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HARP OF THE WEST:  
A COLLECTION OF SACRED MUSIC,



ARRANGED FOR THE ORGAN AND PIANO FORTE:

CONSISTING OF

SELECTIONS FROM THE MOST DISTINGUISHED COMPOSERS,

AND A NUMBER OF

ORIGINAL PIECES FROM THE EDITORS.

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BY F. J. WEBSTER AND A. T. SHARPE,  
PROFESSORS OF MUSIC.  
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## PUBLISHERS' ADVERTISEMENT.

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IN the present multiplication of musical works, the Publishers present the following brief exposition of the motives that have induced them to add to the number.

THE HARP OF THE WEST is designed for use in Choirs, in Schools, in Families, and in Musical Societies. In its preparation the Publishers have had the advantage of a combination of taste, knowledge of the public wants, practical experience in teaching, and high attainment in the science of music, rarely, if ever, combined in one production.

PROF. F. J. WEBSTER, whose sudden death the lovers of music in the West have lately been called on to lament, was distinguished for thorough musical attainment, a very extensive acquaintance with the works of composers, ancient and modern, a most refined and cultivated taste, and great success as a teacher and author.

PROF. A. T. SHARPE is already well known in the West as a most zealous, able, and popular teacher of music. His whole life has been, and still is, enthusiastically devoted to his profession; and the thousands of his pupils everywhere bear witness to his qualifications.

The Introductory Lessons are inserted as they have been taught by PROF. SHARPE, with distinguished success, for fifteen years. The arrangement of the Music has been chiefly performed by PROF. WEBSTER, whose sudden death, however, left this part of the work unfinished.

The Publishers are under great obligations to W. C. PETERS, Esq., who not only placed at the disposal of the Editors a great body of original material, which has much increased the value of the collection, but who also kindly offered, without remuneration, to assist in finishing the work; and it is to his disinterested assistance that its completion is due.

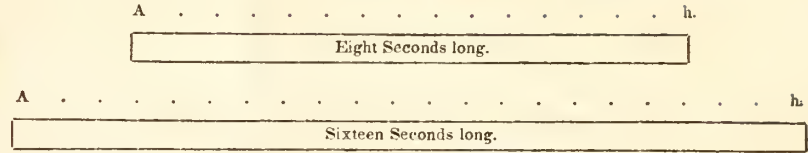
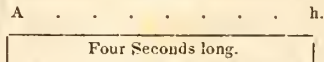
# INTRODUCTION TO THE ART OF SINGING.

## LESSON I. MUSICAL SOUNDS.

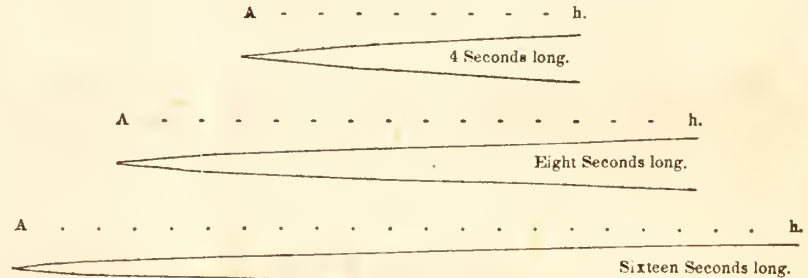
An innumerable number of sounds can be produced by the human voice, and distinguished by the ear ; some are pleasant and agreeable, while others are harsh and disagreeable.

There is a vast difference between a mere noise, and an *open, free*, musical sound ; and as all impressive singing depends upon this distinction being well understood, it is a matter of the first importance that the student be early taught how to deliver the tones in a clear and firm manner. The good qualities of a sound, or tone, are *clearness, firmness, and purity*. The Student, when practising, should stand in an erect and easy posture, with the head thrown a little back, the chest forward, and the mouth sufficiently open to admit two fingers, edgewise, between the teeth. By assuming this position the lungs will have free action, and the *trachea*, or *windpipe*, (which is the vocal tube,) will be in that position which will allow the air to pass, with the greatest freedom, from the lungs into the *larynx*, where all vocalization takes place. It will then be easy to produce the syllable *ah*, which will be found most suitable for practice. The voice should also be exercised on all the other vowel sounds. This practice will give the mouth all the general positions necessary to a full development of the vocal organs. The mouth is the mould in which the tones are cast, and if it is not well formed by a proper practice of the vowel sounds, the tones will be *thin, harsh*, and unpleasant to the ear. In exercising the voice to the syllable *ah*, it may first be done without any regard to the acuteness or gravity of the pitch, the sound representing in shape the following examples :

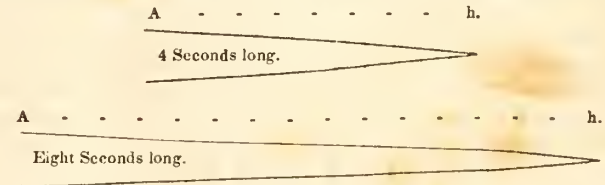
### EXAMPLE OF THE ORGAN TONE.

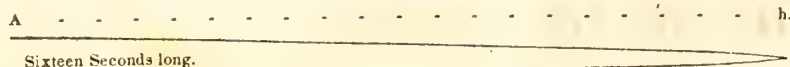


### EXAMPLE OF THE CRESCENDO, OR INCREASED TONE.

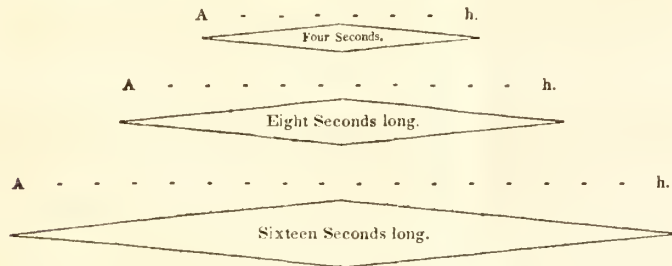


### EXAMPLE OF THE DECRESCENDO, OR DECREASED TONE.





## EXAMPLE OF THE CRESCENDO AND DIMINUENDO UNITED.



The above exercises should be much practised, particularly by those who have weak voices, as it will enable them to give a firm, strong tone, and will also give strength to the lungs.

## LESSON II.

### OF THE GAMUT, OR SCALE.

The gamut, or scale, is the alphabet of music. It is also called the diatonic scale, from its being composed of tones and semitones. The scale consists of seven distinct and separate sounds, which are represented by the first seven letters of the Alphabet, viz., A B C D E F G. There are more than seven sounds used, but the eighth sound, or octave, is expressed by the same letter as the first, viz., A B C D E F G A B C, &c. The scale is sometimes expressed by numerals, or figures, viz.,

1 2 3 4 5 6 7 8  
A B C D E F G A

The syllables do re mi fa sol la si do, are also used in teaching vocal music, because the different vowel sounds of these words are supposed to assist the student in giving utterance to the required pitch of the voice. A perfect knowledge of the scale is indispensable to the singer. Every sound must be firmly fixed in the mind before the pupil can read music correctly, or with facility.

It must be observed that the scale is divided into two equal portions, called *Tetrachords*; in other words, the scale is formed by uniting two tetrachords; each tetrachord consists of two full tones and one semitone, viz., from C to D is a full tone, from D to E is a full tone, from E to F is a semitone. The second tetrachord is formed in the same manner, viz., from G to A is a full tone, from A to B is a full tone, from B to C is a semitone. It will thus be seen that the semitones are between the 3d and 4th, and 7th and 8th of the scale.

## THE NATURAL SCALE OF C EXHIBITED IN TONES AND SEMITONES

Half tone,	C or Do or 8	13	} <i>Upper Tetrachord.</i>
	or small second.		
Whole tone,	B or Si or 7	12	
	or large second.	11	
Whole tone,	A or La or 6	10	
	or large second.	9	} <i>Lower Tetrachord.</i>
	G or Sol or 5	8	
	large second.	7	
Half tone,	F or Fa or 4	6	
	or small second.		
Whole tone,	E or Mi or 3	5	
	or large second.	4	
Whole tone,	D or Re or 2	3	
	or large second.	2	
	C or Do or 1	1	

It is recommended that the above scale should be sung, up and down, by letters, syllables, and numerals, until the pupil can strike all the intervals with precision. In order that the different intervals of the scale may be fully impressed on the mind, the pupil is earnestly recommended to practice the following exercises thoroughly, as an experience of fifteen years has fully satisfied the author that the progress of the pupil will, in a great measure, depend on a thorough acquaintance with the principle contained in these little (and seemingly unimportant) lessons. For additional exercises in numerals, see p. 15.

## EXERCISES.

No. 1.	No. 2.	No. 3.	No. 4.	No. 5.	No. 6.
1 2 3 4	2 3 4 5	3 4 5 6	4 5 6 7	5 6 7 8	6 7 8 1
1 2 4 3	2 4 3 5	3 4 6 5	4 6 7 6	5 8 5 3	6 5 3 1
1 2 1 2	2 1 2 1	3 1 3 5	4 3 2 1	5 3 5 8	6 8 5 3
1 3 2 3	2 4 5 3	3 2 1 3	4 2 3 1	5 3 2 1	6 4 2 3
1 2 3 1	2 3 1 3	3 6 5 3	4 6 5 3	5 3 1 8	6 3 1 8
1 4 2 3	2 1 5 3	3 6 5 1	4 1 4 1	5 1 3 5	6 2 3 5

No. 7.	No. 8.	
7 8 7 8	8 7 6 5	The above exercises may be varied and extended at the option of the teacher. The scale can be extended, and other exercises formed by placing a dot over a figure, thus, $\dot{7}$ , when wanted an octave lower, or by placing two dots, thus, $\ddot{1}$ , when wanted an octave higher.
7 6 5 3	8 5 3 1	
7 8 5 8	8 3 5 1	
7 6 4 3	8 1 3 5	
7 5 3 5	8 5 8 1	
7 8 3 1	8 7 8 3	

No. 1, with one dot.

1  $\dot{7}$   $\dot{6}$   $\dot{5}$   $\dot{5}$   $\dot{6}$   $\dot{7}$  1  
 1  $\dot{5}$  1 2 3 2 3 5  
 1 2 3 1  $\dot{5}$   $\dot{6}$   $\dot{7}$  1  
 3  $\dot{4}$   $\dot{5}$  1  $\dot{7}$  1 2 1  
 6 1  $\dot{7}$  1  $\dot{6}$  1  $\dot{5}$  1

No. 2, with two dots.

5  $\ddot{1}$   $\ddot{7}$   $\ddot{1}$   $\ddot{2}$   $\ddot{1}$   $\ddot{5}$   $\ddot{1}$   
 5 3 5  $\ddot{1}$   $\ddot{2}$   $\ddot{3}$   $\ddot{2}$   $\ddot{1}$   
 3 4 1 3 5  $\ddot{3}$   $\ddot{2}$   $\ddot{3}$   
 $\ddot{1}$  5 7  $\ddot{1}$   $\ddot{5}$  3 2 1  
 3 5  $\ddot{1}$   $\ddot{3}$   $\ddot{1}$  5 3 1

## LESSON III.

## OF THE STAFF, CLEFFS, NOTES, ETC.

A Staff consists of five parallel horizontal lines, with their intermediate spaces.

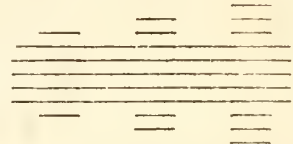
STAFF.



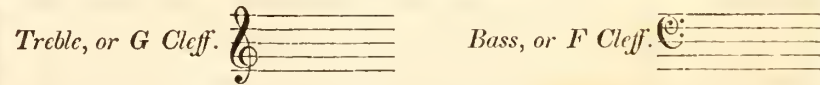
The sounds of the musical system are measured thus : from the first line to the first space is one degree ; from the first space to the second line is another ; and so on, each line and space being a degree.

_____ Fifth line.	_____ Fourth space.
_____ Fourth line.	_____ Third space.
_____ Third line.	_____ Second space.
_____ Second line.	_____ First space.
_____ First line.	

When higher or lower notes are wanted, lines are added to the staff, and are called Ledger, or added lines.



As ledger lines are apt to confuse the eye, cleffs are used as a sign, or key, to keep the music as much as possible within the staff. There are two cleffs generally used in modern music, called the G, or Treble cleff, and the F, or Bass cleff.



All musical sounds are expressed by characters called notes, which are written on the staff, or ledger lines, according to the required pitch. It must be

remembered that the notes derive their names from the cleff note, and are numbered above and below, in regular succession, thus :





There are other cleffs, but as they are seldom used, an explanation is deemed unnecessary.



SITUATION OF TREBLE NOTES.



SITUATION OF BASS NOTES.






































The length of a note depends on its shape. There are six different kinds of notes in general use, the longest of which is called a Whole Note,  or Semibreve. A note of half its value, or length, is called a Half Note,  or Minim.

The Quarter Note, or Crotchet, thus,  is one-fourth of a whole note. The Eighth note, or Quaver,  is one-eighth the value of a whole, &c.













There were formerly two other notes used, called the *long* and the *breve*. The breve was equal to two semibreves, and the long was equal to two breves.

TABLE OF THE VALUE OF NOTES.

One Whole Note, thus,		or Semibreve, is equal to
Two Half Notes,	 	or Minims, or
Four Quarter Notes,	   	or Crotchets, or
Eight Eighth Notes,	       	or Quavers, or
16 Sixteenth Notes,	         	or Scmiquavers, or
32 Thirty-second Notes,	         	or Demisemiquavers.

VALUE OF A DOT AFTER A NOTE OR REST.

A dot after a note increases its value one half.

A whole note with a dot	 .	is equal to	 
A half note with a dot	 .	is equal to	 
A quarter note with a dot	 .	is equal to	 
An eighth note with a dot	 .	is equal to	 

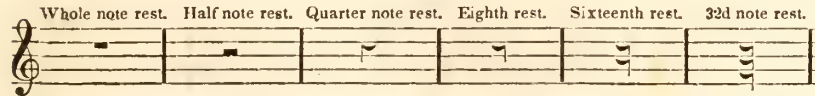
Sometimes two dots are placed after a note. A second dot is equal to half the value of the first dot, thus :

A whole note with two dots	 . .	is equal to	  
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## OF RESTS AND THEIR VALUE.

Every note has a corresponding rest. A dot placed after a rest lengthens it in the same manner as a dot lengthens a note.

TABLE OF RESTS.




## OF BARS AND MEASURES.


A bar is a line drawn across a staff to divide the music into equal portions. A measure is the quantity of music contained between any two of those bars.



A double bar is used to denote the end of a strain, or the length of a line of poetry.



A pause, or hold, is a short curved line with a dot, thus,  placed over or under a note, to show that said note or rest must be held longer than the usual time. A pause, when placed between two notes, or over a bar, denotes a short suspension of sound. A pause, when placed over a double bar, shows that the piece or strain is to end there.

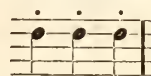
A slur is a curved line  placed over or under two or more notes, on different degrees of the staff, to show that the notes are to be sung to one syllable.



A tie, or bind, is the same form as a slur, but is generally placed over two notes of unequal length, on the same degree of the staff.







When dots are placed over notes, they are to be sung in a marked and distinct manner. They are called staccato marks.




When dashes are used, they are to be made still shorter. These, also, are called staccato marks.



When a strain is to be repeated, dots are placed on one side of a double bar, thus,  but if both strains are to be repeated,  dots are placed on both sides, thus, .

Sometimes two or three strains are to be repeated, in which case a sign mark, thus,  is used to denote such repeat.

Da Capo, or D. C., signifies that the performer must return to the first strain, and end at the word *Fine*, or at the double bar with a pause. 

LESSON IV.  
OF INTERVALS.

An interval is the distance from one tone, or letter, to another; or, it is their difference in respect to pitch. In computing the distances, the note or letter from which the computation is made is always one; the next letter above is denominated two; the next, three; the next, four, and so on. The name of every interval depends, first of all, upon the number of degrees which it embraces; or in other words, it is first observed how many places on the staff the two notes or letters are apart. The distance from any one place of the staff to the next, higher or lower, is called a degree. A degree of two places is called a second; of three places, a third; of four, a fourth; of five, a fifth; of six, a sixth; of seven, a seventh; of eight, an eighth; of nine, a ninth; of ten, a tenth; of eleven, an eleventh; of twelve, a twelfth, and so on, although it is not usual to reckon so far: the eighth note is the same letter as the first; the ninth, as the second; the tenth, as the third; the eleventh, as the fourth; the twelfth, as the fifth, as the following set of numbers, arranged under one another, will show.

1A	2B	3C	4D	5E	6F	7G	8A
8A	9B	10C	11D	12E			

The higher numerical names of the intervals are not entirely superfluous, for on the one hand they are needed, where it is requisite to point out definitely at what distance from the first tone a third is to be understood, whether as an actual third, or a tenth, or even a seventeenth. The reckoning of intervals is al-

ways from below upwards. An interval in the opposite direction would be expressed by the term *below*, as, a third below, meaning a sixth above.

There are two kinds of seconds found in the natural series of tones, as from C to D, large; E to F, small. There are also two kinds of thirds, as C to E, large; D to F, small. Also two kinds of fourths, as C to F, small; F to B, large. Also two kinds of fifths, as from C to G, large; B to F, small. Also two kinds of sixths, as from C to A, large; E to C, small. Also two kinds of sevenths, as from C to B, large; B to A, small.

The octave, in the natural series of tones, everywhere occurs of one and the same magnitude. There is no case in which one is found greater than another, hence the terms *large* and *small* cannot be applied to it. Small and large ninths and tenths, &c., are only repetitions of small and large seconds and thirds, &c. There are other seconds, thirds, fourths, &c., which may be formed by the use of flats  $\flat$  and sharps  $\sharp$ , which are called diminished and superfluous intervals. A third, one degree smaller than the small third, is called a diminished third, as  $D\sharp F$ . A third, one degree larger than the large third, is called a superfluous third, as  $C E\sharp$ . The octave, by the use of flats  $\flat$  and sharps  $\sharp$ , can be presented as large and small, as  $E\flat E$ , superfluous;  $E E\flat$ , diminished.

NOTE.—It will be observed that the terms *large* and *small* are generally used in this work, instead of the terms *whole tone*, *half tone*, *major*, and *minor*, when applied to intervals.

## LESSON V.

### OF THE INVERSION OF INTERVALS.

As the nature of an inversion consists in the circumstance that of two different tones the lower becomes the higher, or the higher becomes the lower, it follows that all the intervals, except the unison, or *pure prime*, may be inverted.

An inverted second becomes a seventh.

An inverted third becomes a sixth.

An inverted fourth becomes a fifth.

An inverted fifth becomes a fourth.

An inverted sixth becomes a third.

An inverted seventh becomes a second.

The octave, or *pure prime*, is not susceptible of an inversion, because the tones are the same, neither of which is higher or lower.

#### EXAMPLE.

1	2	3	4	5	6	7	8
1	7	6	5	4	3	2	8

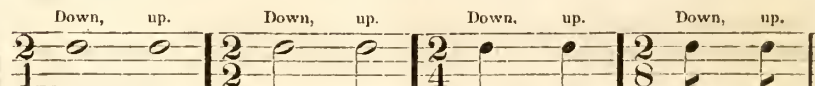
The intervals which are greater than the pure octave, as the ninth, tenth, eleventh, twelfth, &c., give no new inversions of their own, but are the same as the second, third, fourth, fifth, &c.

## LESSON VI.

### OF TIME, OR MEASURE.

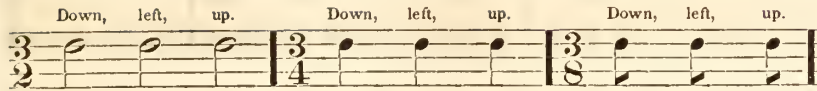
There are, in general use, four different kinds of measure, viz., two-fold, three-fold, four-fold, and six-fold. Two-fold measure is represented by the figures  $\overset{2}{1} \overset{2}{2} \overset{2}{4} \overset{2}{8}$ , and sometimes by the letter C, with a bar drawn across it, thus,  $\overset{C}{C}$ ; it is accented on the first part of the measure, and is described by two motions of the hand, down, up.

#### EXAMPLE.



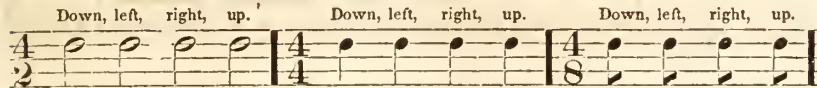
Three-fold measure is represented by the figures  $\overset{3}{2} \overset{3}{4} \overset{3}{8}$ ; it is accented on the first part of the measure, and is described by three motions of the hand, down, left, up.

## EXAMPLE.



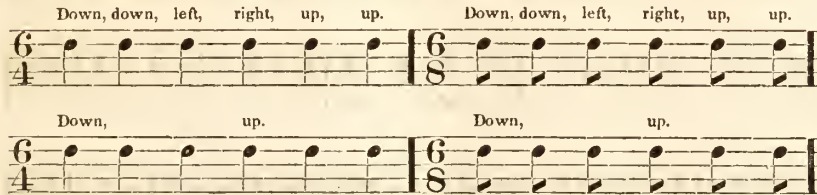
Four-fold measure is represented by the figures  $\frac{4}{2} \frac{4}{4} \frac{4}{8}$ ; it is accented on the first and third parts of the measure, and is described by four motions of the hand, down, left, right, up.

## EXAMPLE.



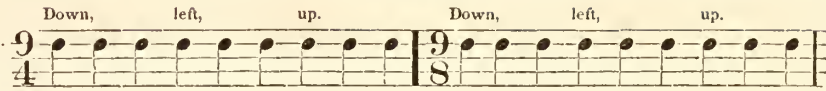
Six-fold measure is represented by the figures  $\frac{6}{4} \frac{6}{8}$ ; it is accented on the first and fourth parts of the measure, and is described by six motions of the hand, down, down, left, right, up, up; or two motions, down, up. The author prefers the latter number.

## EXAMPLES.



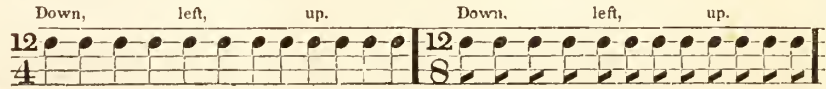
There are other measures which are sometimes used, called nine-fold and twelve-fold measures. Nine-fold measure is formed by a union of three three-fold measures, and is represented by the figures  $\frac{9}{4} \frac{9}{8}$ ; it is accented on the first, fourth, and seventh parts of the measure, and is described by three motions of the hand, down, left, up.

## EXAMPLE.



Twelve-fold measure is formed by a union of three four-fold measures, and is represented by the figures  $\frac{12}{4} \frac{12}{8}$ ; it is accented on the first, fifth, and ninth parts of the measure, and is described by three motions of the hand, down, left, up.

## EXAMPLE.



## LESSON VII.

### OF RHYTHM.

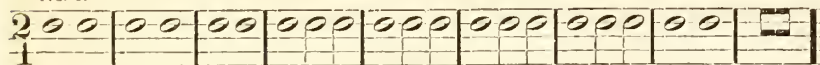
By Rhythm is meant the duration of time in a measure; or, it is the length of measures. The strict observance of time is much more important than it appears to minds unaccustomed to its limitation; a practiced ear is as much shocked when the time is broken as when a note is sung out of tune, for the knowledge of both is the result of long and fixed habits, which cannot brook disturbance, therefore, no part of the students practice should be entered upon with more care than rhythm. Destroy the time, or thwart the measure, and you rob the strain of its greatest charm. In solo singing, however, the licence which the Italians call "*tempo rubati*," or stealing a portion of the duration from one note to give to another, is of the greatest aid to powerful elocution in singing. The abridgment of such words as, the, to, for, of, and, an, &c., are common objects of this rule. The stealing of time, says Tosi, "is an honorable theft in one who sings better than others, providing he make an ingenuous

restitution." In part singing the time must be strictly kept; or, if for some particular effect, a little license be necessary, that license must be uniform in all the parts. Good taste, experience, and scientific knowledge will regulate its use.

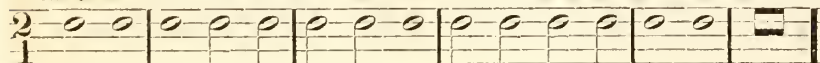
## EXERCISES IN RHYTHM.

Two beats in a measure; two-fold measure.

No. 1.



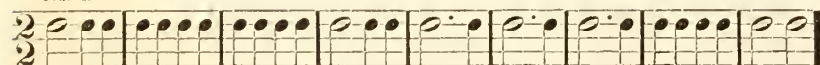
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No. 3.



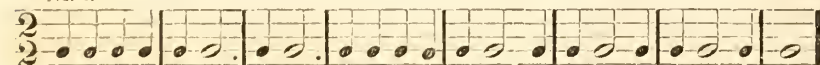
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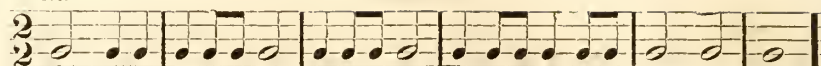
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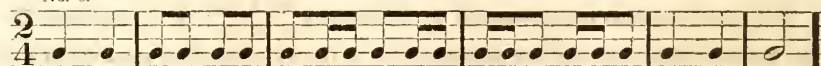
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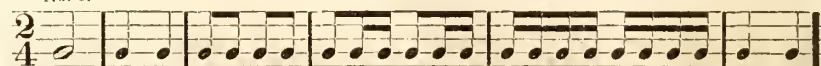
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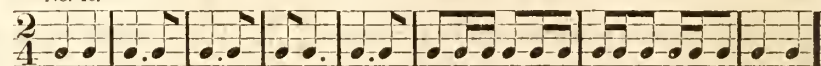
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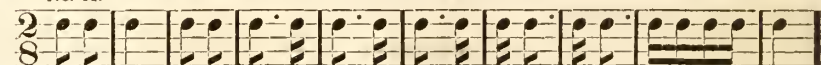
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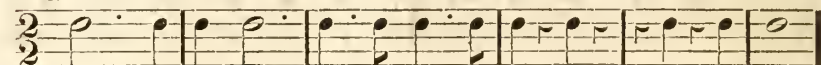
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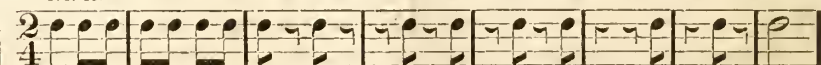
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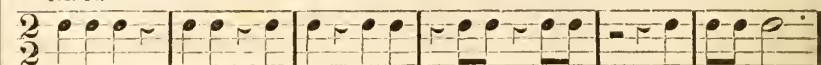
No. 12.



No. 13.



No. 14.

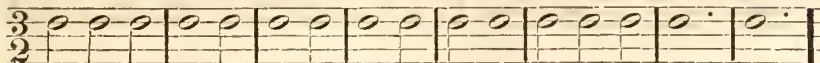


LESSON VIII.  
EXERCISES IN RHYTHM.

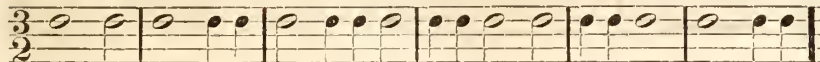
THREE-FOLD MEASURE.

Three beats in a measure, down, left, up.

No. 1.



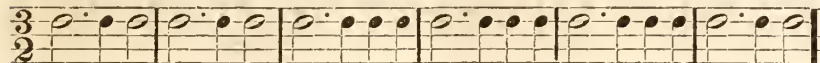
No. 2



No. 3.



No. 4.



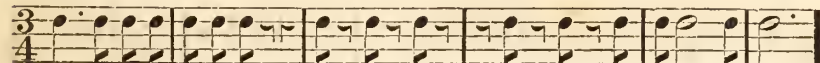
No. 5.



No. 6.



No. 7.



No. 8.



No. 9.



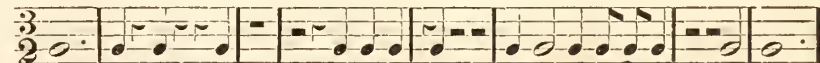
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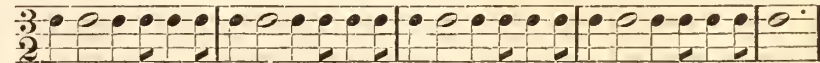
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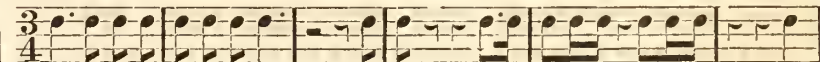
No. 12.



No. 13.



No. 14.



No. 15.



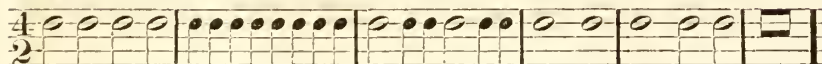
## LESSON IX.

## EXERCISES IN RHYTHM, CONTINUED.

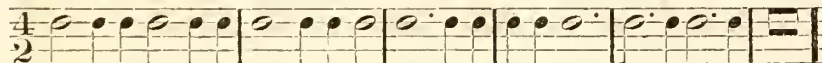
FOUR-FOLD MEASURE.

Four beats in a measure, down, left, right, up.

No. 1.



No. 2.



No. 3.



No. 4.



No. 5.



No. 6.



No. 7.



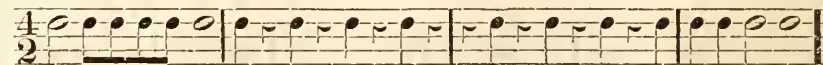
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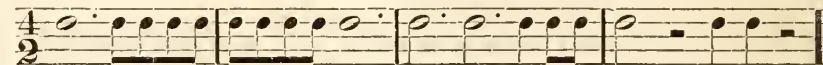
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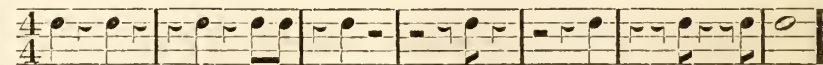
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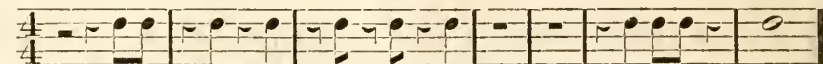
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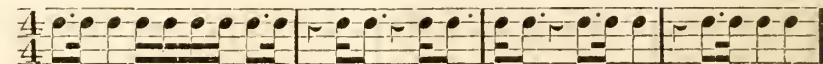
No. 12.



No. 13.



No. 14.



No. 15.



## LESSON X.

## EXERCISES IN RHYTHM, CONTINUED.

## SIX-FOLD MEASURE.

Six beats in a measure, down, down, left, right, up, up; or two beats, down, up.

No. 1.



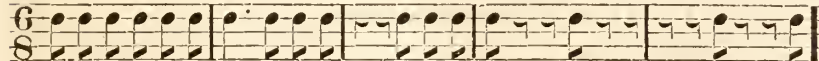
No. 2.



No. 3.



No. 4.



No. 5.



No. 6.



## TWELVE-FOLD MEASURE.

Three beats in a measure, down, left, up.

No. 1.

No. 2.



## LESSON XI.

## OF KEYS, SIGNATURES, AND SCALES.

The Key, or Tonic, is a certain given sound, or predominant tone, to which all others have a particular reference. There are two general ways of determining the key note, first, by the signature; second, by the last note of the tune in the Bass, and usually in the Treble.

Flats (b) and sharps (#) placed at the commencement of a tune are called Signatures.

There are twenty-four keys, twelve of which are major, and twelve minor.

A tune is in the major key when its first third contains two large seconds, and in the minor key when its first third contains one large and one small second.

Every major key has its relative minor key, which is found a third below, or sixth above.

When any other letter than C, which is the natural key, becomes the tonic or key, the scale is said to be transposed.

In transposing the key from C, to any other letter of the diatonic scale, the same order of large and small seconds must be observed as in the natural series.

## EXAMPLE.

1	2	3	4	5	6	7	8
C	D	E	F	G	A	B	C
Large,	large,	small,	large,	large,	large,	small,	

In transposing the key to F, B must be made flat, for the purpose of destroy-

ing the small second which occurs between B and C, in the natural series, and placing it between A and B $\flat$ , which are the third and fourth degrees from F.

## EXAMPLE.

1	2	3	4	5	6	7	8
F	G	A	B $\flat$	C	D	E	F
	Large,	large,	small,	large,	large,	large,	small.

In transposing the key to G, F must be made sharp, for the purpose of destroying the small second which occurs between E and F, and placing it between F $\sharp$  and G, which are the seventh and eighth degrees from G.

## EXAMPLE.

1	2	3	4	5	6	7	8
G	A	B	C	D	E	F $\sharp$	G
	Large,	large,	small,	large,	large,	large,	small.

If the key is transposed to D, two sharps are necessary, one on F, the other on C.

## EXAMPLE.

1	2	3	4	5	6	7	8
D	E	F $\sharp$	G	A	B	C $\sharp$	D
	Large,	large,	small,	large,	large,	large,	small.

NOTE.—It will be very easy for the pupil to transpose the key to any letter of the diatonic scale, by observing that the small seconds always occur between the third and fourth, and seventh and eighth degrees from one, or the letter which is made the tonic.

## EXAMPLE OF THE CHROMATIC SCALE.

1	2	3	4	5	6	7	8	9	10	11	12	13
C	C $\sharp$	D	D $\sharp$	E	F	F $\sharp$	G	G $\sharp$	A	A $\sharp$	B	C
Do	de	re	ri	mi	fa	fe	sol	se	la	le	si	do

In the minor scale the series of tones are different from what they are in the major. The small seconds occurring between 2 and 3, and 7 and 8, ascending, and 5 and 6, and 2 and 3, descending.

## EXAMPLE OF THE MINOR SCALE, ASCENDING.

1	2	3	4	5	6	7	8
A	B	C	D	E	F $\sharp$	G $\sharp$	A
La	Large,	small,	large,	large,	large,	large,	small.
	si	do	re	mi	fa	sol	la

## EXAMPLE OF THE MINOR SCALE, DESCENDING.

1	2	3	4	5	6	7	8
A	B	C	D	E	F	G	A
La	Large,	small,	large,	large,	small,	large,	large.
	si	do	re	mi	fa	sol	la

One, in the minor, is the same as six in the major; and in singing it is to be so treated, because every minor key is a relative to some major key. By so doing it will assist the learner very much in singing minor tunes.

## LESSON XII.

## OF DYNAMICS.

Dynamics treat of the force of sounds. The different degrees of dynamic force are expressed by the following words:

MEZZO FORTE, or MF, a medium sound.

PIANO, or P, soft.

PIANISSIMO, or PP, very soft.

FORTE, or F, loud.

FORTISSIMO, or FF, very loud.

CRESCENDO, or CRES, or  $\text{<}$ , an increased sound.

DIMINUENDO, or DIM, or  $\text{>}$ , a decreased tone.

SWELL, or  $\text{<}$ , a combination of the increased and decreased tone.

The ORGAN TONE, or  $\text{[ ]}$ , is commenced, continued, and ended with the same degree of power.

The EXPLOSIVE TONE, or  $\text{>}$ , is struck with great and sudden force, and instantly diminished.

## LESSON XIII.

## CONTINUED FROM PAGE 5, LESSON II.

The teacher should not suffer his pupils to proceed to the *solfege lessons* until they are able to sing the following exercises correctly. Even after the class has been permitted to sing tunes, it will be found very profitable to spend a short time, at each rehearsal, in singing these exercises. It will serve to fix and deepen the impression of the intervals in the mind, which is of the greatest value to the singer.

A part of the following exercises are set in measure, and must be treated rhythmically, for the purpose of more fully preparing the pupil for the solfege exercises.

When a sharp (#) occurs before a note, or figure, the syllable should be terminated by the vowel *e*.

When a flat (b) occurs before a note, or figure, the syllable should be terminated by the vowel *a*.

No. 1.	No. 2.	No. 3.	No. 4.	No. 5.	No. 6.	No. 7.
1 3 5 8	3 5 1 8	5 1 8 3	8 1 5 3	1 5 7 2	1 4 6 2	1 3 1 3
1 3 8 5	3 5 8 1	5 1 3 8	8 1 3 5	1 5 2 7	1 4 2 6	2 4 2 4
1 5 3 8	3 1 8 5	5 8 3 1	8 3 5 1	1 7 2 5	1 6 2 4	3 5 3 2
1 5 8 3	3 1 5 8	5 8 1 3	8 3 1 5	1 7 5 2	1 6 4 2	4 6 4 6
1 8 3 5	3 8 1 5	5 3 1 8	8 5 1 3	1 2 5 7	1 2 4 6	5 7 5 7
1 8 5 3	3 8 5 1	5 3 8 1	8 5 3 1	1 2 7 5	1 2 6 4	6 8 6 8

No. 8.	No. 9.	No. 10.	No. 11.	No. 12.
1 4 1 4	1 5 1 5	1 6 1 6	1 7 1 7	1 8 1 8
2 5 2 5	2 6 2 6	2 7 2 7	2 8 2 8	2 2 2 2
3 6 3 6	3 7 3 7	2 7 2 7	3 2 3 2	3 3 3 3
4 7 4 7	4 8 4 8	3 8 3 8	4 3 4 3	4 4 4 4
5 8 5 8	5 2 5 2	4 2 4 2	5 4 5 4	5 5 5 5
6 2 7 8	6 3 7 8	5 3 2 8	6 5 7 1	5 5 7 8

NOTE.—It must be remembered that when a dot is placed over a number, it is to be sung an octave lower. When two dots are over a figure, it is to be sung an octave higher.

The following exercises are in two-fold measure. Where there are two figures in a measure, each figure represents a half note; where but one, a whole note.

KEY OF G MAJOR.		KEY OF F MAJOR.		KEY OF A MINOR.	
No. 13.		No. 14.		No. 15.	
1 2   3 3   2 3   4	5 5   8 5   6 5   3	6 7   1	1 1   2 4   3		
5 6   5 3   4 3   2	3 1   4 3   5 3   2	3 2   1	7 6   #5   6		
5 3   5 3   4 6   5	1 1   6 5   6 7   8	5 5   3	2 1   2   7		
5 3   1 1   2 7   1	8 5   3 1   5 7   1	6 7   1	7 6   #5   6		

The following exercises are written in four-fold measure. Those figures having a dot under them represent half notes, the others quarter notes.

KEY OF G MAJOR.		KEY OF F MAJOR.		KEY OF D MAJOR.	
No. 16.		No. 17.		No. 18.	
1 3 5 5   3 5 3 5	1 2 3 4   5 6 5 3	5 5 8 5   3 5 6 5			
4 3 4 5   6 7 8	4 3 2 1   5 3 2	4 3 4 2   5 2 2			
8 5 8 5   6 6 5 5	1 5 6 5   1 6 5 5	1 3 5 8   2 7 8 5			
8 5 3 1   5 7 8	1 2 3 5   4 2 1	6 8 5 3   2 7 1			

No. 19.	No. 20.	No. 21.	No. 22.	No. 23.	No. 24.	No. 25.
1 2 3 4   1 2 3 4	1 3 5 5   1 3 5 6	1 3 2 5   1 2 3 2	1 3 2 4			
1 2 1 2   5 5 4 4	6 6 5 5   7 7 6 6	6 7 8 5   4 2 5 2	3 5 3 5			
1 2 3 1   5 5 4 4	6 5 4 4   7 6 5 7	8 7 8 7   5 2 5 2	3 6 3 6			
3 1 3 1   3 3 5 5	3 5 6 6   5 7 6 7	6 7 8 5   6 2 6 2	3 7 3 7			
1 2 3 4   3 3 2 2	4 4 6 6   5 4 6 5	7 5 7 5   7 2 7 5	3 8 3 5			
1 4 1 4   5 5 2 2	4 4 3 3   7 5 7 5	4 6 7 5   8 2 8 2	1 3 5 8			
1 4 3 1   3 3 2 2	6 3 6 3   4 6 4 6	4 3 2 5   8 5 3 1	8 5 3 1			
3 1 2 1   5 3 2 1	2 5 2 1   7 5 3 1	7 5 7 5   3 5 7 1	8 1 8 2			

## EXERCISES FOR THE VOICE IN SOLFEGGIO, IN C MAJOR.—FOUR-FOLD MEASURE.

No. 1.—HALF NOTES.

No. 2.—QUARTER REST.

No. 3.—HALF REST.



No. 4.

No. 5.

No. 6.—Dot.



No. 7.

No. 8.

No. 9.



The above nine exercises, in the major mode, should be practised separately until well understood, after which one pupil may sing the first exercise, and proceed to the end; when the second exercise is commenced by the first pupil, another may commence the first, and so on until the whole class is engaged in separate parts.

## EXERCISES FOR THE VOICE IN A MINOR.—FOUR-FOLD MEASURE.

No. 10.

No. 11.

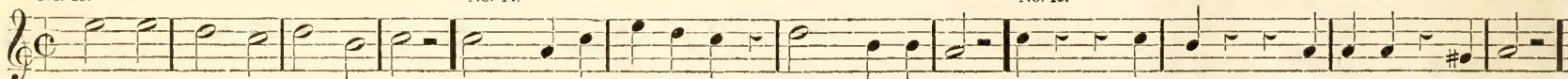
No. 12.



No. 13.

No. 14.

No. 15.



No. 16.

No. 17.

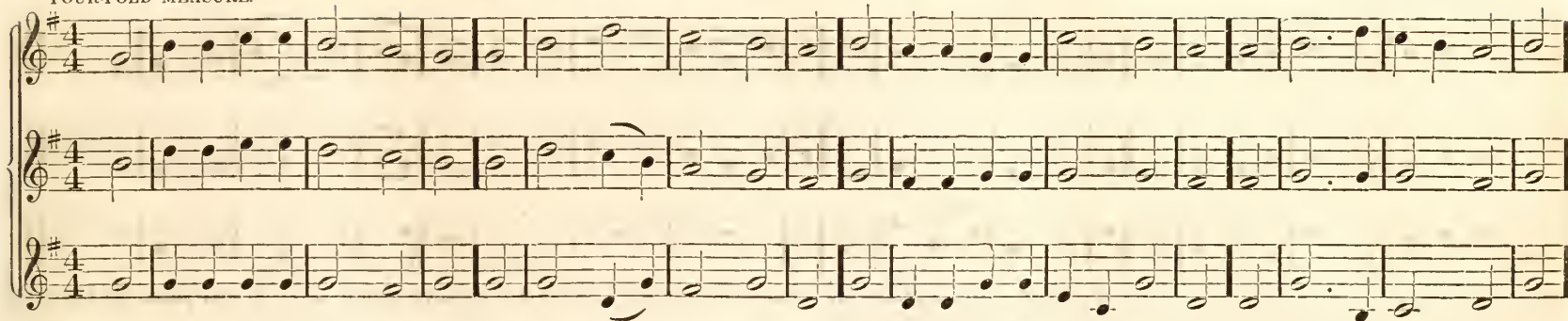
No. 18.



Exercises 10 to 18 are in the minor mode, and should be practiced separately, in the same manner as exercises 1 to 9. When well understood, they may be sung together as before.

## EXERCISE FOR THE VOICE IN G MAJOR.—CHORAL.

FOUR-FOLD MEASURE.



The above choral is written for three equal voices. It can be sung by females alone, or with male voices, at the option of the teacher.

## EXERCISE FOR THE VOICE IN E MINOR.—CHORAL.

TWO-FOLD MEASURE.



The bass clef is used in the above choral, and is written for three equal voices. It should be carefully practised by the whole class, as it will greatly facilitate the pupil in reading music at sight.

## EXERCISE FOR THE VOICE IN F MAJOR.—CHORAL.

## THREE-FOLD MEASURE.

Musical score for Exercise for the Voice in F Major, Choral. The score is written for three voices: Treble, Tenor, and Bass. The time signature is 3/4. The key signature is one flat (Bb).

**TREBLE.**

**TENOR.**

**BASS.**

The above choral is written for three voices, Treble, Tenor, and Bass. It is the custom, at the present day, to write church music in four parts, the first and second Trebles being sung by females; the Tenor and Bass by male voices.

The next exercise is written in four parts, and is intended as an introduction to the tunes contained in this work.

## EXERCISE FOR THE VOICE IN Bb MAJOR.—CHORAL.

## THREE-FOLD MEASURE.

Musical score for Exercise for the Voice in Bb Major, Choral. The score is written for four voices: 1st Treble, 2nd Treble, Tenor, and Bass. The time signature is 3/2. The key signature is one flat (Bb).

**1st TREBLE.**

**2nd TREBLE.**

**TENOR.**

**BASS.**

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# THE HARP OF THE WEST.

## OLD HUNDRED.

MARTIN LUTHER.

With one con - sent let all the earth To God their cheer - ful voi - ces raise; Glad hom - age pay, with aw - ful mirth, And sing be - fore him songs of praise.

Con - vine'd that he is God a - lone, From whom both we and all pro - ceed; We, whom he chooses for his own, The flock that he vouchsafes to feed.

O en - ter then his tem - ple gate, Thence to his courts de - vout - ly press, And still your grate - ful hymns re - peat, And still his name with prais - es bless.

For he's the Lord, su - preme - ly good, this mer - cy is for ev - er sure; His truth, which al - ways firm - ly stood, To end - less a - ges shall en - dure. (21)

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

2. Bless, O my soul, the God of grace, His favors claim the highest praise; Why should the wonders he hath wrought, Be lost in silence and for - got; Be lost in silence and for - got?

3. Let the whole earth his power confess,—Let the whole earth adore his grace; The Gentile and the Jew shall join, In work and worship so di - vine; In work and worship so di - vine.

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

## NASHVILLE. L. M.

Arranged from HIMMELL by F. J. WEBSTER.

1. Praise, ev - er - lasting praise be paid, To him that earth's foundations laid; Praise to the God whose strong de - crees, Sway the cre - a - tion as he please.

2. Praise to the goodness of the Lord, Who rules the people by his word; And there as strong as his de - crees, He sets his kindest prom - is - es.

6. O for a strong and lasting faith, To credit what th' Almighty saith; T' embrace the message of his Son, And call the joys of heav'n our own.

ALLEGRO

# SURRY. L. M.

Costellow.

23

1 Jehovah reigns, his throne is high, His robes are light and majesty; His glory shines with beams so bright, No mortal can sustain the sight, No mortal can sustain the sight.

2 His terrors keep the world in awe, His justice guards his holy law; His love reveals a smiling face, His truth and promise seal the grace, His truth and promise seal the grace.

3 Through all his works his wisdom shines, And baffles Satan's deep designs; His power is sovereign to fulfill The noblest counsels of his will, The noblest counsels of his will.

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

# ST. LOUIS. L. M.

Arranged from M. KELLY, by F. J. WEBSTER.

1 Great God, in - du - ge our hum - ble claim: Thou art our hope, our joy, our rest; The glories that com - pose thy name, Stand all en - gag'd to make us blest.

2 Thou great and good, thou just and wise, - Thou art our Father and our God; And we are thine by sa - cred ties, - Thy sons, thy servants, bought with blood.

3 Let each with lift - ed hands and voice, Address the throne in pray'r and praise; This work shall make our hearts re - - joice, And bless the remnant of thy days.

## QUITO. L. M.

1. Lord, what is man that he should prove The object of thy boundless love? Say, why should he so largely share, Thy favor and thy tender care, Thy favor and thy tender care?

2. While these my lips draw vital breath, Or till I close my eyes in death, I'll ne'er forget thy wondrous love; Nor thoughtless of thy kindness prove; Nor thoughtless of thy kindness prove.

4. Should all my hopes on earth be lost, In thee I'll make my constant boast, I'll spread the glo - ries of thy name; And thy unbounded love pro - claim; And thy un - bounded love proclaim.

Instrumental.

Fingerings: 6 4 6, 6 5 6, 6 5, 4 3 5, 4 3

## BARDSTOWN. L. M.

Arranged from a popular melody by HIME.

1. E - ternal source of ev'ry joy, Well may thy praise our lips em - ploy; While in thy temple we ap - pear, To hail thee sov'reign of the year.

3. The flow'ry spring, at thy com - mand, Per - fumes the air, a - dorns the land; The summer rays with vigor shine, To raise the corn and cheer the vine.

6. Here in thy home let incense rise, And circling sabbaths bless our eyes; Till to those lofty heights we soar, Where days and years re - volve no more.

Fingerings: 6 4 6, 6 5 6, 6 5, 4 3 5, 4 3

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

2. Bless, O my soul, the God of grace; His favors claim the highest praise: Why should the wonders he hath wrought, Be lost in silence and forgot; Be lost in silence and for-got.

ALLEGRO.

The musical score consists of four staves. The top two staves are for vocal parts (Soprano and Alto/Tenor), and the bottom two are for piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo marking 'ALLEGRO.' is placed above the third staff. The piano part includes various musical notations such as chords, arpeggios, and dynamic markings like 'p' (piano).

## WELLS. L. M.

1. O Thou e-ter-nal glori-ous Lord, Thy gracious presence now afford; To all our souls thine influence bring, While of e-ter-ni-ty we sing.

3. E-ter-ni-ty, the dread a-bode, And hab-i-ta-tion of our God; His glo-ry fills the vast ex-panse, Be-yond the reach of mor-tal sense.

7. Ye gracious souls, with joy look up, In Christ rejoice, your glorious hope; This ev-er-lasting bliss se-cures, God and e-ter-ni-ty are yours.

The musical score consists of four staves. The top two staves are for vocal parts (Soprano and Alto/Tenor), and the bottom two are for piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/2. The piano part includes various musical notations such as chords, arpeggios, and dynamic markings like 'p' (piano).

## RAMPTON. (MINOR.) L. M.

Unveil thy bosom, faithful tomb, Take this new treasure to thy trust, And give these sacred relics room, To slumber in the silent dust, To slumber in the silent dust.

Unveil thy bosom, faithful tomb, Take this new treasure to thy trust, And give these sacred relics room, To slumber in the silent dust, To slumber in the silent dust.

Unveil thy bosom, faithful tomb, Take this new treasure to thy trust, And give these sacred relics room, To slumber in the silent dust, To slumber in the silent dust.

To slumber in the silent dust, To slumber in the silent dust, To slumber in the silent dust.

**GERMANY. L. M.**

**BEETHOVEN.**

1. Why droops my soul with grief oppress'd? Why these wild tumults in my breast? Is there no balm to heal my wound? No kind phy-si-cian to be found?

2. Yes, in the gospel's faithful lines, Je-hovah's boundless mercy shines; There, dress'd in love, the Saviour stands, With pitying heart and bleeding hands.

3. Raise to the cross thy weeping eyes; Be-hold the Prince of glo-ry dies! He dies, ex-tend-ed on the tree, Thence sheds a sov'reign balm for me.

4 6 6 6 7— 7 6 6 7 6 6 5 4 7 6 5 6— 7 6 6 7 6 6 5 4 5 3  
5 4-5— 4 5 3— 5 5 6 7 6 6 6 7 7

# WINDHAM. (MINOR.)

D. READ. 27

1. Why should we start and fear to die? What tim'rous worms we mortals are! Death is the gate of endless joy. And yet we dread to en - ter there.

3. O! if my Lord would come and meet, My soul would stretch her wings in haste; Fly fearless through death's iron gate, Nor feel the terrors as she pass'd.

4. Je - sus can make a dying bed, Feel soft as downy pillows are, While on his breast I lean my head, And breathe my life out sweetly there.

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

# WINDHAM. (MAJOR.)

1. Now let our souls, on wings sublime, Rise from the van - i - ties of time; Draw back the parting veil and see, The glories of e - terni - ty.

2. Born by a new ce - lestial birth, Why should we grovel here on earth? Why grasp at tran - si - to - ry toys, So near to heav'n's e - ternal joys.

4. Wel - come sweet hour of full discharge, That sets our longing souls at large; Un - binds our chains, breaks up our cell, And gives us with our God to dwell.

6 6 7 6 6 6 6 6 7

1. I know that my Re - deemer lives; What comfort this sweet sentence gives! He lives! He lives! who once was dead, He lives, my ev - er living head.

2. He lives, tri - um - phant from the grave; He lives, e - ter - nal - ly to save; He lives, all glorious in the sky; He lives, ex - alt - ed there on high.

3. He lives, all glo - ry to his name; He lives, my Je - sus, still the same. O sweet the joy this sentence gives: I know that my Re - deemer lives.

## COMMUNION. L. M.

1. When struggling on the bed of pain, And earth and all its joys are vain, How sweet, my God, to know thy pow'r Sustains me in this try - ing hour.

2. How rich and precious sounds that love, That tells of rest and joys a - bove, And lulls my troubled heart to rest, Up - on my blessed Saviour's breast.

3. Then shall my cheerful, grateful tongue, In rapt'rous strains thy praise prolong; My ransom'd soul a - dore thy grace, And swift - er run the heavenly race.

# JUDEA. L. M.

F. J. WEBSTER. 29

1. Come, Jesus, heav'nly teacher, come, Convey thine own instructions home, While men thy sacred truth im - part, 'Tis thine a - lone to reach the heart.

2. Whene -'er I read or hear thy word, Thine inward teachings, Lord, af - ford; To me thy ho - ly will re - veal: Unfold the book, and loose the seal.

3. Call me, O, call me to thy feet, And there, trans - ported, let me sit, With joy thy heav'n - ly fea - tures trace, And feast up - on thy richest grace.

**BOWLING GREEN. L. M.** *f* Altered from F. ENGLAND.

1. Sov'reign of all the worlds a - bove, Thy glory, with un - cloud - ed rays, Shines through the realms of light and love, Inspiring an - gels with thy praise.

2. Thy pow'r we own, thy grace a - dore, Thou deignst to vi - sit man be - low, And in af - fliction's darkest hour, The humble shall thy mer - cy know.

3. Praise is thy due, e - ter - nal king, We'll speak the won - ders of thy love, With grateful hearts our trib - ute bring, And em - u - late the hosts a - bove

## TRANQUILLITY. L. M.

First system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the lyrics are placed below the second staff. The lyrics are: "Father of mer - cies, God of love, Send down thy Spi - rit from a - bove; Let me its sa - cred in - fluence feel, To".

Second system of the musical score. It consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are: "quicken, pu - ri - fy, and heal, To quicken pu - ri - fy and heal."

2

May he these stubborn lusts subdue,  
And form my nature all anew;  
To thee my groveling spirit raise,  
Excite to humble prayer and praise.

3

He is the source of every grace,  
Of light, and life, and holiness;  
By him alone may I be taught,  
And all my works in him be wrought

4

O! let thy holy Spirit come,  
And make my heart his constant home;  
There his abundant grace display,  
And lead me in the perfect way.

1. E - ter - nal source of ev' - ry joy, Well may thy praise our lips em - ploy, While in thy temple we ap - pear, To hail thee sov'reign of the year.

2. Thy hand in autumn richly pours, Through all our coasts re - dun - dant stores, And win - ters soften'd by thy care, No more the face of hor - ror wear.

3. Here in thy house let incense rise, And circling sabbaths bless our eyes; Till to those lof - ty heights we soar, Where days and years re - volve no more.

## BELL. L. M.

F. J. WEBSTER.

1. There is a God who reigns a - bove, Lord of the heav'n and earth and seas; I fear his wrath. I ask his love, And with my lips I sing his praise.

2. There is a law which He has made, To teach us all what we must do; My soul, be his com - mands o - bey'd, For they are ho - ly, just and true.

3. There is a gospel, rich in grace, Whence sinners all their com - forts draw; Lord, I repent and seek thy face, For I have often broke thy law.

1. Father of mercies, God of love, Send down thy spi - rit from a - bove; Let me his sacred influence feel, To quick - en, pu - ri - fy and heal.

2. He is the source of ev' - ry grace, Of life, and light, and ho - li - ness; By him a - lone may I be taught, And all my works in him be wrought.

3. O let thy ho - ly spi - rit come, And make my heart his con - stant home; There his a - bun - dant grace dis - play, And lead me in a per - fect way.

## DANVILLE. L. M.

Arranged from WESTERN by W. C. PETERS.

1. Come, gracious spi - rit, heav'nly dove, With light and com - fort from a - bove; Be thou our guardian, thou our guide, O'er ev' - ry thought and step pre - side.

2. The light of truth to us dis - play, And make us know and choose thy way; Plant ho - ly fear in ev'ry heart, That we from God may not de - part.

3. Lead us to God, our fi - nal rest, In his en - joyment to be blest; Lead us to heav'n, the seat of bliss, Where pleasure in per - fec - tion is.

# ALL SAINTS. L. M.

KNAPP. 33



The spacious firmament on high, With all the blue etherial sky, And spangled heav'ns, a shining frame, Their great original proclaim.

Th' un-wea-ried sun from day to day, Does his Creator's pow'r display; And publish-es to ev'ry land, The work of an Al-migh-ty hand.

# NEW MARKET. L. M.

DR. WAINWRIGHT.



Now may we say, our God, thy pow'r, Shall be our fortress and our tow'r! We that are form'd of feeble dust, Make thy Al-migh-ty arm our trust.

Know that the Lord divides his saints From all the tribes of men be-side: He hears the cry of peni-tents, For the dear sake of Christ who died.

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

O all ye peo - ple clap your hands, And with tri - um - phant voi - ces sing; No force the migh - ty power with - stands, Of God, the u - ni - ver - sal King.

Thy throne, O God! for - ev - er stands; Grace is the scep - tre in thy hands; Thy laws and works are just and right; Justice and grace are thy de - light.

DUETT.

INSTRUMENTAL.

## BABYLON. L. M. [MINOR.]

RAVENSCROFT.

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

Cre - ate my nature pure with - in, And form my soul a - verse to sin; Let thy good spi - rit ne'er de - part, Nor hide thy pre - sence from my heart.

SLOW.

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

# SABBATH. L. M.

CHAS. HUTCHINGSO.

35

1. Join all who love the Saviour's name, To sing his ev - er - last - ing fame; Great God, pre - pare each heart and voice, In him for - cv - er to re - joice.

2. With him I dai - ly love to walk, Of him my soul de - lights to talk; On him I cast my ev' - ry care, Like him one day I shall ap - pear.

3. Bless him, my soul, from day to day, Trust him to lead thee on thy way, Give him thy poor, weak, sin - ful heart, With him O nev - er, nev - er part.

# JEFFERSONVILLE. L. M.

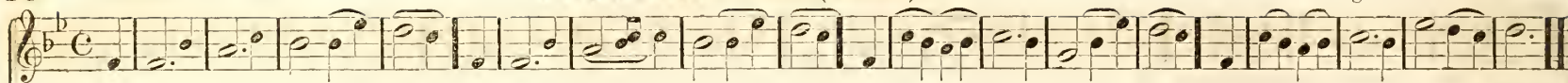
Arranged expressly for this work.

SLOW.

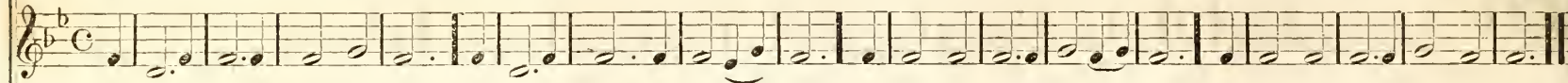
1. Je - sus, my Sa - viour, let me be, More per - fect - ly conform'd to thee; Im - plant each grace, each sin de - throne, And form my tem - per like thine own.

2. My foe, when hun - gry, let me feed, Share in his grief, sup - ply his need; The haugh - ty frown may I not fear, But with a low - ly meekness bear.

3. This will proclaim how bright and fair, The pre - cepts of the gos - pel are; And God him - self, the God of love, His own re - sem - blance will ap - prove.



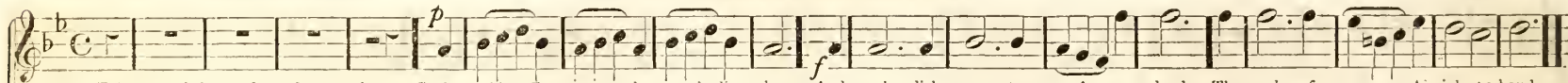
1. The spacious fir - ma - ment an high, With all the blue e - the - real sky, And spangled heav'n's, a shining frame, Their great o - rig - i - nal pro - claim.



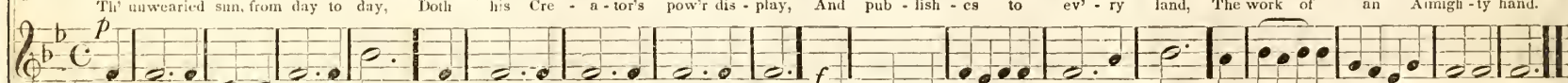
2. Soon as the ev'ning shades pre - vail, The moon takes up the wondrous tale; And night - ly to the list' - ning earth, Re - peats the sto - ry of her birth.



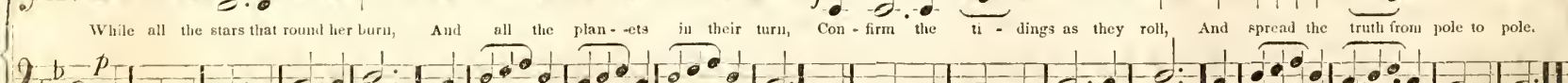
3. What though in solemn si - lence all, Move round this dark ter - res - trial ball; What though no re - al voice nor sound, A - mid their radiant orbs be found,



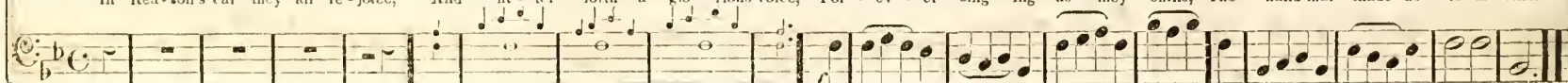
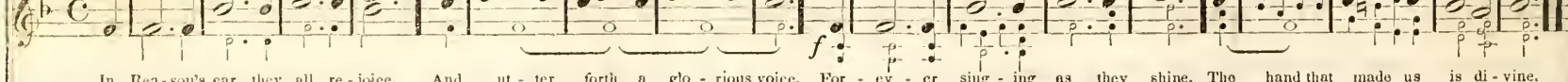
Th' unwearied sun, from day to day, Doth his Cre - a - tor's pow'r dis - play, And pub - lish - es to ev' - ry land, The work of an A - migh - ty hand.



While all the stars that round her burn, And all the plan - ets in their turn, Con - firm the ti - dings as they roll, And spread the truth from pole to pole.



In Rea - son's ear they all re - joice, And ut - ter forth a glo - rious voice, For - ev - er sing - ing as they shine, The hand that made us is di - vine.



*SLOW.*

He dies, the friend of sin - ners dies, Lo, Salem's daughters weep a - round, A solemn dark - ness veils the skies, A sud - den trem - bling shakes the ground.

*p* Here's love and grief beyond de - gree, The Lord of glory dies for man, But lo, what sud - den joy we see, Je - sus, the dead, re - vives a - gain.

*p* Dry up your tears, ye saints, and tell How high your great de - liv - 'rer reigns, Sing how he spoil'd the hosts of hell, And led the mon - ster death in chains.

*SLOW.*

Come saints and drop a tear or two, For him who groan'd beneath your load, He shed a thou - sand drops for you, A thou - sand drops of rich - er blood.

The ris - en God for - sakes the tomb, Up to his Fath - er's court he flies, Che - ru - bic le - gions guard Him home, And shout Him wel - come to the skies.

Say, "Live for - ev - er, wondrous King, Born to redeem, and strong to save." Then ask the mon - ster "where's thy sting, And where's thy viet' - ry, boast - ing grave."

1. How oft, a - las, this wretched heart, Has wand' red from the Lord; How oft my ro - ving thoughts de part, For - get - ful of his word.

2. Yet sov - reign mer - cy calls re - turn, Dear Lord, and may I come; My vile in - grat - i - tude I mourn, O, take the wand' - rer home.

3. Thy pard'ning love, so free, so sweet, Dear Sa - viour, I a - dore; O, keep me at thy sa - cred feet, And let me rove no more.

## CAMBRIDGE. C. M.

DR. RANDALL.

1. Almighty Fath - er, gracious Lord, Kind guardian of my days, Thy mercies let my heart re - cord, In songs of grateful praise, In songs of grate - ful praise.

2. In life's first dawn, my ten - der frame, Was thy in - dul - gent care, Long ere I could pronounce thy name, Or breathe the infant pray'r, Or breathe the infant pray'r.

3. Lord, when this mortal frame de - cays, And ev' - ry weakness dies, Complete the wonders of thy grace, And raise me to the skies, And raise me to the skies.

# DUNDEE. C. M.

GUIL. FRANC. 39

## CHORALE.

1. When ri - sing from the bed of Death, O'er - whelm'd with guilt and fear, I see my Ma - ker face to face, O how shall I ap - pear

2. If yet while par - don may be found, And mer - cy may be sought, My heart with in - ward hor - ror shrinks, And trem - bles at the thought.

3. When thou, O Lord, shall stand ar - ray'd, In ma - jes - ty se - vere; And sit in judgment on my soul, O how shall I ap - pear.

# BALLERMA. C. M.

SIMPSON.

1. How still and peace - ful is the grave, When life's vain tu - mult's past; Th' ap - point - ed home by heav'n's de - cree, Re - ceives us all at last.

2. There rest the pris' - ners, now re - leas'd, From slay' - ry's sad a - bode; No more they hear th' oppres - sor's voice, Or dread the ty - rant's rod.

3. All levell'd by the hand of death, Lie sleep - ing in the tomb, Till God in judg - ment calls them forth, To hear their fi - nal doom.

## PROTECTION. C. M.

W. C. PETERS.

1. Through all the changing scenes of life, In trou - ble and in joy, The prai - ses of my God shall still My heart and tongue employ, My heart and tongue employ.

2. My soul shall make her boast in him, And cel - e - brate his fame; Come mag - ni - fy the Lord with me, With me exalt his name, With me exalt his name.

3. The hosts of God en - camp a - round The dwell - ings of the just; De - liv' - rance he af - fords to all Who on his succour trust, Who on his succour trust.

## EVANSVILLE. C. M.

Arranged and partly composed by F. J. WEBSTER.

1. Come ye that love the Saviour's name, And joy to make it known; The sov'reign of your heart pro - claim, And bow before his throne, And bow before his throne.

2. In - fi - nite pow'r and boundless grace, In him u - nite their rays, Ye that have e'er be - held his face, Can ye for - bear his praise? Can ye for - bear his praise?

3. Oh, happy pe - riod, glo - rious day, When heav'n and earth shall raise, With all their pow'rs the raptur'd lay, To cel - e - brate thy praise, To cel - e - brate thy praise.

1. O for a thou - sand tongues to sing, My dear Re - deem - er's praise, The glo - ries of my God and King, The tri - umphs of his grace.

2. My gracious Mas - ter and my God, As - sist me to pro - claim, To spread through all the earth a - broad, The hon - ors of thy name.

3. Je - sus, the name that calms our fears, That bids our sor - rows cease; 'Tis mu - sic in the sin - ner's ears, 'Tis life, and health, and peace.

INSTRUMENTAL.

## MERIDEN. C. M.

T. CLARK.

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

2. Rich were the drops of Jesus' blood, That calm'd his frowning face, That sprinkled o'er the burning throne, And turn' - ed the wrath to grace, And turn'd the wrath to grace.

3. 'To thee ten thousand thanks we bring, Great ad - vocate on high, And glo - ry to th' Almighty King, That lays his fu - ry by, That lays his fu - ry by, That lays his fu - ry by.

## ALABAMA. C. M.

1. Whilst thee I seek, pro - tect - ing pow'r, Be my vain wish - es still'd, And may this con - se - era - ted hour, With better hopes be fill'd, With better hopes be fill'd.

2. In ev' - ry joy that crowns my days, In ev' - ry pain I bear, My heart shall find de - light in praise, Or seek relief in pray'r, Or seek relief in pray'r.

3. My light - ed eye with - out a tear The gath' - ring storm shall see, My steadfast heart shall know no fear, That heart will rest on thee, That heart will rest on thee.

## MAYSVILLE. C. M.

DOUGALL.

1. Fath - er of all, we bow to thee, Who dwell'st in heav'n a - dor'd; But pres - ent still through all thy works, The u - ni - ver - sal Lord.

2. For - ev - er hal - low'd be thy name, By all be - neath the skies; And let thy kingdom still ad - vance, Till grace and glo - ry rise.

6. Still let thy grace our lives di - rect, From e - vil guard our way; And in temp - ta - tion's fa - tal path, Per - mit us not to stray.

## CORONATION. C. M.

SHRUBSOLE. 43

1. All hail the pow'r of Jesus' name, Let angels prostrate fall; Bring forth the royal di-a-dem, And crown him Lord of all, Crown him Lord of all.

4. Let ev'ry kindred, ev'-ry tribe. On this terres-trial ball, To him all majes-ty as-cribe, And crown him Lord of all, Crown him Lord of all.

5. O that with yonder sa-cred throng, We at his feet may fall, We'll join the ev-er-last-ing song, And crown him Lord of all, Crown him Lord of all.

## SPRINGFIELD. C. M.

LEACH.

1. Oh! for a heart to praise my God, A heart from sin set free, A heart that always feels thy blood, So free-ly shed for me, So free-ly shed for me.

2. A heart, resign'd, sub-mis-sive, meek, My great Re-deem-er's throne; Where only Christ is heard to speak, Where Je-sus reigns a-lone, Where Je-sus reigns a-lone.

3. A heart in ev'-ry thought re-new'd, And full of love di-vine; Ho-ly, and right, and pure and good, A co-py, Lord of thine, A co-py, Lord of thine.

To God, our nev - er fail - ing strength, With loud ap - plau - ses sing,  
 To God, our nev - er fail - ing strength, With loud ap - plause, With loud ap - plau - ses sing, And joint - ly make a  
 To God, our nev - er fail - ing strength, With loud ap - plau - ses sing, With loud ap - plau - ses sing, And joint - ly make a cheerful noise, And jointly

And joint - ly make a cheerful noise, To Ja - cob's aw - ful King, To Ja - cob's aw - ful King,  
 cheerful noise, And joint - ly make a cheerful noise, To Jacob's aw - ful King, To Jacob's aw - ful King,  
 make a cheerful noise, To Jacob's awful King, To Jacob's aw - ful King.

2

Compose a hymn of praise, and touch  
 Your instruments of joy;  
 Let psalteries and pleasant harps  
 Your grateful skill employ.

3

Let trumpets at the great new moon  
 Their joyful voices raise,  
 To celebrate th' appointed time,  
 The solemn day of praise.

4

For this a statute was of old,  
 Which Jacob's God decreed,  
 To be with pious care observ'd,  
 By Israel's chosen seed.

5

This he for a memorial fix'd,  
 When, freed from Egypt's land,  
 Strange nations' barb'rous speech we heard,  
 But could not understand.

# LYDIA. C. M.

Booth. 45

1. My God, the spring of all my joys, The life of my de-lights, The glory of my brightest days, And comfort of my nights, And com-fort of my nights.

2. In darkest shades if he ap-pear, My dawning is be-gun, He is my soul's bright morning star, And he my rising sun, And he my ri-sing sun.

3. The op'n'ing heav'n's a-round me shine, With beams of sa-cred bliss; While Jesus shows his heart is mine, And whispers I am his, And whispers I am his.

Figured bass notation: 6 6 5 3 0 6 4 3 6 7 4 6 0 7

# ST. DAVIDS. C. M.

RAVENS-CROFT.

1. O for a clo-ser walk with God, A calm and heav'nly frame, A light to shine up-on the road, That leads me to the Lamb.

2. What peaceful hours I once en-joy'd, How sweet their mem'-ry still, But they have left an a-ching void, The world can nev-er fill.

3. Re-turn, O ho-ly dove, re-turn, Sweet mes-sen-ger of rest, I hate the sins that made thee mourn, And drove thee from my breast.

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

## ARABIA. C. M.

When all thy mercies, O my God, My ri - sing soul sur - veys, Trans - port - ed with the view I'm lost, In won - der,

When all thy mer - cies, O my God, My ri - sing soul sur - veys, *p* Trans - port - ed with the view I'm lost, In won - der,

When all thy mer - cies, O my God, My ri - sing soul sur - veys, Trans - port - ed with the view I'm lost, In won - der,

6 7 6 5 6 5 INST.  
4 4 4 3

love and praise, *f* Trans - port - ed with the view I'm lost, In won - der, love and praise.

love and praise, *f* Trans - port - ed with the view I'm lost, In won - der, love and praise.

love and praise, *f* Trans - port - ed with the view I'm lost, In won - der, love and praise.

*f* 6 5 6 6 6 0 6 6 7  
4 3 4 4 4

2

Unnumbered comforts to my soul,  
Thy tender care bestowed,  
Before my infant heart conceived,  
From whom those comforts flowed.

6

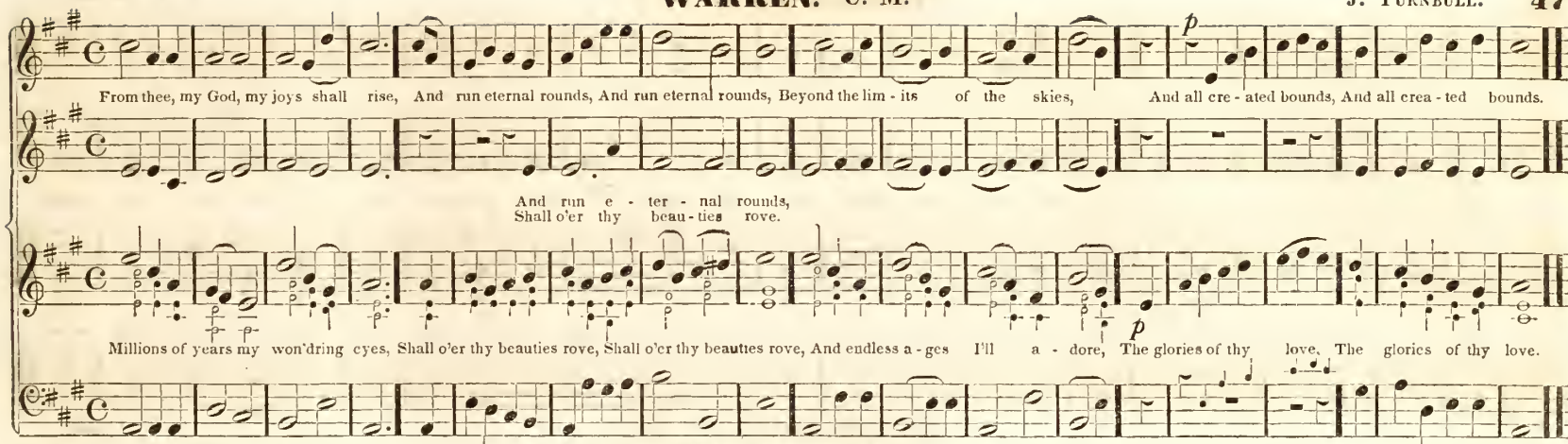
Through every period of my life,  
Thy goodness I'll pursue;  
And after death, in distant worlds,  
The glorious theme renew.

7

'Through all eternity to thee,  
A joyful song I'll raise;  
But O! eternity's too short,  
To utter all thy praise.

# WARREN. C. M.

J. TURNBULL. 47



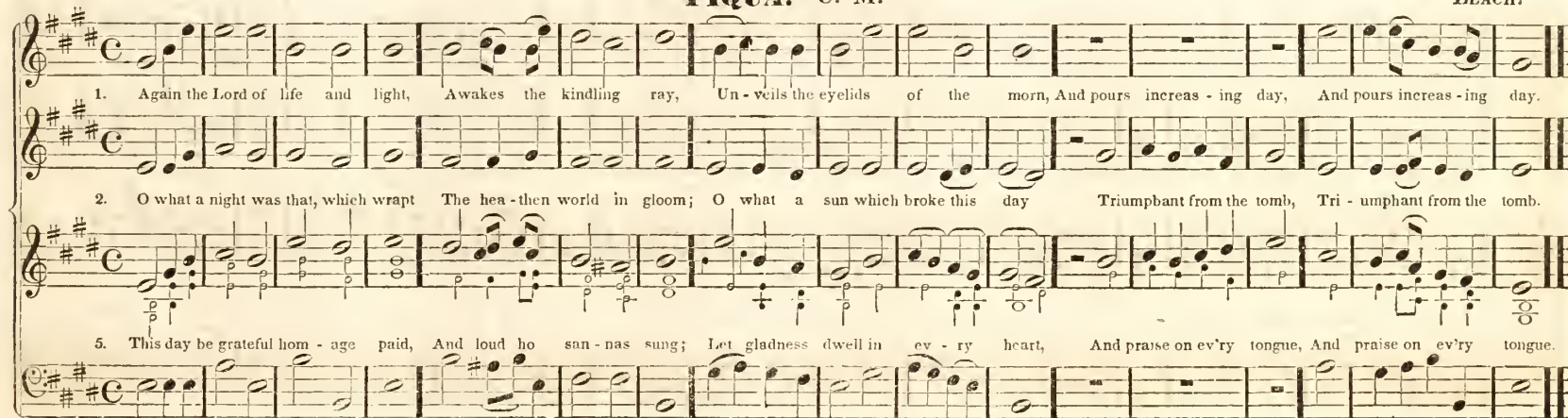
From thee, my God, my joys shall rise, And run eternal rounds, And run eternal rounds, Beyond the lim - its of the skies, And all cre - ated bounds, And all crea - ted bounds.

And run e - ter - nal rounds,  
Shall o'er thy beau - ties rove.

Millions of years may won'dring eyes, Shall o'er thy beauties rove, Shall o'er thy beauties rove, And endless a - ges I'll a - dore, The glories of thy love, The glories of thy love.

# PIQUA. C. M.

LEACH.



1. Again the Lord of life and light, Awakes the kindling ray, Un - veils the eyelids of the morn, And pours increas - ing day, And pours increas - ing day.

2. O what a night was that, which wrapt The hea - then world in gloom; O what a sun which broke this day Triumphant from the tomb, Tri - umphant from the tomb.

5. This day be grateful hom - age paid, And loud ho san - nas sung; Let gladness dwell in ev - ry heart, And praise on ev'ry tongue, And praise on ev'ry tongue.

## MIDDLETOWN. C. M.

A. T. SHARPE.

1. Great God, the na-tions of the earth, Are by cre-a-tion thine; And in thy works by all be-held, Thy ra-diant glo-ries shine.

2. But, Lord, thy great-er love has sent, Thy gos-pel; to man-kind; Un-veil-ing what rich stores of grace, Are trea-sured in thy mind.

3. Lord, when shall these glad-ti-dings spread, The spacious earth a-round, Till ev'-ry tribe and ev'-ry soul, Shall hear the joy-ful sound.

## HENDERSON. C. M.

T. CLARK.

1. Blest morning, whose first dawning light, Be-held our rising God; That saw him tri-umph o'er the dust, And leave his last abode, And leave his last a-bode.

4. To thy great name, Al-migh-ty Lord, These suered hours we pay, And loud ho-san-nas shall pro-claim, The tri-umph of the day, The triumph of the day.

5. Sal-vation and im-mor-tal praise, To our vic-torious King, Let heav'n and earth, and rocks, and seas, With glad ho-san-nas ring, With glad ho-sannas ring.

1. Fa - ther of peace, and God of love, We own thy pow'r to save; That pow'r by which our Shepherd rose, Vic - torious o'er the grave.

2. We triumph, in that Shepherd's name, Still watchful for our good; Who brought th' e - ter - nal cov' - nant down, And seal'd it with his blood.

4. Still may we gain su - pe - rior strength, And press with vi - gor on, Till full per - fection crown our hopes, And fix us near thy throne.

## ALBRIDGE. C. M.

J. SMITH.

SOLEMN.  
1. O, Thou who dri'st the mourn - er's tear, How dark this world would be, If pierc'd by sin and sor - rows here, We could not fly to thee.

SOLEMN.  
3. When joy no longer soothes or cheers, And e'en the hope that threw, A mo - ment's spar - kle o'er our tears, Is dimm'd and van - ish'd too.

SOLEMN.  
4. O, who could bear life's storm - y doom, Did not thy wing of love, Come bright - ly wafting through the gloom, Our peace-branch from a - bove.

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

God moves in a mys - te - rious way, His won - ders to per - form, His won - ders to per - form, He plants his footsteps in the sea, He plants his

God moves in a mys - te - rious way, His won - ders to per - form, His won - ders to per - form, He plants his foot - steps

God moves in a mys - te - rious way, His won - ders to per - form, His won - ders to per - form, He plants his

He plants his foot - steps in the sea, He plants his

footsteps in the sea, And rides upon the storm, And rides up - on the storm.

in the sea, And rides upon the storm, And rides up - on the storm.

footsteps in the sea, And rides up - on the storm.

foot - steps in the sea, INST. PLA. And rides up - on the storm.

2

Deep in unfathomable mines,  
Of never failing skill,  
He treasures up his bright designs,  
And works his sov'reign will.

4

Judge not the Lord by feeble sense,  
But trust him for his grace;  
Behind a frowning providence,  
He hides a smiling face.

# CLEVELAND. C. M.

51

**SLOW.**

1. Father, whate'er of earth - ly bliss, Thy sov'reign will de - nies, Ac - cept - ed at thy throne of grace, *p* Let this pe - ti - tion rise, *f* Let this pe - ti - tion rise.

2. Give me a calm, a thank - ful heart, From ev' - ry mur - mur free, The bles - sings of thy grace in - part, And make me live to thee, *f* And make me live to thee.

3. Let the sweet hope that thou art mine, My life and death at - tend, Thy presence through my journey shine, And crown my jour - ney's end, And crown my jour - ney's end.

**SLOW.**

*p* *f*

# FRANKFORT. C. M.

R. A. SMITH.

1. Sov' - reign of all the worlds on high, Al - low our hum - ble claim, Nor while poor worms would raise their heads, Dis - dain a Fath - er's name.

2. Our Fath - er, God, how sweet the name, How ten - der, and how dear, Not all the mel - o - dy of heav'n, Could so de - light the ear.

3. Come, sa - cred Spi - rit, seal the name, On my ex - pand - ing heart, And show that in Je - ho - vah's grace, I share a fi - lial part.

## URBANNA. C. M.

**SOSTENUTO.**

1. O thou, who dri'st the mour-ner's tear, How dark this world would be, If, pierc'd by sins and sor-rows here, We could not fly to thee.

2. When joy no lon-ger soothes or cheers, And e'en the hope that threw A mo-ment's spar-kle o'er our tears, Is dimm'd and van-ish'd too.

3. O who could bear life's storm-y doom, Did not thy wing of love, Come bright-ly waft-ing through the gloom, Our peace-branch from a-love.

## ST. LAURENCE. C. M.

R. A. SMITH.

1. Come let us join our friends a-love, That have ob-tain'd the prize, And on the ea-gle wings of love, To joy ce-les-tial rise.

2. Let saints be-low his prais-es sing, With those to glo-ry gone, For all the ser-vants of our King, In heav'n and earth are one.

6. Dear Sa-viour, be our con-stant guide, Then when the word is giv'n, Bid the cold waves of death di-vide, And land us safe in heav'n.

1. While shepherds watch'd their flocks by night, All seat-ed on the ground, The An - gel of the Lord came down, And glo - ry shone a - round.

2. Fear not, said he, for mighty dread Had seiz'd their troubled mind, Glad ti - dings of great joy I bring, To you and all man - kind.

*p*

*f* The An - gel of the Lord came down, And glo - ry shone a - round.

*f* Glad ti - dings of great joy I bring, To you and all man - kind.

*f*

4

"To you, in David's town, this day,  
Is born of David's line,  
The Saviour, who is Christ the Lord;  
And this shall be the sign."

5

Thus spoke the Seraph and forthwith,  
Appear'd a shining throng  
Of angels, praising God, who thus  
Addressed their joyful song:

6

All glory be to God on high,  
And to the earth be peace,  
Good will henceforth from heaven to men,  
Begin and never cease.

## AKRON. C. M.

1. Again the Lord of life and light, Awakes the kindling ray, Unseals the eye-lids of the morn, And pours increasing day, And pours in - creasing day.

2. The pow'rs of darkness leagu'd in vain, To bind our Lord in death; He shook their kingdom when he fell, With his ex - pi - ring breath, With his ex - piring breath.

3. Ten thousand different tongues shall join, To hail the hap - py morn, Which scatters blessings from its wings, *p* On na - tions yet un - born, *f* On na - tions yet un - born.

## ARLINGTON. C. M.

DR. ARNE.

1. From thee, my God, my joys shall rise, And run e - ter - nal rounds, Be - yond the lim - its of the skies, And all ere - a - ted bounds.

2. The ho - ly tri - umphs of my snul, Shall death it - self out - brave, Leave dull mor - tal - i - ty be - hind, And fly be - yond the grave.

3. There, where my bles - sed Je - sus reigns, In heav'n's un - measur'd space, I'll spend a long e - ter - ni - ty, In plea - sure and in praise.

# FAITH. C. M.

TUCKER. 55

1. I love to steal a - while a - way, From ev' - ry cumb' - ring care, And spend the hours of set - ting day, In hum - ble, grate - ful pray'r.

2. I love to think on mercies past, And fu - ture good im - plore, And all my cares and sor - rows cast, On Him whom I a - dore.

3. I love by faith to take a view Of brigh - ter scenes in heav'n, The pros - pect doth my strength re - new, While here by tem - pests driv'n.

# CARROLTON. C. M.

DR. HAYES.

Let Christian faith and hope dis - pel The fears of guilt and woe, The Lord Almighty is our friend, And who can prove a foe.

Let Christian faith and hope dis - pel The fears of guilt and woe, The Lord Almighty is our friend, And who can prove a foe.

Let Christian faith and hope dis - pel The fears of guilt and woe, The Lord Almighty is our friend, The Lord Almighty is our friend, And who can prove a foe.

The Lord Almighty is our friend, The Lord Al - might - y is our friend, And who can be our foe.

## SURREY CHAPEL. C. M.

Arranged from B. JACOBS, late Organist of Surrey Chapel, London.

1. Dear Shepherd of thy peo-ple, here Thy presence now dis-play, As thou hast giv'n a place for pray'r, So give us hearts to pray.

2. Show us some token of thy love, Our faint-ing hopes to raise, And pour thy bles-sings from a-bove, That we may ren-der praise.

3. Within these walls let ho-ly peace, And love and con-cord dwell; Here give the trou-bled conscience ease, The wound-ed spi-rit heal.

INST.

## PETERBOROUGH. C. M.

1. Sing to the Lord in joy-ful strains; Let earth his praise re-sound; Ye who upon the o-cean dwell, And fill the isles a-round.

2. O ci-ty of the Lord, be-gin The u-ni-ver-sal song; And let the scatter'd vil-la-ges The cheer-ful notes pro-long.

3. Till midst the streams of dis-tant lands, The is-lands sound his praise; And all combin'd with one ac-cord, Je-ho-vah's glo-ries raise.

# COSHOCTON. C. M.

J. SMITH. 57

1. Ho - san - na to the Prince of light, That cloth'd him - self in clay; En - ter'd the i - ron gates of death, And tore the bars a - way.

2. See how the Conqueror mounts a - loft, And to his Fath - er flies; With scars of hon - or in his flesh, And tri - umph in his eyes.

3. Bright an - gels strike your loud - est strings, Your sweet - est voi - ces raise; Let heav'n and all cre - a - ted things, Sound our Im - manuel's praise.

# HUNTSVILLE. C. M.

PURCELL.

1. Our God, how firm his prom - ise stands, E'en when he hides his face; He trusts in our Re - deem - er's hands, His glo - ry and his grace.

2. Then why, my soul, these sad complaints, Since Christ and we are one? Thy God is faith - ful to his saints, Is faith - ful to his Son.

3. Be - neath his smiles my heart has liv'd, And part of heav'n pos - sess'd, I praise his name for grace re - ceiv'd, And trust him for the rest.

## WINDSOR. C. M. (MINOR.)

KIRBY.

1. Why should our tears in sor-row flow, When God re - calls his own, And bids them leave a world of woe, For an in - mor - tal crown.

2. Is not e'en death a gain to those, Whose life to God was giv'n; Glad - ly to earth their eyes they close, To o - pen them in heav'n

3. Then let our sor - rows cease to flow, God has re - call'd his own, But let our hearts in ev' - ry woe, Still say thy will be done.

## BANGOR. C. M. (MINOR.)

RAVENS-CROFT.

1. There is a house not made with hands, E - ter - nal and on high; And here my spi - rit, wait - ing, stands, Till God shall bid it fly.

2. Short - ly this pris - on of my clay, Must be dis - solv'd and fall, Then, oh my soul, with joy o - bey Thy Heav'n - ly Fath - er's call.

3. 'Tis He by his Al - nigh - ty grace, That forms thee fit for heav'n; And as an ear - nest of the place, Has his own Spi - rit giv'n.

# WALSAL. C. M. (MINOR.)

PURCELL. 59

GRAVE.

1. O Thou, whose ten - der mer - cy hears Con - tri - tion's hum - ble sigh; Whose hand, in - dul - gent, wipes the tears, From sor - row's weep - ing eye;

GRAVE.

2. See, low be - fore thy throne of grace, A wretched wan - d'rer mourn: Hast thou not bid me seek thy face, Hast thou not said re - turn?

GRAVE.

3. O shine on this be - night - ed heart, With beams of mer - cy shined; And let thy heal - ing voice im - part, A taste of joys di - vine.

GRAVE.

# ASHLAND. C. M. (MINOR.)

1. Sinners, the voice of God re - gard, 'Tis mercy speaks to - day; He calls you by his sov'reign word, *p* From sin's de - struc - tive way, *f* From sin's de struc - tive way.

2. Why will you in the crooked ways, Of sin and fol - ly go? In pain you travel all your days, To reap im - mor - tal woe, *f* To reap im - mor - tal woe.

3. But he that turns to God, shall live, Through his abounding grace; 'Tis mercy will the guilt for - give, *p* Of those who seek his face, *f* Of those who seek his face.

## MADISON. C. M. (MINOR.)

KIRBY.

1. Dear Ref - uge of my wea - ry soul, On thee, when sor - rows rise, On thee when waves of trou - ble roll, My faint - ing soul re - lies.

2. To thee I tell each ri - sing grief, For thou a - lone canst heal; Thy word can bring a sweet re - lief, For ev' - ry pain I feel.

3. But oh, when gloom - y doubts pre - vail, I fear to call thee mine; The springs of com - fort seem to fail, And all my hopes de - cline

## BURFORD. C. M. (MINOR.)

PURCELL.

1. Life is a span, a fleet - ing hour, How soon the va - por flies! Man is a ten - der, tran - sient flow'r, That e'en in bloom - ing dies.

2. Death spreads his with'ring, win - t'ry arms, And beau - ty smiles no more; Ah where are now those ri - sing charms, Which pleas'd our eyes be - fore.

3. That once lov'd form, now cold and dead, Each mourn - ful thought em - ploys, We weep our earth - ly com - forts fled, And with - er'd all our joys.

Come let us join our cheerful songs, With an - gels round the throne, With angels round the throne, Ten thousand thousand are their tongues,

Come let us join our cheerful songs, With an - gels round the throne, With angels round the throne, Ten thousand thousand are their tongues,

Come let us join our cheerful songs, With an - gels round the throne, With angels round the throne, Ten thousand thousand are their tongues,

Ten thousand thousand are their tongues,

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

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

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

2  
Worthy the Lamb that died, they cry,  
To be exalted thus;  
Worthy the Lamb, our lips reply,  
For he was slain for us.

3  
Let all that dwell above the sky,  
And air, and earth, and seas,  
Conspire to lift thy glories high,  
And speak thine endless praise.

4  
The whole creation join in one,  
To bless the sacred name,  
Of him who sits upon the throne,  
And to adore the Lamb.

1. In thy great name, O Lord, we come, To worship at thy feet, O pour thy Ho - ly Spi - rit down, On all that now shall meet.

3. Teach us to pray and praise and hear, And un - der - stand thy word, To feel thy bliss - ful pres - ence near, And trust our liv - ing Lord.

2. We come to hear Je - ho - vah speak, To hear the Sa - viour's voice; *f* Thy face and fa - vor, Lord, we seek, Now make our hearts re - joice.

5. Let sin - ners now thy goodness prove, And saints re - joice in thee; *f* Let re - bels be sub - dued by love, And to the Sa - viour flee.

# GREAT MILTON. C. M. (DOUBLE.)

63

**MODERATO.**

1. E - ter - nal source of light and grace. We hail thy sa - cred name; Thro' ev' - ry year's re - volving round, Thy good - ness is the same.

**MODERATO.**

3. In - con - stant service we re - pay, And treach'rous vows re - new, *p* False as the morning's fleet - ing cloud, *f* And tran - sient as the dew.

**MODERATO.**

5. Arm'd with thy en - er - gy di - vine, Our souls shall stead - fast move, *p* And with in - creasing transport press *f* On to thy courts a - bove.

**MODERATO.**

2. On us, all worth - less as we are, *p* It won - drous mer - cy pours; *f* Such are the heav'n's es - tab - lish'd course, And plen - t'ous as the show'rs.

4. In flowing tears our guilt we mourn, *p* And loud im - plore thy grace, *f* To bear our feeble foot - steps on, In all thy righteous ways.

6. So by thy pow'r the morn - ing sun *p* Pur - sues his ra - diant way, *f* Bright - ens each moment in his race, And shines in per - fect day.

*p* **INST.** *f*

WITH ANIMATION.

1. Let ev' - ry mor - tal ear at - tend, And ev' - ry heart re - joice; The trum - pet of the gos - pel sounds, With an in - vi - ting voice.

3. E - ter - nal wis - dom has pre - pared A soul re - vi - ving feast, And bids your long - ing ap - pe - tites, The rich pro - vis - ion taste.

5. Riv - ers of love and mer - cy here, In a rich o - cean join, Sal - va - tion in a - bundance flows, Like floods of milk and wine.

2. Ho, all ye hun - gry star - ving souls, That feed up - on the wind, And vain - ly strive with earth - ly toys, To fill an emp - ty mind;

4. Ho, ye that pant for liv - ing streams, And pine n - way and die, Here you may quench your ra - ging thirst, With springs that nev - er dry.

6. Ye per - ish - ing and na - ked poor, Who work with migh - ty pain, To weave a gar - ment of your own, That will not hide your sin.

# SUTTON. S. M.

65

My God, per-mit my tongue, This joy, to call thee mine, And let my ear-ly cries pre-vail, To taste thy love di-vine.

Since thou hast been my help, To thee my spi-rit flies, And on thy watch-ful prov-i-dence, My cheer-ful hope re-lies.

The shad-ow of thy wings, My soul in safe-ty keeps, I fol-low where my Fath-er leads, And he sup-ports my steps.

# VICKSBURG. S. M.

B. JACOB.

To God the on-ly wise, Our Sa-viour and our King, Let all the saints be-low the skies, Their humble praises sing, Their hum-ble prai-ses sing.

'Tis his Al-migh-ty love, His coun-sel and his care, Preserves us safe from sin and death, And ev'-ry hurt-ful snare, And ev'-ry hurt-ful snare

To our Re-deem-er, God, Wis-dom and pow'r be-longs, Im-mor-tal crowns of ma-jes-ty, And ev-er-last-ing songs. And ev-er-last-ing songs.

Great God, now con - de - scend, To bless our ri - sing race, Soon may their wil - ling spirits bend, *p* The sub - jects of thy grace,

Great God, now con - de - scend, To bless our ri - sing race, *p* Soon may their wil - ling spi - rits bend, *p* The sub - jects of thy grace.

Great God, now con - de - scend, To bless our ri - sing race, *p* Soon may their wil - ling spi - rits bend, *p* The sub - jects of thy grace,

INST.

*f* Soon may their wil - ling spi - rits bend, The sub - jects of thy grace.

*f* Soon may their wil - ling spi - rits bend, The sub - jects of thy grace.

*f* Soon may their wil - ling spi - rits bend, The sub - jects of thy grace.

II.

Oh! what a pure delight,  
 Their happiness to see,  
 Our warmest wishes all unite,  
 To lead their souls to thee.

III.

Now bless, thou God of love,  
 This ordinance divine;  
 Send thy good Spirit from above,  
 And make these children thine.

How charming is the place, Where my Re - deem - er, God, Un - veils the beau - ties of his face, And sheds his love a - broad.

Here, on the mer - cy seat, With ra - diant glo - ry crown'd, Our joy - ful eyes be - hold him sit, And smile on all a - round.

DUETT

Give me, O Lord, a place, With - in thy blest a - bode, A - mong the chil - dren of thy grace, The ser - vants of my God.

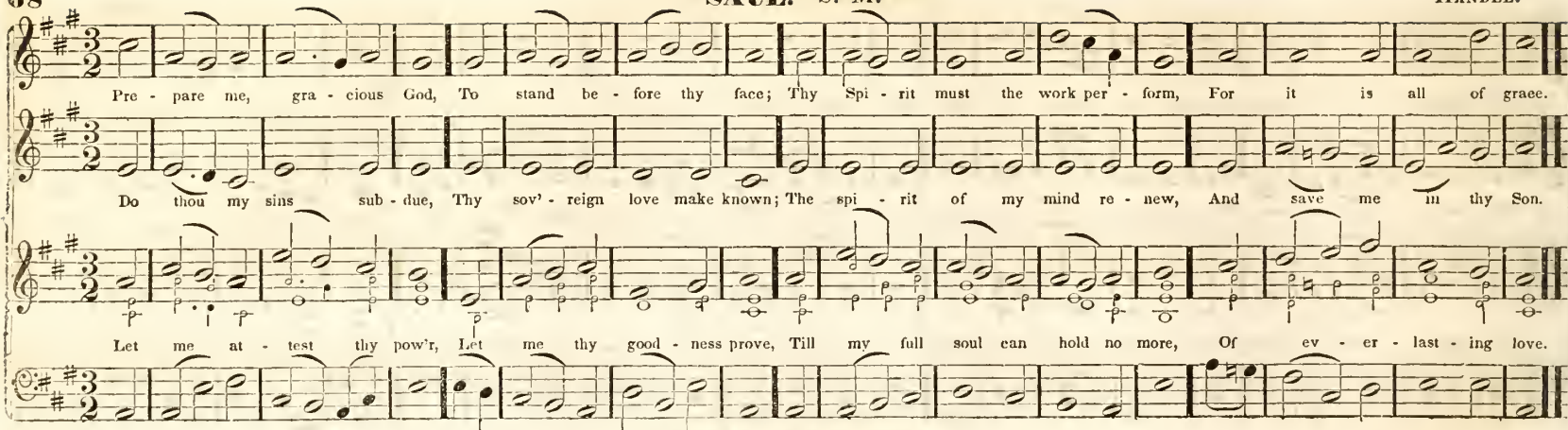
## MERCY. S. M.

Arranged from a Melody of Bishop Hopkins', by W. C. PETERS.

O bless the Lord, my soul, Let all with - in me join, And aid my tongue to bless his name, Whose fa - vors are di - vine.

O bless the Lord, my soul, Nor let his mer - cies lie, For - got - ten in our thank - ful - ness, And with - out prai - ses die.

He crowns thy life with love, When ran - som'd from the grave, He that re - deem'd my soul from hell, Hath sov' - reign pow'r to save.



Pre - pare me, gra - cious God, To stand be - fore thy face; Thy Spi - rit must the work per - form, For it is all of grace.

Do thou my sins sub - due, Thy sov' - reign love make known; The spi - rit of my mind re - new, And save me in thy Son.

Let me at - test thy pow'r, Let me thy good - ness prove, Till my full soul can hold no more, Of ev - er - last - ing love.

## SHIRLAND. S. M.



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

How charming is their voice, How sweet their ti - dings are, Si - ou be - hold thy Sa - viour, King, He reigns in tri - umph here.

The Lord makes bare his arm, Through all the earth a - broad; Let ev' - ry na - tion now be - hold, Their Sa - viour and their God.

## GRIGGSVILLE. S. M.

69

Dear Sa - viour we are thine, By ev - er - last - ing bonds, Our names, our hearts, we would re - sign, Our souls un - to thy hands.

To thee we still would cleave, With ev - er grow - ing zeal, If mil - lions tempt us Christ to leave, O let them ne'er pre - vail.

Death may our souls di - vide, From these a - bodes of clay, But love shall keep us near thy side, Through all the gloomy way.

*p* *INST.* *f*

## BLOOMFIELD. S. M.

LATROBE.

Oh cease, my wand'ring soul, On rest - less wing to roam, All this wide world, from pole to pole, Has not for thee a home.

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

There safe thou shalt a - bide, There sweet shall be thy rest, And ev' - ry long - ing sat - is - fied, With full sal - va - tion blest.

Grace, 'tis a charm - ing sound, Har - mo - nious to the ear; Heav'n with the e - cho shall re - sound,

Grace, 'tis a charm - ing sound, Har - mo - nious to the ear. Heav'n with the e - cho shall re -

Grace, 'tis a charm - ing sound, Har - mo - nious to the ear, Heav'n with the e - cho shall re - sound,

Heav'n with the e - cho shall re -

Heav'n with the e - cho shall re - sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

sound, with the e - cho shall re - sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

Heav'n with the e - cho shall re - sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

sound, with the e - cho shall re - sound,

# NEW ALBANY. S. M.

71

To - mor - row, Lord, is thine, Lodg'd in thy sov' - reign hand, And if its sun a - rise and shine, It shines at thy com - mand.

The pre - sent mo - ment flies, And bears our life a - way, O! make thy ser - vants tru - ly wise, That they may live to - day.

To Je - sus may we fly, Swift as the morn - ing light, Lest life's young gol - den beam should die, In sud - den end - less night.

# SHELBYVILLE. S. M.

Dear Sa - viour, we are thine, By ev - er - last - ing bands, Our names, our hearts, we would re - sign, And souls, in - to thy hands.

Thy spi - rit shall u - nite Our souls to thee, our head, Shall form us to thy im - age bright, That we thy paths may tread.

Since Christ and we are one, Why should we doubt or fear, Since he in heav'n has fix'd his throne, He'll fix his mem - bers there.



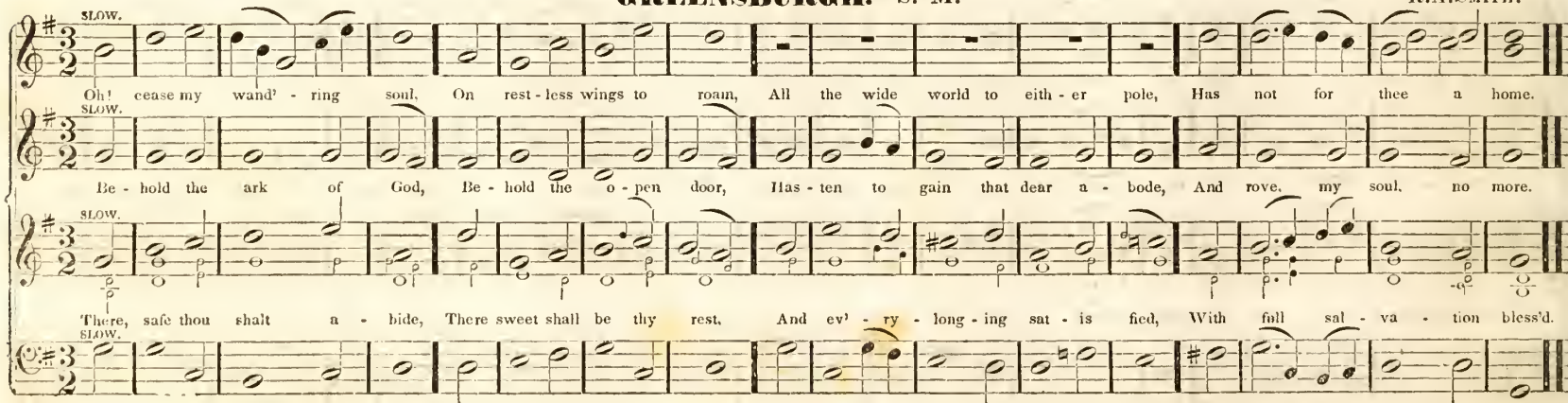
Come sound his praise a - broad, And hymns of glo - ry sing, Je - ho - vah is the sov' - reign God, The u - ni - ver - sal King.

He form'd the deeps un - known, He gave the seas their bound, The wat' - ry worlds are all his own, And all the sol - id ground.

Come worship at his throne, Come bow be - fore the Lord, We are his works and not our own; He form'd us by his word.

## GREENSBURGH. S. M.

R.A. SMITH.



*SLOW.*  
Oh! cease my wand' - ring soul, On rest - less wings to roam, All the wide world to eith - er pole, Has not for thee a home.

*SLOW.*  
Be - hold the ark of God, Be - hold the o - pen door, Has - ten to gain that dear a - bode, And rove, my soul, no more.

*SLOW.*  
There, safe thou shalt a - bide, There sweet shall be thy rest, And ev' - ry - long - ing sat - is - fied, With full sal - va - tion bless'd.



When o'er - whelmed with grief, My heart with - in me dies, Help - less and far from all re - lief, To heav'n I lift my eyes.

O, lead me to the rock. That's high a - bove my head, And make the cov - ert of thy wings, My shel - ter and my shade.

With - in thy pres - ence, Lord, For - ev - er I'll a - bide, Thou art the tow'r of my de - fence, The ref - uge where I hide.

LAFAYETTE. S. M.

R. A. SMITH.



The pi - ty of the Lord, To those that fear his name, Is such as ten - der pa - rents feel, He knows our fee - ble frame.

Our days are as the grass, Or as the morn - ing flower, When hlast - ing winds sweep o'er the fields, It with - ers in an hour.

But thy com - pas - sions, Lord, To endless years en - dure, And chil - dren's chil - dren ev - er find, Thy words of prom - ise sure.

Thy name, al-migh-ty Lord, Shall sound through dis-tant lands, Great is thy grace and sure thy word, Thy truth for-ev-er stands.

Far be thy hon-or spread, And long thy praise en-dure, Till morn-ing light and ev'-ning shade, Shall be exchang'd no more.

8VES.

8VES.

## ST. THOMAS. S. M.

HANDEL.

The Lord, the sov'-reign King, Hath fix'd his throne on high. O'er all the heav'n-ly world he rules, And all be-neath the sky.

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

While all his won-drous works, Through his vast king-dom show, Their ma-ker's glo-ry, thou, my soul, Shalt sing his prais-es too.

# GREEN CASTLE. S. M.

DR. WAINWRIGHT.

75

And must this bo - dy die, This mor - tal frame de - cay? And must these ac - tive limbs of mine, Lie mould' - ring in the clay?

Ar - ray'd in glo - rious grace, Shall these vile bo - dies shine, And ev' - ry shape, and ev - ry face. Look heav'n - ly and di - vine.

Dear Lord, ac - cept the praise, Of these, our hum - ble songs, Till tunes of no - bler sound we raise, With our im - mor - tal tongues.

# WATCHMAN. S. M.

LEACH.

O Lord, our God, a - rise, The cause of truth main - tain, And wide o'er all the peo - pled world, Ex - tend her bles - sed reign.

Thou Holy Ghost, a - rise, Ex - pand thy quick'ning wing, And o'er a dark and ru - in'd world, Let light and or - der spring.

All on the earth a - rise, To God the Sa - viour sing, From shore to shore, from earth to heav'n, Let e - choing an - thems ring.

## MOUNT EPHRAIM. S. M.

MILGROVE.



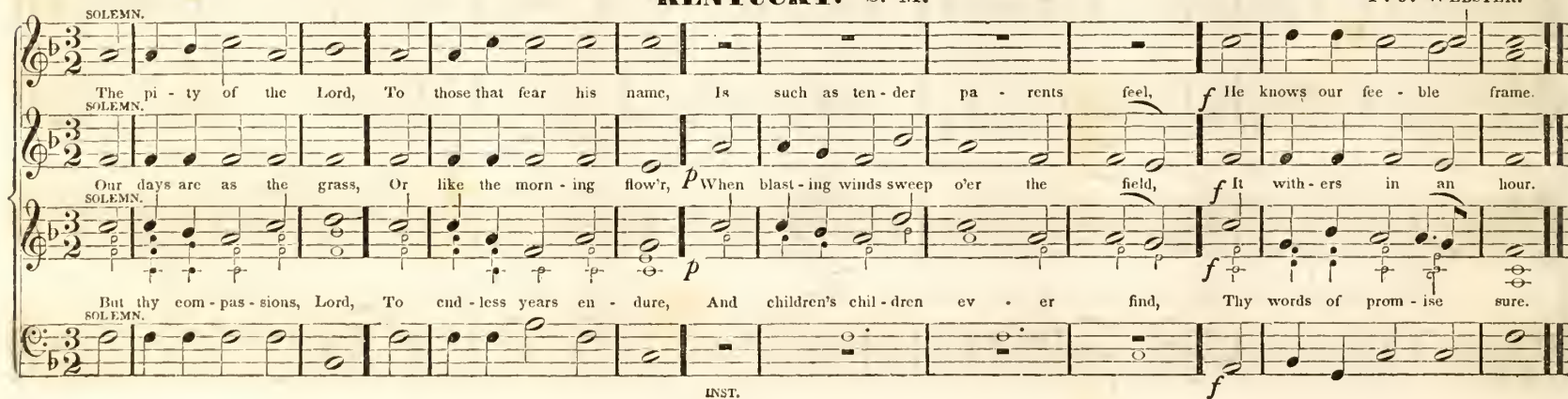
Oh! bless the Lord, my soul, Let all with-in me join, And aid my tongue to bless his name, Whose fa-vors are di-vine.

He lifts the poor with good, He gives the suff'ers rest, The Lord hath judg-ments for the proud, And jus-tice for th' op-press'd.

His wondrous works and ways, He made by Mo-ses known, But sent the world his truth and grace, By his be-lo-ved Son.

## KENTUCKY. S. M.

F. J. WEBSTER.



SOLEMN.

The pi-ty of the Lord, To those that fear his name, Is such as ten-der pa-rents feel, *f* He knows our fee-ble frame.

SOLEMN.

Our days are as the grass, Or like the morn-ing flow'r, *p* When blast-ing winds sweep o'er the field, *f* It with-ers in an hour.

SOLEMN.

But thy com-pas-sions, Lord, To end-less years en-dure, And children's chil-dren ev-er find, Thy words of prom-ise sure.

SOLEMN.

INST.

The hill of Si - on yields A thou - sand sa - cred sweets, Be - fore we reach the heav'nly fields, Or walk the gol - den streets.

The hill of Si - on yields A thou - sand sa - cred sweets, Be - fore we reach the heav'n - ly fields, Or walk the gol - den streets.

The hill of Si - on yields A thou - sand sa - cred sweets, Be - fore we reach the heav'n - ly fields. Or walk the gol - den streets.

*p* Then let our songs a - bound, And ev' - ry tear be dry, We're marching through Immanuel's ground, To fair - er worlds on high.

*p* Then let our songs a - bound, And ev' - ry tear be dry, We're marching through Immanuel's ground, To fair - er worlds on high.

*p* Then let our songs a - bound, And ev' - ry tear be dry, We're marching through Immanuel's ground, To fair - er worlds on high.

Great God! this sa - cred day of thine, De - mands the soul's col - lec - ted pow'rs, With joy we now to thee re - sign,

All - see - ing God, thy pier - cing eye, Can ev' - ry se - cret thought ex - plore, May world - ly cares our bo - som fly,

Thy Spi - rit's pow'r - ful aid im - part, And bid thy word, with life di - vine, En - gage the ear and warm the heart,

These sol - emn con - se - cra - ted hours. Oh! may our souls a - do - ring own, The grace that calls us to thy throne.

And where thou art, in - trude no more, Oh! may thy grace our spi - rit move, And fix our minds on things a - bove.

Then shall the day in - deed be thine. Our souls shall then a - do - ring own, The grace that calls us to thy throne

PLAINTIVE.

Peace, troubled soul, whose plain - tive moan, Hath taught each scene the note of wo, Cease thy complaint, sup - press thy groan,

PLAINTIVE.

Come, free - ly come, by sin op - press'd, Un - bur - then here thy weigh - ty load, Here find thy ref - uge and thy rest,

INST.

CHORUS.

Be - hold, the pre - cious balm is found, To lull thy pain and heal thy wound.

CHORUS.

And let thy tears for - get to flow.

CHORUS.

And trust the mer - cy of thy God, Thy God's thy Sa - viour, glo - rious word! For - ev - er love and praise the Lord!

CHORUS.



1. E - ter - nal Spi - rit, source of light, En - liv' - ning, con - se - cra - ting fire, De - scend, and with ce - les - tial heat, Our dull, our

2. In our cold breasts, O! strike a spark, Of the pure flame which se - raphs feel, Nor let us wan - der in the dark, Or lie be-

3. Let pure de - vo - tion's fer - vor rise, Let ev' - ry pi - ous pas - sion glow, O, let the rap - ture of the skies, Kin - dle in



fro - zen hearts in - spire; Our souls re - fine, our dross con - sume, Come, con - de - scend - ing Spi - rit, come, Come, con - de - scend - ing Spi - rit, come.

numb'd and stu - pid still; Come, vi - vi - fy - ing Spi - rit, come, And make our hearts thy con - stant home, And make our hearts thy con - stant home

our cold hearts be - low; Come, con - de - scend - ing Spi - rit, come, And make our souls thy con - stant home, And make our souls thy con - stant home.

Great God, how end-less is thy love, Thy gifts are ev' - ry ev' - ning new, And morn-ing mer-cies from a - bove, Gent - ly dis - till like

Great God, how end-less is thy love, Thy gifts are ev' - ry ev' - ning new, And morn-ing mer-cies from a - bove, Gent - ly dis - till like

Great God, how end-less is thy love, Thy gifts are ev' - ry ev' - ning new, And morning mer-cies from a - bove, Gent - ly dis - till like

ev'ning dew. Thy sov'reign word re-stores the light.

ev' - ning dew. Thou spread'st the cur - tains of the night, Thy sov'reign word re-stores the light.

ev' - ning dew. Thou spread'st the cur - tains of the night, Thy sov'reign word re-stores the light.

II.  
 We yield our pow'rs to thy command,  
 To thee we consecrate our days;  
 Perpetual blessings from thy hand,  
 Demand perpetual songs of praise:  
 Great guardian of our sleeping hours,  
 O, quicken all our dormant pow'rs.

In - fi - nite God, to thee we raise, Our hearts in sol - emn songs of praise, By all thy works on earth a - dor'd, We wor - ship thee, the

In - fi - nite God, to thee we raise, Our hearts in sol - emn songs of praise, By all thy works on earth a - dor'd, We wor - ship thee, the

In - fi - nite God, to thee we raise, Our hearts in sol - emn songs of praise, By all thy works on earth a - dor'd, We wor - ship thee, the

com - mon Lord; The ev - er - last - ing Fath - er own, And how our souls be - fore thy throne.

com - mon Lord; The ev - er - last - ing Fath - er own, And how our souls be - fore thy throne.

com - mon Lord; The ev - er - last - ing Fath - er own, And how our souls be - fore thy throne.

## II.

Thee all the choir of angels sings,  
The Lord of hosts, the King of kings.  
Cherubs proclaim thy praise aloud,  
And seraphs shout the Triune God.  
And holy, holy, holy, cry,  
Thy glory fills both earth and sky.

## III.

Father of endless majesty,  
All might and love they render thee,  
Thy true and only Son adore,  
The same in dignity and power.  
And God the Holy Ghost declare,  
The saint's eternal Comforter.

When gath'ring clouds a-round I view, And days are dark and friends are few, On Him I lean, who not in vain, Ex-perienc'd ev'ry

When gath'ring clouds a-round I view, And days are dark and friends are few, On Him I lean, who not in vain, Ex-perienc'd ev'ry

When gath'ring clouds a-round I view, And days are dark and friends are few, On Him I lean, who not in vain, Ex-perienc'd ev'ry

hu-man pain; He sees my wants, al-lays my fears, And counts and trea-sures up my tears.

hu-man pain; He sees my wants, al-lays my fears, And counts and trea-sures up my tears.

hu-man pain; He sees my wants, al-lays my fears, And counts and trea-sures up my tears.

II.

If aught should tempt my soul to stray,  
From heav'nly virtue's narrow way,  
To fly the good I would pursue,  
Or do the sin I would not do,  
Still He who felt temptation's power,  
Shall guard me in that dangerous hour.

III.

When vexing thoughts within me rise,  
And sore dismayed, my spirit dies,  
Yet He who once vouchsafed to bear  
The sickening anguish of despair,  
Shall sweetly soothe, shall gently dry  
The throbbing heart, the streaming eye.

Say, should we search the globe a - round, Where can such hap - pi - ness be found, As dwells in this much fa - vor'd land?

Here com - merce spreads her am - ple store, Which comes from ev' - ry for - eign shore; Sci - ence and arts their charms dis - play;

These are thy gifts, al - migh - ty King, From thee our match - less bles - sings spring, Th' ex - tend - ed shade, the fruit - ful skies,

Here plen - ty reigns, here free - dom sheds Her choi - cest bles - sings on our heads, By God sup - port - ed, still we stand.

Re - li - gion teach - es us to raise Our voi - ces in our Ma - ker's praise, As truth and con - science point the way.

The com - forts lib - er - ty be - stows, Th' e - ter - nal joys the gos - pel shows, All from thy bound - less good - ness rise.

I'll praise my Ma - ker with my breath, And when my voice is lost in death, Praise shall em - ploy my no - - bler powers;

Hap - py the man whose hopes re - ly On Is - rael's God— he made the sky, And earth, and seas, with all their train;

The Lord hath eyes to give the blind, The Lord sup - ports the sink - ing mind; He sends the la - boring con - science peace.

He loves his saints, he knows them well, But turns the wick - ed down to hell; Thy God, O Zi - on, ev - - er reigns,

My days of praise shall near be past, While life, and thought, and be - ing last, Or im - mor - tal - i - ty en - dures.

His truth for - ev - er stands se - - - cure, He saves th'op - prest, he feeds the poor, And none shall feel his pro - mise vain.

He helps the strang - er in dis - - tress, The wid - ow and the fa - ther - - less, And grants the pris - - ner sweet re - lease.

Let eve - ry tongue, and eve - - - ry age, In this ex - alt - ed work en - - gage, Praise him in ev - er - last - ing strains.



1. O! God of my sal - va - tion, hear My night - ly groan, my dai - ly pray'r, That still em - ploy my wast - ing breath;

2. Thy wrath lies hea - vy on my soul, And waves of sor - row o'er me roll, While dust and si - lence spread the gloom:

3. As, lost in lone - ly grief, I tread The mourn - ful man - sions of the dead, Or to some throug'd as - sem - bly go;



My soul, de - cli - ning to the grave, Im - plores thy sov' - reign pow'r to save, From dark de - spair and last - ing death.

My friends, he - lov'd in hap - pier days, The dear com - pan - ions of my ways, De - scend a - round me to the tomb.

Through all a - like I rove a - lone, While, here for - got - ten, there un - known, The change re - news my pier - cing woe.

SOLEMN.

Think, mighty God, on feeble man, How few his hours, how short his span, Short from the cradle to the grave. Who can secure his Lord, shall it be forever said, The race of man was only made For sickness, sorrow and the dust? Are not thy servants,

SOLEMN.

SOLEMN.

vi - tal breath, A - gainst the bold de - mands of death, With skill to fly or pow'r to save.

day by day, Sent to their graves and turn'd to clay, Lord, where's thy kind - ness to the just?

III.

Hast thou not promis'd to thy Son,  
And all his seed, a heav'nly crown;  
But flesh and sense indulge despair.  
Forever blessed be the Lord,  
That faith can read his holy word,  
And find a resurrection there.

IV.

Forever blessed be the Lord,  
Who gives his saints a long reward,  
For all their toil, reproach, and pain.  
Let all below, and all above,  
Join to proclaim thy wondrous love,  
And each repeat their loud Amen.

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

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

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

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

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

## II.

He framed the globe, He built the sky,  
 He made the shining worlds on high,  
 And reigns complete in glory there;  
 His beams are majesty and light;  
 His beauties how divinely bright;  
 His temple how divinely fair!

## III.

Oh! haste the day, the glorious hour,  
 When earth shall feel his saving power,  
 And barbarous nations fear his name:  
 Then shall the race of man confess,  
 The beauty of his holiness,  
 And in his courts, his grace proclaim.

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

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

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

heav'n - ly strings, And vie with Ga - briel while he sings, In note al - most di - vine.

heav'n - ly strings, And vie with Ga - briel while he sings, In note al - most di - vine.

heav'n - ly strings, And vie with Ga - briel while he sings, In note al - most di - vine.

II.

I'd sing the precious blood he spilt,  
My ransom for the dreadful guilt,  
Of sin and wrath divine.  
I'd sing his glorious righteousness,  
In which all perfect heav'nly dress,  
My soul shall ever shine.

III.

I'd sing the characters he bears,  
And all the forms of love he wears,  
Exalted on his throne;  
In loftiest songs of sweetest praise,  
I would to everlasting days,  
Make all his glories known.

## CHARLESTOWN. H. I. or C. P. M.

O! Is rael, who is like to thee, A peo - ple sav'd and call'd to be Pe - cu - liar to the Lord! Thy shield, he guards thee

O! Is - rael, who is like to thee, A peo - ple sav'd and call'd to be Pe - cu - liar to the Lord! Thy shield, he guards thee

O! Is - rael, who is like to thee, A peo - ple sav'd and call'd to be Pe - cu - liar to the Lord! Thy shield, he guards thee

from the foe, Thy sword, He fights thy bat - tles too, Him - self thy great re - ward.

from the foe, Thy sword, He fights thy bat - tles too, Him - self thy great re - ward.

from the foe, Thy sword, He fights thy bat - tles too, Him - self thy great re - ward.

## II.

Fear not, though many should oppose,  
For God is stronger than thy foes,  
And makes thy cause his own;  
The promis'd land before thee lies,  
Go and possess the glorious prize,  
Reserved for thee alone.

## III.

In glory, there the King appears,  
He wipes away his people's tears,  
And makes their sorrows cease;  
From toil and strife they there repose,  
And dwell secure from all their foes,  
In everlasting peace.

Lord, hear my voice, my pray'r at - tend, From earth's far dis - tant coasts I bend, With sup - pli - ca - ting cry, When the dark storm o'er -

whelms my breast, Then lead me on the rock to rest, That's high - er far than I.

11.

Long has my soul thy shelter found,  
And thee I boast when foes surround,  
The tower of my defence;  
Still in thy presence I'll abide,  
Beneath thy wings securely hide,  
And none shall pluck me thence.

111.

Thou, gracious Lord, my vows didst hear,  
And midst the men who own thy fear,  
My heritage ordain;  
Thine arm has raised my Saviour high,  
Enthron'd him King o'er earth and sky,  
And bid his years remain.

When thou, my righteous Judge shall come, To take thy ran-som'd peo-ple home, Shall I a-mong them stand? Shall such a worth-less

When thou, my righteous Judge shall come, To take thy ransom'd peo-ple home, Shall I a-mong them stand? Shall such a worth-less

When thou, my righteous Judge shall come, To take thy ransom'd peo-ple home, Shall I a-mong them stand? Shall such a worth-less

worm as I, Who some-times am a-fraid to die, Be found at thy right hand.

worm as I, Who some-times am a-fraid to die, Be found at thy right hand.

worm as I, Who some-times am a-fraid to die, Be found at thy right hand.

## II.

I love to meet among them now,  
 Before thy gracious feet to bow,  
 Though vilest of them all;  
 But can I bear the piercing thought,  
 What if my name should be left out,  
 When thou for them shalt call.

## III.

Let me among thy saints be found,  
 When'er the archangel's trump shall sound,  
 To see thy smiling face;  
 Then loudest of the crowd I'll sing,  
 While heaven's resounding mansions ring,  
 With shouts of sovereign grace.

# **RAPTURE. II. 1. or C. P. M.**

HARWOOD. 93

My days, my weeks, my months, my years, Fly rap - id as the whirl - ing spheres, A - round the stead - y pole; Time, like the tide, its

My days, my weeks, my months, my years, Fly rap - id as the whirl - ing spheres, A - round the stead - y pole; Time, like the tide, its

My days, my weeks, my months, my years, Fly rap - id as the whirl - ing spheres, A - round the stead - y pole; Time, like the tide, its

My days, my weeks, my months, my years, Fly rap - id as the whirl - ing spheres, A - round the stead - y pole; Time, like the tide, its

INST

mo - tion keeps, Till I must launch through boundless deeps, Where end - less a - ges roll.

mo - tion keeps, Till I must launch through boundless deeps, Where end less a - ges roll.

mo - tion keeps, Till I must launch through boundless deeps, Where end - less a - ges roll.

mo - tion keeps, Till I must launch through boundless deeps, Where end - less a - ges roll.

II.

The grave is near the cradle seen,  
The moments swiftly pass between,  
And whisper as they fly,  
Unthinking man, remember this,  
Though fond of sublunary bliss,  
Thou soon must gasp and die.

III.

My soul, attend the solemn call,  
Thine earthly tent must quickly fall,  
And thou must take thy flight,  
Beyond the vast extensive blue,  
'To sing and love as angels do,  
Or sink in endless night.

**MAESTOSO.**

Thou God of glo - rious ma - jes - ty, To thee, a - gainst my - self, to thee, A worm of earth I cry, An half a - wa - ken'd

Thou God of glo - rious ma - jes - ty, To thee, a - gainst my - self, to thee, A worm of earth, I cry, An half a - wa - ken'd

Thou God of glo - rious ma - jes - ty, To thee, a - gainst my - self, to thee, A worm of earth, I cry, An half a - wa - ken'd

Thou God of glo - rious ma - jes - ty, To thee, a - gainst my - self, to thee, A worm of earth, I cry, An half a - wa - ken'd

child of man, An heir of end - less bliss or pain, A sin - ner born to die.

child of man, An heir of end - less bliss or pain, A sin - ner born to die.

child of man, An heir of end - less bliss or pain, A sin - ner born to die.

child of man, An heir of end - less bliss or pain, A sin - ner born to die.

## II.

Before me place in dread array,  
The pomp of that tremendous day,  
When thou with clouds shalt come,  
To judge the nations at thy bar,  
And tell me, Lord, shall I be there,  
To meet a joyful doom.

## III.

Then, Saviour, then, my soul receive,  
Transported from this vale, to live  
And reign with thee above;  
When faith is sweetly lost in sight,  
And hope in full supreme delight,  
And everlasting love.

1. How pleas'd and bless'd was I, To hear the peo - ple cry, Come, let us seek our God to - day, Yes, with a cheer - ful zeal,

2. Zi - on, thrice hap - py place, A - dorn'd with won - drous grace, And walls of strength em - brace thee round, In thee our tribes ap - pear,

3. Here Da - vid's great - er Son, Has fix'd his roy - al throne, He sits for grace and judg - ment here, He bids the saints be glad,

We haste to Zi - on's hill, And there our vows and hon - ors pay.

To pray, and praise, and hear, The sa - cred gos - pel's joy - ful sound.

He makes the sin - ner sad, And hum - ble souls re - joice with fear.

IV.

May peace attend thy gate,  
And joy within thee wait,  
To bless the soul of every guest;  
The man who seeks thy peace,  
And wishes thine increase,  
A thousand blessings on him rest.

V.

My tongue repeats her vows,  
Peace to this sacred house,  
For here my friends and kindred dwell;  
And since my glorious God,  
Makes thee his blest abode,  
My soul shall ever love thee well.

The Lord Je-ho-vah reigns, And roy-al state maintains; His head with awful glo-ries crowned, Arrayed in robes of light, Be-girt with sov'reign might, And rays of ma-jes - ty a - round.

Up - held by thy commands The world securely stands, And skies and stars o-bey thy word; Thy throne was fixed on high Ere stars adorned the sky; E - ter-nal is thy kingdom, Lord.

Thy promi - ses are true, Thy grace is ev-er new; There fix'd, thy church shall ne'er remove; Thy saints, with holy fear, Shall in thy courts appear, And sing thine ever - last - ing love.

## ST. JEROMES. S. P. M.

How pleased and blest was I To hear the people cry, Come, let us see our Lord to - day; Yes, with a cheerful zeal We haste to Zion's hill, And there our vows and honors pay.

Sion, thrice happy place, Adorned with wond'rous grace, And walls of strength embrace thee round; In thee our tribes appear To pray and praise, and hear The sacred gos - pel's joy - ful sound.

My tongue repeats her vows, Peace to this sacred house, For here my friends and kindred dwell; And since my glorious God Makes thee his blest abode. My soul shall ev - er love thee well.

First system of musical notation, featuring four staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. The bottom three staves are piano accompaniment in bass clef. The lyrics are: "Come, my Re - deem - er, come, And deign to dwell with me; Come, and thy right as - sume, And bid thy ri - vals flee."

Second system of musical notation, featuring four staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. The bottom three staves are piano accompaniment in bass clef. The lyrics are: "Come, my Re - deem - er, quick - ly come, And make my heart thy last - ing home."

## II.

Exert thy mighty power,  
And banish all my sin,  
In this auspicious hour,  
Bring all thy graces in;  
Come, my Redeemer, quickly come,  
And make my heart thy lasting home.

## III.

Then shall my days be thine,  
And all my heart be love,  
And joy and peace be mine,  
Such as are known above;  
Come, my Redeemer, quickly come,  
And make my heart thy lasting home.

Ye boundless realms of joy, Ex - alt your Maker's name, His praise your songs em - ploy, *f* A - bove the star - ry frame.

Ye boundless realms of joy, Ex - alt your Ma - ker's name, His praise your songs em - ploy, *p* A - bove the star - ry frame. Your voi - ces raise, ye

Ye boundless realms of joy, Ex - alt your Ma - ker's name, His praise your joys em - ploy, *p* A - bove the star - ry frame, Your voi - ces raise, ye

Ye boundless realms of joy, Ex - alt your Ma - ker's name, A - bove the star - ry frame.

Your voices raise, Ye cher - u - bim, Ye cher - u - bim, And ser - And ser - a - phim To sing his praise.

cher - u - bim, Your voi - ces raise, Ye cher - u - bim, And ser - And sera - phim To sing his praise.

cher - u - bim, Your voices raise, Ye cher - u - bim, And ser - And ser - a - phim To sing his praise.

Your voices raise, Ye cher - u - bim, Ye cher - u - bim, And ser - And ser - a - phim To sing his praise.

## II.

Thou moon, that rul'st the night,  
 And sun, that guid'st the day,  
 Ye glitt'ring stars of light,  
 To him your homage pay :  
 His praise declare,  
 Ye heavens above,  
 And clouds that move  
 In liquid air.

## III.

Let them adore the Lord,  
 And praise his holy name,  
 By whose almighty word,  
 'They all from nothing came ;  
 And all shall last,  
 From changes free,  
 His firm decree  
 Stands ever fast.

How might - y is his hand, What won - ders hath he done, And spread the heav'ns a - lone,

How might - y is his hand, What won - ders hath he done, He form'd the earth and seas, And spread the heav'ns a - lone,

How might - y is his hand, What won - ders hath he done, He form'd the earth and seas, And spread the heav'ns a - lone,

How migh - ty is his hand, What won - ders hath he done, And spread the heav'ns a - lone,

Thy mer - cy, Lord, Shall still en - dure, And ev - er sure A - bides thy word.

Thy mer - cy, Lord, Shall still en - dure, And ev - er sure A - bides thy word.

Thy mer - cy, Lord, Shall still en - dure, And ev - er sure A - bides thy word.

Thy mer - cy, Lord, Shall still en - dure, And ev - er sure A - bides thy word.

II.  
The Lord Jehovah reigns,  
His throne is built on high,  
The garments he assumes  
Are light and majesty.  
His glories shine  
With beams so bright  
No mortal eye  
Can bear the sight.

III.  
The thunders of his hand  
Keep the wide world in awe,  
His wrath and justice stand,  
To guard his holy law.  
And where his love  
Resolves to bless,  
His truth confirms  
And seals the grace.

MAESTOSO.

A - wake, our drow - sy souls, Shake off each sloth - ful band, The won - ders of this day, Our no - blest songs de - mand.

MAESTO-O.

A - wake, our drow - sy souls, Shake off each sloth - ful hand, The won - ders of this day, Our no - blest songs de - mand.

MAESTOSO.

A - wake, our drow - sy souls, Shake off each sloth - ful band, The won - ders of this day, Our no - blest songs de - mand.

MAESTOSO.

Aus - pi - cious morn, thy bliss - ful rays, Bright se - raphs hail in songs of praise.

Aus - pi - cious morn, thy bliss - ful rays, Bright se - raphs hail in songs of praise.

Aus - pi - cious morn, thy bliss - ful rays, Bright se - raphs hail in songs of praise.

## II.

At thy approaching dawn,  
Reluctant death resigned  
The glorious prince of life,  
In dark domains confined;  
The angelic host around him bends,  
And midst their shouts the God ascends.

## III.

Make bare thy potent arm,  
And wing the unerring dart,  
With salutary pangs,  
To each rebellious heart:  
Then dying souls for life shall sue,  
Numerous as drops of morning dew.



Come, ev' - ry pi - ous heart, That loves the Sa - viour's name, Your no - blest pow'rs ex - ert, To cel - e - brate his fame.



Tell all a - bove, And all be - low, The debt of love To him you owe.

II.

Such was his zeal for God,  
And such his love for you,  
He freely undertook  
What angels could not do.  
His mighty deeds of love and grace,  
All words exceed and thoughts surpass.

III.

Jesus, we ne'er can pay  
The debt we owe thy love,  
Yet tell us how we may  
Our gratitude approve;  
Our hearts, our all, to thee we give,  
The gift, though small, thou wilt receive.

The Lord Je - ho - vah reigns, His throne is built on high, The gar - ments he as - sumes, Are light and ma - jes - ty.

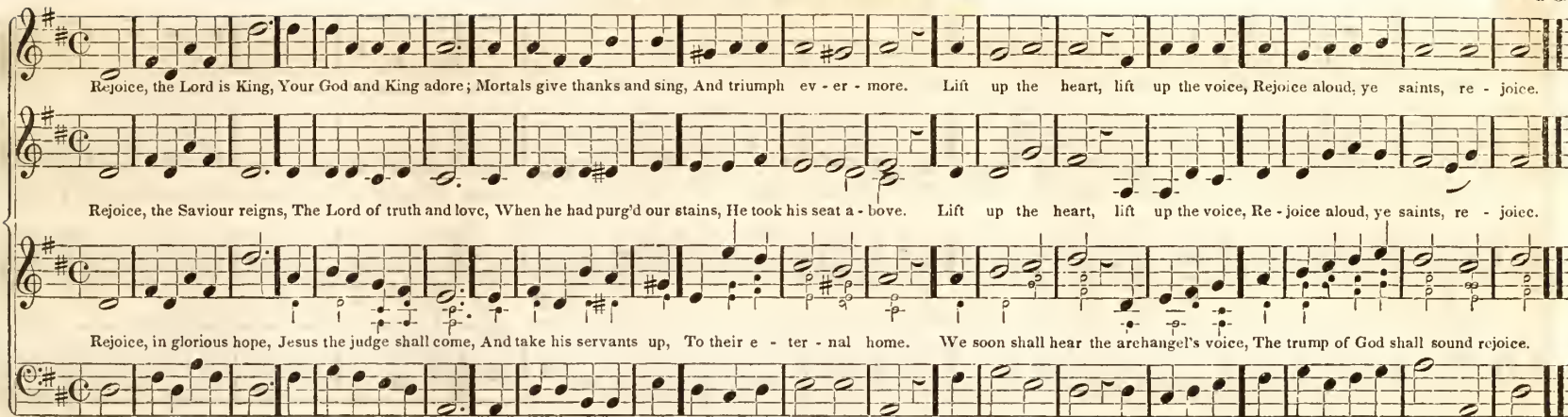
The thun - ders of his hand. Keep the wide world in awe, His wrath and jus - tice stand To guard his ho - ly law.

And can this migh - ty King Of glo - ry con - do - scend, And will he write his name, My Fath - er and my friend.

His glo - ries shine with beams so bright, No mor - tal eye can bear the sight, His glo - ries shine with beams so bright, No mor - tal eye can bear the sight.

And where his love re - solves to bless, His truth confirms and seals the grace, And where his love re - solves to bless, His truth con - firms and seals the grace.

I love his name, I love his word, Join all my pow'rs and praise the Lord, I love his name, I love his word, Join all my pow'rs and praise the Lord.



Rejoice, the Lord is King, Your God and King adore; Mortals give thanks and sing, And triumph ev - er - more. Lift up the heart, lift up the voice, Rejoice aloud, ye saints, re - joice.

Rejoice, the Saviour reigns, The Lord of truth and love, When he had purg'd our stains, He took his seat a - bove. Lift up the heart, lift up the voice, Re - joice aloud, ye saints, re - joice.

Rejoice, in glorious hope, Jesus the judge shall come, And take his servants up, To their e - ter - nal home. We soon shall hear the archangel's voice, The trump of God shall sound rejoice.

SAVANNAH. II. 5 or 10s.

PLEVEL.



Hail, happy day, thou day of ho - ly rest, What heav'nly peace and transport fill our breast, When Christ the God of grace in love descends, And kind - ly holds communion with his friends.

Let earth and all its van - i - ties be gone, Move from my sight and leave my soul a - lone, Its flat'ring fading glories I de - spise, And to im - mortal beauties turn my eyes.

What soft de - light the peace - ful bo - som warms, Where na - ture, drest in all her ver - nal charms, A - round the beau - teous landscape smiles se - rene,

What soft de - light the peace - ful bo - som warms, Where na - ture, drest in all her ver - nal charms, A - round the beau - teous landscape smiles se - rene,

What soft de - light the peace - ful bo - som warms, Where na - ture, drest in all her ver - nal charms, A - round the beau - teous landscape smiles se - rene,

And crowns with ev' - ry gift the love - ly scene, And crowns with ev - ry gift the love - ly scene.

And crowns with ev - ry gift the love - ly scene, And crowns with ev' - ry gift the love - ly scene.

And crowns with ev' - ry gift the love - ly scene, And crowns with ev - ry gift the love - ly scene.

## II.

There woodbines climb, dispensing odors round,  
 There smiles the pink with humble beauties crown'd,  
 The fragrant tribes display their velvet bloom,  
 And ev'ry airy whisper breathes perfume.

1. Hail, hap - py day! thou day of ho - ly rest, What heav'nly peace and transport fill our breast, When Christ the God of grace in love de - scends,

2. Let earth and all its van - i - ties be gone, Move from my sight and leave my soul a - lone, Its flatt - 'ring fa - ding glo - ries I de - spise, And kind - ly holds com - munion with his friends, When Christ the God of grace in love de - scends, And kind - ly holds com - mu - nion with his friends, And to im - mor - tal beauties turn my eyes, Its flatt - 'ring fa - ding glo - ries I de - spise, And to im - mor - tal beau - ties turn my eyes.

SOLEMN.

Lord, we come be - fore thee now, At thy feet we hum - bly bow; O! do not our suit dis - dain; Shall we seek thee, Lord, in vain?

Lord, on thee our souls de - pend, In com - pas - sion now de - scend; Fill our hearts with thy rich grace; Tune our lips to sing thy praise.

Grant that all may seek and find Thee a God su - preme - ly kind; Heal the sick, the cap - tive free; Let us all re - joice in thee.

## PAOLI. III. 1. or 7s.

LATROBE.

Sov'reign Ru - ler of the skies, Ev - er gra - cious, ev - er wise, All my times are in thy hand, All e - vents at thy com - mand.

His de - cree, who form'd the earth, Fix'd my first and se - cond birth, Pa - rents, na - tive place and time, All ap - point - ed were by Him.

Thee at all times will I bless, Hav - ing thee I all pos - sess, How can I be - reav - ed be, Since I can - not part with thee.

# ANGELS. III. 1 or 7s.

Adapted from HANDEL.

107

'Tis my hap - pi - ness be - low, Not to live with - out the cross; But the Sa - viour's pow'r to know. Sanc - ti - fy - ing ev' - ry loss.

Tri - als make the prou - ise sweet, Tri - als give new life to pray'r; Tri - als bring me to his feet, Lay me low, and keep me there.

Did I meet no tri - als here, No chas - tise - ment by the way; Might I not with rea - son, fear I should be a cast a - way?

# FLORENCE. III. 1 or 7s.

Chil - dren of the heav'n - ly King, As ye jour - ney sweet - ly sing, Sing your Sa - viour's wor - thy praise, Glo - rious in his works and ways.

Shout, ye lit - tle flock, and blest, Soon you'll en - ter in - to rest, There your seat is now pre - par'd, There your king - dom and re - ward.

Lord, sub - mis - sive make us go, Glad - ly leav - ing all be - low, On - ly thou our lead - er be, And we still will fol - low thee.

## DAVID. I. I. I. 1 or 7s.

Arranged from FELICIEN DAVID.

*SLOW.*

Hark, my soul, it is the Lord, 'Tis thy Sa-viour, hear his word, Je-sus speaks and speaks to thee, Say, poor sin-ner, lov'st thou me?

Thou shalt see my glo-ry soon, When the work of grace is done, Part-ner of my throne shalt be, Say, poor sin-ner, lov'st thou me?

*SLOW.*

Lord, it is my chief com-plaint, That my love is weak and faint, Yet I love thee and a-dore; O for grace to love thee more.

## GERMAN HYMN. III. or 7s.

PLEVEL.

Come my soul, thy suit pre-pare, Je-sus loves to an-swer pray'r, He him-self has bid thee pray, Therefore will not say thee nay

Thou art com-ing to a King, Large pe-ti-tions with thee bring, For his grace and pow'r are such, None can ev-er ask too much.

Show me what I have to do, Ev'-ry hour my strength re-new, Let me live a life of faith, Let me die thy hap-py death.

**LAWRENCEBURG. III. 1 or 7s.**

Adapted and arranged from NEUKOMM.

**109**

God with us! O glo - rious name, Let it shine in end - less fame, God and man in Christ u - uite, O mys - te - rious depth and height.

God with us! th' e - ter - nal Son, Took our soul, our flesh and bone, Now ye saints his grace ad - mire, Swell the song with ho - ly fire.

God with us! O won - drous grace, Let us see him face to face, That we may Im - manuel sing, As we ought, our God and King.

**VERSAILLES. III. 1. or 7s.**

Adapted and arranged for this work, from a German Composition.

*SLOW.*  
Gra - cious Spi - rit, love di - vine, Let thy light with - in me shine, All my guil - ty fears re - move, Fill me full of heav'n and love.

*SLOW.*  
Speak thy pard - ning grace to me, Set the burd - ned sin - ner free, Lead me to the Lamb of God, Wash me in his pre - cious blood.

*SLOW.*  
Let me nev - er from thee stray, Keep me in the nar - row way, Fill my soul with joy di - vine, Keep me Lord, for - ev - er thine.

Bound-less glo-ry, Lord, be thine, Thou hast made the dark-ness shine, Thou hast sent a cheer-ing ray. Thou hast turn'd our

Dark-ness long in-volv'd us round, 'Till we knew the joy-ful sound, Then our dark-ness fled a-way, Chas'd by truth's ef-

Guide us, Sa-viour, through the road, 'Till we reach the saints' a-bode, 'Till we see thee thron'd a-bove, As thou art the

## NUREMBERG. I. I. I. 1 or 7s.

CHORAL.

night to day. Now be-gin the heav'nly theme, Sing a-loud in Je-sus' name, Ye who his sal-va-tion prove, Triumph in re-deem-ing love.

ful-gent ray. Ye who see the Father's grace, Beaming in the Sa-viour's face, As to Canaan on ye move, Praise and bless re-deem-ing love.

God of love. When his Spi-rit leads us home, When we to his glo-ry come, We shall all the fullness prove, Of our Lord's re-deem-ing love.

# MONROE. III. 1, or 7s.

A. T. SHARPE. 111

In the sun, and moon, and stars, Signs and won-ders there shall be; Earth shall quake with in-ward wars, Na-tions with per-plex-i-ty.

Dread a-larms shall shake the proud, Pale a-maze-ment, rest-less fear: And a-mid the thun-der cloud Shall the Judge of men ap-pear.

But though from his aw-ful face Heaven shall fade and earth shall fly, Fear not, ye his cho-sen race, Your re-demp-tion draw-eth nigh.

# CLARK. III. 1, or 7s.

CLARK.

Swell the an-them, raise the song, Praises to our God be-long; Saints and an-gels join to sing Praise to heaven's almighty King, Praise to heaven's almighty King.

Blessings from his lib-ral hand Pour around this hap-py land; Let our hearts, be-neath his sway, Hail the bright tri-um-phant day, Hail the bright tri-um-phant day.

Hark, the voice of na-ture sings Praises to the King of kings; Let us join the cho-ral song, And the heavenly notes pro-long, And the heavenly notes pro-long.

While with ceaseless course, the sun, Hasten'd through the for - mer year, Ma - ny souls their race have run, Nev - er more to meet us here, Fix'd in their e - ter - nal state,

While with ceaseless course, the sun, Hasten'd through the for - mer year, Ma - ny souls their race have run, Nev - er more to meet us here, Fix'd in their e - ter - nal state,

While with ceaseless course, the sun, Hasten'd through the for - mer year, Ma - ny souls their race have run, Nev - er more to meet us here, Fix'd in their e - ter - nal state,

They have done with all be - low, We a lit - tle lon - ger wait, But how lit - tle none can know.

They have done with all be - low, We a lit - tle lon - ger wait, But how lit - tle none can know.

They have done with all be - low, We a lit - tle lon - ger wait, But how lit - tle none can know.

## II.

As the winged arrow flies,  
 Speedily the mark to find,  
 As the lightning from the skies,  
 Darts and leaves no trace behind,  
 Swiftly thus our fleeting days,  
 Bear us down life's rapid stream.  
 Upward, Lord, our spirits raise,  
 All below is but a dream.

## III.

Thanks for mercies past receive,  
 Pardon of our sins renew,  
 Teach us henceforth how to live,  
 With eternity in view.  
 Bless thy word to young and old,  
 Fill us with a Saviour's love,  
 And when life's short tale is told,  
 May we dwell with thee above.

Part - ners of a glo - rious hope, Lift your hearts and voi - ces up; Joint - ly let us rise and sing, Christ our Prophet, Priest and King.

Hence may all our ac - tions flow, Love the proof, that Christ we know, Mu - tual love the to - ken be, Lord, that we be - long to thee,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the first verse. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the second verse. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the third verse. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains the bass line for the first verse.

While we walk with him in light, God doth still our hearts u - nite, Dear - est fel - low - ship we prove, In a com - mon Sa - viour's love.

Love thine im - age to im - part, Stamp it on our face and heart; On - ly love to us be giv'n; Lord, we ask no oth - er Heav'n.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the first verse. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the second verse. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the third verse. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains the bass line for the first verse.

Am I call'd, and can it be, Has my Sa-viour cho-sen me, Guil-ty, wretched as I am, Has he named my worth-less name?

Am I call'd, and can it be, Has my Sa-viour cho-sen me, Guil-ty, wretched as I am, Has he nam'd my worthless name?

Am I call'd, and can it be, Has my Sa-viour cho-sen me, Guil-ty, wretched as I am, Has he nam'd my worthless name?

Vi-lest of the vile am I, Dare I raise my hopes so high.

Vi-lest of the vile am I, Dare I raise my hopes so high.

Vi-lest of the vile am I, Dare I raise my hopes so high.

## II.

Am I called? I dare not stay,  
 May not, must not disobey;  
 Here I lay me at thy feet,  
 Clinging to the mercy seat;  
 Thine I am and thine alone,  
 Lord, with me thy will be done.

## III.

Am I called? An heir of God,  
 Washed, redeemed by precious blood;  
 Father, lead me in thy hand,  
 Guide me to that better land,  
 Where my soul shall be at rest,  
 Pillowed on my Saviour's breast.

Bread of heav'n, on thee I feed, For thy flesh is meat in - deed, Ev - er may my soul be fed, With the true and

liv - ing bread, Day by day with strength sup - plied, Through the life of him that died.

II.

Vine of heav'n, thy blood supplies,  
This blest cup of sacrifice,  
'Tis thy wounds my healing gives,  
To thy cross I look and live;  
Thou, my life, O! let me be,  
Rooted, grounded, built on thee.

Sons of God, ex - ult - - ing rise, Join the tri - - umph of the skies ; See, the pro - - di - gal is come,

Sons of God, ex - ult - - ing rise, Join the tri - - umph of the skies ; See, the pro - - di - gal is come,

Shout to bear the wand - 'rer home ! Shout to bear the wand - 'rer home !

Shout to bear the wand - 'rer home ! Shout to bear the wand - 'rer home !

II.

Strive in joy, with angels strive,  
He was dead, but now 's alive !  
Loud repeat the glorious sound,  
He was lost, but now is found !

III.

Now the gracious Father smiles ;  
Now the Saviour boasts his spoils ;  
Now the Spirit grieves no more ;  
Sing, ye heav'ns, and earth, adore.

# ELKTON. III. 3. or 8s and 7s.

Arranged for this work from CZERNY.

117




Hail, my ev - er bles - sed Je - sus, On - ly thee I wish to sing, To my soul thy name is precious, Thou my Pro - phet, Priest and King.

O! what mer - cy flows from heav - en, O! what joy and hap - pi - ness, Love I much, I'm much for - giv - en, I'm a mir - a - cle of grace.

That blest mo - ment I re - ceiv'd him, Fill'd my soul with joy and peace, Love I much, I'm much for - giv - en, I'm a mir - a - cle of grace.

# SICILIAN HYMN. III. 3. or 8s and 7s.

MOZART.



Je - sus, full of all com - pas - sion, Hear thy hum - ble sup - pliant's cry, Let me know thy great sal - vation, See, I lan - guish, faint and die.

Guilty, but with heart re - lent - ing, O - verwhelm'd with help - less grief, Pros - trate at thy feet re - pent - ing, Send, O. send me quick re - lief.

Sav'd! the deed shall spread new glo - ry Through the shi - ning realms a - bove, An - gels sing the plea - sing sto - ry, All en - rap - tured with thy love.

Saviour, hast thou fled for - ev - er, From my tem - pest riv - en breast, Will thy gra - cious Spi - rit nev - er Come and cheer, and make me blest, Long, dear Lord, in

Peace, my soul, the Sa - viour hears thee, He will chase thy fears a - way, 'Tis his gra - cious pre - sence cheers thee, Turning dark - ness in - to day, Precious Sa - viour,

Through this world, so dark and drea - ry, Be my con - stant friend and guide, Hun - gry, thirs - ty, faint, and wea - ry, Keep me ev - er by thy side, Blessed be his

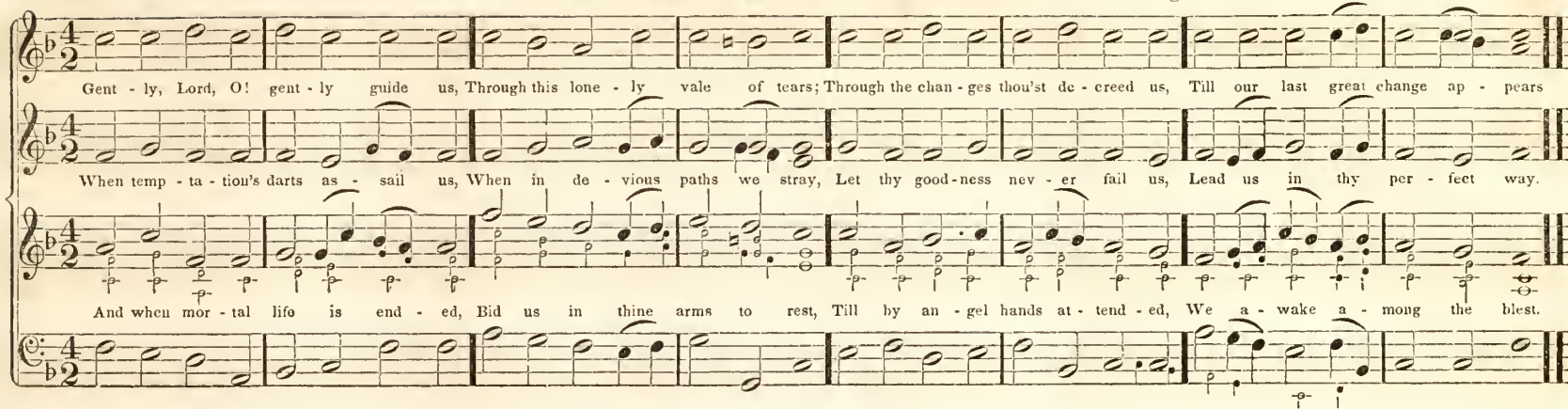
DUETT.

si - lent sorrow, I have sigh - ed to taste thy love, Ho - ping on, Ho - ping on, Ho - ping on some sweet to - morrow, Thou wouldst all my guilt re - move.

have I found thee, Wilt thou then my por - tion be, Spread thy shel - ter - ing, Spread thy shel - ter - ing arm a - round me, Let me lean a - lone on thee

name for - ev - er, For his pard' - ning grace to me, Sin - ners doubt, Sin - ners doubt, Sin - ners doubt his prom - ise nev - er, Je - sus' love is full and free.

INST.



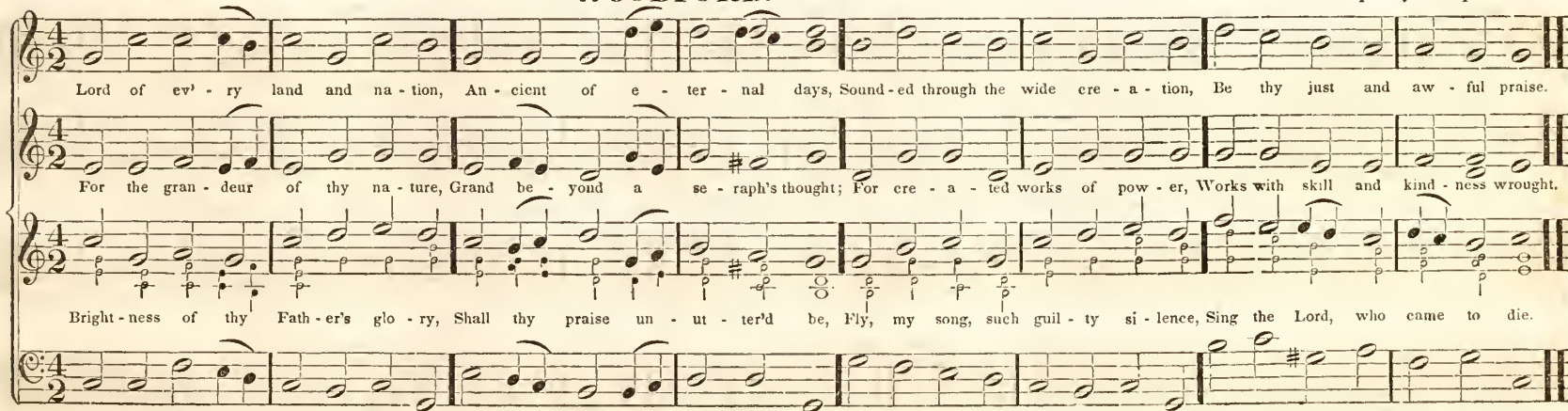
Gent - ly, Lord, O! gent - ly guide us, Through this lone - ly vale of tears; Through the chan - ges thou'st de - creed us, Till our last great change ap - pears

When temp - ta - tion's darts as - sail us, When in de - vious paths we stray, Let thy good - ness nev - er fail us, Lead us in thy per - fect way.

And when mor - tal life is end - ed, Bid us in thine arms to rest, Till by an - gel hands at - tend - ed, We a - wake a - mong the blest.

**WOODFORD.** III. 3. or 8s and 7s.

Altered from the German and partly composed.



Lord of ev' - ry land and na - tion, An - cient of e - ter - nal days, Sound - ed through the wide cre - a - tion, Be thy just and aw - ful praise.

For the gran - deur of thy na - ture, Grand be - yond a se - raph's thought; For ere - a - ted works of pow - er, Works with skill and kind - ness wrought.

Bright - ness of thy Fath - er's glo - ry, Shall thy praise un - ut - ter'd be, Fly, my song, such guil - ty si - lence, Sing the Lord, who came to die.

Sa - viour, breathe an ev' - ning bless - ing, Ere re - pose our spi - rits seal: Sin and want we come con - fess - ing, Thou canst save and thou canst heal.  
 Tho' the night be dark and drea - ry, Dark - ness can - not hide from thee; Thou art he, who nev - er wea - ry, Watchest where thy peo - ple be.

This musical system consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains two lines of lyrics. The second staff is a vocal line in treble clef, also with a key signature of one sharp and common time, containing the second line of lyrics. The third staff is a piano accompaniment in treble clef with a key signature of one sharp and common time, featuring chords and single notes. The fourth staff is a piano accompaniment in bass clef with a key signature of one sharp and common time, featuring single notes and chords.

Though de - struc - tion walk a - round us, Though the ar - row near us fly, An - gel guards from thee surround us, We are safe if thou art nigh.  
 Should swift death this night o'er - take us, And our couch be - come our tomb, May the morn in heav'n a - wake us, Clad in light and death - less bloom.

This musical system also consists of four staves, following the same format as the first system. It includes a vocal line in treble clef with a key signature of one sharp and common time, a second vocal line in treble clef with the same key signature and time signature, a piano accompaniment in treble clef with a key signature of one sharp and common time, and a piano accompaniment in bass clef with a key signature of one sharp and common time. The lyrics are written below the vocal staves.

CON SPIRITO.

Come, thou fount of ev - - ry bless - ing, Tune my heart to sing thy grace; Streams of mer - - cy

Teach me some me - - lo - - dious son - net, Sung by flam - ing tongues a - bove; Praise the mount, O

O to grace how great a debt - or, Dai - - ly I'm con - strain'd to be; Let that grace, Lord,

Prone to wan - - der, Lord, I feel it, Prone to leave the God I love; Here's my heart, Lord,

ne - - ver ceas - ing, Streams of mer - - cy ne - - ver ceas - ing, *ff* Call for songs of loud - est praise.

fix me on it, Praise the mount, O fix me on it, Mount of God's un - - chang - ing love.

like a fet - ter, Let that grace, Lord, like a fet - ter, Bind my wand - ring heart to thee.

take and seal it, Here's my heart, Lord, take and seal it, Seal it for thy courts a - - bove.

Glo - rious things of thee are spo - ken, Si - on, ci - ty of our God, He whose word can - not be bro - ken, Form'd thee for his own a - bode.

See the streams of liv - ing wa - ters, Springing from e - ter - nal love, Well sup - ply thy sons and daugh - ters, And all fear of want re - move.

Round each hab - i - ta - tion hov' - ring, See the cloud and fire ap - pear, For a glo - ry and a cov' - ring, Show - ing that the Lord is near.

On the rock of a - ges found - ed, What can shake thy sure re - pose, With sal - va - tion's walls sur - round - ed, Thou may'st smile at all thy foes.

Who can faint while such a riv - er Ev - er flows, their thirst t'as - suage, Grace, which like the Lord, the giv - er, Nev - er fails from age to age.

Thus de - ri - ving from their ban - ner, Light by night, and shade by day, Safe they feed up - on the man - na, Which he gives them when they pray.

Come to Calv' - ry's ho - ly moun - tain, Sin - ners ru - in'd by the fall, Here a pure and heal - ing foun - tain, Flows to cleanse the

Come to Calv' - ry's ho - ly moun - tain, Sin - ners ru - in'd by the fall, Here a pure and heal - ing foun - tain, Flows to cleanse the

Come to Calv' - ry's ho - ly moun - tain, Sin - ners ru - in'd by the fall, Here a pure and heal - ing foun - tain, Flows to cleanse the

guil - ty soul, In a full per - pet - ual tide, O - pen'd when the Sa - viour died.

guil - ty soul, In a full per - pet - ual tide, O - pen'd when the Sa - viour died.

guil - ty soul, In a full per - pet - ual tide, O - pen'd when the Sa - viour died.

11.

Come in sorrow and contrition,  
Wounded, impotent, and blind;  
Here the guilty seek remission,  
Here the lost a refuge find;  
Health this fountain will restore,  
He that drinks shall thirst no more.

111.

Come, ye dying, live forever,  
'Tis a soul-reviving flood:  
God is faithful, He will never  
Break his covenant, seal'd in blood,  
Signed when our Redeemer died,  
Sealed when he was glorified.

O'er the realms of Pa - gan dark - ness, Let the eye of pl - ty gaze; See the kin - dreds of the peo - ple, Lost in sin's be -

Light of them who sit in er - ror, Rise and shine, thy bless - ings bring; Light to light - en all the gen - tiles, Rise with heal - ing

Musical score for the first system of 'HAYDN. III.' in B-flat major, 2/4 time. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one basso continuo staff. The lyrics are: 'O'er the realms of Pa - gan dark - ness, Let the eye of pl - ty gaze; See the kin - dreds of the peo - ple, Lost in sin's be - Light of them who sit in er - ror, Rise and shine, thy bless - ings bring; Light to light - en all the gen - tiles, Rise with heal - ing'.

wild'ring maze, Dark - ness brood - ing, Dark - ness brood - ing, On the face of all the earth.

in thy wing; To thy brightness, To thy bright - ness, Let all kings and na - tions come.

Musical score for the second system of 'HAYDN. III.' in B-flat major, 2/4 time. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one basso continuo staff. The lyrics are: 'wild'ring maze, Dark - ness brood - ing, Dark - ness brood - ing, On the face of all the earth. in thy wing; To thy brightness, To thy bright - ness, Let all kings and na - tions come.'

## III.

Let the heathen, now adoring  
 Idol gods of wood and stone,  
 Come, and worshipping before him,  
 Serve the living God alone.  
 Let thy glory  
 Fill the earth, as floods the sea.

## IV.

Thou, to whom all power is giv'n,  
 Speak the word, at thy command  
 Let the company of heralds  
 Spread thy name from land to land.  
 Lord, be with them,  
 Always, till time's latest end.

# CUMBERLAND.

III. 5, or 8s, 7s and 4s.

Arranged from KIRKWOOD.

125

First system of the musical score for 'Cumberland'. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are: 'Come ye sin - ners, poor and need - y, Weak and wound - ed, sick and sore, Je - sus read - y stands to save you, Full of pi - ty, Ho, ye need - y, come and wel - come, God's free boun - ty glo - ri - ty, True be - lief and true re - pen - tance, Ev' - ry grace that'.

Second system of the musical score for 'Cumberland'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are: 'love and pow'r; He is a - ble, He is a - ble, He is wil - ling, doubt no more. brings us nigh; With - out mon - ey, With - out mon - ey, Come to Je - sus Christ and buy.'

v.

Agonising in the garden,  
Lo! your Maker prostrate lies;  
On the bloody tree behold Him,  
Hear him cry before he dies:  
"It is finished."

Sinner, will not this suffice?

vii.

Saints and angels joined in concert,  
Sing the praises of the Lamb;  
While the blissful seats of heav'n,  
Sweetly echo with his name;  
Hallelujah!  
Sinners here may sing the same.



Christian, see the o-rient morn-ing, Breaks a-long the hea-then sky; Lo! th'expec-ted day is dawn-ing, Glo-rious day-spring from on high!

Hea-then at the sight are sing-ing: Morn-ing wakes the tune-ful lays; Pre-cious of-f'rings they are bring-ing, Ear-nest of more per-fect praise.

Si-on's sun sal-va-tion beam-ing, Gild-ing now the ra-diant hills; Rise and shine till brighter gleam-ing, All 'the world thy glo-ry fills.



Hal-le-lu-jah, Hal-le-lu-jah, Hail the day-spring from on high.

Hal-le-lu-jah, Hal-le-lu-jah, Hail the day-spring from on high.

Hal-le-lu-jah, Hal-le-lu-jah, Hail the day-spring from on high.

## IV.

Then the vallies and the mountains,  
 Breaking forth in joy, shall sing:  
 Then the living crystal fountains,  
 From the thirsty ground shall spring;  
 Hallelujah,  
 Hail the day-spring from on high.

## V.

While the wilderness rejoices,  
 Roses shall the desert cheer,  
 Then the dumb shall cheer their voices,  
 Blind shall see, the deaf shall hear,  
 Hallelujah,  
 Hail the day-spring from on high.

## VI.

Lord of every tribe and nation,  
 Spread thy truth from pole to pole,  
 Spread the light of thy salvation,  
 Till it shine on every soul;  
 Hallelujah,  
 Hail the day-spring from on high.

High - er, high - er will we climb, Up the hill of glo - ry; That our names may live through time, In our coun - try's sto - ry, Hap - py when her

High - er, high - er will we climb, Up the hill of glo - ry; That our names may live through time, In our coun - try's sto - ry, Hap - py when her

High - er, high - er will we climb, Up the hill of glo - ry; That our names may live through time, In our coun - try's sto - ry, Hap - py when her

wel - fare calls, He who conquers, he who falls, Hap - py when her welfare calls, He who conquers, he who falls.

wel - fare calls, He who conquers, he who falls, Hap - py when her welfare calls, He who conquers, he who falls.

wel - fare calls, He who conquers, he who falls, Hap - py when her welfare calls, He who conquers, he who falls.

II  
Onward, onward may we press,  
Through the path of duty;  
Virtue is true happiness,  
Excellence true beauty;  
Minds are of celestial birth,  
Make we then a heaven of earth.

III.  
Closer, closer let us knit,  
Hearts and hands together;  
Where our fireside comforts sit,  
In the wildest weather;  
O! they wander wide, who roam  
For the joys of life from home.

IV.  
Nearer, dearer bands of love,  
Draw our souls in union,  
To our Father's house above,  
To the saints' communion;  
Thither ev'ry hope ascend,  
There may all our labors end

*SLOW.*

Ye ser-vants of God your mas-ter pro-claim, And pub-lish a - - broad his won-der-ful name; The name all vic-to-rious, of

Ye ser-vants of God your mas-ter pro-claim, And pub-lish a - - broad his won-der-ful name; The name all vic-to-rious, of

Ye ser-vants of God your mas-ter pro-claim, And pub-lish a - - broad his won-der-ful name; The name all vic-to-rious, of

Je-sus ex-tol, His king-dom is glo-rious, he rules o-ver all.

Je-sus ex-tol, His king-dom is glo-rious, he rules o-ver all.

Je-sus ex-tol, His king-dom is glo-rious, he rules o-ver all.

II.

God ruleth on high, almighty to save,  
And still he is nigh, his presence we have ;  
The great congregation his triumphs shall sing,  
Ascribing salvation to *Jesus* our *King*.

III.

Salvation to God, who sits on the throne,  
Let all cry aloud, and honor the Son ;  
The praises of Jesus the angels proclaim,  
Fall down on their faces and worship the Lamb.

IV.

Then let us adore, and give him his right,  
All glory and power, and wisdom and might ;  
All honor and blessing, with angels above,  
And thanks never ceasing for infinite love.

Though trou - bles as - sail, and dan - gers af - fright, Though friends should all fail, and foes all u - nite,  
The birds with - out barn, or store - house, are fed; From them let us learn to trust for our bread:  
We all may, like ships, by tem - pests be tost On per - il - ous deeps, but need not be lost;

Yet one thing se - cures us, what - ev - er be - tide, The prom - ise as - sures us the Lord will pro - vide.  
His saints what is fit - ting shall ne'er be de - nied, So long as 'tis writ - ten, the Lord will pro - vide.  
Though sa - tan en - rag - es the wind and the tide, Yet scrip - ture en - gag - es the Lord will pro - vide.

The God of Abra'm praise, Who reigns enthron'd above,— Ancient of ev - er - last-ing days, And God of love : Je - ho-vah, great I

The God of A-bra'm praise, At whose supreme command From earth I rise, and seek the joys At his right hand : I all on earth for-

The God of A-bra'm praise, Whose all-suf - fi - cient grace Shall guide me all my hap - py days In all his ways : He calls a worm his

am ! By earth and heav'n confess'd ; I bow and bless the sa - cred name For ev - er bless'd, For ev - er bless'd.

sake, Its wis - dom, fame, and pow'r ; And him my on - ly por - tion make, My shield and tow'r, My shield and tow'r.

friend ! He calls him-self my God ! And he shall save me to the end, Thro' Je - sus' blood, Thro' Je - sus' blood

ORGAN. VOICE.

**BOURBON. IV. 2 or 8s.**

**F. J. WEBSTER. 131**

En-compass'd with clouds of dis-tress, Just read-y all hopes to re-sign, I pant for the light of thy face, And fear it will nev-er be mine.

Shine, Lord, and my ter-rors shall cease; The blood of a--tone-ment ap-ply And lead me to Je-sus for peace, The rock that is high-er than I.

Al-might-y to res-cue thou art, Thy grace is my shield and my tower; O glad-den my des-o-late heart, Let this be the day of thy power.

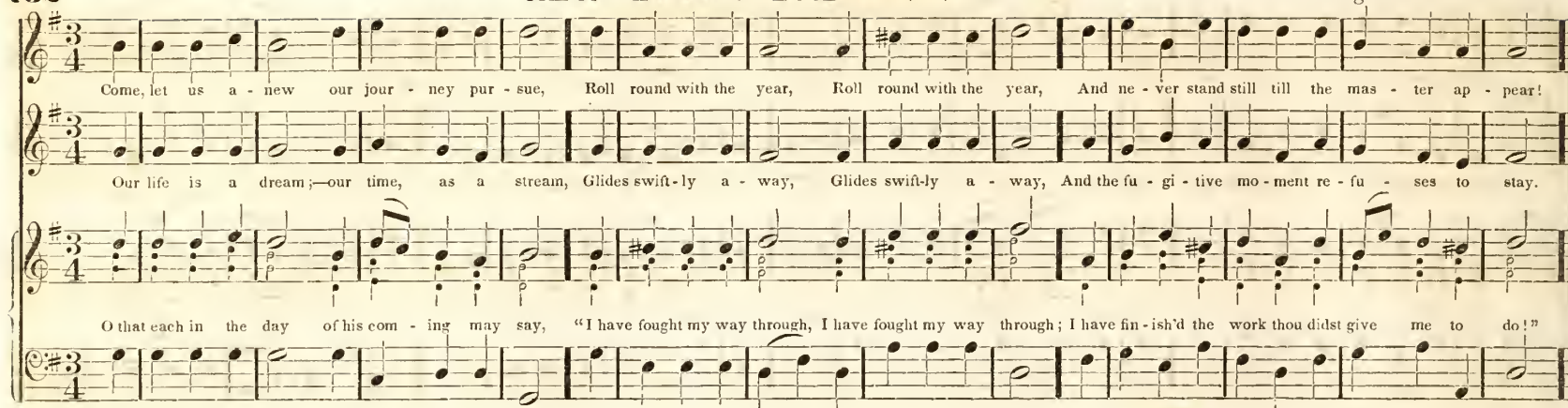
**WABASH. IV. 2 or 8s.**

**HANDEL.**

The mo-ment a sin-ner be-lieves, And trusts in his cru-ci-fied God, His par-don at once he re-ceives, Re-demption at once through his blood.

The faith that u-nites to the Lamb, And brings such sal-va-tion as this, Is more than mere fan-cy or name, The work of God's Spi-rit it is.

It says to the mountains de-part, That stand be-twixt God and my soul; It binds up the bro-ken in heart, The wounded in conscience makes whole.



Come, let us a - new our jour - ney pur - sue, Roll round with the year, Roll round with the year, And ne - ver stand still till the mas - ter ap - pear!

Our life is a dream;—our time, as a stream, Glides swift - ly a - way, Glides swift - ly a - way, And the fu - gi - tive mo - ment re - fu - ses to stay.

O that each in the day of his com - ing may say, "I have fought my way through, I have fought my way through; I have fin - ish'd the work thou didst give me to do!"



His a - dor - a - ble will let us glad - ly ful - fill, And our tal - ents im - prove, And our tal - ents im - prove By the pa - tience of hope, and the la - bor of love.

The ar - row is flown, The mo - ment is gone, The mil - len - ni - al year, The mil - len - ni - al year Rushes on to our view, and e - ter - ni - ty's here.

O that each from the Lord may re - ceive the glad word, "Well and faith - ful - ly done, Well and faith - ful - ly done, En - ter in - to my joy and sit down on my throne."

ORGAN. VOICE.

How firm a foun - da - tion, ye saints of the Lord, Is laid for your faith, in his ex - cel - lent word, What more can he say than to

In ev' - ry con - di - tion, in sick - ness, in health, In pov - er - ty's vale, or a - bound - ing in wealth, At home and a - broad, on the

Fear not, I am with thee, O! be not dis - may'd, I, I am thy God, and will still give thee aid, I'll strength - en thee, help thee, and

you he hath said, You who un - to Je - sus for ref - uge have fled.

land, on the sea, As thy days de - mand shall thy strength ev - er be.

cause thee to stand, Up - held by my right - eous om - ni - po - tent hand.

## IV.

When through the deep waters I call thee to go,  
The rivers of woe shall not thee overflow,  
For I will be with thee, thy troubles to bless,  
And sanctify to thee, thy deepest distress.

## VI.

E'en down to old age, all my people shall prove  
My sovereign, eternal, unchangeable love;  
And when hoary hairs shall their temples adorn,  
Like lambs they shall still in my bosom be borne.

The Lord is our Shep-herd, no want shall we know, We feed in green past-ures safe fold-ed in rest; He lead-eth our souls where the  
In midst of af-flic-tion our ta-ble is spread, With bless-ings un-meas-ured our cup run-neth o'er; With per-fume and oil thou an-

still wa-ters flow, Re-stores us when wand-'ring, re-deems when op-prest: Through val-ley and shad-ow of death though we stray, Sure thou art our  
uoint-est each head, O what shall we ask of thy prov-i-dence more: Let good-ness and mer-cy, our boun-ti-ful God, Still fol-low our

# UNION. (CONCLUDED.)

135

guar-dian, no e-vil we fear; Thy rod shall de-fend us, thy staff be our stay, No harm can be-fall with our com-fort-er near.

steps till we meet thee a-bove; We seek, by the path which our fore-fa-thers trod In days of their so-journ, the king-dom of love.

## ITALIAN HYMN. 6s and 4s.

GIARDINI.

Come, thou al-might-y King, Help us thy name to sing, Help us to praise; Fa-ther, all glo-ri-ous, O'er all vic-to-ri-ous, Come and reign o-ver us, An-cient of days.

Je-sus, our Lord, a-rise, Scat-ter our en-e-mies, And make them fall; Let thine al-might-y arm Our sure de-fence be made, Our souls on thee be stay'd, Lord, hear our call.

Come, Ho-ly Com-fort-er. Thy sa-cred wit-ness bear, In this glad hour; Thou who al-might-y art, Now rule in eve-ry heart, And ne'er from us depart, Spi-rit of power.

From ev - ry earth - ly pleas - ure, From ev - 'ry tran - sient joy, From ev - 'ry mor - tal treas - ure That soon will fade and die; No lon - ger these de - sir - ing, Our

What though we are but stran - gers And so - journ - ers be - low, And count - less snares and dan - gers Sur - round the path we go? Though pain - ful and dis - tress - ing, Yet

wish - es up - wards tend, To no - bler bliss as - pir - ing, To no - bler bliss as - pir - ing, To no - bler bliss as - pir - ing, And joys that ne - ver end.

there's a rest a - bove; And on - ward still we're press - ing, And on - ward still we're press - ing, And on - ward still we're press - ing, To reach the land of love.

*LETO.*

Thou art gone to the grave, but we will not de-plore thee, Tho' sor-row and dark-ness en-com-pass the tomb; The Sa-viour has passed thro' its

Thou art gone to the grave, we no lon-ger be-hold thee, Nor tread the rough path of the world by thy side; But the wide arms of mer-cy are

Thou art gone to the grave, and its man-sions for-sak-ing, Per-haps thy tried spi-rit in doubt lin-gered long; But the sun-shine of heav-en beam'd

Thou art gone to the grave, but 'twere wrong to de-plore thee, When God was thy ran-som, thy guar-dian, thy guide; He gave thee and took thee, and

por-tals be-fore thee, And the lamp of his love is thy guide through the gloom, And the lamp of his love is thy guide through the gloom.

spread to en-fold thee, And sin-ners may hope since the Sa-viour hath died, And sin-ners may hope since the Sa-viour hath died.

bright on thy wak-ing, And the song that thou heard'st was the ser-a-phim's song, And the song that thou heard'st was the ser-a-phim's song.

soon will re-store thee, Where death hath no sting since the Sa-viour hath died, Where death hath no sting since the Sa-viour hath died.

When through the torn sail the wild tem - - pest is streaming, When o'er the dark wave the red light-ning is gleam-ing,

O Je - sus! once toss'd on the breast of the bil - low, A - rous'd by the shriek of de - spair from thy pil - low,

And O! when the whirl-wind of pas - - sion is rag - ing, When hell in our heart his wild war - fare is wag - ing,

Nor hope lends a ray the poor sea - man to cher - ish, We fly to our Ma - ker, "Save, Lord, or we per - ish!"

Now, seat - ed in glo - ry, the ma - ri - ner cher - ish, Who cries in his dan - ger, "Save, Lord, or we per - ish!"

A - rise in thy strength, thy re - deem - ed to echer - ish, Re - buke the de - stroy - er, "Save, Lord, or we per - ish!"

Musical score for the first system of the hymn 'Rockport'. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Rise, my soul, and stretch thy wings, Thy bet - ter por - tion trace; Rise from tran - si - to - ry things, Towards heav'n thy na - tive place. Ri - vers to the o - cean run, Nor stay in all their course; Fire, as - cend - ing, seeks the sun, Both speed them to their source. Cease, ye pil - grims, cease to mourn, Press on - ward to the prize; Soon our Sa - viour will re - turn, Tri - um - phant in the skies.'

Musical score for the second system of the hymn 'Rockport'. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Sun and moon, and stars, de - cay; Time shall soon this earth re - move: Rise, my soul, and haste a - way To seats pre - pared a - - bove. So a soul that's born of God, Pants to view his glo - rious face; Up - ward tends, to his a - bode, To rest in his em - brace. Yet a sea - son, and you know Hap - py en - trance will be given, All our sor - rows left be - low, And earth ex - changed for heaven.'

## DUETT. SLOW AND PLAINTIVE.

Mark the soft falling snow, And the dif-fu-sive rain; 'To heav'n, from whence it fell, It turns not back a - gain:

## DUETT. SLOW AND PLAINTIVE.

Ar-ray'd in beauteous green, The hills and val-leys shine, And man and beast are fed By pro-vi-dence di-vine:

## CHORUS. VIVACE.

But wa-ters earth thro' ev-'ry pore, And calls forth all her se-cret store.

## CHORUS. VIVACE.

## CHORUS. VIVACE.

The har-vest bows its gol-den ears, The co-pious seed of fu-ture years.

## CHORUS. VIVACE.

## III.

So, saith the God of grace,  
My gospel shall descend,  
Almighty to effect  
The purpose I intend:  
Millions of souls shall feel its power,  
And bear it down to millions more.

## IV.

Joy shall begin your march,  
And peace protect your ways,  
While all the mountains round  
Echo melodious praise:  
The vocal grove shall sing the God,  
And every tree consenting nod.

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

E - ter - nal source of ev - 'ry joy, Well may thy praise our lips em - ploy, While in thy tem - ple we ap - pear, Whose good - ness crowns the circ - ling year ,

Thy hand in au - tumn rich - ly pours, Thro' all our coasts, re - dun - dant stores; And win - ters, soft - en'd by thy care, No more a face of hor - ror wear.

Here in thy house shall in - cense rise, As circ - ling sab - baths bless our eyes; Still we will make thy mer - cies known A - round thy board, and round our own.

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

The flow - 'ry spring, at thy com - mand, Em - balms the air and paints the land; The sum - mer rays with vig - our shine, To raise the corn and cheer the vine.

Sea - sons, and months, and weeks, and days, De - mand suc - ces - sive songs of praise; Still be the cheer - ful hom - age paid With op - 'ning light and ev - 'ning shade.

O may our more har - mo - nious tongue In worlds un - known pur - sue the song; And in those bright - er courts a - dore, Where days and years re - volve no more!

*p*

In the tem - pest of life, when the wave and the gale Are a - round and a - bove, if thy foot - ing should fail, If thine

*p*

*p*

In the tem - pest of life, when the wave and the gale Are a - round and a - bove, if thy foot - ing should fail, If thine

*p*

eye should grow dim, and thy cau - tion de - part, "Look a - loft!" Look a - loft! and be firm, and be fear - less of

*f* *p*

eye should grow dim, and thy cau - tion de - part, "Look a - loft!" Look a - loft! and be firm, and be fear - less of

*f* *p*

The musical score is written for three parts: two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The vocal parts begin with a forte (*ff*) dynamic and the instruction 'heart. "Look a - loft!"'. The piano accompaniment also begins with *ff*. The score includes various musical notations such as rests, notes, and chords. The piano part features a section marked 'Sym.' (Symphony) and a section marked 'p' (piano). The vocal parts end with a final note and a double bar line.

II.

If the friend who embraced in prosperity's glow,  
With a smile for each joy, and a tear for each woe,  
Should betray thee, when sorrow like clouds are array'd,  
"Look aloft!" to the friendship which never will fade.

III

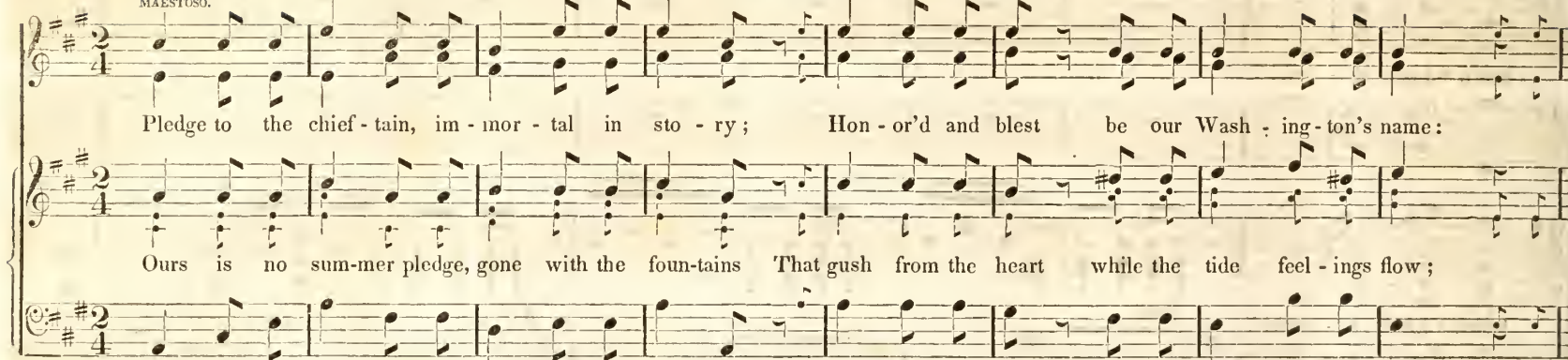
Should the visions which hope spreads in light to thine eye,  
Like the tints of the rainbow, but brighten to fly,  
Then turn and through tears of repentant regret,  
"Look aloft!" to the sun that is never to set!

IV.

Should they who are dearest—the son of thy heart—  
The wife of thy bosom, in sorrow depart  
To that soil where affliction is ever in bloom,  
"Look aloft!" from the darkness and dust of the tomb!

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MAESTOSO.



Pledge to the chief - tain, im - mor - tal in sto - ry; Hon - or'd and blest be our Wash - ington's name:

Ours is no sum - mer pledge, gone with the foun - tains That gush from the heart while the tide feel - ings flow;

Warm glows the hearth, and the wife smiles be - side it; Night lacks her gloom, and the win - ter his cold: O the



Sons of the sires whom his sword led to glo - ry, The lon - ger we flour - ish the broad - er his fame.

Firm shall it stand as the rock seat - ed moun - tains, Stain - less our faith as their ev - er white snows.

sweet prat - tling babe, let the mi - ser de - ride it, Mine be the hearth - stone, and his be the gold.

# TEMPERANCE HYMN. (CONCLUDED.)

145

*f* Pledge ev-'ry hand and heart, Pledge ne-ver more to part, *DOLCE.* True to the bond that u-nites us in one, *f* Let ev-'ry mother's son

*f* Wid-ow and or-phan child, Wail-ing in ac-cents wild, *TRIO.* Beck-on us on-ward and point to their woe; *f* Let ev-'ry hill and glen

*f* O that our no-ble cause, Health of our land and laws, Wide may pre-vail, till the curse is no more; *f* Let ev-'ry mother's son


Shout for our Washing-ton. On, broth-ers, on! On, broth-ers, on! On, broth-ers, on, till the bat-tle is won.

Ring to our shout a-gain. On, broth-ers, on! On, broth-ers, on! On, broth-ers, on, till the bat-tle is won.

10

Shout till the work is done. On, broth-ers, on! On, broth-ers, on! On, broth-ers, on, till the bat-tle is won.

**SOLO.**



Thou sweet gli - ding Ke - dron, by thy sil - ver stream, Our Sa - viour would lin - ger in moon - light's soft

**MODERATO.**

**PIANO FORTE, OR ORGAN.**

Detailed description: This block contains the first system of the musical score. It consists of three staves. The top staff is a vocal line in treble clef, 2/4 time, with a key signature of one sharp (F#). It begins with a 'SOLO.' marking. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'Thou sweet gli - ding Ke - dron, by thy sil - ver stream, Our Sa - viour would lin - ger in moon - light's soft' are written below. The middle staff is a piano accompaniment in treble clef, 2/4 time, with a key signature of one sharp. It features a steady eighth-note accompaniment. The bottom staff is a piano accompaniment in bass clef, 2/4 time, with a key signature of one sharp, featuring a steady eighth-note accompaniment.

**SOLO.**



beam, And by thy bright wa - ters till mid - night would stay, And lose in thy mur - murs, the toils of the day.

**MODERATO.**

Detailed description: This block contains the second system of the musical score. It consists of three staves. The top staff is a vocal line in treble clef, 2/4 time, with a key signature of one sharp. It begins with a 'SOLO.' marking. The melody is: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'beam, And by thy bright wa - ters till mid - night would stay, And lose in thy mur - murs, the toils of the day.' are written below. The middle staff is a piano accompaniment in treble clef, 2/4 time, with a key signature of one sharp. It features a steady eighth-note accompaniment. The bottom staff is a piano accompaniment in bass clef, 2/4 time, with a key signature of one sharp, featuring a steady eighth-note accompaniment.

# "THOU SWEET GLIDING KEDRON." (CONCLUDED.)

147

CHORUS TO BE SUNG AFTER EACH VERSE.

*f* Come saints and a - dore him, come how at his feet, And give him the glo - ry, the praise that is meet; *pp* Let joy - ful ho -

*f* Come saints and a - dore him, come bow at his feet, And give him the glo - ry, the praise that is meet; *pp* Let joy - ful ho -

*f* Come saints and a - dore him, come bow at his feet, And give him the glo - ry, the praise that is meet; *pp* Let joy - ful ho -

san - nas un - ceas - ing - ly rise, *f* And join the full cho - rus that glad - dens the skies.

san - nas un - ceas - ing - ly rise, *f* And join the full cho - rus that glad - dens the skies.

san - nas un - ceas - ing - ly rise, *f* And join the full cho - rus that glad - dens the skies.

II.

How damp were the vapors that fell on his head;  
How hard was his pillow, how humble his bed;  
The angels beholding, amaz'd at the sight,  
Attended their Master, with solemn delight.

CHORUS.—Come saints, &c.

III.

O garden of Olives, thou dear honor'd spot,  
The fame of thy wonders, shall ne'er be forgot;—  
The theme most transporting to seraphs above—  
The triumph of sorrow, the triumph of love.

CHORUS.—Come saints, &c.

## WE WILL PRAISE THE LORD. (CHORUS.)

CHAPPLE.

*SPRITOSO.*

We will praise the Lord, We will praise the Lord, praise the Lord, praise the Lord, from

*SPRITOSO.*

We will praise the Lord, We will praise the Lord, praise, the Lord, praise the Lord, from

*SPRITOSO.*

this time forth, for ev - er more, from this time forth, for ev - er more, praise the Lord, praise the Lord,

this time forth, for ev - er more, from this time forth for ev - er more, praise the Lord, praise the Lord,

praise the Lord, We will

# WE WILL PRAISE THE LORD. (CONCLUDED.)

149

We will praise the Lord from this time forth, for ev - er more, from this time forth, for ev - er more, from

praise, will praise the Lord - - - - - from this time forth, for ev - er more, from

praise the Lord - - - - -

this time forth, for ev - er more, from this time forth, for ev - er more, praise the Lord, praise the Lord.

this time forth, for ev - er more, from this time forth, for ev - er more, praise the Lord, praise the Lord.

*SLOW.*

*SLOW.*

*SLOW.*

*SLOW.*

**GRAND HALLELUJAH CHORUS.** (FROM THE MESSIAH.)

HANDEL.

[illegible]

**GRAND CHORUS FROM THE MESSIAH. (CONTINUED.)**

151

[illegible]

lu - jah, Hal - le - lu - jah, Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, For the Lord

lu - jah, Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, Hal - le - lu - jah, Halle - lu - jah, Hal - le - lu -

lu - jah, Halle - lu - jah, For the Lord God om-nip - o-tent reign - - - - eth, Halle - lu - jah, Halle - lu - jah, Halle - lu -

Halle - lu - jah, For the Lord

## GRAND CHORUS FROM THE MESSIAH. (CONTINUED.)

God om-nip - - o - tent reign - - - eth. Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah. For the Lord God om - nip - - o - tent

jah, Hal-le - lu-jah, Hal - le - lu - jah, Hal-le - lu-jah, Hal-le - lu-jah. For the Lord God om - nip - - o - tent

jah, Hal-le - lu - jah, Hal - le - lu - jah, Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah,

God om - nip - - o - tent reign - - - eth. Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah, Hal-le-

reign - - eth. Hal - le - - lu-jah. The king-dom of this world is be - come the kingdom of our Lord, and of his Christ, and of his

reign - - eth. Hal-le - lu-jah, Hal-le - lu-jah. The king-dom of this world is be - come the kingdom of our Lord, and of his Christ, and of his

Hal - le - lu - jah, Hal - le - lu - jah, The king-dom of this world is be - come the kingdom of our Lord, and of his Christ, and of his

lu-jah, Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah,

# GRAND CHORUS FROM THE MESSIAH. (CONTINUED.)

153

Christ, And he shall reign for - ev - er and ev - - - er, and he shall reign for - ev - er and

Christ, And he shall reign for - ev er and

Christ, and he shall reign for - ev - er, and ev - er, and he shall reign, and he shall reign for - ev - er, for -

ev - - - er, and he shall reign for - ev - er, and ev - er, for ev - er, and ev - er, Hal-le-lu-jah, Hal-le-

ev - - - er for ev - er, and ev - er, for - ev - er, and ev - er, King of kings, - - - - -

and he shall reign for ev - er and ev - - - er, King of kings, - - - - -

ev - er, for ev - er, for ev - er, and ev - er, for ev - er, for ev - er, for ev - er, for ev - er, and ev - er, Hal-le-lu-jah, Hal-le-

## GRAND CHORUS FROM THE MESSIAH. (CONTINUED.)

lu jah, for ev - er, and ev - er, Hal - le - lu - jah, Hal - le - lu - jah, for ev - er, and ev - er, Hal - le - lu - jah, Hal - le -

and Lord of lords, for ev - er, and ev - er, Hal - le - lu - jah, Hal - le -

and Lord of lords, King of kings,

lu - jah, for ev - er, and ev - er, Hal - le - lu - jah, Hal - le - lu - jah, for ev - er, and ev - er, Hal - le - lu - jah, Hal - le -

lu jah, for ev - er, and ev - er, Hal - le - lu - jah, Hal - le - lu - jah, for ev - er, and ev - er, Hal - le - lu - jah, Hal - le -

lu jah, for ev - er, and ev - er, Hal - le - lu - jah, Hal - le - lu - jah, for ev - er, and ev - er, Hal - le - lu - jah, Hal - le -

and Lord of lords, King of kings,

lu - jah, for ev - er, and ev - er, Hal - le - lu - jah, Hal - le - lu - jah, for ev - er, and ev - er, Hal - le - lu - jah, Hal - le -

## (Continued.)

155

The musical score is written for four voices, likely Soprano, Alto, Tenor, and Bass, each represented by a staff. The key signature has one sharp (F#), indicating D major or B minor. The time signature is common time (C). The lyrics are as follows:

Soprano:  
lu - jah, King of kings, and Lord of lords, and he shall reign for ev - er, and he shall reign for

Alto:  
lu - jah, King of kings, and Lord of lords, and he shall reign, and he shall reign for

Tenor:  
- - and Lord of lords, - - and Lord of lords, and he shall reign. and he shall reign for-

Bass:  
lu - jah, King of kings and Lord of lords, and he shall reign for ev - - - er, and he shall

Continuation of lyrics across subsequent staves:  
ev - er and ev - - - er, King of kings. - - and Lord of lords, - - and he shall reign for ev - er and  
ev - er and ev - - - er, King of kings, for ev - er, and ev - er, and Lord of lords, Hal-le-lu-jah, Hal-le-lu-jah, and he shall reign for  
ev - er and ev - - - er for ev - er, and ev - er, Hal-le-lu-jah, Hal-le-lu-jah, and he shall reign for ev - er and  
reign for ev - er and ev - er, for ev - er, and ev - er, and Lord of lords, Hal-le-lu-jah, Hal-le-lu-jah, and he shall reign for ev - er, for

**GRAND CHORUS FROM 'THE MESSIAH. (CONCLUDED.)**

[illegible]

er, and ev - er, and ev - er, for ev - er, and ev - er, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. ADAGIO. Hal - le - lu - jah.

er, and ev - er, and ev - er, for ev - er, and ev - er, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. ADAGIO. Hal - le - lu - jah.

er, King of kings, and Lord of lords, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. ADAGIO. Hal - le - lu - jah.

er, and ov - er and ev - er, for ev - er, and ev - er, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. ADAGIO. Hal - le - lu - jah.

MARCATO. TUTTL.

Hail, thou long ex-pect-ed Je - sus, Born to set thy peo-ple free! From our sins and fears re-lease us,

MARCATO. DUETT. TUTTL.

MARCATO. DUETT. TUTTL.

Is-rael's strength and con-so - la - tion, Hope of all the saints, thou art; Long de-sired of ev-'ry na - tion,

MARCATO. INST. TUTTL.

TUTTL. *f*

Let us find our rest in thee, - - - Let us find our rest in thee.

DUETT. TUTTL.

DUETT. TUTTL. *f*

Joy of ev - 'ry wait-ing heart, - - - Joy of ev - 'ry wait-ing heart.

INST. TUTTL. *f*

III.

Born thy people to deliver,  
Born a child, yet Saviour King,  
Born to reign in us for ever,  
Now thy gracious kingdom bring.

IV.

By thine own eternal spirit,  
Rule in all our hearts alone;  
By thy all-sufficient merit,  
Raise us to thy glorious throne.

SYN. Slow.

*p* ANDANTE.

Tenor.

DUETT. Treble.

Christ, our Pass-o-ver, Christ, our Pass-o-ver, is sac - ri - ficed for us; Therefore let us keep the feast, Therefore let us

Christ, our Pass-o-ver, Christ, our Pass-o-ver, Christ, our Pass-o-ver, is sac - ri - ficed for us; Therefore let us keep the feast, Therefore let us

keep the feast, Not with the old leaven, Not with the old leaven, Neither with the leav'n of malice and wickedness, But with the unleavened bread of sin - eer - i - ty and truth, But

keep the feast, Not with the old leaven, Not with the old leaven, Neither with the leav'n of malice and wickedness, But with the unleavened bread of sin - eer - i - ty and truth, But

# EASTER ANTHEM. (CONTINUED.)

159

CHORUS. *Vivace.*

with the un-leavened bread of sin-cer-i-ty and truth. Christ be-ing raised from the dead, Christ be-ing raised from the

CHORUS. *Vivace.*

Christ be-ing raised from the dead, Christ be-ing raised from the

with the un-leavened bread of sin-cer-i-ty and truth. Christ be-ing raised from the dead, Christ be-ing raised from the

CHORUS. *Vivace.*

dead, Christ be-ing raised from the dead, *pp* *Slow.* di-eth no more, *f* *A Tempo.* death hath no more do-min-ion o-ver him. Christ be-ing raised from the

dead, Christ be-ing raised from the dead, *pp* *Slow.* di-eth no more, *f* *A Tempo.* death hath no more do-min-ion o-ver him. Christ be-ing raised from the

dead, Christ be-ing raised from the dead, *pp* *Slow.* di-eth no more, *f* *A Tempo.* death hath no more do-min-ion o-ver him. Christ be-ing raised from the

## EASTER ANTHEM. (CONTINUED.)

dead, Christ be - ing raised from the dead, Christ be - ing raised from the dead, death hath no more do - min - ion o - - ver him.

dead, Christ be - ing raised from the dead, Christ be - ing raised from the dead, death hath no more do - min - ion o - - ver him.

dead, Christ be - ing raised from the dead, Christ be - ing raised from the dead, death hath no more do - min - ion o - - ver him.

RECIT. Tenor, Solo.

For in that he died he died un - to sin once, But in that he liv - eth he liv - - eth un - - to God.

*pp*

# EASTER ANTHEM. (CONTINUED.)

161

CHORUS. VIVACE.

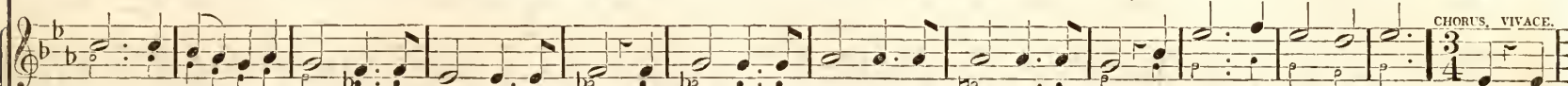


Christ is  
CHORUS. VIVACE.

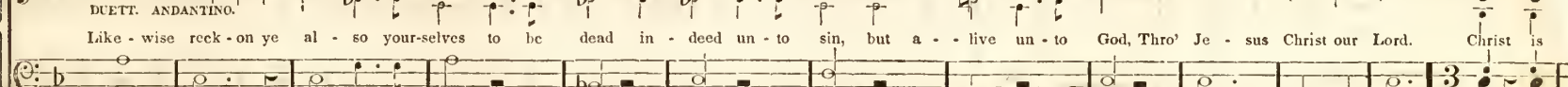


Like - wise reck - on ye al - so your-selves to be dead in - deed un - to sin, but a - - live un - to God, Thro' Je - sus Christ our Lord.

Christ is

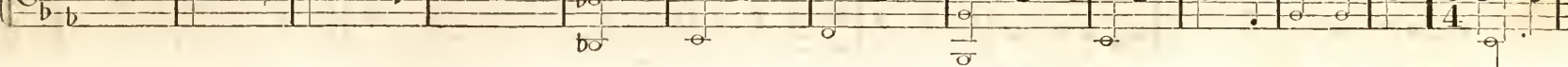


CHORUS. VIVACE.



Like - wise reck - on ye al - so your-selves to be dead in - deed un - to sin, but a - - live un - to God, Thro' Je - sus Christ our Lord.

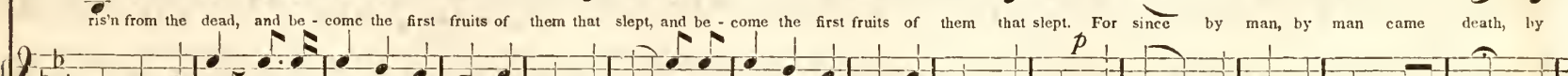
Christ is



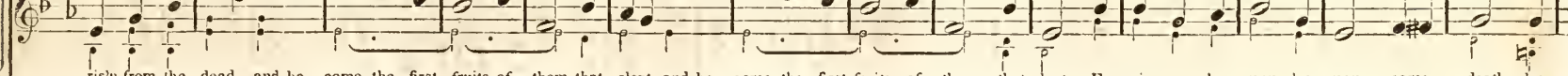
ris'n from the dead, and be - come the first fruits of them that slept, and be - come the first fruits of them that slept. by man came death, by



ris'n from the dead, and be - come the first fruits of them that slept, and be - come the first fruits of them that slept. For since by man, by man came death, by



ris'n from the dead, and be - come the first fruits of them that slept, and be - come the first fruits of them that slept. For since by man, by man came death, by



## EASTER ANTHEM. (CONTINUED.)

man came al - so, by man came al - so the re - sur - rec - tion, the re - sur - rec - tion, the re - sur - rec - tion of the dead.

man came al - so, by man came al - so the re - sur - rec - tion, the re - sur - rec - tion, the re - sur - rec - tion of the dead.

man came al - so, by man came al - so the re - sur - rec - tion, the re - sur - rec - tion, the re - sur - rec - tion of the dead.

*A Tempo.*  
Ev'n so in Christ shall all be made a - live, Ev'n so in Christ shall all be made a -

*A Tempo.*  
Ev'n so in Christ shall all be made a - live, Ev'n so in Christ shall all be made a -

*A Tempo.*  
Ev'n so in Christ shall all be made a - live, Ev'n so in Christ shall all be made a -

For as in A - dam all die. For as in A - dam all die, Ev'n so in Christ shall all be made a - live, Ev'n so in Christ shall all be made a -

*BASS SOLO. Slow.*

# EASTER ANTHEM. (CONCLUDED.)

163

live, Ev'n so in Christ, Ev'n so in Christ shall all be made a - live, be made a - live. *Slow.*

live, Ev'n so in Christ shall all be made a - live, Ev'n so in Christ shall all be made a - live, be made a - live. *Slow.*

live, Ev'n so in Christ shall all be made a - live, Ev'n so in Christ shall all be made a - live, be made a - live. *Slow.*

in Christ be made a - - live, Ev'n so in Christ shall all be made a - live, be made a - live. *Slow.*

## NOW UNTO HIM THAT IS ABLE TO KEEP US. (DISMISSION.) Jude vs. 24, 25. T. WALKER.

Now un-to him that is a - ble to keep us from fall-ing, and to pre-sent us faultless be-fore the pre-sence of his glo-ry with ex-ceed-ing joy.

Now un-to him that is a - ble to keep us from fall-ing, and to pre-sent us fault-less be-fore the pre-sence of his glo-ry with ex-ceed-ing joy.

Now un-to him that is a - ble to keep us from fall-ing, and to pre-sent us fault-less be-fore the pre-sence of his glo-ry with ex-ceed-ing joy.

## NOW UNTO HIM THAT IS ABLE TO KEEP US. (CONCLUDED.)

First system of the musical score. It consists of four staves. The top two staves are vocal parts (Soprano and Alto) in G major (one sharp). The bottom two staves are piano accompaniment. The lyrics are: "To the on - ly wise God, our Sa-viour, the on - ly wise God, our Saviour, Be glo - ry and ma-jes-ty, do - min - ion and power, both now and".

To the on - ly wise God, our Sa-viour, the on - ly wise God, our Saviour, Be glo - ry and ma-jes-ty, do - min - ion and power, both now and

Second system of the musical score. It consists of four staves. The top two staves are vocal parts. The bottom two staves are piano accompaniment. The lyrics continue: "ev - er, A - men, Be glo - ry and ma - jes - ty, do - min - ion and power, both now and ev - er, A - men, A - men, A - - men, A - - men." The tempo marking "ADAGIO." appears above the final measures of the vocal parts.

ev - er, A - men, Be glo - ry and ma - jes - ty, do - min - ion and power, both now and ev - er, A - men, A - men, A - - men, A - - men.

# "THE LORD IS KING." (ANTHEM.)

CHAPPLE. 165

**MAESTOSO.**

The Lord is King, The Lord is King, The Lord is King, and hath put on glo-rious ap - pa - rel, The Lord hath put on glorious ap - pa - rel, And

The Lord is King, and hath put on glo-rious ap - pa - rel, The Lord hath put on glorious ap - pa - rel, And

**MAESTOSO.**

The Lord is King, The Lord is King, The Lord is King, The Lord is King, and hath put on glo-rious ap - pa - rel, The Lord hath put on glorious ap - pa - rel, And

The Lord is King, The Lord is King, and hath put on glorious ap - pa - rel, The Lord hath put on glorious ap - pa - rel, And

gird-ed himself with strength, And gird-ed himself with strength. The Lord is King, The Lord is King, The Lord is King, and hath put on glorious ap - pa - rel, The Lord hath

gird-ed him-self with strength, And gird-ed himself with strength. The Lord is King, The Lord is King, The Lord is King, and hath put on glorious ap - pa - rel, The Lord hath

gird-ed him-self with strength, And gird-ed himself with strength. The Lord is King, The Lord is King, The Lord is King, and hath put on glorious ap - pa - rel, The Lord hath

gird-ed himself with strength, And gird-ed himself with strength. The Lord is King, The Lord is King, The Lord is King, and hath put on glorious ap - pa - rel, The Lord hath

## "THE LORD IS KING." (CONTINUED.)

put on glo - rious ap - pa - rel. And gird - ed him - self with strength. He hath made the round world so

put on glo - rious ap - pa - rel, And gird - ed him - self with strength. He hath made the round world so sure, He hath

put on glo - rious ap - pa - rel, And gird - ed him - self with strength, He hath made the round world so sure, sure,

put on glo - rious ap - pa - rel, And gird - ed him - self with strength. He hath made the round world so sure, He hath

sure, He hath made the round world so sure, That it can not be mo - ved. Thy tes - ti - mo - nies, O Lord, Are sure, ve - ry sure,

made the round world so sure, That it can - not be mo - ved.

made the round world so sure, so sure, That it can - not be mo - ved.

made the round world so sure, so sure, That it can - not be mo - ved.

made the round world so sure, so sure, That it can - not be mo - ved.

RECIT. SOLO TENOR.

# "THE LORD IS KING." (CONTINUED.)

167

Ho - li - ness, Ho - li - ness, Ho - li - ness be - com - eth thine house, Ho - li - ness be - com - eth thine house,

Ho - li - ness, Ho - li - ness, Ho - li - ness be - com - eth thine house, Ho - li - ness be - com - eth thine house,

Ho - li - ness, Ho - li - ness, Ho - li - ness be - com - eth thine house, Ho - li - ness be - com - eth thine house,

Ho - li - ness, Ho - li - ness, Ho - li - ness be - com - eth thine house, Ho - li - ness be - com - eth thine house,

Ho - li - ness, Ho - li - ness, Ho - li - ness be - com - eth thine house, For - ev - er and ev - er, for - ev - er, A -

Ho - li - ness be - com - eth thine house, For - ev - er and ev - er, for - ev - er, A -

Ho - li - ness, Ho - li - ness, Ho - li - ness be - com - eth thine house, For - ev - er and ev - er, For - ev - er, A -

Ho - li - ness, Ho - li - ness, Ho - li - ness be - com - eth thine house, For - ev - er and ev - er, For - ev - er, A -

# "THE LORD IS KING." (CONCLUDED.)

*SLOW.*

men, for - ev - er and ev - er, for - ev - er, A - men, for - ev - er, A - men, for - ev - er, A - men. A - men, A - men.

men, for - ev - er and ev - er, for - ev - er, A - men, for - ev - er, A - men, for - ev - er, A - men. A - men, A - men.

men, for - ev - er and ev - er, for - ev - er, A - men, for - ev - er, A - men, for - ev - er, A - men. A - men, A - men.

men, for - ev - er, and ev - er, for - ev - er, A - men, for - ev - er, A - men, for - ev - er, A - men. A - men, A - men.

## "BLESS THOU THE LORD." (SHORT CHORUS.)

BOND.

*ALLEGRO.*

Bless thou the Lord, my soul, Oh! my soul, Bless, praise, Oh! Bless thou the Lord, praise the Lord.

Bless thou the Lord, my soul, Oh! my soul, Bless, praise, Oh! Bless thou the Lord, praise the Lord.

Bless thou the Lord, my soul, Oh! my soul, Bless, praise, Oh! Bless thou the Lord, praise the Lord.

Bless thou the Lord, my soul, Oh! my soul, Bless, praise, Oh! Bless thou the Lord, praise the Lord.

Praise . . . . .

Oh! my soul, praise the Lord, praise the Lord, the Lord, my soul, Oh! my soul, Bless thou the Lord, Bless thou the

Oh! my soul, praise the Lord, my soul, Oh! my soul, Bless thou the Lord, Bless thou the

Oh! my soul, praise the Lord, my soul, Oh! my soul, Bless thou the Lord, Bless thou the

. . . the Lord, Oh! my soul, Praise the Lord, the Lord, my soul, Oh my soul,

Lord, my soul, Oh! my soul, Bless, Praise, Oh! praise thou the Lord, Bless thou the Lord, Praise thou the Lord, A - men.

Lord, my soul, Oh! my soul, Bless, Praise, Oh! praise thou the Lord, Bless thou the Lord, Praise thou the Lord, A - men.

Lord, my soul, Oh! my soul, Bless, Praise, Oh! praise thou the Lord, Praise, Praise thou the Lord, A - men.

CHORUS ALLEGRO.

Bles - sed, Bles - sed, Bles - sed are the peo - ple, Bles - sed, Bles - sed, Bles - sed are the

CHORUS ALLEGRO.

Bles - sed, Bles - sed, Bles - sed are the peo - ple, Bles - sed, Bles - sed, Bles - sed are the

CHORUS ALLEGRO.

Bles - sed, Bles - sed, Bles - sed are the peo - ple, Bles - sed, Bles - sed, Bles - sed are the

CHORUS ALLEGRO.

Bles - sed, Bles - sed, Bles - sed are the peo - ple, Bles - sed, Bles - sed, Bles - sed are the

peo - ple, Bles - sed are the peo - ple, Bles - sed are the peo - ple, Whose God is the Lord, Whose God is the Lord, the Lord Je -

peo - ple, Bles - sed are the peo - ple, Bles - sed are the peo - ple, Whose God is the Lord, Whose God is the Lord, the Lord Je -

peo - ple, Bles - sed are the peo - ple, Bles - sed are the peo - ple, Whose God is the Lord, Whose God is the Lord, the Lord Je -

peo - ple, Bles - sed are the peo - ple, Bles - sed are the peo - ple, Whose God is the Lord, Whose God is the Lord, the Lord Je -

# "BLESSED ARE THE PEOPLE." (CONTINUED.)

171

ho - vah, *p* He lov - eth right - eous - ness and judg - ment, *f* Bles - sed are the

ho - vah, He lov - eth right - eous - ness, He lov - eth right - eous - ness, He lov - eth right - eous - ness and judg - ment, Bles - sed are the

ho - vah, *p* He lov - eth right - eous - ness, He lov - eth right - eous - ness, He lov - eth right - eous - ness and judg - ment, *f* Bles - sed are the

INST. *p* VOCE. *f* He lov - eth right - eous - ness and judg - ment, Bles - sed are the

peo - ple, Bles - sed are the peo - ple that he hath cho - sen to be his in - her - i - tance.

peo - ple, Bles - sed are the peo - ple that he hath cho - sen to be his in - her - i - tance. The coun - sel of the Lord, The coun - sel of the

peo - ple, Bles - sed are the peo - ple that he hath cho - sen to be his in - her - i - tance. The coun - sel of the Lord, The coun - sel of the

peo - ple, Bles - sed are the peo - ple that he hath cho - sen to be his in - her - i - tance. INST.

# "BLESSED ARE THE PEOPLE." (CONCLUDED.)

First system of the musical score. It consists of four staves. The top staff is a treble clef with a whole rest for the first five measures, followed by a melodic line. The second and third staves are treble clefs with a vocal melody. The bottom staff is a bass clef with a bass line. Dynamics include *f* (forte) and *p* (piano). The lyrics are: "Bles - sed are the peo - ple, Bles - sed are the peo - ple, Bles - sed are the Lord shall en - dure, shall en - dure for - ev - er. Bles - sed are the peo - ple, Bles - sed are the peo - ple, Bles - sed are the".

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a melodic line. The second and third staves are treble clefs with a vocal melody. The bottom staff is a bass clef with a bass line. Dynamics include *p* (piano) and *ADAGIO*. The lyrics are: "peo - ple, Whose God is the Lord, Je - ho - vah, Whose God is the Lord, the Lord Je - ho - vah. peo - ple, Whose God is the Lord, Je - ho - vah, Whose God is the Lord, the Lord Je - ho - vah. peo - ple, Whose God is the Lord, Je - ho - vah, Whose God is the Lord, the Lord Je - ho - vah. peo - ple, Whose God is the Lord, Je - ho - vah, Whose God is the Lord, the Lord Je - ho - vah."

# FUNERAL HYMN.

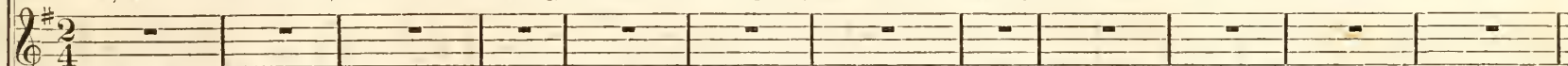
Arranged from a Spanish Air.

173

DUETT.



1. Far, far o'er hill and dell, On the winds steal-ing, List to the toll-ing bell, Mourn-ful-ly peal-ing, Hark, hark, it seems to say, As melt those sounds a-way,

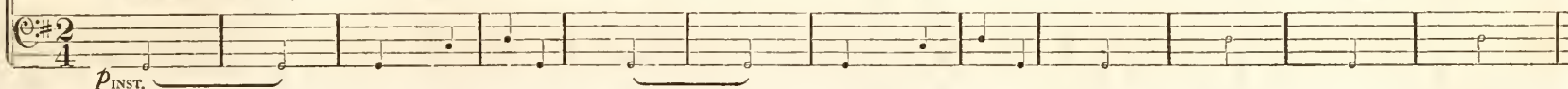


2. Now through the charmed air, Slow-ly as-cend-ing, List to the mourner's pray'r, Sol-emn-ly bending, Hark, hark, it seems to say, Turn from earth's joys a-way,

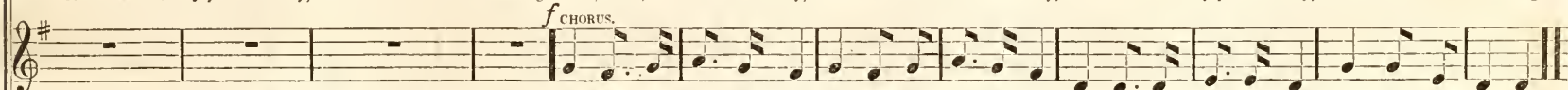
DUETT.



3. O'er a father's dis-mal tomb, See the or-phan bend-ing, From the solemn church yard's gloom, Hear the dirge ascend-ing, Hark, hark, it seems to say, How short am-bi-tion's sway,



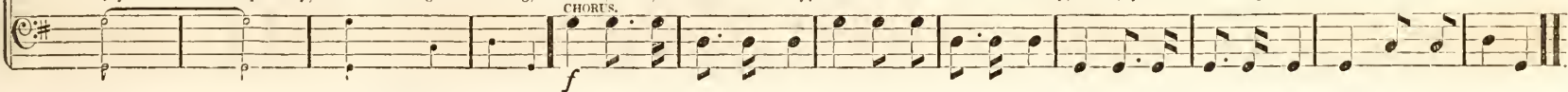
So life's best joys de-cay, Whilst new their feel-ing, Hark, Hark, it seems to say, As melt those sounds a-way, So life's best joys de-cay, Whilst new their feel-ing.



To those which ne'er de-cay, For life is ending, 2d. Hark, Hark, it seems to say, Turn from earth's joys a-way, To those which ne'er de-cay, For life is end-ing.



Life's joys and friendship's ray, In the dark grave ending, 3d. Hark, Hark, it seems to say, How short am-bi-tion's sway, Life's joys and friendship's ray, In the dark grave end-ing.



Be - yond, Be - yond the glitt' - ring star - ry skies, Far as th'e - ter - nal hills, Far as th'e - ter - nal hills,

Be - yond, Be - yond the glitt' - ring star - ry skies, Far as th'e - ter - nal hills, Far as th'e - ter - nal hills,

Be - yond, Be - yond the glitt' - ring star - ry skies, Far as th'e - ter - nal hills, Far as th'e - ter - nal hills,

There in the bound - less realms of light, *pp* Our dear Re - deem - er dwells.

There in the bound - less realms of <sup>PIA.</sup>light, Our dear Re - deem - er dwells, *pp* Our dear Re - deem - er dwells.

There in the bound - less realms of light, Our dear Re - deem - er dwells, *pp* Our dear Re - deem - er dwells.

There in the bound - less realms of light, Our dear Re - deem - er dwells, *pp* Our dear Re - deem - er dwells.

# "BEYOND THE GLIT'RING STARRY SKIES." (CONTINUED.)

175

DUETT, TREBLE, AND BASS.

Im - mor - tal an - gels, bright and fair, In count - less ar - mies shine; At his right hand, with  
 gol - den harps, They of - fer songs di - vine, At his right hand, with gol - den harps, They

MODERATO.

CHORUS ALLEGRO VIVACE.

They brought his char - iot from a - bove, To bear him to his throne,  
 They brought his char - iot from a - bove, To bear him to his throne,  
 of - fer songs di - vine. They brought his char - iot from a - bove, To bear him to his throne,  
 They brought his char - iot from a - bove, To bear him to his throne,

CHORUS ALLEGRO VIVACE.



And suf - fer'd pain no more. 'Tis fin - ish'd, 'Tis fin - ish'd, the Me - si - ah dies,

And suf - fer'd pain no more. And suf - fer'd pain no more. 'Tis fin - ish'd, 'Tis fin - ish'd, the Me - si - ah dies,

And suf - fer'd pain no more, And suf - fer'd pain no more. 'Tis fin - ish'd, 'Tis fin - ish'd, the Me - si - ah dies,

For sins, but not his own, The great re - demption is com - plete, And Sa - tan's pow'r o'er - thrown, And Sa - tan's pow'r o'er - thrown.

For sins, but not his own, The great re - demption is com - plete, And Sa - tan's pow'r o'er - thrown, And Sa - tan's pow'r o'er - thrown.

For sins, but not his own, The great re - demption is com - plete, And Sa - tan's pow'r o'er - thrown, And Sa - tan's pow'r o'er - thrown.

## CANAAN. (ANTHEM.) TRIO AND CHORUS.

GRAZIOSO.

TENOR.

TREBLE.

BASS.

Hap - py, Hap - py, Hap - py be - yond de - scrip - tion, he, Who in the path of pi - e - ty, Loves

Hap - py, Hap - py, Hap - py be - yond de - scrip - tion, he, Who in the path of pi - e - ty, Loves

from his birth to run, Loves from his birth, his birth to run, Its ways are ways of plea - sant -

from his birth to run, Loves from his birth, his birth to run, Its ways are ways of pleas - ant -

Loves from his birth to run, Loves from his birth to run, Its ways are ways of

ness, And all its paths are joy and peace, And all its paths are joy and

ness, And all its paths are joy and peace, are joy and peace, And all its paths are joy and

pleas - ant - ness, And all its, all its paths are joy and peace, And all its paths are joy and

heav'n on earth be - gun, And heav'n on earth be - gun. Cheer - ful and blithe my way pur - sue, Cheer - ful and blithe, Cheerful and

CHORUS ALLEGRO.

heav'n on earth be - gun, And heav'n on earth be - gun. Cheer - ful and blithe my way pur - sue, Cheerful and blithe

CHORUS ALLEGRO.

heav'n on earth be - gun, And heav'n on earth be - gun. Cheer - ful and blithe my way pur - sue, Cheer - ful and blithe

CHORUS ALLEGRO.

heav'n on earth be - gun, And heav'n on earth be - gun. Cheer - ful and blithe my way pur - sue, Cheer - ful and blithe

## CANAAN. (CONTINUED.)

blithe, Cheer-ful and blithe my way pur - sue, Cheer-ful and blithe my way pur - sue, Cheer-ful and blithe my way pur - sue, my way pur - sue, Cheerful and

my way pur - sue, my way pur - sue, pur - sue, pur - sue, pur - sue, Cheer - ful and blithe my way pur - sue, Cheerful and

blithe, Cheer-ful and blithe, Cheer-ful and blithe my way pur - sue, Cheer - ful and blithe my way pur - sue, Cheer - ful and

blithe my way pur - sue, And with the prom - is'd land in view,

blithe my way pur - sue, And with the prom - is'd land in view,

And with the prom - is'd land

blithe my way pur - sue, And with the prom - is'd land in view, And with the promis'd land, the prom - is'd land in view, And with the prom - is'd

And with the prom-is'd land in view, Sing - ing to God, Sing - ing to God, to

And with the prom-is'd land in view, Singing to God, Singing to God, Sing - ing to God, to

in view, Singing to God re - turn,

land, the promis'd land in view, Sing - ing to God re - turn, And with the prom-is'd land in view, Singing to God, Sing - ing to God, to

SLOW.

God re - turn, Sing - ing to God, Sing - ing to God, to God re - turn. Sing - ing to God re - turn.

God re - turn, Sing - ing to God, Sing - ing to God, (to) God re - -turn. Sing - ing to God re - turn.

God re - turn, Sing - ing to God re - turn. Sing - ing to God re - turn.

## SPIRIT, CREATOR OF MANKIND. (ANTHEM.)

Adapted by W. C. PETERS, from LAMBILLOTTE.

SYM.

*f*

CHORUS.

*f* Spi - rit, Cre - a - tor, Cre - a - tor of man - kind, Spi - rit, Cre - a - tor, Cre - a - tor of man - kind, Come vis - it

*f* Spi - rit, Cre - a - tor, Cre - a - tor of man - kind, Spi - rit, Cre - a - tor, Cre - a - tor of man - kind, Come vis - it

PIANO FORTE, OR ORGAN.

**"SPIRIT, CREATOR OF MANKIND." (CONTINUED.)**

183

ev - ry pi - ous mind, Come vis - it ev - ry pi - ous mind,  
 ev - ry pi - ous mind, Come vis - it ev - ry pi - ous mind,

The first system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment line. The music is in 4/4 time and features a key signature of one sharp (F#).

DUETT. TWO TREBLES.

And sweet - ly let thy grace in - vade our hearts, Oh

The second system of the musical score. It consists of three staves. The top staff is a duet for two trebles with lyrics. The middle staff is a duet for two trebles. The bottom staff is a piano accompaniment line. The music is in 4/4 time and features a key signature of one sharp (F#). The piano part includes a *p* (piano) dynamic marking.

## "SPIRIT, CREATOR OF MANKIND." (CONTINUED.)

Lord, which thou hast made, And sweet - ly let thy grace in - vade our hearts, O

Lord which thou hast made, Chase from our minds th' in - fer - nal foe, And peace, the fruit of love, bes -

Chase from our minds th' in - fer - nal foe, And peace, the fruit of love bes -

# "SPIRIT, CREATOR OF MANKIND." (CONTINUED.)

185

TENOR AND BASS DUETT.

slow, And lest our feet should step a - stray, Pro - tect and

*Pia.* And lest our feet should step a - stray, Pro - tect and

guide us in the way, And lest our feet should step a - stray, Pro - tect and guide us

guide us in the way,

**"SPIRIT, CREATOR OF MANKIND." (CONTINUED.)**

in the way, Make us eter - - - nal truths re - - ceive, And prac - tice all that we be-

CHORUS.

Make us eter - - - nal truths re - - ceive, And prac - tice all that we be-

lieve; Give us thy - self, that we may see The Fa - ther and the Son in thee.

lieve; Give us thy - self, that we may see The Fa - ther and the Son in thee.

"SPIRIT, CREATOR OF MANKIND," (CONTINUED.)

187

Im - mor - tal hon - or, end - less fame, At - tend th' Al - migh - ty Fath - er's

name; To Je - sus o - qual prais - es be, And, Ho - ly Pa - ra - clete, to

To Je - sus e - qual prai - ses be, And, Ho - ly Pa - ra - clete, to

QUARTETT. *pp*

QUARTETT. *pp*

QUARTETT. *pp*

## "SPIRIT, CREATOR OF MANKIND." (CONTINUED.)

thee, Im - mor - tal hon - or, end - less fame, At - tend th' al - migh - ty Fath - er's name, To Je - sus e - qual prai - ses be, And

thee, Im - mor - tal hon - or, end - less fame, At - tend th' al - migh - ty Fath - er's name, To Je - sus e - qual prai - ses be, And

*f for*

Ho - ly Ghost, be giv'n to thee, Im - mor - tal hon - or, end - less fame, At - tend th' al - migh - ty Fath - er's name, At -

Ho - ly Ghost, be giv'n to thee, Im - mor - tal hon - or, end - less fame, At - tend th' al - migh - ty Fath - er's name, At -

*p*

# "SPIRIT, CREATOR OF MANKIND." (CONCLUDED.)

189

tend th' Almighty Fath - er's name, At - tend th' Al - might - y Fath - er's name, To Je - sus e - qual prai - ses be, And, Ho - ly

tend th' Almighty Fath - er's name, At - tend th' Al - might - y Fath - er's name, To Je - sus e - qual prai - ses be, And, Ho - ly

*for.*

SVA.

Paraclete to thee, Ho - ly Paraclete to thee, Holy Paraclete to thee.

Paraclete to thee, Ho - ly Paraclete to thee, Holy Paraclete to thee.

Blessings for - ev - er on the Lamb, Who bore the curse for wretch - ed man, Who bore the curse for wretched, wretched man, Let an - gels

Blessings for - ever, for - ever on the Lamb, Who bore the curse for wretched, wretched man, Who bore the curse for wretch - ed man, Let an - gels

Blessings for - ever, for - ever on the Lamb, Who bore the curse for wretched, wretched man, Who bore the curse for wretch - ed man, Let an - gels

Blessings for - ev - er on the Lamb, Who bore the curse for wretch - ed man, Who bore the curse for wretch - ed man; Let an - gels

sound his sa - cred name, And ev' - ry crea - ture say A - men, A - men.

sound his sa - cred name, And ev' - ry crea - ture say A - men, say A - men.

sound his sa - cred name, And ev' - ry crea - ture say A - men, And ev' - ry crea - ture say A - men, A - men, A - men.

sound his sa - cred name, And ev' - ry crea - ture say A - men, And ev'ry creaturo say A - men.

# DOXOLOGY. (CONCLUDED.)

191

Let an - gels sound his sa - cred name, And ev' - ry crea - ture say A - men, A - men, A - men. A - men, A - men.

Let an - gels sound his sa - cred name, And ev' - ry crea - ture say A - men, A - men, A - men. A - men, A - men.

Let an - gels sound his sa - cred name, And ev' - ry crea - ture say A - men, A - men, A - men. A - men, A - men.

Let an - gels sound his sa - cred name, And ev' - ry crea - ture say A - men, A - men, A - men. A - men, A - men.

## ROUND FOR THREE VOICES.

LIDARTI.

1 Thy name, Al - migh - ty Lord, Shall sound through dis - tant lands, through dis - tant lands, 2

2 Great is thy grace, and sure thy word, Thy truth for ev - er, thy truth for - ev - er stands. 3

3 Far be thy hon - or spread, And long thy praise en - dure, Till morn - ing light and ev' - ning shade Shall be ex - chang'd no more. 1

## SING YE TO THE LORD. (SHORT ANTHEM.)

CHAPPLE.

*f* Sing, sing, sing, Sing ye to the Lord, Sing ye to the Lord, Sing, sing, sing ye to the Lord, For he hath tri - umph'd glo - rious - ly, For

*f* Sing, sing, sing, Sing ye to the Lord, Sing ye to the Lord, Sing, sing, sing ye to the Lord, For he hath tri - umph'd glo - rious - ly, For

*f* Sing, sing, sing, Sing ye to the Lord, Sing ye to the Lord, Sing, sing, sing ye to the Lord, For he hath tri - umph'd glo - rious - ly,

*f* he hath tri - umph'd gloriously, He hath tri - umph'd glo - riously, He hath tri - umph'd glo - riously, He hath tri - umph'd glo - riously, Sing, sing, Sing ye to the Lord, For

*f* he hath tri - umph'd gloriously, He hath tri - umph'd glo - riously, He hath tri - umph'd glorious - ly, He hath tri - umph'd glo - rious - ly, Sing, sing, Sing ye to the Lord, For

*f* glo - riously, He hath triumph'd glorious - ly, He hath tri - umph'd glo - riously, He hath tri - umph'd glo - rious - ly, Sing, sing, Sing ye to the Lord, For

He hath tri - umph'd glo - rious - ly, The Lord shall reign for - ev - er, The Lord shall reign for - ev - er, The

He hath tri - umph'd glo - rious - ly, The Lord shall reign for - ev - er, The Lord shall reign for - ev - er, The

He hath tri - umph'd glo - rious - ly, The Lord shall reign for - ev - er, The Lord shall reign for - ev - er, The

Lord shall reign, The Lord shall reign for - ev - er, for - ev - er, for - ev - er, and ev - er, A - men, A - men.

Lord shall reign, The Lord shall reign for - ev - er, for - ev - er, for - ev - er and ev - er, A - men, A - men.

Lord shall reign, The Lord shall reign for - ev - er, for - ev - er, for - ev - er and ev - er, A - men, A - men.

## CHARITY.\* (ANTHEM.)

F. J. WEBSTER.

*f* Hail! Hail! Hail! Hail! Hail! holy Se - raph, ho - ly Seraph Char - i - ty, From Eden's sunny groves above, Upborne on balmy wings of "Love," To bless and

*f* Hail! Hail! Hail! Hail! Hail! holy Se - raph, ho - ly Seraph Char - i - ty, From Eden's sunny groves above, Upborne on balmy wings of "Love," To bless and

*f* Hail! Hail! Hail! Hail! Hail! holy Se - raph, ho - ly Seraph Char - i - ty, From Eden's sunny groves above, Upborne on balmy wings of "Love," To bless and

*f* save hu - man - i - ty, To bless and save hu - man - i - ty. Hail ho - ly Se - raph Char - i - ty, To bless and save hu - man - i - ty.

save hu - man - i - ty, To bless and save hu - man - i - ty, Hail! ho - ly Se - raph Char - i - ty, To bless and save hu - man - i - ty.

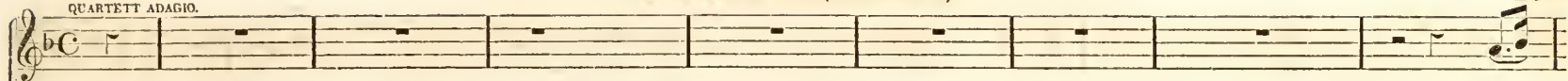
save hu - man - i - ty, To bless and save hu - man - i - ty, Hail! ho - ly Se - raph Char - i - ty, To bless and save hu - man - i - ty.

\* This anthem was originally composed for the dedication of the Odd Fellow's Temple, in Louisville, Ky., and contained a Chorus and Soprano Solo, not inserted here. Should any of the Order wish to use it for a similar purpose, the composer will be most happy to furnish the Solo and Chorus by being addressed through the publishers, or any Brother in Louisville.

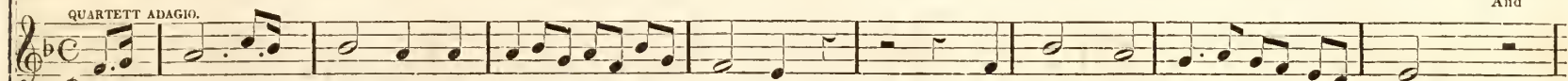
# CHARITY. (CONTINUED.)

195

QUARTETT ADAGIO.



QUARTETT ADAGIO.

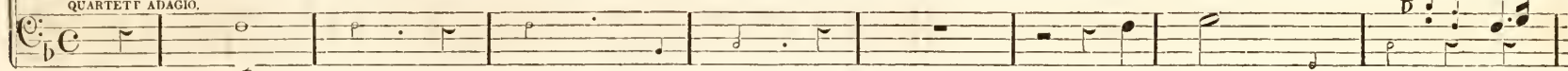


Where sor - rows reign and death per - vades,

Thou pour - est radiance on the eye,



Where sor - rows reign and death per - vades, Thou pour - est ra - diance, radiance on the eye,



INST.

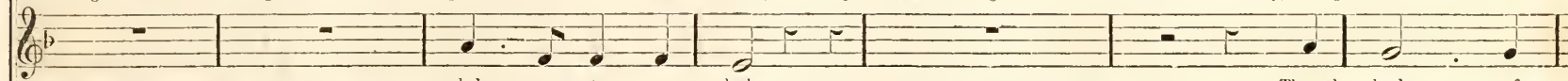
p

p

And



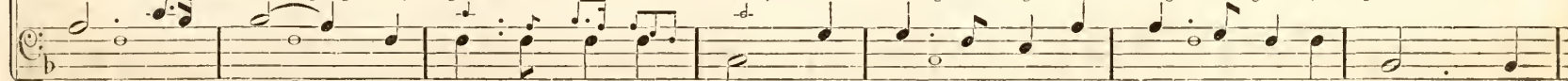
bring - est glad - ness, glad - ness to our shades, Through dark - ning clouds of des - ti - ny, Through clouds of



glad - ness to our shades, Through clouds of



And bringest gladness, glad - ness to our shades, Through dark'ning clouds, Through dark'ning clouds, Through clouds of



bring - est glad - ness glad - ness, to our shades, Through dark - ning clouds of des - ti - ny, Through clouds of

## CHARITY. (CONTINUED.)

CHORUS ALLEGRO.

des - ti - ny, Through dark - 'ning clouds of des - ti - ny. *f* To thee, our Fath - er, Friend! we'll go, When we have left this world of woe,

des - ti - ny, Through dark - 'ning clouds of des - ti - ny. *f* To thee, our Fath - er, Friend! we'll go, When we have left this world of woe,

des - ti - ny, Through dark'ning clouds of des - ti - ny. *f* To thee, our Fath - er, Friend! we'll go, When we have left this world of woe,

CHORUS ALLEGRO.

*f*

To cel - e - brate be - yond the skies, The Char - i - ty that nev - er dies, The Char - i - ty that nev - er dies, To

To cel - e - brate be - yond the skies, The Char - i - ty that nev - er dies, The Char - i - ty that nev - er dies, To

To cel - e - brate be - yond the skies, The Char - i - ty that nev - er dies, The Char - i - ty that nev - er dies, To

cel - e - brate be - yond the skies, The Char - i - ty that nev - er dies, Char - i - ty that nev - er dies,

cel - e - brate be - yond the skies, The Char - i - ty that nev - er dies, Char - i - ty that nev - er dies,

cel - e - brate be - yond the skies, The Char - i - ty that nev - er dies, Char - i - ty that nev - er dies, To

The musical score for the first system is written for four staves. The top three staves are in G major (one sharp) and 4/4 time. The bottom staff is in C major (no sharps or flats) and 4/4 time. The lyrics are: 'cel - e - brate be - yond the skies, The Char - i - ty that nev - er dies, Char - i - ty that nev - er dies, To'.

To cel - e - brate be - yond the skies, The Char - i - ty that nev - er dies, The Char - i - ty that nev - er dies.

To cel - e - brate be - yond the skies, The Char - i - ty that nev - er dies, The Char - i - ty that nev - er dies.

cel - e - brate be - yond the skies, The Char - i - ty that nev - er dies, The Char - i - ty that nev - er dies.

The musical score for the second system is written for four staves. The top three staves are in G major (one sharp) and 4/4 time. The bottom staff is in C major (no sharps or flats) and 4/4 time. The lyrics are: 'To cel - e - brate be - yond the skies, The Char - i - ty that nev - er dies, The Char - i - ty that nev - er dies.'.

## "THE HEAVENS ARE TELLING." (GRAND CHORUS.)

HAYDN.

ALLEGRO.

The heavens are tell - ing the glo - ry of God, The wonder of his works displays the firma - ment,

The heavens are telling the glo - ry of God, The wonder of his works displays the firma - ment,

The heavens are tell - ing the glo - ry of God, The wonder of his works dis - plays the firma - ment,

ALLEGRO.

The wonder of his works displays the firma - ment, To day that is com - ing, speaks it the

The wonder of his works dis - plays the firma - ment,

The wonder of his works dis - plays the firma - ment, To day that is com - ing speaks it the

*p* *p*

# "THE HEAVENS ARE TELLING." (CONTINUED.)

199

CHORUS. The

day, The night that is gone, to fol - low - ing night, The night that is gone, to fol - low - ing

day, The night that is gone to fol - low - ing night, The night that is gone to fol - low - ing CHORUS.

To fol - low - ing the

heavens are

night, The heav'ns are telling the glo - ry of God, The won - der, The wonder of his works dis - plays, dis - plays the fir - ma - ment, The

The heav - ens are tell - ing the glo - ry of God, The wonder of his works, dis - plays, dis - plays the fir - ma - ment,

night, The heav - ens are tell - ing the glo - ry of God, The wonder of his works, The wonder of his works, dis - plays the fir - ma - ment,

heavens are tell - ing the glo - ry of God, The won - der, The wonder of his works, The wonder of his works displays the fir - ma - ment

night, The heavens are

## "THE HEAVENS ARE TELLING." (CONTINUED.)

SOLO.

wonder of his works, dis - plays, dis - plays the firma - ment, In all the lands re - sound the word,

wonder of his works dis - plays, dis - plays the firma - ment.

The wonder of his works displays the firma - ment, In all the lands re - sound the

SOLO.

In all the lands re - sound the word,

never unper - cei - ved, ever under - stood, ever, ev - er, ev - er un - der - stood, In all the

word, never unper - cei - ved, ev - er under - stood, ev - er, ev - er, o - ver un - der - stood,

lands re - sound the word, never unper - cei - ved, ever under - stood, ev - er, ev - er, e - ver un - der - stood, ever

In all the lands re - sound the word, never unper - cei - ved, ever understood, ever, ev - er, e - ver, un - der - stood, ever, ever,

In all the lands re - sound the word, CHORUS.

e - ver, e - ver un - der - stood, The heav - ens are telling the glo - ry of God, The won - der, The wonder of his works dis - plays, dis -

The heavens are tell - ing the glo - ry of God, The wonder of his works dis - plays, dis -

e - ver, e - ver un - der - stood, CHORUS. The heavens are tell - ing the glo - ry of God, The wonder of his works, The wonder of his works dis -

The heav - ens are telling the glo - ry of God, The wonder, the wonder of his his works, The wonder of his works dis -

plays the fir - ma - ment, The wonder of his works dis - plays the fir - ma - ment, the fir - ma -

plays the firma - ment, The wonder

plays the fir - ma - ment, The wonder of his works dis - plays the firma - ment, dis - plays the firma - ment.

ment, The wonder of his works dis - plays the fir - ma - ment, The wonder of his works dis - plays the firma -

The wonder of his works dis - plays the fir - ma - ment, The wonder of his works displays the firma - ment,

of his works dis - plays the fir - ma - ment, the fir - ma - ment, The wonder of his works displays the firmament, the fir - ma -

The won - der of his works dis - plays, displays the fir - ma - ment, The wonder of his works, The wonder of his

# "THE HEAVENS ARE TELLING." (CONTINUED.)

203

ment. The wonder of his works dis - plays the fir - ma - ment, the firma - ment, The wonder of his works dis - plays, dis - plays the firma - ment, dis -

The wonder of his works displays the fir - ma - ment, The wonder of his works displays the firma - ment, The won - der of his works

ment, The wonder of his works, The wonder of his works dis - plays, dis - plays the firma - ment,

works dis - plays the fir - ma - ment, dis - plays, dis - plays the fir - ma - ment, The wonder of his works dis - plays the

plays, displays the firma - ment, the fir - ma - ment, The wonder of his works displays the fir - ma - ment, the

dis - plays, dis - plays the fir - ma - ment, The wonder of his works, The wonder of his works, dis - plays, dis -

The wonder of his works dis - plays the fir - ma - ment, The wonder of his works, The wonder of his works dis - plays, dis -

fir - ma - ment, the fir - ma - ment, The won - der of his works, The won - der of his works dis - plays, dis -

## "THE HEAVENS ARE TELLING." (CONTINUED.)

fir - ma - ment, The heavens are tell - ing the glo - ry of God, The wonder of his works dis - plays the fir - ma - ment, dis - plays the fir - ma -

plays the fir - ma - ment, The heav - ens are tell - ing the glo - ry of God, The won - der of his works dis -

plays the fir - ma - ment, The heavens are tell - ing the glo - ry of God, The wonder of his works dis - plays the fir - ma - ment, dis - plays the fir - ma -

plays the fir - ma - ment, The heavens are tell - ing the glory of God, The wonder of his works dis - plays, dis -

ment, dis - plays the fir - ma - ment, The wonder of his works displays the fir - ma - ment, the fir - ma - ment, The heavens are tell - ing the

plays the firma - ment, the fir - ma - ment; The wonder of his works, the wonder of his works dis - plays, dis - plays the fir - ma - ment, The

ment, dis - plays the fir - ma - ment, The wonder of his works, The wonder of his works dis - plays, dis - plays the fir - ma - ment, The heav - ens are

plays the firma - ment, The wonder of his works, The wonder of his works dis - plays, dis - plays the fir - ma - ment, The heavens are

glo - ry of God, The won - der of his works  
heav - ens are tell - ing, are tell - ing the glo - ry of God, The won - der of his  
tell - ing the glo - ry of God, The won - der of his works dis - plays, dis - plays the fir - ma -  
tell - ing the glo - ry of God, The won - der of his works dis - plays the fir - ma - ment, dis -  
dis - plays the fir - ma - ment, dis - plays the fir - ma - ment, dis - plays the fir - ma - ment.  
works dis - plays the fir - ma - ment, dis - plays the fir - ma - ment, dis - plays the fir - ma - ment.  
ment, dis - plays the fir - ma - ment, dis - plays the fir - ma - ment, dis - plays the fir - ma - ment.  
plays the fir - ma - ment, dis - plays the fir - ma - ment, dis - plays the fir - ma - ment.

**ANDANTE.**

O that the Lord in - deed, Would me his ser - vant bless; From ev'ry e - vil shield my head, And crown my paths with

O that the Lord in - deed, Would me his ser - vant bless; From ev'ry e - vil shield my head, And crown my paths with peace,

**ANDANTE.**

O that the Lord in - deed, Would me his ser - vant bless; From ev'ry e - vil shield my head, And crown my paths with peace.

And crown my paths with

peace; And crown, crown, crown my paths with peace.

**DUETT.**

And crown, crown, crown my paths with peace. *p* Be his Almigh - ty hand, My helper and my guide, *f* Till with his saints in Canaan's land

**DUETT.**

And crown, crown, crown my paths with peace. *p* Be his Almighty hand, *p* My helper and my guide, *f* Till with his saints in Canaan's land

peace, **INST.**

**LIVELY.**

**LIVELY.**

**LIVELY.**

**LIVELY.**

# JABEZ'S PRAYER. (CONCLUDED.)

207

First system of musical notation. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat). The tempo is not explicitly marked for this system.

Till with his saints in Ca - naan's land, My por - tion he di - vide, My por - tion he di - vide, His saints in Ca - naan's land,

Till with his saints in Canaan's land, My por - tion he di - vide, My por - tion, With his saints in Ca - naan's land, My

Till with his saints in Canaan's land, My por - tion he di - vide, My portion he di - vide, Till with his saints in Ca - naan's land, My

Second system of musical notation. It continues the four-staff format. The tempo is marked 'ADAGIO' at the beginning of the system. The lyrics continue across the vocal staves.

land, Till with his saints in Ca - naan's land, My por - tion he di - vide, My por - tion he di - vide.

por - tion he di - vide, Till with his saints in Ca - naan's land, My por - tion he di - vide, My por - tion he di - vide.

por - tion he di - vide, Till with his saints in Ca - naan's land, My por - tion he di - vide, My por - tion he di - vide.

VERY SLOW.

For - give, blest shade, the trib - u - ta - ry tear, That mourns thy ex - it from a world like this, For - give the wish, that would have kept thee

VERY SLOW.

For - give, blest shade, the trib - u - ta - ry tear, That mourns thy ex - it from a world like this, For - give the wish that would have kept thee

VERY SLOW.

For - give, blest shade, the trib - u - ta - ry tear, That mourns thy ex - it from a world like this, For - give the wish that would have kept thee

VERY SLOW.

For - give, blest shade, the trib - u - ta - ry tear, That mourns thy ex - it from a world like this, For - give the wish that would have kept thee

here, And stay'd thy progress to the seat of bliss. No more con - fin'd, to grov' - ling scenes of night, No more a ten - ant pent in mor - tal

here, And stay'd thy progress to the seat of bliss. No more con - fin'd to grov' - ling scenes of night, No more a ten - ant pent in mor - tal

here, And stay'd thy progress to the seat of bliss. No more con - fin'd to grov' - ling scenes of night, No more a ten - ant pent in mor - tal

here, And stay'd thy progress to the seat of bliss. No more con - fin'd to grov' - ling scenes of night, No more a ten - ant pent in mor - tal

# FORGIVE, BLEST SHADE. (CONCLUDED.)

209

clay, Now should we rath - er hail thy glorious flight, And trace thy journey to the realms of day, And trace thy journey to the realms of day.

clay, Now should we rath - er hail thy glo - rious flight, And trace thy journey to the realms of day, And trace thy journey to the realms of day.

clay, Now should we rath - er hail thy glorious flight, And trace thy journey to the realms of day, And trace thy journey to the realms of day.

And trace thy journey to the realms of day, And trace thy journey, thy journey to the realms of day.

## ROUND FOR THREE VOICES.

ANONYMOUS.

1 Lord, how are they in - crea - sed, that trou - ble me?

2 Ma - ny are they that rise a - gainst me.

3 14 Up, Lord, and help me, and help me, O my God.

ANDANTINO

TENOR SOLO.

Thou child di - vine, Im - man - u - el, Welcome un - to thy hum - ble man -

ANDANTINO.

SYMPH. ANDANTINO.

*p*

*p*

CHORUS.

SOLO.

*f* child di - vine, Im - manu - el, Welcome un - to thy humble man - ger. *p* heart - felt joy thy birth we hail, And greet with songs the heav'nly

ger, Thou CHORUS.

*f* Thou child di - vine, Im - manu - el, Welcome un - to thy humble man - ger.

CHORUS.

*f* Thou child di - vine, Im - manu - el, Welcome un - to thy humble man - ger.

CHORUS.

*f*

INST. *p*

# CHRISTMAS. (CONTINUED.)

211

stran - ger, With heartfelt joy thy birth we hail, And greet with songs the heav'nly stran - ger.

*f* With heartfelt joy thy birth we hail. And greet with songs the heav'nly stran - ger. Are turn'd to joy and glad - ness.

*f* With heartfelt joy thy birth we hail, And greet with songs the heav'nly stran - ger. Our doubts, and fears, and sad - ness, Are turn'd to joy and glad - ness.

*f* INST.

CHORUS.

*ff* Ho - san - na

Good will to man, and peace on earth, Are now de - clared by a Saviour's birth, Ho - sanna, Ho - sanna. Ho - san - na, Ho -

Good will to man and peace on earth, Are now de - clared by a Sa - viour's birth, *p* Ho - sanna, Ho - sanna. Ho - san - na, Ho -

INST. *ff* Ho - san - na. *p* Ho -

## CHRISTMAS. (CONCLUDED.)

**CHORUS.** *ff* Ho - san - na, Bles - sed is he that comes in the name of the Lord. *p* Thou child di - vine, Im - manu - el Welcome un - to thy humble man -

**CHORUS.** *ff* sanna, Ho - sanna, Bles - sed is he that comes in the name of the Lord.

**CHORUS.** *ff* sanna, Ho - sanna, Ho - san - na, Bles - sed is he that comes in the name of the Lord. *p* Thou child di - vine, Im - manu - el, Welcome un - to thy humble man -

**CHORUS.** *ff* Ho - san - na, Bles - sed is he that comes in the name of the Lord.

**ger.** *f* With heartfelt joy thy birth we hail, And greet with songs the heav'nly stran - ger, With heartfelt joy thy birth we hail, And greet with songs the heav'nly stran - ger.

**CHORUS.** *f* With heartfelt joy thy birth we hail, And greet with songs the heav'nly stranger, With heartfelt joy thy birth we hail, And greet with songs the heav'nly stran - ger.

**CHORUS.** *f* With heartfelt joy thy birth we hail, And greet with songs the heav'nly stranger, With heartfelt joy thy birth we hail, And greet with joy the heav'nly stran - ger.

**CHORUS.** With heartfelt joy thy birth we hail, And greet with songs the heav'nly stranger, With heartfelt joy thy birth we hail, And greet with songs the heav'nly stran - ger.

# MAJESTY.

DR. HAYES. 213

The Lord de - scend - ed from a - bove, And bow'd the heav'n's, And bow'd the heav'n's, And bow'd the heav'n's, And bow'd the

The Lord de - scend - ed from a - bove, And bow'd the heav'n's most high, And bow'd the heav'n's, And bow'd the heav'n's, And bow'd the

The Lord de - scend - ed from a - bove, And bow'd the heav'n's

And bow'd the

heav'n's most high, And un - der - neath his feet he cast The dark - ness of the sky.

heav'n's most high, And un - der - neath, And un - der - neath his feet, he cast The dark - ness of the sky.

most high And un - der - neath his feet, un - derneath his feet he cast The dark - ness, of the sky.

heav'n's most high And un - der - neath his feet he cast, The dark - ness of the sky.

On che - rubs and on cheru - bins, Full roy - al - ly he rode, And on the wings of mighty winds, Came flying all a - broad,

DUETT.

On che - rubs and on cherubims, Full roy - al - ly he rode, And on the wings of migh - ty winds, of migh - ty winds Came fly - ing all a - broad. On

INSTRUMENTAL.

Detailed description: This system contains three staves of music. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. It begins with a whole note rest, followed by eighth and quarter notes. The middle staff is a vocal line in treble clef, also with a key signature of two flats and a 3/2 time signature. It starts with a half note, followed by eighth and quarter notes. The bottom staff is an instrumental line in bass clef with a key signature of two flats and a 3/2 time signature. It begins with a whole note rest, followed by eighth and quarter notes. The lyrics are written below the staves, with some words underlined.

on che - rubs, and on eher - ubims Full roy - al - ly he rode, And on the wings of mighty winds, Came flying all a - broad.

che - rubs, and on che - ru - bins, on che - rubims, Full roy - al - ly he rode, And on the wings of mighty winds, Came flying all a - broad.

Detailed description: This system continues the musical score with three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 3/2 time signature. It begins with a whole note rest, followed by eighth and quarter notes. The middle staff is a vocal line in treble clef, also with a key signature of two flats and a 3/2 time signature. It starts with a half note, followed by eighth and quarter notes. The bottom staff is an instrumental line in bass clef with a key signature of two flats and a 3/2 time signature. It begins with a whole note rest, followed by eighth and quarter notes. The lyrics are written below the staves, with some words underlined.

CHORUS.

On cherubs and on cher - ubims Full roy - al - ly he rode, And on the wings of mighty winds, Came fly - ing all a - broad,

On cherubs and on che - rubims Full roy - al - ly he rode, And on the wings, And on the wings of migh - ty winds, Came fly - ing all a - broad, And on the

On cherubs and on cheru - bims, Full roy - al - ly he rode, And on the wings of mighty winds, Came fly - ing all a - broad, And on the

On che - rubs and on che - rubims Full roy al - ly he rode, And on the wings of mighty winds, Came fly - ing all a - broad.

And on the wings of migh - ty winds, Came fly - ing all a - broad, Came fly - ing all a - broad.

wings of migh - ty, migh - ty winds, Came fly - ing all a - broad, Came fly - ing all a - broad.

wings of migh - ty, migh - ty winds, Came fly - ing all a - broad, Came fly - ing all a - broad.

And on the wings of migh - ty winds, Came fly - ing all a - broad, Came fly - ing all a - broad.

Lord, dismiss us with thy blessing, Bid us all de - part in peace, Still on gospel manna feeding, Pure seraph - ic love increase, Fill each heart with consolation, Up to thee our voi - ces raise,

Lord, dismiss us with thy blessing, Bid us all de - part in peace, Still on gospel manna feeding, Pure seraph - ic love increase, Fill each heart with consolation, Up to thee our voi - ces raise,

Lord, dismiss us with thy blessing, Bid us all de - part in peace, Still on gospel manna feeding, Pure se - raphic love increase, Fill each heart with consolation, Up to thee our voi - ces raise.

The first system of the musical score for 'DISMISSION.' It consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) in treble clef with a key signature of one flat (B-flat). The bottom staff is the piano accompaniment in bass clef. The music is in common time (C). The lyrics are written below each staff, with some words like 'seraph' and 'se-raphic' appearing in different versions across the staves.

VIVACE.

When we reach the bliss - ful sta - tion, Then we'll give thee nobler praise, And sing Hal - le - lu - jah, Sing Halle - lu - jah, Sing Hal - le - lu - jah to God and the Lamb.

VIVACE.

When we reach the bliss - ful sta - tion, Then we'll give thee nobler praise, And sing Halle - lu - jah, Sing Halle - lu - jah, Sing Halle - lu - jah to God and the Lamb.

VIVACE.

When we reach the bliss - ful sta - tion, Then we'll give thee nobler praise, And sing Halle - lu - jah, Sing Halle - lu - jah, Sing Halle - lujah to God and the Lamb.

VIVACE.

The second system of the musical score. It also consists of four staves. The top three staves are vocal parts in treble clef with a key signature of one flat. The bottom staff is the piano accompaniment in bass clef. The tempo is marked 'VIVACE' and the time signature is 2/4. The lyrics are 'When we reach the bliss - ful sta - tion, Then we'll give thee nobler praise, And sing Hal - le - lu - jah, Sing Halle - lu - jah, Sing Hal - le - lu - jah to God and the Lamb.' The word 'lujah' appears in the final version of the lyrics.

**DISMISSION. (CONCLUDED.)**

217

*p*  
Sing Hal - le - lujah, Sing Hal - le - lujah.  
Sing Halle - lu - jah, Sing Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.  
Sing Halle - lu - jah, Sing Halle - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.  
Sing Halle - lu - jah, Sing Hal - le - lu - jah.  
*f*  
Sing Hal - le - lu - jah, Sing Hal - le - lu - jah, Sing Hal - le - lu - jah to God and the Lamb, *ff* A - men.  
Sing hal - le - lu - jah, Sing Hal - le - lu - jah, Sing Hal - le - lu - jah to God and the Lamb, *ff* A - men.  
Sing Hal - le - lu - jah, Sing hal - le - lu - jah, Sing Hal - le - lu - jah to God and the Lamb, *ff* A - men.  
*ff*

1. E - ternal mansions, bright ar - ray, O blest exchange, trans - port - ing thought, Free from th' approaches of de - cay, or the least shad - ow, or the least

2. E - ternal mansions, bright ar - ray, O blest exchange, trans - port - ing thought, Free from th' ap - proaches of de - cay, or the least shad - ow, or the least

3. Eternal mansions, bright ar - ray, O blest exchange, trans - port - ing thought, Free from th' approaches of de - cay, or the least shad - ow, or the least

shad - ow, or the least shadow of a spot, or the least shad - ow of a spot. Then shall mor - tal - i - ty no more Its wide ex - tend - ed

shad - ow, or the least shadow of a spot, or the least shad - ow of a spot. Then shall mor - tal - i - ty no more, Its wide ex - tend - ed

shad - ow, or the least shad - ow of a spot, or the least shad - ow of a spot. Then shall mor - tal - i - ty no more Its wide ex - tend - ed

# ETERNAL MANSIONS. (CONCLUDED.)

219

em - pire boast, For - got - ten all its dread - ful pow'r, In life's un - bound - ed o - cean lost, For - got - ten all its dread - ful

em - pire boast, For - got - ten all its dread - ful pow'r, In life's un - bound - ed o - cean lost, For - got - ten all its dread - ful

em - pire boast, For - got - ten all its dread - ful pow'r, In life's un - bound - ed o - cean lost, For - got - ten all its dread - ful

pow'r, In life's un - bound - ed o - cean lost, DIM. *p p p f* ADAGIO. In life's un - bound - ed o - cean lost.

pow'r, In life's un - bound - ed o - cean lost, DIM. *p pp f* ADAGIO. In life's un - bound - ed o - cean lost.

pow'r, In life's un - bound - ed o - cean lost, DIM. *p pp f* ADAGIO. In life's un - bound - ed o - cean lost.

pow'r, In life's un - bound - ed o - cean lost, DIM. *p pp*

DUETT; TREBLE AND BASS.

Lift up your heads in joyful hope, Sa - lute the hap - py hap - py morn, Sa - lute the hap - py morn, Each hea - ven - ly

pow'r, Proclaims the glad hour, Lo, Je - sus the Saviour is born, Lo, Jesus, Jesus, Je - sus the Sa - viour, the Saviour is born.

pow'r. Proclaims the glad hour, Lo, Je - sus the Saviour is born, is born, Lo, Jesus, Jesus, Je - sus the Saviour, the Saviour is born.

CHORUS VIVACE.

Then let us join the heav'n's a - bove, Where hymn - ing se - raphs sing, Where hymn - ing se - raphs sing, Join

Then let us join the heav'n's a - bove, Where hymn - ing se - raphs sing, Where hymn - ing se - raphs sing, Join

Then let us join the heav'n's a - bove, Where hymn - ing se - raphs sing, Where hymn - ing se - raphs sing, Join

# NATIVITY. (CONCLUDED.)

221

all the glad pow'rs, For their Lord is ours, Our Pro - phet, our Priest, and our King, Our Pro - phet, our Priest, and our King.

all the glad pow'rs, For their Lord is ours, Our Pro - phet, our Priest, and our King, Our Pro - phet, our Priest, and our King.

all the glad pow'rs, For their Lord is ours, Our Pro - phet, our Priest, and our King, Our Pro - phet, our Priest, and our King.

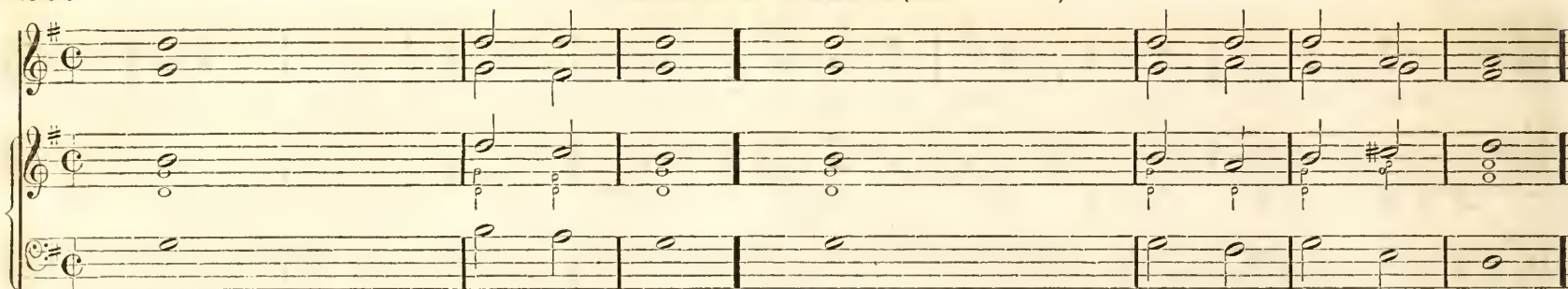
## ROUND FOR THREE VOICES. (MINOR MODE.)

C. KING.

1 O Ab - sa lom, my son, my son, O Ab - sa - lom, my son, my son.

2 Would to God I had died for thee, my son, Would to God I had died for thee, my son.

3 O Ab - sa - lom, my son, my son, O Ab - sa - lom, my son, my son.



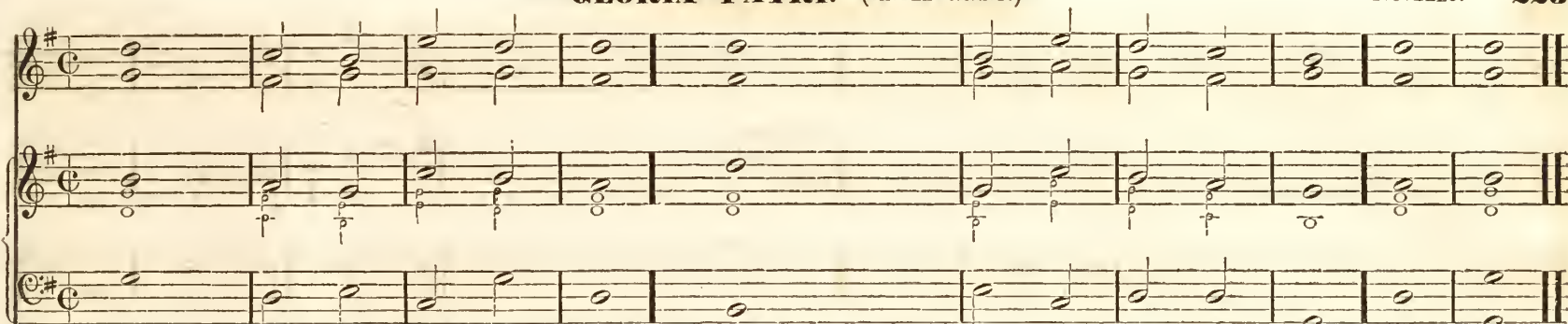
1 O come, let us sing un-	- - -	to the	Lord,	let us heartily rejoice in the	- - -	strength of	our sal-	vation. 2
3 For the Lord is a	- - -	great -	God,	and a great	- - -	King a-	bove all	gods. 4
5 The sea is his, and	- - -	he -	made it ;	and his hands pre-	- - -	pa- red the	dry -	land. 6
7 For he is the	- - -	Lord our	God ;	and we are the people of his pasture, and the sheep	-	of his	hand.	8



2 Let us come before his presence	with thanks-	giving,	and show ourselves	- - -	glad	in	him with	psalms. 3
4 In his hands are all the corners	of the	earth ;	and the strength of the	- - -	hills	is	his -	also. 5
6 O come, let us worship, and	fall -	down,	and kneel be-	- - -	fore	the	Lord our	Maker. 7
8 O worship the Lord in the beau-	ho- li-	ness ;	let the whole earth	- - -	stand	in	awe of	him. 9
ty of	- - -		and with righteousness to judge					9
9 For he cometh, for he cometh, to	judge the	earth ;	the world, and the		peo-	ple	with his	truth. A - men.

# GLORIA PATRI. (SINGLE CHANT.)

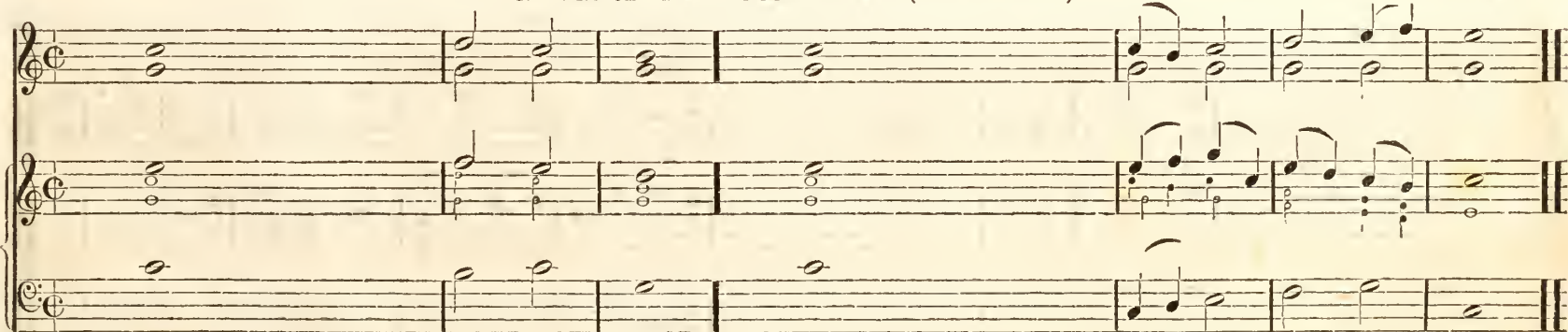
NOVELLO. 223



Glory be to the Father, and to the Son, and . . . to the Ho - ly Ghost:  
As it was in the be- gin- - ning, is . . . now, and ever . . . shall be, world without end. A - men.

# GLORIA IN EXCELSIS. (DOUBLE CHANT.)

Altered from BISHOP HOPKINS.



1	Glory be to . . . .	God on	high,	and on earth . . . .	peace, good	will towards	men. 2
2	We praise thee, we bless thee, we	wor - ship	thee,	we glorify thee, we give thanks to	thy for	thy great	glory. 3
3	O Lord God, . . . .	heav'n-ly	King,	God the . . . .	Fa - ther	Al - migh-	ty. 4

## GLORIA IN EXCELSIS. (CONCLUDED.)

The first system of the musical score consists of three staves. The top staff is a single treble clef with a piano (*p*) dynamic marking. The middle staff is a single treble clef, also with a piano (*p*) dynamic marking. The bottom staff is a grand staff (treble and bass clefs) with a piano (*p*) dynamic marking. The music is in 4/4 time and features a key signature of one sharp (F#). The first staff has a melodic line with some grace notes. The second staff has a more active line with some sixteenth-note passages. The third staff provides a harmonic foundation with sustained notes and some movement.

4	O Lord, the only begotten Son	-	Je - sus	Christ;	O Lord God, Lamb of God,	-	Son of the	Fa - -	ther.	5
5	That takest away the	- -	sins of the	world,	have	- - -	mercy up-	on -	us.	6
6	Thou that takest away the	- -	sins of the	world,	have	- - -	mercy up-	on -	us.	7
7	Thou that takest away the	- -	sins of the	world,	re - - -	- - -	ceive -	our -	prayer.	8
8	Thou that sittest at the right hand of		God the	Father,	have - - -	- - -	mercy up-	on -	us.	9

The second system of the musical score consists of three staves. The top staff is a single treble clef with a forte (*f*) dynamic marking. The middle staff is a single treble clef, also with a forte (*f*) dynamic marking. The bottom staff is a grand staff (treble and bass clefs) with a forte (*f*) dynamic marking. The music continues in 4/4 time and the key signature of one sharp. The first staff has a melodic line with some grace notes. The second staff has a more active line with some sixteenth-note passages. The third staff provides a harmonic foundation with sustained notes and some movement.

9	For thou only art	- -	Ho -	ly,	thou	- - -	on - ly	art	the	Lord.	10
10	Thou only, O Christ, with the		Ho - ly	Ghost,	art most high in the		glo - ry	of	the	Father.	A - men, A - men.

# TE DEUM.

Arranged expressly for this work. 225

CHORUS. MAESTOSO.

We praise thee, O God, we ac - knowledge thee to be the Lord; All the earth doth wor - ship thee, All the earth doth wor - ship thee,

CHORUS. MAESTOSO.

We praise thee, O God, we ac - knowledge thee to be the Lord; All the earth doth wor - ship thee, All the earth doth wor - ship thee,

CHORUS. MAESTOSO.

We praise thee, O God, we ac - knowledge thee to be the Lord; All the earth doth wor - ship thee, All the earth doth wor - ship thee,

CHORUS. MAESTOSO.

We praise thee, O God, we ac - knowledge thee to be the Lord; All the earth doth wor - ship thee, All the earth doth wor - ship thee,

All the earth doth wor - ship thee, the Fa - ther ev - er - last - - ing; all an - gels cry a - loud, all

All the earth doth wor - ship thee, the Fa - ther ev - er - last - - ing; all an - gels cry a - loud, all

All the earth doth wor - ship thee, the Fa - ther ev - er - last - - ing; To thee all an - gels cry a - loud, To thee all an - gels

all an - gels cry a - loud, all

an - gels cry a - loud, the heav'n's, and all the pow'rs there - in. To thee cher - u - bim and ser - a - phim con - tin - ual - ly do cry,

an - gels cry a - loud, the heav'n's, and all the pow'rs there - in. To thee cher - u - bim and ser - a - phim con - tin - ual - ly do cry,

cry a - loud, the heav'n's, and all the pow'rs there - in. To thee cher - u - bim and ser - a - phim con - tin - ual - ly do cry,

an - gels cry a - loud, the heav'n's, and all the pow'rs there - in. To thee che - ru - bim and ser - a - phim con - tin - ual - ly do cry,

Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth; Heav'n and earth are full of the ma - jes - ty, the ma - jes - ty

Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth; Heav'n and earth are full of the ma - jes - ty, the ma - jes - ty

Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth; Heav'n and earth are full of the ma - jes - ty, the ma - jes - ty

Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth; Heav'n and earth are full of the ma - jes - ty, the ma - jes - ty

of thy glo - - ry. *ff* praise thee; praise thee;

of thy glo - - - ry. *ff* praise thee; praise thee;

of thy glo - - ry. The glorious company of the Apostles *ff* praise thee; The goodly fellowship of the Prophets praise thee;

*f* praise thee; The holy church throughout all the world doth acknowledge thee, the Fa - ther of an in - fi - nite ma - jes - ty:

*f* praise thee; The holy church throughout all the world doth acknowledge thee, the Fa - ther of an in - fi - nite ma - jes - ty:

*f* The noble army of Martyrs praise thee; The holy church throughout all the world doth acknowledge thee, the Fa - ther of an in - fi - nite ma - jes - ty:

## TE DEUM. (CONTINUED.)

DUETT. CHORUS.

Also the Holy Ghost, the Com - fort - er. Thou art the King of

DUETT. CHORUS.

Thine adorable, true, and on - ly Son; Thou art the King of

DUETT. CHORUS.

Thine adorable, true, and on - ly Son; Also the Holy Ghost, the Com - fort - er. Thou art the King of

DUETT. CHORUS.

Glo - - ry, of Glo - - ry, O Christ. Thou art the ev - er - last - ing Son of the Fa - - - - - ther.

Glo - - ry, of Glo - - ry, O Christ. Thou art the ev - er - last - ing Son of the Fa - - - - - ther.

Glo - - ry, of Glo - - ry, O Christ. Thou art the ev - er - last - ing Son of the Fa - - - - - ther.

# TE DEUM. (CONTINUED.)

229

SOLO. TREBLE.

When thou took - est up - on thee to de - liv - - er man, thou didst hum - ble thy - self to be born of a vir - gin.

SOLO. TENOR OR BASS.

When thou hadst o - ver - come the sharp - ness of death, thou didst o - pen the king - dom of heav'n to all be - liev - ers.

CHORUS. VIVACE.

Thou sit - test at the right hand of God, Thou sit - test at the right hand of God, in the glo - ry, the glo - ry of the Fa - ther.

CHORUS. VIVACE.

Thou sit - test at the right hand of God, Thou sit - test at the right hand of God, in the glo - ry, the glo - ry of the Fa - ther.

CHORUS. VIVACE.

Thou sit - test at the right hand of God, Thou sit - test at the right hand of God, in the glo - ry, the glo - ry of the Fa - ther.

CHORUS. VIVACE.

## TE DEUM. (CONTINUED.)

First system of the musical score. It consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is one sharp (F#). The tempo/mood is indicated by a 'p' (piano) marking. The lyrics are: 'We be - lieve that thou shalt come to be our judge; we there - fore pray thee help thy ser - vants, whom thou hast re - deem - ed'.

We be - lieve that thou shalt come to be our judge; we there - fore pray thee help thy ser - vants, whom thou hast re - deem - ed

Second system of the musical score. It also consists of four staves. The key signature remains one sharp (F#). The tempo/mood is indicated by a 'f' (forte) marking. The lyrics are: 'with thy pre - cious blood. Make them to be num - ber'd with thy saints, Make them to be num - ber'd with thy saints, in'.

with thy pre - cious blood. Make them to be num - ber'd with thy saints, Make them to be num - ber'd with thy saints, in

# TE DEUM (CONTINUED.)

231

glo - ry ev - er - last - ing, in glo - ry ev - er - last - ing, in glo - - - ry ev - - - er - - - last - - - ing.

glo - ry ev - er - last - ing, in glo - ry ev - er - last - ing, in glo - - - ry ev - - - er - last - - - ing.

glo - ry ev - er - last - ing, in glo - ry ev - er last - ing, in glo - - - ry ev - - - er - last - - - ing.

SOLO, OR DUETT FOR TWO SOPRANOS.

O Lord, save thy peo - ple, and bless thine her - i - tage; Gov - ern them and lift them up for ev - er, Gov - ern them and lift them up. Gov - ern them and

SOLO, OR DUETT FOR TWO SOPRANOS.

ANDANTE.

## TE DEUM. (CONTINUED.)

CHORUS, VIVACE.

Gov - ern them, and lift them up for ev - er, Gov - ern them, and lift them up for ev - er.

CHORUS, VIVACE.

lift them up, O lift them up for ev - er,

Gov - ern them,  
CHORUS, VIVACE.

and lift them up for ev - er, Gov - ern them, and lift them up for ev - er.

Gov - ern them, and lift them up for ev - er, Gov - ern them, and lift them up for ev - er.

CHORUS, VIVACE.

Day by day we mag - ni - - fy thee; And we wor - ship thy name ev - er, world without end. *p* Vouchsafe, O Lord, to keep us this day without sin.

Day by day we mag - ni - - fy thee; And we wor - ship thy name ev - er, world without end. *p* Vouchsafe, O Lord, to keep us this day without sin.

Day by day we mag - ni - - fy thee; And we wor - ship thy name ev - er, world without end. *p* Vouchsafe, O Lord, to keep us this day without sin.

# TE DEUM. (CONCLUDED.)

233

*VIVACE.*

O Lord, have mercy upon us, have mercy up - on - - us. O Lord, let thy mercy be upon us, as our trust is in thee. O Lord, in thee, in thee have I trust - ed, let me

*VIVACE.*

O Lord, have mercy upon us, have mercy up - on - - us. O Lord, let thy mercy be upon us, as our trust is in thee. O Lord, in thee, in thee have I trust - ed; let me

*VIVACE.*

O Lord, have mercy upon us, have mercy up - on - - us. O Lord, let thy mercy be upon us, as our trust is in thee. O Lord, in thee, in thee have I trust - ed; let me

*VIVACE.*

ne - ver be con-found-ed, let me ne - ver be con-found-ed, O Lord, in thee have I trust-ed; let me ne - ver be con-found-ed. A - - - men.

ne - ver be con-found-ed, let me ne - ver be con-found-ed, O Lord, in thee have I trust-ed; let me ne - ver be con-found-ed. A - - - men.

ne - ver be con-found-ed, let me ne - ver be con-found-ed, O Lord, in thee have I trust-ed; let me ne - ver be con-found-ed. A - - - men.

**JUBILATE DEO.** (DOUBLE CHANT.)

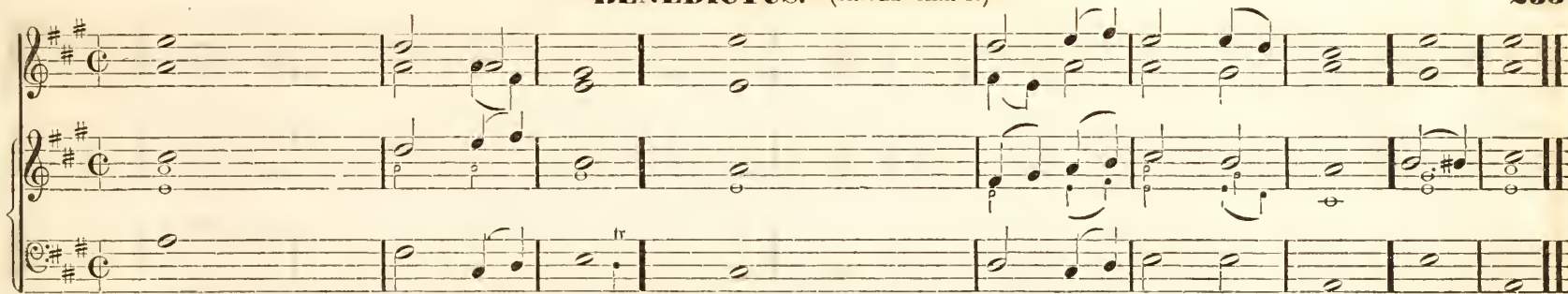
1	O be joyful in the Lord	- - -	all	ye	lands ;	serve the Lord with gladness, and come							
						before his	- - -	pre	-	sence	with	a	song. 2
3	O go your way into his gates with thanks-												
	giving, and into his	- - -	courts	with	praise ;	be thankful unto him, and	- -	spe	good	of	his	name. 4	
5	Glory be to the Father, and	- -	to	the	Son,	and	- - - - -	to	the	Ho	-	ly	Ghost ; 6

[illegible]

2	Be ye sure that the Lord	-	he	is	God ;	it is he that hath made us, and not we ourselves, we are his people,	and	the	sheep	of his	pasture.	<b>3</b>	
4	For the Lord is gracious, his mer- cy is	- - - -	ev	er-	lasting ;	and his truth endureth from gene- ration to	- - -	ge	ne-	ra	-	tion.	<b>5</b>
6	As it was in the beginning,	-	is	-	now,	and ever	- - - -	shall	be,	world without	end.	<b>A - men.</b>	

# BENEDICTUS. (SINGLE CHANT.)

235



1 Blessed be the Lord	- -	God of	Israel ;	for he hath visited	- -	and re -	deem'd his	people ;
2 And hath raised up a mighty sal-		va - tion	for us,	in the - -		house of his	ser - vant	David ;
3 As he spake by the mouth of his		ho - ly	Prophets,	which have - -		been since the	world be -	gan.
4 That we should be saved	-	from our	enemies,	and from the - -		hand of	all that	hate us. A - men.

## DOXOLOGY, After the Gospel is given out.

(OR THIS.)

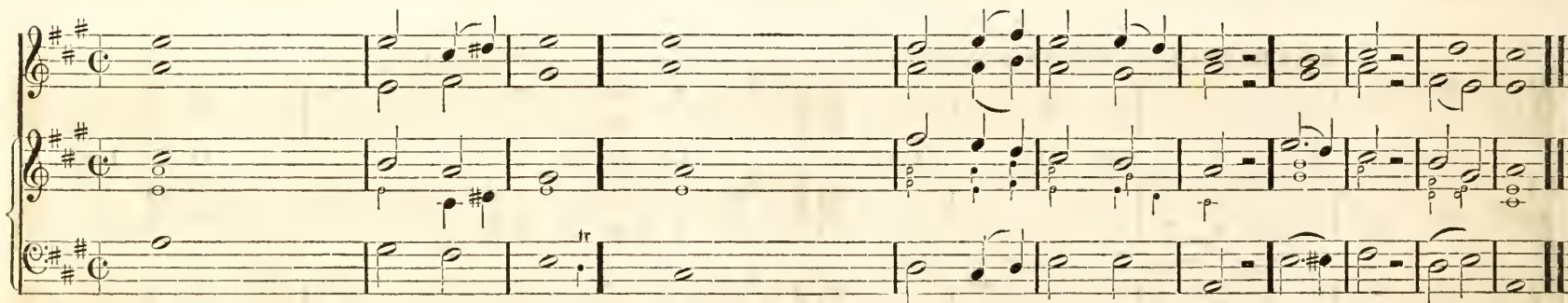
Glo - ry be to thee, O Lord. Glo - ry be to thee, to thee, O Lord.

Glo - ry be to thee, O Lord. Glo - ry be to thee, to thee, O Lord.

## CANTATE DOMINO. (DOUBLE CHANT.)



1 O sing unto the Lord a	new	song ;	for he hath done	mar - vellous	things. 2
3 The Lord declared	his	sal - vation ;	his righteousness hath he openly shewed in the	sight of the	heathen. 4
5 Shew yourselves joyful unto the Lord	all	ye lands ;	sing, rejoice	and give	thanks. 6
9 Let the floods clap their hands, and let the hills	fore	the Lord ;	for he cometh to	judge the	earth. 10
be joyful together, before the					



2 With his own right hand, and	ho - ly	arm,	hath he gotten him -	self the	vie - to -	ry. 3
with his						
4 He hath remembered his mercy	house of	Israel ;	and all the ends of the world			
and truth towards the			have seen the sal -	va - tion	of our	God. 5
			sing to the harp with a -	psalm of	thanks -	giving. 7
9 Praise the Lord up -	on the	harp ;	and the	people with	e - qui -	ty. A - men, A - men.
10 With righteousness shall he	judge the	world,				

# CANTATE DOMINO. (CONTINUED.)

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TENOR AND BASS VOICES ALONE.

7 With trum - pets al - - so, and shawms ;

TUTTL.

O shew yourselves joyful before the - - | Lord the | King. 8

O shew yourselves joyful before the - - | Lord the | King. 8

7 With trum - pets al - - so, and shawms ;

O shew yourselves joyful before the - - | Lord the | King. 8

*f*

8 Let the sea make a noise, and all that | there - in | is, | the round world, and - - | they that | dwell there - | in. 9

*f*

8 Let the sea make a noise, and all that | there - in | is, | the round world, and - - | they that | dwell there - | in. 9

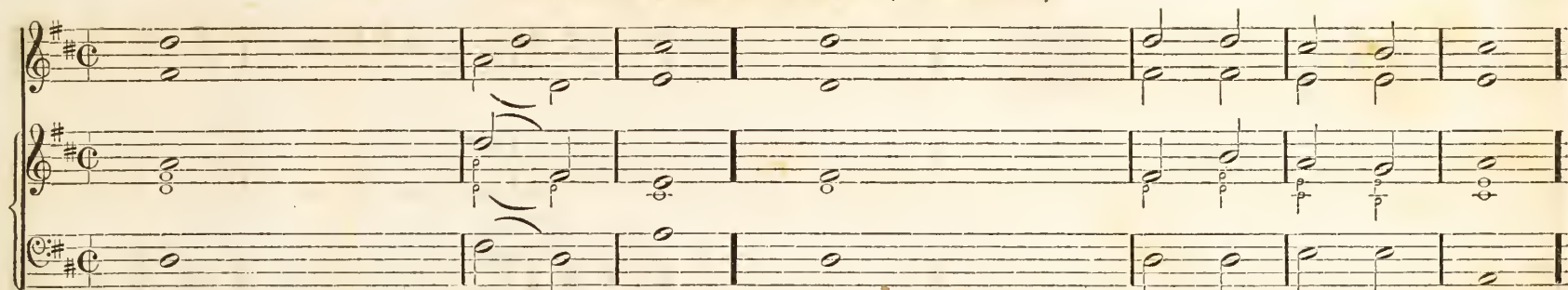
*f*

8 Let the sea make a noise, and all that | there - in | is, | the round world, and - - | they that | dwell there - | in. 9

## BONUM EST CONFITERI. (DOUBLE CHANT.)

1 It is a good thing to give thanks un-	to	the	Lord,	and to sing praises unto thy	name	O	most	highest ;	2
3 Upon an instrument of ten strings, and up-	on	the	lute,	upon a loud instrument, -	and	up-	on	the	harp.
5 Glory be to the Father, and -	to	the	Son,	and - - - - -	to	the	Ho - ly	Ghost.	6

2 To tell of thy loving kindness early	in	the	morning,	and of thy - - -	truth	in the	night	season.	3
4 For thou, Lord, hast made me glad	through thy	works ;	and I will rejoice in giving	praise for the ope-	ra - tions	of thy	hands.	5	
6 As it was in the beginning, -	is	now,	and ever - - -	shall be	world without	end.	A - men.	6	

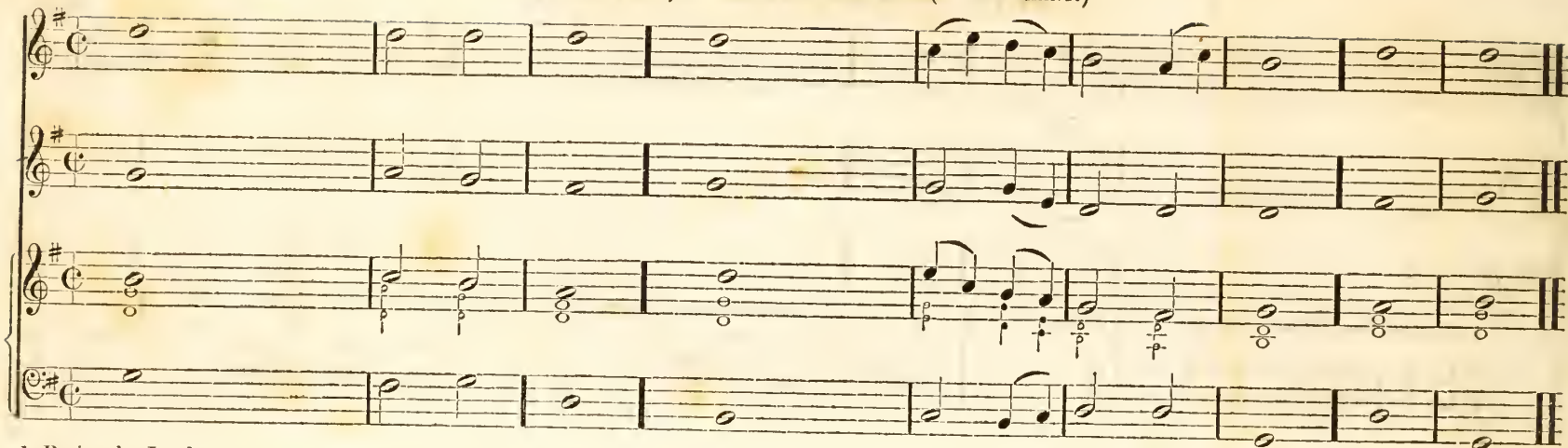


1	God be merciful unto us, and	-	ble	-	us,	and show us the light of his counte-	merci - ful	un - to	us.	2
3	Let the people praise thee, O	-	O	-	God ;	nance, and be	peo - ple	praise	thee.	4
5	Let the people praise thee, O	-	O	-	God ;	yea, let all the	peo - ple	praise	thee.	6



2	That thy ways may be	-	known upon	earth,	thy saving	health a	mong the	nations.	3
4	O let the nations re	-	joice and be	glad;	for thou shalt judge the folk right-	nations up-	on	earth.	5
6	Then shall the earth bring	-	forth her	increase,	cously, and govern the	give us his	bles	ing.	7
7	God shall	-	ble	us,	and God, even our own God, shall	world shall	fear	him.	A - men.

## BENEDIC, ANIMA MEA. (SINGLE CHANT.)



1 Praise the Lord, - - -	O my	soul;	and all that is within me	praise his	ho - ly	name.	2
2 Praise the Lord, - - -	O my	soul;	and forget not -	all his	ben - e -	fits;	3
3 Who forgiveth - - -	all thy	sin,	and healeth - -	all thine in-	fir - mi -	ties.	4
4 Who saveth thy life - - -	from de-	struction;	and crowneth thee with	mercy and	lov - ing	kindness.	5
5 O praise the Lord, ye angels of his, ye that ex - - -	cel in	strength,	ye that fulfil his command-				
			ments, and hearken un-	to the	voice of his	word.	6
6 O praise the Lord, all - -	ye his	hosts;	ye servants of his, that	do his	plea - -	sure.	7
7 O speak good of the Lord, all ye works of his, in all places of	his do-	minion.	Praise thou the - -	Lord, -	O my	soul.	8
8 Glory be to the Father, and -	to the	Son,	and - - -	to the	Ho - ly	Ghost,	9
9 As it was in the beginning, -	is -	now,	and ever - - -	shall be,	world without	end.	A - men.



