

Sing Unto the Lord."

EXCELL'S ANTHEMS

VOL. III.

FOR THE CHOIR.

Consisting of

SOLOS,
DUETS,

**

TRIOS,
QUARTETTES,

**

CHORUSES,
ETC. ETC.

Written by a large list of able composers.



PUBLISHER:

E. O. EXCELL

Lakeside Building, - Chicago, Illinois.

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Joyce
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EXCELL'S ANTHEMS.

VOLUME III.

COME, THOU FOUNT.

E. O. EXCELL.

SOLO. ALTO.

ORGAN.

Come, thou Fount of ev-ry blessing, Tune my heart to sing thy grace; Streams of mer-cy

DUET. SOPRANO & ALTO.

nev-er ceas-ing, Call for songs of loudest praise; Teach me some mel-o - dious son-net

Teach me some mel-o - dious son-net

Sung by flam-ing tongues a - bove, Praise the mount, I'm fixed up-on it, mount of thy re-

Sung by flaming tongues, by flaming tongues above, Praise the mount, I'm fixed up-on it. mount of thy re-

deem-ing love.

SOLO. TENOR.

deem-ing love. Here I raise my Eb - en - e - zer, Hith - er by thy help I'm come;

COME, THOU FOUNT—Continued.

And I hope by thy good pleas - ure, Safe - ly to ar - rive at home.

DUET. SOPRANO AND TENOR.

Je - sus sought me when a stran - ger, Wand - 'ring from the fold of God;
 Je - sus sought me when a stran - ger, Wand'ring from the fold, so far a - way from God;

He to res - cue me from dan - ger, In - ter - posed his pre - cious blood.
 He to res - cue me from dan - ger, In - ter - posed his pre - cious blood.

SOLO. BASS.

Oh, to grace, how great a debt - or, Dai - ly I'm con - strained to be!

Let thy good - ness, like a fet - ter, Bind my wand'ring heart to thee;

COME, THOU FOUNT—Concluded.

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

take and seal it, Seal it for thy courts a-bove, Seal it for thy courts a-bove,
 take and seal it, Seal it for thy courts, thy courts a-bove, Seal it for thy courts a-bove,
 take and seal it, Seal it for thy courts, thy courts a-bove, Seal it for thy courts a-bove,
 take and seal it, Seal it for thy courts a-bove, Seal it for thy courts, for thy courts a-bove,

Seal it for thy courts a-bove, For thy courts a-bove, For thy courts a-bove!
 Seal it for thy courts a-bove, Seal it for thy courts a-bove. Seal it for thy courts a-bove!
 Seal it for thy courts a-bove, Seal it for thy courts a-bove, Seal it for thy courts a-bove!
 for thy courts above, for thy courts above,

CONSIDER THE LILIES.

Larghetto.

E. H. PACKARD.

SOPRANO

ALTO.
Con - sid - er the lil - ies of the field, Con - sid - er the lil - ies of the

TENOR.
Con - sid - er the lil - ies of the field, Con - sid - er the lil - ies of the

BASS.
how they grow.

ORGAN.

They toil not, they toil not, they toil not, neith - er do they

field.

field, They toil not, they toil not, they toil not, neith - er do they

how they grow.

spin. They toil not, they toil not, They toil not, neith - er do they

spin. *marcato.* They toil not, they toil not, They toil not, neith - er do they

neith - er do they spin.

CONSIDER THE LILIES—Concluded.

slower. *p*

spin, And yet I say un - to you,..... and yet I say
 un - to you, un - to you,
 spin, And yet I say un - to you, un - to you, and yet I say
 un - to you,..... and yet I say,..... un - to

f *slower.*

un - to you, That Sol - o - mon in all his glo - ry was not ar -
 un - to you, That Sol - o - mon in all his glo - ry
 you, That e - ven Sol - o - mon in all his glo - ry

ff *p rit.....*

rayed..... was not ar - rayed like one of these, like one of these.
 was not ar - rayed, was not ar - rayed like one of these, like one of these.
 was not ar - rayed, was not ar - rayed like one of these, like one of these.

f *ff* *p* *rit.*

COMFORT YE MY PEOPLE.

DUET. FOR SOPRANO AND BASS.

J. FIRTH.

SOPRANO. *p*

Com - fort ye my peo - ple, Com - fort ye my peo - ple saith your God, Com - fort ye,

BASS.

ORGAN. *p*

Com - fort ye my peo - ple, saith your God, For un - to you,

f *p*

For un - to you..... is born a Sav - ior, which is Christ the Lord,

For un - to you..... is born a Say - ior, A Sav - ior which is Christ the Lord.

COMFORT YE, MY PEOPLE—Continued.

CHORUS.

Sal - va - tion and hon - or, Sal - va - tion and hon - or as - crite un - to the

Sal - va - tion and hon - or, Sal - va - tion and hon - or as - crite un - to the

Lord, our God, as - crite un - to the Lord, our God, Sal - va - tion and hon - or, Sal

Lord, our God, as - crite un - to the Lord, our God, Sal - va - tion and hon - or, Sal

va - tion and hon - or as - crite un - to the Lord, our God, as - crite un - to the

va - tion and hon - or as - crite un - to the Lord, our God, as - crite un - to the

COMFORT YE MY PEOPLE—Concluded.

Lord our God. *p* Glo - ry, Glo - ry Hal - le - lu - jah! Glo - ry Hal - le - lu - jah!

Lord our God.

The first system of the musical score consists of five staves. The top two staves are vocal parts (Soprano and Alto) with lyrics: "Lord our God. *p* Glo - ry, Glo - ry Hal - le - lu - jah! Glo - ry Hal - le - lu - jah!". The third staff is a vocal part (Tenor/Bass) with lyrics: "Lord our God.". The bottom two staves are piano accompaniment, starting with a piano (*p*) dynamic.

Glo - ry, *f* Glo - ry Hal - le - lu - jah! Glo - ry! Glo - ry!

Glo - ry, *f* Glo - ry Hal - le - lu - jah! Glo - ry! Glo - ry!

The second system of the musical score consists of five staves. The top two staves are vocal parts with lyrics: "Glo - ry, *f* Glo - ry Hal - le - lu - jah! Glo - ry! Glo - ry!". The third staff is a vocal part with lyrics: "Glo - ry, *f* Glo - ry Hal - le - lu - jah! Glo - ry! Glo - ry!". The bottom two staves are piano accompaniment, starting with a forte (*f*) dynamic.

Glo - ry Hal - le - lu - jah! A - men, A - men, A - men, A - men.

Glo - ry Hal - le - lu - jah! A - men, A - men, A - men, A - men.

The third system of the musical score consists of five staves. The top two staves are vocal parts with lyrics: "Glo - ry Hal - le - lu - jah! A - men, A - men, A - men, A - men.". The third staff is a vocal part with lyrics: "Glo - ry Hal - le - lu - jah! A - men, A - men, A - men, A - men.". The bottom two staves are piano accompaniment.

NOW TO THE LORD.

11

J. E. HALL.

SOPRANO. Now to the Lord a no - ble song, A - wake, my soul, A - wake, my tongue, Ho -

ALTO.

TENOR. Now to the Lord a no - ble song, A - wake, my soul, A - wake, my tongue, Ho -

BASS.

ORGAN.

Rit.

san - na to th'e - ter - nal name, And all his bound - less love pro - claim.

san - na to th'e - ter - nal name, And all his bound - less love pro - claim.

Rit.

SOLO, TENOR.

See where it shines in Je - sus' face, The bright - est im - age of his grace,

God, in the per - son of his Son, Has all his might - iest works out - done, God,

in the per - son of his Son, Has all his might - iest works out done.

DUET. SOPRANO. AND ALTO.

Grace, 'tis a sweet a charm - ing theme, My tho'ts re - joice, at Je - sus' name, Ye

an - gels dwell up - on the sound, Ye heav'ns re - flect it to the ground, Ye

an - gels dwell up - on the sound, Ye heav'ns re - flect it to the ground.

ye angels dwell up - on the sound,

rit.

NOW TO THE LORD—Concluded.

Joyfully.

When shall I reach that happy place, Where he unveils his love-ly face? His beauties there may

When shall I reach that happy place, Where he unveils his love-ly face? His beauties there may

I be-hold, And sing his name to harps of gold; His beauties there may I be-hold,

I be-hold, And sing his name to harps of gold; And sing his name to

His beauties there may I be-hold, And sing his name to harps of gold. A - men.

harps of gold, His beauties there may I be-hold, And sing his name to harps of gold. A - men.

LOVELY ZION.

DUET. TENOR AND BASS.

CHAS. H. GABRIEL.

TENOR. 

BASS. 

ORGAN. 

O how, love-ly, how

DUET. SOP. & ALTO.

love-ly is Zi-on, Zi-on, cit-y of our God. O how






love-ly, how love-ly is Zi-on, Zi-on, cit-y of our God.




How love-ly, how love-ly, Zi-on, cit-y of our

O how love-ly, how love-ly is Zi-on, Zi-on, cit-y of our

God, O how love-ly, how love-ly, O how love-ly is Zi-on, Zi-on,

God, O how love-ly, how love-ly, O how love-ly is Zi-on, Zi-on,

This system contains the first two systems of music. The first system is for the vocal parts (Soprano and Alto) and the piano accompaniment. The second system is for the vocal parts (Tenor and Bass) and the piano accompaniment. The lyrics are: "God, O how love-ly, how love-ly, O how love-ly is Zi-on, Zi-on,".

Fine.

cit-y of our God Joy and peace shall dwell in thee, Joy and peace shall

cit-y of our God. Joy and peace shall dwell in thee, Joy and peace shall

This system contains the third and fourth systems of music. The third system is for the vocal parts (Soprano and Alto) and the piano accompaniment. The fourth system is for the vocal parts (Tenor and Bass) and the piano accompaniment. The lyrics are: "cit-y of our God Joy and peace shall dwell in thee, Joy and peace shall". A "Fine." marking is placed above the first staff of this system. The piano accompaniment in the fourth system also has a "Fine." marking.

dwell in thee, Joy and peace shall dwell in thee, shall dwell in thee.

dwell in thee, Joy and peace shall dwell in thee, shall dwell in thee.

This system contains the fifth and sixth systems of music. The fifth system is for the vocal parts (Soprano and Alto) and the piano accompaniment. The sixth system is for the vocal parts (Tenor and Bass) and the piano accompaniment. The lyrics are: "dwell in thee, Joy and peace shall dwell in thee, shall dwell in thee.".

LOVELY ZION—Continued.

SOLO. OBLIGATO. SOPRANO. 1st time *f*. 2d time *pp*.

Joy..... and peace..... shall dwell..... in..... thee,

Joy and peace, joy and peace, Joy and peace shall dwell in thee,

Joy and peace, joy and peace, Joy and peace shall dwell in thee,

Joy and peace, joy and peace, Joy and peace shall dwell in thee,

Joy and peace, joy and peace, Joy and peace shall dwell in thee,

Joy and peace, joy and peace, Joy and peace shall dwell in thee,

Joy..... and peace shall dwell, shall dwell in thee,

Joy and peace shall dwell in thee, shall dwell in thee,

Joy and peace shall dwell in thee, shall dwell in thee,

Joy and peace shall dwell in thee, shall dwell in thee,

Joy and peace shall dwell in thee, shall dwell in thee,

Joy and peace shall dwell in thee, shall dwell in thee,

Joy and peace shall dwell..... shall dwell, 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, 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, Joy and peace shall dwell in thee,

Joy and peace shall dwell in thee, Joy and peace shall dwell in thee,

LOVELY ZION—Concluded.

Rit.

Joy..... and peace..... shall dwell in thee.

Joy and peace, joy and peace, Joy and peace shall dwell in thee.

Joy and peace, joy and peace, Joy and peace shall dwell in thee.

Rit.

Andante. SOLO. ALTO.

Beau - ti - ful Zi - on, love - ly

Zi - on, Zi - on, the fa - vored cit - y of our God, beau - ti - ful

Rit. D. S.

Zi - on, Zi - on, the fa - vored, love - ly Zi - on, cit - y of our God.

Rit. D.S.

THE LORD IS MY SHEPHERD.

TRIO. FOR ALTO, TENOR AND BASS.

E. H. PACKARD.

SOPRANO. *Andante.*

ALTO. *Andante.*
The Lord is my Shep-herd I shall not want, He mak-eth me to lie down in green

TENOR.
The Lord is my Shep-herd, I shall not want, He make-eth me to lie down in green

BASS.

ORGAN. *Andante.*
p

He re-stor-eth my
pas-tures, He leadeth me be-side the still wa-ters,
pas-tures, He leadeth me be-side the still wa-ters, *Faster.* He re-stor-eth my
He re-stor-eth my soul.....

Rit.
soul, He lead-eth me in the paths of righteousness for His name's sake, for His name's, His name's sake.
soul, He lead-eth me in the paths of righteousness for His name's sake, for His name's, His name's sake.
.....
Rit.

THE LORD IS MY SHEPHERD—Continued.

SOLO. ALTO. *Lento.*

Yea, though I walk through the val-ley of the shadow of death, I will

Lento.

accel.

fear no e - vil, for thou art with me, Thy

accel.

Moderato.

Thy rod and thy staff they com - fort me, thy rod and thy staff they com - fort

rod,

Thy rod and thy staff they com - fort me, thy rod and thy staff they com - fort

Moderato.

UNISON. *Rit.* *dim.*

me, Thy rod and staff..... they com - fort me.....

me, Thy rod and staff..... they com - fort me.....

Rit. *dim.*

SOLO. SOPRANO. *Processional.*

m
Thou pre-par-est a ta-ble be-fore me in the presence of mine en-e-mies;

m
Processional, marcato.

Thou a-noint-est my head with oil, my cup run-neth o-ver.

f
Sure-ly good-ness and mer-cy shall fol-low me, all the days of my life, And

ff

Sure-ly good-ness and mer-cy shall fol-low me, all the days of my life,

f
ff

slow.
I will dwell in the house of the Lord for-ev-er and ev-er. A-men.

And I will dwell, And I will dwell in the house of the Lord for-ev-er. A-men, Amen.

And I will dwell, And I will dwell in the house of the Lord for-ev-er. A-men, Amen.

A-men.

slow.

CHARLES WESLEY.

JNO. R. SWENEY.

SOPRANO.

ALTO.

TENOR.

BASS.

ORGAN.

1. A charge to keep I have, A God to glo-ri - fy, A nev - er dy - ing
 2. To serve the pres-ent age; My call - ing to ful - fil; Oh, may it all my

3. Arm me with jealous care, As in thy sight to live; And oh, thy ser-vant.
 4. Help me to watch and pray, And on thy-self re - ly, As - sured, if I my

soul to save, A nev - er dy - ing soul to save, And
 pow'rs en-gage, Oh. may it all my pow'rs en - gage To

Lord, pre- pare, And oh, thy ser - vant Lord pre- pare A
 trust be - tray, As - sured, if I my trust be - tray, I


And fit it for the sky.....
 To do my Mas - ter's will.....
 A strict ac - count to give.....
 I shall for - ev - er die.....

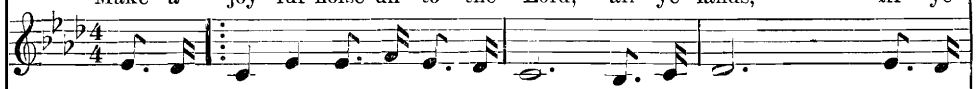
fit it for the sky, A nev - er dy - ing soul to save, And fit it for the sky.
 do my Master's will, Oh, may it all my powers en-gage, To do my Master's will.

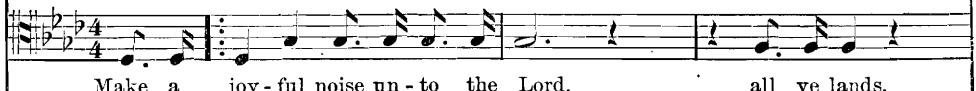
strict ac - count to give, And oh, thy ser - vant Lord pre- pare A strict ac - count to give.
 shall for - ev - er die, As - sured if I my trust be - tray, I shall for - ev - er die.

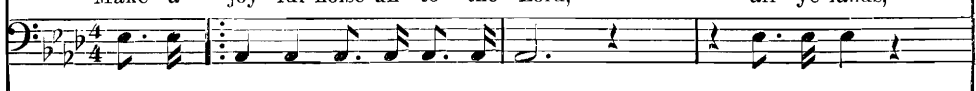
MAKE A JOYFUL NOISE.


H. A. LEWIS.


SOPRANO.  Make a joy-ful noise un-to the Lord, all ye lands, all ye


ALTO. 

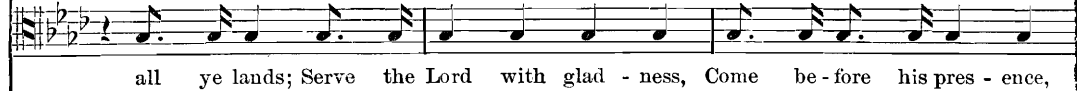
TENOR.  Make a joy-ful noise un-to the Lord, all ye lands,


BASS. 


ORGAN. 


 lands; Serve the Lord with glad-ness, Come be-fore his pres-ence,

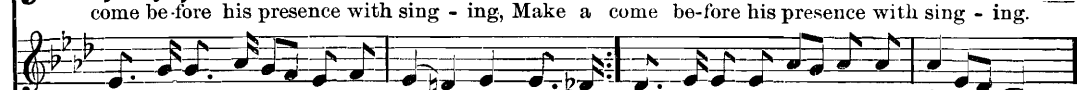


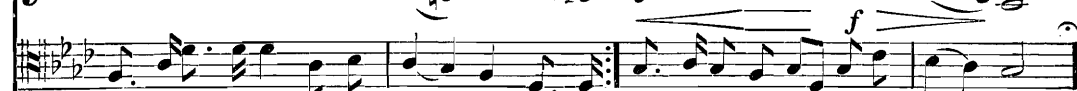
 all ye lands; Serve the Lord with glad-ness, Come be-fore his pres-ence,

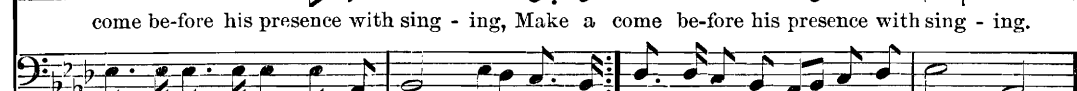





 1 2
come be-fore his presence with sing-ing, Make a come be-fore his presence with sing-ing.



 come be-fore his presence with sing-ing, Make a come be-fore his presence with sing-ing.





DUET. *1st time.*

Serve..... the Lord with gladness, with glad - ness. with gladness,

Serve the Lord with gladness, serve him, serve him, Serve the Lord with gladness, serve with gladness,

Serve the Lord with gladness. serve him, serve him, Serve the Lord with gladness, serve with gladness,

Come..... before his pres-ence, his pres - ence with sing - ing.

Come before his pres-ence, come with sing-ing, Come before his pres-ence, come with sing-ing.

Come before his pres-ence, come with sing-ing, Come before his pres-ence, come with sing-ing.

QUARTET. *Andante.*

Know ye that the Lord he is God; It is he that hath made us, and

Know ye that the Lord he is God; It is he that hath made us, and

he is God,

Andante.

MAKE A JOYFUL NOISE—Continued.

not we our - selves, We are his peo - ple, we are his peo ple,

not we our - selves,

This system contains the first vocal entry and piano accompaniment. The vocal lines are in treble clef with lyrics. The piano accompaniment is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

FULL CHORUS. *Allegro.*

we are his peo - ple, and the sheep of his pas - ture. En - ter in - to his gates, in - to his

we are his peo - ple, and the sheep of his pas - ture. En - ter in - to his gates, in - to his

Allegro.

This system begins the full chorus. It features vocal lines with lyrics and piano accompaniment. The tempo is marked 'Allegro'. The piano part includes triplets and a dynamic marking of 'Allegro.'.

gates with thanks - giv - ing, and in - to his courts, his courts with praise, Be-

gates with thanks - giv - ing, and in - to his courts, his courts with praise, Be-

This system continues the chorus with vocal lines and piano accompaniment. It includes a dynamic marking of 'f' (forte) and a triplet in the piano part.

thank-ful un - to him, be thank-ful un - to him, be thank-ful un - to him and

thank - ful un - to him, be thank - ful un - to him, be thank-ful un - to him and

bless his name; Make a joy - - ful noise, make a

Make a joy - ful noise un - to the Lord, make a

bless his name; Make a joy - ful noise un - to the Lord, make a

joy - ful noise un - to him, A - men, A - men, A - men, A - men, A - men, A - men.

joy - ful noise un - to him, A - men, A - men, A - men, A - men, A - men, A - men.

joy - ful noise un - to him, A - men, A - men, A - men, A - men, A - men, A - men.

HAPPY DAY.

PHILLIP DODDRIDGE, D. D.

JNO. R. SWENEY.

SOPRANO. O hap - py day..... that fixed my choice..... On thee, my

ALTO.

TENOR. O hap - py day that fixed my choice

BASS.

ORGAN.

Sav - ior and my God..... Well may this glow - ing heart re-

Well may this heart, this

On thee, my Sav - ior, Sav - ior and my God, Well may this heart, this

joyce..... And tell its rap - - tures all a - broad.

glow - ing heart re-joyce, And tell its rap - tures all a - broad.

glow - ing heart re-joyce, And tell its rap - tures all a - broad.

HAPPY DAY—Continued.

SOLO. SOPRANO.

'Tis done, the great trans - ac - tion's done, I am my

Lord's and he is mine; He drew me and I

fol - lowed on, Charmed to con - fess the voice di - vine.

DUET. ALTO AND TENOR.

Now rest, my long di - vid - ed heart, Fixed

on this bliss - ful cen - ter rest; Nor

ev - er from thy Lord de - part, With

Him of ev - 'ry good pos - sessed.

SOLO. BASS.

High heav'n that heard..... the sol - emn vow,..... That vow re-

newed..... shall dai - ly bear..... Till in life's lat - - est hour I

Rit.

how..... And bless in death..... a bond so dear.

HAPPY DAY—Concluded.

Hap - py day, hap - py day, when Je - sus washed my sins a - way, He
Hap - py day, hap - py day,
Hap - py day hap - py day, when Je - sus washed my sins a - way, He

This system contains the first three lines of the musical score. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "Hap - py day, hap - py day, when Je - sus washed my sins a - way, He".

taught me how to watch and pray, And live re - joic - ing ev - 'ry day, Hap - py
taught me how to watch and pray, And live re - joic - ing ev - 'ry day,

This system contains the next two lines of the musical score. The lyrics are: "taught me how to watch and pray, And live re - joic - ing ev - 'ry day, Hap - py" and "taught me how to watch and pray, And live re - joic - ing ev - 'ry day,". The musical notation continues with piano accompaniment and bass line.

day, hap - py day, when Je - sus washed my sins a - way. *Rit.....*
Hap - py day, hap - py day, when Je - sus washed my sins a - way. *Rit.*

This system contains the final two lines of the musical score. The lyrics are: "day, hap - py day, when Je - sus washed my sins a - way." and "Hap - py day, hap - py day, when Je - sus washed my sins a - way." The system concludes with a *Rit.* (Ritardando) marking. The piano accompaniment and bass line also end with a *Rit.* marking.

HEAR US, O FATHER.

FANNIE BURLEIGH BARNES.

CLARENCE D. ROSE.

ORGAN.

Organ introduction in B-flat major, 3/4 time. The piece begins with a series of chords in the right hand and single notes in the left hand, creating a simple, hymn-like accompaniment.

SOLO. SOPRANO.

Hear us, O Fa - ther, When in our glad - ness,

The first system of the solo features a soprano line with a simple melody and an organ accompaniment consisting of chords in the right hand and single notes in the left hand.

Grate - ful, re - joic - ing come we to thee, Teach us to

The second system continues the solo with the same organ accompaniment style.

praise thee, help us to serve thee, Help us thine own loving

The third system continues the solo with the same organ accompaniment style.

chil - dren to be.

The final system concludes the solo with the same organ accompaniment style.

Hear us, O Fa - ther,
When in our glad-ness,
Hear us, O Fa - ther,

p
Teach us to praise thee, help us to serve thee,
Teach us to praise thee, help us to serve thee,
Rit.
Come we to thee,

f *Rit.* *pp* *mf*
Help us thine own loving children to be. Hear us, O Fa - ther, when in our
Help us thine own loving children to be. Hear us, O Fa - ther, when in our

HEAR US, O FATHER—Continued.

pp *eres* *mf*

sad - ness, Sor - row - ing, mourn - ing, bow we in prayer, Give to us

sad - ness, Sor - row - ing, mourn - ing, bow we in prayer, Give to us

pp *cres.* *mf*

f

com - fort, give to us bless - ings, Teach us to cast up - on

com - fort, give to us bless - ings, Teach us to cast up - on

f

pp

thee ev - 'ry care. Hear us, hear us, hear us, hear us, hear us,

pp

thee ev - 'ry care. Hear us. hear us, hear us, hear us, hear us,

mf

SOLO. BASS. OBLIGATO.

Hear us, O Fa - ther, When in our weak - ness, Doubting, des-

Rit. 1 2 *mf*

hear us, breathe we thy name, name. Give us the strength for our

hear us, breathe we thy name, name. *mf*

pair - ing, breathe we thy name, name. Give us thy strength for our

Rit.

Rit.

needs all suf - fi - cient, Let us thy sure loving prom - is - es claim.

Rit.

Let us thy sure loving prom - is - es claim.

needs all suf - fi - cient,

Rit.

SOLO. TENOR.

Hear us, O

HEAR US, O FATHER—Continued.

Fa - ther when from our sin - ning, Griev - ing, re - pen - tant

turn we to thee; Kind - ly re - ceive us, pit - y and

love us; Fa - ther, for - give us, from sin set us free. *Rit.*

p When from thy dwell - ing place, e - ven from heav'n, And when thou hear - est, for - give, for -

p When from thy dwell - ing place, e - ven from heav'n, And when thou hear - est, for - give, for -

Solo. *mf* *a tempo.*

give, for - give, for - give, for - give, for - give, And when thou hear - est, for -

give. And when thou hear - est, for -

mf *a tempo.*

Detailed description: This system contains the first two systems of music. The top system has a vocal line with lyrics 'give, for - give, for - give, for - give, for - give, And when thou hear - est, for -' and a piano accompaniment. The second system continues the vocal line with 'give. And when thou hear - est, for -' and the piano accompaniment. Dynamics include *mf* and *a tempo.*

mf

give, for - give, for - give,..... for - give..... And when thou

for - give, for - give, for - give, for - give.

give, for - give, for - give, for - give, for - give, for - give, And when thou

for - give..... for - give.....

mf

Detailed description: This system contains the third and fourth systems of music. The third system has a vocal line with lyrics 'give, for - give, for - give,..... for - give..... And when thou' and a piano accompaniment. The fourth system continues the vocal line with 'for - give, for - give, for - give, for - give.' and the piano accompaniment. Dynamics include *mf*.

p *f*

hear - est, for - give, for - give, for - give..... A - men.

for - give, for - give. A - men.

hear - est, for - give, for - give, for - give, for - give. A - men.

for - give..... A - men.

p *f*

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has a vocal line with lyrics 'hear - est, for - give, for - give, for - give..... A - men.' and a piano accompaniment. The sixth system continues the vocal line with 'for - give, for - give. A - men.' and the piano accompaniment. Dynamics include *p* and *f*.

COME UNTO ME.

DUET. TENOR AND ALTO.

E. O. EXCELL.

ALTO.

Come un - to me, all ye..... that la - bor, and are heav - y

TENOR.

ORGAN.

la - den, and I will give you rest; Take my yoke up - on you, and

learn of me, Take my yoke, my yoke up - on you and learn of me.

SOLO. BASS.

For I am meek and low - ly, meek and low - ly heart, and ye shall find

rest un - to your souls; Come un - to me,

Come un - to me and I will give, will give you rest.

CHORUS

Come un - to me, all ye that la - bor, and are heav - y
Come un - to me, all ye that la - bor, and are heav - y

la - den, and I will give you rest; Take my yoke up - on you, and
la - den, and I will give you rest; Take my yoke up - on you, and

COME UNTO ME—Concluded.

learn of me, Take my yoke, my yoke up - on you and learn of

learn of me, Take my yoke, my yoke up - on you and learn of

This system contains the first two lines of the musical score. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "learn of me, Take my yoke, my yoke up - on you and learn of".

me, And I will give you rest, And I will give you rest, And

rest..... give you rest.

me, rest, give you rest And

And I will give you rest,..... And I will give you rest,

This system contains the second and third lines of the musical score. The lyrics are: "me, And I will give you rest, And I will give you rest, And", "rest..... give you rest.", "me, rest, give you rest And", and "And I will give you rest,..... And I will give you rest,".

Rit.

I will give you rest, I will give you rest, I will give you rest, un - to your soul.

I will give you rest, I will give you rest. I will give you rest, un - to your soul.

Rit.

This system contains the final two lines of the musical score. It begins with a *Rit.* (Ritardando) marking. The lyrics are: "I will give you rest, I will give you rest, I will give you rest, un - to your soul." and "I will give you rest, I will give you rest. I will give you rest, un - to your soul." The system concludes with another *Rit.* marking.

I WILL LIFT UP MINE EYES.

UNISON. *Maestoso.*

E. H. PACKARD.

SOPRANO. I will lift up mine eyes un-to the hills, I will lift up mine eyes un-to the

ALTO.

TENOR. I will lift up mine eyes un-to the hills, I will lift up mine eyes un-to the

BASS.

ORGAN. *f Maestoso.*

hills, From whence cometh, from whence cometh, From whence com-eth my

From whence cometh, from whence cometh, From whence cometh, from whence cometh my

hills, From whence cometh. From whence com-eth, From whence cometh my

From whence cometh, From whence cometh.

UNISON.

help. My help cometh from the Lord, My help com-eth from the Lord, Which made

help. My help cometh from the Lord, My help com-eth from the Lord, Which made

I WILL LIFT UP MINE EYES—Continued.

heav'n, which made heav'n, which made heav'n, made heav'n and earth,
 which made heav'n, which made heav'n,
 heav'n, which made heav'n, which made heav'n, which made heav'n and earth.
 which made heav'n, which made heav'n,

SOLO. TENOR. OR SOPRANO.

He will not suf - fer..... thy foot to be mov - ed, He that

keep - eth thee, will not slum - ber, He that keep-eth thee..... will not

slum - ber; Be - hold, he that keep-eth Is - ra - el, shall not slumber nor sleep.

I WILL LIFT UP MINE EYES.—Continued.

The Lord is thy keep-er, The Lord is thy shade up-on thy right hand, The Lord is thy

f *p* *f*

The Lord is thy keep-er, The Lord is thy shade up-on thy right hand, The Lord is thy

f *p* *f*

SOLO. SOPRANO.

keep - er, The Lord is thy shade up-on thy right hand. The sun shall not smite thee by

keep - er, The Lord is thy shade up-on thy right hand.

p

cres. *p*

day nor the moon by night, The sun shall not smite thee by day nor the moon by night. The sun shall not

p

The sun shall not

cres.

smite thee by day nor the moon by night, The sun shall not smite thee by day nor the moon by night.

smite thee by day nor the moon by night, The sun shall not smite thee by day nor the moon by night.

p *m* *f*

pp UNISON. SOPRANO. AND TENOR. *p* *m*

The Lord shall pre-serve thee, The Lord shall pre-serve thee, The Lord shall pre-serve thee

pp *p* *m*

f *ff*

from all e-vil, He shall pre-serve thy soul, He shall pre-serve thy soul.

f

8

m *m*

The Lord shall pre-serve thy go-ing out and thy com-ing in, The

p *p*

and thy com-ing in.

The Lord shall pre-serve thy go-ing out and thy com-ing in, The

m *p*

Lord shall preserve thy go - ing out and thy com - ing..... in, From this time forth
 and thy coming in, From this time forth

Lord shall preserve thy go - ing out and thy com - ing..... in, From this time forth
 From this time forth and

for-ev - er more; From this time forth and e'en for - ev - er, ev - er more,
 and e'en for - ev - er more, From this time forth and e'en for - ev - er more, ev - er more,
 and e'en for - ev - er more, From this time forth and e'en for - ev - er, e'en for-ev - er more,
 e'en for - ev - er more; ev - er more,

For - ev-er more, for - ev-er more. A - men A - men.....
 For-ev-er more, for-ev-er more, for-ev-er more, for-ev-er more. A - men.
 For-ev-er more, for-ev-er more, for-ev-er more, for-ev-er more. A - men.

O COME, LET US SING.

H. P. DANKS.

Allegretto.

(VENITE IN F.)

SOPRANO. *f* O come, let us sing un - to the Lord; let us heart - i - ly re- *mf*

ALTO.

TENOR. *f* O come, let us sing un - to the Lord; let us heart - i - ly re-

BASS.

ORGAN. *f* *mf*

cres.

joice in the strength of our sal - va - tion. Let us come be-fore his pres-ence, his

joice in the strength of our sal - va - tion. Let us come be-fore his pres-ence, his

cres.

f pres-ence with thanks-giv-ing; and show our - selves glad in him with psalms. *dim.*

pres-ence with thanks-giv-ing; and show our - selves glad in him with psalms.

f *dim.*

O COME, LET US SING—Continued.

SOLO. SOPRANO.
mf Cantabile.

For the Lord is a great God, and a great King a - bove all gods. In his

Staccato.

hand are all the cor - ners, the cor - ners of the earth, In his

cres.

hand are all the cor - ners, the cor - ners of the earth, and the strength of the

f

hills is his..... al - so.

The sea is his and he made it, he made it; and his hands pre-

f

O COME, LET US SING—Continued.

TRIO. SOPRANO ALTO AND TENOR.

dim. *p* *Andante.*

par - ed the dry land. O come, let us wor-ship and fall

par - ed the dry land. O come, let us wor-ship and fall

Andante.

dim. *p*

TUTTI. Tempo Imo.

down, and kneel be-fore the Lord our Mak - er, our Mak - er. For he is the

down, and kneel be-fore the Lord our Mak - er, our Mak - er. For he is the

f *Tempo Imo.*

dim.

Lord, the Lord our God; and we are the peo-ple of his past - ure and the

Lord, the Lord our God; and we are the peo-ple of his past - ure and the

dim.

O COME, LET US SING—Continued.

mf

sheep of his hand. O wor - ship the Lord in the beau - ty of

sheep of his hand. O wor - ship the Lord in the beau - ty of

mf

Detailed description: This system contains the first two systems of music. The top system features a vocal line in G major with a key signature of one flat and a 2/2 time signature. The lyrics are "sheep of his hand. O wor - ship the Lord in the beau - ty of". Below it is a piano accompaniment in the same key and time, starting with a mezzo-forte (*mf*) dynamic. The second system repeats the vocal and piano parts for a second voice part.

ho - li-ness; let the whole earth stand in awe of him.

ho - li-ness; let the whole earth stand in awe of him.

Detailed description: This system contains the third and fourth systems of music. The vocal lines continue with the lyrics "ho - li-ness; let the whole earth stand in awe of him." The piano accompaniment continues with chords and a steady bass line.

cres. *f*

For he com - eth, for he com - eth to judge the

For he com - eth, for he com - eth to judge the

cres. *f*

Detailed description: This system contains the fifth and sixth systems of music. The vocal lines begin with the lyrics "For he com - eth, for he com - eth to judge the". The piano accompaniment features a crescendo (*cres.*) leading to a forte (*f*) dynamic. The system concludes with a final chord in the piano part.

O COME, LET US SING—Continued.

earth; and with right-eous-ness to judge the world.

earth; and with right-eous-ness to judge the world.

This system contains the first two systems of music. The first system features vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "earth; and with right-eous-ness to judge the world." The second system is a repeat of the same music.

rit.
and the peo - ple, the peo - ple with his truth.

and the peo - ple, the peo - ple with his truth.

rit. *f a tempo.*

This system contains the third and fourth systems of music. The third system features vocal parts and piano accompaniment. The lyrics are "and the peo - ple, the peo - ple with his truth." The tempo marking *rit.* is above the first vocal staff. The fourth system is a repeat of the same music. The piano accompaniment in the fourth system includes the markings *rit.* and *f a tempo.*

Glo - ry be to the Fa - ther, and to the

Glo - ry be to the Fa - ther, and to the

This system contains the fifth and sixth systems of music. The fifth system features vocal parts and piano accompaniment. The lyrics are "Glo - ry be to the Fa - ther, and to the". The sixth system is a repeat of the same music.

O COME, LET US SING—Concluded.

mf *cres.*

Son, and to the Ho - ly Ghost, and to the Ho - ly Ghost; As it

Son, and to the Ho - ly Ghost, and to the Ho - ly Ghost; As it

mf *cres.*

Detailed description: This system contains the first two systems of music. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are 'Son, and to the Ho - ly Ghost, and to the Ho - ly Ghost; As it'. The second system has two vocal staves (Tenor and Bass) and a piano accompaniment. The lyrics are 'Son, and to the Ho - ly Ghost, and to the Ho - ly Ghost; As it'. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *mf* and *cres.*

ff

was in the be - gin - ning, is now, and ev - er shall be, world with - out

was in the be - gin - ning, is now, and ev - er shall be, world with - out

ff

Detailed description: This system contains the third and fourth systems of music. The third system has two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are 'was in the be - gin - ning, is now, and ev - er shall be, world with - out'. The fourth system has two vocal staves (Tenor and Bass) and a piano accompaniment. The lyrics are 'was in the be - gin - ning, is now, and ev - er shall be, world with - out'. The piano accompaniment continues with chords and moving lines. Dynamics include *ff*.

rall.

end. A - men, A - men! A - men! A - - men!

end. A - men, A - men! A - men! A - - men!

rall.

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are 'end. A - men, A - men! A - men! A - - men!'. The sixth system has two vocal staves (Tenor and Bass) and a piano accompaniment. The lyrics are 'end. A - men, A - men! A - men! A - - men!'. The piano accompaniment concludes with a *rall.* section. Dynamics include *rall.*

WHO SHALL ASCEND?

H. A. LEWIS.

Moderato.

SOPRANO. Who shall as-cend in-to the hill of the Lord, who shall ascend, who shall as-cend,

ALTO. Who shall as-cend in-to the hill of the Lord, who shall ascend, who shall as-cend,

TENOR. Who shall as-cend in-to the hill of the Lord, who shall ascend, who shall as-cend,

BASS. Who shall as-cend in-to the hill of the Lord, who shall ascend, who shall as-cend,

ORGAN. *Moderato.*

Who shall as-cend in-to the hill of the Lord, or who shall stand in his ho-ly place?

Who shall as-cend in-to the hill of the Lord, or who shall stand in his ho-ly place?

He that hath clean hands and a pure heart, Who

He that hath clean hands and a pure heart, Who

Coda. FINE.

hath not lift-ed up his soul un-to van-i-ty, nor sworn de-keit-ful-ly. A - men.

A - men, A - men.

hath not lift-ed up his soul un-to van-i-ty, nor sworn de-keit-ful-ly. A - men, A - men.

A - men.

Allegro.

He shall re-ceive the bles-sing from the Lord, And righteous-ness from the God of our sal-

from the Lord,

He shall re-ceive the bles-sing from the Lord, And righteous-ness from the God of our sal-

Allegro.

After 2d time D. C.

va-tion. This is the gen-er-a-tion of them that seek him, that seek thy face, O Ja - cob.

sal - va - tion

va-tion. This is the gen-er-a-tion of them that seek him, that seek thy face, O Ja - cob.

After 2d time D. C.

JUST AS I AM.

CHARLOTTE ELLIOTT.

E. O. EXCELL.

SOPRANO.
 1. Just as I am..... with-out one plea..... But that thy
 2. Just as I am..... and wait-ing not..... To rid my
 3. Just as I am..... thou wilt re-ceive..... Wilt welcome
 4. Just as I am..... thy love un-known..... Has brok-en

ALTO.
 1. Just as I am with-out one plea,
 2. Just as I am and wait-ing not,

TENOR.
 3. Just as I am thou wilt re-ceive,
 4. Just as I am thy love un-known

BASS.

ORGAN.

blood..... wasshed for me..... And that thou bidd'st..... me come to
 soul..... of one dark blot..... To thee, whose blood..... can cleanse each
 cleanse..... par-don, re-lieve..... Be-cause thy word..... I do be-
 all..... my bar-riers down..... Now to be thine..... yes, thine a-

But that thy blood was shed for me, And that thou bidd'st
 To rid my soul of one dark blot, To thee, whose blood

Wilt wel-come, cleanse par-don, re-lieve, Be-cause thy word,
 Has brok-en all my bar-riers down, Now to be thine,

CHORUS.

thee..... O Lamb of God..... I come, I come..... I come to
 spot..... O Lamb of God..... I come, I come.....
 lieve..... O Lamb of God..... I come, I come.....
 lone..... O Lamb of God..... I come, I come.....

me come to thee, O Lamb of God I come, I come.
 can cleanse each spot, O Lamb of God I come, I come.

I do be-lieve, O Lamb of God I come, I come.
 yes, thine a-lone, O Lamb of God I come, I come.

thee, Lord, hear my plea..... And make my heart..... A home for

I come to thee, Lord, hear my plea, And make my heart,

I come to thee, Lord, hear my plea, And make my heart,

thee, I come to thee, Lord, hear my plea..... And make me

A home for thee, I come to thee, Lord, hear my plea,

A home for thee, I come to thee, Lord, hear my plea,

as..... I ought to be A - - men.

And make me as I ought to be. A - - men.


And make me as I ought to be. A - - men.


adagio.

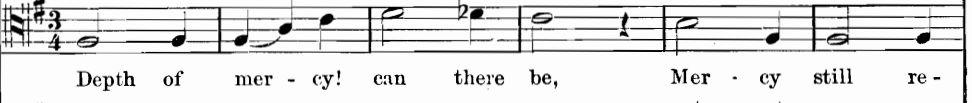
DEPTH OF MERCY.

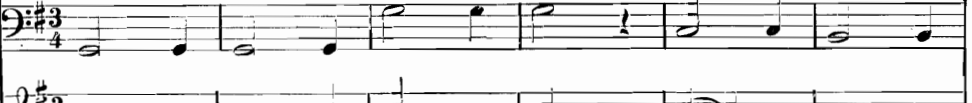
CHARLES WESLEY.


LIZZIE VOSS ALLEN.


SOPRANO.  Depth of mer - cy! can there be, Mer - cy still re -

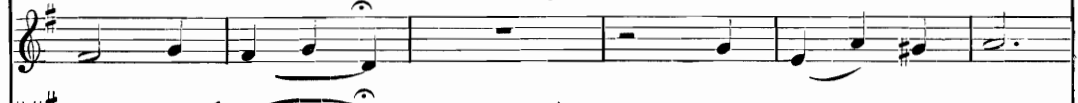
ALTO. 

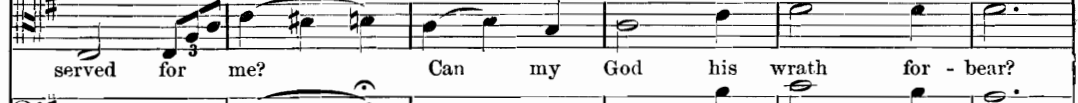
TENOR.  Depth of mer - cy! can there be, Mer - cy still re -

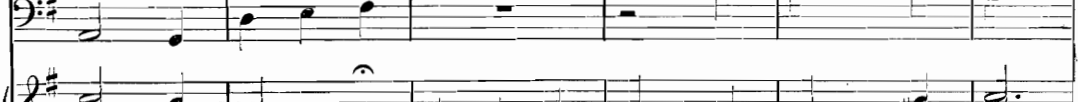
BASS. 


ORGAN. 

 served for me? Can my God his wrath for - bear?



 served for me? Can my God his wrath for - bear?





 Me, the chief of sin - ners, spare? Me, the chief of



 Me, the chief of sin - ners, spare? Me. the chief of





sin - ners, spare?

sin - ners, spare?

This system contains four staves. The top two staves are vocal lines for Soprano and Alto, both with the lyrics "sin - ners, spare?". The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The system concludes with a double bar line and a key signature change to two flats (Bb).

SOLO. ALTO.

I have long with - stood his grace, long pro - voked him

This system contains three staves. The top staff is a solo alto vocal line with the lyrics "I have long with - stood his grace, long pro - voked him". The bottom two staves are piano accompaniment. The key signature is two flats (Bb) and the time signature is 4/4.

to his face, Would not heark - en to his calls;

This system contains three staves. The top staff is a vocal line with the lyrics "to his face, Would not heark - en to his calls;". The bottom two staves are piano accompaniment. The key signature is two flats (Bb) and the time signature is 4/4.

Grieved him by a thou - sand falls.

This system contains three staves. The top staff is a vocal line with the lyrics "Grieved him by a thou - sand falls.". The bottom two staves are piano accompaniment. The key signature is two flats (Bb) and the time signature is 4/4.

I have long with - stood his grace, Long pro -

Have long, with - stood, his grace, his grace, provoked,

Have long, with - stood, his grace, his grace, provoked,

voked him to his face..... Would not, not heark-en

provoked him to his face.....

provoked him to his face. Would not heark - en

Would not, not heark-en

his calls, his calls. Grieved him by a thou - sand falls.

to his calls, Grieved him by a thou - sand falls.

his calls, his calls,

DEPTH OF MERCY—Concluded.

SOLO. BASS.

There for me the Sav - ior stands, Shows his wounds and

spreads his hands; God is love, I know, I feel,

Je - sus weeps and loves me still, Je - sus weeps and loves me still;

God is love, I know, I feel, and loves me still. A - men.

God is love, I know, I feel, Je - sus weeps and loves me still. A - men.

NOT ASHAMED OF CHRIST.

JOSEPH GRIGGS.
Legato.

H. P. DANKS.

ORGAN.

Musical notation for the organ introduction, consisting of two staves (treble and bass clef) in 3/4 time with a key signature of one sharp (F#). The music is marked 'Legato' and features a flowing melody in the right hand and a supporting bass line in the left hand.

SOLO. CONTRALTO.

Musical notation for the solo contralto voice, with piano accompaniment. The lyrics are: "Je - sus! and shall it ev - er be, A mor - tal".

Musical notation for the solo contralto voice, with piano accompaniment. The lyrics are: "man a - shamed of Thee! A - shamed of Thee, whom an - gels".

Musical notation for the solo contralto voice, with piano accompaniment. The lyrics are: "praise, Whose glo - ries shine through end - less days! A - shamed of".

Musical notation for the solo contralto voice, with piano accompaniment. The lyrics are: "Je - sus! soon - er, far, Let night dis - own each ra - dian - t star. 'Tis mid - night".

Musical notation for the solo contralto voice, with piano accompaniment. The lyrics are: "with my soul till He. Bright Morning Star, bid dark - ness flee. Ashamed of".

Je - sus! Oh, as soon Let morning blush to own the sun. He sheds the

beams of light di - vine O'er this be - night - - ed soul of

mine.

A - shamed of Je - - sus! that dear friend On whom my

hopes of heav'n de - pends? No; when I blush, be this my

NOT ASHAMED OF CHRIST—Concluded.

shame, That I no more re-vere his name. Ashamed of

Je - sus! emp-ty pride; I'll boast a Sav - ior cru - ci - fied; And, oh, may

this my por-tion be, My Sav - ior not ashamed of me! Je - sus! and

shall it ev-er be, A mor - tal man ashamed of Thee! Ashamed of


Thee, whom an - gels praise, Whose glo - ries shine thro' end - less days!


BLESSED BE THE LORD GOD.


61


(QUARTET.)


J. FIRTH.


SOPRANO.  Bless - ed, bless - ed, bless - ed be the Lord God of Is - ra - el,


ALTO. 


TENOR.  Bless - ed, bless - ed,

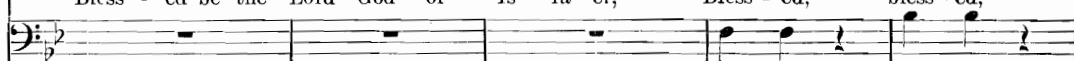
BASS. 


ORGAN. 

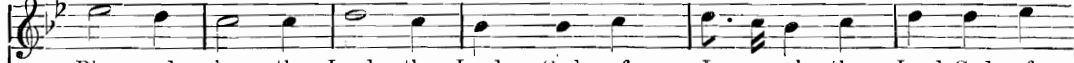
 Bless - ed be the Lord God of Is - ra - el; Bless - ed, bless - ed,





 Bless - ed be the Lord God of Is - ra - el; Bless - ed, bless - ed,

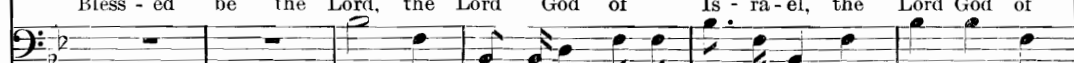





 Bless - ed be the Lord, the Lord God of Is - ra - el, the Lord God of

 Bless - ed be the Lord God of Is - ra - el,

 Bless - ed be the Lord, the Lord God of Is - ra - el, the Lord God of

 Bless - ed be the Lord God of Is - ra - el.



BLESSED BE THE LORD GOD—Continued.

Is - ra - el, Bless - ed be the Lord. Bless - ed be the Lord,
 Bless - ed be the Lord, Bless - ed be the
 Is - ra - el, Bless - ed be the Lord, Bless - ed be the Lord,
 Bless - ed be the Lord, Bless - ed be the

Bless - ed be the Lord, Bless - ed be the Lord, the
 Lord, Bless - ed be the Lord, Bless - ed be the
 Bless - ed be the Lord, Bless - ed be the Lord, the
 Lord, Bless - ed be the Lord, Bless - ed be the

Lord God of Is - ra - el, the Lord God of Is - ra - el, and bless - ed
 Lord . God of Is - ra - el, the Lord God of Is - ra - el, and bless - ed

be the name of his Maj - es - ty, and bless - ed be the
 bless - ed be the name of his Maj - es - ty, bless - ed be the
 be the name of his Maj - es - ty, and bless - ed be the
 bless - ed be the name of his Maj - es - ty, bless - ed be the

This system contains the first four staves of the musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

name of his Maj - es - ty, for ev - er and ev - er, world with - out
 name of his Maj - es - ty, for ev - er and ev - er, world

This system contains the next four staves. The vocal parts continue with the lyrics. The piano accompaniment continues with a steady rhythmic pattern. The key signature and time signature remain the same.

end, world with - out end. A - men, A - men.
 with - out end, world with - out end. A - men, A - men.

This system contains the final four staves of the piece. The vocal parts conclude with the words 'A - men, A - men'. The piano accompaniment ends with a final chord. The key signature and time signature remain the same.

HALLELUJAH TO THE KING.

With animation.

CHAS. H. GABRIEL.

SOPRANO. Hark! the song of her-ald ang-els sing-ing, glo-ry, hal-le-lu-jah! Christ is

ALTO.

TENOR. Hark! the song of her-ald ang-els sing-ing, glo-ry, hal-le-lu-jah! Christ is

BASS.

ORGAN.

born the Lord's a - noint - ed! Peace on earth, and un-to men good will, for-

born the Lord's a - noint - ed! Peace on earth, and un-to men good will for-

slower.

ev - er, hal - le - lu - jah! Christ is born in Beth - le - hem! See! He sleeps with

ev - er, hal - le - lu - jah! Christ is born in Beth - le - hem!

in a stall: Prince of Heav - en, Lord of all, An - gel hosts His

This system contains the first four measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature is B-flat major and the time signature is 4/4.

♩ tempo.
 birth pro-claim, Laud and mag-ni - fy his name. Hal - le - lu - jah, hal - le -
 Hal - le - lu - jah,

This system contains measures 5 through 8. It includes a tempo change to *♩ tempo.* and continues the vocal and piano parts. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with occasional chords.

lu - jah, hal - le - lu - jah, hal - le - lu - jah hal - le -
 hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

This system contains measures 9 through 12. It continues the vocal and piano parts. The piano accompaniment includes triplets in the bass line, indicated by a '3' over the notes.

HALLELUJAH TO THE KING—Continued.

Go from here to Coda, after D. S.

lu-jah, hal-le-lu-jah, hal-le-lu-jah to the King.

hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah to the King.

Go from here to Coda, after D. S.

Detailed description: This system contains the first two systems of music. The first system features a vocal line with lyrics 'lu-jah, hal-le-lu-jah, hal-le-lu-jah to the King.' and a piano accompaniment. The second system continues the vocal line with 'hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah to the King.' and includes a piano accompaniment with triplet markings in the bass line. A 'Coda' instruction is placed at the end of the system.

He shall reign from pole to pole, with su-preme, un-bound-ed sway,

He shall reign from pole to pole, with su-preme, un-bound-ed sway,

He shall reign from pole to pole, with su-preme, un-bound-ed sway, He shall

Detailed description: This system contains the second and third systems of music. The second system has a vocal line with lyrics 'He shall reign from pole to pole, with su-preme, un-bound-ed sway,' and a piano accompaniment. The third system continues with the same lyrics and includes a piano accompaniment with a final vocal line 'He shall' at the end.

He shall reign when, like a scroll, Yon-der heav'ns have pass'd a-way,

He shall reign when, like a scroll, Yon-der heav'ns have pass'd a-way,

reign when, like a scroll, Yon-der heav'ns have pass'd a-way, He shall

Detailed description: This system contains the fourth and fifth systems of music. The fourth system has a vocal line with lyrics 'He shall reign when, like a scroll, Yon-der heav'ns have pass'd a-way,' and a piano accompaniment. The fifth system continues with the same lyrics and includes a piano accompaniment with a final vocal line 'reign when, like a scroll, Yon-der heav'ns have pass'd a-way, He shall' at the end.

HALLELUJAH TO THE KING— Concluded.

D. S.

He shall reign when, like a scroll, Yon - der heav'ns have pass'd a - way.

He shall reign when, like a scroll, Yon - der heav'ns have pass'd a - way.

reign when, like a scroll, Yon - der heav'ns have pass'd a - way.

D. S.

CODA.

To the King, who is born in Beth - le - hem, glo - ry to his

To the King, who is born in Beth - le - hem, glo - ry to his

slow. ff

ho - ly name,..... Hal - le - lu - jah! Praise ye the Lord!

ho - ly name,..... Hal - le - lu - jah! Praise ye the Lord!

slow. ff

GREAT IS THE LORD.

J. P. VANCE.

Maestoso.

SOPRANO.
Great is the Lord, great is the Lord, great is the Lord and worthy to be prais-ed;

ALTO.
Great is the Lord, great is the Lord, great is the Lord and worthy to be prais-ed;

TENOR.
Great is the Lord, great is the Lord, great is the Lord and worthy to be prais-ed;

BASS.
Great is the Lord, great is the Lord, great is the Lord and worthy to be prais-ed;

ORGAN.
Maestoso.

rit. After the D. C. go to Coda.

Great is the Lord, great is the Lord, great is the Lord and worthy to be prais-ed.

Great is the Lord, great is the Lord, great is the Lord and worthy to be prais-ed.

After the D. C. go to Coda.

rit.

SOLO. OBLIGATO SOPRANO.

Great..... is the Lord and wor - - thy to be

Great is the Lord, and wor- thy to be prais- ed, great is the Lord and

Great is the Lord, and wor- thy to be prais- ed, great is the Lord and

staccato.

GREAT IS THE LORD—Continued.

prais - - ed, great..... is the Lord..... and
wor - thy to be prais - ed, Great is the Lord, and wor - thy to be prais - ed.
wor - thy to be prais - ed, Great is the Lord, and wor - thy to be prais - ed.

This system contains the first three staves of the musical score. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment. The bottom staff is the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

wor - - thy to be prais - ed. His marv'lous great - ness
great is the Lord, and wor - thy to be prais - ed.
great is the Lord, and wor - thy to be prais - ed. His marv'lous great - ness
His great - - ness knows no

This system contains the next three staves of the musical score. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment. The bottom staff is the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

knows no end - ing, His marv'lous great - ness knows no end - ing.
knows no end - ing, His marv'lous great - ness knows no end - ing.
end - ing, all men..... shall sing of His might - - y acts, His

This system contains the final three staves of the musical score. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment. The bottom staff is the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

GREAT IS THE LORD—Concluded.

All men shall sing of His might-y acts, all men shall sing of
 All men shall sing of His might-y acts, all men shall sing of
 great - - - ness knows no end - - - ing, All men shall sing of His might-y

D. C. after the repeat. CODA.

His might-y acts. Great is the Lord, great is the Lord, great is the Lord, and
 His might-y acts. Great is the Lord, great is the Lord, great is the Lord, and
 acts.....

D. C. after the repeat.

wor - thy to be prais - ed A - men..... A - - - men.
 wor - thy to be prais - ed. A - men..... A - - - men.

SLEEP, MY LITTLE ONE, SLEEP.

MISS A. BENSEL. ARR.

E. O. EXCELL.

SOPRANO.
1. Sleep, my lit-tle one, sleep,..... Nar-row thy bed and deep.

ALTO.
Sleep, my lit-tle one, lit-tle one, sleep. Nar-row thy bed and deep.

TENOR.
Sleep, my lit-tle one, lit-tle one, sleep, Nar-row thy bed and deep,

BASS.
Sleep, my lit-tle one, lit-tle one, sleep, Nar-row thy bed and deep,

ORGAN.

{ Hun-ger, nor thirst, nor cru-el pain, } I, thy moth-er, will bend and sing. Watch thee slum-ber-
{ Ev-er can hurt my babe a-gain; }

{ Soon in the an-gels' ten-der arms, } Thou wilt waken, sweet ba-by mine, In thy home di-
{ Close sheltered there from earth's alarms, }

{ Fold-ed your hands in death's mute pray'r } Hunger, anguish, will soon be o'er I can weep no
{ Nev-er to reach in wild de-spair }

{ I too shall soon be laid to rest } Safe is ba-by, earth's anguish done, Keep thee, Ho-ly
{ Close by the side of ba-by blest: }

ing, Sleep, my lit-tle one, sleep,..... sleep.....

dim.

vine: Sleep, my lit-tle one, lit-tle one, sleep, sleep, my lit-tle one, sleep.....

more; Sleep, my lit-tle one, lit-tle one, sleep, sleep, my lit-tle one, sleep.....

one, Sleep, my lit-tle one, lit-tle one, sleep, sleep, sleep, lit-tle one, sleep.

OH, BE JOYFUL IN THE LORD.

E. H. PACKARD.


SOPRANO.  Oh, be joy - ful in the Lord, all ye lands, O be joy - ful in the Lord, all ye


ALTO. 

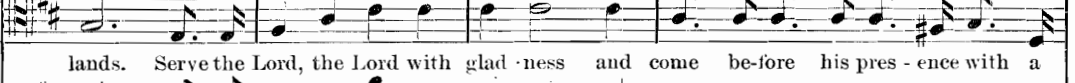
TENOR.  Oh, be joy - ful in the Lord, all ye lands, O be joy - ful in the Lord, all ye


BASS. 


ORGAN. 


 lands. Serve the Lord, the Lord with glad - ness and come be - fore his pres - ence with a

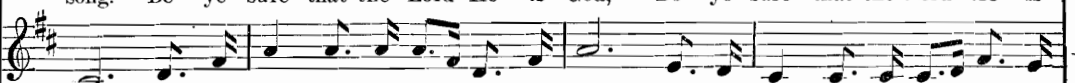


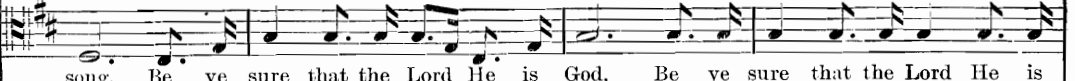
 lands. Serve the Lord, the Lord with glad - ness and come be - fore his pres - ence with a

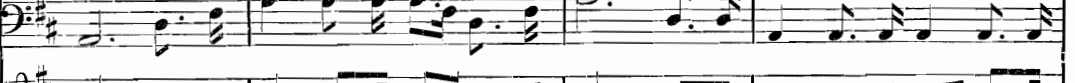





 song. Be ye sure that the Lord He is God, Be ye sure that the Lord He is



 song. Be ye sure that the Lord He is God, Be ye sure that the Lord He is





God. It is He that hath made us and not we, our-selves,

God. It is He that hath made us and not we, our-selves,

ff We are His peo - ple and the sheep of his pas - ture.

SOLO. TENOR.
mf We are His peo - ple and the sheep of his pas - ture. O go your

SOLO. ALTO.
And in - to his courts with praise, and
way in - to his gates with thankgiv - ing,

OH, BE JOYFUL IN THE LORD—Continued.

SOLO. SOPRANO.

Be thank-ful un - to Him..... and speak good of His
in - to his courts with praise,

name,
SOLO. BASS.
Be thank - ful un - to Him and speak good of His name.

SOLO. SOPRANO. 1st time *p*. CHORUS. 2d time *ff*.
For the Lord is gra - cious, His mer - cy is ev - er - last - ing, And His
ff
The Lord is gra - cious, His mer - cy is last - ing,
The Lord is gra - cious, His mer - cy is last - ing,

OH, BE JOYFUL IN THE LORD—Concluded.

truth en - dur-eth from gen - er - a - tion, to gen - er - a - tion.

His truth en - dur-eth from gen - er - a - tion, to gen - er - a - tion.

His truth en - dur-eth from gen - er - a - tion, to gen - er - a - tion.

f Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost, As it

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost, As it

f *p* *f*

ff slow.

was in the be-gin-ning, is now, and ev - er shall be, world with-out end. A - men.

was in the be-gin-ning, is now, and ev - er shall be, world with-out end. A - men.

ff slow.

GOD BE MERCIFUL.

FRANK M. DAVIS.

Moderato.

SOPRANO.
 God be mer-ci-ful un-to us, and bless us and show us the light, the

ALTO.
 God be mer-ci-ful un-to us, and bless us and show us the light, the

TENOR.
 God be mer-ci-ful un-to us, and bless us and show us the light, the

BASS.
 God be mer-ci-ful un-to us, and bless us and show us the light, the

ORGAN.

light of His coun-ten-ance, and be mer-ci-ful un-to us, That thy way may be

light of His coun-ten-ance, and be mer-ci-ful un-to us, That thy way may be

known up-on earth, up-on earth, Thy sav-ing health a-mong all na-tions.

known up-on earth, up-on earth, Thy sav-ing health a-mong all na-tions.

f Allegro moderato.

Let the peo - ple praise Thee, O God, praise Thee, praise Thee, O
 let the peo - ple praise Thee, praise Thee, O
 Let the peo - ple praise Thee. O God, let the peo - ple praise Thee, praise Thee, O
 praise Thee, Praise Thee, O

f Allegro moderato.

God, praise Thee, O God. Yea, let all the peo - ple, Yea, let all the
 God, O God.
 God, praise Thee, O God. Yea, let all the peo - ple, Yea, let all the
 God, O God.

After D. S. go to *Duet*, Page 78.

peo - ple, Yea, let all the peo - ple, the peo - ple praise Thee.
 peo - ple, Yea, let all the peo - ple, the peo - ple praise Thee.

SOLO. SOPRANO. *With spirit.*

O let the na - tions re - joice and be glad, For Thou shalt judge, shalt

judge the peo-ple right - eous-ly, and gov - ern the na - tions up - on earth.

DUET. ALTO AND TENOR.
Andante.

Then shall the earth bring forth her in-crease, and God, e-ven our own God, shall give us a

Then shall the earth bring forth her in-crease, and God, e-ven our own God, shall give us a

God shall bless us, shall bless us, and all the ends of the world shall fear him.

bless-ing;

bless-ing; God shall bless us, shall bless us, and all the ends of the world shall fear him.

GOD BE MERCIFUL--Concluded.

GLORIA.
Allegro moderato.

Glo - ry be to the Fa - ther, Glo - ry be to the Son, And to the Ho - ly

Glo - ry be to the Fa - ther, Glo - ry be to the Son, And to the Ho - ly

f Allegro moderato.

Detailed description: This system contains the first two systems of music. The first system features vocal staves (Soprano and Alto) and piano accompaniment. The lyrics are 'Glo - ry be to the Fa - ther, Glo - ry be to the Son, And to the Ho - ly'. The second system repeats the same lyrics and musical notation. The piano part is marked with a forte 'f' and 'Allegro moderato'.

Ghost; As it was in the be - gin - ning, is now, and ev - er shall be,

Ghost; As it was in the be - gin - ning, is now, and ev - er shall be,

Detailed description: This system contains the third and fourth systems of music. The lyrics are 'Ghost; As it was in the be - gin - ning, is now, and ev - er shall be,'. The musical notation continues with vocal staves and piano accompaniment.

cres.
world with-out end, A - men, world with-out end, A - men! A - men! A - men!

world with-out end, A - men, world with-out end, A - men! A - men! A - men!

cres.

Detailed description: This system contains the fifth and sixth systems of music. The lyrics are 'world with-out end, A - men, world with-out end, A - men! A - men! A - men!'. The piano part includes a 'cres.' (crescendo) marking. The system concludes with a double bar line.

IN THE SECRET OF HIS PRESENCE.

E. L. GOREH.

J. M. DUNGAN.

SOPRANO.

1. In the se - cret of his pres - ence How my soul delights to hide,.....
 2. When my soul is faint and thirst - y Neath the shad - ow of thy wing,.....
 3. On - ly this, I know I tell him All my doubts and griefs and fears,

ALTO.

1. In the se - cret of his pres - ence, How my sor - de - lights to hide.

TENOR.

2. When my soul is faint and thirsty, Neath the shad - ow of thy wing,

BASS.

3. On - ly this, I know I tell him All my doubts and griefs and fears,

ORGAN.

f Oh, how pre - cious are the les - sons Which I learn at Je - sus' side.
 There is cool and pleas - ant shel - ter, And a fresh and crys - tal spring,
 Oh, how pa - tient - ly he list - ens, And my droop - ing soul he cheers.

dim.

Oh, how pre - cious are the les - sons Which I learn at Je - sus' side.
 There is cool and pleas - ant shel - ter, And a fresh and crys - tal spring,
 Oh, how pa - tient - ly he list - ens, And my droop - ing soul he cheers,

Earth - ly cares can nev - er vex me, Neith - er tri - als lay me low:.....
 And my Sav - ior rests be - side me, As we hold com - mun - ion sweet;...
 Do you think he ne'er re - proves me, What a false friend he would be;.....

Earthly cares can nev - er vex me, Neither tri - als lay me low;
 And my Sav - ior rests be - side me, As we hold com - mun - ion sweet;
 Do you think he ne'er re - proves me, What a false friend he would be;

For when sa - tan comes to tempt me, To the se - cretplace I go.
 If I tried I could not ut - ter, What He says when thus we meet.
 If he nev - er, nev - er told me, Of the sins which he must see.

For when sa - tan comes to tempt me, To the se - cret place I go.
 If I tried I could not ut - ter. What he says when thus we meet.
 If he nev - er, nev - er told me, Of the sins which he must see.

CHORUS.

In the se - cret of His pres - ence, When you've en - tered at the door,
 In the se - cret of His pres - ence, When you've en - tered at the door,

Then se - cure you'll rest in Je - sus, There is joy for ev - er - more.
 Then se - cure you'll rest in Je - sus, There is joy for ev - er - more.

GUIDE ME, O THOU GREAT JEHOVAH.

Moderato.

ARTHUR NELSON.

ORGAN.

Musical notation for the organ introduction, consisting of two staves (treble and bass clef) in 3/4 time, featuring a melody in the right hand and accompaniment in the left hand.

SOLO. SOPRANO.

Musical notation for the solo soprano part, including a vocal line with lyrics and piano accompaniment. The lyrics are: "Guide me, O thou great Je - ho - vah, Pil - grim".

Musical notation for the solo soprano part, including a vocal line with lyrics and piano accompaniment. The lyrics are: "through this bar - ren land; I am weak, but". A *rit.* (ritardando) marking is present above the vocal line.

Musical notation for the solo soprano part, including a vocal line with lyrics and piano accompaniment. The lyrics are: "thou art might - y, Hold me with thy power - ful hand."

♩ CHORUS.

Musical notation for the chorus, including a vocal line with lyrics and piano accompaniment. The lyrics are: "Bread of heav - en, bread of heav - en - D. S. Songs of prais - es, songs of prais - es, Bread of heav - en, bread of heav - en, bread of heav - en, bread of heav - en, D. S. Songs of prais - es, songs of prais - es, songs of prais - es, songs of prais - es, Bread of heav - en, bread of heav - en, bread of heav - en, bread of heav - en, D. S. Songs of prais - es, songs of prais - es, songs of prais - es, songs of prais - es,"

cres. *Fine.*

Feed me till I want no more.
I will ev - er give to Thee.

Feed me till I want no more,
I will ev - er give to thee.

Feed me till I want no more,
I will ev - er give to thee.

Feed me till I want no more,
I will ev - er give to thee.

cres. *Fine.*

SOLO. ALTO. *With expression.*

Moderato.

O - pen now the

crys - tal fount - ain, Whence the heal - ing wa - ters

flow..... Let the fier - y, cloud - y pil - lar

Lead me all my jour - ney through.

Strong De - liv - 'rer,

This system contains the first six measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The piano part includes a *cres.* marking in the second measure.

Be thou still my strength and shield.

strong De - liv - 'rer, Be thou still my strength and shield.

This system contains the next six measures. It continues the vocal line and piano accompaniment. The piano part includes a *cres.* marking in the second measure.

SOLO. BASS.

When I tread the verge of Jor - dan,

This system contains the final six measures. It features a solo bass line with lyrics, a piano accompaniment, and a grand staff. The piano part includes a *mf* marking in the first measure.

cres.
 Bid my anx - ious fears sub - side; Bear me through the
ff
 swell - ing cur - rent: Land me safe on Ca - naan's side.
D. S.

SLEEP, SWEETLY SLEEP.

F. L. M.

(Anthem for Decoration Day.)

FRED L. MOREY.

Slow and tenderly.

SOPRANO. Sleep, sweet - ly sleep, low in thy peace - ful graves; Sleep, gen - tly
 ALTO. D. C. Sleep, sweet - ly sleep, thy names shall live for aye, Sleep, gen - tly
 TENOR. Sleep, sweet - ly sleep, low in thy peace - ful graves; Sleep, gen - tly
 BASS. Sleep, sweet - ly sleep, low in thy peace - ful graves; Sleep, gen - tly
 ORGAN. *p*
 sleep, a - bove, thy lov'd flag waves, We owe its folds to thee, its
 sleep, thy fame can nev - er die, But high in heav - en's scrolls, and
 sleep, a - bove, thy lov'd flag waves, We owe its folds o thee, its

SLEEP, SWEETLY SLEEP--Concluded.

glo - rious col - ors three; Thy sac - ri - fice has made us free, Sweet
 deep in grate - ful souls Shall live a pre - cious leg - a - cy, To
 glo - rious col - ors three; Thy sac - ri - fice has made us free, Sweet

poco rit e dim. *Fine.*

may thy rest - ing be. Thy deeds shall live while time shall run. Thy bat - tles fought, thy
 those thou hast made free.
 may thy rest - ing be. Thy deeds shall live while time shall run. Thy bat - tles fought, thy
Fine.

poco rit e dim.

D. C.

vic - t'ries won, shall a - ges hence, make his - t'ry glow, and thrill all hearts the whole land through.
 vic - t'ries won, shall a - ges hence, make his - t'ry glow, and thrill all hearts the whole land through.
D. C.

I WAS GLAD.

87

GEO. W. BARBER.

Allegretto.

SOPRANO. I was glad, I was glad when they said un - to me, I was glad, I was glad when they

ALTO.

TENOR. I was glad, I was glad when they

BASS.

ORGAN.

said un - to me, Let us go..... let us go..... let us

Let us go, let us go, let us

said un - to me, Let us go, let us go, let us

go in - to the house, in - to the house of the Lord. My feet..... shall stand..... with-

My feet, shall stand,

go in - to the house, in - to the house of the Lord. My feet, shall stand.

I WAS GLAD—Continued.

in..... thy gates,... my feet,..... shall stand..... with - in..... thy
 with - in thy gates, my feet shall stand with - in
 with - in thy gates, my feet shall stand with - in

This system contains the first five staves of music. The top three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4.

gates..... my feet shall stand with - in thy gates, O Je -
 thy gates,
 thy gates, my feet shall stand with - in thy gates, O Je -

This system contains the next five staves of music. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature remains one sharp (F#) and the time signature is 3/4.

DUET. SOPRANO. AND TENOR.

ru - sa - lem, O Je - ru - sa - lem. Pray for the peace, for the
 ru - sa - lem, O Je - ru - sa - lem. Pray for the peace, for the

This system contains the final five staves of music. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature changes to two sharps (F# and C#) and the time signature changes to 3/4.

peace of Je - ru - sa - lem, they shall prosper that love..... thee,

peace of Je - ru - sa - lem, they shall prosper that love..... thee,

The first system of the musical score consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "peace of Je - ru - sa - lem, they shall prosper that love..... thee,".

They shall prosper. they shall prosper that love..... thee. Peace be within thy

They shall prosper, they shall prosper that love..... thee. Peace be with-

They shall prosper, they shall prosper that love..... thee. Peace be with-

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "They shall prosper. they shall prosper that love..... thee. Peace be within thy" and "They shall prosper, they shall prosper that love..... thee. Peace be with-".

walls,..... peace be within thy walls,... peace be within thy walls, And pros-

in thy walls, peace be with-in thy walls, peace be with-in thy walls, And pros

in thy walls, peace be with-in thy walls, peace be with-in thy walls, And pros-

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "walls,..... peace be within thy walls,... peace be within thy walls, And pros-" and "in thy walls, peace be with-in thy walls, peace be with-in thy walls, And pros-".

per - i - ty within thy pal - a - ces; Peace be with -

per - i - ty within thy pal - a - ces;

per - i - ty within thy pal - a - ces; Peace be within thy walls,

in thy walls, peace be within thy walls and prosper - i - ty within thy palaces.

Peace be with - in thy walls and prosper - i - ty within thy palaces.

Peace be with - in thy walls, peace be with - in thy walls, Peace be with -

SOLO. OBLIGATO TENOR.

Peace be with - in thy walls, peace be with - in thy walls, Peace be with -

in thy walls, and pros-per-i-ty with-in thy pal-a-ces, Peace be within thy
Peace be within, be with-
in thy walls, and pros-per-i-ty with-in thy pal-a-ces, Peace be within, be with-

This system contains the first four staves of the musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

walls, peace be with-in thy walls, peace be within thy
in thy walls, peace be within, be with-in thy walls, peace be within, be with-
in thy walls, peace be within. be with-in thy walls, peace be within, be with-

This system contains the next four staves of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment includes some triplet markings.

walls, And pros-per-i-ty within thy pal-a-ces. A-men, A-men.
in thy walls,
in thy walls, And prosper-ity within thy pal-a-ces. A-men, A-men.

This system contains the final four staves of the musical score. It concludes the piece with the lyrics 'A-men, A-men'. The piano accompaniment features a final cadence.

MY FAITH LOOKS UP TO THEE.

Arr. from LACHUR.

♩ SOLO. SOPRANO.

SOPRANO. 

1. My faith looks up..... to
 2. May thy rich grace..... im -

TENOR. 

ORGAN. 

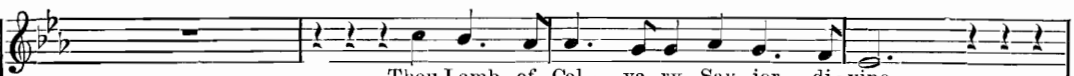
DUET. SOPRANO AND TENOR.



Thee, Thou Lamb of Cal - va - ry, Sav - ior di - vine.
 part Strength to my faint - ing heart, My zeal in - spire.




My faith looks
 May thy rich



Thou Lamb of Cal - va - ry, Sav - ior di - vine.
 Strength to my faint - ing heart, My zeal in - spire.

up..... to Thee, Thou Lamb of Cal - va - ry, Sav - ior di - vine.
 grace..... in - spire Strength to my faint - ing heart, My zeal in - spire.



DUET. SOPRANO AND ALTO.



Now hear me while I pray, Take all my guilt a - way;
 As thou hast died for me, O may my love to thee,



rit......

O, let me, from this day Be whol - ly thine,
Pure, warm, and change - less be. A liv - ing fire,

rit...... *tempo.*.....

cres...... *D. S.*

O, let me, from this day Be whol - ly thine.
Pure, warm, and change - less be. A liv - ing fire.

D. S.

♩ SOLO. SOPRANO.

3. While life's dark maze I tread, And griefs a - round me spread,
4. When ends life's tran - sient dream; When death's cold sul - len stream

Be thou my guide,..... Be thou my guide;
Shall o'er me roll,..... Shall o'er me roll;

♩ CHORUS.

3. Bid dark - ness turn to day, Wipe sor - row's tears a - way,

4. Blest Sav - ior, then in love, Fear and dis - trust re - move;

Nor ev - er let me stray, From thee a - side,

Oh, bear me safe a - bove, A ran - somed soul,

cres. Nor let me ev - er stray From thee a - side. *f* *D. S. to 4th verse.*

Oh, bear me safe a - bove, A ran - somed soul.

cres. *f*

I WILL CRY UNTO GOD.

J. P. VANCE.
SOLO. SOPRANO.

SOPRANO.

ORGAN.

Largo.

I will

cry un-to God with my voice; e-ven God the Lord most high, I will

cry un-to God with my voice;..... e-ven God the Lord most high,.....

1

And He shall heark-en to me, He shall heark - en un - to me,.....

2

And He shall heark - en to me,..... shall heark - en un - to me,.....

I WILL CRY UNTO GOD—Continued.

I will cry un - to God with my voice; e - ven God the Lord most high, I will

I will cry un - to God with my voice; e - ven God the Lord most high, I will

This system contains the first two systems of music. Each system includes a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The lyrics are: "I will cry un - to God with my voice; e - ven God the Lord most high, I will".

cry un - to God with my voice, e - ven God the Lord most high, And

cry un - to God with my voice, e - ven God the Lord most high, And

This system contains the third and fourth systems of music. Each system includes a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The lyrics are: "cry un - to God with my voice, e - ven God the Lord most high, And".

He shall heark - en to me,..... and He shall heark - en to me...

He shall heark - en to me,..... and He shall heark - en to me...

This system contains the fifth and sixth systems of music. Each system includes a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The lyrics are: "He shall heark - en to me,..... and He shall heark - en to me...".

A - - - men, A - - - men.

A - - - men, A - - - men.

This musical score consists of five staves. The top two staves are for Soprano and Alto, the next two for Tenor and Bass, and the bottom staff is for Piano. The lyrics 'A - - - men, A - - - men.' are written under the vocal staves. The piano accompaniment features a steady rhythmic pattern in the right hand and a more active bass line in the left hand.

BLESSED ARE THEY.

Andante.

CHAS. H. GABRIEL.

SOPRANO. - - - - -

ALTO. *m* Duet. TENOR AND ALTO. Bless - ed are they that do his commandments, Bless - ed are they,

TENOR. Bless - ed are they that do his commandments, Bless - ed are they,

BASS. - - - - -

ORGAN. - - - - -

This musical score is for a duet between the Alto and Tenor voices, with organ accompaniment. The Soprano and Bass parts are silent. The tempo is marked 'Andante.' and the time signature is 3/4. The organ part features a rhythmic accompaniment with triplets. The lyrics are: 'Bless - ed are they that do his commandments, Bless - ed are they,'.

bless - ed are they, Blessed are they that do his commandments, that do his commandments.

bless - ed are they, Blessed are they that do his commandments, that do his commandments.

This section continues the duet and organ accompaniment. It features a dynamic marking of *f* (forte) and includes triplet markings over the vocal lines. The lyrics are: 'bless - ed are they, Blessed are they that do his commandments, that do his commandments.'

f

That they may have right to the tree of life..... that they may

That they may have right to the tree of life.....

f

have..... right to the tree of life..... that they may have right to the tree of

that they may have right to the tree of life, that they may have right to the

life..... and may en - ter in thro' the gates..... in - to the

and may en - ter in thro' the gates, thro' the

tree of life, and may en - ter in thro' the gates, thro' the gates, thro' the

and may en - ter in thro' the gates, in - to the

Fine.

cit - y, in - to the cit - y, to the cit - y.

gates in - to the cit - y, in - to the cit - y, and may en - ter in - to the cit - y.

gates in - to the cit - y, in - to the cit - y, and may en - ter in - to the cit - y.

cit - y, in - to the cit - y, to the cit - y.

Fine.

SOLO. BASS.

And the Spir - it and the bride say come..... and let him that hear - eth, and let him that

hear-eth say come, and who - so - ev - er will..... let him

take of the wa - ter of life..... free-ly, let him take..... of the

ff *D. S.*

wa - ter of. life free-ly.

D. S.

CAST THY BREAD.

E. H. PACKARD.

SOPRANO. *p*
 1. Cast thy bread up - on the wa - ters; Think - ing not 'tis

ALTO.
 2. Cast thy bread up - on the wa - ters; Why wilt thou still

TENOR.
 3. Give then free - ly of thy sub - stance, O'er this cause the

BASS.

ORGAN. *p*

thrown a - way; God him - self saith thou shalt gath - er

doubt - ing stand, Boun - teous shall God send the har - vest,

Lord doth reign; Cast thy bread and toil with pa - tience,

It a - gain some fut - ure day. Cast thy bread

If thou sow'st with lib - 'ral hand.

Thou shalt la - bor not in vain. Cast thy bread

Cast thy bread... up

up-on the wa - ters, Tho' the waves seem dark to
 up-on the wa - ters, Tho' the waves seem dark to
 on the wa - ters, Though the waves seem dark to

f *Faster.* *tempo.*

men, Sor-row shall be turned to laugh-ter, be turned to laugh-ter,
 men, be turned to laugh-ter, Sor-row shall be turned to laugh-ter,
 men, When thou
 men, be turned to laugh-ter, Sor-row shall be turned to laugh-ter,

f *Faster.* *tempo.*

rit.

find it a - gain, When thou find - est it a - gain.
 find - est it a - gain,
 find it a - gain, When thou find - est it a - gain.
 When thou find - est it a - gain.

rit.

I'LL WASH MY HANDS IN INNOCENCY.

Anthem from the 26th Psalm.

J. FIRTH.

DUET. SOPRANO AND BASS.

SOPRANO. *p* I'll wash my hands in in - no - cen - cy, I'll wash my hands in

BASS.

ORGAN. *p*

in - no - cen - cy, O Lord, O Lord, and so will I go,

so will I go, and so will I go to thine al - tar, and

so will I go, so will I go, and so will I go to thine al - tar.

SOLO. TENOR.

That I may show the voice of thanksgiving, That I may show the voice of thanks-giv-ing, And

tell of all, tell of all, and tell of all, thy won-drous works, and

tell of all, tell of all, and tell of all thy won-drous works, and

tell of all, tell of all, and tell of all thy wondrous works.

SOLO. BASS.

Lord, Lord, Lord, I have loved the hab - i - ta - tion of thy house, and the

place where thy hon - or dwelleth, Lord, I have loved, Lord, I have loved the

hab - i - ta - tion of thy house, and the place, the place where thy hon - or dwelleth.

DUET. 1st AND 2d SOPRANO.
Affetuoso.

I will walk, I will walk in - no-cent-ly, in - no cent-ly,

O, de-liv-er me, O, de-liv-er me, and be mer-ci-ful un - to me,

O, be mer-ci-ful, O, be mer-ci-ful, O, be mer-ci-ful un - to me.

I'LL WASH MY HANDS IN INNOCENCY—Continued.

CHORUS.

I will praise the Lord, I will praise the Lord in the con-gre-ga-

I will praise the Lord, I will praise the Lord in the con-gre-ga-

This system contains the first two lines of the chorus. The top two staves are vocal lines in G major, with lyrics: "I will praise the Lord, I will praise the Lord in the con-gre-ga-". The bottom two staves are piano accompaniment in G major, featuring a steady bass line and chords in the right hand.

tion, I will praise the Lord in the con-gre-ga-tion,

tion, I will praise the Lord in the con-gre-ga-tion,

This system contains the second two lines of the chorus. The top two staves are vocal lines in G major, with lyrics: "tion, I will praise the Lord in the con-gre-ga-tion,". The bottom two staves are piano accompaniment in G major, continuing the harmonic support for the vocal lines.

I will praise the Lord, I will praise the Lord in the con-gre-ga-tion,

praise the Lord, praise the Lord in the con-gre-ga-tion,

This system contains the final two lines of the chorus. The top two staves are vocal lines in G major, with lyrics: "I will praise the Lord, I will praise the Lord in the con-gre-ga-tion," and "praise the Lord, praise the Lord in the con-gre-ga-tion,". The bottom two staves are piano accompaniment in G major, concluding the piece with sustained chords.

I will praise the Lord in the con - gre - ga - tion, I will
 Praise the Lord,
 I will praise the Lord in the con - gre - ga - tion, I will

praise the Lord in the con - gre - ga - tion, praise the Lord.
 praise the Lord in the con - gre - ga - tion, praise the Lord.

HARK! THE HERALD ANGELS SING!

DUET. SOPRANO. AND TENOR. *Allegro.*

T. MARTIN TOWNE.

SOPRANO.
 Hark! the her - ald an - gels sing, Glo - ry to the

ALTO.

TENOR.
 Hark! they sing, Glo - ry to the

BASS.

ORGAN.

rew-born King; Peace on earth and mer - cy mild; God and sin - ners rec - on -

King; Peace on earth and mer - cy mild, God and sin - ners rec - or -

ciled. na-tions rise, Join the triumphs of the

Joy - ful all ye na - tions rise, Join the tri - umphs

ciled. Joy - ful all ye na - tions rise, Join the

Joy - ful all ye nations rise,

skies; With an - gel - ic hosts pro - claim, Christ is

of the skies; With an - gel - ic hosts pro - claim,

triumphs of the skies; With an - gel - ic hosts proclaim, Christ is

born..... in Beth-le-hem. heav'n a-dored,
 Christ by heav'n a-dored,
 born in Beth - le - hem. Christ by high-est heav'n a-dored,
 Christ by heav'n a-dored,

Christ the Lord, Veiled in flesh the God - head see; Hail, in-
 Christ the ev-er-last-ing Lord,
 Christ the ev - er - last - ing Lord, Veiled in flesh the God - head see; Hail, in-
 Christ the ev-er-last - ing, ev-er-last-ing Lord, Veiled..... in flesh. Hail, in-

car - nate De - i - ty. Hail, the heav'n-born, Prince of peace!
 car - nate De - i - ty. Hail, the heav'n-born, Prince of peace!
 Hail, the heav'n - born, Prince of peace!

Hail, the Son of right-eous-ness! life to all, Ris'n with

Hail the Son of right - eous-ness! life to all, Ris'n with

Hail, the Son of right-eous-ness! Light of life to ail he brings,

This system contains the first three staves of the musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: 'Hail, the Son of right-eous-ness! life to all, Ris'n with'.

heal - ing in his wings. Hal - le - lu - jah!

heal - ing in his wings. Hal - le - lu - jah!

This system contains the next two staves of the musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: 'heal - ing in his wings. Hal - le - lu - jah!'.

Praise the Lord! A - men! A - men!

Praise the Lord! A - men! A - men!

This system contains the final two staves of the musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: 'Praise the Lord! A - men! A - men!'.

I WILL PRAISE THEE WITH MY WHOLE HEART.

Con Impeto.

H. P. DANKS.

SOPRANO. *f* *Con Impeto.*
 I will praise thee with my wholeheart, Be - fore the gods will I sing

ALTO.

TENOR.
 I will praise thee with my wholeheart, Be - fore the gods will I sing

BASS.

ORGAN. *f* *Con Impeto.*

praise un - to thee. I will wor - ship toward thy ho - ly tem - ple, And praise thy

praise un - to thee. I will wor - ship toward thy ho - ly tem - ple, And praise thy

name for thy lov - ing kind - ness, Thy lov - ing kind - ness, and for thy

name for thy lov - ing kind - ness, Thy lov - ing kind - ness, and for thy

I WILL PRAISE THEE WITH MY WHOLE HEART—Continued. 111

truth; For thou hast mag - ni - fied thy word a -

truth; For thou hast mag - ni - fied thy word a -

cres. *f*

love all thy name, In the day when I cried thou an - sw' redst

bove all thy name, In the day when I cried thou an - sw' redst

cres. *f*

Fine.

me, and strength - en - edst me with strength in my soul.

me, and strength - en - edst me with strength in my soul.

Fine.

112 I WILL PRAISE THEE WITH MY WHOLE HEART—Continued.

mf *Meno mosso.*

All the kings of the earth shall praise thee, When they hear the words of thy mouth, Yea, they shall

All the kings of the earth shall praise thee, When they hear the words of thy mouth, Yea, they shall

mf *Meno mosso.*

f *slentando.*

sing in the ways of the Lord, For great is the glo-ry of the Lord.

sing in the ways of the Lord, For great is the glo-ry of the Lord.

f *slentando.*

a tempo.

Tho' the Lord be high, Yet hath he re-spect un-to the low-ly, But the

Tho' the Lord be high, Yet hath he re-spect un-to the low-ly, But the

a tempo.

I WILL PRAISE THEE WITH MY WHOLE HEART—Continued. 113

TRIO. SOP. ALTO AND TENOR.

rit. mp a tempo.

proud he knoweth a - far off, a - far off. Though I walk, I

proud he knoweth a - far off, a - far off. Though I walk, I

rit. mp a tempo.

walk in the midst of trouble, thou wilt re - vive, re - vive me:

walk in the midst of trouble, thou wilt re - vive, re - vive me:

TUTTI.

mf poco piu mosso.

cres.

Thou shalt stretch out thine hand a - gainst the wrath of mine en - e - mies, and

Thou shalt stretch out thine hand a - gainst the wrath of mine en - e - mies, and

mf poco piu mosso. cres.

114 I WILL PRAISE THEE WITH MY WHOLE HEART—Concluded.

f *mf* *f* *mf*

thy right hand, and thy right hand shall save me. The Lord will perfect that

thy right hand, and thy right hand shall save me. The Lord will perfect that

f *mf* *f* *mf*

cres. *f*

which concern-eth me; thy mercy, O Lord, endureth forever; for-

which concern-eth me; thy mercy, O Lord, endureth forever, for-

cres. *f*

D. C.

sake not the works, the works of thine own hands.

sake not the works, the works of thine own hands.

f marcato. *D. C.*

PRAYE YE THE LORD.

115

CHAS. EDW. PRIOR.

With animation.

SOPRANO.
ALTO.
TENOR.
BASS.
ORGAN.

Praise ye the Lord, Praise ye the Lord, Praise the Lord, O my soul, While I live will I

Praise ye the Lord, Praise ye the Lord, Praise the Lord, O my soul, While I live will I

praise the Lord, While I live will I praise the Lord, While I live will I

praise the Lord, While I live will I praise the Lord, While I live will I

praise the Lord, will I praise the Lord. I will sing prais-es un-to my God while I

praise the Lord, will I praise the Lord,

PRAISE YE THE LORD—Continued.

have an - y be-ing, I will sing prais-es un-to my God while I have an - y be-ing.

I will sing prais-es un - to my God, while I have an - y be-ing.

This system contains four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

SOLO. SOPRANO. OR TENOR.

Hap - py is he that hath the God of Ja - cob for his help, whose

This system contains two staves. The top staff is a solo vocal line for Soprano or Tenor with lyrics. The bottom staff is piano accompaniment. The key signature is three sharps and the time signature is 4/4.

hope is in the Lord his God, which made heav'n and earth, the sea, and all that

This system contains two staves. The top staff is a vocal line with lyrics. The bottom staff is piano accompaniment. The key signature is three sharps and the time signature is 4/4.

Allegro,

there - in is, which keepeth truth for - ev - er and ev - er. The Lord shall reign for-

This system contains four staves. The top staff is a vocal line with lyrics. The bottom three staves are piano accompaniment. The key signature is three sharps and the time signature is 4/4.

ev - er, e - ven thy God, O Zi - on, un - to all gen - er - a - tions, The
 The Lord shall reign for - ev - er, un - to all gen - er - a - tions,
 The Lord shall reign for - ev - er, The

This system contains the first three systems of music. The first system has two vocal staves and a piano accompaniment. The second system continues the vocal parts. The third system shows the piano accompaniment.

Lord shall reign for - ev - er, e - ven thy God, O Zi - on, un - to all gen - er -
 Lord shall reign for - ev - er, e - ven thy God, O Zi - on,

This system contains the second and third systems of music. The second system has two vocal staves and a piano accompaniment. The third system continues the piano accompaniment.

a - tions, un - to all gen - er - a - tions, Praise ye the Lord, Praise ye the Lord.
 un - to all gen - er - a - tions, Praise ye the Lord, Praise ye the Lord.

This system contains the fourth and fifth systems of music. The fourth system has two vocal staves and a piano accompaniment. The fifth system continues the piano accompaniment.

SEARCH ME, O GOD.

CHAS. H. GABRIEL.

SOPRANO. *m*
 O Lord, thou hast searched me and known me, Thou knowest my downsit-ting and mine up-
 ALTO.
 TENOR.
 O Lord, thou hast searched me and known me, Thou knowest my downsit-ting and mine up-
 BASS.
 ORGAN. *m*

rising; Thou understandest my thoughts a-far off. *p* Whither shall I go from thy
 rising; Thou understandest my thoughts a-far off.
 ORGAN. *p*

m
 spir - it, Or whither shall I flee from thy pres - ence? If I as - cend up in - to
 Or whither shall I flee from thy pres - ence? If I as - cend up in - to
 ORGAN. *m*

SEARCH ME, O GOD—Continued.

p *poco rit.*

heav'n, thou art there. If I make my bed in hell, be - hold, thou art

heav'n, thou art there. If I make my bed in hell, be - hold, thou art

p *poco rit.*

p *Dolce.*

there, thou art there. If I take the wings of the morn - ing and

there, thou art there. If I take the wings of the morn - ing and

p

cres.

dwell in the ut - ter - most parts of the sea, E - ven there shall thy hand lead

dwell in the ut - ter - most parts of the sea, E - ven there shall thy hand lead

cres.

SEARCH ME, O GOD—Continued.

me, and thy right hand shall hold..... me, If I say, sure-ly the

me, and thy right hand shall hold..... me,

f

dark-ness shall cov - er me, cov - er me, cov - er me, E - ven the night shall be

E - ven the night shall be

cres.

moderato.

light a - bout me, shall be light a - bout me, Search me, O God, and

light a - bout me, shall be light a - bout me, Search me, O God, and

moderato.

SEARCH ME, O GOD—Concluded.

know my heart, try me and know my thoughts, and lead me in the

know my heart, try me and know my thoughts, and lead me in the

The first system of the musical score consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A dynamic marking of *f* (forte) is present at the beginning of the system.

way ev - er - last - ing, in the way ev - er - last - ing. Search me O

way ev - er - last - ing: in the way ev - er - last - ing. Search me O

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature and time signature remain the same as in the first system.

God, search me, O God, and know me. A - men.

God, search me, O God, and know me. A - men.

The third system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature and time signature remain the same as in the previous systems.

LOVE DIVINE.

SOLO. SOPRANO. 1st time.

J. E. HALL.

1. Love di - vine, all love ex - cel - ling, Joy of

SOPRANO. *d. c. 4.* Take a - way the love of sin - ning, Take our

ALTO. *d. c. 4.* Take a - way the love of sin - ning, Take our

TENOR. *d. c. 4.* Take a - way the love of sin - ning, Take our

BASS. *d. c. 4.* Take a - way the love of sin - ning, Take our

ORGAN.

heav'n to earth come down, Fix in us thy hum - ble

load of guilt a - way, End the work of thy be-

load of guilt a - way. End the work of thy be-

dwelling, All thy faith - ful mer - cies crown, All thy

gin - ning, Bring us to e - ter - nal day, Bring us

gin - ning, Bring us to e - ter - nal day, Bring us

faith - ful mer - cies crown. Omit 1st time.

to e - ter - nal day. A - men. 2. Breathe O, breathe thy Ho - ly

to e - ter - nal day. A - men. 2. Breathe O, breathe thy Ho - ly

The first system of the musical score consists of five staves. The top two staves are vocal parts (Soprano and Alto), the next two are vocal parts (Tenor and Bass), and the bottom staff is the piano accompaniment. The music is in 4/4 time and the key signature has two flats (B-flat and E-flat). The lyrics are: "faith - ful mer - cies crown. Omit 1st time. to e - ter - nal day. A - men. 2. Breathe O, breathe thy Ho - ly".

Spir - it in - to ev - 'ry troub - led breast, Let us all thy grace in -

Spir - it in - to ev - 'ry troub - led breast, Let us all thy grace in -

The second system of the musical score consists of five staves. The top two staves are vocal parts (Soprano and Alto), the next two are vocal parts (Tenor and Bass), and the bottom staff is the piano accompaniment. The music is in 4/4 time and the key signature has two flats. The lyrics are: "Spir - it in - to ev - 'ry troub - led breast, Let us all thy grace in -".

her - it, Let us find thy prom - ised rest, Let us find thy promised rest.

her - it, Let us find thy prom - ised rest, Let us find thy promised rest.

The third system of the musical score consists of five staves. The top two staves are vocal parts (Soprano and Alto), the next two are vocal parts (Tenor and Bass), and the bottom staff is the piano accompaniment. The music is in 4/4 time and the key signature has two flats. The lyrics are: "her - it, Let us find thy prom - ised rest, Let us find thy promised rest."

LOVE DIVINE—Concluded.

SOLO. BASS.

3. Je - sus, thou art all com - pas - sion, Pure, un - bound - ed

love, thou art. Vis - it us with thy sal - va - tion, En - ter

ev - 'ry trem - bling heart, En - ter ev - 'ry trem - bling heart.

D. C. to 4th verse.

GENTLY LORD, OH, GENTLY LEAD US.

FRED. L. MOREY.

pp Andantino. *mf*

SOPRANO.
Gen - tly Lord, oh, gen - tly lead us, Thro' this lone - ly vale of tears;

ALTO.
Gen - tly Lord, oh, gen - tly lead us, Thro' this lone - ly vale of tears;

TENOR.
Gen - tly Lord, oh, gen - tly lead us, Thro' this lone - ly vale of tears;

BASS.
Gen - tly Lord, oh, gen - tly lead us, Thro' this lone - ly vale of tears;

ORGAN.
mf

GENTLY LORD, OH, GENTLY LEAD US—Continued.

pp Thro' the chang - es thou'st de - creed us, *mf* Till our last great change ap - pears. *poco rit.*

Thro' the chang - es thou'st de - creed us, Till our last great change ap - pears.

poco rit.

Detailed description: This system contains the first two lines of the hymn. It features a vocal line with two staves (Soprano and Alto) and a piano accompaniment with two staves (Right and Left Hand). The key signature has two sharps (F# and C#), and the time signature is 4/4. The first line of music is marked *pp* and the second line is marked *mf*. The piano accompaniment includes a *poco rit.* marking at the end of the system.

When temp - ta - tion's darts as - sail us, When in de - vious paths we stray,

When temp - ta - tion's darts as - sail us, When in de - vious paths we stray,

Detailed description: This system contains the second two lines of the hymn. It features a vocal line with two staves (Soprano and Alto) and a piano accompaniment with two staves (Right and Left Hand). The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano accompaniment includes a *poco rit.* marking at the end of the system.

Let thy good - ness nev - er fail us, *poco rit.* Lead us in thy per - fect way.

Let thy good - ness nev - er fail us, Lead us in thy per - fect way.

poco rit.

Detailed description: This system contains the final two lines of the hymn. It features a vocal line with two staves (Soprano and Alto) and a piano accompaniment with two staves (Right and Left Hand). The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano accompaniment includes a *poco rit.* marking at the end of the system.

SOLO. TENOR. *Un poco meno mosso.*

In the hour of pain and an - guish, In the hour when death draws

near, Suf - fer not our hearts to lan - guish, Suf - fer not our souls to fear.

And when mor - tal life is end - ed, Bid us on thy bo - som rest,

And when mor - tal life is end - ed, Bid us on thy bo - som rest,

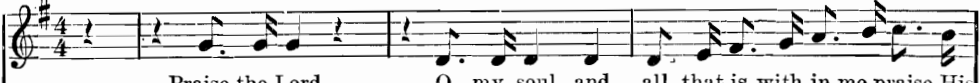
Till, by an - gel - bands at - tend - ed, We a - wake a - mong the blest.


Till, by an - gel - bands at - tend - ed, We a - wake a - mong the blest.

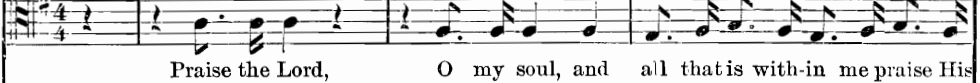
PRAISE THE LORD.

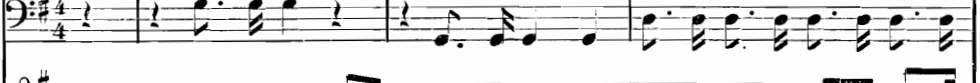
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E. H. PACKARD.


SOPRANO.  Praise the Lord, O my soul, and all that is with-in me praise His

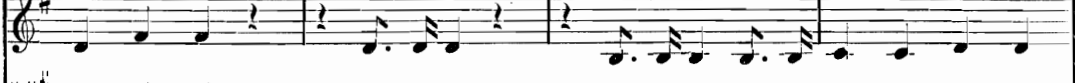
ALTO. 

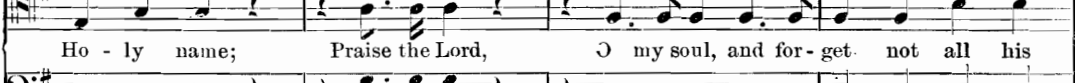
TENOR.  Praise the Lord, O my soul, and all that is with-in me praise His

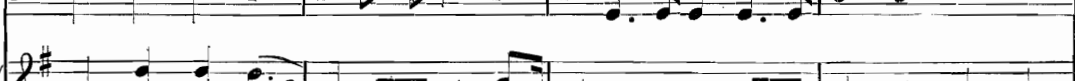
BASS. 


ORGAN. 

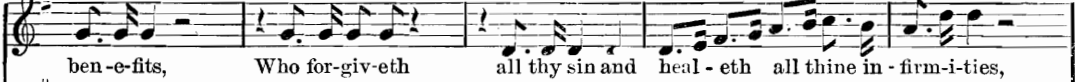
 Ho - ly name; Praise the Lord, O my soul, and for - get not all his




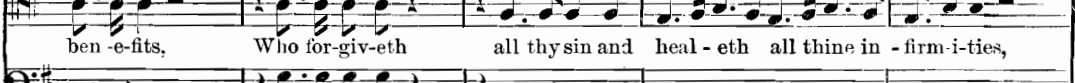
 Ho - ly name; Praise the Lord, O my soul, and for - get not all his



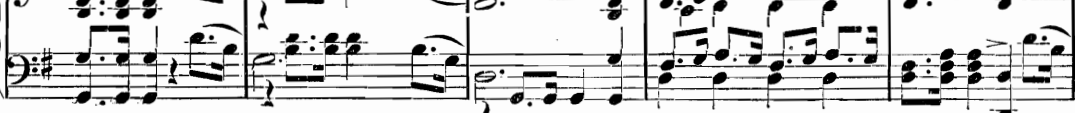


 ben - e - fits, Who for - giv - eth all thy sin and heal - eth all thine in - firm - i - ties,



 ben - e - fits, Who for - giv - eth all thy sin and heal - eth all thine in - firm - i - ties,





Who sav-eth thy life from destruction and crowneth thee with mer-cy and lov - ing kindness.

Who sav-eth thy life from destruction and crowneth thee with mer-cy and lov - ing kindness.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Who sav-eth thy life from destruction and crowneth thee with mer-cy and lov - ing kindness." The first vocal line has a fermata over the final note, and the second vocal line has a fermata over the final note.

SOLO. SOPRANO.

Oh, praise the Lord ye an-gels of His, Ye that ex-cel in strength, Ye that fulfill His com

m

Ped.

This system features a solo soprano line in treble clef and piano accompaniment in bass clef. The key signature remains one sharp. The lyrics are: "Oh, praise the Lord ye an-gels of His, Ye that ex-cel in strength, Ye that fulfill His com". The piano accompaniment includes a dynamic marking of *m* and a *Ped.* (pedal) instruction.

TUTTI. UNISON.

mandments and heark - en un - to the voice of His word. O, praise the Lord, all

O, praise the Lord, all

This system features a tutti unison section with vocal lines and piano accompaniment. The key signature remains one sharp. The lyrics are: "mandments and heark - en un - to the voice of His word. O, praise the Lord, all" and "O, praise the Lord, all". The piano accompaniment continues with chords and a bass line.

ye His hosts, ye ser-vants of His that do His pleas-ure, O speak good of the Lord, all ye

ye His hosts, ye ser-vants of His that do His pleas-ure,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves: the upper staff has the lyrics "ye His hosts, ye ser-vants of His that do His pleas-ure, O speak good of the Lord, all ye" and the lower staff has "ye His hosts, ye ser-vants of His that do His pleas-ure,". The piano accompaniment is written for the right and left hands, with a treble clef on the right and a bass clef on the left. The music is in a key with one sharp (F#) and a 4/4 time signature.

works of His, In all plac - es of His do - min-ion, Praise thou the Lord,

Praise thou the

In all plac - es of His do - min-ion, Praise thou the

The second system continues the musical score. The vocal line has two staves with lyrics: "works of His, In all plac - es of His do - min-ion, Praise thou the Lord," on the top staff and "Praise thou the" on the bottom staff. The piano accompaniment continues with similar notation. At the end of the system, there are two small '8' characters below the piano part.

Praise thou the Lord, O my soul. Glo - ry be

Lord, Praise thou the Lord, O my soul

Lord, Praise thou the Lord, O my soul. Glo - ry be

The third system concludes the musical score. The vocal line has two staves with lyrics: "Praise thou the Lord, O my soul. Glo - ry be" on the top staff and "Lord, Praise thou the Lord, O my soul" on the bottom staff. The piano accompaniment continues with similar notation.

PRAISE THE LORD—Concluded.

to the Fa-ther, and to the Son and to the Ho - ly Ghost. As it was

to the Fa-ther, and to the Son and to the Ho - ly Ghost. As it was

Detailed description: This system contains the first two systems of music for the first part of the hymn. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "to the Fa-ther, and to the Son and to the Ho - ly Ghost. As it was". The music is in a key with one sharp (F#) and a 3/4 time signature.

in the beginning, is now, and ev - er shall be, world with - out end. A - men.

in the beginning, is now, and ev - ershall be, world with - out end. A - men.

Detailed description: This system contains the second two systems of music for the first part of the hymn. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "in the beginning, is now, and ev - er shall be, world with - out end. A - men." and "in the beginning, is now, and ev - ershall be, world with - out end. A - men." The music continues in the same key and time signature.

LORD, I CRY UNTO THEE.

CHAS. EDW. PRIOR.

Andante.
p TRIO. ALTO, TENOR AND BASS.

ALTO.
 Lord, I cry un - to thee, Make haste un - to me, Give ear un - to my

TENOR.
 Lord, I cry un - to thee, Make haste un - to me, Give ear un - to my

BASS.
 Lord, I cry un - to thee, Make haste un - to me, Give ear un - to my

ORGAN.
p

Detailed description: This system contains the musical score for the second hymn, "LORD, I CRY UNTO THEE." It is a trio for Alto, Tenor, and Bass, with an organ accompaniment. The tempo is marked "Andante" and the dynamics are "p" (piano). The lyrics are: "Lord, I cry un - to thee, Make haste un - to me, Give ear un - to my". The music is in a key with two flats (Bb) and a 3/4 time signature.

Fine.

voice when I cry, when I cry un - to thee

voice when I cry, when I cry un - to thee! Let my pray'r be set be - fore thee as

SOLO. TENOR.

in - cense, And the lift - ing up of my hands as the eve - ning sac - ri - fice.

p *SOLO. SOPRANO. With fervent expression.*

Set a watch, O Lord, be - fore my mouth; Keep the door, the door of my lips; In -

p

D.C.

cline not my heart to an - y e - vil thing, to an - y e - vil thing.

dim.

GOD BE MERCIFUL.

J. P. VANCE.

Moderato.

SOPRANO. *p* God be mer - ci - ful, God be mer - ci - ful,.....

ALTO. *p* God be mer - ci - ful, God be mer - ci - ful,

TENOR. God be mer - ci - ful,

BASS. God be mer - ci - ful,

ORGAN. *p*

f

God be

God be

God be mer - ci - ful un - to us, and bless us, God be

God be mer - ci - ful un - to us, and bless us, and bless.....

mer - ci - ful un - to us and bless us, And show..... us thy

mer - ci - ful un - to us and bless us, And show us the light of thy

mer - ci - ful un - to us, and bless us, And show us the light of thy

us, And show us the light of thy

p staccato.

coun - te - nance. God be mer - ci - ful to thy peo - ple, God be mer - ci - ful

coun - te - nance. God be mer - ci - ful to thy peo - ple, God be mer - ci - ful

coun - te - nance. *legato.* God..... be mer - ci - ful, be mer - ci - ful to thy

p *m*

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line, the middle staff is the alto line, and the bottom staff is the piano accompaniment. The piano part features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *p* (piano) and *m* (mezzo-forte). The tempo/mood is indicated as *p staccato.*

to thy peo - ple, God be mer - ci - ful to thy peo - ple, God be mer - ci - ful,

to thy peo - ple, God be mer - ci - ful to thy peo - ple, God be mer - ci - ful,

peo - ple, God..... be mer - ci - ful be, mer - ci - ful to thy

Detailed description: This system contains the second three staves of the musical score. The vocal lines continue with the lyrics. The piano accompaniment continues with chords and a melodic line. Dynamics include *p* and *m*.

mer - ci - ful un - to thy peo - ple; That thy way may be known up - on earth, and thy

mer - ci - ful un - to thy peo - ple; That thy way may be known up - on earth, and thy

peo - ple, That..... thy way..... may be

Detailed description: This system contains the final three staves of the musical score. The vocal lines conclude with the lyrics. The piano accompaniment concludes with chords and a melodic line. Dynamics include *p* and *m*.

f

sav - ing health may be known to all na - tions, known to all na - tions. Let the

sav - ing health may be known to all na - tions, known to all na - tions. Let the

known..... up - on earth,..... And thy sav - ing health to all na - tions.

peo - ple re-joyce and be glad; Yea, let all the peo - ple praise thee, for

peo - ple re-joyce and be glad; Yea, let all the peo - ple praise thee, for

thou wilt judge them right - eous - ly, wilt judge them right - eous - ly..... Then shall

thou wilt judge them right - eous - ly, wilt judge them right - eous - ly..... Then shall

earth bring forth her in - crease, then shall earth bring forth her
earth bring forth her in - crease, then shall earth bring forth her
Then shall earth..... bring forth in-crease, then shall earth.....

This system contains the first three systems of the musical score. It features a vocal line with lyrics, a piano accompaniment, and a second vocal line. The lyrics are: "earth bring forth her in - crease, then shall earth bring forth her", "earth bring forth her in - crease, then shall earth bring forth her", and "Then shall earth..... bring forth in-crease, then shall earth.....".

in - crease, And God shall give us His bless - ing, shall give us His
in - crease, And God shall give us His bless - ing, shall give us His
..... bring forth in - crease, God shall give us His bless - ing, shall give us His

This system contains the next three systems of the musical score. The lyrics continue: "in - crease, And God shall give us His bless - ing, shall give us His", "in - crease, And God shall give us His bless - ing, shall give us His", and "..... bring forth in - crease, God shall give us His bless - ing, shall give us His".

bless - ing. A - - men, A - - men.
bless - ing. A - - men, A - - men.
bless - ing. A - - men, A - - men.

This system contains the final three systems of the musical score. The lyrics conclude with: "bless - ing. A - - men, A - - men.", "bless - ing. A - - men, A - - men.", and "bless - ing. A - - men, A - - men.".

I HEARD THE VOICE OF JESUS SAY.

J. E. HALL.

SOLO. SOPRANO. *Andante, dolce.*

SOPRANO.

1. I heard the voice of Je - sus say, "Come un - to me and rest,

ORGAN.



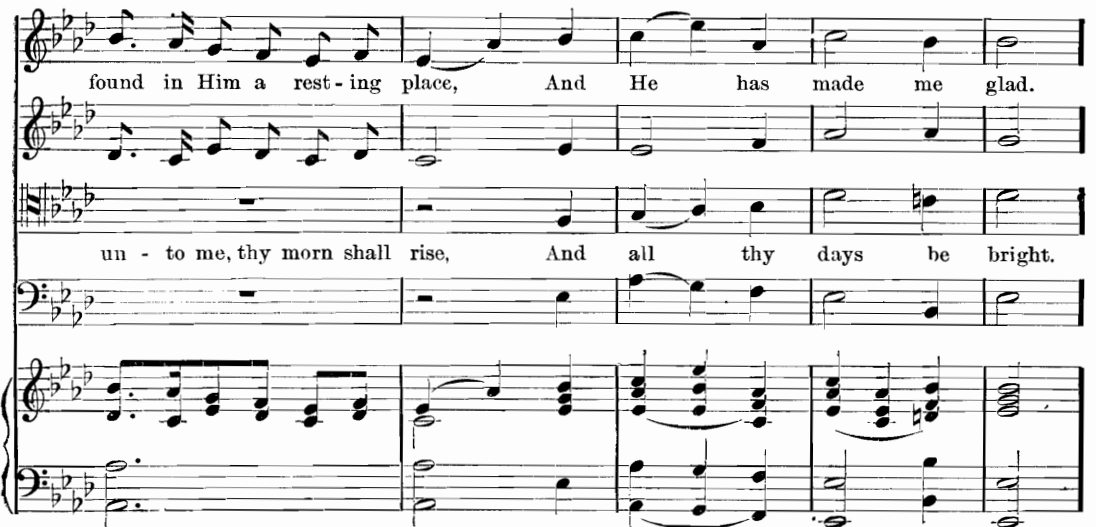
Lay down, thou wea - ry one, lay down Thy head up - on my breast."

♩ *Slowly.*



2. I came to Je - sus as I was - Wea - ry, and worn, and sad, I

5. I heard the voice of Je - sus say, "I am this dark world's light, Look



found in Him a rest - ing place, And He has made me glad.

un - to me, thy morn shall rise, And all thy days be bright.

3. I heard the voice of Je - sus say, Be - hold I free - ly give

6. I looked to Je - sus, and I found, In him, my star, my Sun,

The liv - ing wa - ter, thirsty one, Stoop down, and drink, and live.

And in that light of life I'll walk, Till travel - ling days are done.

Fine.

SOLO. BASS.

4. I came to Je - sus, and I drank, Of that life giv - ing stream,

My thirst was quenched, My soul re - vived, And now I live in him.

D. S.

THE WORK OF HIS HANDS.

CHAS. H. GABRIEL.


SOPRANO.  In the be-gin-ning, in the be-gin - ning, God cre - a-ted the heav'ns and the

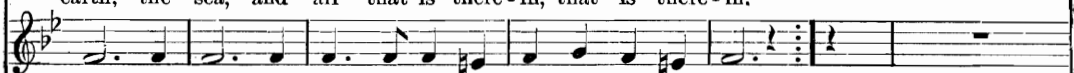
ALTO. 


TENOR.  In the be-gin-ning, in the be-gin - ning, God cre - a-ted the heav'ns and the

BASS. 

ORGAN. 

 earth, the sea, and all that is there-in, that is there-in.



 earth, the sea, and all that is there-in, that is there-in.

 And the earth was without



 was without form and dark-ness was on the deep, And the Spir - it of God



 was without form and dark-ness was on the deep, And the Spir - it of God

 form.....



moved on the face of the wa - ters. And God..... cre - a - ted man in His

moved on the face of the wa - ters.

This system contains the first two systems of music. It features a vocal line with lyrics, a piano accompaniment, and a second vocal line. The lyrics are: "moved on the face of the wa - ters. And God..... cre - a - ted man in His" and "moved on the face of the wa - ters." The music is in a 6/8 time signature and a key signature of one flat.

own, His own im - age, His own His own im - age, cre - a - ted He them, cre -

cre - a - ted He them, cre -

This system contains the third and fourth systems of music. The lyrics are: "own, His own im - age, His own His own im - age, cre - a - ted He them, cre -" and "cre - a - ted He them, cre -". The piano accompaniment continues with chords and melodic lines.

a - ted He them, male and fe - male, cre - a - ted He them;

a - ted He them, male and fe - male, cre - a - ted He them;

This system contains the fifth and sixth systems of music. The lyrics are: "a - ted He them, male and fe - male, cre - a - ted He them;" and "a - ted He them, male and fe - male, cre - a - ted He them;". The piano accompaniment concludes the piece with sustained chords.

And on the sev - enth day, God end - ed His work, And on the sev - enth

And on the sev - enth day, God end - ed His work, And on the sev - enth

day, God end - ed His work, and sanc - ti - fied it, and

day, God end - ed His work, and sanc - ti - fied it, and

sanc - ti - fied it and blest the day,.....

and blest the day.

sanc - ti - fied it and blest the day, and blest the day.

Make a joy - ful noise un - to the Lord, all ye lands; Serve the Lord with

Make a joy - ful noise un - to the Lord, all ye lands; Serve the Lord with

Detailed description: This system contains the first two lines of the hymn. It features a vocal line (Soprano/Alto) and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are: "Make a joy - ful noise un - to the Lord, all ye lands; Serve the Lord with".

glad - ness, and come be - fore His pres - ence with sing - ing; En - ter in - to His

glad - ness, and come be - fore His pres - ence with sing - ing; En - ter in - to His

Detailed description: This system contains the third and fourth lines of the hymn. The vocal line continues with the lyrics: "glad - ness, and come be - fore His pres - ence with sing - ing; En - ter in - to His". The piano accompaniment provides harmonic support.

gates with thanks - giv - ing, thanks - giv - ing; And in - to His courts,

gates with thanks - giv - ing, thanks - giv - ing; And in - to His courts,

Detailed description: This system contains the fifth and sixth lines of the hymn. The vocal line concludes with the lyrics: "gates with thanks - giv - ing, thanks - giv - ing; And in - to His courts,". The piano accompaniment continues with the same harmonic structure.

in - to His courts with praise, For the Lord is good; His
 with praise. is good; His
 in - to His courts with praise, For the Lord is good, is good; His

mer - cy, is ev - er - last - - - ing, And His truth en -
 mer - cy, His mer - cy is ev - er - last - ing, ev - er - last - ing, And His truth en -
 mer - cy, His mer - cy is ev - er - last - ing, ev - er - last - ing, And His truth en -

Repeat pp.

dur - eth to all gen - er - a - tions. A - men, A - men.
 dur - eth, en - dur - eth to all gen - er - a - tions.
 dur - eth, en - dur - eth to all gen - er - a - tions. A - men, A - men.

ONE SWEETLY SOLEMN THOUGHT.

143

CAREY.

FRED. L. MOREY.

Andante.

SOPRANO. *p* One sweet - ly, solemn thought, Comes to me o'er and o'er, I'm near - er home to

ALTO.

TENOR. *p* One sweet - ly, solemn thought, Comes to me o'er and o'er, I'm near - er home to

BASS.

ORGAN. *p*

TRIO. un poco piu.

day, Than I ev - er have been be - fore. Near - er my Fa - ther's house, Where the

day, Than I ev - er have been be - fore. Near - er my Fa - ther's house, Where the

un poco piu.

ma - ny man - sions be; Near - er the great white throne, Near - er the crys - tal sea;

ma - ny man - sions be, Near - er the great white throne, Near - er the crys - tal sea;

DUET. SOPRANO AND ALTO.

Near - er the bound of life Where we lay our bur - dens down;

Near - er the bound of life, Where we lay our bur - dens down;

This system contains the first two vocal staves and the piano accompaniment for the first system of the duet. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: "Near - er the bound of life Where we lay our bur - dens down;" for the Soprano and "Near - er the bound of life, Where we lay our bur - dens down;" for the Alto.

Near - er leav - ing the cross,..... Near - er gain - ing the crown.

Near - er leav - ing the cross,..... Near - er gain - ing the crown.....

This system contains the second two vocal staves and the piano accompaniment for the second system of the duet. The lyrics are: "Near - er leav - ing the cross,..... Near - er gain - ing the crown." for the Soprano and "Near - er leav - ing the cross,..... Near - er gain - ing the crown....." for the Alto.

SOLO. BASS. *mf*

But ly - ing dark-ly be - tween, wind - ing down thro' the night, Is the deep and un-known

This system contains the vocal staff for the Solo Bass and the piano accompaniment for the first system of the solo. The lyrics are: "But ly - ing dark-ly be - tween, wind - ing down thro' the night, Is the deep and un-known". The dynamic marking is *mf*.

stream That leads at last to the light.

poco rit.

colla voce. *p* *poco rit. e dim.*

This system contains the vocal staff for the Solo Bass and the piano accompaniment for the second system of the solo. The lyrics are: "stream That leads at last to the light." The dynamic marking is *p*. Performance instructions include *poco rit.*, *colla voce.*, and *poco rit. e dim.*

SOLO. ALTO

Fa - ther, per - fect my trust, Strengthen the might of my faith, Let me

This system contains the vocal staff for the Solo Alto and the piano accompaniment for the first system of the solo. The lyrics are: "Fa - ther, per - fect my trust, Strengthen the might of my faith, Let me".

feel as I would when I stand on the rock, on the rock of the shore of death.

Tempo 1mo.

Feel as I would when my feet are slip - ping o'er the brink; For it

Feel as I would when my feet are slip - ping o'er the brink; For it

Tempo 1mo.

rit e dim.

may be I am near - er home, may be near - er home than I think.

may be I am near - er home, may be near - er home than I think.

O HAPPY DAY.

PHILLIP DODDRIDGE.

T. MARTIN TOWNE.

SOLO. TENOR. *Allegretto.*

cres.

TENOR.

O hap-py day that fixed my choice, On thee, my Sav - ior and my

ORGAN.

The first system of the musical score consists of two staves. The top staff is for the Tenor, with a treble clef and a 3/4 time signature. The bottom staff is for the Organ, with a grand staff (treble and bass clefs) and a 3/4 time signature. The organ accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

God! Well may this glow - ing heart re - jice, And tell its

The second system continues the Tenor and Organ parts. The Tenor staff shows a dynamic marking of *f* (forte) at the beginning of the phrase. The Organ accompaniment continues with its characteristic rhythmic accompaniment.

DUET. ALTO. AND TENOR.

O hap - py bond that seals my

rap - tures all a - broad. O hap - py bond that

The third system introduces a Duet for Alto and Tenor. The Alto part is on a single staff with a treble clef, and the Tenor part is on a single staff with a bass clef. The Organ accompaniment continues. The lyrics are split between the two vocal parts.

vows, to him who mer - its all my love! Let cheer-ful

seals my vows, To him who mer - its all my love!

The fourth system continues the Duet and Organ parts. The lyrics are split between the Alto and Tenor parts. The Organ accompaniment provides a consistent accompaniment throughout.

an - thems fill his house, While to that sa - cred shrine I move.

Let cheer-ful an-thems fill his house, While to that sa - cred shrine I move.

This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "an - thems fill his house, While to that sa - cred shrine I move." and "Let cheer-ful an-thems fill his house, While to that sa - cred shrine I move."

TRIO. SOPRANO, ALTO AND TENOR.

'Tis done, the great trans - ac - tion's done; I am my Lord's, And he is

'Tis done, the great trans - ac - tion's done; I am my Lord's, and

'Tis done, 'tis done; And he is

This section is a Trio for Soprano, Alto, and Tenor. It features three vocal staves and a piano accompaniment. The lyrics are: "'Tis done, the great trans - ac - tion's done; I am my Lord's, And he is", "'Tis done, the great trans - ac - tion's done; I am my Lord's, and", and "'Tis done, 'tis done; And he is".

mine; He drew me, and I fol - lowed on, Charmed to con-

he is mine; He drew me, and I fol - lowed on.

mine; He drew me, and I fol - lowed on,

This system continues the Trio section with three vocal staves and piano accompaniment. The lyrics are: "mine; He drew me, and I fol - lowed on, Charmed to con-", "he is mine; He drew me, and I fol - lowed on.", and "mine; He drew me, and I fol - lowed on,".

fess the voice di - vine. Now rest my heart,.....

Charmed to con - fess the voice di - vine. Now

the voice di - vine. Now rest my

Now rest, my long di - vid - ed

Detailed description: This system contains the first five staves of the musical score. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: 'fess the voice di - vine. Now rest my heart,.....', 'Charmed to con - fess the voice di - vine. Now', 'the voice di - vine. Now rest my', and 'Now rest, my long di - vid - ed'.

..... On Je - sus rest;

rest my heart; On Je - sus rest;

heart; Fixed on this bliss - ful cen - ter rest;

heart; Fixed on this bliss - ful cen - ter, rest; Nor ev - er

Detailed description: This system contains the next five staves of the musical score. The lyrics are: '..... On Je - sus rest;', 'rest my heart; On Je - sus rest;', 'heart; Fixed on this bliss - ful cen - ter rest;', and 'heart; Fixed on this bliss - ful cen - ter, rest; Nor ev - er'.

Ne'er from him de - part, Of good possessed,

Ne'er from thy Lord de - part, Of good possessed,

Ne'er from him de - part, With him of ev - 'ry good possessed,

from thy Lord de - part, With him of ev - 'ry good possessed,

Detailed description: This system contains the final five staves of the musical score. The lyrics are: 'Ne'er from him de - part, Of good possessed,', 'Ne'er from thy Lord de - part, Of good possessed,', 'Ne'er from him de - part, With him of ev - 'ry good possessed,', and 'from thy Lord de - part, With him of ev - 'ry good possessed,'.

O HAPPY DAY—Concluded.

CHORUS.

High heav'n that heard the solemn vow, That vow re-newed shall dai-ly hear, Till in life's

High heav'n that heard the solemn vow, That vow re-newed shall dai-ly hear, Till in life's

lat - est hour I bow, And bless in death a bond so dear. A-men, A

lat - est hour I bow, And bless in death a bond so dear.

men, A - men, A - men,..... A - men.....

A - men, A - men, A - men, A - men, and A - men, A - men, A - men, A - men.

A - men, A - men, A - - - - - men, A - men, A - men, A - men.

A - men, A - men.....

ROCK OF AGES.

A. M. TOPLADY.

(To Rev. W. C. Wilbor, Ph. D.)

Arr. by E. O. EXCELL.

SOPRANO.

1. Rock of A - ges, Rock of A - ges, cleft for me,
 2. Could my tears, Could my tears for - ev - er flow,
 3. While I draw, While I draw this fleeting breath,

ALTO.

TENOR.

1. Rock of A - ges cleft for me, Rock of A - ges, cleft for me,
 2. Could my tears for - ev - er flow, Could my tears for - ev - er flow,
 3. While I draw this fleeting breath, While I draw this fleeting breath,

BASS.

ORGAN.

Let me hide,..... Let me hide my - self in Thee;
 Could my zeal,..... Could my zeal no languor know,
 When my eyes,..... When my eyes shall close in death,

Let me hide my - self in Thee, Let me hide my - self in Thee,
 Could my zeal no languor know, Could my zeal no languor know,
 When my eyes shall close in death, When my eyes shall close in death,

Let the wa - ter and the blood, From thy wound - ed side which flow'd,
 These for sin could not a - tone, Thou must save, and Thou a - lone,
 When I rise to worlds un-known, And be-hold Thee on thy throne,

Let the wa - ter and the blood, From thy wound - ed side which flow'd,
 These for sin could not a - tone, Thou must save, and Thou a - lone;
 When I rise to world sun-known, And be-hold Thee on thy throne,

CHORUS.

Be of sin the double cure, Save from wrath and make me pure. Rock of
 In my hand no price I bring, Sim-ply to thy cross I cling. of
 Rock of A - ges, cleft for me, Let me hide myself in Thee.

Be of sin the double cure, Save from wrath and make me pure. Rock of
 In my hand no price I bring, Sim-ply to thy cross I cling. of
 Rock of A - ges, cleft for me, Let me hide myself in Thee.

rit.
 A - ges, Rock of A - ges, cleft for me, Rock of A-ges, Let me hide in Thee.

A - ges, Rock of A - ges, cleft for me, Rock of A - ges, Let me hide my-self in Thee.

REST AT HOME.

By W. C. WILBOR, PH. D.

(Sing these words to the above as a Duet and Chorus. Chorus sing small notes.)

1. Rest for the weary
 In the land where toil shall cease;
 Earth, sad and dreary,
 Changed for Heaven's peace;
 Rest from care and sadness,
 Rest from sin, and strife, and woe,
 Where all joy and gladness,
 Spirits blest e'er know.

CHORUS.—Jesus, blessed Savior,
 In life's hour of deep distress
 Come with pitying favor,
 Come to soothe and bless.

2. Home for the pilgrim
 On time's rough, tempestuous way,
 Led through death's vale dim
 Up to endless day.

Home in heaven for ever,
 Home where wanderings all are o'er,
 There the ransomed never
 Leave the Savior more.

CHORUS.

3. Life for the dying
 Where no death can ever come,
 Sorrow and crying
 Cannot reach that home;
 Life, where tears shall vanish,
 Life eternal, blissful, free,
 Love, all fears shall banish,
 God his saints shall see.

CHORUS.

GREAT IS THE LORD.

M. H. EVANS.

SOLO. BASS.

BASS.

Great is the Lord, and great-ly to be praised, Great is the Lord, and great-ly to be praised,

Praised in the cit-y, the cit-y, the cit-y of our God. Praised in the mount, in the mount of His ho-li-ness

DUET. TENOR AND ALTO.

Great is the Lord, and great-ly to be praised, Great is the Lord, and great-ly to be praised,
Great is the Lord, and great-ly to be praised, Great is the Lord, and great-ly to be praised,

Great is the Lord, and great-ly to be praised, In the cit-y of our God, In the mount of ho - li - ness.
Great is the Lord, and great-ly to be praised, In the cit-y of our God, In the mount of ho - li - ness.

♩

Beau - ti-ful, beau - ti-ful, the joy of the earth, the joy of the earth is Mount

Beau - ti-ful, beau - ti-ful, the joy of the earth, the joy of the earth is Mount

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in 3/4 time and features a key signature of one sharp (F#). The lyrics are: "Beau - ti-ful, beau - ti-ful, the joy of the earth, the joy of the earth is Mount".

Zi - on, the joy of the earth. We have thought of thy lov - ing-

Zi - on, the joy of the earth. We have thought of thy lov - ing-

Detailed description: This system contains the next four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in 3/4 time and features a key signature of one sharp (F#). The lyrics are: "Zi - on, the joy of the earth. We have thought of thy lov - ing-".

kind-ness, O Lord, We have tho't of thy kind-ness, O Lord, } So is thy praise,
kind-ness, O Lord, Ac - cord - ing un - to thy name. }

kind-ness, O Lord, We have tho't of thy kind-ness, O Lord, } So is thy praise,
kind-ness, O Lord, Ac - cord - ing un - to thy name. }

Detailed description: This system contains the final four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in 3/4 time and features a key signature of one sharp (F#). The lyrics are: "kind-ness, O Lord, We have tho't of thy kind-ness, O Lord, } So is thy praise, kind-ness, O Lord, Ac - cord - ing un - to thy name. }".

2nd time go to last Chorus.

so is thy praise, un - to the ends of the earth, un - to the ends of the earth.

so is thy praise, un - to the ends of the earth, un - to the ends of the earth.

TRIO. SOPRANO, 1st AND 2d ALTO.

Great is the Lord, and great-ly to be praised, Great is the Lord, and great-ly to be praised,

Great is the Lord, and great-ly to be praised, Great is the Lord, and great-ly to be praised,

Great is the Lord, and great-ly to be praised, In the cit - y of our God,

Great is the Lord, and great-ly to be praised, In the cit - y of our God,

GREAT IS THE LORD—Concluded.

p *D. S.*

In the mount of ho - li - ness. Great is the Lord, and great-ly to be praised,
In the mount of ho - li - ness. Great is the Lord, and great-ly to be praised,

D. S.

Detailed description: This system contains the first two systems of music. It features a vocal line with two staves and a piano accompaniment with two staves. The music is in a 4/4 time signature. The first system includes the lyrics 'In the mount of ho - li - ness. Great is the Lord, and great-ly to be praised,'. The second system repeats the first line of the vocal part. The piano accompaniment consists of chords and moving lines in both hands. The system concludes with a 'D. S.' (Da Capo) instruction.

Great is the Lord, and great-ly to be praised, Great is the Lord and
Great is the Lord, and great-ly to be praised, Great is the Lord and

Detailed description: This system contains the third and fourth systems of music. It features a vocal line with two staves and a piano accompaniment with two staves. The music continues from the previous system. The lyrics are 'Great is the Lord, and great-ly to be praised, Great is the Lord and' on the first line, and 'Great is the Lord, and great-ly to be praised, Great is the Lord and' on the second line. The piano accompaniment continues with chords and moving lines. The system concludes with a double bar line.

great-ly to be praised, In the cit - y of our God, In the mount of ho - li - ness.
great-ly to be praised, In the cit - y of our God, In the mount of ho - li - ness.

Detailed description: This system contains the fifth and sixth systems of music. It features a vocal line with two staves and a piano accompaniment with two staves. The music concludes the piece. The lyrics are 'great-ly to be praised, In the cit - y of our God, In the mount of ho - li - ness.' on the first line, and 'great-ly to be praised, In the cit - y of our God, In the mount of ho - li - ness.' on the second line. The piano accompaniment concludes with a final chord. The system concludes with a double bar line.

GREAT IS THE LORD.

E. H. PACKARD.

Spirited.
ff

SOPRANO.
Great is the Lord, and great-ly to be praised; In the cit-y of our

ALTO.
Great is the Lord, and great-ly to be praised; In the cit-y of our

TENOR.
Great is the Lord, and great-ly to be praised; In the cit-y of our

BASS.
Great is the Lord, and great-ly to be praised; In the cit-y of our

ORGAN.
ff

1 2

God, In the moun-tain of his ho-li-ness, mountain of his ho-li-ness.

God, In the moun-tain of his ho-li-ness, mountain of his ho-li-ness.

p SOLO. TENOR. *Slower.* *cres.*

Beau-ti-ful for sit-u-a-tion, the joy of the whole earth is Mount Zi-on, Mount

p *cres.*

Beau - ti - ful for sit - u - a - tion, the
Zi - on, the cit - y of the great King. Beau - ti - ful for sit - u - a - tion, the

f

joy of the whole earth, is Mount Zi - on, Mount Zi - on, the cit - y of our great King.
joy of the whole earth, is Mount Zi - on, Mount Zi - on, the cit - y of our great King.

SOLO. SOPRANO.
We have tho't of thy loving kindness, thy

INTERLUDE.
Allegretto mod. p

lov-ing kindness, O God,..... In the midst of thy tem - ple, In the midst of thy

tem - ple. We have tho't of thy lov-ing kindness, Thy lov-ing kindness, O God,.....
 We have tho't up - on thy kind - ness, We have tho't up - on thy kindnes,
 We have tho't up - on thy kind - ness, We have tho't up - on thy kindness,
 We have tho't up - on thy kind - ness,

In the midst of thy tem - ple, with - in thy tem-ple, O God.....
 We have thought up - on thy kind - ness, In thy tem-ple, O God.....
 We have thought up - on thy kind - ness, In thy tem-ple, O God.....
 On thy lov - ing kind - ness, O God.....

f Tempo primo.

Ac - cord - ing to thy word, so is thy praise un - to the ends of the earth,

Ac - cord - ing to thy word, so is thy praise un - to the ends of the earth,

f Tempo primo.

Detailed description: This system contains the first two systems of music. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are 'Ac - cord - ing to thy word, so is thy praise un - to the ends of the earth,'. The second system has two vocal staves (Tenor and Bass) and a piano accompaniment. The lyrics are 'Ac - cord - ing to thy word, so is thy praise un - to the ends of the earth,'. The piano accompaniment is marked 'f Tempo primo.' and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Thy right hand is full of righteousness, Thy right hand is full of righteousness.

Thy right hand is full of righteousness, Thy right hand is full of righteousness.

Detailed description: This system contains the third and fourth systems of music. The third system has two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are 'Thy right hand is full of righteousness, Thy right hand is full of righteousness.' The fourth system has two vocal staves (Tenor and Bass) and a piano accompaniment. The lyrics are 'Thy right hand is full of righteousness, Thy right hand is full of righteousness.' The piano accompaniment continues with the same rhythmic pattern as the first system.

m

m Let Mount Zi - on re - joice, and let the daughters of Ju - dah be glad, be glad, Be

p Let Mount Zi - on re - joice, And let Judah be glad,

p Let Mount Zi - on re - joice, And let Judah be glad,

Detailed description: This system contains the fifth, sixth, seventh, and eighth systems of music. The fifth system has two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are 'Let Mount Zi - on re - joice, and let the daughters of Ju - dah be glad, be glad, Be'. The sixth system has two vocal staves (Tenor and Bass) and a piano accompaniment. The lyrics are 'Let Mount Zi - on re - joice, And let Judah be glad,'. The seventh system has two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are 'Let Mount Zi - on re - joice, And let Judah be glad,'. The eighth system has two vocal staves (Tenor and Bass) and a piano accompaniment. The lyrics are 'Let Mount Zi - on re - joice, And let Judah be glad,'. The piano accompaniment is marked 'p' and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

cause of thy judg - ments, let Mount Zi - on re - joice..... Walk a - bout
 for thy judg - ments, let Mount Zi - on re - joice.....
 for thy judg - ments, let Mount Zi - on re - joice..... Go round
 for thy judg - ments, let Mount Zi - on re - joice.....

p

Zi - on, and go round a - bout her, tell the tow'rs there - of,
 Zi - on, walk a - bout her, tell the tow'rs, the

cres.

Tell the tow'rs there-of. Mark ye well her bul-warks, con - si - der her pal - a - ces,
 tow'rs there - of. Mark ye well her bul-warks, con - si - der her pal - a - ces,

dim. *m*

dim. *m*

Tempo 1m

that ye may tell it to the gen - er - a - tion fol - low - ing.

that ye may tell it to the gen - er - a - tion fol - low - ing.

f

For this God is

f Tempo 1mo.

rit.

For - ev - er and ev - er He will be our guide, e - ven un - to death, He will

For - ev - er and ev - er He will be our guide, e - ven un - to death, He will

our God,..... For - ev - er.

6 8 8 8

Dim.

be our guide, He'll be our guide, our guide till death, yes, un - to death. A - men.

our guide, till death, Till death. A - men.

be our guide, He'll be our guide, our guide till death, yes, un - to death. A - men.

our guide, till death, till death. A - men.

PRAISE THE LORD, O MY SOUL.

J. P. VANCE.

SOPRANO. 

ALTO. 

TENOR. 

BASS. 

ORGAN. *Maestoso. f* 

Praise the

Praise the

Lord, praise the Lord, O my soul, praise his ho - ly, ho - ly name, Praise the

Lord, praise the Lord, O my soul, praise his ho - ly, ho - ly name, Praise the



Lord, praise the Lord, O my soul, and all that is with - in me praise his ho - ly, ho - ly

Lord, praise the Lord, O my soul, and all that is with - in me praise his ho - ly, ho - ly



name..... Who for-giv - eth all thy sin, And heal - eth thine in-
 name..... Who for-giv - eth all thy
 name..... Who for-giv - eth all thy sin, And
 Who for-

firm - i - ties, Who for-giv - eth all thy sin, and heal - eth in - firm - i - ties.....
 sin, and heal - eth thine in - firm - i - ties, heal - eth in - firm - i - ties.....
 heal - eth thine in - firm - i - ties, and heal - eth thine in - firm - i - ties.....
 giv - eth all thy sin, and heal - eth in - firm - i - ties.....

SOLO. SOPRANO. *slarg.*

Who sav - eth thy life from des-truc-tion, And crowneth thee with lov - ing - kind - ness. The

dolce e rit.

Lord ex - e - cut - eth right-cous - ness..... for those op - pressed with
dolce e rit.
ten.

a tempo.

wrong;..... The Lord is full of com - pas - sion, of ten - der

mer - cy and great good - ness, He will not al - ways be

ad lib.

chid - ing, nor keepeth He, his an - ger for - ev - - - er.....

Praise the Lord, praise the Lord, O my soul,..... praise his ho - ly, ho - ly

Praise the Lord, praise the Lord, O my soul,..... praise his ho - ly, ho - ly

f

name... Praise the Lord, praise the Lord, O my soul..... And all that is with-

name... Praise the Lord, praise the Lord, O my soul..... And all that is with-

in me, praise his ho - ly, ho - ly name... Praise the Lord,..... O my

Praise the Lord,

in me, praise his ho - ly, ho - ly name..... Praise the Lord,

soul..... and all that is with - in me, praise his ho - ly name...

O my soul,

O my soul, and all that is with - in me, praise his ho - ly name...

O WONDROUS CROSS.

ISAAC WATTS.

E. O. EXCELL.

SOPRANO.

1. When I sur-vey..... the won-drous cross..... On which the
 2. For-bid it, Lord!..... that I should boast..... Save in the
 3. See from his head..... his hands, his feet..... Sor-row and
 3. Were the whole realm..... of na-ture mine..... That were a

ALTO.

1. When I sur-vey..... the won-drous cross.
 2. For-bid it, Lord..... that I should boast.

TENOR.

3. See from his head..... his hands, his feet,
 4. Were the whole realm..... of na-ture mine.

BASS.

ORGAN.

Prince..... of glo-ry died..... My rich-est gain..... I count but
 death..... of Christ, my God..... All the vain things..... that charm me
 love..... flow ming-led down..... Did e'er such love..... and sor-row
 gift..... far, far too small..... Love so com-plete..... love so di-

On which the Prince of glo-ry died, My rich-est gain
 Save in the death of Christ, my God; All the vain things

Sor-row and love flow mingled down; Did e'er such love
 That were a gift far, far too small; Love so complete.

loss..... And pour con-tempt..... on all my pride.....
 most..... I sac-ri-fice..... them to his blood.....
 meet..... Or thorns com-pose..... so rich a crown.....
 vine..... De-mands my soul..... my life, my all.....

I count but loss, And pour contempt on all my pride,
 that charm me most. I sac-ri-fice them to his blood.

and sor-row meet, Or thorns compose so rich a crown.
 love so di-vine. De-mands my soul, my life, my all.

O WONDROUS CROSS—Concluded.

CHORUS.

O wondrous cross..... O bless - ed cross,..... The cross on
O wondrous cross, O bless - ed cross, O bless - ed cross,
O wondrous cross, O bless - ed cross,

which..... my Sav-ior died,..... O wondrous cross..... O bless-ed
The cross on which, my Sav-ior died; O wondrous cross, O bless-ed
The cross on which, my Sav-ior died; O wondrous cross,

cross..... With-in its shad - ows I will hide.....
cross, O bless - ed cross, With-in its shad-ows I will hide, I will hide.
O bless - ed cross, With-in its shad-ows I will hide.....

Theme from MEYER HELMUND.

Art. by FRANK L. BRISTOW.

SOLO. ALTO OR BARITONE.

SOLO.

1. Je - sus, lov - er of my soul, Let me to thy bo - som fly;
 2. Oth - er ref - uge have I none, Hangs my help - less soul on thee;
 3. Plenteous grace with thee is found, Grace to cov - er all my sin;

ORGAN.

While the near - er wa - ters roll, While the tem - pest still is high.
 Leave, oh, leave me not a - lone, Still sup - port and com - fort me.
 Let the heal - ing stream a - bound, Make and keep me pure with - in.

OBLIGATO SOLO. SOPRANO OR TENOR.

Hide..... me O..... my Sav - ior!
 All..... my trust..... on thee..... is
 Thou..... of life..... the foun - tain

CHORUS. Hide me, O my Sav - ior! O my Sav - ior hide me! Hide me, O my Sav - ior,

All my trust on thee, on thee my trust is stayed! All my trust on thee, on
 Thou of life the foun - tain, Fountain of my life! Thou of life the foun - tain,

hide..... Till..... the storm.....
 stayed!..... All..... my help.....
 art..... Free - ly let.....

O my Sav - ior hide me! Till the storm of life is past, Till the storm is past, Yes,

thee my trust is stayed! All my help from thee I bring, From thee. help I bring. Yes.
 foun - tain of my life. Free - ly let me take of thee, Of thee free - ly take. Yes,

of life is past..... Safe..... in-
 from thee I bring..... Cov - er
 me take of thee,..... Spring..... thou

till the storm is past, Yes till the storm is past! Safe in - to thy ha - ven,
 from thee help I bring, Yes from thee help I bring! Cov - er, cov - er, cov - er
 free - ly let me take, Yes, let me take of thee! Spring thou up in my heart,

to..... thy ha - ven guide.....
 ray..... de - fence - less head.....
 up..... with - in my heart.....

To thy ha - ven guide me, Safe in - to thy ha - ven, To thy ha - ven guide me!
 My de - fence - less head: O, cov - er, cov - er, cov - er My de - fence - less head,
 In my lone - ly heart, O spring thou up in my heart. In my lone - ly heart.

Oh!..... re - ceive my soul at last.....
 With..... the - shad - ow of thy wing.....
 Rise..... to all e - ter - ni - ty.....

O, receive my soul, My wea - ry soul at last, Re - ceive my weary soul, My weary soul at last!
 With the saving shad - ow, shadow of thy wing; With the saving shad - ow, shadow of thy wing!
 Rise to all e - ter - ni - ty, all e - ter - ni - ty, Rise to all e - ter - ni - ty, all e - ter - ni - ty.

ROCK OF AGES.

Arr. from SULLIVAN, by W. A. OGDEN.

DUET. SOPRANO AND ALTO.

Andante.

SOPRANO.

ALTO.

ORGAN.

1. Rock of A - ges,
2. Not the la - bor

cleft for me, Let me hide my self in thee, Let the wa - ter and the blood,
of my hands Can ful - fill thy law's de - mands, Could my zeal no res - pite know,

ad lib. After 2d verse, go to Quartet.

From thy wound - ed side,..... from thy side which flowed, From thy wound - ed side which flowed.
Could my tears for - ev - - er, for - ev - er flow, Could my tears for - ev - er flow.

rit. *ad lib.*

a tempo. DUET. SOPRANO AND TENOR.

Be of sin the per - fect cure, Save me from its guilt and power; Rock of A - ges,

a tempo.

D. C.

cleft for me, Let me hide,..... let me hide,..... Let me hide..... my-self in thee.

Let me hide, let me hide, Let me hide..... my-self in thee.

D. C.

♩ QUARTET. *A tempo.*

All for sin could not a - tone, Thou must save, and thou a - lone; Rock of A - ges,

1. s. Rock of A - ges, cleft for me. Let me hide my - self in thee; Rock of A - ges,

All for sin could not a - tone, Thou must save, and thou a - lone; Rock of A - ges,

A tempo.

Fine.

cleft for me, Let me hide,..... let me hide,..... Let me hide..... my - self in thee.

cleft for me, hide,..... hide,..... Let me hide my - self in thee.

cleft for me, hide,..... hide,..... Let me hide my-self in thee.

cleft for me, Let me hide, Let me hide, Let me hide my - self in thee.

TRIO. SOPRANO, ALTO AND TENOR.

3. While I draw this

3. While I draw this

fleet - ing breath, When mine eye-lids close in death; When I soar to worlds un-known,

fleet - ing breath, When mine eye-lids close in death; When I soar to worlds un-known,

rit. *dlib.* *D. S.*

See thee on thy judg - ment, thy judgment throne, See thee on..... thy judgment throne.

See thee on thy judg - ment, thy judgment throne, See thee on thy judgment throne.

See thee on thy judgment, judgment, thy judgment throne, See thee on thy judgment throne.

rit. *ad lib.* *D. S.*

MY FAITH LOOKS UP TO THEE.

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RAY PALMER, D. D.
SOLO. SOPRANO. *Moderato.*

T. MARTIN TOWNE.

SOPRANO.

My faith looks up to thee,..... Thou Lamb of Cal - va - ry,.....

ORGAN.

mp *cres.* *f*

dim. *p* *Con espressione.*

Sa - vior di - vine:..... Now hear me while I pray, Take all my guilt a-

dim. *p* *adagio.*

cres. *ad lib.*

way,... O let me from this day... Be whol - ly thine.

cres. *f*

Allegretto. *cres.*

May thy rich grace im-part Strength to my faint - ing heart, My zeal in - spire:

May thy rich grace im-part Strength to my faint - ing heart, My zeal in - spire:

cres.

cres.

As thou hast died for me, O may my love to thee Pure, warm, and

As thou hast died for me, O may my love to thee Pure, warm, and

cres.

change-less be, A liv-ing fire.

change-less be. A liv-ing fire. SOLO. BASS.

While life's dark maze I tread,..... And
Moderato con espressione.

griefs a-round me spread, Be thou..... my guide: Bid darkness turn to day,... Wipe

accelerate.

accelerate. *f*

p *cres.*

sor-row's tears a-way,..... Nor let me ev-er stray..... From thee, from thee a-side.

p *cres.*

When ends life's transient dream, When death's cold, sullen stream, Shall o'er me roll; Blest

When ends life's transient dream, When death's cold, sullen stream, Shall o'er me roll; Blest

Shall o'er me roll, Blest

Detailed description: This system contains the first two stanzas of the hymn. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The music is in a minor key with a 7/4 time signature. The first stanza is followed by a repeat sign. The piano part provides a steady accompaniment with some melodic movement.

Sav - ior, then, in love, Fear and dis-trust re - move,..... O bear me safe a -

Sav - ior, then, in love, Fear and dis-trust re - move,..... O bear me safe a -

Sav - ior, then in love, Fear and distrust re-move, remove; O bear me safe a -

Detailed description: This system continues the hymn with the second and third stanzas. The vocal line includes the lyrics and a fermata over the word 'a-'. The piano accompaniment continues with a similar texture. The bass line provides a harmonic foundation.

bove..... A ran - somed soul. A - men, A - men.

bove..... A ran - somed soul. A - men, A - men.

bove, a-bove, A ransomed, ransomed soul.

Detailed description: This system concludes the hymn with the final stanza. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The music ends with a double bar line. The piano part has a more active role in this section, with some chordal textures.

HOW EXCELLENT

CHAS. H. GABRIEL.

Allegretto.

SOFRANO. How ex - cel-lent, how ex - cel-lent, how ex - cel-lent thy lov - ing

ALTO. How ex - cel-lent, how ex - cel-lent, how ex - cel-lent thy lov - ing

TENOR. How ex - cel-lent, how ex - cel-lent, how ex - cel-lent thy lov - ing

BASS. How ex - cel-lent, how ex - cel-lent, how ex - cel-lent thy lov - ing

ORGAN.

poco rall. kind-ness, O God, thy kind-ness in all the earth; *tempo.* How ex - cel-lent, how

kind-ness, O God, thy kind-ness in all the earth; How ex - cel-lent, how

poco rall. *tempo.*

ex - cellent, how ex - cellent thy lov - ing kindness in all, in all the earth.....

O Lord.

ex - cel-lent, how ex - cel-lent thy loving kindness in all, in all the earth,.....

There-fore the chil-dren of men put their trust, un-der the shad-ow of thy

Un-der the shad-ow

This system contains the first system of music. It features a vocal line with lyrics, a piano accompaniment, and a separate staff for the right hand of the piano. The lyrics are: "There-fore the chil-dren of men put their trust, un-der the shad-ow of thy". The piano part includes the instruction "Un-der the shad-ow".

wing..... Un-der the shad-ow, Un-der the shad-ow

of thy wing, Un-der the shad-ow, un-der the shad-ow

This system contains the second system of music. The vocal line continues with lyrics: "wing..... Un-der the shad-ow, Un-der the shad-ow". The piano part includes the instruction "of thy wing, Un-der the shad-ow, un-der the shad-ow".

of thy wing, Un-der the shad-ow of thy wing, They shall be a-bun-dant-ly

of thy wing, Un-der the shad-ow of thy wing,

moderato,

moderato,

This system contains the third system of music. The vocal line continues with lyrics: "of thy wing, Un-der the shad-ow of thy wing, They shall be a-bun-dant-ly". The piano part includes the instruction "of thy wing, Un-der the shad-ow of thy wing," and the tempo marking "*moderato,*".

sat - is - fied with the full - ness of thy house,

They shall be a - bund - ant - ly

This system contains the first two systems of music. The first system features a vocal line with the lyrics "sat - is - fied with the full - ness of thy house," and a piano accompaniment. The second system continues with the vocal line "They shall be a - bund - ant - ly" and the piano accompaniment.

There - fore the child - ren of

sat - is - fied with the full - ness of thy house;

This system contains the third and fourth systems of music. The third system features a vocal line with the lyrics "There - fore the child - ren of" and a piano accompaniment. The fourth system continues with the vocal line "sat - is - fied with the full - ness of thy house;" and the piano accompaniment.

men put their trust un - der the shad - ow of thy wing.....

un - der the shad - ow of thy wing.

This system contains the fifth and sixth systems of music. The fifth system features a vocal line with the lyrics "men put their trust un - der the shad - ow of thy wing....." and a piano accompaniment. The sixth system continues with the vocal line "un - der the shad - ow of thy wing." and the piano accompaniment. The system concludes with a 4/4 time signature.

Moderato.

They shall be..... a - bun - dant - ly sat - is - fied with the

They shall be sat - is - fied,

Moderato,

Detailed description: This system contains the first two systems of music. The top system features a vocal line in G major, 4/4 time, with lyrics 'They shall be..... a - bun - dant - ly sat - is - fied with the'. The piano accompaniment consists of two staves. The second system continues the vocal line with lyrics 'They shall be sat - is - fied,'. The piano accompaniment continues. The tempo marking 'Moderato' is present at the beginning and in the piano part.

full - ness of thy house.....

with the full - ness of thy house, they shall be sat - is - fied,

Detailed description: This system contains the third and fourth systems of music. The top system features a vocal line in G major, 4/4 time, with lyrics 'full - ness of thy house.....'. The piano accompaniment consists of two staves. The fourth system continues the vocal line with lyrics 'with the full - ness of thy house, they shall be sat - is - fied,'. The piano accompaniment continues.

cres. *ff*

They..... shall be sat - is - fied, safe un - der the shad - ow of thy wing.

They..... shall be sat - is - fied, safe un - der the shad - ow of thy wing.

cres. *ff*

Detailed description: This system contains the fifth and sixth systems of music. The top system features a vocal line in G major, 4/4 time, with lyrics 'They..... shall be sat - is - fied, safe un - der the shad - ow of thy wing.' The piano accompaniment consists of two staves. The sixth system continues the vocal line with lyrics 'They..... shall be sat - is - fied, safe un - der the shad - ow of thy wing.' The piano accompaniment continues. The tempo marking 'Moderato' is present at the beginning of the page. Dynamic markings 'cres.' and 'ff' are used in both the vocal and piano parts.

p

For with thee, for with thee is the foun - tain, the

For with thee, for with thee is the foun - tain, the

m

For with thee,..... for with thee..... is the foun - - tain of

m *p*

foun - tain of life, For with thee, for with thee

foun - tain of life, For with thee, for with thee

life!..... For with thee,..... for with thee..... in thy

slow.

in thy light, in thy light shall we see light. A - men, A - men,

in thy light, in thy light shall we see light.

light..... shall we see light..... A - men, A - men.

slow.

FADE, FADE, EACH EARTHLY JOY.

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MRS. H. BONAR
SOLO.

J. P. VANCE.

SOPRANO.



1. Fade, fade, each earth-ly joy, Je - sus is mine,..... Break ev - 'ry
2. Tempt not my soul a - way, Je - sus is mine,..... Here would I
3. Fare - well ye dreams of night, Je - sus is mine,..... Lost in this
4. Fare - well mor - tal - i - ty, Je - sus is mine,..... Wel - come e -

ORGAN.



ten - der tie, Je - sus is mine. Dark is the wil - der - ness,
ev - er stay, Je - sus is mine. Per - ish - ing things of clay,
dawn - ing light, Je - sus is mine. All that my soul has tried,
ter - ni - ty, Je - sus is mine. Wel - come O loved and blessed,



Earth hath no rest - ing place, Je - sus a - lone can bless, Je - sus is mine.
Born but for one brief day, Pass from my heart a - way, Je - sus is mine.
Left but a dis - mal void, Je - sus has sat - is - fied, Je - sus is mine.
Wel - come, sweet scenes of rest; Wel - come, my Sav - ior's breast, Je - sus is mine.

REFRAIN.



Fare - well mor - tal - i - ty, Je - sus is mine, Wel - come, e - ter - ni - ty, Je - sus is mine.

Fare - well mor - tal - i - ty, Je - sus is mine, Wel - come, e - ter - ni - ty, Je - sus is mine.

THE SINNER AND THE SONG.

W. L. T.
SOLO.

WILL L. THOMPSON.

SOPRANO.

1. A sinner was wand'ring at e - ven - tide, His tempter was watching close by at his side,
2. He stopped and listened to ev'ry sweet chord, He remembered the time he once lov'd the Lord,

In his heart raged a battle for right against wrong, But hark! from the church he hears the sweet song
Come on! says the tempter, come on with the throng, But hark! from the church again swells the song.

QUARTET. *pp*

D. C.

1. Je - sus lov - er of my soul, Let me to thy bos - om fly,

2. While the bil - lows near me roll, While the tem - pest still is high,

SOLO. SOPRANO.

O, tempter, de - part, I have serv'd thee too long, I fly to the Sav - ior, he dwells in that song,

O, Lord can it be that a sinner like me, May find a sweet refuge by coming to thee?

QUARTET *pp*

Oth - er ref - uge have I none; Hangs my help - less soul on thee.

Oth - er ref - uge have I none; Hangs my help - less soul on thee.

SOLO. SOPRANO. **QUARTET. pp**

I come, Lord I come, Thou'lt for-give the dark past, And O, re-ceive my soul at last.....

O, re-ceive my soul at last.....

CROWN HIM.

JNO. R. SWENEY.

SOPRANO.

ALTO.

TENOR.

BASS.

ORGAN.

All hail the power of Je - sus' name, Let an - gels pros - trate fall;

Bring forth the roy - al di - a - dem, And crown Him Lord of all;

Bring forth the roy - al di - a - dem, And crown Him Lord of all;

Bring forth the roy - al di - a - dem, And crown Him Lord of all.

Bring forth the roy - al di - a - dem, And crown Him Lord of all.

SOLO. BASS.

Ye chos - sen seed of Is - rael's race, Ye ran - somed from the fall,

Hail him who saves you by his grace, And crown Him Lord of all.

Hail Him who saves you by his grace And crown Him Lord of all.

Hail Him who saves you by his grace And crown Him Lord of all.

DUET. SOPRANO. AND ALTO.

Sin - ners whose love can ne'er for - get, The worm - wood and the gall, Go spread your trophies

Sin - ners whose love can ne'er for - get, The worm - wood and the gall, Go spread your trophies

at his feet, Go spread your trophies at his feet, And crown Him Lord of all, And

at his feet, Go spread your trophies at his feet,

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. The key signature is B-flat major and the time signature is 4/4. There are triplets in the first two measures of the vocal line.

crown Him Lord of all. Go spread your trophies at his feet And crown Him Lord of all.

Go spread your trophies at his feet And crown Him Lord of all.

This system contains the next two staves of music. The top staff continues the vocal line with lyrics. The bottom staff continues the piano accompaniment. The lyrics are: "crown Him Lord of all. Go spread your trophies at his feet And crown Him Lord of all." and "Go spread your trophies at his feet And crown Him Lord of all."

SOLO. TENOR.

O that with yon - der sacred throng, We at his feet may

This system contains the solo tenor part. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. The key signature is B-flat major and the time signature is 4/4. The lyrics are: "O that with yon - der sacred throng, We at his feet may"

fall, We'll join the ev - er - last - ing song, And

This system contains the final two staves of music. The top staff continues the vocal line with lyrics. The bottom staff continues the piano accompaniment. The lyrics are: "fall, We'll join the ev - er - last - ing song, And"

And crown him Lord of
And crown him, crown him,
crown him Lord of all..... And crown him, crown him,

This system contains the first four staves of the musical score. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The bottom two staves are a grand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8.

all,..... And crown him Lord of all..... We'll join the
crown him Lord of all, And crown him, crown him, crown him Lord of all,
crown him Lord of all, And crown him, crown him, crown him Lord of all,

This system contains the next four staves of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "all,..... And crown him Lord of all..... We'll join the crown him Lord of all, And crown him, crown him, crown him Lord of all, crown him Lord of all, And crown him, crown him, crown him Lord of all,".

rit.
ev - er - last - ing song,..... And crown him Lord of all.
We'll join the ev - er - last - ing song,..... And crown him Lord of all.
We'll join the ev - er - last - ing song,..... And crown him Lord of all.

rit.

This system contains the final four staves of the musical score. It concludes the piece with the lyrics: "ev - er - last - ing song,..... And crown him Lord of all. We'll join the ev - er - last - ing song,..... And crown him Lord of all. We'll join the ev - er - last - ing song,..... And crown him Lord of all." The word "rit." (ritardando) is written above the first staff and below the grand piano staff. The system ends with a double bar line.

SAVIOR, BREATHE AN EVENING BLESSING.

JAS. EDMESTON.

J. P. VANCE.

ORGAN.

Largo.

Ped. * Ped. * Ped. * Ped. *

1. Sa - vior, breathe an ev - - 'ning bless - ing, Ere re - pose our
 2. Though the night be dark and drear - y, Dark - ness can - not

spir hide - its seal,..... Sin and want we come con - fess - ing,
 hide from thee,..... Thou art He who, nev - er wear - y,

rit.

Thou canst save and Thou canst heal. Tho' de - struc - tion walk a - round us,
 Watch - est where Thy peo - ple be. Should swift death this night o'er take us,

rit.

Tho' the ar - rows past us fly, An - gel guards from
 And our couch be - come our tomb, May the morn in

Thee sur-round us, We are safe if Thou art nigh.
Heav'n a-wake' us, Clad in bright and death-less bloom.

1. Sav-ior, breathe an ev-'ning bless-ing, Ere re-pose our spir-its seal,
2. Tho' the night be dark and drear-y, Dark-ness can-not hide from Thee,

Sin and want we come con-fess-ing; Thou canst save and Thou canst heal.
Thou art He who, nev-er wea-ry, Watch-est where Thy peo-ple be.

BEHOLD I STAND AT THE DOOR AND KNOCK.

FRANK J. ROBERTSON, JR.

Moderato.

SOPRANO. *p*
Be - hold I stand at the door and knock, Be-

ALTO.
Be - hold I stand at the door and knock, Be-

TENOR.
Knock at the door, Be-

BASS.
Knock at the door, Be-

ORGAN. *p*
Andante.

hold I stand at the door and knock, Be - hold I stand at the

hold I stand at the door and knock, Be - hold I stand at the

door and knock,..... And if an - y one hear my

door and knock, Yea, knock at the door,

door and knock, Yea, knock at the door, And if an - y man hear my

door and knock,.....

BEHOLD, I STAND AT THE DOOR AND KNOCK—Continued. 191

voice,..... Let him come in and sup with me, And I with

voice,..... Let him come in and sup with me, And I with

This system contains the first two systems of music. The first system has a vocal line with lyrics and a piano accompaniment. The second system is a duplicate of the first. The piano accompaniment features a treble and bass clef with various chords and melodic lines.

him, and he with me..... And he with me,

him, and he with me.....

And I with him, And

This system contains the second and third systems of music. The vocal lines continue with lyrics. The piano accompaniment provides harmonic support with chords and melodic fragments.

And he with me,..... Let him come in and

And he with me,..... Let him come in and

I with him, And he with me, and he with me,

This system contains the fourth and fifth systems of music. The vocal lines conclude with the lyrics. The piano accompaniment continues with chords and melodic lines.

1 2

sup with me and I with him, Be - sup with me and

sup with me and I with him, sup with me and

I with him..... and I with him. A - men.....

I with him..... and I with him. A - men.....

rit.

A - men..... A - men.....

A - men..... A - men.....

A - men..... A - men.....

A - men..... A - men.....