

BAKER'S  
CHURCH MUSIC;

A COLLECTION OF

TUNES, CHANTS, SENTENCES AND ANTHEMS,

SELECTED AND ARRANGED FROM THE

WORKS OF BOTH ANCIENT AND MODERN MASTERS.

TOGETHER WITH

MANY ORIGINAL COMPOSITIONS.

BY B. F. BAKER.

BOSTON:

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1855.



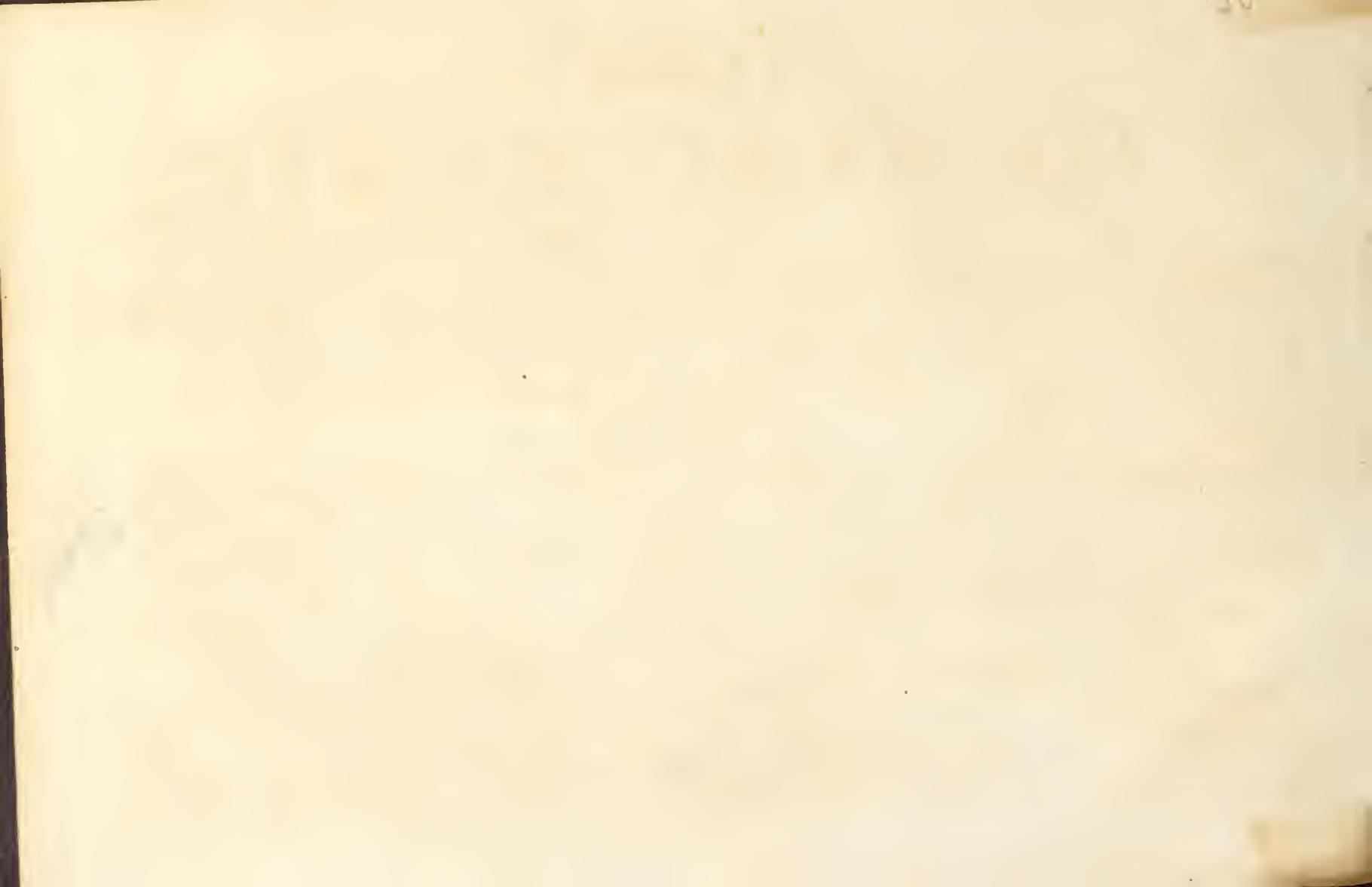
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# BAKER'S CHURCH MUSIC;

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# PREFACE.

THIS Work is intended particularly for the use of choirs in churches; but it contains a complete series of elementary studies for schools and classes, together with a variety of pieces suitable for Singing Societies and Musical Conventions.

Much care has been bestowed upon the examples and lessons, which are adapted to the successive stages of progress reached by the pupils;—the elementary portion being full, clear, and concise, in harmony with the principles of music, as well as suited to the wants of those learners who desire to obtain an accurate and practical knowledge of the subject.

As a large proportion of those persons, both in town and country, on whom the charge of church music falls, are unable to read music with that ease, which is necessary to produce true musical effect, and even fail in the true interpretation of the simplest hymn tunes—so that their performances seem mere exhibitions of physical effort and vocal manipulation—much care has been taken in the preparation of the exercises which are interspersed through the elementary part of the work. They are designed to facilitate the reading of music, and to enable the singer to perform his part with certainty, and at the same time with satisfaction to himself and his hearers.

The attention of the reader is invited to the chapters on solfaing, and on the development of the voice. The editor flatters himself that they form a new, as well as important, feature of the work.

In the arrangement of the hymn tunes, the editor has endeavored to combine simplicity and good taste; avoiding pedantic difficulties, and yet not falling into feebleness.

The subjects of the hymn tunes are chiefly taken from the old masters; but as they have been more or less altered to suit them to different forms of metre, it has not been deemed necessary to give the names of the authors.

The hymn tunes and anthems contributed by professional friends are printed in their original forms, with the authors' names. The sentences, motetts, and anthems contained in this work will be found adapted to the use of different denominations, on their various occasions of worship. In the hope that this work may meet the wants of choirs and singers generally, the editor respectfully submits it to the candid consideration of the musical public.

BOSTON, JUNE, 1855.

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Entered, according to Act of Congress, in the year 1855, by  
B. F. BAKER,  
in the Clerk's Office of the District Court for the District of Massachusetts.

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STEREOTYPED BY A. B. KIDDER, 6 SCHOOL ST.

# MUSICAL NOTATION.

## CHAPTER I.

1. The science of the Elementary Principles of Musical Notation, consists in the appreciation of tones with respect to their relative PITCH, DURATION, FORCE, and ACCENTUATION, and a knowledge of the characters and signs used in representing the same.

2. The PITCH of tones is classified under what is technically called the scale.

3. The SCALE consists of eight tones, the relative pitch of which the following diagram is designed to illustrate.

○.....Eight.....	Do.
○.....Seven.....	Si.
○.....Six.....	La.
○.....Five.....	Sol.
○.....Four.....	Fa.
○.....Three.....	Mi.
○.....Two.....	Re.
○.....One.....	Do.

4. The tones of the scale are designated by numerals; from the lowest upward.

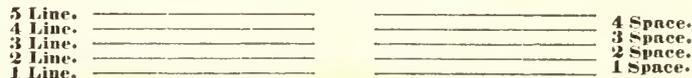
5. The vocal, or vowel elements given to the tones of the scales are indicated by the following syllables. Do, Re, Mi, Fa, Sol, La, Si, Do, (See diagram.)

6. The difference of pitch that there may be between two tones is called an INTERVAL.

7. Of the seven intervals that occur between the tones of the scale consecutively, five are *great* and two *small*, (See diagram.)

NOTE. Eight tones occurring after this order with respect to intervals constitute the scale, and it is recommended that the learner practice from a similar illustration till he attain somewhat of an idea of their relative pitch.

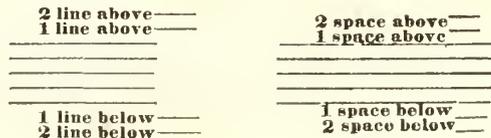
8. Five parallel lines constitute the musical STAFF on which the pitch of tones is represented.



9. The general *name* given to each line as well as each space of the staff is, DEGREE, hence in the staff there are nine degrees, viz: five lines and four spaces.

10. The degrees of the staff are enumerated as are the tones of the scale, from the lowest upward.

11. The staff may be extended by short lines either above or below it, lines thus added are reckoned from the staff, thus:



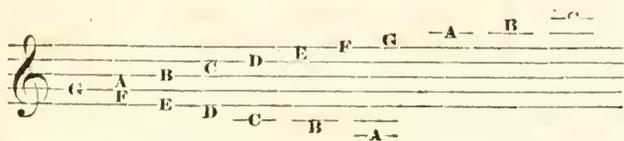
12. The degrees of the staff are named after the first seven letters of the Alphabet, by which names the pitch of tones, represented thereon is designated.

13. The signs used to determine the literal names of the degrees of the staff are called CLEFS.

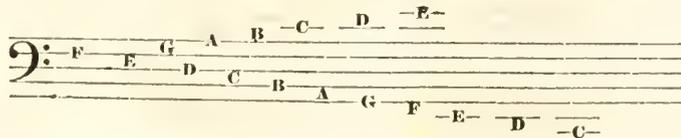
14. Clefs take their names from the letters whose places they fix on the staff.

15. That Clef fixing the place of G, is called the G CLEF, and is written on the staff, thus: , that fixing the place of F, is called the F CLEF, and is written thus;  and that fixing the place of C, is called C CLEF, and is written on the staff, thus: 

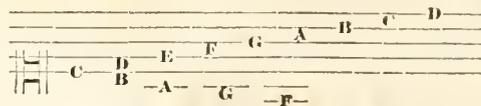
16. Under the G Clef the reckoning of the letters begins with G, on the second line, thus:



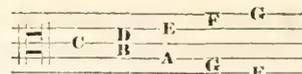
17. The F Clef is commonly placed on the fourth line of the staff, from which is made the reckoning of the letters upward in alphabetical order, and downward by the inversion of that order, thus;



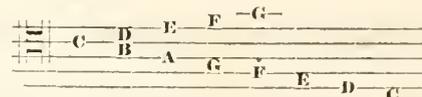
18. The C Clef may be written either on the first, the third, or the fourth lines, and the literal name of the line on which this clef is placed, is C; from which the reckoning of the letters is in the same order as above, thus:



thus:



or thus:



NOTE. No further use will be made of the C Clef in this work, still, it may be well for the pupil to understand its meaning in case he should find it used in other works.

19. By common consent the first tone of the scale is represented on the letter C, the second tone on D, the third on E, the fourth on F, the fifth on G, the sixth on A, the seventh on B, and the eighth on C.

20. The order of intervals between the several letters consecutively beginning with C, corresponds to the order of intervals between the several tones of the scale beginning with *one*; as, illustrated by the diagram, thus, the interval from *one* to *two* of the scale is great, therefore the interval from C to D, is great.

21. Intervals represented by two notes on adjoining degrees of the staff, are called *seconds*, and if these intervals be great, as from one to two, two to three, &c, they are called MAJOR SECONDS, and if small, as from three to four, and seven to eight, they are called MINOR SECONDS.

THE MAJOR SCALE.

THE SCALE IS HERE REPRESENTED ON THE STAFF, THE LITERAL NAME OF WHOSE DEGREE IS INDICATED BY THE G CLEF.

The diagram illustrates the major scale on a G-clef staff. The notes are: 1 Do, 2 Re, 3 Mi, 4 Fa, 5 Sol, 6 La, 7 Si, 8 Do, 7 Si, 6 La, 5 Sol, 4 Fa, 3 Mi, 2 Re, 1 Do. The intervals between these notes are labeled as follows:

- 1 Do to 2 Re: A great interval.
- 2 Re to 3 Mi: A Major second.
- 3 Mi to 4 Fa: A Minor second.
- 4 Fa to 5 Sol: A Major second.
- 5 Sol to 6 La: A Major second.
- 6 La to 7 Si: A Major second.
- 7 Si to 8 Do: A Minor second.
- 8 Do to 7 Si: A Minor second.
- 7 Si to 6 La: A Major second.
- 6 La to 5 Sol: A Major second.
- 5 Sol to 4 Fa: A Major second.
- 4 Fa to 3 Mi: A Minor second.
- 3 Mi to 2 Re: A Major second.
- 2 Re to 1 Do: A great interval.

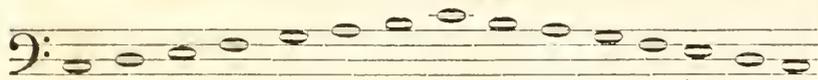
Additional interval labels on the right side of the diagram:

- 8 Do to 7 Si: A small interval.
- 7 Si to 6 La: A great interval.
- 6 La to 5 Sol: A great interval.
- 5 Sol to 4 Fa: A great interval.
- 4 Fa to 3 Mi: A small interval.
- 3 Mi to 2 Re: A great interval.
- 2 Re to 1 Do: A great interval.

The staff itself shows a G-clef on the first line. The notes are placed on the lines and spaces: Do (line 1), Re (space 1), Mi (line 2), Fa (space 2), Sol (line 3), La (space 3), Si (line 4), Do (space 4), Si (line 5), La (space 5), Sol (line 6), Fa (space 6), Mi (line 7), Re (space 7), Do (line 8).

22. The number of tones of the scale, as well as the order with respect to intervals, is determined by common consent, and the seconds between the adjoining letters on the staff correspond to the intervals of the scale, as illustrated by the diagram beginning with the first note written on the letter C.

THE SCALE IS HERE REPRESENTED ON THE STAFF, THE LITERAL NAME OF WHOSE DEGREES IS INDICATED BY THE F CLEF.



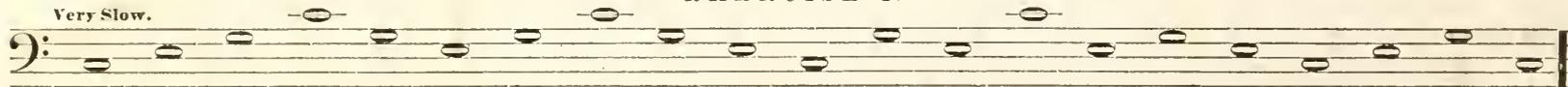
1	2	3	4	5	6	7	8	7	6	5	4	3	2	1
C	D	E	F	G	A	B	C	B	A	G	F	E	D	C
Do	Re	Mi	Fa	Sol	La	Si	Do	Si	La	Sol	Fa	Mi	Re	Do

24. One, three, five and eight are said to be the principal tones of the scale.

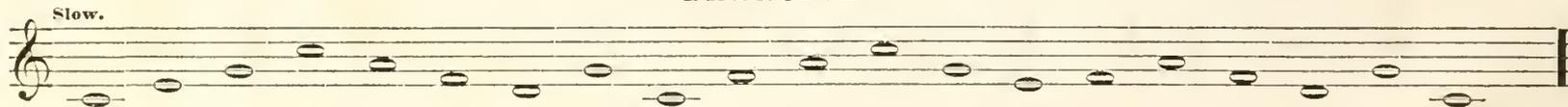
## EXERCISE 1.



## EXERCISE 2.



## EXERCISE 3.

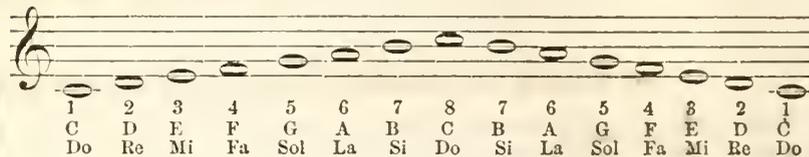


## EXERCISE 4.



23. There are seven seconds in the scale, five of which are major and two are minor.

## THE SCALE UNDER THE G, CLEF.



NOTE. At this stage of instruction the pupil should learn the literal names of the degrees of the staff, which determine the syllabic names of the notes written thereon.

EXERCISE 5.

Slow.

EXERCISE 6.

Slow.

EXERCISE 7.

EXERCISE 8.

EXERCISE 9.

25. Syllables are alike applied to notes on letters of the same name, thus : every note on C is called Do, and every note on D is called Re, &c., whether it be on this or that C or D.

26. The same scale may be written higher or lower on the staff, thus :

1	2	3	4	5	6	7	8	7	6	5	4	3	2	1
C	D	E	F	G	A	B	C	B	A	G	F	E	D	C
Do	Re	Mi	Fa	Sol	La	Si	Do	Si	La	Sol	Fa	Mi	Re	Do

27. The Scale may be still differently represented on the staff, in which case, One of the former representation is regarded as Eighth of the Scale, thus :

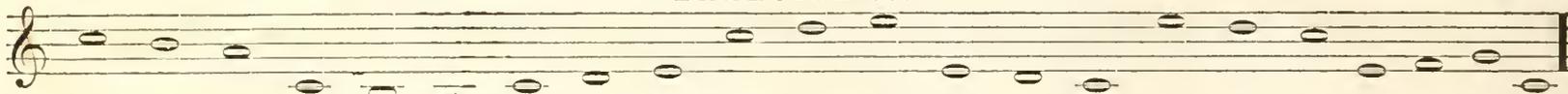
1	2	3	4	5	6	7	8	7	6	5	4	3	2	1
C	D	E	F	G	A	B	C	B	A	G	F	E	D	C
Do	Re	Mi	Fa	Sol	La	Si	Do	Si	La	Sol	Fa	Mi	Re	Do

28. The syllable Do, the letter C, and the numeral ONE, are the same with respect to pitch.

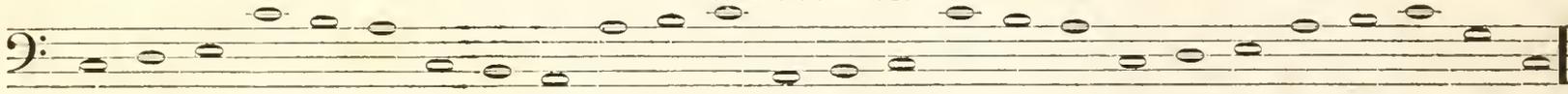
## EXERCISE 10.



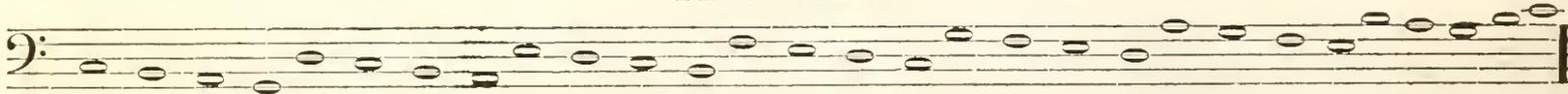
## EXERCISE 11.



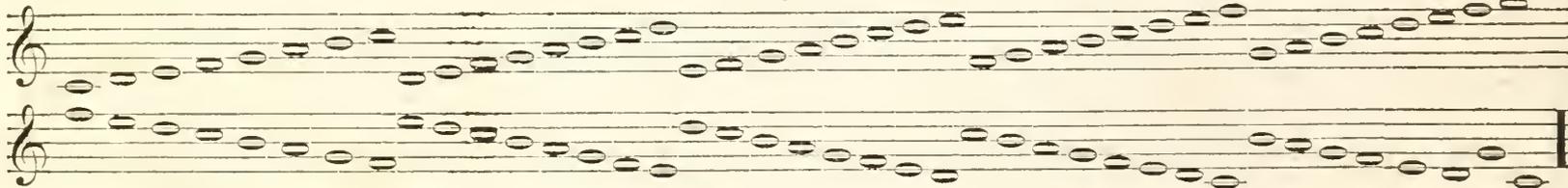
## EXERCISE 12.



## EXERCISE 13.



## EXERCISE 14.

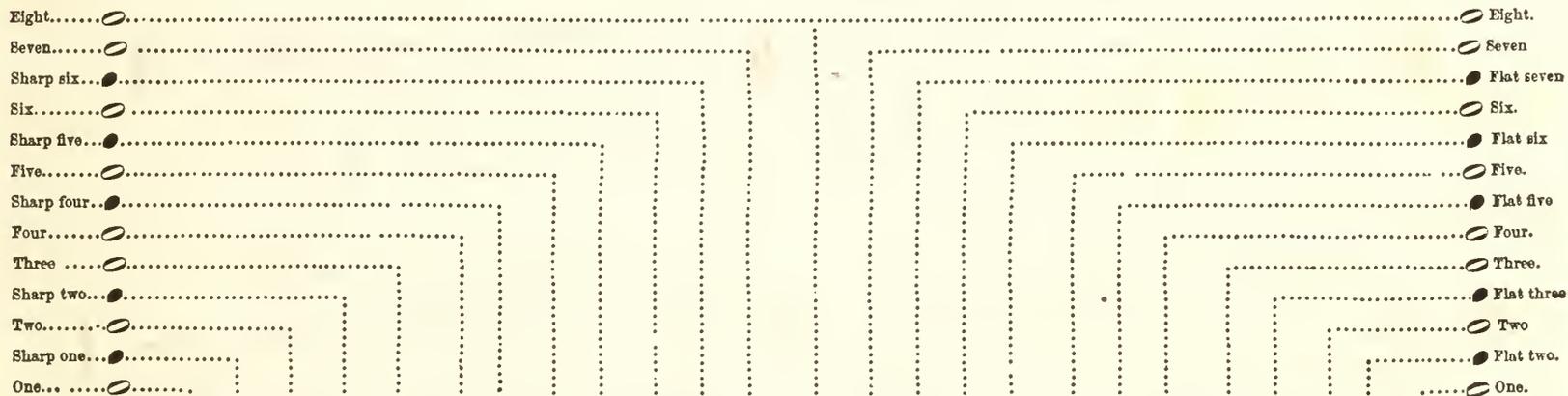


## CHAPTER II.

1. The Scale already explained is called the **MAJOR SCALE**.
2. The Minor Seconds of the Scale are indivisible intervals; but the Major Seconds admit of intermediate tones.
3. In the representation of the Major Scale on the Staff, all of the degrees between One and Eight are consecutively employed; hence, the tones occurring between the Major Seconds must be represented on the same degrees of the Staff with those tones of the Scale between which the interval is a Major Second.
4. The sign employed to indicate the pitch of a note to be above that of another note on the same degree of the staff, is called a **SHARP**, and it is written thus, (**♯**). A **SHARP**, then, is a sign by which the *pitch* of a note is elevated, or made above what it otherwise would be.
5. The sign used to depress or make lower the *pitch* of a note on the same degree with another note, is called a **FLAT**, and it is written thus, (**♭**). A **FLAT** then is a sign by which the pitch of a note is depressed, or made lower than it otherwise would be.

THE CHROMATIC SCALE.

§ 6. THE FOLLOWING IS AN ILLUSTRATION OF THE RELATIVE POSITION OF THE TONES OCCURRING BETWEEN THE MAJOR SECONDS OF THE SCALE.



1	#1	2	#2	3	4	#4	5	#5	6	#6	7	8	7	b7	6	b6	5	b5	4	3	b3	2	b2	1
C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	B	B $\flat$	A	A $\flat$	G	G $\flat$	F	E	E $\flat$	D	D $\flat$	C
Do	Di	Re	Ri	Mi	Fa	Fi	Sol	Si	La	Li	Si	Do	Si	Se	La	Le	Sol	Se	Fa	Mi	Me	Re	Re	Do

## MUSICAL NOTATION.

7. The Scale as represented on page 9, including the tones between the Major Seconds, is called the CHROMATIC SCALE.

THE CHROMATIC SCALE ASCENDING.

THE CHROMATIC SCALE DESCENDING.



8. The Chromatic Scale may be written an Eighth or an Octave higher on the Staff, thus :



1,	#1,	2,	#2,	3,	4,	#4,	5	5,	b5,	4,	3,	b3,	2,	b2,	1.
C,	C#,	D,	D#,	E,	F,	F#,	G,	G,	Gb,	F,	E,	Eb,	D,	Db,	C.
Do,	Di,	Re,	Ri,	Mi,	Fa,	Fi;	Sol,	Sol,	Se,	Fa,	Mi,	Me,	Re,	Re,	Do.

9. The Chromatic Scale is represented under the F Clef, thus :

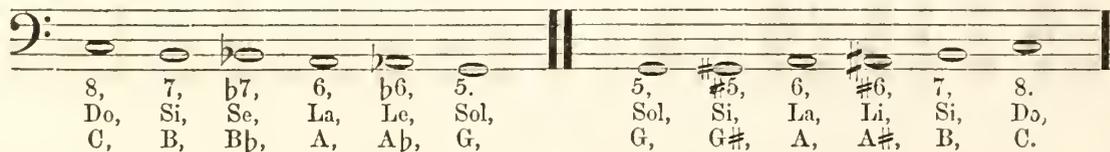
THE CHROMATIC SCALE ASCENDING.

THE CHROMATIC SCALE DESCENDING.



1,	#1,	2,	#2,	3,	4,	#4,	5,	#5,	6,	#6,	7,	8.	8,	7,	b7,	6,	b6,	5,	b5,	4,	3,	b3,	2,	b2,	1.
Do,	Di,	Re,	Ri,	Mi,	Fa,	Fi,	Sol,	Si,	La,	Li,	Si,	Do.	Do,	Si,	Se,	La,	Le,	Sol,	Se,	Fa,	Mi,	Me,	Re,	Re,	Do.
C,	C#,	D,	D#,	E,	F,	F#,	G,	G#,	A,	A#,	B,	C.	C,	B,	Bb,	A,	Ab,	G,	Gb,	F,	E,	Eb,	D,	Db,	C.

10. The Chromatic Scale may be written an Eighth, or an Octave lower, thus :



8,	7,	b7,	6,	b6,	5.	5,	#5,	6,	#6,	7,	8.
Do,	Si,	Se,	La,	Le,	Sol,	Sol,	Si,	La,	Li,	Si,	Do,
C,	B,	Bb,	A,	Ab,	G,	G,	G#,	A,	A#,	B,	C.

11. The numeral #1, the syllable Di, and the letter C#, are, with respect to pitch, above that of ONE, Do, and C, although they are on the same degree of the Staff.

12. When two notes are written on the same degree of the staff, and between which there is a difference of pitch as indicated by a Flat or a Sharp, this difference of pitch is called a **CHROMATIC INTERVAL**, thus :



13. Differences of pitch effected through the means of Sharps or Flats, between two notes on one and the same degree of the Staff, are called **CHROMATIC INTERVALS**.

14. The Chromatic Interval may be effected by elevating the pitch of the second of two notes on the same degree, by means of a **SHARP**, or depressing the pitch of the second note by means of a **FLAT**. Hence there is at least a seeming demand for a name for each kind of Chromatic Interval that may occur ; and in this work, therefore, when the pitch of the second of two notes on the same degree is above that of the first, the interval is called a **CHROMATIC ELEVATION** ; and when below that of the first, a **CHROMATIC DEPRESSION**, thus :

THE CHROMATIC SCALE ASCENDING.

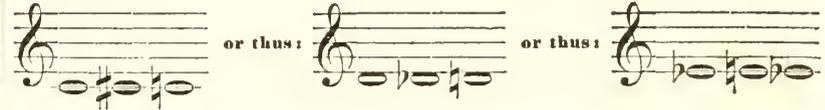


THE CHROMATIC SCALE DESCENDING.



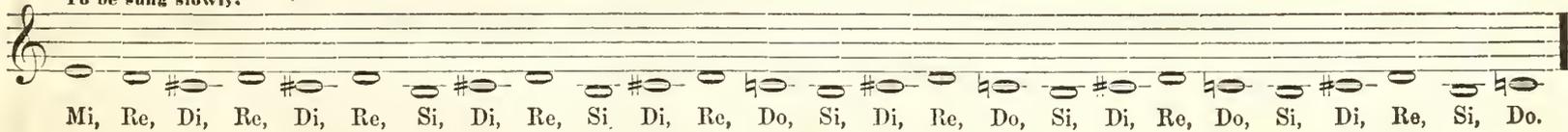
15. The interval between two notes on adjoining degrees of the Staff is called a **SECOND** ; and if it be great, as from C to D, D to E, F to G, G to A, and A to B, a **MAJOR SECOND** ; and if small, as from C# to D, D# to E, E to F, F# to G, G# to A, A# to B, and from B to C, a **MINOR SECOND** ; and as from C to D#, F to G#, and from G to A#, an **EXTENDED SECOND**. The intervals from C# to D#, from F# to G#, from G# to A#, from Db to Eb, from Eb to F, from Gb to Ab, from Ab to Bb, and from Bb to C, are **MAJOR SECONDS** ; and from C to Db, from D to Eb, from F to Gb, from G to Ab, and from A to Bb are **MINOR SECONDS**.

16. A **NATURAL**, written thus, (♮) restores a note to its original pitch, or cancels the effect of a Sharp or a Flat. The **NATURAL**, then, may elevate or depress, according as the preceding note may have been affected by a Sharp or Flat, thus :



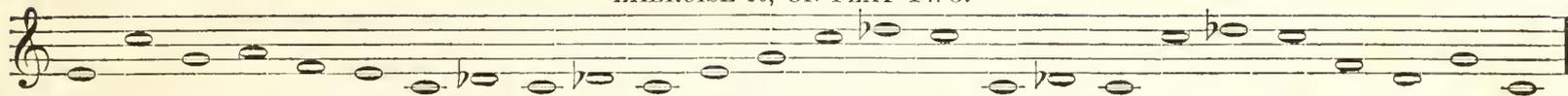
EXERCISE 1, ON SHARP ONE.

To be sung slowly.

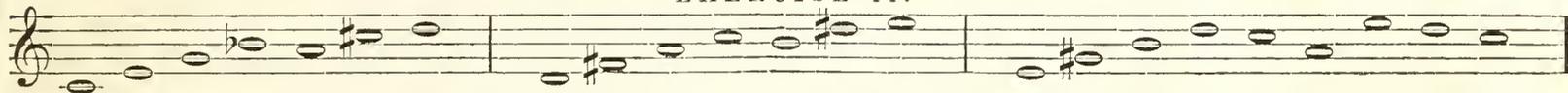




EXERCISE 10, ON FLAT TWO.



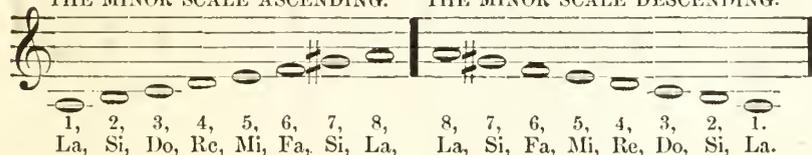
EXERCISE 11.



17. There have been two Scales explained, viz : the MAJOR and the CHROMATIC. The MINOR SCALE yet to be presented, differs from that of the Major, not in respect to *number* of tones, but in regard to the *order*, as well as the kind of Seconds.

18. In the MINOR SCALE there are seven Seconds, three of which are MAJOR, three MINOR, and one EXTENDED.

THE MINOR SCALE ASCENDING. THE MINOR SCALE DESCENDING.



NOTE.—It is probably the case that the names given to the different scales were suggested by the number and kind of intervals in them contained; for instance, the Major Scale having a greater number of Major Seconds, is, by way of distinction, called the MAJOR SCALE. The Minor, having a greater number of Minor Seconds than the Major Scale, is therefore called the MINOR SCALE; and the Chromatic, from the fact that in it are contained Chromatic Intervals, is called the CHROMATIC SCALE.

19. The scale is said to be in the KEY of that letter on which the first note of it is written. The first note of the Major Scale is on C, and the first note

of the Minor Scale is written on A; hence, the Major Scale, as already explained, is in the KEY of C, and the Minor Scale in the KEY of A. The syllables are applied alike to notes on the same letters in both scales; therefore C and A are the RELATIVE KEYS of these two Major and Minor Scales.

CHAPTER III.

1. Time in music is the duration of tones; it includes also the interval of silence that may occur between tones. Time, therefore, demands the use of two species of characters, viz : NOTES and RESTS, notes representing tones and rests representing silence.

2. Notes differ in shape as they may be required to represent tones of greater or less duration.

3. A Note representing a tone of the longest duration is called a *Whole Note*; the next in value is a *Half Note*, which, as may be inferred by the name, represents a tone only half the duration of the Whole Note. The next in value is the *Quarter Note*; the next an *Eighth Note*, and the next a *Sixteenth Note* and a still shorter one the *Thirty-Second Note*.

MUSICAL NOTATION.

A WHOLE NOTE, thus ;  To which are equal in value

TWO HALVES,  or 

FOUR QUARTERS,  or 

EIGHT EIGHTHS,  or 

SIXTEEN SIXTEENTHS,  or 

THIRTY-TWO THIRTY-SECONDS.  or 

Each note has its corresponding REST ; that is to say, a rest of the same denomination represents silence, equal in duration to the tone represented by a note having the same fractional name, thus :

A Whole Note.....  A Whole Rest..... 

A Half Note.....  A Half Rest..... 

A Quarter Note.....  A Quarter Rest..... 

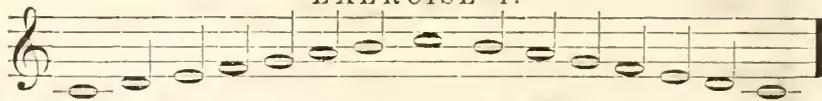
An Eighth Note.....  An Eighth Rest..... 

A Sixteenth Note.....  A Sixteenth Rest..... 

A Thirty-second Note.....  A Thirty-second Rest..... 

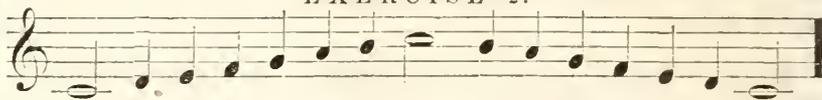
5. Two half notes represent two tones which together, equal in duration the one tone represented by the whole note : See Exercise 1.

EXERCISE 1.

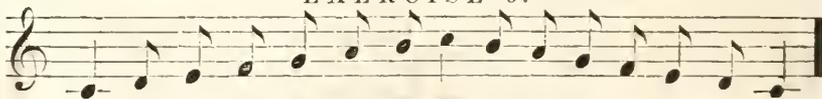


6. The value of notes is not absolute, but relative : The time given to a whole note may be longer or shorter ; but the value of the fractional notes, halves, quarters, eighths, &c., should be graduated with reference to the time allowed to the whole note, whether that time be more or less.

EXERCISE 2.



EXERCISE 3.



CHAPTER IV.

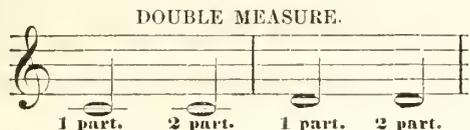
OF RHYTHM.

DIVISION 1.

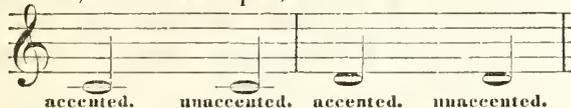
1. Rhythm in music is the accentuation of tones.
2. The rhythmical divisions into which music is arranged by perpendicular lines across the staff, are called Measures.
3. The perpendicular lines dividing music into measures are called Bars, thus :



4. Measures are distinguished by the number of parts of which they are composed. That kind of measure having two parts is called **DOUBLE MEASURE**, is written thus :



5. The first part of double measure is the strong, or accented part, and the second is the weak, or unaccented part, thus :



6. **DOUBLE MEASURE** is indicated by the figure (2) which corresponds to its number of parts, and it is placed next to the clef on the upper part of the staff, thus :

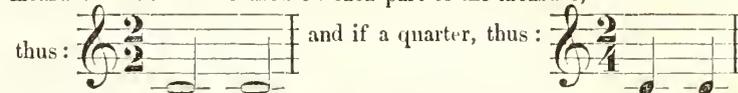


7. Double Measure may be represented with one **QUARTER**, as well as with one half note on each part, thus :



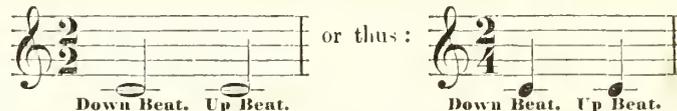
**NOTE.**—The pupil will keep in mind that the measure in either case is the same, both in name and effect, differing only with respect to the kind of note with which it is represented.

8. The figure corresponding to the fractional name of the note representing each part of the measure, is placed under that figure indicating the kind of measure. If a half be used on each part of the measure,

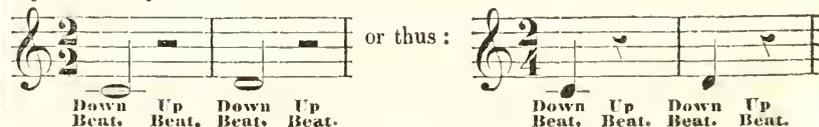


**NOTE.**—It seems important at this stage of the work to introduce **BEATING TIME**, or making motions of the hand, by which to measure with greater accuracy, not only the duration of tones, but also intervals of silence that may occur between tones.

9. One motion of the hand is made to each part of the measure, hence **DOUBLE MEASURE** has two beats ; the downward beat, and the upward beat, thus :



10. One part of a measure is passed over at one beat, whether that part be represented by a note or a rest, thus :



EXERCISE 1.



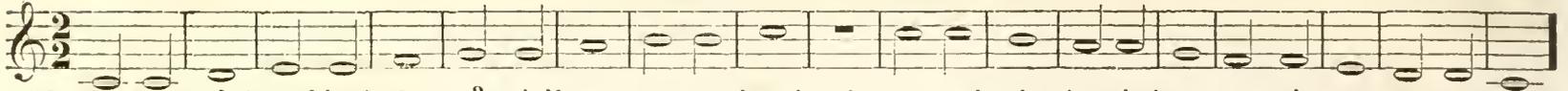
EXERCISE 2.



## MUSICAL NOTATION.

11. In measures designated by the figures  $\frac{2}{2}$ , a whole note represents the union of the two parts, and the tone represented thereby is two beats long, thus:

### EXERCISE 3.



12. In measures designated by the figures  $\frac{2}{4}$ , a half note represents the union of two parts, therefore in such circumstances the tone represented by the half note is two beats long.

### EXERCISE 4.



13. The exercises are not to be sung faster merely because the measure is represented by quarters instead of halves, as it is only the relative duration of tones indicated by the different denominations of notes.

14. In adapting language to music, there must be a note corresponding to each word, or syllable, prescribing the pitch thereof, and also, there should be an agreement between the accent of the music and that of the words, thus: See exercise 5.

### EXERCISE 5.



Do, Do, Sol, Sol, La, La, Sol, Fa, Fa, Mi, Mi, Re, Re, Mi, Do, Do, Sol, Sol, La, La, Sol, Fa, Fa, Mi, Mi, Re, Sol, Do.  
Soft - ly now the light of day fades up - on our sight a - way; Free from care, from la - bor free, Lord, we would commune with thee.

### DIVISION 2.

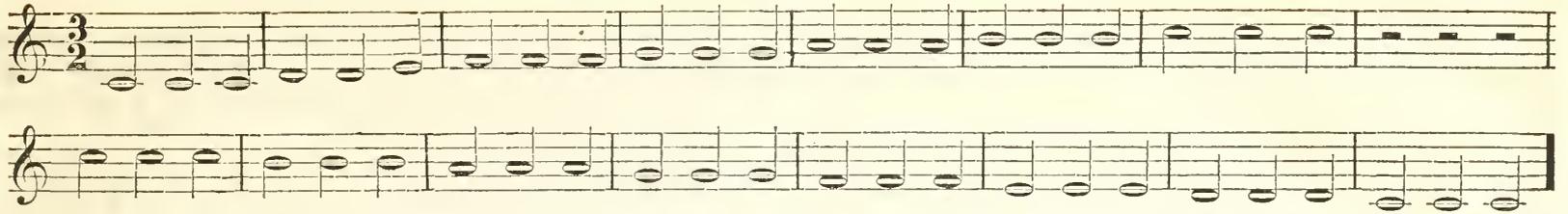
15. A measure may be constructed having three parts, in which case it is called TRIPLE MEASURE.  
16. TRIPLE MEASURE is accented on the first part,—the second and third parts are unaccented; of the two weak parts, however, the last is the weaker.  
17. TRIPLE MEASURE may be represented by a half note on each part, thus:

a half note. or one quarter note, thus: or with an eighth note, thus:

18. Triple measure is the same in effect, whether it be represented with halves, quarters, or eighths.  
19. In Triple measure, three beats are made, one to each part, thus:

or or

EXERCISE 6.



EXERCISE 7.



EXERCISE 8.



EXERCISE 9.



The Lord is my Shepherd, no want shall I know; I feed in green pastures, safe fold - ed I



rest He leadeth my soul where the still wa - ters flow; Restores me when wand'ring, redeems when oppressed.

20. The poetry adapted to EXERCISE 4, begins with an unaccented word; therefore the music should commence on the weak part of the measure.

21. The fractional part of a measure that may occur before the first bar, together with that with which the exercise ends,—after the last bar,—must be equal in notes or rests to a full measure.

22. The union of two parts of TRIPLE MEASURE may be represented thus :



23. A Dot after a note or a rest adds one half to its original value; hence the three parts of Triple Measure may be united, thus :



24. A *Dotted Whole Note*, thus,  $\overset{\cdot}{\text{O}}$  is equal in value to three Halves, ( $\text{O} \text{O} \text{O}$ ); a *Dotted Half*, thus,  $\overset{\cdot}{\text{O}}$  to three Quarters, ( $\text{O} \text{O} \text{O}$ ); a *Dotted Quarter*, thus,  $\overset{\cdot}{\text{O}}$  to three Eighths, ( $\text{O} \text{O} \text{O}$ ); and a *Dotted Eighth*, thus,  $\overset{\cdot}{\text{O}}$  to three Sixteenths, ( $\text{O} \text{O} \text{O}$ )

## EXERCISE 10.



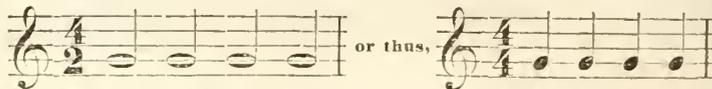
Come, thou Almighty King, Help us thy name to sing, Help us to praise,



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

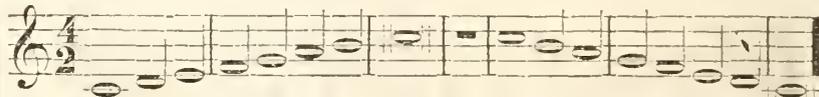
## DIVISION 3.

25. A Measure may have *four parts*, in which case it is called **QUADRUPLE MEASURE**. It is designated by the figure corresponding to the number of parts of which it is composed; it may be represented with one half, or with one quarter note on each part of the measure, thus :



26. Under the designation of the measure thus,  $\frac{4}{2}$  a Whole Note represents the union of two parts; a Dotted Whole, three parts, and a Double Note, thus,  $\text{||} \text{O} \text{||}$ , four parts.

## EXERCISE 11.



27. A **WHOLE REST** may represent a full measure, whether the value of that measure be more or less. See fourth measure in Exercise 11.

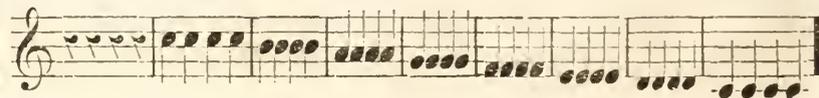
28. **QUADRUPLE MEASURE** is accented on the first and third parts; the first of the two accented parts, however, is the stronger.

29. The custom is to make four motions of the hand,—one *beat* to each part of Quadruple Measure, of which beats the words *Down, Left, Right, Up*, are descriptive.

## EXERCISE 12.



down, left, right, up,



EXERCISE 13.



See my Shep-herd gen-ly guide, To the rich and ver-dant meads,



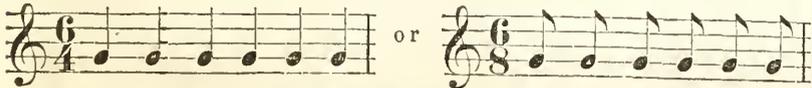
Where the cool-ing wa-ters glide, Where thy flock in safe-ty feeds.

30. A TIE, — over or under two or more notes, shows that such notes are to be sung to one word, or syllable.

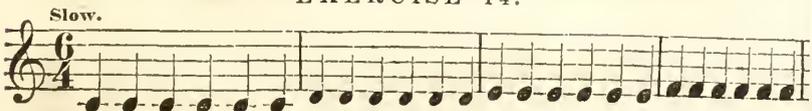
DIVISION 4.

31. A measure may have six parts, in which case it is called SEXTUPLE MEASURE. It is indicated by the figure 6, and the denomination of notes representing each part is shown by the figure corresponding to the fractional name of that note.

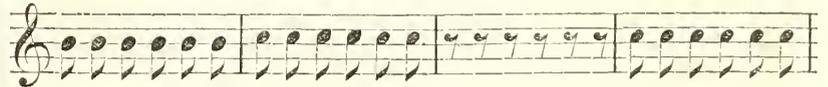
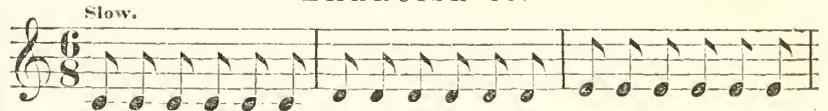
32. SEXTUPLE MEASURE may be written with one quarter, or with one eighth note on each part. In both cases, however, it is supposed to be sung in the same manner,—the *measure* as such, is the same, but the representation thereof is different.



EXERCISE 14.

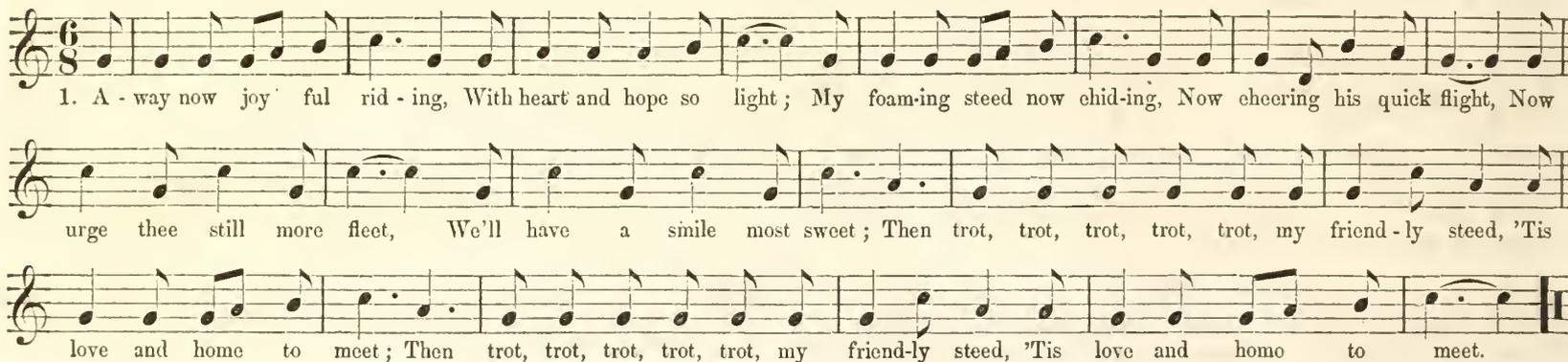


EXERCISE 15.



33. **SEXTUPLE MEASURE** may be sung to two beats; the down beat including the first, second, and third parts of the measure, and the up beat, the fourth, fifth and sixth parts; the utility of this, however, depends on the time in which the music is performed; in slow movements, six beats are recommended, whereas, perhaps, in quick movements, advantage comes from having but two beats to each measure.

## EXERCISE 16.



1. A - way now joy - ful rid - ing, With heart and hope so light; My foaming steed now chid-ing, Now cheering his quick flight, Now urge thee still more fleet, We'll have a smile most sweet; Then trot, trot, trot, trot, trot, my friend - ly steed, 'Tis love and home to meet; Then trot, trot, trot, trot, trot, my friend - ly steed, 'Tis love and homo to meet.

## DIVISION 5.

34. The upper figure, next to the clef, showing the kind of measure, is called the **NUMERATOR**, and the lower one showing the value of each part, is called the **DENOMINATOR**.

35. The value of the *denominator* must be passed over at one beat, whether it be given in notes or rests.

36. There may be two or more tones represented on one part of a measure.

## EXERCISE 17.

The value of one **HALF** note sung at one beat.



## EXERCISE 18.

The value of one **QUARTER** note sung at one beat.

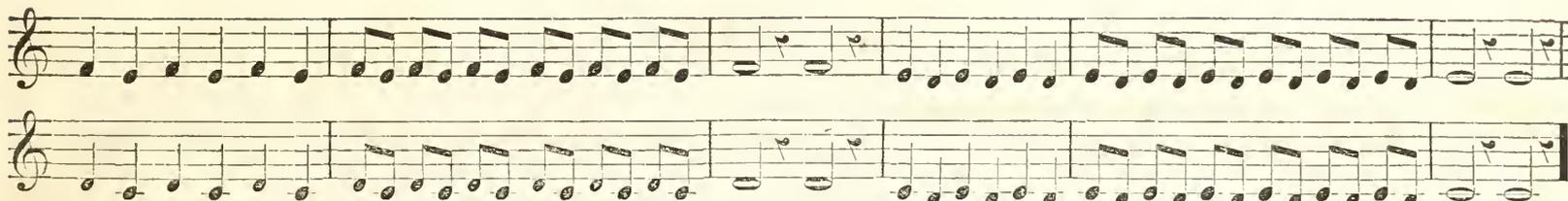






## EXERCISE 25.

Six staves of musical notation. The first staff begins with a treble clef and a 6/4 time signature. The music features a mix of eighth, sixteenth, and quarter notes, with some slurs and accents. The second and third staves continue the piece. The fourth, fifth, and sixth staves continue the piece, ending with a double bar line.



NOTE.—These Exercises in Sextuple Measure may be sung in different *times*. That is, faster or slower; when sung slowly, six beats are recommended, and when quickly, only two beats in a measure.

## EXERCISE 26.

A series of seven staves of musical notation for Exercise 26. The first staff begins with a treble clef and a 6/8 time signature. The notation is complex, featuring many beamed eighth notes and sixteenth notes, with some notes having stems that cross the staff lines. The exercise concludes with a double bar line on the seventh staff.

## CHAPTER V.

1. There may be two or more tones represented on each or any part of a measure.
2. The figure 3, over or under three of the same denomination of notes, reduces their value to that of two, and such three notes are called a TRIPLET.

## EXERCISE 1.



## EXERCISE 2.

Come, let's sing this round to - gether, Come, and make your voi - ces ring; Mel - o - dy makes all fair weather, When the heart is taught to sing.

## EXERCISE 3.



## EXERCISE 4.



## EXERCISE 5.



NOTE.—It is recommended that the Exercises in this Chapter be sung in slow time, and that the pupils be required to beat time while singing.

EXERCISE 6.

EXERCISE 7.

O-ver the sea, o-ver the sea, Swell the sounds, the sounds of mel-o-dy; Far from the shore, ply we the oar, Singing all so mer-ri-ly.

EXERCISE 8.

EXERCISE 9.

CHAPTER VI.

1. Four tones of equal lengths may be represented on one, or each part of a measure, by four notes of the same denomination, equivalent to the one note with which each part of the measure is represented.

EXERCISE 1.

EXERCISE 2.

MUSICAL NOTATION.

EXERCISE 3.

EXERCISE 4.

EXERCISE 5.

EXERCISE 6

Exercise 7 consists of four staves of music. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line. The first staff contains 12 measures, the second 12 measures, the third 12 measures, and the fourth 12 measures. The piece concludes with a double bar line and a repeat sign.

EXERCISE 7.

Exercise 8 consists of two staves of music. Both staves begin with a treble clef and a 4/4 time signature. The music is written in a single melodic line. The first staff contains 12 measures, and the second staff contains 12 measures. The piece concludes with a double bar line and a repeat sign.

EXERCISE 8.

Exercise 9 consists of one staff of music. It begins with a treble clef and a 6/4 time signature. The music is written in a single melodic line. The piece contains 12 measures and concludes with a double bar line and a repeat sign.

EXERCISE 9.

This block contains the musical notation for Exercise 9, which is a single staff of music. It begins with a treble clef and a 6/8 time signature. The music is written in a single melodic line. The piece contains 12 measures and concludes with a double bar line and a repeat sign.

## MUSICAL NOTATION.

## DIVISION 5.

2. A piece of music may have two or more parts, to be performed simultaneously.
3. The several parts to be performed together may be written on one or more staves, thus :

## EXERCISE 10.



4. When two or more Staves are employed for writing the several parts of a tune, they are tied together by a BRACE.
5. A BRACE ties together such number of Staves as contain parts to be performed simultaneously.

## EXERCISE 11.

Two musical staves in 4/4 time, grouped by a brace on the left. The top staff (treble clef) contains quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff (bass clef) contains quarter notes: C4, G3, F3, E3, D3, C3, B2, A2. The staves end with a double bar line and a repeat sign.

## EXERCISE 12.

Two musical staves in 4/4 time, grouped by a brace on the left. The top staff (treble clef) contains quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff (bass clef) contains quarter notes: C4, G3, F3, E3, D3, C3, B2, A2. The staves end with a double bar line and a repeat sign.

6. A Sharp or a Flat has influence through the measure in which it occurs.

## EXERCISE 13.

Exercise 13 is written in 4/4 time. The treble staff begins with a G4 quarter note, followed by an A4 quarter note, a B4 quarter note, and a C5 quarter note. The bass staff begins with a G3 quarter note, followed by an A3 quarter note, a B3 quarter note, and a C4 quarter note. The exercise continues with various rhythmic patterns and intervals, including eighth and sixteenth notes, and concludes with a double bar line.

## EXERCISE 14.

Exercise 14 is written in 4/4 time. The treble staff begins with a G4 quarter note, followed by an A4 quarter note, a B4 quarter note, and a C5 quarter note. The bass staff begins with a G3 quarter note, followed by an A3 quarter note, a B3 quarter note, and a C4 quarter note. The exercise continues with various rhythmic patterns and intervals, including eighth and sixteenth notes, and concludes with a double bar line.

## EXERCISE 15.

Exercise 15 is written in 3/4 time. The treble staff begins with a G4 quarter note, followed by an A4 quarter note, a B4 quarter note, and a C5 quarter note. The bass staff begins with a G3 quarter note, followed by an A3 quarter note, a B3 quarter note, and a C4 quarter note. The exercise continues with various rhythmic patterns and intervals, including eighth and sixteenth notes, and concludes with a double bar line.

## EXERCISE 16.

Exercise 16 is written in 4/4 time. The treble staff begins with a G4 quarter note, followed by an A4 quarter note, a B4 quarter note, and a C5 quarter note. The bass staff begins with a G3 quarter note, followed by an A3 quarter note, a B3 quarter note, and a C4 quarter note. The exercise continues with various rhythmic patterns and intervals, including eighth and sixteenth notes, and concludes with a double bar line.

## EXERCISE 17.

## EXERCISE 18.

## CHAPTER VII.

1. The different degrees in the force of tones are indicated by certain Italian words, or their abbreviations, placed over or under notes, thus : the word *PIANO*, or its abbreviation, *p*, means *Soft*; *PIANISSIMO*, or *pp*, means *very soft*; *MEZZO*, or *m*, means a *medium force*; *MEZZO PIANO*, or *mp*, means *moderately soft*; *MEZZO FORTE*, or *mf*, *moderately loud*; *FORTE*, or *f*, means *loud*; and *FORTISSIMO*, or *ff*, means *very loud*.

2. A gradual increase in the force of tones is indicated by the word *Crescendo*, its abbreviation (*Cres.*) or the sign, thus :  $\blacktriangleleft$ ; and a diminution, by the word *Diminuendo*, its abbreviation (*Dim.*) or the sign, thus :  $\blacktriangleright$

3. The word *Crescendo*, succeeded by *Diminuendo*, indicates a *SWELL*, the sign for which is thus :  $\blacktriangleleft\blacktriangleright$

4. A sudden increase in the force of tones is indicated by the word *Sforzando*, its abbreviation *sfz*, or the sign, thus :  $>$ .

## EXERCISE 1.

A SWELL.

EXERCISE 2.

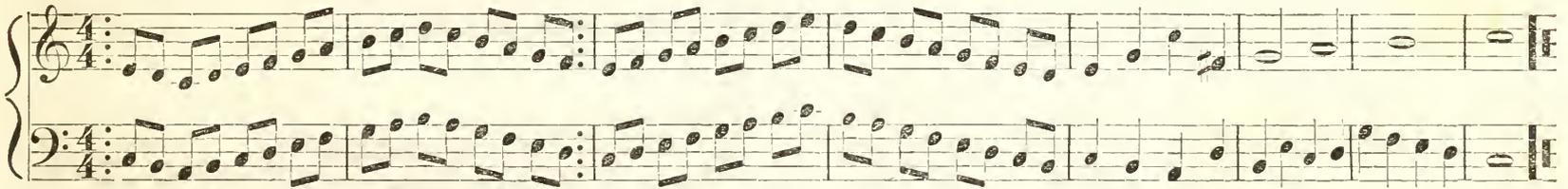


EXERCISE 3.



5. The value of three notes of the same denomination is reduced to that of two notes, by the figure 3 placed over or under them. [See Exercise 3.]
6. A REPEAT consists of a succession of Dots before and after a passage of music designed to be sung twice, thus :

EXERCISE 4.



7. The word STACCATO, or the sign, thus : (†), indicates a detached, distinct manner of performance.

EXERCISE 5.



8. A HOLD ( $\frown$ ) over a note shows that the tone represented by the note may be prolonged at the discretion of the performer, and when over a rest, that silence may be prolonged. Commonly, those notes and rests having holds over them are doubled in value, thus : a quarter note having a hold over it, would be sung as if it were a half note, &c.

## EXERCISE 6.



9. The words DA CAPO, or the abbreviation, the letters D. C., refer back from the beginning to the sign thus : (FINE) by which the end of the piece is indicated. (See exercise 7.)

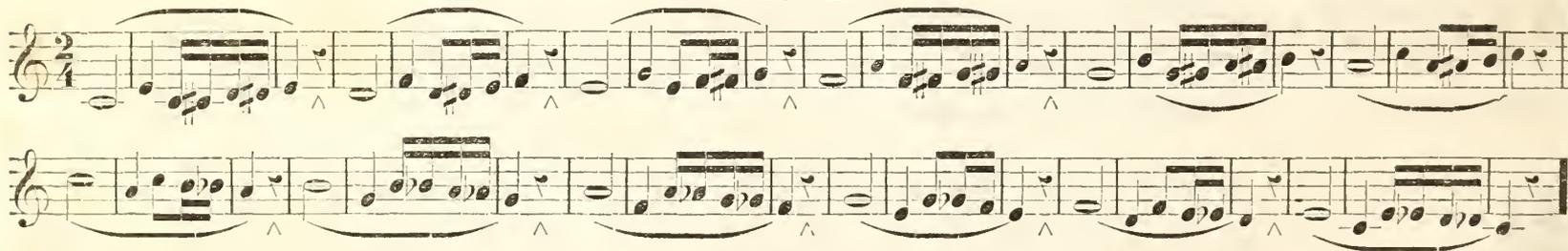
## EXERCISE 7.



10. A TIE ( $\text{---}$ ) over or under notes, implies that the notes thus enclosed are to be sung in a closely connected style.

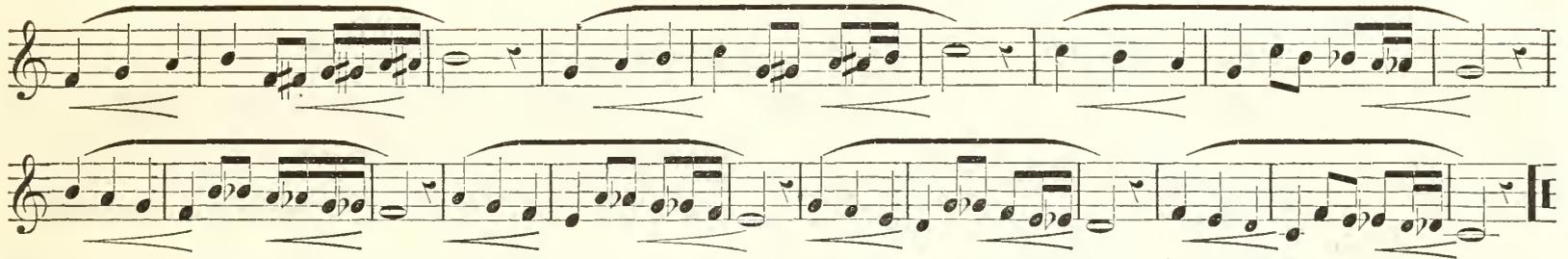
11. This ( $\wedge$ ) shows the place at which singers may take breath.

## EXERCISE 8.



## EXERCISE 9.





12. Two notes having the same pitch, tied together, represent but one tone, thus :



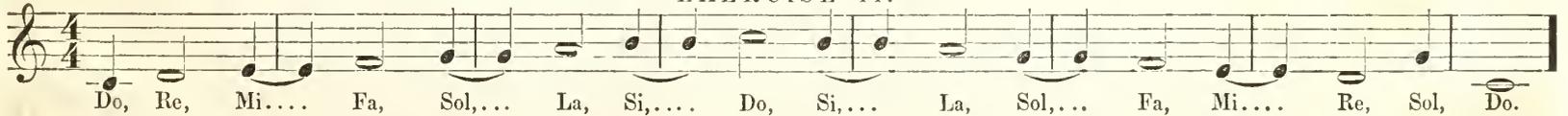
13. The first of the two notes thus tied is the accented one, irrespectively of the part of the measure on which it occurs.

EXERCISE 10.



14. A SYNCOPATED Note is one that embraces two parts of a measure ; the first of which is unaccented, and the second accented, thus :

EXERCISE 11.



15. The Syncopated Note changes the accent from the third to the second part of the measure. The same effect is produced by a tie over two notes having the same pitch,—the accent is changed from the second to the first of the two notes thus tied.

## MUSICAL NOTATION.

## CHAPTER VIII.

## TRANSPOSITION OF THE SCALE.

1. The KEY of the scale is the letter on which the first note of it (Do,) is written.
2. The scale is said to be transposed when the first note of it (Do,) is found on any other letter but C. Hence transposition implies a change of the scale with respect to high and low, or pitch.
3. The scale may be written in the key of any letter, but the requisite order of seconds must be effected through the aid of SHARPS or FLATS.
4. The relative order of seconds must be the same whether the scale be in the key of this or that letter.
5. The SIGN for the key of the scale, when transposed, is the number of sharps or flats necessary to effect the order of seconds, beginning with the letter on which ONE, or DO, is written.

<p>The Major Scale in C.</p>	<p>The Minor Scale in A.</p>
<p>The Major Scale in D.</p>	<p>The Minor Scale in B.</p>
<p>The Major Scale in E.</p>	<p>The Minor Scale in C#.</p>
<p>The Major Scale in F.</p>	<p>The Minor Scale in D.</p>
<p>The Major Scale in G.</p>	<p>The Minor Scale in E.</p>
<p>The Major Scale in A.</p>	<p>The Minor Scale in F#.</p>

6. The foregoing diagram is designed to show the principle by which the scale is transposed.

NOTE. It will be remembered that ONE, or DO, may be written on any letter, but on whichever letter ONE is written, TWO must be on the letter a major second above, and THREE on the letter a major second above that on which TWO is written, &c., for example, to complete the scale beginning with G, F must be made sharp, hence this sharp placed next to the clef on the fifth line of the staff, is the sign for the scale in the key of G, and when the scale commences on F, it is necessary to make B flat, hence the one flat placed on the third line (B) is the sign for the scale in the key of F.

7. The sign for the key of the scale is called the SIGNATURE.

EXERCISE 1.

In the key of G, under the signature of ONE SHARP.

Do, Do, Do, Do, Re, Re, Re, Re, Mi, Mi, Mi, Mi, Fa, Fa, Fa, Fa, Sol, Sol, Sol, Sol, Sol, Fa, Mi, Re, Do, Sol, La, Si, Do, Sol, La, Si, Do.

EXERCISE 2.

The Chromatic Scale in the key of G.

Do, Di, Re, Ri, Mi, Fa, Fi, Sol, Si, La, La, Si, Do, Do, Si, Se, La, Le, Sol, Se, Fa, Mi, Me, Re, Re, Do.

EXERCISE 3.

1 #1 2 #2 3 4 #4 5 #5 6 #6 7 8 8 7 b7 6 b6 5 b5 4 3 b3 2 b2 1

EXERCISE 4.

The Minor Scale in the key of E.

## EXERCISE 5.

## THE VALLEY.

*SLOW.*

1. In the quiet peace-ful vale, Where the flow'rs their sweets ex-hale, Blithe and gay, Eve-ry  
 2. There a sil-ver stream-let flows, O'er its peb-bly bed it goes, Hasten-ing by, Mer-ri-  
 3. All is mild and gen-tle here, Free from dan-ger, free from fear, Peace and love, From a-

day, I have joys that need not fail, I have joys that need not, need not fail.  
 - ly, While the bush-es round it close, While the bush-es round it, round it close.  
 - bove, Shine up-on us all the year, Shine up-on us all, . . . all the year.

## EXERCISE 6.

In the key of F, signature ONE FLAT.

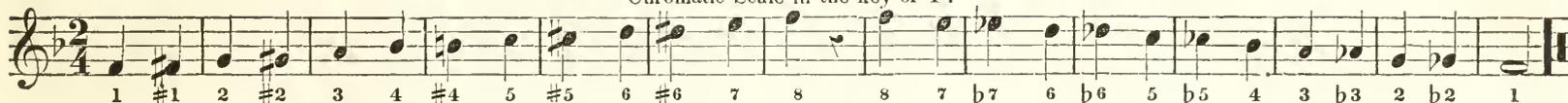
Do, Do, Do, Re, Re, Re, Mi, Mi, Mi, Fa, Fa, Fa, Sol, Sol, Sol, La, La, La, Si, Si, Si, Do, Mi, Sol, Do, Mi, Sol, Do.

## EXERCISE 7.

In the key of F, signature ONE FLAT.

Do, Do, Re, Re, Mi, Mi, Fa, Fa, Sol, Sol, Sol, Fa, Mi, Re, Do, Si, La, Sol, Fa, Mi, Re, Sol, Do

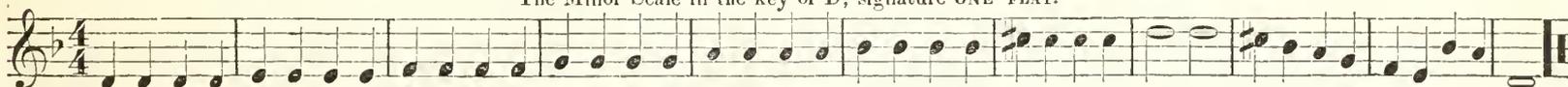
EXERCISE 8.  
Chromatic Scale in the key of F.



EXERCISE 9.  
Chromatic Scale in F.



EXERCISE 10.  
The Minor Scale in the key of D, signature ONE FLAT.



EXERCISE 11.  
THE SEASONS.

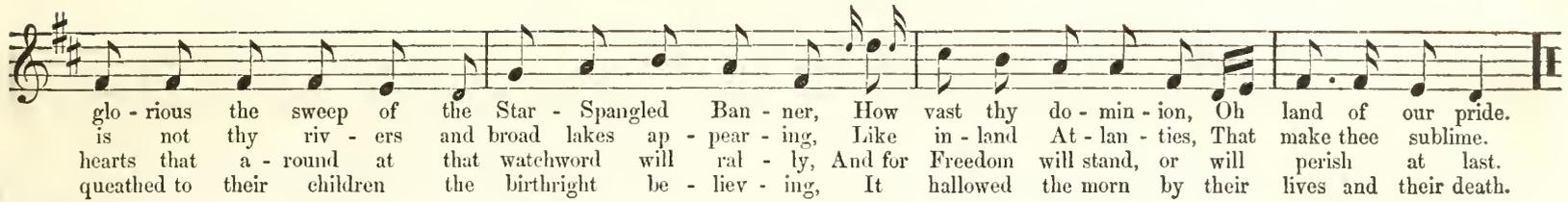


1. While farm - ers are sow - ing, And vi - o - lets grow - ing, We will not com-plain of the weath-er; Though  
 2. While farm - ers are reap - ing, And mel - ons are creep-ing, We will not com-plain of the weath-er; Though  
 3. While chest-nuts are drop-ping, And squir - rels are hop - ing, We will not com-plain of the weath-er; But  
 4. While sleigh-bells are sound-ing, And snow-balls a - bound-ing, We will not com-plain of the weath-er; But



show - ers are fall - ing, And mud is ap - pall - ing, To school we will hast - en to - geth - er.  
 peach - es are smil - ing, And or - chards be - guil - ing, To school we will hast - en to - geth - er.  
 pleas - ant - ly talk - ing, And rap - id - ly walk - ing, To school we will hast - en to - geth - er.  
 mer - ri - ly slid - ing, While oth - ers are rid - ing, To school we will hast - en to - geth - er.





glo - rious the sweep of the Star - Spangled Ban - ner, How vast thy do - min - ion, Oh land of our pride.  
is not thy riv - ers and broad lakes ap - pear - ing, Like in - land At - lan - ties, That make thee sublime.  
hearts that a - round at that watchword will ral - ly, And for Freedom will stand, or will perish at last.  
queathed to their children the birthright be - liev - ing, It hallowed the morn by their lives and their death.

EXERCISE 17.

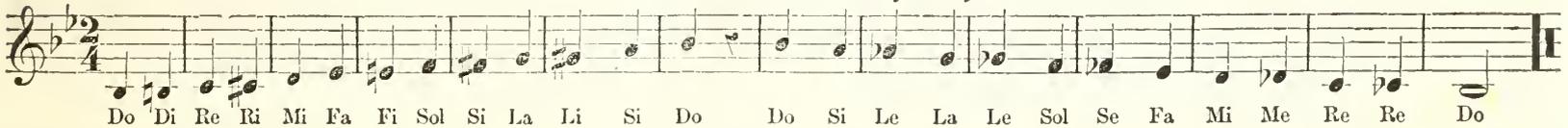
The Scale in the Key of B $\flat$ , signature TWO FLATS.



Do Do Re Re Mi Mi Fa Fa Sol Sol La La Si Si Do Do Sol Mi Sol Do.

EXERCISE 18.

The Chromatic Scale in the Key of B $\flat$ .



Do Di Re Ri Mi Fi Sol Si La Li Si Do Do Si Le La Le Sol Se Fa Mi Me Re Re Do

EXERCISE 19.

The Scale in the Key of B $\flat$  under the F Clef.



EXERCISE 20.

The Minor Scale in the Key of G.



La La Si Si Do Do Re Re Mi Mi Fa Fa Si Si Do Do Do Si Si Fa Fa Mi Mi Re Re Do Do Si Si La.

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

## EXERCISE 21.

Musical notation for Exercise 21, a two-staff piece in 4/4 time with a key signature of one flat. The melody in the treble clef consists of quarter notes, eighth notes, and a half note. The bass line in the bass clef features a steady eighth-note accompaniment.

## EXERCISE 22.

Musical notation for Exercise 22, a single-staff piece in 3/4 time with a key signature of one flat. The melody is composed of eighth and quarter notes.

## EXERCISE 23.

Musical notation for Exercise 23, a single-staff piece in 4/4 time with a key signature of one flat. It includes repeat signs at the beginning and end of the piece.

## EXERCISE 24.

Musical notation for Exercise 24, a single-staff piece in 6/8 time with a key signature of one flat. The melody is primarily composed of eighth and quarter notes.

## EXERCISE 25.

Musical notation for Exercise 25, a two-staff piece in 4/4 time with a key signature of one flat. The treble staff features a melody with sixteenth-note runs. The bass staff has a steady eighth-note accompaniment. The piece concludes with the instruction "FINE." in the treble staff and "D. C." in the bass staff. A "Rall." marking is placed above the final few notes of the bass line.

EXERCISE 26.

The Scale in the Key of A, signature THREE SHARPS.

Do Do Re Re Mi Mi Fa Fa Sol Sol La La Si Si Do Si Do Si La Sol Fa Mi Re Do.

EXERCISE 27.

The Chromatic Scale in the Key of A.

Do Di Re Ri Mi Fa Fi Sol Si La Li Si Do Do Si Sa La Le Sol Sa Fa Mi Ma Re Re Do

8. The DOUBLE SHARP, thus, (x) is used to elevate the pitch of notes on the letters that have already been made sharp. For example, F SHARP in the Key of A, is six, and F DOUBLE SHARP, is sharp six; hence F DOUBLE SHARP in the Key of A, sustains the same relation to A, that A SHARP does to C, in the Key of C.

EXERCISE 28.

The Minor Scale in the Key of F#, signature THREE SHARPS.

La La Si Si Do Do Re Re Mi Mi Fa Fa Si Si La La La La Si Si Fa Fa Mi Mi Re Re Do Do Si Si La.

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

EXERCISE 29.

## EXERCISE 30.

## EXERCISE 31.

## EXERCISE 32.

## ODE TO MARCH.

1. Ho! for the stor - my cold March days! Aye, there is noth - ing like them: Loud let us shout and  
 2. Ho! for the field! ye farm - ers now, Cheer on your pa - tient ox - en; Deep in the fur - row  
 3. Hark, how the warn - ing E - qui - nox Calls from the east - ern o - cean; Stand to your arms, ye

FINE.

sing their praise, drive the plough, time-worn rocks, March is so proud and free! Strive for the har-vest fair! On-ward the mad waves pour! Snow-y, blow-y, whee-zy, bree-zy, Wing-ing, sing-ing, spring-ing, cling-ing, Rush-ing, splash-ing, surg-ing, crush-ing,

D. C.

Sweep-ing up the win-ter's snow, Freez-ing, pleas-ing, teas-ing, un-ceas-ing, How do the March winds blow!  
On the spray sweet birds are seen, Driv-ing, fly-ing, win-ter de-fy-ing, Winds sweep the mead-ow green.  
Thund'ring on the coast so strong, Boil-ing, toil-ing, fieree-ly re-coil-ing, Wild dash the waves a-long.

EXERCISE 33.

The Scale in the key of Eb, under the signature of THREE FLATS.

Do Re Mi Fa Sol La Si Do Si Do Sol Do Si La Sol Fa Mi Re Do Re Mi Fa Sol Fa Re Si Do

EXERCISE 34.

The Scale in the key of Eb, under the F Clef, signature THREE FLATS.

Do Re Mi Fa Sol La Si Do Si La Sol Fa Mi Re Do Si La Sol Do

## MUSICAL NOTATION.

## EXERCISE 35.

The Chromatic Scale in the Key of E $\flat$ .

Do Di Re Ri Mi Mi Fa Fi Sol Si La Li Si Do Do Si Se La Le Sol Se Fa Mi Mi Me Re Re Do

## EXERCISE 36.

## EXERCISE 37.

1. Lord, before thy presenee come, Bow we down with ho-ly fear; Call our erring footsteps home, Let us feel that thou art near.  
2. Wandering thoughts and languid powers, Come not where devotion kneels; Let the soul expand her stores, Glowing with the joy she feels.

## EXERCISE 38.

## THE LORD'S PRAYER.

Canto or Treble.

1. Our Father who art in heaven, hallowed be thy name, Thy kingdom come, thy will be done in earth as it is in heaven. A - men.  
2. Give us this day our dai - ly bread, And forgive us our trespasses as we forgive those who trespass a - gainst us.  
Alto.  
3. And lead us not into temptation, but de - liver - us from evil, For thine is the kingdom, and the power, and glory, for - ever and ever. A - men.  
Tenor and Base.

\* B DOUBLE FLAT is indicated by two Flats.

EXERCISE 39.

The Minor Scale in the Key of C, signature THREE FLATS.

La Si Do Re Mi Fa Si La Si Fa Mi Re Do Si La

EXERCISE 40.

The Scale in the Key of E, signature FOUR SHARPS.

Do Re Mi Fa Sol La Si Do Si La Sol Fa Mi Re Do

EXERCISE 41.

The Chromatic Scale in the Key of E.

Do Di Re Ri Mi Fa Fi Sol Si La Li Si Do Si Se La Le Sol Se Fa Mi Me Re Re Do

EXERCISE 42.

The Scale in the Key of E, under the F Clef.

Do Re Mi Fa Sol La Si Do Si La Sol Fa Mi Re Do

EXERCISE 43.

Do Re Mi Fa Sol La Si Do Si La Sol Fa Mi Re Do



EXERCISE 48.

The Chromatic Scale in the Key of A $\flat$ , under the signature of FOUR FLATS.

Do Di Re Ri Mi Fa Fi Sol Si La Li Si Do Do Si Se La Le Sol Se Fa Mi Me Re Re Do.

EXERCISE 49.

The Minor Scale in the Key of F.

La Si Do Re Mi Fa Si La La Si Fa Mi Re Do Si La

EXERCISE 50.

The Scale in the Key of A $\flat$ , under the F Clef, signature FOUR FLATS.

EXERCISE 51.

Canto or Treble.

Alto.

EXERCISE 52.

GOING TO SCHOOL.

1. O, 'tis well I know, Glad to school I'll go, There I'll strive to learn, Nor will think it hard, For a rich reward Surely will re - turn.  
 2. Wis - dom makes us love Him who reigns a - bove, Leads to what is good; An - gels love my ways, When I spend my days Rightly serving God.  
 3. 'Tis my heart's delight Ev' - ry day and night, Learn - ing good to spend; Glad to school I'll go, For 'tis well I know Happy will it end.

## CHAPTER IX.

EXERCISES IN SOLFAING, DESIGNED TO FACILITATE READING NOTES.

The musical score consists of eight staves, numbered 1 through 7 on the left margin. Staves 1 through 7 are treble clefs, and staff 8 is a grand staff (treble and bass clefs). The music is in 4/4 time and features various rhythmic patterns and fingerings.

Staff 1: Treble clef, 4/4 time. The melody consists of eighth notes and quarter notes, with a key signature of one flat (B-flat). The first measure starts with a B-flat on the second line. The piece concludes with a double bar line.

Staff 2: Treble clef, 4/4 time. The melody consists of eighth notes and quarter notes, with a key signature of one flat. The first measure starts with a B-flat on the second line. The piece concludes with a double bar line.

Staff 3: Treble clef, 4/4 time. The melody consists of eighth notes and quarter notes, with a key signature of one flat. The first measure starts with a B-flat on the second line. The piece concludes with a double bar line.

Staff 4: Treble clef, 4/4 time. The melody consists of eighth notes and quarter notes, with a key signature of one flat. The first measure starts with a B-flat on the second line. The piece concludes with a double bar line.

Staff 5: Treble clef, 4/4 time. The melody consists of eighth notes and quarter notes, with a key signature of one flat. The first measure starts with a B-flat on the second line. The piece concludes with a double bar line.

Staff 6: Treble clef, 4/4 time. The melody consists of eighth notes and quarter notes, with a key signature of one flat. The first measure starts with a B-flat on the second line. The piece concludes with a double bar line.

Staff 7: Treble clef, 4/4 time. The melody consists of eighth notes and quarter notes, with a key signature of one flat. The first measure starts with a B-flat on the second line. The piece concludes with a double bar line.

Staff 8: Grand staff (treble and bass clefs), 4/4 time. The accompaniment consists of chords in the treble clef and a bass line in the bass clef. The first measure starts with a B-flat in the bass and a B-flat in the treble. The piece concludes with a double bar line.

A musical score consisting of eight staves. The first seven staves are treble clefs, and the eighth is a grand staff (treble and bass clefs). The notation includes various rhythmic values, accidentals, and dynamic markings. The score is organized into measures, with some measures containing multiple notes beamed together. The final measure of each staff ends with a double bar line and repeat dots.

## EXERCISE 8.

## IMITATION.

Musical notation for Exercise 8, Imitation. It consists of two systems of grand staves (treble and bass clefs). The first system shows the beginning of the piece with a treble clef staff starting with a whole note chord and a bass clef staff with a whole rest. The second system continues the piece, ending with a double bar line and repeat dots.

## EXERCISE 9.

## FUGUE.

Musical notation for Exercise 9, Fugue. It consists of two systems of grand staves (treble and bass clefs). The first system is in 6/4 time and shows the beginning of the fugue with a treble clef staff starting with a whole rest and a bass clef staff starting with a half note. The second system continues the piece, ending with a double bar line and repeat dots.





The first system of musical notation consists of two staves. The upper staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a quarter rest. The lower staff is a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). It begins with a half note, followed by a series of eighth and sixteenth notes, and ends with a quarter rest.

The second system of musical notation consists of two staves. The upper staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It begins with a half note, followed by a series of eighth and sixteenth notes, and ends with a quarter rest. The lower staff is a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). It begins with a half note, followed by a series of eighth and sixteenth notes, and ends with a quarter rest.

The third system of musical notation consists of two staves. The upper staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It begins with a half note, followed by a series of eighth and sixteenth notes, and ends with a quarter rest. The lower staff is a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). It begins with a half note, followed by a series of eighth and sixteenth notes, and ends with a quarter rest.

The fourth system of musical notation consists of two staves. The upper staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It begins with a half note, followed by a series of eighth and sixteenth notes, and ends with a quarter rest. The lower staff is a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). It begins with a half note, followed by a series of eighth and sixteenth notes, and ends with a quarter rest.

## MUSICAL NOTATION

## MARSEILLES HYMN.

1. Ye sons of Free-dom, wake to glo - ry, Hark! hark! what myr-iads bid you rise ;      Your echild-ren, wives, and grand-sires  
2. Oh glo-rious Freedom, can man re - sign thee, Once hav - ing felt thy gen -'rous flame ?      Can ty - rant's bolts and bars eon -

hoa - ry,      Be-hold their tears, and hear their eries !      Behold their tears and hear their eries ! Shall hateful ty - rants, mis - chief  
fine thee,      Or whips thy no - ble spi - rit tame,      Or whips thy no - ble spi - rit tame ; Too long our coun - try wept be -

breed-ing, With hire-ling host, a ruf - fian band,      Af-fright and de-so-late the land,      While peace and li - ber - ty lie bleed - ing ;  
wail-ing, The blood-stain'd sword our conquerors wield ;      But freedom is our sword and shield,      And all their arts are un - a - vail - ing.

CORO.

To arms, to arms, ye brave, Th' a - veng - - ing sword un - sheath. March on, march

on, all hearts re - solved On vic - to - ry or death. March on, march  
On vic - - - - to - ry or death.

on, all hearts re - solved On vic On vic - to - ry or death.  
On vic - - - - to - ry or death.

8. O Liberty! can man resign thee?  
 Once having felt thy gen'rous flame,  
 Can dungeons, bolts, and bars confine thee,  
 Or whips thy noble spirit tame?  
 Too long the world has wept, bewailing  
 That falsehood's dagger tyrants wield;  
 But freedom is our sword and shield,  
 And all their arts are unavailing.  
 To arms, &c.

## CHAPTER X.

## FORMATION OF TONE.

Sound is the sensation produced by the vibration of the air on some other medium with which the ear is in contact. There are three words used as describing the sensations produced on the auditory nerve, viz : *Sound*, *Noise* and *Tone*. *Sound* is a general term, but *Noise* and *Tone* are specific terms. *Noise* is that kind of sound which results from irregular, interrupted and confused vibrations, while *Tone* results from uniformly even, uninterrupted vibrations. *Tone*, in the human voice, is produced by the exercise of the vocal organ, and other parts called into requisition, in accordance with the design of nature.

A well organized throat seems to be essential to the formation of tone ; but a bad voice is oftener the result of neglect, or carelessness on the part of the singer or speaker, than the effect of organic difficulty. In a general sense, tone, or a good voice, must be taught by imitation, as *we* style in conversation, good manners, and the like.

In the early stages of vocal practice the pupil should rid the voice of all peccatorial, guttural, or nasal qualities, and until this be accomplished, all practice of scales and other exercises may not advance the student, but rather serve to confirm an exceptionable use of the voice.

The pupil should commence his practice by learning to inflate the chest by a single deep and silent inspiration, abstaining carefully from any sighing or sobbing sound, then allowing the breath to escape as slowly and gradually as possible ; this should be repeated till the pupil can fill the lungs completely at one effort, and moreover till it come to be a matter of habit.

The learner must stand erectly, resting the weight of the body on both feet equally, and the head kept steadily in its proper position, inclining neither to the right or left ; in short, let the attitude be easy and graceful.

Let the tone be formed in the back part of the mouth, behind the veil of the

palate, and let it issue unaccompanied by any wheezing, gurgling, or reedy sound. The mouth should be opened sufficiently wide to emit the tone freely, not however so wide as to distort the features. Avoid protruding the lips, adjusting them so as to slightly expose particularly the upper teeth. Ordinarily, huskiness and hoarseness result from an over issue of breath ; hence the less amount of breath given to the voice, the more pure will be the tone.

The student should inflate the lungs and check the breath before commencing the tone. The tone must be approached with the slightest possible current of breath,—with certainty and firmness,—still avoiding abruptness. A seemingly natural and fitting position of the mouth must be secured before the tone commences ; no change should take place in the shape of the mouth during the prolongation of tone, that is, supposing the tone to be on one and the same vowel element. Neither should the general position of the mouth change when the tone is increased or diminished ; for just in proportion as the mouth changes, so will also change the vowel element. Hence it is recommended that the pupil form the tone on the following vowels, viz : *A*, long, as in *fate* ; *E*, long ; *O*, long ; and *A* as in *far* ; all of which are single elements, demanding the same position of the mouth in their approach, prolongation, and termination.

The tongue should lie unnerved in its proper place, neither drawn back nor elevated. The tone should be formed without causing any apparent effort, for it is probably true that when the voice is exercised in accordance with the design of nature, it is pure,—costing the singer but little effort, and thereby rendering the tones far more grateful to the listener.

Notwithstanding the many suggestions that may properly be made to the learner in his early stages of practice, it is important, and indeed necessary, to attain excellence in the use of the voice, and form a chaste and finished style in singing, that the pupil should be under the direct instruction of a competent master, who is himself a practical singer, and whose examples are fit models for imitation.

No. 1.

Do..... Re..... Mi..... Fa..... Sol..... La..... Si..... Do.....  
Re..... Do..... Si..... La..... Sol..... Fa..... Mi..... Re..... Do.....

No. 2.

Do..... Re..... Mi..... Fa..... Sol..... La..... Si..... Do.....  
Re..... Do..... Si..... La..... Sol..... Fa..... Mi..... Re.....

No. 3.

Do..... Re..... Mi..... Fa..... Sol..... La..... Si..... Do..... Re.....  
Fa..... Mi..... Re..... Do..... Si..... La..... Sol..... Fa..... Mi.....

## No. 4.

Do..... Re..... Mi..... Fa..... Sol..... La..... Si..... Do..... Re.....

Sol..... Fa..... Mi..... Re..... Do..... Si..... La..... Sol..... Fa.....

## No. 5.

Do..... Re..... Mi..... Fa..... Sol..... La..... Si..... Do.....

Sol..... Fa..... Mi..... Re..... Do..... Si..... La..... Sol.....

## No. 6.

Do..... Re..... Mi..... Fa..... Sol..... La..... Si.....

Sol..... Fa..... Mi..... Re..... Do..... Si..... La.....

No. 7.

Do..... Re..... Mi..... Fa..... Sol..... La..... Sol.....  
Fa..... Mi..... Re..... Do..... Si..... La..... Do.

Musical notation for No. 7, a vocal exercise. It consists of two staves of music in treble clef. The first staff contains the notes Do, Re, Mi, Fa, Sol, La, Sol with dotted lines below them. The second staff contains the notes Fa, Mi, Re, Do, Si, La, Do with dotted lines below them. Each note is accompanied by a diamond-shaped graphic element above it.

No. 8.

Musical notation for No. 8, a piano exercise. It consists of three staves of music in treble clef, 4/4 time signature. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes.

No. 9.

Musical notation for No. 9, a piano exercise. It consists of three staves of music in treble clef, 4/4 time signature. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes.

## FAREWELL, GOOD NIGHT.

*Andante.*

1. Kind friends we meet a - gain, Too soon to part, May friendship bless this hour, And warm each heart ;

*Sos - ten - uo.*

2. Then, friends, once more farewell, Time bids us part, Fond men' - ry long shall dwell, A - round each heart ;

*Sos - ten - uo.*

Tones that we love to hear Shall dwell up - on the ear, As we in ac - cents clear, Re - peat Good Night.

*Sos - ten - uo.*

May heaven its bless - ing send, And peace your path at - tend, Un - til we meet a - gain, Fare - well, Good Night.

**A.** An Italian preposition, meaning *to, in, with, according to, &c.*; as *a tempo*, in time, *a 4 voce*, for four voices.

**ACCELERANDO.** Hastening the time, moving faster and faster.

**ACCIDENTAL,** is a term applied to sharps, flats, and naturals, when they occur not as the signature (see *Signature*) of a piece of music, but only before some particular note or notes.

**ACCOMPANIMENT** (Italian, *Accompagnamento*); a term generally applied to the part performed by instruments in connection with another, or others performed by voices.

**ACCOMPANIMENT AD LIBITUM,** an accompaniment that may be used or omitted at pleasure, in contradistinction to *obligato*; an accompaniment that cannot be omitted.

**ADAGIO.** Slowly; used to denote a movement faster than *largo*, but slower than *lento*; *Adagio* movements should generally be performed in a gentle, calm manner.

**ADAGISSIMO.** The superlative of *Adagio*, very slow, soft and subdued.

**ADAGIO ASSAI.** Nearly synonymous with the above.

**AD LIBITUM, or AD LIB.** At pleasure, according to one's choice, used with reference to the time of a movement.

**AFFETUOSO.** With deep feeling and emotion.

**AGITATO.** Indicates a hurried, disturbed manner of performance.

**AL, ALL, ALLA, ALLE, ALLO;** Different forms of the Italian preposition *A*, combined with the definite article *il, lo, la, &c.* They mean literally *to the, or according to,* as *Alla Turca*, in the Turkish style, *Alla Cappella*, in the church style.

**ALLEGRO.** Quickly; it also generally indicates a degree of joyfulness, cheerfulness, and animation. The superlative, *Allegroissimo*, indicates that those characteristics should be heightened, while the diminutive, *Allegretto*, denotes a less rapid and joyous movement. The word *Allegro* is very often combined with other words, as *Allegro Con Brio*, and *Allegro Con Fuoco*, with vehemence and spirit; *Allegro Vivace*, very fast and with great animation; *Allegro di Molto*, exceedingly quick; *Allegro ma grazioso*, fast, but in a graceful, gliding manner;

*Allegro ma non troppo*, and *Allegro ma non presto*, quite fast, but not hurried

**ALL' OTTAVA.** On the octave. When written *over* notes it means that they should be played or sung an octave higher than written, and when *under* notes, that they should be performed an octave lower.

**All' Segno.** To the sign; this directs the performer to return to the *sign* (♯, or ♮,) and repeat from that.

**AMBROSIAN CHANT.** A peculiar kind of chant, so named from its inventor St. Ambrose, Bishop of Milan, who lived A. D. 340-398.

**ANDANTE.** This term refers not only to a moderate, measured movement, but includes the mode of delivery. Alone, it indicates a gentle, calm, peaceful expression, and a movement neither so fast as *Allegro*, or as slow as *Adagio*, but one midway between them. It is very often combined with other words, as *Andante Affettuoso*, (see *Affettuoso*.) *Andante Divoto*, with great religious feeling, with penitential and reverential emotion; *Andante Cantabile*, is a smoothly, flowing, melodious manner.

**ANDANTINO,** the diminutive of *Andante*. It is yet a disputed point whether the word denotes a quicker or slower movement than *Andante*, and it is used by composers in both senses; in this book, it indicates always a quicker movement than *Andante*, but with the same style of delivery.

**ANIMATO, or CON ANIMA,** indicates a bold, vigorous manner of performance.

**ANTHEM.** A sacred composition, for any number of voices, the words of which are most frequently taken from the Psalms. There are several kinds of anthems, such as the *verse anthem* for solo voices, the *solo anthem* for one voice only, and the *full anthem* for voices and instruments together; this term is derived from the Greek word *Anthemo*, which meant a kind of common dance, to which they at the same time sung.

**ANTIPIONAL.** Music performed responsively, one part being sung by a solo or semi-chorus, and answered in the same manner.

**A PIACERE.** See *ad libitum*.

**APPASSIONATO, or CON PASSIONE.** In a highly impassioned manner, indicative of much more fervid emotion than *Affettuoso*.

**APPOGGIATURA.** Commonly applied to an ornamental fore-note which forms no part of the harmony, and is usually written in a small form, thus:



**ARDITO.** With spirit and energy.

**ARIOSO.** In a light, airy, gay manner.

**ASSAI.** An Italian adverb, meaning *very* in a *high degree*. It occurs connected with and qualifying very many musical terms, as *piano assai*, very soft; *presto assai*, very quick.

**ADAGIO ASSAI.** Very slow and subdued.

**A TEMPO.** In time, used when the regular beat has been interrupted by an *ad lib*: or *ritard*, (see *ritard*.) to indicate that the regular movement should be resumed.

**A TEMPO GIUSTO.** In very strict and steady time.

**A TEMPO ORDINARIO.** Synonymous with *Moderato*, which see.

**A DUE,** for two voices; **A TRE,** for three voices; **A QUATTRO,** for four voices, &c.

**ATTACCA.** A term used at the end of a movement, to show that the next movement should be immediately commenced, without stopping at all between the two.

**BALLAD.** A little lyric story, or a few simple reflections, expressed in a few verses, each of which is sung to the same tune.

**BARITONO or BARYTONE.** That kind of voice which lays midway between Bass and Tenor.

**BASSO, or BASS.** The name of the lowest part in harmony.

**BENE PLACITO.** Indicates that the performer is at liberty to embellish and ornament the text at pleasure.

**BREVE.** Means a note, formerly used, but now almost obsolete. It literally means *short*, and was used in contradistinction to another note called *Longa*. The *Breve* is twice as long as the note now called a whole note, and is written as follows,



**ALLA BREVE** measure is that measure whose parts consist of *breves*: it is now wholly disused. The expression **ALLA BREVE** is also

sometimes used, and denotes a pretty rapid movement, nearly synonymous with *A Cappella*.

**BRIO.** Spirit, vivacity, animation.

**BUFFO.** An Italian adjective, meaning Comic, sportive, facetious, &c.

**CADENZA, or CADESCENCE.** Sometimes means an ornamental passage occasionally introduced by performers at the end of a piece of music; again it is used as synonymous with the word *trill*, particularly by the French; but the more proper and technical meaning, is, every harmonic progression where after a dominant seventh, or also the harmony of the subdominant follows the tonic harmony. In the first case it is called the *authentic*, and in the second, the *plagal cadence*.

**CALANDO.** Gradually becoming softer and slower.

**CANTABILE.** Designates a moderate movement, and a simple, unaffected style of performance.

**CANTATA.** A kind of composition invented by Barbara Strozzi, a Venetian lady, in the seventeenth century. It generally consists of two or even three melodies, interspersed with recitative.

**CANTATRICE.** A female vocalist.

**CANTO.** Literally *a song*, used as synonymous with *melody*.

**CANTO FIRMO.** A kind of composition where all the notes are of the same length, and the melody very simple.

**CAPPILLA.** The phrase *Alla Cappella* was formerly used to signify a vocal performance without the aid of instruments; but now has reference to the movement, and indicates a considerable degree of rapidity.

**CAPRICCIO.** A term applied to every species of composition, written rather according to the whim of the composer, than the strict laws of unity of effect.

**CAPRICE.** Same as above. A **CAPRICE.** Synonymous with *ad lib*, which see.

**CAVATINA.** A word used to designate a song consisting of a single movement, sometimes inserted in, or affixed to a *recitative*.

**CHANT.** A very simple harmonized melody, to which are sung portions of the Scriptures though not in measure. There are several

kinds of chants: as the *Plain Chant*, a simple unharmonized melody; the *figurat chant*, sung in parts; the *Ambrosian chant*, the *Gregorian chant*, &c.

**CHÉ.** An Italian word, sometimes used to signify *than*, as *più che lento*, more than slow, that is, slower than *lento*, &c.

**CHŌIR.** This word has various significations, as follows. 1. The enclosed portion of a Cathedral, appropriated to the celebration of Divine Worship. 2. That part of the church appropriated to the singers, and lastly, the more general use of the word, any collection of singers.

**CHORAL.** A word derived from the Greek *Choros*, meaning originally a dance, afterwards a dance accompanied by singing, and finally a company of singers alone. *Choral*, as an adjective, means that which relates to a choir, as a choral hymn; as a substantive, it is used to designate a species of music, of a peculiarly grave and solemn character, generally moving in notes of equal length. The phrase *Choral music* refers to music written in choral style, which should always be performed in a slow and dignified manner, without however drawing the words, or dragging the time; this term also means music in parts, in distinction from *solo* or *vers* music.

**CHORD.** A term applied to any simultaneous combination of tones whatever.

**CHORUS.** From the Greek *Choros*. (see choral) This word means 1st, a collection of singers, and 2nd, music written in several parts, each one of which is to be sung by a number of voices; the word is also used to distinguish such a piece of music from a solo, duet, trio or quartet. *Semichorus* means a small chorus.

**CHROMATIC.** A word applied to music which abounds in incidentals; also used as opposed to *diatonic*. (See Elementary principles.)

**CODA.** Literally a *tail*. When a piece of music consists of several portions which are to be repeated, and is not of itself brought to a satisfactory close, it is usual to append a distinct portion, called the *Coda*, which serves to finish the piece in a complete manner.

**COL, COLL, COLLA, COLLE, COI, GOLL.** The Italian preposition *con*, (with,) combined with the definite article, meaning *with the*; as *Col arco*, with the bow; *Colla voce*, with the voice.

**COME.** *As*; *come prima*, as at first; *come sopra*, as above.

**COMODO, or COMMODO.** Used to indicate that a piece of music should be performed in a convenient grade of time.

**CON, CO, COLLO.** (See *Col, Coll, &c.*) Means *with*, *with the*, used in a great variety of connections, as *con fuoco*, with vehemence; *col basso*, with the bass; *con gli strumenti*, with the instruments, &c.

**CONCENTO.** Union of voices and instruments.

**CONDUCTOR.** A term applied to one who has the general superintendance of a performance.

**CORO.** The Italian word for *chorus*.

**COUNTERPOINT.** A word of very extensive signification, applied not only to several distinct classes of composition in two or more parts, but also to every possible variety of harmony; the most general meaning is *harmony*, in all its different forms.

**CRESCENDO.** Abbreviated *CRES, CR.* A gradual increasing strength of sound. The sign for *crescendo* is  $\llcorner$

**DA, DA', DAL, DALLA, DALLE, DALLO.** *Da* is an Italian preposition meaning *from*, *or of*; combined with the definite article as above, it means *from the*, *or of the*; as *Da Capo*, from the beginning; *dal segno*, from the sign.

**DA CAPO; From the beginning.** A term used at the end of a piece of music, to direct the performer to commence the piece again, and go to the point marked *FINE, end*. This phrase is frequently abbreviated thus, *D. C.*

**DECANI,** a term used to distinguish the vocal priests of a Cathedral from the lay choristers, who are called *Cantoris*.

**DECLAMANDO.** In a speaking, rather than merely singing style.

**DECRESCENDO.** Synonymous with *Diminuendo*, which see.

**DELICATO, DELICATAMENTE, CON DELICATEZZA;** these all indicate a tasteful and delicate mode of performance.

**DESCANT, or DISCANT.** A musical composition in parts.

**DIMINUENDO.** implies a gradual diminution in the strength of the tones, the sign for the *diminuendo*  $\gg$ . The union of the *crescendo*

and *diminuendo*,  $\llcorner \gg$ , is called a *swell*.

**DI MOLTO.** An Italian phrase, meaning *very, very much*; as *affettuoso di molto*, with great feeling; *allegro di molto*, exceedingly quick and energetic.

**DIRGE.** A musical composition for funeral occasions.

**DISCORD, DISSONANCE;** a combination of tones, which being heard disconnectedly, sound disagreeably.

**DIVOTO.** *Devoutly*, expressive of religious emotion.

**DOLCE.** With a soft, delicate expression; the superlative *dolcissimo*, is frequently found synonymous with *dolce*, are the less used words *dolcemente*, and *dolcezza*.

**DOLENTE, DOLOROSO, CON DOLORE, CON DOLORE;** with an expression of pain and distress.

**D. S.,** the abbreviation of *del segno*, which see.

**DUETTO, or DUETT.** A piece of music for two voices, whether with or without accompaniment.

**DYNAMICS.** (A word of Greek derivation.) The doctrine relating to different degrees of force or loudness, comprising whatever relates to loud and soft, *crescendo*, *diminuendo*, &c.

**E.** before a vowel **ED.** An Italian conjunction meaning *and*.

**ELEGANTE, ELEGANTAMENTE, CON ELEGANZA.** With *grace*.

**ELEGY, (Italian ELEGIA.)** A vocal composition of a plaintive or mournful character.

**ENCORE.** A French adverb, meaning *again*. This has been for a long time used at musical performances, in calling for a repetition of a peculiarly striking or pleasing performance.

**ENERGICO.** With *vigor*; with *energy*.

**ESPRESSIVO, or CON ESPRESSIONE.**—With *expression*; paying great attention to the dynamic and other signs which may occur.

**EXPRESSION;** such a performance as gives to music some designed, specific character, and makes it the powerfully expressive language of the soul. The dynamic signs, the *ritard*, and various Italian objectives are collectively termed *marks of expression*.

**FANTASIA.** Synonymous, or nearly so

with *Capriccio*, which see.

**FEROCO.** This word denotes a *wild, fierce*, mode of performance.

**FIERAMENTE;** *Boldly*, full of *vigor* and *energy*.

**FINALE;** The close of a piece; as the *finale* of a symphony, or of an oratorio.

**FINE; The end.** A word generally used in the case of a *da capo* or *dal segno*, to indicate clearly where the piece closes.

**FLEBILE.** *Mournfully*, synonymous with *Lagrimoso*.

**FORTE.** *Loud*; **FORTISSIMO**, superlative, *very loud*, abbreviated *f*, and *ff*.

**FORZA.** *Force, power.* *Con tutta la forza*, as loud as possible.

**FORZANDO or RINFORZANDO, FORZATO or RINFORZATO.** A very sudden increase of force, abbreviated *ff*, *rfz*, or *>*.

**FUGUE, Italian FUGA.** A particular species of musical composition, where one part leads off, and seems to fly (hence its name) from the others, which pursue at certain distances, and according to certain rules.

**FURIOSO, CON FUOCO, FURIBONDO,** with *great energy and fury*.

**GIOCHEVOLE, GIOCHEVOLMENTE, GIOCOSSO GIUCANTE, GIUCHEVOLE;** all mean *lightly, sportively, gaily*.

**GIUSTO; Just, exact.** A term used by composers in cases where they consider a steady and even performance especially important; also after a *tempo rubato*, which see.

**GLEE.** A species of composition in three or more parts, almost exclusively confined to England.

**GLISSANDO.** A *gliding* from one note to the next.

**GLORIFICATION.** Vocal adoration and praise of the Supreme Being.

**GRANDIOSO.** In an elevated style.

**GRAVE.** This word when prefixed to a piece of music, indicates a very slow movement, with a peculiarly solemn and dignified method of performance.

**GRAZIOSO, CON GRAZIA.** *Gracefully, with elegance*.

**H.** The letter used by the Germans to

denote our B natural; with them B is always understood to be B $\flat$ .

**HARMONY.** Any simultaneous combination of tones, whether a single chord, or a succession of chords; also used to denote the knowledge of the laws which regulate the succession of chords.

**HYMN.** This word originally meant any poem or song, but the use of the word has long been confined to short lyric poems for sacred purposes.

**IMPETUOSO, CON IMPETO; boisterously, noisily.**

**INNOCENTE, INNOCENTAMENTE;** this word indicates a simple, artless style of performance.

**INTERLUDE.** Any short intermediate instrumental performance.

**LAGRIMOSO, LAGRIMANDO;** indicates a sad, melancholy style.

**LAMENTABILE, LAMENTOSO;** nearly synonymous with the above.

**LAMENTAVOLE; plaintive, complaining.**

**LANGUENDO, LANGUENTE, LANGUEMENTE; languishing, pining.**

**LARGO.** This word designates the slowest grade of time; the diminutive, *lurchetto*, indicates a movement between *adagio* and *largo*.

**LEGATO;** Very closely connected, joined together; superlative *legatissimo*.

**LEGGIERO, LEGGERAMENTE;** lightly, with elasticity.

**LISTESSO, or LO STESSO.** The same, as *listesso tempo*, the same movement.

**LUGUBRE.** This word denotes a slow movement, combined with a mournful, gloomy, sad, expression.

**LUSINGANDO, LUSINGHIERO;** in a flattering, insinuating manner.

**LYRIC.** A term applied to poetry intended especially to be sung.

**MA.** An Italian word meaning *but*, as *Allegro ma non troppo*, quick, but not too quick.

**MAESTOSO.** With dignity, with gravity; synonymous with this is the phrase *con Maesta*.

**MANCANDO.** This word denotes a very gradual diminution to the extremest degree of softness: nearly synonymous with this are the

words *calando, morendo, perdendosi, and smorzando*.

**MARCATO.** In a distinct, prominent manner.

**MASS.** (Latin *missa*, Italian *missa*, German *messe*.) The service of celebrating the Lord's Supper in the Catholic Church; used also to denote the appropriate music for such an occasion.

**MELODY.** A regular and agreeable succession of tones, conveying some impression to the mind, either of joy or grief, agitation or calmness, &c, &c.

**MENO.** An Italian adverb, meaning *less*; it is used to qualify many of the adjectives, thus *meno allegro*, less quick, *meno forte*, less loud, *meno vivace*, with less energy.

**MEZZO.** Feminine *mezza, moderately*; thus *mezzo forte*, moderately loud, *mezzo piano*, moderately soft, abbreviated *mf*; *mp*.

**MEZZA DI VOCE.** A phrase, signifying, a Swell, thus: < >

**MODERATO.** Is used as a designation of the movement, and is thus often combined with other words, as *Allegro Moderato*; moderately fast.

**MODULATION.** A change of key in a piece of music.

**MOLTO.** *Very much*; synonymous with *assai*, as *molto vivace*, very lively.

**MOSSO.** An Italian participle, meaning *moved*. It is used to denote a quickened grade of time, when it is combined with the adverb *piu*, thus *piu mosso*, quicker.

**MOTETT.** A sacred composition in parts; the words generally taken from the Scriptures.

**MOTO.** Usually denotes an increase of movement, as *Andante con moto*, in the same style as *Andante*, but a little faster; *Con piu moto*, faster.

**MOVEMENT.** *Musical progression* in general.

**NEL, NELL', NELLA, NELLO.** Com-

pounds of the Italian definite article and the preposition *in*, meaning *in the*; as *Nello stesso tempo*, in the same time.

**NON.** This is both a Latin and Italian adverb, meaning *not*, as *non troppo allegro*, not too fast.

**O. OD, OSIA.** Italian conjunction meaning *or*; as *Soprano od alto*, the Soprano or alto, *Oboe osia clarinetto*, hautboy or clarinet.

**OBLIGATO.** An indispensable part, material to the intended effect of the piece.

**ORATORIO.** A Sacred Musical Drama, consisting of solos, duetts, trios, quartetts and choruses.

**ORCHESTRA.** Means 1st, the space appropriated to the choir and instrumental performers, and 2d, the band of instrumental musicians themselves.

**ORDINARIO.** *In the usual manner.* *Tempo Ordinario*, in a moderate degree of time.

**OTTAVA ALT.** *An octave above.* **OTTAVA BASSA.** *An octave below.*

**OVERTURE.** An introductory symphony to a musical drama.

**P.** The abbreviation of the word *piano*, soft.

**PASTORALE.** A peculiar movement in 6/8 measure.

**PATETICO.** *Pathetic*, expressive of sad emotions.

**PER.** A Latin and Italian preposition, meaning *by, through, for*; as *Sonata per il violino*, a Sonata for the violin; *della voce*, for the voice.

**PERDENDOSI.** Means literally *wasting away*; synonymous with *morendo, mancando, &c.*

**PESANTE.** Indicates that the notes are to be delivered in an *emphatic*, distinct manner.

**PIACERE, and A PIACIMENTO.** See *ad libitum*.

**PIANO.** Superlative *pianissimo*, abbreviated *P*, and *PP*, *soft and very soft*.

**PIETOSO.** Denotes a connected, slow

and carefully accented mode of performance.

**PIU.** An Italian adverb, signifying *more*. It is used in connection with other words, as *piu forte*, louder; *piu allegro*, quicker.

**POCO.** An Italian adjective, signifying a little; as *un poco piu allegro*, a little faster, *crescendo poco a poco*, increasing little by little, or very gradually.

**POMPOSO.** *With majesty, and dignity.*

**PORTAMENTO DI VOCE.** Literally means a *carrying of the voice*; technically denotes the *melting* of one tone into another, in an extremely close and connected manner.

**POSSIBILE.** *Possible*; as *fortissimo quanto possibile*, as loud as possible, *presto quanto possibile*, as fast as possible.

**PREGHIERA.** Italian for a *prayer*.

**PRESTO.** An Italian word, signifying the quickest time used in music.

**PRIMO.** Feminine *PRIMA*; *the first, or most important*, as *Primo Violino, Primo Basso, Primo Volta*, the first time, &c.

**QUARTETT;** a composition in four parts, or for four voices.

**QUASI;** as *if, nearly, like*; as *Andante Quasi Allegretto*, &c.

**QUINTETT;** a piece of music in five parts, or for five voices.

**RALLENTANDO, LENTANDO, or SLEN-TANDO;** *retarding the time, gradually growing slower and slower*,—synonymous with *Ritardando, Ritenuo, and Tardando*.

**RECITANDO, RECITANTE;** denotes a *speaking, declamatory* manner of performing vocal music.

**RECITATIVO, or RECITATIVE;** a species of vocal music, which differs very materially both in rhythm and melody from the singing style, and very nearly resembles declamation.

**RELIGIOSO;** in a devout *serious* style.

**RISOLUTO;** *With firmness and energy.*

**RITARDANDO, or RITARD.** See *Ral-lentando*.

**RUBATO;** literally *robbed*; used to des-

ignate an arbitrary disregard of the regular time.

**SCENA**; a term used to denote a portion of an opera or other dramatic performance, including generally a recitative and cavatina.

**SCHERZANDO**; in a playful, gay manner.

**SEMPLICE**. This word denotes that the music is to be performed in a perfectly simple manner, without any ornamental notes, or capricious dragging of the time, &c.

**SEMPRE**; *always*, or *continually*,—as *sempre pianissimo*, very soft throughout.

**SENZA**; *without*—as *senza organo*, without the organ.

**SESTETTO**, or **SESTETT**; a composition in six parts, or for six voices.

**SICILIANO**; a piece of music in 6-8 measure of a slow movement.

**SIGNATURE**; the sharps or flats placed immediately after the clef to determine the key—(see *Elements*.)

**SINO**; an Italian preposition, meaning *as far as*; as *sino al segno*, as far as the sign.

**SMANIOSO, CON SMANIA**. Expressing madness and phrenzy.

**SOAVE, SOAVEMENTE**; same as *Dolce*, which see.

**SOLO**; plural **SOLI**. An Italian adjective meaning *alone*; it is used to denote a composition for a single voice or instrument, with or without accompaniment. When the word occurs in the middle of a chorus, it means that only one voice should sing the part.

**SONATA**. A short piece of music written especially as an exercise or study for an instrument.

**SOPRA**. An Italian preposition meaning *above, over, and beyond*, as *come sopra*, as above; *ottave sopra*; the octave above.

**SOPRANO**. A term applied to the highest part of composition, which generally comprises the melody.

**SOSTENUTO**. Indicates that the tones are to be performed in a sustained, continuous manner, being held out to their full value, and closely joined to each other.

**SOTTO** means *under, beneath*; as *sotto voce*, under voice or with a suppressed voice; *ottava sotto*, the octave below.

**STACCATO**. This term is used in music to denote a short, detached, distinct method of performance, exactly the opposite of *legato*, or sustained, connected style.

**STREPITOSO, CON STREPITO**. A bustling noisy style of performance.

**STRINGENDO, STRETTO**, denotes an *acceleration of time*, and is nearly synonymous with *accelerando*.

**SUBITO**. In a *quick, hasty manner*, as *volti subito*, or *V. S.*, turn over quickly; *attacca subito*, commence immediately.

**SUBJECT**. This word, in music, means a musical idea, or form of melody.

**SVEGLIATO**. *Brisk, lively, animated*.

**SYMPHONY**, (Italian, *Sinfonia*, French, *Symphonie*.) This word, which is of Greek origin, primarily meant a concordance of tones, any music in general, but of late years is used only with reference to compositions intended for instruments alone, without voices.

**TACE, SI TACCIA**. (Latin *Tacet, Tacent*.) A phrase placed over any individual part of a composition, to supersede the necessity of rests, when a prolonged silence is to be indicated.

**TASTO**. An Italian word, meaning *the touch*, and hence *anything touched*, the key of a Piano-Forte or Organ. The phrase *Tasto Solo*, abbreviated *T. S.* or simply the word *Tasto* denotes that in passages thus marked, the Bass only is to be played without any accompanying chords.

**TEMPERAMENT**. The systematic adjustment of the tuning of keyed instruments, with reference to the different relations of tones.

**TEMPO**. This Italian word is used merely to denote the *movement*, i. e. the quickness or slowness of the beat; a measured, symmetrical time.

**TENERO, TENERAMENTE, CON TENEREZZA**. *With delicacy and tenderness*; nearly synonymous with *Dolce*.

**TENUTO**. Synonymous with *Sostenuto*, which see.

**TERZETTO**. A vocal composition for three voices.

**THEMA**. (Italian and French *Tema*.)—Greek and Latin for *Subject*.

**THOROUGH BASS**. The system of representing chords by figures, sometimes incorrectly used as synonymous with *harmony*.

**TIMOROSO**, designates a style of performance that indicates a state of mind agitated by *fear or hesitation*.

**TOSTO**. An Italian adjective, meaning *quick, soon*; but in connection with *piu*, it means *rather*, as *Andante, piu tosto Allegretto*, *Andante*, or rather *Allegretto*.

**TRANQUILLAMENTE, CON TRANQUILLITA**. In a calm, composed manner.

**TRE**. Italian for *three*; as *a tre voci*, for three voices.

**TREMOLO, TREMANDO, TREMLANDO**. Italian words denoting a tremulous, wavy style of performance.

**TRIO**. An instrumental composition in three parts; this word is sometimes incorrectly applied to vocal compositions, (see *Terzetto*.)

**TROPPO**. An Italian adverb, signifying

*too much, excessive*; as *non troppo Presto*, not too fast.

**TUTTI, Feminine TUTTE**. Italian adjectives meaning *all*, in opposition to *solo* or *soli*; as *tutti bassi*, all the basses.

**UN**. *One, or a*; thus, *un poco piu allegro*, a little faster.

**VELOCE, CON VELOCITA**, *with rapidity, velocity*.

**VERSE**. Synonymous with *soli*; one voice on each part.

**VESPERS**. The evening service of the Catholic Church, consisting mainly of certain Chants, with the *magnificat*, and often diversified by various anthems, motets, &c.

**VIBRATO**. A sudden, violent, darting method of striking a tone, nearly synonymous with *Forzando*.

**VIGOROSO**. *With energy, vigorously*, see *risoluto*.

**VIVACE, VIVO**. Words used to indicate a high degree of animation and spirit in performance.

**VOCE**. Italian for *voice*. *A mezzo voce*, with a moderate degree of force. *Voce di petto*, the chest voice; *voce di testa*, the head voice, called in males, the *falsestto*.

**VOLTA**. Means in addition to various significations, a *time*, as *prima volta*, the first time; *seconda volta*, the second time.

**VOLUNTARY**. This word formerly used to designate any extemporaneous performance, is now only employed with reference to certain pieces played before service, or on other occasions, and selected at the will of the performer.

**WALTZ**. A German word, meaning 1st, a particular kind of dance, and 2d, a piece of music of a peculiar style, written in 3-4 or 3-8 measure, and performed *Allegro*.

**ZELOSO**. *With earnestness, and animation*.

# CHURCH MUSIC.

## ARCADIA. L. M.

1. My Shepherd is the liv - ing Lord ; Now shall my wants be well supplied ; His prov-i-dence and ho - ly word Be-come my safe-ty and my word.

2. In pastures where sal - va - tion grows, He makes me feed, he makes me rest ; There living wa-ter gent-ly flows, And all the food's di-vine - ly blest.

[9] 6 4 6 8 7 6 8 6 6 6 8 7 5 4 # 4 6 6 8 7

ANONSBURG. L. M. Double.

Allegretto.

1. My God! all nature owns thy sway, Thou giv'st the night and thou the day; When all thy loved cre - a - tion wakes, When morning, rich in lus - tre, breaks,

2. As o'er thy work the seasons roll, And soothe, with change of bliss, the soul, O nev - er may their smil - ing train Pass o'er the human sense in vain,

4/3 6/43 7 6 6 6 6/43 6/56 7/6 5/3 6/7 6/56 7/6 6/5 6 7 6 6 4 7

And bathes in dew the opening flower, To thee we owe her fragrant hour, And when she pours her cho - ral song, Her mel - o - dies to thee be - long.

But oft, as on their charms we gaze, Attune the wondering soul to praise, And be the joys that most we prize, The joys that from thy fa - vor rise.

7 6 4 7 6 6/56 7/6 5/3 6/7 6/56 7/6 5/3 4 6 6 6 6/56 7

*Spirited.*

1. God of the roll-ing orbs a - bove, Thy name is writ-ten clear-ly bright In the warm day's un-varying blaze, Or evening's golden show'r of light :

2. God of the world, the hour must come, And nature's self to dust re - turn ; Her erumbling al-tars must de-cay ; Her incense-fires shall cease to burn :

6/4 65/43 4/2 6 5 6 6 7 6/4 6 6 4 7

For eve-ry fire that fronts the sun, And eve-ry spark that walks a - lone Around the utmost verge of heav'n, Were kindled at thy burning throne.

But still her grand and lovely scenes Have made man's warmest praises flow, For hearts grow holier as they trace The beauty of the world be - low.

7 7 4/2 6 5 6 6 7 7

Andantino.

1. Thou God of hope ! to thee we bow ; Thou art our ref-uge in dis-tress ; The husband of the wid-ow thou, The fa-ther of the fa-ther - less !

3. May we thy law of love ful-fil, To bear each other's bur-dens here ; Suf-fer and do thy righteous will, And walk in all thy faith and fear.

6  
4

6 5  
4 3

6  
4

6  
4

7  
6  
4

5

2. The poor are thy pe - cu-liar care, To them thy promis - es are sure : Thy gifts the poor in spir-it share ; Oh may we al-ways thus be poor.

4. Thou God of hope ! to thee we bow ; Thou art our ref-uge in dis-tress ; The husband of the wid-ow thou, The fa-ther of the fa - ther - less.

6  
4

7  
6  
4

5

6  
4

7

6  
4

7

6  
b5

6  
4

6

6 6  
6 4

7

1. My God! all na-ture owns thy sway, Thou giv'st the night and thou the day; When all thy loved cre - a - tion wakes, When morning, rich in lus - tre, breaks,

2. Or when, in pal - er tints ar - rayed, The evening slowly spreads her shade, That soothing shade, that grateful gloom, Can, more than day's enlivening bloom,

6 6 7 6 6 5 6 6 5 5 7 6 6 6 7 6 6 5 5 7

43 5 4 # 43 5 4 #

And bathes in dew the open - ing flower, To thee we owe her fragrant hour, And when she pours her cho - ral song, Her mel - o - dies to thee belong.

Still every fond and vain de - sire, And calmer, pur - er thoughts inspire, From earth the pensive spir - it free, And lead the softened heart to thee

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

43 5 4 # 43 5 4 # 43 5 4 #

## ANDANTINO.

1. Great God! in vain man's narrow view Attempts to look thy na-ture thro'; Our lab'ring pow'rs with rev'ence own, Thy glories nev-er can be known.

2. And yet thy kindness deigns to show E-nough for mor - tal minds to know; While wisdom, goodness, pow'r divine, Thro' all thy works and conduct shine.

65 7 98 6 98 7 66 4 6 - 56 6 7 6 6 43 6 6 6 4 2 6 6 7 4 1

Not the high ser-aph's might-ty thought, Who countless years his God has sought, Such wondrous height or depth can find, Or fully trace thy boundless mind.

Oh! may our souls with rap-ture trace Thy works of na-ture and of grace; Explore thy sa-cred truth, and still Press on to know and do thy will.

4 - 6 - 4 - 6 6 6 4 6 - 9 8 9 8 6 7

ACCOMAC. L. M. Double.

Andante.

1. My gracious Lord, whose changeless love To me nor earth nor death can part, When shall my feet forget to rove? Ah, what shall fix this faithless heart?

2. O God, thy sovereign aid impart, And guard the gifts thyself hast given, My portion thou, my treasure art, And life, and happiness, and heaven.

9/4 6/4 6 6 6 5/4 3 9/4 6/4 6 9/4 6

Cold, weary, languid, heartless, dead, To thy dread courts I oft re - pair; By conscience dragged, or custom led; I come, nor know that God is there.

Ritard.

Would aught with thee my wishes share, Though dear as life the i - dol be, The i - dol from my breast I'll tear, Resolved to seek my all in thee.

6/4 7/4 6/4 7/4 6/4 4 -5 6/4 7/4 6/4 7/4 6/4 6/4 9/4 6/4 6 6 6/4 7

## ABERDEEN. L. M. Double.

Andante.

1. How vain is all beneath the skies, How transient ev' - ry earthly bliss ! How slender all the fondest ties, That bind us to a world like this !

2. But though earth's fairest blossoms die, And all beneath the skies is vain, There is a brighter world on high, Beyond the reach of care and pain.

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

The evening cloud, the morning dew, The withering grass, the fading flower, Of earthly hopes are emblems true, The glo - ry of a passing hour.

Then let the hope of joys to come, Dispel our cares, and chase our fears ; If God be ours, we're travelling home, Tho' passing through a vale of tears.

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

ADRAIN. L. M. 6 lines.

L. B. BARNES.

Moderato.

1. Thou art, O God, the life and light Of all this wondrous world we see; Its glow by day, its smile by night,  
 2. When day, with farewell beam, de-lays, A-mong the opening elouds of even, And we can al-most think we gaze,

6 4 6 5 6 4 7 6 7 9 8 6 6 4 6  
 3 43 4 7 5 3

Are but re-flec-tions caught from thee; Where'er we turn, thy glo-ries shine, And all things fair and bright are thine.  
 Through opening vis-tas in-to heaven; Those hues that mark the sun's de-eline, So soft, so radiant, Lord, are thine.

[10] 4 6 6 4 6 6 6 7 6 4 6 5 6 7 6 7  
 3 4 2 4 3 43 3 4

1. Thou art, O God, the life and light Of all this won-drous world we see: Its glow by day, its smile by night,

2. When day, with fare - well beam, de - lays A-mong the ope-ning clouds of even, And we can al - most think we gaze,

7 6 6 5 3  
4 3

7 6 6

4 6 5 3 6 7

Are but re - flec-tions caught from thee; Where'er we turn, thy glo - ries shine, And all things fair and bright are thine.

Through opening vis - tas in - to heav'n, — Those hues that mark tho sun's de - cline, So soft, so ra - diant, Lord, are thine.

3 - #6 6 8  
4 5

7

7

6 5

6 - 6 5 6 6 4 7

*Allegretto.*

1. Search-er of hearts, to thee are known The in-most se - crets of my breast; At home, a - broad, in crowds, a - lone,

2. Search me, O God! and know my heart; Try me; my se - cret soul sur - vey; And warn thy ser - vant to de - part

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

Thou mark'st my ris - ing and my rest,— My thoughts far off, through eve - ry maze, Source, stream, and is - sue,—all my ways.

From eve - ry false and e - vil way: So shall thy truth my guid-ance be To life and im - mor - tal - i - ty.

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

## QUICHEE. L. M.

With energy.

1. The Christian war - rior, see him stand In the whole ar - mor of his God; The spir - it's sword is

2. In pan - o - ply of truth com - plete, Sal - va - tion's hel - met on his head, With righteous - ness, a

3. With this om - nip - o - tence he moves, From this the a - lien ar - mies flee; Till more than con - quer -

4 6 6 6 7 4 6 6 6 7

3 3 4 4 #

in his hand; His feet are with the gos - pel shod, His feet are with the gos - pel shod.

breast-plate meet, And faith's broad shield be - fore him spread, And faith's broad shield be - fore him spread.

or he proves, Through Christ, who gives him vic - to - ry, Through Christ, who gives him vic - to - ry.

4 6 6 6 7

3 3 4 4

## SHEPHERD. L. M. 6 lines.

Andante.

1. The Lord my pas - ture shall pre - pare, And feed me with a shepherd's care ; His presence shall my wants sup - ply,

2. When in the sul - try glebe I faint, Or on the thirs - ty mountain pant, To fer - tile vales and dew - y meads

6  
4

6  
4

And guard me with a watch-ful eye: My noon-day walks he shall at - tend, And all my mid - night hours de - fend.

My wea - ry, wand'ring steps he leads ; Where peace-ful riv - ers, soft and slow, A - mid the ver - dant land - scape flow.

6

6

4  
2

6

6

6  
4



ALGIERS. L. M.

J. S. PACKARD.

Moderato.

1. The morning dawns upon the place Where Je-sus spent the night in pray'r; Thro' yielding glooms behold his face, Nor form, nor com-li-ness is there.

2. Last eve, by those he call'd his own Betray'd, for-sak-en or de-nied, He met his en-e-mies a-lonc, In all their mal-icc, rage and pride.

Figured Bass: 8 3 6 6 6 6 7 # 6 6 5 6 5 6 7 6 6 6 7

ALLAMAKEE. L. M.

1. The Lord will come! the earth shall quake, The hills their fix-ed seat forsake; And, withering, from the vault of night The stars withdraw their feeble light.

2. The Lord will come! a dreadful form, With wreath of flame, and robe of storm, On cherub wings, and wings of wind, A-nointed Judge of hu-man kind.



1. Lord, we a-dore thy vast de-signs, Th'obscure abyss of prov-i-dence ! Too deep to sound with mortal lines, Too dark to view with fee-ble sense.

2. Thro' seas and storms of deep dis-tress We sail by faith, and not by sight ; Faith guides us in the wil-der-ness, Thro' all the ter-rors of the night.

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

AMERICUS. L. M.

*Mestoso.*

1. Go, preach my gospel, saith the Lord ; Bid the whole earth my grace receive : He shall be sav'd that trusts my word, And he condemn'd who'll not believe.

2. I'll make your great commission known; And ye shall prove my gospel true, By all the works that I have done, By all the wonders ye shall do.

[11]    7    6    9 8 9 6 7    4 6    7    4 3    6    5 7

## EMITE. L. M.

*Maestoso.*

1. Lord, how secure, and blest, are they Who feel the joys of pardon'd sin; Should storms of wrath shake earth and sea, Their minds have heav'n and peace within.

2. The day glides swiftly o'er their heads, Made up of in-no-cence and love : And, soft and si-lent as the shades, Their nightly minutes gent - ly move.

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

## AMITY. L. M.

1. 'Tis finished ! so the Saviour cried, And meekly bow'd his head, and died : 'Tis finished ! yes, the race is run, The battle fought, the vic-tory won.

2. 'Tis finished ! all that heav'n decreed, And all the an-cient prophets said, Is now fulfill'd as was designed, In me, the Saviour of mankind.

6 # 6 6 6 9 8 6 7 6 - 5 7 6 7 5 6 6 7

*Maestoso.*

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

2. Fountain of good ! from thee pro - ceed The copious drops of ge-nial rain, Which o'er the hill, and thro' the mead, Revive the grass, and swell the grain.

6 9 7 7 6 7 6 6 4  
4 4 - 4 - # - - - 4

ANAMOSA. L. M.

1. What shall the dy-ing sin-ner do, Who seeks re - lief for all his woe ? Where shall the guilt-y sufferer find A balm to soothe his anguished mind ?

2. In vain we search, in vain we try, Till Je-sus brings his gos-pel nigh ; 'Tis there we find a sure re - lief, A sooth-ing balm for in-ward grief.

7 6 9 6 6 6 7 7 6 7 6 4 2 6 6 6 7  
4 4 4 - 4 - 4 - 4 4 4 4 4 4 4

*Unison.*

1. When Israel through the desert pass'd, A fie-ry pil-lar went be-fore, To guide them thro' the dreary waste, And lessen the fatigues they bore.

2. Such is thy glo-rious word, O God : 'Tis for our light and guidance given ; It sheds a lus-tre all a-broad, And points the path to bliss and heav'n.

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

## ANGLA. L. M.

*Maestoso.*

1. With all our hearts, with all our pow'rs, We praise the Lord, whose bounteous hand Unnumber'd gifts profusely show'rs On eve-ry na-tion, eve-ry land.

2. We praise him in his sa-cred fane ; We praise him midst th'assembled throng ; Nor will a gracious God disdain The trib-ute of our earth-ly song.

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



AMES. L. M.

1. Re - turn, my soul, un-to thy rest, From vain pursuits and mad'ning cares; From lonely woes that wring thy breast, The world's allurements, toils, and snares.

2. Re - turn un - to thy rest, my soul, From all the wand' rings of thy tho't; From sickness unto death, made whole; Safe thro' a thousand per-ils brought.

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

AMESBURY. L. M.

*Andantino.*

1. My gracious Lord! whose changeless love To me, nor earth nor death can part; When shall my feet for-get to rove? Ah, what shall fix this faith-less heart?

2. Cold, wea-ry, languid, heartless, dead, To thy dread courts I oft re - pair; By conscience dragg'd, or eustom led, I come; nor know that God is there.

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

*Andantino.*

1. Great Lord of earth and seas, and skies, Thy wealth the needy world supplies: And safe beneath thy guardian arm, We live secured from every harm.

2. To thee perpetual thanks we owe For all our comforts here below, Our daily bread thy bounty gives, And every rising want relieves.

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

AVON. L. M.

S. B. BALL

*Legato.*

1. Blest is the man who fears the Lord, And walks by his unerring word; Comfort and peace his days attend, And God will ever prove his friend.

2. To him who condescends to dwell With saints in their obscurest cell, Be our domestic altars raised, And daily let his name be praised.

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

Andante. FINE. D. C.

1. Thou art, O God, the life and light Of all this wondrous world we see; Its glow by day, its smile by night, Are but reflections caught from thee.  
Where'er we turn, thy glories shine, And all things fair and bright are thine.

1. When day, with farewell beam, delays Among the opening clouds of even, And we can almost think we gaze Thro' golden vis-tas in - to heaven,  
Those hues that make the sun's decline So soft, so ra-diant, Lord, are thine.

7 6 6 5 5 6 6 6 7 5 6 5 6 5 3 6 5 6 5 6 5 6 9 8 b  
4 3 3 4 4 3 4 3 4 3 4 3

## ATKINSON. L. M. Quartett.

Andante

1. 'Tis midnight! and on Olive's brow, The star is dimm'd that lately shone; 'Tis midnight! in the garden now, The suff'ring Saviour prays alone, The suff'ring Saviour prays alone.

2. 'Tis midnight! and from all remov'd, Immanuel wrestles lone, with fears; E'en the disciple that he lov'd Heeds not his Master's grief and tears, Heeds not his Master's grief and tears.

Moderato.

1. Lord, we adore thy vast designs, Th'obscure abyss of providence, Too deep to sound with mortal lines, Too dark to view with feeble sense.

2. Thro' seas and storms of deep distress, We sail by faith, and not by sight; Faith guides us in the wilderness, Thro' all the terrors of the night.

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

APPLETON. L. M. Quartett.

Andante.

1. How sweetly flow'd the gospel's sound, From lips of gentleness and grace, When listening thousands gather'd round, And joy and reverence fill'd the place.

2. "Come, wanderers, to my Father's home, Come, all ye weary ones, and rest." Yes, sacred Teacher, we will come, O-bey thee, love thee, and be blest.

[12] 5 6 3 6 7 7 4 3 6 6 6 6 7 6 - b5 -3 6 6 4 3 4 6 4 6 6 6 7

## ATCHISON. L. M.

Andante.



1. Sing, for the blest Redeemer reigns, Thro' distant lands his triumphs spread, And sinners, freed from endless pains, Own him their Saviour and their Head.



2. His sons and daughters from a - far, Dai - ly at Zi - on's gates arrive, Those who were dead in sin be - fore, By sovereign graee are made alive.



6 6 5 6 6 6 6 5 6 5 9 8 6 6 - 6 6 6 6 5 4

## ASHLAND. L. M.

Maestoso.



1. E - ter - nal and im - mor - tal King, Thy peerless splendors none can bear, But darkness veils seraphic eyes, When God with all his glory's there.



2. Yet faith can pierce the awful gloom, The great Invis - i - ble can see ; And with its tremblings mingle joy, In fixed regards, great God ! on thee.



6 6 - 7 6 6 - - 4 6

*Allegro.*

1. The fiery steed and flaming ear Stood waiting on the azure road, To take the blest E-li - jah far, To him who called,—Elijah's God.

2. And in his brother prophet's view, As now his heavenward course he bore, How deep the joy E-li - sha knew, To catch the sacred robe he wore.

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

4 3

## ASCENSION. L. M.

1. O Thou that hear'st when sinners cry, Tho' all my crimes be - fore thee lie, Be-hold them not with angry look, But blot their memory from thy book.

2. Create my nature pure with - in, And form my soul a - verse to sin; Let thy good Spir-it ne'er depart, Nor hide thy presence from my heart.

9 6 7 6 6 6 6 7 6 9 6 6 6 6 7

4 3 4 4 4 3 4 4

Moderato.

1. My God, how endless is thy love, Thy gifts are every evening new, And morning mercies from above Gently dis - til like ear - ly dew.

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

## ATTICA. L. M.

1. How vain is all beneath the skies, How transient every earthly bliss, How slender all the fondest ties, That bind us to a world like this.

2. The ev'ning cloud, the morning dew, The with'ring grass, the fading flower, Of earthly hopes are emblem true, The glo - ry of a pass - ing hour.

IMMANUEL. L. M.

H. K. OLIVER. 1851.

1. When ris - - ing floods my soul o'er - flow, When sinks my heart in waves of woe,

2. Sa - viour, wher - e'er thy steps I see, Daunt - less, un - tired, I fol - low thee!

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

Je - sus, thy time - ly aid im - part, And raise my head, and cheer my heart.

O let thy hand sup - port me still, And lead me to thy ho - ly hill!

8 3 3 3 3 3 6 6 9 8 7 6 4 6 6 6 4 3 3 - 6 7 - 6 7 6 4 7



Moderato.

1. Lord, I will bless thee all my days, Thy praise shall dwell upon my tongue ; My soul shall glo - ry in thy grace, While saints rejoice to hear the song.

2. Come, magni - fy the Lord with me, Come, let us all ex - alt his name ! I sought th'e - ter-nal God, and he Has not exposed my hope to shame.

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

SYMPATHY. L. M.

. MARSHALL.

Andante.

1. Come, Ho - ly Spir-it, calm my mind, And fit me to approach my God ; Remove each vain, each worldly tho't, And lead me to thy blest a-bode.

2. Hast thou im-part - ed to my soul A liv - ing spark of ho - ly fire ? O, kin-dle now the sa - cred flame, And make me burn with pure desire.

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

*Allegro.*

1. Thus far the Lord has led me on, Thus far his power pro - longs my days!

2. Much of my time has run to waste, And I, per - haps, am near my home,

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

And eve - ry eve - ning shall make known Some fresh me - mo - rial of his grace.

But he for - gives my fel - lies past, And gives me strength for days to come.

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

1. "Go, preach my gospel," saith the Lord, "Bid the whole earth my grace receive, He shall be saved that trusts my word, And he condemned who'll not believe.

2. "I'll make your great commission known, And ye shall prove my gospel true, By all the works that I have done, By all the wonders ye shall do.

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

ROXBURY. L. M.

*Recitando.*

1. Lord, we adore thy vast designs, Th' ob-scure a - byss of prov - i - dence, Too deep to sound with mortal lines, Too dark to view with fee - ble sense.

2. Thro' seas and storms of deep distress, We sail by faith and not by sight; Faith guides us in the wilderness, Thro' all the ter - rors of the night.

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

Allegretto.

1. With glo - ry clad, with strength ar - rayed, The Lord, that o'er all na - ture reigns, The world's foun - da - tion strongly laid,

2. How sure - ly 'stablished is thy throne! Which shall no change nor pe - riod see; For thou, O Lord, and thou a - lone,

6 6 5 4 3 6 6 4 # # #

CODA.

And the vast fab - ric still sus - tains, And the vast fab - ric still sus - tains. Hal - le - lu - jah, Hal - le - lu - jah, A - men.

Art God from all e - ter - ni - ty, Art God from all e - ter - ni - ty. Hal - le - lu - jah, Hal - le - lu - jah, A - men.

6 6 6 6 4 5 6 7



## ASTORIA. L. M. For Men's Voices.

1. Be - hold the Man ! how glo - rious he ! Be - fore his foes he stands un - aw'd, And, with - out wrong or blas - phe - my, He claims e - qual - i - ty with God.

5. Be - hold the Man ! tho' seorn'd be - low, He bears the great - est name a - bove ; The an - gels at his foot - stool bow, And all his roy - al claims ap - prove.

## ASYLUM. L. M. For Men's Voices.

1. Come, gra - eious Spi - rit, heavenly Dove, With light and com - fort from a - bove ; Be thou our Guardian, thou our Guide, O'er eve - 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 eve - ry heart, That we from God may not de - part.

## ATHENS. L. M. For Men's Voices.

*Andante.*

1. How sweet to leave the world a - while, And seek the pre - sence of our Lord ! Dear Sa - viour, on thy peo - ple smile, And come ae - cord - ing to thy word.

2. From bu - sy scenes we now re - treat, That we may here converse with thee ; Ah, Lord, be - hold us at thy feet, Let this the " gate of hea - ven " be.

*Allegretto.*

1. How good and pleasant is the sight, How great the bliss they share, When Christ's assembled flock u-nite In acts of so-cial prayer!

2. To such, by hallowed lips ex-pressed, His grace confirms his word, As once Cor-ne-lius' house it blest, From ho-ly Pe-ter heard:

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

God thith-er, with pa-ter-nal care, His face be-nig-nant bends; And Je-sus, by his spir-it, there On faith-ful hearts descends.

On prayer and praise, in faith preferr'd, His heaven-ly dew is shed; And he to all, who come prepared, Dis-pen-ses heavenly bread.

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



Andante.

1. Ye glittering toys of earth, a-dieu ; A nobler choice be mine ; A heavenly prize attracts my view, A treasure all di - vine.

2. Should earth's vain treasures all depart, Of this dear gift pos-sessed, I'd clasp it to my joy-ful heart, And be for - ev - er blest.

6 9 6 5 6 6 6 4

4 4 4 3 4 4 4

Ritard.

Je - sus, to mul - titudes unknown, O name di - vine - ly sweet ! Je - sus, in thee, in thee a-lone, True wealth and hon - or meet.

Dear por-tion of my soul's desires, Thy love is bliss di - vine ; Ae - cept the wish that love inspires, And let me call thee mine.

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

2 6 3 4 3 4 6 6 4 7

1. Blest be our ev - er - last - ing Lord, Our Father, God and King! Thy sovereign goodness we record, Thy glorious power we sing.

3. The kingdom, Lord, is thine a - lone, Who dost thy right maintain, And high on thy e - ter - nal throne, O'er men and an - gels reign.

The first system of music consists of four staves. The top staff is the vocal line in G major, 4/4 time. The second and third staves are the piano accompaniment. The bottom staff is the bass line with figured bass notation. The lyrics are: "1. Blest be our ev - er - last - ing Lord, Our Father, God and King! Thy sovereign goodness we record, Thy glorious power we sing." and "3. The kingdom, Lord, is thine a - lone, Who dost thy right maintain, And high on thy e - ter - nal throne, O'er men and an - gels reign." The figured bass notation is: 3 - 6, 65/43, 6, 6, 65/43, 3 - 6, 65/43, 6, 6.

2. By thee the vic - to - ry is given; The maj - es - ty di - vine, And strength and might and earth and heaven, And all there - in is thine.

4. Rich - es, as seemeth good to thee, Thou dost and hon - our give; And kings their power and dig - ni - ty Out of thy hand re - ceive.

The second system of music consists of four staves. The top staff is the vocal line in G major, 4/4 time. The second and third staves are the piano accompaniment. The bottom staff is the bass line with figured bass notation. The lyrics are: "2. By thee the vic - to - ry is given; The maj - es - ty di - vine, And strength and might and earth and heaven, And all there - in is thine." and "4. Rich - es, as seemeth good to thee, Thou dost and hon - our give; And kings their power and dig - ni - ty Out of thy hand re - ceive." The figured bass notation is: #6, 6, #6, 6, #, 6, 6, 6, 4, #, 3 - 6, 65/4, 6, 6, 7.

*Allegro.*

1. But who shall see the glo-ri-ous day, When, throned on Zion's brow, The Lord shall rend the veil a - way That hides the na - tions now!

2. Then, Judah, thou no more shalt mourn Be - neath the heathen's chain, Thy days of splen - dor shall re - turn, And all be new a - gain.

7 6 67 7 6 76 7

45

When earth no more beneath the fear Of his re - buke shall lie, When pain shall cease, and ev' - ry tear Be wiped from ev' - ry eye.

The fount of life shall then be quaffed In peace by all who come; And every wind that blows shall waft Some long-lost wanderer home.

6 # 6 7 6 # 7 6 7

4 7

*Maestoso.*

1. Be - yond, be - yond that bound-less sea, A - bove that dome of sky, Far - ther than thought it - self can flee,

2. We hear thy voice when thun - ders roll Through the wide fields of air; The waves o - bey thy dread con - trol;

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

Thy dwell - ing is on high; Yet dear the aw - ful thought to me, That thou, my God, art nigh.

Yet still thou art not there: Where shall I find Him, O my soul, Who yet is eve - ry - where?

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

*Lento Espressionc.*

1. Fa - ther, I know that all my life Is por-tioned out to me, The changes that must sure - ly come,

2. I ask thee for a thank - ful love, Thro' con-stant watch-ing wise, To meet the glad with cheer - ful smile,

Chord progression for the first system: # - 6 b7 #6 # #6 5 #6 4/3 6/4 6 6 b7

I do not fear to see; I ask thee for the pres - ent mind, In - tent on pleas-ing thee.....

And wipe the weep - ing eyes; A heart at lei - sure from it - self, To soothe and sym - pa - tize.....

Chord progression for the second system: 6 #6/2 # # 6 7#6 6 6 # 8 7 6 6 6/5 4 # 7 5 #7 3

*Andantino.*

1. Blest are the souls that hear and know The gospel's joy - ful sound, Peace shall at - tend the paths they go, And light their steps surround.

2. Their joy shall bear their spir - its up, Thro' their Re - deem - er's name; His righteous - ness ex -alts their hope, Nor dares the world condemn.

Figured Bass:  $\#4=4$   $\#4=4$  6  $\#6$   $\frac{6}{3}$  6 5 7  $\#$  7  $\#6$   $\frac{6}{4}$  7

## WHEATON. C. M.

1. The race that long in darkness pined, Have seen a glorious light; The peo - ple dwell in day, who dwelt In death's sur-round-ing night.

2. To hail thy rise, thou bet - ter Sun, The gathering na-tions come, With joy, as when the reap-ers bear The har - vest treas-ures home.

Figured Bass: 6 7 3 3 3 7  $\frac{8}{5}$  = 6  $\frac{6}{5}$  6 6 6 8 7

*Recitando.*

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

*Cres.*

2. Lo, such the child whose ear-ly feet The paths of peace have trod ; Whose secret heart, with in-fluence sweet, Is up-ward drawn to God !

6 6 6 3 7 6 6 6 6 7

4 4 4 3

MONTEREY. C. M.

*Legato e sostenuto.*

1. Calm on the list-ening ear of night Come heaven's me-lo-dious strains, Where wild Ju-de - a stretches far Her sil - ver-man - tled plains.

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

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

4 4 4 - 4 - 4 3 4 4 - 4 - 2 2 6

## NATICK. C. M.

*Sempre Legato.* *Slentando.* *Dim.*

1. With sa-cred joy we lift our eyes To those bright realms a - bove, That glo-rious tem-ple in the skies, Where dwells e-ter - nal love.

2. Be - fore the aw - ful throne we bow Of heaven's al-migh-ty king: Here we present the sol-emn vow, And hymns of praise we sing.

6  
4

8  
7

7

6  
4

5  
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6

6  
4

6  
4

6  
3

6  
5

6  
4

7

3  
6  
4

3

## SOUTHFIELD. C. M.

*Andante con Moto.*

1. Great Ru-ler of all nature's frame, We own thy pow'r di - vine; We hear thy breath in eve-ry storm, For all the winds are thine.

2. Thy mer-ey tem-pers eve-ry blast To those who seek thy face; And mingles, with the tempest's roar, The whispers of thy grace.

6  
4

4  
2

6  
3

4  
3

6

6  
4

5

6  
4

7  
5

6

9  
5

6  
4

6  
4

7



Andante.

1. Bright was the guid-ing star that led, With mild, be-nig-nant ray, The Gen-tiles to the low-ly bed Where our Re-deem-er lay.

2. But, lo! a bright-er, clear-er light Now points to his a-bode; It shines thro' sin and sor-row's night, To guide us to the Lord.

6 7          6          6 4 7

## HINTON. C. M.

S. B. BALL.

1. I'm not ashamed to own my Lord, Or to de-fend his cause, Maintain the hon-or of his word, The glo-ry of his cross.

2. Je-sus, my God, I know his name; His name is all I trust; Nor will he put my soul to shame, Nor let my hope be lost.

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

*Con Spirito.*

Joy to the world! the Lord is come! Let earth re - ceive her King: Let eve - ry heart pre - pare him room,

2. Joy to the earth! the Sa - viour reigns! Let men their songs em - ploy; While fields, and floods, rocks, hills, and plains,

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef, and the bottom three staves are piano accompaniment in treble and bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part includes figured bass notation: 7, 6/4, 6 6 6/4, 7, 6, 6, 6.

And heaven and na - ture sing, Let eve - ry heart pre - pare him room, And heaven and na - ture sing.

Re - peat the sounding joy, While fields, and floods, rocks hills and plains, Re - peat the sound - ing joy.

The second system of the musical score consists of four staves. The top staff is a vocal line, and the bottom three staves are piano accompaniment. The piano part includes figured bass notation: 6, 87, 6, 87, 6, #, 7, 3 3 3, 6, 6, 7.

## GARLAND. C. M.

*Andante e Sostenuto.*

1. When all thy mercies, O my God, My ris - ing soul surveys, Trans - port - ed with the view, I'm lost In won - der, love and praise.

2. Un - numbered comforts on my soul Thy ten - der care bestowed, Be - fore my in - fant heart con - ceived From whom those comforts flowed.

6 4 7 6 6 5 6 4 7

## GROTON. C. M.

*Animato.*

1. Great is the Lord, his works of might Demand our no - blest songs; Let his as - sembled saints u - nite Their har - mo - ny of tongues.

2. They that would grow di - vine - ly wise Must with his fear be - gin, Our fairest proof of knowledge lies In hat - ing eve - ry sin.

6 6 6 9 8 6 6 7

1. Our sins, a - las! how strong they be, And like a vio - lent sea, They break our du - ty,

2. The waves of trou - ble, how they rise, How loud the tem - pests roar! But death shall land our

6 # #

Lord, to thee, And hur - ry us a - way. *Ritard.* And hur - ry us a - way. *2d ENDING. Ritard.*

wea - ry souls Safe on the heaven - ly shore. Safe on the heaven - ly shore.

87 6 # 3-6 67 4 # # 6

## GREENFIELD. C. M.

*Andante.*

1. O that the Lord would guide my ways To keep his statutes still, O that my God would grant me grace To know and do his will.

2. O send thy Spir - it down to write Thy law up - on my heart, Nor let my tongue indulge de - ceit, Nor act the li - ar's part.

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

## CORINTH. C. M.

*Sostenuto.*

1. Let others boast how strong they be, Nor death, nor dan - ger fear ; But we'll confess, O Lord, to thee, What feeble things we are.

2. Fresh as the grass our bodies stand, And flourish bright and gay ; A blasting wind sweeps o'er the land, And fades the grass a - way.

7 6 6 6 6 6 7 6 6 6 6 6 7  
4 4 4 - 4 2 6 6 4 4 4 - 4 6 7





1. A - wake, my soul! stretch eve - ry nerve, And press with vig - or on;..... A heaven - ly

2. A cloud of wit - ness - es a - round Hold thee in full sur - vey;..... For - get the

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

steps al - rea - dy trod, And on - ward urge thy way,..... And on - ward urge thy way.

*Andantino.*

1. A - gain the Lord of life and light Awakes the kind-ling ray, Un - seals the eye-lids of the morn, And pours in-creas-ing day.

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

6 4      6 7 6 7      6 4      6 4      7

## HARDWICK. C. M.

*Andantino e Sostenuto.*

1. O here, if ev - er, God of love! Let strife and ha - tred cease; And eve - ry thought har - mo - nious move, And eve-ry heart be peace.

2. Not here, where met to think on him, Whose la-test thoughts were ours, Shall mor-tal pas-sions come to dim The pray'r de - vo - tion pours.

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

NERVE. C. M.

L. MARSHALL

*Allegro.*

1. A-wake, my soul! stretch eve-ry nerve, And press with vig- or on; A heavenly race demands thy zeal, And an im-mor- tal crown.

2. A cloud of wit- ness - es around Hold thee in full sur - vey; For - get the steps al - rea - dy trod, And on-ward urge thy way.

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

OAKDALE. C. M.

L. B. BARNES.

1. Fountain of mer-cy, God of love! How rich thy boun-ties are! The roll-ing sea - sons, as they move, Pro-claim thy con-stant care.

2. The spring's sweet influence, Lord, was thine: The plants in beau-ty grew: Thou gav'st re-ful - gent suns to shine, And mild, re - fresh-ing dew.

[16] 6 9 6 6 5 7 6 6 6 5 6 6 7  
4 4 4 4 4 4 4 4 4 4 4 4 4

Largo.

1. In low-liest eon - fi - dence we wait For thine ap - point - ed day; "Thy king - dom come! thy will be done!"

2. For - give us, Fa - ther, O, for - give Our still in - creas - ing debt Of sin, as we for - give - ness grant,

3 - 5 #67 3 - # 6 7#6 8 # 7 - 6 - 6 7 6

"Thy king - dom come! thy will be done!" This on - ly let us pray,.... This on - ly let us pray....

Of sin, as we for - give - ness grant To those who us for - get, . . . To those who us for - get.....

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

Allegretto.

1. O, joy! to feel our Sa-viour's love, To feel his pres-ence near; Yet loy - al love his glo - - - - ry holds,

2. Ah! nev - er is our love so pure As when re - fined by pain, Or when God's glo - ry up - - - - on earth,

6 6 6 4 6 6 7 4

Yet loy - al love his glo - - - - ry holds, Yet loy - al love his glo - ry holds A thou-sand times more dear.

Or when God's glo-ry up - - - - on earth, Or when God's glo - ry up - on earth Finds in our loss its gain!

3 6 6 6 6 4 9 8 6 7 4 4 4

## LONDON. C. M.

DR. HODGES.

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

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

6 6 4 7 6 9 8 6 4 7 3 4 6 3 4 6 3 4 2 6 6 5 4 2 6 6 4 7

## SAUGUS. C. M.

*Cantabile.*

1. All ye who love the Lord, re-joice, And let your songs be new; A-midst the church with cheerful voice, His la-ter won-ders shew.

2. When Christ his judgment seat as-cends, And bids the world ap-pear, Thrones are prepared for all his friends, Who hum-bly loved him here.

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

1. The glories of my Maker, God, My joy-ful voice shall sing; And call the nations to a - dore Their Former and their King.

2. 'Twas his right hand that shaped our elay, And wrought this human frame; But from his own immediate breath Our no-bler spir-its came.

9  
4

6  
4

6

6 6

6  
4

7

BRADFORD. C. M.

Arranged from HANDEL.

*Religioso.*

1. The saints on earth and those a - bove But one com-mun-ion make; Join'd to their Lord in bonds of love, And of his grace par-take.

2. One fam - i - ly, we dwell in him: One Church a-bove, beneath; Tho' now di - vid - ed by the stream, The nar-row stream of death.

6 7  
3

7 4 3

6

6

6 7  
4

7

6 7  
3

7 6

6 5  
4 3

7

6

6  
4

7

*Allegro.*

1. Raise your triumphant songs To an in - mor - tal tune ; Let the wide earth re-sound the deeds, Ce - les - tial grace has done.

2. Sing how E - ter - nal Love Its chief Be - lov - ed chose ; And bade him raise our ruined race, From their a - byss of woes.

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

## OMNISCIENCE. C. M.

*Andantino.*

1. In all my vast concerns with thee, In vain my soul would try To shun thy presence, Lord, or flee The no-tice of thine eye.

2. Thy all-sur-round-ing sight sur-veys My ris - ing and my rest ; My pub-lic walks, my pri-vate ways, And se-crets of my breast.

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

LYME. C. M.

VOGLER.

*Allegretto.*

1. In an-ger, Lord, re-buke me not ; Withdraw the dread-ful storm : Nor let thy fu - ry burn so hot, A-gainst a fee - ble worm.

2. My soul's bowed down with heavy eares, My flesh with pain oppressed : My couch is wit - ness to my tears, My tears for - bid my rest.

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

CHARITY. C. M.

1. This is the first and great command, To love thy God a - bove : And this the sec-ond,— as thy-self Thy neighbor thou shalt love.

2. Who is my neighbor ? He who wants The help which thou canst give ; And both the law and prophets say, This do, and thou shalt live.

5 6 6 5 7 # 6 7

*Anante.*

1. Je - sus, the ve - ry thought of thee With sweetness fills my breast ; But sweet-er far thy face to see, And in thy pres-ence rest.

2. Nor voice can sing, nor heart can frame, Nor can the mem-ory find, A sweet-er sound than thy blest name, O Sa-viour of man kind.

## RIGA. C. M. For Men's Voices.

*Animato.*

1. A glo - ry gilds the sa - cred page, Ma - jes - tic like the sun : It gives a light to eve - ry age ; It give, but bor - rows none.

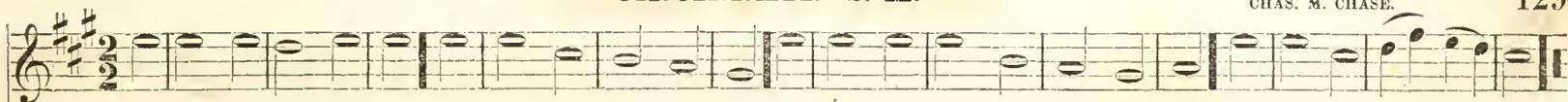
2. The hand that gave it still supplies The gra - cious light and heat : His truths up - on the na - tions rise ; They rise, but nev - er set.

## RUSTAN. C. M. For Men's Voices.

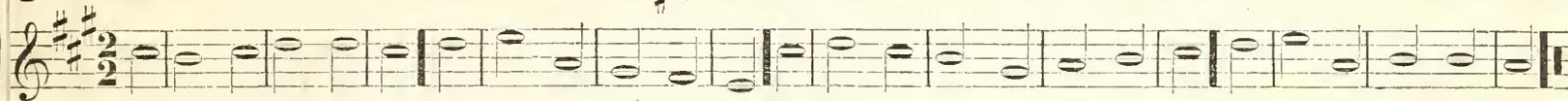
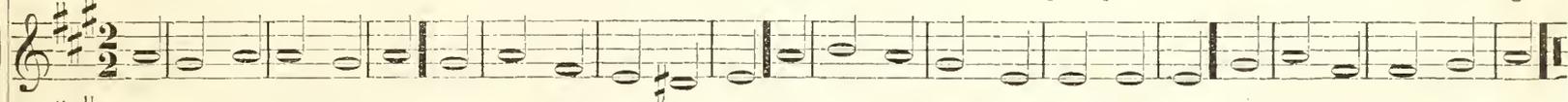
*Andantino.*

1. Ye golden lamps of heav'n ! farewell, With all your fee - ble light : Farewell, thou ev - er - chang - ing moon, Pale empress of the night.

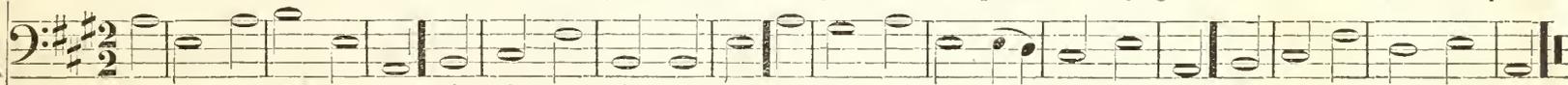
2. And thou, re - ful - gent orb of day ! In brighter flames ar - rayed, My soul, which springs beyond thy sphere, No more de - mands thine aid.



1. O Lord our God, a - rise, The cause of truth maintain, And wide o'er all the peo - pled world Ex - tend her bless - ed reign.



2. Thou Prince of life a - rise, Nor let thy glo - ry cease; Far spread the con - quests of thy grace, And bless the earth with peace.



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

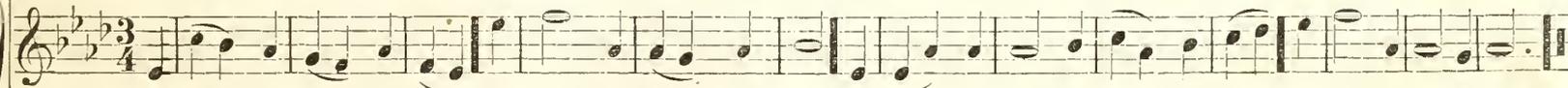
HAVERHILL. S. M.

H. B. BOND.

*Andante.*



1. While my Re - decmer's near, My shep - herd and my guide, I bid fare-well to eve - ry fear; My wants are all supplied.



2. To ev - er fragrant meads, Where rich a - bund - anee grows, His gra - cious hand in - dul - gent leads, And guards my sweet repose.



[17] 6 6 9 3 6 6 5 6 6 7 6 6 6 6 7

1. A charge to keep I have, A God to glo - ri - fy, A nev - er - dy - ing soul to save, And fit it for the sky ;

2. Arm me with jeal - ous care, As in thy sight to live ; And, O, thy ser - vant, Lord, pre - pare The strict account to give :

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

To serve the pres - ent age, My call - ing to ful - fil : O, may it all my pow'rs en - gage To do my Mas - ter's will !

Help me to watch and pray, And on thy - self re - ly, As - sured, if I my trust be - tray, I shall for - sak - en die.

6 - 7 6 3 9                      6 9 6 7 6 3                      4 3 6                      6 6                      6                      6 6 4 7

*Allegretto.*

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

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

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

How charming is their voice! How sweet the ti-dings are! Zi-on, be-hold thy Saviour King! He reigns and tri-umphs here.

How bless-ed are our eyes, That see this heav-en-ly light! Prophets and kings de-sired it long, But died with-out the sight.

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

*Moderato.*

1. A charge to keep I have, A God to glo - ri - fy; A nev - er dy - ing soul to save, And fit it for the sky;

2. Arm me with jeal - ous care, As in thy sight to live; And, O, thy servant, Lord, pre - pare The strict account to give;

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

To serve the pres - ent age, My eall - ing to ful - fil; O, may it all my powers en - gage To do my Mas - ter's will.

Help me to watch and pray, And on thy - self re - ly; As - sured, if I my trust be - tray, I shall for - sa - ken die.

6 4 = 7 6 4 7 6 4 = 7 6 #6/3 6 6 6 4

1. Shall wis - dom ery a - loud, And not her speech be heard? The voice of God's e - ter - nal Word, Deserves it no regard?

2. Be - fore the fly - ing clouds, Be - fore the sol - id land, Be - fore the fields, be - fore the floods, I dwelt at his right hand.

Figured bass for the first system:  $\sharp 4$  2, 6 4, 9 7 4, 6 6 6, 6 6 5, 6 4

I was his chief de - light, His ev - er - last - ing Son, Be - fore the first of all his works, Cre - a - tion was be - gun.

When he poured out the sea, And spread the flow - ing deep, I gave the flood a firm de - cree, In its own bounds to keep.

Figured bass for the second system:  $\sharp 6$   $b^6$ , 6 6, 6 7 6 4, 6 = = 7 6 7, 4 5- 4 3, 6 7

*Legato.*

1. O, where shall rest be found, Rest for the wea - ry soul? 'Twere vain the o - cean's depths to sound, Or pierce to ei - ther pole:

2. The world can nev - er give The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die.

6 7 6 7 6 6 4

## STOCKWELL. S. M.

*Espressivo.*

1. How ten - der is thy hand, O, thou most gra - cious Lord! Af - flic - tions come at thy com - mand, And leave us at thy word.

2. How gen - tle was the rod That chastened us for sin! How soon we found a smil - ing God Where deep dis - tress had been.

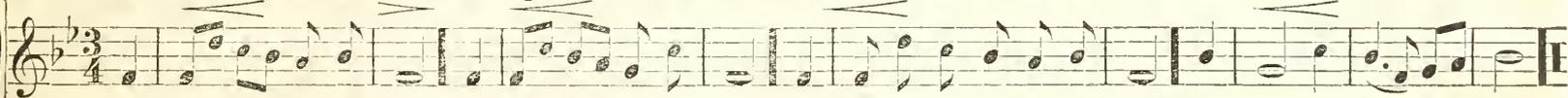
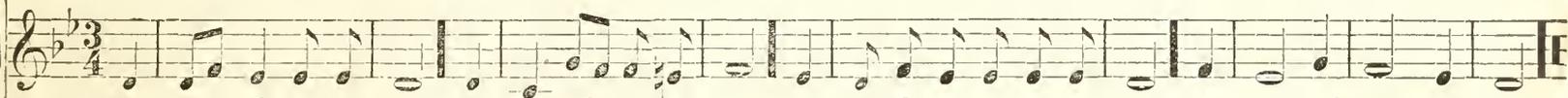
6 7 6 7 6 5 6 3 4 6 4 5 5 6 6 4 6 5 7

MANDEVILLE. S. M.

*Legato.*



1. O, come, and dwell in me, Spir - it of pow'r with - in! And bring the glo - rious lib - er - ty From sor - row, fear, and sin.



2. The seed of sin's dis - ease, Spir - it of health, re - move, — Spir - it of finish'd ho - li - ness, Spir - it of per - fect love.



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

TEMPLETON. S. M.

*Andantino.*



1. Not with our mor - tal eyes Have we be - held the Lord; Yet we re - joice to own his name, And love him in his word.



2. On earth we want the sight Of our Re - deem - er's face; Yet, Lord, our in - most thot's de - light To dwell up - on thy grace.



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

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

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

6 5 6

## SACO. S. M.

*Allegretto Sostenuto.*

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

2. When to thy works on high I raise my wondering eyes, And see the moon, eom-plete in light, Adorn the darksome skies, A-dorn the dark-some skies.

$\frac{4}{3}$  6 3 - 6  $\frac{4}{3}$  6  $\sharp 6$  3 - 6 - 4 6 4 3 6 - 6 7

*Religioso.*

1. Our heavenly Fa-ther, hear The prayer we of - fer now; Thy name be hal-lowed far and near, To thee all na-tions bow.

2. Thy kingdom come; thy will On earth be done in love, And saints and ser - a - phim ful - fil Thy per - feet law a - bove.

Figured bass notation:  $\# \frac{6}{4} \frac{3}{3}$ , 6,  $\#$ , —, 6,  $\#$ ,  $\frac{6}{5}$ ,  $\frac{4}{4}$ ,  $\frac{7}{\#}$ , 6, 6,  $\frac{6}{4}$

FITCHBURG. S. M.

*Spiritoso.*

1. O, come, and dwell in me, Spir - it of power with - in! And bring the glo - rious lib - er - ty From sor - row, fear and sin.

2. The seed of sin's dis - ease, Spir - it of health re - move, — Spir - it of fin - ished ho - li - ness, Spir - it of per - feet love!

Figured bass notation: [18], e,  $\frac{6}{4}$ , 6, 6,  $\frac{6}{4}$ ,  $\frac{7}{4}$ ,  $\frac{6}{b5}$ , =, =,  $\frac{4}{2}$ , 6, 8, 7

*Con Spirite.*

Je - sus, the Conqueror, reigns, In glo - rious strength ar - ray'd; His

1. Je - sus, the Conqueror reigns,..... In glo - rious strength ar - ray'd;

2. Ye sons of men, re - joice..... In Je - sus' might - ty love: Lift

king-dom o - ver all main-tains, And bids the earth be glad, And bids the earth be glad.

up your heart, lift up your voice, To him who rules a - bove, To him who rules a - bove.

*Grazioso.*

1. How sweet the melt-ing lay, Which breaks up-on the ear, When at the hour of ris-ing day, Christians u-nite in prayer.

2. The breezes waft their cries Up to Je-ho-vah's throne; He list-ens to their hum-ble sighs, And sends his bles-sings down.

6 7 6 6 6 7 6 6 7

QUINEBAUG. S. M.

1. Come, we that love the Lord, And let our joys be known; Join in a song with sweet ae-cord, And thus sur-round the throne.

2. The sorrows of the mind Be ban-ished from the place: Re-li-gion nev-er was de-signed, To make our plea-sures less.

6 6 6 7 6 6 6 7 #6 6 6 7 #6 6 7

## HARRISON. S. M.

1. Did Christ o'er sin - ners weep, And shall our cheeks be dry? Let floods of pen - i - ten - tial grief Burst forth from eve - ry eye.

2. The Son of God in tears The wondering an - gels see; Be thou as - ton - ished, O my soul; He shed those tears for thee.

6 6 6 4 6 6 # 6 # 6 4 # 6 6 4 #

## ST. FRANCIS. S. M.

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

2. For life, with - out thy love, No re - lish can af - ford; No joy can be eom - pared with this,—To serve and please the Lord.

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

BALTIMORE. S. M.

*Spiritoso.*

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

2. He formed the deeps un - known; He gave the seas their bound; The wa - tery worlds are all his own, And all the sol - id ground.

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

DUDLEY. S. M.

T. H. HINTON.

1. O, cease, my wandering soul, On rest - less wing to roam; All this wide world, to ei - ther pole, Has not for thee a home.

2. 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!

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

## KNOXVILLE. S. M.

Moderato.

1 How ten-der is thy hand, O, thou most gracious Lord! Af-flic-tions come at thy command, And leave us at thy word.

2 How gen-tle was the rod That chastened us for sin! How soon we found a smil-ing God Where deep distress had been.

4 7 6 # 7

## WOODVILLE. S. M.

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

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

# 6 6 # 6 6 7

1. Come, we that love the Lord, And let our joys be known: Join in a song with sweet ae-cord, And thus sur-round the throne.

2. The sor-rows of the mind Be ban-ished from the place: Re-lig-ion nev-er was de-signed, To make our pleasures less.

LINDON. S. M.

J. M. TRACY.

*Moderato.*

1. The Spir-it, in our hearts, Is whispering, "Sinner, come!" The bride, the Church of Christ, proclaims To all his children, "Come!"

2. Let him that hear-eth say To all a-bout him, Come! Let him that thirsts for right eous-ness To Christ, the foun-tain, come!

## TOPSFIELD. S. M.

*Allegro.*

1. How glo-rious is the hour When first our souls a-wake, And through thy spirit's quickning power Of the new life par-take!

2. With rich-er beau-ty glows The world, be-fore so fair; Her ho-ly light re-lig-ion throws, Re-lect-ed eve-ry-where.

6  $\frac{1}{2}$  6  $\frac{4}{3}$  7  $\frac{7}{4}$  6 6  $\frac{4}{4}$

## MONTROSE. S. M.

By permission, from the  
NATIONAL LYRE.

1. O, come, and dwell in me, Spir-it of power with in! And bring the glo-rious lib-er-ty From sor-row, fear, and sin.

2. The seed of sin's dis-ease, Spir-it of health, re-move,— Spir-it of fin-ished ho-li-ness, Spir-it of per-fect love!

1. The man is ev - er blest, Who shuns the sinner's ways ; A - mong their coun-cils nev er stands, Nor takes the seor - ner's place.

2. But makes the law of God, His study and de - light, A - midst the la - bors of the day, And watch-es of the night.

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

HARWOOD S. M.

1. My soul, be on thy guard, Ten thou - sand foes a - rise : And hosts of sins are press - ing hard, To draw thee from the skies.

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

[19] 6 7 6 6 6 7 6 6 5 4 6

1. Thee will I love, my strength and tower, Thee will I love, my joy and crown; Thee will I love with all my power,

2. In dark-ness wil-ling-ly I strayed; I sought thee, yet from thee I roved: For wide my wandering thoughts were spread,

In all my works, and thee a-lone! Thee will I love, till that pure fire Fill my whole soul with chaste de-sire.

Thy creatures more than thee I loved; And now, if more at length I see, 'Tis through thy light, and comes from thee.

*Moderato.*

1. With grate-ful hearts, with joy - ful tongues, To God we raise u - nit - ed songs; His power and mer - cy we pro-claim;

2. Long as the moon her course shall run, Or, man be - hold the cir - cle sun, O, still may God a - midst us reign,

This land through eve - ry age shall own Je - ho - vah here has fixed his throne, And tri - umph in his migh - ty name.

Crown our just coun - sels with success, With peace and joy our bor - ders bless, And all our sa - cred rights main - tain.

*Moderato.*

1. At - tend, my soul, the voice di - vine, And mark what beam - ing glo - ries shine A - round thy con - de - scend - ing God!

2. Je - ho - vah I, the sovereign Lord, The might - ty God, by heav'n a - dored, Down to the earth my foot - steps bend;

6 6 # 6 6 7

To us, to us, he still pro - claims His aw - ful, his en - dear - ing names; At - tend, and sound them all a - broad.

My heart the ten - derest pi - ty knows, Good - ness, full - stream - ing, wide o'er - flows, And grace and truth shall nev - er end.

7 7 3 6 3 3 3 6 7

*Vigoroso.*

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

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

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

Then shall the race of man con - fess The beau - ty of his ho - li - ness, And in his courts his grace pro-claim.

## CHILLON. S. P. M.

*Con Spirito.*

1. How pleased and blest was I, To hear the peo - ple ery, "Come, let us seek our God to - day!" Yes, with a cheerful zeal, We'll haste to

2. Zi - on, thrice hap - py plaece, Adorn'd with won - drous graece, And walls of strength embraece thee round ; In thee our tribes ap - pear, To pray, and

6 6 5 9 8 7 4 2 6 6 7

## DILLINGHAM. S. P. M.

*Cantabile.*

Zion's hill, And there our vows and honors pay.

1. May peace at - tend thy gate, And joy with - in thee wait, To bless the soul of eve - ry guest ;

praise, and hear The sacred gospel's joyful sound.

2. My tongue repeats her vows ; Peace to this sa - cred house! For here my friends and kindred dwell.

6 6 7 6 5 6 6 6 6 7 6 7

The man who seeks thy peace, And wishes thine increase, A thousand blessings on him rest.

And since my glorious God Makes thee her blest abode, My soul shall ev - er love thee well.

1. How pleasant 'tis to see Kindred and friends a-

2. 'Tis like the ointment, shed On Aaron's sacred

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

- gree! Each in their proper sta - tion move;—And each ful - fil their part, With sym-pa-thiz - ing heart, In all the cares of life and love.

head, Di-vine - ly rich, di - vine - ly sweet! The oil through all the room Dif - fused a choice per-fume, Ran thro' his robes, and blest his feet.

6 - 6 4 # 6 6 6 6 6 6 6 6 #

1. Be - gin, my soul, th' ex - al - ted lay ; Let each enraptured thought o - bey, And praise th' almighty name ; Lo ! heaven, and earth, and seas and

2. Thou heaven of heavens, his vast a - bode, Ye clouds proclaim your Ma - ker, God : Ye thunders, speak his power ; Lo ! on the lightning's fie - ry

Unison. 5 6 7 Unison. 6 7

*p* *Cres.* *f*

In one me - lo - dious  
skies, In one me - lo - - - - dious con - cert, rise, To swell th' in - spir - ing theme, To swell th' in - spir - ing theme.

wing, In triumph rides, th' e - - ter - nal King ; Th' a - stonished worlds a - dore, Th' a - stonished worlds a - dore.

In tri - umph rides th' e

6 6 6 6 7

*Allegro Vivace.*

1. Re - joice—the Lord is King! Your God and King a - dore; Mor - tals, give thanks and sing, And tri - umph

2. Re - joice—the Sa - viour reigns! The God of truth and love; When he had purged our stains, He took his

4/2 6 6 7 6 7 6

ev - er - more: Lift up the heart, Lift up the voice, Re - joice a - loud, Ye saints re - joice.

seat a - bove: Lift up the heart, Lift up the voice, Re - joice a - loud, Ye saints re - joice.

6 7 7 6 6 7

Moderato.

The prom-i - ses I sing, Which sovereign love hath spoke; Nor will th'e - ter - nal King His words of grace re - voke;

The prom-i - ses I sing, Which sovereign love hath spoke; Nor will th'e - ter - nal King His words of grace re - voke;

6 7 9/4 6 6/4 = = 5

They stand se - cure, And stead-fast still; Not Zi - on's hill A - bides so sure.

They stand se - cure,..... And steadfast still;..... Not Zi - on's hill a - bides so sure.

6 6 6 6 7 6 7

CLAREMONT. H. M.

Moderato.

1. Lord of the worlds a - bove, How pleas - ant and how fair The dwell - ings of thy love, Thy earth - ly tem - ples are!

2. O hap - py souls who pray Where God ap - points to hear! O hap - py men that pay Their con - stant ser - vice there!

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

To thine a - bode my heart as - pires, With warm de - sires to see my God.

They praise thee still; and hap - py they Who love the way to Zi - on's hill.

6 6 6 5 6 4 6 6 6 7

Andante.

1. My God per - mit my tongue This joy— to eall thee mine; And let my ear - ly vows pre - vail To taste thy love di - vine.

2. For life with - out thy love, No rei - ish can af - ford; No joy can be eompared with this,—To serve and please the Lord.

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

## RICHARDSON. S. M.

NATHAN RICHARDSON.

1. My Mak - er and my King, To thee my all I owe; Thy sovereign bounty is the spring Whence all my blessings flow.

2. The creature of thy hand, On thee a - lone I live; My God, thy ben - e - fits de - mand More praise than I can give.

6 6 6 7 7 7 6 6 6



*Allegro. Resoluto.*

1. Ye tribes of Ad - am join With heav'n and earth and seas, And of - fer notes di - vine To your Cre - a - tor's praise; Ye ho - ly

2. The shin - ing worlds a - bove In glo - rious or - der stand, Or in swift courses move, By his su - preme command. He spake the

6 6 7 6 6 6 6 4 = = 7

throng, Ye ho - ly throng Of an - gels bright, Of an - gels bright, In worlds of light, In worlds of light, Be - gin the song.

word, He spake the word, And all their fame, And all their fame, From noth - ing came, From noth - ing came, To praise the Lord.

6 8

To praise the Lord.

*Cantabile.*

1. Mark the soft - fall - ing snow, And the dif - fu - sive rain! To heaven from whence it fell, It turns not back a - gain :

2. Ar - rayed in beau-teous green, The hills and val-leys shine, And man and beast are fed By prov - i - dence di - vine :

3 9 / 4    6 7 / 4b6    6    6 7    6 3 / 4    3 9 / 4    6 7 / 4b6    6    3 4 / 2    6

But wa - ters earth through eve - ry pore, And calls forth all her se - cret store.

The har - vest bows its gold - en ears, The co - pious seed of fu - ture years.

6 7 6 / 4    7 6 / 4    3 7 / 4 3    6 3    6 7 6 / 4    3 6 / 4    6 / 4 5    6 4 / 3    4 / 2 6    6 7 / 4 1    6 7 / 4 1

*Con Spirito.*

1. Hail! all hail the joy - ful morn! Tell it forth from earth to heaven, That to

2. An - gels bend - ing from the sky. Chant - ed at the won - drous birth; "Glo - ry

us a child is born, That to us a child is born, That to us a son is given.

be to God on high, Glo - ry be to God on high, Peace, good will to man on earth."

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

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

WALTHAM. 7s.

*Cantabile.*

1. Bread of heaven! on thee we feed, For thy flesh is meat in-deed: Ev-er let our souls be fed With this true and liv-ing bread!

2. Day by day with strength supplied, Thro' the life of him who died: Lord of life! O let us be rooted, grafted, built on thee.

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

BELCHER. 7s.

A. M. KNIGHT.

1. Now the shades of night are gone, Now the morning light is come; Lord, may we be thine to-day; Drive the shades of sin a-way.

2. Fill our souls with heavenly light, Ban-ish doubt, and cleanse our sight; In thy ser-vice, Lord, to-day Help us la-bor, help us pray.



**Andante.**

1. Still, O Lord, our faith in-crease, Give to us the fruits of peace, Ut - ter - ly a - bol - ish sin, Write thy law of love with-in.

2. Hence may all our ae - tions flow, Love the proof that Christ we know; Mu-tual love the to - ken be, Lord, that we have walked with thee!

6 6  $\frac{\#6}{3}$  6 6  $\frac{6}{4}$  7 3 - 6  $\frac{6}{4}$  7

**MUTABILE. 7s.**

**Pomposo.**

Glo - ry be to God on high, God whose glory fills the sky, Peace on earth to man be given, Man the well be-loved of heaven.

*f* Cres. e Staccato. Cres. e Staccato. *p* e Sostenuito. Cres. Dim. *mf* e Sostenuito. Cres. Dim.

Glo - ry be to God on high, God whose glory fills the sky, Peace on earth to man be given, Man the well be-loved of heaven.

7  $\#$   $\#$   $\#$  7  $\frac{6}{4}$   $\frac{5}{3}$  6 6  $\frac{6}{b5}$   $\frac{6}{4}$  7

## BALDWIN. 7s.

Words by Miss H. M. CHILD.  
Music by C. S. MILLS.*Sostenuto.*

1. Ho - ly Lord, we look to thee, From thy ways we ne'er would flee, Draw our thoughts from earth away, Help us, Lord, to watch and pray

2. Safe - ly shield-ed by thine arm, Wilt thou guard our souls from harm, Till we reach the heavenly shore, There to dwell for - ev - er - more.

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

## BATH. 7s.

*Maestoso.*

1. Wake the song of ju - bi - lee; Let it eeh - o o'er the sea; Now is eome the promised hour; Je - sus reigns with sovereign power.

2. All ye na - tions, join and sing, "Christ, of lords and kings, is King;" Let it sound from shore to shore; Je - sus reigns for - ev - er - more.

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

1. Fa - ther! thy pa - ter - nal care Has my guar - dian been, my guide! Eve - ry hal - lowed wish and prayer Has thy hand of love supplied ;

2. Eve - ry sun of splendid ray ; Every moon that shines se - rene ; Eve - ry morn that welcomes day ; Every eve - ning's twilight scene ;

4 6 4 7 6 - 6 4 2 6 4 7 6 7 9 7 4 4

Detailed description: This system contains two verses of a hymn. Verse 1 is on the top two staves, and Verse 2 is on the bottom two staves. The music is in 3/4 time with a key signature of one flat (B-flat). The first system includes a vocal line and a piano accompaniment. The piano part features a bass line with figured bass notation: 4 2, 6, 4 3, 7, 6 - 6, 4, 2 6, 4 3, 7, 6, 7 9 7, 4 4.

Thine is eve - ry thought of bliss, Left by hours and days gone by ; Eve - ry hope thy off - spring is, Beam - ing from fu - tu - ri - ty.

Eve - ry hour which wisdom brings ; Every in - cense at thy shrine ; These — and all life's ho - liest things, And its fair - est, — all are thine.

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

Detailed description: This system continues the hymn with two more verses. Verse 3 is on the top two staves, and Verse 4 is on the bottom two staves. The piano accompaniment for Verse 4 includes figured bass notation: 3 - 3 - - - 6 - - - 6 4 7.

*Allegretto.*

1. King of mer - cy, King of love, In whom I live, In whom I move, Perfect what thou hast be - gun, Let no night put out the sun.

2. Grant I may, my chief De - sire, Long for thee, To thee as - pire ! Let my youth, my bloom of days, Be my com - fort and thy praise ;

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

## HANSON. 7s.

*TRIO.* *Tutti.*

1. 'Tis my hap - pi - ness be - low, Not to love with - out the cross ; But the Saviour's power to know, Sanctify - ing eve - ry loss.

2. Tri - als must and will be - fall ; But with hum - ble faith to see Love inscribed up - on them all, This is hap - pi - ness to me.

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

*Andantino Sostenuto.*

1. High, in yon-der realms of light, Dwell the raptured saints above, Far be-yond our fee-ble sight, Hap-py in Im-man-uel's love.

2. Pil-grims in this vale of tears, Once they knew like us be-low, Gloomy doubts, distres-sing fears, Torturing pain and hea-vy woe.

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

HAMPDEN. 7s.

*Andante e Sostenuto.*

1. Blest In-struc-tor, from thy ways, Who can tell how oft he strays? Purge me from the guilt that lies Wrapt within my heart's disguise.

2. Let my tongue, from er-ror free, Speak the words approved by thee; To thy all ob-serve-ing eyes, Let my tho'ts ae-cept-ed rise.

3 - 7 3 b 4 6 6 4 3 7 6 6 5 4 3 3 - 7 6 5 6 6 5 6 4 2 0 6 7 6 4 3 7 6 6 5 6 5 4 3 4 3

*Gravioso.*

1. Soft - ly now the light of day Fades up - on our sight a - way ; Free from care, from la-bor free, Lord, we would commune with thee.

2. Thou, whose all-per-vad-ing eye Naught es-capes, with-out, with - in : Par-don each in - fir - mi - ty, O - pen fault, and se-cret sin.

9 7 6 6 6 6 6 7 9 6 4 6 67  
4 4 4 4 4 4 4 4 4 4 4 4

## CONCORD. 7s.

*Spiritoso.*

1. Sin-ners, turn ; why will ye die ? God, your Maker, asks you why ; God, who did your be - ing give, Made you with him - self to live.

2. Sin-ners, turn ; why will ye die ? God, your Saviour, asks you why : Will ye not in him be - lieve ? He has died that ye might live.

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

*Legato.*

1. Rock of A - ges, cleft for me, Let me hide my - self in thee! Let the wa - ter and the blood,

2. Not the la - bors of my hands Can ful - fil thy law's de - mands: Could my zeal no re - spite know,

3 - 6 6 5 =

From thy riv - en side which flowed, Be of sin the doub - le cure, Cleanse me from its guilt and power.

Could my tears for - ev - er flow, All for sin could not a - tone; Thou must save, and thou a - lone.

6 6 6 7 6 6 7 6 6 6 6

4 4 4 4 4 4 4 4 4 4 4

# # # # # # # # # # # #

\* May be sung to 8 lines by repeating first and second lines.

## MERRICK. 7s.

*Lento.*

1. Lo, my shepherd's hand di - vine ! Want shall nev - er more be mine : In a pas - ture fair and large, He shall feed his hap - py charge.

2. When I faint with summer's heat, He shall lead my wea - ry feet To the streams that still and slow Thro' the ver - dant meadows flow.

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

## DOLORES. 7s.

*Andante.*

1. Let me dwell on Gol - go - tha, Weep and love my life a - way ! While I see him on the tree, Weep, and bleed, and die for me.

2. That dear blood for sinners spilt, Shows my sin in all its guilt : Ah, my soul, be - hold the load ! Hast thou slain the Lamb of God ?



1. To thy pas-tures large and fair, Heaven-ly Shep-herd lead thy charge; And my couch with tend'-rest care,

To thy pas-tures large and fair, Heaven-ly Shep-herd lead thy charge; And my couch with tend'-rest care,

Midst the springing grass pre-pare. When I faint with sum-mer's heat, Thou shalt guide my wea-ry feet,

Midst the springing grass pre-pare. When I faint with sum-mer's heat, Thou shalt guide my wea-ry feet,

To the streams that still and slow, Through the ver - dant mead-ows flow, Through the ver - dant mead-ows flow.

To the streams that still and slow, Through the ver - dant mead-ows flow, Through the ver - dant mead-ows flow.

NASHVILLE. 7s.

S. B. BALL.

*Andante e Legato.*

1. Soft-ly now the light of day, Fades up - on our sight a - way ; Free from care, from la - bor free, Lord, we would commune with thee.

2. Soon for us the light of day Shall for ev - er pass a - way ; Then, from sin and sor - row free, Take us, Lord, to dwell with thee.

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

*Lento.*

1. Light of those whose dreary dwelling Borders on the shades of death ! Come, and by thy love's re - vealing, Dis - si - pate the clouds be - neath ;

2. Still we wait for thine ap - pear - ing ; Life and joy thy beams impart, Chasing all our fears, and cheering Eve - ry poor be - night - ed heart :

6 4/3 4/2 6/4 4/2 6/4 4/2 6 6 4/2 6/4 4/2 6/4 4/2 6 6/4 4/2

*Ritard.*

The new heav'n and earth's Cre - a - tor ! In our deep - est darkness rise, Scattering all the night of na - ture, Pouring eyesight on our eyes.

Come, and man - i - fest the fa - vor Promised to thy ransomed race ; Come, thou glorious God and Sa - viour ! Come, and bring thy Gospel grace.

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

*Andantino.*

1 Israel's Shepherd, guide me, feed me, Through my pilgrimage be - low, And be - side the waters lead me, Where thy flock rejoicing go.

1. Israel's Shepherd, guide me, feed me, Through my pilgrimage be - low, And be - side the waters lead me, Where thy flock rejoicing go.

6 4 6 6 4 6 6 7 5

2. Lord, thy guardian presence ev - er, Meekly kneeling, I implore; I have found thee, and would never, Never wander from thee more.

2. Lord, thy guardian presence ev - er, Meekly kneeling, I implore; I have found thee, and would never, Never wander from thee more.

6 4 4 3 6 4 5 7 6

*Sostenuto.*

1. Lord, with fer-vor I would praise thee, For the bliss thy love be-stows, For the pard'ning grace that saves me, And the peace that from it flows :

2. Praise, my soul, the God that sought thee, Wretched wanderer, far a-stray, Found thee lost, and kind-ly brought thee From the paths of death a - way

6 4/3 7 6 6/4 6 6/4 6/5 6 7 9 8/4 3 6 4/3 7 7 6 6/4 6 6 6 7

Help, O God, my weak en-deav-or ; This dull soul to rapture raise ; Thou must light the flame, or nev-er Can my love be warned to praise.

Praise, with love's devoutest feel'ing, Him who saw thy guilt born fear, And, the light of hope re - veal'ing, Bade the blood-stain'd cross ap-pear.

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

WALTHAM. 7s.

*Cantabile.*

1. Bread of heaven! on thee we feed, For thy flesh is meat in-deed: Ev-er let our souls be fed With this true and liv-ing bread!

2. Day by day with strength supplied, Thro' the life of him who died: Lord of life! O let us be rooted, grafted, built on thee.

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

BELCHER. 7s.

A. M. KNIGHT.

1. Now the shades of night are gone, Now the morning light is come; Lord, may we be thine to-day; Drive the shades of sin a-way.

2. Fill our souls with heavenly light, Ban-ish doubt, and cleanse our sight; In thy ser-vice, Lord, to-day Help us la-bor, help us pray.

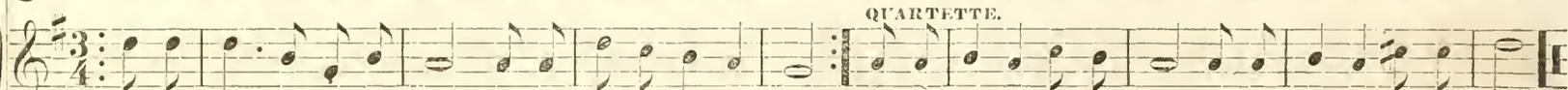
## BALTIMORE. 7s. Double.

Moderato.

FINE.



1. Lord, what of - fering shall we bring, At thine al - tars when we bow! } Soft com - pas - sion's feel - ing soul, By the melt - ing eye expressed ;  
 Hearts, the pure un - sul - lied spring, Whence the kind af - fec - tion flows ; }  
 Sym - pa - thy, at whose con - trol Sor - row leaves the wounded breast ;



2. Wil - ling hands to lead the blind, Bind the wounded, feed the poor ; } Teach us, O thou Heavenly King, Thus to show our grate - ful mind,  
 Love, em - brae - ing all our kind ; Char - i - ty, with liberal store : - }  
 Thus the ac - cept - ed offering bring, Love to thee and all man - kind.



3 - 6 6 6 7

6 4 7 4

6 #6 -

## SHAW. 7s.

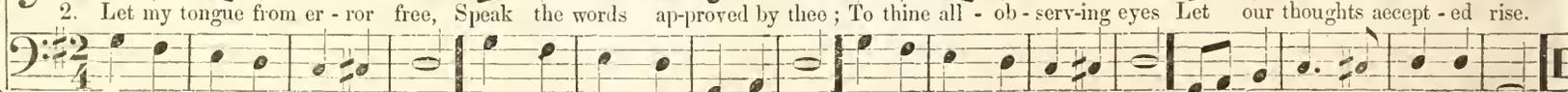
J. M. TRACY.



1. Blest in - strue - tor, from thy ways Who can tell how oft he strays ? Purge me from the guilt that lies Wrapt within my heart's disguise.



2. Let my tongue from er - ror free, Speak the words ap - proved by thee ; To thine all - ob - serv - ing eyes Let our thoughts accept - ed rise.



6 7 6 6 6 5

6 #6 4

6 5 #

6 7 6 6 6 5

6 #6 6 7

*Andante.*

1. Still, O Lord, our faith in-crease, Give to us the fruits of peace, Ut - ter - ly a - bol - ish sin, Write thy law of love with-in.

2. Hence may all our ac - tions flow, Love the proof that Christ we know; Mu-tual love the to - ken be, Lord, that we have walked with thee!

6 6 #6 6 6 6 7 3 - 6 6 7

3 4 #

MUTABILE. 7s.

*Pomposo.*

Glo-ry be to God on high, God whose glory fills the sky, Peace on earth to man be given, Man the well be-loved of heaven.

*f* *Cres. e Staccato.* *Cres. e Staccato.* *p* *e Sostenuto.* *Cres.* *Dim.* *mf* *e Sostenuto.* *Cres.* *Dim.*

Glo-ry be to God on high, God whose glory fills the sky, Peace on earth to man be given, Man the well be-loved of heaven.

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

4 3 4 3

## BALDWIN. 7s.

Words by Miss H. M. CHILD.  
Music by C. S. MILLS.

*Sostenuto.*

1. Ho - ly Lord, we look to thee, From thy ways we ne'er would flee, Draw our thoughts from earth away, Help us, Lord, to watch and pray

2. Safe - ly shield-ed by thine arm, Wilt thou guard our souls from harm, Till we reach the heavenly shore, There to dwell for - ev - er - more.

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

## BATH. 7s.

*Maestoso.*

1. Wake the song of ju - bi - lee; Let it eeh - o o'er the sea; Now is come the promised hour; Je - sus reigns with sovereign power.

2. All ye na - tions, join and sing, "Christ, of lords and kings, is King:" Let it sound from shore to shore; Je - sus reigns for - ev - er - more.

6 3 6 3 4 6 - - 1 6 4 8 6 6 7 6 # 1 6 #6 - 6 4 8 9 6 6 7  
4 4 2 3 3 4 3 4 3 4 3

1. Fa - ther! thy pa - ter - nal care Has my guar - dian been, my guide! Eve - ry hal - lowed wish and prayer Has thy hand of love supplied ;

2. Eve - ry sun of splendid ray ; Every moon that shines se - rene ; Eve - ry morn that welcomes day ; Every eve - ning's twilight scene ;

4  
2 6 4 7 6 - 6 4 4 6 4 7 6 7 9 7  
3 3 4 4 4 4 4 4 4 4 4 4 4 4

Thine is eve - ry thought of bliss, Left by hours and days gone by ; Eve - ry hope thy off - spring is, Beam - ing from fu - tu - ri - ty.

Eve - ry hour which wisdom brings ; Every in - eense at thy shrine ; These—and all life's ho - liest things, And its fair - est,— all are thine.

3 - 3 - - - 6 - - - 6 7

*Allegretto.*

1. King of mer - cy, King of love, In whom I live, In whom move, Perfect what thou hast be - gun, Let no night put out the sun.

2. Grant I may, my chief De - sire, Long for thee, To thee as - pire! Let my youth, my bloom of days, Be my com - fort and thy praise;

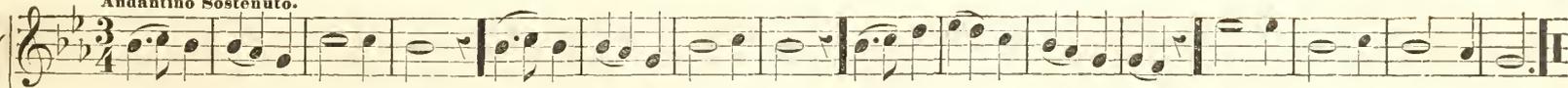
## HANSON. 7s.

*Trio.* *Tutti.*

1. 'Tis my hap - pi - ness be - low, Not to love with - out the cross; But the Saviour's power to know, Sanetify - ing eve - ry loss.

2. Tri - als must and will be - fall; But with hum - ble faith to see Love inscribed up - on them all, This is hap - pi - ness to me.

*Andantino Sostenuto.*



1. High, in yon-der realms of light, Dwell the raptured saints above, Far be - yond our fee-ble sight, Hap - py in Im - man - uel's love.



2. Pil-grims in this vale of tears, Once they knew like us be - low, Gloomy doubts, distres-sing fears, Torturing pain and hea - vy woe.



HAMPDEN. 7s.

*Andante e Sostenuto.*



1. Blest In - struc - tor, from thy ways, Who can tell how oft he strays? Purge me from the guilt that lies Wrapt within my heart's disguise.

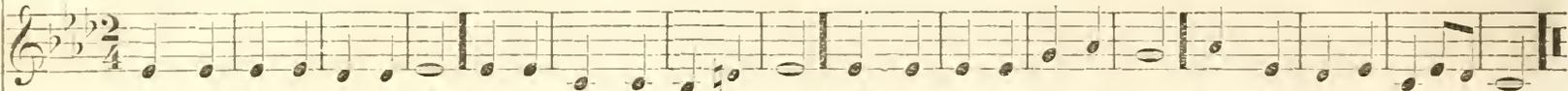


2. Let my tongue, from er - ror free, Speak the words approved by thee; To thy all ob-serve - ing eyes, Let my tho'ts ac - cept - ed rise.



*Grazioso.*

1. Soft - ly now the light of day Fades up - on our sight a - way ; Free from care, from la - bor free, Lord, we would commune with thee.



2. Thou, whose all - per - vad - ing eye Naught es - capes, with - out, with - in : Par - don each in - fir - mi - ty, O - pen fault, and se - cret sin.

9  
7  
4

6

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3

6

6

7

## CONCORD. 7s.

*Spiritoso.*

1. Sin - ners, turn ; why will ye die ? God, your Maker, asks you why ; God, who did your be - ing give, Made you with him - self to live.



2. Sin - ners, turn : why will ye die ? God, your Saviour, asks you why : Will ye not in him be - lieve ? He has died that ye might live.



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*Legato.*

1. Rock of A - ges, cleft for me, Let me hide my - self in thee! Let the wa - ter and the blood,

2. Not the la - bors of my hands Can ful - fil thy law's de - mands: Could my zeal no re - spite know,

3 - 6 6 =

From thy riv - en side which flowed, Be of sin the doub - le cure, Cleanse me from its guilt and power.

Could my tears for - ev - er flow, All for sin could not a - tone; Thou must save, and thou a - lone.

6 6 6 7 6 6 7 6 6 6 6

4 4 4 4 4 4 4 4 4 4 4

# # # # # # # # # # # #

[22]

\* May be sung to 8 lines by repeating first and second lines.

## MERRICK. 7s.

*Lento.*

1. Lo, my shepherd's hand di - vine ! Want shall nev - er more be mine : In a pas - ture fair and large, He shall feed his hap - py charge.



2. When I faint with summer's heat, He shall lead my wea - ry feet To the streams that still and slow Thro' the ver - dant meadows flow.



## DOLORES. 7s.

*Andante.*

1. Let me dwell on Gol - go - tha, Weep and love my life a - way ! While I see him on the tree, Weep, and bleed, and die for me.



2. That dear blood for sinners spilt, Shows my sin in all its guilt : Ah, my soul, be-hold the load ! Hast thou slain the Lamb of God ?



**Vigorouso.**



1. King of mer-ey, King of love, In whom I live, in whom I move, Per-fect what thou hast be - gun, Let no night put out the sun.



2. Grant I may, my chief De - sire, Long for thee, to thee as - pire ! Let my youth, my bloom of days, Be my com-fort and thy praise.



**RUTLAND. 7s. 6 lines.**

WINTER.

**Moderato.**

**FINE.**

**D. C.**



1. Qui - et, Lord, my froward heart ; Make me teach - a - ble and mild, Upright, sim - ple, free from art ; Make me as a lit - tle child ;  
From distrust and en - vy free, Pleas'd with all that pleases thee.



**FINE.**

**D. C.**



2. What thou shalt to - day pro - vide, Let me as a child re - ceive ; What to - mor - row may be - tide, Calm - ly to thy wis - dom leave ;  
'Tis e - nough that thou wilt care ; Why should I the bur - den bear ?



1. To thy pas-tures large and fair, Heaven-ly Shep-herd lead thy charge; And my couch with tend'-rest care,

To thy pas-tures large and fair, Heaven-ly Shep-herd lead thy charge; And my couch with tend'-rest care,

Midst the springing grass pre-pare. When I faint with sum-mer's heat, Thou shalt guide my wea-ry feet,

Midst the springing grass pre-pare. When I faint with sum-mer's heat, Thou shalt guide my wea-ry feet,

To the streams that still and slow, Through the ver - dant mead-ows flow, Through the ver - dant mead-ows flow.

To the streams that still and slow, Through the ver - dant mead-ows flow, Through the ver - dant mead-ows flow.

NASHVILLE. 7s.

S. B. BALL.

*Andante e Legato.*

1. Soft-ly now the light of day, Fades up - on our sight a - way ; Free from care, from la - bor free, Lord, we would commune with thee.

2. Soon for us the light of day Shall for ev - er pass a - way ; Then, from sin and sor - row free, Take us, Lord, to dwell with thee.

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

*Lento.*

1. Light of those whose dreary dwelling Borders on the shades of death ! Come, and by thy love's re - vealing, Dis - si - pate the clouds be - neath ;

2. Still we wait for thine ap - pear - ing ; Life and joy thy beams impart, Chasing all our fears, and cheering Eve - ry poor be - night - ed heart :

6 4/3 4/2 6/4 4/2 6/4 4/2 6 6 4/2 6/4 4/2 6/4 4/2 6 6/4 7

*Ritard.*

The new heav'n and earth's Cre a - tor ! In our deep - est darkness rise, Scattering all the night of na - ture, Pouring eyesight on our eyes.

Come, and man - i - fest the fa - vor Promised to thy ransomed race ; Come, thou glorious God and Sa - viour ! Come, and bring thy Gospel grace.

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

Andantino.

1 Israel's Shepherd, guide me, feed me, Through my pilgrimage be - low, And be - side the waters lead me, Where thy flock rejoicing go.

1. Israel's Shepherd, guide me, feed me, Through my pilgrimage be - low, And be - side the waters lead me, Where thy flock rejoicing go.

6 4 6 6 4 6 6 6 7

2. Lord, thy guardian presenee ev - er, Meekly kneeling, I implore; I have found thee, and would never, Never wander from thee more.

2. Lord, thy guardian presenee ev - er, Meekly kneeling, I implore; I have found thee, and would never, Never wander from thee more.

6 4 4 3 6 4 5 7 6

*Sostenuto.*

1. Lord, with fer-vor I would praise thee, For the bliss thy love be-stows, For the pard'ning grace that saves me, And the peace that from it flows :



2. Praise, my soul, the God that sought thee, Wretched wanderer, far a-stray, Found thee lost, and kind-ly brought thee From the paths of death a - way



6 4/3 7 6 6/4 6 6/4 6/5 6 7 9 8 6 4/3 7 7 6 6/4 6 6 4 7



Help, O God, my weak en-deav-or ; This dull soul to rapture raise ; Thou must light the flame, or nev-er Can my love be warmed to praise.



Praise, with love's devoutest feel-ing, Him who saw thy guilt born fear, And, the light of hope re - veal-ing, Bade the blood-stain'd cross ap-pear.



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

BEDFORD. 8 & 7s.

Andante.

1. Lo the day of rest de - clin - eth; Gather fast the shades of night; May the sun that ev - er shineth, Fill our souls with heavenly light.

2. Softly now the dew is fall - ing; Peace o'er all the scene is spread; On his children meek - ly calling, Purer influence God will shed.

3. While thine ear of love ad - dressing, Thus our parting hymn we sing; Father give thine evening blessing; Fold us safe beneath thy wing.

NOLDEN 8 & 7s.

Andante.

1. Gently, Lord, O gently lead us Thro' this gloomy vale of tears, Thro' the changes thou'st decreed us, Till our last great change appears.

2. When temptation's darts as - sail us, When in devious paths we stray, Let thy goodness nev - er fail us, Lead us in thy per - feet way.

[23]

6 = = =

6

6 5 4 3 7

6 = 7

8 7 6

6 7

## DOANE. 8 &amp; 7s. Double.

Allegretto.

1. Hark! what mean those holy voices, Sweetly sounding thro' the skies? Lo! th'angelic hosts rejoice; Heavenly hal - le - lu - jahs rise. Hear them

2. Haste, ye mortals, to adore him; Learn his name and taste his joy; Till in heaven ye sing before him, Glo - ry be to God most high, Haste, ye

6 4 = 5 3 4 6 6 5 4 3

tell the wondrous sto - ry; Hear them chant in hymns of joy, Glo - ry in the high - - est glo - ry. Glo - ry be to God on high.

mor - - tals, to a - dore him; Learn his name, and taste his joy; Till in heav'n ye sing..... before him, Glo - ry be to God most high.

b 6 7 6 4

*Con Espressionc.*

1. Sweet the mo - - ments, rich in bless - ing, Which be - fore the cross I spend ;

2. Love and grief my heart di - - vid - ing, With my tears his feet I'll bathe ;

6 7 5 6 7 6 5 3

Life and health and peace pos - sess - ing, From the sin - ner's dy - - ing Friend.

Con - stant still, in faith, a - - bid - ing, Life de - riv - ing from his death.

6 7 5 6 7 6 5 6 6 6 6 6 7



Go proclaim a - mong the nations Joy - ful news of heavenly birth ; Bear the ti - dings, Bear the ti - dings Of the Saviour's matchless worth,

Go proclaim a - mong the nations Joy - ful news of heavenly birth ; Bear the ti - dings, Bear the ti - dings Of the Saviour's matchless worth,

6 5 6 6 7 6 6/4 6

Of the Saviour's matchless worth, Of the Saviour's matchless worth, Of the Saviour's matchless worth, Of the Saviour's matchless worth.

Of the Sa-viour's matchless worth,

Of the Saviour's matchless worth, Of the Sa - viour's match-less worth,..... Of the Saviour's matchless worth.

Of the Saviour's matchless worth, Of the Saviour's matchless worth,

6 6/4 4 6 6 7 = 7 = b5 6 4 7



**TREBLE SOLO.** *Ten.* **TENOR SOLO.** *Ten.*

1. { Watchman! tell us of the night; What its signs of promise are. Trav'ler! o'er yon mountain height See that glo-ry-beaming star! }  
 { Watchman! does its beauteous ray Aught of hope or joy fore-tell? Trav'ler! yes, it brings the day, Promised day of Is-ra-el! }

2. { Watchman! tell us of the night; High-er yet that star ascends. Trav'ler! bles sedness and light, Peace and truth its course portends. }  
 { Watchman! will its beams a-lone Gild the spot that gave them birth? Trav'ler! a-ges are its own; See! it bursts o'er all the earth. }

3. { Watchman! tell us of the night; For the morn-ing seems to dawn. Trav'ler! darkness takes its flight, Doubt and terror are with drawn. }  
 { Watchman! let thy wanderings cease, Hie thee to thy qui-et home. Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come! }

**Instrument.**

**CORO.** *Ten.* *Ten.*

Trav'ler! yes, it brings the day, Promised day of Is-ra-el! Trav'ler! yes, it brings the day, Promised day of Is-ra-el!

Trav'ler! a-ges are its own: See! it bursts o'er all the earth. Trav'ler! a-ges are its own. See! it bursts o'er all the earth.

Trav'ler! lo! the Prince of Peace. Lo! the Son of God is come! Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come!

*Figured Bass:* 4/3 6 6 6 4/3 6 5 6 5/4 3 4 6 6 6 6 6 7

*Moderato.*

1. The winter is over and gone, The thrush whistles sweet on the spray ; The turtle breathes forth her soft moan, The lark mounts and warbles away.

2. Awake, then, my harp, and my lute ! Sweet organs, your notes softly swell ! No longer my lips shall be mute, The Saviour's high praises to tell.

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

## NORTH BROOKFIELD. 8 &amp; 4s.

H. PENN TYLER.

*Andante.*

1. My heart lies dead ; and no increase Doth my dull hus - band - ry improve ; O let thy gra - ces with - out cease, Drop from a - bove.

2. Thy dew doth eve - ry morning fall : And shall the dew oat - strip thy Dove ? The dew, for which earth cannot call, " Drop from above ! "

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

*Calando.*

1. Yield to me now, for I am weak, But con - fi - dent in self - des - pair; Speak to my heart, in bles - sings

2. 'Tis love! 'tis love! thou diedst for me; I hear thy whis - per in my heart; The morn - ing breaks, the sha - dows

6/4 6/4

speak; Be con - quered by my in - stant prayer: Speak, or thou nev - er hence shalt move, And tell me if thy name be Love.

flee; Pure u - ni - ver - sal Love thou art; To me, to all, thy mer - cies move, Thy na - ture and thy name is Love.

[24] 4/2 6 6 7 7 6 6 6 7

## PEACE. 8 &amp; 4s. Peculiar.

*Cantabile.*

1. There is a calm for those who weep, A rest for wea-ry pilgrims found : And while the mouldering ashes sleep Low in the ground.

2. The soul, of or - i - gin di - vine, God's glo - rious image, freed from clay, In heaven's eter - nal sphere shall shine, A star of day !

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

4 43 5 4 7 4 7

## WILLINGFORD. 8, 6 &amp; 5s.

*Allegretto.*

1. Lift up your heads in joy - ful hope, Sa - lute the happy morn : Each heavenly pow'r, Proclaim the glad hour ; Lo, Je - sus the Saviour is born !

2. All glo - ry be to God on high, To him all praise is due ; The promise is seal'd, The Saviour revealed, And proves that the record is true.

6 - - 6 7 6 7 7 6 6 - 6 6 7 -

4 4 4 # 5 6 5 4

ORMONDE. 3, 6 & 4.

*Ritard.*

1. Fa-ther, who in the ol-ive shade, When the dark hour came on, Didst with a breath of heavenly aid, Strengthen thy Son,—

2. O by the an-guish of that night, Send us down blest re-lief; Or, to the chastened, let thy might Hal-low this grief?

7 6 6 6 6 7 6 6 6 6

LEIGHTON. P. M.

*Andante.*

1. I can - not al-ways trace the way Where thou, Al-migh-ty One, dost move, But I can al-ways, always say, That God is love.

2. When fear her chill-ing man-tle throws O'er earth, my soul to heaven a - bove, As to her na - tive home, upsprings, For God is love.

6 6 6 7 6 6 4 6 6 7

*Lento.*

1. Friend af - ter friend de - parts; Who hath not lost a friend? There is no un - ion here of hearts, That finds not

2. There is a world a - bove, Where part - ing is un - known,— A whole e - ter - ni - ty of love And bles - sed -

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

here an end. Were this frail world our on - ly rest, Liv - ing or dy - ing, none were blest.

ness a - lone; And faith be - holds the dy - ing here Trans - la - ted to that hap - pier sphere.

4 #0 6 #1 6 # 7 #6 6 6 5 4

*Moderato.*

1. Save me from my foes, Shield me, Lord, from harm, Let me safe re - - pose On thy migh - ty arm.

2. Pleasant is the land Where Je - ho - vah's known, Where a pi - ous band Bow be - fore his throne,

6 # # 7 5 4 3 6 6 4 7

Thou art God a - lone; Those who seek thy heavenly face, Thou wilt bless, and they shall own Thy match - less grace.

Who with loud ac - claim, Sing his great and wondrous love, Who ere long shall praise his name With saints a - love.

6 6

*Ritard.*

MISSIONARY HYMN. 7 & 6s.

*Allegretto.*

1. From Greenland's i - cy mountains, From India's co - ral strand, Where Af - ric's sun - ny fountains Roll down their golden sand,

2. What though the spi - ey breezes Blow soft o'er Ceylon's isle; Though eve - ry prospect pleases, And on - ly man is vile;

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

From many an ancient riv - er, From many a palmy plain, They call us to de - liv - er Their land from error's chain.

In vain with lav - ish kind - ness The gifts of God are strown; The heathen in his blindness Bows down to wood and stone.

6 4 7 4 6 6 7 6 7

*Allegretto.*

1. The morning light is breaking, The darkness dis - ap - pears; The sons of earth are wak - ing To pen - i - ten - tial tears.

2. Rich dews of grace come o'er us, In many a gentle show'r, And brighter scenes be - fore us Are open - ing ev - 'ry hour.

Each breeze that sweeps the o - cean Bring tid - ings from a - far; Of na - tions in com - mo - tion, Prepared for Zion's war

Each cry to heav - en go - ing, A - bund - ant answers brings; And heavenly gales are blowing, With peace up - on their wings.

*Vigorouso.*

1. The sun is still for ev - er sounding, With brother spheres his rival song, As on his destined journey bounding, With thunder step he speeds along.

2. And fleetly, thought surpassing, fleetly The earth's green pomp is spinning round ; Where Paradise alternates sweetly With night terrific and profound.

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

## SEARSVILLE. 8 &amp; 4s.

*Lento.*

1. I can - not always trace the way Where thou, Almighty One, dost move, But I can always, always say, That God is love.

2. When fear her chilling mantle throws O'er earth, my soul to heaven above, As to her native home, upsprings, For God is love.

*Sostenuto.*

1. I feel with - in a want For ev - er burning there; What I so thirst for, grant, O thou who hearest pray'r.

2. This is the thing I crave, A likeness to thy Son; This would I rath - er have, Than call the world my own.

6 6 6 7 6<sup>5</sup>/<sub>43</sub> 4<sub>2</sub> 6 5 6 6 9 8 7 6<sub>4</sub> 7

## ELIOT. P. M.

*Espressivo.**Ritard.*

1. Nearer, my God, to thee, Nearer to thee! E'en though it be a cross That raiseth me: Still all my song would be, Nearer, my God to thee, Nearer to thee!

1. Though like the wanderer, The sun gone down, Darkness be over me, My rest a stone; Yes, in my dreams I'd be, Nearer, my God, to thee, Nearer to thee.

[25] 6 6<sub>4</sub> 7 6 6 6<sub>4</sub> 7 6 6<sub>4</sub> 7 8 - - 9 8 7 6 6<sub>4</sub> 7 6<sub>4</sub> 6<sub>4</sub>

*Allegretto.*

1. The laws of Christian light, These are our weapons bright. Our mighty shield; Christ is our leader high, And the broad plains which lie Beneath the blessed sky, Our battle-field.

2. On, then, in God's great name! Let each pure spirit's flame Burn bright and clear: Stand firmly in your lot, Cry ye aloud, "Doubt not!" Be every fear forgot, Christ leads us here.

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

## SUDBURY. 6 &amp; 4s.

*Vigoroso.*

1. Come, thou Al-migh - ty King! Help us thy name to sing; Help us to praise! Fa-ther all - glo - ri-ous, O'er all vie - to-ri-ous, Come and reign o-ver us, Ancient of days.

2. Come, thou all-gra-cious Lord! By heav'n and earth ador'd, Our prayer attend! Come, and thy children bless; Give thy good word success; Make thine own holiness On us descend.

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

*Andante Religioso.*

1. Ere I sleep, for ev' - ry fa - vor, This day show'd, By my God, I do bless my Sa - viour.

2. Thou my Rock, my Guard, my Tow - er, Safe - ly keep, While I sleep, Me, with all thy pow - - er.

THOMAS. 8, 6 & 4s.

*Andante e Sostenuto.*

1. Our blest Redeemer when he breath'd His tender, last farewell, A Guide, a Comfort - er bequeathed, With us to dwell.

2. He came in tongues of liv - ing flame, To teach, convince, sub - due ; All powerful as the wind he came, As view - less too.

6 6 # 7 7 6 6 # 7 6 4

1. Ye ser - vants of God, Your Mas - ter pro - claim, And pub - lish a - broad His won - der - ful Name ;

2. God rul - eth on high, Al - migh - ty to save ; And still he is nigh, His pres - ence we have :

6 6 9 8 6 4 6 #4 6 6 6 4 7

The name all vic - to - rious Of Je - sus ex - tol ; His king - dom is glo - ri - ous, And rules o - ver all.

The great con - gre - ga - tion His tri - umph shall sing, As - crib - ing sal - va - tion To Je - sus our King.

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

1. To the ha-ven of thy breast, O God of love, I fly! Be my re-fuge and my rest, When-e'er the storm is high.

2. In the day of my dis-tress, Thou hast my sue-eor been; In my hour of help-less-ness, Re-strain-ing me from sin.

6 6 6 7 6 #6 6 6 7

## ST. JOHN. 7 &amp; 6s. Double.

*Moderato.* D. C.

1. { O-pen, Lord, my in-ward ear, And bid my heart re-joice; }  
 { Bid my qui-et spir-it hear The com-fort of thy voice; } Nev-er in the whirlwind found, Or where earthquakes rock the place,  
 Still and si-lent is the sound, The whis-per of thy graee.

2. { From the world of sin and noise, And tu-mult I with-draw; }  
 { For the small and in-ward voice I wait with hum-ble awe; } Si-lent am I now and still, Dare not in thy presence move;  
 To my wait-ing soul re-veal The se-cret of thy love.

6 7 6 6 7 6 7

D. C.



Moderato.

1. We come, our hearts with gladness glow - ing, Thee, Lord of harvest to a - dore, For gar-ners filled to o - ver - flow - ing

2. Our praise for this a-bun-dant bless - ing With fa - vor, gracious Fa-ther, hear, More deep - ly on our minds im-press - ing

#2 6 6 6 3 7 6 6 #2 6 6

With treas-ured heaps and plenteous store ; To thank thee that thy Fa-ther's hand Has blest a - new our hap - py land.

Thy mer-cies, each suc - cess - sive year, That so our thankful praise may be A life de - vot - ed all to thee.

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

Andante.

1. I would not live al - way ; I ask not to stay, Where storm af - ter storm rises dark o'er the way ;

2. I would not live al - way ; no, wel - come the tomb, Since Je - sus has lain there, I dread not its gloom ;

76  
4

7

6  
5

65  
43

76  
7

7

6  
4

7  
=

I would not live al - way, thus fet - tered by sin, Temp - ta - tion with - out, and eor - rup - tion with - in.

There sweet be my rest, till he bid me a - rise, To hail him in tri - umph de - scend - ing the skies.

9  
4

6  
4

6

76

67  
4

Con Moto Tranquillo.

1. The Lord is my shepherd, no want shall I know; I feed in green pastures, safe fold - ed I rest; He lead - eth my

2. Thro' the val - ley and shadow of death tho' I stray, Since thou art my guardian no e - vil I fear; Thy rod shall de -

7  
4  
3

7 6 5 6 5

5 - 6 4 5 6 6 5 6 5 #6 6

soul where the still wa - ters flow; Restores me when wandering, redeems when oppressed, Restores me when wandering, redeems when oppressed.

- fend me, thy staff be my stay, No harm can be - fall, with my comfort - er near, No harm can be - fall, with my comfort - er near.

6 # [26] 6 5 9 8 7 6 # 7 6

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

6 5 6 4 7 5

*Espressivo.*

1. Wilt Thou not vis - it me? The plant be-side me feels thy gen - tle dew; Each blade of grass I see, From thy deep earth its quick'ning moisture drew



2. Wilt Thou not vis - it me? Thy morning calls on me with cheering tone; And eve - ry hill and tree Lend but one voice, the voice of thee a - lone.



6 5 9 7 6 4

## CHICAGO. 11 &amp; 4s.

*Legato.*

1. With silenee on - ly as their ben - e - dic-tion God's an-gels come Where, in the shad-ow of a great afflic-tion, The soul sits dumb.



2. Yet would we say, what eve-ry heart ap-proveth, Our Father's will, Call-ing to him the dear ones whom he loveth, Is mer - ey still.



*Un poco Adagio.*

1. When thro' the torn sail the wild tem - pest is streaming, When o'er the dark wave the red lightning is gleaming,

2. O Je - sus, once rocked on the breast of the bil - low, A - roused by the shriek of des - pair from thy pil - low,

*Ritard.*

Nor hope lends a ray, the poor sea - man to cher - ish, We fly to our Mak - er, "Save, Lord, or we per - ish."

Now seat - ed in glo - ry, the mar - i - ner cher - ish, Who cries in his an - guish, "Save, Lord, or we per - ish."

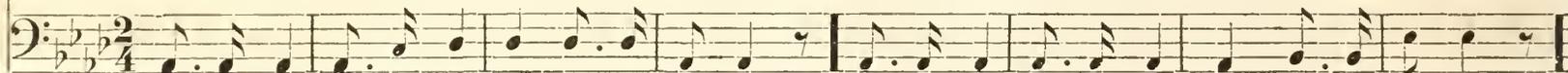
Andante.



1. When shall we meet a - gain, Meet ne'er to sev - er? When will peace wreath her chain, Round us for - ev - er?



2. When shall love free - ly flow, Pure as life's riv - er? When shall sweet friendship glow, Changeless for - ev - er?



6 6 4 2 6 4 5 6 7 9  
5 4 2 4 0 4 3 4



Our hearts will ne'er re - pose, Safe from each blast that blows, In this dark vale of woes, Nev - er, no, nev - er.



Where joys ce - les - tial thrill, Where bliss each heart shall fill, And fears of part - ing chill, Nev - er, no, nev - er.



4 6 9 6 6 6 7 4 3  
2 43 43 6 4 4 7 4 3

1. Work,—and thou wilt bless the day Ere the toil be done; They that work not can - not play, Can - not feel the sun.

2. All the roll - ing plan - ets glow Bright as burning gold! Should they pause, how soon they'd grow Col - or - less and cold!

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

God is liv - ing, working, still; All things work and move; Work, wouldst thou their beau - ty feel, And thy Maker's love.

Joy and beau - ty,—where were they, If the world stood still? Like the world thy law o - bey, And thy call - ing fill.

7 6 4 4 2 6 6 5 = 6 6 = 6 4 = 6 5 6 6 4 7

## BRIDGEWATER. 10, 4 &amp; 6s.

1. An - other year is swallowed by the sea Of sumless waves! An - other year, thou past Eterni - ty! Hath rolled o'er new-made graves.

2. They open yet.—to bid the liv - ing weep, Where tears are vain; While they, unswept into the ruthless deep, Storm-tried and sad, re - main.

5 9 8 5 6 5 3 5 6 6 5 4 6 7  
 4 2 4 4 3 4 3 4 4 4 4 4

## DANAVILLE. 6 &amp; 4s. 4 lines.

*Lento.*

1. On earth was dark - ness spread, One bound - less night; "Let there be light," God said,— And there was light!

2. There hung a deep - er gloom O'er quick and dead, But Je - sus burst the tomb, And dark - ness fled.

9 6 6 7 9 6 6  
 4 4 4 4 4 4 4

*Allegretto.*

1. Spir - it of Char - i - ty! dis - pense Thy grace to eve - ry heart; Ex - pel all oth - er spir - its hence ;

2. All sel - fish souls, what - e'er they feign, Have still a sla - vish lot; They boast of lib - er - ty in vain,

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

Drive self from eve - ry part. Char i - ty di - vine! draw nigh; Break the chains in which we lie.

Of love, and feel it not. He, whose bo - som glows with thee, He, and he a - lone, is free.

6 5 6 6 7 6 5 6 7 6 6 6 7 6 6 7

*Andante.*

1. Ere I sleep, for ev' - ry fa - vor, This day show'd, By my God, I do bless my Sa - - viour.

2. Thou my rock, my Guard, my Tow - er, Safe - ly keep, While I - sleep, Me with all thy pow - - er.

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

CEPHALONIA. Ss. Double.

*Andante.* *Fine.*

1. 'Tis finished! the conflict is past, The heaven born spir - it is fled; } The months of afflic-tion are o'er, The days and the nights of dis-tress;  
Her wish is accomplished at last, And now she's entombed with the dead. }  
We see her in angu-ish no more—She has found a hap - py release

2. No sickness, or sorrow, or pain, Shall ever dis - qui - et her now; } Her soul has now taken its flight To mansions of glo - ry above,  
For death to her spir - it was gain, Since Christ was her life when below }  
To mingle with an-gels of light, And dwell in the kingdom of love.

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

*Lento.*

1. Sin - ners will you scorn the mes - sage, Sent in mer - - ey from a - bove? Eve - ry sen - tence,

2. O, ye an - gels, hov - 'ring round us, Wait - ing spir - its speed your way, Hast - en to the

O how ten - der! Eve-ry line is full of love; List-en to it, List - en to it, Eve - ry line is full of love.

court of heav - en, Tid - ings bear with - out de - lay: Reb - el sinners, Reb - el sinners Glad the mes - sage will o - bey.

*Cantabile.*

1. Come, let us a - new our jour - ney pur - sue, Roll round with the year, Roll round with the year,

2. His a - dor - a - ble will we glad - ly ful - fil, Our tal - ents im - prove, Our tal - ents im - prove,

And nev - er stand still till the Mas - ter ap - pear! And nev - er stand still till the Mas - ter ap - pear.

By pa - tience of hope, and the la - bor of love, By pa - tience of hope, and the la - bor of love.

3  
9  
48  
5

3

6

4  
3

7

7

6  
45  
6

6

6  
47  
4

6

7

6  
5  
4  
34  
23  
6

7

6  
4

4

3  
9  
48  
5

3

6

4  
36  
56  
5  
48  
7  
6  
5

*Allegro Maestoso.*

1. Rise, crowned with light, imperial Salem, rise! Ex - alt thy tow'ring head, and lift thine eyes! See heaven its sparkling portals wide dis - play,

2. See a long race thy spacious courts a - dorn, See future sons and daughters yet un - born, In crowding ranks on every side a - rise,

6 6 5 - 6 7 98 4 6 6 4 6 65 6 6 6 4 7  
43 3 3 5 43

And break up - on thee in a flood of day! See heaven its sparkling portals wide dis - play, And break upon thee in a flood of day

De - mand - ing life, impatient for the skies! In crowd - ing ranks on every side a - rise, Demand - ing life, impatient for the skies!

4 6 6 6 5 6 7 6  
3 432 8 4 4

*Andantino.*

1. Our Sa - viour a - lone, The Lord let us bless, Who reigns on his throne, The Prince of our peace;

2. We thank - ful - ly sing Thy glo - ry and praise, Thou mer - ci - ful Spring Of pi - ty and grace;

Who ev - ermore saves us, By shedding his blood; All hail, ho - ly Jesus, Our Lord and our God!

Thy kind - ness for - ev - er To men we will tell; And say, our dear Saviour Redeemed us from hell.

1. Take my heart, O Fa - ther, take it, Make and keep it all thine own; Let thy spir - it melt and break it, —

2. Fa - ther! make it pure and low - ly, Fond of peace and far from strife; Turn - ing from the paths un - ho - ly

## STEYERMARK. 6 &amp; 4s.

This proud heart of sin and stone.

To-day the Saviour calls, Ye servants home! O ye benighted souls, Why lon-ger roam?

Of this vain and sin - ful life.

To-day the Saviour calls, Ye servants home! O ye benighted souls, Why lon-ger roam?

God that mad - est earth and heaven, Dark - ness and light,— Who the day for toil hast given, For rest the night,—

God that mad - est earth and heaven, Dark - ness and light,— Who the day for toil hast given, For rest the night,—

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

Detailed description: This system contains the first two stanzas of the hymn. It features a vocal line and a piano accompaniment. The piano part is written in a grand staff with treble and bass clefs. The first two stanzas of lyrics are aligned with the vocal line. Below the piano part, a sequence of numbers (4, 6, 5, 6, 7, 5, 6, 6, 4, 4, 6, 5, 6, 7, 6) is provided, likely representing a simplified notation for the piano accompaniment.

May thine an - gel guards de - fend us, Slumber sweet thy mercy send us, Ho - ly dreams and hopes at - tend us, This livelong night.

May thine an - gel guards de - fend us, Slumber sweet thy mercy send us, Ho - ly dreams and hopes at - tend us, This livelong night.

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

Detailed description: This system contains the second two stanzas of the hymn. It features a vocal line and a piano accompaniment. The piano part is written in a grand staff with treble and bass clefs. The second two stanzas of lyrics are aligned with the vocal line. Below the piano part, a sequence of numbers (6, 5, 4, 3, 6, 8, 7, 9, 4, 6, 5, 4, 3, 6, 7, 9, 7, 4, 7, 6, 5, 4, 3, 6, 4, 7, 6, 5, 4, 3, 6) is provided, likely representing a simplified notation for the piano accompaniment.

1. Though troubles as - sail and dan - gers af - fright, Though friends should all fail, and foes all u - nite ;

2. When life sinks a - pace, and death is in view, The word of his grace shall com - fort us through ;

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 3/4 time, with a key signature of two flats. The second and third staves are the piano accompaniment in treble clef. The bottom staff is the piano accompaniment in bass clef. The lyrics are written below the vocal line. The piano accompaniment includes figured bass notation below the bass staff.

6 6 6 6 7 9 8 6 6 8 6 6 4 3

Yet one thing se - cures us, what - ev - er be - tide, The prom - ise as - sures us, — The Lord will pro - vide.

Not fear - ing or doubt - ing, with Christ on our side, We hope to die sing - ing, The Lord will pro - vide.

The second system of the musical score consists of four staves, continuing the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal line. The piano accompaniment includes figured bass notation below the bass staff.

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

MAY BE USED AS A SHORT ANTHEM.

Allegro con Maestoso.

1. Lift your glad voi - ces in tri-umph on high, For Je - sus hath ris - en, and man shall not die; Vain were the ter-rors that

*mf* *p*

2. Glo - ry to God, in full an them's of joy; The be - ing he gave us death can - not de-stroy: Sad were the life we may

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

gather'd a-round him, And short the do-min-ion of death and the grave; He burst from the fet-ters of darkness that bound him, Resplendent in

He burst from the fetters of dark - ness that bound him, *Cres.* *ff*

part with to-morrow, If tears were our birthright, and death were our end; But Jesus hath cheer'd the dark valley of sorrow, And bade us, im-

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

glo - ry to live and to save; Loud was the cho-rus of an-gels on high: The Saviour hath ris-en, and man shall not die.

- mor-tal, to heaven as - cend: Lift, then your voi-ces in triumph on high: For Je sus hath ris-en, and man shall not die.

*ff* *Ritard.*

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

## COLLEGE HILL. 9, &amp; 8s.

C. M. CHASE.

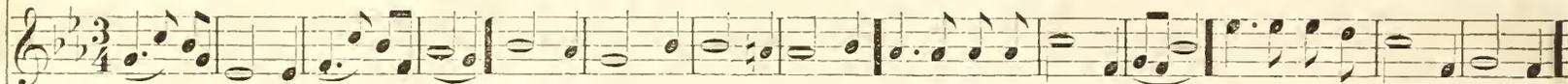
1. The sun is still for - ev - er sounding With brother spheres his rival song, As on his destined journey bounding, With thunder step he speeds along.

2. And fleetly, tho' sur-pas-sing, fleetly, The earth's green pomp is spinning round; Where Paradise alternates sweetly With night ter-rific and profound.

[28] 6 6 #6 7 6 6 7 6 - 6 7 # 7 6 6 7

*Espressivo.*

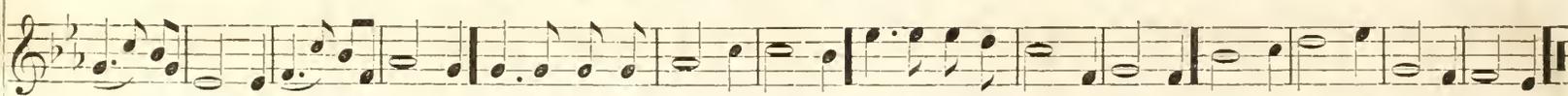
1. Lift not thou the wail - ing voice ; Weep not ! 'tis a Christian di - eth ; Up, where blessed saints rejoice, Ransom'd now the spir - it fli - eth ;



2. They who die in Christ are blest ; Ours be then no thought of grieving ; Sweetly with their God they rest ; All their toils and troubles leaving ;



High in heaven's own light she dwelleth ; Full the song of triumph swelleth ; Freed from earth and earthly failing, Lift for her no voice of wailing.



So be ours the faith that sav - eth, Hope, that every tri - al brav - eth ; Love, that to the end en - dur - eth, And thro' Christ the crown secureth.



1. I would not live al - way ; I ask not to stay, Where storm af - ter storm ri - ses dark o'er the way ;

2. I would not live al - way ; no, wel - come the tomb, Since Je - sus has lain there, I dread not its gloom ;

I would not live al - way, thus fet - tered by sin, Temp - ta - tion with - out, and eor - rup - tion with - in.

There sweet be my rest, till he bid me a - rise, To hail him in tri - umph de - scending the skies.

*Plaintive.*

1. Should sor-row o'er thy brow, Its darkened shadows fling, And hopes that cheer thee now, Die in their ear-ly spring; Should pleas-ure at its

2. If ev - er life shall seem To thee a toilsome way, And gladness cease to beam Up - on its elouded day: If like the wea-ried

3. But O, if always flow'rs Throughout thy pathway bloom, And gai - ly pass the hours Un-dimud by earthly gloom, Still let not eve-ry

*Org.*

*Ritard.*

birth, Fade like the hues of even, Turn thou a-way from earth; There's rest for thee in heaven. Rest.....There's rest for thee in heaven.

dove, O'er shore-less ocean driven, Raise thou thine eye a - bove; There's rest for thee in heaven. Rest..... There's rest for thee in heaven.

thought To this poor world be given, Nor let it be for - got—There's rest for thee in heaven. Rest..... There's rest for thee in heaven.

Flowing style.

1. Saviour, source of eve-ry blessing, Tune my heart to grateful lays ; Streams of mer-cy, nev-er ceasing, Call for songs of loud-est praise.

2. Teach me some me-lo-dious measure, Sung by rap-tured saints above ; Fill my soul with sa-cred pleasure, While I sing re-deem-ing love.

HYMN CHANT. "Hear! Father."

S. B. BALL.

1. Hear! Father, hear our prayer! } Thou who art Safety when mortal help }  
 Thou who art Pity where ..... } sorrow pre- vaileth, } failleth, Strength to the feeble, and } Hope to de- spair. Hear! Father, hear our prayer!

2. Hear! Father, hear our prayer! } Be with all travelers in sickness or dan- }  
 Wandering unknown in the.... } land of the stranger, } ger, Guard thou their path, guide their } feet from the snare. Hear! Father, hear our prayer!

3. Dry thou the mourner's tear! } Grant to the widow and orphan pro- }  
 Heal thou the wounds of time.... } hallowed af- } fection, } tection, Be in their trouble a } friend ever near. Dry thou the mourner's tear!

4. Hear! Father, hear our prayer! } Be with the Pilgrim whose journey is }  
 Long hath thy goodness our.... } footsteps at- } tended; } ended; When at thy summons for } death we pre- pare. Hear! Father, hear our prayer. A - men.

*Allegretto.*

1. Daugh - ter of Zi - on, a - wake from thy sad - ness! A - wake! for thy foes shall op - press thee no more ;

2. Strong were thy foes, but the arm that sub - dued them, And seat - ter'd their ie - gions, was migh - ti - er far.

Bright o'er thy hills dawns the day - star of glad - ness, A - rise! for the night of thy sor - row is o'er.

They fled like the chaff from the scourge that pur - sued them, Vain were their steeds and their char - i - ots of war.

*Allegro Moderato.*

2. Morn - ing breaks up - on the tomb! Je - sus dis - si - pates its gloom! Day of tri - umph,

2. Chris - tians, dry your flow - ing tears; Cease those un - be - liev - ing fears; Look on his de -

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

through the skies, See the glo - rious Sa - viour rise!... See the glo - rious Sa - viour rise!

- sert - ed grave; Doubt no more his pow'r to save,... Doubt no more his pow'r to save.

5 6                      6 5                      6 6                      6 4                      7

## MOTETT. "Blessed are the dead."

*Larghetto.* Bass Solo.

I heard a

TENOR,  
Say - ing, say - ing un - to me, Blessed are the dead,

ALTO,  
voice from heaven, say - ing un - to me, *mf* Tutti. *ff* Tutti.

Tutti.  
SOPRANO,  
Say - ing, say - ing un - to me, Write, Blessed are the dead,

BASS. Solo.

Blessed are the dead, Bless - ed are the dead who die in the Lord, Bless - ed

*Cres.* *Tutti.* Blessed are the dead,

Blessed are the dead, Blessed are the dead who die in the Lord, Bless-ed are the dead who die in the Lord, Bless-ed

*Solo.*

are the dead who die in the Lord, For their works do fol - low them, do fol - low them. A - men, A - men.

Blessed are the dead,

are the dead who die in the Lord, For their works do fol - low them, do fol - low them. A - men, A - men.

*Con Spirito.*

1. On - ward speed thy conquering flight; An - gel, on - ward speed; Cast a - broad thy ra - dian light, Bid the shades re - cede;

2. On - ward speed thy conquering flight; An - gel, on - ward speed; Morn - ing bursts up - on our sight, 'Tis the time de - creed:

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

Tread the i - dols in the dust, Hea - then fanes de - stroy; Spread the Gos - pel's ho - ly trust, Spread the Gos - pel's joy.

Je - sus now his king - dom takes, Thrones and em - pires fall; And the joy - ous song a - wakes, "God is all in all."

$\frac{11}{5}$   $\frac{4}{2}$  8

HYMN CHANT. "Oh what is life?"

J. A. GOULD.

Tutti.

Oh! what is life? 'tis like a flower, That blossoms and is... gone; It flourishes its little hour, With...  
 Oh! what is life? 'tis like the bow That glistens in the... sky; We love to see its colors glow: But...  
 Lord, what is life? if spent with thee, In humble praise and... prayer, How long or short this life may be, We...  
 Solo.

all its beau-ty on. Death comes, and like a wint'ry... day, It cuts the lovely flow'r a - way.  
 while we look they die. Life fails as... soon; to-day 'tis... here, To-morrow it may dis - ap - pear. A - - men.  
 feel no anxious care. Though life de - part, our joys shall... last, When life and all its joys are past.

1. Blessed is he that con - - - sidereth the poor : The Lord will deliver . . . . . him in time of trouble. A - men.

2. The Lord will preserve him, and keep him a - live : And he shall be . . . . . blessed up - on the earth.

3. The Lord will strengthen him upon the bed of languishing ; Thou wilt make . . . . . all their bed in sickness.

## HYMN CHANT. 6, 10 &amp; 4. "Saviour and dearest Friend."

1. Saviour and dearest friend, Who dying groaned for . . . . me, Thoughtless of self, all weakness do I bend At tho't of thee. A - men.

2. O, didst thou weep my tears ? Then will I weep no . . . . more ; The anguish I have felt for bitter years Pierced thee be - fore.

3. My sorrows hast thou borne, Sinless and . . . . . Crucified ! Trembling, I thank thee, and no more will mourn, } died.  
Since thou hast }

4. Bowing unto the storm That beats upon my . . . . . head, I see thy pitying, perfect-fashioned form Suffering in - stead.

5. Thine is the heart thus bought ; I cannot call it . . . . . mine ; Perish ambition ! be each hope, each tho't, Henceforth di - vine !

1. A little child, in bulrush ark, Came } Nile's broad water ; That child made Egypt's glory dark, } bonds and slaughter. A - men.  
 floating on the }  
 2. A little child for knowledge sought, } of its sages ; That child the world's religion brought, } of past ages.  
 In Israel's temple, }

3. 'Mid worst oppressions, if remain } still as - piring ; If, nursed in superstition's chain, The } still in - quiring.  
 Young hearts to freedom } human mind be }

4. Then let not priest or tyrant dote } world eom - manding ; The ark of Moses is afloat, And Christ } tem - ple standing.  
 On dreams of long the } is in the }

HYMN CHANT. P. M. "Thy will be done."

1. Thy will be done! In de - vious way The hurrying stream of life may run ; Yet still our grateful } say, Thy will be done! A - men!  
 hearts shall }

2. Thy will be done! If o'er us shine A gladdening and a prosperous sun, This prayer shall make } vine : Thy will be done!  
 it more di- }

3. Thy will be done! Tho' shrouded o'er Our path with gloom, one eom-fort, one, Is ours,— to breathe, } dore, Thy will be done!  
 while we a- }



1. From the recesses of a . . . . . low - ly spirit, Our humble prayer ascends ; O . . . . . Fa - ther ! hear it,  
 2. We see thy hand ; it leads us . . . . . it sup - ports us : We hear thy voice ; it counsels . . . . . and it courts us :  
 3. O, how long-suffering, Lord ! but . . . . . thou de - lightest To win with love the wandering ; . . . . . thou in - vitest,

4. Father and Saviour ! plant with - - - - in each bosom The seeds of holiness, and . . . . . bid them blossom  
 5. Then place them in thine ever - - - - last - ing gardens, Where angels walk, and seraphs . . . . . are the wardens ;

Upsoaring on the wings of awe and . . . . . meekness ; For - give its weakness ! A - - men, A - - men !  
 And then we turn away ; and still thy . . . . . kindness For - gives our blindness.  
 By smiles of mercy, not by frowns or . . . . . terrors, Man from his errors.

In fragrance and in beauty bright and . . . . . vernal, And spring e - ternal.  
 Where every flower escaped through death's dark . . . . . portal, Be - comes im - mortal.

Soprano and Alto.

Tenor and Bass.

Pia.

Organ or Piano.

Dim.

O Thou whose pow'r o'er mov - ing worlds pre - sides, whose voice cre - a - ted, and whose

O Thou whose pow'r o'er mov - ing worlds pre - sides, whose voice cre - a - ted,

wis - - - dom guides, On dark - ling man in pure ef - ful - - gence shine, And cheer the cloud - ed  
 whose wis - dom guides, On dark - ling man in pure ef - ful - gence shine, And cheer the cloud - ed  
 mind, And cheer the mind with light di - - - vine. 'Tis thine a - - lone to  
 mind, And cheer the mind with light di - - - vine. 'Tis thine a - - lone to

[30]

calm the pi-ous breast, With si-lent con-fi-dence and ho-ly rest; From *f*

calm the pi-ous breast, With si-lent con-fi-dence and ho-ly rest; From

Thee, Great God, from Thee we spring, To Thee, Great God, to

Thee, Great God, from Thee we spring, To Thee, Great God, to

Thee we tend, Path, Mo - tive, Guide, O - rig - i - nal and End.

Thee we tend, Path, Mo - tive, Guide, O - rig - i - nal and End.

Ped.

Path, Motive, Guide, O - rig - i - nal and End. Dim. Ritardando. O - rig - i - nal and End.

Path, Motive, Guide, O - rig - i - nal and End. O - rig - i - nal and End.

Ritardando.

*Allegretto.*

Thanks be to God, Thanks be to God, for his un - speak - a - ble gift, Thanks be to God,

Thanks be to God, Thanks be to God for his un - speak - a - ble gift, Thanks be to God,

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

Thanks for his, for his un - speak - a - ble gift, Thanks be to God, Thanks be to God for

Thanks for his, for his un - speak - a - ble gift, Thanks, Thanks be to God for

6 6 b7 4 6 7 4 6 4 6

his un - speak - a - ble gift, Hal - le - lu - jah, Hal - le - lu - jah, A - - men.

his un - speak - a - ble gift, Hal - le - lu - jah, Hal - le - lu - jah, A - - men.

5/4 6/b b7 6 4/3 6/5 6 6/5 4/3

SENTENCE. "Teach me, O Lord."

HARRISON MILLARD.

**TENOR.**  
Teach me, O Lord, O teach me the way of thy com - mand - ments,

**ALTO.**  
Teach me, O Lord, O Lord, O teach me, &c.

**SOPRANO.**  
Teach me, O Lord, O teach me, Lord, O teach me the way of thy com - mand - ments, . .

**BASS.**  
Teach me, O Lord,

For thou art my God, For thou art my God!... Lead me, O Lord,

For thou art my God, For thou art my God!... Lead me, O Lord,

Lead me, O Lord, Lead me, O Lord, in - to the way of truth, A - men, A - - men.

Lead me, O Lord, Lead me, O Lord, in - to the way of truth, A - men, A - - men.



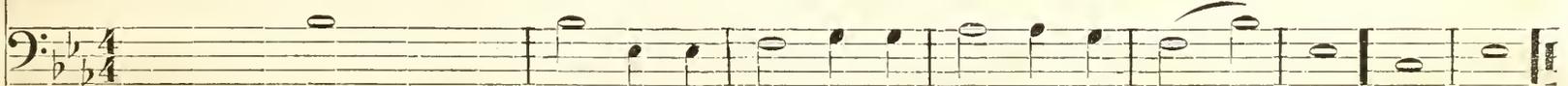
1. O give thanks unto the . . . . . Lord, For his mer - ey en - - dur - eth for - ev - - - er. A - men.  
 2. O give thanks unto the God of. . . . . gods, For his mer - ey en - - dur - eth for - ev - - - er. A - men.



3. O give thanks to the Lord of . . . . . lords, For his mer - ey en - - dur - eth for - ev - - - er. A - men.  
 4. To him who alone doeth great won - - ders, For his mer - ey en - - dur - eth for - ev - - - er. A - men.



5. To him that by wisdom made the heav - - - - ens ; For his mer - ey en - - dur - eth for - ev - - - er. A - men.  
 6. To him that stretched out the earth above the wa - ters, For his mer - ey en - - dur - eth for - ev - - - er. A - men.



7. To him that made great . . . . . lights ; For his mer - ey en - - dur - eth for - ev - - - er. A - men.  
 8. The sun to rule by . . . . . day ; For his mer - ey en - - dur - eth for - ev - - - er. A - men.  
 9. The moon and stars to rule by . . . . . night ; For his mer - ey en - - dur - eth for - ev - - - er. A - men.

*Vigoroſo.*

When the Lord shall build up, build up Zi - on, When the Lord shall build up, build up Zi - on, He shall ap - pear in his

When the Lord shall build up, build up Zi - on, When the Lord shall build up, build up Zi - on, He shall ap - pear in his

glo - ry, He shall ap - pear in his glo - ry, His glo - ry shall ap - pear, When the

When the Lord shall build up Zi - on,

glo - ry, He shall ap - pear in his glo - ry, His glo - ry shall ap - pear, When the

Lord shall build up Zi - on, His glo - ry shall ap - pear. A - men, A - men, A - men, A - men.

Lord shall build up Zi - on, His glo - ry shall ap - pear. A - men, A - men, A - men, A - men.

*CODA.*

*Tempo.*

SENTENCE. "Grant, we beseech thee."

Grant, we be-seech thee, mer - ci - ful Lord, To thy faith-ful peo - ple, To thy faith-ful peo - ple, par - don and peace. A - men.

Grant, we be-seech thee, mer - ci - ful Lord, To thy faith-ful peo - ple, To thy faith-ful peo - ple, par - don and peace. A - men.

*Espressivo.*

## ANTHEM. "The Lord will comfort Zion."

*Andante Cantabile.*

The Lord will comfort Zi - on, will com-fort her waste pla - ces, And make her like the gar-den of E - den, like the gar-den of the

The Lord will comfort Zi - on, will com-fort her waste pla - ces, And make her like the gar-den of E - den, like the gar-den of the

*Allegro.*

Lord, The Lord will comfort Zi - on, will comfort her waste places, And make them the garden, the garden of the Lord. Joy and gladness

Lord, The Lord will comfort Zi - on, will comfort her waste places, And make them the garden, the garden of the Lord. Joy and gladness

**CODA.** **Ritard**

shall be found in Zi - on, Joy and gladness shall be found in thee, Joy and gladness shall be found in thee, Zi - on, ei - ty of our God.....

shall be found in Zi - on, Joy and gladness shall be found in thee, Joy and gladness shall be found in thee, Zi - on, ei - ty of our God.....

*f*

**Tempo.** **ff**

Joy and gladness shall be found in Zi - on, Joy and gladness shall be found in thee, A - men, A - men, A - men, A - - men.

Joy and gladness shall be found in Zi - on, Joy and gladness shall be found in thee, A - men, A - men, A - men, A - - men.

## "The Lord gave the word."

*Maestoso* *Allegretto.*

The Lord gave the word, And great was the com - pa - ny, the com - pa - ny of the preach - ers, Great was the

The Lord gave the word, And great was the com - pa - ny, the com - pa - ny of the preach - ers, Great was the

6 4 7 6 4 #

com - pa - ny, the com - pa - ny of the preach - ers: The Lord gave the word, The Lord gave the word, And great, And

com - pa - ny, the com - pa - ny of the preach - ers: The Lord gave the word, The Lord gave the word, And great, And

b 4 b 7 6 4 # 7 6 6 -

great the com - pa - ny of the preach-ers, The Lord gave the word, And great was the com - pa - ny, the

great the com - pa - ny of the preachers, The com - pa - ny of the preachers ; The Lord gave the word, And great was the com - pa - ny, the

com - pa - ny of the preach-ers, the com - pa - ny of the preach - ers. A - men, A - men, A - men, A - men.

com - pa - ny of the preach-ers, the com - pa - ny of the preach - ers. A - men, A - men, A - men, A - men.

6 7 6 # 7 6 6 6 6 7

*Andante e Sostenuto*

Hear us, our heaven - ly Fa - ther, hear us, Hear, our heaven - ly Fa - ther, hear,  
Hear us, our heaven - ly Fa - ther, hear us, Hear our prayer, hear our  
Hear, our heaven - ly Fa - ther, hear,

*Allegretto.*

hear, our heavenly Fa - ther, hear, hear, our heavenly Fa - ther, hear our prayer. Bless - ed be the peo - ple that  
prayer, hear our prayer, hear our prayer. Bless - ed be the peo - ple that  
hear, our heavenly Fa - ther, hear, hear, our heavenly Fa - ther, hear our prayer.

wor - ship in thy tem - ple, They shall ev - er dwell, shall ev - er dwell with thee, They shall be bless - ed who

wor - ship in thy tem - ple, They shall ev - er dwell, shall ev - er dwell with thee, They shall be bless - ed who

$\frac{4}{2}$  6 6  $\frac{6}{4}$  3 - -  $\#6$   $\frac{9}{4}$   $\frac{8}{3}$

wor - ship in thy fear, They shall be bless - ed, shall ev - er dwell with thee, A - men, A - men.

wor - ship in thy fear, They shall be bless - ed, shall ev - er dwell with thee, A - men, A - men.

*f* *ff*

7

Andante.

Hide not thy face from me in the day when I am in trouble, In-cline thine ear un - to my pray'r, In the day when I call,

Hide not thy face from me in the day when I am in trouble, In-cline thine ear un - to my pray'r, In the day when I call,

an-swer me, Answer me spee-di - ly In the day when I call, Answer me spêc-di - ly, O Lord, my shield and de - fend - er.

an-swer me, Answer me spee-di - ly In the day when I call, Answer me spee-di - ly, O Lord, my shield and de - fend - er.

SENTENCE. "I heard a voice."

BASS SOLO. *Con Espressione.*

I heard a voice from heaven saying un - to me, Write, from henceforth blessed are the dead who die in the Lord, e - ven so

Write, from henceforth blessed are the dead who die . . . in the Lord, e - ven so

If too difficult, take 2nd ending.

2d Ending.

saith the spir-it, for they rest from their labor, for they rest from their la - bor, they rest, they rest, they rest from their la - bor, from their la - bor.

for they rest from their la - bor, for they rest, for they rest, rest from their la - bor, from their la - bor.

saith the spir-it, for they rest from their labor, for they rest from their la - bor, they rest from their la - bor, their la - bor.

[32] for they rest from their la - bor, they rest from their la - bor.

*Andante Maestoso.*

## SOPRANO SOLO.

When thou com - est, When thou com - - - est..... to the

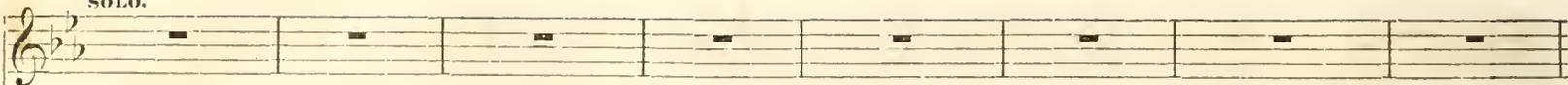
judg - ment, Lord, re - mem - - - ber thou thy ser - vants, Lord, re -

*Cres.* *Cres.* *Sempre.*

- - mem - - ber thou thy ser - vants! None else can de - liv - - - - - er us.

*f* *Cres.* *ff*

SOLO.



CHORUS.



*ff* None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er us.



*ff* None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er us.



*ff* None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er us.







with the faith - ful, And for - ev - er dwell.....

*tr tr Cres. tr tr*

wor-ship, there to worship, And for - ev - - er dwell with

wor-ship, there to worship, And for - ev - - er dwell with

wor-ship, there to worship, And for - ev - - er dwell with

wor-ship, there to worship, And for - ev - - er dwell with

*Cres.*



When thou comest, When thou comest to the

judgment, Lord, Remember thou thy servants, O re-

mem - - ber thou thy ser - vants! None else can de - liv - - - - er

[33]

us,

*ff* None else ean de - liv - er us, None else ean de - liv - er us, None else ean de - liv - er us, None else ean de - liv - er

*ff* None else ean de - liv - er us, None else ean de - liv - er us, None else ean de - liv - er us, None else ean de - liv - er

*ff* None else ean de - liv - er us, None else ean de - liv - er us, None else ean de - liv - er us, None else ean de - liv - er

Save us. us. us and bring us to thy

us.

us.

us





*tr* *tr* *tr* *tr*  
 dwell..... with  
 ev - - er dwell with thee, And for ev - - er dwell with  
 ev - - er *Molto Cres.* dwell with *ff* thee, And *Dim.* for ev - - er dwell with  
 ev - - er dwell with thee, And for ev - - er dwell with  
 ev - - er dwell with thee, And for ev - - er dwell with  
*Cres.* *ff* *Diminuendo.*

The musical score consists of six staves. The top staff is a vocal line with trills (tr) and a dotted line indicating a long note. The second and third staves are vocal lines with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a vocal line with lyrics. The sixth staff is a piano accompaniment with dense chordal textures and dynamic markings.



ev - - - er dwell..... with thee.

dwell..... with thee.

..... with thee.

..... with thee.

The piano accompaniment consists of two staves (treble and bass clef). The right hand features a complex texture with many sixteenth notes, often beamed together in groups, and some triplets. The left hand provides a harmonic foundation with chords and moving lines.

SOLO AND CHORUS. "Great Jehovah."

Andantino.

ALTO SOLO.

Great Je -

ho - vah! God of na - tions, From thy tem - ple in the skies, Hear thy peo - ple's

sup - pli - ca - tions, Now for their de - liv' - rance rise, Now for their de - liv' - rance



1. Great Je - ho - vah, God of na - tions, From thy tem - ples in the skies, Hear thy peo - ple's

2. Though our sins our hearts con - fess - ing, Long and loud for ven - geance call, Thou hast mer - cy

sup - pli - ca - tions Now for their de - liv' - rance rise, . . . Now for their de - liv' - rance rise.

more a - bound - ing, Je - sus' blood can cleanse them all, . . . Je - sus' blood can cleanse them all.

## SENTENCE. "I will arise."

*Lento.*

I will a - rise, will a - rise and go to my Fa - ther, And will say un - to him,

I will a - rise, will a - rise and go to my Fa - ther, And will say un - to him,

Fa - - ther, I have sin - ned, have sin - - ned a - gainst heaven and be - fore

Fa - - ther, I have sin - ned, have sin - - ned a - gainst heaven and be - fore

thee, And am no more wor - thy to be call - ed thy son,..... And am no more

thee, And am no more wor - thy to be call - ed thy son, And am no more

wor - thy to be call - ed thy son, no more wor - thy to be call - ed thy son.

wor - thy to be call - ed thy son, no more wor - thy to be call - ed thy son.

## THE LORD'S PRAYER.

*Andantino Legato.*

Our Fa - ther who art in heaven, hal - low - ed be thy name ; Thy kingdom come, Thy will be

Our Fa - ther who art in heaven, hal - low - ed be thy name ; Thy kingdom come, Thy will be

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with four staves (treble and bass clefs). The tempo is marked 'Andantino Legato'.

*Soli.*

done on earth as it is in heaven : Give us this day our dai - ly bread, and for - give us our

done on earth as it is in heaven : Give us this day our dai - ly bread, and for - give us our

This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with four staves (treble and bass clefs). The tempo is marked 'Soli'.

**Tutti.**

tres-pas - ses as we for - give those that tres - pass a - gainst us, and lead us not in - to temp - ta - tion, but de - liv - er us from

tres - pas - ses as we for - give those that tres - pass a - gainst us, and lead us not in - to temp - ta - tion, but de - liv - er us from

e - vil, for thine is the king - dom, for thine is the king - dom, and the pow - er, for ev - er and ev - er, A - men.

e - vil, for thine is the king - dom, for thine is the king - dom, and the pow - er, for ev - er and ev - er, A - men.



**TENOR.**

Praise the Lord, Be ev - er near to me, Lord of my sal - va - tion, Be ev - er near to me, Lord of my sal - va - tion.

**SOPRANO.**

Praise the Lord, Instrument.

**CORO.**

Be ev - er near to me, Lord of my sal - va - - - tion, A - men, A - men, A - men, A - men.

Be ev - er near to me, Lord of my sal - va - - - tion, A - men, A - men, A - men, A - men.

## SANCTUS.

*Moderato.*

Ho - ly, ho - ly, ho - ly Lord, ho - ly Lord God of Sa - ba - oth, Heaven and earth are full of thy glo -

Ho - ly, ho - ly, ho - ly Lord, ho - ly Lord God of Sa - ba - oth. Heaven and earth are full of thy glo -

- ry, Glo-ry be to thee, O Lord Most High, Glo-ry be to thee, O Lord, Most High. A - men, A - men.

- ry, Glo-ry be to thee, O Lord, Most High, Glo-ry be to thee, O Lord, Most High. A - men, A - men.

SENTENCE. "The Lord is in his holy temple."

*Andantino.*

The Lord is in his ho - ly tem-ple, Let all the earth keep si-lence be - fore him, Let all the earth keep si-lence be -

The Lord is in his ho - ly tem-ple, Let all the earth keep si-lence be - fore him, Let all the earth keep si-lence be -

- fore him, Let all the earth, Let all the earth keep si-lence be - fore him, Let all the earth, Let all the earth keep si-lence be - fore him.

- fore him, Let all the earth, Let all the earth keep si-lence be - fore him, Let all the earth, Let all the earth keep si-lence be - fore him.

## ANTHEM. "Lift your glad voices."

*Allegro Moderato.*

1. Lift your glad voices in triumph on high, For Je - sus hath ris - en, and man can - not die.

2. Glo - ry to God, in full an - thems of joy; The be - ing he gave us, death can - not de - stroy.

Vain were the ter - rors that gath - ered a - round him, And short the do - min - ion of death and the grave; He

Sad were the life we must part with to - mor - row, If tears were our birth-right, and death were our end; But

burst from the fet - ters of darkness that bound him, Re - splendent in glo - ry, to live and to save. Loud was the cho - rus of

Je - sus hath cheered the dark val - ley of sor - row, And bade us im - mor - tal, to heav - en as - cend. Lift then, your voi - ces in

an - gels on high, "The Sa - viour hath ris - en, and man shall not die, The Sa - viour hath ris - en, and man shall not die."

tri - umph on high, For Je - sus hath ris - en, and man shall not die, For Je - sus hath ris - en, and man shall not die."



name is near, thy won - drous works, thy won - drous works, thy won - drous works de - clare, thy works

name is near,

..... is near, thy won - drous works, thy won - drous works, thy won - drous works de - clare, thy works

de - clare. Un - to thee, O Lord, we sing, Un - to thee, Un - to thee do we give

de clare. Un - to thee, O Lord, we sing, Un - to thee, Un - to thee do we give

Tempo.

thanks, Un - to thee, Un - to thee do we give thanks, A - men, A - men, A - men, A - men.

thanks, Un - to thee, Un - to thee do we give thanks, A - men, A - men, A - men, A - men.

*f* *ff*

SENTENCE. "Lift up your hands."

SOPRANO and ALTO DUET.  
Andantino.

Lift up your hands in the sanc - tu - a - ry, And bless the Lord for - ev - er - more, for - ev - er - more.

ALTO.

Instrument.

**TENOR.**

Lift up your hands in the sanc - tu - a - ry, And bless the Lord for - ev - er - more.

**ALTO.**

Lift up your hands in the sanc - tu - a - ry, And bless the Lord for - ev - er - more.

**SOPRANO.**

Lift up your hands in the sanc - tu - a - ry, And bless the Lord for - ev - er - more.

**BASS.**

The first system of the musical score consists of four staves. The top staff is for Tenor, the second for Alto, the third for Soprano, and the fourth for Bass. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are written below the vocal staves. The music is written in a simple, homophonic style with quarter and half notes.

The Lord that made heaven and earth, shall bless thee and thy chil - dren. A - men, A - men.

The Lord that made heaven and earth, shall bless thee and thy chil - dren. A - men, A - men.

The second system of the musical score continues the previous system. It features four staves: a vocal staff (likely Tenor or Alto), a piano accompaniment staff (treble clef), and a bass piano accompaniment staff (bass clef). The key signature remains one sharp (F#) and the time signature is 3/4. The lyrics are repeated. The piano accompaniment consists of simple chords and moving lines.

## SENTENCE. "Come unto me."

*Andante.*

Come un - to me, all ye that la - bor, and I will give you rest, Come un - to me and  
 Come un - to me, all ye that la - bor, and I will give you rest, Come un - to me and

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in 3/4 time with a key signature of two flats (Bb, Eb). The lyrics are 'Come un - to me, all ye that la - bor, and I will give you rest, Come un - to me and'. The bottom staff is the piano accompaniment, featuring a bass line in 3/4 time and a treble line with various ornaments and dynamics.

learn of me, And I will give you rest un - to your souls, For my yoke is  
 learn of me, And I will give you rest un - to your souls, For my yoke is

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics 'learn of me, And I will give you rest un - to your souls, For my yoke is'. The bottom staff continues the piano accompaniment. A double bar line is present at the end of the system.

ea - sy, and my bur - den light, Take my yoke up - on you, and learn of me, Take my  
bur - den is light,

ea - sy, and my bur - den light, Take my yoke up - on you, and learn of me, Take my

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal melody in G major with lyrics: "ea - sy, and my bur - den light, Take my yoke up - on you, and learn of me, Take my". The second line is a piano accompaniment for the vocal line, with lyrics: "bur - den is light,". The third line is another vocal melody with lyrics: "ea - sy, and my bur - den light, Take my yoke up - on you, and learn of me, Take my". The fourth line is the piano accompaniment for the third line. The music is in 4/4 time and features various note values including quarter, eighth, and sixteenth notes, as well as rests.

yoke, Take my yoke and learn of me, and ye, ye shall find rest.

yoke, Take my yoke and learn of me, and ye, ye shall find rest.

Detailed description: This system contains the last two lines of the musical score. The top line is a vocal melody with lyrics: "yoke, Take my yoke and learn of me, and ye, ye shall find rest." The second line is a piano accompaniment for the vocal line, with lyrics: "yoke, Take my yoke and learn of me, and ye, ye shall find rest." The music continues in the same key and time signature, ending with a double bar line. The piano part includes a forte (*ff*) dynamic marking and various musical notations such as slurs and ties.

## SENTENCE. "Holy Father."

Andante.

SOPRANO SOLO.

Ho - ly Fa - ther, bow thine ear,

we thy chil - dren sup - pliant hear, Bow thine ear, we are need - y, Bow thine ear, for

we are need - y, Bow thine ear, we are need - y, Bow thine ear, for we are needy,

The first system of music consists of three staves. The top staff is a vocal line with lyrics underneath. The middle and bottom staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The music is in a simple, hymn-like style.

*Andante.*

The second system of music consists of four staves. The top two staves are vocal lines, both of which contain only rests, indicating a vocal rest. The bottom two staves are piano accompaniment. The key signature remains three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked *Andante*.

Bow down thine ear, O Lord, and hear me, For I am need - y,

Bow down thine ear, O Lord, and hear me, For I am poor and need - y,

Bow down thine ear, O Lord, and hear me, Thy Ser - vant is poor and need - y, A - - men.

Bow down thine ear, O Lord, and hear me, For thy Ser - vant is poor and need - y, A - - men.

# MOTETT. Be ye Faithful.

From Dr. EMIL FISCHER.

287

Moderato, ma Con Spirito.

Be ye faith - ful, be ye faith - ful un - to death, and the Lord shall re - - ward you, re -

and the Lord shall re - - ward you, be faithful,

Be ye faithful, be ye faithful un - to death, .. and the Lord shall re - - ward you, the Lord .. shall re - and the Lord shall re - ward you,

6 6 5-43 4/2 6

- ward you with a crown of glo - ry, Be ye faith - ful, He shall re - ward you ;

Be ye faithful, be faithful, be ye faith - ful,

- ward you with a crown of glo - ry, the Lord shall re - ward you ; He shall re - ward you, be ye faithful, be

Be ye faithful, be faith - ful, Be .. ye faith - ful,

b7 6 95



Lord shall re - ward you with.. a crown of glo - ry, He shall re - ward you with a crown of  
 and the Lord shall re - ward you with a crown.. of glo - - ry, He shall re - ward.... you  
 - - ward you, with a crown of glo - ry, He.... shall re - - ward you

glo - ry, He shall re - - ward you with a crown of glo - ry, THUS SAITH THE LORD.  
 with.... a crown of..... glo - ry.  
 with a crown..... of glo - ry, THUS SAITH THE LORD!  
 He shall re - - ward you with.. a crown of glo - ry.

*ff Adagio.*

[37] 4/2 6 4/3 6 6/4 4 3 7

## HYMN. Lord, dismiss us.

Arr. from W. WENIGMANN,  
of Bonn.

FOR THE CLOSE OF PUBLIC WORSHIP.

*Andante con maestra.*

1. Lord dis -

*Symphony.*

2. Thanks we

miss us with thy bless - ing, Hope and com - fort from a - bove, Let us each thy  
give and a - do - ra - tion, For the gos - pel's joy - ful sound, May the fruits of

Let us each . . . . . thy  
May the fruits . . . . . of

love pos - sess - ing, Tri - umph in re - deem - ing love, Let us each thy love pos -

thy sal - va - tion, In our hearts and lives a - bound, May the fruits of thy sal -

**CODA.**

sess - ing, Tri - umph in re - deem - ing love, A - - - men, A - - - men.

**Repeat Symphony between the verses.**

A - - - men.

va - tion, In our hearts and lives a - bound, A - - - men, A - men, A - men,

## ANTHEM. "O give thanks."

From PASQUALE CAFFARO.

FOR THANKSGIVING, OR ANY FESTIVAL OCCASION.

*Allegro Maestoso.*

O give thanks un - to the Lord, give thanks to Him, For he is good, give thanks to him, for he is good!

O give thanks, give

O give thanks un - to the Lord, give thanks to Him, for he is good, give thanks to Him, for he is good!

O give thanks un - to the Lord, for he is good, his mercy endureth for - ever.

thanks unto the Lord, for he is good, and his mer - cy endureth, his.. mercy en - dur - eth for - ever, his mer - cy en - dur - eth for - ever, O give

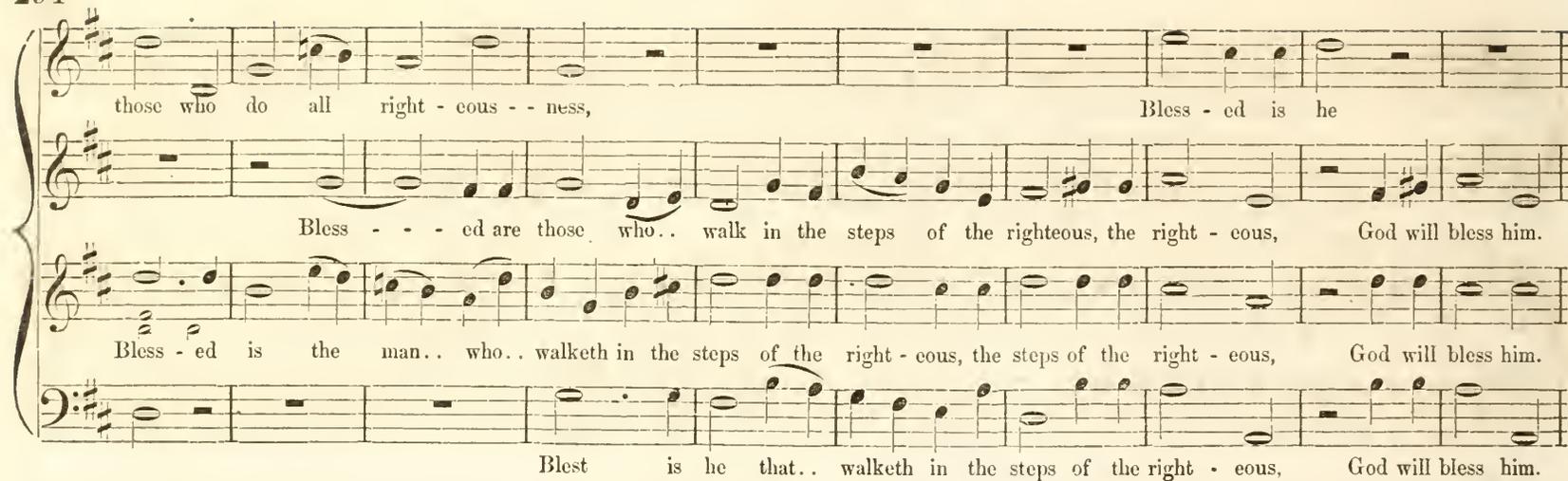
O give thanks un - to the Lord, for he is good, his mercy en - dureth for - ever. Who can

O give thanks un - to the Lord, for he is good. his

Who can tell the praises of our God, who... can praise our God, who... can praise our God, who... can praise our thanks to the Lord, for he is good, praise... the Lord for his mer - cy; Praise the Lord our God, Praise the Lord our God, Praise tell the acts of the Lord? Who can praise God, who can praise God, who can praise God, mer - cy en - dur - eth for - ever. Who can praise God, Who can praise God, Who can

God, Who... can praise our God, Who... can praise the Lord of Hosts? Bless - ed are the Lord our God, Praise... the Lord our God, the Lord of Hosts. Who can praise God, Who can praise our God, the Lord of Hosts. praise God, Who can praise the Lord, the... Lord of Hosts. Bless - - ed are those who do all... right - eous-

N. B. The above sequence is not surpassed by any thing in the writings of Handel, or Bach.



those who do all right - eous - - ness, Bless - ed is he

Bless - - - ed are those who.. walk in the steps of the righteous, the right - eous, God will bless him.

Bless - ed is the man.. who.. walketh in the steps of the right - eous, the steps of the right - eous, God will bless him.

Blest is he that.. walketh in the steps of the right - eous, God will bless him.



in ad - ver - si - ty, Yea, in sor - row, As in prosper - i - ty, Yea, in ad -

God will bless him, Yea, in sor - row, God will bless him,

God will bless him, Yea, in sor - row, God will bless him,

*Piu Mosso.*

ver - si - ty, *ff* Blessed are the peo - ple that al - ways keep the ho - ly laws of

God will bless those that keep his ho - ly laws; *ff* *Piu Mosso.*

God will bless those that keep his ho - ly laws; Blessed are the peo - ple that al - ways keep the ho - ly laws of

God, the Lord God of Hosts. They shall praise the Lord of Hosts, praise the Lord God of Hosts, the Lord God of Hosts.

*Stringendo e Crescendo.*

God, the Lord God of Hosts. They shall praise the Lord of Hosts, praise the Lord God of Hosts, the Lord God of Hosts.

## MOTETT. "O great is the depth."

From the ORATORIO of ST. PAUL.  
MENDELSSOHN.*Allegro Moderato.*

O great is the depth of the rich - es of wis - dom and knowledge of the Fa - ther, O great is the

O great is the depth of the rich - es of wis - dom and knowledge of the Fa - ther,

depth of the rich - es of wis - - dom and the knowledge of the Fa - - -

O great is the depth of the rich - - - es of the wis - dom and the knowledge of our

O great is the depth of the rich - es of wis - - dom, and of the knowl - edge of our

O great is the depth of the knowledge of the Fa - - -

6 6/4 4/2 6 4/3 6 6/4 - 5 4 6 6/4

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

ther, O great is the wis - - dom, O great is the  
 God! O great is the wis - - dom, O great is the wis - -  
 God! O great is the wis - - dom, O great

- ther, O great is the wis - - dom, O great is the knowl - -

wis - dom, O great is the wis - dom and knowl - edge of the Fa - ther!  
 - dom, O great is the depth..... of the wisdom, and of the knowl - edge of our God!  
 is the knowl - edge, O great is the wis - - dom, the wis - dom and knowl - edge of our God!

- edge,..... great is the depth of the wis - dom and knowledge of the Fa - ther!

# Bow down thine Ear.

The Prayer from "Moses in Egypt."

Bass Solo. First time.

Bow down thine ear, O Lord, . . . . . O Lord, and hear thou

Tenor Solo 2d time.  
Treble Solo 3d time.

Be gra - cious Lord to give me, . . . . . be gra - cious Lord to  
Give ear, O Lord, give ear . . . . . O Lord un - to

me, . . . . . for dai - - ly I will call . . . . . O Lord, will call on . . . . . thee.

me . . . . . For dai - ly I will call . . . . . O Lord, will call on . . . . . thee.  
me . . . . . For dai - ly I will call . . . . . O Lord, will call on . . . . . thee.

**Chorus.** **First and Second Times.** *Al segno.* 

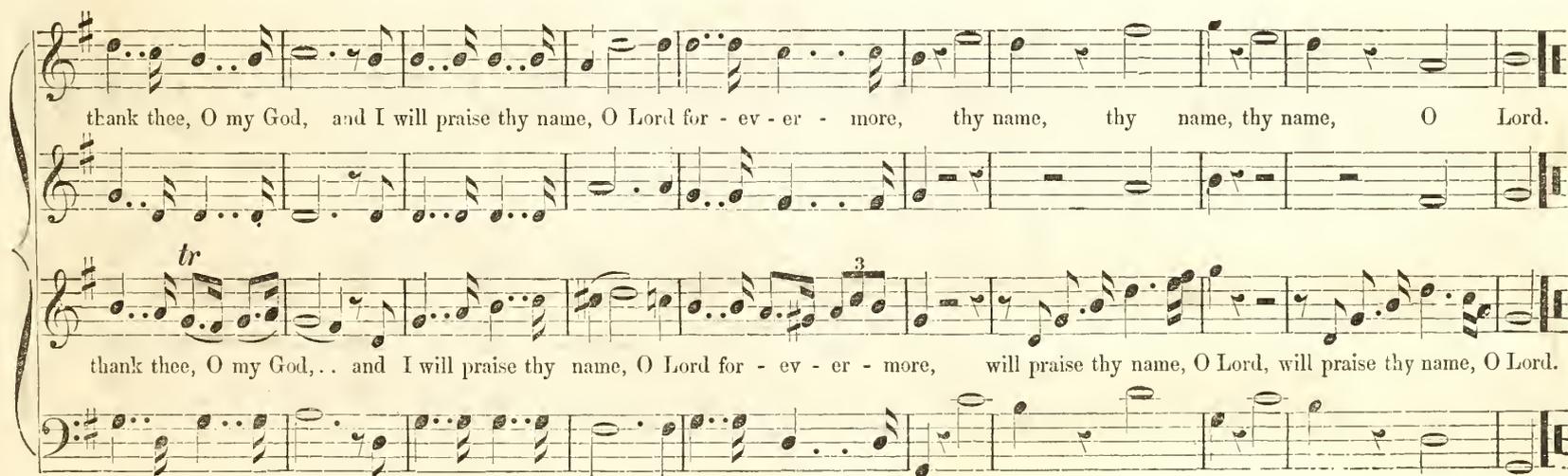
For dai - ly I will call, O Lord, will call on thee, O Lord on thee. **Third time.** And I will thank the Lord, will

For dai - ly I will call, O Lord, will call on . . . thee, O . . . Lord on thee. thee And I will thank the Lord, will



thank thee, O my God, and I will praise thy name, O Lord for - ev - er - more, thy name, thy name, thy name, O Lord.

thank thee, O my God, . . . and I will praise thy name, O Lord for - ev - er - more, will praise thy name, O Lord, will praise thy name, O Lord.



TENOR.

Adagio.

ORGAN. *f*  
INTRODUC-  
TION.

*mf* *f* *mf* *Ritard.*

*tr* *tr*

TENOR SOLO.

Recit'vo.

The eyes of all wait up - on thee, O Lord; And thou giv - est them their meat in due

*p*



plenteousness, O Lord, and fil - - lest all things liv - ing,

*Cres.* Thou o - pen-est thy hand, O Lord with

*Cres.*

*Dim.* with plenteousness, and fil - - lest all things liv - - ing with plenteousness.

*Dim.*

plenteousness,

*Dim.*

**SOPRANO.**  
**ALTO.**  
**Allegretto.**  
**BASE.** Thou vis - it - est the earth and bless - est it, and bless - est it, Thou crown - est the

*f*

**ORGAN.**  
*f*

year with thy good-ness, with thy good-ness; Thou vis - it - est the earth, Thou crown-est the

*p*

year, with thy good-ness, with thy goodness, Thou crown-est the year with thy good-ness, with thy  
 year with thy good-ness,

good-ness, Thou crownest the year. **CHO. TENOR.** *Allegro.* We will re-joice in the Lord, in the Lord, *mf*

**ALTO.** *f* We will re-joice in the Lord, in the Lord, *mf*

**SOPRANO.** *f* We will re-joice in the Lord, in the Lord, *mf*

**BASS.** *f* We will re-joice in the Lord, in the Lord, *mf*

Dim.

We will re - joice in the Lord, We will re - joice in the Lord; And glo - ri - fy his name for -

We will re - joice in the Lord, We will re - joice in the Lord; And glo - ri - fy his name for -

- - ev - er - more, and glo - ri - fy his name for - - ev - er - more; and glo - ri - fy, and glo - ri - fy his

and glo - ri - fy his name, . . . . . and

- ev - er - more, and glo - ri - fy his name for - - ev - er - more; and glo - ri - fy his name, . . . . . and

and glo - ri - fy his nome, . . . . . and

name, . . . . . and glo - ri - fy his name, his name for - ev - er - more ; more ; We will re - joice and  
 glo - ri - fy his name, . . . . . his name, his name for - ev - er - more ; more ;  
 glo - ri - fy his name, . . . . . his name, his name for - ev - er - more ; more ; We will re - joice and  
 glo - ri - fy, and glo - ri - fy his name, his name for - ev - er - more ; more ;

glo - ri - fy his name forev - er - more, for - ever, for - ever, his name for - ever - more.  
 glo - ri - fy his name for - ever - more, for - ever, for - ever, his name for - ev - er - more.  
 Organ.

FUNERAL ANTHEM. "Blessed are the dead."

DA VINCI.

Andante Affettuoso.

*pp* Blessed are the dead who die in the Lord, who die in the Lord, who die, Bles-sed are the  
*Cres.*  
*pp* Bles - - - sed, Blessed are the dead who die in the Lord, Bles-sed  
 Blessed are the dead who die in the Lord, who die in the Lord, who  
 CHO.  
 Bles-sed are the dead who die in the Lord, who die in the Lord,

dead who die, who die in the Lord, Bles - - - sed, Blessed are the dead,  
*Dim.*  
 are the dead, Blessed are the dead who die in the Lord, in the Lord, who die in the Lord, who  
 die in the Lord, who die in the Lord, Blessed are the dead who die in the Lord, who die in the  
 Bles - sed are the dead who die, Bles-sed are the dead who die in the Lord,

Blessed are the dead who die in the Lord, Blessed are the dead who die in the Lord, in the Lord, in the Lord,  
 die in the Lord, Blessed are the dead who die in the Lord, who die in the Lord, Blessed are the dead who die in the Lord,  
 Lord, who die, Blessed are the dead who die in the Lord, *pp* Bles - - - sed  
 Bles-sed are the dead who die in the Lord, Bles - sed are the

Bles-sed are the dead who die in the Lord, Blessed are the dead who die in the Lord, who die in the  
 Bles - - - sed are the dead, Blessed are the dead who die in the  
 are the dead who die in the Lord, in the Lord, *pp* Bles - - - sed are the  
 dead who die in the Lord, in the Lord, Bles - sed are the

Lord, who die in the Lord, Blessed are the dead who die in the  
 Lord, who die in the Lord, who die in the Lord, Blessed are the dead who die in the Lord, who  
 dead who die in the Lord, who die in the Lord. *Cres.* Blessed are the dead who die in the  
 dead who die in the Lord, who die in the Lord, Blessed are the dead who die in the Lord,

Lord, from hence-forth saith the spir - it, saith the spir - it, for they rest from their la - - bors, and their works do  
 die from henceforth, saith the spir - it, saith the spir - it, for they rest from their la - bors, and their  
 Lord, E - ven so, saith the spir - it, for they rest from their la - bors,



and their works do fol - low them, and their works do fol - low them, and... ..

them, and their works do fol - low them, and their works do fol - low them, and their works do fol - low them, and...

..... their works do fol - low them, and their works do fol - low them, and their works do fol - low them,

and their works do fol - low them, and their works do fol - low them,

..... their works do fol - low, fol - low them, do fol - low them, and their works do fol - low them.

..... their works do fol - low, fol - low them, do fol - low them, *pp* and their works do fol - low them.

and..... their works do fol - low..... them, fol - low them, For they rest from their la - - - - - bors.

and their works do fol - low, and their works do fol - low them,

FOR FUNERAL OCCASIONS.

*Andante.*

The Lord gave, and the Lord hath tak - en a - way, The Lord gave, and the Lord hath tak - en a - way :

*mp* *Cres.* *Cres.*

The Lord gave, and the Lord hath tak - en a - way, The Lord gave, and the Lord hath tak - en a - way :

*Allegretto.*

Bles - sed be the name of the Lord, Bles - sed be the name of the

*mf* *Allegretto.* The Lord gave, and the

Bles - sed be the name of the Lord : The Lord gave, . . . . .

Bles - - sed

Lord, Bles-sed be the name of the Lord: The Lord gave, the Lord gave, the Lord gave, and the Lord hath tak - en a - way, the Lord hath tak - en a - - - way, the Lord hath

..... and the Lord hath tak - en a - - - way, the Lord hath tak - en a - way, the

be the name of the Lord, the Lord gave, and the Lord hath

Lord hath tak - en a - way, the Lord hath tak - en a - way, Bles - sed be the name of the Lord.

tak - en a - way, the Lord hath tak - en a - way, Bles - sed be the name of the Lord.

Lord hath tak - en a - way, Bles - sed be the name of the Lord, Blessed be the name of the Lord.

tak - en a - way, Bles - sed be the name of the Lord, the name of the Lord.

*Larghetto.* *f* *ff*

Hail, Lord al - migh - - - ty, Hail, Lord al - migh - - - ty, Hail! For  
al - migh - ty Lord, Hail, al - migh - ty Lord, Hail!  
Hail, Lord al - migh - - - ty, Hail, Lord al - migh - - - ty, Hail! For God shall lead them, he shall

God shall lead them, he shall guide them.  
For God shall lead them, He shall guide them, God from eve-ry  
guide them, God from every face shall wipe off eve - ry tear.  
For God shall lead them

*Cres.* *f*

Hail, Lord al - migh - - ty, Hail, Lord al - migh - - ty, Hail, For God shall lead them, He shall  
face shall wipe off eve - ry tear, al - migh ty Lord, Hail, al - migh - ty Lord, Hail, For God shall lead them, He shall  
Hail, Lord al - migh - - - ty, Hail, Lord al - migh - - ty, Hail, For God shall lead them, He shall  
He shall guide them, al - migh - ty Lord, Hail, al - migh - ty Lord, Hail, For God shall lead them, He shall  
guide them, God from eve - ry face shall wipe off eve - ry tear. For God shall  
guide them, God from eve - ry face shall wipe off eve - ry tear. For God, for God shall lead,  
guide them, God from eve - ry face shall wipe off eve - ry tear. For God shall lead them, he shall guide them, shall guide  
guide them, God from eve - ry face shall wipe off eve - ry tear. For God shall lead them, He shall

*mf* Dim.

guide, shall guide them, Thou hast re-deem-ed us, Thou hast re-deem-ed us, and we are thine, From every

al-migh-ty Lord, Thou hast re-deem-ed us, and we are thine, From every

He shall guide them, Thou hast re-deem-ed us,

guide them, guide them, al-migh-ty Lord, Thou hast re-deem-ed us, and we are thine, From every

face he wipes off eve-ry tear, Lord al-migh-ty, Hail, Lord al-migh-ty, Hail, For God shall guide them

face he wipes off eve-ry tear, Hail, Lord al-migh-ty, Hail, Lord al-migh-ty, For God shall guide them.

face he wipes off eve-ry tear, Lord al-migh-ty, Hail, Lord al-migh-ty, Hail, For God shall guide them.

Hail, Lord al-migh-ty, Hail, Lord al-migh-ty,

*f* Dim. *p*

Thou hast re-deem - ed us, and we are thine, From every face he wipes off eve - ry tear, from eve - ry face he

Thou hast re-deem - ed us, and we are thine, From every face he wipes off eve - ry tear, from eve - ry face he

Thou hast re-deem - ed us, and we are thine, From every face he wipes off eve - ry tear, from eve - ry face he

*pp* --- *Cres.* --- *f* *p* *pp*

wipes off eve - ry tear, Hail, Lord almight - ty, Hail; Lord almight - ty, Hail! Hail, Lord al - migh - ty.

wipes off eve - ry tear, Hail, Lord almight - ty, Hail; Lord almight - ty, Hail! Hail, Lord al - migh - ty.

wipes off eve - ry tear, Hail, Lord almight - ty, Hail; Lord almight - ty, Hail! Hail, Lord al - migh - ty.

The melody to be sung as a solo the first time.

Moderato.

1. O thou, whose power o'er mov - ing worlds pre - sides, Whose voice cre - a - ted, and whose wisdom guides !

O thou, O thou, whose power o'er mov - ing worlds pre - sides, Whose voice, whose voice cre - a - ted, and whose wisdom guides !

Sung as a solo the first time, and the second time in chorus.

On dark - ling man in pure ef - fulgence shine ! And cheer the clouded mind with light, with light di - vine.

On dark-ling man, On dark-ling man in pure, in pure ef - fulgence shine, And cheer, and cheer the clouded mind with light, with light di - vine.

'Tis thine, 'Tis thine a - lone to calm the pi - ous breast With si - lent, si - lent con - fi dence and ho - ly, ho - ly rest ;

'Tis thine, 'tis thine a - lone to calm the pi - ous breast ; With si - lent, si - lent con - fi dence and ho - ly, ho - ly rest ;

From thee, great God! we spring; to thee we tend; Path, motive, guide, orig-i - nal, orig - i - nal, and end. Path, motive, guide, orig-i - nal, orig - i - nal and end.

From thee, from thee, great God! we spring; to thee we tend; Path, motive, guide, orig-i - nal, orig - i - nal, and end, Path, motive, guide, orig-i - nal, orig - i - nal, and end.

Allegro Maestoso.

Migh - ty Je - ho - vah! ac - cept our prais - es; God, our Father, O hear thy children,

Migh - ty Je - ho - vah! ac - cept our prais - es; God, our Father, O hear thy children,

Un - to thee we of - fer praise, Un - to thee we of - fer praise, Un - to thee we of - fer praise,

Un - to thee we of - fer praise, Un - to thee we of - fer praise, Un - to thee . . . we of - fer praise.

For thy good - ness to thy Chil - dren, For thy good - ness to thy Chil - dren, and thy

For thy good - ness to thy Chil - dren, For thy good - ness to thy Chil - dren, and thy *f*

Detailed description: This system contains two vocal parts and piano accompaniment. The vocal parts are in a soprano and alto register. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The lyrics are: "For thy good - ness to thy Chil - dren, For thy good - ness to thy Chil - dren, and thy". The second vocal line includes a dynamic marking *f* at the end.

un - de - serv - ed mer - eies we will of - fer thee our thanks, we will of - fer, we will of - fer, we will of - fer,

*f* we will of - fer, we will of - fer thee our

un - de - serv - ed mer - eies we will of - fer thee our thanks, we will of - fer, we will of - fer, we will of - fer,

Detailed description: This system continues the musical score with two vocal parts and piano accompaniment. The lyrics are: "un - de - serv - ed mer - eies we will of - fer thee our thanks, we will of - fer, we will of - fer, we will of - fer,". The second vocal line includes a dynamic marking *f* and the text "we will of - fer, we will of - fer thee our". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

we of - fer grate - ful thanks to Thee, To Thee we of - fer grate - ful thanks. . . . .

thanks, we will of - fer grate - ful thanks to Thee.

we of - fer grate - ful thanks to Thee, To Thee we of - fer grate - ful thanks, . . . . .

*ff*

thanks. . . . . grate - ful thanks, grate - ful thanks, to Thee, to Thee our grateful thanks, our grateful thanks,

thanks. . . . . grate - ful thanks, grate - ful thanks, to Thee, to Thee our grateful thanks, our grateful thanks,

Solo for a Baritone, con forza.

O sing prai - ses to His ho - ly name, and re-joyce.... in His mer - cy, Sing to Him..... with the

Tenor.

Solo.

Soprano and Alto.

Con voce.

Bass.

With thanksgiving, and with gladness  
lute and harp, call up - on His name, and re - joice in Him with thankgiv - ing and with gladness, O sing  
With thanksgiving and with gladness

O sing prai - ses, O sing prai - ses with thanksgiving and with gladness, O sing prai - ses to His  
 prai - ses, with joy and gladness, with thanksgiving and with gladness, O sing praises un - to His name, *Cres.* O sing  
 O sing prai - ses, O sing prai - ses, with thanksgiving and with gladness, O sing prai - ses to His

name. . . O sing to His name with lute and harp, praise His name. O be joy - ful in the Lord, sing praises  
*Cres.* praises to His name with lute and harp, O praise His ho - - ly . . . name.  
 name, . . . O sing to His name with lute and harp, praise His name. O be joyful in the Lord, sing praises

un - to Him, ye na - tions, O be joy - ful in the Lord, sing praises un - to Him, all lands, Sing, re - joice, and praise his name, Sing, re -

un - to Him, ye na - tions, O be joyful in the Lord, Sing praises un - to Him, all lands, Sing, re-joice, and praise His name, Sing, re -

1st Time. > 2d Time.

- joice, and praise his name, His ho - ly name, name, Sing and re - joice, O be joy - ful in the Lord, sing prai - ses,

- joice, and praise his name, His ho - ly name, name, Sing and re - joice, O be joy - ful in the Lord, sing prai - ses,

un - to Him all na - tions, O be joy - ful in the Lord all lands; sing praises un - to Him, praise His

O sing praises to.... His..

un - to Him all na - tions, O be joy - ful in the Lord all lands; sing praises un - to Him, praise His

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line with rests. The third staff is another vocal line with lyrics. The fourth staff is a piano accompaniment line with rests. The key signature has one flat (B-flat), and the time signature is common time (C).

name, sing prai - ses to His name, sing prai - ses to His ho - ly name, sing prai - ses to His name.

*ff* name,

name, sing prai - ses to His name, sing prai - ses to His ho - ly name, sing prai - ses to His name.

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line with a fortissimo (*ff*) dynamic marking. The third staff is another vocal line with lyrics. The fourth staff is a piano accompaniment line. The key signature has one flat (B-flat), and the time signature is common time (C). The system ends with a double bar line and repeat dots.

HYMN. "Come, ye that love the Lord."

*Andantino Cantabile.*

1. Come, ye that love the Lord, And let your joys be known, Join in a song with sweet accord, And thus surround the throne, Join

1. Come, ye that love the Lord, And let your joys be known, Join in a song with sweet accord, And thus surround the throne, Join

in a song with sweet ae - cord, And thus sur-round the throne, Join in a song with sweet ae - cord, And thus surround the

in a song with sweet ae - cord, And thus sur-round the throne, Join in a song with sweet ae - cord, And thus surround the

Tutti

throne ;

*Solo.*

*pp* May speak their joys,  
1st & 2nd Trebles.

throne ; But children of the heaven-ly King, May speak their joys, their joys a - broad, May speak their joys, May speak their

*Solo.*

throne ;

*pp* May speak their joys,  
Bass.

*f* *Cres.*

*p*

May speak their joys, May speak their joys a - broad, May speak their joys, May speak their joys,

joys, May speak their joys a - broad, May speak their joys, May speak their joys, May speak their

*f* *Cres.*

*p*

May speak their joys, May speak their joys a - broad, May speak their joys, May speak their joys,

*Allegretto.* *Solo.*

May speak their joys a - broad. There, from the riv-ers of his grace, Drink

*Cres.* *Solo.*

joys a - broad. There shall we see his face, And nev - er, nev - er sin,

*Solo.*

May speak their joys a - broad. There, from the riv-ers of his grace, Drink

*Tutti.*

end - less pleas - ures in: Yes, and be - fore we rise to that im - mor - tal state, The thought of such a -

end - less pleas - ures in: Yes, and be - fore we rise to that im - mor - tal state, The thought of such a -

*Larghetto.*

- mazing bliss should con-stant... joy cre - ate, O may I find in death a hid - ing

O may I find in death a hid - ing

*Ritard.*

mazing bliss should con - - stant joy cre - - ate.

place with God, A hid - ing place with God, se - cure from sin and wo, Till called to share his blest a - bode.

place with God.

A hid - ing place with God, se - cure from sin and wo, Till called to share his blest a - bode.

*Allegretto.**Tutti.**Solo.*

Be - fore we reach the heavenly fields, or walk the gold - en streets, Then

*Solo.*

The hill of Zi - on yields a thou - sand sacred sweets,

Be - fore we reach the heavenly fields, or walk the gold - en streets, Then

let our songs abound, And eve - ry tear be dry, We're trav'ling thro' Immanuel's ground, We're trav'ling, &amp;c. To fair - er worlds on high.

let our songs abound, And eve - ry tear be dry, We're trav'ling thro' Immanuel's ground, We're trav'ling, &amp;c. To fair - er worlds on high.

*Allegro Con Spirito.*

Praise the LORD, Praise the LORD, O my soul, and all that is within me, praise his

*Symphony.*

*f* *Tutti.*

Praise the LORD, Praise the LORD, O my soul, and all that is within me, praise his

*mf*

ho - ly name, Praise the LORD, O my soul, and forget not all his ben - e - fits. Who for - giv - eth all thy sin, and

ho - ly name, Praise the LORD, O my soul, and forget not all his ben - e - fits. Who for - giv - eth all thy sin, and

*p*

healeth all thine in - fir - mities, Who saveth thy life from de - struc - tion, and crowneth thee with mer - cy and lov - ing kindness.

*mp* *Cres.* *mp* *Cres.*

*Solo.* Ye that ful - fil his commandment, and hearken un - to the voice, un -

*Solo.* O praise the Lord, ye angels of his,

*Andante. Solo.* O praise the Lord, ye angels of his, ye that ful - fil... his commandment, and heark - - - en un - and hearken un - to the voice,

*Solo.*

Tempo Primo.

to the voice of his word, and hearken un-to the voice of his word. O praise the Lord, all ye his hosts, ye servants of his that do his

Tutti. Tempo Primo.

to the voice of his word, and hearken un-to the voice of his word. O praise the Lord, all ye his hosts, ye servants of his that do his

pleas - ure, O speak good of the Lord, all ye works of his, in all places of his do - min-ion. Praise thou the Lord, O my soul!

pleas - ure, O speak good of the Lord, all ye works of his, in all places of his do - min-ion. Praise thou the Lord, O my soul!

*Un poco piu Presto.*

Glo-ry, Glo-ry be to the FATHER, and to the SON, and to the Ho - LY GHOST; As it was in the be - ginning, is now, and

*f* *p*

*Un poco piu Presto.*

Glo-ry, Glo-ry be to the FATHER, and to the SON, and to the Ho - LY GHOST; As it was in the be - ginning, is now, and

v - er shall be, world without end, world without end, world without end, A - men, A - men, A - - men.

*f*

*Cres.* *A - men, A - men, Ritard poco a poco.* A - - men.

ev - er shall be, world without end, .. world without end, .. world with-out end, .. A - - - men A - - men.

## SENTENCE. "Seek ye the Lord."

*Con Espressionc.*

Seek ye the Lord, Seek ye the Lord while he may be found, And call up - on him while he is

Seek ye the Lord, Seek ye the Lord while he may be found, And call up - on him while he is

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, 3/4 time, with lyrics: "Seek ye the Lord, Seek ye the Lord while he may be found, And call up - on him while he is". The bottom staff is a piano accompaniment in G major, 3/4 time, with lyrics: "Seek ye the Lord, Seek ye the Lord while he may be found, And call up - on him while he is". The piano part features a steady bass line and chords in the right hand. A dynamic marking of *f* (forte) is present in the piano part.

near, while he is near, Call up - on him while he is near, Call up - on him while he is near.

near, while he is near, Call up - on him while he is near, Call up - on him while he is near.

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics: "near, while he is near, Call up - on him while he is near, Call up - on him while he is near.". The bottom staff continues the piano accompaniment with lyrics: "near, while he is near, Call up - on him while he is near, Call up - on him while he is near.". The piano part includes dynamic markings of *pp* (pianissimo) and *f* (forte).

MOTETT. "O God our Father."

Arranged from MOZART.

Larghetto, con Affetto.

Tenor. Solo.

O God our Fa - ther, let thy love a - bide with us; Giv - er of

per - fect gifts, hear thy children's cry, Save, oh save us from the pow'r of sin;

lead us not in - to temp - ta - tion, Save us from sin, lead us not in - to tempta - tion, Save us from sin.

Cres.

May we for - ev - er keep all thy ho - ly laws; May we for ev - er walk in thy per - fect way.

May we for - ev - er keep all thy ho - ly laws; May we for ev - er walk in thy per - fect way.

Help, oh help us when we fal - ter, Guard, oh guard us when dan - ger is nigh; guard, oh

*f* *p* *ff*

Help, oh help us when we fal - ter, Guard, oh guard us when dan - ger is nigh; guard, oh

*Ritard.*

guard us when dan - ger is nigh, A - - - - - men, A - - - - - men, A - - - - - men.

guard us when dan - ger is nigh, A - - - - - men, A - - - - - men, A - - - - - men.

Detailed description: This musical score is for a four-part setting of 'Amen'. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time. The tempo marking is 'Ritard.' (Ritardando). The lyrics are 'guard us when danger is nigh, A - - - - - men, A - - - - - men, A - - - - - men.' The music is written in a simple, homophonic style with long note values and rests.

## MOTETT. "The Lord will comfort Zion."

VON WEBER.

*Andante con Moto.*  
Alto or Bass. Solo.

The Lord . . . . . will com - fort, the Lord will comfort Zi - - on; he will

Detailed description: This musical score is for a motet titled 'The Lord will comfort Zion' by Franz Weber. It is for Alto or Bass Solo. The key signature is one sharp (F#), and the time signature is 6/8. The tempo marking is 'Andante con Moto.' The lyrics are 'The Lord . . . . . will com - fort, the Lord will comfort Zi - - on; he will'. The score consists of three staves: a vocal staff and two piano accompaniment staves (Right and Left Hand). The piano part features a rhythmic accompaniment with chords and moving lines.

com - fort . . . her waste places ; joy and glad - ness shall be found there - in ; . . .

joy and glad - - - - - ness shall be found therein, Shall be found there - in ; joy and gladness, **Soprano. Solo.**

joy and gladness, joy and gladness shall be found therein ; joy and gladness, joy and glad - - - - - ness shall be found there -

in; Thanksgiving, thanksgiving, and the voice of mel-o-dy; joy and gladness, joy and glad-ness, And the voice of

Tenor.

joy and gladness, joy and glad-ness shall be found therein; And the voice, the voice of mel-o-

Soprano and Alto.

joy and gladness, joy and glad-ness shall be found therein; And the voice, the voice of mel-o-

Bass.

mel-o-dy, joy and peace shall dwell... with... thee, Zi-on, ei-ty of... our God;

dy, Joy and gladness,

dy, Joy and gladness,

Zi - on, ei - ty of our God ; joy and gladness, joy and gladness, joy and peace shall dwell in thee,  
 joy and gladness shall be found therein ; Zi - on, ei - ty of our God ;  
 joy and gladness shall be found therein ; Zi - on, ei - ty of our God ; Zi - on, ei - - ty of our God,

joy and peace, joy and peace shall dwell in thee ; joy and peace, joy and peace shall dwell in thee, joy, joy and peace shall dwell in thee.  
 joy and peace shall dwell in thee ; Joy and peace shall dwell in thee, Joy and peace shall dwell in thee.

SENTENCE. "The Lord will comfort Zion."

Andantino.  
Solo.

The Lord will com-fort Zi - on, He will comfort her waste pla - ces, and make her like E - den, Like the gar - den of the Lord : The

Solo. Tutti.

The Lord will com-fort Zi - on, He will comfort her waste pla - ces, and make her like E - den, Like the gar - den of the Lord : The

Lord will comfort Zi - on, He will com-fort her waste places, and make her like E - den, Like the gar-den of the Lord : Joy and gladness, joy and

Lord will comfort Zi - on, He will com-fort her waste places, and make her like E - den, Like the gar-den of the Lord : Joy and gladness, joy and

glad-ness shall be found there - in, Joy and glad-ness, Joy and glad-ness shall be found there - in, shall be found there - in.

*f*

*pp* *Sempre e Sostenuto.*

glad-ness shall be found there - in, Joy and glad-ness, Joy and glad-ness shall be found there - in, shall be found there - in.

SENTENCE. "Blessed are the pure in heart."

*Andante.*

Bles - sed are the pure in heart, Bles - sed are the pure in heart, For they shall see God.

Bles - sed are the pure in heart, Bles - sed are the pure in heart, For they shall see God.

BENEDICTUS.

1. Blessed be the Lord . . . . . God of Israel, For he hath visited . . . . . and re - deemed his people.  
 3. As he spake by the mouth of his ho - ly prophets, Which have been, . . . . . since the world be - gan.

Glory be to the Father, and . . . . . to the Son, And . . . . . to the Ho - ly Ghost.

2. And hath raised up a mighty sal - va - tion for us, In the . . . . . house of his ser - vant David.  
 4. That we should be saved . . . . . from our enemies, And from the . . . . . hand of all that hate us.

As it was in the beginning, is now, and ev - er shall be, World without . . . . . end, A - men, A - men.

## CANTATE DOMINO.

1. O sing unto the Lord, a new song, For he hath done marvellous things.  
 3. The Lord declared his salvation, His righteousness hath he openly showed, in the sight of the heathen.  
 5. Show yourselves joyful unto the Lord, all ye lands; Sing, rejoice, and give thanks.  
 7. With trumpets, also, and shawms; O show yourselves joyful, before the Lord the King.

9. Let the floods clap their hands, and } fore the Lord; For he cometh to judge the earth.  
 let the hills be joyful together, be }

2. With his own right hand, and with his holy arm; Hath he gotten himself the victory.  
 4. He hath remembered his mercy and } house of Israel; And all the ends of the world, have } va - tion of our God.  
 truth toward the }  
 6. Praise the Lord up - - on the harp; Sing to the harp, with a psalm... of thanks - giving.

8. Let the sea make a noise, and all that there - in is; The round world, and they that dwell there - in.  
 10. With righteousness shall he judge the world; And the people with equity.

1. O come, let us sing un - - - to the Lord; Let us heartily rejoice in the.... strength of our sal - vation.

3. For the Lord is a..... great..... God, And a great..... King a - bove all gods.

5. The sea is..... his, and he made it, And his hands pro - - - pared the dry..... land.

7. Glory be to the Father, and.... to the Son, And..... to the Ho - ly Ghost.

2. Let us come before his presence with thanks - giving, And show ourselves..... glad in him with psalms.

4. In his hand are all the..... eorners of the earth, And the strength of the..... hills is his..... also.

6. O come let us worship,..... and fall down, And kneel be - - - fore the Lord, our Maker.

8. As it was in the be - - - ginning, is now, And ever shall be,..... world without end. A - men.

## BONUM EST CONFITERI.

1. It is a good thing to give . . . . . thanks unto the Lord, and to sing praises unto thy . . . . . name, . . . . . O Most Highest.

2. To tell of thy loving kindness . . . . . early in the morning, and of thy . . . . . truth in the night season.

3. Upon an instrument of ten strings, and up - on the lute ; upon a loud instrument, . . . . . and up - on the harp.

4. For thou, Lord, hast made me . . . . . glad thro' thy works ; and I will rejoice in giving praise } ra - tions of thy hands.  
for the ope - }

5. Glory be to the Father, and . . . . . to the Son ; and . . . . . to the Ho - ly Ghost.

6. As it was in the beginning, is now, and ev - er shall be, world . . . . . with - out end. A - men.

## JUBILATE DEO.

1. O be joyful in the Lord, . . . . . all ye lands ; Serve the Lord with gladness, and come be - } pres - ence with a song.  
fore his }

2. O go your way into his gates } courts with praise ; Be thankful unto him, and . . . . . speak good of his name.  
with thanksgiving, and into his }

3. Be ye sure that the Lord . . . . . he is God ; It is he that hath made us, and not we our - } people, and the sheep of his pasture.  
selves ; we are his }

5. Glory be to the Father, and . . . . . to the Son, And . . . . . to the Ho - ly Ghost.

6. As it was in the beginning, is } ev - er shall be, World . . . . . with - out end. A - men.  
now, and }

DEUS MISEREATUR.

1. God be merciful unto . . . . . us, and bless us, And show us the light of his } merei - ful un - to us.  
 countenance, and be }  
 3. Let the people . . . . . praise thee, O God, Yea, let all the . . . . . peo - ple praise . . . . . thee.

5. Let the people . . . . . praise thee, O God, Yea, let all the . . . . . peo - ple praise . . . . . thee.  
 8. Glory be to the Father, and . . . . . to the Son, And . . . . . to the Ho - ly Ghost.

2. That thy way may be . . . . . known upon earth : Thy saving . . . . . health a - mong all nations.  
 4. O let the nations re - - - - - joice and be glad, For thou shalt judge the folk righteously, } na - tions up - on earth.  
 and govern tho }  
 6. Then shall the earth bring . . . . . forth her increase, And God, even our own . . . . . God shall give us . his blessing.

7. God . . . . . shall . . . . . bless us, And all the ends of the . . . . . world shall fear . . . . . him.  
 9. As it was in the beginning, is } ev - er shall be, World without . . . . . end. A - men A - men.  
 now, and }

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