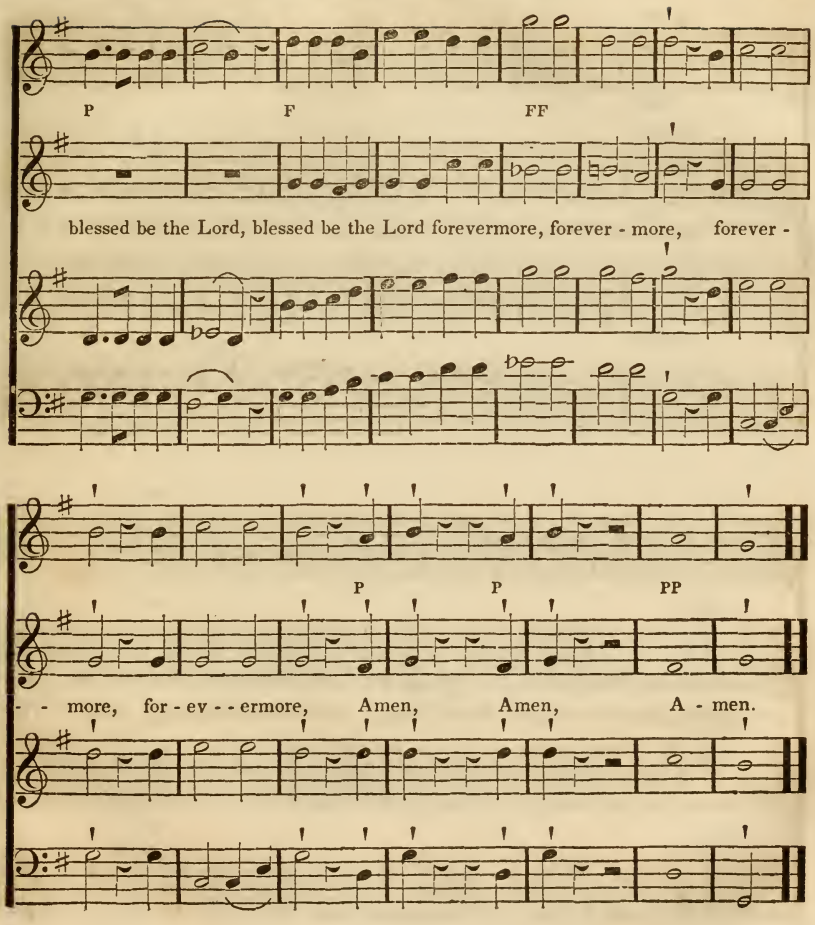


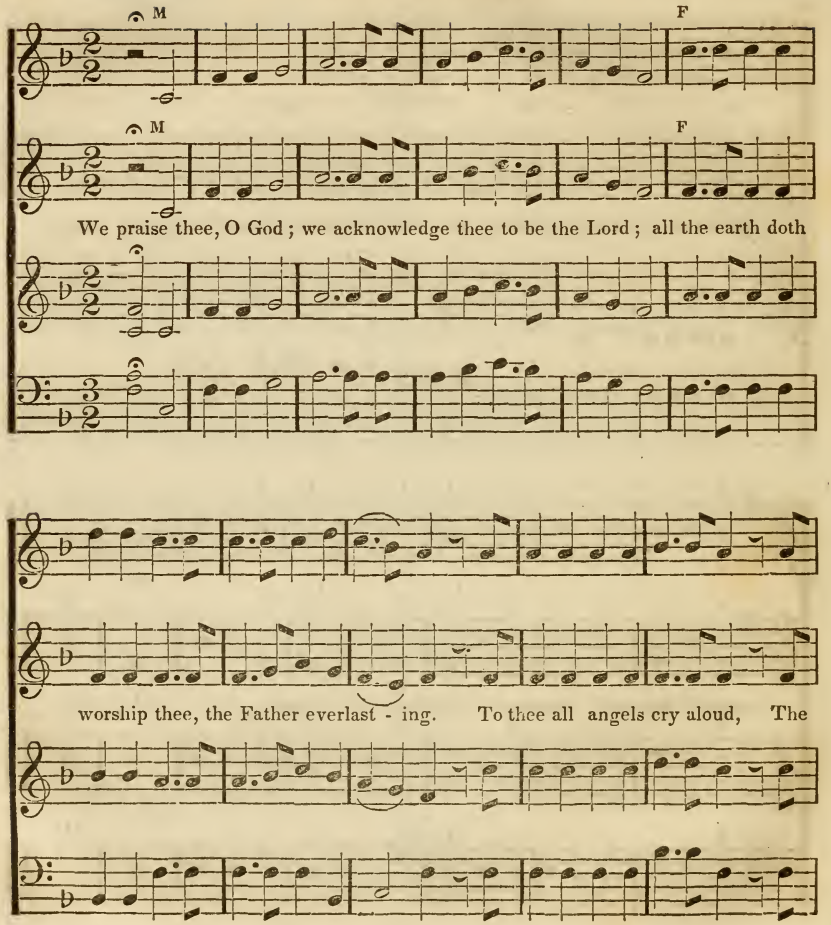


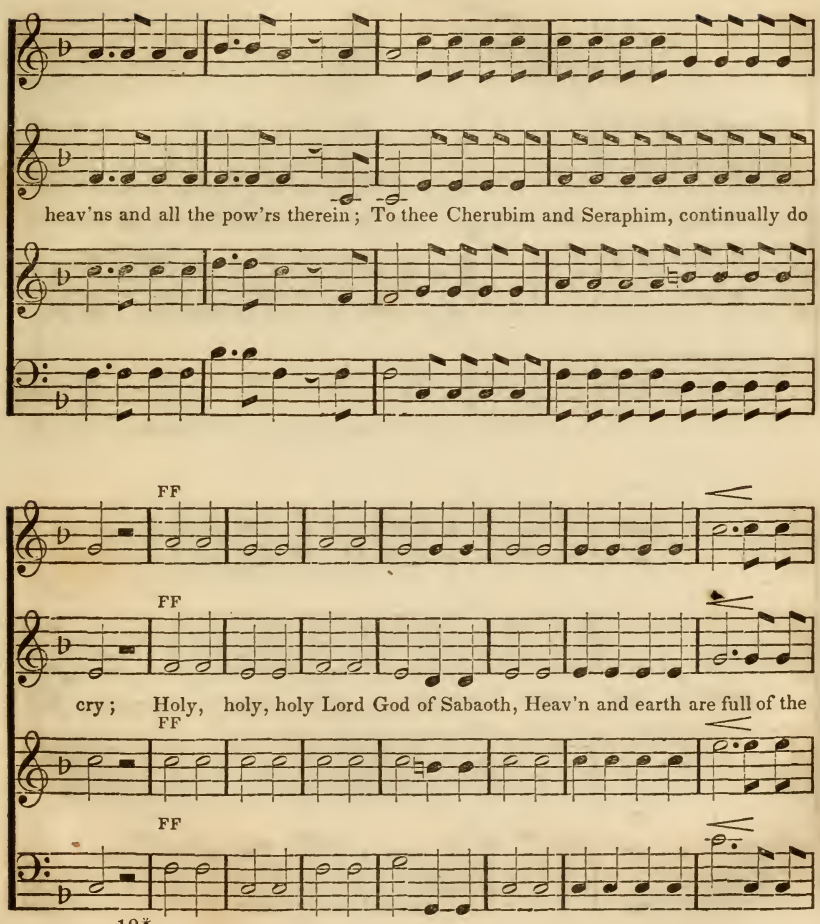

P
and show ourselves - - | - glad - in - | - him with | psalms. 3. | A - men.
and the strength of the - | - hills - is - | - his - - - | also. 5. | A - men.
and kneel be - - - - | - fore the - | - Lord our - | Maker. 7.
let the whole - - - - | - earth stand in | - awe of - - | him. 9.
and ever - - - - - - | - 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.

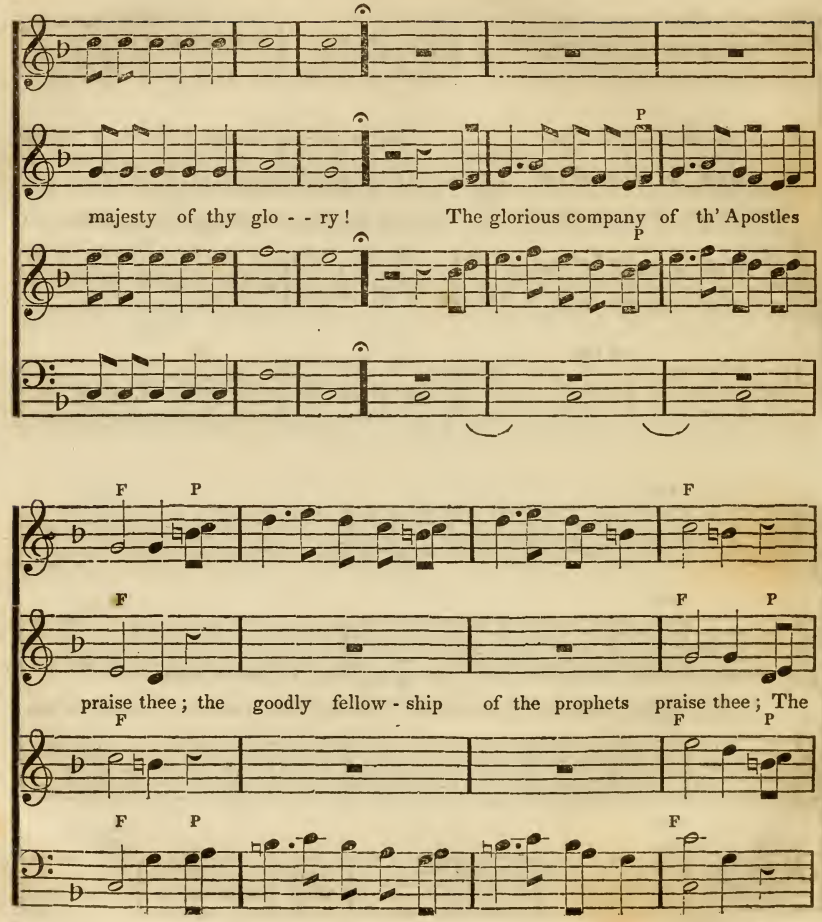
Blessed.

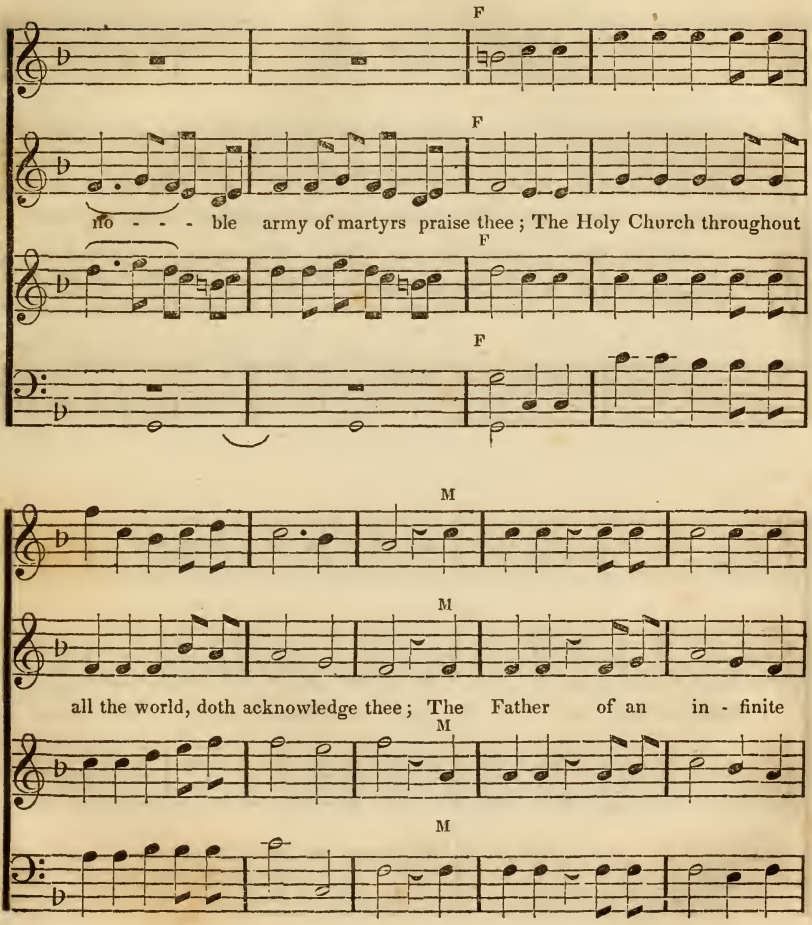

MODERATO.
F P F P P
Bless - ed, blessed, bless - - ed, blessed, blessed be the Lord,
F P P
P F P
blessed be the Lord, blessed be the Lord forevermore, blessed be the Lord,

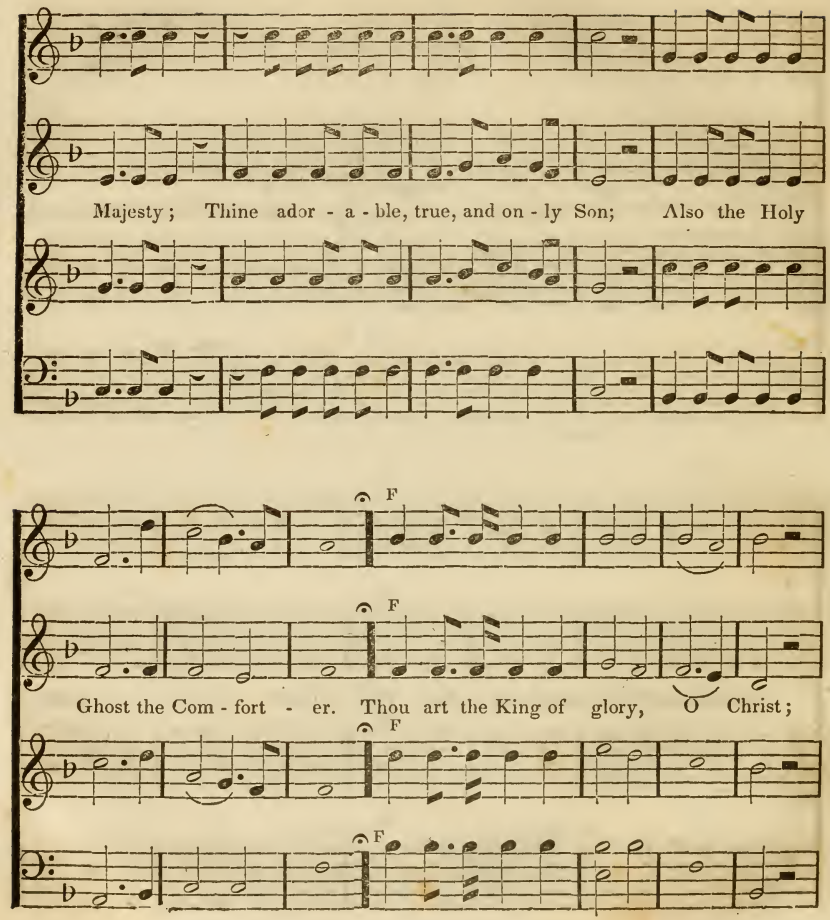

P
F
FF
blessed be the Lord, blessed be the Lord forevermore, forever - more, forever -
P
P
PP
- - more, for - ev - - ermore, Amen, Amen, A - men.

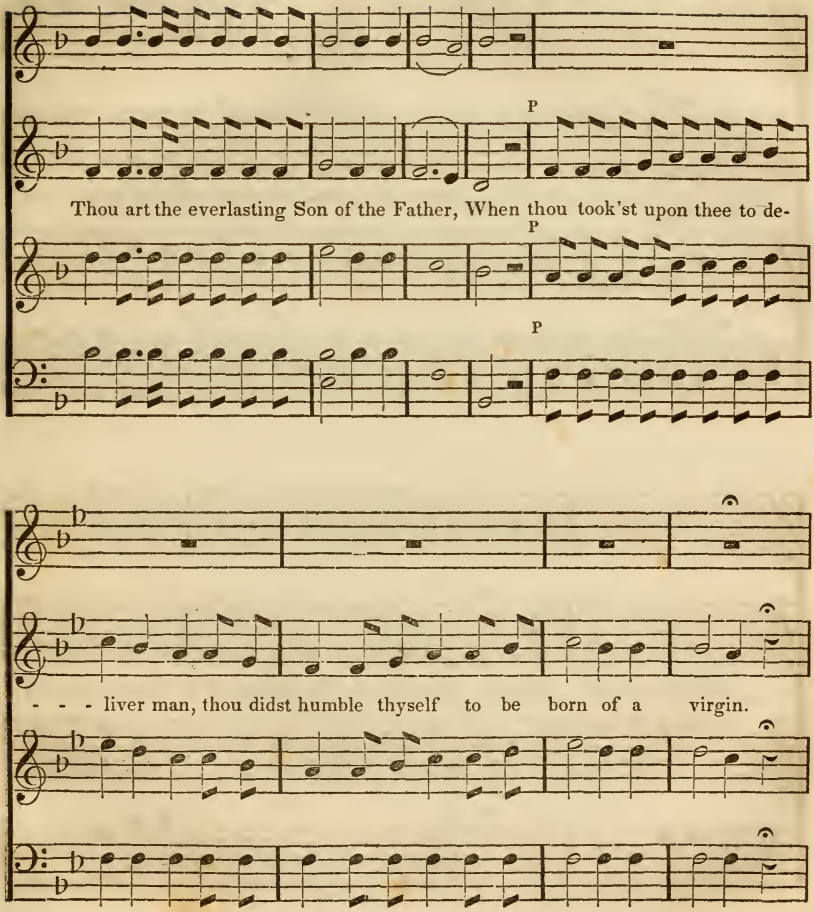

M
F
M
F
We praise thee, O God; we acknowledge thee to be the Lord; all the earth doth
worship thee, the Father everlast - ing. To thee all angels cry aloud, The

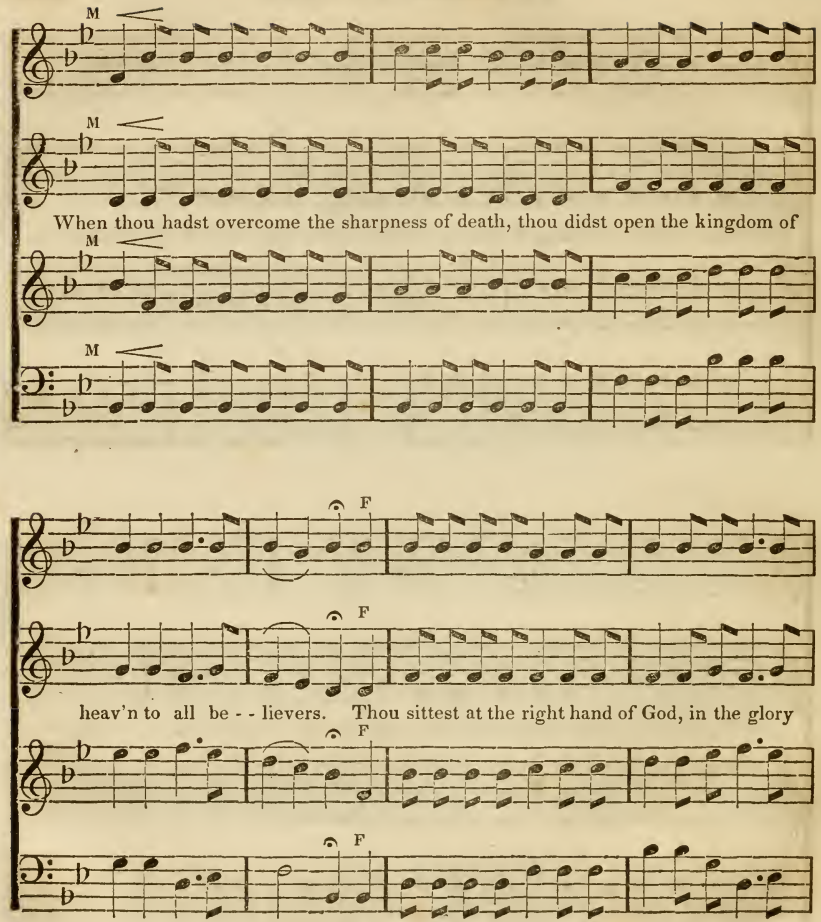

heav'ns and all the pow'rs therein; To thee Cherubim and Seraphim, continually do
FF
FF
cry; Holy, holy, holy Lord God of Sabaoth, Heav'n and earth are full of the
FF
FF

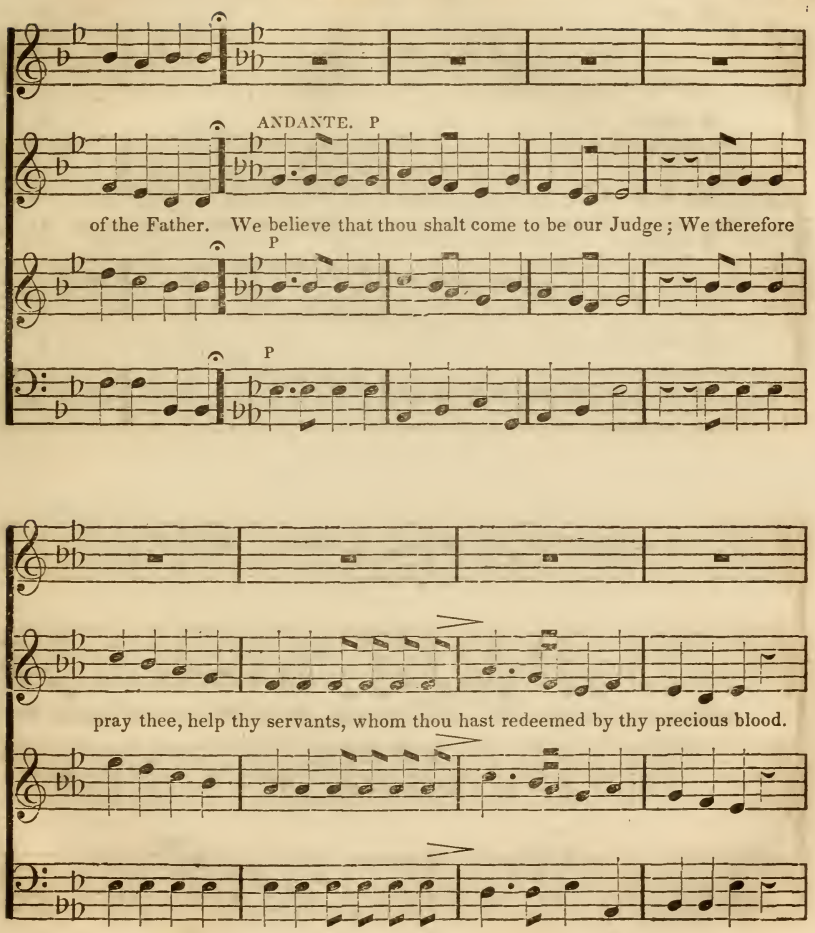

majesty of thy glo - - ry! The glorious company of th' Apostles
praise thee; the goodly fellow - ship of the prophets praise thee; The

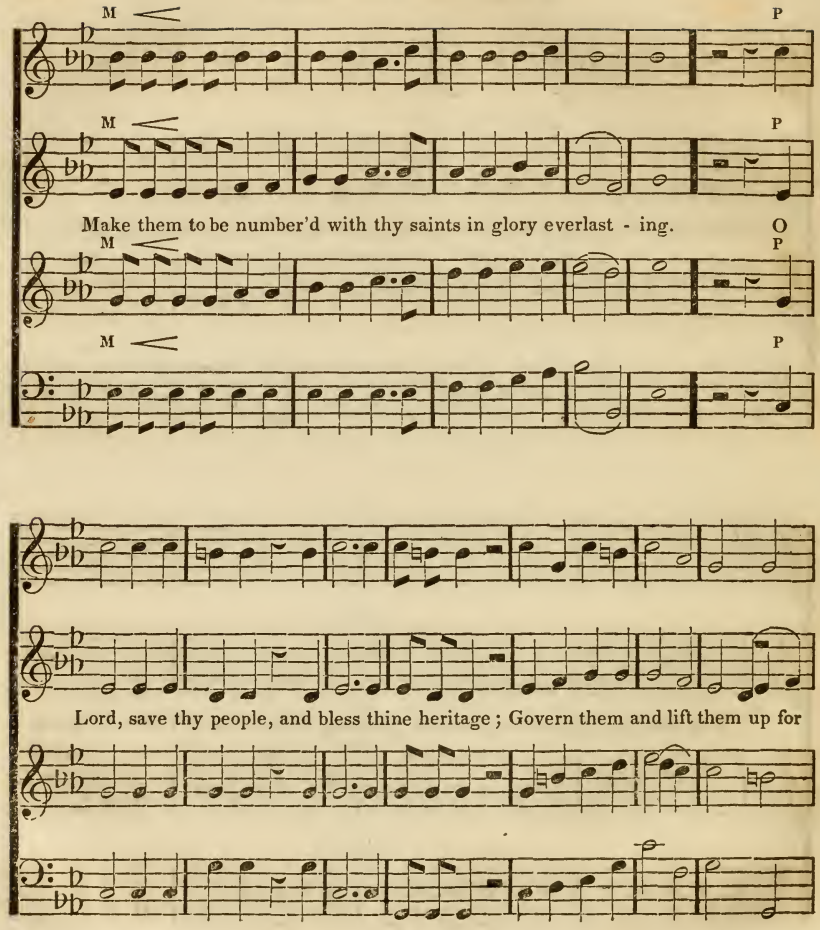

F
F
no - - - ble army of martyrs praise thee; The Holy Church throughout
F
F
M
M
all the world, doth acknowledge thee; The Father of an in - finite
M
M

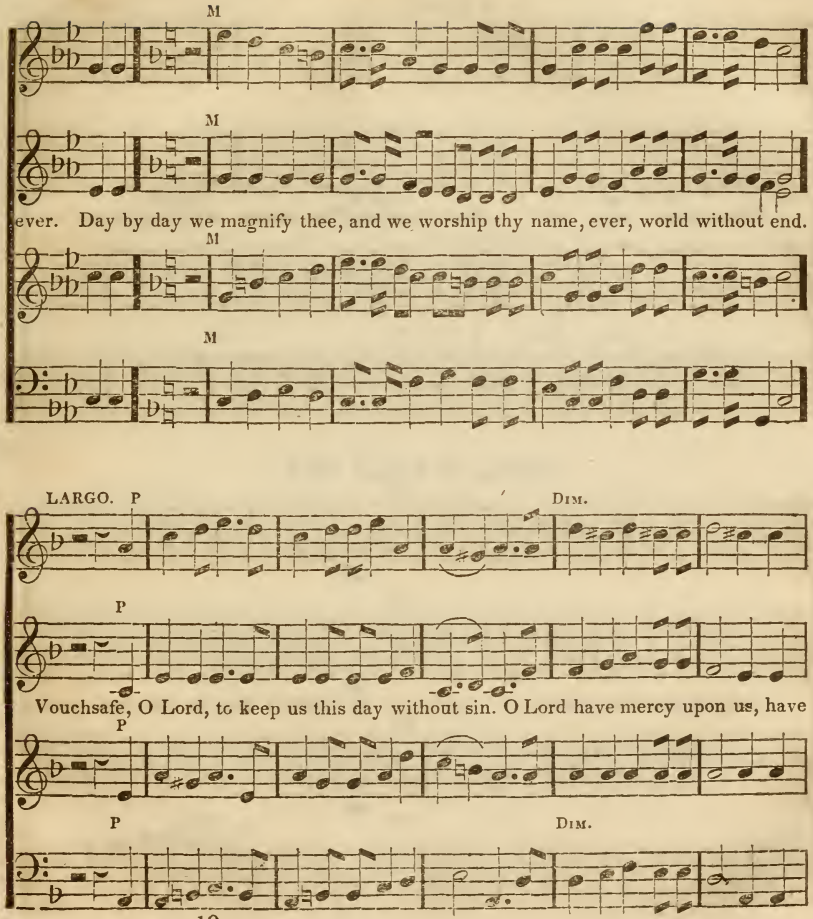

Majesty; Thine ador - a - ble, true, and on - ly Son; Also the Holy
F
F
Ghost the Com - fort - er. Thou art the King of glory, O Christ;
F
F

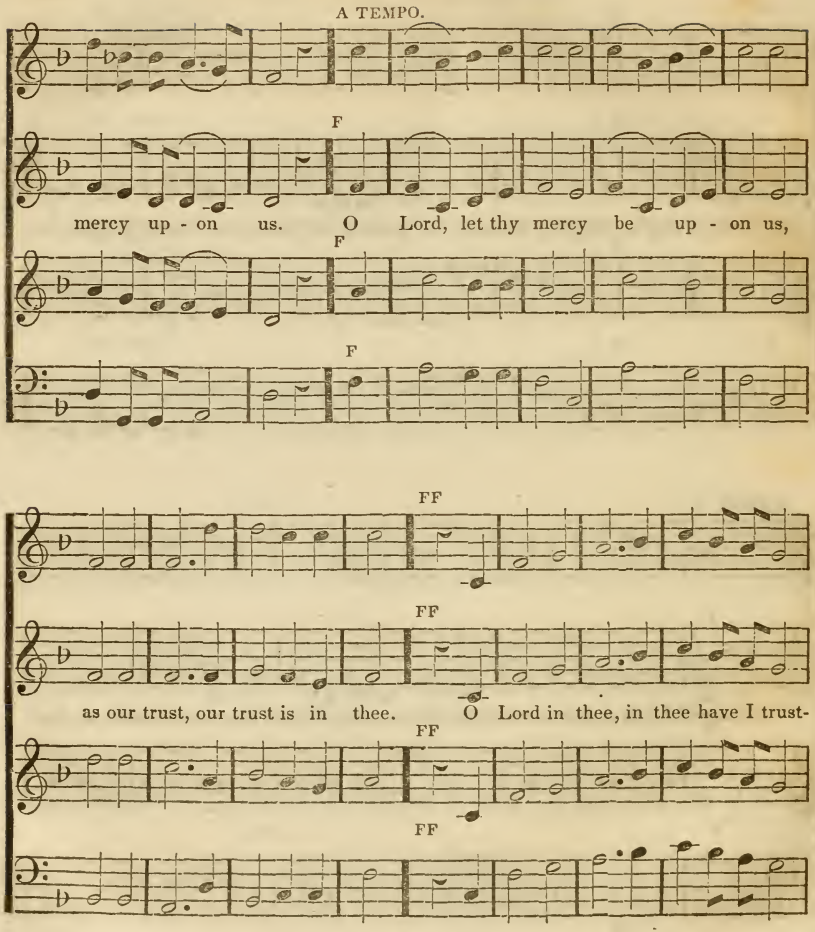

P
Thou art the everlasting Son of the Father, When thou took'st upon thee to de-
P
P
- - - liver man, thou didst humble thyself to be born of a virgin.

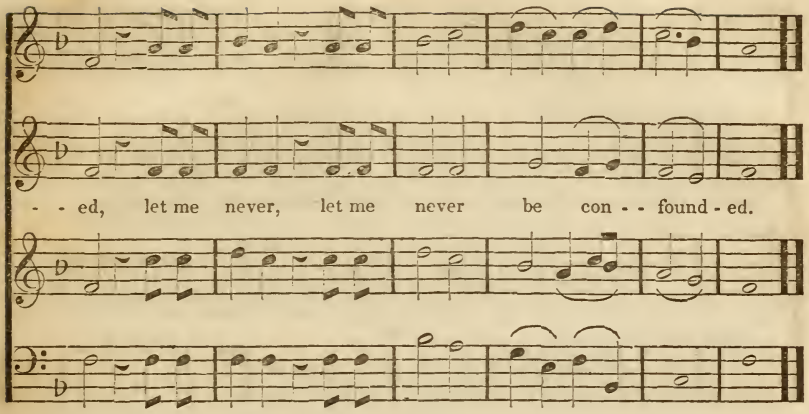

M
M
When thou hadst overcome the sharpness of death, thou didst open the kingdom of
M
M
F
F
heav'n to all be - - lievers. Thou sittest at the right hand of God, in the glory
F
F


ANDANTE. P
of the Father. We believe that thou shalt come to be our Judge; We therefore
P
P
pray thee, help thy servants, whom thou hast redeemed by thy precious blood.

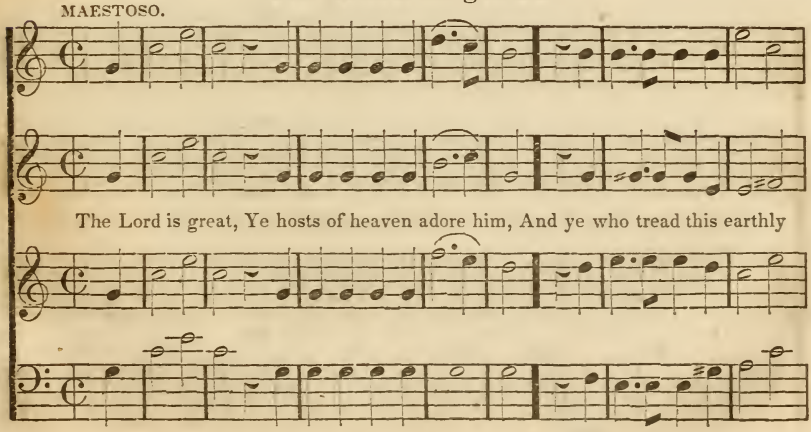

M
P
M
P
Make them to be number'd with thy saints in glory everlast - ing.
O
M
P
M
P
Lord, save thy people, and bless thine heritage ; Govern them and lift them up for

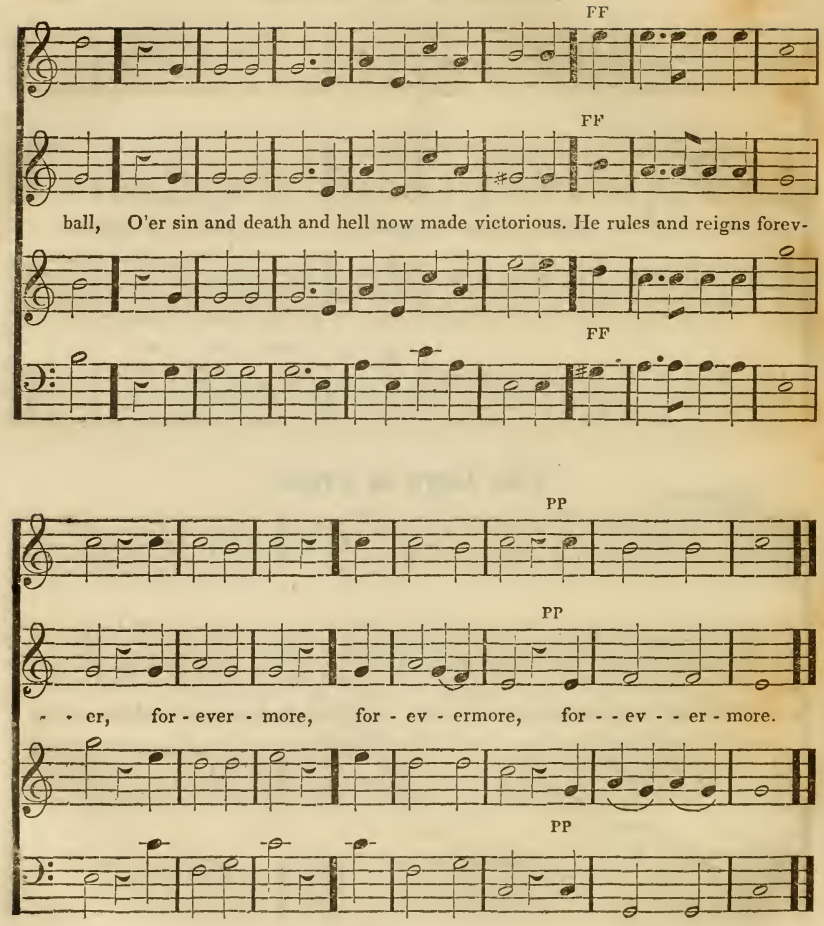

M
M
ever. Day by day we magnify thee, and we worship thy name, ever, world without end.
M
M
LARGO. P
Dim.
P
Vouchsafe, O Lord, to keep us this day without sin. O Lord have mercy upon us, have
P
P
Dim.


A TEMPO.
F
mercy up - on us. O Lord, let thy mercy be up - on us,
F
F
FF
FF
as our trust, our trust is in thee. O Lord in thee, in thee have I trust-
FF
FF

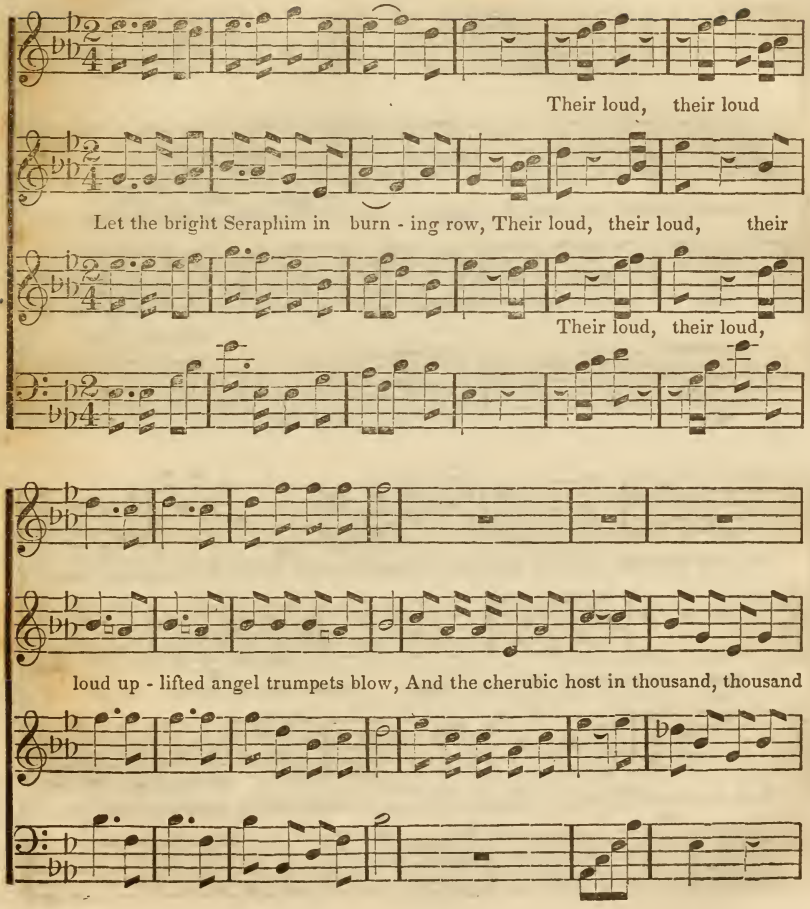


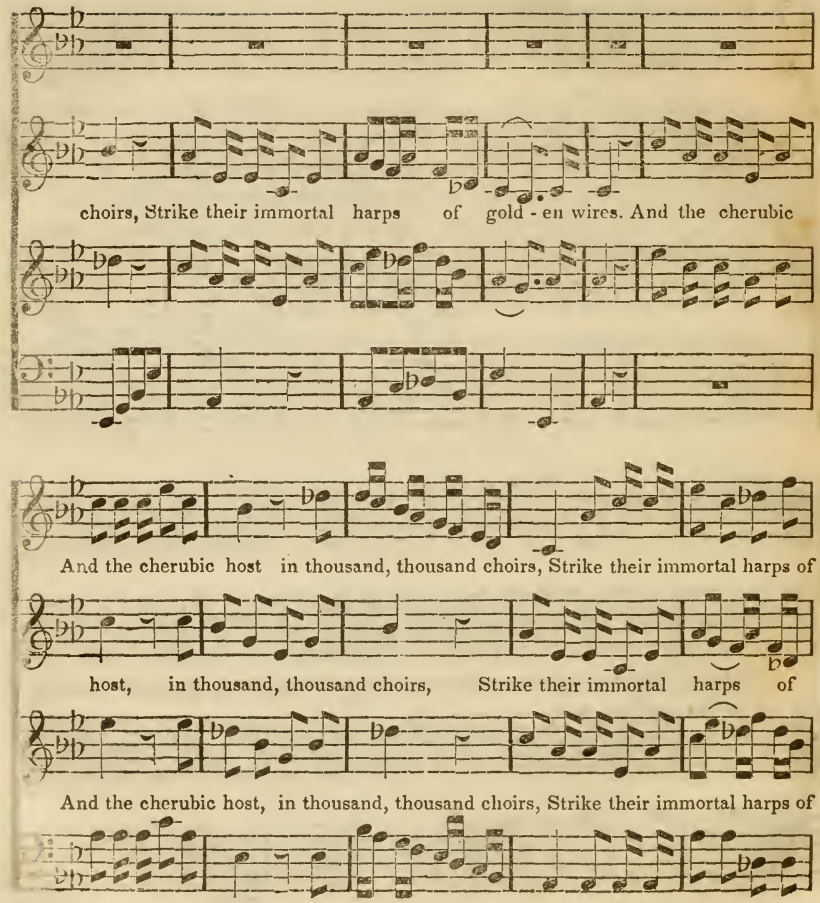
The Lord is great.

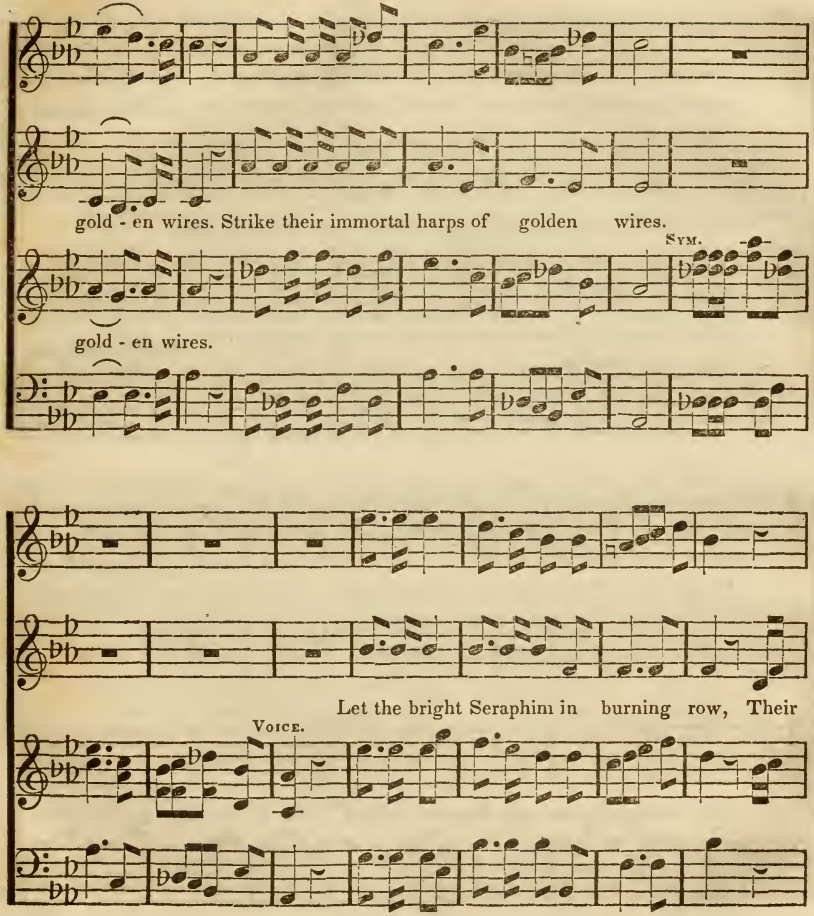


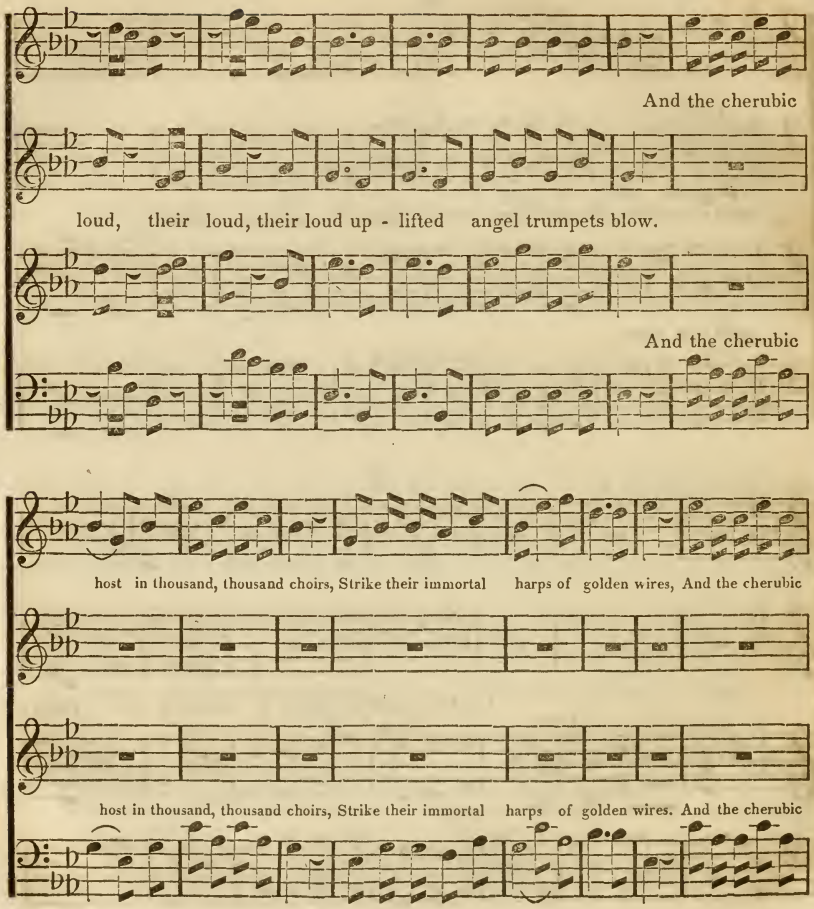

FF
FF
ball, O'er sin and death and hell now made victorious. He rules and reigns forev-
FF
PP
PP
- - er, for - ever - more, for - ev - ermore, for - - ev - - er - more.
PP

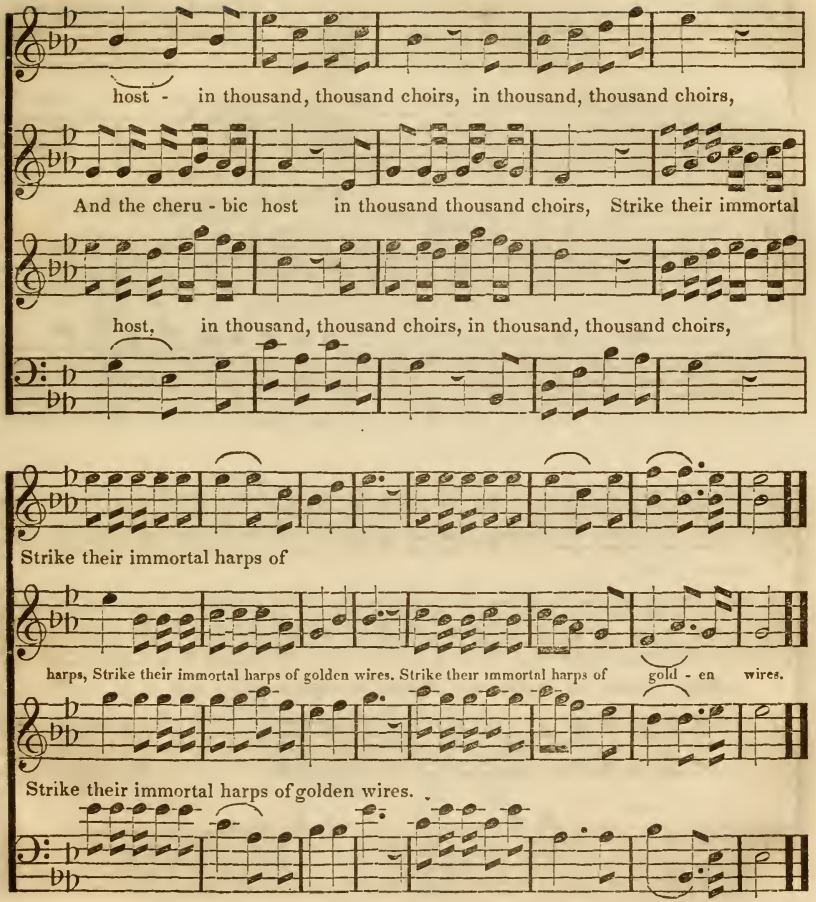
CON SPIRITO.

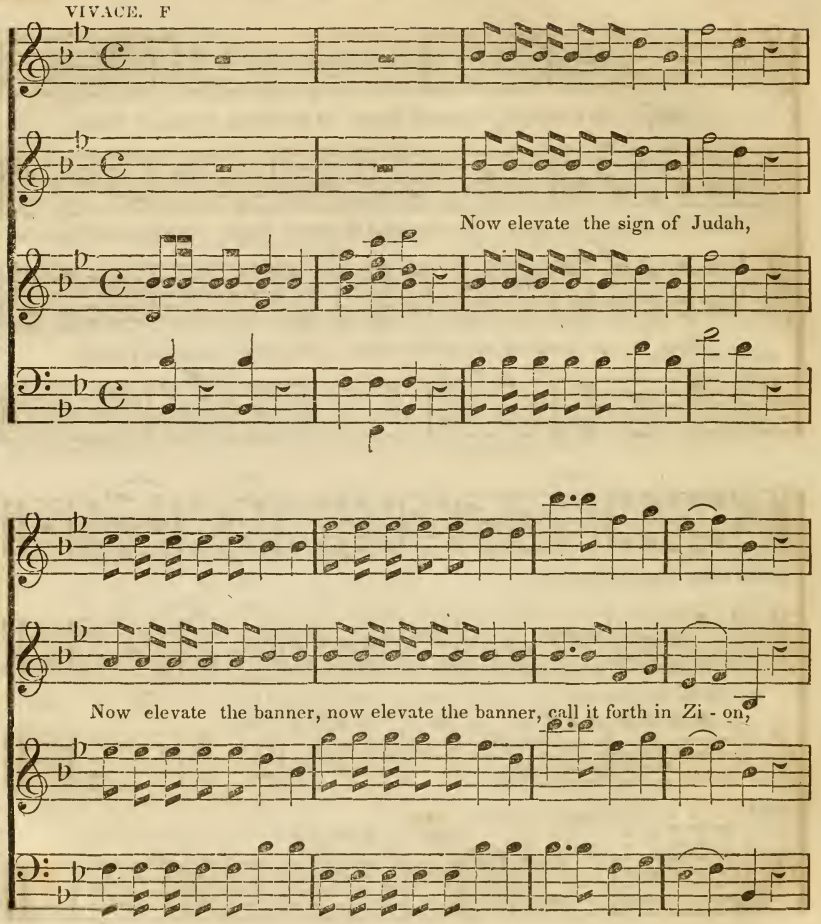

Their loud, their loud
Let the bright Seraphim in burn - ing row, Their loud, their loud, their
Their loud, their loud,
loud up - lifted angel trumpets blow, And the cherubic host in thousand, thousand

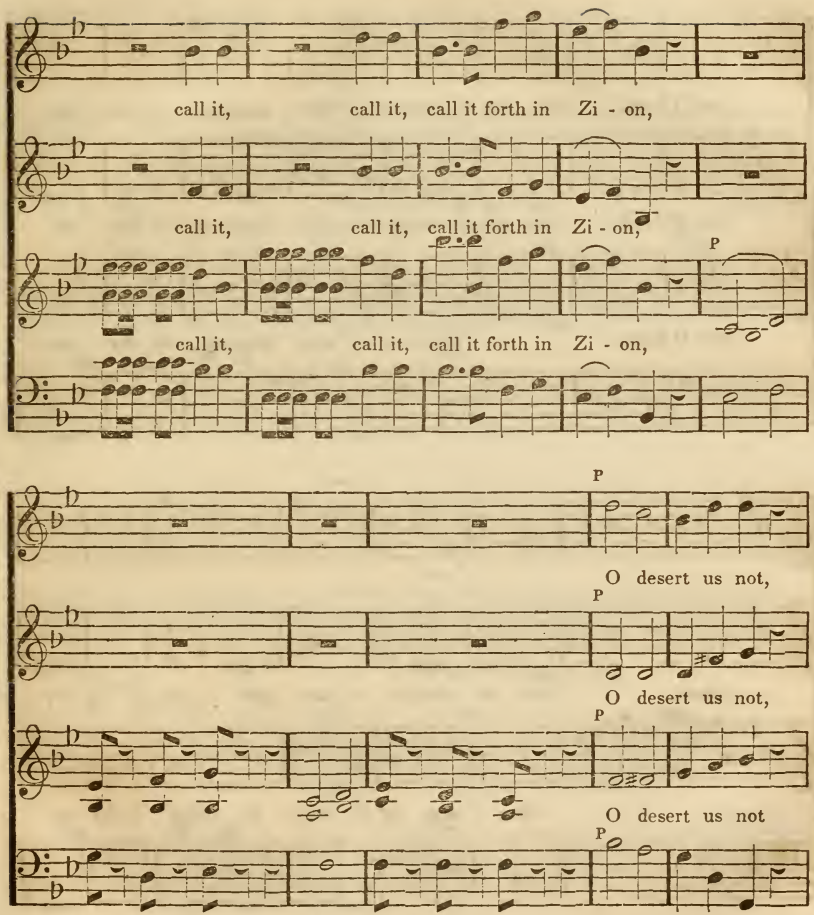

choirs, Strike their immortal harps of gold - en wires. And the cherubic
And the cherubic host in thousand, thousand choirs, Strike their immortal harps of
host, in thousand, thousand choirs, Strike their immortal harps of
And the cherubic host, in thousand, thousand choirs, Strike their immortal harps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

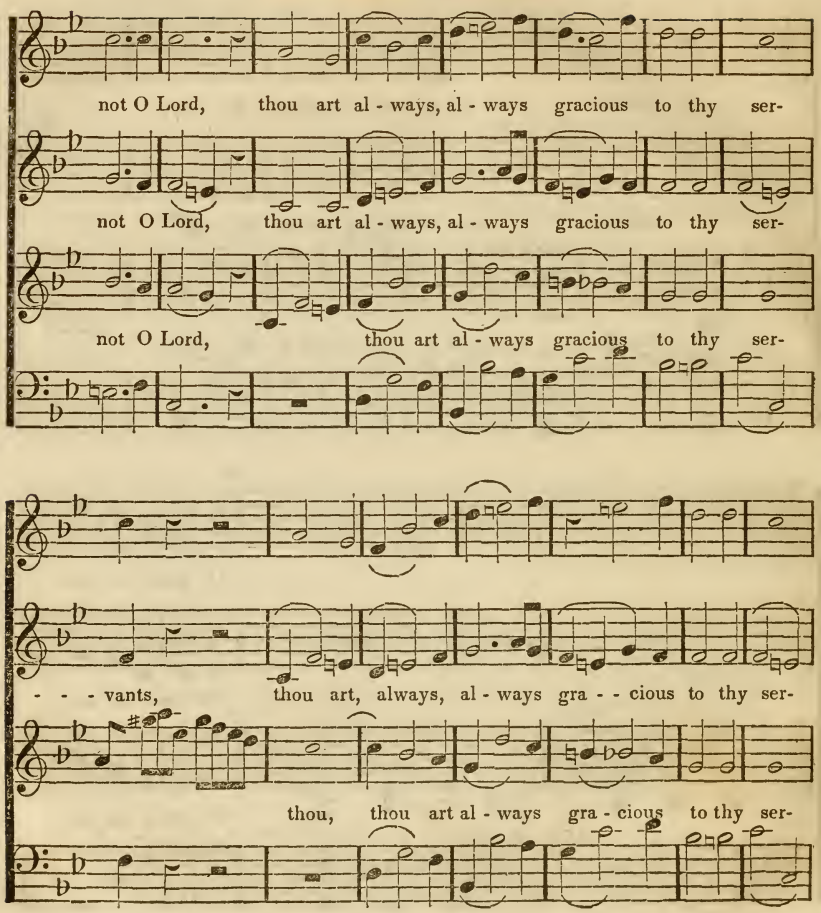

gold - en wires. Strike their immortal harps of golden wires.
SYM.
gold - en wires.
Let the bright Seraphim in burning row, Their
VOICE.

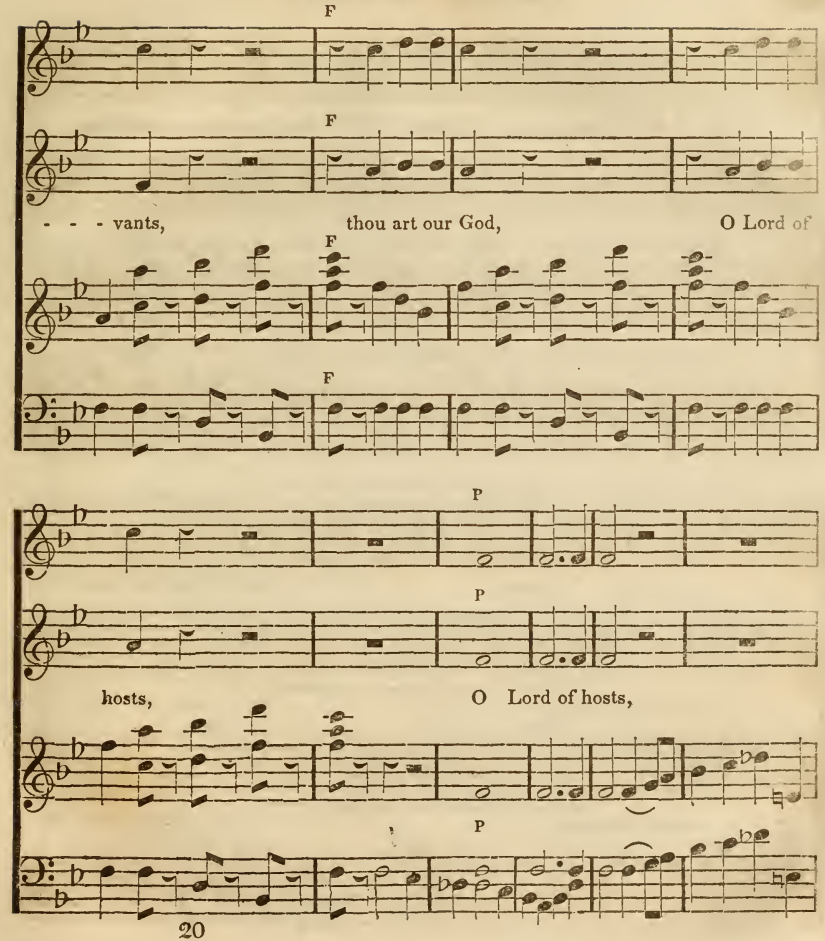

And the cherubic
loud, their loud, their loud up - lifted angel trumpets blow.
And the cherubic
host in thousand, thousand choirs, Strike their immortal harps of golden wires, And the cherubic
host in thousand, thousand choirs, Strike their immortal harps of golden wires. And the cherubic

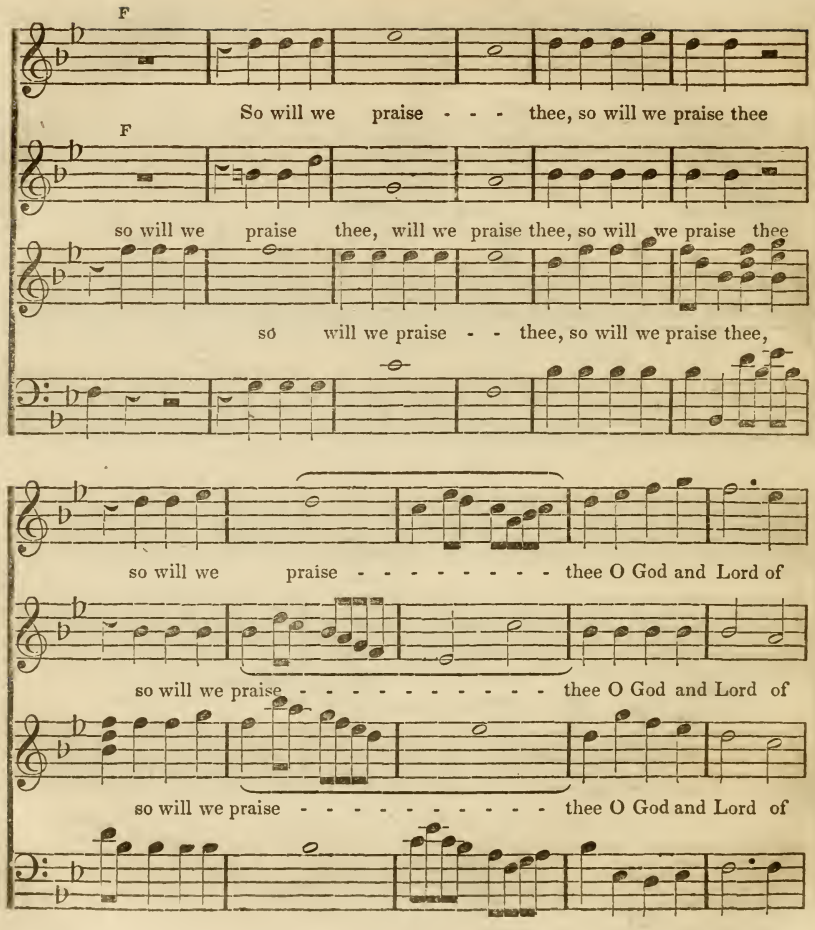

host - in thousand, thousand choirs, in thousand, thousand choirs,
And the cheru - bic host in thousand thousand choirs, Strike their immortal
host, in thousand, thousand choirs, in thousand, thousand choirs,
Strike their immortal harps of
harps, Strike their immortal harps of golden wires. Strike their immortal harps of gold - en wires.
Strike their immortal harps of golden wires.

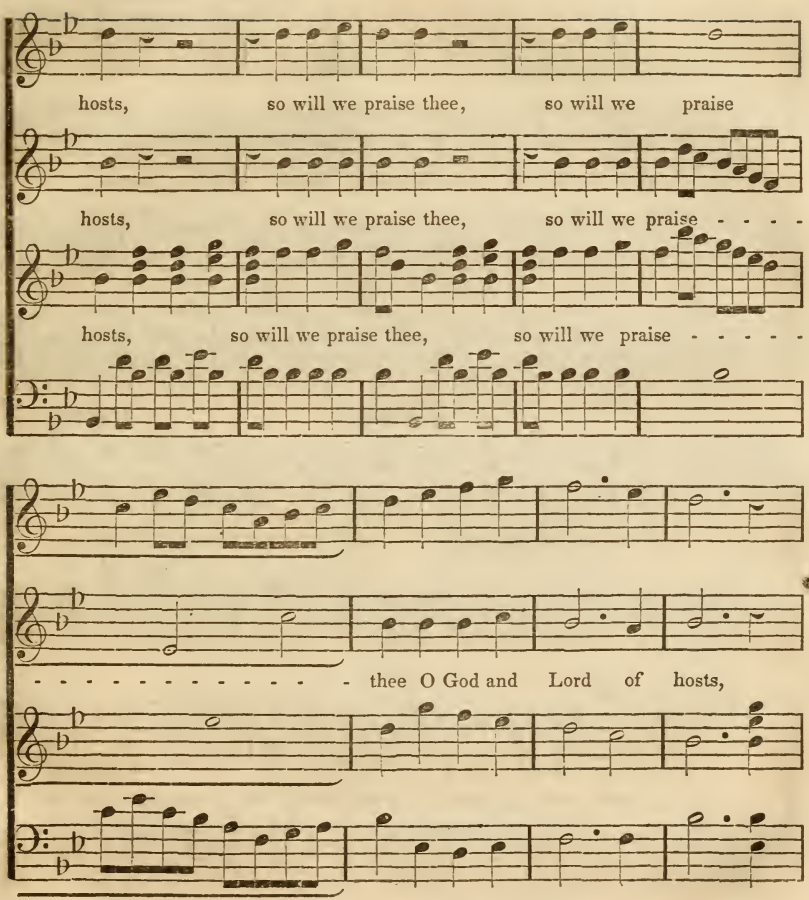

VIVACE. F
Now elevate the sign of Judah,
Now elevate the banner, now elevate the banner, call it forth in Zi - on,

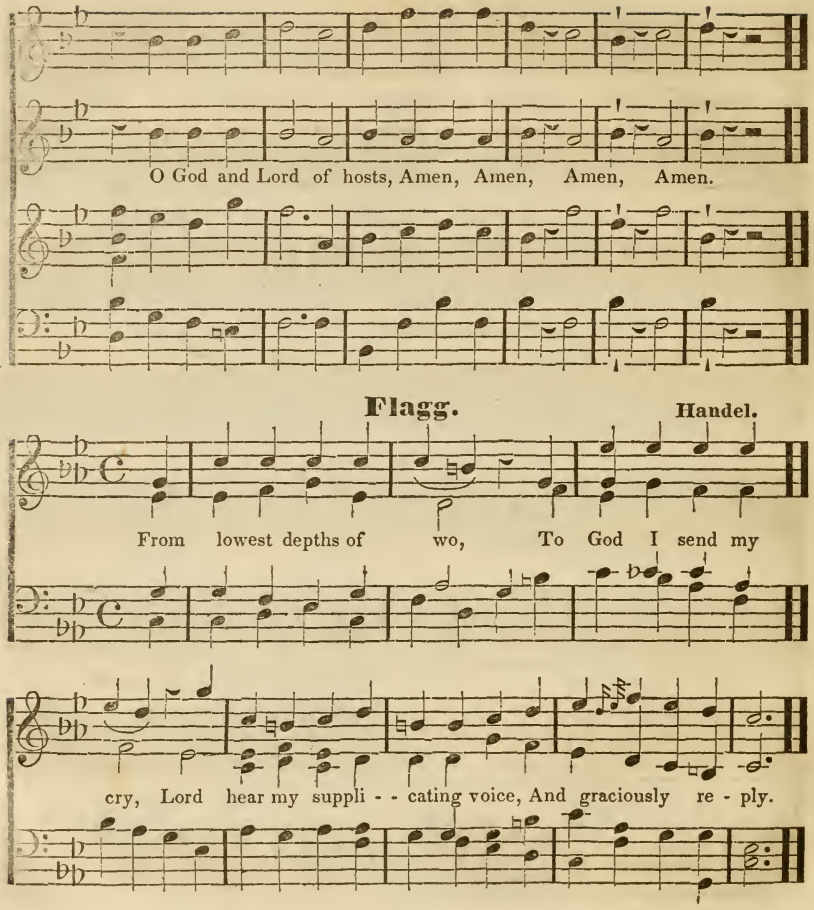

call it, call it, call it forth in Zi - on,
call it, call it, call it forth in Zi - on,
P
call it, call it, call it forth in Zi - on,
P
O desert us not,
P
O desert us not,
P
O desert us not
P

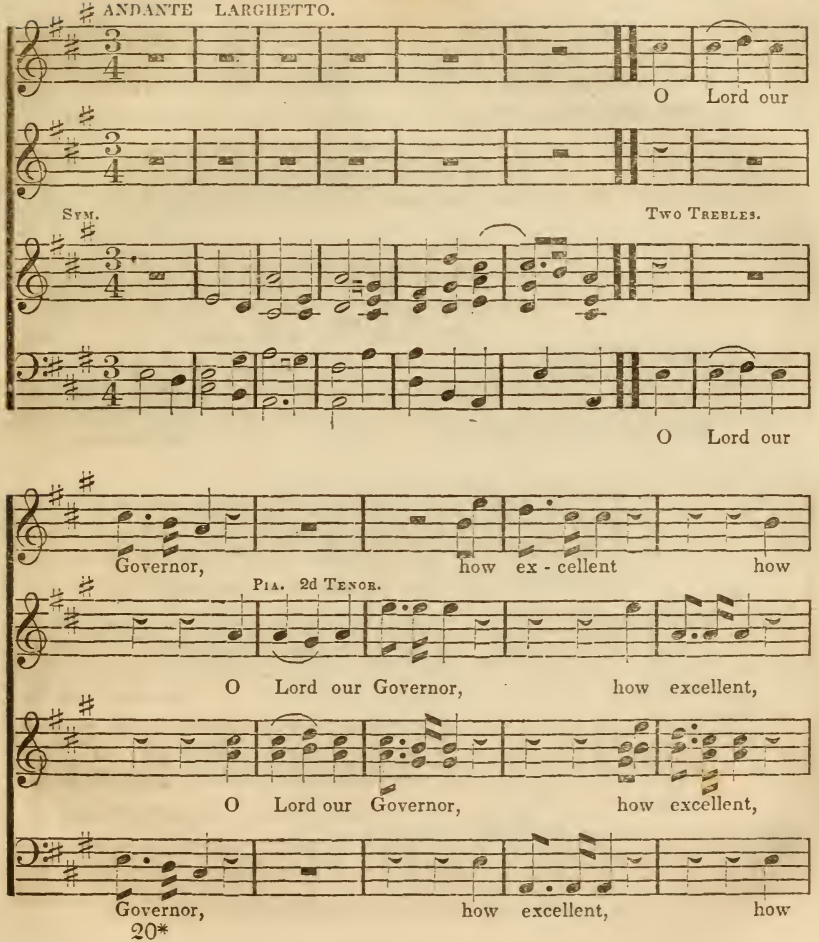

not O Lord, thou art al - ways, al - ways gracious to thy ser-
not O Lord, thou art al - ways, al - ways gracious to thy ser-
not O Lord, thou art al - ways gracious to thy ser-
- - - vants, thou art, always, al - ways gra - - cious to thy ser-
thou, thou art al - ways gra - cious to thy ser-
thou art al - ways gra - cious to thy ser-

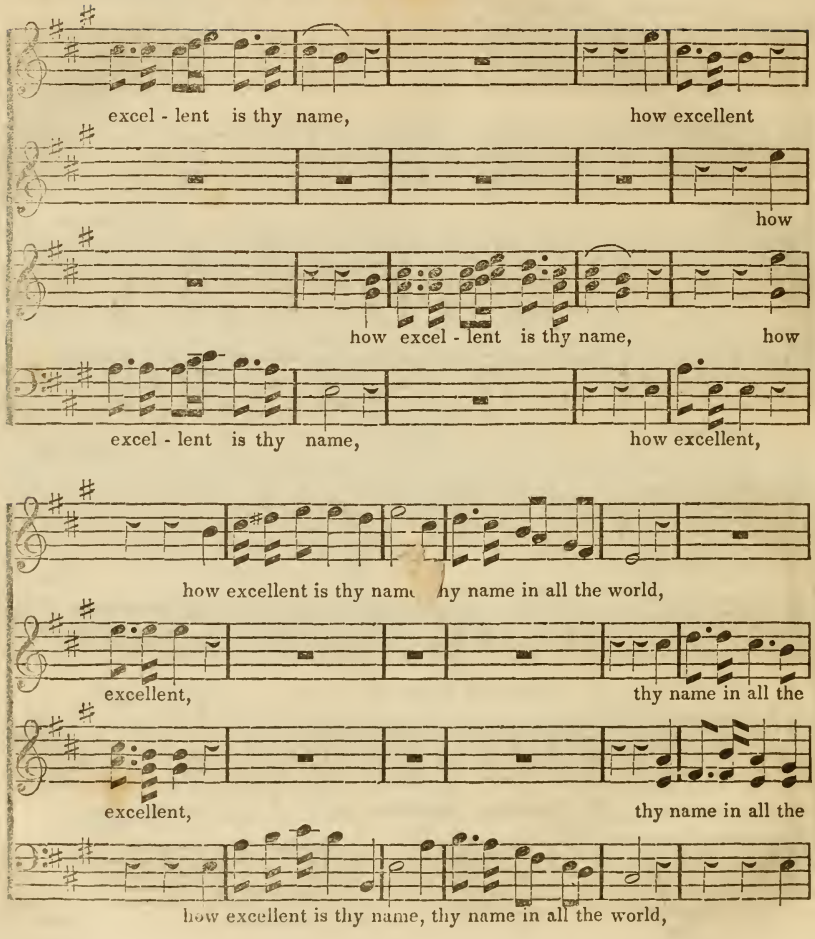

F
F
- - - vants,
thou art our God,
O Lord of
F
F
P
P
hosts,
O Lord of hosts,
P
20

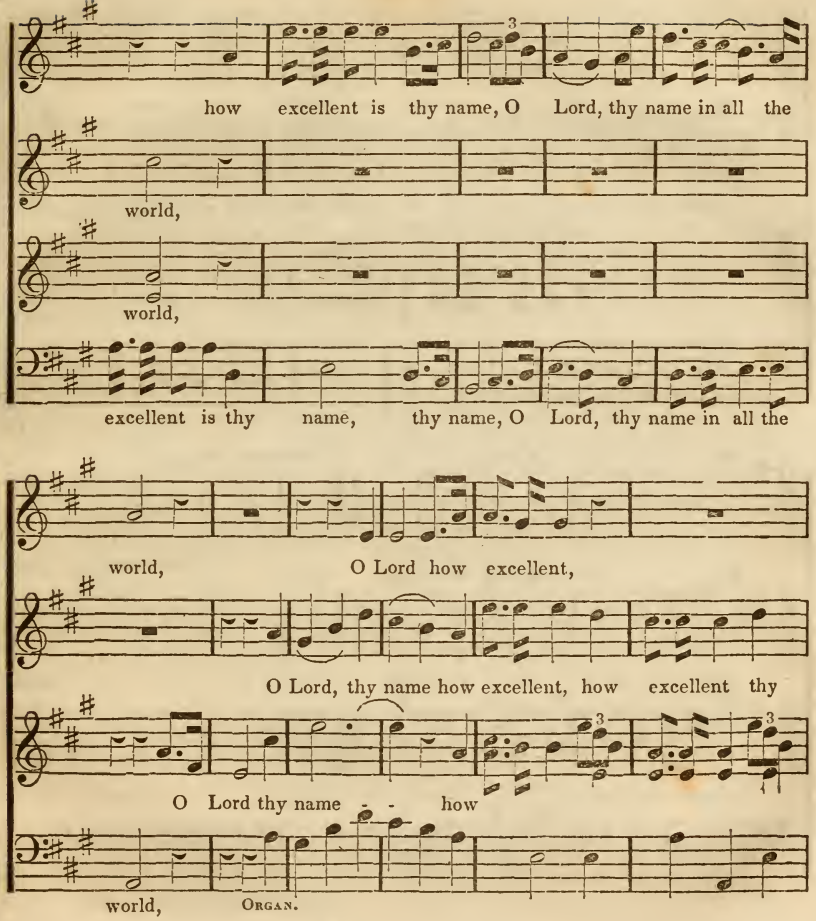

F
So will we praise - - - thee, so will we praise thee
F
so will we praise thee, will we praise thee, so will we praise thee
so will we praise - - thee, so will we praise thee,
so will we praise - - - - - - - - thee O God and Lord of
so will we praise - - - - - - - - - - - thee O God and Lord of
so will we praise - - - - - - - - - - - thee O God and Lord of

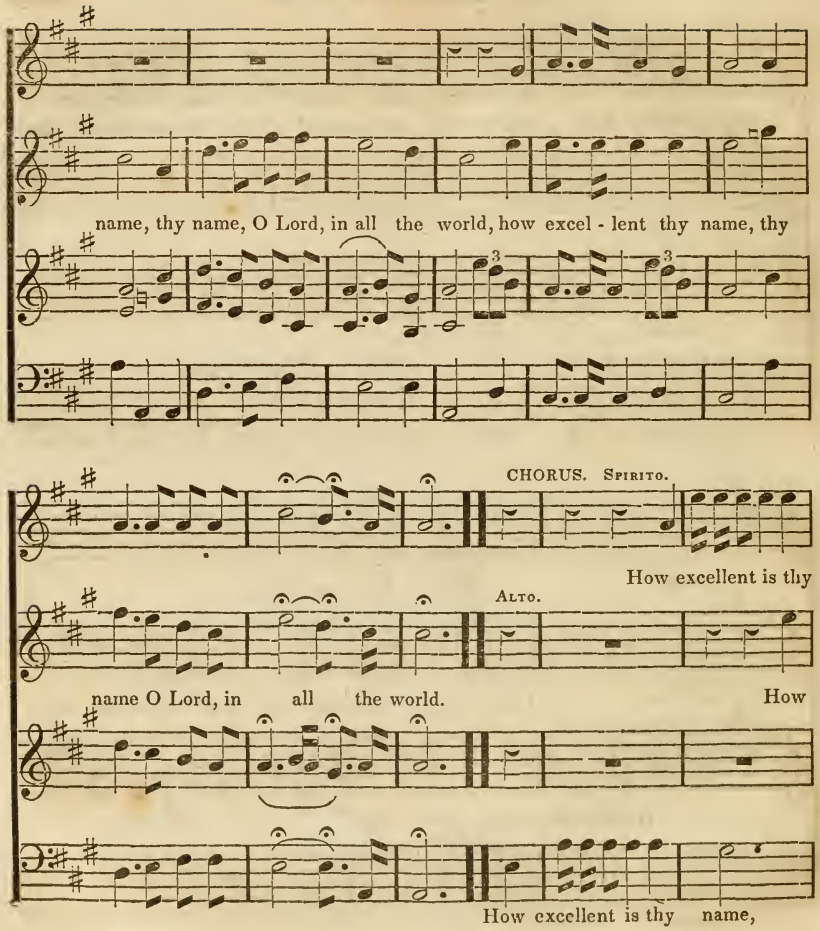

hosts, so will we praise thee, so will we praise
hosts, so will we praise thee, so will we praise - - - -
hosts, so will we praise thee, so will we praise - - - - -
- - - - - - - - - - - - thee O God and Lord of hosts,

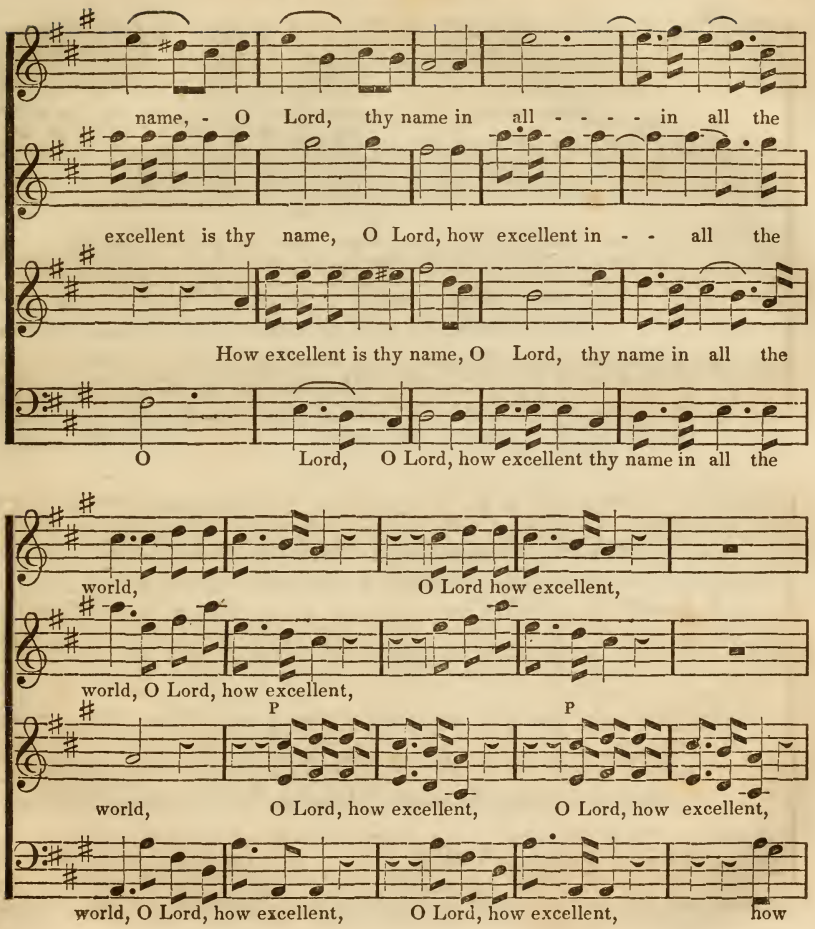

O God and Lord of hosts, Amen, Amen, Amen, Amen.
Flagg.
Handel.
From lowest depths of wo, To God I send my
cry, Lord hear my suppli - - cating voice, And graciously re - ply.

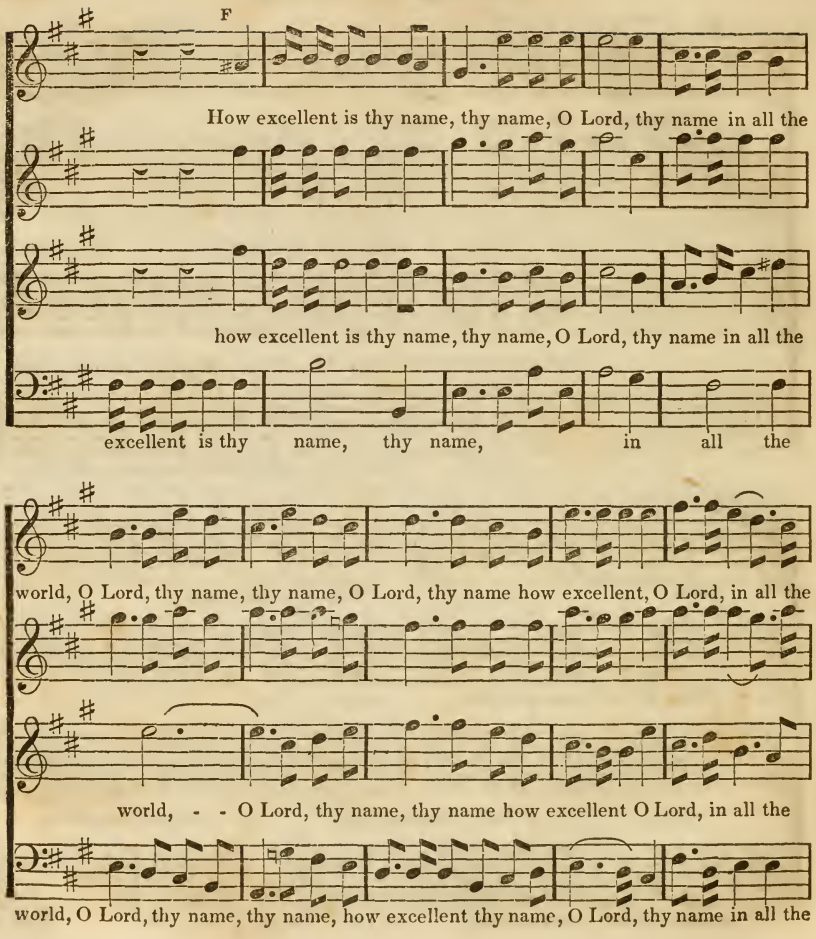

ANDANTE LARGHETTO.
O Lord our
Sym.
Two Trebles.
O Lord our
Governor, how ex - cellent how
Pia. 2d Tenor.
O Lord our Governor, how excellent,
O Lord our Governor, how excellent,
Governor, how excellent, how

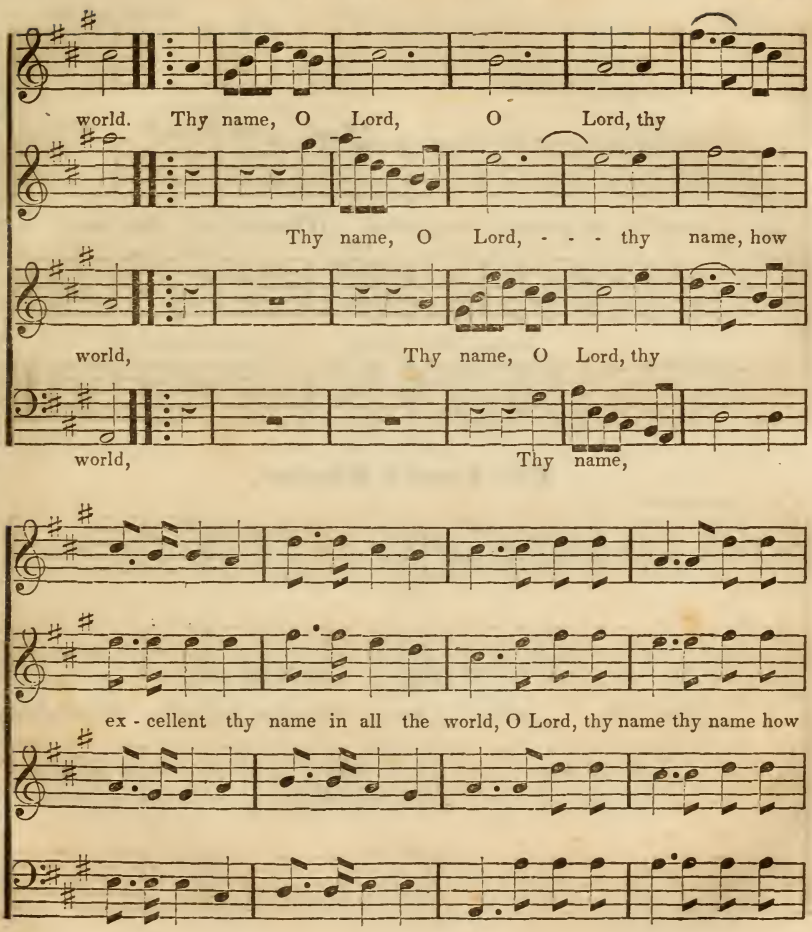

excel - lent is thy name, how excellent
how
how excel - lent is thy name, how
excel - lent is thy name, how excellent,
how excellent is thy nam hy name in all the world,
excellent, thy name in all the
excellent, thy name in all the
how excellent is thy name, thy name in all the world,

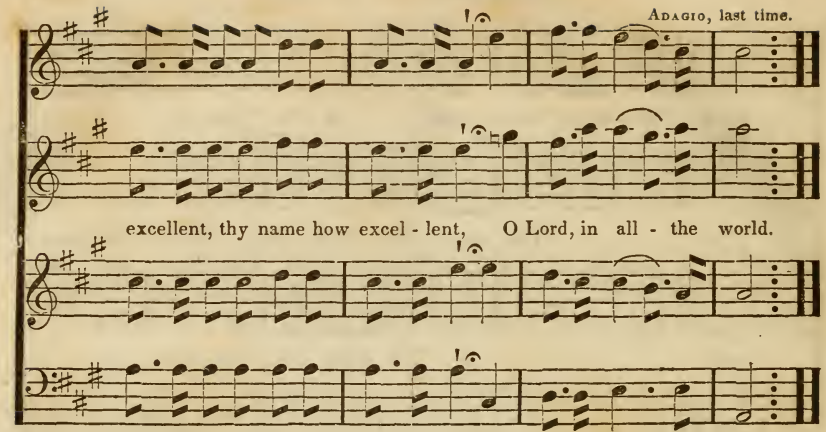

how excellent is thy name, O Lord, thy name in all the
world,
world,
excellent is thy name, thy name, O Lord, thy name in all the
world, O Lord how excellent,
O Lord, thy name how excellent, how excellent thy
O Lord thy name how
world,
ORGAN.


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
How excellent is thy name,

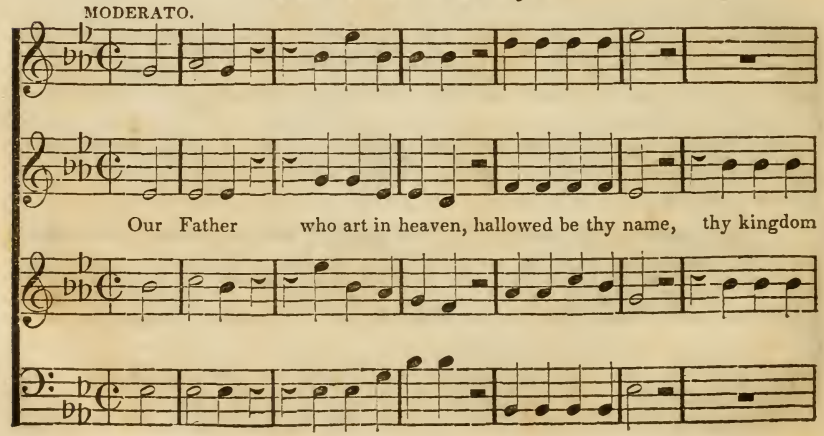

name, - O Lord, thy name in all - - - - in all the
excellent is thy name, O Lord, how excellent in - - all the
How excellent is thy name, O Lord, thy name in all the
O Lord, O Lord, how excellent thy name in all the
world, O Lord how excellent,
world, O Lord, how excellent,
P
P
world, O Lord, how excellent,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

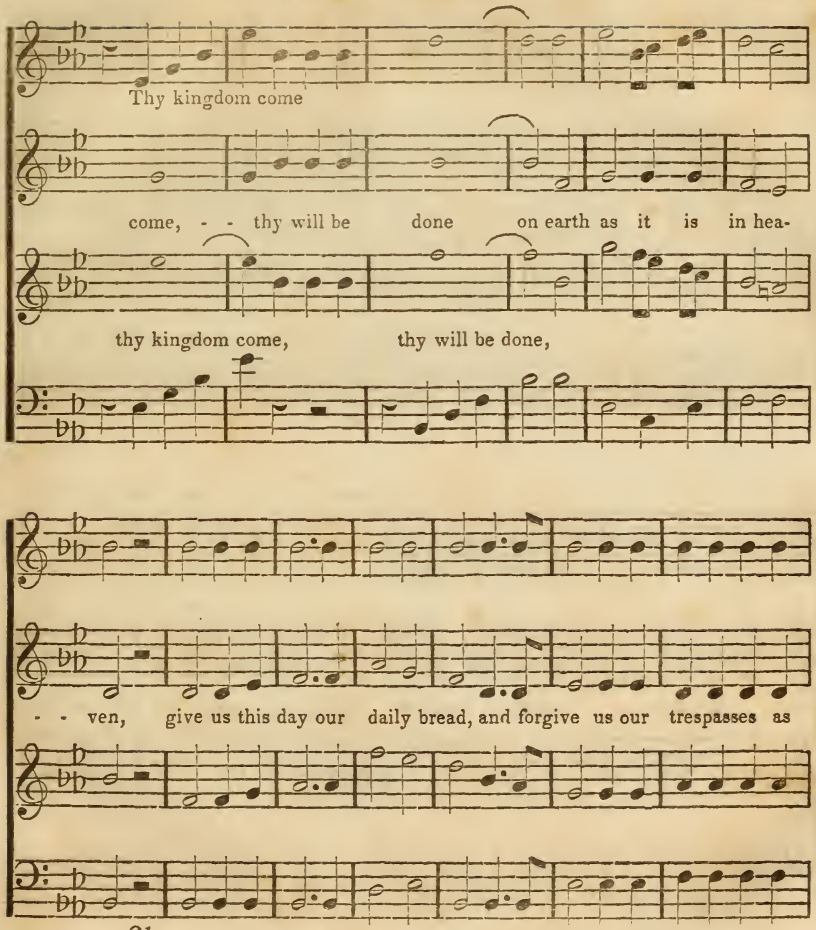

F
How excellent is thy name, thy name, O Lord, thy name in all the
how excellent is thy name, thy name, O Lord, thy name in all the
excellent is thy name, thy name, in all the
world, O Lord, thy name, thy name, O Lord, thy name how excellent, O Lord, in all the
world, - - O Lord, thy name, thy name how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

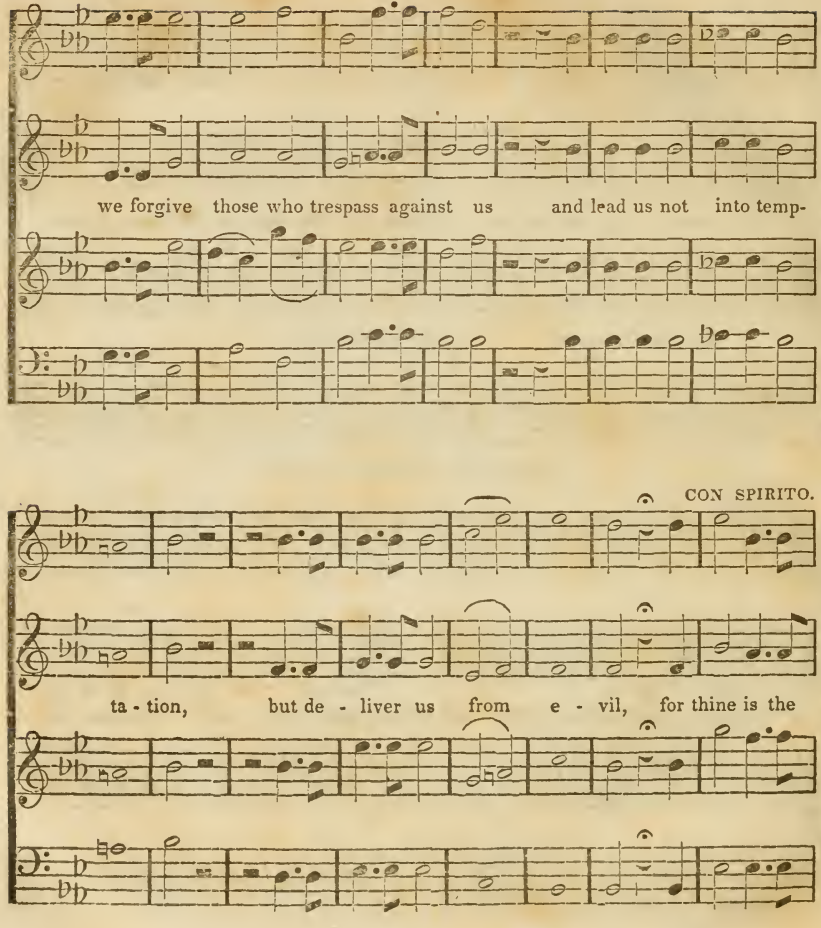

world. Thy name, O Lord, O Lord, thy
Thy name, O Lord, - - - thy name, how
world, Thy name, O Lord, thy
world, Thy name,
ex - cellent thy name in all the world, O Lord, thy name thy name how

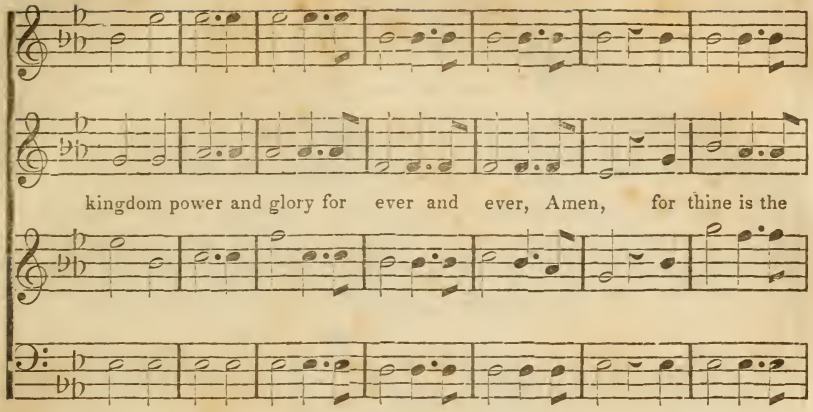


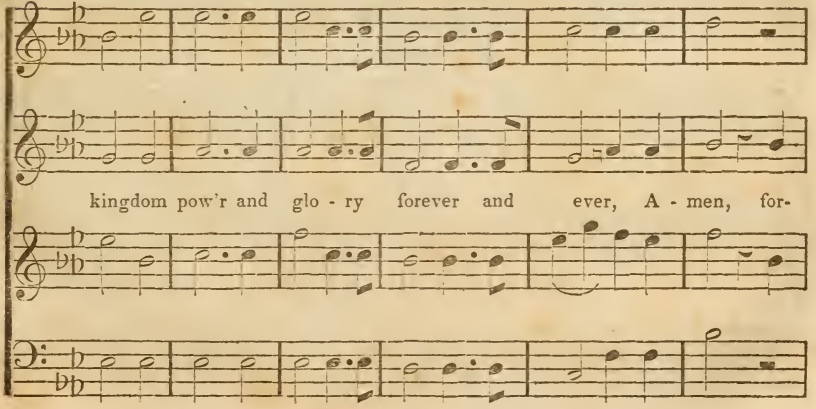
The Lord's Prayer.

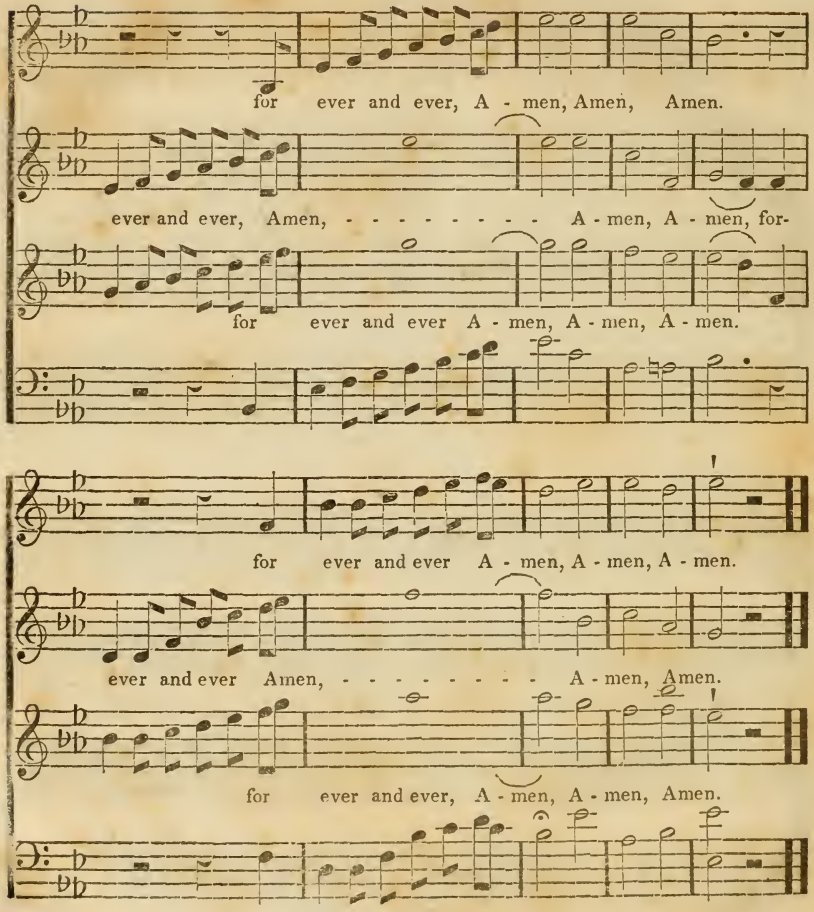


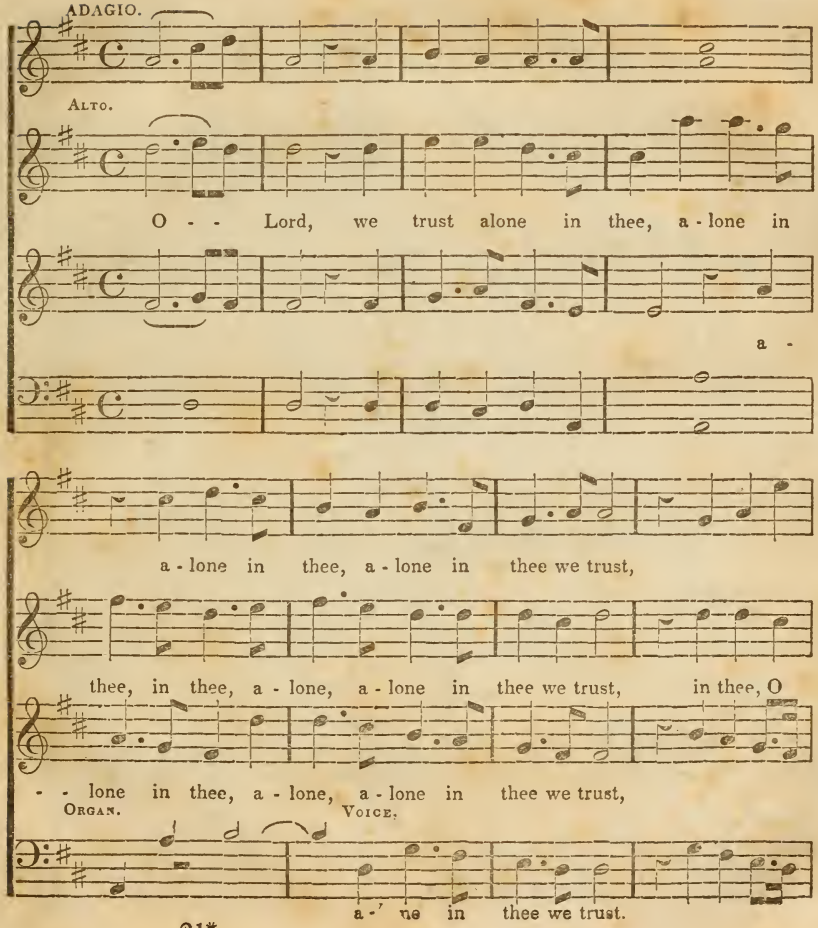

Thy kingdom come
come, - - thy will be done on earth as it is in hea-
thy kingdom come, thy will be done,
- - ven, give us this day our daily bread, and forgive us our trespasses as

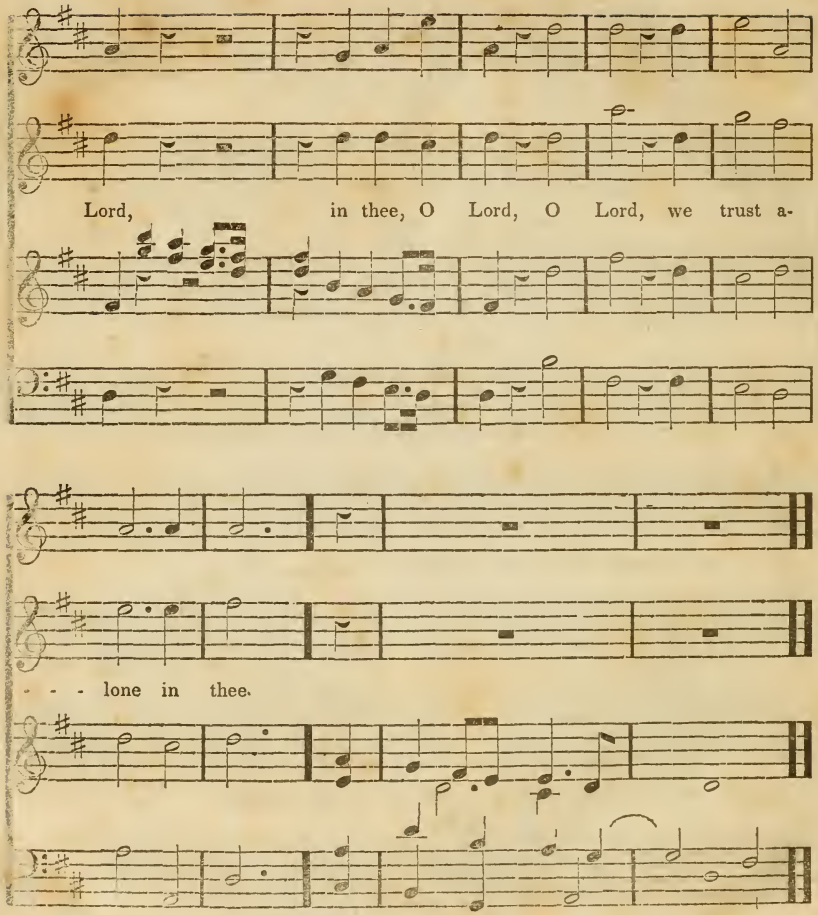

we forgive those who trespass against us and lead us not into temp-
CON SPIRITO.
ta - tion, but de - liver us from e - vil, for thine is the

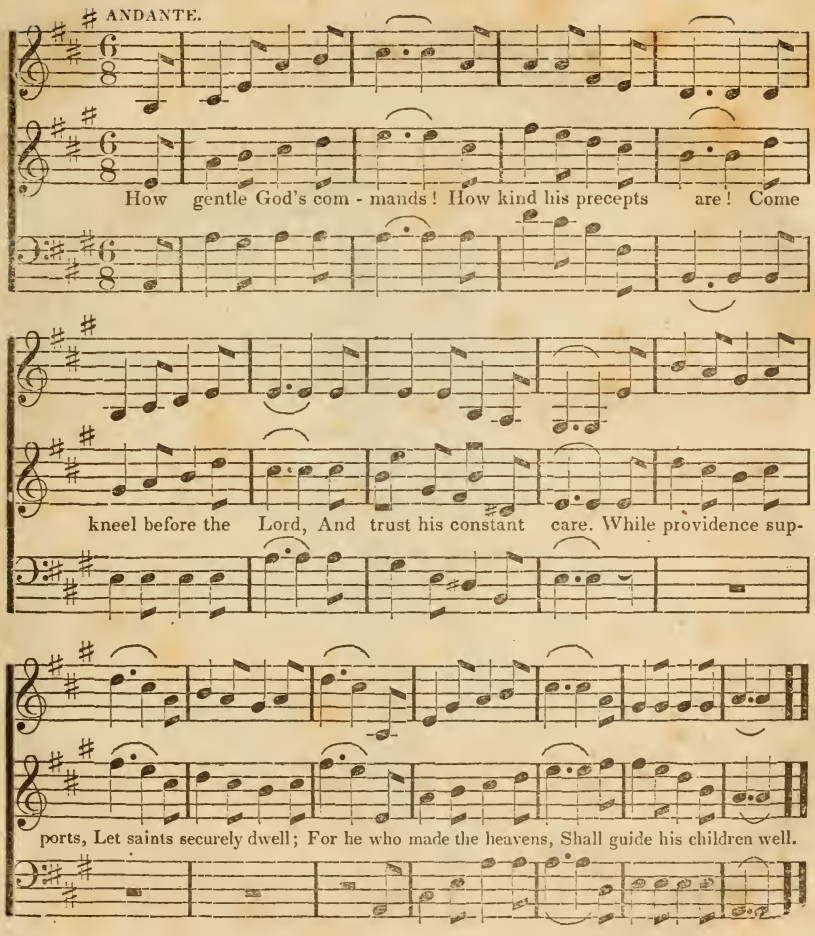

kingdom power and glory for ever and ever, Amen, for thine is the


kingdom pow'r and glo - ry forever and ever, A - men, for-


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.


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 - lone in thee we trust.


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


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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