

THE
MOZART COLLECTION
OF
SACRED MUSIC,

CONTAINING MELODIES AND CHORALS,

ALSO THE

CHRISTUS AND MISERERE BY ZINGARELLI,

TO WHICH IS

NEW METHOD OF TEACHING



SET TO FIFTY DIFFERENT METRES;

CELEBRATED

WITH THE ADAPTATION OF ENGLISH WORDS;

PREFIXED THE

THE RUDIMENTS OF MUSIC.

By E. IVES, Jr.

NEW YORK:
PAINE & BURGESS, 60 JOHN STREET.
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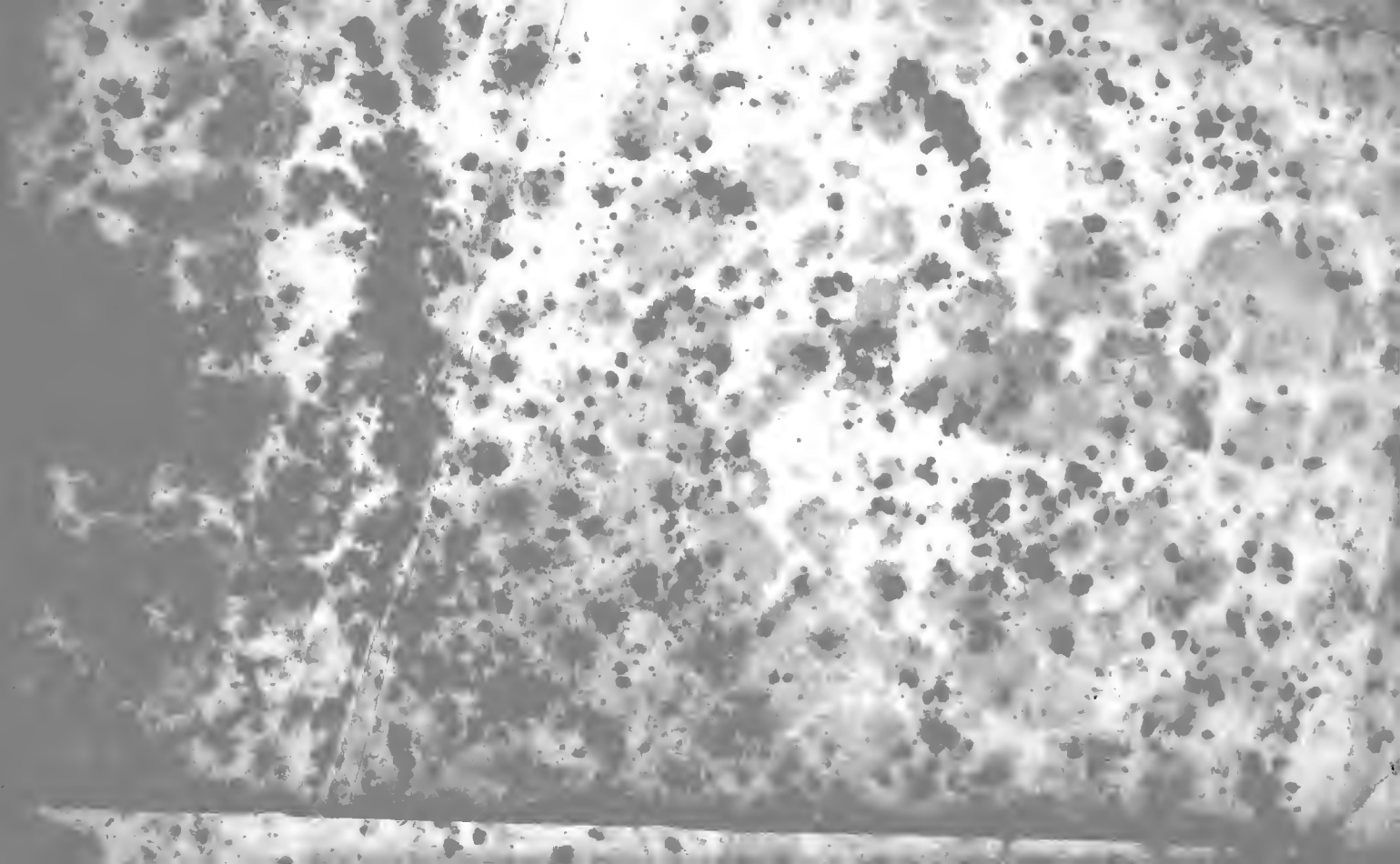
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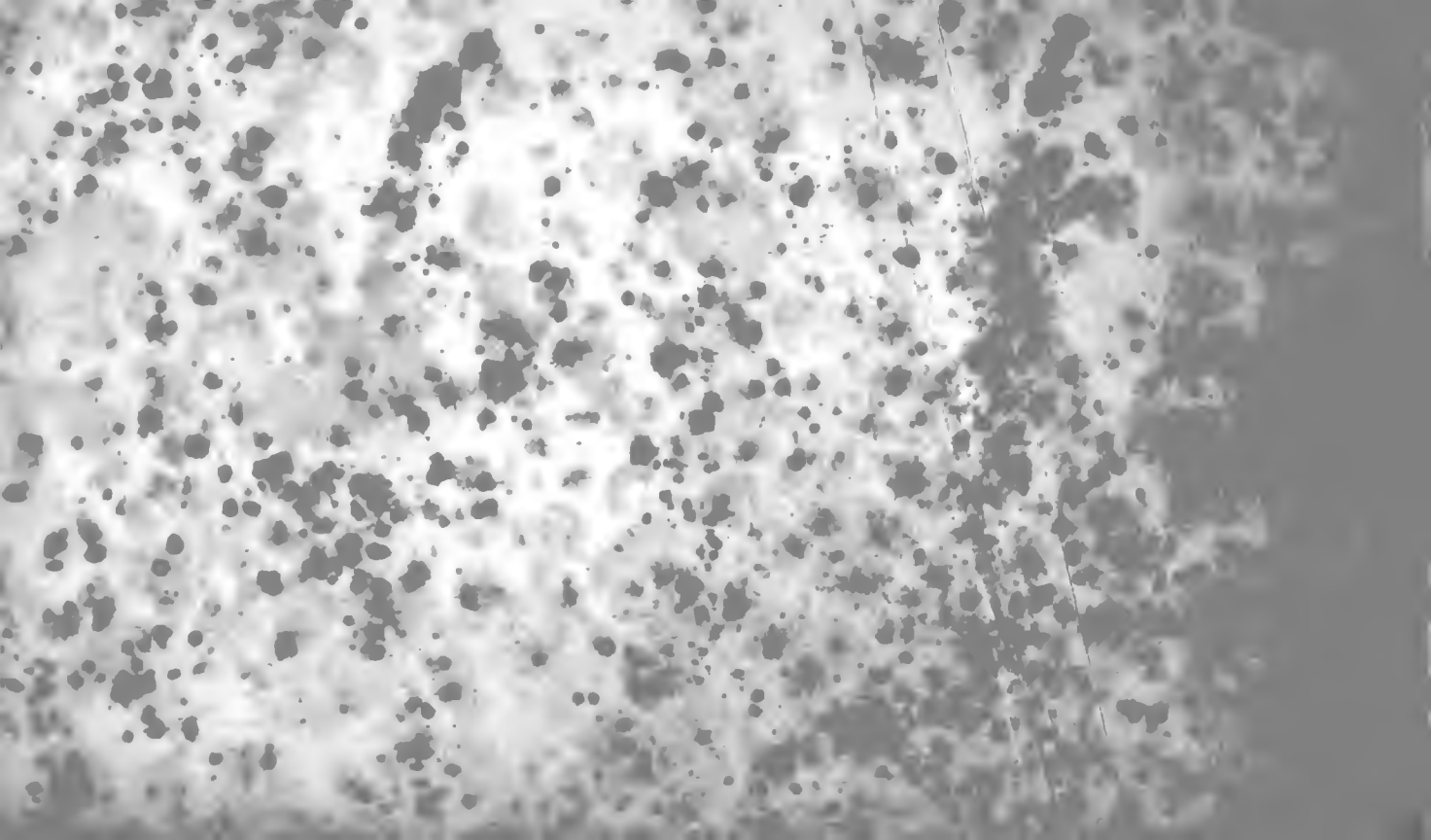
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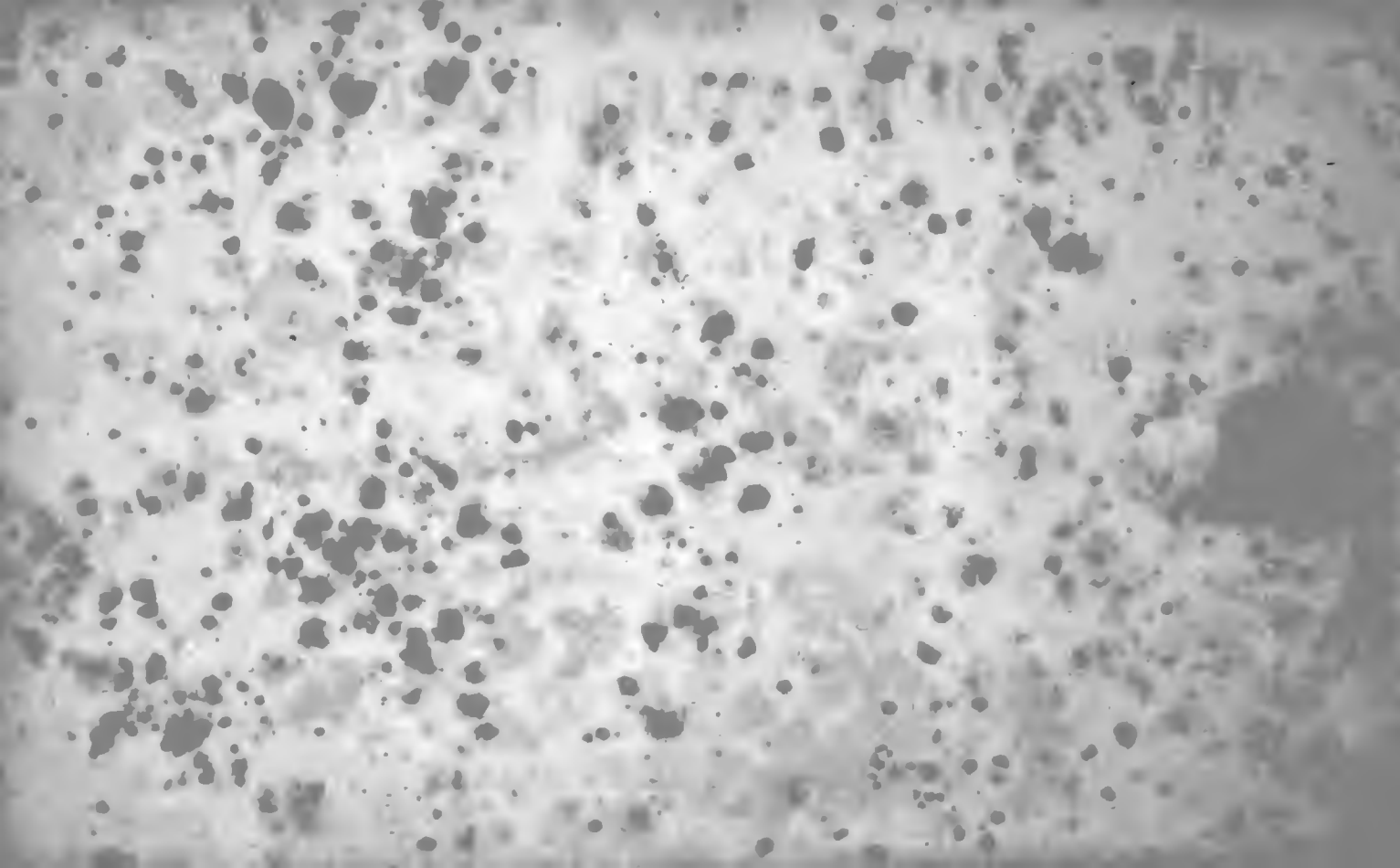
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THE
MOZART COLLECTION
OF
SACRED MUSIC,

CONTAINING

MELODIES, CHORALS, ANTHEMS AND CHANTS, HARMONIZED IN FOUR PARTS ;

TOGETHER WITH THE CELEBRATED

Christus and Miserere, by Zingarelli, with the adaptation of English words ;

TO WHICH IS PREFIXED HIS

NEW METHOD OF TEACHING THE RUDIMENTS OF MUSIC,

By E. IVES, Jr.

THIRD EDITION.



NEW YORK:
PAINE & BURGESS, 60 JOHN STREET
1846.

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P R E F A C E .

THE Music of this Collection is intentionally made somewhat lighter, and easier of execution than that of its predecessor, "THE BEETHOVEN COLLECTION." More of Rhythm and Melody were sought after, and less of elaborated Harmony. This will account for the peculiar style of many of the *original* tunes. The constant aim has been to make a work adapted to the wants of *all* Choirs throughout the country; therefore considerable music of a high order and of rich harmony has been inserted. The prevalent idea that Choirs cannot sing what is falsely termed difficult music, has gained credence, because of the loose manner in which the science has too generally been taught. Almost any Choir properly instructed for six months according to the method in this or the Beethoven Collection, will find no difficulties worth speaking of in either work. How will singers ever become proficient, if they constantly refuse to forsake old and bad habits, and form new ones; or if they pursue the same style of music year after year, refusing to attempt any thing bearing the semblance of difficulty?

A few pieces are inserted which are not designed for devotional use. The Quartette "Dawn gentle flower," is one of this class. The "CHORALS," however, are expressly designed for worship, although they appear in the Rudiments.

The "Christus and Miserere"—("Christ became for our sake," &c., and the 51st Psalm,) by Zingarelli, it is believed will be found more attractive than anything that has ever appeared in a Church Music book in this country. Each of the twelve pieces, or sentences, may be sung as an Introductory or Occasional piece; and the performance of the whole with the proper expression, will furnish a musical treat rarely to be enjoyed. Let the music be performed without "see-saw"—with much *sostenuto*, and *light and shade*. This is the *Miserere* which is used at Naples; and is considered second only to that of the Sistine Chapel, in Rome.

In the formation of the score, the advice of some of the best organists and musicians in the country has been followed. Playing the chords with the right hand from a figured base, without regard to the parts is no longer considered orthodox: the best organists play the four parts as they are written, which generally requires the Soprano and Alto to be played with the right hand, and the Tenore and Basso with the left. For these reasons the score has been arranged as it will be found in this work.

The Do (C) *Clef* is used for the Tenore, yet it is placed in the 3d space, giving the same position of the letters to the Staff as when the G *Clef* is on the second line—representing them in their true relation, that of an octave below.

ON TEACHING.

Let the pupil commence *at once* to sing. Much time is often wasted in oral lessons, and the use of the Black-board. Begin at page 9, No. 7; and inform the scholar (or class) that the pitch called *Sol* is written on the second line, and that this sound must be imitated or produced by the voice. From this first foundation, proceed gradually, letting the *practice* develope to the mind the *principles*.

The order of the Exercises need not be implicitly followed. Those from page 9 to 19 belong to the first department, portions of which should occupy a part of the time of each lesson. The second department is from page 25 to 37, inclusive. This should be practised in the following manner: Sing all the Major scales—beginning with the natural—*up* and *down* each, with the Triad *up*, only, ending on the dominant, (or upper note,) which is the Tonic (or first note) of the next scale; this sing in the same manner, and each successive scale and Triad, until arriving at the first scale, which sing, to complete the "circle of the keys." After this, sing some of the chorals as exercises in reading, practising each part separately, then all the parts together. At the next lesson, sing

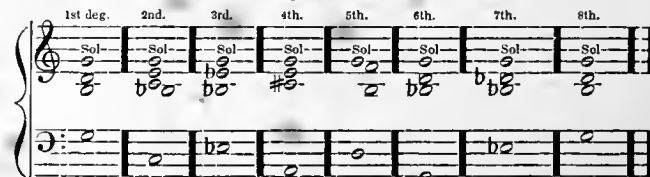
the Minor scales in the same manner, using the Minor Chorals. And thus alternately throughout the course.

The third department in the course, includes pages 21 and 22, and from 38 to the end. The "Exercises in Modulation," and in the "Principal Chords," from page 38 to 55, should very soon be connected with the practice of the scales; singing the "Scales," the "Modulations" and the "Chords" of the Major mode at one lesson, and the same of the Minor mode at the next lesson. This will occupy but a few minutes, and will effectually prevent any false intonation. Beside all this study, as laid down in the plan above, let half of every lesson from the first, be devoted to practising such music as may be sung easily by rote.

ON SOL-FA-ING.

The plan of using the names, *Do, Re, Mi, &c.*, stationary, is gaining ground so rapidly, that its success is no longer a matter of doubt. The *Transposition* system is productive of the very worst evils, without resulting in the least possible benefit. Those who have made the experiment of using the names *Stationary*, are astonished at the results. If, to the beginner, it is as easy to sing the Diatonic scale from *Sol* to *Sol*, or from *Re* to *Re*, or from *La* to *La*, as it is from *Do* to *Do*; and if he perceives the relations of the notes of the key with four sharps just as clearly while he sings it, *Mi, Fa, Sol, La, Si, Do, Re, Mi*, as he would if he were to call *E Do*, and *F# Re*, and *G# Mi, &c.*—then, what is the use of the latter? But, it is asked, what is the objection to changing the names? Turn to the tune "Medina." The third period is in the key with four flats, *Fa, (F) Minor*. How are you to make a pupil understand that he is to change his *Do* from *F* to *A b*, and then sing *E* as if there were an accidental Natural? Such is the only course, even, with the Alto, which has not an accidental throughout the period. Now to one who has learned from the method in this book, that period presents no more difficulties than the others. One hour of practice on page 57, will secure a perfect readiness in making the modulation, if one has not imbibed the habit of associating the names *Do, Re, Mi, &c.* with the 1st, 2d, 3d, &c, of the Diatonic Scale. But there are hundreds of instances where the transposition of the names is impossible; where a change of key is

wrought by the accompaniment in such a way, that the singer who is accustomed to transpose *Do, Re, Mi, &c.* is thrown entirely out, although he had not an Accidental in his part. The following example is sufficient to decide the question. The upper note (*G*) becomes every degree of the Diatonic Scale in successive order. Would you call the first *Do*, the next *Re*, the next *Mi, &c.*? This must be done if you use the names by transposition.



Is it not better that the pupil should associate in his mind firstly the name *Sol*, along with a fixed degree of pitch; and then be as familiar in associating it with one degree of the key as another?

The following certificate, signed by the members of the Philharmonic Society, and others, it would seem, should have some weight upon this subject. It is believed, further, that there is hardly a dissenting voice among those of the regular profession in this city.

CERTIFICATE.

We, the undersigned, consider the use of the names *Do, Re, Mi, &c.*—in singing—*stationary* on the staff, preferable to that of *transposing* the same along with the *changes of the Key, or Diatonic Scale.*

U. C. Hill, *President N. Y. Phil. Soc.*
Geo. Loder, *Vice-President* "
Jas. L. Ensign, *Secretary* "
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Alex. Tyte,
O. Fulgraff,
S. Milon,

Henry Marks,
R. Lancknean,
G. Lo Brance,
Sam'l Johnson,
John C. Andrews, Troy,
Sigismund Lazar,
J. H. Cornell, Organist,
Geo. Andrews, N. Y.

PROGRESSIVE LESSONS

IN THE

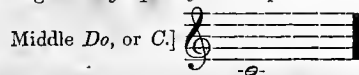
R U D I M E N T S O F M U S I C .

Music is the Art of producing the Beautiful by means of *Sound*. Sound being the *material*, the modification of Sound is the *form* of Music.

The analysis of Music shows, that the modifications of Sound may be classed under *two general heads*, viz : PITCH and TIME.*

OF PITCH.

THE *Pitch* of a sound may be explained thus :—*Sound* being a *sensation*, caused by the *pulsation* of the *air* upon the *nerve* of the *ear*—the *pitch* of a sound is owing to the *frequency* of the pulsations. For illustration,—[the teacher strikes



The string which produces this sound

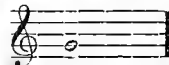
is now making oscillations in equal times, at the rate of 240 a second; causing thereby the air to pulsate upon the nerve of the ear in just the same degree of frequency, which produces a sensation of the mind, known as a certain degree of Pitch, and which in the musical system has a *name*, and a symbolic representation.

Now you feel a different sensation. [The teacher makes a sound just an

* These two distinctions of Sound are all that have been reduced to a scientific standard and subjected to an exact symbolic representation. The other distinctions—viz : of *loud* and *soft*, in all the shades of *cres.*, and *dim.*, *fz.*, *sf.*, &c., and of *rough*, *clear*, *thin*, *full*, &c., &c., are to be considered and employed under the head of “*Expression* ;” affording an excellent opportunity for the exercise of *taste*, and the expression of *feeling*.

octave higher than the last.] It is known, positively, that this sound is caused by increasing the *frequency* of the pulsations two-fold, or two to one; so that if the other was caused by 240 pulsations a second, this sound is caused by 480 in the same time.

This sound :



is supposed to be caused by

360 pulsations a second; and this, [an octave higher,] by twice the number, (720.)

Now from these illustrations it is perceived that the terms *pitch*, *high* and *low*, are *metaphors*; there being no analogy between the relations of *sound* and the relations of *space*, signified by these words. A strictly philosophical description would be, to call a sound according to its vibratory character; thus: instead of *high* and *low* sounds, to say, the sound of the *quick* or *slow vibrations*. The metaphorical terms, *pitch*, *high* and *low*, however, are adopted by universal consent, and are the best; and the *fanciful* idea that sounds are *high* and *low*, is the basis of our system of *writing music*, which, it is believed will never be changed, nor essentially improved.

THE MUSICAL SYSTEM.

THE MUSICAL SYSTEM, in regard to the *Pitch* of sounds, is best illustrated to the mind of the pupil by means of the Piano Forte; and even if he may never see the instrument, a knowledge of the key-board—of which the following is a picture—is easily gained; and, it is believed, is indispensable to a just comprehension of this part of the Principles of Music

Table No. 1.

PICTURE OF THE KEY-BOARD OF A PIANO FORTE OF SIX OCTAVES.*

Interval	First Octave	Second Octave	Third Octave	Fourth Octave	Fifth Octave	Sixth Octave
unison or first	C	C	C	C	C	C
second	D	D	D	D	D	D
third	E	E	E	E	E	E
fourth	F	F	F	F	F	F
fifth	G	G	G	G	G	G
sixth	A	A	A	A	A	A
seventh	B	B	B	B	B	B
octave	C	C	C	C	C	C

This picture represents a Piano Forte, which makes seventy-three pitches of sound. The sound produced by striking the first key on the left hand side of the key-board, is called the lowest ; and to strike every successive key from that, proceeding to the right, is to make what is called an *Ascending Scale*, or *Ladder*.

The distance between any two adjacent sounds is called a HALF-A-TONE—SEMITONE.

* This is an extension of one octave since, perhaps, A. D. 1800; and now, instruments of 6 $\frac{1}{2}$ and 7 octaves are quite common.

NAMING THE SOUNDS.

These degrees of pitch are all named. It will be observed that there is a double row of keys—one of white keys, and one of black keys. The white keys produce a scale of sounds consisting mostly of full-tone steps, which is according to the natural scale of the human voice. These are technically called *Naturals*, and are denoted by this mark (♮). These sounds are first named, as you see, in front of the key-board. The English and Germans use the letters of the alphabet; the Italians and French use the monosyllables *Do, re, mi, &c.* The several sounds called by the same name are considered as (in one sense) duplicates; thus, there are seven *Fas* or *F's*, six *Sols* or *G's*, &c.

BLACK KEYS.

As the sound produced by any *black key* is half a tone higher than that of the white key next to the left, and half a tone lower than that of the white key next to the right, it is named according to these relations. The technical term in music denoting *elevation*, is "*sharp*," and that denoting *depression* is "*flat*;" hence the sound of the black key which is between *Fa* and *Sol* (*F* and *G*), is called *sharp Fa*, or *flat Sol*, (*sharp F*, or *flat G*); which implies the sound next above *Fa* (*F*), and next below *Sol* (*G*). In like manner all the black-key sounds are named. This mark (#) is the symbol for *sharp*, and this (b) for *flat*.

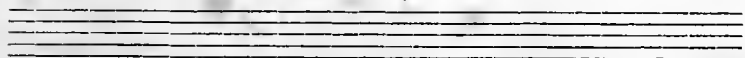
The Italian names are preferable for singing, and on this account they had better be used for playing. Let them have the true Italian pronunciation. For the Sharps and Flats the names may be modified by adding "*n*" to the former, and "*r*" to the latter: Thus, *fan, son, lan, &c.*, *far, sor, lar*,—pronounced as in Italian—*Fahn, soun, lahn*,—*far, soar, lar, seer, &c.*

HOW MUSICAL SOUNDS ARE WRITTEN.

Five parallel lines are drawn, which, with the intermediate *spaces* are called a *STAFF*. Each line and space is a place for marking a degree of pitch.

1.

STAFF.



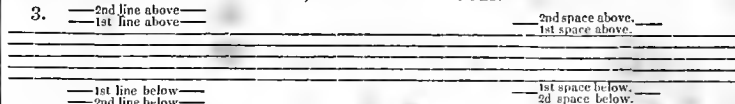
2.

HOW THE LINES AND SPACES ARE NUMBERED.



3.

LEGER, OR ADDED DEGREES.



The exact representation of the sounds by the Staff is defined by a mark called a *CLEF*.* Three different Clefs are employed in the several parts, each representing a particular sound of the Piano Forte. See the picture of the key-board.

This Clef  once made thus, (*go*) represents the *G* or *Sol* where it stands on the key-board, it being the fourth from the left hand. When placed upon a line of the Staff, it identifies that particular sound with the line upon which it stands, and the other degrees of the staff are made to signify the sounds above and below according to their relations or relative positions.

This Clef,  which was once a Gothic *C*, stands for the *C* or *Do* next below the *Sol* Clef; and this Clef  which was originally a Gothic *F*, stands for the *F* or *Fa* next below Clef *Do*.

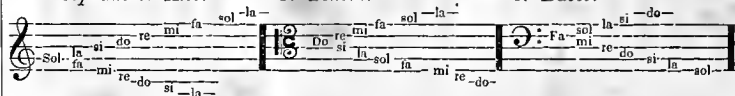
The position of the sounds on the Staff with the *Sol* Clef on the second line, and the *Do* Clef in the third space, and the *Fa* Clef on the fourth line, is given below.

NAMES OF THE LINES AND SPACES.

4. *Soprano* or *Alto*.

5. *Tenore*.

6. *Basso*.



* The Italians call it a *Key*—it is the key to the Staff.

NOTE.—The Alto is sometimes written with the *Do* Clef on the third line, and the Tenor with the same Clef on the 4th line; thus making as many different positions of the sounds on the Staff, as there are parts. The mode of writing the Alto and Tenor both with the *Sol* Clef has prevailed of late years, but this is objectionable for the *Tenor*, it being an octave lower than the *Soprano*. The

object sought after is attained, without objections, by placing the *Do* Clef in the third space, as in the above example; a practice which was adopted by the author in two publications in 1836, and which has been approved by many eminent musicians. By so doing, the sounds stand in the same position on the Staff for the *Tenore* as for the *Soprano*; differing exactly an octave.

Table No. 2.—Representation of the Natural or White-key Sounds of the Piano Forte, by the Clefs as they are employed in this book.

SOPRANO AND ALTO.

TENORE.

BASSO.

The diagram illustrates the correspondence between musical notes and piano keys. The piano keyboard is shown with white and black keys. Below the keyboard, the notes are labeled with their letter names (F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F) and their solfège names (fa, sol, la, si, do, re, mi, fa, sol, la, si, do, re, mi, fa, sol, la, si, do, re, mi, fa, sol, la, si, do, re, mi, fa).

Table No. 3.—Representation of the Black-Key Sounds.

The diagram shows two staves of musical notation. The top staff is in bass clef and the bottom staff is in treble clef. Both staves show the notes B-flat, B-natural, and C-natural. Below the staves is a piano keyboard diagram with notes labeled with letters and solfège names.

F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F
fa	sol	la	si	do	re	mi	fa	sol	la	si	do	re	mi	fa	sol	la	si	do	re	mi	fa	sol	la	si	do	re	mi	fa	sol	la	si	do	re	mi	fa	sol	la	si	do	re	mi	fa

This mark (○), or this (●), is a *Point*, or head of a note—used to point out or designate the degree to be sung or played. Now sing Sol in the following example as many times as it is marked :

7. THE G, OR SOL CLEF ON THE SECOND LINE.

The diagram shows a single G note on the second line of a staff with a G-clef. The note is marked with a 'Point' (○). Below the staff, the note is repeated with a dotted line and the letter 'So'.

OF TIME.

BESIDE being in correct *Pitch*, sounds must be made in the right *Time*. This is called "keeping Time."

To represent different degrees of *Time*, or *duration*, the Points are made in different forms ; and thus modified they are called NOTES.

The note made thus, (○), stands for the duration of *Four Beats* or *Times*. It

is called the **WHOLE NOTE**. Beat the time with the finger thus along with the Metronome—making every beat down, and sing the following notes :

8. WHOLE NOTES.

The diagram shows four whole notes on a staff, each marked with a 'Point' (○). Below each note is a sequence of numbers 1, 2, 3, 4, representing the beats.

The note made thus (○) stands for *two Beats* or *Times*. It is called the **HALF-NOTE**. Beat as before and sing the *Half-Notes*.

9. HALF NOTES.

The diagram shows eight half notes on a staff, each marked with a 'Point' (○). Below each note is a sequence of numbers 1, 2, representing the beats.

The note made thus (♩) stands for *one Beat*; and is called a **QUARTER-NOTE**.

10.

QUARTER-NOTES.



DIVISION OF TIME.

Time is divided into portions called *Measures*, *Periods*, and *Strains*. A Measure is marked by a light line across the Staff called a *Bar*. A Period is marked by a heavy line called a *Period Bar*. A Strain is marked by two heavy lines called a *Double Bar*.

11.

A STRAIN.



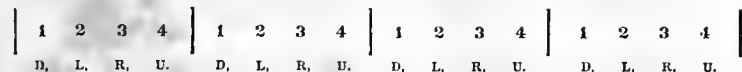
Measures are various in regard to the time contained in each. *Common Time* contains in each Measure the value of Four Beats.

The *beats* must now be so regulated as to mark the *Measures* as well as to mark the *Time*.

For this purpose we must never beat *down* but once in a Measure, and that at the beginning. In *Common Time* the *first* beat is *down*—the *second* horizontally to the *Left*—the *third* to the *right*, and the *fourth*, *up*. Beat with the Metronome and counting.

12.

COMMON TIME.



Now sing and beat the following lessons. Common Time is marked thus: C or $\frac{4}{4}$.

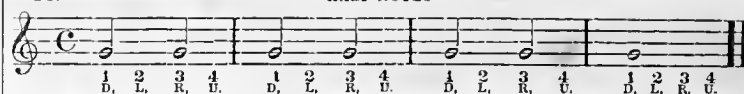
13.

QUARTER-NOTES.



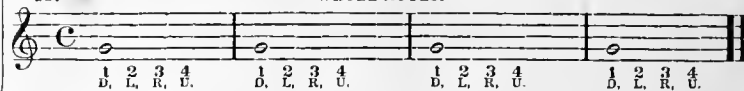
14.

HALF-NOTES.



15.

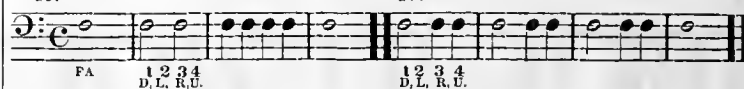
WHOLE-NOTES.



THE F, OR FA-CLEF ON THE FOURTH LINE.

16.

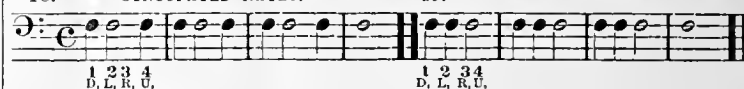
17.



18.

SYNCOPIATED NOTES.

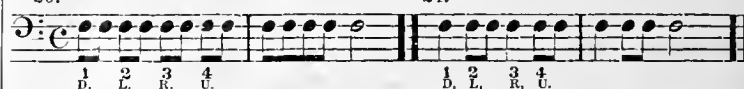
19.



20.

21.

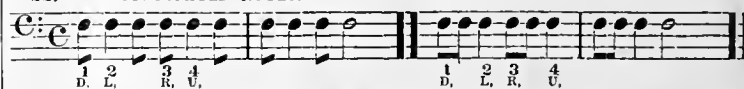
EIGHTH-NOTES—TWO TO A BEAT.



22.

SYNCOPIATED NOTES.

23.



As the Notes show when and how long to make sounds, so there are marks to show when and how long to keep silent. These marks are called **RESTS**.

24.

WHOLE-REST.

HALF REST.

QUARTER-REST.

EIGHTH-REST.

Let the class now be divided into two parts. When music is written for several parts the *Staves* are connected by a **BRACE**; and the Staves so connected are called, collectively, a **SCORE**.

TWO STAVES IN A SCORE.

25. WHOLE NOTES AND WHOLE RESTS.

26.

HALF NOTES AND HALF RESTS.

Soprano, Alto, or Tenore.

Basso.

1 2 3 4
D, L, R, U.

1 2 3 4
D, L, R, U.

27. QUARTER NOTES AND QUARTER RESTS.

28. SYNOPSIS.

1 2 3 4
D, L, R, U.

1 2 3 4
D, L, R, U.

29. EIGHTH NOTES AND EIGHTH RESTS.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

TETRACHORD—OR SCALE OF FOUR SOUNDS.*

THE TIE.—The notes connected by the TIE should be performed in one unbroken sound.

30. 31. 32. 33.

Sol La Si Do Sol La Si Do Sol La Si Do Do - - - Do - - - - Do Si La Sol Sol La Si Do

Fa mi re do Fa Mi Re Do Do Re Mi Fa Do Re Mi Fa Mi Re Do Do - - - Do - - -

* Four Sounds, forming the intervals, Tone, Tone Semitone, are called a TETRACHORD.

34.

REST FOR FOUR MEASURES.

REST FOR FOUR MEASURES.

Exercise 34 consists of two staves. The top staff is in treble clef with a common time signature (C). It begins with a whole rest for four measures, indicated by a '4' above the staff. This is followed by four measures of quarter notes: C4, D4, E4, and F4. The bottom staff is in bass clef with a common time signature (C). It begins with a whole rest for eight measures, indicated by an '8' above the staff. This is followed by four measures of quarter notes: G3, F3, E3, and D3. The exercise concludes with a double bar line.

35.

REST FOR TWO MEASURES.

Exercise 35 consists of two staves. The top staff is in treble clef with a common time signature (C). It begins with a whole rest for two measures, indicated by a '2' above the staff. This is followed by four measures of quarter notes: C4, D4, E4, and F4. The bottom staff is in bass clef with a common time signature (C). It begins with a whole rest for four measures, indicated by a '4' above the staff. This is followed by four measures of quarter notes: G3, F3, E3, and D3. The exercise concludes with a double bar line.

36.

Exercise 36 consists of two staves. The top staff is in treble clef with a common time signature (C). It begins with a whole rest for one measure, indicated by a '1' above the staff. This is followed by four measures of quarter notes: C4, D4, E4, and F4. The bottom staff is in bass clef with a common time signature (C). It begins with a whole rest for two measures, indicated by a '2' above the staff. This is followed by four measures of quarter notes: G3, F3, E3, and D3. The exercise concludes with a double bar line.

37.

Exercise 37 consists of two staves. The top staff is in treble clef with a common time signature (C). It begins with a whole rest for one measure, indicated by a '1' above the staff. This is followed by four measures of quarter notes: C4, D4, E4, and F4. The bottom staff is in bass clef with a common time signature (C). It begins with a whole rest for two measures, indicated by a '2' above the staff. This is followed by four measures of quarter notes: G3, F3, E3, and D3. The exercise concludes with a double bar line.

38.



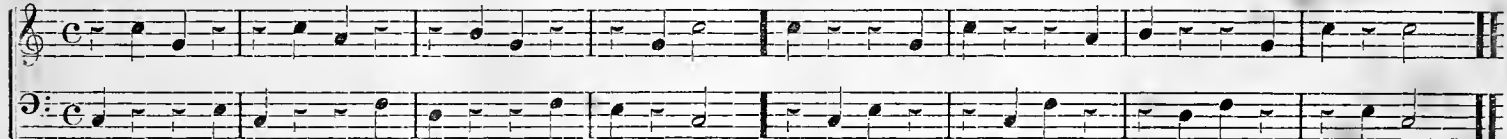
39.



40.



41.



42.



A TETRACHORD added to each part.

43. TRIPLE TIME, or Three Times (Time marks) in a Measure: beat Down, Left, Up.

Do Si La Sol Fa Mi Re Do

Do Re Mi Fa 1 2 3 4 D, E, F, G

The Whole Rest is used for a MEASURE-REST in all kinds of measure.

Sol La Si Do - - - - Do Si La Sol - - - -

A DOT—(•)—is a sign of addition. It signifies when placed at the *right hand* of a Note, the addition of one-half the value of the Note.

Do Si La Sol Fa Mi Re Do

Do Re Mi Fa 1 2 3 4 D, E, F, G

See the TIE in the preceding exercise; it is the same as the DOT in this.

Sol La Si Do - - - - Do Si La Sol - - - -

Do Si La Sol Fa Mi Re Do

Do Re Mi Fa 1 2 3 4 D, E, F, G

See the TIE in the preceding exercise; it is the same as the DOT in this.

Sol La Si Do - - - - Do Si La Sol - - - -

Do Si La Sol Fa Mi Re Do

Do Re Mi Fa 1 2 3 4 D, E, F, G

See the TIE in the preceding exercise; it is the same as the DOT in this.

Sol La Si Do - - - - Do Si La Sol - - - -

Do Si La Sol Fa Mi Re Do

Do Re Mi Fa 1 2 3 4 D, E, F, G

See the TIE in the preceding exercise; it is the same as the DOT in this.

Sol La Si Do - - - - Do Si La Sol - - - -

Do Si La Sol Fa Mi Re Do

Do Re Mi Fa 1 2 3 4 D, E, F, G

See the TIE in the preceding exercise; it is the same as the DOT in this.

Sol La Si Do - - - - Do Si La Sol - - - -

ALLA-BREVE TIME ; or Half-Time—two Beats or Time-marks in a Measure : beat Down, Up.

50.

51

49. 50. 51.

52. HIGHEST TETRACHORD OF BASSO.

53. LOWEST TETRACHORD OF SOPRANO OR ALTO. 54.

FULL COMPASS OF THE VOICE.

(Musical notation continues across the page)

EXERCISES IN DOTTED QUARTER NOTES: each Exercise to be sung over and over, many times.

61. 62. 63. 64.

Exercise 61: Treble and Bass staves, 3/4 time. Treble: 1. quarter, 2. quarter, 3. quarter. Bass: 1. quarter, 2. quarter, 3. quarter. Exercise 62: Treble and Bass staves, 3/4 time. Treble: 1. quarter, 2. quarter, 3. quarter. Bass: 1. quarter, 2. quarter, 3. quarter. Exercise 63: Treble and Bass staves, 2/4 time. Treble: 1. quarter, 2. quarter, 1. quarter, 2. quarter. Bass: 1. quarter, 2. quarter, 1. quarter, 2. quarter. Exercise 64: Treble and Bass staves, 2/4 time. Treble: 1. quarter, 2. quarter, 1. quarter, 2. quarter. Bass: 1. quarter, 2. quarter, 1. quarter, 2. quarter.

65 SIXTEENTH-NOTES. 66 67 68 69 The EIGHTH-REST where the Beat is struck

70 71 72 73 74

75 76 77 78 The SIXTEENTH REST where the Beat is struck

The FIGURE THREE (3) shows that Three notes are reduced to the time of Two, thus: $\overset{3}{\text{three notes}}$ are equal to two notes and $\overset{3}{\text{three notes}}$ are equal to two notes &c.

79

When the Time is divided according to Triplets, generally, throughout the piece, it is called COMPOUND TIME: and the figure (3) is not used, but the amount of the measure is denoted by figures at the Clef.

80. COMPOUND COMMON TIME.

81. COMPOUND TRIPLE TIME.

82. COMPOUND ALLABREVE TIME.



83. COMMON TIME.

SYNOPSIS.



84. COMPOUND COMMON TIME.

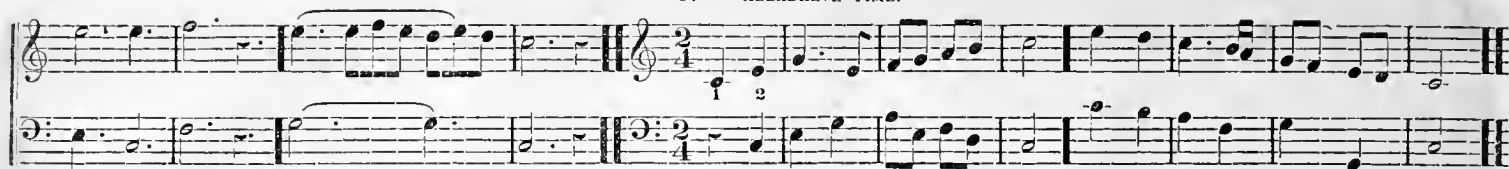


85. TRIPLE TIME.

86. COMPOUND TRIPLE TIME.



87 ALLABREVE TIME.



88 COMPOUND ALLABREVE TIME.



THREE WAYS IN WHICH EACH OF THE FOREGOING MODES OF TIME IS WRITTEN.

89 COMMON TIME.



90

91

92 COMPOUND COMMON TIME.



95 TRIPLE TIME.

96

97

Measures 95, 96, and 97 are in triple time. Measure 95 is in 3/2 time, measure 96 is in 3/4 time, and measure 97 is in 3/8 time. Each measure contains a treble and bass staff with notes and rests, and a vocal line with the syllables 'D.', 'L.', and 'U.'.

98 COMPOUND TRIPLE TIME.

99

100

Measures 98, 99, and 100 are in compound triple time. Measure 98 is in 9/4 time, measure 99 is in 9/8 time, and measure 100 is in 9/16 time. Each measure contains a treble and bass staff with notes and rests, and a vocal line with the syllables 'D.', 'L.', and 'U.'.

101 ALLA-BREVE TIME.

102

103

Measures 101, 102, and 103 are in alla-breve time. Measure 101 is in 2/2 time, measure 102 is in 2/4 time, and measure 103 is in 2/8 time. Each measure contains a treble and bass staff with notes and rests, and a vocal line with the syllables 'D.' and 'U.'.

104 COMPOUND ALLA-BREVE TIME.

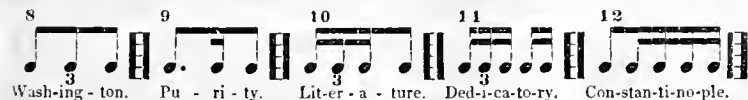
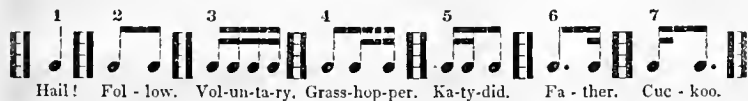
105

106

Measures 104, 105, and 106 are in compound alla-breve time. Measure 104 is in 6/4 time, measure 105 is in 6/8 time, and measure 106 is in 6/16 time. Each measure contains a treble and bass staff with notes and rests, and a vocal line with the syllables 'D.' and 'U.'.

The preceding Lessons comprise, essentially, all the varieties of *Measure* that are used in musical composition. The varieties of form in which the notes may be arranged in a measure are very numerous. Some of the peculiarities may be illustrated by the pronunciation of certain words. And it is easily seen that to be able to perform that portion of a Measure called a *Beat*, or "*Time*"—viz: one fourth of a measure in Common Time, or one third of a measure in Triple Time, &c., in all its varieties—is to attain at once a good knowledge of Time; for, if you can perform one beat in all its varieties, it makes no difference whether there are two, three, or four beats in a Measure.

107. THE VARIETIES OF A SINGLE BEAT ILLUSTRATED BY ENGLISH WORDS.



These Exercises will suffice, at least, to suggest to the teacher how he may give to the pupil who has a dull perception of rhythm, the idea of any rhythmic expression by a comparison with what he already understands in speech.

OF THE MOVEMENT.

The terms *Adagio*, *Larga*, *Larghetto*, *Andantino*, *Andante*, *Allegretto*, *Allegro*, *Presto*, and *Prestissimo*, are used to designate the Movement.

"*Adagio*" means *very slow*, and "*Prestissimo*," *very quick*; and the other terms are to be understood as representing relative degrees according to their order as above. The "*Andante*" is a medium degree, like walking gracefully.

A more definite mode of denoting the Movement is by referring to the "*Metronome*," a Musical Time-keeper, invented by Maelzel.

THE BLACK KEYS, OR SHARPS AND FLATS.

Hitherto the Exercises have contained no sounds beside those produced by the *white* keys of the Piano Forte; which sounds are called *Naturals*.

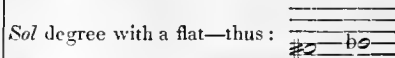
The exercises will now be made to introduce the sounds produced by the *black* keys.

You perceive a *short black key* between *Fa* and *Sol*—it produces a sound which is *higher* than *Fa*, and lower than *Sol*. The difference of pitch is called a *Half-tone*, or *Semitone*; (more properly *Hemitone*;) that is, the black key sound is *half a tone higher* than the sound of the white key next to the left, and *half a tone lower* than the sound of the white key next to the right.

The term employed in music to express the idea of elevation, is "*sharp*," and that, to express the idea of depression, is "*flat*." Hence, the sound half a tone above *Fa* is called "*sharp Fa*," or "*Fa sharp*;" and the sound half a tone below *Sol* is called "*flat Sol*," or "*Sol flat*."

As the sound of the black key must be written on the same degree of the Staff with that of the white key, a mark auxiliary to the note is employed.

This mark (#) is called a *Sharp*, and signifies that the note stands for the sound half a tone above *Natural*. This mark (b) is called a *Flat*, and signifies that the sound is half a tone below *Natural*. Hence, the sound of the black key between *Fa* and *Sol* may be written on the *Fa* degree with a sharp, or on the

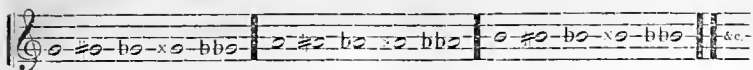


[The teacher can complete this explanation in regard to the rest of the black keys.]

There is a mark also called a "*Double Sharp*," made thus (x,) which signifies that the sound is *one tone* higher than *Natural*; and another called a "*Double Flat*," made thus, (bb,) which signifies that the sound is *one tone* below *Natural*. Hence, there may be five different sounds written on the same degree of the Staff. See Example 108.

108.

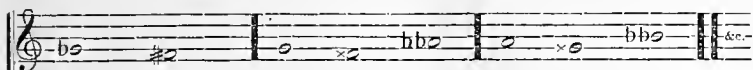
FIVE SOUNDS ON THE SAME DEGREE.



The same sound may also be written on different degrees, as in the following Example.

109.

THE SAME SOUND ON DIFFERENT DEGREES.



NAMING THE SHARPS AND FLATS.

To make a name for a *sharp* sound, add the letter "n" to the vowel of the name of the Natural, and for a *flat* sound, add the letter "r," thus: sharp *Fa—Fan*: sharp *Sol—Son*: *La—Lan*: *Si—Sin*, &c.; and for flat *Si—Sir*: flat *La—Lar*, &c. For (x) add "nn;" and for (bb) add "rr."

The names should have the true Italian pronunciation—thus:

Written, - - -	<i>Do,</i>	<i>Re,</i>	<i>Mi,</i>	<i>Fa,</i>	<i>Sol,</i>	<i>La,</i>	<i>Si.</i>
Pronounced, -	<i>Doc,</i>	<i>Ray,</i>	<i>Meer,</i>	<i>Fah,</i>	<i>Sole,</i>	<i>Lah,</i>	<i>See.</i>
Sharps, - - -	<i>Doan,</i>	<i>Rain,</i>	<i>Meen,</i>	<i>Fahn,</i>	<i>Sown,</i>	<i>Lahn,</i>	<i>Seen.</i>
Flats, - - - -	<i>Dore,</i>	<i>Rayr,</i>	<i>Meer,</i>	<i>Far,</i>	<i>Soar,</i>	<i>Lar,</i>	<i>Secr.</i>

EXERCISES WITH SHARPS AND FLATS.

110. *Soprano. & Alto.*

111.

112.

113.



114.

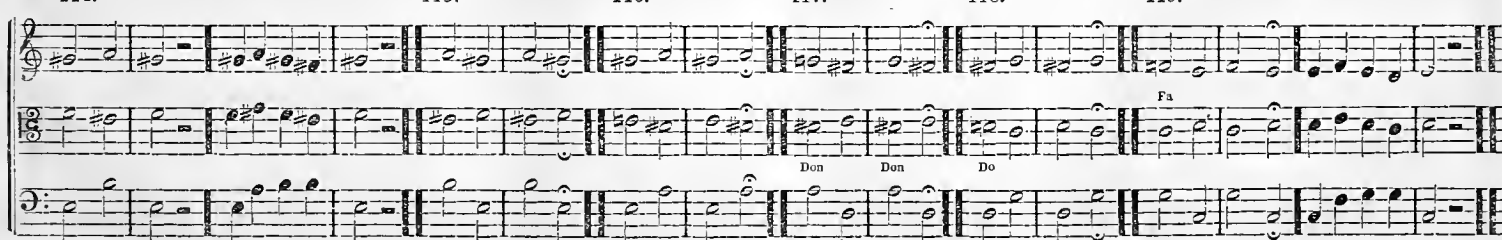
115.

116.

117.

118.

119.



120. 121. 122. 123.

120. 121. 122. 123.

CHROMATIC SCALE ASCENDING.

124. Let the Tenore and Bassi sing the Soprano, if their parts are too difficult. The parts should, however, if possible, be played.

124. *Soprano.*

Tenore.

Basso.

125. CHROMATIC SCALE DESCENDING.

125. *Soprano.*

Tenore.

Basso.

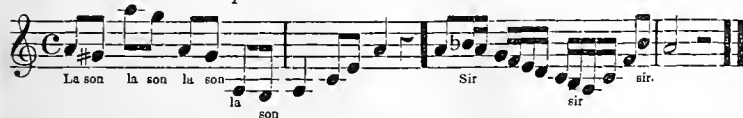
ACCIDENTALS AND SIGNATURE.

There are two ways of designating whether Notes are to be *Natural*, *Flat*, or *Sharp*, &c. One way is by using the marks as *ACCIDENTALS*, and the other is by using them as a *SIGNATURE*.

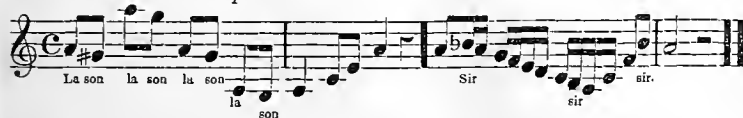
ACCIDENTALS.

The Sharps, Flats, Double-sharps, Double-flats and Naturals, which are written in the course of a piece, are called *ACCIDENTALS*. An *Accidental* stands for every note in the measure which is of the same name as the one it precedes. Thus: if a Sharp is placed before Sol, it stands for every Sol in the measure, &c.

126. *Accidental Sharp.*



127. *Accidental Flat.*



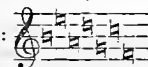
When the last note of a measure is marked by an *Accidental*, and the first note in the next measure is the same degree, the *Accidental* stands for it also; but the *Accidental* does not affect more than one note beyond the bar.

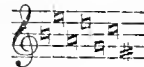
128.

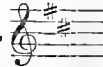


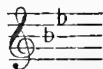
THE SIGNATURE.

The *SIGNATURE* is the sign next after the *Clef*, denoting what sounds are to be considered as belonging to the Scale in which the melody is composed. And first, it is made a rule that all sounds are *Natural* if not marked # or b—the mark (n) being dispensed with. Therefore, no mark after the *Clef*, thus:

 means the same as if there were seven Naturals—thus:  and the *Signature* is said to be *Natural*. It denotes that the sounds of which

the melody is composed, are all *Naturals*. In like manner one sharp placed on Fa, (F,) thus:  means the same as if there were one sharp and six naturals, thus:  and the *Signature* is said to be one sharp, or Fa (F) sharp. It denotes that every Fa (F,) in the melody is sharp, and all the other notes are naturals

In the same way are the *Signatures*, two sharps, 

three sharps,  one flat,  two flats,  &c., to be understood. Each sharp or flat of the *Signature* stands for every note of the same name as that of the degree upon which it stands, throughout the piece—except when annulled by an *Accidental Natural*—this to be governed by the rule for *Accidentals* on the preceding page.

OF THE KEY.

The *KEY* is that *Scale* or *System* of Sounds from which the *Melody* is composed.

The *Key* is in *Two Modes*. The *Modes* differ in the Third and Sixth degrees; these being in the one *Mode* greater and in the other less.

The *Mode* having the greater 3d and 6th, is called the *MAJOR MODE*; and that with the lesser 3d and 6th, is called the *MINOR MODE*.

Music composed in the *Major Mode* of the *Key* is of a cheerful character, and that composed in the *Minor Mode* of the *Key* is, mournful or sad.

The two *Modes* of the *Key* are represented by the two *Ladders* following. The steps of the ladders represent the sounds or degrees of pitch—which are numbered—and the spaces between the steps represent the *Intervals*, which are called *Tones*, *Semitones*, &c. The words "*Tonic*," "*Mediant*," &c., are the *Technical* names of the sounds.

129. Major Mode of the Key.

Tonic	—8—	Semitone.
Leading Note	—7—	Tone.
Submediant	—6—	Tone.
Dominant	—5—	Tone.
Subdominant	—4—	Semitone.
Mediant	—3—	Tone.
Supertonic	—2—	Tone.
Tonic	—1—	

130. Minor Mode of the Key.

Tonic	—8—	Semitone.
Leading Note	—7—	Tone and a half.
Submediant	—6—	Semitone.
Dominant	—5—	Tone.
Subdominant	—4—	Tone.
Mediant	—3—	Semitone.
Supertonic	—2—	Tone.
Tonic	—1—	

TRANSPPOSITION OF THE KEY.

The Major Mode of the Key can be made—by commencing with *Do*(C)—with the *white keys* of the Piano Forte alone; hence this is called the *Natural position* of the Key. It is however *transposed* so as to commence on every one of the twelve notes. This is illustrated in the following pages.

Let the teacher go through, at every lesson, with *all the scales*—*up* and *down* each, and *up* (only) the Triad—without stopping, till arriving at the first, which should end the exercise. Let the *Majors*, however, generally be sung in one exercise, and the *Minors* in another; though they may sometimes be all sung in successive order.

It is recommended at first to sing the Scales with the names written on a Staff: [See p. 15:] First from *Do* to *Do* and back; then from *Sol* to *Sol* and back; then from *Re* to *Re*, &c. They will sing the *one sharp*, or *two sharps*, &c., without knowing it, which they should first do. There will be time enough to teach them the theory after they get the practice; and it will be a waste of time, to try to make them understand the theory of *Transposition* now.

Considerable use *may* be made of the numbers in singing the keys; yet there is not much gained by it in the end; it is—if pursued extensively—the same in its result, as the transposition of *Do*, *Re*, *Mi*,—which is very bad.

THE REMAINING SIGNS USED IN WRITING MUSIC.

THE HOLD OR PAUSE.

The HOLD or PAUSE (∞), placed over or under a Note or Rest, implies that the *Time-beater* is to be stopped, and that the Note or Rest should be prolonged.

THE REPEAT.

The sign for repeating a strain or a passage is the DOTTING of the Bar or Double-Bar, thus :  or thus :  or thus : . When the Bar is dotted on the left side, the preceding strain is to be repeated. When dotted on the right side, the succeeding strain is to be repeated.

OF THE MOVEMENT.

The terms *Adagio*, *Largo*, *Larghetto*, *Andantino*, *Andante*, *Allegretto*, *Allegro*, *Presto*, and *Prestissimo*, are used to designate the Movement.

"*Adagio*" means *very slow*, and "*Prestissimo*" *very quick*; and the other terms are to be understood as representing relative degrees according to their order as above. The "*Andante*" is a medium degree, like walking gracefully.

A more definite mode of denoting the Movement is by referring to the "*Metronome*" or musical Time-keeper, invented by Maelzel.

SIGNS FOR EXPRESSION.

<i>Pianissimo</i> , or <i>PP.</i> , - - -	Very soft.
<i>Piano</i> , <i>Pia.</i> , or <i>P.</i> - - -	Soft.
<i>Mezzo</i> , <i>Mez.</i> , or <i>M.</i> , - - -	Middling
<i>Forte</i> , <i>For.</i> , or <i>F.</i> , - - -	Loud.
<i>Fortissimo</i> , or <i>FF.</i> , - - -	Very loud.
<i>Forzando</i> , <i>Fz.</i> , or <i><</i> , - - -	Sudden increase of loudness to a single note.
<i>Rinforzando</i> , <i>Rfz.</i> , or <i><<</i> , - - -	Sudden increase of loudness to several notes.
<i>Sforzando</i> , <i>Sfz.</i> , <i>Sf.</i> , or <i>></i> , - - -	Sudden diminution of loudness.
<i>Crescendo</i> , <i>Cres.</i> , or <i><<</i> , - - -	Gradual increase of loudness.
<i>Diminuendo</i> , <i>Dim.</i> , or <i>>></i> , - - -	Gradual diminution of loudness.
<i>Swell</i> , <i>Sve.</i> , or <i><></i> , - - -	Gradual increase and diminution of loudness.
<i>Staccato</i> , <i>Stac.</i> , or  - - -	To separate the sounds.
<i>Legato</i> , <i>Leg.</i> , or  - - -	To connect the sounds.
<i>Rallentando</i> , or <i>Rall.</i> , - - -	Gradual retardation of time and stress.
<i>Smorzando</i> , or <i>Smorz.</i> , - - -	Dying away.
<i>Stringendo</i> , or <i>String.</i> , - - -	Compressing—acceleration of time.
<i>Sostenuto</i> , - - - - -	Sustained.
 - - - - -	Press each note, without accent.

THE COMMON CHORD OR
TRIAD OF THE KEY.

THE TRIAD OF THE KEY.

1 DO 2 RE 3 MI 4 FA 5 SOL 6 RA 7 SI 8 DO 1 DO 3 MI 5 SOL 1 LA 2 SI 3 DO 4 RE 5 MI 6 FA 7 SON 8 LA 1 LA 3 DO 5 MI

CHORAL No. 1. (In Do (C) Major.) 7s.

E. I.

Soprano.
Alto.
Tenore.
Basso.

1. Lo they come from east and west; Come'ten - joy the heav'nly rest: North and south in bliss com-plete, Round th'e - ter - nal al - tar meet.
2. Countless host! how great! how blest! Wondrous joy, and peace, and rest! What shall fit us, Lord, for this? Fit our souls for heav'n-ly bliss?

Words by Hammond.

CHORAL. No. 2. La. (A) Minor. 7s.

E. I.

Soprano.
Alto.
Tenore.
Basso.

1. Lord, we come be - fore thee now, At thy feet we hum - bly bow; Oh do not our suit dis - dain, Shall we seek thee, Lord, in vain?
2. Lord, on thee our souls de-pend, In com-pas - sion now de - scend; Let thy boundless grace im - part Full sal - va - tion to each heart.

Key with One Sharp—Major—Tonic—Sol (G).

TRIAD OF THE KEY.

Key with One Sharp—Minor—Tonic Mi (E).

TRIAD OF THE KEY.

1 SOL 2 LA 3 SI 4 DO 5 RE 6 MI 7 FA 8 SOL 1 SOL 3 SI 5 RE 1 MI 2 FA 3 SOL 4 LA 5 SI 6 DO 7 RE 8 MI 1 MI 3 SOL 5 S.

CHORAL No. 3. (Sol (G) Major.) 7s.

E. I.

Soprano.
Alto.
Tenore.
Basso.

1. Soft - ly now the light of day, Fades up - on my sight a - way; Free from care, from la - bor free, Lord I would com - mune with thee.
2. Soon for me the light of day, Shall for - ev - er pass a - way; Then from sin and sor - row free, Take me Lord to dwell with thee.

CHORAL. No. 4. Mi (E) Minor. 7s.

E. I.

Soprano.
Alto.
Tenore.
Basso.

1. They who seek the throne of grace, Find that throne in ev - ry place; If we lead a life of pray'r, God is pres - ent ev - 'ry where.
2. In our sick - ness or our health, In our want or in our wealth, If we look to God in pray'r, God is pres - ent ev - 'ry where.

Key with Two Sharps—Major—Tonic—Re (D).

TRIAD OF THE KEY.

Key with Two Sharps—Minor—Tonic Si (B).

TRIAD OF THE KEY

1 RE 2 MI 3 FA 4 SOL 5 LA 6 SI 7 DO 8 RE 1 RE 3 FA 5 LA 1 SI 2 DO 3 RE 4 MI 5 FA 6 SOL 7 LA 8 SI 1 SI 3 RE 5 FA

Dr. Watts.

CHORAL. No. 5.

Re. (D) Major.

L. M.

E. I.

Soprano.
Alto.
Tenor.
Basso.

1. My God how end-less is thy love, Thy gifts are eve-ry evening new; And morn-ing mer-cies from a-bove, Gen-tly dis-till like ear-ly dew.
2. I yield my pow'rs to thy command, To thee I con-se-crate my days; Per-pet-ual bles-sings from thine hand, De-mand per-pet-ual songs of praise.

Bryant.

CHORAL No. 6.

(Si (B) Minor.)

L. M.

E. I.

Soprano.
Alto.
Tenor.
Basso.

1. O deem not they are blest alone, Whose lives a peace-ful ten-or keep; For God who pit-ies man, has shown A bles-sing for the eyes that weep.
2. There is a day of sun-ny rest, For eve-ry dark and troubled night; And grief may bide an eve-ning guest, But joys shall come with ear-ly light.

Key with three Sharps—Major—Tonic *La (A)*Key with three Sharps—Minor—Tonic *Fan (#F)*

LA SI DON RE MI FAN SON LA LA DON MI FAN SON LA SI DON RE MI FAN SON LA SI DON

Altered from Hogg.

CHORAL No. 7.

(In *La (A) Major*.

8s.

German.

1. Bless-ed be thy name for ev-er, Thou of life the guard and giv-er; Thou canst guard thy crea-tures sleep-ing, Heal the heart long broke with weep-ing.
 2. God of eve-ning's part-ing twi-light, Midnight's gloom, and morn-ing's skylight; Thou who slumb'rest not nor sleep-est, Blest are they thou kind-ly keep-est.
 3. God of still-ness and of mo-tion, Of the de-sert and the o-cean, Of the moun-tain, rock and riv-er, Bless-ed be thy name for ev-er.

Steele.

CHORAL No. 8.

(In *Fan (#F) Minor*.)

L. M.

E. I.

1. So fades the love-ly, bloom-ing flow'r, Frail, smi-ling so-lace of an hour; So soon our tran-sient com-forts fly, And plea-sure on-ly blooms to die.
 2. Is there no kind, no heal-ing art, To soothe the an-guish of the heart? Di-vine Re-deem-er, be thou nigh; Thy com-forts were not made to die.

RUDIMENTS OF MUSIC.

Key with Four Sharps—Major—Tonic Mi (E).

Key with Four Sharps—Minor—Tonic Don (D#).

TRIAD. TRIAD.

1 MI 2 FA# 3 SOL 4 LA 5 SI 6 DON 7 REN 8 MI 1 MI 3 SOL 5 SI 1 DO 2 RE 3 MI 4 FA 5 SOL 6 LA 7 SIN 8 DON 1 DON 3 MI 5 SON

Beddome.

CHORAL. No. 9. (In Mi, (E) Major.) L. M.

E. I.

Soprano.

Alto. Tenore.

1. Wait, O my soul, thy Ma-ker's will; Tu-multuous pas-sions all be still! Nor let a mur-m'ring thought a-rise, His ways are just, his counsels wise.
 2. In heav'n and earth, and air and seas, He ex-e-cutes his firm de-crees; And by his saints it stands confessed, That what he does is ev-er best.
 3. Wait then my soul, sub-mis-sive wait, Prostrate be-fore his aw-ful seat; And 'mid the ter-rors of his rod, Trust in a wise and gracious God.

Basso.

Dr. Watts.

CHORAL No 10. (In Don (C#) Minor. L. M.

E. I.

Soprano.

Alto.

Tenore.

1. I spread my sins be-fore the Lord, And all my se-cret faults confess; Thy gos-pel speaks a pard'ning word, Thy Ho-ly Spirit seals the grace.
 2. How safe beneath thy wings I lie, When days grow dark, and storms appear; And when I walk—thy watch-ful eye, Shall guide me safe from ev-'ry snare.

Basso.

Key with Five Sharps—Major—Tonic Si (B).

Key with Five Sharps—Minor—Tonic Son (G#)

TRIAD.

SI DON REN MI FAN SON LAN SI REN FAN SON SON SI REN

CHORAL No. 11. (In Si, (B) Major.) P. M.

E. I.

Soprano.

Alto.

1. O Thou, whose all per - vad - ing might The laws of worlds dis - pos - es; Yet gives the spark - ling dew's their light, Their beau - ty to the ros - es.
 2. Thou Ru - ler of our des - ti - ny, No good hast thou de - nied us; Thou'st hid from view Fu - tu - ri - ty— The past un - veil'd to guide us.
 3. Tho' dark may be earth's vale, and damp A thou - sand stars shine o'er us; Thy truth re - veal'd shall prove a lamp To gild our path be - fore us.

Tenore.

Basso.

CHORAL No 12. (In Son (G#) Minor. P. M.

E. I.

Soprano.

Alto.

1. The cold wind strips the yel - low leaf, The stars gleam faint - ly o'er us; All na - ture wears the garb of grief, While day is closed be - fore us.
 2. Oh! in an hour so still as this, From care and tu - mult steal - ing, We con - se - crate an hour of bliss— De - vo - tion's ho - ly feel - ing.

Tenore.

Basso.

Key with Six Sharps—Major—Tonic Fan ($F\sharp$).

Key with Six Sharps—Minor—Tonic Ren ($D\sharp$).

Musical notation for two staves (Treble and Bass clef) showing scales and triads. The scales are in the key of $F\sharp$ Major and $D\sharp$ Minor. The triads are marked "TRIAD." and "TRIAD." respectively.

Scale 1 (Major): FAN, SON, LAN, SI, DON, REN, MIN, FAN, FAN, LAN, DON.

Scale 2 (Minor): REN, MIN, FAN, SON, LAN, SI, DON, REN, REN, FAN, LAN.

CHORAL No. 13.

(In $F\sharp$ Major.)

L. M.

E. I.

Musical notation for three staves (Soprano, Alto, Tenore, Basso) showing a choral setting. The lyrics are:

1. Swift as de-clin-ing sha-dows pass, Our days in quick suc-ces-sion fly; And tran-sient as the with-ring grass, A-mid our youth-ful hopes we die.
 2. But thou, our Sa-viour, shalt en-dure, Thy years un-chang'd, e-ter-nal Lord! Thy grace through ev-ry age is sure, And firm the pro-mise of thy word.

CHORAL No 14.

(In $D\sharp$ Minor.)

C. M.

E. I.

Musical notation for three staves (Soprano, Alto, Tenore, Basso) showing a choral setting. The lyrics are:

1. The once loved form now cold and dead, Each mourn-ful thought em-ploys; And na-ture weeps her com-forts fled, And with-er'd all her joys.
 2. Hope looks be-yond the bounds of time, When what we now de-plore, Shall rise in full im-mor-tal prime. And bloom to fade no more.
 3. Then cease, fond na-ture, cease thy tears; Look to the world on high; There ev-er-last-ing spring ap-pears, And joys that can-not die!

Key with Six Flats—Major—Tonic Sor (Gb).

Key with Six Flats—Minor—Tonic Mir (Eb).

TRIAD.

1 2 3 4 5 6 7 8 1 3 5

SOR LAR SIR DOR FER MIR FA SOR SOR SIR DOR

TRIAD.

1 2 3 4 5 6 7 8 1 3 5

MIR FA SOR LAR SIR DOR RE MIR 1 SOR 5

2 # 2

Doddridge.

CHORAL NO. 15. (In Sor (Gb) Major.) S. M.

E. I.

Soprano.

Alto.

Tenore.

Basso.

1. Our heav'nly Fath-er calls, And Christ in-vites us hear; With both our friendship shall be sweet, And our com-mu-nion dear.

2. God pit-ies all our griefs, He par-dons eve-ry day; Al-might-y to pro-TECT our souls, And wise to guard our way.

Dr. Watts.

CHORAL No. 16. (In Mir (Fb) Minor.) L. M.

E. I.

Soprano.

Alto.

Tenore.

Basso.

1. My spir-it sinks within me Lord, But I will call thy name to mind; And times of past dis-tress re-cord, When I have found my God was kind.

2. Yet will the Lord command his love, When I ad-dress his throne by day; Nor in the night his grace re-move, The night shall hear me sing and pray.

Key with Five Flats—Major—Tonic Rer (Db.)

Key with Five Flats—Minor—Tonic Sir (Bb.)

TRIAD.

1 RER 2 MIR 3 FA 4 SOR 5 LAR 6 SIR 7 DO 8 RER 1 RER 3 FA 5 LAR 1 SIR 2 DO 3 RER 4 MIR 5 FA 6 SOR 7 LA 8 SIR 1 SIR 3 RER 5 FA

Original.

CHORAL No. 17. (In Rer (Db) Major.)

E. I.

Soprano.

Alto.

Tenore.

Basso.

1. God of all crea-tion, An-gels bow be-fore thee; Eve-ry tribe and na-tion, Worship and a-dore thee.
2. Spheres that sing while shi-ning, In-ce-les-tial cho-rus; Ev-er are com-bi-ning, In thy praises o'er us.
3. Fath-er, life thou ga-vest, With thy par-don seal us; By thy grace thou sa-vest, In thy mer-cy heal us.

C. Wesley.

CHORAL No. 18. (In Sir (Bb) Minor.) 7s.

E. I.

Soprano.

Alto.

Tenore.

Basso.

1. Depth of mer-cy! can there be Mer-cy still re-serv'd for me? Can my God his wrath for-bear. And the chief of sin-ners spare.
2. I have long with-stood his grace, Long provoked him to his face; Would not hear his gra-cious calls, Griev'd him by a thousand falls.
3. Lord, in-cline me to re-pent; Let me now my fall lament: Deep-ly my re-volt de-plore, Weep, believe and sin no more.

Key with four Flats—Major—Tonic *La* (*Ab*.)Key with four Flats—Minor—Tonic *Fa* (*F*.)

TRIAD. TRIAD.

1 LAR 2 SIR 3 DO 4 RER 5 MUR 6 FA 7 SOL 8 LAR 9 LAR 10 DO 11 MUR 12 FA 13 SOL 14 LAR 15 SIR 16 DO 17 RER 18 MI 19 FAN 20 FA 21 LAR 22 DO

D. Dutton, Jr.

CHORAL No. 19.

(In *La* (*Ab*) Major.)

8, 8, 7, 7.

E. I.

1. Au - thor of our ev - 'ry bless - ing, Earth is still to thee ad - dress - ing Praise for all thy gra - cious care — Hear thy chil - dren's hum - ble pray'r.
 2. Should temp - ta - tions e'er as - sail us — May thy Spi - rit ne - ver fail us, But de - fend from ev - ry snare — Hear thy chil - dren's hum - ble pray'r.
 3. When our mor - tal life is end - ing, May our souls to Heav'n as - cend - ing, Rest in peace for ev - er there; Fa - ther, hear our hum - ble pray'r.

CHORAL NO. 20.

(In *Fa* (*F*) Minor.)

7s.

E. I.

1. See, the love - ly, bloom - ing flow'r, Fades and wi - thers in an hour! So our tran - sient com - forts fly, Plea - sure on - ly blooms to die.
 2. See, the leaves are fall - ing fast, Scat - ter'd by the wint - ry blast! So shall youth and beau - ty fade, Care will soon our breasts in - vade.
 3. Time is pass - ing swift a - way; Earth - ly joys will soon de - cay; Yet there are pre - par'd on high, Plea - sures that will nev - er die.

Key with three Flats—Major—Tonic Mir (Eb)

Key with Three Flats—Minor—Tonic Do (C)

TRIAD. | TRIAD.

1 MIR 2 FA 3 SOL 4 LAR 5 SIR 6 DO 7 RE 8 MIR 1 MIR 3 SOL 5 SIR DO 2 RE 3 MIR 4 FA 5 SOL 6 LAR 7 SI 8 DO DO 3 MIR 5 SOL

Pratt's Coll.

CHORAL No. 22.

(In Mir (Eb) Major.)

7s.

German, Harmonized by E. I.

1. Lord, thy church has seen thee rise, To thy tem - ple in the skies; God my Sa-viour, God my King, Still thy ransom'd round thee sing.
2. When in glo - ries all di - vine, Through the earth thy church shall shine, Kings in pray'r and praise shall wait, Bend-ing at thy tem - ple gate.

Pratt' Coll.

CHORAL No. 23.

(In Do (C) Minor.)

7s.

E. I.

1. Hear my pray'r, Je - ho - vah, hear, Lis - ten to my hum-ble cries; See the day of trouble near, Heavy on my soul it lies.
2. Hide not, then thy gra-cious face, When the storm a - round me falls: Hear me, O thou God of grace, In the time thy servant calls.

Key with Two Flats—Major—Tonic Sir (B $\flat$).

Key with Two Flats—Minor—Tonic Sol (G).

TRIAD.

Solfège syllables for the first triad (Sir): 1 SIR, 2 DO, 3 RE, 4 MIR, 5 FA, 6 SOL, 7 LA, 8 SIR, 1 SIR, 3 RE, 5 FA.

Solfège syllables for the second triad (Sol): 1 SOL, 2 LA, 3 SIR, 4 DO, 5 RE, 6 MIR, 7 FA, 8 SOL, 1 SOL, 3 SIR, 5 RE.

Part of Ps. 51.

CHORAL No. 23.

(In Sir (B $\flat$) Major.

L. M.

E. I.

Soprano.

Alto.

Tenore.

Basso.

3. Then will I teach the world thy ways; Sin - ners shall learn thy sov'-reign grace; I'll lead them to my Sa-viour's blood, And they shall praise a pard'-ning God.
4. Oh! may thy love in - spire my tongue! Sal - va - tion shall be all my song; And all my pow'rs shall join to bless The Lord, my strength, and right-eous-ness.

Part of Ps 51.

CHORAL No. 24.

(In Sol (G) Minor.)

L. M.

E. I.

Soprano.

Alto.

Tenore.

Basso.

1. A bro - ken heart, my God, my King, Is all the sa - cri - fice I bring; The God of grace will ne'er des - pise A bro - ken heart for sa - cri - fice.
2. My soul lies hum - bled in the dust, And owns thy dread - ful sen - tence just; Look down, O Lord, with pi - ty'ng eye, And save the soul con - demn'd to die.

Key with One Flat—Major—Tonic Fa (F.)

Key with One Flat—Minor—Tonic Re (D.)

TRIAD.

1 FA 2 SOL 3 LA 4 SIR 5 DO 6 RE 7 MI 8 FA 1 FA 3 LA 5 DO 1 RE 2 MI 3 FA 4 SOL 5 LA 6 SIR 7 DO 8 RE 1 RE 3 FA 5 LA

CHORAL No. 25.

(In Fa (F) Major.)

L. M.

E. I.

Soprano.

Alto.

Tenore.

Basso.

1. Lord, when my thoughts de-light-ed rove, A-midst the won-ders of thy love, Sweet Hope re-vives my droop-ing heart, And bids my fears and doubts de-part.
2. Be all my heart and all my ways, De-vo-ted to thy warm-est praise; And let my glad o-be-dience prove How much I owe, how much I love.

CHORAL NO. 26.

(In Re (D) Minor.)

C. M.

E. I.

Soprano.

Alto.

Tenore.

Basso.

1. And can mine eyes, with-out a tear, A weep-ing Sa-viour see? Shall I not weep his groans to hear, Who groan'd and died for me?
2. Blest Je-sus! let those tears of thine Sub-due each stub-born foe? Come, fill my heart with love di-vine, And bid my sor-rows flow.

MODULATION OF THE KEY IN THE MAJOR MODE.

Modulation from the *Natural Key*—tonic *Do* (C)—to the *Key with one sharp*—tonic *Sol* (G).From the *Key with one sharp*—tonic *Sol* (G)—to the *Key with two sharps*—tonic *Re* (D).

Soprano e Tenore.

DO . . . MI . . . FAN . . . SOL.

or AH . . . AH . . .

Basso.

DO . . . LA . . . RE . . . SOL . . . 1

SOL . . . SI . . . DON . . . RE

From two sharps—tonic *Re* (D)—to three sharps—tonic *La* (A).From three sharps—tonic *La* (A)—to four sharps—tonic *Mi* (E).

RE . . . FAN . . . SON LA 1

AH . . . AH . . .

RE . . . SI . . . MI LA 1

LA . . . FAN SI MI

From four sharps—tonic *Mi* (E)—to five sharps—tonic *Si* (B).From five sharps—tonic *Si* (B)—to six sharps—tonic *Fan* (F#).

FAN . . . SI . . . MI

From six sharps—tonic Fan (F♯)—to seven sharps—tonic Don (C♯).

From seven sharps—tonic Don (C♯)—to six sharps—tonic Fan (F♯).



From six sharps—tonic Fan (F♯), to five sharps—tonic Si (B).

From five sharps—tonic Si (B), to four sharps—tonic Mi (E).



From four sharps—tonic Mi (E), to three sharps—tonic La (A).

From three sharps—tonic La (A), to two sharps—tonic Re (D).



From two sharps—tonic Re (D), to one sharp—tonic Sol (G).

From one sharp—tonic Sol (G), to Natural—tonic Do (C).



From Natural—tonic Do (C), to one flat—tonic Fa (F).

From one flat—tonic Fa (F), to two flats—tonic Sir (Bb).



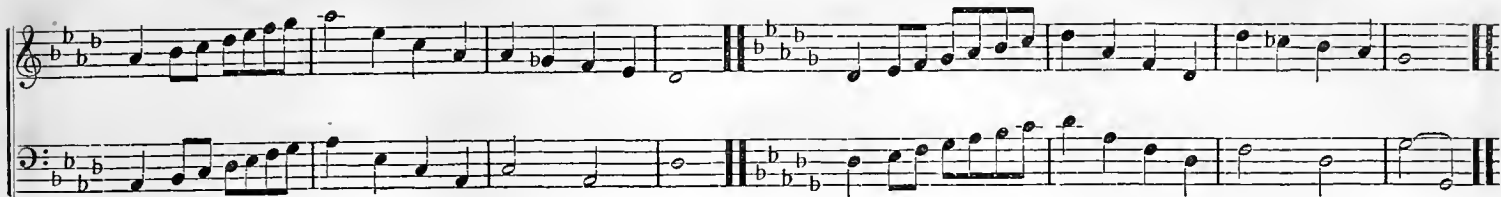
From two flats—tonic Sir (Bb), to three flats—tonic Mir (Eb).

From three flats—tonic Mir (Eb), to four flats—tonic Lar (Ab).



From four flats—tonic Lar (A $\flat$), to five flats—tonic Rer (D $\flat$).

From five flats—tonic Rer (D $\flat$), to six flats—tonic Sor (G $\flat$).



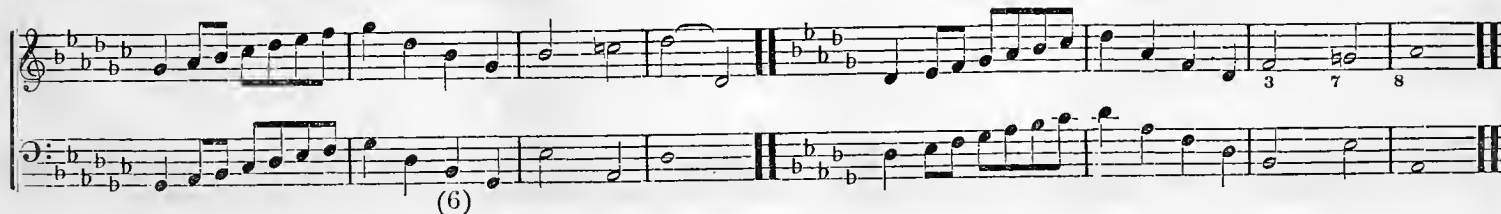
From six flats—tonic Sor (G $\flat$), to seven flats—tonic Dor (C $\flat$).

From seven flats—tonic Dor (C $\flat$), to six flats—tonic Sor (G $\flat$).



From six flats—tonic Sor (G $\flat$), to five flats—tonic Rer (D $\flat$).

From five flats—tonic Rer (D $\flat$), to four flats—tonic Lar (A $\flat$).



From four flats—tonic Lar (A $\flat$), to three flats—tonic Mir (E $\flat$).

From three flats—tonic Mir (E $\flat$), to two flats—tonic Sir (B $\flat$).



From two flats—tonic Sir (B $\flat$), to one flat—tonic Fa (F).

From one flat—tonic Fa (F), to Natural—tonic Do (C).



II. MODULATION OF THE KEY IN THE MINOR MODE.

From Natural—tonic La (A), to one sharp—tonic Mi (E).

From one sharp—tonic Mi (E), to two sharps—tonic Si (B).

LA MI . REN . . MI MI SI LAN SI &c.

or AH AH &c.

LA SI SI MI MI FAN FAN SI

From two sharps—tonic Si (B), to three sharps—tonic Fan (F#).

From three sharps—tonic Fan (F#), to four sharps—tonic Don (C#).



From four sharps—tonic Don (C#), to five sharps—tonic Son (G#).

From five sharps—tonic Son (G#), to six sharps—tonic Ren (D#).



From six sharps—tonic Ren (D#), to seven sharps—tonic Lan (A#).

In seven sharps—tonic Lan (A#),



From seven sharps—tonic Lan ($A\sharp$), to six sharps—tonic Ren ($D\sharp$).

From six sharps—tonic Ren ($D\sharp$), to five sharps—tonic Son ($G\sharp$).



From five sharps—tonic Son ($G\sharp$), to four sharps—tonic Don ($C\sharp$).

From four sharps—tonic Don ($C\sharp$), to three sharps—tonic Fan ($F\sharp$).



From three sharps—tonic Fan ($F\sharp$), to two sharps—tonic Si (B).

From two sharps—tonic Si (B), to one sharp—tonic Mi (E).



From one sharp—tonic Mi (E), to Natural—tonic La (A).

From Natural—tonic La (A), to one flat—tonic Re (D).



From one flat—tonic Re (D), to two flats—tonic Sol (G).

From two flats—tonic Sol (G), to three flats—tonic Do (C).



From three flats—tonic Do (C), to four flats—tonic Fa (F).

From four flats—tonic Fa (F), to five flats—tonic Si (Bb).



From five flats—tonic Sir (B $\flat$), to six flats—tonic Mir (E $\flat$).

From six flats—tonic Mir, (E $\flat$), to seven flats—tonic Lar (A $\flat$).



From seven flats—tonic Lar (A $\flat$), to six flats—tonic Mir (E $\flat$).

From six flats—tonic Mir (E $\flat$), to five flats—tonic Sir (B $\flat$).



From five flats—tonic Sir (B $\flat$), to four flats—tonic Fa (F).

From four flats—tonic Fa (F), to three flats—tonic Do (C).



From three flats—tonic Do (C), to two flats—tonic Sol (G).

From two flats—tonic Sol (G), to one flat—tonic Re (D)

A musical score for the song "The Rose Tree". It consists of two staves, a treble staff and a bass staff, both in 2/4 time. The key signature has two flats (B-flat and E-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The music features a simple, folk-like melody with a mix of eighth and quarter notes. There are two measures of music on each staff, separated by a double bar line. The first measure of each staff contains a treble clef, a key signature of two flats, and a 2/4 time signature. The second measure of each staff contains a key signature change to one flat (F major) and a 2/4 time signature. The music ends with a double bar line.

From one flat—tonic Re (D), to Natural—tonic La (A).

Natural Key—tonic La (A).

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both with a key signature of one flat (B-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The music is in common time (C). The score includes a repeat sign with first and second endings. The first ending leads back to the beginning, and the second ending leads to the final cadence. The lyrics are written below the bass staff.

III. EXERCISE IN THE PRINCIPAL CHORDS OF ALL THE KEYS

VOICE. Legato.

or DO AH DO RE DO DO AH DO SI DO &c. &c.

VOICE. Legato.

DO AH DO RE DO DO AH DO SI DO &c. &c.

INST.

SEGUE.

SEGUE.

SEGUE.









IV. THE PRINCIPAL CHORDS OF EACH KEY IN THE MINOR MODE.

This musical score is divided into three systems, each containing a treble and bass staff. The first system is in C minor (one flat). The second system is in D minor (two flats). The third system is in E minor (three flats). Each system shows a sequence of chords and their constituent notes. The first system includes vocal line notation with lyrics: LA, or AH, LA, SI, &c. &c.

System 1: C Minor

- Treble Staff:** C4-B3-A3 (quarter), G3-F3-E3 (quarter), D3-C3-B2 (quarter), A2-G2-F2 (quarter), E2-D2-C2 (half).
- Bass Staff:** C4-B3-A3 (quarter), G3-F3-E3 (quarter), D3-C3-B2 (quarter), A2-G2-F2 (quarter), E2-D2-C2 (half).
- Vocal Line:** LA, or AH, LA, SI, &c. &c.

System 2: D Minor

- Treble Staff:** D4-C4-B3 (quarter), A3-G3-F3 (quarter), E3-D3-C3 (quarter), B2-A2-G2 (quarter), F2-E2-D2 (half).
- Bass Staff:** D4-C4-B3 (quarter), A3-G3-F3 (quarter), E3-D3-C3 (quarter), B2-A2-G2 (quarter), F2-E2-D2 (half).

System 3: E Minor

- Treble Staff:** E4-D4-C4 (quarter), B3-A3-G3 (quarter), F3-E3-D3 (quarter), C3-B2-A2 (quarter), G2-F2-E2 (half).
- Bass Staff:** E4-D4-C4 (quarter), B3-A3-G3 (quarter), F3-E3-D3 (quarter), C3-B2-A2 (quarter), G2-F2-E2 (half).





The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The middle staff is in bass clef with the same key signature. The bottom staff is in bass clef with a key signature of three sharps. The music features various note values, including eighth and sixteenth notes, and rests. There are dynamic markings such as ff and ff throughout the system.



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three flats (Bb, Eb, Ab). The middle staff is in bass clef with the same key signature. The bottom staff is in bass clef with a key signature of three flats. The music features various note values, including eighth and sixteenth notes, and rests. There are dynamic markings such as ff and ff throughout the system.



The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three flats (Bb, Eb, Ab). The middle staff is in bass clef with the same key signature. The bottom staff is in bass clef with a key signature of three flats. The music features various note values, including eighth and sixteenth notes, and rests. There are dynamic markings such as ff and ff throughout the system.



First system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The middle staff is in bass clef with a key signature of two flats. The bottom staff is in bass clef with a key signature of two flats. The music features eighth and sixteenth notes, with some measures containing triplets indicated by a '3' over the notes. The system concludes with a double bar line.



Second system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of two flats. The middle staff is in bass clef with a key signature of two flats. The bottom staff is in bass clef with a key signature of two flats. The music continues with eighth and sixteenth notes, including some measures with triplets. A key signature change to one flat (F major) occurs at the beginning of the second measure of the system. The system concludes with a double bar line.



Third system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of one flat. The middle staff is in bass clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music continues with eighth and sixteenth notes, including some measures with triplets. A key signature change to two flats (B-flat and E-flat) occurs at the beginning of the second measure of the system. The system concludes with a double bar line.

RUDIMENTS OF MUSIC
TRANSITIONS AND MODULATIONS

Let each Exercise be repeated, and let them be sung through, without stopping.

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

Soprano
Alto.
Tenore.
Basso.

9. 10. 11. 12. 13. 14. 15. 16.

17. 18. 19. 20. 21. 22. 23. 24.

25. 26. 27. 28. 29. 30. 31. 32.

The musical score consists of 32 exercises, numbered 1 through 32, arranged in four systems of eight exercises each. Each exercise is written for four parts: Soprano, Alto, Tenore, and Basso. The exercises are designed for voice and piano accompaniment. The key signature changes from one sharp (F#) to two sharps (F#, C#) at exercise 13, and then to two flats (Bb, Eb) at exercise 29. Each exercise is marked with a number and a repeat sign. The exercises are designed for voice and piano accompaniment.

MODULATIONS FROM THE MAJOR TO THE MINOR MODE WITH THE SAME TONIC.

Do (C), Major.

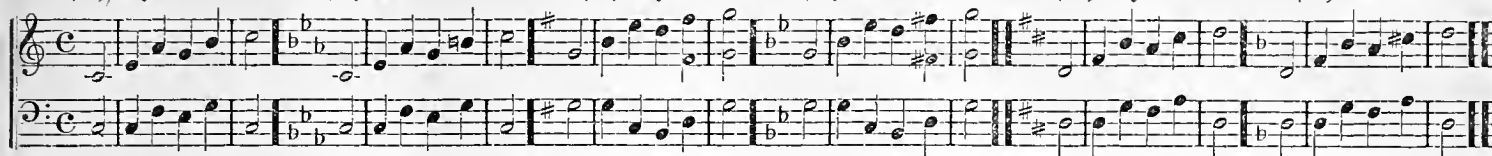
Do (C) Minor.

Sol (G) Major.

Sol (G) Minor.

Re (D) Major.

Re (D) Minor.



La (A) Major.

La (A) Minor.

Mi (E) Major.

Mi (E) Minor.

Si (B) Major.

Si (B) Minor.



Fan, (F#), Major. Fan, (F#), Minor. Sor, (Gb), Major. Sor, (Gb), Minor. Rer, (Db), Major. Rer, (Db), Minor. Lor, (Ab), Major. Lar, (Ab), Minor.



Mir, (Eb), Major.

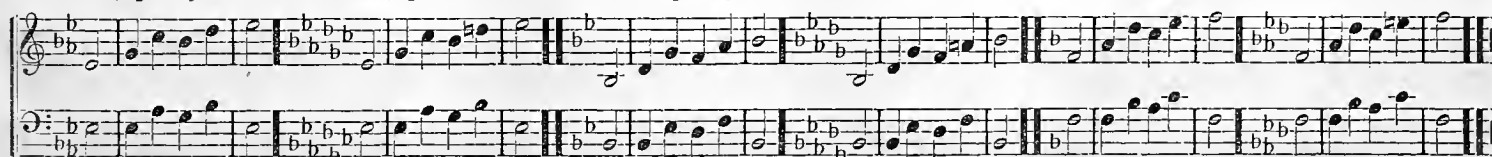
Mir, (Eb), Minor.

Sir, (Bb), Major.

Sir, (Bb), Minor.

Fa, (F) Major.

Fa, (F), Minor.



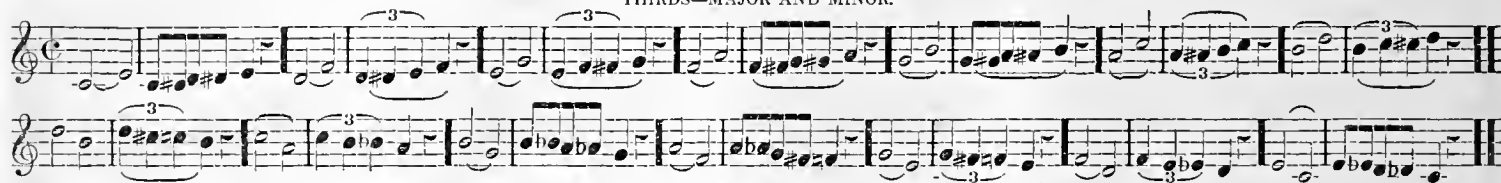
INTERVALS AND CHROMATIC SCALES.

SECONDS.—MAJOR AND MINOR.

(The following Exercises upon Intervals may be sung or skipping over the black notes,—singing only the white notes. Yet, it is very important to practice the Chromatic Scale.)



THIRDS—MAJOR AND MINOR.

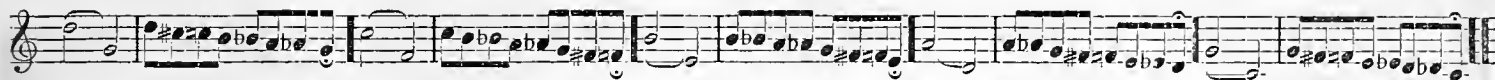


FOURTHS—MAJOR AND MINOR, or PERFECT AND IMPERFECT.



FIFTHS, MAJOR AND MINOR, or PERFECT AND IMPERFECT.





SIXTH, MAJOR AND MINOR.



SEVENTHS, MAJOR AND MINOR.



OCTAVES.



First system of musical notation for No. 1, *Moderato*. It consists of two staves (treble and bass clef) in common time (C). The melody is marked with a piano (p) dynamic and includes various musical notations such as notes, rests, and accidentals.

No. 2. *Moderato*.

Second system of musical notation for No. 2, *Moderato*. It consists of two staves (treble and bass clef) in common time (C). The melody is marked with a piano (p) dynamic and includes various musical notations such as notes, rests, and accidentals.

No. 3,

Third system of musical notation for No. 3. It consists of two staves (treble and bass clef) in common time (C). The melody is marked with a piano (p) dynamic and includes various musical notations such as notes, rests, and accidentals.

No. 4.

Fourth system of musical notation for No. 4. It consists of two staves (treble and bass clef) in common time (C). The melody is marked with a piano (p) dynamic and includes various musical notations such as notes, rests, and accidentals.

* The work from whence this is derived ("Solfège à deux voix par A. Panseron"), can be obtained of the Importers of Foreign Music.

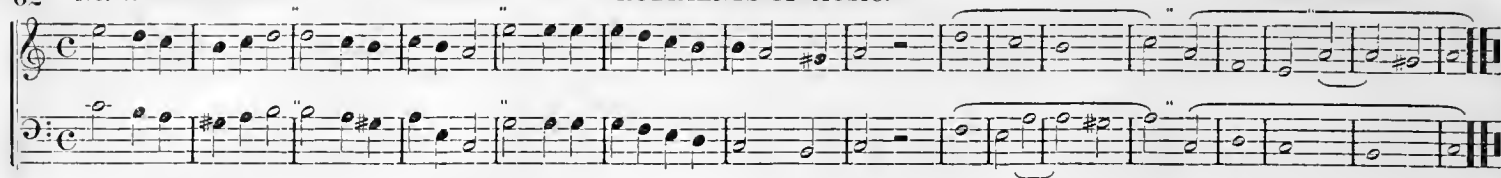


No. 6.



No. 7.



No. 8. *Moderato*

P.



N. B. This mark (") indicates the place for Respiration.

THE
 MOZART COLLECTION
 OF
 SACRED MUSIC.

Words from Wesley's Coll.

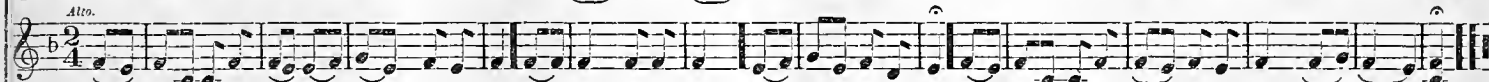
NEW YEAR'S HYMN. P. M.

Mozart. Arranged by E. I.

Soprano.

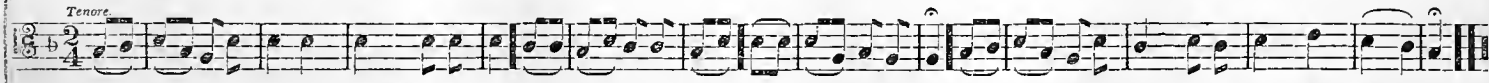


Alto.



1. Come let us a - new our jour - ney pur - sue, Roll round with the year, Roll round with the year, And nev - er stand still till the Mas - ter ap - pear.
 2. His a - do - ra - ble will let us glad - ly ful - fil, And our tal - ents im - prove, And our tal - ents im - prove, By the pa - tience of hope and the la - bor of love.
 3. Our life as a dream, our time as a stream, Glides swift - ly a - way, Glides swift - ly a - way; And the fu - gi - tive mo - ment re - fu - ses to stay.
 4. The ar - row is flown, the - mo - ment is gone, The mil - len - i - al year, The mil - len - i - al year, Rushes on to our view and e - ter - ni - ty's here.
 5. O that each in the day, of his com - ing may say I have fought my way through, I have fought my way thro', I have fin - ish'd the work thou didst give me to do.

Tenore.



Basso.



Soprano.

Alto.

1. A tow'r of safe - ty is our God, His sword and shield de - fend us; His mer - cy too re - lies the load Of e - vils that at - tend us.
 2. By strength of ours naught could be done, — The strife full soon were end - ed; But fights for us that righ - teous One By God him - self com - mend - ed.
 3. Tho' dev - ils all the earth shall fill, Each ga - ping to de - vour us, This Sa - viour would our ter - rors quell And vict - 'ry guide be - fore us.
 4. His truth our foes shall help to show, — For this no thanks they mer - it; — Be - liev - ing him we on - ward go, He cheers us by his spir - it.

Tenore.

Basso.

But the an - cient foe Strives to work our wo; Fear - ful pow'r and art In him their force ex - ert, — On earth he has no ri - val.
 Needs his name be told? Je - sus — from of old Lord of Sa - ba - oth, — Our God and Sa - viour both, — He shall our souls de - liv - er.
 Prince of this vain world, Be thy fu - ry hurl'd On our heads! — 'twere vain! He will thy rage re - strain, His small - est word sub - due thee.
 Should they, in the strife, Quench our joys — and life; — When their worst is done, For us the vict - 'ry's won — He'll crown us then with glo - ry!

* This is the original tune to the hymn; and is the most celebrated Choral, perhaps, in the world.

Soprano.

Alto.

1. Head of the church tri - um - phant, We joy - ful - ly a - dore thee; Till thou ap - pear, thy mem - bers here, Shall sing like those in glo - ry.

2. While in af - flic - tion's fur - nace, And pas - sing thro' the fire, Thy love we praise, that knows our days, And ev - er brings us nigh - er.

3. Thou dost con - duct thy peo - ple Through tor - rents of temp - ta - tion; Nor will we fear, while thou art near, The fire of trib - u - la - tion.

4. Faith now be - holds the glo - ry, To which thou wilt re - store us; And earth de - spise, for that high prize, Which thou hast set be - fore us.

Tenore.

Basso.

We lift our hearts and voi - ces In blest an - ti - ci - pa - tion, And cry a - loud—and give to God The praise of our sal - va - tion.

We lift our hands, ex - ult - ing In thine al - migh - ty fa - vor; The love di - vine, that made us thine, Shall keep us thine, for - ev - er.

The world, with sin, and Sa - tan, In vain our march op - po - ses; By thee we will break thro' them all, And sing the song of Mo - ses,

And if thou count us wor - thy, We each, as dy - ing Ste - phen, Shall see thee stand at God's right hand, To take us up to heav - en.

Soprano.

Alto.

1. God is our re - fuge ev - er near, Our help in tri - bu - la - tion, There - fore his peo - ple shall not fear, A - mid a wrecked cre - a - tion.
 2. The stream that flows from Zi - on's hill, Shall yet, se - re - ne - ly glid - ing, With joy the ho - ly ci - ty fill, His pre - sence there a - bid - ing.

Tenore.

Basso.

Though moun - tains from their base be - hurl'd, And o - cean shake the so - lid world, The Lord is our sal - va - tion.
 The Lord, her glo - ry and de - fence, Will guard his cho - sen re - si - dence, His time - ly aid pro - vid - ing.

Soprano.

Alto.

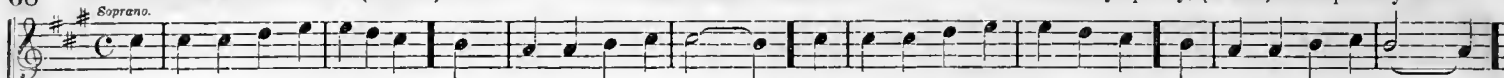
1. What-e'er God does, is fit - ly done; To change my e - vil na - ture, He gave his Spi - rit through his Son, And formed me a new crea - ture.
 2. What-e'er God does, is fit - ly done; And right his Sov' - reign plea - sure: Since he has made my care his own, I'll trust his ev - 'ry mea - sure.
 3. What-e'er God does, is fit - ly done; Of this I have as - sur - ance. True!—here my life its course may run Through dan - gers and en - dur - ance.
 4. What-e'er God does, is fit - ly done; His cup—shall I re - fuse it, Be - cause it is a bit - ter one? He sees it best,— I choose it:

Tenore.

Basso.

His mer - cy's sure, It will en - dure; And on this foun - da - tion, I rest me for sal - va - tion.
 He is my God,— Thro' all my road; He knows how to sus - tain me, And in his ser - vice train me.
 Still, I shall share His lov - ing care;— His cir - cling arms en - fold me, And, when I die, will hold me.
 And he at last Will make me rest, Where du - ty has no tri - als, And needs no self - de - ni - als.

Soprano.



Alto.



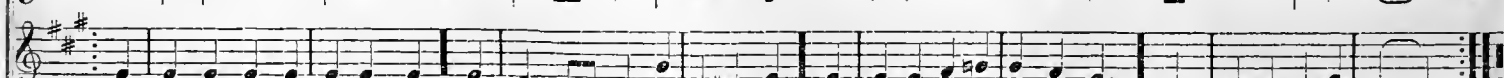
1. Sing hal - le - lu - jah! praise the Lord! Sing with a cheer - ful voice; Ex - alt our God with one ac - cord, And in his name re - joice: - -
 2. There we to all e - ter - ni - ty Shall join th' an - gel - ic lays, And sing in per - fect har - mo - ny To God our Sa - viour's praise; - -

Tenore.

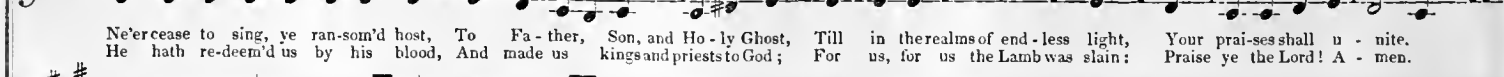


Basso.





Ne'er cease to sing, ye ran - som'd host, To Fa - ther, Son, and Ho - ly Ghost, Till in the realms of end - less light, Your prai - ses shall u - nite.
 He hath re - deem'd us by his blood, And made us kings and priests to God; For us, for us the Lamb was slain; Praise ye the Lord! A - men.

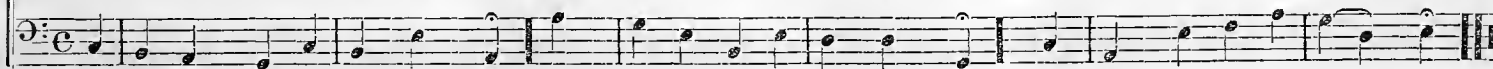



Soprano.*Alto.*

1. From deep distress to Thee I pray, O! God, hear my en - treat - y; Turn not thy face from me a - way, But show thy tender pit - y:
 2. Should mercy with thee not pre-vail To show to man thy fa - vor, His ev - ry act his guilt will swell, Vain were his best en - deav - our,
 3. On God a-lone, and on his grace, Can I se - cure - ly rest me; He sees my heart, He heals distress,—To Him then why not trust me?

Tenore.*Basso.*

As Judge, shouldst thou my deeds re - gard, In jus - tice weighing due a - ward, How could I stand the tri - al!
 His good - ness in its ut - most length, Re - veals his ut - ter want of strength, He must re - ly on mer - cy.
 He owns a Fath - er's name and knows The full a - mount of hu - man woes,— On him be my re - li - ance.



Soprano.

Alto.

1. The God of Abra'am praise, Who reigns enthron'd a - bove; An - cient of ev - er - last - ing days, And God of love;
 2. The God who reigns on high, The great arch-an - gels sing; And "Ho - ly Ho - ly Ho - ly" cry, "Al - might - y King;
 3. The whole tri - umphant host, Give thanks to God on high; "Hail, Father, Son, and Ho - ly Ghost, They ev - er cry;

Tenore.

Basso.

Je - ho-vah great I AM, By earth and heav'n con - fess'd; I bow and bless the sa - cred name, For - ev - er bless'd,
 Who was and is the same, And ev - er - more shall be; Je - ho-vah, Fath-er, Great I AM, We wor - ship thee,
 Hail Abra'am's God and mine, I join the heav'nly lays; All might and ma - jes - ty are thine, And end - less praise.

Soprano.



Alto.

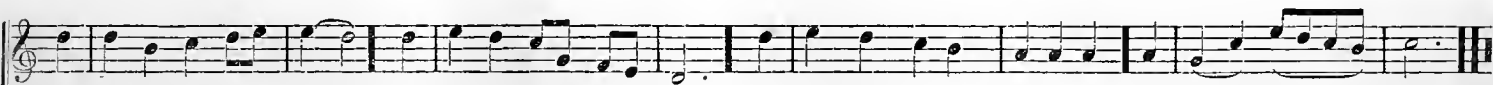


1. The God of A - bra'm praise, At whose su - preme command From earth I rise, and seek the joys At his right hand:
 2. He by him-self has sworn, I on his oath de - pend, I shall on an - gel's wings upborne, To heav'n as - cend:
 3. There dwells the Lord our King, The Lord our righteous - ness, Tri - umphant o'er the world and sin, The Prince of peace:

Tenore.



Basso.



I all on earth for - sake, Its wis - dom, fame and pow'r; And him my on - ly por - tion make, My shield and tow'r.
 I shall be - hold his face, I shall his pow'r a - dore; And sing the won - ders of his grace, For ev - er more
 On Zi - on's sa - cred height His kingdom he main - tains; And, glo - rious with his saints in light, For ey - er reigns



Soprano.

Alto.

1. Come, Ho-ly Spi-rit, heav'n-ly Dove, With all thy quick-'ning pow'rs, Kin-dle a flame of sa-cred love In these cold hearts of ours.

2. Look, how we gro-vel here be-low, Fond of these tri-ling toys! Our souls can nei-ther fly nor go, To reach e-ter-nal joys.

3. Come, Ho-ly Spi-rit, heav'n-ly Dove, With all thy quick-'ning pow'rs, Come, shed a-broad a Sa-viour's love, And that shall kin-dle ours.

Tenore.

Basso.

Dr. Watts.

MARTYRDOM. C. M

Gamble.

Soprano.

Alto.

1. O God of mer-cy! hear my call, My load of guilt re-move; Break down this sep-a-ra-ting wall, That bars me from thy love.

2. Give me the pre-sence of thy grace, Then my re-joicing tongue Shall speak a-loud thy right-eous-ness, And make thy praise my song.

3. A soul op-press'd with sin's de sert, My God will ne'er des-pise, An hum-ble groan, a bro-ken heart, Is our best sa-cri-fice.

Tenore.

Basso.

Soprano.

Alto. P. CRES. > CRES. P. CRES. F. DIM. P.

1. O thou from whom all goodness flows, I lift my soul to thee; In all my sorrows, conflicts, woes. O Lord, re-mem-ber me. Remember me.
 2. If, for thy sake, up-on my name Re-proach and shame shall be, I'll hail reproach, and welcome shame; O Lord, re-mem-ber me. Remember me.
 3. When worn with pain, disease, and grief, This fee-ble bo - dy see; Grant pa-tience, rest, and kind re-lief; O Lord, re-mem-ber me. Remember me.
 4. When, in the so-lemn hour of death, I wait thy just de - cree, Be this the pray'r of my last breath,—O Lord, re-mem-ber me. Remember me.

Tenore.

Basso. P. CRES. > CRES. P. CRES. F. DEM. P.

Psalm 135.

HODGES. C. M.

Dr. Edward Hodges, from Cruse's Psalms.

Soprano.

Alto.

1. O praise the Lord with one con - sent, And mag - ni - fy his name; Let all the ser - vants of the Lord His wor - thy praise pro - claim.
 2. Praise him all ye that in his house At - tend with con - stant care; With those that to his ut - most courts With hum - ble zeal re - pair.
 3. Let all with thanks his wond -'rous works In Si - on's courts pro - claim; Let them in Sa - lem, where he dwells Ex - alt his ho - ly name.

Tenore.

Basso.

Soprano.

1. Give me the wings of faith, - - - to rise With - in the veil - - - and see
 3 I ask them whence their vic try came; They, with u - ni - ted breath,
 5 Our glo - rious Lead - er claims - - - our praise For his own pat - tern given.

Alto.

Give me the wings of faith, to rise With - in the veil and see

Tenore.

Basso.

Give me the wings of faith, to rise With - in the veil, - - - and see

The saints a - bove—how great their joys; The saints a - bove, how great their joys, How bright their glo - - - - - ries be.
 As - cribe ther conquest to the Lamb, As - cribe their conquest to the Lamb, Their tri - umph to - - - - - his death,
 While the long cloud of wit - ness - es, While the long cloud of wit - ness - es Show the same path - - - - - to heav'n.

The saints a - - - bove— how great their joys; How bright their glo - ries be. How bright their glo - ries be.

Soprano. P. CRES. DIM. P. CRES. DIM

2. Once they were mourn - ing here be - - low, And wet their couch - - - with tears ;
 4. They mark'd the foot - steps that he trod, (His zeal in - spired - - - their breast ;)

Alto. CRDS DIM CRES DIM

Once they were mourn - ing here be - low, And wet their couch with tears ;

Tenore. *

Basso. P CRES DIM

Once they were mourn - - ing here be - - low, And wet their couch - - - with tears ;

CRES.

They wres - tled hard as we do now, They wres - tled hard as we do now, With sins and doubts - - - and fears.
 And fol - lowing their in - car - nate God, And fol - lowing their in - car - nate God, Pos - sess the prom - - - ised rest.

They wres - tled hard as we do now, With sins and doubts and tears. With sins and doubts and fears.

Soprano.

Alto.

1 In vain I search cre - a - tion o'er,—My spi - rit finds no rest; The whole cre - a - tion is too poor, Too mean to make me blest.
 2. Let earth with all its charms de - part, Un - wor - thy of the mind; In God a - lone this rest - less heart An e - qual bliss can find.
 3. Thy fa - vor, Lord, is all I want; Here would my spi - rit rest; O seal the rich, the bound - less grant, And make me ful - ly blest.

Tenore.

Basso.

Soprano.

Alto.

1. Once more, my soul, the ri - sing day Sa - lutes thy wa - king eyes; Once more, my voice, thy tri - bute pay To him that rules the skies.
 2. Night up - on night his name re - peats, The day re - news the sound, Wide as the heav'n on which he sits, To turn the sea - sons round.
 3. Great God, let all my hours be thine, While I en - joy the light; Then shall my sun in smiles de - cline, And bring a plea - sant night.

Tenore.

Basso.

Alto.

1. In lat - ter days the mount of God O'er moun - tain tops shall rise ; Shall be ex - alt - ed
 2. The beams that shine on Zi - on's hill Shall light - en ev - ry land ; The King who reigns in
 3. Come, then— O come from ev - 'ry land, To wor - ship at his shrine ; And, walk - ing in the

Tenore.

Basso.

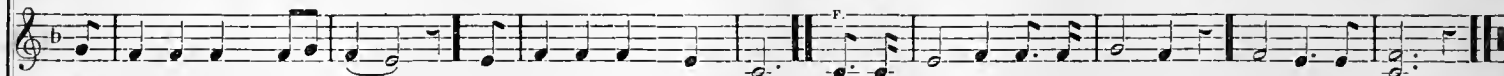
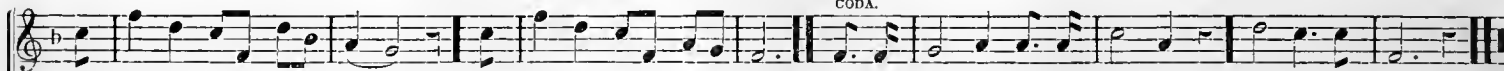
o'er the hills, And draw the won - d'ring eyes. And draw the won - d'ring eyes.
 Zi - on's tow'rs, Shall all the world com - mand. Shall all the world com -
 light of God, With bo - ly beau - ty shine. With ho - ly beau - ty shine.

Soprano.*Alto.*

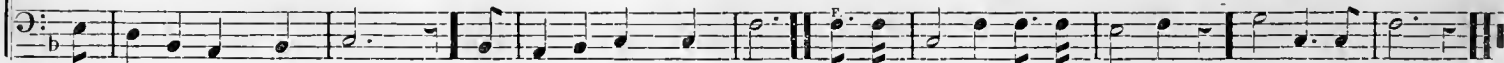
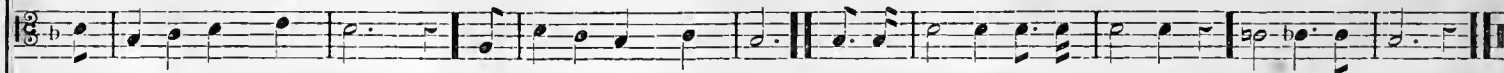
1. Thou art the way—	to thee a - lone	From sin and death we flee;	And he who would the Fa - ther seek,
2. Thou art the truth—	thy word a - lone	True wis - dom can in - part;	Thou on - ly canst in - form the mind,
3. Thou art the life—	the read - ing tomb	Pro - claims thy con - q'ring arm,	And those who put their trust in thee win,
4. Thou art the way—	the truth—the life;	Grant us that way to know,	That truth to keep—that life to win,

Tenore.*Basso.*

CODA.



Must seek him, Lord, by thee.	Must seek him, Lord, by thee.	Hal - le - lu - jah! Hal - le - lu - jah!	Thou art the way!
And pu - ri - fy the heart.	And pu - ri - fy the heart.	Hal - le - lu - jah! Hal - le - lu - jah!	Thou art the truth!
Nor death, nor hell shall harm.	Nor death, nor hell shall harm.	Hal - le - lu - jah! Hal - le - lu - jah!	Thou art the life!
Whose joys e - ter - nal flow.	Whose joys e - ter - nal flow.	Hal - le - lu - jah! Hal - le - lu - jah!	Praise ye the Lord!



*Soprano.**Alto.**Tenore.**Basso.*

1. How good and plea - sant must it be To thank the Lord most high ; - - -
 2. With ev - 'ry morn - ing's ear - ly dawn His good - ness late ; - - -
 3. For through thy won - drous works, O Lord, Thou mak's't my heart re - joice ; - - -

And with re - peat - ed words of praise His name to mag - ni - fy ! - -
 And of his con - stant truth, each night, The glad shout of ef - fects re - peat ! - -
 The thoughts of them shall make me glad, And shout with cheer - ful voice. - -

Soprano.

Alto.

Tenore.

Basso.

1. My God, my por-tion, and my love, My ev - er - last - ing all, I've none but thee in heav'n a - bove, Or on this earth-ly ball.
 2. To thee we owe our wealth, and friends, And health, and safe a - bode: Thanks to thy name for mean - er things; But they are not my God.
 3. Let o - thers stretch their arms like seas, And grasp in all the shore; Grant me the vi - sits of thy face, And I de - sire no more.

Lamentivole.

E. Jones.

HADDAM. C. M.

E. I.

Soprano.

Alto.

Tenore.

Basso.

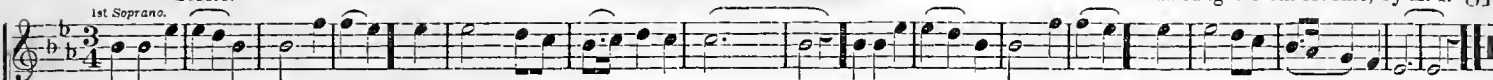
1. I'll go to Je - sus, though my sin Like moun-tains round me close; I know his courts, I'll en - ter in, What - ev - er may op - pose.
 2. Pros-trate I'll lie be - fore his throne, And there my guilt con - fess; I'll tell him I'm a wretch un - done, With - out his sov - reign grace.
 3. Per - haps he will ad - mit my plea, Per - haps will hear my pray'r; But if I per - ish, I will pray, And per - ish on - ly there.
 4. I can but per - ish, if I go - I am re - solv'd to try; For, if I stay a - way, I know I must for - ev - er die.

Steele.

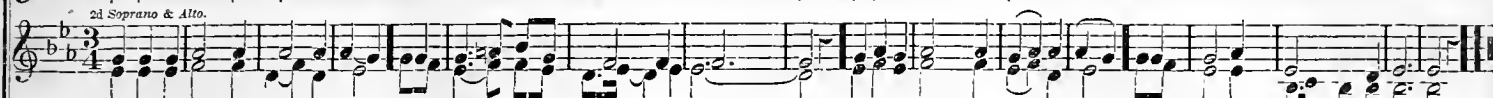
ASTORIA. C. M.

Arranged from Abeille, by E. I. 81

1st Soprano.



2d Soprano & Alto.

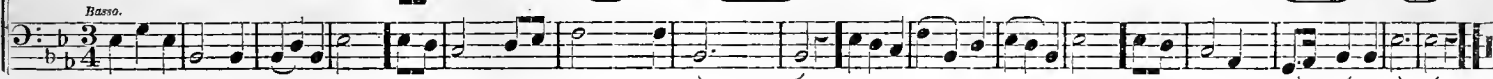


1. Father of mer-cies, in thy word What end - less glo - ry shines; Forever be thy name adored, For these ce - les - tial lines.
 2. Here the fair tree of knowledge grows, And yields a rich re - past; Sweets more sublime than nature knows In - vite the long - ing taste.
 3. Here the Redeemer's welcome voice, Spreads heav'nly peace a - round; Life, health, and everlasting joys, At - tend the bliss - ful sound.
 4. Heav'nly instructor gra-cious Lord, Be thou for - ev - er near; Teach me to love thy sacred word, And view my Sa - viour there.

Tenore.



Basso.

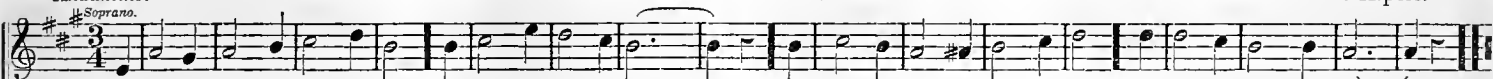


Andantino.

HAMBURGH. C. M.

W. Alpers.

Soprano.

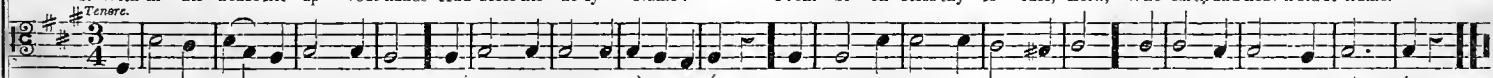


Alto.

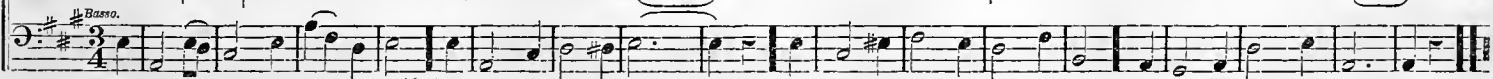


1. Bless God, ye ser - vants that at - tend Up - on his so - lemn state, - - That in his tem - ple's hal - low'd courts With hum - ble rev' - rence wait, - -
 2. With - in his house lift up your hands And bless his ho - ly Name: - - From Si - on bless thy Is - rael, Lord, Who earth and heav'n did'st frame. - -

Tenore.



Basso.



Soprano.

Alto.

1. Oh for a heart to praise my God, A heart from sin set free! A heart that's sprinkled with the blood So free-ly shed for me!
 2. Oh for a heart sub-mis-sive, meek, My great Re-deem-er's throne; Where on-ly Christ is heard to speak, Where Je-sus reigns a-lone.
 3. Oh for an hum-ble, con-trite heart, Be-liev-ing, true, and clean! Which neither life, nor death, can part, From him that dwells with-in.

Tenore.

Basso.

Affetuoso.

ELIZABETHTOWN. C. M.

E. I.

Soprano.

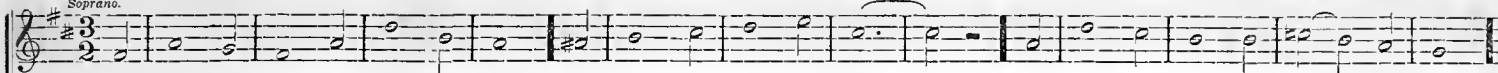
Alto.

1. Oh! for a clo-ser walk with God, A calm and heav'n-ly frame: A light, to shine up-on the road That leads me to the Lamb.
 2. Where is the bless-ed-ness I knew, When first I saw the Lord? Where is the soul-re-fresh-ing view Of Je-sus and his word?
 3. What peace-ful hours I once en-joy'd! How sweet their mem'-ry still! But they have left an ach-ing void The world can nev-er fill.

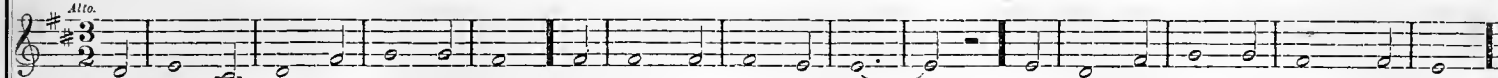
Tenore.

Basso.

Soprano.

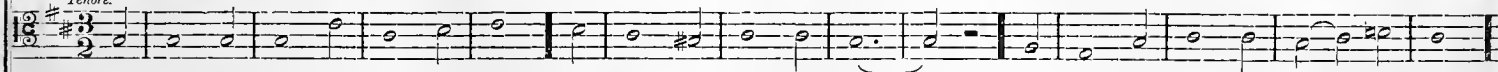


Alto.

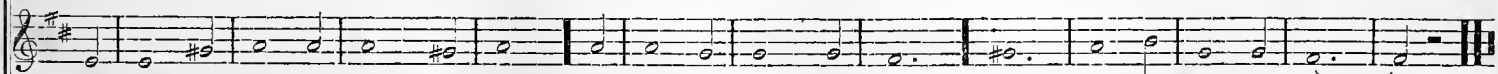
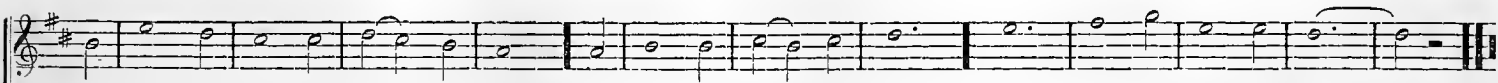
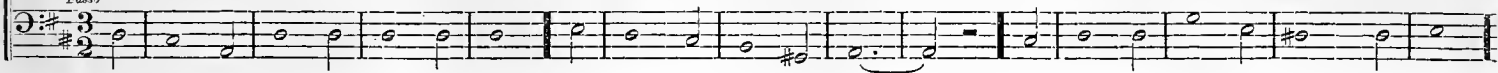


1. Let all the lands with shouts of joy, To God their voi - ces raise, - Sing psalms in hon - or of his name, -
 2. Thro' all the earth, the na - tions round Shall thee, their God, con - fess; - And, with glad hymns, their aw - ful dread -

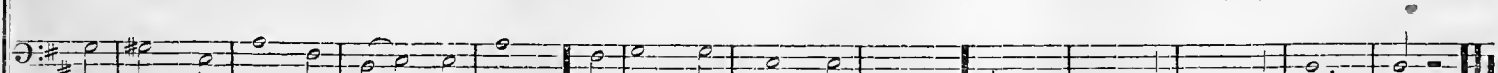
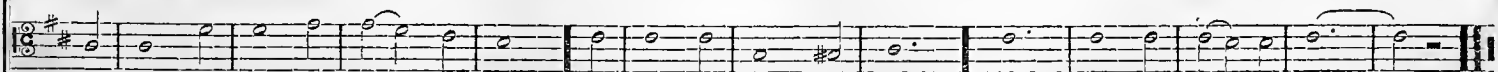
Tenore.



Basso.



Sing psalms in hon - or of his name, And spread his glo - rious praise— And spread his glo - rious praise. -
 And, with glad hymns, their aw - ful dread Of thy great Name ex - press— Of thy great Name ex - press. -



Soprano.

Alto.

1. Sing, ye re - deem-ed of the Lord, Your great de - liv' - rer sing; Pil - grims for Zi - on's cit - y bound, Be joy - ful in your King.
 2. A hand di - vine shall lead you on Thro' all the bliss - ful road, Till to the sa - cred mount you rise, And see your smi - ling God.
 3. There gar - lands of im - mor - tal joy Shall bloom on ev' - ry head; While sor - row, sigh - ing, and dis - tress, Like shad - ows, all are fled.
 4. March on in your Re - deem - er's strength; Pur - sue His foot - steps still; And let the pros - pect cheer your eye, While lab' - ring up the hill.

Tenore.

Basso.

ALLEGHANY. C. M.

Arranged by V. Novello.

Soprano.

Alto.

1. O could our thoughts and wish - es fly A - bove these gloom-y shades, To those bright worlds be - yond the sky, Which sor - row ne'er in - vades.
 2. There joys, un - seen by mor - tal eyes, Or rea - son's fee - ble ray, In ev - er bloom - ing prospects rise, Un - con - scious of de - cay.
 3. Lord, send a beam of light di - vine, To guide our upward aim; With one re - vi - ving touch of thine, Our lan - guid hearts in - flame.
 4. Then shall, on faith's sub - li - mest wing, Our ar - dent wish - es rise, To those bright scenes where pleasures spring, Im - mor - tal in the skies.

Tenore.

Basso.

Soprano.



Alto.



1. When I can read my ti - tle clear To man-sions in the skies, I'll bid fare-well to eve - ry fear, And wipe my weep-ing eyes.
 2. Should earth a-against my soul en-gage And hell-ish darts be hurl'd, Then I can smile at Sa - tan's rage, And face a frown-ing world.
 3. Let cares, like a wild deluge, come, And storms of sor - row fall; May I but safe - ly reach my home, My God, my heav'n, my all;
 4. There shall I bathe my wea-ry soul In seas of heav'n-ly rest; And not a wave of trou - ble roll A - cross my peace-ful breast.

Tenore.



Basso.

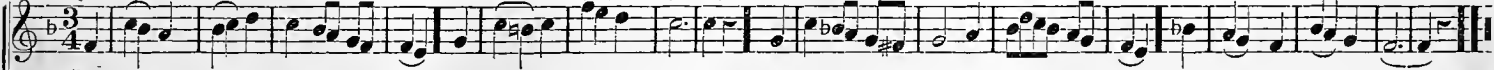


Doddridge.

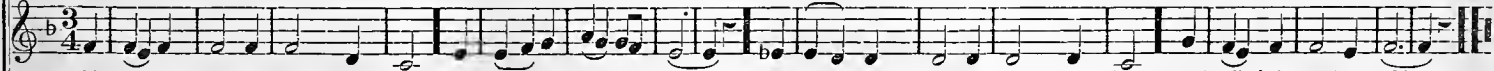
AMIDON. C. M.

John Scott.

Soprano.

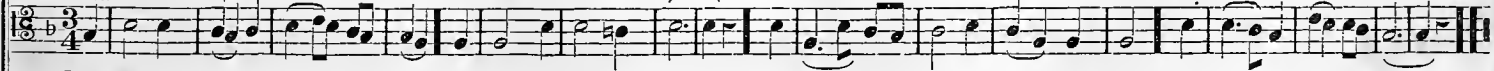


Alto.

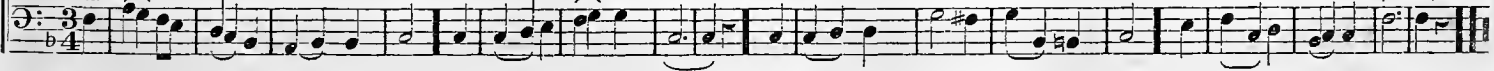


1. Shine on our souls, e - ter - nal God, With rays of beau-ty shine; O let thy fa - vor crown our days And all their round be thine.
 2. Did we not raise our hands to thee, Our hands might toil in vain; Small joy suc - cess it - self could give, If thou thy love re - strain.
 3. With thee let ev - ery week be - gin, With thee each day be spent, For thee each fleet-ing hour em - ployed, Since each by thee is lent.
 4. Thus cheer us through this de - sert road, Till all our la-bors cease; And heav'n re - fresh our wea - ry souls With e - ver - last-ing peace.

Tenore.



Basso.



Soprano

Alto.

1. Lord, in Thy sight, O let my pray'r Like morn-ing in - cense rise; My lift - ed hands ac - cept - ed be As eve - ning sac - ri - fice.
 2. From hast - y lan - guage curb my tongue, And let a con - stant guard Still keep the por - tal of my lips With wa - ry si - lence barr'd.
 3. From wick - ed men's de - signs and deeds My heart and hands re - strain; Nor let me share their e - vil works, Or their un - right - eous gain.
 4. Let up - right men re - prove my faults, And I shall think them kind; Like heal - ing oil up - on my head I their re - proof shall find.

Tenore.

Basso.

Epis. Coll.

CAYUGA. C. M.

Atwood.

Soprano.

Alto.

1. O hap - py is the man who hears Re - lig - ion's warn - ing voice, And who ce - les - tial wis - dom makes His ear - ly, on - ly choice.
 2. For she has trea - sures great - er far Than east or west un - fold; More pre - cious are her bright re - wards Than gems, or stores of gold.
 3. Her right hand of - fers to the just Im - mor - tal, hap - py days; Her left, im - per - ish - a - ble wealth And heav'n - ly crowns dis - plays.
 4. And as her ho - ly la - bors rise, So her re - wards in - crease; Her ways are ways of plea - sant - ness, And all her paths are peace.

Tenore.

Basso.

Soprano.

Alto.

1. Let worldly minds the world pursue, It has no charms for me; Once I ad-mir'd its fol-lies too, But grace has set me free, But grace has set me free.
 2. Those follies now no lon-ger please, No more de-light af-ford; Far from my heart be joys like these, Now I have known the Lord, Now I have known the Lord.
 3. As by the light of op-ning day, The stars are all con-ceal'd, So earth-ly pleasures fade a-way, When Je-sus is re-veal'd, When Jesus is re-veal'd.
 4. Now Lord I would be thine a-lone, And whol-ly live to thee: Yet worthless still my-self I own, Thy worth is all my plea, Thy worth is all my plea.

Tenore.

Basso.

Watts.

CHINA. C. M.

Arranged from Swan.

Soprano.

Alto.

1. Why do we mourn de-part-ing friends, Or shake at death's a-larms? 'Tis but the voice that Je-sus sends To call them to his arms.
 2. Are we not tend-ing up-ward too, To heav'n's de-sired a-bode? Why should we wish the hours more slow, Which keep us from our God?
 3. Why should we trem-ble to con-vey Their bod-ies to the tomb? 'Twas there the Sa-viour's bo-dy lay, And left a long per-fume.
 4. Thence He a-rose, as-cend-ing high, And show'd our feet the way: Up to the Lord his saints shall fly At the great ri-sing day.
 5. Then let the last loud trum-pet sound, And bid our kin-dred rise; A-wake, ye na-tions un-der ground! Ye saints! as-cend the skies.

Tenore.

Basso.

Soprano.

Alto.

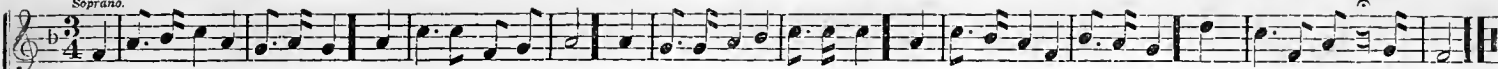
1. Re - turn, re - turn, O wan - der - er, re - turn, And seek thy Fa - ther's, Fa - ther's face;
 2. Re - turn, re - turn, O wan - der - er, re - turn, Thy Sa - viour, Sa - viour bids thee live;
 3. Re - turn, re - turn, O wan - der - er, re - turn, And wipe a - way the tear, the tear;

Tenore.

Basso.

Those new de - sires that in thee burn, Were kin - dled, kin - dled by his grace.
 Go to his bleed - ing feet and learn, How Je - sus, Je - sus can for - give.
 'Tis God who says, "No long - er mourn," Mer - cy in - vites, in - vites thee near.

Soprano.



Alto.

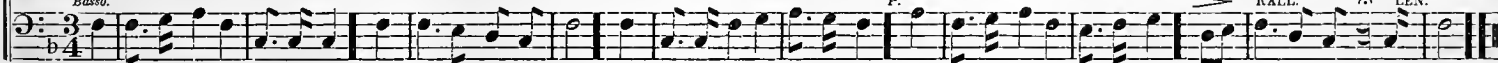


1. There is an hour of peace-ful rest, To mourn-ing wand'ers giv'n: There is a tear for souls dis-tress'd, A balm for ev'-rywounded breast—'Tis found a-lone— in heaven.
 2. There is a home for wea-ry souls, By sins and sor-rows driv'n; When toss'd on life's tempestuous shoals, Where storms arise, and ocean rolls, The heart with an-guish riven.
 3. There faith lifts up the tear-less eye, The heart with an-guish riv'n; It views the tem-pest passing by, Sees eve'-ning sha-dows quick-ly fly, And all se-re-ne— in heaven.

Tenore.



Basso.



Dr. Watts.

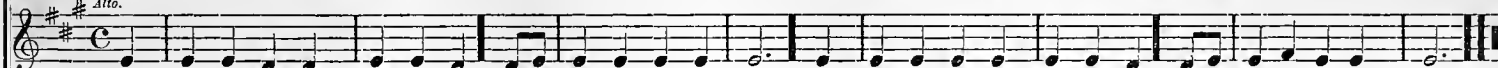
MALVERN. C. M.

From Beethoven. Harmonized by E. I.

Soprano.

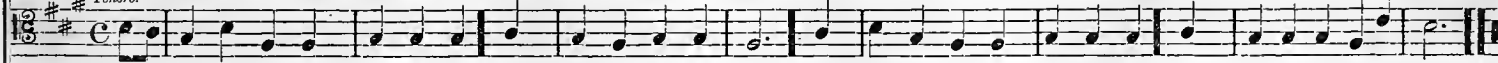


Alto.

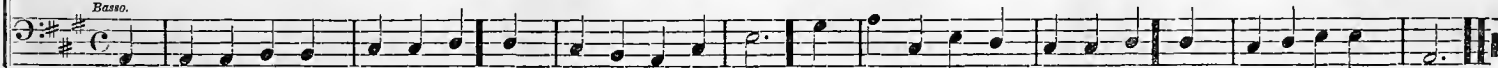


1. O 'twas a joy-ful sound to hear Our tribes de-vout-ly say,— 'Up, Is-rael, to the tem-ple haste, And keep your fes-tal day?
 2. At Sa-lem's courts we must ap-pear, With our as-sem-bled pow'rs, In strong and beau-teous or-der rang'd, Like her u-ni-ted tow'rs.
 3. O pray we then for Sa-lem's peace— For they shall prosp'-rous be, Thou ho-ly ci-tiy of our God, Who bear true love to thee.

Tenore.



Basso.



Soprano.

Alto.

1. When I can read my ti - tle clear To man - sions in the skies, I'll bid fare - well to
 2. Should earth a - gainst my soul en - gage, And fie - ry darts be hurld, Then I can smile at
 3. Let cares like a wild del - uge, come, Let storms of sor - row fall; So I but safe - ly

Tenore

Basso.

ev' - ry fear, I'll bid fare - well to ev' - ry fear, And wipe my weep - ing eyes. And wipe my weep - ing eyes.
 Sa - tan's rage, Then I can smile at Sa - tan's rage, And face a frown - ing world. And face a frown - ing world.
 reach my home, So I but safe - ly reach my home, My God, my heav'n, my all. My God, my heav'n, my all.

Soprano.

Alto.

1. O that I knew the se - cret place, Where I might find my God! I'd spread my wants be - fore his face,
 2. I'd tell him how my sins a - rise; What sor - rows I sus - tain; How grace de - cays, and com - fort dies,
 3. A - rise, my soul, from deep dis - tress, And ban - ish ev - 'ry fear; He calls thee to his throne of grace,

Tenore.

Basso.

I'd spread my wants be - fore his face, And pour my woes a - broad. And pour my woes a - broad.
 How grace de - cays, and com - fort dies, And leaves my heart in pain. And leaves my heart in pain.
 He calls thee to his throne of grace, To spread thy sor - rows there. To spread thy sor - rows there.

Soprano.

Alto.

1. Be - yond, be - yond the bound - less sea, A - bove that dome of sky, Far - ther than thought it - self can flee;
 2. We hear thy voice when thun - ders roll Through the wide fields of air: The waves o - bey thy dread con - trol;
 3. Oh, not in cir - cling depth or height, But in the conscious breast, Pres - ent to faith, though veil'd from sight

Tenore.

Basso.

Thy dwelling is on high: Yet dear the aw - ful thought to me, That thou my God art nigh.
 Yet still thou art not there: Where shall I find him O! my soul, Who yet is ev' - ry where.
 There does his Spir - it rest: O! come thou pres - ence in - fi - nite, And make thy creature blest.

Soprano.

Alto.

1. O could our thoughts and wish - es fly, A - bove these gloom - y shades, To those bright worlds be - yond the sky,
 2. There joys un - seen by mor - tal eyes, Or rea - son's fee - ble ray, In ev - er bloom - ing pros - pect rise,
 3. Lord, send a beam of light di - vine, To guide our up - ward aim! With one re - viv - ing touch of thine,
 4. Then shall on faith's sub - lim - est wing, Our ar - dent wish - es rise To those bright scenes, where plea - sures spring,

Tenore.

Basso.

Which sor - row ne'er in - vades! To those bright worlds be - yond the sky, Which sor - row ne'er in - vades!
 Un - con - scious of de - cay. In ev - er bloom - ing pros - pect rise, Un - con - scious of de - cay.
 Our lan - guid hearts in - flame. With one re - viv - ing touch of thine, Our lan - guid hearts in - flame.
 Im - mor - tal in the skies. To those bright scenes, where plea - sures spring, Im - mor - tal in the skies.

Soprano.

Alto.

1. By cool Si - lo - am's sha - dy rill, How sweet the lil - y grows; How sweet the breath be - neath the hill, Of Sha - ron's dew - y rose.
 2. By cool Si - lo - am's sha - dy rill, The lil - y must de - cay; The rose that blooms be - neath the hill, Must short - ly fade a - way.
 3. O thou whose in - fant feet were found, With - in thy Fath - er's shrine; Whose years with changeless vir - tue crown'd, Were all a - like di - vine.

Tenore.

Basso.

Lo such the child whose ear - ly feet, The paths of peace have trod; Whose se - cret heart with in - fluence sweet, Is upward drawn to God.
 And soon will come the clo - sing hour, When we re - sign our breath; And feel the cold and with - ring power, That lays us low in death.
 De - pen - dent on thy bounteous breath, We seek thy grace a - lone; In childhood, manhood, age and death, To keep us still thine own.

Soprano.

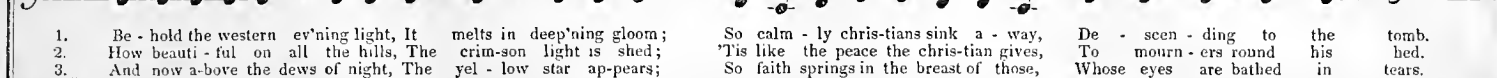


Alto.



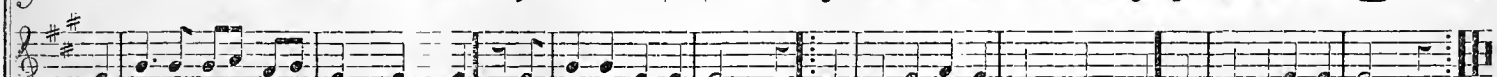
1. Be - hold the western ev'ning light, It melts in deep'ning gloom; So calm - ly chris-tians sink a - way, De - scen - ding to the tomb.
 2. How beauti - ful on all the hills, The crim-son light is shed; 'Tis like the peace the chris-tian gives, To mourn - ers round his bed.
 3. And now a-bove the dews of night, The yel - low star ap-pears; So faith springs in the breast of those, Whose eyes are bathed in tears.

Tenore.

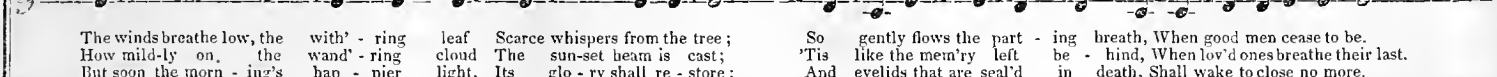
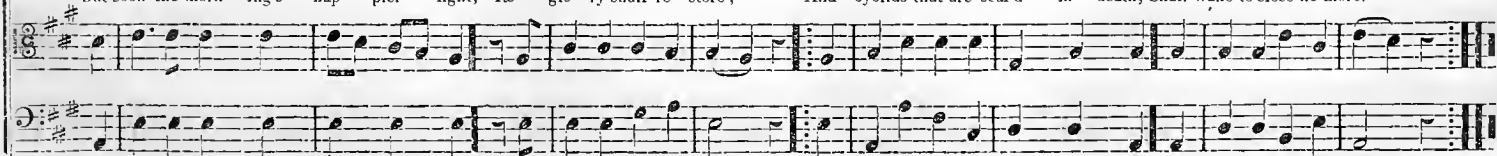


Basso.





The winds breathe low, the with' - ring leaf Scarce whispers from the tree; So gently flows the part - ing breath, When good men cease to be.
 How mild-ly on, the wand' - ring cloud The sun-set beam is cast; 'Tis like the mem'ry left be - hind, When lov'd ones breathe their last.
 But soon the morn - ing's hap - pier light, Its glo - ry shall re - store; And eyelids that are seal'd in death, Shall wake to close no more.

Soprano

Alto.

1. How blest thy crea-ture is, O God, When with a sin-gle eye, He views the lus-tre of thy word, The day-spring from on high!

2. The glo-rious orb whose gold-en beams The fruit-ful year con-trol, Since first, o-be-dient to thy word, He start-ed from the goal,

Tenore.

Basso.

Through all the storms that veil the skies, And frown on earth-ly things, The Sun of Right-eous-ness he eyes, With heal-ing in his wings.

Has cheer'd the na-tions with the joys His kin-dling rays im-part; But Je-sus! 'tis thy light a-lone Can shine up-on the heart.

Soprano.

Alto.

1. My hid - ing place, my ref - uge tower, And shield art thou—O Lord! I firm - ly an - chor all my hopes On thy un - er - ring word.
 2. On me, de - vot - ed to thy fear, Lord, make thy face to shine; Thy stat - utes both to know and keep My heart with zeal in - clino.

Tenore.

Basso.

Ac - cord - ing to thy gra - cious word, From dan - ger set me free; Nor make me of those hopes a - sham'd, That I re - pose on thee.
 My hid - ing place, my ref - uge - tower, And shield art thou—O Lord! I firm - ly an - chor all my hopes On thy un - er - ring word.

Soprano.

Alto.

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

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

3. The dear - est i - dol I have known, What - e'er that i - dol be, Help me to tear it from thy throne, And wor - ship on - ly thee.

Tenore.

1st Basso.

2d Basso.

RIT.

RIT.

Where is the bles - sed - ness I knew When first I saw the Lord? Where is the soul-re - fresh - ing view Of Je - sus and his word?

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

So shall my walk be close with God, Calm and se - rene my frame; So pu - rer light shall mark the road That leads me to the Lamb.

RIT.

RIT.

Andante.

Hasting's and Patton's Coll.

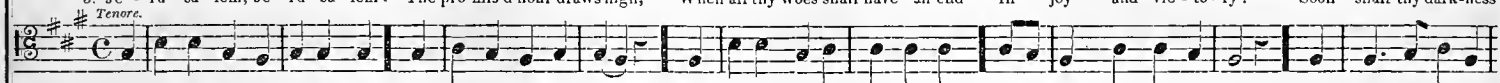
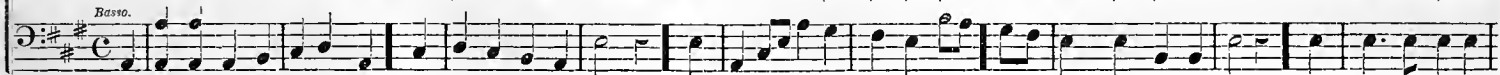
ANTWERP.

C. M. EIGHT LINES.

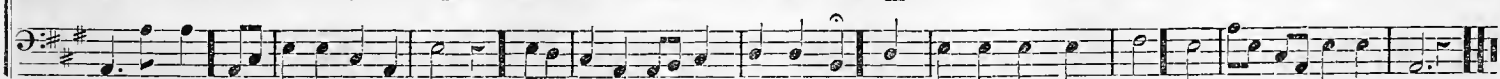
J. W. Wilms.* Harmonized by E. I. 99

Soprano.*Alto.*

1. Je - ru - sa - lem, Je - ru - sa - lem! En - thron - ed once on high, Thou fa - vor'd home of God on earth, Thou heav'n be - low the sky; Now brought to bon - dage
 2. Oh, had'st thou known thy day of grace, And flock'd be - neath the wing Of him who call'd thee lov - ing - ly, Thine own Al - migh - ty King; Then had the tribes of
 3. Je - ru - sa - lem, Je - ru - sa - lem! The pro - mis'd hour draws nigh, When all thy woes shall have an end In joy and vic - to - ry: Soon shall thy dark - ness

Tenore.*Basso.*

with thy sons, A blight - ing curse to see: Je - ru - sa - lem, Je - ru - sa - lem, Our tears shall flow for thee. Our tears shall flow for thee.
 all the earth, Gone up thy bias to see: And glo - ry dwell with - in thy gates, And all thy sons been free. And all thy sons been free.
 dis - ap - pear; Thy Sa - viour thou shalt see, Glo - ry shall dwell with - in thy gates, And all thy sons be free. And all thy sons be free.



Soprano.

Alto.

1. The moon is up! how calm and slow She wheels a - bove the hill; The wea - ry winds for - get to blow, And all the world lies still.
 2. So, once on Ju - dah's eve - ning hills, The heav'n - ly lus - tre spread: The gos - pel sound - ed from the blaze, And shepherds gazed with dread.

Tenore.

Basso.

The way-worn trav'lers, with de-light, The ri-sing bright-ness see; Re - veal-ing all the paths and plains, And gild-ing ev' - ry tree.
 And still that light up - on the world Its guid-ing splen - dor throws; Bright in the op'ning hours of life, But bright-er at the close.

It glit-ters where the hur-ry-ing stream Its lit-tle rip-ling heaves; It falls up-on the for-est shade, And spar-kles on the leaves.
The wa-ning moon, in time shall fail To walk the mid-night skies; But God hath kin-dled this bright light With fire that ne-ver dies!

Steele.

NEW HAVEN. C. M.

Wm. Ives.

Soprano.

Alto.

1. Thou love-ly source of true de-light, Whom I un-seen a-dore; Un-veil thy beauties to my sight, That I may love thee more.
2. Thy glo-ry o'er cre-a-tion shines, But in thy sa-cred word I read, in fairer, bright-er lines, My bleed-ing dy-ing Lord.
3. 'Tis here, whene'er my com-forts droop, And sins and sor-rows rise; Thy love with cheering beams of hope, My faint-ing heart sup-plies.
4. But ah! too soon the pleas-ing scene, Is clouded o'er with with pain; My gloom-y fears rise dark be-tween, And I a-gain com-plain.
5. Je-sus my Lord—my life—my light, Oh! come with bliss-ful ray; Break thro' the gloomy shades of night, And chase my fears a-way.

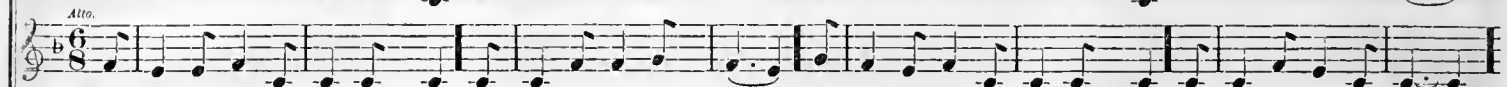
Tenore

Basso.

Soprano.



Alto.



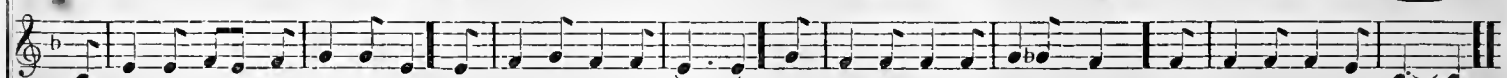
1. Our souls by love to - geth - er knit, Ce - ment - ed mix in one; One hope, one heart, one mind, one voice, 'Tis Heav'n on earth be - gun.
 2. The lit - tle cloud in - creas - es still, The heav'n's are big with rain; We haste to catch the teem - ing show'rs, And all its mois - ture drain.
 3. And when thou mak'st thy jew - els up, And set'st thy star - ry crown; When all thy spark - ling gems shall shine, Pro - claim'd by thee thine own.

Tenore.



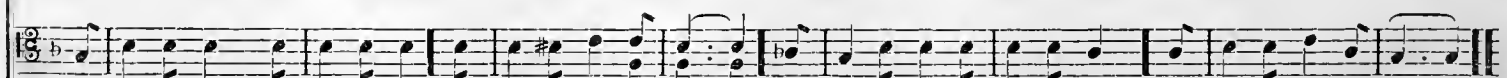
Basso.





Our hearts have burn'd while Je - sus spake, And glow'd with sa - cred fire :
 A rill, a stream, a tor - rent flows; But pour the might - y flood;
 May we a lit - tle band of love, Be sin - ners sav'd by grace,

He stopp'd and talk'd, and fed and bless'd, And fill'd th'enlarg'd de - sire.
 Oh sweep the na - tions, shake the earth, 'Till all proclaim thee God.
 From glo - ry in - to glo - ry chang'd Be - hold thee face to face.




Soprano.
F. DIM- P.

Alto.
F. DIM- P.

1. "A Sa-viour!" let cre - a - tion sing! "A Sa-viour!" let all heav - en ring! He's God with us, we feel him our's; His full - ness in our souls he pours. 'Tis

Tenore.
F. DIM- F.

Basso.
F. DIM- F.

M. P. > F. > P. < F. > P.

al - most done, 'tis al - most o'er, We're join - ing those who're gone be - fore, We then shall meet to part no more. We then shall meet to part no more.

M. P. > F. > P. < F. > P.

Soprano.

Alto.

1. To - ge - ther let us sweet - ly live, We are bound for the land of Ca - naan; To - ge - ther let us sweet - ly die— We are bound for the land of Ca - naan;
 2. We have dear friends before us gone, Who were bound for the land of Ca - naan; Then let us press with vi - gor on, If we're bound for the land of Ca - naan;
 3. Our songs of praise shall fill the skies, While in view of the land of Ca - naan; And high - er still our joys shall rise, When o'er Jor - dan we've pass'd to Ca - naan;

Tenore.

Basso.

C. M. 1. On Jor-dan's rug-ged banks I stand, And cast a wish - ful eye To Ca-naan's fair and hap-py land, Where my pos - ses - sions lie.
 2. O'er all those wide ex - tend-ed plains Shines one e - ter - nal day; There God, the sun, for - e - ver reigns, And scat - ters night a - way.
 3. When shall I reach that hap-py place, And be for - e - ver blest? When shall I see my Fa-ther's face, And in his bo - som rest?

O! Ca-naan bright Ca - naan! We are bound for the land of Ca - naan! O! Ca - naan is our hap - py home; We are bound for the land of Ca - naan!

P.

Oh, the trans-port-ing rapt'-rous scene, That ri - ses to my sight! Sweet fields ar-ray'd in liv - ing green, And riv - ers of de - light!
 No chill-ing winds, or pois'-nous breath, Can reach that health-ful shore; Sick - ness and sor-row, pain and death, Are felt and fear'd no more.
 Fill'd with de-light, my rapt-ur'd soul Can here no long - er stay; Though Jor-dan's waves around me roll, Fear - less I'd launch a - way.

*Soprano.**Alto.**Tenore.**Basso.*

1. When here, O Lord, we seek thy face, And dy - ing sin - ners pray to live,
 2. When here, thy mes - sen - gers pro - claim The bles - sed gos - pel of thy Son,
 3. When chil - dren's voi - ces raise the song— Ho - san - nah ! to their heav'n - ly King—

Hear thou, in heav'n thy dwell - ing - place, And when thou hear - est, Lord, for - give.
 Still by the pow'r of his great name Be might - y signs and won - ders done.
 Let heav'n with earth their strain pro - long; Ho - san - nah ! let their an - gels sing.

Soprano.

Alto.

1. Come, dear - est Lord, and bless this day, Come, bear our thoughts from earth a - way;
 2. Come, Ho - ly Spi - rit, all di - day, With rays of light up - on us shine;
 3. Then, when our Sab - baths here are o'er, And we ar - rive on Ca - naan's shore,

Tenore.

Basso.

Now, let our no - blest pas - sions rise, With ar - dor to their na - tive skies,
 And let our wait - ing souls be blest, On this sweet day of sa - cred rest,
 With all the ran - som'd, we shall spend On Sab - bath which shall nev - er end.

Soprano.

Alto.

1. Take up thy cross, the Saviour said, If thou wouldst my disci - ple be; Take up thy cross, with willing heart, And humbly follow af - ter me, And humbly follow af - ter me.
 2. Take up thy cross, let not its weight, Fill thy weak soul with vain alarm; His strength shall bear thy spirit up, And brace thy heart, And nerve thine arm, And brace thy heart, &c.
 3. Take up thy cross, nor heed the shame, And let thy foolish pride be still; Thy Lord refused not e'en to die, Up - on a cross on cal - v'ry's hill, Up - on a cross on cal - v'ry's hill.
 4. Take up thy cross, and follow on, Nor think till death to lay it down: For on - ly he who bears the cross, May hope to wear the glorious crown, May hope to wear the glorious crown.

Tenore.

Basso.

Sequel to the Analytical Reader.

THE STREAM OF TIME. L. M.

C. L. Barnes.

Soprano.

Alto.

1. Through sunny plains and val-leys green, The silv - 'ry stream-let winds its way; While on its banks fresh flow'rs are seen, That smi - ling seem to woo its stay.
 2. And now up - on its breast no more, Sweet flow'rs their breathing odors shed; Its path is by the rock - y shore, Its fi - nal rest in o - cean's bed.
 3. Thus down the stream of time we glide, From youth and joy to age and pain; We can - not check the cease - less tide, That bears us swift - ly to the main.
 4. Yet let us calm - ly meet our doom, And think when life and joy are o'er; There is a land be - yond the gloom, Where we shall meet to part no more.

Tenore.

Basso.

Soprano.

Alto.

1. E - ter - nal source of ev' - ry joy! Well - may thy praise our lips em - ploy;
 2. The flow' - ry spring, at thy com - mand, Per - fumes the air, and paints the land;
 3. The years, and months, and weeks, and days, De - mand the suc - ces - sive songs of praise;

Tenore.

Basso.

While in thy tem - ple we ap - pear, And hail thee sov' - reign of the year.
 The sum - mer rays with vig - or, shine, To raise the corn and cheer the vine.
 And be the grate - ful hom - age paid, With morn - ing light and eve - ning shade.

While in thy tem - ple we ap - pear,

While in thy tem - ple we ap - pear.

Larghetto.

Mrs. Barbauld.

BARBAULD. L. M.

Ar. from Haydn by E. I. 109

*Soprano.**Alto.**Tenore.**Basso.*

1. How blest the sa - cred tie that binds In u - nion sweet ac - cord - ing minds; How swift the heav'n - ly course they run, Whose hearts, and faith and hopes are one.
 2. To each the soul of each how dear, What jeal - ous love what ho - ly fear, How doth the gen - 'rous flame with - in Re - fine from earth and cleanse from sin.
 3. Nor shall the glow - ing flame ex - pire, When na - ture droops her sick - ning fire; Then shall they meet in realms above A heav'n of joy— a heav'n of love.

Montgomery's Coll.

VENICE. L. M.

Mozart.

*Soprano.**Alto.**Tenore.**Basso.*

1. Oh where is now that glow - ing love, That mark'd our u - nion with the Lord? Our hearts were fixed on things a - bove, Nor could the world a joy af - ford.
 2. Where is the zeal that led us then, To make our Sa - viour's glo - ry known? That freed us from the fear of men, And kept our eyes on him a - lone.
 3. Be - hold a - gain, we turn to thee, Oh cast us not a - way, though vile, No peace we have—no joy we see, Oh Lord our God, but in thy smile.

Soprano.

Alto.

1. Tri - um - phant Zi - on! lift thy head From dust, and dark - ness, and the dead!
 2. Put all thy beau - teous gar - ments on, And let thy ex - cel - lence be known:
 3. God, from on high, has heard thy pray'r; His hand thy ru - ins shall re - pair:

Tenore.

Basso.

Though hum - bled long - a - wake at length, And gird thee with thy Sa - viour's strength!
 Deck'd in the robes of right - eous - ness, The world thy glo - ries shall con - fess.
 Nor will thy watch - ful Mon - arch cease To guard thee in e - ter - nal peace.

Soprano.

Alto.

1. Thon on - ly Sov'reign of my heart, My ref - uge, my Al-might - y Friend— And can my soul from thee depart, On whom alone my hopes de - pend.
 2. Whither, ah whither shall I go, A wretched wand'rer from my Lord? Can this dark world of sin and woe, One glimpse of happiness af - ford?
 3. E - ter - nal life thy words impart, On these my fainting spir - it lives; Here sweeter comforts cheer my heart, Than all the round of na - ture gives.

Tenore.

Basso.

Dr. Watts.

TAMAQUA. L. M.

From a Concerto by Naumann. Harmonized by E. I.

Soprano.

Alto.

1. Up to the fields where an - gels lie, And liv - ing wa - ters gen - tly roll, Fain would my thoughts ascend on high, But sin hangs heavy on my soul.
 2. Oh might I once mount up and see The glo - ries of th'e - ter - nal skies, How vain a thing this world would be, How emp - ty all its fleeting joys.
 3. Great All in All! e - ter - nal King, Let me but view thy love - ly face, And all my pow'rs shall bow and sing, Thine end - less grandeur and thy grace.

Tenore.

Basso.

Soprano.

Alto.

1. My God how end - less is thy love! Thy gifts are ev - 'ry eve - ning new; And morning mer - cies
 2. Thou spread'st the cur - tains of the night! Great guar - dian of my sleep - ing hours; Thy sov'reign word re -
 3. I yield my pow'rs to thy command, To thee I con - se - crate my days; Per - pet - ual re - bles - sings

Tenore.

Basso.

from a hove, Gen - tly dis - til like ear - ly dew. Gen - tly dis - til like ear - ly dew,
 stores the light, And quick - ens all my drow - sy pow'rs. And quick - ens all my drow - sy pow'rs,
 from thine hand, De - mands per - pet - ual songs of praise. De - mands per - pet - ual songs of praise.

Soprano.

Alto.

1. A - mong the deep-est shades of night, Can there be one who sees my way? Yes; God is as a shi-ning light, That turns the dark-ness in - to day.
 2. When ev'-ry eye a - round me sleeps, May I not sin with - out con - trol? No; for a con-stant watch he keeps On ev'-ry tho't of ev'-ry soul.
 3. If I could find some cave un - known, Where hu-man feet have nev - er trod, Yet there I could not be a - lone; On ev'-ry side there would be God.

Tenore.

Basso.

Medley.

BURRELLANIA. L. M.

E. I.

Soprano.

Alto.

1. A - wake my soul! in joy - ful lays, And sing the great Re - deem-er's praise; He just - ly claims a song from me;— His lov - ing - kind-ness,—O how free!
 2. He saw me ru - in'd in the fall, Yet lov'd me not - with-stand-ing all; He sav'd me from my lost es-tate;— His lov - ing - kind-ness,—O how great!
 3. When trou - ble, like a gloom-y cloud, Has gath-er'd thick, and thun-der'd loud, He near my soul has al - ways stood;— His lov - ing - kind-ness,—O how good!
 4. Soon shall I pass the gloom-y vale— Soon all my mor - tal pow'rs shall fail; O may my last ex - pi - ring breath His lov - ing - kind-ness, sing in death.

Tenore.

Basso.

Soprano.

Alto.

1. O ho - ly, ho - ly, ho - ly Lord, Bright in thy deeds and in thy name, For - ev - er
 2. O Je - sus, Lamb once cru - ci - fied, To take our load of sins a - way, Thine be - er
 3. O ho - ly Spi - rit, from a - bove, In streams of light and glo - ry giv'n, Thou source of
 4. O God tri - une! to thee we owe, Our ev' - ry thought, our ev' - ry song; And ev - er

Tenore.

Basso.

be thy name a dor'd, Thy glo - ries let the world pro - claim! Thy glo - ries let the world pro - claim!
 hymn that rolls its tide A - long the realms of up - per day! A - long the realms of up - per day!
 ec - sta - cy and love, Thy prai - ses ring thro' earth and heav'n! Thy prai - ses ring thro' earth and heav'n!
 may thy prai - ses flow From saint and se - raph's burn - ing tongue! From saint and se - raph's burn - ing tongue!

Soprano.

Alto.

1. Wait, O my soul, thy Ma-ker's will, Tu-mul-tuous pas-sions all be still! Nor let a murmuring thought a-ri-se—His ways are just—his coun-sels wise.
2. He in the thick-est darkness dwells, Per-forms his work—the cause conceals; But, though his meth-ods are unknown, Judgment and truth sup-port his throne.
3. Wait then my soul—sub-mis-sive wait, Pros-trate be-fore his aw-ful throne; 'Midst all the ter-rors of his rod, Still trust a wise and gra-cious God.

Tenore.

Basso.

Soprano.

Alto.

1. Be-hold! this is the day of grace; Come sin-ners seek the Saviour's face; You need but look to Christ and live—The Lord is read-y to for-give.
2. The fountains of his grace are free; His love is boundless as the sea; He ur-ges you to look and live—The Lord is read-y to for-give.
3. Grieve not the Spir-it from your heart, Lest he should fi-nal-ly de-part; But while he moves, come look and live—The Lord is read-y to for-give.
4. Come all who thirst—come all who will—Come while the dews of grace dis-til; Come as you are—come look and live—The Lord is read-y to for-give.

Tenore.

Basso.

Soprano.

Alto.

1. This world, O God, like that a - bove, Is bright to those who know thy love; Wher - e'er they dwell, they
 2. To me re - mains nor place, nor time, My coun - try is in ev - ry clime; I can be calm and
 3. While place we seek, or place we shun, The soul finds hap - pi - ness in none; But with my God to

Tenore.

Basso.

dwell with thee; In heav'n, in earth, or on the sea. In heav'n, in earth, or on the sea.
 free from care On a - ny shore, since God is there. On a - ny shore, since God is there.
 guide my way, 'Tis e - qual joy to go or stay. 'Tis e - equal joy to go or stay.

Soprano.

Alto. CRES. DIM.

Tenore. CRES. DIM.

Basso.

1. When pow'r di-vine, in mor-tal form, Hush'd with a word the ra-ging storm, In sooth-ing ac-cents Je-sus said,— 'Lo! it is I; be not a-fraid.'

2. Bless'd be the voice that breathes from heav'n, To ev-'ry heart in sun-der riv'n, When love, and joy, and hope are fled,— 'Lo! it is I; be not a-fraid.'

3. And when the last dread hour is come, While shudd'ring na-ture waits her doom, This voice shall call the pi-ous dead,— 'Lo! it is I; be not a-fraid.'

Soprano.

Alto.

Tenore.

Basso.

1. With all my pow'rs of heart and tongue, I'll praise my Ma-ker in my song: An-gels shall hear the notes I raise, Ap-prove the song, and join the praise.

2. An-gels that make thy church their care, Shall wit-ness my de-votion there; While ho-ly zeal di-rects mine eyes, To thy fair tem-ple in the skies.

3. I'll sing thy truth and mer-cy, Lord, I'll sing the won-ders of thy word; Not all thy works and names be-low, So much thy pow'r and glo-ry show.

Soprano.

Alto.

1. An - o - ther six day's work is done; An - o - ther Sab - bath is be - gun;
 2 O that our thoughts and thanks is may rise, As grate - ful in - cense is to the skies;
 3 This heav'n - ly calm, with in the breast, Is the dear pledge of glo - rious rest;
 4 In ho - ly du - ties let the day, In ho - ly plea - sures pass a - way;

Tenore.

Basso.

Re - turn, my soul, en - joy thy rest; Im - prove the day thy God hath bless'd,
 And draw from heav'n that sweet re - pose, Which none but he feels it knows!
 Which for the church of God re - mains; The end of cares, the end of pains,
 How sweet, a Sab - bath thus to spend, In hope of one that ne'er shall end!

Soprano.

Alto. F.

Tenore.

Basso. F.

DIM.

F.

P.

1. Re-turn my ro - ving heart, re-turn. And chase these shadowy forms no more; Seek out some soli - tude to mourn, And thy for - saken God implore, And thy forsaken God implore.
 2. O thou great God! whose piercing eye Distinctly marks each deep recess; In these se-ques - ter'd hours draw nigh, And with thy presence fill the place, And with, etc.
 3. Thro' all the windings of my heart, My search let heav'nly wisdom guide, And still its radiant beams im-part, Till all be searched and pu-ri-fied, Till all, etc.
 4. Then, with the visits of thy love, Vouchsafe my inmost soul to cheer; Till every grace shall join to prove That God has fixed his dwelling there, That God, etc.

Simplice. Methodist Coll.

CLYDE. L. M.

E. I

Soprano.

Alto.

Tenore.

Basso.

P. LEN.

P.

1. Of him who did sal - va-tion bring, I could for-ev - er think and sing, A - rise, ye need-y, he'll re - lieve; A - rise, ye guil - ty, he'll for-give.
 2. To shame our sins he blush'd in blood, He clos'd his eyes to show us God; Let all the world fall down and know, That none but God such love can show.
 3. 'Tis thee I love, for thee a - lone I shed my tears and make my moan! Wher-e'er I am, wher - e'er I move, I meet the ob - ject of my love.

Soprano

Alto.

1. The God of love will sure in - dulse The flow - ing tear, the heav - ing sigh,
 2. Yet not one anx - ious, morm - 'ring thought, Should with our mourn - ing pas - sions blend;
 3. Our Fa - ther, God, to thee we look, Our rock, our por - tion, and our friend;

Tenore.

Basso.

When his own chil - dren fall a round, When ten - der friends and kin - dred die.
 Nor would our bleed - ing hearts for - get truth, Th' al - might - y, ev - er liv - ing Friend.
 And on thy cov - 'nant love and Our sink - ing souls shall still de - pend.

Soprano.

Alto.

1. Je - ho - vah reigns, let all the earth In his just gov - ern - ment re - joice; Let all the lands, with sa - cred mirth, In his ap - plause u - nite their voice.
 2. For thou, O God, art seat - ed high, A - bove earth's po - ten - tates en - thron'd; Thou, Lord, un - ri - vall'd in the sky, Su - preme by all the gods art own'd.
 3. Re - joice, ye righ - teous, in the Lord; Me - mo - rials of his ho - li - ness Deep in your faith - ful breasts re - cord, And with your thank - ful tongues con - fess.

Tenore.

Basso.

Psalm 84.

MOZART. L. M.

Mozart. From Cruse's Psalms.

Soprano.

Alto.

1. How plea - sant, how di - vine - ly fair, O Lord of hosts, thy dwellings are! With long de - sire my spi - rit faints To meet th'as - sem - blies of thy saints.
 2. My flesh would rest in thine a - bode, My pant - ing heart cries out for God; My God, my King, why should I be So far from all my joys and thee!
 3. Blest are the saints who sit on high A - round thy throne of ma - jes - ty; Thy brightest glo - ries shine a - bove, And all their work is praise and love.

Tenore.

Basso.

Soprano.

Alto.

1. My spi - rit looks to God a lone; My rock and ref - uge is his throne;
 2. Trust him ye saints in all your ways, Pour out your hearts be - fore his face;
 3. Make not in - creas - ing gold your trust, Nor set your hearts on glit - t'ring dust;

Tenore.

Basso.

In all my fears, in all my straits, My soul on his sal - va - tion waits.
 When help - ers fail, and foes my in - vade, God is our all suf - fi - cient aid.
 Why will you grasp the fleet - ing smoke, And not be - lieve what God has spoke?

Soprano

Alto.

1. No change of time shall e - ver shock My firm af - fec - tion, Lord to thee; For thou hast al - ways been my rock, A for - tress and de - fence to me,
 2. Thou my de - liv' - rer art, my God; My trust is in thy might - y power; Thou art my shield from foes a - broad, At home my safe - guard and my tow' - r
 3. To thee I will ad - dress my pray'r, To whom all praise we just - ly owe; So shall I by thy watch - ful care, Be guard - ed safe from ev' - ry foe.

Tenore.

Basso.

Doddridge.

ZUG.

L. M.

Martin Luther.

Soprano.

Alto.

1. In - dul - gent sove - reign of the skies, And wilt thou bow thy gra - cious ear? While fee - ble mor - tals raise their cries, Wilt thou, the great Je - ho - vah, hear?
 2. Look down, O God, with pi - tying eye, And view the de - so - la - tions round; See what wide realms in dark - ness lie, What scenes of woe and crime a - bound!
 3. Loud let the gos - pel trum - pet blow, And call the na - tions from a - far; Let all the isles their Sa - viour know, And earth's re - mo - test ends draw near.

Tenore.

Basso.

Soprano.

Alto.

1. O Lord, thy mer - cy, my sure hope, The high - est orb of heav'n trans - scends; Thy sa - cred truths un -
 2. Thy jus - tice, like the hills re - mains, Un - fa - thom'd depths thy judg - ments are; Thy pro - vi - dence the
 3. Since of thy good - ness all par - take, With what as - su - rance should the just Thy shelt' - ring wings their
 4. With thee the springs of life re - main, Thy pre - sence is e - ter - nal day; O let thy saints thy

Tenore.

Basso.

mea - sur'd scope Be - yond the spread - ing sky ex - tends, Be - yond the spread - ing sky ex - tends.
 world sus - tains, The whole cre - a - tion is thy care, The whole cre - a - tion is thy care.
 ref - uge make, And saints to thy pro - tec - tion trust! And saints to thy pro - tec - tion trust.
 fa - vor gain, To up - right hearts thy truth dis - play, To up - right hearts thy truth dis - play.

Soprano.



Alto.



1. Thy pre-sence ev - er - last - ing God, Wide o'er all na - ture spreads a - broad; Thy watch-ful eyes, which can - not sleep, In ev' - ry place thy chil - dren keep.
 2. While near each o - ther we re - main, Thou dost our lives and souls sus - tain; When ab - sent, thou dost make us share Thy smiles, thy coun-sels, and thy care.
 3. To thee we all our ways com - mit, And seek our com-forts near thy feet; Still on our souls vouch - safe to shine, And guard and guide us still as thine.
 4. Give us, O Lord, with - in thy house, A - gain to pay our thank - ful vows: Or if that joy no more be known Oh may we meet a - round thy throne.

Tenore.



Basso.



Watts.

GLEN COVE. L. M.

German.

Soprano.



Alto.

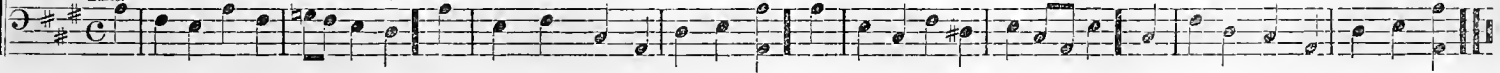


1. My dear Re-deem-er, and my Lord, I read my du - ty in thy word; But in thy life the law ap - pears Drawn out in liv - ing cha - rac - ters.
 2. Such was thy truth, and such thy zeal, Such def' - rence to thy Fa - ther's will, Such love, and meek-ness so di - vine, I would trans-cribe, and make them mine.
 3. Cold moun-tains and the mid-night air Wit - ness'd the fer - vor of thy prayer: The de - sert thy temp-ta-tions knew, Thy con - flict, and thy vic - t'ry true.
 4. Be thou my pat-tern, make me bear More of thy gra - cious im - age here; Then God, the Judge, shall own my name A - mong the fol - lowers of the Lamb.

Tenore.



Basso.



Soprano.

Alto

1. The flow - ry spring at God's com mand, Per - fumes the air and paints the land: The sun - mer rays with
 2. His land in au - tunn rich - ly pours, Through all her coasts, re - dun - dant stores; And win - ters soft - en'd
 3. The chang - ing sea - sons, months, and De - mand suc - ces - sive songs of praise; And be - the cheer - ful
 4. And oh, may each har - mo - nious tongue In worlds un - known the praise pro - long, And in those bright - er

Tenore.

Basso.

vi - gor shine, To raise the corn and cheer the vine, To raise the corn and cheer the vine.
 by his care, No more the face and of hor - ror wear, No more the face and of cheer the vine.
 ho - image paid, With morn - ing light, and eve - ning shade, With morn - ing light, and eve - ning shade,
 courts a - dore, Where days and years re - volve no more, Where days and years re - volve no more.

Soprano.

Alto.

1 Thou, Lord, thro' eve - ry chang-ing scene, Hast to the saints a re - fuge been; Thro' eve - ry age, e - ter - nal God! Their pleas - ing home, their safe a - bode.
 2 In Thee our fa - thers sought their rest, And were with Thy pro - tec - tion blest; Ec - hold their sons, a fee - ble race! We come to fill our fa - thers' place.
 3 Thro' all the thor - ny paths we tread, Ere we are num - ber'd with the dead, When friends de - sert, and foes in - vade, Be Thou our all - suf - fi - cient aid!
 4 And when this pil - grim - age is o'er, And we must dwell on earth no more, To Thee, great God! may we as - cend, And find an ev - er - last - ing Friend.

Tenore.

Basso.

Epis. Coll.

ALBANY. L. M.

German.

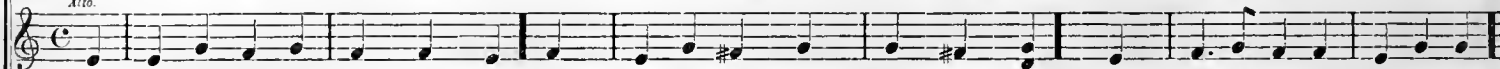
Soprano.

Alto.

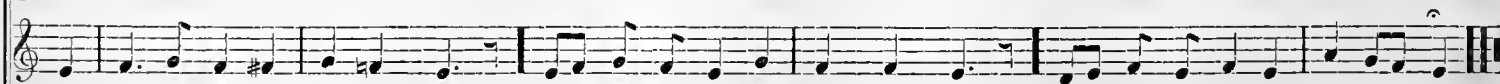
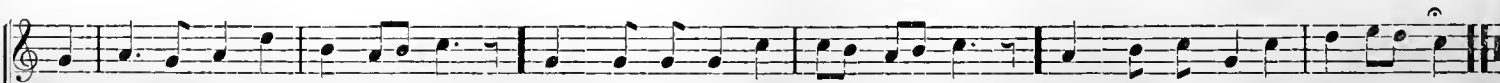
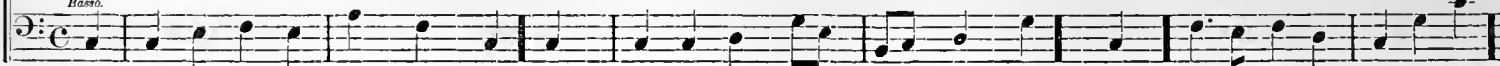
1. Ye faith - ful souls who Je - sus know, If ris'n in - deed with him ye are, Su - pe - rior to the joys be - low, His re - sur - rec - tion's pow'r de - clare :
 2. Your faith by ho - ly tem - pers prove, By ac - tions show your sins for - giv'n, And seek the glo - rious things a - hove, And fol - low Christ, your head, to Heav'n.
 3. There your ex - al - ted Sa - viour see Seat - ed at God's right hand a - gain, In all his Fa - ther's Ma - jes - ty, In E - ver - last - ing pow'r to reign.
 4. To him con - tin - ual - ly as - pire, Con - ten - ding for your des - tin'd place; And em - u - late the an - gel choir, And on - ly live to love and praise.

Tenore.

Basso.

Soprano.*Alto.*

1. When stream-ing from the eas - tern skies, The morn-ing light sa - lutes mine eyes, O Sun of right-eous - ness di - vine.
 1. As ev - 'ry day thy mer - cy spares Will bring its tri - als and its cares; O Sa - viour, till my life shall end,
 3. When each day's scenes and la - bors close, And wea - ried na - ture seeks re - pose, With pard-'ning mer - cy rich - ly blest.

Tenore.*Basso.*

On me with beams of mer - cy shine; Chase the dark clouds of sin a - way, And turn my dark-ness in - to day.
 Be thou my coun - sel - lor and friend; Teach me thy pre - cepts, all di - vine, And be thy pure ex - am - ple mine.
 Guard me, my Sa - viour, while I rest: And, as each morn - ing sun shall rise, O lead me on - ward to the skies.



Soprano.



A'lto.



1. O ren-der thanks to God a - bove, The foun-tain of e - ter - nal love; Whose mer-cy firm, thro' a - ges past, Hath stood, and shall for - ev - er last.
 2. Ex - tend to me that fa - vor, Lord, Thou to thy cho - sen dost af - ford; When thou re-turn'st to set them free, Let thy sal - va - tion vis - it me.

Tenore.



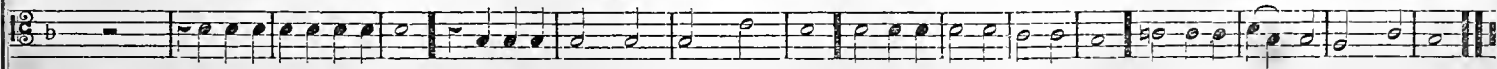
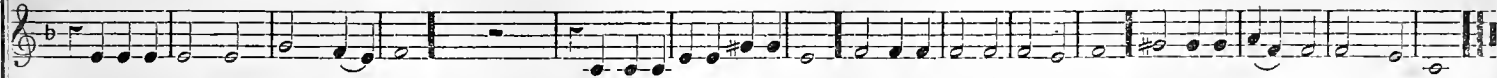
Basso



Who can his migh - ty deeds ex - press,
 O ren-dertbanks to God a - bove,

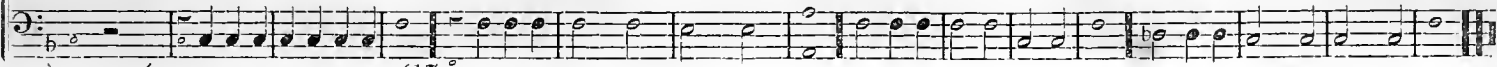
Not on-ly vast, but num-ber-less? What mortal el - o-quence can raise, His trib-ute of im - mor - tal praise?
 The fountain of e - ter - nal love: His mer-cy firm, thro' a - ges past, Hath stood, and shall for - ev - er last.

RIT.



Who can his mighty deeds express, Not on-ly vast— but num - ber - less? What mor-tal el - o-quence can raise, His trib-ute of im - mor - tal praise?
 O ren-der thanks to God a - bove, The fountain of e - ter - nal love: His mer-cy firm, thro' a - ges past, Hath stood, and shall for - ev - er last.

RIT.



Soprano.

Alto.

1. As, when the wea-ry trav'-ler gains The height of some com-mand-ing hill, His heart re-vives, if o'er the plains He sees his home, tho' dis-tant still—
 2. The hope of heav'n his spir-it cheers; No more he grieves for sor-rows past; Nor a-ny fu-ture con-flict fears, So he may safe ar-rive at last;

Tenore

Basso.

P. *F.*

So, when the Chris-tian pil-grim views, By faith, his man-sion in the skies, The sight his faint-ing strength re-news And wings his speed to reach the prize.
 O Lord, on thee our hopes we stay, To lead us on to thine a-bode; As-sur'd thy love will far o'er-pay The hard-est la-bors of the road.

P. *F.*

Soprano. P. *SMORZ.*

The 3d and 5th stanzas of the Hymn above.

LA GRANGE. S. M.

E. I.

Soprano.

The image shows a page from a musical score for the song 'The Rose Tree'. It features two vocal parts: Soprano and Alto. The Soprano part is written on a single staff with a treble clef and a common time signature (C). The Alto part is written on a single staff with a treble clef and a common time signature (C). The lyrics are written below the staves. The music is in a simple, melodic style with some dynamics like 'Cresc.' and 'F.' (Fortissimo). The lyrics are: '3. Beyond this vale of tears, There is a life a - bove, Un - meas-ur'd by the flight of years; And all that life is love. 5. Lord God of truth and grace, Teach us that death to shun, Lest we be banished from thy face; And ev - er - more un - done.'

Alto. CRES. F. M. CRES. F.

3. Beyond this vale of tears, There is a life a - bove, Un - meas-ur'd by the flight of years; And all that life is love.
5. Lord God of truth and grace, Teach us that death to shun, Lest we be banished from thy face; And ev - er - more un - done.

Tenore.

The image shows the Tenor and Bass parts of the musical score. The Tenor part is written on a single staff with a bass clef and a common time signature (C). The Bass part is written on a single staff with a bass clef and a common time signature (C). The lyrics are written below the staves. The music is in a simple, melodic style with some dynamics like 'Cresc.' and 'F.' (Fortissimo). The lyrics are: '3. Beyond this vale of tears, There is a life a - bove, Un - meas-ur'd by the flight of years; And all that life is love. 5. Lord God of truth and grace, Teach us that death to shun, Lest we be banished from thy face; And ev - er - more un - done.'

Basso. CRES. F. M. CRES. F.

Soprano.



Alto.



Come we who love the Lord, And let our joys be known; Join in a song of sweet ac - cord, And thus sur - round the throne.
 The God that rules on high, And thunders when he please; That rides up - on the storm-y sky, And man - a - ges the seas,—
 The hill of Zi - on yields A thousand sa - cred sweets, Be - fore we reach the heav'nly fields, Or walk the gold - en streets.

Tenore.

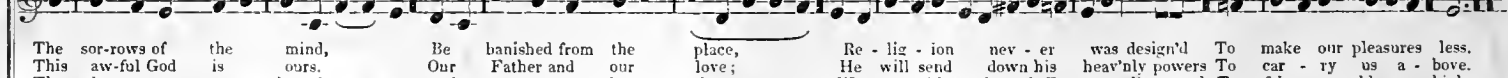


Basso.





The sor - rows of the mind, Be banished from the place, Re - lig - ion nev - er was design'd To make our pleasures less.
 This aw - ful God is ours, Our Father and our love; He will send down his heav'nly powers To car - ry us a - bove.
 Then let our songs a - bound, And ev - ry tear be dry; We're marching through E - manuel's ground, To fair - er worlds on high.




Soprano.

Alto.

Tenore.

Basso.

1. Blest are the sons of peace, Whose hearts and hopes are one; Whose kind de-signs to serve and please Through all their ac-tions run.
 2. Blest is the pi-ous house, Where zeal and friend-ship meet, Their songs of praise, their mingled vows Make their com-mu-nion sweet.
 3. Thus on the heav'n-ly hills, The saints are blest a-bove, Where joy like morn-ing dew dis-tills, And all the air is love.

Hartford Sel.

PARSONS. S. M. or C. M.

Old American Tune. Har. by E. I.

Soprano.

Alto.

Tenore.

Basso.

1. The day is past and gone, The ev'-ning shades ap-pear. O may I ev-er keep in mind, The night of death draws near.
 2. Lord, keep me safe this night, Se-cure from all my fears; May an-gels guard me while I sleep, Till morn-ing light ap-pears.
 3. And when I ear-ly rise, To view th'un-wea-ried sun, May I set out to win the prize, And af-ter glo-ry run.
 4. That when my days are past, And I from time re-move, I then may in thy bo-som rest, The bo-som of thy love.

Soprano.

Alto

1. I stand on Zi - on's mount - - - And view my star - - ry crown; - - -
 2. The lof - - ty hills and tow'rs, - - - That lift their heads on high - - -
 3. The vault - - ed heav'ns shall fall, - - - Built by Je - ho - vah's hands - - -

Tenore.

And view, And view my &c.

Basso.

And view, and view, &c.

P.

F.

P.

F. Nor hell can, &c. Nor hell, &c.

No pow'r ou earth my hope can shake, Nor hell can thrust me down.
 Shall all be lev - my ell'd can in dust - Their ve - can ry names - - - me shall die.
 But firm - er than the heav'ns, the rock Of ' my sal - va - - - - tion stands.

P.

F.

Nor hell can, &c. Nor hell can thrust me down.

P.

F.

Soprano.

Alto.

1. Come, sound his praise a - broad, And hymns of glo - ry sing: Je - ho - vah is the sov - reign God, The u - ni - ver - sal King.
 2. He formed the deeps un - known; He gave the seas their bound; The wa - t'ry worlds are all his own, And all the sol - id ground.
 3. Come worship at his throne, Come bow be - fore the Lord; We are his work and not our own; He form'd us by his word.

Tenore.

Basso.

Doddridge.

GRACE. S. M.

E. I.

F. Soprano. *P.* *F.* *P.* *F.* *P.* *F.*

F. Alto. *P.* *F.* *P.* *F.* *P.* *F.*

1. Grace! 'tis a charm-ing sound! Har-mo-nious to the ear; Heav'n with the e-cho shall re - sound, And all the earth shall hear. And all the earth shall hear.
 2. Grace guides my wand'-ring feet To tread the heav'n-ly road; And new sup-plies each hour I meet, While pressing on to God. While pressing on to God.
 3. Grace all the work shall crown Thro' ev - er-las - ting days; It lays in heav'n the topmost stone, And well de-serves the praise. And well de-serves the praise.

F. Tenore. *P.* *F.* *P.* *F.* *P.* *F.*

F. Basso. *P.* *F.* *P.* *F.* *P.* *F.*

Soprano.

Alto.

1. How beau - teous are their feet Who stand on Zi - on's hill; Who bring sal - va - tion on their tongues, And words of peace re - veal!
 2. How hap - py are our ears, That hear this joy - ful sound, Which kings and pro - phets wait - ed for, And sought, but nev - er found!
 3. The watch - men join their voice, And tune - ful notes em - ploy; Je - ru - sa - lem breaks forth in songs, And des - erts learn the joy.

Tenore.

Basso.

P. *F* *Fz. G*

P. *F* *Fz. G*

How charm - ing is their voice, How sweet their ti - dings are! Zi - on, be - hold thy Sa - viour - King, He reigns and tri - umphs here.
 How bless - ed are our eyes, That see this heav'n - ly light! Pro - phets and kings de - sir'd it long, But died with - out the sight.
 The Lord makes bare his arm Thro' all the earth a - broad: Let eve - ry na - tion now be - hold Their Sa - viour and their God.

P. *F* *Fz. G*

P. *F* *Fz. G*

Soprano.



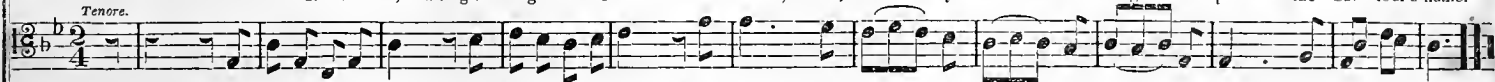
1. Awake, and sing the song Of Moses and the Lamb; Wake eve - - ry heart and eve - ry tongue To praise, to praise the Saviour's name.

Alto.



1. Awake, and sing the song Of Moses and the Lamb; Wake, eve - - ry heart and tongue To praise the Sav - iour's name.

Tenore.



1. Awake, and sing the song Of Moses and the Lamb; Wake, eve - - ry heart and eve - ry tongue To praise the Saviour's name.

Basso.



1. Awake, and sing the song Of Moses and the Lamb; Wake, eve - - ry heart and every tongue To praise the Saviour's name.

2. Sing of his dying love,
Sing of his rising power;

Sing how he intercedes above,
For those whose sins he bore.

3. Sing on your heavenly way,
Ye ransomed sinners, sing;

Sing on, rejoicing every day,
In Christ th'Eternal king.

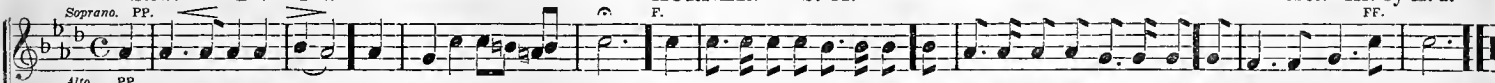
Slow.

Dr. Watts.

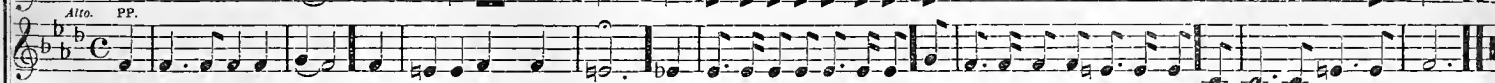
KÖRNER. S. M.

From Von Weber.* Ar. by E. I.

Soprano. PP.

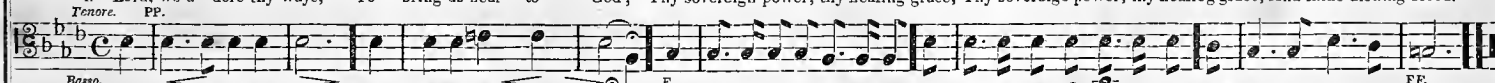


Alto. PP.

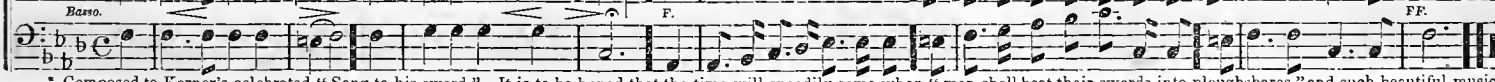


1. How hea - vy is the night That hangs upon our eyes; Till Christ, with his reviving light, Till Christ with his reviving light, Up - on our souls a - rise!
2. Our guil - ty spirits dread To meet the wrath of heav'n; But in his righteousness array'd, But in his righteousness ar-ray'd, We see our sins for - given.
3. The pow'rs of bell a - gree To hold our souls in vain; He sets the sons of bondage free, He sets the sons of bondage free, And breaks the curs - ed chains.
4. Lord, we a - dore thy ways, To bring us near to God; Thy sovereign power, thy healing grace, Thy sovereign power, thy healing grace, And thine atoning blood.

Tenore. PP.



Basso.



* Composed to Körner's celebrated "Song to his sword." It is to be hoped that the time will speedily come when "men shall beat their swords into ploughshares," and such beautiful music as this be dedicated to the Prince of Peace.

Soprano.

Alto.

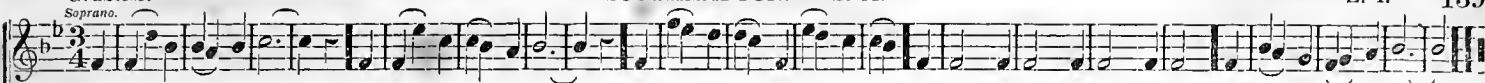
1. Now let our voi - ces join To form a sa - cred song; Ye pil - grims, in Je - ho - vah's ways,
 2. See Sa - lem's gold - en spires In beau - teous pros - pect rise; And bright - er crowns than mor - tals wear,
 3. All ho - nor to his name, Who marks the shi - ning way; To him who leads the wan - d'ers on

Tenore.

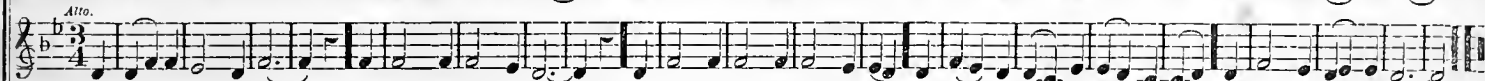
Basso.

With mu - sic pass a - long, Ye pil - grims, in Je - ho - vah's ways, With mu - sic pass a - long.
 Which spar - kle through the skies, And bright - er crowns than mor - tals wear, Which spar - kle through the skies.
 To realms of end - less day, To him who leads the wan - d'ers on To realms of end - less day.

Soprano.

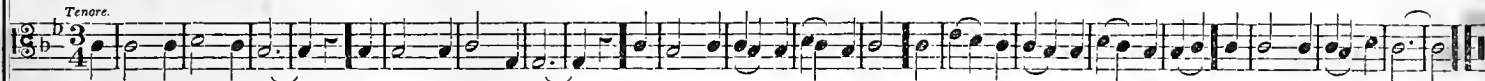


Alto.



1. Sweet is the task, O Lord, Thy glo - rious acts to sing, To praise thy name, and hear thy word, To praise thy name, and hear thy word, And grate-ful off - 'rings bring.
 2. Sweet at the dawn-ing hour, Thy bound-less love to tell; And when the night-wind shuts the flower, And when the night-wind shuts the flower, Still on the theme to dwell.
 3. Sweet on this day of rest, To join in heart and voice, With those who love and serve thee best, With those who love and serve thee best, And in thy name re - joice.

Tenore.



Basso.

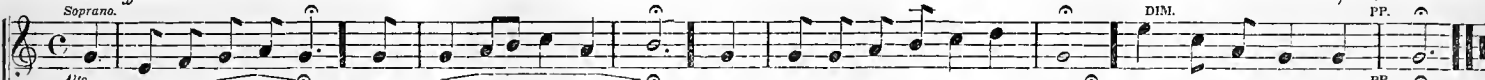


Dolce Affetuoso.

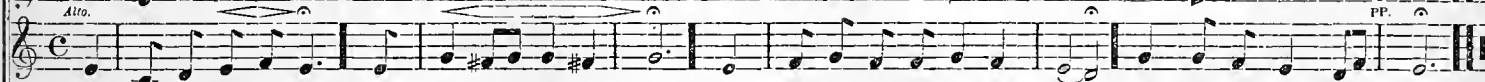
LEBANON. S. M.

D. Dutton, Jr.

Soprano.

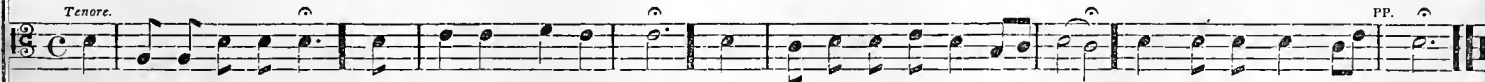


Alto.



1. The Lord my shep-herd is; I shall be well sup - plied; Since he is mine, and I am his, What can I want be - side?
 2. He leads me to the place, Where heav'n-ly pas - ture grows; Where liv - ing wa - ters gent - ly pass, And full sal - va - tion flows.
 3. The boun - ties of thy love Shall crown my fu - ture days; Nor from thy house will I re - move, Nor cease to speak thy praise.

Tenore.



Basso.



Soprano.

Alto.

1. Ye sons of earth, a - rise! Ye crea - tures of a day! Re - deem the time, be - hold, be wise, And cast your bonds a - way.
 2. The year of gos - pel grace, With us re - joice to see; And thank - ful - ly in Christ em - brace Your prof - fer'd lib - er - ty.
 3. Sa - viour and Lord of all! Thee help us to re - ceive; O - be - dient to Thy gra - cious call, O bid us turn and live!
 4. Our form - er years mis - spent, Now let us deep - ly mourn; And, soft - en'd by Thy grace, re - pent, And to Thine arms re - turn.

Tenore.

Basso.

Doddridge.

WESLEY. S. M.

S. Wesley.

Soprano.

Alto.

1. The swift de - cli - ning day, How fast its mo - ments fly! While eve - ning's broad and gloom - y shade Gains on the west - ern sky.
 2. Ye mor - tals mark its pace, And use the hours of light: And know, its Ma - ker can com - mand At once e - ter - nal night.
 3. Give glo - ry to the Lord, Who rules the whir - ling sphere: Sub - mis - sive at His foot - stool bow, And seek sal - va - tion there.
 4. Then shall new lus - tre break Thro' death's im - pend - ing gloom, And lead you to un - chang - ing light, In your ce - les - tial home.

Tenore.

Basso.

Alto.

1. Let eve - ry crea - ture join, To praise th' e - ter - nal God; Ye heav'nly hosts the song be - gin, And sound his name a - broad.
 2. Thou sun with gol - den beams, And moon with pal - er rays; Ye star - ry lights, ye twinkling flames, Shine to your Ma - ker's praise.
 3. He built those worlds a - bove, And fixed their wondrous frame; By his com - mand they stand or move, And ev - er speak his name.
 4. By all his works a - bove, His hon - or be ex - pressed; But saints who taste his sa - ving love, Should sing his praises best.

Tenore.

Basso.

Soprano.

Alto.

1. Be - hold the throne of grace! The prom - ise calls me near; The Je - sus shows a smi - ling face, And waits to an - swer prayer.
 2. Thine im - age Lord be - stow, Thy pres - ence and Thy love: I ask to serve Thee here be - low, And reign with Thee a - bove.
 3. Teach me to live by faith, Con - form my will to Thine; Let me vic - to - rious be in death, And then in glo - ry shine.
 4. If Thou these bless - ings give, And wilt my por - tion be, All world - ly joys I'll cheer - ful leave, And find my heaven in Thee.

Tenore.

Basso.

Soprano.

Alto.

1. Be - hold the throne of grace! The pro-mise calls us near: There Je - sus shows a smi - ling face, And waits to an - swer pray'r.
 2. That rich, a - to - ning blood, Which sprinkled round we see, Pro - vides for those who come to God, An all - pre - vail - ing plea.
 3. Thine un - age, Lord! be - stow, Thy pre - sence and thy love: We ask to serve thee here be - low, And reign with thee a - bove.
 4. A - bi - ding in thy faith, Our will con-form'd to thine, Let us vic - to - rious be in death, And then in glo - ry shine.

Tenore.

Basso.

Doddridge.

HOLTON. S. M.

E. I.

Soprano. DOLCE.

Alto.

1. How gen - tle God's com - mands! How kind his pre-cepts are! 'Come, cast your bur - dens on the Lord, And trust his con - stant care.'
 2. Be - neath his watch - ful eye His saints se - cure - ly dwell; That hand which bears all na - ture up, Shall guard his chil - dren well.
 3. Why should this anx - ious load Press down your wea - ry mind? Haste to your heav'n - ly Fa - ther's throne, And sweet re - fresh - ment find.

Tenore.

Basso.

Soprano.

Alto.

1. O could I speak the match - less worth, Or could I sound the glo - ries forth, Which in my Sa - viour shine!
 2. I'd sing the pre - cious blood he spilt, My ran - som from the dread - ful guilt Of sin and wrath di - vine:
 3. I'd sing the cha - rac - ters he bears, And all the forms of love he wears, Ex - alt - ed on his throne:

Tenore.

Basso

I'd soar, and touch the heav'n - ly strings, And vie with Ga - briel while he sings In notes al - most di - vine.
 I'd sing his glo - rious right - eous ness, In which all - per - fect, heav'n - ly dress My soul shall ev - er shine.
 In loft - iest songs of sweet - est praise, I would to ev - er last - ing days Make all his glo - ries known.

Soprano.

Alto.

1. Thy hand, O God, which rolls the spheres, And storm, and fire, and hail pre-pares, And guides this vast ma-chine:—
 2. Thy pier-cing eye at once sur-veys Where thou-sand suns and sys-tems blaze, And where the spar-row falls:—
 3. E-ter-nal God! Who shall not fear, And trust, and love with soul sin-cere Thine aw-ful, glo-rious name?

Tenore.

Basso.

Thy pow'r-ful hand our life sus-tains, And scat-ter all the joys and pains That fill this check-er'd scene.
 While ser-aphs tune their harps on high, And Thine ear at-tends the soft-est cry, When hu-man mis-'ry calls.
 While man, thy crea-ture, swift de-cays, Time has no mea-sure for thy days— Thou ev-er art the same.

Soprano.

Alto.

1. Ye ho - ly souls, in God re - joice, Your Ma - ker's praise be - comes your voice; Great is your theme, your songs be new,
 2. Jus - tice and truth he ev - er loves, And the whole earth his good - ness proves; His word the heav'n - ly arch - es spread,

Tenore.

Basso.

Sing of his name, his word, his ways, His works of na - ture and of grace, — How wise and ho - ly, just and true!
 How wide they shine from north to south! And by the spi - rit of his mouth Were all the star - ry ar - mies made.

Soprano.

Alto.

1. Great God, the heav'n's well or - der'd frame De - clares the glo - ries of thy name: There thy rich works of won - der shine:
 2. From night to day, from day to night, The dawn - ing and the dy - ing light, Lec - tures of heav'n - ly wis - dom read;

Tenore.

Basso.

A thou - sand star - ry beau - ties there, A thou - sand ra - diant marks ap - pear Of bound - less pow'r, and skill di - vine.
 With si - lent el - o - quence they raise Our thoughts to our Cre - a - tor's praise, And nei - ther sound nor lan - guage need.

A thousand star-ry beauties there, A thousand ra - diant marks ap - pear Of bound - less pow'r, and skill di - vine.
 With si - lent el - o - quence they raise Our thoughts to our Cre a - tor's praise, And nei - ther sound nor lan - guage need.

Alto. *DIM.*

1. Be - yond where Ce-dron's wa - ters flow, Be - hold the suf-f'ring Sa - viour go To sad - to sad Geth - se - ma - ne.
 2. He bows be - neath the sins of men; He - cries to God, and cries a - gain, In sad - in sad Geth - se - ma - ne.
 3. With gen - tle re - sig - na - tion still, He yield - ed to his Fa - ther's will, In sad - in sad Geth - se - ma - ne.
 4. The Fa - ther heard; and an - gels, there, Sos - tain'd the Son of God in pray'r, In sad - in sad Geth - se - ma - ne.
 5. When storms of sor - row round us sweep, And scenes of an - guish make us weep, In sad - in sad Geth - se - ma - ne.

Tenore.

Basso. *DIM.*

CRES.

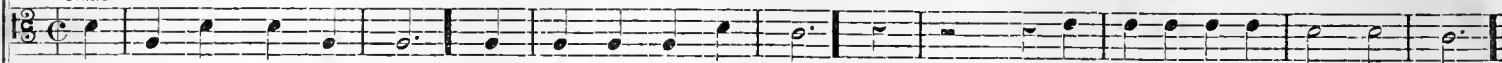
His coun - ten - ance is all di - vine, Yet grief ap - pears in ev - 'ry line. Yet grief ap - pears in ev - 'ry line.
 He lifts his mourn - ful eyes a - bove - 'My Fa - ther, can this cup re - move?' 'My Fa - ther, can this cup re - move?'
 'Be - hold me here, thine on - ly Son; And, Fa - ther, let thy will be done,' And, Fa - ther, let thy will be done.'
 He drank the dread - ful cup of pain - Then rose to life and joy a - gain. Then rose to life and joy a - gain.
 We'll look, and see the Sa - viour there, And hum - bly bow, like him, in pray'r, And hum - bly bow, like him, in pray'r.

Soprano.

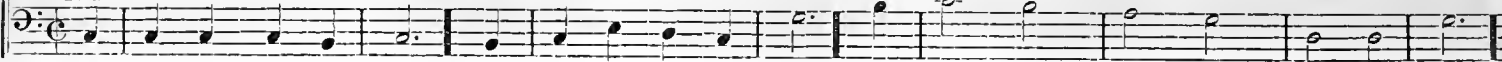
1. How pleas'd and blest was I To hear the peo - ple cry, Come, let us seek our God to - day:
 2. Zi - on, thrice hap - py place, A - dorn'd with won - drous grace, And walls of the grace em - brace thee round:
 3. May peace at - tend thy gate, And joy with - in thee wait To bless the soul of ev - 'ry guest:

Alto.

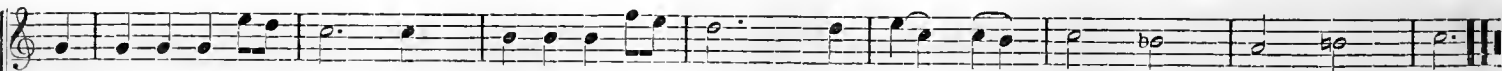
Come, let us seek our God to - day:

Tenore.

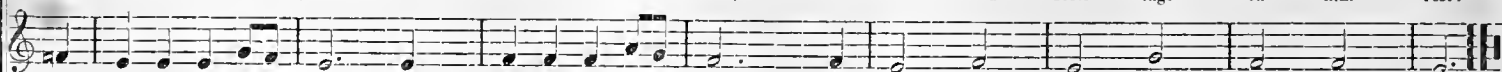
Come, let us seek our God to - day.

Basso.

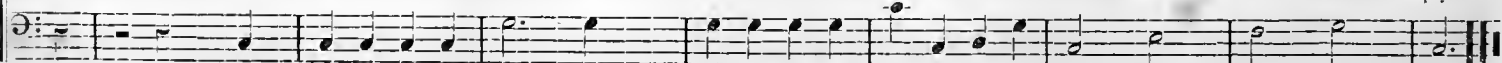
Come, let us seek our God to - day.



Yes, with a cheer - ful zeal, We'll haste to Zi - on's hill, And there our vows and hon - ors pay.
 In thee our tribes ap - pear, To pray, and praise, and hear The sa - cred gos - pel's joy - ful sound.
 The man that seeks thy peace, And wish - es thine in - crease, A thou - sand bless - ings on him rest!



Yes, with a cheer - ful zeal, We'll haste to Zi - on's hill, And there our vows and hon - ors pay.



And there our vows and hon - ors pay.

*Soprano.**Alto.**Tenore.**Basso.*

1. How plea - sant 'tis to see Kin - dred and friends a - gree, Each in his prop - er sta - tion move;
 2. 'Tis like the oint - ment, shed On Aa - ron's sa - cred head, Di - vine - ly rich, di - vine - ly sweet;
 3. Like fruit - ful show'rs of rain That wa - ter all the plain, De - scend - ing from the neighb' - ring hills;

And each ful - fill his part With sym - pa - thi - sing heart, In all the cares of life and love.
 The oil through all the room Dif - fus'd a choice per fume, Ran through his robes, and bless'd his feet.
 Such streams of plea - sure roll Through ev - 'ry friend - ly soul, Where love like heav'n - ly dew dis - tills.

Soprano.

Alto.

1. In sweet ex - al - ted strains The King of glo - ry praise; O'er heav'n and earth he reigns,
 2. To earth he bends his throne, His throne of grace di - vine; Wide is his boun - ty known,
 3. Then, King of glo - ry, come, And with thy fa - vor crown This tem - ple as thy dome,

Tenore.

Basso.

Through ev - er - las - ting days; He, with a nod, the world con - trols, Sus - tains or sinks the dis - tant poles.
 And wide his glo - ries shine; Fair Sa - lem still his cho - sen rest, Is with his smiles and pres - ence blest.
 This peo - ple as thy own; Be - neath this roof, O deign to show, How God can dwell with men be - low.

p

Soprano.

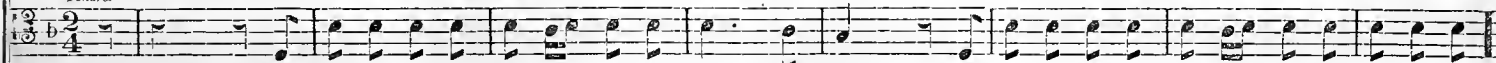


1. How beau-ti-ful the sight Of breth-ren who a-gree In friend-ship to u-nite, And bonds of char-i-ty—
 2. 'Tis like the dews that fill The cups of Her-mon's flow'rs, Or Zi-on's fruit-ful hill, Bright with the drops of show'rs—
 3. For there the Lord com-mands Bless-ings, a bound-less store, From his un-spa-ring hands— E'en life for ev-er-more.

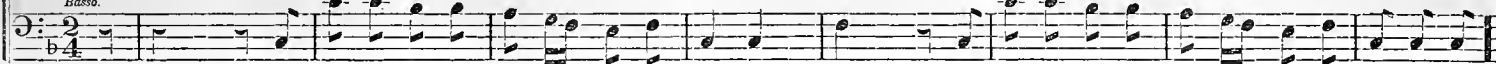
Alto.



Tenore.



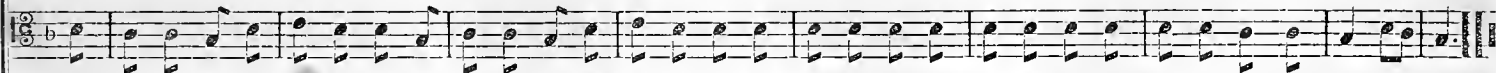
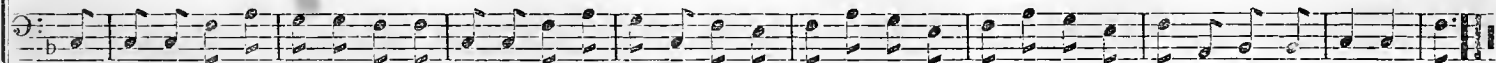
Basso.



1. How beau-ti-ful the sight Of breth-ren who a-gree, In friend-ship to u-nite In bonds of char-i-ty—
 2. 'Tis like the dews that fill The cup of Her-mon's flow'rs, Or Zi-on's fruit-ful hill Bright with the drops of show'rs,
 3. For there the Lord com-mands Bless-ings, a bound-less store, From his un-spa-ring hands, E'en life for ev-er-more:




'Tis like the pre-cious oint-ment shed, In sa-cred rite on Aa-ron's head. 'Tis like the pre-cious oint-ment shed, In sa-cred rite on Aa-ron's head.
 When min-gling o-dors breathe a-round, And glo-ry rests on all the ground. When min-gling o-dors breathe a-round, And glo-ry rests on all the ground.
 Thrice hap-py they who meet a-bove, To spend e-ter-ni-ty in love. Thrice hap-py they who meet a-bove, To spend e-ter-ni-ty in love.

Soprano.

Alto.

Tenore.

Basso.

1. O Thou that hear-est pray'r! At-tend our hum-ble cry; And let thy ser-vants share Thy bless-ings from on high;
 2. If earth-ly pa-rents hear Their chil-dren when they cry; If they, with love sin-cere, Their chil-dren's wants sup-ply;
 3. Our Heav'n-ly Fa-ther thou,— We— chil-dren of thy grace,— O let thy Spi-rit now De-scent and fill the place;

We plead the pro-mise of thy word, Grant us thy Ho-ly Spi-rit, Lord! We plead the pro-mise of thy word, Grant us thy Ho-ly Spi-rit, Lord!
 Much more wilt thou thy love dis-play, And an-swer when thy chil-dren pray, Much more wilt thou thy love dis-play, And an-swer when thy children pray.
 That all may feel the heav'n-ly flame, And all u-nite to praise thy name. That all may feel the heav'n-ly flame, And all u-nite to praise thy name.

Soprano.



Alto.



1. Mark the soft fall - ing snow, And the de - scend - ing rain ! To heav'n from whence they fell, They turn not back a - gain— To heav'n from whence they fell, They turn not back a - gain ;
 2. Ar - ray'd in beau-teous green, The hills and va - lies shine, And men and beasts are fed By Prov - i - dence di - vine— And men and beasts are fed By Prov - i - dence di - vine ;
 3. So, saith the God of grace, My gos-pel shall de - scend, Al - mighty to ef - fect The pur - pose I in - tend— Al - mighty to ef - fect The pur - pose I in - tend ;

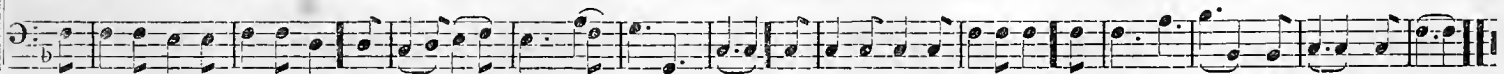
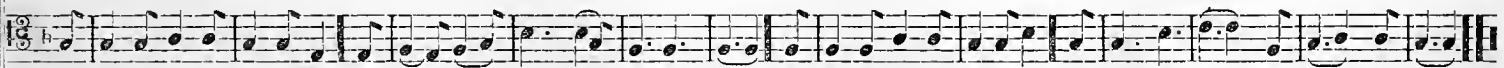
Tenore



Basso.



But wa - ter earth thro' ev' - ry pore, And call forth all her se - cret store, But wa - ter earth thro' ev'ry pore, And call forth all her se - cret store.
 The har - vest bows its gold - en ears, The co - pious seed of fu - ture years, The harvest bows its golden ears, The co - pious seed of fu - ture years.
 Mil - lions of souls shall feel its pow'r, And bear it down to millions more, Millions of souls shall feel its pow'r, And bear it down to mil - lions more.



NAPANOCK.

4s and 7s.

German.

Soprano.

Alto.

1. I trust the Lord, Up - on his word I rest my soul's well - be - ing: My walk with thee, Lord, here must be By faith, and not by see - ing.
 2. Thy word is sure, May it se - cure My con - fi - dence for - ev - er! Let Rea - son's pride Ne'er be my guide From faith my soul to sev - er.
 3. What but thy word Could light af - ford, To save from doubt and er - ror? Where else is shown, Than here a - lone, Es - cape from guilt and ter - ror.
 4. 'Tis here made plain, Sought else in vain— The soul is ev - er - liv - ing: For end - less days, Of fu - ture praise, That thou this life art giv - ing.

Tenore.

Basso.

From the German by Dr. Mills.

NAUGHSINQUE.

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German.

Soprano.

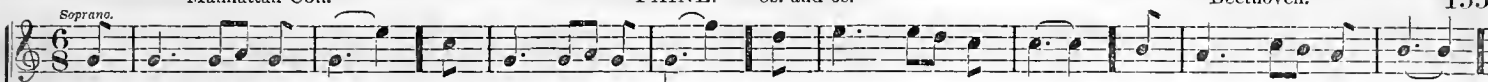
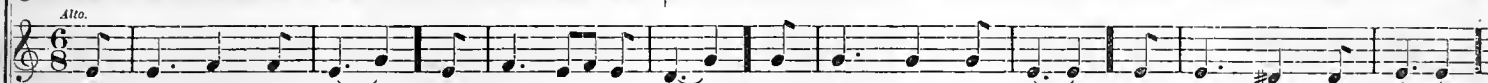
Alto.

1. Teach me, O Lord, To prize thy word, This gift of matchless fa - vor: Be it my wealth, Be it my health, My strength and life for - ev - er! My strength and life for - ev - er!
 2. The on - ly scheme Man to re - deem From death, sin's fearful wa - ges, Would lie conceal'd, But as re - veal'd In these thy sa - cred pa - ges. In these thy sa - cred pa - ges.
 3. And now shall grief Hope no re - lief, My soul sink down despairing: No!—here I see Thy grace for me, A fa - ther's love de - clar - ing. A fa - ther's love de - clar - ing.
 4. By faith to love, Its fruit to give,— This is the path to heav - en: All strength and skill To do thy will But through thy word are giv - en. But through thy word are giv - en.

Dox. To Fa - ther, Son, And Spi - rit—One,— The God who reigns in heav - en,— As done a - bove, May praise and love By all on earth be giv - en. By all on earth be giv - en.

Tenore

Basso.

Soprano.*Alto.*

1. Oh Je - sus di - vine, My Lord and my God,— My soul I re - sign, The pur - chase of blood;
 2. To thee will I look, To thee will I cry,— O lead to the rock, That's high - er than I;

Tenore.*Basso.*

Thy law sin re - prov - ing, Brings death to the soul; But mer - cy, self - mov - ing, Can bid me be whole
 Thy love in - ter - ce - ding, Shall par - don se - cure; For while thou art plead - ing, Sal - va - tion is sure.



Soprano.

Alto

1. Be - hold how the Lord Has girt on his sword; From conquest to conquest pro - ceeds!

2. His word he sends forth, From south to the north; From east and from west it is heard;

3. To Je - sus a - lone, Who sits on the throne, Sal - va - tion and glo - ry be - long:

Tenore.

Basso.

How hap - py are they Who live in this day, And wit - ness his won - der - ful deeds!

The reb - el is charm'd; The foe is dis - arm'd; No day like this day has ap - pear'd!

All hail - sed name, For - ev - er the same, Our joy, and this theme of our song!

Soprano.

Alto.

1. The light of Sab-bath eve Is fa - ding fast a - way; What re - cord will it leave, To crown the clo - sing day;
 2. How dread-ful and how drear, In yon dark world of pain, Will Sab-baths lost ap - pear, That can - not come a - gain?
 3. To waste these Sab-bath hours, Oh, may we nev - er dare; Or taint with thoughts of ours, These sa - cred days of prayer:

Tenore.

Basso.

Is it a Sab-bath spent, Of fruit-less time de - stroyed? Or have these mo - ments lent, Been sa - cred-ly em - ployed?
 Then, in that hope-less place, The tor - tur'd soul will say, "I had those hours of grace, But cast them all a - way."
 But may our Sab-baths here, In - spire our hearts with love; And prove a fore - taste clear, Of that sweet rest a - hove.

Soprano.

Alto.

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my fath - ers died.
 2. My na - tive coun - try, thee, Land of the no - ble free, Thy name I love; I love thy rocks and rills.
 3. Let mu - sic swell the breeze, And ring from all the trees, Sweet free-dom's song; Let mor - tal tongues a - wake.
 4. Our fath - er's God to thee, Au - thor of lib - er - ty, To thee we sing; Long may our land be bright.

Tenore.

Basso.

Land of the pil - grim's pride, From ev - - - ry moun - - - tain side Let free - dom ring.
 Thy woods and tem - pl'd hills; Rap - - - ture my spir - - - it thrills Like that a - - - bove.
 Let all that breathe par - take; Let rocks their si - - - lence break, — The sound pro - - - long.
 With free - dom's ho - ly light; Pro - - - tect us by thy night, Great God, our King.

Alto.

1. Child of sin and sor-row, Fill'd with dis-may;
2. Child of sin and sor-row, Why wilt thou die?

Wait not for to-mor-row; Yield thee to-day;
Come, whilst thou canst bor-row Help from on-high: Heav'n bids thee come, While Grieve not that love Which

Tenore.

Basso.

yet there's room; Child of sin and sor-row, Hear and o-bey.
from a-bove; Child of sin and sor-row, Would bring thee nigh.

SYN.

F.

Soprano

Alto.

1. Lord it is not life to live, If thy pres - ence thou de - ny; Lord if thou thy pres - ence give, 'Tis no lon - ger death to die.
 2. Source and giv - er of re - pose, Singly from thy smile it flows; Peace and hap - pi - ness are thine, Mine they are if thou art mine.

Tenore.

Basso.

Ps. and Hymns.

ASHLAND.

7s.

C. L. Barnes.

Soprano.

Alto.

1. They who seek the throne of grace, Find that throne in eve - ry place; If we live a life of prayer, God is pres - ent eve - ry where.
 2. In our sickness or our health, In our want or in our wealth, If we look to God in prayer, God is pres - ent eve - ry where.
 3. When our earthly comforts fail, When the foes of life pre - vail, 'Tis the time for earnest prayer, God is pres - ent eve - ry where.

Tenore.

Basso.

Soprano.

Alto.

1. Who are these ar - ray'd in white, Bright-er than the noon-day sun? Fore-most of the sons of light, Near-est the e - ter - nal throne?
 2. Out of great dis-tress they came, Wash'd their robes by faith be - low, In the blood of yon - der Lamb, Blood that wash-es white as snow.
 3. More than con-quer - ors at last, Here they find their tri - als o'er; They have all their suff - 'rings past, Hun - ger now and thirst no more.
 4. He that on the throne doth reign, Them the Lamb shall al-ways feed; With the tree of life sus - tain; To the liv - ing foun-tains lead.

Tenore.

Basso.

These are they that bore the cross, No - bly for their Mas - ter stood; Suff - 'rers in his right-eous cause, Followers of the dy - ing God.
 Therefore they are next the throne, Serve their Ma - ker day and night; God re - sides a-mong his own, God doth in his saints de - light.
 No ex - ces - sive heat they feel, From the sun's di - rec - ter ray; In a mild - er clime they dwell, Re - gion of e - ter - nal day.
 He shall all their sor - rows chase, All their wants at once remove; Wipe the tears from ev - 'ry face, Fill up ev - 'ry soul with love.

Soprano.

Alto.

1. Who are these in bright ar-ray? This in-nu-mer-a-ble throng, Round the al-tar, night and day, Tun-ing their tri-um-phant song?
 2. These thro' fie-ry tri-als trod; These from great af-flic-tion came; Now, be-fore the throne of God, Seal'd with his e-ter-nal name;
 3. Hun-ger, thirst, dis-ease un-known, On im-mor-tal fruits they feed; Them the Lamb a-midst the throne, Shall to liv-ing foun-tains lead:

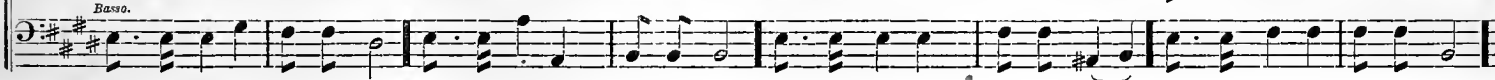
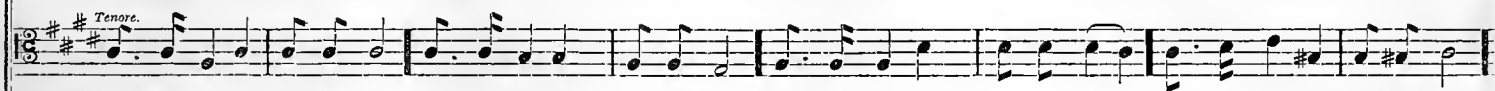
Tenore.

Basso.

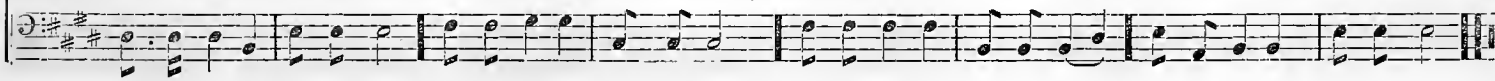
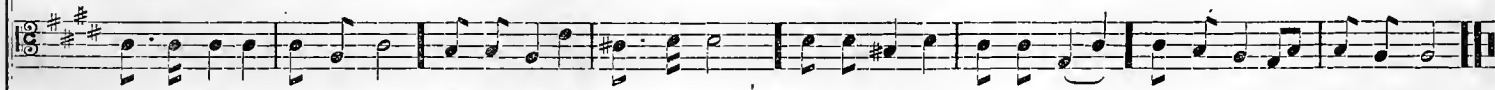
"Wor-thy is the Lamb, once slain— Bless-ing, honor, glo-ry, power, Wis-dom, rich-es, to ob-tain, New do-min-ion ev'-ry hour."
 Clad in raiment, pure and white, Vic-tor palms in ev-ry hand, Thro' their great Re-deemers' might, More than con-quer-ers they stand.
 Joy and glad-ness ban-ish sighs; Per-fect love dis-pels their fears; And for ev-er from their eyes, God shall wipe a-way their tears.



1. Je - sus! lov - er of my soul, Let me to thy bo - som fly; While the ra - ging bil - lows roll, While the tem - pest still is high;
2. O - ther ref - uge have I none— Help - less hangs my soul on thee: Leave, oh! leave me not a - lone! Still sup - port and com - fort me.



All my trust on thee is stay'd; All my help from thee I bring: Cov - er my de - fence-less head With the sha - dow of thy wing.
Hide me, O my Sa - viour! hide, Till the storm of life be past; Safe in - to the ha - ven guide; Oh, re - ceive my soul at last!



Soprano.

Alto.

1. Saviour, when in dust to thee, Low we bow th'a - do - ring knee; When re - pent - ant, to the skies Scarce we lift our weeping eyes,
 2. By thine hour of dark de-spair, By thine ag - o - ny of prayer, By the pur - ple robe of scorn, By thy wounds, thy crown of thorn,
 3. By thy deep ex - pir - ing groan, By the seal'd se - pulchral stone, By thy triumph o'er the grave, By thy pow'r from death to save,

Tenore.

Basso.

P.

CRES.

O by all thy pains and woe, Suf - fer'd once for man be - low; O by all thy pains and woe, Suf - fer'd once for man be - low;
 By thy cross—thy pangs and cries, By thy per - fect sac - ri - fice, By thy cross—thy pangs and cries, By thy per - fect sac - ri - fice,
 Mighty God, as - cend - ed Lord, To thy throne in heav'n restor'd, Mighty God as - cend - ed Lord, To thy throoe in heav'n re - stor'd.

CRES.

M.F. F. DIM. P. RITARD.

Bending from thy throne on high, Hear our solemn lit - a - ny, Hear our sol - emn lit - a - ny, Hear our solemn lit - a - ny.
 Je - sus look with pitying eye, Hear our solemn lit - a - ny, Hear our sol - emn lit - a - ny, Hear our solemn lit - a - ny.
 Prince and Saviour hear our cry, Hear our solemn lit - a - ny, Hear our sol - emn lit - a - ny, Hear our solemn lit - a - ny.

M.F. F. DIM. RITARD.

Pratt's Coll.

GENEVA.

7s, or III, 1.

From Playel. Op. 30. Harmonized by E. I

Soprano. Alto. Tenore. Basso.

1. On thy church, O pow'r di - vine, Cause thy glo - rious face to shine; 'Till the na - tions from a - far, Hail her as their gui - ding star.
 2. Then shall God with lav - ish hand, Scat - ter blessings o'er the land; And the world's remo - test bound, With the voice of praise resound.

Soprano.

Alto.

1. Thou who art en - thron'd a - bove, Thou by whom we live and move! O, how - sweet with joy - ful tongue,
 2. Sweet the day of sa - cred rest, When de - vo - tion fills the breast, When we dwell with - in thy house,
 3. From thy works our joys a - rise, O thou on - ly good and wise! Who thy won - ders can de - clare?

Tenore.

Basso.

To re - sound thy praise in song! When the morn - ing paints the skies, When the spark - ling stars a - rise,
 Hear thy word, and pay our vows; Notes to heav'n's high man - sions raise, Fill its courts with joy - ful praise;
 How pro - found thy coun - sels are! Warm our hearts with sa - cred fire; Grate - ful fer - vors still in - spire;



All thy fa-vors to re-hearse, With re-peat-ed hymns pro-claim All our pow'rs, with all their might, And give thanks in grate-ful verse, Great Je-ho-vah's aw-ful name, Ev-er in thy praise u-nite, All thy fa-vors to re-hearse, With re-peat-ed hymns pro-claim All our pow'rs, with all their might, And give thanks in grate-ful verse, Great Je-ho-vah's aw-ful name, Ev-er in thy praise u-nite.

Merrick.

FARWELL.

7s. or III, 1.

E. I.



Soprano. Merrick. FARWELL. 7s. or III, 1. E. I. PP.

Alto. RALL. PP.

1. To thy pas-tures fair and large, Heav'n-ly Shep-herd, lead thy charge, And my couch with tend' rest care, Mid the spring-ing grass pre-pare, Thro' the ver-dant mea-dows flow.
 2. When I faint with sum-mer's heat, Thou shalt guide my wea-ry feet To the streams that, still and slow, This my guard, and that my guide.
 3. Safe the drea-ry vale I tread, By the shades of death o'er-spread, With thy rod and staff sup-plied, Yield me an e-ter-nal home.
 4. Con-stant to my la-test end, Thou my foot-steps shall at-tend; And shall bid thy hal-low'd dome'

Tenore. RALL. PP.

Basso. RALL. PP.

Soprano.

Alto.

1. Lord! I look for all to thee; Thou hast been a rock to me; Still thy won - ted aid af - ford;
 2. On thy word I take my stand; All my times are in thy hand: Oh! what mer - cies still at - tend

Tenore.

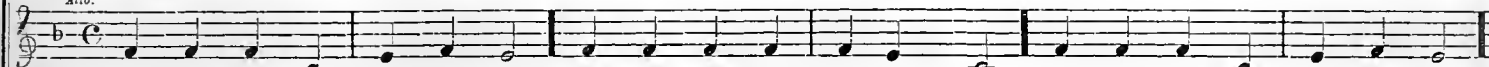
Basso.

Still be near, my shield, my sword! Faint and sink-ing on the road, Still I cling to thee, my God!
 Those who make the Lord their friend! Lord! may this my por - tion be: Seek it, all ye saints! with me.

Soprano.



Alto.



1. Safe - ly through a - no - ther week, God has brought us on our way; Let us now a bless - ing seek,
 2. Here we come thy name to praise; Let us feel thy pres - ence near; May thy glo - ry meet our eyes,
 3. May the gos - pel's joy - ful sound Con - quer sin - ners - com - fort saints; Make the fruits of grace a - bouod,

Tenore.



Basso.



Wait - ing in his courts to - day: Day of all the week the best, Em - blem of e - ter - nal rest.
 While we in thy house ap - pear: Here af - ford us, Lord, a taste Of ev - er - last - ing feast.
 Bring re - lief from all com - plaints: Thus let all our Sab - baths prove, Till we join the church a - bove.



Soprano.

Alto.

1, Rock of a - ges, cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood,
 2. Should my tears for - ev - er flow, Should my zeal no res - pite know, This for sin could not a - tone,
 3 While I draw this fleet - ing breath, When mine eye - lids close in death, When I rise to worlds un - known,

Tenore.

Basso.

From thy woun - ded side that flowed, Be of sin the per - fect cure; Save me Lord and make me pure.
 Thou must save and thou a - lone; In my hand no price I bring, Sim - ply to thy cross I cling.
 And be - hold thee on thy throne, Rock of a - ges cleft for me, Let me hide my - self in thee.

Soprano.*Alto.*

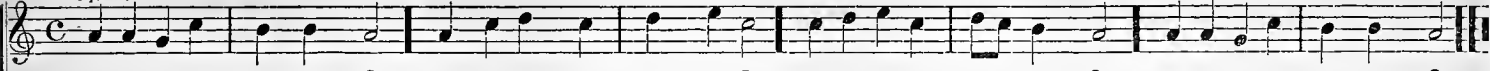
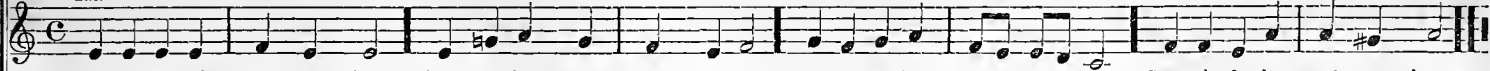
1. Though man-hood's fee-ble na - ture Our Sa - viour made his own, The God-head's ev' - ry fea - ture In him was clear - ly shown.
 2. Earth's wealth and pomp de - clin - ing, His low - ly way he trod, While through the veil was shi - ning The glo - ries of the God.
 3. By him God wrought with pow - er, God's im - age he ex - press'd; God's Spi - rit was his dow - er, As none be - side pos - sess'd
 4. Of pro-phets sent by hea - ven With him could none com - pare; He Is - rael's hope was giv - en, A light to lands a - far.

Tenore.*Basso.**Andante.*

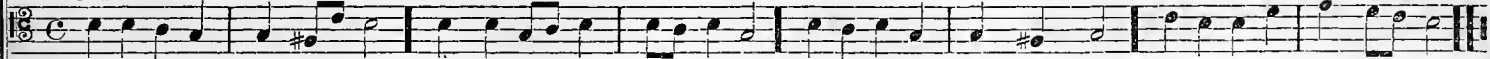
Cowper.

RHINEBECK. 7s.

German.

Soprano.*Alto.*

1. 'Tis my hap - pi - ness he - low, Not to live with - out the cross, But the Sa-viour's pow'r to know Sanc-ti - fy - ing ev' - ry loss,
 2. Tri - als must, and will be - fall; But, with hum - ble faith to see Love in - scribed up - on them all— This is hap - pi - ness to me.
 3. Tri - als make the pro - mise sweet; Tri - als give uew life to pray'r; Tri - als bring me to His feet, Lay me low and keep me there.

Tenore.*Basso.*

Soprano.

Alto.

1. From Greenland's i - cy mountains, From In - dia's co - ral strand, Where Af - ric's sun - ny fountains Roll down their gol - den sand;
 2. What though the spi - cy breezes, Blow soft o'er Cey-lon's isle— Though eve - ry prospect pleases, And on - ly man is vile?—
 3. Shall we whose souls are lighted, By wis - dom from on high, Shall we to men be - night-ed The lamp of life de ny?—
 4. Waft—waft ye winds the sto - ry; And you, ye wa - ters roll, Till like a sea of glo - ry, It spreads from pole to pole.

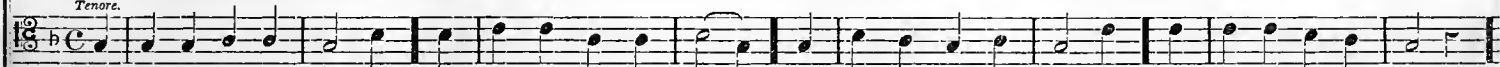
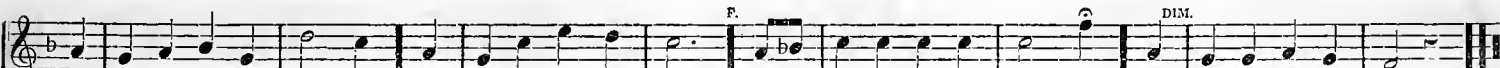
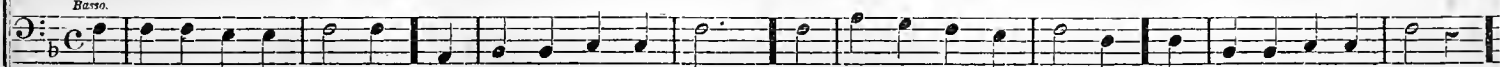
Tenore.

Basso.

From many an an - cient riv - er, From many a palm - y plain, They call us to de - liv - er Their land from er - ror's chain.
 In vain with lav - ish kindness, The gifts of God are strown, The heathen in his blindness, Bows down to wood and stone.
 Sal - va - tion!—oh sal - vation, The joy - ful sound pro - claim, Till earth's re - motest na - tion, Has learnt Mes-si - ah's name.
 Till o'er our ran - somed nature, The Lamb for sin - ners slain, Re - deem - er, King, Cre - a - tor, Re - turns in bliss to reign.

Soprano.*Alto.*

1. Roll on, thou might - y o - cean! And as thy bil - lows flow, Bear mes - sen - gers of mer - cy To ev - 'ry land be - low.
 2. O thou e - ter - nal Ru - ler! Who hold - est in thine arm The tem - pests of the o - cean, Pro - tect them from all harm!

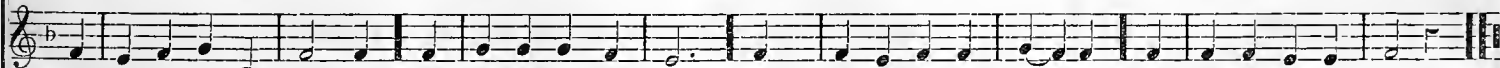
Tenore.*Basso.*

F.

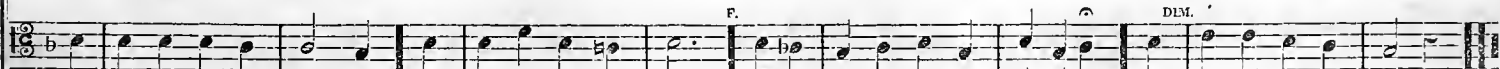
DIM.

F.

DIM.



A - rise, ye gales! and waft them Safe to their des - tin'd shore; That man may sit in dark - ness And death's black shade no more.
 Thy pre - sence e'er be with them, Where - ev - er they may be, Though far from us who love them— Still let them be with thee!

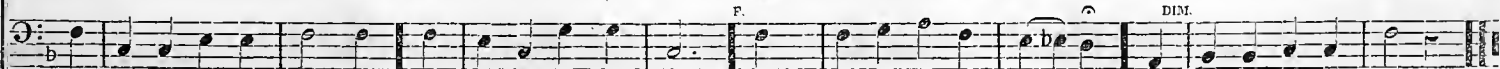


F.

DIM.

F.

DIM.



Soprano.

Alto.

1. From eve - ry earth - ly pleas - ure, From eve - ry transient joy; From eve - ry mor - tal treas - ure, That soon will fade and die;
 2. From eve - ry pier - cing sor - row, That heaves our breast to day, Or threat - ens us to mor - row, Hope turns our eyes a - way;
 3. What though we are but stran - gers And so - joun - ers be low; And count - less snares and dan - gers, Sur - round the path we go?

Tenore.

Basso.

No lon - ger these de - si - ring, Up ward our wish - es tend, To no - bler bliss as - pi - ring, And joys that nev - er end.
 On wings of faith as - cen - ding, We see the land of light, And feel our sor - rows end - ing, In in - fi - nite de - light.
 Tho' pain - ful and dis - tress - ing, Yet there's a rest a - bove; And on - ward still we're press - ing, To reach that land of love.

Soprano.



Alto.

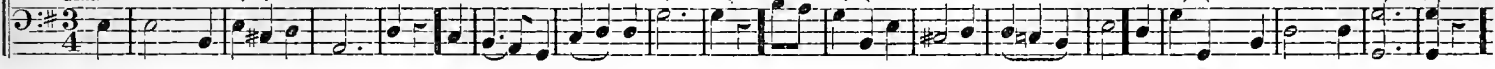


1. Lord God of my sal - va - tion, To thee, to thee I cry; O! let my sup - pli - ca - tion, Ar - rest thine ear on high.
 2. Thy wrath lies hard up - on me, Thy bil - lows o'er me roll; My friends all seem to shun me, And foes be - set my soul.
 3. No;—ban-ish'd and heart-bro - ken, My soul still clings to thee; The prom - ise thou hast spo - ken, Shall still my ref - uge be.

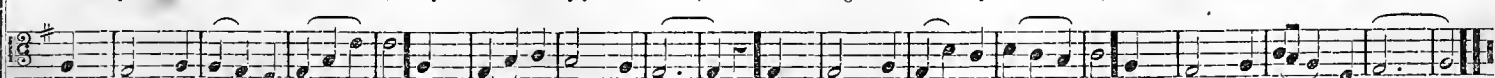
Tenore.



Basso.



Dis - tress - es round me thick - en; My life draws nigh the grave: De - scend, O! Lord, to quick - en, De - scend my soul to save.
 Wher - e'er on earth I turn me, No com - for - ter is near; Wilt thou too, Fa - ther, spurn me? Wilt thou re - fuse to hear.
 So pres - ent ills and ter - rors, May fu - ture joy in - crease; And scourge me from my er - rors; To du - ty, hope, and peace.



Soprano.

Alto.

1. To thee, my God, and Sa - viour, My heart ex - ult - ing springs, Re - joi - cing in thy fa - vor, Al - might - y King of kings;
 2. Soon as the morn with ro - ses, Be - decks the dew - y east, And when the sun re - po - ses Up - on the o - cean's breast;
 3. By thee thro' life sup - port - ed, I pass the dan - gerous road, With heav'n - ly hosts es - cort - ed Up to their bright a - bode;

Tenore.

Basso.

I'll cel - e - brate thy glo - ry, With all the saints a - bove; And tell the wond'rous sto - ry Of thy re - deem - ing love.
 My voice in sup - pli - ca - tion, Je - ho - vab, thou shalt hear; O grant me thy sal - va - tion, And to my soul draw near.
 There cast my crown be - fore thee, My toils and con - flicts o'er, And day and night a - dore thee— What can an an - gel more?

Soprano. P.

F

P.

CRES.

Alto. P.

F.

P.

How long the holy cit - y
CRES.

1. O! that the Lord's sal - va - tion Were out of Zi - on come, To heal his ancient na - tion To lead his out-casts home. How long the ho - ly cit - y
2. Let fall thy rod of ter - ror, Thy saving grace im - part; Roll back the veil of er - ror, Re - lease the fet-tered heart. Let Is - rael home re turn ing

Tenore. P.

F.

P.

CRES.

Basso. F.

F.

P.

How long the ho - ly cit - y
CRES.

How long the ho - ly cit -

F.

PP.

F.

DIM.

P.

E.

PP.

F.

DIM.

P.

Shall heathen feet pro - fane? Re - turn O God! in pit - y, Re-build her walls again. Re - turn O Lord in pit - y, Re - build her walls a - gain.
Their lost Mes-si-ah see; Give oil of joy for mourning, And build thy church to thee Give oil of joy for mourn-ing, And build thy church to thee.

F.

PP.

CRES.

DIM.

P.

- y. Shall heathen feet pro-fane? Re - turn O Lord in pit - y, Rebuild her walls a - gain. Re - build her walls a - gain

Soprano.

Alto.

1. Some - times a light sur - pri - ses The Chris - tian while he sings; It is the Lord who ri - ses With heal - ing on his wings;
 2. In ho - ly con - tem - pla - tion, We sweet - ly then pur - sue The theme of God's sal - va - tion, And find it ev - er new;
 3. It can bring with it no - thing But He will bear us through; He gives the li - lies clo - thing, And he will clothe us too;
 4. Tho' vine nor fig - tree, nei - ther Their wont - ed fruit shall bear; Tho' all the fields should with - er, Nor flocks nor herds be there;

Tenore.

Basso.

When com - forts are de - clin - ing, He grants the soul a - gain A sea - son of clear shin - ing, To cheer it af - ter rain.
 Set free from pre - sent sor - row, We cheer - ful - ly can say, E'en let th'un - known to - mor - row Bring with it what it may.
 Be - neath the spread - ing hea - vens, No crea - ture but is fed; And he who feeds the ra - vens, Will give his child - ren bread.
 Yet God the same a - bid - ing, His praise shall tune my voice; For while in him con - fid - ing, I can - not but re - joice.

Soprano.

Alto.

1. As flows the rap - id riv - er, In chan - nel broad and free; Its wa - ters rip - pling ev - er And bas - ting to the sea,
 2. As moons are ev - er waning, As hastes the sun a - way; As storm - y winds com - plain-ing, Bring on the win - ter day,
 3. Say, gay one, is thy treasure Laid up in worlds a - bove? And is it all thy pleasure, Thy God to praise and love?

Tenore.

Basso.

So life is on - ward flow - ing, And days of of - fer'd peace; And man is swift - ly go - ing, Where calls of mer - cy cease.
 So fast the night comes o'er us, The darkness of the grave; And death is just be - fore us:— God takes the life he gave.
 Be - ware, lest death's dark riv - er, Its bil - lows o'er thee roll, And thou la - ment for - ev - er The ru - in of thy soul.

Soprano.

Flow joy - ful - ly a - long, . .
The sa - cred shout shall fly . .

Alto.

1. When shall the voice of singing Flow joy - - - - - ful - ly a - long? When hill and val - ley, ring - ing With one tri - umphant
2. Then from the crag - gy mountains The sa - - - - - cred shout shall fly; And sha - dy vales and foun - tains Shall ech - o the re -

Tenore.

Flow joy - ful - ly a - long.
The sa - cred shout shall fly.

Basso.

When shall, &c.
Then from, &c.

P.

A - gain to earth de - scend - ed, A - gain to earth de - scend - ed,
All hal - le - lu - jah swell - ing, All, &c.

P.

song, Pro - claim the contest end - ed, And Him who once was slain, A - gain to earth de - scend - ed,
ply. High tower and lonely dwell - ing Shall send the cho - rus round, All hal - le - lu - jah swell - ing

P.

A - gain to earth de - scend - ed,
All hal - le - lu - jah swell - ing,

Andantino.

PROSPECT

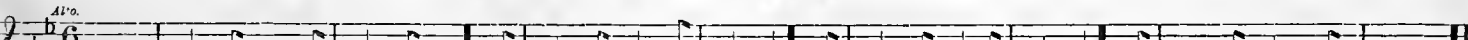
7s and 6s. or C. M.

Harmonised by E. I.

Soprano.

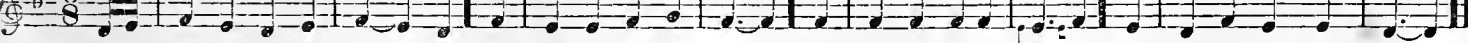


Alto.

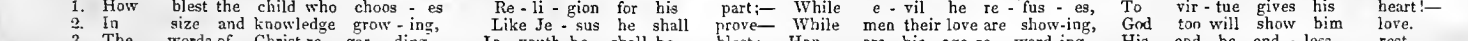


1. How blest the child who choos - es Re - li - gion for his part; While e - vil he re - fus - es, To vir - tue gives his heart! -
2. In size and knowledge grow - ing, Like Je - sus he shall prove While men their love are show - ing, God ton will show him love.
3. The words of Christ re - gar - ding, In youth he shall be blest; Hon - ors his age re - ward - ing, His end be end - less rest.

Tenore.



Basso.



Soprano.

Alto.

1. On Thi-bet's snow-capt moun - tains, O'er Af - ric's burn-ing sand; Where roll the fi - ry foun - tains A - down O - why-hee's strand.
 2. In gold - en ar - mor bla - zing They press their on - ward way, And high in air up - rai - sing, The glo - rious cross dis - play;
 3. Where sin hath fix'd her dwell - ing, Where Death, the ty - rant, reigus; The heav'n - ly notes are swell - ing, In loud - est, sweet - est strains;
 4. What tho' hell's fi - ry re - gious Pour forth their dread ar - ray Look up— an - gel - ic le - gions At - tend you on your way—

Tenore.

Basso.

Where roll, where roll, etc. In ev' -

P *F* *P* *F*

In ev' - ry dis - tant na - tion The migh - ty globe a - round; The her - alds of sal - va - tion, The gos - pel trum - pet sound.
 A - way their wea - pons hurl - ing The war - ring na - tions cease; And hail with joy, un - furl - ing, The ban - ner - et of peace.
 They breathe—the bones are shak - en, And cloth'd with flesh, a - rise— They bid the dead a - wak - en To glo - ry in the skies.
 March on, ye sons of Hea - ven, This pre - cious pro - mise sing, "The hea - then shall be giv - en, To Ch - rist our glo - rious King!"

P *F*

ry, ev' - ry, etc. The her - alds, her - alds, etc.

Soprano.

Alto.

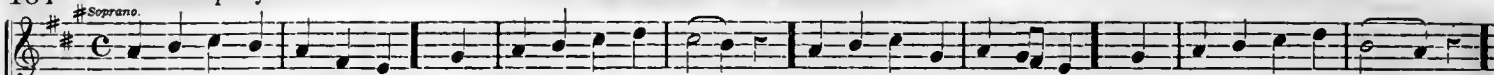
1 Rise, my soul, and stretch thy wings, Thy bet-ter por-tion trace; Rise from tran-si-to-ry things, T'ward heav'n, thy na-tive place;
 2 Riv-ers to the o-cean run, Nor stay in all their course; Fire as-cend-ing, seeks the sun, Both sped them to their source;
 3 Cease, ye pil-grims, cease to mourn, Press on-ward to the prize; Soon our Sa-viour will re-turn Tri-um-phant in the skies;

Tenore.

Basso.

Sun, and moon, and stars de-cay, Time shall soon this earth re-move; Rise my soul and haste a-way To seats pre-par'd a-bove.
 So a soul that's born of God, Pants to view his glo-rious face, Up-ward tends to his a-bode, To rest in his em-brace.
 There we'll join the heav'n-ly train, Wel-come'd to par-take the bliss; Fly from sor-row and from pain, To realms of end-less peace.

Soprano.

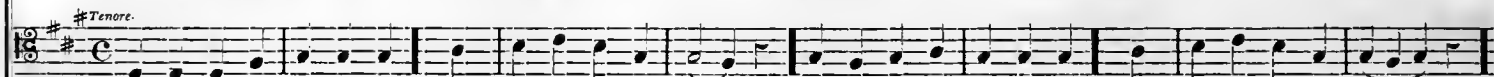


Alto.

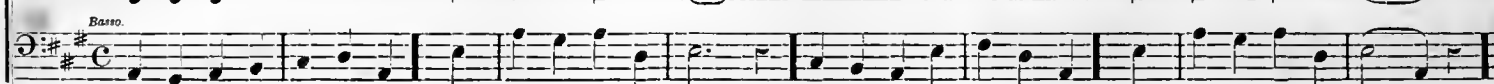
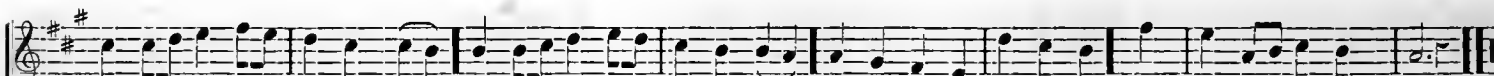
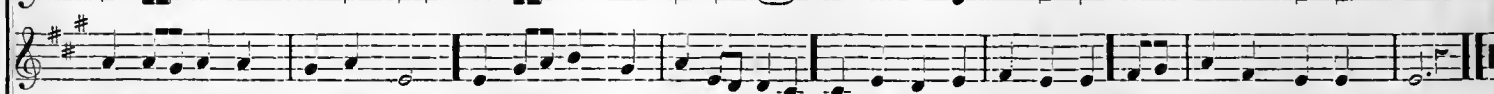


1. From the throne of God there springs A pure, a crys-tal stream; Life and peace and joy it brings, To his Je-ru-sa-lem:
 2. God, most mer-ci-ful, most high, Doth in his Zi-on dwell: Kept by him, her tow'rs de-fy The strength of earth and hell.

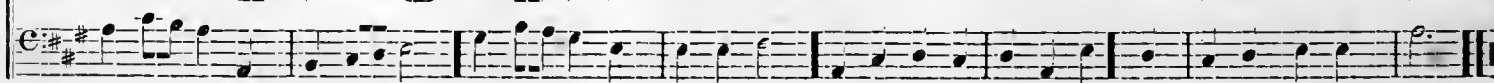
Tenore.



Basso.

Riv-ers of re-fresh-ing grace, Through the sa-cred ci-ti flow, Wa-t'ring all the hal-lowed place, Where God re-sides be-low.
 Guar-dian of the cho-sen race, Je-sus doth his church de-fend; Saves them by his kind-ly grace, And saves them to the end.

Soprano.

Alto.

1. Praise the Lord, who reigns a - bove, And keeps His courts be - low; Praise Him for His bound - less love, And all His great - ness show.
 2. Pub - lish, spread to all a - round The great Im - man - uel's name: Let the gos - pel - trum - pet sound, Him Prince of Peace pro - claim.
 3. Him, in whom they move and live, Let ev' - ry crea - ture sing; Glo - ry to our Sa - viour give, And hom - age to our King.

Tenore.

Basso.

Praise Him, for His no - ble deeds; Praise Him for His match - less power; Him, from whom all good pro - ceeds, Let earth and heav'n a - dore.
 Praise Him, ev' - ry tune - ful string: All the reach of heav'n - ly art; All the power of mu - sic bring, The mu - sic of the heart.
 Hall - low'd be His name be - neath, As in heav'n on earth a - dored; Praise the Lord in ev' - ry breath, Let all things praise the Lord.

Soprano.

Alto.

Tenore.

Basso.

1. Since I've known a Sa-viour's name, And sin's strong fet-ters broke, Care-ful with-out care I am, Nor feel my ea-sy yoke;
 2. To the des-ert or the cell Let o-thers blind-ly fly, In this e-vil world I dwell, Nor fear its en-mi-ty;
 3. O that all the world might know Of liv-ing, Lord, to thee, Find their heav'n be-gun be-low, And here thy good-ness see;

Joy-ful now my faith to show, I find his ser-vice my re-ward, All the work I do be low Is light for such a Lord.
 Here I find an house of pray'r To which I in-ward-ly re-tire; Walk-ing un-con-cern'd in care, And un-con-sum'd in fire.
 Walk in all the works pre-par'd By thee to ex-er-cise their grace, Till they gain their ful re-ward, And see thee face to face.

*This will suit the Metre of "Rise my soul and stretch thy wings," by observing the rest in the 6th period

Soprano.

Allo.

1. Bless thee for the Sab - bath rest— For the hour that is fling - eth— Ho - ly calm - ness o'er the breast, And the peace it bring - eth :
2. Thro' the week the poor may live Lives whose course is drea - ry ; On the Sab - bath us in mer - cy thou dost give Rest to all the wea - ry.
3. Fa - ther, soon our days shall end, From their course di - ur - nal ; Then to us in mer - cy send, Hope for rest e - ter - nal :

Tenore.

Basto.

Earth and all its sor - rows flee; Man holds fel - low - ship with thee; Then we may ad - dress thee, And for this we bless thee.
Toil, and care, and suf - f'ring cease; Hu - man hearts are fill'd with peace; Then we may ad - dress thee, And for this we bless thee.
For thy pro - mise thou hast giv'n; Of un - dy - iog rest in heav'n; Then we may ad - dress thee, And for this we bless thee.

Soprano.

Alto.

1. Oh when shall we sweetly remove? O when shall we en-ter our rest? Re-turn to the Zi-on a-bove, The moth-er of spir-its dis-tress'd?
 2. That cit-y of God the great King, Where sor-row and death are no more; But saints our Im-man-u-el sing, And cher-ub and ser-aph a-dore.

Tenore.

Basso.

Cowper

COWPER. Ss. FOUR LINES.

E. I.

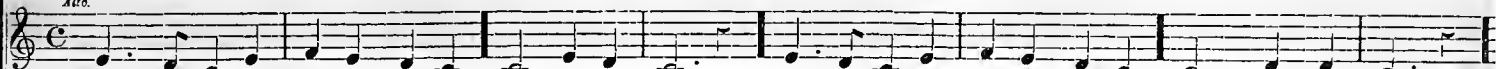
Soprano.

Alto.

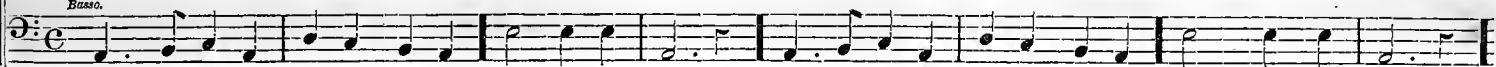
1. To Jesus the crown of my hope, My soul is in haste to be gone; O, bear me ye cher-u-bim up, And waft me a-way to his throne, a-way to his throne.
 2. My Saviour whom absent I love, Whom not having seen I a-dore; Whose name is exalt-ed a-bove All glo-ry, do-minion and pow'r, do-minion and power.
 3. Dissolve thou the bonds that detain, My soul from her portion in thee; Ah strike off this ad-amant chain, And set me e-ter-nal-ly free, e-ter-nal-ly free.
 4. O then shall the veil be remov'd, And round me thy brightness be pour'd, I shall see him whom absent I lov'd Whom not having seen I a-dored, un-seen I a-dored.

Tenore.

Basso.

Soprano.*Alto.*

1. When the spark of life is wa - ning, Weep not for me; When the lan - guid eye is strain - ing, Weep not for me;
 2. When the pangs of death as - sail me, Weep not for me; Christ is mine—He can - not fail me, Weep not for me;

Tenors.*Basso.*

When the fee - ble pulse is ceas - ing, Start not at its swift de - creas - ing, 'Tis the fet - ter'd soul's re - leas - ing; Weep not for me
 Yes, though sin and doubt en - deav - our, From his love my soul to sev - er, Je - sus is my strength for - ev - er; Weep not for me.



Soprano

Alto.

1. Guide me, O thou great Je - ho - vah, Pil-grim thro' this bar - ren land; I am weak, but thou art might - y; Hold me with thy pow'rful hand.
 2. O - pen now the crys - tal foun - tains, Whence the liv - ing wa - ters flow; Let the fire - ry, clon - dy pil - lar Lead me all my journey through.
 3. Feed me with the heav'n - ly man - na In this bar - ren wil - der - ness; Be my sword, my shield, my ban - ner, Be the Lord my righteous - ness.
 4. When I tread the verge of Jor - dan, Bid my anx - ious fears sub - side! Death of deaths, and hell's de - struc - tion, Land me safe on Canaan's side.

Tenore.

Basso.

Andantino.

CALVARY.

8s and 7s, or III, 3.

Arranged from Gyrowetz.

Soprano.

Alto.

1. Come to Cal - v'ry's ho - ly moun-tain, Sin - ners, ru - in'd by the fall; Here a pure and heal - ing foun-tain, Flows to you, to me, and all.
 2. Come in sor - row and con - tri - tion, Wounded, im - po - tent, and blind; Here the guilt - y, free re - mis - sion, Here the trou - bled, peace may find.
 3. He that drink shall live for ev - er; 'Tis a soul-re - new-ing flood; God is faith - ful; God will nev - er Break his cov - e - nant in blood.

Tenore.

Basso.

Soprano.

Alto.

1. Let thy grace, Lord, make me low - ly, Hum - ble all my
 2. As the wean - ed child, re - pi - ning. Weeps up - on the
 3. Wean'd from earth's vex - a - tious pleasures, In thy love I'll

swell - ing pride;
 mo - ther's breast,
 seek for mine;

Fall - en, guil - ty, and un - ho - ly, Great - ness from my eyes I'll hide:
 Then its hopes and griefs re - sign - ing, Smiles, and yields, and sinks to rest:—
 Plac'd in heav'n my no - bler trea - sures, Earth I qui - et - ly re - sign.

Tenor.

Basso.

I'll for - bid my vain as - pir - ing, Nor at earth - ly hon - ors aim; No am - bi - tious heights de - sir - ing, Far a - bove my hum - ble claim.
 So my soul, the con - flict strong - er, Shall at last to thee sub - mit; Thee, my God, re - sist no long - er, Own thy will and pa - tient sit.
 Is - rael, thus the world des - pis - ing, On the Lord a - lone re - ly; Then from him thy joys a - ris - ing, Like him - self shall ne - ver die.

Soprano.

1. Know, my soul, thy full sal - va - tion; Rise o'er sin, and fear, and care; Joy to find, in ev' - ry sta - tion, Some - thing still to do or bear.
 2. Haste thee on from grace to glo - ry, Arm'd by faith, and wing'd by pray' er Heav'n's e - ter - nal day's be - fore thee, God's own hand shall guide thee there.

Tenore.

Basso.

Think what Spirit dwells with - in thee; Think what Fa - ther's smiles are thine; Think that Je - sus died to win thee: Child of heav'n, canst thou re - pine?
 Soon shall close thy earth - ly mis - sion, Soon shall pass thy pil - grim days, Hope shall change to glad fru - i - tion, Faith to sight, and pray'r to praise.

Soprano.

Alto.

Tenore.

Basso.

1. One there is, a - bove all o - thers, Well de - serves the name of Friend ;
 His is love be - yond a bro - ther's, Cost - ly— free— and knows no end. } Which of all our friends, to save us,
 2. When he liv'd on earth a - bas - ed, Friend of Sin - ners was his name; }
 Now a - bove all glo - ry rais - ed, He re - joi - ces in the same. } Oh for grace our hearts to soft - en!

Could or would have shed his blood?— But this Sa - viour died to have us Re - con - ciled in him to God.
 Teach us, Lord, at length to love; We, a - las! for - get too oft - en What a Friend ' we have a - bove.

1st. Soprano.

2d. Soprano

1 Sa-vi-our, source of ev' - ry bless-ing, Tone my heart to grate - ful lays; Streams of mer - cy, nev - er ceas-ing, Call for cease-less songs of praise.
 2. Thou didst seek me when a stran-ger, Wan-d'ring from the fold of God; Thou, to save my soul from dan-ger, Didst re - deem me with thy blood.

Tenore e Contralto.

Basso.

Streams of mer-cy nev - er ceas-ing, Call for cease-less songs of praise. Teach me some me - lo - dious mea-sure, Sung by rap - tur'd saints a - bove;
 Thou, to save my soul from dan-ger, Didst re - deem me with thy blood. By thy hand re - stor'd, de - fend-ed, Safe thro' life, thus far, I'm come;

* For the Accompaniment to this tune, see "Musical Reader," page 131.

Fill my soul with sa - cred plea-sure, While I sing re - deem - ing love. Re - deem - ing love.
 Safe, O Lord, when life is end - ed, Bring me to my heav'n - ly home. My heav'n - ly home.

Allegretto.

Newton.

JUDAH.

8s and 7s, or III, 3.

Subject—Mozart.

1. Glo-rious things of thee are spo-ken, Zi - on, . cit - y of our God; He, whose word can ne'er be bro-ken, Chose thee for his own a - bode.
 2. Lord, thy church is still thy dwell-ing, Still is pre - cious in thy sight; Ju-dah's tem - ple far ex - cell-ing, Beam-ing with the gos - pel's light.
 3. On the rock of a - ges found-ed, What can shake her sure re - pose? With sal - va - tion's walls sur-round-ed, She can smile at all her foes.

Soprano.

Alto.

1. Hark! what mean those ho - ly voi - ces, Sweet - ly soun - ding through the skies; Lo th'an - gel - ic host re - joi - ces,
 2. Christ is born, God's own an - noint - ed, Heav'n and earth his prais - es sing; O re - ceive whom God ap - poin - ted,

Tenore.

Basso.

DUO.

Hear O hear the won - drous sto - ry, Which they chant in songs of joy.
 Haste ye mor - tals to a dore him, Learn his name and taste his love.

Heav'n - ly hal - le - lu - jahs rise
 For your Proph - et, Priest, and King

INST.

TUTTL. F. P.

TUTTL. F. F. P.

"Glo - ry in the high - est, glo - ry, Glo - ry be to God on high. Peace on earth, good will from heaven,
 'Till in heav'n ye sing be - fore him, Glo - ry be to God on high. Glo - ry glory, glo - ry, glo - ry,

TUTTL. F. P.

TUTTL. F. P.

The first system of the musical score consists of four staves. The top two staves are for vocal parts, marked 'TUTTL. F.' and 'P.'. The bottom two staves are for piano accompaniment, also marked 'F.' and 'P.'. The music is in 4/4 time and features a key signature of one flat (B-flat). The lyrics are written below the vocal staves.

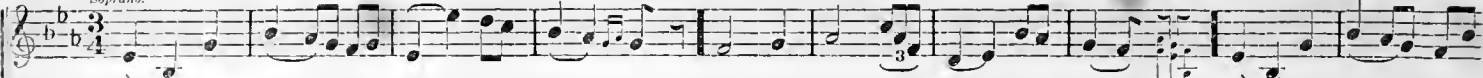
F. F. F. F.

Reach - ing far as man is found, Souls re deem'd and sins for - giv - en," Loud our gol - den harps shall sound,
 So, may earth to heav'n re - ply, Glo - ry in the high - est glo - ry, Glo - ry be to God on high.

F. F.

The second system of the musical score continues the composition with four staves. It maintains the same instrumental and vocal markings as the first system. The lyrics continue across the vocal staves, with some lines appearing below the piano accompaniment staves.

Soprano.

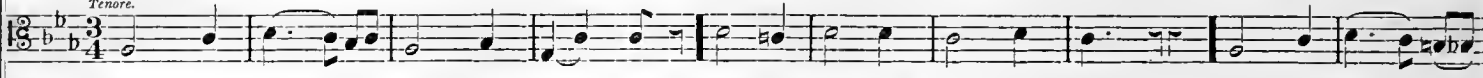


Alto.

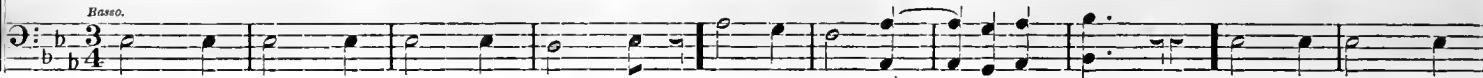
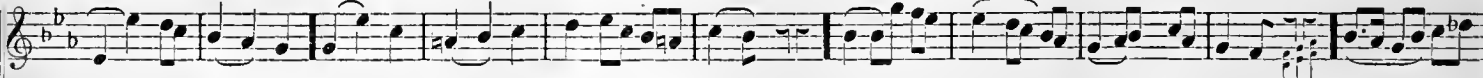
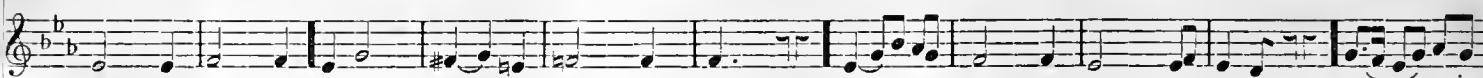


1. Je - sus, hail! en - thron'd in glo - ry, There for - ev - er to a - bide; All the heav'n - ly
 2. Wor - ship, hon - or, pow'r, and bless - ing, Thou art wor - thy to re - ceive; Loud - est prais - es,

Tenore.



Basso.

host a - dore thee, Seat - ed at thy Fa - ther's side. There for sin - ners thou art plead-ing- There thou
 with - out ceas - ing, Meet it is for us to give. Help, ye bright, an - gel - ic spi - rits! Bring your






dost our place pre - pare; Thou for us art in - ter - ce - ding, Till in glo - ry we ap - pear
loud - - est, no - blest lays; Help to sing our Sa - viour's mer - its, Help to chaunt Im - man - uel's praise.

Larghetto.
Soprano.

Robinson.

WEBER.

8s and 7s, or III, 3.

From Weber, Ar. by E. I.



1. Sa-viour, source of ev - 'ry bless-ing, Tune my heart to grate-ful lays; Streams of mer - cy nev - er ceas - ing, Call for end - less songs of praise.
2. Teach me some me-lo - dious mea-sure, Sung by rap-tur'd saints a - bove; Fill my soul with sa - cred plea-sure, While I sing re-deem-ing love.
3. Thou didst seek me when a stran - ger, Wau-d'ring from the fold of God; Thou, to save my soul from dan - ger, Didst re-deem me with thy blood.
4. By thy hand re - stor'd, de-fend - ed, Safe thro' life, thus far, I'm come; And, O Lord, when life is end - ed, Bring me to my heav'n-ly home.

Soprano.

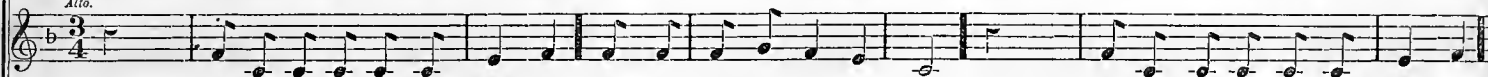
Alto.

1. Earth - ly joys no long - er please us, Here would we re-nounce them all; Seek our on - ly rest in Je - sus— Him our Lord and Mas - ter call.
 2. May our lights be al - ways burn - ing, And our loins be gird - ed round, Wait-ing for our Lord's re - turn - ing— Long-ing for the wel - come sound!

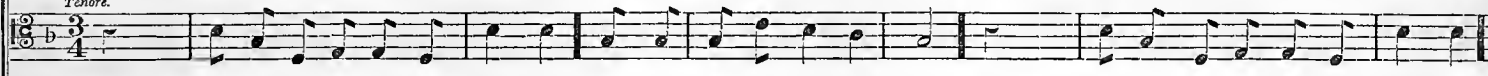
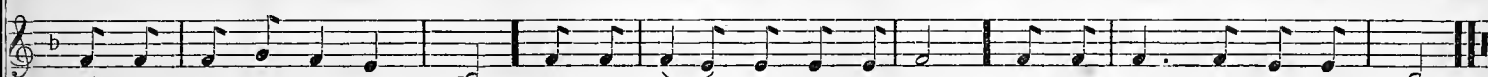
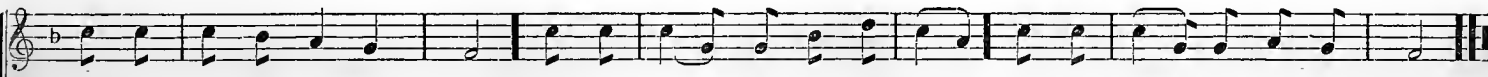
Tenore.

Basso.

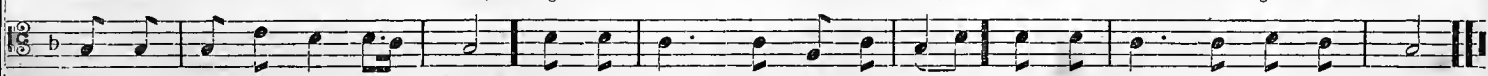
1. Faith our lan - guid spi - rits cheer - ing, Points to bright - er worlds a - bove; Bids us look for his ap - pear - ing— Bids us tri - umph in his love.
 2. Thus the Chris - tian life a - dorn - ing, Nev - er will we be - a - fraid; Should he come at night or morn - ing— Ear - ly dawn or ev'n - ing shade.

Soprano.*Alto.*

1. Come to Calv' - ry's ho - ly moun - tain, Sin - ners ru - in'd by the fall! Here a pure and heal - ing foun - tain
 2. Come, in sor - row and con - tri - tion, Wound-ed, im - po - tent, and blind! Here the guilt - y, free re - mis - sion,
 3. He that drinks shall live for - ev - er; 'Tis a soul - re - new - ing flood: God is faith - ful; God will nev - er

Tenore.*Basso.*

Flows to you, to me, to all, — In a full, per - pet - ual tide, Op' - en'd when our Sa - viour died.
 Here the trou - bled, peace may find, Health this foun - tain will re - store, He that drinks shall thirst no more:—
 Break his cov - en - ant in blood, Sign'd when our Re - deem - er died, Seal'd when he was glo - ri - fied.



Soprano.

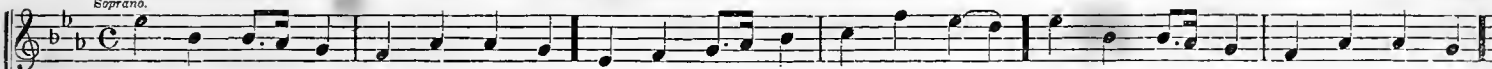
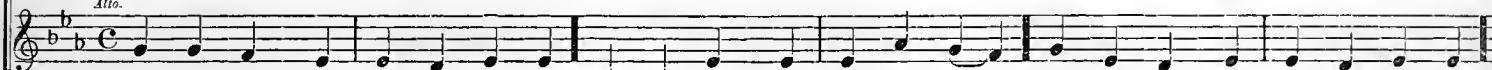
Alto.

1. Heav'n - ly glo - ry, how re - splen - dent! Bright - er far than fan - cy paints; There in ma - jes - ty trans - cend - ant,
 2. Joy - ful crowds his throne sur - round - ing, Sing with rap - ture of his love: Thro' the heav'n's his prais - es sound - ing,
 3. Go and share his peo - ple's glo - ry, 'Mid the ran - som'd crowd ap - pear; Thine a joy - ful, wond' - rous sto - ry,

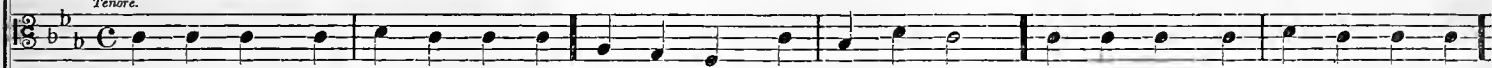
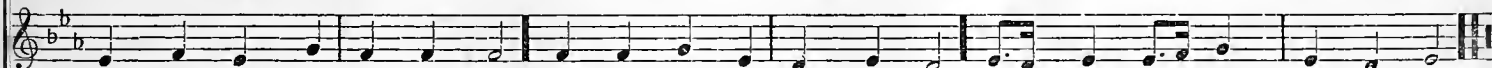
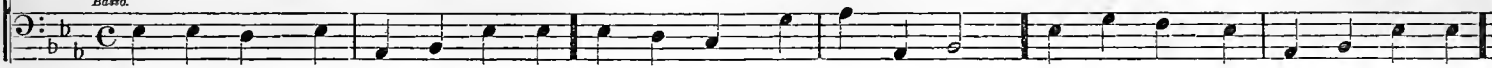
Tenore.

Basso.

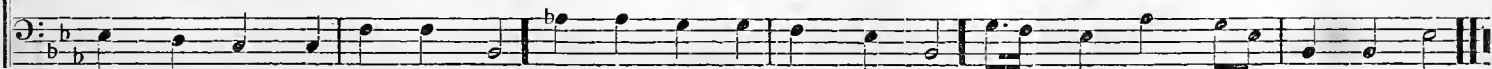
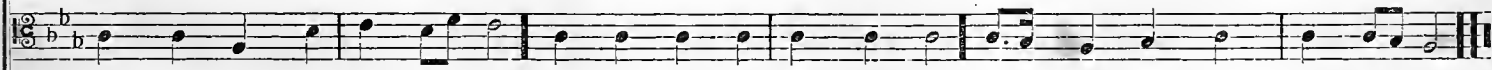
Je - sus reigns the King of saints: Spread thy wings, my soul, and fly Straight to yon - der world of joy.
 Fill - ing all the courts a - bove: Spread thy wings, my soul, and fly Straight to yon - der world of joy.
 Ooe that an - gels love to hear: Spread thy wings, my soul, and fly Straight to yon - der world of joy.

Soprano.*Alto.*

1. Hark, ten thou - sand harps and voi - ces, Sound the notes of praise a - bove— Je - sus reigns and heav'n re - joi - ces,
 2. Je - sus, hail! whose glo - ry bright - ens All a - bove, and gives it worth: Lord of life— thy smile en - light - ens,
 3. King of glo - ry, reign for - ev - er— Thine an ev - er - last - ing crown: Noth - ing from thy love shall sev - er
 4. Sa - viour, hast - en thine ap - pear - ing, Bring—oh, bring the glo - rious day, When the aw - ful sum - mons hear - ing

Tenore.*Basso.*

Je - sus reigns the God of love; See he sits on yon - der throne; Je - sus rules the world a - lone.
 Cheers, and charms thy saints on earth; When we think of love like thine, Lord, we own it love di - vine.
 Those whom thou hast made thine own, Hap - py ob - jects of thy grace, Des - tin'd to be - hold thy face.
 Heav'n and earth shall pass a - way; Then, with gold - en harps we'll sing "Glo - ry, glo - ry to our King."



Soprano.

Alto.

1. Steep and thorn-y is the way Which to end-less life is lead-ing; }
 2. Blest is he, with Christ his stay, Who that ear-row way is tread-jog; } Hap-py, who its end at-tains, And the prize of glo-ry gains!
 3. 'Bove all mea-sure his re-ward, Who, till death, is per-se-ve-ring; }
 4. Who from earth with-holds re-gard, But, to Je-sus still ad-he-ring; } Firm in faith di-rects his eye Ev-er to the crow-n on high.
 5. He, whom tho' un-seen, we love, He has won our prize so glo-rious; }
 6. From the cross, to God a-bove He as-cend-ed all vic-to-rious; } When "'Tis fin-ish'd!" he had cried, And, for vic-t'ry, first had died.

Tenore.

Basso.

From the German by Dr. Mills.

JAMAICA.

8s and 7s. P.

Jomisius.

Soprano.

Alto.

1. King, to Jews and Gen-tiles giv-en For their heal-ing and their light }
 2. Sa-ba sees Thy star in hea-ven, And re-joice at the sight; } Shem and Ja-phet come from far, To the light of Ja-cob's star.
 3. Join'd to those, who are in-qui-ring From the East, dear Lord, for Thee }
 4. All we ask, or are de-si-ring Is the roy-al child to see; } We our knees be-fore Thee bow, With our arms em-brace Thee now.
 5. Take our pre-sents, nor re-fuse us Giv-ing what we val-ne most }
 6. In Thy gen-tle-ness, ex-cuse us That our hands no rich-es boast; } Ours is no blest A-ra-by, All our wealth is pov-er-ty.

Tenore.

Basso.

Alto.

1. O my soul! what means this sad-ness? Where-fore art thou thus cast down?
2. Tho' dis-tres-ses now at-tend thee, And thou tread'st the thor-ny road;
3. Oh! that I could now a-dore him, Like the heav'n-ly host a-bove,

Let thy grief be turn'd to glad-ness, Bid thy rest-less fears be gone.
His right hand shall still de-fend thee; Soon he'll bring thee home to God;
Who for-ev-er bow be-fore him, And un-ceas-ing sing his love!

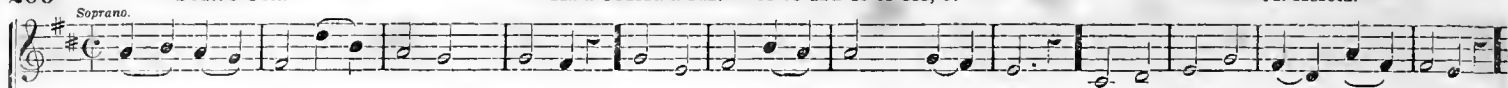
Tenore.

Basso.

Look to Je-sus, Look to Je-sus, And re-joice in his dear name.
Thou shalt praise him,—Thou shalt praise him,—Praise the great Re-deem-er's name.
Hap-py spi-rits! Hap-py spi-rits! When shall I your cho-rus join?

Look to Je-sus, Look to Je-sus, And re-joice in his dear name.
Thou shalt praise him,—Thou shalt praise him,—Praise the great Re-deem-er's name.
Hap-py spi-rits! Hap-py spi-rits! When shall I your cho-rus join?

Soprano.

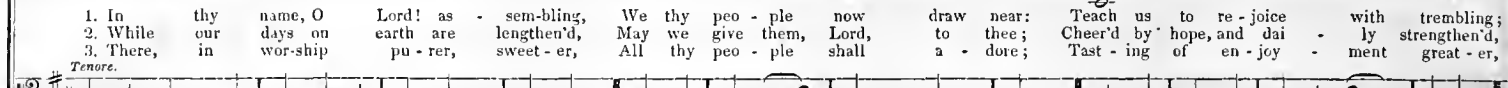


Alto.



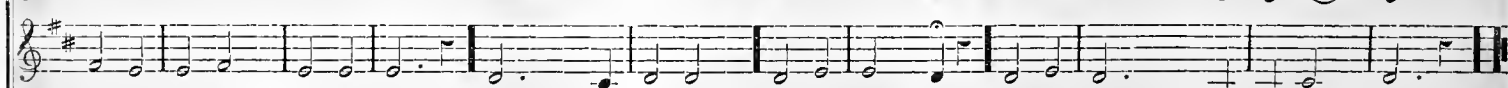
1. In thy name, O Lord! as sem-bling, We thy peo - ple now draw near: Teach us to re - joice with trembling;
 2. While our days on earth are lengthen'd, May we give them, Lord, to thee; Cheer'd by hope, and dai - ly strengthen'd,
 3. There, in wor-ship pu - rer, sweet - er, All thy peo - ple shall a - dore; Tast - ing of en - joy - ment great - er,

Tenore.

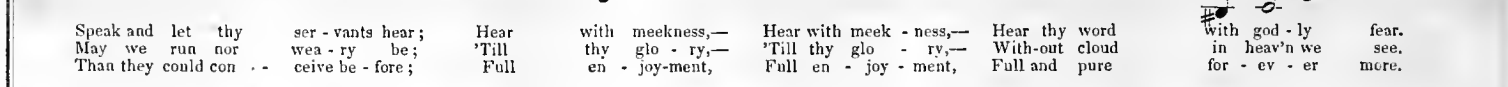


Basso.





Speak and let thy ser - vants hear; Hear with meekness, — Hear with meek - ness, — Hear thy word With god - ly fear.
 May we run nor wea - ry be; 'Till thy glo - ry, — 'Till thy glo - ry, — With-out cloud in heav'n we see.
 Than they could con - ceive be - fore; Full en - joy - ment, Full en - joy - ment, Full and pure for - ev - er more.



Hear with meek - ness.



Soprano.

Alto.

1. Zi - on stands with hills sur - round - ed— Zi - on, kept by pow'r di - vine: All her foes shall be con - found - ed,
 2. Ev' - ry hu - man tie may per - ish; Friend to friend un - faith - ful prove; Mo - thers cease their own to cher - ish;
 3. In the fur - nace God may prove thee; Thence to bring thee forth more bright, But can nev - er cease to love thee;

Tenore.

Basso.

Tho' the world in arms com - bine: Hap - py Zi - on, Hap - py Zi - on, What a fa - vor'd lot is thine!
 Heav'n and earth at last re - move; But no chang - es, But no chang - es Can at - tend Je - ho - vah's love,
 Thou art pre - cious in His sight; God is with thee— God is with thee— God, thine ev - er - last - ing light.

Alto.

1. In thy name, O Lord, as - sem - bling, We, thy peo - ple, now draw near; Teach us to re - joice with trem - bling;
 2. While our days on earth are length - en'd, Let us give them, Lord, to thee; Cheer'd by hope, and dai - ly strength - en'd,
 3. There in wor - ship, pu - rer, sweet - er, All thy peo - ple shall a - dore; Tast - ing of en - joy - ment great - er

Tenore.

Basso.

Speak and let thy ser - vants hear— Hear with meek - ness— Hear with meek - ness— Hear thy word with god - ly fear.
 We would run, nor wea - ry be, Till thy glo - ry— Till thy glo - ry, With - out clouds in heav'n we see.
 Than they could con - ceive be - fore; Full en - joy - ment— Full en - joy - ment— Ho - ly bliss for - e - ver more.

* This is a celebrated composition of this great composer.

Soprano.

Alto.

1. See, from Zi - on's sa - cred moun - tain, Streams of liv - ing wa - ters flow ; God has op - en'd there a foun - tain
 2. Thro' ten thou - sand chan - nels flow - ing, Streams of mer - cy find their way ; Life, and health, and joy he - stow - ing,
 3. Glad - den'd by the flow - ing trea - sure, All - en - rich - ing as it goes ; Lo ! the des - ert smiles with plea - sure,

Tenore.

Basso.

That sup - plies the world be - low: They are bless - ed, They are bless - ed, Who its sov' - reign vir - tues know.
 Wak - ing beau - ty from de - cay: O ye na - tions, O ye na - tions, Hail the long ex - pect - ed day.
 Buds and blos - soms as the rose: Lo ! the des - ert, Lo ! the des - ert, Sings for joy wher' - er it flows.

Soprano.

Alto.

1. God of my life! and Au - thor of my days! Per - mit my fee - ble voice to lisp Thy praise;
 2. If friend-less in a vale of tears I stray, Where bri - ers wound, and thorns per - plex my way;
 3. Oh! when the last, the clo - sing hour draws nigh, And earth re - cedes be - fore my swim - ming eye;

Tenore.

Basso.

And trem-bling take up - on a mor - tal tongue That hal - low'd name to harps of se - raphs sung.
 Still let my stead - y soul Thy good - ness see, And I with strong con - fi - dence lay hold on Thee;
 When trem-bling on the doubt - ful edge of fate stretch my view to eith - er state.

Y et here the bright - est se - raphs can no more Than hide their fa - ces, trem - ble and a - dore.
 With e - qual eye my va - rious lot re - ceive, Re - sign'd to die or res - o - lute to live;
 Teach me to leave this tran - si - to - ry scene With sa - cred tri - umph and a look se - reno;

... Worms, an - gels, men, in ev' - ry different sphere, Are e - qual all, for all are noth - ing here.
 Pre - par'd to ... kiss the scep - tre, or the rod, While God is seen in all, and all in God.
 ... Teach me to fix my ar - dent hopes on high, And hav - ing lived to Thee, in Thee to die.

Soprano.

Alto.

Tenore.

Basso.

1. Rise, crown'd with light, im - pe - rial Sa - lem, rise! Ex - alt thy tow-'ring head and lift thioe eyes!
 2. See a long race, thy spa - cious courts a - dorn, See fu - ture sons and daugh-ters yet un - born,
 3. The seas shall waste, the skies to smoke de - cay, Rocks fall to dust, and moun-tains melt a - way;

Ex - alt, Ex - alt - - - thy
 See fu - ture, fu - - - ture
 Rocks fall, Rocks fall - - - to

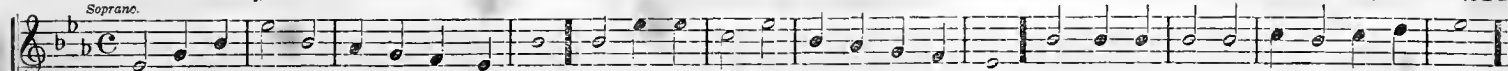
See heav'n
 In crowd -
 But fix'd

See heav'n its spark - ling por - tals wide dis - play, And break up - on thee in a flood, a flood of day.
 In crowd - ing ranks on ev - 'ry side De - mand - ing life, im - pa - tient — for the - - skies.
 But fix'd his word, his sa - ving pow'r re - mains— Thy realm shall last, thy own Mes - si - ah - - reigns.

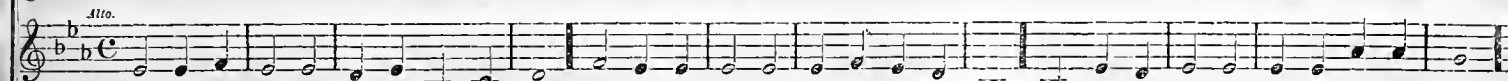
its spark - - ling
 - - ing ranks on
 his word, his

And break, And break - -
 De - mand, De - mand - ing
 Thy realm, Thy realm - -

Soprano.

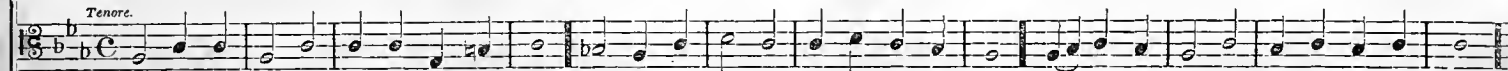


Alto.



1. Be - hold, the Judge de-scends, his guards are nigh, Tem-pest and fire at - tend him down the sky! Heav'n, earth, and hell, draw near, let all things come,
 2. Sin - ners, a - wake be-times; ye fools, be wise; A - wake be - fore the dread - ful morn-ing rise; Change your vain tho'ts, your sin - ful works a - mend;

Tenore.



Basso.

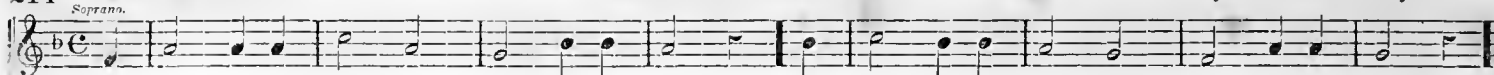


To hear His jus-tice, and the sin - ner's doom; But ga - ther first my saints, the Judge com-mands; Bring them, ye an - gels, from their dis - tant lands
 Fly to the Sa-viour, make the Judge your friend, Lest, like a li - on, His last ven-geance tear Your trem-bling souls, and no de - liv' - rer near.



* The *b* may be erased if *Do* is preferred.

Soprano.



Alto.

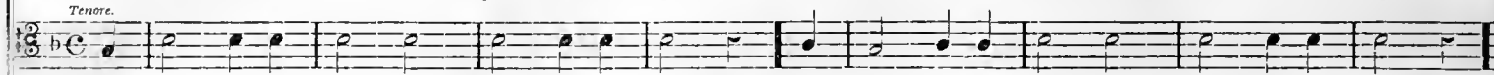
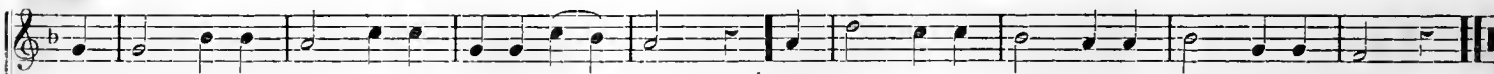


1. Ye ser - vants of God, your Mas - ter pro claim, And pub - lish a - broad his won - der - ful name;
 2. God rul - eth on high, al - might - y to save; And still he is nigh - his pre - sence we have;
 3. Then let us a - dore, and give him his right, All glo - ry and pow'r, and wis - dom and might;

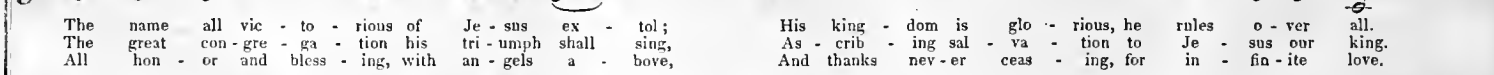
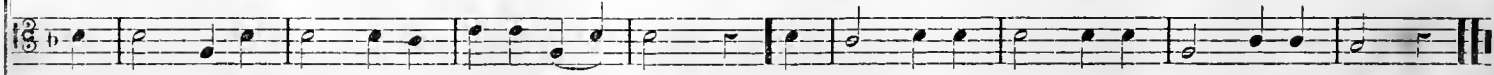
Tenore.



Basso.


The name all vic - to - rious of Je - sus ex - tol; His king - dom is glo - rious, he rules o - ver all.
 The great con - gre - ga - tion his tri - umph shall sing, As - crib - ing sal - va - tion to Je - sus our king.
 All hon - or and bless - ing, with an - gels a - bove, And thanks nev - er ceas - ing, for in - fin - ite love.

Alto.

1. The Lord is our shep - herd, our Guar - dian and Guide, What - e - ver we want he will kind - ly pro - vide;
2. In pas - tures all ver - dant he makes us re - pose, And leads us a - long where the still wa - ter flows;
3. Yea, though we shall walk through the val - ley of death, Con - fi - ding in him we may yield up our breath;
4. Our ta - ble he spread - eth in pre - sence of foes, With bless - ings un - num ber'd our cup o - ver - flows;

Tenore.

Basso.

To sheep of his pas - ture his mer - cies a - bound, His care and pro - tec - tion his flock will sur - round.
When fall'n or op - press'd he re - sto - reth our souls; With - in his own ways all our walk he con - trols.
Tho' dark be the sha - dow, no e - vil we fear; To com - fort and save us he e - ver is near.
His good - ness and mer - cy shall fol - low us through; Then let us for - e - ver his prai - ses re - new.

1. How firm a found - a tion, ye saints of the Lord, Is laid for your faith in his ex - cel - lent word;
 2. Fear not, he is with thee, O, be not dis - may'd; For he is thy God, and will give thee his aid;
 3. When through the deep wa - ters he calls thee to go, The ri - vers of sor - row shall ne'er o - ver - flow;
 4. The soul that on Je - sus hath lean'd for re - pose, He will not— he will not de - sert to its foes:

What more can he say than to you he hath said,— To you who for re - fuge to Je - sus have fled;
 He'll strength - en thee, help thee, and cause thee to stand, Up - held by his gra - cious, om - nip - o - tent hand.
 His pre - sence shall guide thee, his mer - cy shall bless, And sanc - ti - fy to thee thy deep - est dis - tress.
 That soul, though all hell should en - dea - vor to shake, He'll ne - ver— no ne - ver—no ne - ver for - sake.

Slow.
Soprano.

Mrs. S. J. Hale.

BLOOMFIELD.

11s, or IV, 4.

Harmonized by E. I.

217

Alto.

1. Our Fa - ther in heav - en we hal - low thy name! May thy king - dom ho - ly on earth be the same!
2. Fur - give our trans - gres - sions, and teach us to know, That hum - ble com - pas - sion that par - dons each foe;

Tenore.

Basso.

O give to us dai - ly, our por - tion of bread— It is from thy boun - ty that all must be fed.
Keep us from temp - ta - tion, from weak - ness and sin, And thine be the glo - ry for - ev - er, A - men!

Soprano.

Alto.

1. A voice comes from Ra - mah, a voice of de - spair— For Death's gloo - my an - gel is tri - umph - ing there :
 2. A - las ! for the pa - rent whose hope and whose trust Are with - er'd and bro - ken, and hid in the dust—
 3. A voice comes from Ra - mah, a voice of dis - may— But the words of Je - ho - vah can soothe it a - way ;

Tenore.

Basso.

The child - ren of beau - ty his ar - rows have smote, And Ra - chel is weep - ing for hers that are not,
 Where the blos - som of sum - mer all love - ly ap - pears ; But the dew - drops of eve - ning are min - gled with tears.
 They tell of a re - gion where grief is for - got, And Ra - chel is sol - ac'd for those that are not.

Soprano.

Alto.

1. Come, chil - dren of Zi - on, and help us to sing Loud an - thems of praise to our Sa - viour and King;
 2. In re - gions of dark - ness, and sor - row, and pains, We all lay in ru - in, in pri - son, and chains;
 3. O come to the Sa - viour, and take up the cross, Seek trea - sure in hea - ven, count all else but dross;
 4. We'll fear not the dan - gers that lie in our way, His arm will pro - tect us by night and by day;

Tenore.

Basso.

Whose life was once giv - en our souls to re - deem, And bring us to hea - ven to reign there with him.
 But Je - sus has bought us with his pre - cious blood, The rau - som pro - vi - ded to bring us to God.
 His mer - cy in - vites us, then let us com - ply— O why should we lin - ger when he is so nigh.
 All this we must suf - fer, and pa - tient - ly bear, Till Je - sus shall take us where suff' - rings are o'er.

Soprano.

Alto.

1. Daugh - ter of Zi - on, a - wake from thy sad - ness; A - wake, for the foe shall op - press thee no more:
 2. Strong were thy foes; but the arm that sub - du'd them, And scat - ter'd their le - gions, was migh - ti - er far;
 3. Daugh - ter of Zi - on, the pow'r that hath saved thee, Ex - toll'd with the harp and the tim - brel should be;

Tenore.

Basso.

Bright o'er thy hills dawns the day - star of glad - ness; A - rise, for the night of thy sor - row is o'er.
 Fled they like chaff from the scourge that pur - su'd them; In vain were their steeds and their cha - riots of war.
 Shout, for the foe is de - stroy'd that en - slav'd thee; Th'op-press or is van - quish'd, and Zi - on is free.

Soprano.



Alto.

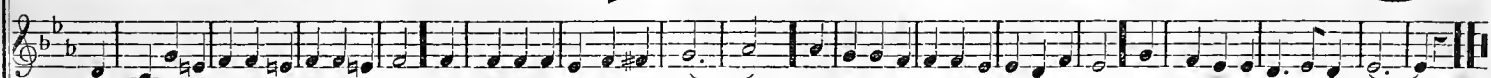


1. Stand up, O ye her-alds, your mission proclaim, And wide be your banners unfurl'd ; - De-clare to the hea-then, Im-man-u-el's name, Speak, speak to a pe-rish-ing world ! -
 2. Where sin holds in triumph its des-o-late reign, Down the pathway to regions of wo ; - Where nameless pollutions still follow in train, And wa-ters of bit-ter-ness flow : -
 3. Speak, speak, that the heathen may quickly receive The mes-sage of hea-ven-ly peace ; - O speak, till the millions repent and be-lieve, And rejoice in th' abundance of grace ! -

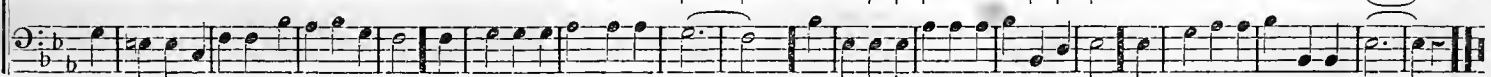
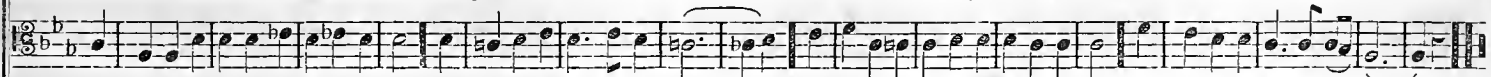
Tenore.



Basso.



- See mil-lions unnumber'd in darkness profound, Still groping their des-o-late way ; - Unheard the mild accents of mercy's sweet sound, Unseen the bright glimm'rings of day.
 There publish the news of the cru-ci-fied One, Who suffer'd that sinners might live ; - Who rising in triumph as-cend-ed his throne, Sal-va-tion im-mortal to give.
 The heathen shall listen, the darkness shall flee, The glo-ri-ous Day-Star a - rise : - The earth from its bondage of sin shall be free, And heav'n shall descend from the skies.



Soprano.

Alto.

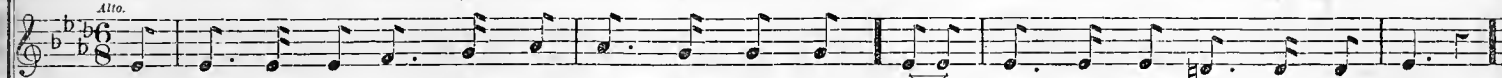
1. Come a - way to the skies, My be - lov - ed a - rise, And re - joice in the day thou wast born: On this fes - ti - val day,
 2. With thanks we ap - prove, The de - sign of thy love, Which has join'd us in Je - sus - 's name: So u - - ni - ted in heart,
 3. Hal - le - lu - jah we sing, To our Fath - er and King, And his rap - tu - rous prai - ses re - peat: To the Lamb that was slain,

Tenore.

Basso.

CODA.

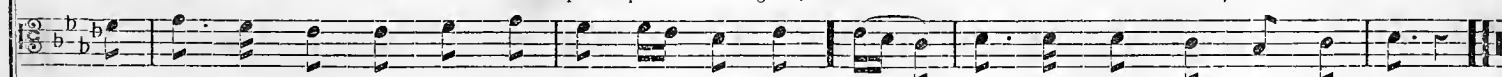
come ex - ul - ting a - way, And with sing - ing to Zi - on re - turn. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.
 that we nev - er can part, 'Till we meet at the feast of the Lamb Hal - le - lu - jah, &c.
 Halle - lu - jah a - gain, Sing all heav - en and fall at his feet. Hal - le - lu - jah, &c.

Soprano.*Alto.*

1. O great is Je - ho - vah, and great be his praise, In the ci - ty of God he is King.
 2. The joy of the earth from her beau - ti ful height, Is Zi - on's im preg - na - ble hill.
 3. Go, walk a - bout Zi - on and mea - sure the length, Her walls and her bul - warks mark well;
 4. Then say to your chil - dren— our ref - uge is tried, This God is our God to the end;

Tenore.*Basso.*

Pro - claim ye his tri - umph in ju - bi - lant lays, On the mount of his ho - li - ness sing.
 The Lord in her tem - ple still ta - keth de - light, God reigns in her pal - a - ces still.
 Con - tem - plate her her pal - a - ces, glo - rious in strength, Her tow'rs and her pin - a - cles tell.
 His coun - sels for - ev - er his peo - ple shall guide, His arm shall for - ev - er de - fend.



Soprano.

Alto.

1. Thou art gone to the grave, but we will not de - plore thee; Though sor - row and dark - ness en - com - pass the tomb;
 2. Thou art gone to the grave, we no lon - ger be - hold thee, Nor tread the rough paths of the world by thy side;
 3. Thou art gone to the grave, and its man - sions for - sa - king, Per - haps thy tried spi - rit in doubt lin - ger'd long;
 4. Thou art gone to the grave, but 'twere wrong to de - plore thee, Since God was thy ran - som, thy guar - dian and guide;

Tenore.

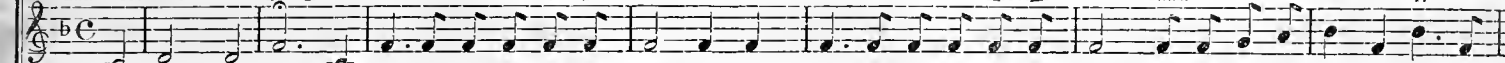
Basso.

The Sa - viour has pass'd through its por - tals be - fore thee, And the lamp of his love is thy guide through the gloom.
 But the wide arms of mer - cy are spread to en - fold thee, And the sin - ners may hope since the Sa - viour hath died.
 But the sun - shine of heav - en beam'd bright on thy wa - king, And the song that thou heard'st was the Ser - a - phim's song.
 He gave thee, He took thee, and soon will re - store thee, And death has no stin; since the Sa - viour bath died.

Soprano.



Alto. PP. CRES. <M.P.> P. CRES. <M.F.> P. CRES. <M.F.> CRES. F.

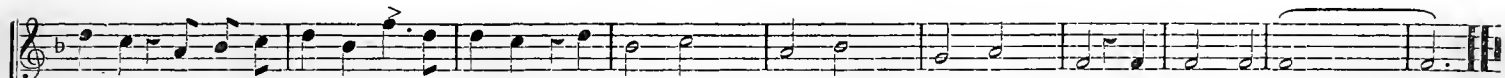
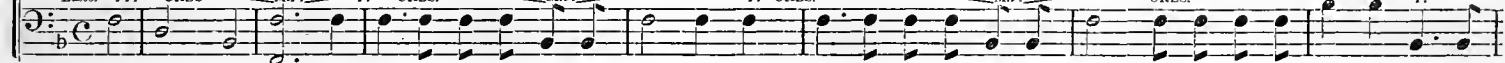


1. We sup - pli - cate— we sup - pli - cate the mighty Ma - ker, Of all the heav'nly hosts the Sov - reign; Whom out of noth - ing He did
2. Him sup - pli - cate of heav'n and earth the aw - ful Ru - ler, That geu - tly his kind spi - rit guide us; Let his ma - jes - tic pow'r o'er

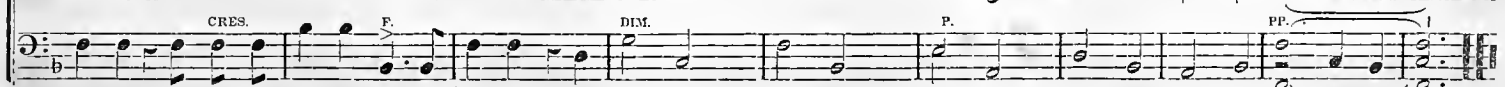
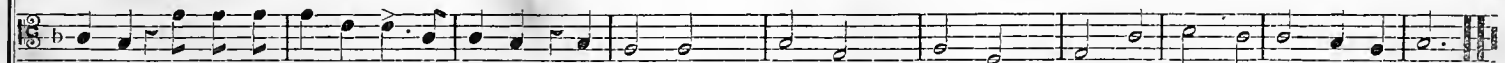
Tenore



Basso. PP. CRES. <M.P.> P. CRES. <M.F.> P. CRES. <M.F.> CRES. F.



summon, From nought to highest pow'r and brightness; With awe they wait a - - round his throne: We sup - pli - cate.
whelm us Till him we con - template in glo - ry, And wait with awe a - - round his throne: We sup - pli - cate.



Soprano. P. CRES. *Alto.* *Tenore. P.* CRES- *Basso*

Father! O hear us, Saviour draw near us, Spirit! O cheer us, Our faith to prove. With ardor fire us, With hope in - spire us, Of

joys a - bove. Fath - er! O hear us, Saviour draw near us, Spi - rit, O cheer us, Our faith to prove.

RIT. P. CRES. *RIT. P.* CRES. *DIM.*

joys a - bove. Fath - er! O! hear us, Saviour draw near us, Spi - rit, O! cheer us, Our faith to prove.

FINE

When foes in - vade us, O! thou who made us,

FINE

When foes in - vade us, O! thou who made us,

DA CAPO

Thy grace to aid us, In full - ness give us, And O re - ceive us, In Thy great love.

DA CAPO

Thy grace to aid us, In full - ness give us, And O re - ceive us, In Thy great love.

Soprano
Alto.
Tenore.
Basso.
ORGAN.

1. Up ye chris - tians, loud your grateful voi - ces raise. Pray to
2. Hearts are glow - ing when we sing his prais - es most. Laud - ing

Him, pray to Him, And sound a broad his glorious praise.
Him, Lauding Him As Father, Son and Ho - ly Ghost.

1. FF. 2.

1. FF. 2.

Soprano. *F.* *DIM.* *SF.* *SF.*

Alto

1. Our God is true! Our God, our God is true! Them he will ne'er for - sake— Them, he will ne'er for - sake, For
 2. Our God is true! Our God, our God is true! My soul, what wouldst thou more? My soul, what wouldst thou more? He
 3. Our God is true! Our God, our God is true! Oh! ne'er for - get, my soul— Oh ne'er for - get, my soul, How
Doxology. Praise Him that's true! Praise Him, praise Him that's true! The Fa - ther of our Lord— The Fa - ther of our Lord, The

Tenore.

Basso.

Them he will ne'er for - sake, Them he will ne'er for - sake,

SF. *F.* *DIM.*

whom his love he shows; For whom his love he shows. Our God is true! Our God, our God is true! We
 is thy por - tion still— He is thy por - tion still. Let God be true! Let God, let God be true! There's
 kind and true he is— How kind and true he is, Be true to God! Be true, be true to God! Let
 Son he loves so well— The Son he loves so well, And Ho - ly Ghost— The Ho - ly, Ho - ly Ghost For -

We shall his

SF. *SF.* *P.*

shall his care par - take— We shall his care par - take, In all our joys and woes, In all our joys and woes:
 naught to fear, tho' store There's naught to fear, tho' store Of fraud the world shall fill— Of fraud the world shall fill.
 this thy life con - trol— Let this thy life con - trol; And he de - vout - ly his— And he de - vout - ly his.
 ev - er be a - dored! For - ev - er be a - dored! Let saints his prai - ses tell, Let saints his prai - ses tell.

SF. *SF.* *P.* *SF.* *M. F.*

SF. *SF.* *P.* *SF.* *M. F.*

SF. *SF.* *P.* *SF.* *M. F.*

SF. *SF.* *P.* *SF.* *M. F.*

His wings, his wings will spread, will spread their shel - ter o'er us, Tho' moun - tains quake, earth yawn, earth yawn be - fore us, Tho'
 With hate let for - mer friends, let for - mer friends be burn - ing; E'en this shall to thy good, thy good be turn - ing, With
 From lov - ing, lov - ing him, let noth - ing, noth - ing drive thee, And of this stay to let none, let none de - prive thee, And
 Whom an - gels, an - gels for his truth, his truth un - bend - ing, Ex - tol, ex - tol with prai - ses nev - er end - ing— Ex -

CRES. AL. F.

moun - tains quake, earth yawn he - fore us. Our God is true! Our God, our God is true! Them
 hate let for - mer friends be burn - ing. Our God is true! Our God, our God is true! My
 of this stay let none de - prive thee. Our God is true! Our God, our God is true! Oh,
 tol, with prais - es nev - er end - ing. Praise Him that's true! The Fa - ther of our Lord, The

P. PP. SF. DIM. DIM. PP.

P. PP. > SF. DIM. > DIM. PP.

he will ne'er for - sake, For whom his love he shows. Our God, our God is true! Our God, our God is true.
 soul what wouldst thou more? He is thy por - tion still. God, Our God, our God is true! true! Our God, our God is true.
 ne'er for - get, my soul, How kind and true he is. Our God, our God is true! Our God, our God is true.
 Son he loves so well, And Ho - ly Ho - ly Ghost. Our God, our God is true! Our God, our God is true.

N. B. This is so arranged that the original piece for the Piano Forte may be played as an Accompaniment.

Soprano *Alto* *Tenore* *Basso* *ORGAN*

Glo - ry to God! the ho - ly an - gels cry; Glo - - - ry to God! let ev - 'ry heart re - - ply:

FINE.

AL. SEGNO.

The Sun of Right-eous - ness now shines on earth, And peace re - turns at our Re - deem-er's birth.

AL. SEGNO.

S. 1st. & 2d. Soprano.

Alto. Good will to men, the ho - ly an - gels cry, Good will to men, let ev - ry heart re - ply.

S. VIOLA.

FINE.

For two Horns, or two Violoncellos, or for Viola and Violoncello.

Let ha - tred, wrath, and strife be heard no more, But peace and love be spread from shore to shore.

AL. SEGNO.

AL. SEGNO.

S^{1st Soprano} *tr* FINE.

Je - sus, the Sa - viour, long - fore - told has come, Let ev - 'ry heart pre - pare to make him room.

2d. Soprano.

AL. SEGNO. *S*

Let mor - tal tongues pro - claim his love a - broad, And join to praise their Sa - viour and - - their God!

AL. SEGNO. *S*

Soprano. *S.*

Alto.
1st Time. Glo - ry to God! who sent his Son from heav'n, That thro' his blood our sins might be for - giv'n;
2d Time. Glo - ry to God! the Prince of Peace is come, Let ev' - ry heart pre - pare to make him room.

Tenore.

Basso.

FIN.

ORGAN. *S.*

FIN.

AL. SEGNO. *S.*

He comes with peace and par - don from a - - bove, And rules his peo - ple with the laws of love.

AL. SEGNO.

Soprano. M. F.

Alto. M. F.

Tenore. M. F.

Basso. M. F.

1. Je - ho - vah is my light, his grace re - veal - ing, In Him a - lone per - fec - tion finds a place; The soul's best joys are in Je - ho - vah dwelling,
 2. Je - ho - vah—source of life to all that's liv - ing, For mor - tal eye thy glo - ries are too bright; Yet through my pil - grimage thy light re - ceiv - ing,
 3. Je - ho - vah, God! The Father, Son, and Spi - rit, Ac - cept our hum - ble sac - ri - fice of praise; For all the good we have or shall in - her - it,

Je - ho - vah is the fount of ho - li - ness. This light to me can end - less wonders show, Per - fec - tion! 'tis to this my hopes as - pire,
 May I re - joice beneath thy watchful sight. Thy - self art light,—and light is thine a - bode, Thou ha - test him who in the dark - ness hides,
 To thee our song of grat - i - tude we raise. The Fath - er gives for us his on - ly Son, The Son to pay our ransom free - ly dies,

* "Songs without Words." This may be accompanied from the Piano Forte Score.

M.F.

M.F.

While joys of soul but quick - en my de - sire, That I for ho - li - ness to Him may go.
 But him thou lov'st who in the light a - bides, O! let thy bright - ness shine on all my road.
 The Ho - ly Ghost the pur - chas'd grace ap - plies, E - ter - nal prais - es to the Three in One.

M.F.

CRES.

F.

DIM.

P.

RALL.

CRES-

DIM.

RALL.

While joys of soul but quicken my de - sire, That I for ho - li - ness to Him may go.
 But him thou lov'st who in the light a - bides, O! let thy bright - ness shine on all my road.
 The Ho - ly Ghost the pur - chas'd grace ap - plies, E - ter - nal prais - es to the Three in One.

CRES.

F.

DIM.

RALL.

CRES.

F.

DIM.

RALL.

Soprano. *Fz.*

Alto. *Fz.*

1. The char - iot! the char - iot! its wheels roll in fire, As the Lord com - eth down in the pomp of his ire:
 2. The glo - ry! the glo - ry! by mil - lions are pour'd, The hosts of the an - gels to wait on their Lord,
 3. The trum - pet! the trum - pet! the dead have all heard; Lo the depths of the stone - cor - ner'd char - nel are stirr'd;
 4. The Judg - ment! the Judg - ment! the thrones are all set, Where the Lamb and the white - vest - ed eld - ers are met!
 5. Oh, mer - cy! oh, mer - cy! look down from a - bove, Cre - a - tor! on us, thy sad chil - dren with love!

Tenore. *Fz.*

Basso. *Fz.*

Self - mo - ving it drives on its path - way of cloud; And the heav'n's with the bur - then of God - head are bow'd.
 And the glo - ri - fied saints, and the mar - tyrs are there, And all who the palm - wreath of vic - to - ry wear.
 From the sea, from the land, from the south and the north, The vast gen - e - ra - tions of man are come forth.
 All flesh is at once in the sight of the Lord, And the doom of e - ter - ni - ty hangs on his word.
 When be - neath to their dark ness the wick - ed are driv'n, May our sanc - ti - fied souls find a man - sion in heav'n.

The char - iot! the char - iot! its wheels roll in fire, As the Lord com - eth down in the pomp of his ire.
 The glo - ry! the glo - ry! by mil - lions are pour'd, The hosts of the an - gels to wait on their Lord.
 The trum - pet! the trum - pet! the dead have all heard; Lo the depths of the stone - cor - ner'd char - nel are stirr'd.
 The Judg - ment! the Judg - ment! the thrones are all set, Where the Lamb and the white - vest - ed eld - ers are met.
 Oh, mer - cy! oh, mer - cy! look down from a - bove, Cre - a - tor! on us, thy sad chil - dren with love.

Larghetto.

Jewett's Coll.

HYMN.—ERE I SLEEP.

E. I.

Soprano.
Alto. DIM.
 1. Ere I sleep, for ev' - ry fa - vor, This day show'd By my God, I do bless my Sa - viour.
 2. Leave me not, but ev - er love me, Let thy peace Be my bliss, Till thou hence re - move me.
 3. Thou, my rock, my guard, my tow - er, Safe - ly keep, While I sleep, Me, with all thy pow - er.
 4. And, when - e'er in death I slum - ber, Let me rise With the wise, Count - ed in their num - ber.
Tenore.
Basso. DIM.

1. The bil - lows swell, the winds are high, Clouds o - ver - cast my win - try sky; Out - of the depths to thee I call; My
2. O Lord, the pi - lot's part per - form, And guide and guard me through the storm; De - fend me from each threat - 'ning ill, Con -

SF. DIM. P.

My fears are great, my strength is small.
Con - trol the waves; say, "Peace, be still!"

SF. DIM. P. F.

fears are great, my strength is small.
trol the waves; say, "Peace, be still!"

My fears are great, my strength is small.
Con - trol the waves; say, "Peace, be still!"

My fears are great, my strength is small.
Con - trol the waves; say, "Peace, be still!"

SF. DIM. P.

My fears are great,
Con - trol the waves;

My fears are great, are great, my strength is small.
Say, "Peace, be still!"

THE BILLOWS SWELL.—Continued.

241

F. P. P. P. CRES. CRES.
 A - mid the roar - ing of the sea, My soul still hangs her hope on thee; Thy con - stant love, thy faith - ful care, Thy
 F. P. P. P. CRES. CRES.
 A - mid the roar - ing of the sea, My soul still hangs her hope on thee; Thy con - stant love, thy faith - ful care, Thy
 F. P. P. P. CRES. CRES.
 A - mid the roar - ing of the sea, My soul still hangs her hope on thee; Thy con - stant love, thy faith - ful care, Thy

F. CRES. SF. SF. P. <^>
 con - stant love, thy faith - ful care, - - - Is all that saves me from des - pair.
 F. CRES. P. DIM. P. <^>
 con - stant love, thy faith - ful care, - - - Is all that saves me, all that saves me from des - pair.
 F. CRES. F. DIM. P. <^>
 con - stant love, thy faith - ful care, Is all that saves, Is all that saves me, saves me from des - pair.
 F. CRES. F. DIM. P. <^>
 con - stant love, thy faith - ful care, Is all that saves, Is all that saves - - - me from des - pair.

Contralto, originally.

Tenore, originally.

Primo Basso, originally.

Basso Secondo.

1. Dawn gen - tle flow-er, From the morn - ing earth! We will gaze and won - der At thy won - d'rous birth! Bloom gen - tle flow'r,
 2. Fade gen - tle flow-er! All thy white leaves close; Hav - ing shown thy beau - ty, Time 'tis for re - pose. Die gen - tle flow'r,
 3. Sleep gen - tle flow-er, On thy mo - ther's breast Sleep till Spring's re - turn - ing Wakes thee from thy rest. Day hath no more glory,

Bloom gen - tle

Lov-er of the light, Bloom gen - tle flow-er, Lov-er of the light, Sought by wind and show - er; Fon - dled by the night.
 In the si - lent sun: Die gen - tle flow-er, In the si - lent sun: Lo! all pangs are o - ver, All thy tasks are done.
 Tho' he soars so high; Day hath no more glory, Tho' he soars so high; Thine is all man's sto - ry, Live, and Love, and Die.

flow - - - er

ANTHEM.—I WILL SING UNTO THE LORD.

Goldwin.

243

Soprano.

I will sing un - to the Lord as long as I live, I will sing un - to the Lord as

Alto.

Tenore.

Basso.

I will sing un - to the Lord as long as I live, I will sing un - to the Lord as

long as I live, I will praise my God,

I will praise my God,

long as I live, I will praise my God,

I will praise my God, I will

I WILL SING UNTO THE LORD.—Continued.

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a bass clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The lyrics are written below the staves.

I will praise my God while I have, I have my be - ing, while

I will praise my God while I have my be - ing, while

God I will praise my God while I have, I have my be - ing, while

praise my God, my God, while I have I have my be - ing, while

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a bass clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The lyrics are written below the staves.

I have my be - ing, and so shall my words please Him, my joy, my

I have my be - ing, and so shall my words please Him, my joy, my

joy shall be in the Lord, my joy, my joy shall be in the Lord, my joy, my joy shall be in the Lord.

joy shall be in the Lord, my joy, my joy shall be in the Lord, my joy, my joy shall be in the Lord.

GLORIA.

J. S. Bach.

1st. & 2nd. Soprano.

Alto P. CRES. <F> DIM. P. FF. DIM.

Tenore.

Basso P. CRES. <F> DIM. P. FF. DIM.

Glo - - - ry be to Thee, O Lord, Glo - - - ry be to Thee, O Lord.

Soprano.

Alto.

1. O come, let us sing un - to the Lord;
 2. For the Lord is a great - - - God;
 3. The sea is his, and be made it;
 4. For he is the Lord our God;
 5. Glory be to the Father, and to the Son,

Let us heartily rejoice in the strength of our sal - vation:
 And a great King a - - - bove all gods:
 And his hand pre - - - - - pared the dry - - - land:
 And we are the people of his pasture and the sheep of his hand:
 And to the Ho - ly, Ho - ly Ghost:

Tenore.

Basso.

FINE.

Let us come before his presence with thanks-giving
 In his hand are all the corners of the earth;
 O come, let us worship, and *rit.* fall - - - down; *len*
 O worship the Lord in the beauty of holiness;
 As it was in the be - - - - - ginning, is now,

And show ourselves glad in him with psalms.
 And the strength of the hills is his al - - - so.
 And kneel before the Lord our Ma - - - ker.
 Let the whole earth stand in awe of him.
 And ever shall be world without end. A - - - men.

D. C. AL FINE.

5. For he cometh, for he cometh to, judge the | earth; || And with righteousness to judge the | world, and the | peo - ple | with his | truth.

D. C. AL FINE.

CHANT.—GLORIA PATRI.

W. Alpers.

Glory be to the Father, | and to the | Son, || And | to the | Ho - - ly | Ghost: || A - | men.
As it was in the be - | ginning, is | now, || And ever | shall be, | world without | end.

Soprano.

Alto.

1. O come, let us sing un - to the Lord;
 2. For the Lord is a great - - - God;
 3. The sea is his, and he made it;
 4. For he is the Lord our God;
 5. Glory be to the Father, and to the Son,

Let us heartily rejoice in the strength of our sal - vation:
 And a great King a - - - - -
 And his hand pre - - - - -
 And we are the people of his pasture and the sheep of his hand:
 And to the Ho - - ly, Ho - ly Ghost:

Tenore.

Basso.

FINE.

Let us come before his presence with thanks-giving,
 In his hand are all the corners of the earth;
 pp. O come, let us worship, and rit. fall - - - - - down;
 O worship the Lord in the beauty of holiness;
 As it was in the be - - - - - ginning, is now, *len*

And show ourselves glad in him with psalms.
 And the strength of the hills is his al - - - so.
 And kneel before the Lord our Ma - - - - - ker.
 Let the whole earth stand in awe of him.
 And ever shall be world without end. || A - - - men.

5. For he cometh, for he cometh to judge the earth; || And with righteousness to judge the world, and the people with his truth.

CHANT.—GLORIA PATRI.

W. Alpers.

Glory be to the Father, and to the Son, || And to the Holy Ghost: ||
As it was in the beginning, is now, And ever shall be, world without end. A - men.

Soprano. F. *Alto.* *Tenore.* *Basso.* *CRES.*

Glo - ry be to the Fath - er, And to the Son, And to the Son, And to the Son, And to the Son, And to the Ho - ly, Ho - ly Ghost.

Basso, e Tenore. TUTTI. *Tenore. P.* *Basso, e Tenore. TUTTI.* *ORGAN. FF.* *ORG.*

As it was in the be - - gin - ning, Is now, and ev - er shall be. As it was in the be - gin - ning,

Is now and ev - er shall be, As it was in the be - gin - ning, Is now and ev - er shall be, world

P. *F.* *FF.*

This system contains the first four staves of music. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is also a treble clef with a key signature of one sharp. The third staff is a bass clef with a key signature of one sharp. The fourth staff is also a bass clef with a key signature of one sharp. The music is in 4/4 time. The first staff has a dynamic marking of *P.* (piano) at the beginning. The second staff has a dynamic marking of *F.* (forte) at the beginning. The third staff has a dynamic marking of *P.* at the beginning. The fourth staff has a dynamic marking of *FF.* (fortissimo) at the beginning. The lyrics are written below the second and third staves.

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

P.

This system contains the next four staves of music. The first staff is a treble clef with a key signature of one sharp. The second staff is also a treble clef with a key signature of one sharp. The third staff is a bass clef with a key signature of one sharp. The fourth staff is also a bass clef with a key signature of one sharp. The music is in 4/4 time. The first staff has a dynamic marking of *P.* (piano) at the beginning. The lyrics are written below the second and third staves.

Soprano. 3

Alto. M. CRES. 3 DIM CRES.

We praise thee, O God, we acknowledge | thee to be the | Lord; All the earth doth worship thee, the Fa-ther ev-er-lasti-og. To thee all angels cry a-loud,

Tenore. 3

Basso. M. CRES. 3 DIM CRES.

Inst.

DIM. M. CRES. F. DIM. P. CRES. F. DIM.

The heav'ns and all the pow'rs there-in; To thee, che-ru-him and se-ra-phim con-tin-u-al-ly do cry, Ho-ly, ho-ly, ho-ly Lord God of Sab-ba-oth.

DIM. M. CRES. F. DIM. P. CRES. F. DIM.

Ho-ly, ho-ly, ho-ly, Lord God of Sab-ba-oth.

Ho-ly, ho-ly, Lord God of Sab-ba-oth.

Heav'n and earth are full of the ma-jes-ty of thy glo-ry. The glo-rious com-pa-ny of the a-pos-tles Praise thee.

CRES. *FF.* *SOLI.* *TUTTI. F.*

CRES. *FF.* *P.* *SOLI.* *TUTTI. F.*

Praise thee.

The good-ly fel-low-ship of the pro-phets Praise thee. The no-ble ar-my of Mar-tyrs Praise thee.

TUTTI. F. *SOLI.* *TUTTI. F.*

P. *SOLI.* *TUTTI. F.* *SOLI.* *TUTTI. F.*

Praise thee.

The first system of the musical score consists of four staves. The top two staves are for vocal parts, with the first staff marked "SOLI." and the second "TUTTI." The bottom two staves are for piano accompaniment. The key signature is one flat (B-flat), and the time signature is 12/8. The lyrics are: "The holy Church throughout all the world doth ac - knowledge thee The Father, of an infinite ma - jes - ty; Thine a - dora - ble, true and on - ly Son;". The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are triplets marked with a "3" in the piano part.

SOLI. TUTTI.

The holy Church throughout all the world doth ac - knowledge thee The Father, of an infinite ma - jes - ty; Thine a - dora - ble, true and on - ly Son;

The second system of the musical score also consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature remains one flat (B-flat), and the time signature is 12/8. The lyrics are: "Al - so the Ho - ly Ghost, the com - fort - er. Thou art the King of Glo-ry, O Christ, Thou art the everlasting Son of the Fa - ther." The music continues with similar rhythmic patterns and dynamics. Dynamics markings include "P." (piano), "F." (forte), and "FF." (fortissimo) on the vocal staves.

P. F. FF.

Al - so the Ho - ly Ghost, the com - fort - er. Thou art the King of Glo-ry, O Christ, Thou art the everlasting Son of the Fa - ther.

M. CRES.

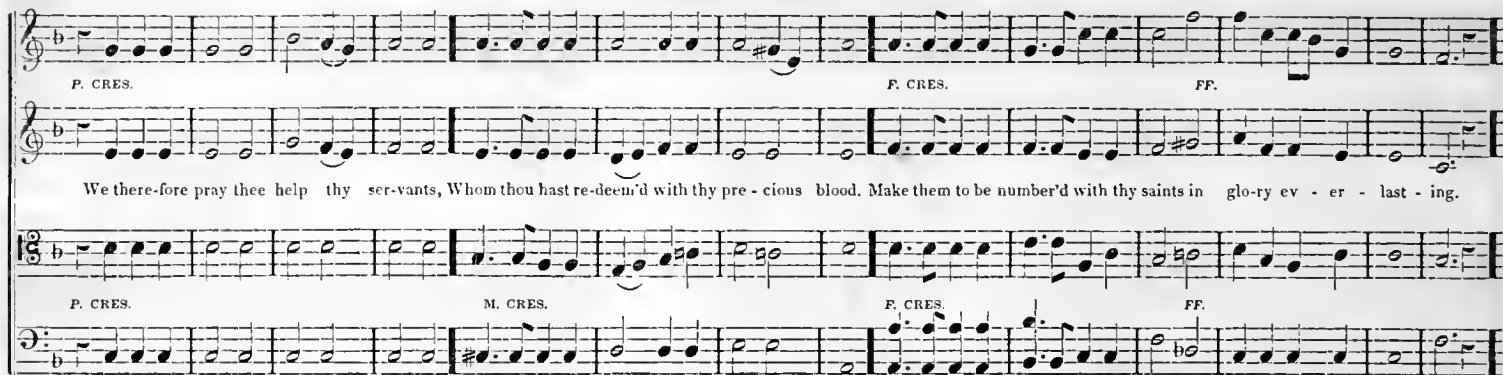
When thou took'st upon } liv - er man, Thou didst humble thy- } born of a virgin; When thou hadst } sharp-ness of death, Thou didst open } Heav'n to all he - lievers.
 thee to de- } self to be } overcome the } the kingdom of }

TASTO. SOLO, M. CRES.

F. SLOW. P.P. CRES.

Thou sit - test at the right hand of God in the glo - ry of the Fa - ther. We be - lieve that thou shalt come to be our Judge.

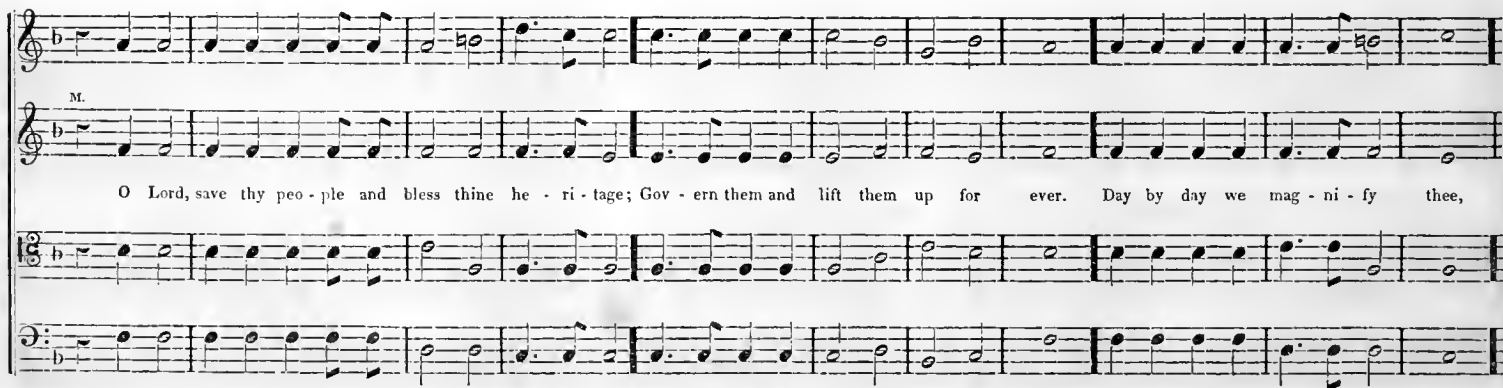
F. SLOW. P.P. CRES.



P. CRES. F. CRES. FF.

We there-fore pray thee help thy ser-vants, Whom thou hast re-deem'd with thy pre-cious blood. Make them to be number'd with thy saints in glo-ry ev - er - last - ing.

P. CRES. M. CRES. F. CRES. FF.



M.

O Lord, save thy peo-ple and bless thine he-ri-tage; Gov-ern them and lift them up for ever. Day by day we mag-ni-fy thee,

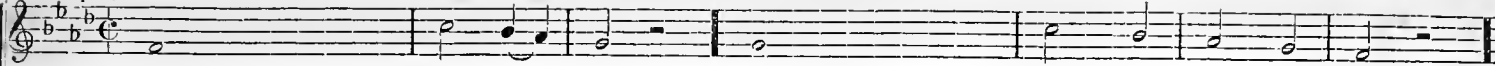
First system of musical notation for 'Te Deum'. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Treble and Bass). The key signature is one flat (B-flat). The tempo and dynamics markings are 'P. RITARD.' and 'LARGO. PP. CRES.' followed by 'RIT.' with hairpins. The lyrics are: 'And we wor-ship thy name ev-er, world with-out end. Vouch-safe, O Lord, to keep us this day with-out sin. O Lord, have mer-cy up-on us, have mer-cy upon us.' There are triplets marked with a '3' in the piano parts.

Second system of musical notation for 'Te Deum'. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Treble and Bass). The key signature is one flat (B-flat). The tempo and dynamics markings are 'TEM. 1 MO. M.' and 'F.' followed by 'FF.' with hairpins. The lyrics are: 'O Lord, let thy mer-cy be up-on us, as our trust is in thee. O Lord, in thee have I trust-ed, let me nev-er be con-found-ed.' There are triplets marked with a '3' in the piano parts.

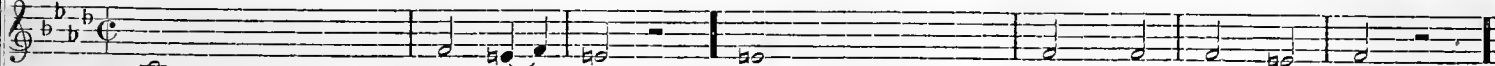
1. O be joyful in the Lord,	{ all ye lands; courts with praise; and to the Son, }	{ Serve the Lord with gladness, and come before his Be thankful unto him, and And to the }	pre - - sence speak Ho - - ly	with a of his Ho - - ly	song. Ghost.
2. O go your way into his gates with thanks- giving, and into his					
3. Glory be to the Father,					

Be ye sure that the Lord he is God, it is he	}	not	we our-	selves;	}	We are his people, and the	sheep - - -	of	his	pasture.
that has made us, and		ev - - er	lasting;	{		And his truth endureth from	ra - - tion to	gen - - e - -	ration.	
For the Lord is gracious, his mercy is		ginning, is	now,			And ever shall be,	world without	end.	A - -	men.

Soprano.

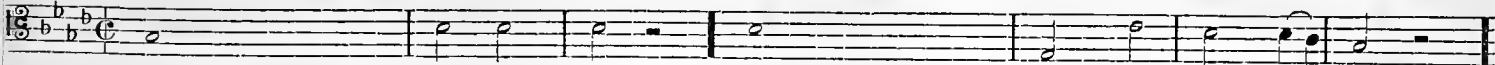


Alto.

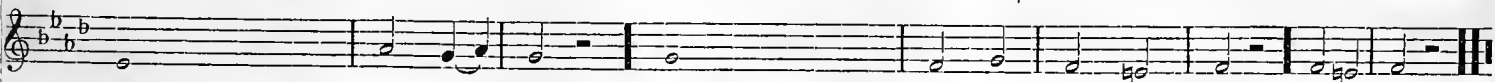
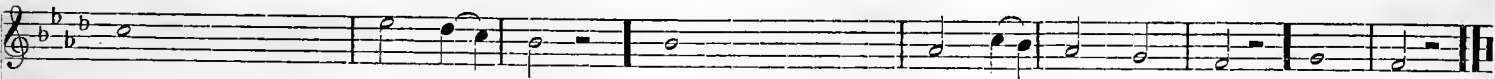
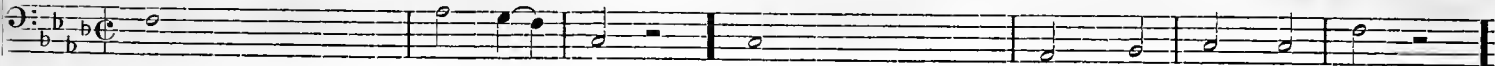


1. Blessed be the	Lord	God of	Israel :	For he hath	visited	and re-	deemed his	people ;
2. As he spake by the mouth of his	ho -	- ly	Prophets,	Which have	been	since the	world be -	gan ;
3. Glory be to the Father, and	to	the	Son,	And to the	Ho -	- ly,	Ho - ly	Ghost ;

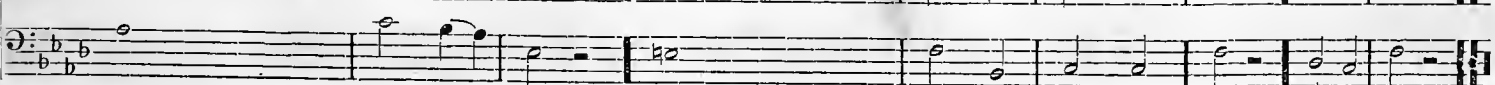
Tenore.



Basso.



And hath raised up a mighty sal -	vation	for	us,	In the house of his	ser -	vant	Da -	- - -	vid.	
That we should be	saved	from our	enemies,	And from the hand of	all	that	hate -	- - -	us.	
As it was in the be - - -	ginning,	is	now,	And ever	shall	be,	world	without	end.	A - - men.



Soprano.

Alto.

Tenore.

Basso.

1. Glory be to
2. We praise thee, we bless thee, we worship thee, }
we glorify thee, we give thanks to thee, for }

God thy on high,
great glory,

And on earth,
O Lord, God, Heavenly King, God the

peace, good will t'wards men.
Fa - - ther, Al - - - - - mighty.

O Lord, the only begotten Son, | Je - - - sus | Christ; ||

O Lord, God, Lamb of God, Son of the
Father, that takest away the sins
of the world, have - - - - -

mer - - cy | up - - - on | us.

Thou that takest away the
Thou that takest away the
Thou that sittest at the right hand of

sins of the world.
sins of the world.
God the Father.

Have mercy
Re - - -
Have mercy

up - on us,
ceive our pray'r,
up on us.

For thou only
Thou only, O Christ, with the

art Ho - ly holy Ghost, Thou
Ho - ly holy Ghost, Thou
Art most high in the

on - - ly art the Lord.
glo - - ry of God the Father. | A - - men.

Soprano.

Alto.

Tenore.

Basso.

ORGAN.

Glo - ry be to the Fa - ther and to the Son, And to the Holy
 As it was in the be - gin - ning, is - - - now, And ever shall

And to the Holy Ghost And to the Ho - ly Ho - ly Ghost.
 And ever shall be, world without end, A - men, A - men.

Ghost,
 be.

1 2

1 2

1 2

Soprano.

Alto.

1. O sing unto the Lord a new song; For he hath done marvelous things;
2. The Lord declared His salvation; His righteousness hath he openly show'd in the sight of the heathen;
3. Show yourselves joyful unto the Lord, all ye lands; Sing, re-joyce in the Lord, O ye that love the Lord, and give thanks;
4. With trumpets also, and shawms; O, show yourselves joyful before the Lord, the King;
5. Let the floods clap their hands, and let the hills be joyful together before the Lord; For he cometh—for he cometh to judge the earth;
6. Glory be to the Father, and to the Son, and to the Holy Ghost,

Tenore.

Basso.

With his own right hand, and with his ho - ly arm, Hath he gotten him - self the vic - to - ry.
He hath remembered his mercy and truth } house of Israel; And all the ends of the world have seen the sal - va - tion of our God.
toward the } on the harp; Sing to the harp - with a psalm of our thanks - giving.
Praise the Lord up - on the is - and they that dwell there - in.
Let the sea make a noise, and judge the world, And the peo - ple with e - qui - ty.
With righteousness shall He is now, And ever shall be world without end, A - men.
As it was in the beginning,

Soprano *F.*
Alto.
Tenore. *F.*
Basso.

It is a good thing to give thanks un - to the Lord, And to sing prais-es un - to thy name, O most high - est.

F. *FF.*

SOLI. *TUTTI.* *DIM.* *RALL.* *P* *PP*

To tell of thy loving kind - ness ear - ly in the morning, And of thy truth in the night sea-son, And of thy truth in the night season.

DIM. *RALL.* *P* *PP*

Up - on an in - strument of ten strings, and up - on the lute, Up - on a loud in - strument and up - on the harp, For thou, Lord, hast made me

glad, glad thro' thy works. And I will re-joice in giv-ing praise for the op - e - ra - tions, for the op - e - ra - tions of his hands, And

I will re-joice in giv-ing praise for the op-e-ra-tions, for the op-e-ra-tions of his hands. Glo-ry be to the Fa-ther,

and to the Son, and to the Ho-ly, Ho-ly Ghost. As it was in the be-gin-ning, is now, and ev-er

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

shall be, world with-out end, World with-out end, A - - - men, A - - - men.

World with-out end, World without end, E. I.

CHANT.—BONUM EST CONFITERI.

E. I.

Soprano.

Alto.

1. It is a good thing to give
2. To tell of thy loving kindness
3. Upon an instrument of ten strings and up-
4. For thou, Lord, hast made me

thanks un-to the
early in the
on the
glad through thy

Lord;
morning;
lute;
works;

And to sing praises unto
And of thy
Upon a loud instrument,
And I will rejoice in giving praise }
for the ope

thy name
truth in
and up -
-ra - - tions

O most
the night
or the
of thy

Highest.
season.
harp.
hands.

5. Glory be to the Father,
6. As it was in the be - - - - -

and to the
giuning, is

Son,
now;

And - - - - -
And ever shall be

to the
world with-out

Ho - ly
end, A -

Ghost.
men.

Basso

Soprano.

Alto.

1. God, be merciful unto us, and bless us. And show us the light of his countenance, and be mer - ci - ful - - unto us;
 2. Let the peo - ple praise thee O God, Yea, let all the peo - ple praise thee;
 3. Let the peo - ple praise thee O God, Yea let all the peo - ple praise thee;
 5. Glory be to the Father, and to the Son, And to the Ho - ly, Ho - ly Ghost.

Tenore.

Basso.

That thy way may be known up on earth, Thy sav - - - ing health a - mong all nations.
 O let the nations re - joice and be glad; For thou shalt judge the folk } the na - tions up - on earth.
 Then shall the earth bring forth her in - crease, And God, even our own God, shall give us his blessing.
 4. God, As it was in the be - gin - ning is us, now, And all the ends of the world shall fear him.
 And ever shall be, world without end, A - - men.

Soprano.

Alto.

1. Praise the Lord,
2. Who forgiveth
3. O praise the Lord, ye angels of his, ye

O my soul,
all the sin,
that ex - cel in strength.

And all that is with - - in me,
And healeth all praise his ho - ly name;
Ye that fulfil his commandment, } and hear - - - - - fir - mi - ties;

4. O speak
5. Glory be to the Father,
Tenore.

good of the Lord,
and to the Son,

All ye works of his, in all
And to the

un - to the voice of his word;
places of his do - - - - - minion;
Ho - ly, Ho - ly Ghost;

Basso.

Praise the Lord,
Who saveth thy life
O praise the Lord, all
Praise
As it was in the be - - - - -

O my soul,
from de - - - - - struction,
ye his hosts,
than the Lord,
ginning, is now,

And for - - - - - get not all his benefits.
And crowneth thee with mer - cy and lov - ing kindness.
Ye servants of his, that do his pleasure.
O - - - - - my soul.
And ever shall be, world without end. A - - - - - men.

Soprano.

Alto.

1. Our Father who
2. Give us this day our
3. For

art in heaven;
dai - - ly bread;
thine is the kingdom;

Hallowed
And, forgive us our trespasses, as we forgive those who
The

be thy name;
trespass a - gainst us;
power, and the glory;

Tenore.

Basso.

Thy kingdom come; thy
And lead us not
For ever and

will be done,
into temp - tation,
ev - er,

On earth, as it
But deliver
A - - - - -

is in heaven;
us from evil;
men, A - men.

Soprano.

Alto.

1. O give thanks unto the Lord, for
2. O give thanks unto the
3. To him that by wisdom
4. The sun to
5. Who remembered us in our
6. Who giveth

he is good,
Lord of lords,
made the heavens,
rule the day,
low es tate,
food to all flesh,

And his mercy en - - - - - du - reth for - ev - er.
For his mercy en - - - - - du - reth for - ev - er.
For his mercy en - - - - - du - reth for - ev - er.
For his mercy en - - - - - du - reth for - ev - er.
For his mercy en - - - - - du - reth for - ev - er.
For his mercy en - - - - - du - reth for - ev - er.

Tenore.

Basso

O give thanks unto the
To him who
To him that
The moon and stars to
And hath redeemed us
O give thanks unto the

God of gods,
only doth great wonders,
made great lights,
rule by night,
from our enemies,
God of heaven,

For his mercy en - - - - - du - reth for - ever.
For his mercy en - - - - - du - reth for - ever.
For his mercy en - - - - - du - reth for - ever.
For his mercy en - - - - - du - reth for - ever.
For his mercy en - - - - - du - reth for - ever.
For his mercy en - - - - - du - reth for - ever.

Soprano.

Alto.

Tenore.

Basso.

1. How beautiful upon the mountains are the feet of him that bringeth good tidings, that	} publish - eth peace ; } shall they sing ; } of Je - ru - } eyes of all the } Ho - ly Ghost ;	That bringeth good tidings of good, that pub - lisheth salvation ; that saith unto	Zion, thy God - - reigneth.	
2. Thy watchmen shall lift up the voice, with the voice together		For they shall see eye to eye when the	Lord shall bring a - gain Zion.	
3. Break forth into joy, sing together ye waste places		of Je - ru -	deem'd Je -	ru - sa - lem.
4. The Lord hath made bare his holy arm in the		nations ;	va - tion of our God.	
5. Glory be to the Father, and to the Son, and to the		Ho - ly Ghost ;	As it was in the beginning, is now, and ever } shall be,	world without end. A - men.

Selections from Scripture.

INSTALLATION CHANT.—I WILL GIVE YOU PASTORS, ETC.

E. I.

Soprano.

Alto.

Tenore.

Basso.

1. I will give you pastors according to mine own heart ;	} That shall feed you with } Show my people their transgression and } the house of } Woe unto the wicked ! it shall be ill } with him ; for the reward of his } And give to thy people the hearing ear, and the } As it was in the beginning, is now, and ever } } shall be,	knowledge and un - der - standing.
2. Cry aloud, spare not, lift up thy voice like a trumpet ;		Ja - cob, their - - sin.
3. Say ye to the righteous, that it shall be well with him ; for they shall eat the fruit of their doings.		hands shall be given him.
4. And now, Lord, grant unto thy servants, that with all boldness they may preach thy word ;		un - der - stand - ing heart.
5. Glory be to the Father, and to the Son, and to the Ho - ly Ghost ;		world without end. A - men

Soprano. *F.*Alto. *F.*Tenore. *F.*Basso. *F.*

Thy seat, O God, en - dur - eth for - ev - er; The scep-tre of thy king-dom is a right scep-tre, Thy seat, O God, en - du - reth for - ev - er: The

Thou hast lov'd right-eous-ness and hat - ed in - i - qui - ty;

scep-tre of thy king-dom is a right scep-tre;

Where-fore God, ev'n thy God, hath an -

Thou hast lov'd right-eous-ness, and hat - ed in - i - qui - ty,

ANTHEM—Continued.

- oint - ed thee with the oil of glad-ness, The oil of glad - ness a - bove thy fel - lows.
 The oil of glad - ness a - bove thy fel - lows. Thy seat, O God, en - dur - eth for - ev - er, The

scep-tre of thy king-dom is a right scep-tre. Thy seat, O God, en - dur - eth for - ev - er, The scep-tre of thy king-dom is a right scep - tre.

My song shall be al-way of the lov-ing kind-ness of the Lord; With my

mouth will I ev-er be show-ing thy truth from one ge-ne-ra-tion to an-o-o-ther. For I have said, for I have said,

Mer-cy shall be set up for-ev-er, Thy truth shalt thou es-tab-lish in the heav-ens,

p.

The Lord is our de - fence, The Lord is our de - fence, The Ho - ly one of

f.

The Lord is our de - fence, The Ho - ly

f.

The Lord is our de - fence, The Lord is our de - fence, The Ho - ly one of

f.

The ho - - ly

Is - ra - el, the Ho - ly one of Is - ra - el is our King.

One of Is - - ra - - el - - is our King, The Ho - ly one of Is - ra - el is our King.

Is - ra - el The ho - ly One of Is - ra - el is our King,

One of Is - ra - el - - is our King,

p

Thou spak-est some-times in vis - ions un - to thy saints, and saidst, I have laid help up - on One that is might - y, I have ex - alt - ed One

p.

FP

cho - sen out of the peo - ple; I will set his do - min - ion in the sea, and his right hand in the floods; And I will

FF

FF'

FF

make him my first born, High - er than the kings, the kings of the earth.

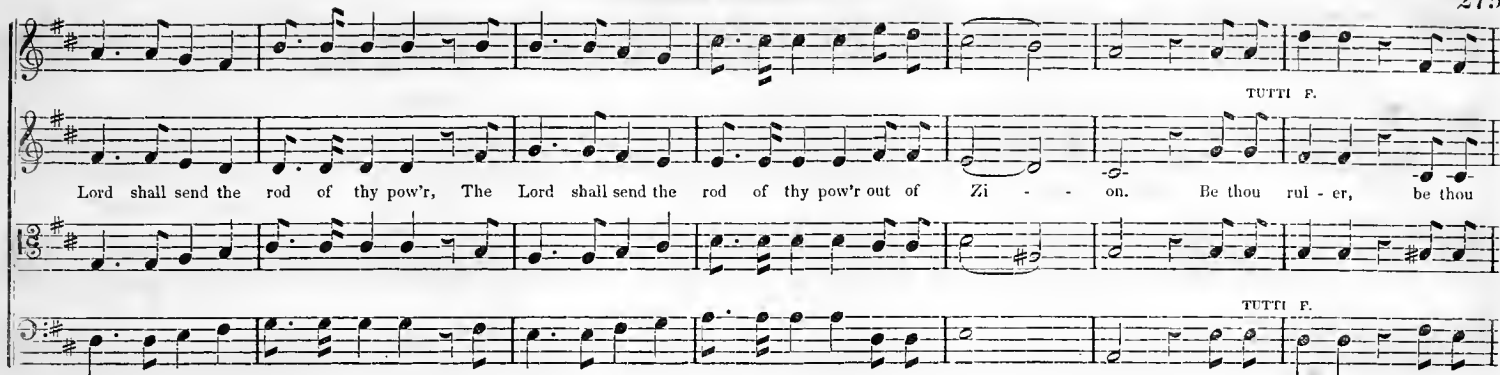
SOLO

SOLO

SOLO

SOLO

The Lord said un-to my Lord, sit thou on my right hand, Un - til I make thine en - e - mies, thine en - e - mies thy foot - stool; The



The first system of the musical score consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The key signature is one sharp (F#). The tempo and dynamics are marked 'TUTTI F.'.

Lord shall send the rod of thy pow'r, The Lord shall send the rod of thy pow'r out of Zi - - on. Be thou rul - er, be thou



The second system of the musical score continues the composition with the same four-staff layout. It concludes with a double bar line. The tempo and dynamics remain 'TUTTI F.'.

rul - er ev'n in the midst a - mong thine en - e-mies, Be thou rul - er, Be thou rul - er, ev'n in the midst a - mong thine en - e - mies.

Soprano.

In the day of thy pow - er shall the peo - ple of - fer thee Free - will of - fer - ings with an ho - ly wor - ship; In the

Tenore.

In the day of thy pow - er shall the peo - ple of - fer thee, Free will of - fer - ings with an ho - ly wor - ship; In the



day of thy pow - er shall the peo - ple of - fer thee, Free will of - fer - ings with an ho - - ly wor - ship; The dew of thy

day of thy pow - er shall the peo - ple of - fer thee, Free will of - fer - ings with an ho - - ly wor - ship; The dew of thy



RIT.

birth is of the womb of the morn-ing, The dew of thy birth is of the dew of the morn - - ing.

Allegro. CHORUS.

F.

The Lord sware and will not re - pent, The Lord sware and will not re - pent, Thou art a priest for - ev - er, af - ter the or - der of Mel - chis - e - dec. The

F.

Lord sware and will not re - pent, The Lord sware and will not re - pent, Thou art a priest for - ev - er af - ter the or - der of Mel - chis - e - dec, Thou

GLORIA PATRI.

art a priest for - ev - ter af - ter the or : der of Mel - chis - e - dec. Glo - ry be to the Fa - ther and to the

Son, And to the Ho - ly, Ho - ly Ghost. And to the Ho - ly Ghost.

As it

Son, To the Fa - ther, and to the Son, and to the Ho - ly Ghost. As it was in

As it was in the be -

As it 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 without end, A - - men, A - - men.

the be - gin - ning, as it was, is now, and ev - er shall be world without end, A - men, A - men.

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

Soprano.

Alto.

O praise God in his ho - - li - - ness; Praise him in the fir - mament of his power, Praise him for his

Tenore.

Basso.

no - ble acts—praise him for his no - ble acts; Praise him ac - cor - ding to his ex - - cel - lent great - ness.

* From the "Harmonia Sacra," edited by J. Hewitt.—Published in Boston, 1812.

Praise him in the sound, in the sound of the trum - pet; Praise him up - - on the lute and harp.

This musical system consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of one flat (B-flat). The music is written in a common time signature. The lyrics are placed below the second staff.

Praise him in the cym - bals, in the cym - bals and dan - ces; Praise him up - - on the strings and pipes.

This musical system consists of four staves, continuing the same instrumentation and key signature as the first system. The lyrics are placed below the second staff.

Musical score for the first system of the hymn. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of one flat (B-flat). The music is in 4/4 time. The lyrics are written below the second staff.

Praise him up - - on 'he well tuned cym - bals; Praise him up - - on the loud cym - bals.

Musical score for the second system of the hymn. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of one flat (B-flat). The music is in 4/4 time. The lyrics are written below the second staff.

Let ev - ry thing that hath breath praise the Lord, Let ev - ry thing that hath breath praise the Lord.

MOTETT.—“THE LORD IS GREAT.”

COMPOSED TO FRENCH WORDS BY C. G. HINCKE;

THE ENGLISH WORDS FROM DUTTON AND BARBAULD. ADAPTED BY E. I.

PIANO
or
ORGAN



The piano or organ accompaniment is written for a grand staff with a treble and bass clef. It features a steady eighth-note accompaniment in the right hand and a more active eighth-note pattern in the left hand, often with triplets. The key signature has one sharp (F#) and the time signature is common time (C).

CHORUS F.



The chorus part consists of two vocal staves (soprano and alto) and a piano accompaniment. The vocal parts enter with a half note, followed by a series of eighth notes. The piano accompaniment provides a harmonic foundation with chords and moving lines. The lyrics are printed below the vocal staves.

The Lord is great! ye hosts of heav'n a-dore him, And ye who tread this earth - ly

The Lord is great! ye hosts of heav'n a-dore him, And ye who tread this earth - ly

ball; In ho - ly songs re - jice, re - jice a - loud be - fore him, And

ball; In ho - ly songs re - jice, re - jice a - loud be - fore him, And

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: 'ball; In ho - ly songs re - jice, re - jice a - loud be - fore him, And'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

shout his praise who made you all.

shout his praise who made you all.

This system contains the next two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are: 'shout his praise who made you all.'. The piano part continues with the same accompaniment style as the first system, with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

F.

The Lord is great! his ma - jes - ty how glo - rious! Re - sound his name from shore to

The Lord is great! his ma - jes - ty how glo - rious! Re - sound his name from shore to

shore; O'er sin and death and hell now made, now made vic - to - - rious, He

shore; O'er sin and death and hell now made, now made vic - to - - rious, He

rules and reigns for - ev - - - er - more.

rules and reigns for - ev - - - er - more.

SOLO SOPRANO. UN POCO LENTO.

Thy power and wis - dom spread, the map of na - ture, That map so love - ly, fair and bright, And the vast

UN POCO LENTO.

arch of heav'n hast rear'd on every crea - ture, Pour-ing its streams of gold - en light, Pour-ing its streams of gold - en

This system contains the first three measures of the piece. The vocal line (treble clef) features a melody with trills (tr) and a descending line. The piano accompaniment (grand staff) includes a busy right hand with sixteenth-note patterns and a simpler left hand.

light. Thine influence Thine influence

TEMPO . 1 MO

This system contains the next three measures. The vocal line has rests for the first two measures, followed by a melodic phrase. The piano accompaniment continues with similar patterns. The tempo marking 'TEMPO . 1 MO' appears at the start of the third measure. The system concludes with the words 'Thine influence' written twice, corresponding to the vocal and piano parts.

And fills with life

feeds tho ear - ly spring rose glow - ing, And fills with life the swell - - - ing sea, Thine is the

feeds the ear - ly spring rose glow - ing, And fills with life the swell - - - ing sea, Thine is the stor - - - -

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, with the lyrics written below them. The bottom two staves are for the piano accompaniment. The music is in 4/4 time and features a key signature of one sharp (F#). The lyrics are: "feeds tho ear - ly spring rose glow - ing, And fills with life the swell - - - ing sea, Thine is the". The piano part provides a harmonic foundation with chords and moving lines.

And thine is heav'n's

storm, the storm a - long the for - est blow - ing, And thine is heav'n's full har - mo - ny. A thou - sand worlds which roll around us

- - in, the storm a - long the for - est blow - ing, And thine is heav'n's full har - mo - ny. A thousand worlds which roll a-round us

The second system of the musical score continues the composition. It also consists of four staves. The lyrics for the vocal parts are: "storm, the storm a - long the for - est blow - ing, And thine is heav'n's full har - mo - ny. A thou - sand worlds which roll around us". The piano accompaniment continues with similar harmonic support. The lyrics are: "- - in, the storm a - long the for - est blow - ing, And thine is heav'n's full har - mo - ny. A thousand worlds which roll a-round us".

Thee in their glo - - rious

bright - ly, Thee, in their glo - - rious or - - - - bits bless;

Ten thou - sand suns which shine, which shine about us

bright - ly, Thee in their glo - - rious or - - - - bits bless; Ten thousand sun - - - - - s, which shine, which shine around us

proclaim a - loud

night - ly, pro - claim - - a - loud thy righteous - ness.

night - ly proclaim Pro-claim a - loud thy righteous - ness.

UN POCO LENTO.
SOLO. ALTO

SOLO. TENOR Thou dost cre-

Thou didst cre-

ate the world, 'Twas thy proud mandate that woke it un - to glow - ing day; And the same power that measur'd, weigh'd and span'd it Shall bid that

world sink to de - cay. SOLO. BASSO. LENTO. Thou power sublime! whose

thron e is firm - ly seat-ed, On stars and moons, and glow - ing suns; O could I praise thee, O could my soul e-

This system contains the first two staves of music. The top staff is a vocal line in C major, featuring a melody with eighth and sixteenth notes. The bottom staff is a piano accompaniment in C major, with chords and moving lines in both hands.

lat - ed - - - - Waft to thee se - ra - phic tones.

TEMPO 1 MO.

This system contains the next two staves of music. The top staff continues the vocal melody, ending with a long note. The bottom staff continues the piano accompaniment. The tempo marking 'TEMPO 1 MO.' is placed between the staves.

THE LORD IS GREAT.—Continued.

f.

The Lord is great! his mer - cy how a - bound - ing; Ye an - gels strike your gold - en

The Lord is great! his mer - cy how a - bound - ing; Ye an - gels strike your gold - en

chords, O praise our God with voice, with voice and harp re - sound - - - ing, The

chords, O praise our God with voice, with voice and harp re - sound - - - ing, The

King of kings and Lord of lords.

King of kings and Lord of lords.

RITARD.

Larghetto.

Jewett's Coll.

EVENING HYMN.

E. I.

P.

DIM.

1. Ere I sleep, for eve - ry fa - vor, This day showed By my God, I do bless my Sav - our.
 2. Leave me not, but e - ver love me; Let thy peace Be my bliss, Till thou hence re - move me.
 3. Thou, my rock, my guard, my tow - er, Safe - ly keep, While I sleep, Me, in all thy pow - er.
 4. And, when - e'er in death I slum - ber, Let me rise With the wise, Count - ed in their num - ber.

P.

CHRISTUS E MISERERE.

The English Text Adapted by E. I.

CHRISTUS.

Zingarelli.

The English Text Adapted by E. I. CHRISTUS. Zingarelli, P.

Soprano. PP. F. PP. F.
Je - sus! Je - sus! He be - came for our sake, o - be - di - ent, ev'n un - to death, o - bed - ient

Alto. PP. F. PP. F.
Je - sus! Je - sus! He be - came for our sake, o - be - di - ent, ev'n un - to death, o - bed - ient

Tenore. PP. F. PP. F.
Je - sus! Je - sus! He be - came for our sake, n - be - di - ent, ev'n un - to death, o - bed - ient

Basso. PP. F. PP. F.
Je - sus! Je - sus! He be - came for our sake, n - be - di - ent, ev'n un - to death, o - bed - ient

un - to death, ev'n un - to death, un - to death, yea the death of the cross—

ev'n un - to death, un - to death, yea the death of the cross—

un - to death, ev'n un - to death, un - to death, yea the death of the cross—

yea the death, the death of the cross. Where fore God has high - ly ex - alt - ed Him, ex - alt - ed Him,

yea the death, the death of the cross. hath high - ly ex - al - ted him, ex - alt - ed him.

yea the death, the death of the cross. hath high - ly ex - al - ted him, ex - alt - ed him.

yea the death, the death of the cross. hath high - ly ex - al - ted him, ex - alt - ed him.

And giv'n to him a name which is highest of all names— is high - est of all names, of all names.

And giv'n to him a name which is highest of all names— is high - est of all names, of all names.

And giv'n to him a name which is highest of all names— is high - est of all names, of all names.

And giv'n to him a name which is highest of all names— is high - est of all names, of all names.

Soprano P. CRES. F.

Be thou mer-ci-ful O! Lord my God to me, to me ac-cord-ing to thy mer-ci-ful kind-ness, thy lov-ing kind-

Contralto P. CRES. F.

Be thou mer-ci-ful O! Lord my God to me, to me, ac-cord-ing to thy mer-ci-ful kind-ness, thy lov-ing kind-

Tenore P. CRES. F.

Be thou mer-ci-ful O! Lord my God to me, to me, ac-cord-ing to thy mer-ci-ful kind-ness, thy lov-ing kind-

Basso P. CRES. F.

ness, thy love and mer-ci-ful kind-ness. Have mer-cy up-on me ac-cord-ing to thy mer-ci-ful kind-ness.

Have mercy, &c.

ness, thy love and mer-ci-ful kind-ness. Have mer-cy up-on me ac-cord-ing to thy mer-ci-ful kind-ness

Have mercy up-on me ac-

cleanse thou me, cleanse thou me from all my sins; cleanse thou my heart from all, from all my
 me, cleanse me, cleanse me,
 cleanse thou me, cleanse thou me, from all my sins; cleanse thou my heart from all, from all my
 cleanse me cleanse thou me, cleanse thou me, cleanse me

sins: cleanse me, cleanse thou me, cleanse me, cleanse thou me, cleanse me, cleanse thou me, cleanse thou me.
 cleanse me, cleanse thou me,
 sins: cleanse me, cleanse me, cleanse thou me, cleanse me, cleanse me, cleanse thou me, cleanse thou me, cleanse thou me.
 cleanse me, cleanse me, cleanse thou cleanse me,

Andante Sostenuto.

NO. III. TIBI SOLI PECCAUI.

Zingarelli.

Soprano.
 Against thee have I sin - ned, a - gainst thee have I sin - ned and done this e - vil in thy sight, and done this e - vil in
Contra'to.
 against thee have I sin - - - - - ned and done this e - vil in thy sight and done this e - vil in
Tenore
 against thee have I sin - ned, a - gainst thee have I sin - ned, and done this e - vil in
Basso.
 Against thee have I sin - ned, a - gainst thee have I sin - ned, and done this e - vil in thy sight, and done this e - vil in

thy sight. ^{> P.} And tri - umph, and tri - umph, and tri - umph, and triumph, ^{F.}

thy sight. That thou might'st be jus - ti - fied in all - - - of thy say - - ings. And tri - umph, and tri - umph, and triumph, ^{F.}

thy sight. ^{> F.} That thou might'st be jus - ti - fied in all - - - of thy say - - ings; And triumph, and tri - umph ^{F.}

thy sight. ^{> F.} That thou might'st be jus - ti - fied in all - - - of thy say - - ings; And triumph, and tri - umph ^{F.}

When thou art judg - - - ed.

^{P.} When thou art judg - - - ed, when thou art judg - - - ed.

When thou art judg - ed, when thou art judg - - - ed.

Soprano.

Thou de - - - sir - est, thou de - sir - est truth and pi - e - ty. The deep - est things of thy wis - dom, of

Contralto.

The deep - - - est things of thy wis - dom, of

Tenore.

Thou de - - - sir - est, Thou de - sir - est - truth and pi - e - ty. The deep - - - est things of thy wis - dom, of

Basso.

The deep - est things of thy wis - dom of

Thy di - vine wis - dom shall be man - i - fest - - - ed— be man - i - fest - ed un - - - to me, man - i - fest - ed

me, be man - i - fest - ed

Thy di - vine wis - dom, be man - i - fest - ed, be man - i - fest - ed,

Thy di - vine wis - dom be man - i - fest - ed, be mani - fest - ed un - - - to me, be man - i - fest

un - - - to me, man - i - fest - - - ed un - to me.

un - - - to me, be man - i - fest - ed, be man - i - fest - ed un - to me.

un - - - to me, man - i - fest - - - ed un - - - to me.

- ed, be man - i fest - ed, be man - i - fest - ed, be man - i - fest - - - ed un - to me.

NO. V. AUDITUI MEO.

Zingarelli.

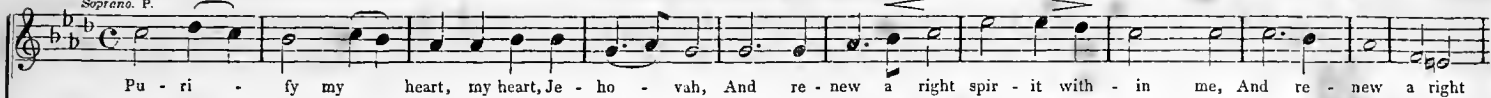
Soprano. Thou'lt make me to hear, to hear joy and glad - ness, joy and glad - - ness, And wilt re -

Contralto. Thou'lt make me to hear joy and glad - - ness, joy and glad - - ness.

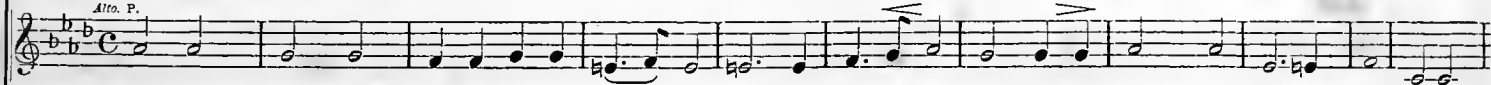
Tenore. Thou'lt make me to hear joy and glad - - - ness, joy and glad - - - ness.

Basso. Thou'lt make me to hear, to hear joy and glad ness, joy - - - and glad - - - ness.

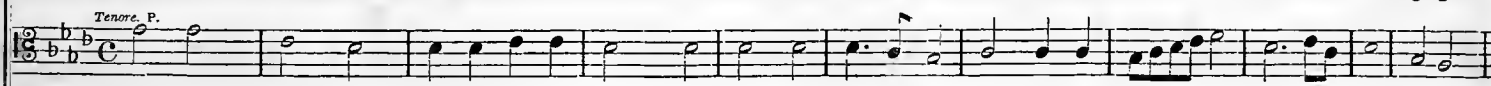
Soprano. P.



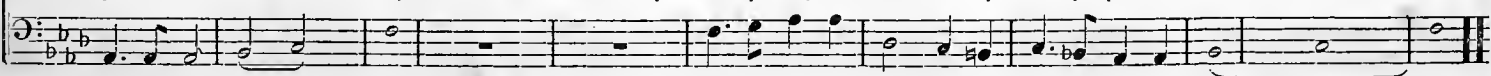
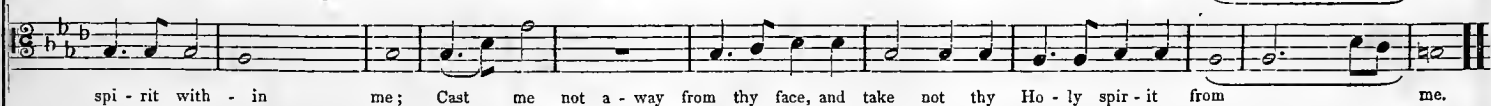
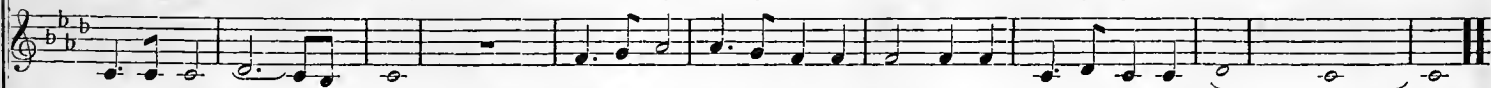
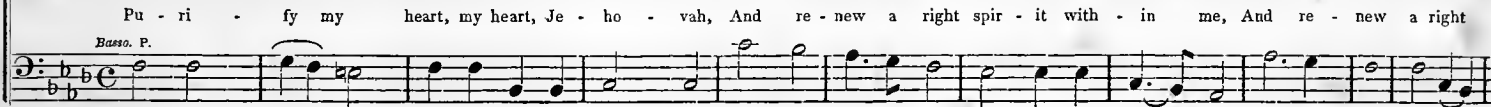
Alto. P.



Tenore. P.



Basso. P.



Soprano. *F.*

O! re - store un - to me the joy, the joy of thy sal - va - tion. The joy of thy sal -

Alto. *F.*

Tenore.

O! re - store un - to me the joy of thy . . . sal - va - tion, the joy of thy sal -

Basso. *F.* *P.*

Detailed description: This block contains the first system of a musical score for four voices. The Soprano part (treble clef) begins with a forte (F) dynamic and a half note 'O!', followed by a melodic line. The Alto part (treble clef) also begins with a half note 'O!' and follows a similar melodic pattern. The Tenor part (treble clef with a 2-octave line) has a half note 'O!' and then rests. The Bass part (bass clef) begins with a half note 'O!' and follows the vocal line. The lyrics are: 'O! re - store un - to me the joy, the joy of thy sal - va - tion. The joy of thy sal -'.

va - tion. And with thy Ho - ly Spir - it, up - hold thou me, up - hold thou

va - tion. And with thy Ho - ly Spir - it, up - hold thou me.

F. *P.* *F.* *P.* *F.* *P.*

Detailed description: This block contains the second system of the musical score. The Soprano and Alto parts continue their melodic lines, with dynamics alternating between forte (F) and piano (P). The Tenor and Bass parts also continue, with the Bass part having a half note 'va - tion.' followed by rests. The lyrics are: 'va - tion. And with thy Ho - ly Spir - it, up - hold thou me, up - hold thou' and 'va - tion. And with thy Ho - ly Spir - it, up - hold thou me.'.

me, up-hold thou me, up-hold thou me, up - hold thou me, up-hold thou me, uphold thou me, up-hold thou me, up-hold thou me, up - hold thou

me, uphold thou, up - hold thou me, up - hold me, up-hold me, up - hold thou me, up - hold me, up-hold me, up - hold thou me.

Soprano. P. *CRES.* *F.*

De - liv - er me, de - liv - er me, de - liv - er me, de - liv - er me from blood guilt - ness,

Alto. P. *CRES.* *F.*

De - liv - er me, de - liv - er me, de - liv - er me, de - liv - er me from blood guilt - ness,

Tenore. P. *CRES.* *F.*

De - liv - er me, de - liv - er me, de - liv - er me, de - liv - er me from blood guilt - ness,

Basso. P. *CRES.* *F.*

De - liv - er me, de - liv - er me, de - liv - er me, de - liv - er me from blood guilt - ness,

O! - - - - - God, thou God of my sal - va - tion. And my tongue shall sing a - loud, shall sing a - loud, and

O! - - - - - God, thou God of my sal - va - tion.

LIBERA ME.—Continued.

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my tongue shall sing a - loud, shall sing a - loud of thy righteous - ness, thy righteous - ness, right - eous - ness.

my tongue shall sing a - loud, shall sing a - loud, thy - - - - righteous - ness, right - eous - ness.

My tongue shall sing a - loud, my tongue shall sing a - loud, my tongue shall sing a - loud, my tongue shall sing a - loud, my tongue shall sing a - loud,

My tongue shall sing a - loud, my tongue shall sing a - loud,

my tongue shall sing, shall sing a - - - loud of thy righteousness, sing of thy righteousness, righteous - ness.

my tongue shall sing, shall sing a - - - loud of thy righteousness, sing of thy righteousness, righteous - ness.

Andante Sostenuto.

NO. IX. QUONIAM SI VULUISSES.

Zingarelli.

Soprano.
Thou de - si - rest not, de - si - rest not sac - ri - fice, else would I give it thee; thou de - light - est not

Alto.
Thou de - si - rest not, de - si - rest not sac - ri - fice, else would I give it thee; thou de - light - est not

Tenore.
Thou de - sir - est not, de - sir - est not sac - ri - fice, else would I give it thee; thou de - light - est not

Basso.
Thou de - si - rest not, de - si - rest not, thou de - light - est not

not in burnt of - fer - ings, not, not in burnt of - fer - ings, not, not in burnt of - fer - ings, not

not in burnt of - fer - ings, not not not, not in burnt of - fer - ings,

not in burnt of - fer - ings, not

Not in burnt of - fer - ings, not in burnt - - - - - of - - - - - fer - ings.

not in burnt of - fer - ings, de-light - est not in burnt of - - - - - fer - ings.

Not in burnt of - fer - ings not in burnt - - - - - of - - - - - fer - ings.

Deal gen - tly, O! Fath - er, in thy good pleas - ure, un - to Zi - on. Build thou now the

Alto.

Tenore.

Basso.

F.

walls, the walls of Je - ru - sa - lem. Build up Je - ru - sa - lem, build up, build up Je - ru sa -

F.

lem, build up Je - ru - sa - lem, build up Je - ru - - sa - lem, build up Je - ru - - sa - lem.

lem, build up Je - ru - sa - lem, build up Je - ru - - sa - lem.

lem, build up Je - ru - - sa - lem.

Allegro Giusto.
Soprano.

NO. XI. TUNC IMPONENT.*
P.

Zingarelli.
CRES.

Then thou wilt show me the way of sal - va - tion, of sal - va - tion; For in thy pres - ence, for in thy pres - ence, for in thy

Then thou wilt show me the way of sal - va - tion, of sal - va - tion,

* The translation of the original words—the last clause of the last verse of the 51st Psalm—did not appear to me suitable for adaptation to this music, therefore I have substituted a verse from another Psalm.—E. I.

Musical score for the first system of 'Tunc Imponent'. It consists of four staves: Treble, Treble, Alto, and Bass. The key signature has one flat (B-flat). The first staff has lyrics 'pres - ence, for in thy pres - ence is full - ness of joy, is full - ness of joy, for in thy pres -'. The second staff has lyrics 'pres -'. The third staff has lyrics 'pres - ence, for in thy pres - ence is full - ness of joy, is full - ness of joy,'. The fourth staff has lyrics 'For in thy'. Dynamics include 'F.' (Forzando) and 'F. SEMPRE.' (Forzando sempre). There are also accents (>) and a 'P.' (Piano) marking.

Musical score for the second system of 'Tunc Imponent'. It consists of four staves: Treble, Treble, Alto, and Bass. The key signature has one flat (B-flat). The first staff has lyrics 'ence, for in thy pres - ence, for in thy pres - ence is full - - ness of joy. At thy right hand are'. The second staff has lyrics 'ence, for in thy pres - ence, for in thy pres - ence is full - - ness of joy. At thy right hand are'. The third staff has lyrics 'For in thy pres - ence, for in thy presence is fullness of joy. At thy right hand are'. The fourth staff has lyrics 'pres - ence, is - - full - - - ness of joy.'. Dynamics include 'CRES.' (Crescendo), 'F.' (Forzando), and 'P.' (Piano).

pleasures ev - er more. At thy right hand are pleasures ev - er more; at thy right hand - - - are pleas - ures

at thy right hand are pleas - ures

pleasures ev - er more. At thy right hand are pleasures ev - er more; at thy right hand are pleas - ures

pleasures ev - er more. At thy right hand are pleasures ev - er more; at thy right hand are pleas - ures

ev - er more, at thy right hand are pleas - ures ev - er more, at thy right hand are pleas - ures for - ev - - er -

ev - er more, at thy right hand are pleas - ures ev - er more. At thy right hand are

more for ev - er more At thy right hand are pleas - ures ev - er more, at thy right hand are

pleas - ures ev - er more, At thy right hand - - are pleas - ures for - ev - er more, for - ev - er more, at thy right hand are

Detailed description: This is the first system of a musical score. It consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is also a treble clef with a key signature of one flat. The third staff is an alto clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music is written in a style typical of 18th or 19th-century hymnals, with many beamed eighth and sixteenth notes. The lyrics are written below the staves, aligned with the notes.

pleas - ures ev - er more, at thy right hand are pleas - ures ev - er more, ev - - er more.

pleas - ures ev - er - more, at thy right hand are pleas - ures ev - er - more, ev - er more, ev - er - more.

Detailed description: This is the second system of the musical score. It also consists of four staves with the same clefs and key signature as the first system. The music continues with similar notation. The lyrics are written below the staves. There are some dynamic markings, including 'FF.' (fortissimo) and accents, above certain notes in the upper staves. The system concludes with a double bar line.

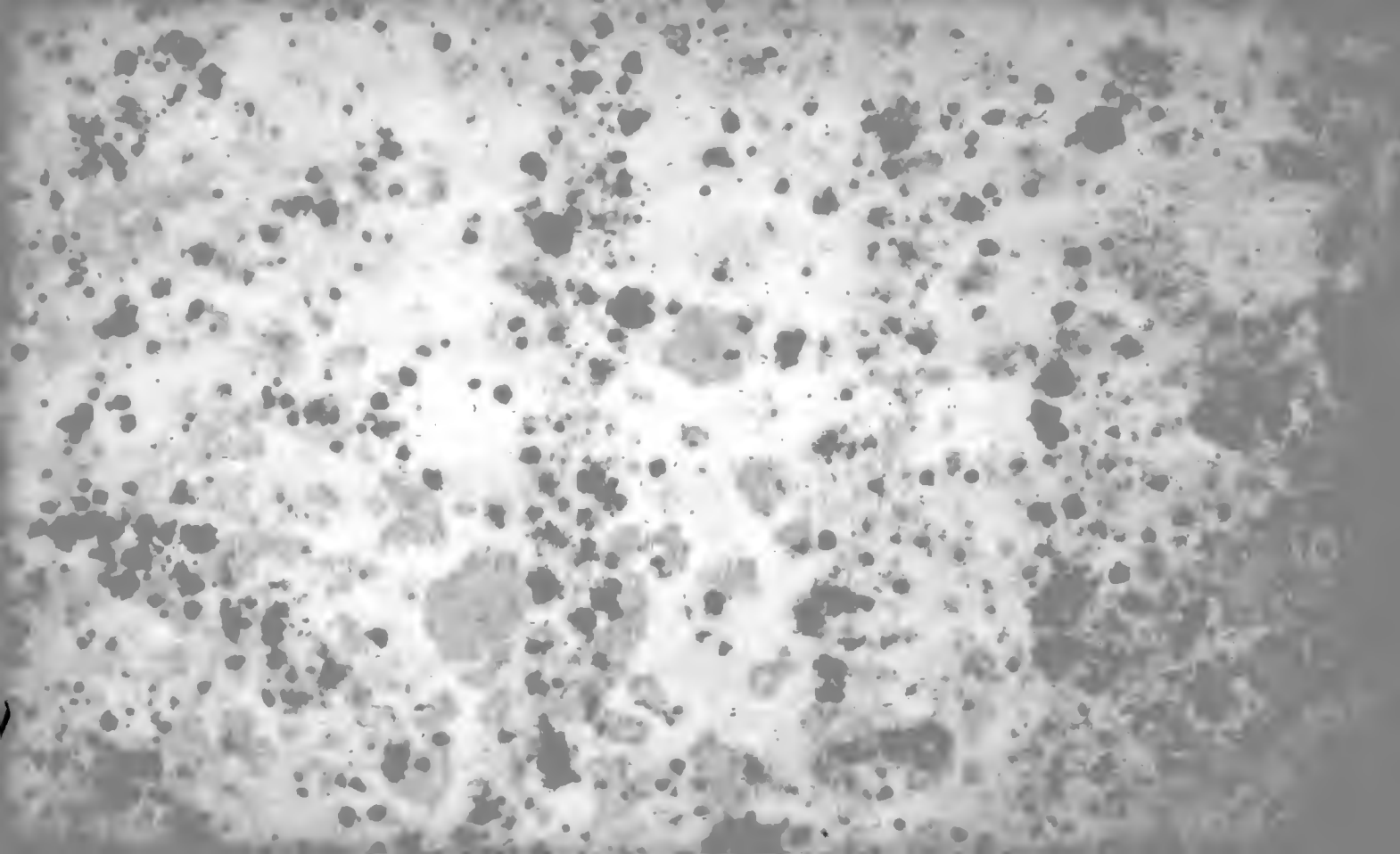
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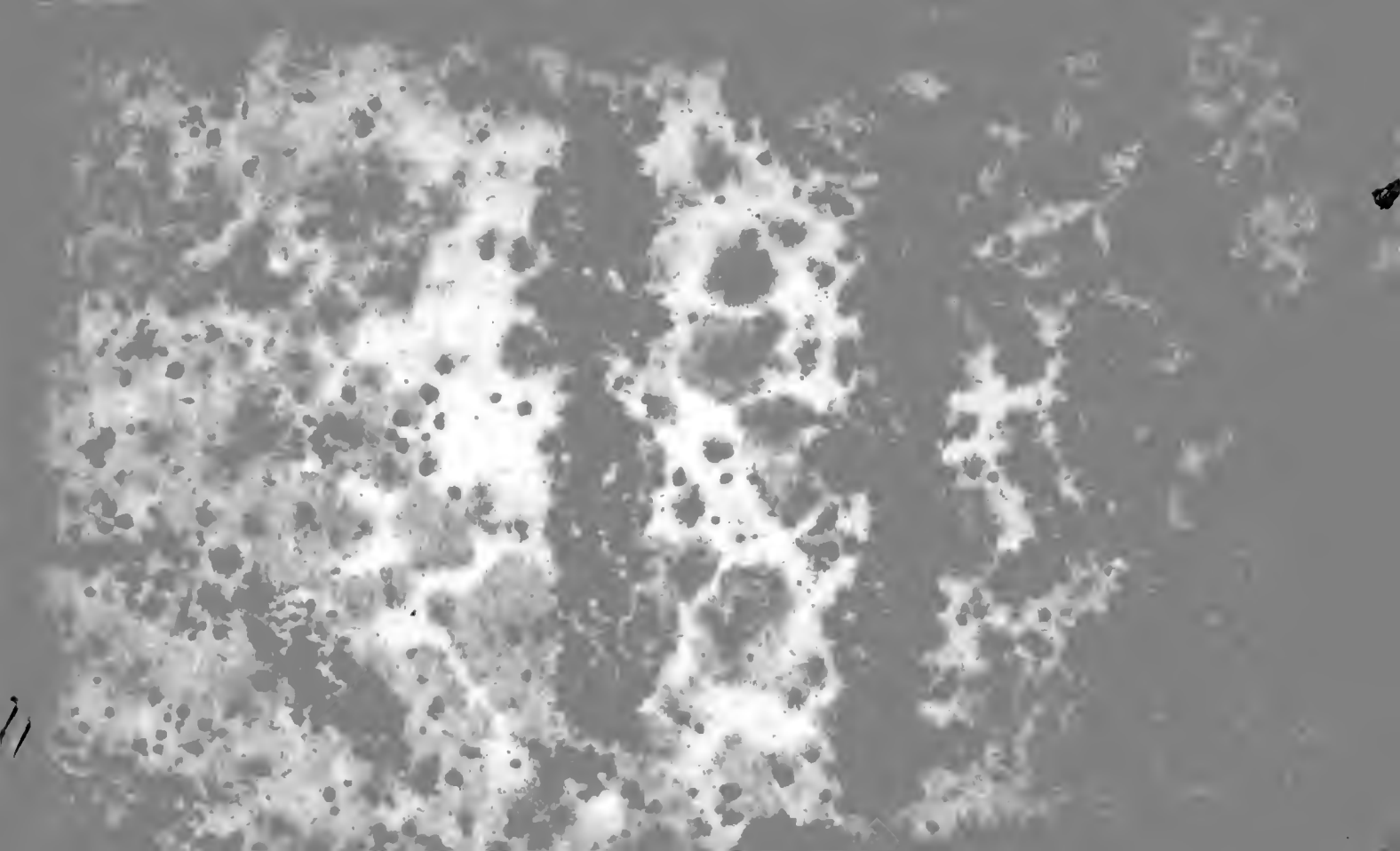
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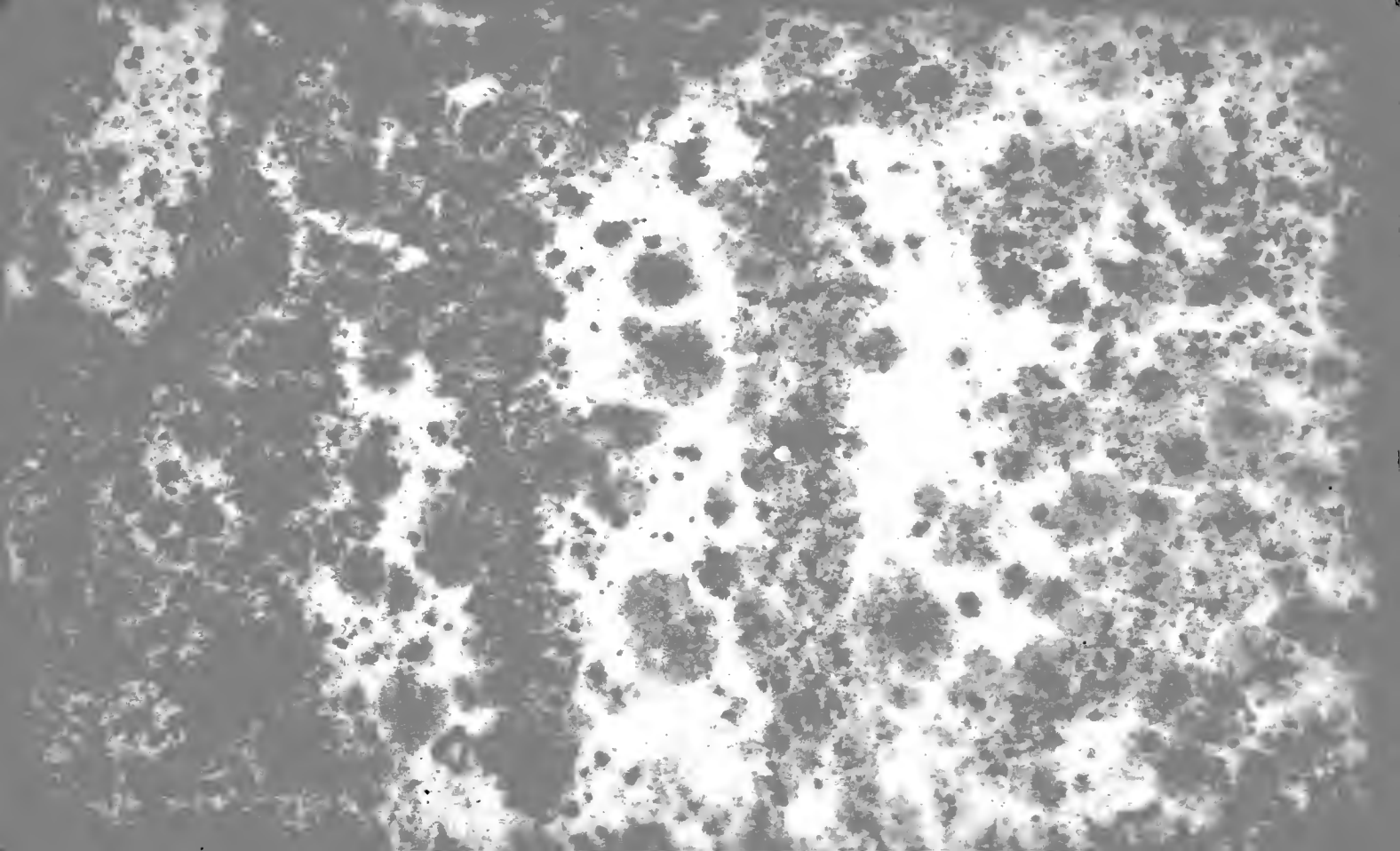
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