

THE  
HARP OF JUDAH,

BY  
L. O. EMERSON.

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*Fronton p 172*

THE

*Mus Col Natl Assoc*

# HARP OF JUDAH;

A

## COLLECTION OF SACRED MUSIC,

FOR

### CHOIRS, MUSICAL CONVENTIONS, SINGING SCHOOLS,

AND THE

## HOME CIRCLE.

BY

**L. O. EMERSON,**

AUTHOR OF "GOLDEN WREATH," "GOLDEN HARP," "SABBATH HARMONY," &c.

BOSTON:

PUBLISHED BY OLIVER DITSON & COMPANY,

No. 277 WASHINGTON STREET.

# P R E F A C E

The general favor with which the Editor's former works have been received, has induced him to offer to the public another volume of Church Music. The HARP OF JUDAH has been prepared with great care and labor. It is divided into five parts; PART FIRST is devoted to the Singing School, Theoretical and Practical. The Principles of Musical Notation, it is thought, have been treated in an unusually clear and comprehensive manner. It is believed that the character of the Music, and the variety and progressiveness of the Exercises, will tend to keep up the interest of the pupils, and render the Singing School both profitable and pleasant.

PART SECOND contains a choice selection of music designed for the use of Choirs, Musical Conventions, Social gatherings, &c.

IN PART THIRD will be found a large number of tunes of every variety of metre. Great care has been taken to select the best Lyrical Hymns, and to adapt music of a corresponding character, which is neither very simple nor elaborate, yet harmonized with reference to true musical effect,—Music which appeals to the emo-

tions, and directs the mind upwards towards the object of its praise.

PART FOURTH contains a large number and variety of Anthems, Sentences, Choruses, Chants, &c., adapted to every occasion, where such music is wanted. Many pieces will be found easy to learn and comprehend, while others will require patient and persevering practice.

IN PART FIFTH, the most familiar standard Church Tunes for Congregational use have been inserted.

The object of the Editor has been to prepare a collection that will prove interesting and attractive, and at the same time to render it one that cannot fail to elevate the standard of Church Music. He desires to express his obligations to those who have kindly aided him by their contributions.

L. O. EMERSON.

*Boston, July 20th., 1863.*

## THE SINGING SCHOOL, THEORETICAL AND PRACTICAL.

## CHAPTER I.

§ 1. The prime elements of music, are RHYTHM, MELODY and HARMONY. RHYTHM is the regular measurement of motion in the movements of music, or the regular recurrence of accent, which gives character and expression to it. MELODY is a succession of pleasing Musical Sounds. HARMONY comprehends all the relations and combinations of Musical Sounds.

§ 2. Music is represented by certain characters called NOTES, of which we have the following variety:

Name.	Whole Note, or Semibreve.	Half Note, or Minim.	Quarter Note, or Crotchet.	Eighth Note, or Quaver.	Sixteenth Note, or Semiquaver.	Thirty-second Note, or Demisemiquaver.
Form.						

§ 3. Characters indicating silence are also used, called RESTS. Every note as its corresponding rest.

Name.	Whole Rest.	Half Rest.	Quarter Rest.	Eighth Rest.	Sixteenth Rest.	Thirty-second Rest.
Form.						

§ 4. A character written in this manner, is called a DOUBLE NOTE, or Breve. It is equal in value to two whole notes.

§ 5. Notes have no positive, only a relative length.

## CHAPTER II.

§ 6. Music is divided into equal portions of time, called measures.

§ 7. Measures are represented to the eye by inter-spaces, which are separated from each other by perpendicular lines called BARS.

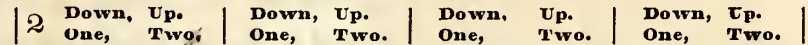
## EXAMPLE.



How many Measures? How many Bars?

§ 8. There are four kinds of measure used in music, each kind deriving its name from the number of parts into which it is divided. Thus a measure having two parts, accented on the first, is called DOUBLE MEASURE. It is indicated by the figure 2,\* and requires two motions of the hand, or beats, called beating time. The first a downward beat, the second an upward beat.

## EXAMPLE.



§ 9. There may be as many varieties in all the different kinds of measure as there are kinds of notes.

## EXERCISES FOR PRACTICE.

What kind of measure? Which variety? How many beats? Which is accented?

No. 1.

Down, Up. Down, Up. Down, Up. Down, Up. Down, Up. Down, Up. Down, Up. Down, Up. Down, Up. Down, Up. Down, Up. Down, Up.  
One, Two. One, Two. One, Two. One, Two. One, Two. One, Two. One, Two. One, Two. One, Two. One, Two. One, Two. One, Two.  
Double measure, sing with pleasure, Double measure, sing with pleasure.

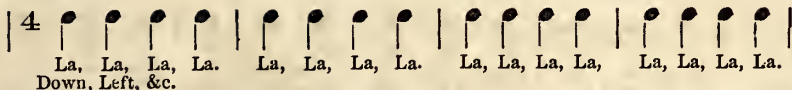
No. 2. Which variety of measure?

Down, Up. Down, Up. Down, Up. Down, Up. Down, Up. Down, Up. Down, Up. Down, Up. Down, Up. Down, Up. Down, Up. Down, Up.  
One, Two. One, Two. One, Two. One, Two. One, Two. One, Two. One, Two. One, Two. One, Two. One, Two. One, Two. One, Two.  
Double measure, sing with pleasure, Double measure, sing with pleasure.

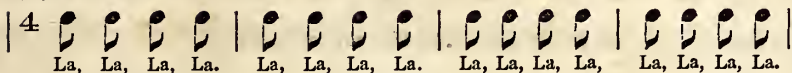
\* Which corresponds to the number of parts.



No. 11.

4 | 

No. 12.

4 | 

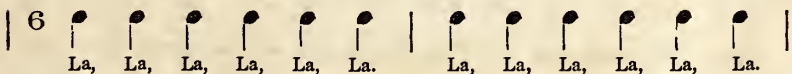
NOTE 3. The above exercises in Quadruple Measure, differ to the eye only.

§ 14. A measure having six parts, accented on the first and fourth, is called **SEXTUPLE MEASURE**. It is indicated by the figure (6), and requires six beats; the first and second, downward beats, the third, left, the fourth, right, the fifth and sixth upward beats, or there may be three downward, and three upward beats.

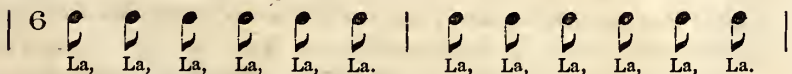
EXAMPLE.

6 | **Down, Down, Left, Right, Up, Up.** | **Down, Down, Left, Right, Up, Up.**  
 6 | **Down, Down, Down, or Up, Up, Up.** | **Down, Down, Down, or Up, Up, Up.**

No. 13.

6 | 

No. 14.

6 | 

NOTE 4. The above exercises, in Sextuple Measure, differ only in representation.

§ 15. The full designation of the different kinds and varieties of measure in which music is generally written, may be represented thus :

Double Measure.

2 2  
2 4

Triple Measure.

3 3 3  
2 4 8

Quadruple Measure.

4 4 4  
2 4 8

Sextuple Measure.

6 6  
4 8

§ 16. The upper figure corresponds to the number of parts into which the measure is divided, the lower one indicates the value of each part of the measure, thus ;  $\frac{4}{2}$  shows that two half notes, or their equivalent, fill a measure ;  $\frac{4}{4}$  that two quarter notes ;  $\frac{4}{3}$  that three half notes ;  $\frac{4}{4}$  that four quarter notes, or their equivalent, in each case fill a measure.

CHAPTER III.

THE SCALE.

§ 17. The **SCALE** is a series of eight tones in a particular order of succession. These tones are named from the names of numbers. **ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.** The Italian Syllables, **DO, RE, MI, FA, SOL, LA, SI, DO,** are also applied to the **SCALE**.

§ 18. The difference of pitch between any two tones, is called an **INTERVAL** ; as from 1 to 2, from 4 to 6, &c.

§ 19. The distance from any tone, to that next above or below, is called a **SECOND** ; as from 1 to 2, from 3 to 4, from 4 to 5, &c.

§ 20. As the scale is composed of eight tones, there must necessarily be seven Seconds, of these, five are large, and are called **MAJOR SECONDS** ; the remaining two are small, and are called **MINOR SECONDS**.

The **MINOR SECONDS** occur between 3 and 4, and 7 and 8, or their corresponding Syllables, **MI, and FA, and SI, and DO,** all the others are Major.

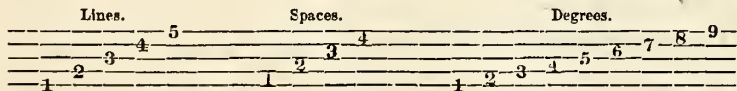
THE SCALE ILLUSTRATED.

8.....	○	Do.....	Pronounced Doo.
7.....	○	Minor Second.	Si..... P..... Sec.
6.....	○	Major Second.	La..... P..... Lah.
5.....	○	Major Second.	Sol..... P..... Sole.
4.....	○	Minor Second.	Fa..... P..... Fah.
3.....	○	Major Second.	Mi..... P..... Mee.
2.....	○	Major Second.	Re..... P..... Ray.
1.....	○	Major Second.	Do..... P..... Doe.

CHAPTER IV.

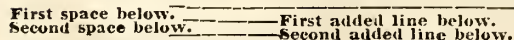
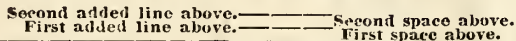
§ 21. The Pitch of tones is represented upon the STAFF, which consists of five parallel lines, which, as also the spaces between them, are called DEGREES, and are reckoned from the lowest upwards.

EXAMPLE.



§ 22. When more than nine degrees are wanted, short lines above and below the STAFF are used, called added lines.

EXAMPLE.

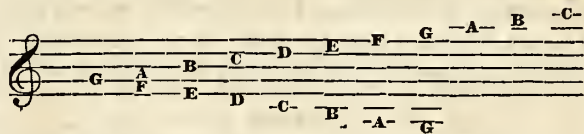


§ 23. The first seven letters of the alphabet are used in naming the DEGREES of the STAFF; by these letters the abstract pitch of tones is determined.

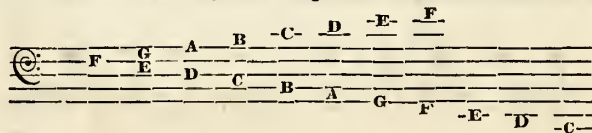
§ 24. The arrangement of the letters upon the Staff is determined by characters called CLEFS; of which there are three, viz: the G Clef, thus: the F Clef, thus; and the C Clef, thus; thus; or thus;

NOTE 5. The G and F Clefs are the only ones now in general use.

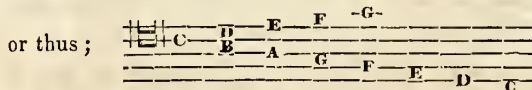
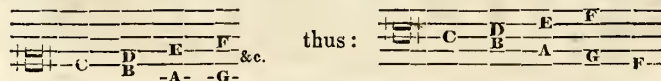
§ 25. The G Clef determines G to be upon the Second line, from which the other letters are reckoned in alphabetic order, upward; and downward by the inversion of that order, thus;



§ 26. The F, or Bass Clef places F upon the fourth line, thus:



§ 27. The C Clef may be placed upon the first, third or fourth line, thus:



NOTE 6. The G and F Clefs are always placed upon the lines mentioned above; not being removable like the C Clef, which is fast passing out of use.



CHAPTER V.

§ 28. The SCALE, together with Numerals, Letters, and Syllables, is represented upon the Staff, with the G Clef, as follows: the first tone being by common consent, written upon the letter C; It is therefore said to be in the key of C.

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

§ 29. The Scale applied to the Staff, with the F Clef, thus:

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

NOTE 7. The teacher should here question the pupils, in relation to the intervals of the Scale, as explained in section 17, page 5.

§ 30. A Double Bar,  $\} \}$  or  $\} \}$  shows the end of a strain of music, or a line of poetry.

§ 31. A Brace  $\}$  is used to connect the parts designed to move together.

§ 32. A Close  $\square$  denotes the end of a piece of music.

CHAPTER VI.

SCALE EXERCISE.

What kind of measure? Which variety? How many beats? Which is accented?

No. 15.

1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1.  
 Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Si, La, Sol, Fa, Mi, Re, Do.

No. 16.

1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1.  
 Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Si, La, Sol, Fa, Mi, Re, Do.

SCALE EXERCISE.

What kind of measure? Which variety?

No. 17.

Do, Do, Re, Re, Mi, Mi, Fa, Fa, Sol, Sol, La, La, Si, Si, Do, Do.  
 Come, and sing this joy-ful mu-sic, la, la, la, la, la, la, la, la.

Do, Do, Si, Si, La, La, Sol, Sol, Fa, Fa, Mi, Mi, Re, Re, Do, Do.  
 Come, and sing this joy-ful mu-sic, Fa, Fa, Mi, Mi, Re, Re, Do, Do.

## No. 18.

## SCALE EXERCISE. BOUNDING BILLOWS.

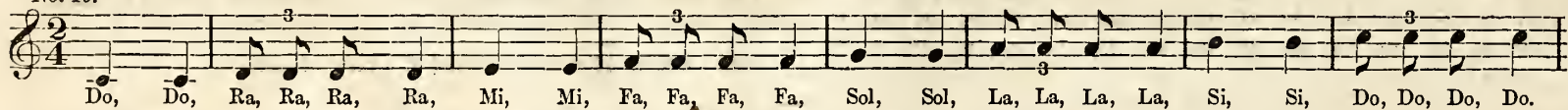


Do, Do, Re, Re, Mi, Mi, Fa, Fa, Sol, Sol, La, La, Si, Si, Do.      Do, Do, Si, Si, La, La, Sol, Sol, Fa, Fa, Mi, Mi, Re, Re, Do.  
 Down, Up, Down, Up, Down, Up, Down, Up, Down, Up, Down, Up, Down.      Down, Up, Down, Up, Down, Up, Down, Up, Down, Up, Down, Up, Down.  
 Bounding bil-lows, cease your mo-tion, Bear me not so swift-ly o'er,      Cease thy roaring, foam-y o-ccean, I will tempt thy rage no more.

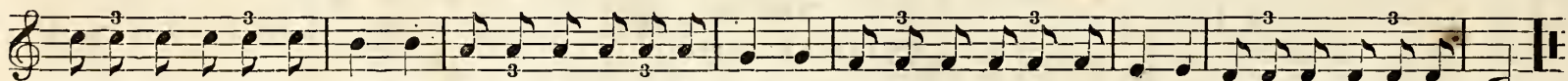
§ 33. Sometimes a group of three equal notes are performed in the same time that two of the same name would be. Such a group is called a TRIPLET, and usually has the figure three over or under it. Thus the Triplet of ( $\overset{3}{\text{♩}} \overset{3}{\text{♩}} \overset{3}{\text{♩}}$ ) is equal in value to ( $\text{♩} \text{♩}$ ) the Triplet of ( $\overset{3}{\text{♩}} \overset{3}{\text{♩}} \overset{3}{\text{♩}}$ ) is equal to ( $\text{♩} \overset{3}{\text{♩}} \overset{3}{\text{♩}}$ ) to ( $\text{♩} \overset{3}{\text{♩}} \overset{3}{\text{♩}}$ ) &c.

## No. 19.

## SCALE EXERCISE, IN WHICH THE TRIPLET IS INTRODUCED.



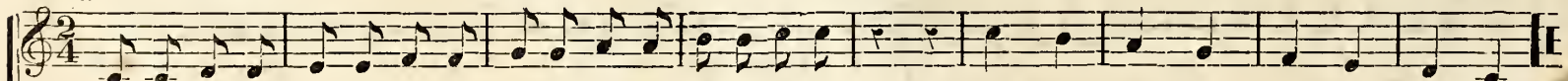
Do, Do, Ra, Ra, Ra, Ra, Mi, Mi, Fa, Fa, Fa, Fa, Sol, Sol, La, La, La, La, Si, Si, Do, Do, Do, Do.



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

## No. 20.

## TWO NOTES TO ONE BEAT.



*Ladies.* Do, Do, Re, Re, Mi, Mi, Fa, Fa, Sol, Sol, La, La, Si, Si, Do, Do.      Come and sing this pleas-ant mu-sic.



*Gentlemen.* Come and sing this live-ly mu-sic, come: Do, Do, Si, Si, La, La, Sol, Sol, Fa, Fa, Mi, Mi, Re, Re, Do, Do.

No. 21.

What kind of measure? Which variety? Which part is accented?

Do, Do, Do, Re, Re, Re, Mi, Mi, Mi, Fa, Fa, Fa, Sol, Sol, Sol, La, La, La, Si, Si, Si, Do, Do, Do.  
 C, C, C, D, D, D, E, E, E, F, F, F, G, G, G, A, A, A, B, B, B, C, C, C.  
 Down, Left, Up, Down, Left, Up, Down, Left, Up, Down, Left, Up, Down, Left, Up, Down, Left, Up, Down, Left, Up, Down, Left, Up, Down, Left, Up.

No. 22.

What kind of measure? Which variety?

1. Let us sing mer-ri-ly, Lightly and cheer-i-ly, Let us be gay; Throw away sorrow, Why should we borrow Tears for to-morrow, to darken to-day.  
 2. Out in the breezy earth, Summer's sweet voice of mirth Echoes around, Soft winds are blowing, Blossoms are glowing, Streamlets are flowing With fet-terless bound.  
 3. Grateful and glad are we, Singing thus mer-ri-ly, Blithly and gay, Careless of sor-row, Lightly we'll borrow, Hopes from to-morrow, To gladden to-day.

No. 23.

What kind of measure? How many beats? Which Clef.

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

No. 24. Be sure to beat the time.

Ladies. 1, 3, 5, 5, 5, 5, 5, 3, 1, 1 1. 1. Do, Mi, Do, Re, Fa, Re, Fa, Fa, Re, Fa, Re, Fa, Mi, Mi, Re, Do.  
 Do, Mi, Sol, Sol, Sol, Sol, Sol, Mi Do, Do, Do, Do. 1, 3, 1, 2, 4, 2, 4, 4, 2, 4, 2, 4, 3, 3, 2, 1.  
 Gentlemen. 1, 1, 1, 1, 3, 5, 5, 5, 5, 5, 3, 1, Do, Do, Do, Re, Fa, Re, Fa, Fa, Re, Fa, Re, Fa, Sol, Sol, Sol Do.  
 Down, Left, Up, Do, Mi, Sol, Down, Left, Up, Sol, Mi, Do, 1, 1 1, 2, 4, 2, 4, 4, 2, 4, 2 4, 5, 5, 5, 1.

No. 25.

*Ladies.* Do, Mi, Sol, Do, Do, Sol, Mi, Do, Do, Fa, La, Do, Do, La, Fa, Do, Do, Sol, Mi, Do.  
 1, 3, 5, 8, 8, 5, 3, 1, 1, 4, 6, 8, 8, 6, 4, 1, 1, 5, 3, 1.

*Gentlemen.* Do, Do, Do, Do, Mi, Sol, Do, Do, Sol, Mi, Do, Do, Fa, La, Do, Do, La, Fa, Do, Mi, Sol, Do.  
 1, 1, 1, 1, 3, 5, 8, 8, 5, 3, 1, 1, 4, 6, 8, 8, 6, 4, 1, 3, 5, 1.

What kind of measure? Which variety?

No. 26.

*Ladies.* Do, Do, Mi, Mi, Sol, Sol, Do, Do, Do, Fa, Fa, La, La, Do, Do, Mi, Sol, Do, Fa, La, Do, Fa, La, Do, Do, Mi, Mi, Sol, Sol, Do.  
 La, la, la, la, la, la, la, La, la, la, la, la, la, la, 1, 3, 5, Sing, sing, sing, 1 4, 6, Sing, sing, sing, La, la, la, la, la, la, la.

*Gentlemen.* Do, Mi, Sol, Do, Mi, Sol, Do, Fa, La, Do, Fa, La, Do, Do, Mi, Mi, Sol, Sol, Do, Do, Do, Fa, Fa, La, La, Do, Do, Do, Sol, Sol, Mi, Mi, Do.  
 Sing, sing, sing, 1, 3, 5, 1, 4, 6, Sing, sing, sing, La, la, la, la, la, la, La, la, la, la, la, la, la, La, la, la, la, la, la, la.

§ 34. A piece of music may commence with either part of the measure. When there is a deficiency in the first measure, it must be made up in the last.

No. 27.

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

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



No. 32.

\* What kind of measure? Which variety? How many beats in each measure? Which are accented?

*Ladies.* 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, La, la, la, la, la, la, la, la, la, la, 1, 2, 3, 4, 5, 6, 1, 2, 3, 4, Si, Si, Si, Si, Si, Si, Do.  
Do, Do, Do, Do, Do, Do, Re, Re, Re, Re, Mi, Mi, Mi, Mi, Mi, Mi, Fa, Fa, Fa, Fa, Sol, Sol, Sol, Sol, Sol, Sol, La, La, La, La, 1, 2, 3, 4, 5, 6, Do.

*Gentlemen.* Do, Do, Sol, Sol, Sol, Do, Do, La, La, La, Mi, Mi, Fa, Fa, Fa, Sol, Sol, Do.  
Sing, sing, sing, sing, sing, La, La, Sing, sing, sing, sing, La, la, la, la, la, la.

## MORNING SHINES.

No. 33.

What kind of measure? Which variety?

1. Morning shines with beams of splendor, Evening is more mild and ten-der; Each hour full of deep and ho-ly joy,  
2. Morning lights with joy the mountain, Evening veils the silver-y fountain: Each in its own heavenly beau-ty gleams;

For the morn we lift our voic-es, For the qui-et night re-joic-es— Let us both in ho-ly thoughts em-ploy.  
On the morn our song is break-ing, In the night our hymn is wak-ing— Hail the morn-ing light and even-ing beams.

• When the Sextuple Measure is sung rapidly, it is better to give but two beats to the measure; when the movement is slow, beating may be performed with three motions repeated.

CHAPTER VII.

EXTENSION OF THE SCALE AND CLASSIFICATION OF VOICES.

§ 38. When tones higher than eight are sung, eight is to be regarded as one of an upper scale.

§ 39. When tones lower than one are sung, one is to be regarded as eight of a lower scale.

§ 40. The human voice is naturally divided into four classes: low male voices, or Bass; high male voices, or Tenor; low female voices, or Alto; high female voices, or Treble.

NOTE 9. Besides the above, there are also other distinctions, as Baritone, between the Bass and Tenor. And the Mezzo Soprano, between the Alto and Treble. The Treble is frequently called Soprano.

§ 41. The G Clef is used, not only for the Treble and Alto, but also for the Tenor; but when used for the Tenor, it denotes G an octave lower than when

used for the Treble and Alto. The following illustration shows the common use of the Clefs; and also the usual compass and relative position of the different parts.

Musical notation showing four staves labeled TREBLE, ALTO, TENORE, and BASS. Each staff contains a scale of notes, demonstrating the relative positions and compasses for each voice part.

PRACTICAL EXERCISE.

No. 34.

Musical exercise No. 34, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time. The notes are accompanied by fingerings: 1, 3, 5, 5, 6, 7, 1, 2, 1, 2, 3, 4, 3, 2, 2, 3, 2, 8, 7, 6, 5, 5, 6, 5, 4, 3, 2, 1.

What kind of measure? How accented?

No. 35.

Musical exercise No. 35, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time. The notes are accompanied by fingerings: 1, 1, 2, 2, 3, 2, 8, 7, 6, 5, 6, 7, 8, 1, 3, 3, 5, 5, 1, 1, 3, 2, 8, 7, 6, 7, 8. The bottom staff has fingerings: 8, 8, 5, 5, 8, 5, 6, 7, 1, 3, 4, 2, 1, 1, 3, 3, 5, 5, 8, 8, 8, 5, 6, 3, 4, 5, 1.

§ 42. When a series of notes are performed in a short, pointed, and very distinct manner, they are said to be **STACCATO**, (*Stac-kah-to*;) Staccato is indicated by points thus: ( · · · · ).

§ 43. Half Staccato is indicated by Dots, thus: ( . . . . ).

No. 36.

What kind of measure?

Do. What a hap - py band are we, To laugh and sing thus mer - ri - ly: Ha! ha! ha ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

§ 44. D.C. the abbreviations of **DA CAPO** mean begin again and end at the word **FINE**.

No. 37.

What kind of measure? Which variety?

Do. Bright - ly shine the gems of In dia, And the yel - low gold is bright; But more precious, bright - er jew - els, Than in dis - tant climes we find.  
Far more worthy of our keeping, Are the jew - els of the mind.

§ 45. A **HOLD**, or pause, ( $\frown$ ) placed over a note indicates a prolongation of tone; if over a rest, a prolongation of silence.

§ 46. When a passage is to be performed in a smooth, gliding and connected manner, the term **LEGATE**, (*Le-ga-to* or *Le-gah-to*,) or Tie  $\frown$  is used.

§ 47. When a note embraces two parts of a measure, the first unaccented, and the second accented, it is said to be **SYNCOPIATED**, e. g.

No. 38.

§ 48. The performance of music lacks variety, and becomes tedious, if we always sing with the same degree of power; to give variety, we sometimes sing loudly, softly, and at other times with a medium degree of force.


§ 49. **PIANO**, means soft, abbreviated thus: *P*. **PIANISSIMO**, means very soft, abbreviated thus: *PP*. **MEZZO**, means medium, abbreviated thus: *M*. **MEZZO PIANO**, means middling soft, abbreviated thus: *MP*. **MEZZO FORTE**, means middling loud, abbreviated thus: *MF*. **FORTE**, means loud, abbreviated thus: *F*. **FORTISSIMO**, means very loud, abbreviated thus: *FF*.

§ 50. A very sudden crescendo, is called a **PRESSURE TONE**,  $<$ . A very sudden diminuendo is called an **EXPLOSIVE TONE**,  $>$ .

§ 51. A tone begun softly and gradually increased in power, is called a **CRESCENDO**, marked *CRES.* or  $<$ . An inversion of the Crescendo is called a **DIMINUENDO**, marked *dim.* or  $>$ . A gradual increase of tone, immediately followed by a gradual diminish, is called a **SWELL**,  $\diamond$ .



## FLOW ON, THOU SHINING RIVER.

*pr*                      *m*    *mf* *f*    *ff*                      *f*    *mf*    *m*    *p*    *pp*                      



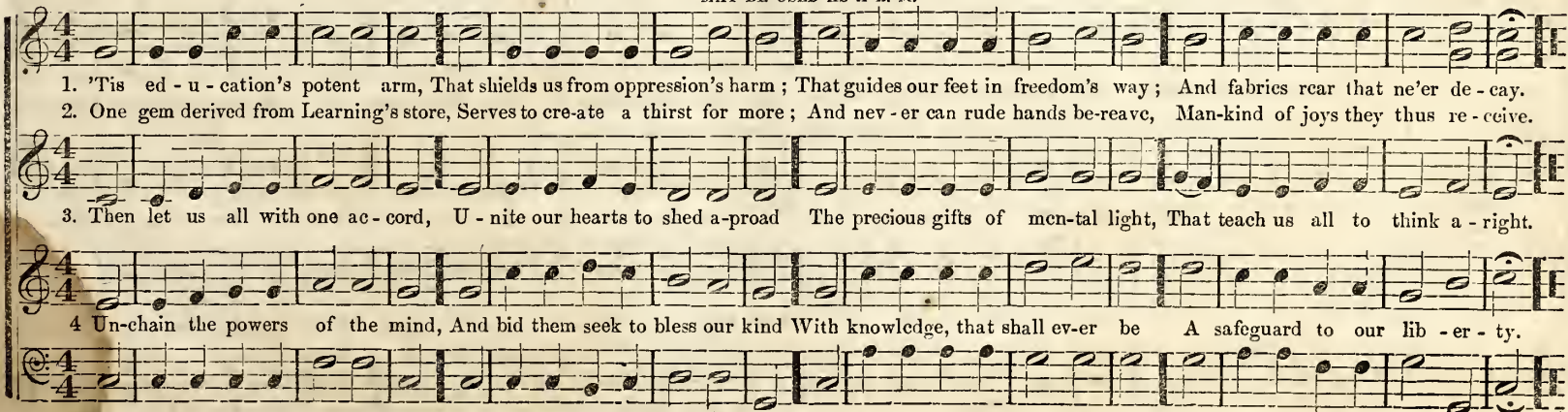
1. Flow on, thou shin-ing riv - er, Flow gai - ly to the sea, Flow on in beauty ev - er, With all thy mel-o - dy, With all thy mel - o - dy.  
2. Thro' meadows now me - an - der, With graceful, sweet delay, And now thro' green woods wander, Where scarcely peeps the day, Where scarcely peeps the day.

3. Its murmurs now in - creas-ing, On thy glad current goes, And now, with roar un - ceas-ing, The rap - id torrent flows, The rap - id tor-rent flows.

4. Flow on, thou shining riv - er, Thou soon shalt reach the sea ; Thus we are passing ev - er, And haste a-way like thee, And haste a - way like thee.

## 'TIS EDUCATION'S POTENT ARM.

MAY BE USED AS A L. M.



1. 'Tis ed - u - cation's potent arm, That shields us from oppression's harm ; That guides our feet in freedom's way ; And fabrics rear that ne'er de - cay.  
2. One gem derived from Learning's store, Serves to cre - ate a thirst for more ; And nev - er can rude hands be-reave, Man-kind of joys they thus re - ceive.

3. Then let us all with one ac - cord, U - nite our hearts to shed a - proad The precious gifts of men - tal light, That teach us all to think a - right.

4 Un-chain the powers of the mind, And bid them seek to bless our kind With knowledge, that shall ev - er be A safeguard to our lib - er - ty.

## COME LET'S MAKE OUR VOICES RING.

*Briskly.*

1. Come let's make our voices ring, Hur-rah, hur-rah, hur-rah, And sing the song we love to sing, Hur-rah, hur-rah, hur-rah,

2. Come from many a distant road, Hur-rah, hur-rah, hur-rah, And come from many a bright abode, Hur-rah, hur-rah, hur-rah,

3. Come, in spite of rain or snow, Hur-rah, hur-rah, hur-rah, In spite of all the winds that blow, Hur-rah, hur-rah, hur-rah,

For we love the singing school, Our pleasant singing school, We'll sing its praise in joyful lays, Hur-rah, hur-rah, hur-rah.

For we love the singing school, Our pleasant singing school, We'll sing its praise in joyful lays, Hur-rah, hur-rah, hur-rah.

For we love the singing school, Our pleasant singing school, We'll sing its praise in joyful lays, Hur-rah, hur-rah, hur-rah.

## THERE'S MUSIC IN THE MIDNIGHT BREEZE.

1. There's mu - sic in the midn-ight breeze, There's mu-sic in the morn; The day - beam and the gen - tle eve, Sweet sounds have ever borne;

2. The winds that sweep the mountain top. Their joy - ous ech-oes bear; Young zephyrs on the streamlet play, And make sweet music there.

3. The heart, too, has its thrilling chords, A con - se - rat - ed fount, From which in - spir - ing mel - o - dies To heaven in gladness mount.

The val - ley hath its wel - come notes, The grove its tunc-ful throng, And o - cean's mighty cav - erns teem With nature's end-less song.

With rust - ling sound the for - est leaves Bend to the pass-ing breeze, And pleas-ant is the bu - sy hum Of pleasure-seeking bees.

Why na - ture's mu-sic? lent, that man, May join the myriad throng. Of all her glorious works in one Har - monious burst of song.

## MORNING'S RUDDY BEAM.

Lively.

1. Morning's ruddy beam, Tints the eastern sky, Up comrades, climb the mountains, high, Tra, la, la, la, la, la, la, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la,

3. Evening's gentle ray, Gilds the glowing west, Each hunter sighs for home and rest, Tra, la, la, la, la, la, la, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la,

2. Let the sluggard sleep, We must slumber shun, Ere night falls, honor must be won, Tra, la, la, la, la, la, la, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la,

la, la, la, Tra, la, la, la, la, Haste, haste, haste, Haste, haste, haste, The mer-ry, mer-ry bu-gle calls.

la, la, la, Tra, la, la, la, la, Haste, haste, haste, The mer-ry, mer-ry, bu-gle calls; Haste, haste, haste, The mer-ry, mer-ry bu-gle calls.

la, la, la, Tra, la, la, la, la, Haste, haste, haste, The mer-ry, mer-ry, bu-gle calls; Haste, haste, haste, The mer-ry, mer-ry bu-gle calls.

CHAPTER VIII.

CHROMATICS.

§ 52. Between the tones of the scale which form the interval of a Major Second, an intermediate tone may be introduced. This is sometimes called a CHROMATIC TONE. Intermediate tones may therefore occur between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7.

§ 53. The MINOR SECOND is an indivisible interval; accordingly there are twelve tones, which with the first one repeated, form a new scale of thirteen tones, which is called the CHROMATIC SCALE, and from which the eight-tone Scale, to distinguish it, is called the DIATONIC SCALE.

§ 54. Instead of forming an additional number of degrees for the purpose of representing the intermediate tones, it is customary to represent them on the

same degrees on which the Diatonic tones are represented, by prefixing to the letters or numerals a qualifying sign called a Sharp, (#) or a Flat, (b). See Scale below.

§ 55. In speaking of the numerals applied to the tones of the Chromatic Scale, we say, Sharp One, Flat Two, &c. In speaking of the letters, we say, C Sharp, D Flat, &c.

§ 56. A Sharp, (#) is the sign of elevation.

§ 57. A Flat (b) is the sign of depression.

§ 58. The sharped notes are said to lead to, or resolve into the next above, and the flattened into the next below.

§ 59. The influence of a # or b extends through the measure where it appears, unless counteracted by a Natural, (♮) which restores the original pitch of the note.

THE CHROMATIC \* SCALE, NOTES, LETTERS, AND SYLLABLES.

Ascending. Descending.

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

C, C#, D, D#, E, F, F#, G, G#, A, A# B, C. C, B, Bb A, Ab, G, Gb, F, E, Eb, D, Db, C.

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

No. 39.

PRACTICAL EXERCISES.

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

§ 60. A Sharp or Flat extends its influence through more than one measure, when not intercepted by a note on another degree, e. g.

No. 40.

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

§ 61. A Natural, (♮) is used to contradict, or take away the power of a Flat or Sharp, e. g.

No. 41.

Do, Mi, Sol, Fi, Sol, Fi, Sol, Fa, Mi, Sol, La, Si, Do, Do, Se, La, Se, La, Se, La, Si, Do, Sol, Fi, Sol, La, Fi, Sol, Fa, Mi, Sol, La, Si, Do.

\* CHROMATIC, from the Greek word signifying color; the intermediate or Chromatic tones having been formerly written with colored ink.

No. 42.



Sol, Sol, La, Sol, Mi, Ri, Mi, Re, Do, Mi, La, Si, La, Sol, Mi, Sol, Do, Se, La, Se, La, Si, Do, Sol, Mi, Ri, Mi, Do, La, Si, La, Si, La, Si, Do, Si, Do.

CHAPTER IX.  
MINOR SCALE.

§ 62. Besides the Diatonic and Chromatic Scales, already introduced, there is another called the MINOR SCALE. Hence there are three Scales, viz: the MAJOR, CHROMATIC and MINOR. There are but three Scales, although they may be written in various keys.

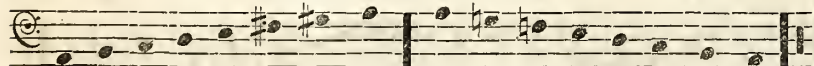
§ 63. There are two forms of the Minor Scale in general use; they are distinguished from each other by the terms, First Form, and Second Form of the Minor Scale.

§ 64. The principal difference between the Major and Minor Scales is the third; that of the Major being composed of two Major Seconds, and the Minor, one Major and one Minor Second,

§ 65. In the first form of the Minor Scale, the intervals are not the same in descending, as in ascending.

§ 66. The Minor Scale commences on the numeral 6, of the Major. 6, (LA,) of the Major is taken as 1 of the Minor.

MINOR SCALE—FIRST FORM.



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

NOTE 9. Require the pupils to analyze, and give the names, place and number of Seconds in both forms of the Minor Scale.

MINOR SCALE—SECOND FORM.



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

§ 67. The interval formed by the introduction of G#, is called an augmented or Sharp Second.

§ 68. When the Major and Minor Scales have the same signature, they are said to be related. The Minor Scale in the key of A, is called the relative of the Major Scale of C, and it is said to be in the key of A Minor; and the key of C, is the relative Major of A Minor.

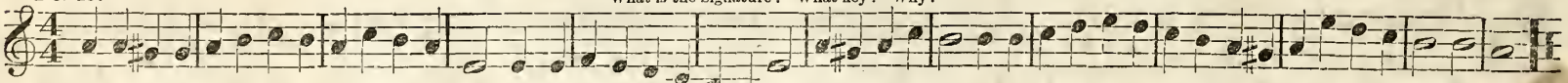
§ 69. The Relative Minor to any Major key, is found a sixth above, or a third below the Major key note.

§ 70. Every Major Scale, or key has its Relative Minor, and both have the same Signature.

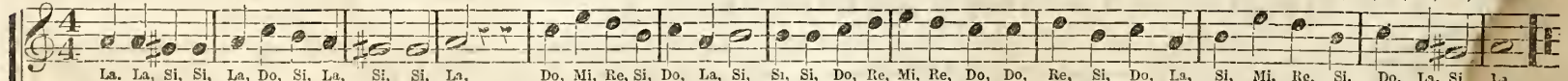
PRACTICAL EXERCISE.

What is the Signature? What key? Why?

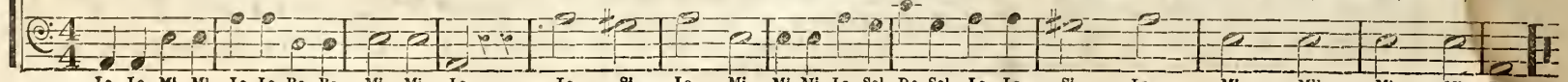
No. 43.



No. 44. La, La, Si, Si, La, Si, Do, Si, La, Do, Si, La, Mi, Mi, Mi, Fa, Mi, Re, Do, Si, La, Mi, La, Si, La, Do, Si, Si, Si, Do, Re, Mi, Re, Do, Si, La, Si, La, Mi, Re, Do, Si, Si, La.



La, La, Si, Si, La, Do, Si, La, Si, Si, La, Do, Mi, Re, Si, Do, La, Si, Si, Si, Do, Re, Mi, Re, Do, Do, Re, Si, Do, La, Si, Mi, Re, Si, Do, La, Si, La.



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

## THE HEART! THE HEART!



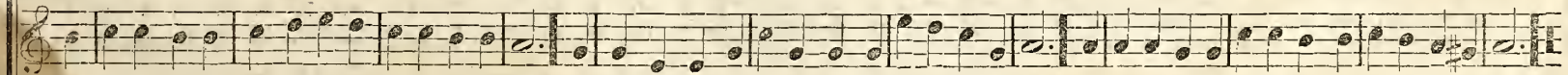
1. The heart! the heart! Oh let it be, A true and beautiful thing; As kindly warm, as nobly free, As eagle's nestling wing. Oh, keep it not like miser's gold, Shut in from all beside:



2. The heart! the heart! Oh let it spare A sigh for other's pain; The breath that soothes a brother's care, Is never spent in vain. And tho' it throbs at gentlest touch, Of sorrow's faintest call,



But let its precious stores unfold, In mercy far and wide. The heart! the heart! that's truly blest, Is never all its own; No ray of glory lights the breast, That beats for self alone.



'Twere better it should ache too much, Than never ache at all. The heart! the heart! that's truly blest, Is never all its own, No ray of glory lights the breast, That beats for self alone.



## CHAPTER X.

## TRANSPPOSITION OF THE SCALE.

§ 71. Heretofore, C has always been taken as one, or as the basis of the Scale. When any other letter than C, be taken as One, the Scale is said to be changed, or Transposed. The Transposition of the Scale therefore, consists in changing the pitch, or in taking some other pitch besides C, as One ; or as the foundation of the Scale.

§ 72. A Scale is in the key of the letter which is taken as One. If C be taken as One, or basis of a Scale, it is called the Scale, or key of C; if D, key of D, &c.

§ 73. When C is taken as One, the Scale is said to be in its natural position, because the intervals are right without any alteration.

§ 74. In transposing the Scale, we must preserve or retain the order of intervals, as in the Scale of C; i. e. from 3 to 4, and from 7 to 8, must be Minor Seconds; all the others, Major.

§ 75. To accomplish this, we must use some of the Chromatic or intermediate tones.

§ 76. The intermediate tone required in transposition, is called the note of transposition.

§ 77. The first transposition of the Scale by fifths, is from C to G; i. e. G is taken as one, or as the basis of the Scale.

## ILLUSTRATION—SCALE IN G.

1, 2, 3, 4, 5, 6, 7, 8, 1, 2, 3, 4, 5, 6, 7, 8.  
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Re, Mi, Fa, Sol, La, Si, Do.

§ 78. In the above diagram, it will be observed that the tone F Sharp is used instead of the tone F, in order to secure the proper form of the Scale; as the interval from six to seven, must be a Major Second, and from seven to eight, a Minor Second; hence, Sharp four transposes a Fifth, and F# is said to be the note of transposition from C to G.

§ 79. The same method is followed in all the transpositions by Sharps.

§ 80. In every succeeding transposition, an additional Sharp will be required between the 6th and 7th, for the reason given in the transposition from C to G.

§ 81. The Sharps or Flats used in transposition, are written immediately after the Clefs, at the commencement of a piece of music, and are called the *Signature*, meaning sign of the key.

## THE SCALE IN G, SIGNATURE (ONE#).

## RELATIVE MINOR.

1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1, 1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1.  
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do, La, Si, Do, Re, Mi, Fa, Si, La, La, Si, Fa, Mi, Re, Do, Si, La.

1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1, 1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1.  
Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do, La, Si, Do, Re, Mi, Fa, Si, La, La, Si, Fa, Mi, Re, Do, Si, La.



What is the Signature? What key? Why? What kind of measure?

No. 45.

*Ladies.* Do, Do, Re, Re, Do, Si, Do. Re, Re, Mi, Fa, Sol, Fa, Mi. Mi, Mi, Fa, Mi, Fa, Mi, Re. Re, Re, Mi, Re, Do, Si, Do.

*Gentlemen.* Do, Do, Si, Si, Do, Re, Do, Do, Si, Si, Do, Re, Mi, Re, Do. Do, Do, Re, Do, Si, Do, Sol. Sol, Sol, Do, Fa, Sol, Sol, Do.

No. 46.

*Ladies.* 8 8 7 7 8 7 6 5 1 1 2 2 3 4 5 4 3 2 8 7 6 5 6 7 8  
Do, Do, Si, Si, Do, Si, La, Sol, Do, Do, Re, Re, Mi, Fa, Sol, Fa, Mi, Re, Do, Si, La, Sol, La, Si, Do.  
Sing, Sing, Sing, Sing. Bliss is hov'ring, Sing, Sing, Bliss is hov'ring, smil-ing, smil-ing, smil-ing, smil-ing ev - 'ry - where.

*Gentlemen.* 1 2 3 4 5 6 7 7 8 8 8 7 6 5 5 5 1 2 3 2 8 5 6 5 6 3 4 5 1  
Do, Re, Mi, Fa, Sol, La, Si, Si, Do, Do, Do, Si, La, Sol, Sol, Sol, Do, Re, Mi, Re, Do, Sol, La, Sol, La, Mi, Fa, Sol, Do.  
Bliss is hov'ring, smil-ing ev - 'ry-where. Sing. Bliss is hov'ring, bliss is hov'ring, smil-ing, smil-ing, smil-ing, smil-ing ev - 'ry-where.

What key? What kind of measure? Which variety?

No. 47.

*Ladies.* Do, Re, Mi, Mi, Mi, Mi, Mi, Mi, Sol, Fa, Mi, Re, Mi, Fa, Mi, Re, Re, Fa, Mi, Re, Do, Do, Do, Do, Mi, Sol, Mi, Sol, Do, Mi, Sol, Fa, Mi, Re, Do.  
1. Pleasure echoes, Pleasure echoes, echoes far and near, deck'd with flowers, and pleasant bowers, Pleasure echoes, echoes, Pleasure echoes far and near.  
2. Up and weave us, Up and weave us now a flow'ry crown; all unfolding, -ous station holding, Up and weave us, weave us, Weave us now a flow'ry crown.

*Gentlemen.* Do, Do, Do, Do, Mi, Re, Do, Sol, Do, Do, Si, La, Sol, Sol, Si, Re, Do, Do, Do, Do, Fa, Fa, Sol, Sol, Do.  
echoes, Pleasure echoes, far and near, From the green bank Sunny hills echoes, Pleasure echoes far and near.  
weave us, Weave us now a flow'ry crown; See the blossoms, Each its beaute - weave us, Weave us now a flow'ry crown.

## HERALD OF SPRING.

1. Cuc - koo! Cuc - koo! Bra - vo! how clear! Let us be sing - ing, Sing - ing and springing; Spring - time, spring - time, soon will be here.  
 2. Cuc - koo! Cuc - koo! Bra - vo! sing on! We'll to the meadows, Chas - ing the shadows; Spring - time, spring - time, com - eth a - non.  
 3. Cuc - koo! Cuc - koo! Bra - vo! I say! Thou hast fore - told it, Now we be - hold it; Win - ter, win - ter hast - ens a - way.  
 4. Cuc - koo! Cuc - koo! Bra - vo! how clear! Let us be sing - ing, Sing - ing and springing; Spring - time, spring - time now have we here.

What key? Why?

## MERRILY, MERRILY SING.

1. Im - prove the pass - ing hours, For time is on the wing, Sip hon - ey from the flow - ers, And mer - ri - ly, mer - ri - ly  
 2. Be - pine not if from la - bor Your health and com - fort spring, Work hard, and help your neigh - bor, And mer - ri - ly, mer - ri - ly  
 sing; All fol - ly ends in sad - ness, For trou - ble it will bring; But wis - dom leads to glad - ness, So mer - ri - ly, mer - ri - ly sing.  
 sing; Store not your mind with fol - ly, To truth your hom - age bring; Do all the good you're a - ble, And mer - ri - ly, mer - ri - ly sing.

## MAY DOES EVERY FRAGRANCE BRING. (Round.)

1. May does eve - ry fra - grance bring, All..... the ver - - nal bloom..... of Spring  
 2. Dry - - ads deck'd with myr - tles green, Danc - - ing eve - ry - where..... are seen.  
 3. Blush - - ing flowers in beau - ty rise, Dif - fus - - - ing o - - - dors to the skies.

THE SINGING SCHOOL, THEORETICAL AND PRACTICAL.  
 SECOND TRANSPOSITION BY SHARPS, FROM G TO D, SIGNATURE TWO (##)  
 RELATIVE MINOR.

SCALE IN D.

1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1. 1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1.  
 Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do. La, Si, Do, Re, Mi, Fa, Si, La, La, Si, Fa, Mi, Re, Do, Si, La.

1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1. 1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1.  
 Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do. La, Si, Do, Re, Mi, Fa, Si, La, La, Si, Fa, Mi, Re, Do, Si, La.

PRACTICAL EXERCISES.

No. 48.

What is the signature? What key? What kind of measure? Which variety?

*Ladies.* Do, Do, Re, Re, Mi, Fa, Sol, Sol, Sol, La, Sol, La, Si, Do, Do, Si, La, Sol, La, Sol, Fa, Mi, Fa, Mi, Fa, Re, Do, Do, Mi, Sol, Do, Sol Do.  
 1, 1, 2, 2, 3, 4, 5, 5, 5, 6, 5, 6, 7, 8, 8, 7, 6, 5, 6, 5, 4, 3, 4, 3, 4, 2, 1, 1, 3, 5, 8, 5, 1.

*Gentlemen.* Do, Do, Si, Si, Do, Fa, Mi, Re, Do, Mi, Fa, Mi, Fa, Re, Do, Do, Do, Sol, La, Mi, Fa, Mi, Re, Do, La, Sol, Sol, Sol, Do, Do, Mi, Sol, Do, Sol, Do.  
 8, 8, 7, 7, 1, 4, 3, 2, 1, 3, 4, 3, 4, 2, 1, 1, 1, 5, 6, 3, 4, 3, 2, 8, 6, 5, 5, 5, 8, 1, 3, 5, 8, 5, 1.

No. 49.

What kind of measure? Which variety? How many beats in each?

*Ladies* What shall we sing? Do, Re, Mi Fa, Sol, La, Sol, Mi, Do.

*Gentlemen.* Sing, sing, sing, sing, Do, Re, Mi, Fa, Sol, La, Sol, Mi, Do, Down, Left, Up,  
 La, Sol, Fa, Mi, Re, Do, Re, Fa, La, Si, La, Sol, Fa, Mi, Re, Do, Mi, Sol, Do.

No. 50.

La, Sol, Fa, Mi, Re, Do, Re, Fa, La, Down, Left, Up, Sol, Fa, Mi, Re, Do, Si, Do, Mi, Sol ver-ry well.  
 Do, Mi, Sol, Fi, Sol, Fi, Sol, Fa, Mi, Sol, La, Si, La, Si, La, Sol, Fa, Mi, Re, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, Do, 3e, Do, Si, Do.

## ALL'S RIGHT.

Sprightly.

1. O never despair at the troubles of life, All's right! In the midst of anxiety, peril, and strife, All's right! The cheerful philosophy never was wrong, That ever put this on the tip of my tongue, And makes it my glory, my

2. The Pilot beside us is steering us still, All's right! The Champion above us is guarding from ill, All's right! Let others who know neither Father nor Friend, Go trembling and doubting in fear to the end, For me, <sup>(on this motto I</sup>

The musical score consists of two systems. The first system has three staves: a vocal line in treble clef, a vocal line in treble clef, and a bass line in bass clef. The second system also has three staves: a vocal line in treble clef, a vocal line in treble clef, and a bass line in bass clef. The key signature is one sharp (F#) and the time signature is 6/4. The tempo is marked 'Sprightly'.

strength, and my song, All's right! All's right! The cheerful philosophy never was wrong, That ever put this on the tip of my tongue, And makes it my glory, my strength, and my song, All's right! All's right!

glad - ly depend, All's right! All's right! Let others who know neither Father nor Friend, Go trembling and doubting in fear to the end, For me on this motto I gladly depend, All's right! All's right!

The musical score continues with two systems. The first system has three staves: a vocal line in treble clef, a vocal line in treble clef, and a bass line in bass clef. The second system also has three staves: a vocal line in treble clef, a vocal line in treble clef, and a bass line in bass clef. The key signature is one sharp (F#) and the time signature is 6/4. The tempo is marked 'Sprightly'.

SCALE IN A.

RELATIVE MINOR.

1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1. 1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1.  
 Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Si, La, Sol, Fa, Mi, Re, Do. La, Si, Do, Re, Mi, Fa, Si, La. La, Si, Fa, Mi, Re, Do, Si, La.

No. 51. Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Si, La, Sol, Fa, Mi, Re, Do. La, Si, Do, Re, Mi, Fa, Si, La. La, Si, Fa, Mi, Re, Do, Si, La.  
 What is the signature? What key? Why? What is its relative Minor?

*Ladies.* Do, Re, Mi, Re, Do, Re, Mi, Fa, Sol, Fa, Mi, Mi, Fa, Mi, Re, Mi, Re, Do, Sol, La, Si, Do, Do, sol, do, sol, do, do, do, re, sol, re, sol, mi, sol, mi, sol, fa, sol, sol, do.

*Gentlemen.* Do, Si, Do, Re, Mi, Re, Do, Re, Mi, Re, Do, Do, Re, Do, Sol, Do, Re, Mi, Fa, Re, Do, Sol, do, sol, do, sol, do, do, do, sol, si, sol, do, sol, do, s, re, sol, mi, sol, do.

No. 52.

Sol, Do, Si, Do, La, Do, Sol, Do, Fa, Do, Mi, Do, Re, Do, Do, Do, Re, Do, Mi, Do, Fa, Do, Sol, Do, Fa, Do, Mi, Do, Re, Si, Do.  
 5, 8, 7, 8, 6, 8 5, 8, 4, 8, 3, 8, 2, 8, 1. 8, 2, 1, 3, 1, 4, 1, 5, 1, 4, 1, 3, 1, 2, 7, 8.  
 La, La.

STAND FOR THE RIGHT.

1. Be firm, be bold, be strong, be true; And dare to stand a - lone; Strive for the right, whate'er ye do, Though helpers there are none.  
 2. Stand for the right! tho' falsehood rail, And proud lips coldly sneer, A poisoned ar - row cannot wound A conscience pure and clear.  
 3. Stand for the right! proclaim it loud, Thou'lt find an answering tone. In honest hearts, and thou'lt no more Be doomed to stand a - lone.

Fourth Transposition by Sharps, from A to E. Signature,—(#####)

SCALE IN E. RELATIVE MINOR.

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

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

Fifth Transposition by Sharps, from E to B. Signature,—(#####)

Sixth Transposition by Sharps, from B to F#. Signature,—(#####)

SCALE IN B. SCALE IN F#.

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

NOTE 9.—Any further transposition by Sharps is not needed; as keys beyond six Sharps are seldom used.

What is the Signature? What key? Why?

No. 53.

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

Both. La, la.

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

§ 82. A Double Sharp (x) has the same effect upon a note previously sharpened, as a Sharp (#) has in the first place. e. g.

No. 54.

Do, Re, Mi, Ri, Mi, Ri, Mi, Fa, Sol, Fa, Mi, Re, Do, Do, Mi, Sol, Do, Sol, Mi, Ri, Mi, Do, Sol, Mi, Sol, Do, Do, Do, Do, Do, Sol, Do, Do.

1, 2, 3, 2, 3, 2, 3, 4, 5, 4, 3, 2, 1, 1, 3, 5, 8, 5, 3, 2, 3, 1, 5, 3, 5, 1, 8, 1, 8, 1, 3, 5.

No. 55.

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

All, ball, call, fall, call, fall, all, ball, call, fall, call, fall, call, fall, ball. Arm, balm, calm, farm, arm, balm, calm, farm, arm, balm, calm, farm, arm, balm, farm.

## "BLOW ON, WILD GALES."

**FINE.**

1. Blow on, blow on, wild gales, My heart is bound-ing too; Oh fill our op-'ning sails, To dash thro' wa - ters blue.

2. Blow on, blow on, wild gales, My heart is bound-ing too; Oh fill our op-'ning sails, To dash thro' wa - ters blue.

**D.C.**

I've play'd with the o - cean king, I've chas'd him from his lair; With ma - ny a shout did ring The sky, the wave, the air.

Our ship is home-ward bound, My heart ex - ult - ing braves; It braves the tem-pest sound, Nor fears the mountain waves.

## FLIGHT OF TIME. (THREE PART SONG.)

1. Pluck the rose while now it blooms, Now 'tis fresh and bright; Wait not till the morrow comes, Time is swift in flight, Time is swift in flight.

2. Do thy deeds of kind-ness now, Ere to - morrow's light; What may chance thou canst not know, Time is swift in flight, Time is swift in flight.

3. Would'st thou true en - joyment find? Then do what is right; Ev - er bear-ing in thy mind, Time is swift in flight, Time is swift in flight.

## CHAPTER XI.

§ 83. The first transposition of the Scale by fourths, is from C to F, i. e. F is taken as one, or as the basis of the Scale.

SCALE IN C. SCALE IN F.

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

§ 84. In transposing from C to F, (see Diagram above,) it is necessary to use B $\flat$ , ( $\flat$ 7,) instead of B for four; because the interval from three to four should be a Minor Second, and from four to five a Major Second, hence, flat seven transposes a fourth, and B $\flat$  is the note of transposition from C to F.

§ 85. The tone of transposition between any key and its fourth, is FLAT SEVEN.

§ 86. In every succeeding transposition, an additional flat will be required between three and four, for the reasons given in the transposition from C to F.

SCALE IN F, SIGNATURE (2). RELATIVE MINOR.

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

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

What is the Signature?

No. 56.

*Ladies.* 1, 1, 2, 2, 3, 4, 5, 5, 6, 5, 4, 3, 3, 2, 2, 3, 4, 5, 6, 7, 8, 7, 6, 5, 4, 3, 2, 1, 1, 3, 5, 3, 1.

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

*Gentlemen.* 8, 8, 7, 7, 1, 2, 3, 3, 4, 3, 2, 8, 8, 5, 5, 1, 2, 3, 4, 5, 6, 5, 4, 3, 2, 8, 5, 8, 1, 3, 5, 3, 1.

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

No. 57.

Do, Si, Do, Re, Mi, Do, Re, Do, Re, Mi, Fa, Re, Mi, Re, Mi, Fa, Sol, Mi, Fa, Mi, Fa, Sol, La, Fa, Sol, La, Sol, Fa, Mi, Sol, Do, Sol, Mi, Sol, La, sol, fa, mi, sol, Fa, Mi, Re Do.



GLADNESS SPARKLES OVER ALL. (THREE PART SONG.)

1. Gladness plays and sparkles o - ver all, Plays up - on the far blue mountain, Sparkles in the glassy fountain, Gladness plays and sparkles o - ver all.  
 2. Mirth is singing, shouting far and near! On the grassy flow'ry meadows, Children chase the fly - ing shadows, Mirth is singing, shouting far and near.

THE CHATTER BOX.

1. Some folks, do what - e'er you will, They wont let their tongues lie still, Click, clack, click, clack, click, click, click, clack,  
 2. But the friends you live a - mong, Do not tire them with your tongue; Click, clack, click, clack, click, click, click, clack,  
 3. When ad - vice you give or take, Think be - fore you si - lence break, Once, twice, once, twice, once, twice, once, twice,

Thus they still keep on, Ding, dong, ding, dong, ding, dong, ding, dong, Both night and morn - ing.  
 Soon they'll wish you gone, Ding, dong, ding, dong, ding, dong, ding, dong, Then take this warn - ing.  
 Think, and ther you'll speak, Twice, thrice, twice, thrice, twice, thrice, twice, thrice, Is thrice the bet - ter.

Second Transposition by Flats, from F to B $\flat$ . Signature,—(b $\flat$ ).  
 SCALE IN B $\flat$ . RELATIVE MINOR.

Do, Re, Mi, Fa, Sol, La, Si, Do, Si, La, Sol, Fa, Mi, Re, Do, La, Si, Do, Re, Mi, Fa, Si, La, Si, Fa, Mi, Re, Do, Si, La.  
 1, 2, 3, 4, 5, 6, 7, 8, 7, 6, 5, 4, 3, 2, 1, 1, 2, 3, 4, 5, 6, 7, 8, 7, 6, 5, 4, 3, 2, 1.

Do, La,

No. 58.

What is the Signature? What key? Why?

*Ladies.* 8, 8, 7, 6, 5, 4, 3, 2, 1, 1, 3, 3, 5, 5, 8, 8, 5, 8, 5, 6, 7, 1, 2, 3, 4, 3, 2, 8, 7, 8.  
 Do, Do, Si, La, Sol, Fa, Mi, Re, Do, Do, Mi, Mi, Sol, Sol, Do, Do, Sol, Do, Sol, La, Si, Do, Re, Mi, Fa, Mi, Re, Do, Si, Do.

*Gentlemen.* 1, 1, 2, 3, 4, 5, 6, 7, 8, 8, 5, 5, 3, 3, 1, 1, 5, 3, 1, 4, 5, 6, 7, 1, 2, 8, 4, 5, 5, 1.  
 Do, Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Sol, Sol, Mi, Mi, Do, Do, Sol, Mi, Do, Fa, Sol, La, Si, Do, Re, Do, Fa, Sol, Sol, Do.

No. 59.

Practice this Exercise slowly, and open the mouth wide enough to admit two fingers edgewise.

Do, Re, Do, Mi, Do, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re,  
 All, ball, all, ball, call, fall, call, fall, all, call, hall, call, ball, all, ball, arm, balm, arm, calm, arm, farm, arm, charm, arm, larm, arm, arm, arm, arm, arm.

## EVENING SUN.

1. Gold-en sun of even-ing, In thy splen-did car; To the west re-treat-ing, Rich thy glo-ries are, Rich thy glo-ries are.  
 2. Sun! I love to view thee, Since I lisp'd thy name; Since I learn'd thy glo-ries From Je-ho-vah came, From Je-ho-vah came.  
 3. Oft-en while I saw thee, Bright and cloudless shine, Ho-ly thoughts come o'er me. Thoughts of things di-vine. Thoughts of things di-vine.

## NO SURRENDER.

Lively.

1. Ev-er constant, ev-er true, Let the word be, No sur - ren - der! Bold-ly dare, and greatly do! This shall bring us bravely through, No sur - render, No sur -  
 2. Constant and courage-ous still, Mind, the word is, No sur - ren - der! Bat-tle, though it be up / hill; Stag-ger not at seeming ill, No sur - render, No sur -

ren - der! And tho' Fu-ture's smiles be few, Hope is always springing new, Still in - spir - ing me and you With the mag - ic—No sur - ren - der!  
 ren - der! Hope, and thus our hope ful - fill, There's a way where there's a will, And the way all cares to kill, Is to give them no sur - ren - der!

## BE FIRM. May be used as a L. M.

1. Be firm! whate - er tempts thy soul To loi - ter ere it reach its goal; Whatev - er syren voice would draw, Thy heart from duty and its law.

2. O that dis - trust! go bravely on, Firm till the vic - tor crown be won, Firm when the conscience is assailed, Firm when the star of hope is veiled.

3. Firm in de - fy - ing wrong and sin, Firm in life's con - flict, toil and din, Firm in the path by martyrs trod, Be firm in love to man and God.

THIRD TRANSPOSITION BY FLATS, FROM B $\flat$  TO E $\flat$ , SIGNATURE (bb)SCALE IN E $\flat$ .

RELATIVE MINOR.

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

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

Do, La,

## NEVER MIND.

1. Soul, be strong, what'er be - tide. God him - self is guard and guide; With my Fa - ther at my side, Nev - er mind! Nev - er mind!

2. Stand in pa - tient courage still. Work - ing out thy Master's will; Com - pass good, and con - quer ill, Nev - er mind! Nev - er mind!

Clouds and darkness hov - er near, Men's hearts fail - ing them for fear, But be thou of right good cheer, Nev - er mind! Nev - er mind!

Be thou tran - quil as a dove; Thro' the thun - der clouds a - bove. Shines a - far the heaven of love; Nev - er mind! Nev - er mind!

FOURTH TRANSPOSITION BY FLATS, FROM E<sub>2</sub> TO A<sub>2</sub>. SIGNATURE (b<sup>2</sup>b<sup>2</sup>b<sup>2</sup>b<sup>2</sup>.)

SCALE IN A<sub>2</sub>.

RELATIVE MINOR.

Do, Re, Mi, Fa, Sol, La, Si, Do, Si, La, Sol, Fa, Mi, Re, Do. 1, 2, 3, 4, 5, 6, 7, 8, 7, 6, 5, 4, 3, 2, 1.

La, Si, Do, Re, Mi, Fa, Si, La, Si, Fa, Mi, Re, Do, Si, La. 1, 2, 3, 4, 5, 6, 7, 8, 7, 6, 5, 4, 3, 2, 1.

Fifth Transposition by Flats, from A<sub>2</sub> to D<sub>2</sub>; Signature (b<sup>2</sup>b<sup>2</sup>b<sup>2</sup>b<sup>2</sup>.)  
SCALE IN D<sub>2</sub>.

Sixth Transposition by Flats, from D<sub>2</sub> to G<sub>2</sub>; Signature (b<sup>2</sup>b<sup>2</sup>b<sup>2</sup>b<sup>2</sup>b<sup>2</sup>.)  
SCALE IN G<sub>2</sub>.

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

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

NOTE. Further transpositions of Fourths will not be necessary, as keys beyond six flats, (key of G<sub>D</sub>.) are seldom used.

## PART II. INSTRUCTIVE AND SOCIAL PIECES.

### "STAR OF THE TWILIGHT."

L. O. EMERSON.

Soprano.

1. Star..... of the twi - light, Beau - - ti - ful star,.... Glad - - ly I hail thee, Shin - ing a - far;  
2. Ea - - - ger-ly watch - ing, Wait - ing for thee,.... Looks.... the lone maid - en O'er the dark sea;

## "STAR OF THE TWILIGHT." Concluded.

**Contralto.**

Rest.. from your la - - bors, Chil - - dren of toil, ... Night.... closes o'er ye, Rest.... ye a - while;  
 Soon.. as thou shin - est Soft..... on the air,.... Borne by the light - breeze, Float - eth her prayer;

**Duett.**

This..... is thy greet - ing, Sig - - nalled a - far;... Star.... of the twi - light, Beau - - ti - ful star;  
 Watch.... o'er him kind - ly, Home.... from a - far: Light... thou his path - way, Beau - - ti - ful star;

Star of the twi - light, Beau - - ti - ful Star; Star.... of the twi - light, Beau - - ti - ful Star.

AGAIN WE'VE MET.

FOR THE OPENING OF MUSICAL ASSOCIATIONS AND OTHER ANNIVERSARIES.

**With Spirit.**

1. A-gain we've met, all hail the meeting! From eye to eye flows mutual greet - ing; Let heart to heart its richest store Of joy's emotion free - ly pour:

2. We've left our friends with hearts o'erflowing; We come with spirits ar - dent glow - ing, O'er many a dis - tant hill and plain, To cel - brate with joy - ous strain.

3. Bright smiles of gladness lips are wreathing; Our hearts in har - mo - ny are breath - ing Thanksgiv - ing to the King of heaven, That former ties have not been riven.

*ff* Free let our voices sound, And let the chorus ring; *p* Echoes, *pp* echoes, echoes far around, *Cres.* *fff* The joyous notes we sing.

*m* Free let our voices sound, And let the chorus ring; *m* Till echoes, *pp* echoes, echoes far around, *fff* The joyous notes we sing.

*ff* Free let our voices sound, And let the chorus ring; *p* Echoes, *pp* echoes, echoes far around, *fff* The joyous notes we sing.

## THE SUNBEAMS ARE GLANCING.

*p*

1. The Sunbeams are glancing o'er for - est and mountain, The hill - tops are tinged with the last fee - ble ray: Let's

*p*

2. Let's go to the peak where the last sun-beam lin - gers; And gaze on the day - god as calm - ly he sinks; The

*Cres.*

dip in the stream of the bright flow - ing fount - ain, And steal its sweet vi - olets, and lil - ies a - way;

lau - rel we'll wreath with our own fai - ry fin - gers, And rob the night-shade of the dew that it drinks;



## THE SUNBEAMS ARE GLANCING.

Concluded

{ The wild rose and myr - tle their soft leaves are clos - ing, The cow - slip is catch - ing the dew in its bell ; }  
 { The ring - dove and thrush in their nests are re - pos - ing, And young leaves are sigh - ing to day - light fare - well. }

*p*

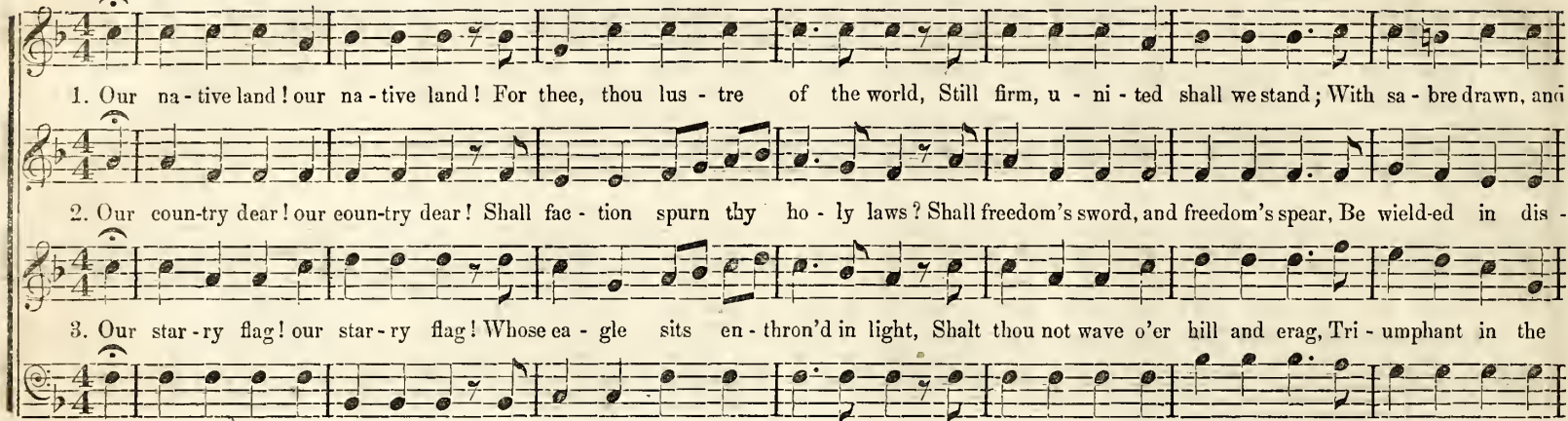
{ Let's go to the val - ley where dark - ness is wreathing, And mock the cool stream as it murmurs a - long ; }  
 { Let's count the wild flow - ers whose o - dors are breathing, And make hill and val - ley re - ech - o our song ; }

To day - light fare - well, To day - light fare - well, And young leaves are sighing to daylight, to day - light fare - well.

Re - ech - o our song, re - ech - o our song, And make hill and val - ley re - ech - o, re - ech - o our song.

## NATIONAL HYMN. "Our Native Land."

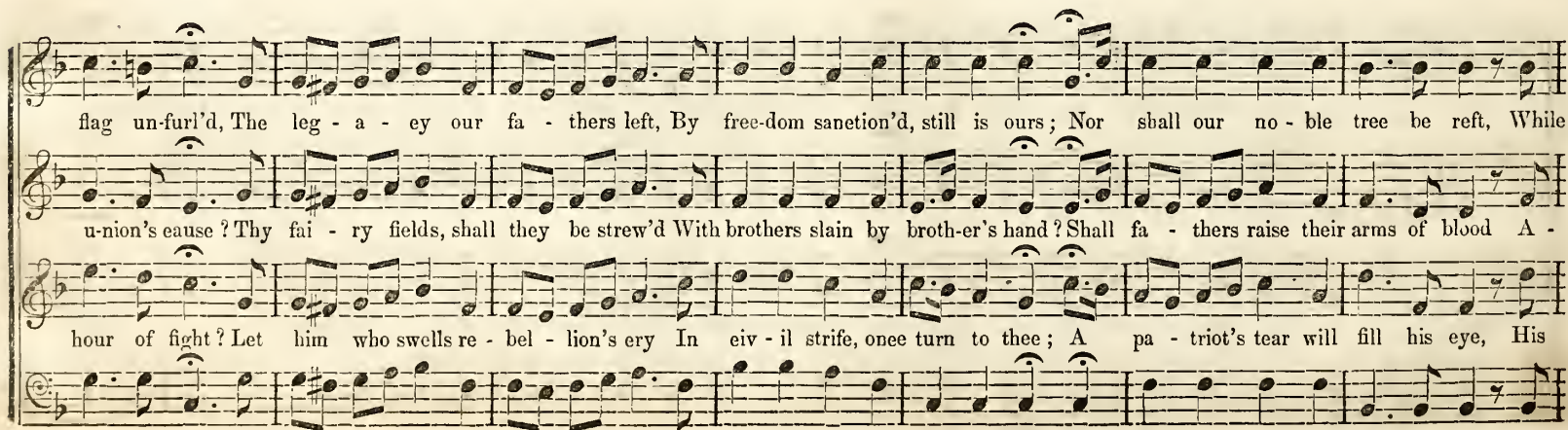
Allegro.



1. Our na-tive land! our na-tive land! For thee, thou lus-tre of the world, Still firm, u-ni-ted shall we stand; With sa-bre drawn, and

2. Our coun-try dear! our coun-try dear! Shall fac-tion spurn thy ho-ly laws? Shall freedom's sword, and freedom's spear, Be wield-ed in dis-

3. Our star-ry flag! our star-ry flag! Whose ea-gle sits en-thron'd in light, Shalt thou not wave o'er hill and erag, Tri-umphant in the



flag un-furl'd, The leg-a-ey our fa-thers left, By free-dom sanetion'd, still is ours; Nor shall our no-ble tree be reft, While

u-nion's cause? Thy fai-ry fields, shall they be strew'd With brothers slain by broth-er's hand? Shall fa-thers raise their arms of blood A-

hour of fight? Let him who swells re-bel-lion's ery In eiv-il strife, once turn to thee; A pa-triot's tear will fill his eye, His

## "OUR NATIVE LAND." Concluded.

*f*

ev - 'ry branch is dress'd in flow'rs. Huz - za! Huz - za! Sons of the free! Strike, strike the bolt from trea - son's hand! For God, for fame and  
 against the en - sign of our land. Huz - za! Huz - za! Sons of the free! Strike, strike the bolt from trea - son's hand! For God, for fame and  
 bright sword strike for lib - er - ty! Huz - za! Huz - za! Sons of the free! Strike, strike the bolt from trea - son's hand! For God, for fame and

*Cres. -*

lib - er - ty, For u - nion and our na - tive land; For God! for fame and lib - er - ty, For u - nion and our na - tive land.  
 lib - er - ty, For u - nion and our na - tive land; For God! for fame and lib - er - ty, For u - nion and our na - tive land.  
 lib - er - ty, For u - nion and our na - tive land; For God! for fame and lib - er - ty, For u - nion and our na - tive land.

## "MY HEART IS LIGHT AND FREE."

L. O. EMERSON.

My heart is light, and free from care, And free my song shall flow; What better speech than song is found, Where hearts with pleasure glow; up

My heart is light, and free from care, And free my song shall flow; What better speech than song is found, Where hearts with pleasure glow; Our course goes on,

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in G major, 6/8 time, with lyrics underneath. The bottom staff is a piano accompaniment in G major, 6/8 time, with lyrics underneath. The lyrics are: "My heart is light, and free from care, And free my song shall flow; What better speech than song is found, Where hearts with pleasure glow; up" on the first line, and "My heart is light, and free from care, And free my song shall flow; What better speech than song is found, Where hearts with pleasure glow; Our course goes on," on the second line.

hill and down, By desert, field, or flood, Now hard, and rough, But all in turn are good, But all in turn are good.

My heart is light, and free from care, And

By desert, field, or flood, Now smooth, and fair, But all in turn are good, But all in turn are good.

Detailed description: This system contains the second two staves of the musical score. The top staff is a vocal line in G major, 6/8 time, with lyrics underneath. The bottom staff is a piano accompaniment in G major, 6/8 time, with lyrics underneath. The lyrics are: "hill and down, By desert, field, or flood, Now hard, and rough, But all in turn are good, But all in turn are good." on the first line, "My heart is light, and free from care, And" on the second line, and "By desert, field, or flood, Now smooth, and fair, But all in turn are good, But all in turn are good." on the third line.

“MY HEART IS LIGHT AND FREE.” Concluded.

*Rallentando e piano.*

When hearts with pleasure glow? Our cause goes on, up hill and down, By for - est, field, or flood;  
 free my song shall flow; What better speech than song is found, When hearts with pleasre glow? Our cause goes on, up hill and down, By for - est, field, or flood;  
 When hearts with pleasure glow? Our course goes on, up hill and down, By des - ert, field, or flood; Now

and fair, But all in turn are good; Now smooth and fair, now hard and rough, But all in turn are good, But all in turn are good.  
 now hard,  
 smooth, and rough, But all in turn are good; Now smooth and fair, now hard and rough, But all in turn are good, But all in turn are good.

## "HURRAH FOR THE LAND WE LOVE."

FINE.

With enthusiasm.

1. Hur - rah for the land we love! Hur - - rah for the laws we keep! Our banner is nail'd a - bove, And our faith is anchor'd deep! Let the  
Then, hur - rah for the land we love! Hur - - rah, &c.

2. A les - son to trait - tors teach, And a les - son to cowards give; 'Tis ea - sy the Right to preach, But 'tis harder the Right to live! We  
Then hur - rah for the land we love, Hur - - rah for the laws we keep! Our Banner is nail'd a - bove, And our faith is anchor'd deep!

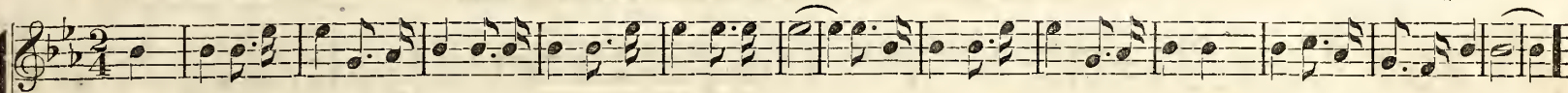
trembling knave - be - tray, Let the pal - try changling fly! There will come an answer - ing day, For our cause can nev - er die, Our cause can nev - er die.....

laugh at the weak - kneed crew, Who shiver on Faction's shore, But with Broth - ers yet firm and true, We'll meet disunion's roar, We'll meet dis - u - nion's roar.....

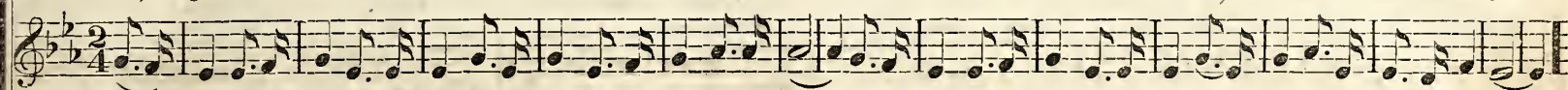
D.C.

## "O, GIVE ME THE WINGS OF A DOVE."

W. H. PARLIN.



1. O, give me the wings of a dove, And I'll fly to some bright land a-way, That is rul'd by the spir-it of love, Where fountains of hap-pi-ness play.



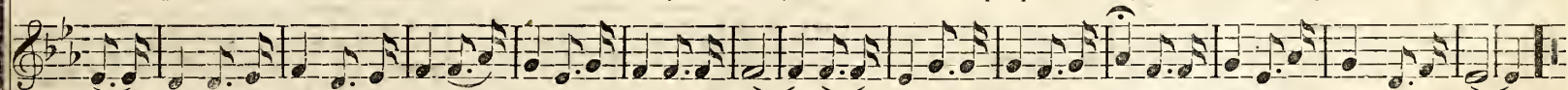
2. I'll go where the streams gently flow Thro' the val-leys that ev-er are green; On whose banks the fair li-ly doth grow, And the bright rose of Sha-ron is seen.



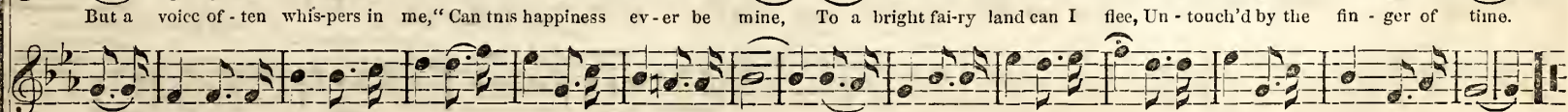
3. "No, wand'rer," a sweet voice replies, "Here this hap-pi-ness ne'er can be thine; For the bliss which the heart craves with sighs, Is found in a sun-ni-cr climate."



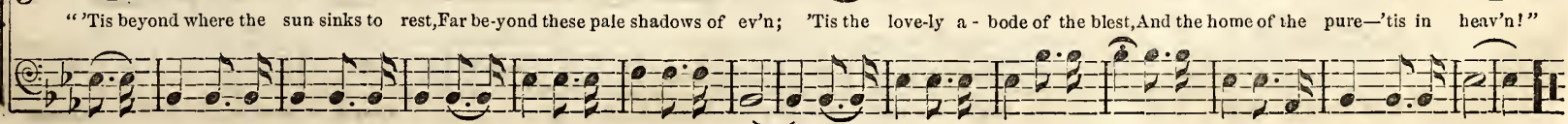
I'll go where the bright, sun-ny skies Are nev-er obscur'd by a cloud, Where love-li-est prospects a-rise, And the heart ne'er by sor-row is bow'd.



But a voice of-ten whis-pers in me, "Can this happiness ev-er be mine, To a bright fai-ry land can I flee, Un-touch'd by the fin-ger of time.



"Tis beyond where the sun sinks to rest, Far be-yond these pale shadows of ev'n; 'Tis the love-ly a-bode of the blest, And the home of the pure-'tis in heav'n!"



## GLEE. "Now the bright Morning Star."

Arranged in part from GREVILLE,  
By L. O. EMERSON.

*Lively.*

Now the bright morn-ing star, day's har - bin - ger, Comes danc-ing, Comes danc-ing, Comes dancing from the

Now the bright morn-ing star, day's har - bin - ger, Comes danc - - - - ing, Comes danc - - - - ing, Comes dancing from the

east, Comes dancing from the east. *f* Now the bright morn-ing star, day's har - - bin - ger, Comes danc-ing, Comes

east, Now the bright morn-ing star, day's har - bin - ger, Comes danc - - - - ing, Comes danc - -

Comes danc-ing from the east. Now the bright morn-ing star, day's har - bin - ger, Comes danc-ing, Comes



## "NOW THE BRIGHT MORNING STAR." Continued.

danc-ing, Comes danc-ing from the east, Comes danc-ing from the east. And leads with her, And leads with her, with

ing, Comes danc-ing from the east. And leads with her, And leads with her, And leads with

dancing, Comes danc-ing from the east, Comes dancing from the east, And leads with her, And leads with her, with

her, and leads the flow - 'ry May, And leads with her the flow-'ry May, And leads with her the flow-'ry May,

her the flow - 'ry May, And leads with her the flow - 'ry May, And leads with her the flow - 'ry May,

her.... the flow-'ry May,..... And leads with her the flow-'ry May

**SOLO.** Who from her green lap throws the yel - - low cows-lip, the yel - - low cows-lip and the pale prim - rose. **ad lib.** **CHORUS.** Who from her green lap

## "NOW THE BRIGHT MORNING STAR." Continued.

Who from her green lap throws the yel - low, yel - low cows - lip, and the pale prim - rose, the pale prim - rose, Who from her green lap

Who from her green lap throws the yel - low, yel - low cows - lip, and the pale prim - rose, the pale prim - rose, The

throws..... the yel - low, yel - low cows - lip, and the pale prim - rose, the pale prim - rose, Who from her green lap

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line, starting with a piano (p) dynamic marking. The second and third staves are piano accompaniment. The lyrics are written below the vocal staff, with some words split across lines. The music is in a key with two sharps (F# and C#) and a 3/4 time signature.

throws, Who from her green lap throws, Who from her green lap throws, and the pale prim -

yel - low cows - lip, the yel - low cows lip, the yel - low cows - lip, and the pale prim -

throws, Who from her green lap throws, Who from her green lap throws, and the pale prim -

Detailed description: This system contains the next three staves of the musical score. It begins with the word 'throws,' followed by a series of phrases: 'Who from her green lap throws,' 'Who from her green lap throws,' and 'and the pale prim -'. The lyrics continue on the second staff: 'yel - low cows - lip, the yel - low cows lip, the yel - low cows - lip, and the pale prim -'. The third staff continues with 'throws, Who from her green lap throws, Who from her green lap throws, and the pale prim -'. A 'Cres.' (Crescendo) marking is placed above the final notes of the first staff. The piano accompaniment continues in the second and third staves.

## "NOW THE BRIGHT MORNING STAR." Continued.

rose, the pale prim-rose. Now the bright morn - ing star, day's har - bin - ger, Comes danc - ing,

rose, the pale prim-rose. Now the bright morn - ing star, day's har - bin - ger, Comes danc - - - - - ing, Comes

rose, the pale prim-rose. Now the bright morn - ing star, day's har - bin - ger, Comes danc - ing,

The first system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The key signature is one sharp (F#) and the time signature is 4/4. A dynamic marking 'f' is present at the beginning of the first staff.

Comes danc - ing, Comes danc - ing from the east, Comes danc - ing from the east, And leads... with

danc - - - - - ing, Comes danc - ing from the east, And leads... with her, And

Comes danc - ing, Comes danc - ing from the east, Comes danc - ing from the east, And leads with

The second system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The key signature is one sharp (F#) and the time signature is 4/4.

## "NOW THE BRIGHT MORNING STAR." Concluded.

*p*

her, And leads... with her, with her, and leads the flow - - 'ry May, And leads with her the flow - 'ry

leads with her, And leads with her the flow - - 'ry May, And leads with her... the flow - 'ry

her, And leads with her, with her the flow - 'ry May,.....

*mf* *Cres.*

May, And leads with her the flow - - 'ry May, with her... the flow - 'ry May.

May, And leads... with her..... the flow - - 'ry May, And leads with her... the flow - 'ry May.

..... And leads with her the flow - 'ry May, with her... the flow - 'ry May.

"WE STAND HERE UNITED."

**BOLD.**  
1st Tenore.

1. We stand here u-ni-ted in cour-age and will, The cause of the right to main-tain; With hearts true and constant, what - ev - er may come, We

2d Tenore.

2. Nor fears nor doubting shall en - ter the band, No ques-tion of e - vil re - port; The na-tions and peo-ple of ev-'ry land, To

1st Bass.

3. We will each do his best, and be sure the re-sult Will en - no - ble the coun-try we prize; The coun-try that shel-ters the poor of all lands, The

2d Bass.

firm as a rock will re - main. For the right, for the right, Here deter-min'd we stand, So pledge we the word, So join we the hand, So pledge we the word, So join we the hand.

Rit.

us be u - ni - ted in heart. For the right, for the right, Here deter-min'd we stand, So pledge we the word, So join we the hand, So pledge we the word, So join we the hand.

freest, the best 'neath the skies. For the right, for the right, Here deter-min'd we stand, So pledge we the word, So join we the hand, So piedge we the word, So join we the hand.

## SONG OF THE LARK.

MENDELSSOHN.

*f* Allegro vivace. *f*

What melody, hark! 'Tis thou, merry lark, Thy carols so joy-ous outpouring; I join in thy song, By thee borne along, Together we mount, upward soaring, Together we mount, upward

*f*

What mel-o-dy, hark! 'Tis thou, merry lark, Thy car-ols so joy-ous out-pour - ing; I join in thy song, By thee borne along, Together we mount, upward soaring, To

soaring. What mel-o-dy, hark! 'Tis thou, merry lark, thy car-ols out-pour - ing; I join in thy song, By thee borne a-long, To - geth-er, To - geth - er

*f*

soaring. What mel-o-dy, hark! 'Tis thou, merry lark, so joy - ous! I join in thy song, By thee borne a-long, To - geth-er, to - geth - - er

*f*

What mel-o-dy, hark! 'Tis thou, merry lark, Thy carols so joy-ous out-pour - ing; I join in thy song, By thee borne a-long, Together we mount, upward soaring. To

SONG OF THE LARK. Concluded.

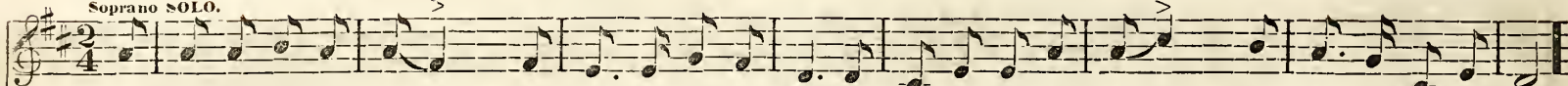
*f*  
 3  
 gether we mount, upward soar - ing. What mel-o - dy, hark! 'Tis thou, merry lark, so joy - ous, I join in thy song, By thee borne a - long,  
 we mount upward, soar - ing. What melo - dy, hark! 'Tis thou, merry lark, Thy car-ols so joyous out - pour - ing; I join in thy song, By thee borne along, To-  
 gether we mount, upward soar - ing. What melo - dy, hark! 'Tis thou, merry lark, thy car-ols out - pour - ing! I join in thy song, By thee borne a - long,

To be repeated Ad Lib. *f* CODA.  
 Then follows the Coda. *f*

To - geth-er, To - geth - - er we mount, upward soar - - ing, To - geth-er, To - geth-er, To - geth-er we mount, up - ward soar - ing.  
 gether we mount, upward soar - ing, Together we mount, upward soar - ing, To - geth-er, To - geth-er, To - geth-er we mount, up - ward soar - ing.  
 gether we mount, upward soar - ing, Together we mount, upward soar - ing, To - geth-er, To - geth-er, To - geth-er we mount, up - - ward soar - ing.  
 To - gether, To - geth - er we mount, upward soar - - ing, To - geth-er, To - geth-er, we mount, upward soar - ing.

## SOLO AND CHORUS. "We roam through forest shades."

From the German.

LIVELY.  
Soprano SOLO.

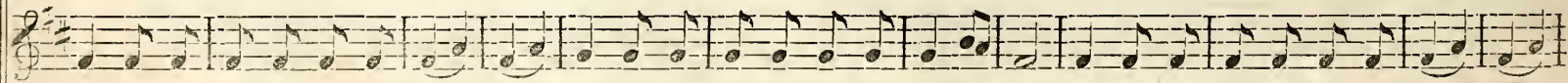
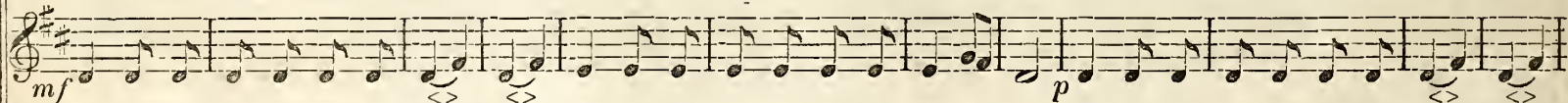
1. We roam thro' for - est shades, We clam - ber o'er the mount, We come thro' sum - mer glades, To rest be - side the fount.  
 2. The rays of sun - set gild The lake - let's glass - y breast, The pur - ple air is still'd, All things in - vite to rest.  
 3. On glanc - ing, gorgeous wings, The swal - lows sweep - ing glide; Each bright bird sweetly sings, This gen - tle e - ven - tide.  
 4. All day, up - on the hills, We've chas'd the cha - mois far; But deep - er joy now thrills, Be - neath the ev'ning star.



Accompaniment.



Bold - ly we roam, all day, the moun - tain, Fear - less we wan - der where the gla - ciers shine; Joy - ous, at eve, we seek the foun - tain,



Bold - ly we roam, all day, the mou - tain, Fear less we wan - der where the gla - ciers shine; Joy - ous, at eve, we seek the foun - tain,





## "WE ROAM THROUGH FOREST SHADES." Concluded.

Friends of the val - ley, There with you to re - cline. La, la,

Friends of the val - ley, There with you to re - cline. La, la.

The first system consists of four staves. The top staff is the vocal line with lyrics. The second staff is the first piano accompaniment, marked with a forte (*f*) dynamic. The third and fourth staves are the second piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

la, la, la. La, la.

la, la, la. La, la.

The second system also consists of four staves. The top staff is the vocal line with lyrics. The second staff is the first piano accompaniment, marked with a pianissimo (*pp*) dynamic. The third and fourth staves are the second piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

## GREETING.

MENDELSSOHN.

1. Sweet and clear, Sweet and clear up - on my ear, Pleasant sounds are ring - ing ; 'Tis Spring's voice, That doth re-joice All who hear its sing - ing.

2. Seek the spot, Seek the spot, be - side the cot, Where the violets blooming Tell the rose That red - ly glows, How I hail her com - ing.

## GLEE. "Gallant and Gaily."

W. HORSLEY.

*p* Lively. *f*

Gal-lant and gai-ly, On the waves ri-ding, Spir-its of o-cean, Come to my call, call. Nightly and dai-ly,

Gal-lant and gai-ly, On the waves rid-ing, Spir-its of o-cean, Come to my call, call. Nightly and dai-ly,

*p* *f*

Gal-lant and gai-ly, On the waves rid-ing, Spir-its of o-cean, Come to my call, call. Night-ly and dai-ly,

“GALLANT AND GAILY.” Continued.

*Cres.* 1 2 *Slow, and with expression.*

Thro' the deep gli-ding, Swift as in mo-tion, Ye cir-cle, Ye cir-cle this ball, ball.

Thro' the deep gli-ding, Swift as in mo-tion, Swift as in mo-tion, Ye cir-cle this ball, ball. War-ble a cho-rus Passing be-

*Cres.* 1 2

Thro' the deep gliding, Swift as in mo-tion, Swift as in mo-tion, Ye cir-cle this ball, ball. War-ble a cho-rus Passing be-

Swift as in mo-tion, Ye cir-cle,

*pp* *Dim.*

Skim - - - ming, Skimming green, where the moon-beams sleep, where the moon-beams sleep, where the moon-beams sleep.

fore us, Skimming the green, the green, where the moon - beams sleep, where the moon-beams sleep, where the moon-beams sleep.

*p>* *pp* *Dim.*

fore us, Skimming, Skimming the green, where the moon - beams sleep, where the moon-beams sleep, where the moon-beams sleep.

Skimming the green, where the moon - beams sleep,.....

## "GALLANT AND GAILY." Continued.

*f* *p* *f* *m* *p*  
 Hol - low shells sound - - - - ing, Hol - low shells sound - - - - ing,  
 Ech - o re-bounding, Ech - o re-bound-ing, Charms in - to  
 Ech - o re-bounding, Ech - o re-bound-ing,  
*f* *p* *f* *m* *p*  
 Hol - low shells sound - ing, sound - - - - ing, Hol - low shells sound - - - - ing,

Cres. *f* *ff*  
 sound - - ing, Charms in-to pleas - ure, The tur - - bu-lent deep, Hol-low shells sound - - -  
 pleas - ure, Charms in - to pleas - ure; The tur - - bu-lent deep, The tur - - bu-lent deep, Echo rebounding, re -  
 Cres. Charms in - to pleas - ure, The tur - bu-lent, tur - - bu-lent deep, The tur - - bu-lent deep,  
 Cres. sound - - ing, Charms in - to pleas - ure The tur - - bu-lent deep, Hol-low shells sound - - -

“GALLANT AND GAILY.” Continued.

ing, *p* Charms *f* in - - to *p* pleas - - - ure The *Cres.* tur - bu - lent deep, . . . . .

bound - - - ing, *f* Ech - o re - bound - ing, *p* re - bound - - ing, Charms in - to *Cres.* pleas - ure the tur - - bu - lent deep,

Ech - o rebound - ing, *p* re - bound - - ing, Ech - o rebound - ing, *Cres.* Charms in - to pleas - ure the tur - - bu - lent deep,

ing, *p* Charms *f* in - - to *p* pleas - - ure The *Cres.* tur - bu - lent deep, . . . . .

. . . . . Charms in - to pleas - ure The tur - bu - lent deep, The tur - bu - lent deep. *p* Gal - lant and

Charms in - to pleas - ure The tur - bu - lent deep, The tur - bu - lent deep. *p* Gal - lant and

Charms in - to pleas - ure The tur - bu - lent deep, The tur - bu - lent deep. *ad lib. Single voice.* *p* Lively. Gal - lant and

. . . . . Charms in - to pleas - ure The tur - bu - lent deep, . . . . .

## "GALLANT AND GAILY." Concluded.

gai-ly, On the waves rid-ing, Spir-its of o-cean, Come to my call, call. Night-ly and dai-ly, Thro' the deep gliding,

gai-ly, On the waves rid-ing, Spir-its of o-cean, Come, Come to my call, call. Night-ly and dai-ly, Thro' the deep gliding,

Detailed description: This system contains two staves of music. The first staff is a vocal line in G major, 2/4 time, with lyrics. It features a first ending (marked '1') and a second ending (marked '2'). The second staff is a piano accompaniment in G major, 2/4 time, with lyrics. It features a first ending (marked '1') and a third ending (marked '3'). Dynamics include *f* and *p*.

Swift as in mo-tion, Ye cir-cle, Ye cir-cle this ball. Come, Come, Come to my call, Come, Come, Come to my call.

Swift as in motion, Swift as in mo-tion, Ye cir-cle, &c.

Swift as in mo-tion, Swift as in mo-tion, Ye cir-cle this ball, Come, Come. Come to my call, Come, Come, Come to my call.

Swift as in mo-tion, Ye cir-cle, Ye cir-cle this ball, Come, &c.

Detailed description: This system contains four staves of music. The first staff is a vocal line in G major, 2/4 time, with lyrics. It features dynamics *Cres.*, *f*, *p*, and *ff*. The second staff is a piano accompaniment in G major, 2/4 time, with lyrics. The third staff is a vocal line in G major, 2/4 time, with lyrics. It features dynamics *Cres.*, *f*, *p*, and *ff*. The fourth staff is a piano accompaniment in G major, 2/4 time, with lyrics. It features dynamics *Cres.*, *f*, *p*, and *ff*.

THE  
HARP OF JUDAH.

PART III.

MEADE. L. M.

With majesty and dignity.

1. Oh, come, loud anthems let us sing, Loud thanks to our Al-migh-ty King! For we our voi - ces high shall raise, When our Sal - vation's Rock we praise.

2. In - to his presence let us haste, To thank him for his fa - vors past; To him ad - dress, in joy - ful songs, The praise that to his name be - longs.

The musical score consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) in 2/2 time, with lyrics written below. The fourth staff is a piano accompaniment in 2/2 time, starting with a C-clef and a common time signature. The lyrics are: '1. Oh, come, loud anthems let us sing, Loud thanks to our Al-migh-ty King! For we our voi - ces high shall raise, When our Sal - vation's Rock we praise.' and '2. In - to his presence let us haste, To thank him for his fa - vors past; To him ad - dress, in joy - ful songs, The praise that to his name be - longs.'

With energy.



1. Give to our God im - mortal praise; Mer - cy and truth are all his ways; Wonders of grace to God be - long, Repeat his mercies in your song, Re - peat his mer - cies in your song.

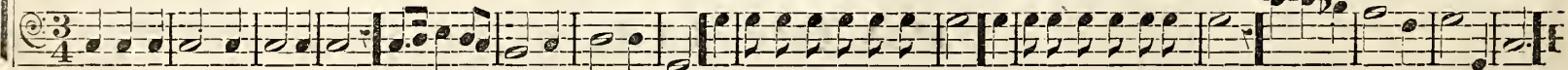


2. He built the earth, he spread the sky, And fix'd the star - ry lights on high; Wonders of grace to God belong, Repeat his mercies in your song, Re - peat his mer - cies in your song.

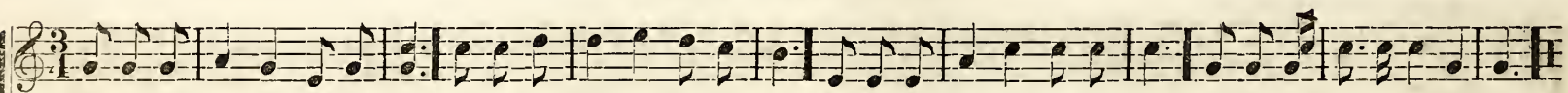
3. He fills the sun with morning light, He bids the moon di - rect the night; His mercies ever shall endure, When suns and moons shall shine no more, When suns, &c.



4. He sent his Son with pow'r to save From guilt, and darkness, and the grave; Wonders of grace to God belong, Repeat his mercies in your song, Re - peat his mercies in your song.



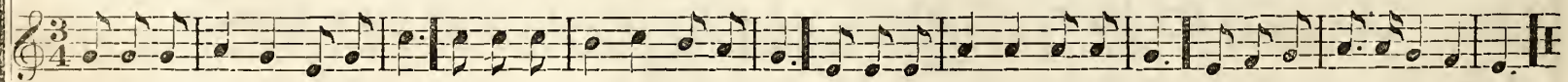
## HARMONIA. L. M.



1. So let our lips and lives ex - press The ho - ly gos - pel we pro - fess; So let our works and vir - tues shine, To prove the doc - trine all di - vine.



2. Thus shall we hest pro - claim a - broad, The hon - ors of our Saviour, God; When his sal - va - tion reigns with - in, And grace sub - dues the pow'r of sin.



3. Re - li - gion hears our spir - its up, While we ex - pect that hless - ed hope, The bright ap - pear - ance of the Lord, And faith stands lean - ing on his word.





Smoothly.

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

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

3. But tho' earth's fairest blossoms die, And all be-neath the skies is vain, There is a land, whose confines lie Beyond the reach of care and pain.

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

BATESON. L. M.

Allegretto.

1. Come, O my soul! in sa - cred lays, Attempt thy great Creator's praise: But, oh, what tongue can speak his fame! What mortal verse can reach the theme!

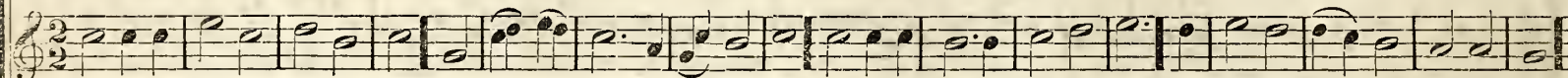
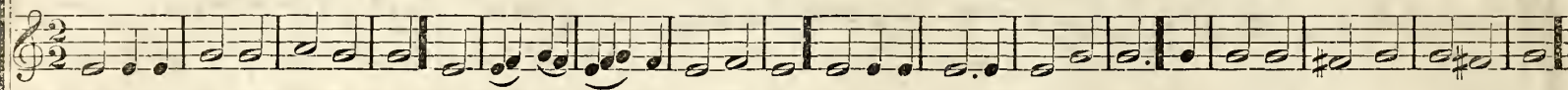
2. Enthroned a - mid the ra-diant spheres, He, glory, like a garment, wears; To form a robe of light di - vine, Ten thousand suns around him shine.

3. In all our Maker's grand designs, Al - mighty power, with wisdom shines; His works, thro' all this wondrous frame, Declare the glo - ry of his name.

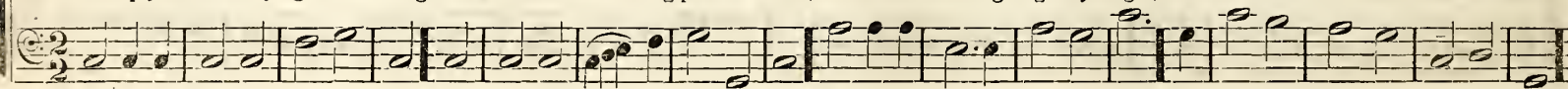
With boldness.



1. Lift up your heads, ye gates ! and wide Your ev - er - last - ing doors display ; Ye angel-guards, like flames divide, And give the King of glo - ry way.



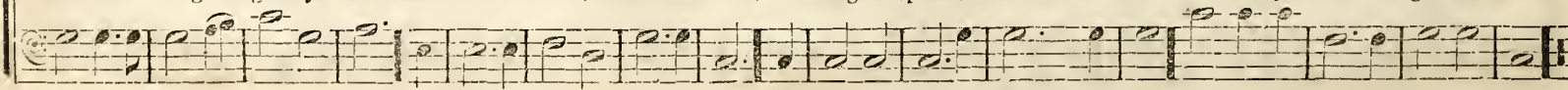
2. Lift up your heads, ye gates ! and high Your ev - er - last - ing portals heave ; Welcome the King of glo - ry nigh ; Him must the heaven of heavens receive.



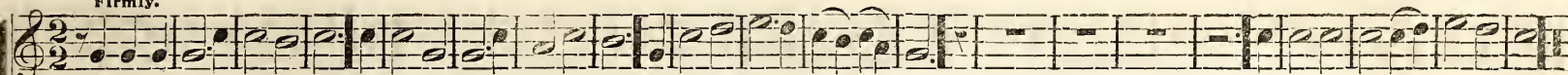
Who is the King of glo - ry ? He, The Lord, omnip - o - tent to save : Whose own right arm, in vic - to - ry Led captive Death, and spoiled the grave.



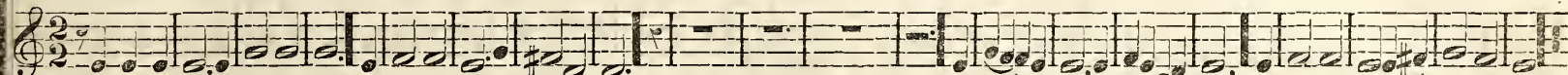
Who is the King of glo - ry—Who ? The Lord of hosts ; behold his name ; The kingdom, pow'r, and hon - our due, Yield him, ye saints, with glad acclaim !



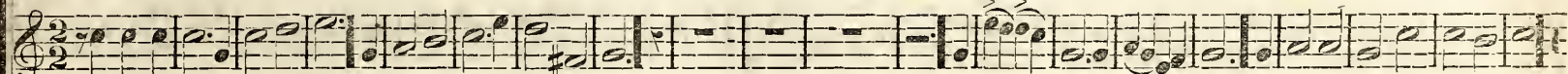
Firmly.



1. High in the heav'ns, e-ter-nal God, Thy goodness in full glory shines; Thy truth shall break thro' ev'ry cloud That veils and darkens thy designs, That veils and darkens thy de-signs.



2. Forever firm thy justice stands, As mountains their foundations keep: Wise are the wonders of thy hands; Thy judgments are a mighty deep, Thy judgments are a mighty deep.



3. Life, like a fountain, rich and free, Springs from the presence of my Lord; And in thy light our souls shall see The glories promis'd in thy word, The glo-ries prom-is'd in thy word.



## WESTFIELD. L. M.

D. A. WINSLOW.

Spirited.

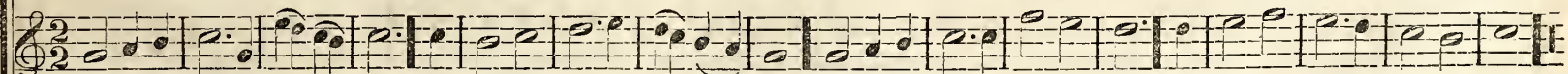


1. Now to the Lord a no-ble song! A-wake, my soul; a-wake, my tongue; Ho-san-na to th' E-ter-nal Name, And all his boundless love pro-claim.

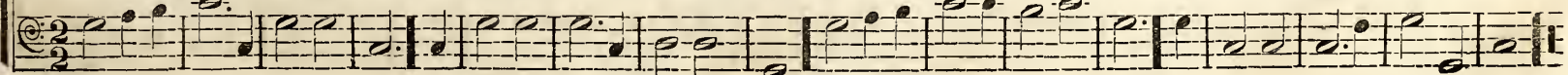


2. See where it shines on Je-sus' face, The bright-est im-age of his grace; God, in the per-son of his Son, Has all his mightiest works out-done.

5. Grace! 'tis a sweet, a charming theme; My thoughts re-joice at Je-sus' name! Ye an-gels dwell up-on the sound; Ye heav'ns re-fleet it to the ground!



6. Oh, may I reach the hap-py place, Where he un-veils his love-ly face! Where all his beau-ties you be-hold; And sing his name to harps of gold.



## WOOLWORTH. L. M.

1. Great God! let all my tuneful powers Awake, and sing thy might - ty name: Thy hand revolves my circling hours, Thy hand, from whence my being came.

2. Seasons and moons, still rolling round In beauteous or - der, speak thy praise; And years, with smiling mercy crowned, To thee successive honors raise.

3. My life, my health, my friends I owe, All to thy vast, un - bound - ed love; Ten thousand precious gifts be - low. And hope of nobler joys a - bove.

4. Thus will I sing till nature cease, Till sense and lan - guage are no more; And, after death, thy boundless grace Thro' ever - lasting years a - dore.

## BALDWIN. L. M.

1. Oh, render thanks to God a - bove, The fountain of e - ternal love; Whose mercy firm, thro' ages past, Has stood and shall for-ev - er last.

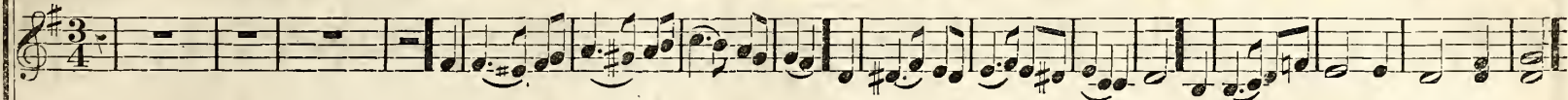
2. Who can his might - ty deeds express—Not on - ly vast, but numberless! What mortal eloquence can raise His tribute of immortal praise?

3. Extend to me that fa - vor, Lord, Thou to thy chosen dost af - ford; When thou return'st to set them free, Let thy sal - va - tion vis - it me.

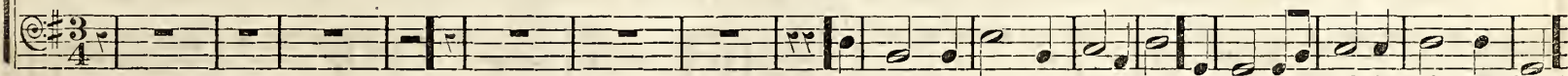
Pensive.



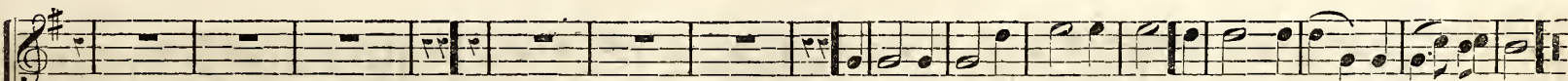
1. When we, our wearied limbs to rest, Sat down by proud Eu-phra - tes' stream, We wept with dole-ful tho'ts oppressed, And Zi - on was our mournful theme.



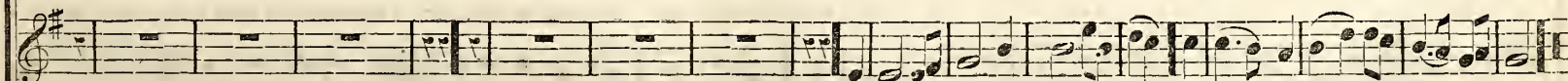
3. How shall we tune our voice to sing, Or touch our harps with skill - ful hands? Shall hymns of joy, to God our King Be sung by slaves in for - eign lands?



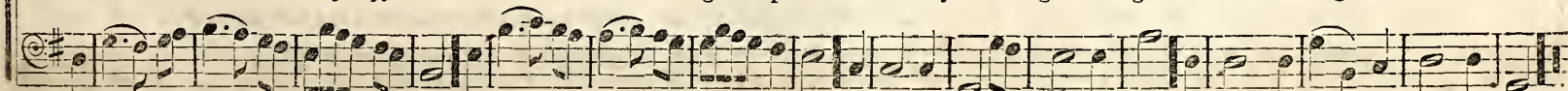
Or Single, by ending here.\*



2. Our harps that, when with joy we sung, Were wont their tune-ful parts to bear, With silent strings neglected hung On wil - low trees that withered there.



4. O, Sa - lem! our once hap - py seat, When I of thee for - get-ful prove, Let then my trembling hand forget The tuneful strings with art to move.



5. If I to mention thee forbear, E - ter - nal si - lence seizes my tongue, Or if I sing one cheerful air, Till thy de - liverance is my song

Firm, and in strolot time.

1. The spa-cious fir - ma - ment on high, With all the blue e - the - real sky, And spangled heav'ns, a shining frame, Their great O - rig - i - nal pro-claim.

3. Soon as the eve-ning shades pre - vail, The moon takes up the won-drous tale, And nightly, to the list'ning earth, Repeats the sto - ry of her birth.

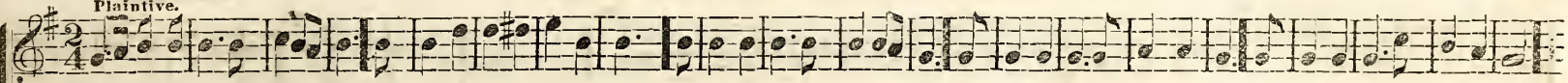
5. What tho' in sol-emn si - lence, all Move round this dark ter - res - tial ball? What though nor real voice, nor sound, A - mid their radiant orbs be found.

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

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

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

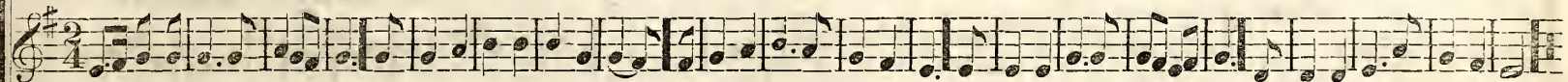
## Plaintive.



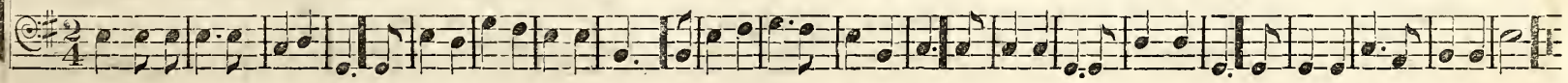
1. Des-pis-ed is the man of grief, Rejected and de-nied belief By them whose sorrows he hath worn; For whom he bears the bitter scorn, The shameful robe, the scourge, the thorn!



2. All we, like sheep, have gone astray, And turn'd aside from wisdom's way; But he the path of death hath trod, And humbly kiss'd affliction's rod, To lead our stricken souls to God.



3. Oh, let us cast each vice a-way, Beneath the cross our passion lay; With contrite hearts and weeping eye, Be-hold the Saviour lift-ed high, And ev-ry sin and sor-row fly.



## RICHARDSON. L. M.

GERMAN.

## Firm.



1. O, ren-der thanks to God a - bove, The foun-tain of e - ter-nal love; Whose merey firm, thro' a - ges past, Has stood, and shall for - ev - er last.



2. Who can his mighty deeds ex-press, Not on - ly vast, but number-less? What mortal el-o - quence can raise His trib - ute of im - mor-tal praise?



1. Great God of nations, now to thee Our hymn of grat-i-tude we raise; With hum-ble heart and bending knee, We of-fer thee our song of praise, We of-fer thee our song of praise.

2. Here freedom spreads her banner wide, And casts her soft and hal-lowed ray; Here thou our fa-thers' steps did guide In safe-ty thro' their dangerous way, In safety thro', &c.

3. Great God, preserve us in thy fear; In dangers still our guar-dian be; O, spread thy truth's bright precepts here; Let all the peo-ple worship thee, Let all the peo-ple worship thee.

## MELODY. L. M.

1. Far from my thoughts, vain world begone, Let my re-li-gious hours a-lone; Fain would my eyes my Sav-iour see: I wait a vis-it, Lord, from thee. Rit.

2. O, warm my heart with ho-ly fire, And kin-dle there a pure de-sire; Come, sacred Spir-it, from a-bove, And fill my soul with heaven-ly love.

3. Blest Sav-iour, what de-li-cious fare! How sweet thy en-ter-tainments are! Ne'er did the an-gels taste a-bove Re-deem-ing grace and dy-ing love.



1. Before Jehovah's awful throne, Ye nations bow with | sa - cred | joy ; | Know that the Lord is God alone : he can ere - ate, and | he des - troy.

2. His sovereign power, without our aid, Made us of } | formed us | men ; | And when, like wandering sheep we strayed, } | to his | fold a - gain.  
clay, and } | He brought us }

3. We are his people, we his care, Our souls, and all our | mor - tal | frame ; | What lasting honors shall we rear, Almighty. . | Ma - ker, | to thy name.

The musical score consists of four staves. The first three staves are in treble clef with a key signature of one sharp (F#). The fourth staff is in bass clef with the same key signature. The lyrics are written below the staves, with vertical lines indicating the alignment of the words with the notes.

## LYDIAN. L. M.

*Con spirito.*

4 We'll crowd thy gates with thankful song, High as the-heav'ns our voices raise ; And earth, with her ten thousand tongues, Shall fill thy courts with sounding praise.

5. Wide as the world is thy com mand ; Vast as e - ter - ni - ty thy love ; Firm as a rock thy truth shall stand, When rolling years shall cease to move.

The musical score consists of four staves. The first three staves are in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with vertical lines indicating the alignment of the words with the notes.

*With spirit.*

1. Now for a tune of lof - ty praise, To great Je - hovah's e - qual Son! A - wake, my voice, in heavenly

Awake, my

1. Now for a tune of lof - ty praise, To great Je - hovah's e - qual Son! Awake, my

To great Je - hovah's e - - - - - qual Son! Awake, my voice, in heavenly lays,

*Cres.*

lays,..... Tell the loud wonders he hath done, Tell the loud wonders he hath done.

voice, in heavenly lays,

voice, in heavenly lays, Tell the loud wonders he hath done, Tell the loud wonders he hath done.

2  
Sing, how he left the world of light,  
And the bright robes he wore above ;  
How swift and joyful was the flight,  
On wings of everlasting love.

3  
Lift up your eyes, ye sons of light,  
Up to his throne of shining grace ;  
See what immortal glories sit—  
Round the sweet beauties of his face.

4  
Amongst a thousand harps and songs,  
Jesus the God exalted reigns ;  
His sacred name fills all their tongues,  
And echoes through the heavenly plains.

1. Come, O my soul! in sa-cred lays, Attempt thy great Cre - a-tor's praise! But, oh, what tongue can speak his fame! What mortal verse can reach the theme!

2. Enthron'd a - mid the radiant spheres, He, glory, like a garment, wears; To form a robe of light di-vine, Ten thousand suns a - round him shine.

3. In all our Maker's grand de-signs, Almighty pow'r, with wisdom shines; His works, thro' all this wondrous frame, Declare the glo-ry of his name.

4. Rais'd on de - votion's lof-ty wing, Do thou, my soul, his glo-ries sing; And let his praise em-ploy thy tongue, Till list'ning worlds shall join the song.

## CONSTANCY. L. M.

Gently, but with much feeling.

1. Je - sus, and shall it ev-er be, A mor-tal man a - sham'd of thee? Scorn'd be the tho't, by rich or poor, O may I scorn it more and more.

2. Asham'd of Je-sus! soon-er far Let evening blush to own a star; He sheds the beams of light di-vine O'er this be-night-ed soul of mine.

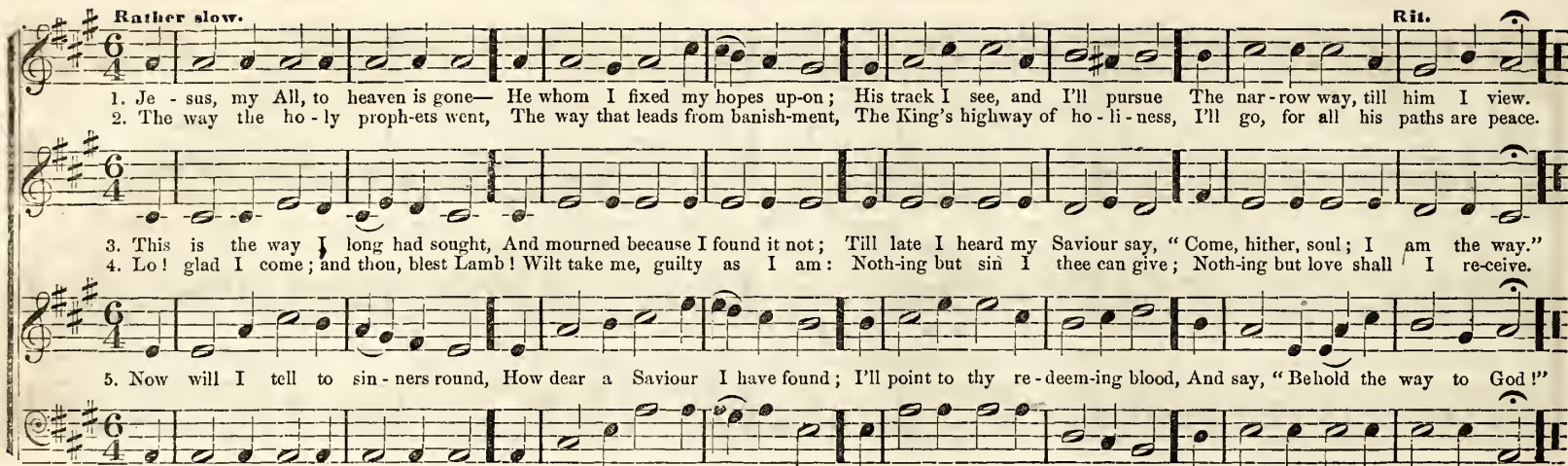
3. Asham'd of Je-sus! that dear friend, On whom my hopes of heav'n depend! No! when I blush, be this my shame, That I no more re-vere his name.

4. Asham'd of Je - sus! yes, I may, When I've no guilt to wash a - way; No tear to wipe, no good to crave, No fear to quell, no soul to save.

5. Till then, nor is my boasting vain, Till then I boast a Saviour slain! And, O may this my glo-ry be, That Christ is not a - sham'd of me.

## AUSTIN. L. M.

**Rather slow.** **Rit.**



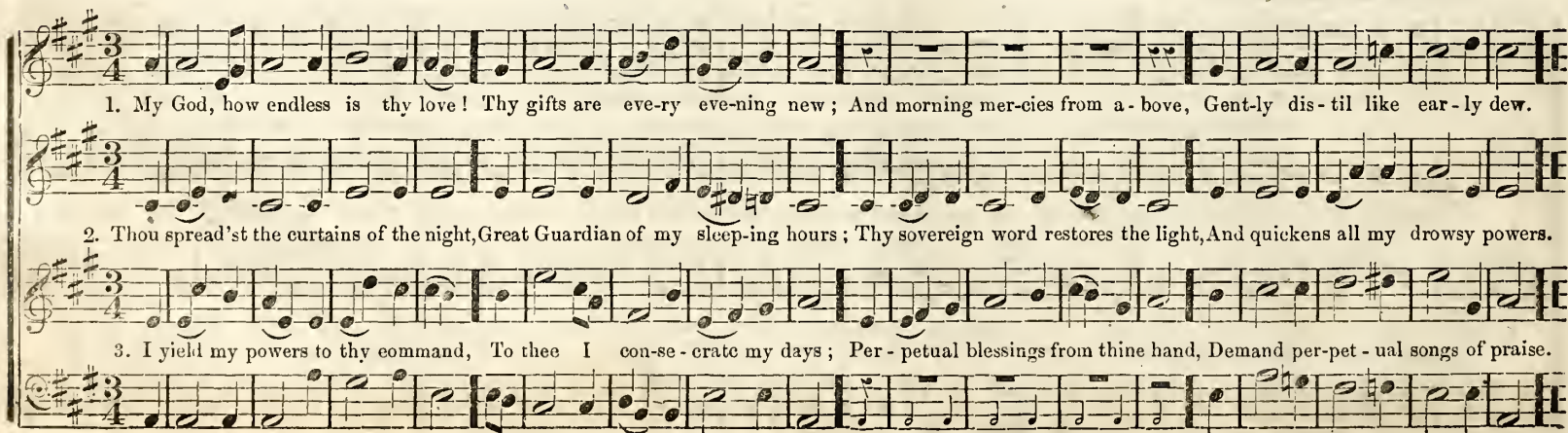
1. Je - sus, my All, to heaven is gone— He whom I fixed my hopes up-on; His track I see, and I'll pursue The nar - row way, till him I view.  
2. The way the ho - ly proph-ets went, The way that leads from banish-ment, The King's highway of ho - li - ness, I'll go, for all his paths are peace.

3. This is the way I long had sought, And mourned because I found it not; Till late I heard my Saviour say, "Come, hither, soul; I am the way."  
4. Lo! glad I come; and thou, blest Lamb! Wilt take me, guilty as I am: Noth-ing but sin I thee can give; Noth-ing but love shall I re-ceive.

5. Now will I tell to sin - ners round, How dear a Saviour I have found; I'll point to thy re-deem-ing blood, And say, "Behold the way to God!"

## ZARLINO. L. M.

Arranged from ROSSINI.



1. My God, how endless is thy love! Thy gifts are eve-ry eve-ning new; And morning mer-cies from a - bove, Gent-ly dis - til like ear - ly dew.

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

3. I yield my powers to thy eommand, To thee I con-se - crate my days; Per - petual blessings from thine hand, Demand per - pet - ual songs of praise.

1. O sweetly breathe the lyres a-bove, When an-gels touch the quiv-'ring string, And wake, to chant Immanuel's love, Such strains as an - gel lips can sing.

2. And sweet, on earth, the chord shall swell From mortal tongues, of glad-some lays; When pardon'd sons their raptures tell, And grate - ful hymn Immanu - el's praise.

3. Je - sus, thy name our souls a - dore; We own the bond that makes us thine: And car - nal joys, that charm'd before, For thy dear sake we now re - sign.

The musical score for 'Croylard. L. M.' consists of three systems. Each system includes a vocal line and a piano accompaniment line. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system contains three verses of lyrics. The second system contains two verses. The third system contains one verse.

## WANLEY. L. M.

1. My op'ning eyes with rap-ture see The dawn of thy re - turn - ing day; My tho'ts, O God, as - cend to thee, While thus my ear - ly vows I pay.

2. I yield my heart to thee a - lone, Nor would re - ceive a - noth - er guest; E - ter - nal King! e - rect thy throne, And reign sole monarch in my breast.

The musical score for 'Wanley. L. M.' consists of two systems. Each system includes a vocal line and a piano accompaniment line. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system contains two verses of lyrics. The second system contains one verse.

## CALABRIA. L. M.

1. Jesus! and shall it ev - er be, A mortal man a-shamed of thee? Ashamed of thee, whom an-gels praise, Whose glories shine thro' endless days?  
 2. Ashamed of Jesus! soon-er far Let evening blush to own a star; He sheds the beams of light di - vine O'er this benight-ed heart of mine.

3. Ashamed of Je - sus! that dear Friend On whom my hopes of heaven depend! No: when I blush, be this my shame, That I no more re - vere his name.  
 4. Ashamed of Je - sus! yes, I may, When I've no guilt to wash a - way; No tear to wipe, no good to crave, No fears to quell, no soul to save.

5. Till then, nor is my boast-ing vain— Till then I boast a Sav - iour slain! And, oh, may this my glo - ry be, That Christ is not a - shamed of me!

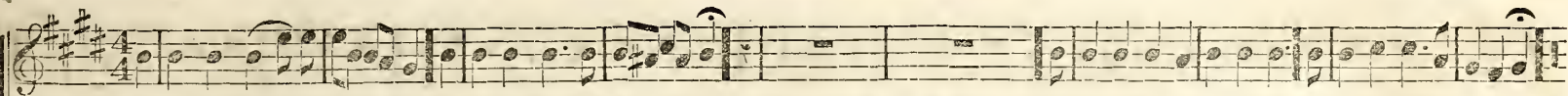
## COVEDALE. L. M.

1. Rejoice, ye saints, re - joice and praise The blessings of re - deem - ing grace? Je - sus, your ev - er - last - ing tower, Stands firm a - gainst the tempest's power.

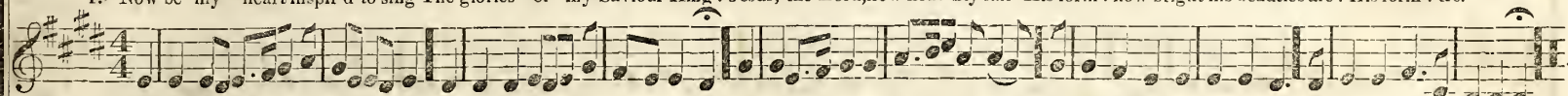
2. He is a ref - uge ev - er nigh, His love en - dures as mountains high; His name's a rock, which winds above, And waves be - low, can nev - er move.

4. While all things change, he changes not; He ne'er for - gets, though oft for - got; His love will ev - er be the same; His word, en - dur - ing as his name.

# LE ROY. L. M.



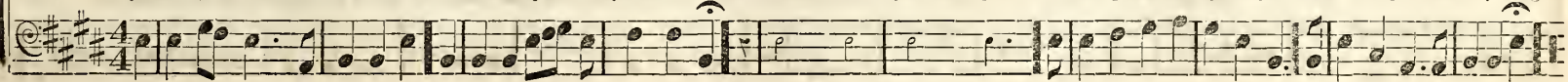
1. Now be my heart inspir'd to sing The glories of my Saviour King : Jesus, the Lord, how heav'nly fair His form ! how bright his beauties are ! His form ! &c.



2. O'er all the sons of human race He shines with a superior grace ; Love from his lips divinely flows, And blessings all his state compose, And blessings, &c.



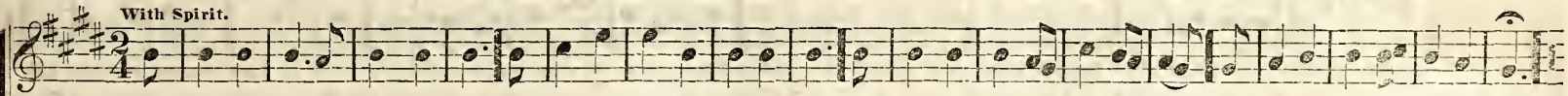
3. Thy throne, O God, forever stands, Grace is the sceptre in thy hands ; Thy laws and works are just and right, Justice and grace are thy delight, Justice and grace are thy delight.



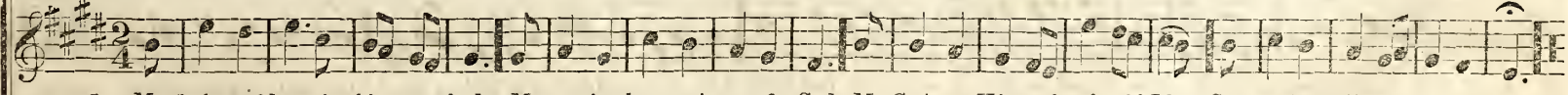
# LINLEY. L. M.

LINLEY.

With Spirit.



1. How pleasant, how di - vine - ly fair, O Lord of hosts, thy dwellings are ! With long desire my spir - it faints To meet th'assemblies of thy saints.



2. My flesh would rest in thine a - bode ; My panting heart cries out for God ; My God, my King, why should I be So far from all my joys and thee.



Allegro Moderato.

1. Great God! we sing that mighty hand, By which sup-port-ed still we stand The op'ning year thy mercy shows; That mercy crowns it till it close.

2. By day, by night, at home, a-broad, Still we are guarded by our God; By his in - cessant bounty fed, By his un - erring coun-sel led.

3. With grateful hearts the past we own; The future, all to us unknown, We to thy guardian care commit, And peaceful leave be - fore thy feet.

## MARTINI. L. M.

1. God is the ref-uge of his saints, When storms of sharp distress in - vade; Ere we can of - fer our complaints, Behold him present with his aid.

2. Loud may the troubled o - cean roar; In sacred peace our souls a - bide; While every nation, every shore, Trembles and dreads the swelling tide.

3. There is a stream, whose gentle flow Supplies the ei - ty of our God, Life, love, and joy, still gliding thro', And watering our divine abode.

4. That sacred stream, thine ho - ly word, Our grief al - lays, our fear controls; Sweet peace thy promis-es afford, And give new strength to fainting souls.





1. There seems a voice in eve - ry gale, A tongue in every opening flow'r, Which tells, O Lord! the wondrous tale, Of thy in - dul-gence, love, and power.



2. The birds that rise on soaring wing, Appear to hymn their Maker's praise, And all the mingling sounds of spring To thee a general pæan raise.



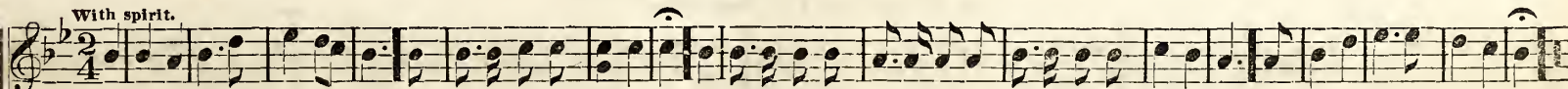
3. And shall my voice, great God, a - lone Be mute midst nature's loud acclaim? No; let my heart with answering tone Breathe forth in praise thy ho - ly name.

4. And nature's debt is small to mine, Thou bad'st her being bounded be. But, matchless proof of love di - vine, Thou gav'st im - mor - tal life to me.

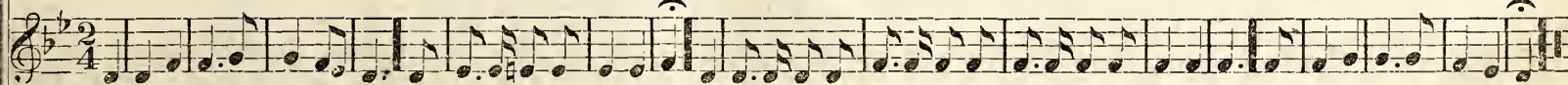


## BROMLEY. L. M.

With spirit.

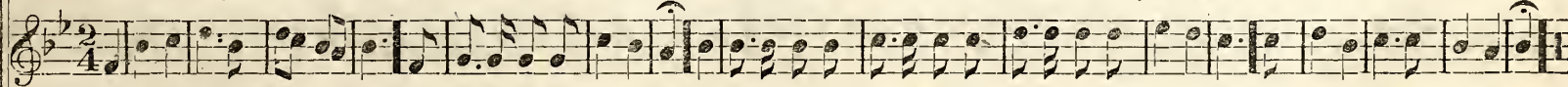


1. Arise! arise! with joy sur - vey The glo - ry of the latter day: Alrcady is the dawn begun Which marks at hand a rising sun! Which marks at hand a rising sun.

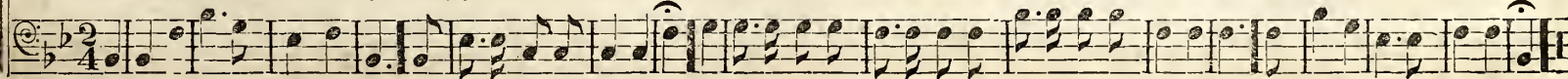


2. 'Behold the way' ye heralds, cry: Spare not, but lift your voices high: Convey the sound from pole to pole, 'Glad tidings,' to the captive soul, 'Glad tidings,' to the captive soul.

3. 'Behold the way to Zi-on's hill, Where Israel's God delights to dwell! He fixes there his lofty throne, And calls the sacred place his own, And calls the sacred place his own.'



4. Auspicious dawn! thy rising ray With joy we view, and hail the day: Great Sun of Righteousness! arise, And fill the world with glad surprise, And fill the world, &c.



1. As when the wea-ry trav'ler gains The height of some commanding hill, His heart revives, if o'er the plains He sees his home, tho' dis-tant still.

2. So when the Christian pilgrim views, By faith, his mansion in the skies, The sight his fainting strength renews, And wings his speed to reach the prize.

3. 'Tis there, he says, I am to dwell With Jesus in the realms of day; Then shall I bid my cares farewell, And he will wipe my tears away.

## ALBION. L. M.

1. With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the note I raise, Approve the song, and join the praise, Approve the song, and join the praise.

2. I'll sing thy truth and mercy, Lord; I'll sing the wonders of thy word; Not all the works and names be-low, So much thy pow'r and glory show, So much thy pow'r and glory show.

With firmness.

1. Great is the Lord ! what tongue can frame An honor equal to his name ! How aw - ful are his glo - rious ways ! The Lord is dreadful in his praise.

2. Vast are thy works, almighty Lord ! All nature rests up - on thy word ; And clouds, and storms, and fire o - bey Thy wise and all con - trol - ling sway.

3. Thy glory, fearless of decline, Thy glory, Lord, shall ev - er shine ; Thy praise shall still our breath employ, Till we shall rise to end - less joy.

ARIAN. L. M.

Arranged from the German,  
By L. O. EMERSON.

Glowing, and with fervor.

1. I love the Lord who died for me ; I love his grace di - vine and free ; I love his word, for there I read That he loved me, and for me died.

2. I love to hear that he was slain ; I love his eve - ry grief and pain ; I love to think on him by faith, And muse up - on his eru - el death.

3. I love his people and their ways ; I love with them to pray and praise : I love the Father and the Son ; I love the Spir - it he sent down.

4. I love to think the time will come When I shall be with him at home - When I shall love as he loves me, And praise him thro' e - ter - ni - ty.

## MORETTO. L. M.

*p. . .*

1. Thine earthly Sabbaths, Lord, we love,— But there's a nobler rest a-bove: To that our longing souls as-pire, With cheerful hope, and strong desire, With cheerful hope, and strong desire.

2. No more fa-tigue, no more dis-tress, Nor sin, nor death shall reach the place; No groans shall mingle with the songs, Which warble from immor-tal tongues, Which warble from immor-tal tongues.

3. No rude a-larms of raging foes, No cares to break the long repose; No midnight shade, no clouded sun, But sacred, high, e-ter-nal noon, But sacred, high, eternal noon.

## DEMPSTER. L. M.

*With reverence.*

1. Lo, God is here! let us a-dore, And own how dreadful is this place! Let all with-in us feel his power, And si-lent bow be-fore his face.

2. Lo, God is here! him, day and night, U-nit-ed choirs of an-gels sing; To Him, enthroned above all height, Let saints their humble wor-ship bring.

3. Lo, God of Hosts! Oh, may our praise Thy courts with grateful incense fill! Still may we stand before thy face, Still here and do thy sovereign will.

1. At anchor laid, remote from home, Toiling I cry, sweet spir-it come! Celestial breeze, no longer stay, But swell my sails, and speed my way.

2. Fain would I mount, fain would I glow; And loose my ca - ble from below, But I can only spread my sail, Thou, thou must breathe th' auspicious gale.

The musical score consists of two systems. The first system has a vocal line and a piano accompaniment line, both in 3/4 time. The second system also has a vocal line and a piano accompaniment line, both in 3/4 time.

CATHEDRAL CHANT. L. M.

From "American Harp,"  
By permission.

Alla Breve,

1. I will ex-tol thee, Lord, on high; At thy command diseas-es fly: Who but a God can speak and save, From the dark borders of the grave?

2. Sing to the Lord, ye saints of his, And tell how large his goodness is; Let all your pow'rs rejoice and bless, While you record his ho-li-ness.

3. His anger but a moment stays; His love is life and length of days: Tho' grief and tears the night employ, The morning star re-stores the joy.

Unison.

The musical score consists of three systems. The first system has a vocal line and a piano accompaniment line, both in 2/2 time. The second system has a vocal line and a piano accompaniment line, both in 2/2 time. The third system has a vocal line and a piano accompaniment line, both in 2/2 time.

Ardent.

1. God of my life ! thro' all my days, My grateful pow'rs shall sound thy praise; The song shall wake with op'ning light, And warble to the si - lent night.

4. But Oh ! when that last conflict's o'er, And I am chained to flesh no more, With what glad accents shall I rise To join the music of the skies.

## CURTIS. L. M. No. 2.

L. O. EMERSON

2. When anxious care would break my rest, And grief would tear my throbbing breast, Thy tune - ful prais - es raised on high,

3. When death o'er na - ture shall pre - vail, And all my powers of language, fail, Joy through my swimming eyes shall break,

Shall check the mur - - mur and the sigh, . . . . . Shall check the mur - mur and the sigh.

And mean the thanks . . . . . I can - - not speak, . . . . . And mean the thanks I can - not speak.

★ AVEREEN. L. M.

With expression.

1. Asleep in Jesus! blessed sleep! From which none ever wake to weep: A calm and un - disturbed re - pose, Unbroken by the last of foes.

2. Asleep in Jesus! Oh! how sweet, To be for such a slumber meet; With holy con - fi - dence to sing, That death has lost his venom'd sting!

2. Asleep in Jesus! far from thee Thy kindred and their graves may be: But thine is still a blessed sleep, From which none ev-er wake to weep.

## CALVARY. L. M. No. 1.

*With feeling.*

1. He dies! the Friend of sin-ners dies! Lo! Salem's daughters weep a - round! A sol-ern darkness veils the skies! A sud-den trembling shakes the ground!

2. Ye saints, approach!— the anguish view Of him who groans beneath your load; He gives his precious life for you, For you he sheds his pre-cious blood.

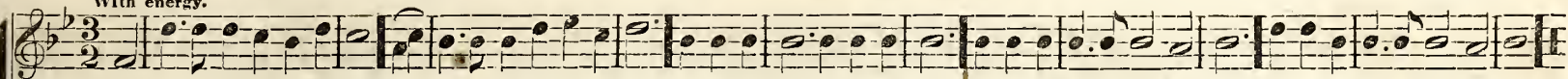
## CALVARY. L. M. No. 2.

2. Here's love and grief be - yond de - gree? The Lord of glo - ry dies for men!— But, lo! what sudden joys we see! Je - sus, the dead, re - vives a - gain!

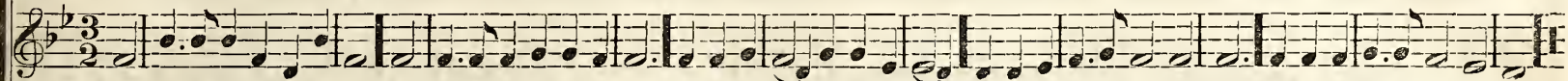
3. Here's love and gri f be - yond de - gree? The Lord of glo - ry dies for men!— But, lo! what sudden joys we see! Je - sus, the dead, re - vives a - gain!



With energy.



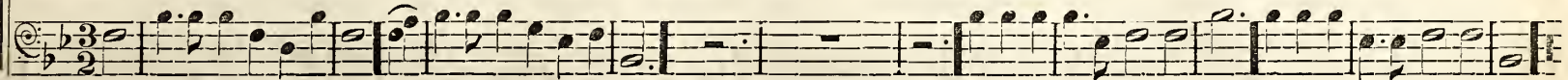
4. The rising God forsakes the tomb, Up to his Father's court he flies; Cherubic legions guard him home, And shout him welcome to the skies, And shout him welcome to the skies.



5. Break off your tears, ye saints, and tell How high our great Deliverer reigns; Sing how he spoil'd the hosts of hell, And led the tyrant death in chains, And led the tyrant death, &c.



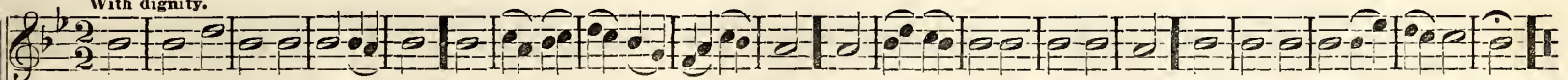
6. Say, live forever, glorious King, Born to redeem, and strong to save! Then ask, O death, where is thy sting, And where thy viet'ry, boasting grave, And where thy viet'ry, &c.



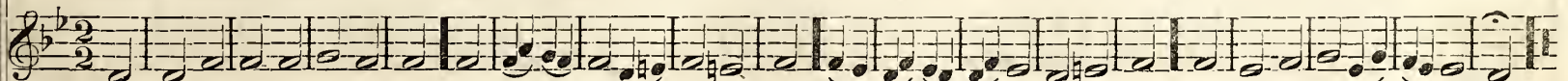
PLAYFORD. L. M.

L.

With dignity.



1. Oh, come, loud anthems let us sing, Loud thanks to our Al - migh-ty King! For we our voi-ces high should raise, When our sal - va-tion's Rock we praise.



2. In - to his pre-sence let us haste, To thank him for his fa-vors past; To him ad-dress, in joy-ful songs, The praise that to his name be - longs.



1. O thou to whose all-searching sight, The dark-ness shin-eth as the light, Search, prove my heart, it pants for thee; Oh, burst these bonds, and set it free.

2. Wash out its stains, re - fine its dross; Nail my af - fections to the cross; Hal - low each thought; let all with - in Be clean as thou, my Lord, art clean.

3. While in this darksome world I stray, Be thou my light, be thou my way: No foes, no dan - ger will I fear, While thou, Al - migh - ty God, art near.

## PERCY. L. M.

1. In - dul - gent Sov'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. How shall thy servants give thee rest, Till Zion's moul'd'ring walls thou raise; Till thine own pow'r shall stand confess'd, And make Je - ru - sa - lem a praise.

3. Look down, O God, with pitying eye, And view the des - o - la - tion round; See what wide realms in darkness lie, And hurl their i - dols to the ground.

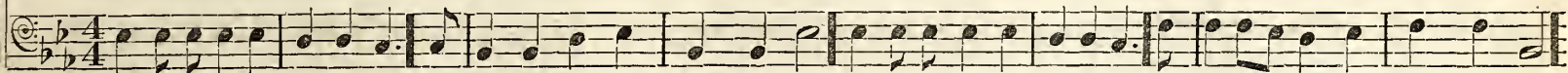
With boldness and energy.



1. Triumphant Zi-on ! lift thy head From dust, and darkness and the dead ! Tho' humbled long, awake at length, And gird thee with thy Saviour's strength.



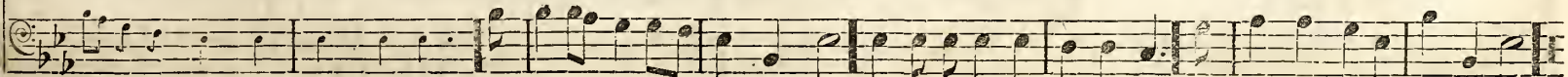
3. No more shall foes unclean invade, And fill thy hallowed walls with dread ; No more shall hell's insulting host Their vict'ry and thy sor - rows boast.



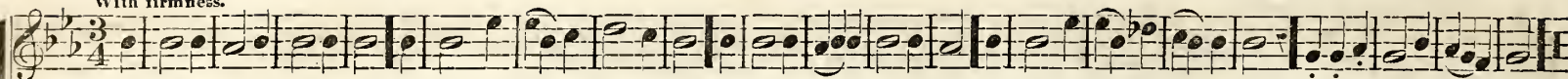
2. Put all thy beauteous garments on, And let thy ex - cellence be known, Decked in the robes of righteousness, The world thy glory shall confess.



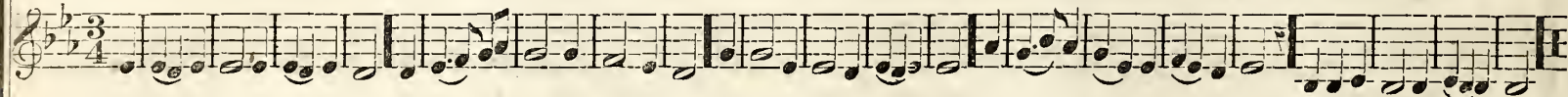
4. God, from on high, has heard thy prayer ; His hand thy ru - ins shall re - pair ; Nor will thy watchful Monarch cease To guard thee in e - ter - nal peace.



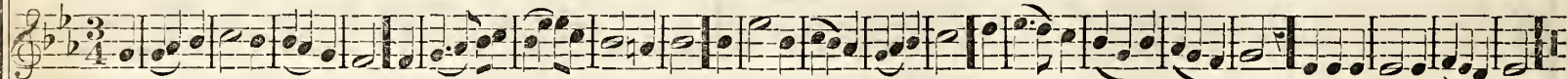
With firmness.



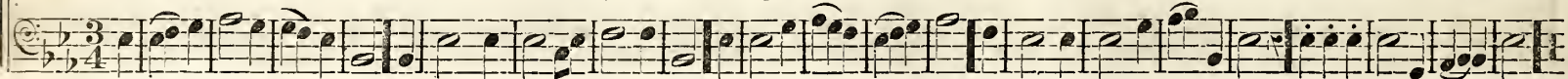
1. Thine earthly Sabbaths, Lord, we love, But there's a no - bler rest above; To that our longing souls aspire, With cheerful hope and strong desire, With cheerful hope, &c.



2. In thy blest kingdom we shall be From ev-'ry mortal trouble free; No sighs shall mingle with the songs, Resounding from im-mor-tal tongues, Resounding from, &c.

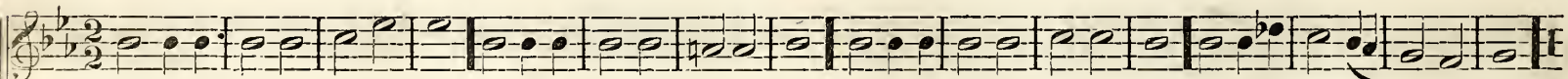


3. No rude alarms of ra-ging foes, No cares to break the long repose; No midnight shade, no elouded sun, But sa-ered, high, e - ter-nal noon, But saered, high, eternal noon.



## WHITEHALL. L. M.

\*

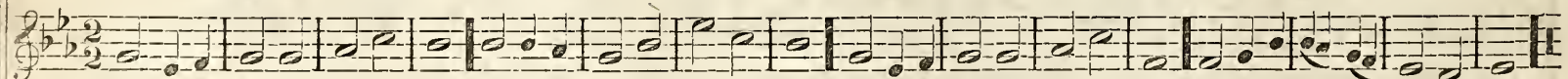


1. From ev-'ry stormy wind that blows, From ev-'ry swelling tide that flows, There is a calm, a sure re - treat; 'Tis found be-neath the mer - ey - seat.

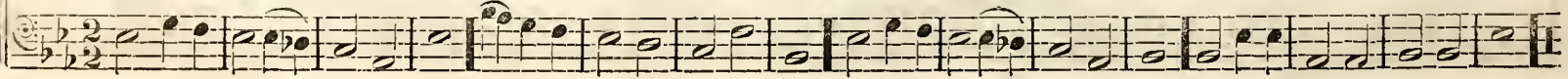


2. There is a scene where spir - its blend, Where friend holds fellow-ship with friend; Tho' sunder'd far, by faith they meet Around one com-mon mer - ey - seat.

3. There, there, on ea - gle wings we soar, And sense and sin mo - lest no more; And heav'n comes down our souls to greet, And glory crowns the mer - ey - seat.



4. Oh! let my hand for - get her skill; My tongue be si - lent, eold, and still; This throbbing heart for - get to beat; If I for - get the mer - ey - seat.



# EVENSONG. L. M.

\*

91

Gently.



1. Sweet is the light of Sabbath eve, And soft the sunbeams ling'ring there ; For these blest hours the world I leave, Wafted on wings of faith and prayer.



2. Seas-on of rest! the tranquil soul Feels the sweet calm, and melts in love ; And while these sacred moments roll, Faith sees a smiling heaven above.



3. Nor will our days of toil be long : Our pilgrimage will soon be trod ; And we shall join the ceaseless song, The endless Sabbath of our God.



# REDEMPTION. L. M.

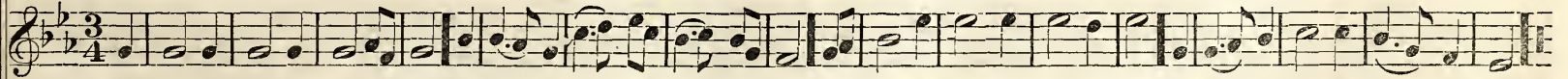
Arranged from CHERUBINI.  
By L. O. EMERSON.



1. When I survey the wondrous cross, On which the Prince of glo - ry died, My richest gain I count but loss, And pour contempt on all my pride.



2. See from his head, his hands, his feet, Sorrow and love flow mingled down! Did e'er such love and sorrow meet? Or thorns compose so rich a crown.



3. Were the whole realm of nature mine, That were a present far too small ; Love so a - maz-ing, so divine, Demands my soul, my life, my all.



1. Awake, my tongue, thy trib - ute bring, To him who gave thee power to sing : Praise him, who is all praise a - bove, The source of wisdom and of love.

2. How vast his knowledge ! how profound ! A depth where all our tho'ts are drowned ! The stars he numbers, and their names, He gives to all their heavenly flames.

3. But in re - demption, Oh, what grace, Its wonders, Oh, what tho't can trace ! Here wisdom shines for - ev - er bright, Praise him, my soul, with sweet de - light.

## MELODIA. L. M.

1. There is a stream whose gentle flow Supplies the ci - ty of our God ; Life, love, and joy, still gliding thro', And wat'ring our divine abode.

2. That sacred stream, thine ho - ly word, Our grief allays, our fear controls ; Sweet peace thy promis - es afford, And give new strength to fainting souls.

3. Zi - on en - joys her Monarch's love, Secure against a threat'ning hour ; Nor can her firm foundation move, Built on his truth and armed with pow'r

1. Awake, my tongue, thy tri-bute bring To him who gave thee pow'r to sing; Praise him, who has all praise a - bove, The Source of wis - dom and of love.

2. How vast his knowledge! how pro-found! A deep where all our tho'ts are drown'd! The stars he numbers, and their names He gives to all those heav'nly flames.

3. Thro' each bright world a - bove, be - hold Ten thousand, thousand charms unfold; Earth, air, and migh-ty seas eom-bine, To speak his wis - dom all di - vine.

4. But in re - demp - tion, oh, what grace! Its wonders, oh, what thought can trace! Here wisdom shines for - ev - er bright; Praise him, my soul, with sweet de - light.

HIGH STREET. L. M.

1. Awake, my soul, to joy - ful lays, And sing the great Re - deemer's praise; He just-ly claims a song from me: His lov-ing kind-ness, oh, 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, oh, how great.

3. Soon shall I pass the gloomy vale; Soon all my mor-tal pow'rs must fail: Oh, may my last ex - pir - ing breath His lov-ing-kind-ness sing in death!

4. Then let me mount and soar a - way To the bright world of end - less day; And sing, with rap - ture and sur - prise, His lov-ing kind-ness in the skies!

1. How sweetly flowed the gos - pel sound From lips of gen - tle-ness and grace, When listening thousands gathered round, And joy and gladness filled the place!  
2. From heaven he came, of heaven he spok, To heaven he led his fol-lowers' way; Dark clouds of gloomy night he broke, Un-veil-ing an im-mor-tal day.

3. "Come, wanderers, to my Fa-ther's home; Come, all ye wea - ry ones, and rest:" Yes, sacred Teacher, we will come, O - bey thee, love thee, and be blest.

4. Decay, then, ten - e - ments of dust; Pil - lars of earth-ly pride, de - cay: A nobler mansion waits the just, And Jesus hath prepared the way.

## MISSIONARY CHANT. L. M.

CH. ZEUNER.  
From "Am. Harp," by permission.

**Vivace.**

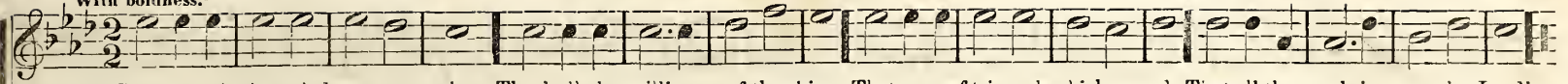
1. Ye Christian heralds— go, pro-claim Sal - va-tion in Im - manuel's name; To distant climes the tidings bear, And plant the rose of Sharon there.

2. He'll shield you with a wall of fire, With ho - ly zeal you hearts in - spire, Bid raging winds their fury cease, And ealm the savage breast to peace.

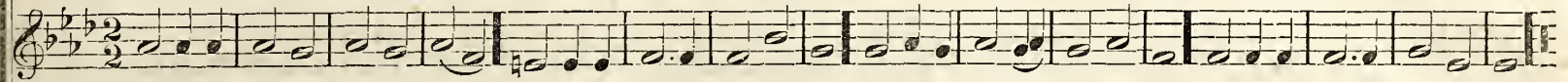
6. And when our la - bors all are o'er, Then shall we meet to part no more— Meet, with the blood-bought throng to fall, And crown the Saviour Lord of all.



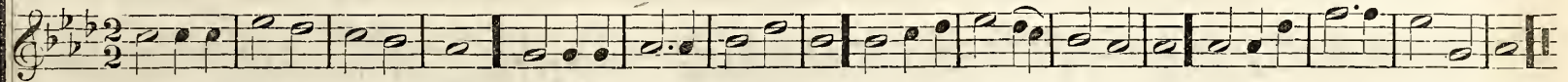
With boldness.



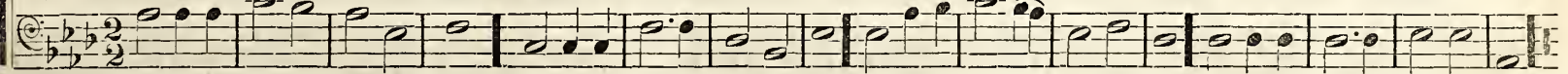
1. Soon may the last glad song a - rise Thro' all the millions of the skies ; That song of triumph which records That all the earth is now the Lord's.



2. Let thrones and and pow'rs and kingdoms be Obedient, mighty God, to thee ; And, over land and stream and main, Wave thou the scepter of thy reign !



3. Oh, let that glorious anthem swell, Let host to host the triumph tell, That not one reb-el heart remains, But o-ver all the Saviour reigns!

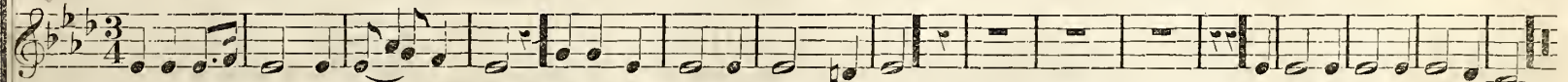


## PAVIA. L. M.

L. O. EMERSON.



1. Lord, when my tho'ts de - light - ed rove Amid the wonders of thy love, Sweet hope revives my drooping heart, And bids intruding fears depart.

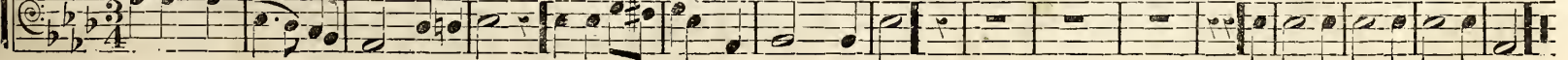


2. For mortal crimes a sac - ri - fice, The Lord of life, the Sav-iour, dies ! What love ! what mercy ! how divine ! Jesus, and can I call thee mine ?



3. Repent-ant sor - row fills my heart, But mingling joy al - lays the smart ; Oh, may my future life declare The sorrow and the joy sincere !

4. Be all my heart and all my days De-vot - ed to my Saviour's praise ; And let my glad obedience prove How much I owe, how much I love.



1. How sweet - ly flowed the gos - pel sound From lips of gen - tle - ness and grace, When listening thousands gathered round, And joy and rev' - rence filled the place !

2. From heaven he came, of heaven he spake, To heaven he led his followers' way ; Dark clouds of gloomy night he broke, Unveil - ing an im - mor - tal day.

3. Come, wanderers, to my Father's home : Come, all ye wea - ry ones, and rest ; Yes, sa - cred Teacher, we will come, O - bey thee, love thee, and be blest.

The musical score consists of four staves. The first three staves are vocal lines in treble clef, and the fourth staff is a piano accompaniment in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music is in common time.

## WIRT. L. M.

D. W. C. WHITCOMB.

1. Oh for a sweet, in - spir - ing ray, To an - i - mate our fee - ble strains, From the bright realms of endless day—The blissful realms where Jesus reigns !

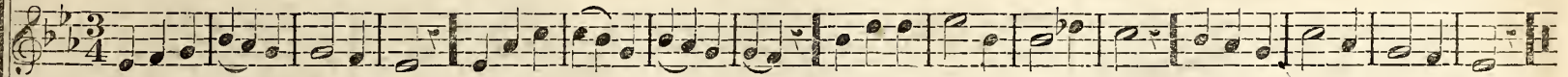
2. There, low be - fore his glo - rious throne, A - dor - ing saints and an - gels fall ; And with delightful worship own His smile their bliss, their heaven, their all.

3. Im - mor - tal glo - ries crown his head, While tuneful hal - le - lu - jahs rise, And love and joy and triumph spread Through all th' assemblies of the skies.

The musical score consists of four staves. The first three staves are vocal lines in treble clef, and the fourth staff is a piano accompaniment in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music is in common time.



1. How sweet the hour of closing day, When all is peaceful and se - rene ; And when the sun, with cloudless ray, Sheds mellow lus - tre o'er the scene.

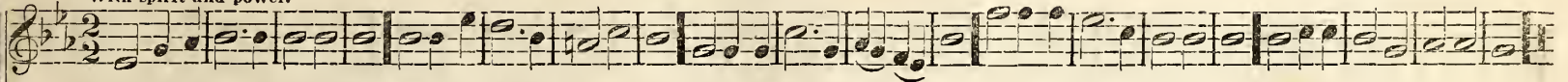


2. Such is the Christian's parting hour ; So peaceful-ly he sinks to rest ; When faith, endued, from heav'n, with pow'r, Sustains and cheers his languid breast.

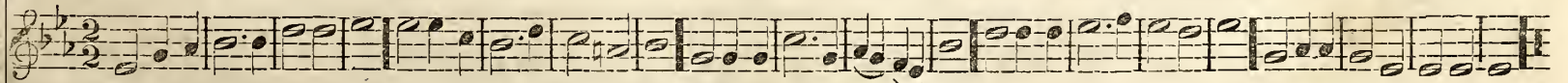
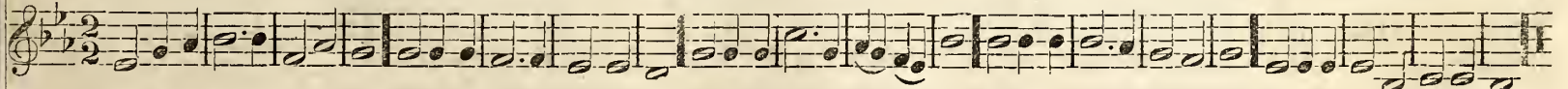


KELWAY. L. M.

With spirit and power.



1. With all my pow'rs of heart and tongue, I'll praise my Maker in my song ; Angels shall hear the notes I raise, Approve the song, and join the praise, Approve the song, &c.



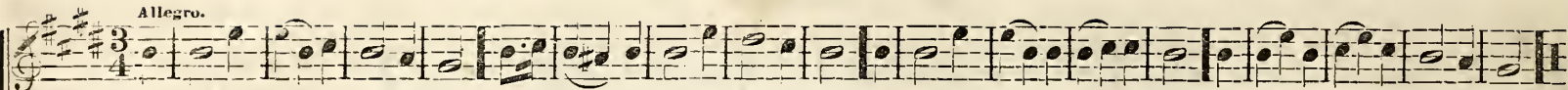
2. I'll sing thy truth and mercy, Lord ; I'll sing the wonders of thy word : Not all thy works and names below, So much thy pow'r and glory show, So much thy pow'r, &c.



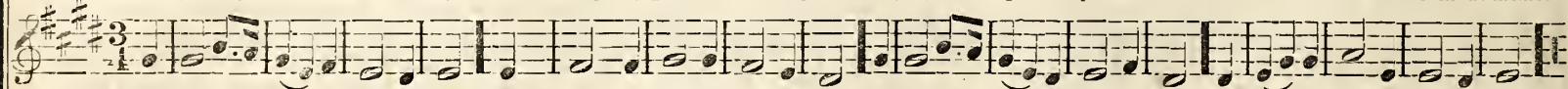
## ESTELLA. L. M.

Arranged from MENDELSSOHN.

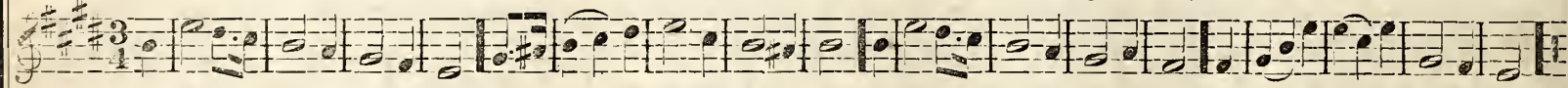
Allegro.



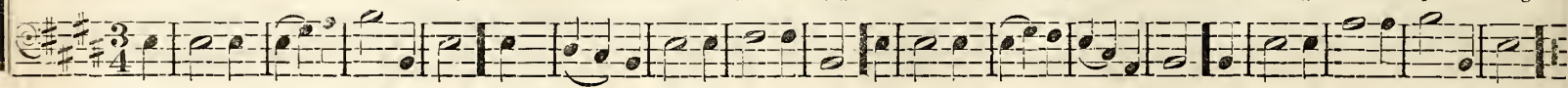
1. Come, O my soul! in sa-cred lays, At - tempt thy great Cre - a-tor's praise: But, oh, what tongue can speak his fame! What mor-tal verse can reach the theme!



2. Enthron'd a - mid the radiant spheres, He, glo - ry, like a garment, wears; To form a robe of light di - vine, Ten thousand suns a-round him shine.



3. Rais'd on de - votion's lof - ty wing, Do thou, my soul, his glo-ries sing; And let his praise em-ploy thy tongue, Till list'ning worlds shall join the song!



## ARLEY. L. M.

With great power.



1. Arm of the Lord, a - wake, a - wake! Put on thy strength, the na-tions shake! And let the world, a - dor - ing, see Triumphs of mer-cy wrought by thee.

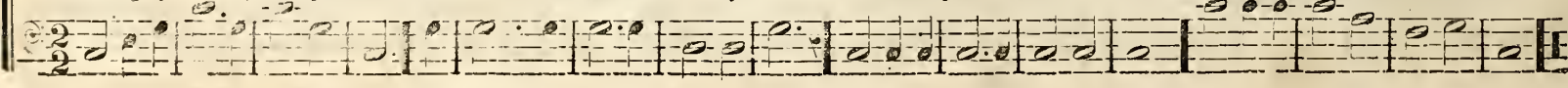


2. Say to the heathen, from thy throne, "I am Je - ho-vah!—God a - lone!"—Thy voice their i - dols shall con-found, And cast their al - tars to the ground.

3. Let Zi-on's time of fa - vor come; O bring the tribes of Is - rael home: And let our wond'ring eyes be - hold Gen-tiles and Jews in Christ's one fold.



4. Al-mighty God, thy grace pro-claim, In ev - 'ry land of ev - 'ry name: Let adverse pow'rs be-fore thee fall, And crown the Saviour—LORD OF ALL!



1. "'Tis finish'd!' so the Saviour cried, And meekly bow'd his head, and died : "'Tis finish'd!' yes, the race is run, The battle fought, the vic-t'ry won.

2. "'Tis finish'd!' all that heav'n foretold By prophets in the days of old ; And truths are open'd to our view That kings and prophets nev-er knew.

3. "'Tis finish'd!' Son of God, thy pow'r Hath triumph'd in this aw-ful hour ; And yet, our eyes with sorrow see That life to us was death to thee.

MILFORD. L. M.

1. Up to the hills I lift mine eyes, Th' e-ter-nal hills beyond the skies ; Thence all her help my soul de- rives, There my al-migh-ty Re-fuge lives.

2. He lives, the ev-er-last-ing God That built the world, that spread the flood : The heav'ns, with all their hosts he made, And the dark regions of the dead.

3. He guides our feet, he guards our way ; His morning smiles bless all the day : He spreads the ev'ning vail, and keeps The silent hours, while Israel sleeps.

## ETHEL. L. M.

1. A - wake our souls, a - way our fears, Let ev' - ry trembling thought be gone; Awake and run the heav'nly race, And put a cheer-ful cour-age on.

2. From thee, the o - verflowing spring, Our souls shall drink a full supply; While such as trust their native strength, Shall melt a-way, and droop, and die.

3. Swift as an eagle cuts the air, We'll mount a-loft to thine a-bode; On wings of love our souls shall fly, Nor tire amidst the heav'nly road.

## DEVOTION. L. M.

A. C. GUTTERSON.

1. How sweet to leave the world a-while, And seek the presence of our Lord! Dear Saviour, on thy people smile, And come, according to thy word.

2. From busy scenes we now re - treat, That we may here con-verse with thee: Ah, Lord, behold us at thy feet! Let this the "gate of heav-en" be.

3. "Chief of ten thousand!" now appear, That we by faith may see thy face; O, speak, that we thy voice may hear, And let thy presence fill this place!

Maestoso.

1. There is a God—all na-ture speaks, Thro' earth, and air, and sea, and skics; See, from the clouds his glo-ry breaks, When the first beams of morning rise.

2. The ris-ing sun, se-re-nely bright, O'er the wide world's ex-tend-ed frame, In-scribes in char-ac-ters of light, His migh-ty Ma-ker's glo-ri-ous name.

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The music is marked 'Maestoso'. The lyrics are printed below the staves, with the first line of lyrics corresponding to the first two staves and the second line to the last two staves.

## WOODVILLE. L. M.

D. W. C. WHITCOMB.

1. Wel-come to me the darkest night, If there the Saviour's presence bright Beam forth up-on the soul dismay'd, And say, "'Tis I! be not a-fraid!"

2. Wel-come the fier-cest waves that roll Their deep'ning floods to whelm my soul, If he re-buke the storm of ill, And bid the tem-pest, "Peace, be still!"

3. I will not ask what else is mine, If thou, O Lord, ac-count me thine; For what but joy can be my lot, If God, my God, re-ject me not?

The musical score consists of four staves. The first three staves are in treble clef, and the last is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are printed below the staves, with the first line of lyrics corresponding to the first two staves, the second line to the third staff, and the third line to the fourth staff.

1. By cool Si - lo - am's sha - dy rill. How fair the li - ly grows ! How sweet the breath be - neath the hill Of Sharon's dew - y rose !

2. Lo ! such the child whose early feet The paths of peace have trod, Whose se - cret heart, with influence sweet, Is upward drawn to God.

3. By cool Si - lo - am's sha - dy rill The li - ly must de - cay ; The rose that blooms be - neath the hill, Must shortly fade a - way.

4. Depend - ent on thy bounteous breath We seek thy grace a - lone, In childhood, manhood, age, and death, To keep us still thine own.

## SINCLAIR. C. M.

1. Sing to the Lord, ye dis - tant lands, Ye tribes of ev' - ry tongue ; His new dis - covered grace demands A new and nobler song.

2. Let heav'n proclaim the joy - ful day, Joy through the earth be seen ; Let cities shine in bright ar - ray, And fields in cheerful green.

3 Behold, he comes, he comes to ble - s The na - tions as their God ; To show the world his righteous - ness, And send his truth a - broad.



Supplicatory. Gentle and subdued.



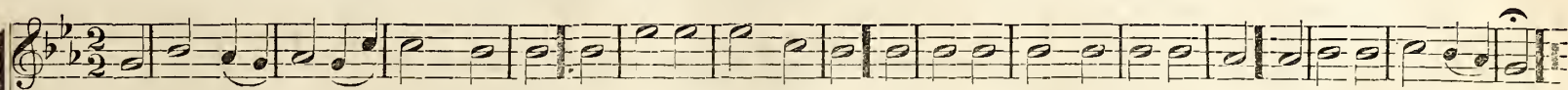
1. Prayer is the burden of a sigh, The fall - ing of a tear; The upward glancing of an eye, When none but God is near.

*mp**p**m**mp**p*

2. Prayer is the Christian's vi-tal breath, The Christian's na - tive air; His watchword at the gates of death—He en - ters heaven by prayer.



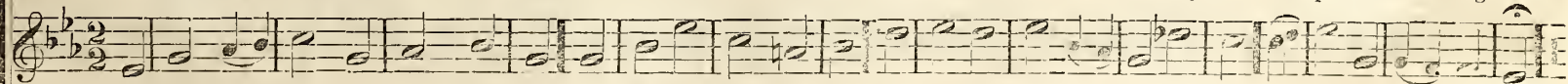
## INSPIRATION. C. M.



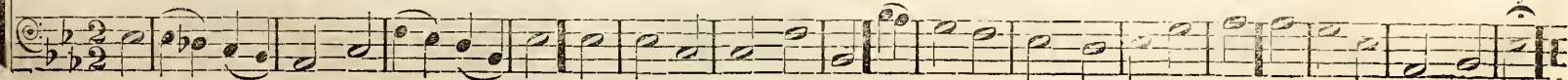
1. How prec-ious is the book di - vine, By in - spi - ration given! Bright as a lamp, its doctrines shine, To guide our souls to heaven.



2. It sweet - ly cheers our droop - ing hearts, In this dark vale of tears; Life, light, and joy it still imparts, And quells our ris - ing fears.



3. This lamp, through all the te - dious night Of life, shall guide our way; Till we be - hold the clearer light Of an e - ter - nal day



Solo. Soprano.

1. Thou dear Re-deem-er, dy-ing Lamb, I love to hear of thee; No music like thy charming name, Nor half so sweet can be.

2. When I ap-pear in yon-der cloud, With all the favored throng, Then will I sing more sweet, more loud, And Christ shall be my song.

## MOUNT PLEASANT. C. M.

1. Fa-ther of mer-cies, in thy word What end-less glo-ry shines! For-ev-er be thy name a-dored For these ce-les-tial lines.

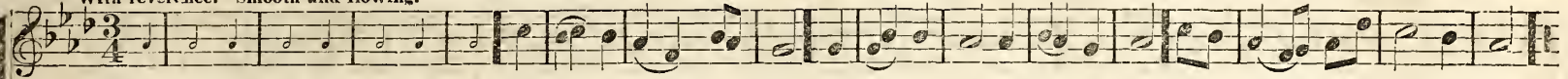
2. Here my Re-deem-er's wel-come voice Spreads heavenly peace around; And life and ev-er-last-ing joys At-tend the bliss-ful sound.

3. Oh, may these heavenly pag-es be My ev-er dear de-light; And still new beau-ties may I see, And still in-creas-ing light!

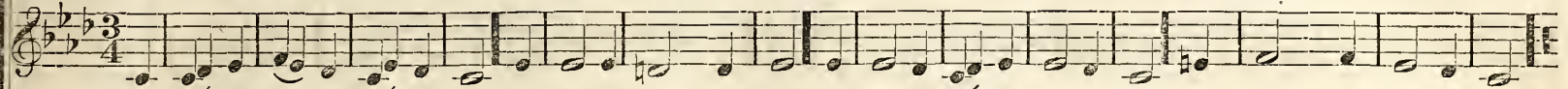
OMNISCIENCE. C. M. No. 1.

E.

With reverence. Smooth and flowing.



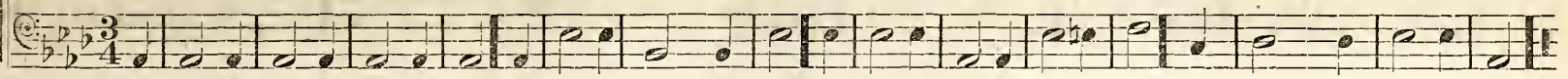
1. There is an eye that nev-er sleeps Beneath the wing of night ; There is an ear that never shuts, When sink the beams of light.



2. There is an arm that nev-er tires ; When human strength gives way ; There is a love that never fails, When carth - ly loves de - cay.



3. That eye is fixed on seraph throngs ; That arm upholds the sky ; That ear is filled with an - gel songs ; That love is throned on high.



OMNISCIENCE. C. M. No. 2.

E.

With earnestness.



4. But there's a power which man can wield, When mortal aid is vain, That eye, that arm, that love to reach, That listening ear to gain.



5. That power is prayer, which soars on high, Through Jesus, to his throne ; And moves the hand which moves the world, To bring sal - vation down.



1. As pants the hart for eool-ing streams, When heated in the chase, So longs my soul, O God, for thee, And thy re - fresh-ing grace.

2. Why restless, why east down, my soul? Trust God, who will em - ploy His aid for thee, and change these sighs To thankful hymns of joy.

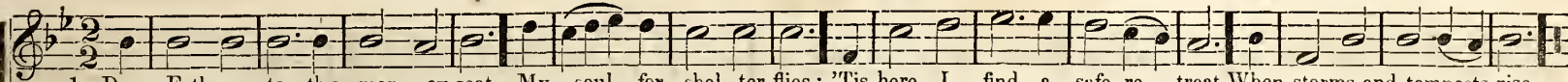
## ROCKWOOD. C. M.

L. O. EMERSON.

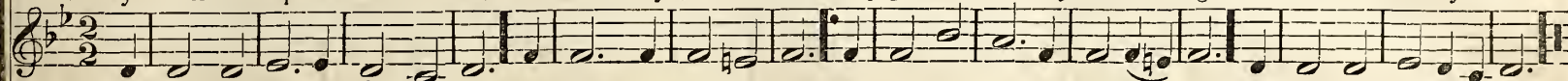
1. In all my vast con - cerns with thee, In vain my soul would try To shun thy pre-sence, Lord, or flee The no - tice of thine eye.

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

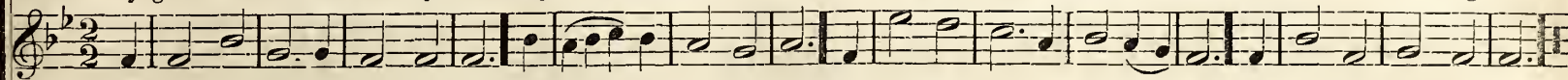
3. My thoughts lie o - pen to the Lord, Be-fore they're formed with-in; And ere my lips pro-nounce the word, He knows the sense I mean.



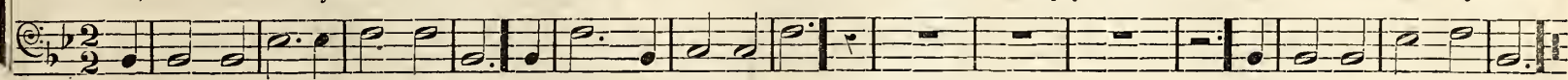
1. Dear Fath-er, to thy mer - cy seat My soul for shel - ter flies; 'Tis here I find a safe re - treat When storms and tempests rise.  
2. My cheer - ful hope can nev - er die, If thou, my God, art near; Thy grace can raise my com-forts high, And ban-ish eve - ry fear.



3. My great Pro - tec - tor, and my Lord, Thy con - stant aid im-part; Oh, let thy kind, thy gracious word Sus-tain my trembling heart!

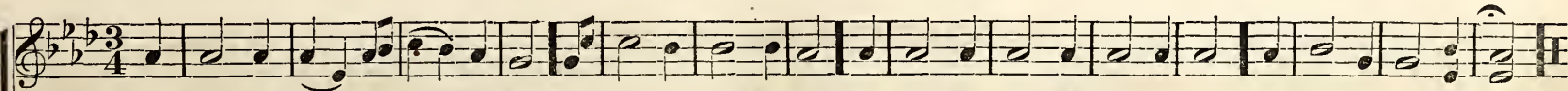


4. Oh, nev - er let my soul re - move From this di - vine re-treat! Still let me trust thy power and love, And dwell be-neath thy feet.

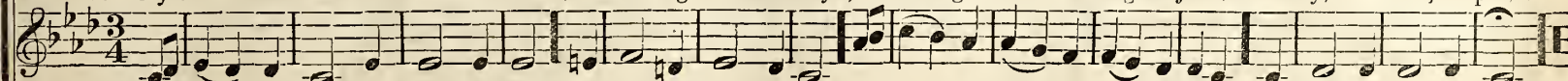


## GLENWOOD. C. M.

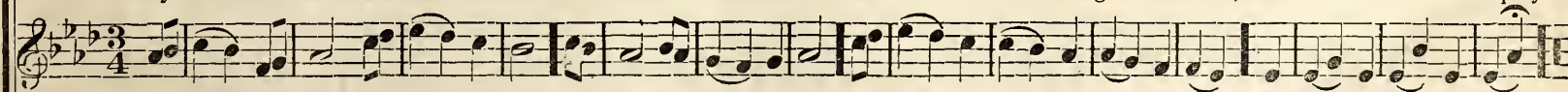
E.



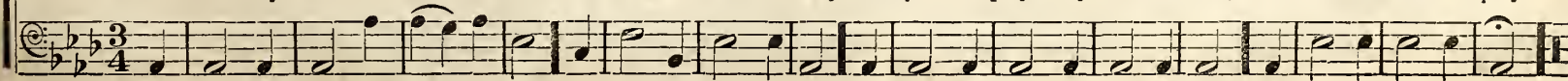
1. Prayer is the soul's sin - cere desire, Ut - tered or un-expressed; The mo - tion of a hid-den fire That trembles in the breast.  
2. Prayer is the con - trite sin - ner's voice, Re-turn-ing from his ways; While angels in their songs re-joyce, And cry, "Behold, he prays."



3. Prayer is the Christian's vi - tal breath, The Christian's native air, His watchword at the gates of death; He en-ters heaven with prayer.



4. O thou by whom we come to God, The Life, the Truth, the Way! The path of prayer thy-self has trod; Lord! teach us how to pray.



With gentleness.

1. Fa-ther, what-e'er of earth-ly bliss Thy sov'reign will de-nies, Ae-cept-ed at thy throne of grace, Let this pe-ti-tion rise:—

2. "Give me a calm, a thank-ful heart, From ev-'ry mur-mur free; The blessings of thy graee im-part, And make me live to thee.

3. "Let the sweet hope that I am thine, My life and death at-tend; Thy presence thro' my jour-ney shine, And crown my jour-ney's end."

## SIDNEY. C. M.

1. I'm not a-sham'd to own my Lord, Nor to de-fend his cause; Main-tain the hon-or of his word, The glo-ry of his cross.

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

3. Firm as his throne his promise stands, And he can well se-cure What I've eom-mit-ted to his hands, 'Till the de-ei-sive hour.

4. Then will he own my worthless name, Be-fore his Fa-ther's faee; And in the New Je-ru-sa-lem Ap-point my soul a place.

1. On Jordan's stormy banks I stand, And cast a wish-ful eye To Canaans's fair and happy land, Where my possessions lie, Where my pos - ses-sions lie.  
 2. Oh the transporting, rapturous scene, That ris - es to my sight? Sweet fields ar - rayed in liv - ing green, And riv - ers of delight! And riv - ers of de - light!

3. When shall I reach that happy place, And be for - ev - er blest? When shall I see my Father's face, And in his bosom rest? And in his bo - som rest?

4. Filled with delight, my raptured soul Can here - no long - er stay; Though Jordan's waves around me roll, Fearless I launch away, Fear - less I launch a - way.

ORIANA. C. M.

1. To our Re-deemer's glorious name A - wake the sa - cred song! Oh may his love—immortal flame! Tune every heart and tongue, Tune every heart and tongue.

2. His love! what mortal thought can reach! What mortal tongue display! Im - ag - i - nation's utmost stretch In wonder dies a - way, In wonder dies a - way.

3. Oh may the sweet, the blissful theme, Fill every heart and tongue, Till strangers love thy charming name, And join the sa - cred song, And join the sa - cred song.

1. See Is-rael's gen-tle Shep-herd stand, With all-en-gaging charms; Hark! how he calls the ten-der lambs, And folds them in his arms!

2. "Per-mit them to approach," he cries, "Nor scorn their humble name; For 'twas to bless such souls as these, The Lord of an-gels came."

3. We bring them, Lord, in thank-ful hands, And yield them up to thee; Joy-ful, that we ourselves are thine,—Thine let our offspring be.

## BRADBURY. C. M.

SOLON WILDER.

1. And can mine eyes with-out a tear A weeping Sav-iour see? Shall I not weep his groans to hear, Who groaned 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.



Moderato.

1. There is an hour of peaceful rest, To mourning wand'ers giv'n; There is a joy for souls distress'd, A balm for ev'ry wounded breast, 'Tis found alone in heav'n.

2. There is a home for weary souls, By sin and sorrows driv'n, When toss'd on life's tempestuous shoals, Where storms arise, and ocean rolls, And all is drear, 'tis heav'n.

3. There faith lifts up the tearless eye, The heart no longer riv'n, And views the tempest passing by, Sees ev'ning shadows quickly fly, And all serene in heav'n.

4. There fragrant flow'rs immortal bloom, And joys supreme are giv'n! There rays divine disperse the gloom, Beyond the dark and narrow tomb Appears the dawn of heav'n.

## CORONA. C. M.

From "MODERN HARP,"  
By permission.

Moderato.

My Saviour, &c. Where will the growing numbers end,

1. My Sav - iour, my Al-migh-ty friend, When I be - gin thy praise, Where will the grow - ing num - bers end, The num-bers of thy grace?

2. Thou art... my ev - er - last - ing trust; Thy goodness I a - dore; And since I knew thy gra - ces first, I speak thy glo - ries more.

3. How will... my lips re - joice to tell 'The vic'tries of my King! My soul, re - deem'd from sin and hell, Shall thy sal - va - tion sing.

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

2. In dark-est shades, if he ap-pear, My dawn-ing is be-gun; He is my soul's sweet morning star, And he my ris-ing sun.

## HOSANNA. C. M.

From the German.

1. Oh, praise the Lord! for he is good; In him we rest ob-tain: His mer-cy has through a-ges stood, And ev-er shall re-main.

2. Let all the peo-ple of the Lord His prai-ses spread a-round; Let them his grace and love re-cord, Who have sal-va-tion found.

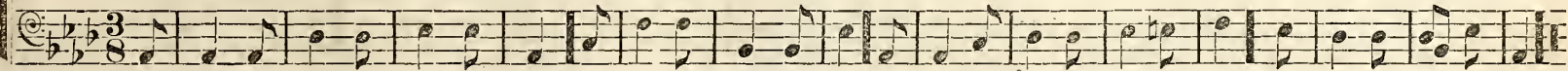
3. Now let the east in him re-joice, The west its tri-bute bring, The north and south lift up their voice In hon-or of their King.



1. With sacred joy we lift our eyes To those bright realms above, That glorious temple in the skies, Where dwells e - ter - nal love.

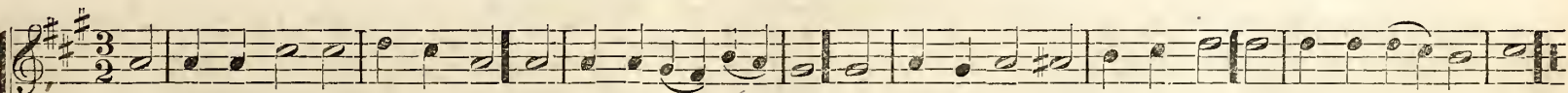


2. While in the house of prayer we kneel, With trust and ho - ly fear : Thy mercy and thy truth re - veal, And lend a gracious ear.



## GRASSY CREEK. C. M.

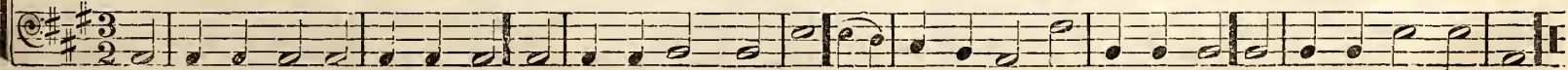
SOLON WILDER.



1. As pants the hart for cooling streams, When heated in the chase : So longs my soul, O God, for thee, And thy refresh - ing grace.



2. For thee, my God, the liv - ing God, My thirsty soul doth pine ; Oh ! when shall I be - hold thy face, Thou Maj - es - ty di - vine ?



With Reverence.

1. Keep si-lence, all cre-a-ted things, And wait your Ma-ker's nod! My soul stands trembling while she sings The hon-ors of her God.

3. Be-fore his throne a vol-ume lies, With all the fates of men; With ev-'ry an-gel's form and size, Drawn by th'e-ter-nal pen.

5. My God, I would not long to see My fate, with eu-rious eyes; What gloomy lines are writ for me, Or what bright scenes may rise.

## REVERENCE. C. M. No. 2.

E.

With Reverence.

2. Life, death, and hell, and worlds un-known, Hang on his firm de-crec; He sits on no pre-ca-rious throne, Nor bor-rows leave to be.

4. His prov-i-dence un-folds the book, And makes his coun-sels shine; Each op-'ning leaf, and ev-'ry stroke, Ful-fills some deep de-sign.

6. In thy fair book of life and graee, May I but find my name. Re-cord-ed in some hum-ble place, Be-neath my Lord, the Lamb.

Smooth and flowing.



1. The Lord himself, the mighty Lord, Vouchsafes to be my guide; The Shepherd, by whose constant care My wants are all sup - plied.



2. He does my wandering soul reclaim, And, to his end - less praise, Instruct with humble zeal to walk In his most righteous ways.



In ten - der grass he makes me feed, And gen - tly there re - pose; Then leads me to cool shades, and where Re - fresh - ing wa - ter flows.



I pass the gloomy vale of death, From fear and danger free; For there his aid - ing rod and staff Defend and comfort me.



Andante.

1. Hail, sweetest, dearest tie that binds Our glowing hearts in one; Hail, sa - cred hope, that tunes our minds To sing what God hath done.

2. From eastern shores, from northern lands, From western hill and plain, From southern climes, the brother-bands May hope to meet a - gain;

3. No hope deferred, no part - ing sigh, That blessed meeting knows; There friendship beams from every eye, And hope im - mor - tal grows.

The first system consists of four staves. The top three staves are vocal parts in treble clef, 6/4 time, with lyrics. The bottom staff is a bass line in bass clef, 6/4 time.

It is the hope, the blissful hope, Which gospel grace hath given; The hope, when days and years are past, We all shall meet in heaven.

It is the hope, the blissful hope, Which love di - vine hath given: The hope, when life and time are o'er, We all shall meet in heaven.

It is the hope, the precious hope, Which boundless grace hath given: The hope, when time shall be no more, We all shall meet in heaven.

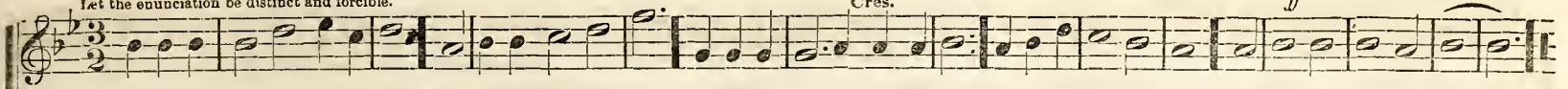
The second system consists of four staves. The top three staves are vocal parts in treble clef, 6/4 time, with lyrics. The bottom staff is a bass line in bass clef, 6/4 time. The word "Rit." is written above the final measure of the top staff.

WHEELER. C. M.

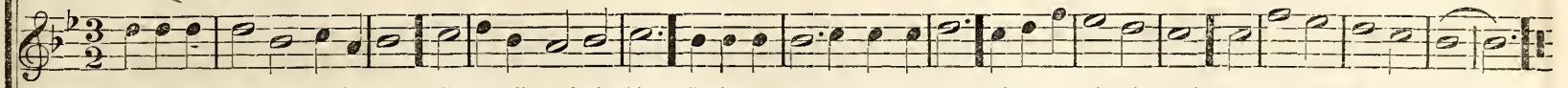
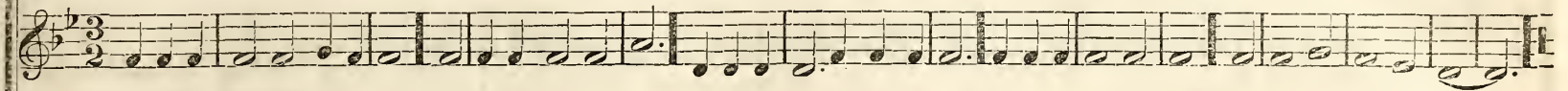
Let the enunciation be distinct and forcible.

Cres.

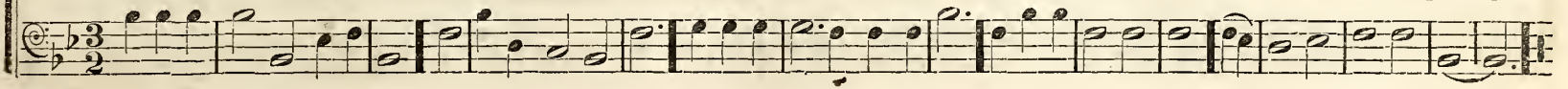
*f*



1. Whence these triumphant bursts of joy, Whose sounds thro' heaven ring? They welcome Jesus to the sky, And crown him King of kings, And crown him King of kings.

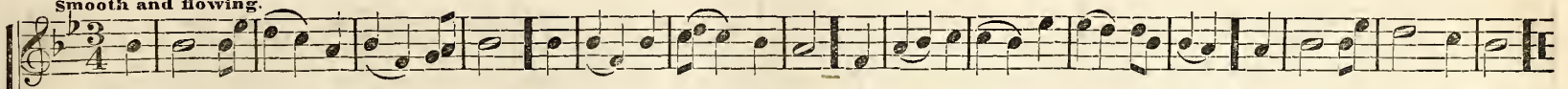


2. Look up, ye saints, and while you gaze, Forget all earth - ly things; U-nite to sing the Saviour's praise, And crown him King of kings, And crown him King of kings.



DEANE. C. M.

Smooth and flowing.



1. Re - turn, O wanderer, now re - turn, And seek thy Father's face; Those new de-sires which in thee burn, Were kindled by his grace.



2. Re - turn, O wanderer, now re - turn, And wipe the fall - ing tear; Thy Fa-ther calls, no long - er mourn, 'Tis God ia - vites thee near.



1. O for a thousand tongues to sing My great Re-deemer's praise; The glo-ries of my God and King, The triumphs of his grace. The triumphs of his grace.

2. My gra-cious Master, and my Lord, As-sist..... me to pro-claim, To spread thro' all the earth a-broad, The hon-ors of thy name, The honors of thy name.

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

4. He breaks the pow'r of reigning sin; He sets..... the prisoner free: His blood can make the foul-est clean, His blood a-vail'd for me, His blood avail'd for me.

## SHEPHERD. C. M.

*Gently.*

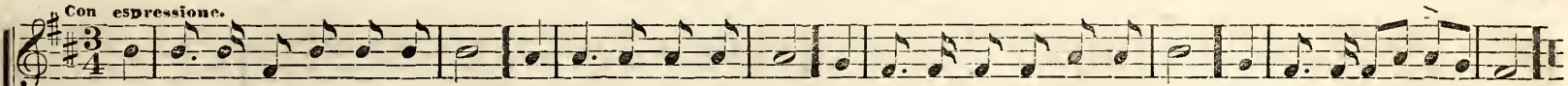
1. See the kind Shep-herd, Je-sus, stands, And calls his sheep by name; Gath-ers the fee-ble in his arms, And feeds each ten-der lamb.

2. He leads them to the gen-tle stream Where liv-ing wa-ter flows; And guides them to the ver-dant fields Where sweetest her-bage grows.

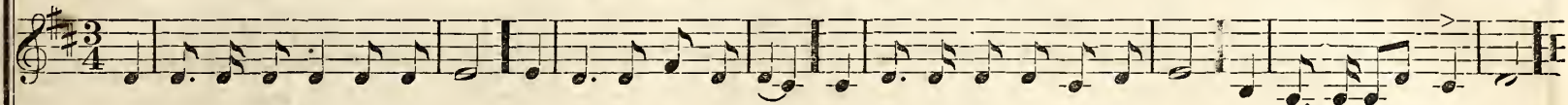
3. When, wand'ring from the peace-ful fold, We leave the nar-row way, Our faith-ful Shep-herd still is near, To seek us when we stray.

4. The weak-est lamb, a-mid the flock, Shall be its Shepherd's care; While fold-ed in our Saviour's arms, We're safe from ev-'ry snare.

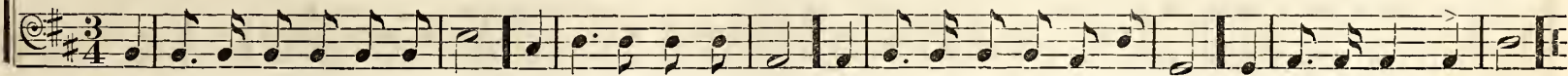


*Con espressione.*

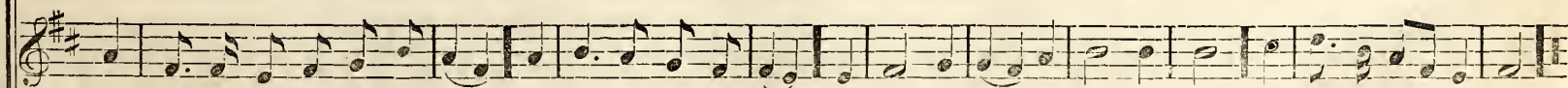
1. If hu-man kindness meets re - turn, And owns the grateful tie ; If tender thoughts within us burn, To feel a friend is nigh ;—



3. While yet in anguish he sur-veyed Those pangs he would not flee, What love his lat - est words displayed : " Meet and re-mem - ber me ! "



2. Oh, shall not warmer ac-cents tell The grat-i - tude we owe, To him who died our fears to quell— Our more than orphan's woe ?



4. Re - mem-ber thee—thy death, thy shame ! Our sin - ful hearts to share ! O memory ! leave no oth - er name But his re-cord - ed there.



SOLO. Soprano or Baritone.

Rit.

1. The Lord of glo-ry is my light, And my sal - va-tion too ; God is my strength, nor will I fear What all my foes can do.

2. Now shall my head be lift - ed high, A - bove my foes around ; And songs of joy and vic - to - ry With-in thy tem - ple sound.

1. The Lord of glo-ry is my light, And my sal - va-tion too ; God is my strength, nor will I fear What all my foes can do.

\* 2. Now shall my head be lift-ed high, Above my foes a-round ; And songs of joy and vic-to - ry With-in thy tem - ple sound.

\* Use small notes for first Stanza.

## WONDER. C. M.

Arranged by L. O. EMERSON.

1. Great God, with won-der and with praise On all thy works I look ; But still thy wisdom, pow'r, and grace Shine brightest in thy book.

2. Here are my choicest treasures hid ; Here my best com - fort lies ; Here my de - sires are sat-is - fied ; And here my hopes a - rise.

1. Up to the hills I lift mine eyes, There all my hope is laid; The Lord, who built the earth and skies, From him will come mine aid.  
 2. Thy foot unmoved he ev-er keeps, And all thy ways will guard; He slumbers not, and nev-er sleeps—Thy keeper is the Lord.  
 3. The Lord, thy keeper, shades thy way, Preserves thee in his sight: Nor shall the sun smite thee by day, Nor shall the moon by night.  
 4. The Lord pre-serves thy soul from sin, From e-vils great and sore; Thy go-ing out and com-ing in, Now and for-ev-er-more.

SYMPATHY. C. M.

E.

1. Be-hold, what pi-ty touched the heart Of God's e-ter-nal Son, De-scend-ing from the heav-enly court, He left his Fa-ther's throne.  
 2. His liv-ing power and dy-ing love, Redeemed un-hap-py man, And raised the ru-ins of his race, To life and God a-gain.

## ATHERTON. C. M. No. 1.

1. Sal - va - tion ! Oh, the joy - ful sound ! 'Tis pleasure to our ears ; A sovereign balm for eve - ry wound, A cordial for our fears.

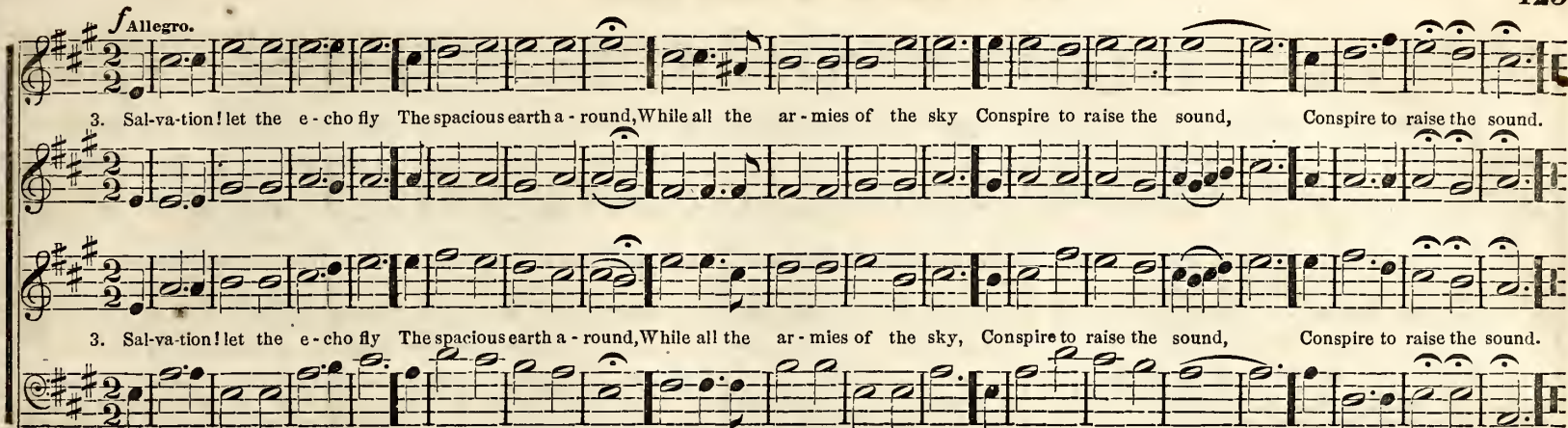
1. Sal - va - tion ! Oh, the joy - ful sound ! 'Tis pleasure to our ears ; A sovereign balm for eve - ry wound, A cordial for our fears.

## ATHERTON. C. M. No. 2.

2. Buried in sor - row and in sin, At death's dark door we lay ; But we a - rise by grace di - vine, To see a heavenly day.

2. Buried in sor - row and in sin, At death's dark door we lay ; But we a - rise by grace di - vine, To see a heavenly day.

*f* Allegro.



3. Sal-va-tion! let the e-cho fly The spacious earth a-round, While all the ar-mies of the sky Conspire to raise the sound, Conspire to raise the sound.

3. Sal-va-tion! let the e-cho fly The spacious earth a-round, While all the ar-mies of the sky, Conspire to raise the sound, Conspire to raise the sound.

MOORS. C. M.

W. T. DAVIS.



1. Fa-ther of light, con-duct my feet Thro' life's dark, dang'rous road; Let each ad-vanc-ing step still bring Me near-er to my God.

2. Teach me in ev-ry va-rious scene To keep my end in sight; And while I tread life's ma-zy track, Let wis-dom guide me right.

3. Till it shall lead me to thy-self, Foun-tain of bliss and love! And all my dark-ness be dis-pers'd In end-less light a-bove.

Rit.

1. There is an eye that nev - er sleeps Be - neath the wing of night ; There is an ear that nev - er shuts, When sink the beams of light.

2. There is an arm that nev - er tires, When human strength gives way ; There is a love that nev - er fails, When earth - ly loves de - cay.

3. That eye is fix'd on ser - aph throngs ; That arm upholds the sky ; That ear is fill'd with an - gel songs ; That love is thron'd on high.

## CLIFTON, C. M. No. 2.

4. But there's a pow'r which man can wield, When mor - tal aid is vain ; That eye, that arm, that love to reach, That list - 'ning ear to gain.

5. That pow'r is prayer, which soars on high, Through Je - sus, to the throne ; And moves the hand which moves the world, To bring sal - va - tion down !

1. Prayer is the soul's sin - cere de - sire, Uttered or un - expressed ; The motion of a hid - den fire That trem - bles in the breast  
2. Prayer is the bur - den of a sigh, The fall - ing of a tear, The upward glancing of an eye, When none but God is near.

3. Prayer is the simplest form of speech That in - fant lips can try ; Prayer the sub - lim - est strains that reach The Maj - es - ty on high.  
4. Prayer is the con - trite sin - ner's voice, Re - turning from his ways ; While angels in their songs re - joice, And cry, " Be - hold, he prays."

5. O thou by whom we come to God, The Life, the Truth, the Way ! The path of prayer thy - self hast trod ; Lord ! teach us how to pray.

## YDOLEM. C. M.

CH. ZEUNER.  
From "Ancient Lyre," by permission.

**Allegro Vivace.**

1. Let eve - ry mor - tal ear at - tend, And eve - ry heart re - joice ! The trumpet of the gos - pel sounds, With an in - vit - ing voice.

2. Ho ! all ye hun - gry, starving souls, Who feed up - on the wind, And vain - ly strive, with earthly toys, To fill an emp - ty mind :—

3. E - ter - tal wis - dom has prepar'd A soul - re - viv - ing feast ; And bids your longing ap - pe - tites The rich pro - vis - ion taste.

1. The Lord our God is full of might, The winds o-bey his will; He speaks, and, in his heav'nly height The roll-ing sun stands still, The roll - ing sun stands still.

2. Re - bel, ye waves, and o'er the land, With threat'ning aspect roar: The Lord up-lifts his aw - ful hand, And chains you to the shore, And chains you to the shore.

4. His voice sub-lime is heard a - far, In distant peals it dies; He yokes the whirlwind to his ear, And sweeps the howl-ing skies, And sweeps the howling skies.

## ELWOOD. C. M.

*Very soft and gentle.*

1. As o'er the past my mem'ry strays, Why heaves the se-cret sigh? 'Tis that I mourn de-part-ed days, Still un-pre-par'd to die, Still un-pre-par'd to die.

2. The world, and worldly things be-lov'd, My anxious tho'ts employ'd; And time unhallow'd, un-im-prov-ed, Pre-sents a fear-ful void, Pre-sents a fear-ful void.

3. Yet, Ho-ly Father, wild de-spair Chase from my laboring breast; Thy grace it is which prompts the prayer, That grace can do the rest, That grace can do the rest.



# HEADLEY. C. M.

Choral Style. Strong.



1. Thou art my portion, O my God; Soon as I know thy way, My heart makes haste t' o - bey thy word, And suffers no de - lay.

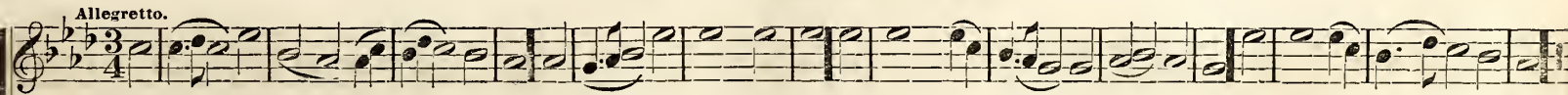


2. I choose the path of heavenly truth, And glo - ry in my choice; Not all the rich - es of the earth Could make me so re - joice.

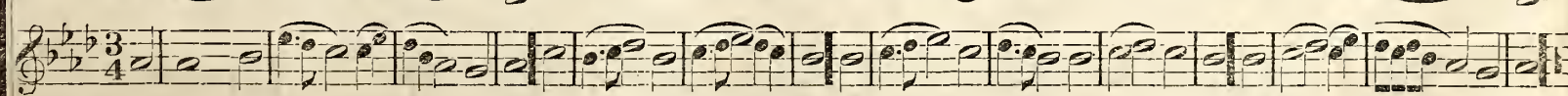


# BOWDOIN. C. M.

Allegretto.



1. Let all the lands, with shouts of joy, To God their voi - ces raise; Sing psalms in hon - or of his name, And spread his glo - rious praise.



2. And let them say, "How dreadful, Lord, In all thy works art thou! To thy great power thy stubborn foes Shall all be forced to bow."



1. 'Tis by thy strength the moun-tains stand, God of e - ter - nal pow'r! The sea grows calm at thy com-mand, And tem - pests cease to roar.

2. Thy morning light, and eve - ning shade, Suc-cess-ive com-forts bring; Thy plenteous fruits make har - vest glad; Thy flow'rs a - dorn the spring.

3. Seasons and times, and moons and hours, Heav'n, earth, and air are thine; When clouds dis - till in fruit-ful show'rs, The au - thor is di - vine!

## ALLISON. C. M.

1. O God, ac - cept this sa - cred hour Which we to thee have giv'n, And let this hal-low'd scene have pow'r To raise our souls to heav'n.

2. Still let us hold, till life de - parts, The pre-cepts of thy Son; Nor let our thoughtless, thankless hearts For - get what he has done.

3. His true dis - ci - ples may we live, From all cor - ruption free; And hum-bly learn like him to give Our pow'rs, our wills to thee.

1. O for a heart to praise my God, A heart from sin set free; A heart that al - ways feels thy blood So free - ly spilt for me.

2. A heart re - sign'd, sub - missive, meek; My great Re - deemer's throne; Where on - ly Christ is heard to speak, Where Je - sus reigns a - lone.

3. A heart in ev - 'ry thought re - new'd, And full of love di - vine; Per - fect and right, and pure and good, A cop - y, Lord, of thine.

## MARTYRDOM. C. M.

OLD SCOTTISH MELODY.

1. Lord, when we bend be - fore thy throne, And our con - fes - sions pour, Teach us to feel the sins we own, And shun what we de - plore.

2. Our cou - trite spir - its pitying see, And pen - i - tence im - part; And let a heal - ing ray from thee Beam hope up - on the heart.

1. Mor-tals, a-wake, with an - gels join, And chant the sol - ema lay; Joy, love, and grat - i - tude com-bine To hail th' auspi - cious day.

2. In heaven the rapturous song be-gan, And sweet ser - aph - ic fire Through all the shin-ing le-gions ran, And strung and tuned the lyre.

3. With joy the cho - rus we'll re - peat, — 'Glory to God on high! God will and peace are now complete; Je - sus was born to die!'

4. Hail, Prince of life! for-ev - er hail, Re - deem-er, broth-er, friend! Tho' earth, and time, and life, should fail, Thy praise shall nev - er end.

## MANCHESTER. C. M.

DR. HAYES.

1. Thee will I bless, O Lord, my God, To thee my voice I'll raise, Forever spread thy fame abroad, Forever spread thy fame abroad, And daily sing thy praise.

2. My soul shall glo-ry in the Lord, His wondrous acts proclaim; Oh let us now his love record, Oh let us now his love record, And magni - fy his name.

1. My God! the spring of all my joys, The life of my de-lights, The glo-ry of my brightest days, And com-forts of my nights!

2. In dark-est shades, if he ap-pear, My dawning is be-gun; He is my soul's sweet morning star, And he my ris-ing sun.

3. The opening heav'ns a-round me shine With beams of sa-cred bliss, While Je-sus shows his heart is mine, And whispers I am his!

4. My soul would leave this hea-vy clay, At that trans-port-ing word, Run up with joy the shin-ing way, T'em-brace my dear-est Lord.

## HUMMEL. C. M.

From "American Harp," by permission.

*Allegro assai.*

1. A-wake, ye saints, to praise your King, Your sweetest passions raise; Your pi-ous pleasure, while you sing, In-creasing with the praise.

2. Great is the Lord—and works un-known Are his di-vine em-ploy; But still his saints are near his throne, His trea-sure and his joy.

1. Je-sus, I love thy charming name; 'Tis mu-sic to my ear; Fain would I sound it out so loud That earth and heav'n might hear.

2. All that my loftiest thoughts can wish In thee doth rich-ly meet; Nor to my eyes is light so dear, Nor friendship half so sweet.

## CORELLI. C. M.

1. How help-less guil - ty na - ture lies, Un-con-scious of her load! The heart unchanged can nev - er rise To hap - pi - ness and God.

2. Can aught be - neath a power di-vine The stub-born will sub-due? 'Tis thine, al - migh-ty Sa-viour, thine, To form the heart a - new.

3. Oh, change these wretched hearts of ours, And give them life div - ine! Then shall our pas-sions and our powers, Al - migh-ty Lord, be thine.

# ETERNITY. C. M.

CH. ZEUNER.  
From "American Harp," by permission.

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1. The time is short! sin - ners, be - ware, Nor tri - fle time a - way; The word of great sal - va - tion hear, While yet 'tis call'd to - day.

2. The time is short! O sin - ners now To Christ, the Lord, sub - mit; To mer - cy's gold - en scep - tre bow, And fall at Je - sus' feet.

3. The time is short! ye saints re - joi - ce, The Lord will quick - ly come; Soon shall you hear the Sav - iour's voice, To call you to your home.

# CHURCH STREET. C. M.

Arranged from a SCOTTISH MELODY.

Moderato.

1. E - ter - nal Spir - it, God of truth, Our cõn-trite hearts in - spire; Re - vive the flame of heav'nly love, And feed the pure de - sire.

2. 'Tis thine to soothe the sorrowing mind, With guilt and fear op - press'd; 'Tis thine to bid the dy - ing live, And give the wea - ry rest.

## VICTORY. C. M.

With boldness.

1. Sing, all ye ransom'd of the Lord, Your great De-liv-'rer sing; Ye pil-grims, now for Zi-on bound, Be joy-ful in your King, Be joy-ful in your King.

2. His hand di-vine shall lead you on Thro' all the bliss-ful road; Till to the sacred mount you rise, And see your gracious God, And see your gra-cious God.

3. March on in your Redeemer's strength, Pursue his footsteps still; With joy-ful hope still fix your eye On Zion's heav'nly hill, On Zi-on's heav'nly hill.

## SELBORNE. C. M.

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

2. Where is the blessed-ness I knew, When first I saw the Lord? Where is the soul-re-fresh-ing view Of Je-sus and his word, 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 never fill, The world can never fill.



With great spirit.

1. Mor-tals, a - wake, with an-gels join, And chant the sol - emn lay; Joy, love, and grat - i - tude com - bine To hail th' aus-pi-cious day.

2. The theme, the song, the joy was new To each an - gel - ic tongue; Swift thro' the realms of light it flew, And loud the e - cho rung.

3. Hark! the cher - u - bic ar-mies shout, And Glo - ry leads the song; Peace and sal - va - tion swell the note Of all the hea - venly throng.

In heav'n the rapt'rous song be - gan, And sweet se - raph - ic fire Thro' all the shin - ing le-gions ran, And swept the sound-ing lyre.

Down, thro' the por - tals of the sky, The peal - ing an - them ran; And an-gels flew, with ea - ger joy, To bear the news to man.

With joy the cho - rus we re - peat, "Glo - ry to God on high!" Good will and peace are now com-plete; Je - sus is born to die.

With spirit.

1. Sol - diers of Christ a - rise, And put your ar - mor on ; Strong in the strength which God sup - plies Thro' his e - ter - nal Son.

2. Stand then, in his great might, With all his strength eu - dued ; But take, to arm you for the fight, The pan - o - ply of God ;

3. Stand then a - gainst your foes, In close and firm ar - ray ; Le-gions of wi - ly fiends op - pose, Throughout the e - vil day ;

4. Leave no un - guard - ed place, No weak-ness of the soul ; Take ev - 'ry vir - tue, ev - 'ry grace, And for - ti - fy the whole.

\*Or Single, by ending here.

Cres.

2. Strong in the Lord of hosts, And in his migh - ty pow'r, Who in the strength of Je - sus trusts, Is more than con - quer - or.

That, hav - ing all things done, And all your con - flicts past, Ye may o'er - come, thro' Christ a - lone, And stand en - tire at last.

But meet the sons of night, But mock their vain de - signs, Arm'd in the arms of heav'n - ly light, Of right - eous - ness di - vine.

In - dis - so - lu - bly join'd, To bat - tle all pro - ceed ; But arm your - selves with all the mind That was in Christ your head.

Moderato.

1. O, where shall rest be found ; Rest for the wea - ry soul ? 'Twere vain the ocean's depths to sound, Or pierce to ei - ther pole.

2. The world can nev - er give The bliss for which we sigh ; 'Tis not the whole of life to live, Nor all of death to die.

3. There is a death, whose pang Out - lasts the fleet - ing breath ; O, what ap - pall - ing hor - rors hang Around the "sec - ond death ;"

GENTLENESS. S. M.

Dolce.

1. How ten - der is thy hand, O thou most gracious Lord, Af - flict - ions come at thy com - mand, And leave us at thy word.

2. How gen - tle was thy rod That chasten'd us for sin ! How soon we found a smil - ing God, Where deep distress had been.

Andante.

1. Sweet Sabbath of the year, While evening lights de - cay; Thy parting steps methinks I hear, Steal from the world a - way, Steal from the world a - way.

2. A - mid thy si - lent bowers 'Tis sad, but sweet to dwell Where falling leaves and drooping flow'rs, Around me breathe farewell, Around me breathe farewell.

## BEETHOVEN. S. M.

Arranged from BEETHOVEN.

Sostenuto.

1. While my Redeemer's near, My Shepherd and my Guide, I bid farewell to eve - ry fear, My wants are all sup - plied.

2. To ev - er fragrant meads, Where rich a - bundance grows, His gracious hand in - dulgent leads, And guards my sweet re - pose.

Allegro.

1. "The Lord is risen in-deed:" Now is his work perform'd; Now is the might-ty Cap-tive freed, And death our foe disarmed.

3. Then take your gold-en lyres, And strike each cheer-ful chord; Join all the bright ce-les-tial choirs, To sing our ris-en Lord.

2. "The Lord is risen in-deed:" At-tend-ing an-gels, hear; Up to the courts of heaven, with speed, The joy-ful tid-ings bear.

## ELERTON. S. M.

1. When o-verwhelmed with grief, My heart with-in me dies, Help-less, and far from all re-lief, To heaven I lift mine eyes,

2. Oh lead me to the Rock That's high a-bove my head! And make the cov-ert of thy wings My shel-ter and my shade.

3. Within thy pres-ence, Lord, For-ev-er I'll a-bide: Thou art the tower of my de-fence, The ref-uge where I hide.

4. Thou giv-est me the lot Of those that fear thy name; If end-less life be their re-ward, I shall pos-sess the same.

1. O, where shall rest be found, Rest for the wea-ry soul? 'Twere vain the o - cean depths to sound, Or pierce to ei - ther pole.

2. The world can nev - er give The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die.

3. Be-yond this vale of tears, There is a life a - bove, Unmeasured by the flight of years, And all that life is love.

## OTTAVIO. S. M.

1. Come, Ho - ly Spir - it, come, Let thy bright beams a - rise; Dispel the sor - row from our minds, The darkness from our eyes.

2. Convince us of our sin; Then lead to Je - sus' blood; And to our wond'ring view re - veal The se - cret love of God.

3. Re - vive our droop - ing faith; Our doubts and fears re - move; And kindle in our breasts the flame Of nev - er - dy - ing love.

With reverence.

1. Our heavenly Father, hear The prayer we of-fer now ; Thy name be hallowed far and near, To thee all nations bow, To thee all nations bow.

2. Thy kingdom come ; thy will On earth be done in love, As saints and ser-a-phim ful-fil Thy perfect law a-bove, Thy perfect law a-bove.

3. Our daily bread sup-ply, While by thy word we live ; The guilt of our in-i-quity Forgive, as we forgive, Forgive, as we forgive.

4. Thine, then, forev-er be Glo-ry and pow'r di-vine ; The sceptre, throne and majesty Of heaven and earth are thine, Of heaven and earth are thine.

## BANKSIDE. S. M.

1. One sweetly sol-ern thought Comes to me o'er and o'er, Near-er my part-ing hour am I Than e'er I was be-fore.

2. Near-er my Father's house, Where many mansions be ; Near-er the throne where Je-sus reigns, Near-er the crys-tal sea ;

3. Near-er my go-ing home, Lay-ing my bur-den down, Leaving my cross of heavy grief, Wearing my star-ry crown ;

4. Near-er that hid-den stream, Winding thro' shades of night, Roll-ing its cold, dark waves between Me and the world of light.

5. Je-sus ! to thee I cling ; Strengthen my arm of faith ; Stay near me while my way-worn feet Press thro' the stream of death.

Glowing.

1. How earming is the place Where my Re-deem-er, God, Un-vails the beauties of his face, And sheds his love a-broad!

3. Here on the mer-ey-seat, With ra-diant glo-ry erowned, Our joy-ful eyes be-hold him sit, And smile on all a-round.

3. To him our prayers and eries Our hum-ble souls pre-sent; He lis-tens to our brok-en sighs, And grants us eve-ry want.

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

## X LEONARD. S. M.

C. M. WYMAN.

1. Come to the house of prayer, O ye af-fiet-ed, eome: The God of peace shall meet you there, He makes that house his home.

2. Come to the house of praise, Ye who are hap-py now; In sweet ae-cord your voic-es raise, In kin-dred hom-age bow.

3. Ye a-ged, hith-er eome, For ye have felt his love; Soon shall your trembling tongues be dumb, Your lips for-get to move.



Moderato.

1. The day is past and gone, The ev'ning shades ap - pear; Oh 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. Lord, when my days are past, And I from time re - move, Oh may I in thy bo - som rest, The bo - som of thy love.

WALGRAVE. S. M.

1. Oh, bless the Lord, my soul! His grace to thee pro-claim; And all that is with-in me join To bless his ho - ly name, To bless his ho - ly name.

2. Oh, bless the Lord, my soul! His mercies bear in mind; For - get not all his ben - e - fits: The Lord to thee is kind, The Lord to thee is kind.

3. He will not al - ways chide; He will with pa-tience wait: His wrath is ev - er slow to rise, And rea-dy to a - bate, And rea-dy to a - bate.

4. He pardons all thy sins, Pro-logs thy fee - ble breath; He heal-eth thy in-firm - i - ties, And ransoms thee from death, And ransoms thee from death.

With boldness.

1. My soul! be on thy guard; Ten thousand foes a - rise; The hosts of sin are pressing hard To draw thee from the skies.

2. Oh, watch, and fight, and pray! The bat - tle ne'er give o'er; Re - new it bold - ly ev - 'ry day, And help di - vine im - plore.

3. Ne'er think the vic - t'ry won, Nor lay thine ar - mor down; Thy ar - duous work will not be done Till thou ob - tain the crown.

4. Fight on, my soul, till death Shall bring thee to thy God! He'll take thee at thy part - ing breath, Up to his blest a - bode.

## KIRKWOOD. S. M.

1. The Lord my Shepherd 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'nly pas - ture grows; Where liv - ing wa - ters gent - ly pass, And full sal - va - tion flows

3. If e'er I go a - stray, He doth my soul re - claim; And guides me, in his own right way, For his most ho - ly name.

4. While he af - fords his aid, I can - not yield to fear; Though I should walk thro' death's dark shade, My Shepherd's with me there.

Ardent.

1. Blest be the tie that binds Our hearts in Christian love: The fel - low - ship of kin - dred minds Is like to that a - bove.

2. Be - fore our Father's throne We pour our ar - dent prayers; Our fears, our hopes, our aims are one, Our comforts and our cares.

3. We share our mutual woes, Our mutual burdens bear; And of - ten for each oth - er flows The sym - pa - thiz - ing tear.

4. When we a - sun der part, It gives us in - ward pain; But we shall still be join'd in heart, And hope to meet a - gain.

## COMMUNION. S. M.

1. Here, in the bro - ken bread, Here, in the cup we take, His bo - dy and his blood be - hold, Who suffered for our sake.

2. Yes, that our souls might live, Those sa - cred limbs were torn; That blood was spilt, and pangs un - told Were by the Sav - iour borne.

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 children well.

3. Why should this anx - ious load Press down your wea - ry mind? Haste to your heav'nly Father's throne, And sweet re - freshment find.

4 His good - ness stands ap - prov'd, Unchang'd from day to day: I'll drop my bur - den at his feet, And bear a song a - way.

## ELVEY. S. M.

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'nly pas - ture grows; Where liv - ing wa - ters gent - ly pass, And full sal - va - tion flows.

3. If e'er I go a - stray, He doth my soul re - claim; And guides me, in his own right way, For his most ho - ly name.

4. While he af - fords his aid, I can - not yield to fear; Tho' I should walk thro' death's dark shade, My Shepherd's with me there.

Allegretto.



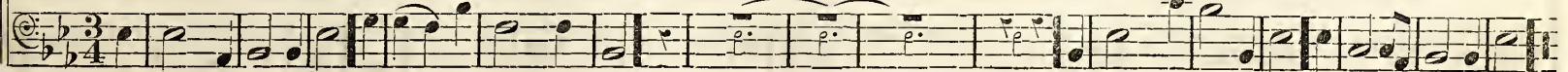
1. Let eve - ry creature join, To praise th' e - ter - nal God; Ye heaven - ly hosts, the song be - gin, And sound his name a - broad, And sound his name abroad.



2. Thou sun, with golden beams, And moon, with pal - er rays, Ye star - ry lights, ye twink - ling flames, Shine to your Maker's praise, Shine to, &c.

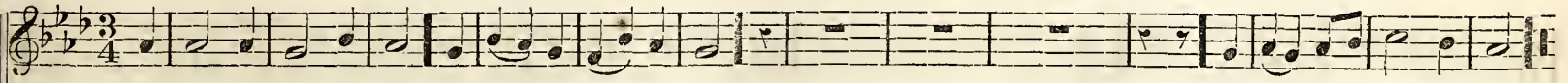


3. He built those worlds above, And fix'd their wondrous frame; By his command they stand or move, And ev - er speak his name, And ever speak his name.



## NEWBERN. S. M.

H. E. HOLT.



1. When sor - rows round us fall, And com - forts we have none; Dear Saviour say that thou art near, And all our griefs are gone.



2. Is there no friend to cheer, In times of deep dis - tress; A smile from thee will help to bear, Or make the bur - den less.



3. This is our ut - most wish O Lord, that thou would'st be, For - ev - er, ev - er near to us, And keep us near to the



## WILLMAN. S. M. No. 1.

1. A charge to keep I have, A God to glo - ri - fy; A nev - er - dy - ing soul to save, And fit it for the sky;—

2. To serve the pres - ent age, My call - ing to ful - fill; O may it all my powers en - gage To do my Master's will.

## WILLMAN. S. M. No. 2.

3. Arm me with jeal - ous care, As in thy sight to live; And O thy ser - vant, Lord, pre - pare A strict ac - count to give.

4. Help me to watch and pray, And on thy - self re - ly; Assured if I my trust be - tray, I shall for - ev - er die.

SOLO. Soprano.

And is there Lord, a rest, For wea-ry souls designed; Where not a care shall stir the breast, Or sor - row en-trance find?

And is there Lord, a rest, For wea-ry souls designed, Where not a care shall stir the breast, Or sor - row entrance find?

And is there Lord, a rest, For wea-ry souls designed, Where not a care shall stir the breast, Or sor - row en-trance find?

## HULLAH. S. M.

F. S. DAVENPORT.

1. While my Re - deemer's near, My shepherd and my guide, I bid fare - well to anx - ious fear, My wants are all sup-plied.

2. To ev - er fragrant meads, Where rich abundance grows, His gra-cious hand in - dul - gent leads, And guards my sweet re - pose.

3. Dear Shep-herd, if I stray, My wand'ring feet re - store, To thy fair pas - tures guide my way, And let me rove no more.

1. Come, Ho - ly Spir - it, come! Let thy bright beams a - rise: Dis - pel the sor - row from our minds, The dark-ness from our eyes.

2. Re - vive our drooping faith, Our doubts and fears re - move, And kin - dle in our breasts the flame Of nev - er - dy - ing love.

3. 'Tis thine to cleanse the heart, To sanc - ti - fy the soul, To pour fresh life in ev - 'ry part, And new - cre - ate the whole.

4. Dwell, Spir - it, in our hearts; Our minds from bon - dage free; Then shall we know, and praise, and love, The Fa - ther, Son, and Thee.

## CHURCH. S. M.

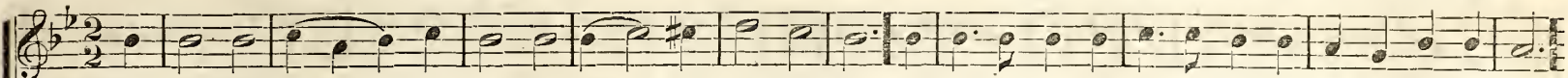
1. I love thy king - dom, Lord, The house of thine a - bode; The church our blest Re - deem - er sav'd With his own pre - cious blood.

2. I love thy church, O God! Her walls be - fore thee stand; Dear as the ap - ple of thine eye, And gra - ven on thy hand.

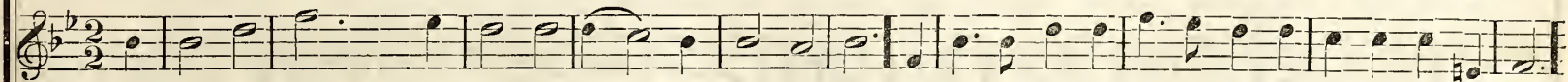
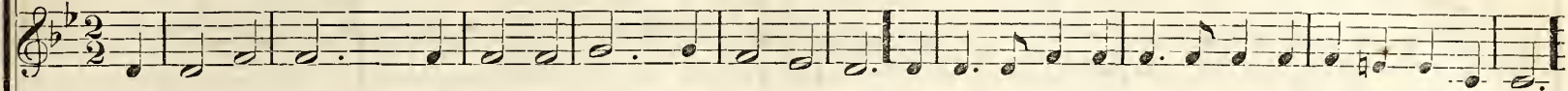
3. For her my tears shall fall, For her my prayers as - cend; To her my cares and toils be giv'n, 'Till toils and cares shall end.

4. Be yond my high - est joy, I prize her heav'n - ly ways; Her sweet com - mu - nion, sol - emn vows, Her hymns of love and praise.

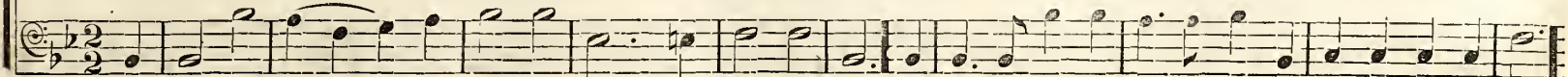




1. Stand up, and bless . . . . the Lord, Ye peo - ple of his choice ; Stand up, and bless the Lord your God, With heart, and soul, and voice.



3. God is our strength and song, And his sal - va - tion ours ; Then be his love in Christ proclaimed With all our ransomed powers.



2. Though high a - bove all praise, A - bove all blessing high, Who would not fear his ho - ly name, And laud, and mag - ni - fy ?



4. Stand up, and bless the Lord ; The Lord your God a - dore ; Stand up, and bless the Lord your God, With heart, and soul, and voice.



SOLO. Soprano.



1. Oh cease my wand'ring soul, On restless wing to roam, All this wide world to ei - ther pole, Has not for thee a home.  
 2. Behold the ark of God, Be - hold the o - pen door, Oh haste to gain that dear a - bode, And roam my soul no more.

Tenor.



1. Oh cease my wand'ring soul, On restless wing to roam, All this wide world to ei - ther pole, Has not for thee a home.

Alto and Soprano.



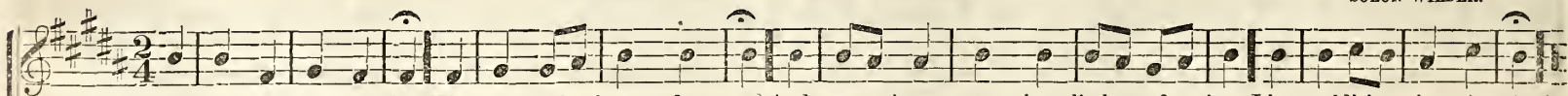
2. Behold the ark of God, Be - hold the o - pen door, Oh haste to gain that dear a - bode, And roam my soul no more.

Bass.

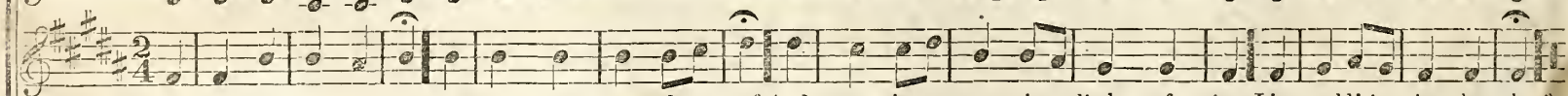
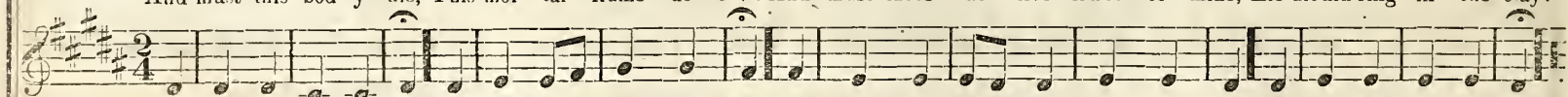


## REFLECTION. S. M.

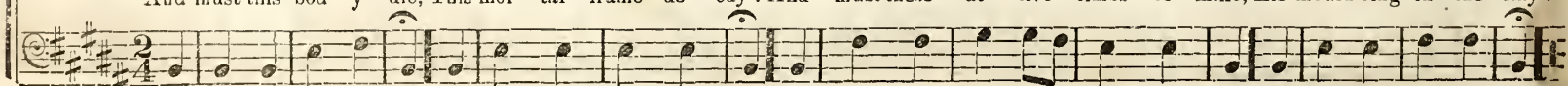
SOLO WILDER.



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



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



1. The Lord my Shep-herd is; I shall be well supplied: Since he is mine, and I am his, What can I want be-side?

2. He leads me to the place Where heaven-ly pasture grows; Where liv-ing wa-ters gen-tly pass, And full sal-va-tion flows.

3. If e'er I go a-stray, He doth my soul reclaim; And guides me, in his own right way, For his most ho-ly name.

## FENWICK. S. M.

1. How beauteous 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 charming is their voice! How sweet the tidings are!—"Zi-on, be-hold thy Saviour King! He reigns and triumphs here."

3. How hap-py are our ears, That hear this joy-ful sound, Which kings and prophets waited for, And sought, but nev-er found!

4. How blessed are our eyes, That see this heavenly light! Prophets and kings de-sired it long, But died with-out the sight.

Not too fast.

1. How beauteous are their feet, Who stand on Zion's hill! Who bring salvation on their tongues, And words of peace reveal. 2. How charming is their voice, How

3. How hap-py are our ears, That hear this joyful sound, Which kings and prophets waited for, And sought, but never found! 4. How blessed are our eyes, That

5. The watchmen join their voice, And tuneful notes employ; Je - rusalem breaks forth in songs, And deserts learn the joy. 6. The Lord makes bare his arm Thro'

sweet the ti - dings are! — "Zi - on, be - hold thy Sav-iour King! He reigns and triumphs here," "He reigns and tri - umphs here."

see this heav'nly light! Prophets and kings de - sir'd it long, But died with-out the sight, But died with - out the sight.

all the earth a - broad: Let ev - 'ry na - tion now be - hold Their Sav-iour and their God, Their Sav - iour and their God.

1. Though waves and storms go o'er my head, Though strength and health and friends be gone; Though joys be with-ered all, and dead,

2. Fixed on this ground will I re-main, Though heart may fail, and flesh de-cay; This an-chor shall my soul sus-tain,

*Cres.*

Though eve-ry com-fort be with-drawn; On this my stead-fast, soul re-lies, Fa-ther, thy mer-cy nev-er dies.

When earth's foun-dā-tions melt a-way; Mer-cy's full power I then shall prove, Loved with an ev-er-last-ing love.

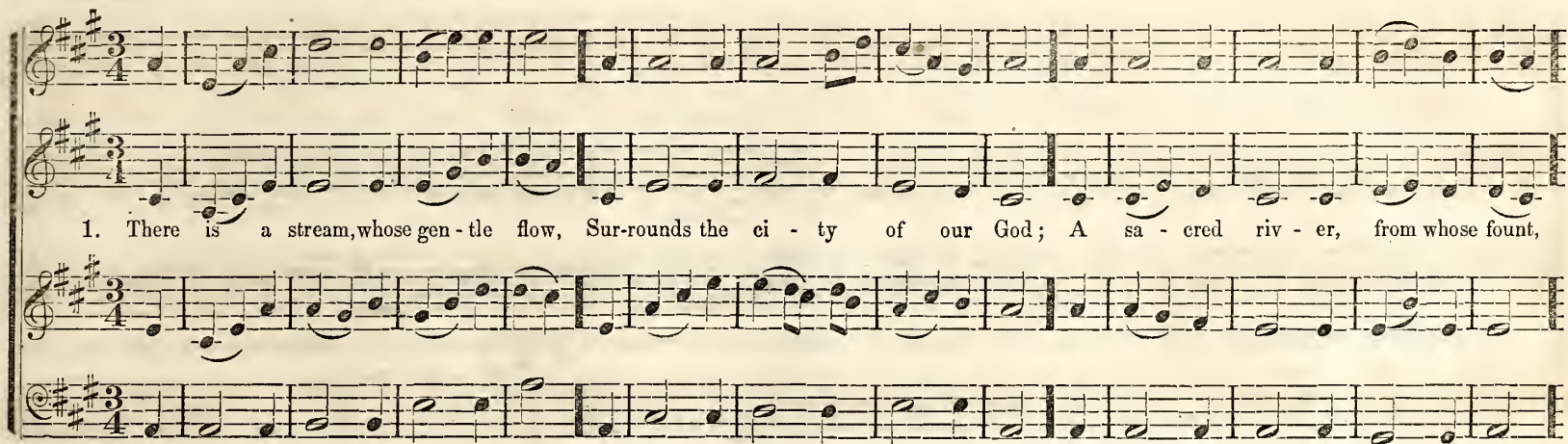
Andante.

1. The Lord my pas - ture shall prepare, And feed me with a shepherd's care; His presence shall my wants sup - ply.  
2. When in the sul - try glebe I faint, Or on the thirst - y mountain pant, To fer - tile vales and dew - y meads

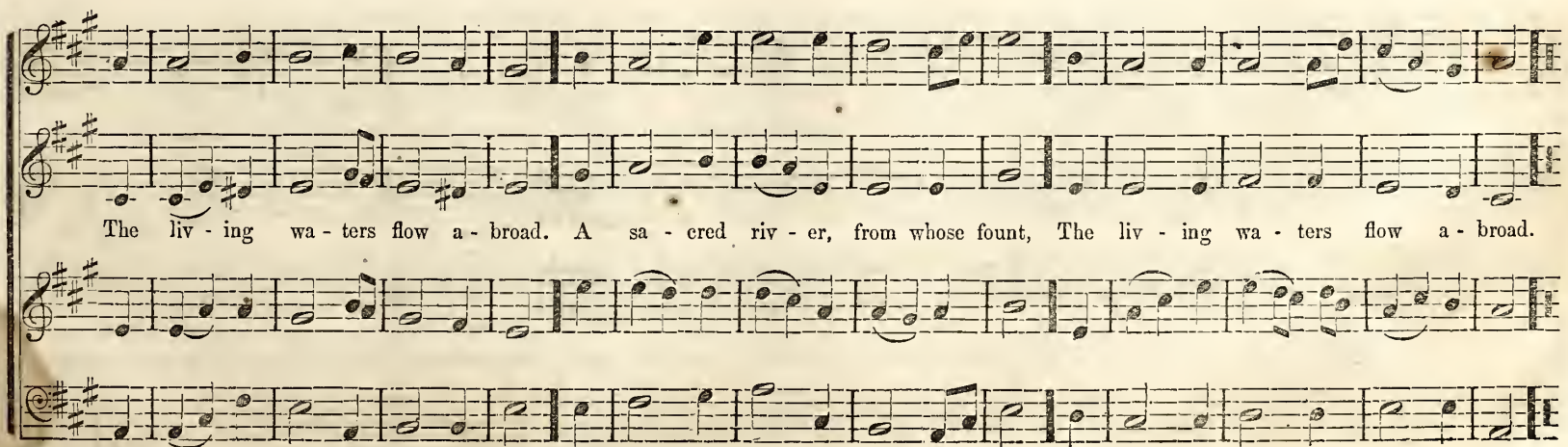
3. Though in the paths of death I tread, With gloomy hor - rors o - ver - spread, My steadfast heart shall fear no ill,  
4. Though in a bare and rugged way, Through devious lone - ly wilds I stray, Thy presence shall my pains be - guile,

And guard me with a watchful eye: My noon-day walks he shall at - tend, And all my mid - night hours, de - fend.  
My wea - ry, wandering steps he leads, Where peaceful riv - ers, soft and slow, A - mid the ver - dant land - scape flow.

For thou, O Lord art with me still: Thy friendly crook shall give me aid, And guide me through the dread - ful shade.  
The bar - ren wil - der - ness shall smile, With sudden greens and herbage crown'd, And streams shall mur - mur all a - round.



1. There is a stream, whose gen - tle flow, Sur - rounds the ci - ty of our God; A sa - cred riv - er, from whose fount,



The liv - ing wa - ters flow a - broad. A sa - cred riv - er, from whose fount, The liv - ing wa - ters flow a - broad.

1. When gath'ring clouds a - round I view, And days are dark, and friends are few, On him I lean, who not in vain, Ex - pe-rienced

2. If aught should tempt my soul to stray From heav'nly wis - dom's nar - row way, To fly the good I would pur - sue, Or do the

ev - 'ry hu - man pain; He sees my wants, al - lays my fears, And counts, and treasures up my tears, And counts, and treasures up my tears.

ill I would not do; Still he who felt temp - ta - tion's pow'r, Will guard me in that dangerous hour, Will guard me in that dangerous hour.



Plaintive.

1. Peace, troubled soul, whose plaintive moan Hath taught these rocks the notes of woe ; Cease thy complaints, suppress thy groan,

2. Come, free-ly come, by sin oppressed, Un - bur - then here thy weigh - ty load ; Here find thy ref - uge and thy rest,

And let thy tears for - get to flow ; Be - hold the pre - cious balm is found, To lull thy pain, to heal thy wound.

And trust the mer - cy of thy God ; Thy God's thy Saviour, glorious word ! For - ev - er love and praise the Lord.

1. The Lord my pas-ture shall pre-pare, And feed me with a shep-herd's care; His pres-ence shall my wants sup-ply,  
 2. When in the sul-try glebe I faint, Or on the thirs-ty mountain pant, To fer-tile vales, and dew-y meads.

3. Though in the paths of death I tread, With gloom-y hor-rors o-ver-spread, My stead-fast heart shall fear no ill,

4. Though in a bare and rug-ged way, Through de-vious, lone-ly wilds I stray, Thy pres-ence shall my pains be-guile:

And guard me with a watch-ful eye; My noon-day walks he shall at-tend, And all my mid-night hours de-fend.  
 My wea-ry, wandering steps he leads; Where peace-ful riv-ers, soft and slow, A-mid the ver-dant land-scape flow.

For thou, O Lord, art with me still; Thy friend-ly rod shall give me aid, And guide me through the dread-ful shade.

The bar-ren wil-der-ness shall smile, With sud-den greens and her-bage crowned; And streams shall mur-mur all a-round.

Smooth and Flowing.

When youth - ful Spring a-round us breathes, Thy spir - it warms her fra - grant sigh; And eve - ry flower that sum - mer wreathes,

When youth - ful Spring a-round us breathes, Thy spir - it warms her fra - grant sigh; And eve - ry flower that sum - mer wreathes,

When youth - ful Spring a-round us breathes, Thy spir - it warms her fra - grant sigh; And eve - ry flower that sum - mer wreathes,

Rit.

Is born be - neath thy kind - ling eye; Where'er we turn, thy glo - ries shine, And all things fair and bright, are thine.

Is born be - neath thy kind - ling ray; Where'er we turn, thy glo - ries shine, And all things fair and bright are thine.

Is born be - neath thy kind - ling eye; Where'er we turn, thy glo - ries shine, And all things fair and bright are thine.

## FIDELITY. C. P. M.

1. When thou, my righteous Judge, shalt come To take thy ransom'd peo- ple home, Shall I among them stand? Shall such a worthless worm as I, Who sometimes am afraid to

2. I love to meet a- mong them now, Be - fore thy gracious feet to bow, Tho' vi- lest of them all; But, can I bear the piercing tho't? What if my name should be left

3. Prevent, prevent it by thy grace; Be thou, dear Lord, my hid- ing- place, In this th' accepted day: Thy pard'ning voice, oh, let me hear, To still my un- be- liev- ing

4. Let me among thy saints be found, Where'er th' archangel's trump shall sound, To see thy smiling face; Then loudest of the throng I'll sing, While heaven's resounding mansions

## STANWOOD. C. P. M.

die, Be found at thy right hand?

1. Oh, could I speak the matchless worth, Oh, could I sound the glo-ries forth Which in my Sav- iour shine!

2. I'd sing the pre- cious blood he spilt, My ransom from the dreadful guilt Of sin and wrath di - vine:

3. I'd sing the char - ac - ters he bears, And all the forms of love he wears, Ex - alt - ed on his throne:

ring With shouts of sov' reign grace.

4. Well, the de - light-ful day will come When my dear Lord will bring me home, And I shall see his face,

I'd soar, and touch the heav'n - ly strings, And vie with Gabriel, while he sings, In notes al - most di - vine, 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, My soul shall ev - er shine.  
In lof - - tiest songs of sweet - est praise, I would to ev - er - last - ing days Make all his glo - ries known, Make all his glo - ries known.

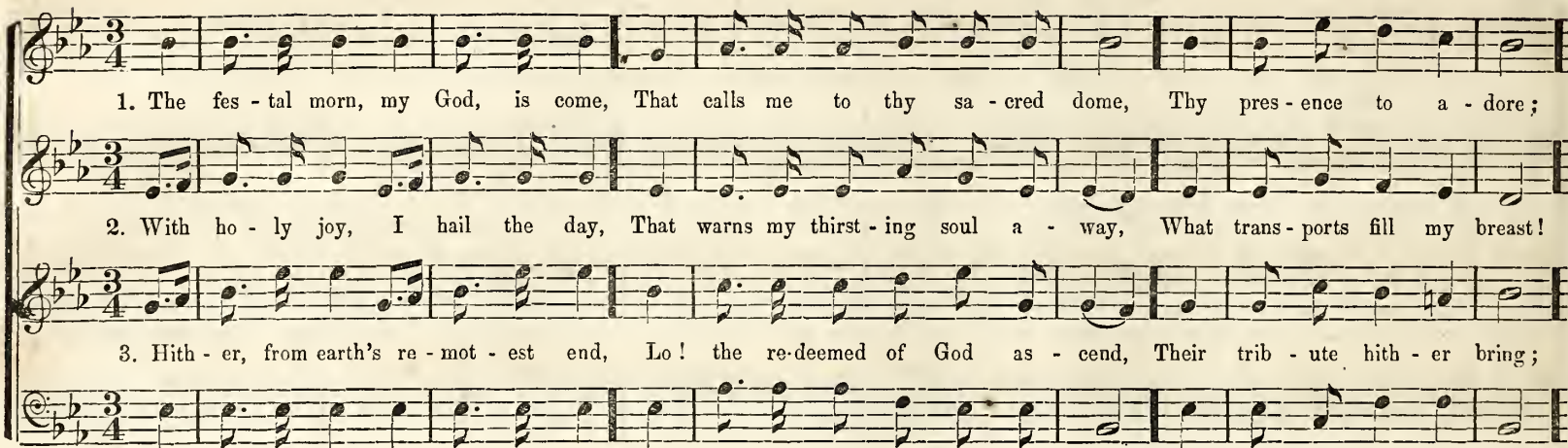
Then with my Sav - iour, Broth - er, Friend, A blest e - ter - ni - ty I'll spend, Tri - umphant in his grace, Tri - umphant in his grace.

GILROY. C. P. M.

1. O God, my inmost soul convert, And deeply on my thoughtful heart E - ternal things impress! { Give me to feel their sol - emn weight, }  
{ And trem - ble on the brink of fate, } And wake to right - eous - ness.

2. Before me place, in dread array, The pomp of that tremendous day, When thou, with clouds, shalt come { To judge the na - tions at thy bar; }  
{ And tell me, Lord, shall I be there, } To meet a joy - ful doom?

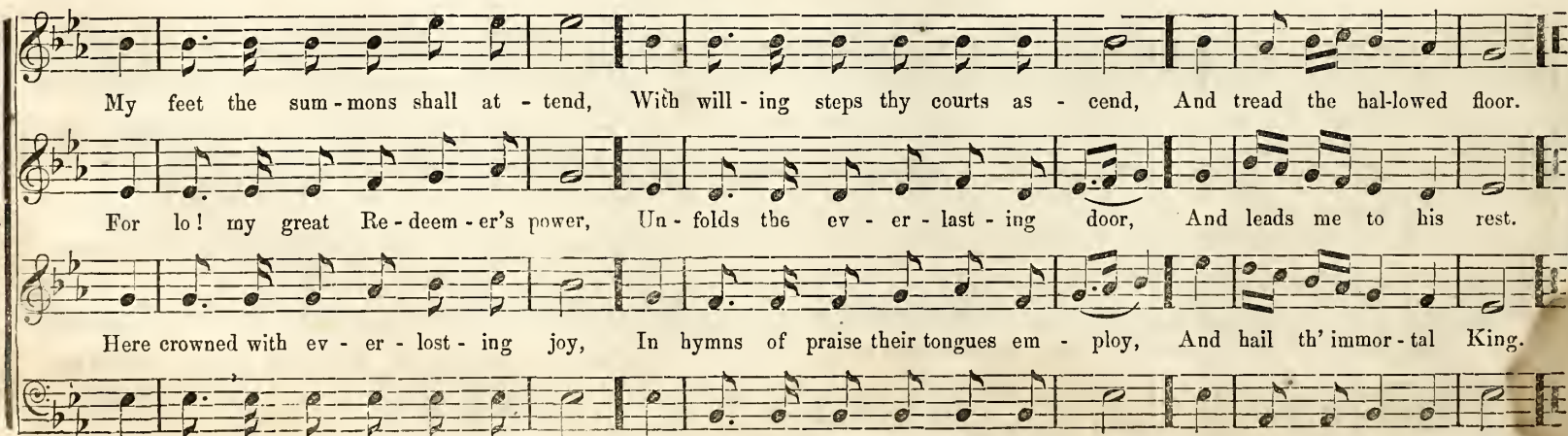
3. O Saviour, then my soul receive, Then bid me in thy presence live, And reign with thee a - bove; { Where faith is sweet - ly lost in sight, }  
{ And hope in full, su - preme de - light, } And ev - er - last - ing love.



1. The fes - tal morn, my God, is come, That calls me to thy sa - cred dome, Thy pres - ence to a - dore;

2. With ho - ly joy, I hail the day, That warns my thirst - ing soul a - way, What trans - ports fill my breast!

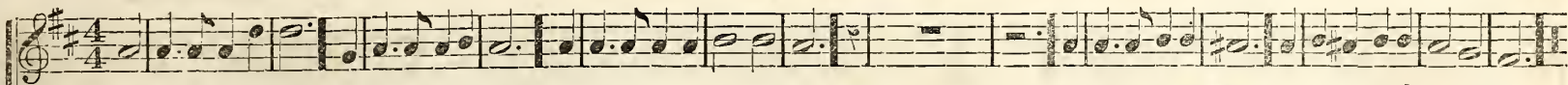
3. Hith - er, from earth's re - mot - est end, Lo! the re - deemed of God as - cend, Their trib - ute hith - er bring;



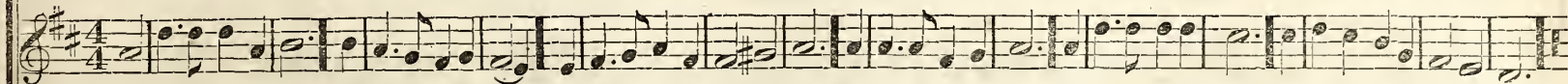
My feet the sum - mons shall at - tend, With will - ing steps thy courts as - cend, And tread the hal - lowed floor.

For lo! my great Re - deem - er's power, Un - folds the ev - er - last - ing door, And leads me to his rest.

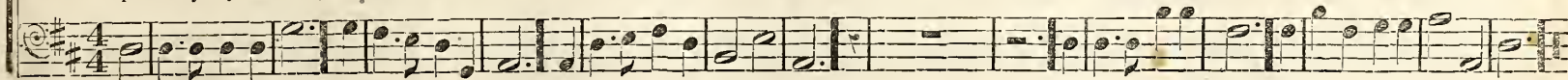
Here crowned with ev - er - lost - ing joy, In hymns of praise their tongues em - ploy, And hail th' immor - tal King.



1. The Lord Je-ho- vah reigns, And roy- al state main- tains, His head with aw- ful glories crowned; Arrayed in robes of light, Be- girt with sov- er- eign might, And rays of maj- es- ty a- round.



2. Up- held by thy com- mands, The world se- cure- ly stands, And skies and stars o- bey thy word; Thy throne was fixed on high Be- fore the star- ry sky; E- ter- nal is thy king- dom, Lord!



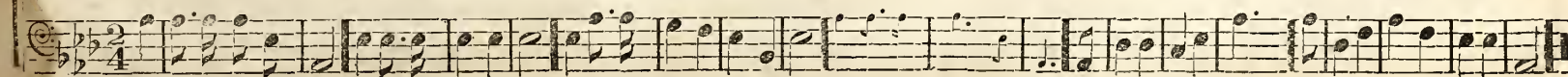
## CLEMENT. S. P. M.



1. How pleased and blest was I, To hear the peo- ple cry, "Come, let us seek our God to- day!" Yes, with a cheer- ful zeal We haste to Zion's hill, And there our vows and honors pay.



2. Zi- on, thrice happy place, Adorned with wondrous grace, And walls of strength embrace thee round! In thee our tribes appear To pray, and praise, and hear The sacred Gospel's joyful sound.



## ALLA. H. M.

From the German.

1. Shall hymns of grateful love Thro' heaven's high arches ring, And all the hosts above Their songs of triumph sing; And shall not we take up the strain, And send the echo back again?

2. Shall they adore the Lord, Who bought them with his blood, And all the love record That led them home to God; And shall not we take up the strain, And send the echo back again?

3. Oh, spread the joyful sound! The Saviour's love proclaim; And publish all around Salvation thro' his name: Till all the world take up the strain, And send the echo back again!

## TYROL. H. M.

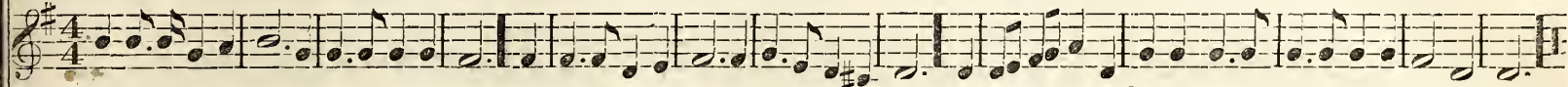
Mark the soft falling snow, And the diffusive rain! To heav'n, from whence it fell, It turns not back again, But waters earth, thro' ev'ry pore, And calls forth all her secret store.

Mark the soft falling snow, And the diffusive rain! To heav'n, from whence it fell, It turns not back again, But waters earth, thro' ev'ry pore, And calls forth all her secret store.

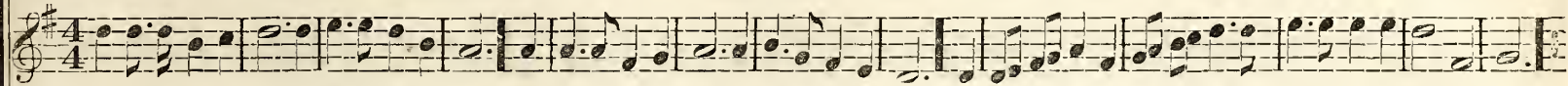




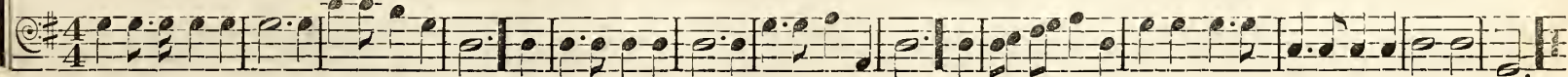
1. Hark, hark, the notes of joy Roll o'er the heav'nly plains, And seraphs find employ For their sublimest strains: Some new delight in heav'n is known, Loud sound the harps around the throne.



2. Hark, hark, the sound draws nigh, The joyful host descends; Jesus forsakes the sky, To earth his footsteps bend: He comes to bless our fallen race; He comes with messages of grace.



3. Bear, bear the tidings round! Let ev'ry mortal know What love in God is found, What pity he can show: Ye winds that blow, ye waves that roll, Bear the glad news from pole to pole.



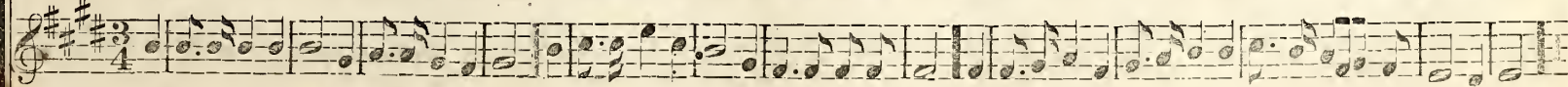
## GOLDBECK. H. M.



1. Jesus! harmonious name! It charms the hosts above; They evermore proclaim, And wonder at his love: 'Tis all their happiness to gaze, 'Tis heav'n to see our Je-sus' face.



2. Oh, unexampled love! Oh, all-redeeming grace! How swiftly didst thou move To save a fal-len race! What shall I do to make it known, What thou for all man-kind hast done?



3. Oh, for a trumpet voice, On all the world to call, To bid their hearts rejoice In him who died for all! For all, my Lord was crucified; For all, my Sav - iour bled and died.



With spirit.

1. Ye boundless realms of joy, Exalt your Maker's name; His praise your songs employ Above the starry frame; Your voices raise, Ye cherubim, And seraphim, To sing his praise.

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

## REED. H. M.

1. O thou that hearest prayer! At-tend our humble cry; And let thy servants share Thy blessings from on high; We plead the promise of thy word, Grant us thy Ho-ly Spir-it, Lord.

2. If earthly parents hear Their children when they cry; If they, with love sin-cere, Their children's wants supply, Much more wilt thou thy love display, And answer when thy child-ren pray.

3. Our heav'nly Father, thou; We, children of thy grace: Oh, let thy Spir-it now Descend and fill the place, That all may feel the heavenly flame, And all u-nite to praise thy name.

1. Come, let us pray; tis sweet to feel That God him-self is near; That, while we at his foot-stool kneel, His mercy deigns to hear. Tho' sorrows cloud life's dreary way, This is our solace—let us pray.

2. Come, let us pray; the burning brow, The heart oppress'd with care, And all the woes that throng us now, Will be reliev'd by prayer; Our God will chase our griefs away; O, glorious tho'! come, let us pray.

3. Come, let us pray; the mercy-seat In-vites the fer-vent prayer; Our Heav'nly Father waits to greet The contrite spir-it there. O, lo!-ter not, nor longer stay From him who loves us; let us pray.

FAITH. S. H. M.

1. Faith is the Christian's prop Whereon his sor-rows lean; It is the substance of his hope, His proof of things un-seen; It is the an-chor of his soul When tempests rage and billows roll.

2. Faith is the po-lar star That guides the Christian's way, Di-rects his wand'rings from a-far To realms of end-less day; It points the course, where'er he roam, And safe-ly leads the pilgrim home.

Rit.

With solemnity.

1. Friend af - ter friend de - parts; Who has not lost a friend? There is no un - ion here of hearts,

2. Be - yond the flight of time, Be - yond this vale of death, There sure - ly is some bless - ed clime,

That finds not here an end. Were this vain world our on - ly rest, Liv - ing or dy - ing, none were blest.

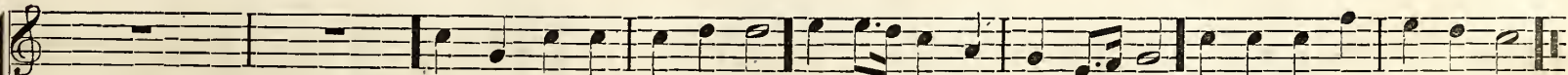
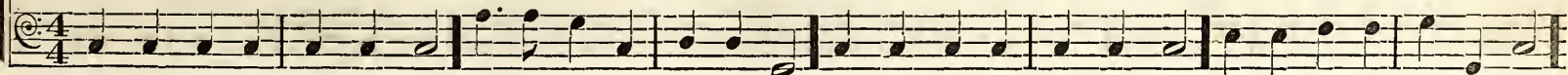
Where life is not a breath. Nor life's af - fec - tions but a fire, Whose sparks fly up - ward to ex - pire.



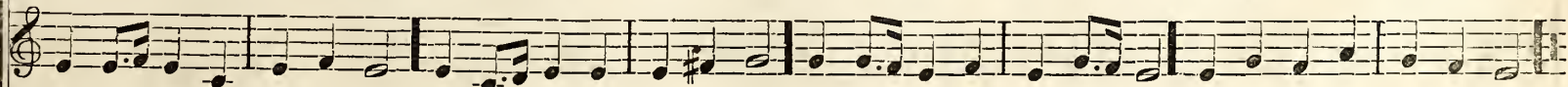
1. Thou, O Christ, art all I want, More than all in thee I find; Raise the fall - en, cheer the faint, Heal the sick, and lead the blind.



2. Plen-teous grace with thee is found, Grace to cov-er all my sin; Let the heal-ing streams a - bound, Make and keep me pure with-in.



Just and ho - ly is thy name; I am all un - right-eous-ness; False and full of sin I am; Thou art full of truth and grace.



Thou of life the foun-tain art, Free-ly let me take of thee; Spring thou up with-in my heart; Rise to all e - ter - ni - ty.



1. Christ, of all my hopes the ground, Christ, the spring of all my joy! Still in thee let me be found, Still for thee my pow'r employ.

2. Let thy love my heart in-flame; Keep thy fear be-fore my sight; Be thy praise my high-est aim; Be thy smile my chief de-light.

3. Fountain of o'er-flowing grace, Free-ly from thy full-ness give; Till I close my earth-ly race, Be it "Christ for me to live."

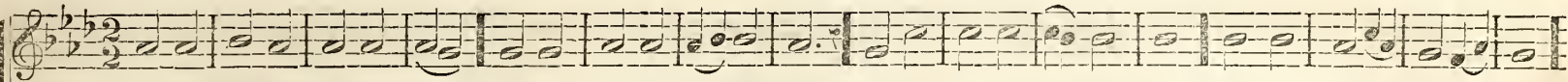
## PURCELL. 7s.

1. Hark, my soul, it is the Lord! 'Tis thy Sav-iour; hear his word; Je-sus speaks, and speaks to thee; Say, poor sin-ner, lov'st thou me?

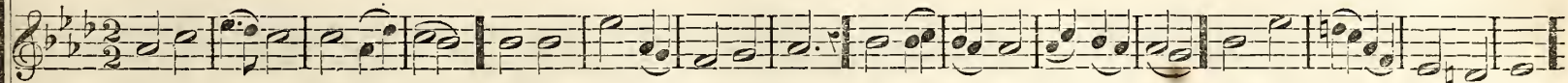
2. Mine is an un-chang-ing love, High-er than the heights a-bove, Deeper than the depths be-neath, Free and faithful, strong as death.

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

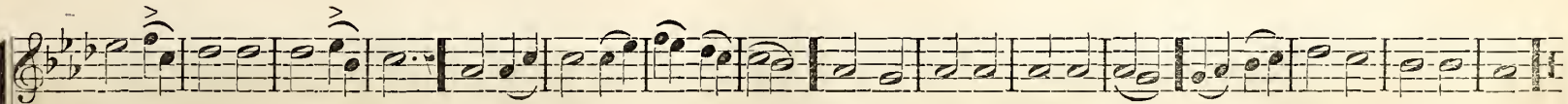
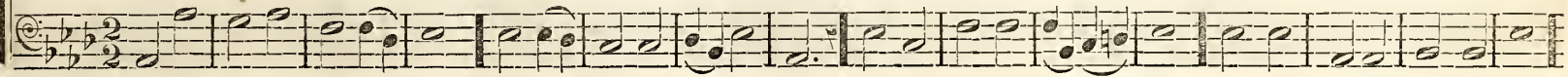
4. Lord! it is my chief com-plaint That my love is cold and faint; Yet I love thee, and a-dore; Oh for graee to love thee more!



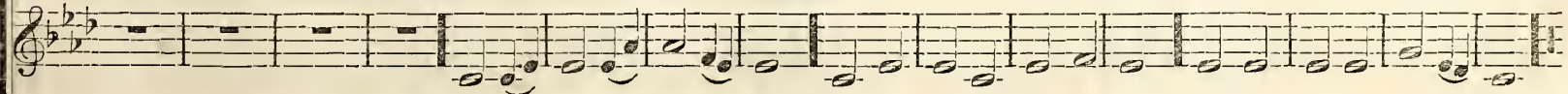
1. Christ, of all my hopes the ground, Christ, the spring of all my joy, Still in thee let me be found, Still for thee my pow'rs employ.



2. When I touch the blessed shore, Back the closing waves shall roll ; Death's dark stream shall never - more Part from thee, my rav-ish'd soul.



Foun-tain of o'er-flow-ing grace, Free-ly from thy full-ness give ; Till I close my earth-ly race, Be it Christ for me to live.



Thus, oh thus, an en-trance give, To the land of cloudless sky ! Hav-ing known it, " Christ to live," Let me know it gain to die.



1. Je - sus, lov - er of my soul, Let me to thy bo - som fly; While the wa - ters near me roll, While the tem - pest still is high:

2. Oth - er re - fuge have I none; Hangs my help - less soul on thee: Leave, oh! leave me not a - lone, Still sup - port and com - fort me:

The first system consists of two staves of music. The top staff is in treble clef with a 6/8 time signature and a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with a 6/8 time signature and the same key signature. The lyrics are printed below the staves, with the first line of lyrics corresponding to the first staff and the second line to the second staff.

Hide me, O my Sav - iour, hide, 'Till the storm of life is past; Safe in - to the ha - ven guide: Oh, re - ceive my soul at last!

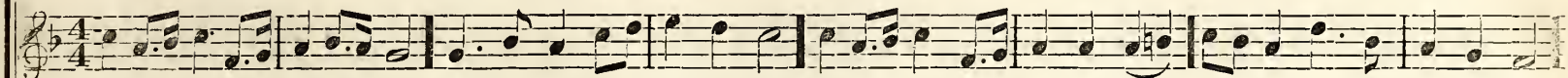
All my trust on thee is stay'd, All my help from thee I bring; Cov - er my de - fence - less head With the sha - dow of thy wing.

The second system also consists of two staves of music, continuing the same musical notation as the first system. The lyrics are printed below the staves, with the first line of lyrics corresponding to the first staff and the second line to the second staff.

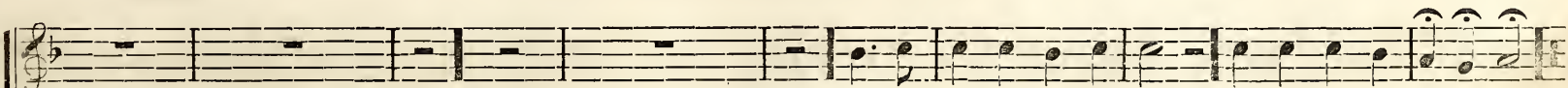
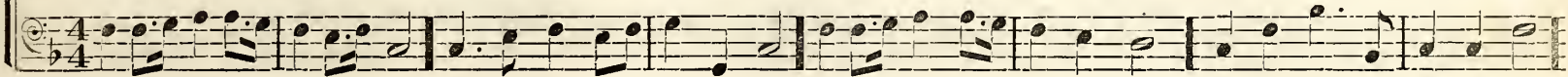




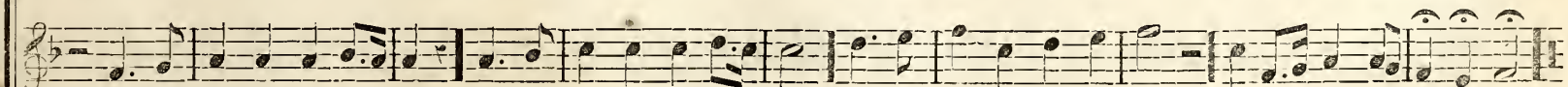
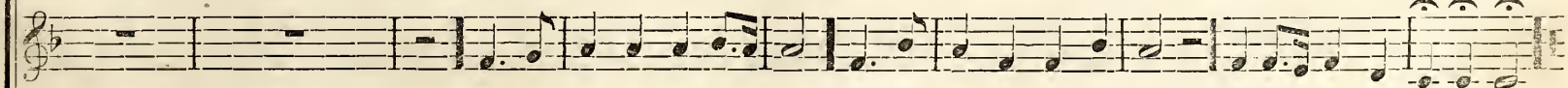
1. Sin - ner ! rouse thee from thy sleep, Wake, and o'er thy fol - lies weep ; Raise thy spir - it, dark and dead, Je - sus waits his life to shed.



2. Leave thy fol - ly, cease from crime, From this hour re - deem thy time ; Life se - cure, with - out de - lay, E - vil is thy mor - tal day.



Wake from sleep, a - rise from death, See the bright and liv - ing path ; Watchful tread that path, be wise, Leave thy fol - ly, seek the skies.



Be not blind and fool - ish still, Call'd of Je - sus, learn his will ; Je - sus calls from death and night, Je - sus waits to shed his light.



*slowly.*

1. Rock of Ages ! cleft for me, Let me hide myself in thee : Let the water and the blood, From thy side, a healing flood, Be of sin the double cure, Save from wrath and make me pure.

2. Should my tears forever flow, Should my zeal no languor know, This for sin could not atone ; Thou must save, and thou alone ; In my hand no price I bring, Simply to thy cross I cling.

3. While I draw this fleeting breath, When mine eyelids close in death, When I rise to worlds unknown, See thee on thy judgment throne, Rock of Ages, cleft for me, Let me hide myself in thee

## GIDDINGS. 7s. 6 lines.

L. O. EMERSON.

*Allegretto Moderato.*

1. Rock of Ages ! cleft for me, Let me hide myself in thee ; Let the water and the blood, From thy side, a healing flood, Be of fear and sin the cure, Save from wrath, and make me pure.

2. Should my tears forever flow, Should my zeal no languor know, This for sin could not atone, Thou must save, and thou alone : In my hand no price I bring, Simply to thy cross I cling.

3. While I draw this fleeting breath, When mine eyelids close in death, When I rise to worlds unknown, And behold thee on thy throne, Rock of Ages ! cleft for me, Let me hide myself in thee.

Moderato.



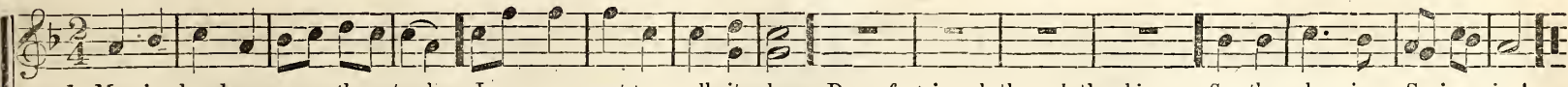
1. Lord, be - fore thy pres - ence come, Bow we down with ho - ly fear; Call our er - ring foot - steps home, Let us feel, that thou art near.



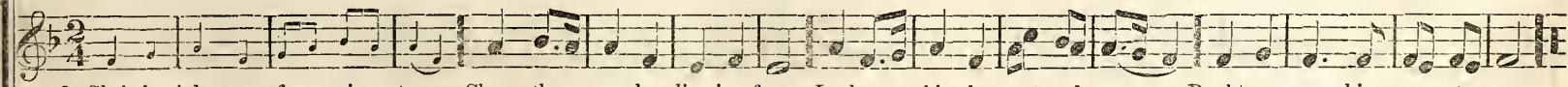
2. Wandering thoughts and languid powers Come not where de - vo - tion kneels; Let the soul ex - pand her stores, Glow - ing with the joy she feels.



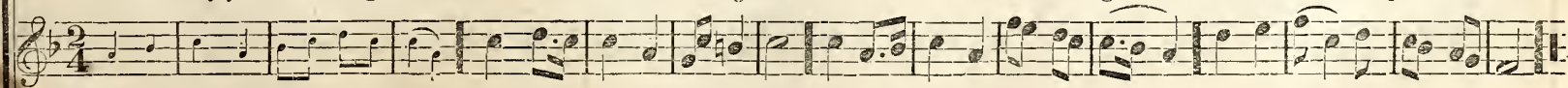
## DUDLEY. 7s.



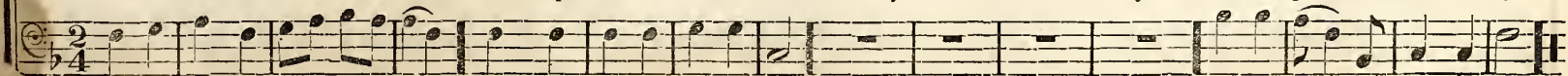
1. Morning breaks up - on the tomb; Je - sus scat - ters all its gloom: Day of triumph through the skies, See the glo - rious Saviour rise!



2. Christian! dry your flow - ing tears; Chase those un - be - liev - ing fears: Look on his de - sert - ed grave; Doubt no more his power to save.



3. Ye who are of death a - fraid, Tri - umph in the scattered shade; Drive your anxious cares a - way; See the place where Je - sus lay!



1. "Come up hither; come away:" Thus the ransomed spirits sing; Here is cloudless, endless day; Here is ev - er - lasting spring, Here is ev - er - lasting spring.

2. Come up hither; come and dwell With the living hosts above; Come, and let your bosoms swell With their burning songs of love, With their, &c.

3. Come up hither; hither speed: Rest is found in heaven alone: Here is all the wealth you need; Come and make this wealth your own, Come, &c.

## DEPENDENCE. 7s.

L. B. STARKWEATHER.

*Slowly.* *Trio or Duett.*

1. Lord, we come before 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 - pass ion now de - scend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise.

## BALDWIN PLACE. 7s.

B. F. EDMANDS.

179

Smoothly.

TRIO.

TUTTI.

1. Come, said Je - sus' sa - cred voice, Come, and make my paths your choice ; I will guide you to your home ; Wea - ry wand' rer, hith - er come !

2. Thou who, homeless and for - lorn, Long hast borne the proud world's scorn, Long hast roam'd the bar - ren waste, Wea - ry wand' rer, hith - er haste.

3. Hith - er come ! for here is found Balm that flows for ev'ry wound ; Peace, that ev - er shall en - dure, Rest e - ter - nal, sa - cred, sure.

## PEMBERTON. 7s.

With firmness.

1. Glorious things of thee are spo - ken, Zi - on, ei - ty 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 dwelling, Still is pre - cious in thy sight ; Ju - dah's tem - ple far ex - cell - ing, Beaming with the gos - pel's light.

3. On the Rock of a - ges founded, What can shake her sure re - pose ? With sal - va - tion's wall sur - round - ed, She can smile at all her foes.

## OSGOOD. 7s.

L. O. EMERSON.

*Andante e Legato.* *mf* *Cres.* *p*

1. Soft - ly now the light of day, Fades up - on our sight a - way; Free from care, from la - bor free, Lord, we would commune with thee.

2. Soon, for us, the light of day, Shall for - ev - er pass a - way; Then, from sin and sor - row free, Take us, Lord, to dwell with thee.

## FISK. 7s. 6 lines.

\*

*With firmness.*

1. From the cross up - lift-ed high, Where the Saviour deigns to die, What me - lodious sounds we hear, Bursting on the ravish'd ear! "Love's re-deeming work is done, Come and welcome, sinner, come!

2. Sprinkle now, with blood, the throne, Why beneath thy burdens groan? On my pierced body laid, Jus-tice owns the ran-som paid; Bow the knee, and kiss the Son, Come and welcome, sinner, come!

3. Soon the days of life shall end, Lo, I come, your Saviour, Friend! Safe your spir - its to con - vey To the realms of end-less day; Up to my e - ter - nal home, Come and welcome, sinuer, come!"

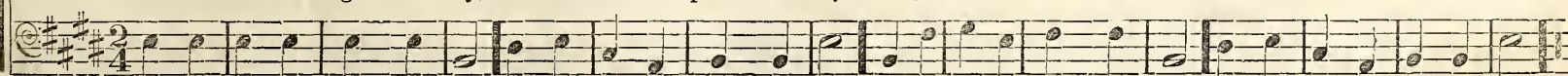
*Andante e legato.*



1. Soft - ly now the light of day, Fades up - on our sight a - way; Free from care, from la - bor free, Lord, we would commune with thee.



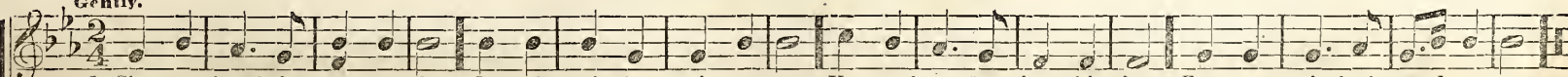
2. Soon for us the light of day, Shall for - ev - er pass a - way; Then, from sin and sor - row free, Take us, Lord, to dwell with thee.



SUSIE. 7s.

W. H. PARLIN.  
In memory of SUSIE PARLIN.

*Gently.*

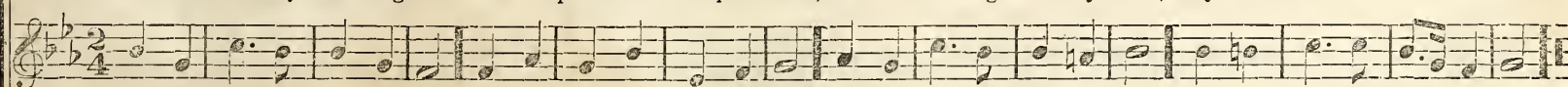


1. Sis - ter, though from yon - der sky, Com - eth nei - ther voice nor cry, Yet we know for thee this day, Eve - ry pain hath passed a - way.

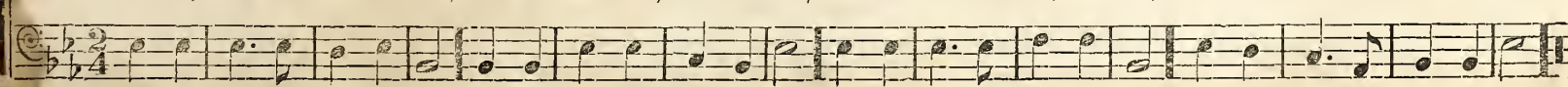
2. Not for thee shall tears be given, Child of God, and heir of heaven; For he gave thee sweet re - lease: Thine the Christian's death of peace.



3. Well we know thy liv - ing faith Had the power to con - quer death; As a liv - ing rose may bloom, By the bor - der of the tomb.



4. Sis - ter, in that sol - emn trust, We commend thee, dust to dust; In that faith we wait, till risen, Thou shalt meet us all in heaven.



Though we here may meet no more, Yet there is a bright-er shore; There re-leased from toil and pain, We that loved shall meet a - gain.

Though we here, may meet no more, Yet there is a bright-er shore; There re-leased from toil and pain, We that loved shall meet a - gain.

## MERCY. 7s.

THOS. P. J. MAGOUN.

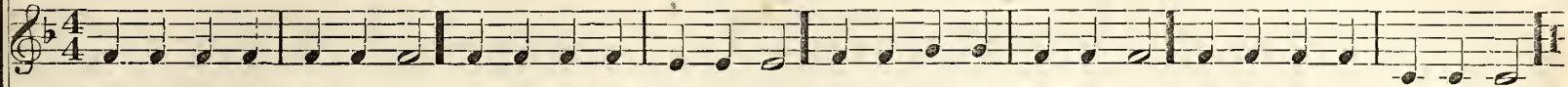
To thy tem-ple we re-pair, Lord, we love to worship there; There with-in the vail we meet, Thee up - on the mer-cy seat.

To thy tem-ple we re-pair. Lord, we love to worship there; There with-in the vail we meet, Thee up - on the mer-cy seat.





1. Slow - ly by God's hand un-furled, Down a-round the wea - ry world ; Falls the darkness, O, how still, At the work-ing of his will.

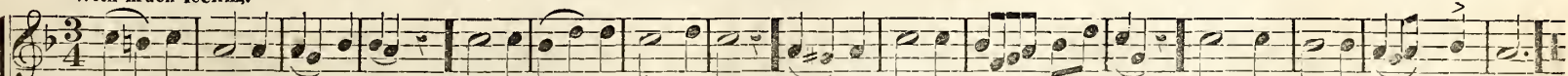


2. Ho - ly Truth, E - ter - nal Right, Let them break up - on my sight ; Let them shine se - rene and still, And with light my be - ing fill.



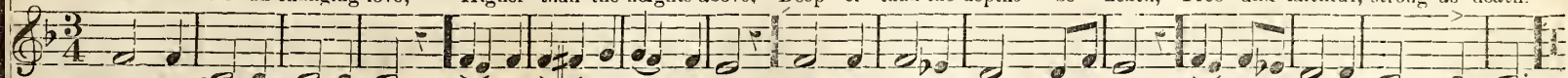
DULCIMER. 7s.

With much feeling.



1. Hark, my soul! it is the Lord; 'Tis thy Sav-iour; hear his word; Je - sus speaks, and speaks to thee; " Say, poor sinner, lov'st thou me? "

2. " Mine is an un-changing love, Higher than the heights above, Deep - er than the depths be - neath, Free and faithful, strong as death.



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



4. Lord! it is my chief complaint That my love is cold and faint; Yet I love thee, and a - dore; Oh for grace to love thee more!



1. Come, said Je-sus' sacred voice, Come, and make my paths your choice ; I will guide you to your home ; Wea-ry wanderer, hith - er come !

2. Thou who, homeless and forlorn, Long hast borne the proud world's scorn, Long hast roamed the barren waste, Wea-ry wanderer, hith - er haste.

3. Hith-er come ! for here is found Balm that flows for every wound ; Peace that ev - er shall en-dure, Rest e - ter - nal, sa - cred, sure.

## TELEMAN'S CHANT.

CH. ZEUNER.  
From "American Harp," by permission.

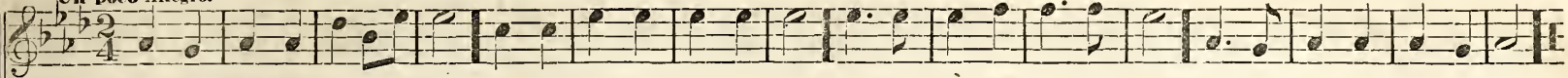
**Allegro.**

1. Christ, the Lord, is risen to day, Our tri - umphant ho - ly day ; He endured the cross and grave, Sin - ners to re - deem and save.

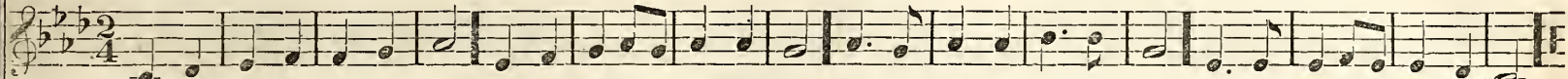
2. Sinners ! see your ran - som paid, Peace with God for - ev - er made ; With your risen Sav - iour, rise ; Claim with him the purchased skies.

3. Christ, the Lord, is risen to - day, Our tri - umph - ant ho - ly day ; Loud the song of vie - tory raise ; Shout the great Re - deemer's praise.

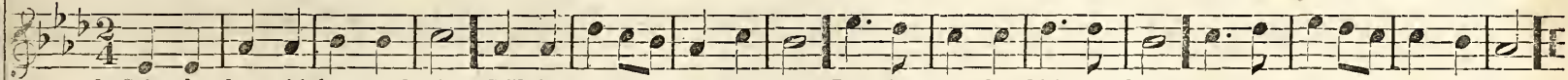
Un poco Allegro.



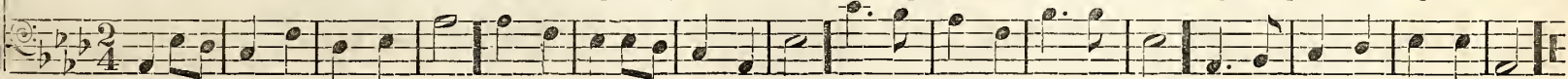
1. Songs of praise the an - gels sang, Heaven with hal - le - lu - jabs rang, When Je - ho - vah's work be - gun, When he spake, and it was done.



2. Songs of praise a-woke the morn, When the Prince of Peace was born : Songs of praise a - rose, when he Cap-tive led cap - tiv - i - ty.



3. Saints be - low, with heart and voice, Still in songs of praise re-joice ; Learning here, by faith and love, Songs of praise to sing a - bove.



## LEUTHARD'S CHANT. 7s.

CH. ZEUNER.  
From 'American Harp,' by permission.

Allegro.



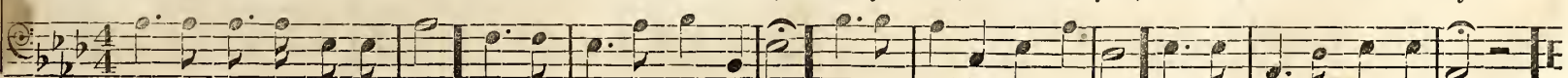
1. Hark ! that sound of rapturous joy, Bursting forth from yonder cloud ; Je - sus comes, and thro' the sky, An - gels tell their joy a - loud.



2. Hark ! the trumpet's aw - ful voice, Sounds a - broad o'er sea and land ; Let his peo - ple now re-joice ; Their re - demp - tion is at hand.



3. See, the Lord ap - pears in view ; Heaven and earth be - fore him fly ; Rise, ye saints, he comes for you ; Rise to meet him in the sky.



Larghetto.

1. Come, thou ev - er - last - ing Spir - it, Bring to ev - 'ry thankful mind All the Saviour's dy - ing mer - it, All his suff' - rings for man - kind:

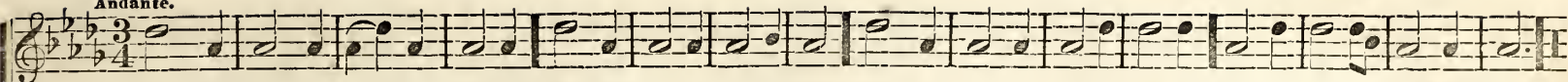
2. Come, thou Wit - ness of his dy - ing; Come, Re - mem - bran - cer di - vine: Let us feel thy pow'r ap - ply - ing Christ to ev - 'ry soul, and mine:

\* True re - cord - er of his pas - sion, Now the' liv - ing faith im - part; Now re - veal his great sal - va - tion Un - to ev - 'ry faithful heart.

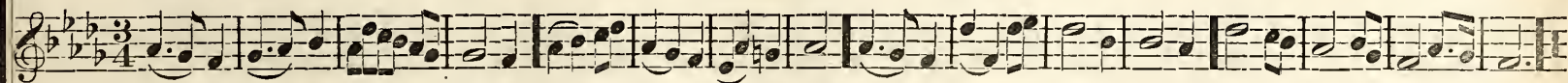
\* Let us groan thine in - ward groan - ing; Look on Him we pierc'd, and grieve; All par - take the grace a - ton - ing, — All the sprinkled blood re - ceive.

\* May be sung as a Duett.

Andante.



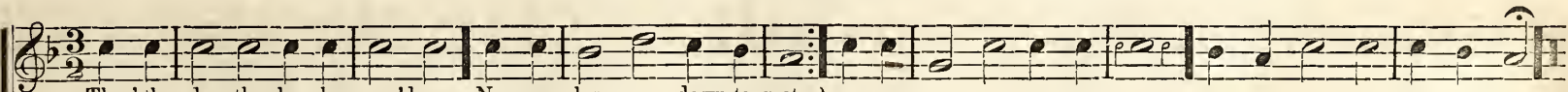
1. Sav-iour, breathe an eve - ning blessing, Ere re - pose our spir-its seal ; Sin and want we come confessing, Thou canst save, and thou canst heal.



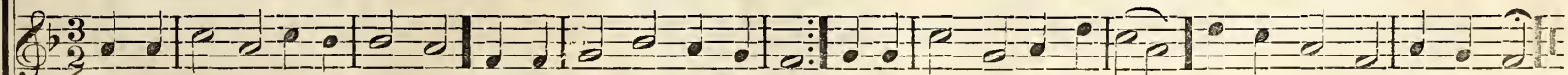
2. Though the night be dark and dreary, Darkness cannot hide from thee ; Thou art he who, nev-er wea-ry, Watchest where thy peo-ple be.



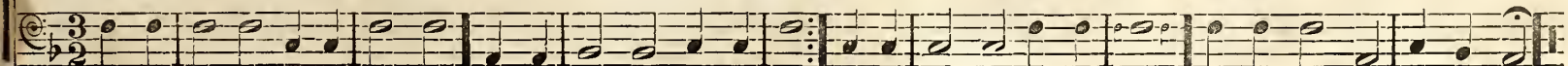
PILGRIM. 8s, 7s & 7s, or 8s & 7s, 6 lines.



1. Thro' the day thy love has spar'd us, Now we lay us down to rest ; }  
Thro' the si - lent watches guard us, Let no foe our peace mo-lest ; } Je-sus, thou our guardian be ; Sweet it is to trust in thee.



2. Pil-grims here on earth, and stran-gers, Dwelling in the midst of foes, }  
Us and ours pre-serve from dan-gers, In thine arms may we re - pose ; } And, when life's short day is past, Rest with thee in heav'n at last.



## PEACE. 8s &amp; 7s.

1. Cease, ye mourners, cease to languish O'er the grave of those you love; Pain, and death, and night, and anguish, Enter not the world above, Enter not the world a-bove.

2. While our silent steps are straying Lonely, thro' night's deep'ning shade, Glory's brightest beams are playing Round th' immortal spirit's head, Round th' immortal spir - it's head.

3. Light and peace at once de - riv - ing From the hand of God most high, In his glorious presenee liv - ing, They shall nev - er, nev - er die, They shall never, nev - er die.

## TRUST. 8s &amp; 7s.

1. Sav-iour, source of ev - 'ry bless-ing, Tune my heart to grate - ful lays; Streams of mer-cy, nev - er ceas - ing, Call for ceaseless songs of praise.

2. Teach me some me - lo-dious measure, 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, Wand'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; Safe, O Lord, when life is end - ed, Bring me to thy heav'nly home.

Fine.

1. Tossed up - on life's rag - ing bil - low, Sweet it is, O Lord to know, }  
 Thou didst press a sai - lor's pil - low, And canst feel a sai - lor's woe }  
 Thou the faith - ful watch art keeping; All is well, Thy constant cheer. Nev - er slumb'ring, nev - er sleeping, Though the night be dark and drear, D.C.

2. And though loud the wind is howling, Fierce tho' flash the lightning red; }  
 Dark - ly though the storm - cloud's scowling O'er the sai - lor's anxious head, }  
 Hush the tempest's wild com - mo - tion, At the bid - ding of thy will, Thou canst calm the rag - ing o - cean, And its noise and tu - mult still.

## VON WEBER. 8s &amp; 7s.

Arranged from WEBER.

*Andante.*

1. Part in peace! is day be - fore us? Praise his name for life and light; Are the shadows lengthening o'er us, Bless his care who guards the night.

2. Part in peace! with deep thanks-giv-ing, Rendering, as we homeward tread, Gracious ser-vice to the liv - ing, Tran-quil mem - 'ry to the dead.

3. Part in peace! such are the prais-es God, our Mak-er, lov - eth best; Such the worship that up - rais - es, Hu - man hearts to heavenly rest.

## MOUNT SANTIS. 8s &amp; 7s. Double.

*p* *Cres.* *mf* *f*

1. Hark ! what mean those ho-ly voi-ces, Sweetly sounding thro' the skies ? Lo ! th' angelic host re - joic - es ; Heavenly hal-le-lu - jahs rise.

3. Peace on earth, good will from heaven, Reaching far as man is found ; Souls redeem'd, and sins for-giv - en ; Loud our golden harps shall sound.

5. Haste, ye mortals, to a - dore him ; Learn his name, and taste his joy ; Till in heaven ye sing be - fore him, Glo-ry be to God on high.

*p* *Cres.* *f* *Cres.* *ff* *Rit.*

2. Hear them tell the wondrous story ; Hear them chant the hymns of joy ; Glo-ry in the highest, glo-ry ! Glo-ry be to God most high.

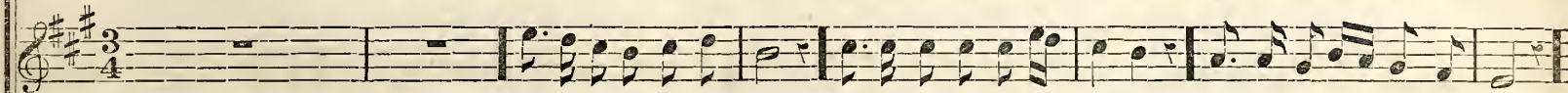
4. Christ is born, the great Anointed, Heav'n and earth his praises sing : O, receive whom God ap - pointed, For your Prophet, Priest, and King.

6. Haste, ye mor - tals to a - dore him, Learn his name, and taste his joy ; Till in heaven ye sing be - fore him ; Glo-ry be to God most high.





1. Hear what God, the Lord, hath spoken : O my people, faint and few, Comfortless, af-flicted, broken, Fair abodes I build for you ;



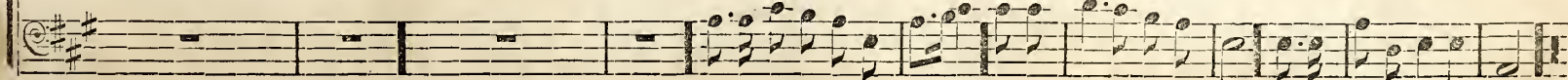
2. Ye no more your suns de - scending, Waning moons no more shall see ; But your griefs forever ending, Find e - ter - nal noon in me.



Scenes of heartfelt trib-u - lation Shall no more perplex your ways ; You shall name your walls 'Salvation,' And your gates shall all be 'Praise,' And your gates, &c.



God shall rise, and, shining o'er you, Change to day the gloom of night ; He, the Lord, shall be your Glory, God your ev - er - lasting Light, God your ev - er - lasting Light.



Duet or Trio.

1. Cease, ye mourners, cease to languish O'er the grave of those you love; Pain and death and night and anguish En-ter not the world a-bove.

2. Light and peace at once de-riv-ing From the hand of God most high, In his glorious presence liv-ing, They shall nev-er, nev-er die.

2. While our si-lent steps are straying Lonely thro' night's deep'ning shade, Glory's brightest beams are playing Round the happy Christian's head.

4. Now, ye mourners, cease to languish O'er the grave of those you love; Far removed from pain and anguish, They are chanting hymns above.

1. God is love ; his mer-cy brightens All the path in which we rove ; Bliss he wakes, and woe he light-ens ; God is wis-dom, God is love.

2. Chance and change are bu-sy ev-er ; Man de-cays, and a - ges move : But his mer-cy wa - neth nev-er ; God is wis-dom, God is love.

3. Ev'n the hour that dark-est seemeth, Will his changeless goodness prove ; From the gloom his brightness streameth, God is wis-dom, God is love.

4. He with earth-ly cares en-twineth Hope and comfort from a - bove : Ev'-ry where his glo - ry shin - eth ; God is wis-dom, God is love.

CRAWFORD. 8s & 7s. Double.

FINE. \* D.C.

1. Come, thou Fount of cv - 'ry bless-ing, Tune my heart to sing thy grace ; }  
Streams of mer-cy nev - er ceas - ing, Call for songs of loud-est praise. } Teach me some me-lo-dious measure, Sung by flaming tongues a-bove ;

Oh the vast, the boundless trea-sure Of thy free, un-chang-ing love !

2. Je - sus sought me when a stran-ger, Wand'ring from the fold of God ; }  
He, to res - cue me from dan-ger, In - ter - pos'd his precious blood. } Oh, to grace how great a debt - or Dai - ly I'm constrain'd to be !

[25] Let thy good-ness, like a fet - ter, Bend my wand'ring heart to thee.

## PROTECTION. 8s &amp; 7s.

1. Saviour, who thy flock art feeding, With the Shepherd's kindest care, All the fee-ble, gent-ly leading, While the lambs thy bosom share, While the lambs thy bosom share.

2. Now, the lit-tle ones re-ceive-ing, Fold them in thy gracious arms; There, we know, thy word believing, On-ly there se-secure from harm, On-ly there secure from harm.

3. Then, with-in thy fold e-ter-nal, Let them find a rest-ing place; Feed in pastures ev-er ver-nal, Drink the riv-ers of thy grace, Drink the riv-ers of thy grace.

## X ASHTON. 8s &amp; 7s.

Arranged from NOVELLO.

1. Saviour, breathe an evening blessing, Ere re - pose our spir-its seal; Sin and want we come con - fess - ing, Thou canst save, and thou canst heal.

2. Though des-truc-tion walk a - round us, Though the ar - rows past us fly, An - gel guards from thee sur - round us, We are safe, if thou art nigh,

3. Though the night is dark and drea-ry, Dark - ness can - not hide from thee; Thou art He, who nev - er wea - ry, Watchest where thy peo - ple be.

Rit.

1. Saviour, breathe an evening blessing, Ere re - pose our spir-its    seal: Sin and want we come confessing; Thou canst save, and thou canst heal, Thou canst save, &c.

2. Tho' destruction walk a-round us, Tho' the ar - row near us    fly, Angel guards from thee surround us; We are safe, if thou art nigh, We are safe, if thou art nigh

3. Tho' the night be dark and dreary, Darkness can-not hide from    thee: Thou art he, who nev-er weary, Watcheth where thy people be, Watcheth where thy people    be.

4. Should swift death this night o'ertake us, And our couch become our tomb, May the morn in heav'n awake us, Clad in light and deathless bloom, Clad in light and deathless bloom!

Rit.

REDEEMER. 8s & 7s.

\*

1. I would love thee, God and Father! My Re-deem - er and, my King! I would love thee; for, with-out thee, Life is but a bit - ter thing.

2. I would love thee; every blessing Flows to me from out thy throne: I would love thee, he who loves thee Nev-er feels him-self a - lone.

3. I would love thee; look up - on me, Ev - er guide me with thine eye: I would love thee; if not nour-ish'd By thy love, my soul would die.

4. I would love thee; may thy brightness Daz-ze my re - joic-ing eyes! I would love thee; may thy goodness Watch from heav'n o'er all I prize.

5. I would love thee, I have vow'd it; On thy love my heart is set: While I love thee, I will nev - er My Re-deemer's blood for - get

FINE. D.C.

1. { This is not my place of rest-ing, Mine's a ci - ty yet to come ; }  
 { On-ward to it I am hast'ning, On to my e - ter - nal home. } In it all is light and glo - ry, O'er it shines a nightless day ;  
 Ev-'ry trace of sin's sad sto - ry, All the curse hath pass'd a - way.

2. { He, the Lamb and Shepherd, leads us, By the streams of life a - long, }  
 { On, the fresh-est pas-tures feeds us, Turns our sigh-ing in - to song. } Soon we pass this des - ert drea-ry, Soon we bid fare-well to pain,  
 Nev-er - more are sad or wea-ry, Nev-er, nev-er sin a - gain.

## IVES. 8s &amp; 7s.

DR. CAMIDGE,  
England.

*Moderato.*

1. Glorious things of thee are spo-ken, Zi-on, ci - ty of our God ; He, whose word can ne'er be bro - ken, Chose thee for his own a - bode.

2. On the Rock of A - ges founded, What can shake her sure re - pose ? With sal - va-tion's wall sur-round-ed, She can smile at all her foes.

1. Saviour, breathe an evening blessing, Ere re - pose our spir-its seal: Sin and want we come con - fess - ing, Thou canst save, and thou canst heal.

2. Tho' de - struc-tion walk a - round us, Tho' the ar - row near us fly, An-gel guards from thee surround us, We are safe, if thou art nigh.

3. Should swift death this night o'er - take us, And our couch become our tomb, May the morn in heaven a - wake us, Clad in light and death - less bloom!

## HUMILITY. 8s &amp; 7s.

Arranged from BEETHOVEN.

*p*

1. Sweet the moments, rich in blessing, Which before the cross I spend; Life, and health, and peace possessing, From the sinner's dying Friend, From the sinner's, &c.

2. Truly blessed is this station, Low before his cross to lie; While I see di-vine com-pan-ssion Beaming in his gracious eye, Beaming in his gra-cious eye.

3. Love and grief my heart dividing, With my tears his feet I'll bathe; Constant still, in faith a-biding, Life de-riving from his death, Life de-riving from his death.

4. Here in tender, grateful sorrow With my Saviour will I stay; Here new hope and strength will borrow; Here will love my fears away, Here will love, &c.

1. Lo! the Lord Je - ho - vah liv - eth! He's my rock, I bless his name : He, my God, sal - va - tion giv - eth ; All ye lands, ex - alt his fame.

2. God, Mes - si - ah's cause main - tain - ing, Shall his righteous throne ex - tend : O'er the world the Sav - iour reign - ing, Earth shall at his foot - stool bend.

4. Je - sus, hail! enthron'd in glo - ry, There for - ev - er to a - bide ; All the heav'nly host a - dore thee, Seat - ed at thy Fa - ther's side.

## ROCKVILLE. 8s &amp; 7s.

*With spirit.*

1. Glo - rious things of thee are spo - ken, Zi - on, ci - ty 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 ; Judah's tem - ple far ex - cell - ing, Beaming with the gospel's light.

3. On the Rock of a - ges found - ed, What can shake her sure re - pose ? With sal - vation's walls sur - round - ed, She can smile at all her foes.



Lento.

1. Yes, my na - tive land! I love thee; All thy scenes I love them well; Home and friends that smile a - round me,  
 2. Scenes of sa - cred peace and pleas - ure, Ho - ly days and Sab - bath bell, Rich - est, bright - est, sweet - est treas - ure,

3. Yes! I has - ten from you glad - ly: To the strangers let me tell How he died—the bless - ed Saviour—

4. Bear me on, thou rest - less o - cean; Let the winds my can - vass swell; Heaves my heart with warm e - mo - tion,

Can I bid you all fare - well? Can I leave you, Can I leave you, Far in - hea - then lands to dwell?  
 Can I—can I say "Fare-well?" Can I leave you, Can I leave you, Far in hea - then lands to dwell?

To re - deem a world from hell; Let me has - ten, Let me has - ten, Far in hea - then lands to dwell.

While I go far henco to dwell: Glad I bid thee, Glad I bid thee, Na - tive land, fare - well, fare - well!

\* Or 8s &amp; 7s, Double, by using the repeat.

Mesta.

Star of peace, to wanderers wea - ry, Bright the beams that smile on me, Cheer the pi - lot's vis - ion dreary, Far, far at sea.

## SALVATION. 8s, 7s &amp; 4.

T. M. TOWNE.

1. O thou God of my sal - va - tion, My Redeemer from all sin ; }  
 Moved by thy divine compassion, Who hast died my heart to win. } I will praise thee, I will praise thee, Where shall I thy praise begin ?

2. While the an - gel choirs are erying, Glo - ry to the great I AM, }  
 I with them will still be vieing, Glo - ry, Glo - ry to the Lamb. } O how precious, O how precious, Is the sound of Jesus' name.

3. Angels now are hov'ring round us, Unperceived they mix the throng, }  
 Wond'ring at the love that crown'd us, Glad to join the ho - ly song. } Hal - le - lu - jah! Hal - le - lujah! Love and praise to Christ belong

1. Thou, O Lord, wilt nev - er leave me, Thou wilt nev - er me for - sake ; Thou wilt keep ; and thou wilt save me,

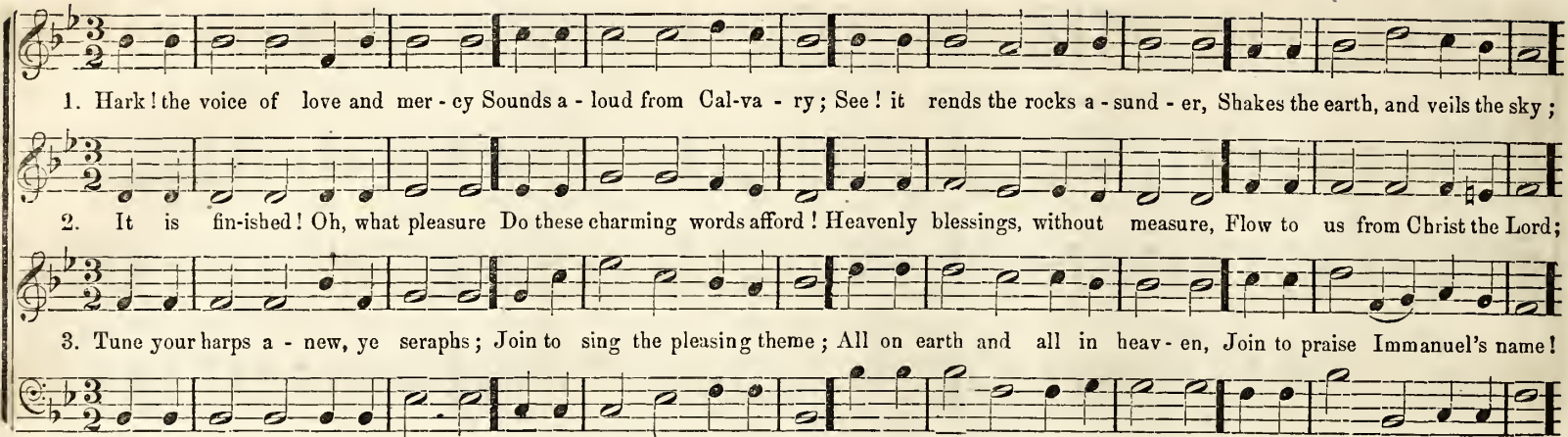
2. When my sky a - bove is glow - ing, And a - round me all is bright ; Pleasure, like a riv - er flow - ing,

3. When my fee - ble flame is dy - ing, And my soul a - bout to soar To that land where pain and sigh - ing

While thy word my guide I make : Save from e - vil, Save from e - vil, For thy name and mer - cy's sake.

Fills my soul with sweet de - light ; Thou wilt keep me, Thou wilt keep me, Thou wilt guide my steps a - right.

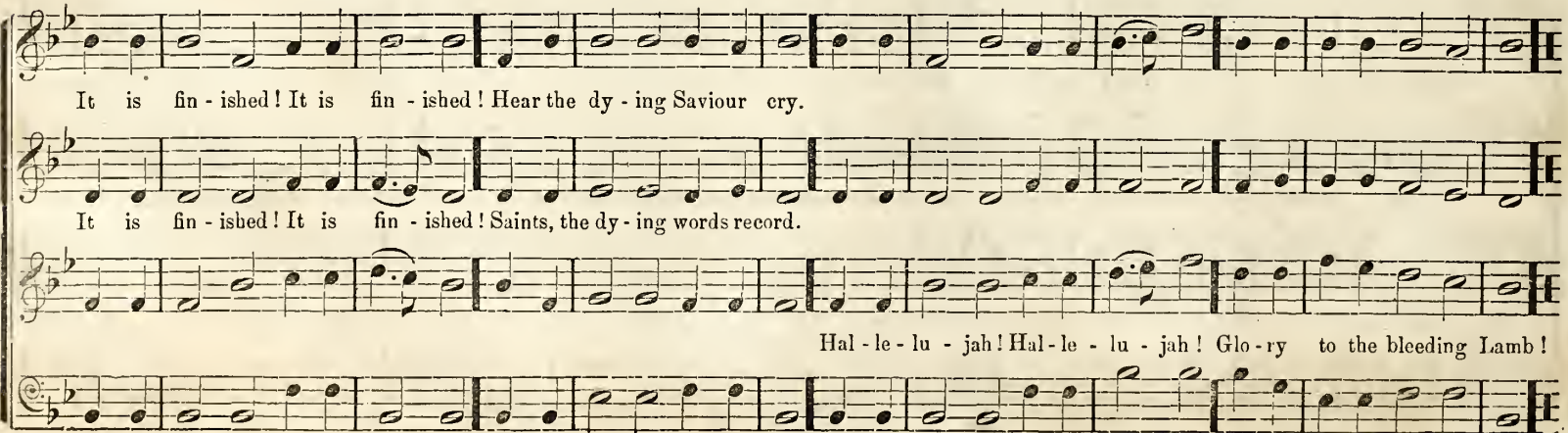
Shall be heard and known no more, Thou wilt fill me, Thou wilt fill me With thy pres - ence ev - er - more.



1. Hark! the voice of love and mer-cy Sounds a-loud from Cal-va-ry; See! it rends the rocks a-sund-er, Shakes the earth, and veils the sky;

2. It is fin-ished! Oh, what pleasure Do these charming words afford! Heavenly blessings, without measure, Flow to us from Christ the Lord;

3. Tune your harps a-new, ye seraphs; Join to sing the pleasing theme; All on earth and all in heav-en, Join to praise Immanuel's name!



It is fin-ished! It is fin-ished! Hear the dy-ing Saviour cry.

It is fin-ished! It is fin-ished! Saints, the dy-ing words record.

Hal-le-lu-jah! Hal-le-lu-jah! Glo-ry to the bleeding Lamb!

With great spirit, but do not hurry the time.

1. Yes, we trust the day is breaking, Joy-ful times are near at hand; God, the mighty God, is speaking, By his word, in eve-ry land;

2. While the foe becomes more dar-ing, While he en-ters like a flood, God, the Saviour is pre-par-ing Means to spread his truth a-broad;

3. Oh! 'tis pleasant, 'tis re-viv-ing To our hearts, to hear each day, Joy-ful news from far ar-riv-ing, How the gos-pel wings its way:

When he chooses, Darkness flies at his command, When he chooses, Darkness flies at his command, Darkness flies at his command.

Eve-ry language, Soon shall tell the love of God, Eve-ry language, Soon shall tell the love of God, Soon shall tell the love of God.

There en-lightening, Who in death and dark-ness lay, There enlightening, Who in death and darkness lay, Who in death and dark-ness lay.

1. Hear, O sin-ner! mer - cy hails you ; Now with sweetest voice she calls, }  
 Bids you haste to seek the Saviour, Ere the hand of jus - tice falls ; } Hear, O sin - ner! Hear, O sinner! 'Tis the voice of mer - cy calls.

2. Haste, O sin-ner, to the Saviour! Seek his mer-cy while you may ; }  
 Soon the day of grace is o - ver ; Soon your life will pass a - way ; } Haste, O sin-ner! Haste, O sinner! You must perish if you stay.

## BOWDITCH. 8s, 7s &amp; 4.

1. Lo ! he cometh, countless trum-pets Wake to life the slumbering dead ; }  
 Midst ten thousand saints and an-gels See their great, exalt-ed Head : } Hal-le - lu - jah ! Welcome, welcome, Son of God, Halle - lu-jah ! Welcome, welcome, Son of God.

2. Full of joy-ful ex - pec - ta - tion, Saints behold the Judge appear ! }  
 Truth and justice go be - fore him ; Now the joy-ful sentence hear : } Halle - lu-jah ! Welcome, welcome, Judge divine, Halle - lu - jah ! Welcome, welcome, Judge divine.

3. Come, ye blessed of my Fa - ther, En-ter in - to life and joy ; }  
 Banish all your fears and sor - rows ; Endless praise be your employ ; } Hal-le - lu - jah ! Welcome, welcome to the skies ! Hallelujah ! Welcome, welcome to the skies !

1. I hear the an - gels call - ing, They're calling me a - way; I must be up and la - bor, Must work while it is day;

2. There are pains that I can soft - en, And burdens I may share, And hopes with which to brighten The shadows of de - spair;

3. Then when the day is clos - ing, The wea - ry will have rest, The mourners cease to languish, Peace reign in eve - ry breast:

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It contains three lines of music corresponding to the three verses. The second staff is a treble clef with the same key signature and time signature, containing a single line of music. The third staff is a treble clef with the same key signature and time signature, containing a single line of music. The bottom staff is a bass clef with the same key signature and time signature, containing a single line of music.

No more I wait, but earn - est, Be - gin at ear - ly morn, For an - gels now are call - ing, And I shall soon be gone.

No more I wait, but earn - est, Be - gin at ear - ly morn, For an - gels now are call - ing, And I shall soon be gone.

No more I wait, but earn - est, Be - gin at ear - ly morn, For an - gels now are call - ing, And I shall soon be gone.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It contains three lines of music corresponding to the three verses. The second staff is a treble clef with the same key signature and time signature, containing a single line of music. The third staff is a treble clef with the same key signature and time signature, containing a single line of music. The bottom staff is a bass clef with the same key signature and time signature, containing a single line of music.

SUITABLE FOR MISSIONARY OCCASIONS.

With spirit.

1. Now be the gos-pel ban-ner, In eve-ry land un-furled; And be the shout ho-san-na, Re-ech-oed through the world;

2. What tho' th' embattled le-gions, Of earth and hell com-bine, His arm throughout their re-gions, Shall soon in ter-ror shine;

3. Yes, thou shalt reign for-ev-er, O Je-sus, King of kings, Thy light, thy love, thy fa-vor, Each ransomed cap-tive sings;

Till eve-ry isle and na-tion; Till eve-ry tribe and tongue, Receive the great sal-va-tion, And join the hap-py throng.

Gird on thy sword vic-to-rious, Im-manuel, Prince of Peace; Thy triumph shall be glo-rious, Ere yet the bat-tle cease.

The isles for thee are wait-ing, The des-erts learn thy praise; The hills and val-lies greet-ing, The song re-spon-sive raise.



1. Go, when the morning shin-eth, Go, when the noon is bright, Go, when the eve de-clin-eth, Go, in the hush of night;  
 2. Re-mem-ber all who love thee, All who are loved by thee; Pray, too, for all who hate thee, If a-ny such there be;

The musical score consists of three staves: a vocal line in G major (one flat) and 4/4 time, and two piano accompaniment staves. The melody is simple and hymn-like, with a range of one octave. The piano accompaniment provides a steady harmonic support with chords and moving lines in both hands.

Go, with pure mind and feel-ing, Put earth-ly thoughts a-way, And, in God's presence kneeling, Do thou in se-cret pray.  
 Then for thy-self, in meek-ness, A bless-ing hum-bly claim, And blend with each pe-ti-tion Thy great Re-deem-cr's name.

Dim.

This section continues the musical score from the previous block. It features a vocal line and piano accompaniment. A dynamic marking of 'Dim.' (diminuendo) is placed above the vocal line towards the end of the section. The piano accompaniment continues with a consistent harmonic texture.

CHEERING RAY. 7s & 6s. 4 lines.

1. O faint and fee-ble-heart-ed, Why thus cast down with fear? Fresh aid shall be im-part-ed, Thy God un-seen is near.  
 2. His eye can nev-er slum-ber, He marks thy cru-el foes; Observes their strength, their number, And all thy weakness knows.

The musical score for 'CHEERING RAY' consists of three staves: a vocal line in D major (two sharps) and 4/4 time, and two piano accompaniment staves. The melody is more rhythmic and energetic than the previous piece, with a range of one octave. The piano accompaniment features a more active bass line and chordal accompaniment.

*With expression.*

1. There is an hour of peaceful rest, To mourning wand'ers given ; There is a joy for souls distressed, A balm for every wounded breast, 'Tis found a-lone in heav'n.

2. There is a home for weary souls, By sin and sorrow driven ; When tossed on life's tempestuous shoals, Where storms arise and ocean rolls, And all is drear—'tis heav'n.

3. There faith lifts up her cheerful eye, The heart no longer riven ; And views the tempest passing by, The evening shadows quickly fly, And all se-re-ne in heaven.

## REST. 8s &amp; 4s. Peculiar.

L. O. EMERSON.

MAY BE USED AS A SHORT ANTHEM, FOR FUNERAL OCCASIONS.

1. There is a calm for those who weep, A rest for wea-ry pil-grims found ; They soft-ly lie, and sweetly sleep, Low in the ground.

2. The storm that sweeps the win-try sky, No more dis-turbs their deep re- pose, Than summer evening's lat-est sigh, That shuts the rose.

3. There, traveller in the vale of tears, To realms of ev-er-last-ing light, Thro'time's dark wilderness of years, Pursue thy flight.

“STAND UP FOR JESUS.” 7s & 6s.

With boldness.

1. Stand up! stand up for Je - sus! Ye sol - diers of the cross; Lift high his roy - al ban - ner, It must not suf - fer loss:

2. Stand up! stand up for Je - sus! The trum - pet call o - bey; Forth to the migh - ty con - flict, In this his glo - rious day:

From vic - t'ry un - to vic - t'ry His ar - my shall he lead, Till ev - ry foe is van - quish'd, And Christ is Lord in - deed.

“Ye that are men, now serve him,” A - gainst un - num - ber'd foes; Your cour - age rise with dan - ger, And strength to strength op - pose.

REMEMBRANCE. 7s & 6s.

1. { Lamb of God! whose bleeding love We now recall to mind, }  
 Send the answer from above, And let us mer - cy find: { Think on us, who think on thee; Ev - ry bur - den'd soul re - lease; Oh, remember Calvary, And bid us go in peace! }

1. Through the love of God, our Sa-viour, All will be well: Free and change-less is his fa-vor; All, all is well:

2. Though we pass thro' trib-u - la - tion, All will be well; Ours is such a full sal - va - tion, All, all is well:

Pre-cious is the blood that heal'd us; Per-fect is the grace that seal'd us; Strong the hand stretch'd out to shield us; All must be well.

Hap-py, still in God con-fid-ing, Fruitful, if in Christ a-bid-ing, Ho-ly, thro' the Spir-it's guid-ing, All must be well.

## SPRING VALE. 8s &amp; 4s.

1. { Hark! how the gos-pel trum-pet sounds! Thro' all the earth the e - cho bounds! }  
 And Je - sus, by re-deem-ing blood, Is bring-ing sin-ners back to God, } And guides them safely by his word To end-less day.

1. My God! is a - ny hour so sweet, From blush of morn to eve-ning star, As that which calls me to thy feet— The hour of prayer?  
 2. Blest is the tranquil hour of morn, And blest that hour of sol-enn eve, When, on the wings of prayer up-borne, The world I leave.

3. Then is my strength by thee re-nued; Then are my sins by thee forgiven; Then dost thou cheer my sol-i-tude With hopes of heaven.

The score consists of three systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows the piano accompaniment continuing.

TONICA. 8s & 4s.

1. Our blest Re - deem - er, ere he breathed His last fare - well, A guide, a Com - fort - er, be-queathed With us to dwell.  
 2. He comes, his gra - ces to im - part, A will - ing guest, While he can find one hum-ble heart Where - in to rest.  
 3. He breathes that gen - tle voice we hear As breeze of even; That checks each fault, that calms each fear, And speaks of heaven.

The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the piano accompaniment.

EUTIE. 8s, 6s & 4s.

J. F. TUCKERMAN.

Our blest Re - deem - er 'ere he breathed, His ten - der, last fare-well, A guide, a Com - fort - er bequeathed, With us to dwell.

The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the piano accompaniment.

1. O thou, the con-trite sinner's Friend; Who, loving, lov'st them to the end, On this a-lone my hopes depend, That thou wilt plead for me, That thou wilt plead for me.  
 2. When weary in the christian race, Far off appears my resting place, And, fainting, I mistrust thy grace, Then, Saviour, plead for me, Then, Saviour, plead for me.

## CORRELLI. 6s, 8s &amp; 4s.

1. Father, thy Son hath died The sinner's death of woe; Stooping in love from heaven to earth, Our curse to un-der-go, Our curse to un-der-go, Up -  
 2. Father, thy Son hath poured His life-blood on this earth, To cleanse away our guilt and stains, To give us second birth, To give us second birth, From

*Cres.*

on the hate-fal tree; Give glo-ry to thy Son, O Lord! Put hon-or on that Name of names, By bless-ing me!  
 sin to set us free: Give glo-ry to thy Son, O Lord! Put hon-or on that Name of names, By cleans-ing me!

Musical score for 'MITFORD' in 3/4 time, featuring a treble and bass staff with a key signature of two flats.

Low-ly and sol-emn be Thy children's cry to thee, Father di-vine! A hymn of suppliant breath, Own-ing that life and death A-like are thine.

## DIVINITY. 6s &amp; 4s.

Musical score for 'DIVINITY' in 4/4 time, featuring a treble and bass staff with a key signature of one sharp.

My faith looks up to thee, Thou Lamb of Calvary, Sav-iour di-vine; Now hear me while I pray,—Take all my sins away, O let me, from this day, Be whol-ly thine!

## ANTHONY. 6s &amp; 4s.

Musical score for 'ANTHONY' in 2/2 time, featuring a treble and bass staff with a key signature of one sharp.

Glo-ry to God on high: Let heav'n and earth reply—Praise ye his name! His love and grace a-dore, Who all our sorrows bore; And sing forevermore Worthy the Lamb.

Dolce.

## CHARM. 6s &amp; 5s.

S. B. BALL.

Musical score for 'CHARM' in 4/4 time, featuring a treble and bass staff with a key signature of two flats.

1. If life's plea-sures charm thee, Give them not thy heart; Lest the gift en-snare thee From thy God to part.

## "SING OF JESUS." 8s &amp; 5s.

1. Sing of Je - sus, sing for ev - er, Of the love that changeth nev - er: Who or what from him can sev - er Those he makes his own?

2. With his blood the Lord hath bought them; When they knew him not he sought them, And from all their wand' rings brought them: His the praise alone.

## "OUR SAVIOUR." 5s &amp; 6s, or 10s &amp; 11s.

A. B. HOAG.

1. Our Saviour a - lone, The Lord let us bless, Who reigns on his throne, The Prince of our peace; Who evermore saves us, By shedding his blood: All hail, ho - ly Je - sus, Our Lord and our God!

3. Preserve us in love, While here we abide; O never remove Thy presence, nor hide Thy glorious salvation; Till each of us see, With joy, the bless'd vision, Completed in thee!

## "JUST AS I AM." 8s &amp; 6s.

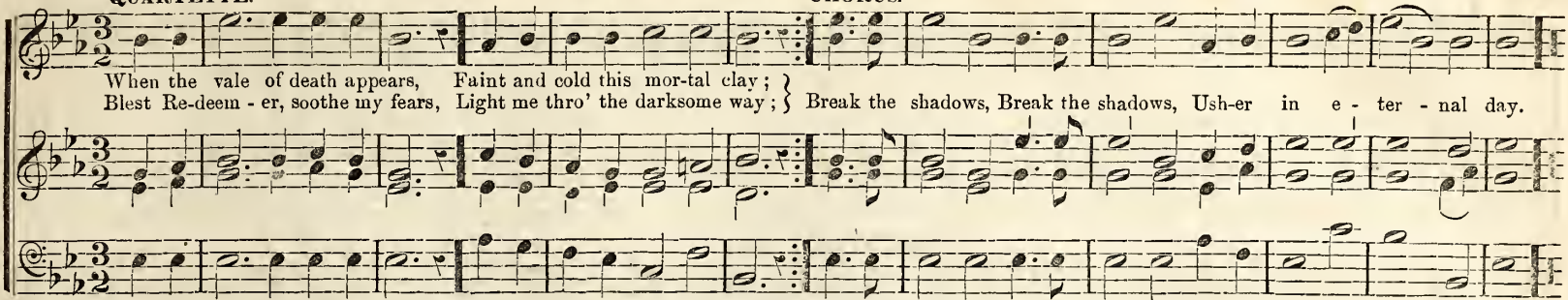
1. Just as I am, with - out one plea, But that thy blood was shed for me, And that thou bid'st me come to thee, O Lamb of God, I come!

5. Just as I am - thou wilt re - ceive, Wilt welcome, par - don, cleanse, re - lieve; Because thy promise I be - lieve, O Lamb of God, I come!



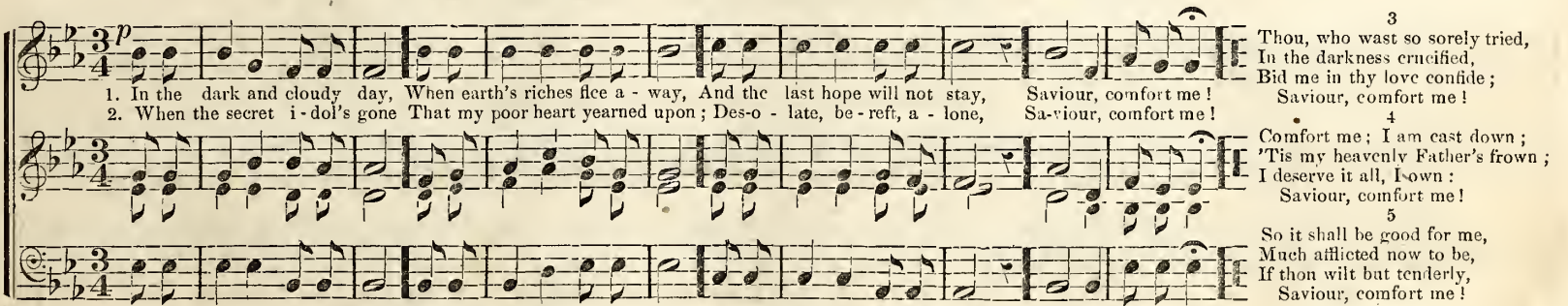
## QUARTETTE.

## CHORUS.



When the vale of death appears, Faint and cold this mor-tal clay; }  
 Blest Re-deem - er, soothe my fears, Light me thro' the darksome way; } Break the shadows, Break the shadows, Ush-er in e - ter - nal day.

## + SAVIOUR, COMFORT ME. 7s &amp; 5s.



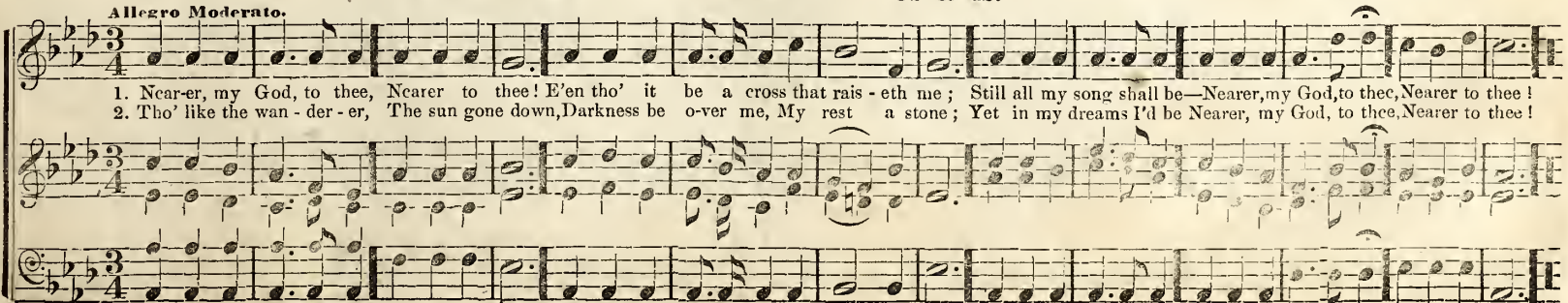
1. In the dark and cloudy day, When earth's riches flee a - way, And the last hope will not stay, Saviour, comfort me!  
 2. When the secret i - dol's gone That my poor heart yearned upon; Des-o - late, be - reft, a - lone, Sa-viour, comfort me!

3  
 Thou, who wast so sorely tried,  
 In the darkness crucified,  
 Bid me in thy love confide;  
 Saviour, comfort me!

4  
 Comfort me; I am cast down;  
 'Tis my heavenly Father's frown;  
 I deserve it all, I own:  
 Saviour, comfort me!

5  
 So it shall be good for me,  
 Much afflicted now to be,  
 If thou wilt but tenderly,  
 Saviour, comfort me!

## + NEARER TO THEE. 6s &amp; 4s.

*Allegro Moderato.*


1. Near-er, my God, to thee, Nearer to thee! E'en tho' it be a cross that rais - eth me; Still all my song shall be—Nearer, my God, to thee, Nearer to thee!  
 2. Tho' like the wan - der - er, The sun gone down, Darkness be o - ver me, My rest a stone; Yet in my dreams I'd be Nearer, my God, to thee, Nearer to thee!

## ADORATION. 6s.

Once more, be - fore we part, Bless the Re-deem-er's name; Let ev-'ry tongue and heart Praise and a-dore the same.

The musical score for 'ADORATION. 6s.' is written in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, with accompaniment in the bass staff. The lyrics are: 'Once more, be - fore we part, Bless the Re-deem-er's name; Let ev-'ry tongue and heart Praise and a-dore the same.'

## ONORO. 6s.

The God who reigns a - bove, O'er earth, and sea, and sky, Let man with prai - ses own, And sound his hon - ors high.

The musical score for 'ONORO. 6s.' is written in B-flat major (two flats) and 3/4 time. It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, with accompaniment in the bass staff. The lyrics are: 'The God who reigns a - bove, O'er earth, and sea, and sky, Let man with prai - ses own, And sound his hon - ors high.'

## "ERE I SLEEP." 8s, 3s &amp; 6s.

Ere I sleep, for ev-'ry fa - vor, This day show'd by my God, I do bless my Sav-our, I do bless my Sav - iour

The musical score for '"ERE I SLEEP." 8s, 3s & 6s.' is written in G major (one sharp) and 2/4 time. It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, with accompaniment in the bass staff. The lyrics are: 'Ere I sleep, for ev-'ry fa - vor, This day show'd by my God, I do bless my Sav-our, I do bless my Sav - iour'. A 'Rit.' (ritardando) marking is present above the final measure of the treble staff.

## CONQUEST. 5s &amp; 8s.

Be-hold how the Lord has girt on his sword: from conquest to conquest pro-ceeds! How hap-py are they, Who live in this day, And wit-ness his won-der-ful deeds.

The musical score for 'CONQUEST. 5s & 8s.' is written in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, with accompaniment in the bass staff. The lyrics are: 'Be-hold how the Lord has girt on his sword: from conquest to conquest pro-ceeds! How hap-py are they, Who live in this day, And wit-ness his won-der-ful deeds.'

**Spirited.**

Watchman! on-ward to your stations, Blow the trumpet long and loud; } See, the day is breaking, See the saints a - wak-ing, No more s sad-ness bow'd.  
Break the gos - pel to the nations, Speak to ev-'ry gath'ring crowd. }

The musical score consists of three staves. The top staff is the vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively, with the same key signature and time signature. The music is marked 'Spirited'.

CALL TO VICTORY. 7s & 5s.

**Boldly.**

1. Saints, for whom the Sav-iour bled, In your Captain's foot-steps tread; Fol-low Je - sus, and be led On to vic - to - ry! See your foe - men

2. Christian sol - dier, on with me! Soon your en - e - mies must flee; Your re - ward be - fore you see Spark-ling from on high! Bold-ly take the

take the ground; While the sig-nal trumpets sound, Hear his ac-cents pour a - round Cheering mel-o - dy.

glo - rious field: You may fall—but must not yield; You shall write up - on your shield Vic-t'ry, tho' you die!

3  
By the ransom which he gave,  
By his triumph o'er the grave,  
Trust his mighty power to save;  
Firm and faithful be:  
And when death's dark hour is nigh,  
When the tear-drop dims the eye,  
You shall, in the parting sigh,  
Grasp the victory.

The musical score consists of three staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively, with the same key signature and time signature. The music is marked 'Boldly'.

## ISRAEL. 8s. Double.

Fine. D.C.

Thou Shepherd of Is-rael, and mine, The joy and de - sire of my heart, }  
 For clos - er com-mun-ion I pine, I long to re - side where thou art, } The pas-ture I lan-guish to find, Where all, who their Shepherd o - bey,  
 Are fed, on thy bo-som re-elined, And screen'd from the heat of the day.

## VINAL. 8s.

To Je-sus, the crown of my hope, My soul is in haste to be gone; Oh, bear me, ye cher - u-bim, up, And waft me a - way to his throne.

## ANSEL. 8s Double, or 8s &amp; 9s.

From "White's Melodist," by permission.

Fine. D.C.

I long to be - hold him ar - rayed, With glo - ry and light from a - bove, }  
 The King in his beau-ty dis-played; His beau-ty of ho - li - est love. } I languish and sigh to be there, Where Je - sus has fixed his a - bode,  
 O when shall we meet in the air, And fly to the mountain of God.

1. Breast the wave, Christian, when it is strongest; Watch for day, Christian, when night is long-est; On-ward and on-ward still be thine en-deav-or;

2. Fight the fight, Christian, Je-sus is o'er thee; Run the race, Christian, heav'n is be-fore thee; He who hath pro-mis'd, fal-ter-eth nev-er;

3. Lift the eye, Christian, just as it closeth; Raise the heart, Christian, ere it re-po-seth; Noth-ing thy soul from the Sav-iour shall sev-er;

**COMMAND.** 6s, 8s & 5s.

The rest that re-main-eth, en-dur-eth for-ev-er.

Oh, trust in the love that en-dur-eth for-ev-er.  
Soon shalt thou mount upward to praise him for-ev-er.

1. The God of Abrah'm praise, Who reigns enthron'd above; Ancient of ev-er-last-ing

2. The God of Abrah'm praise, At whose supreme command From earth I rise, and seek the

3. He by him-self hath sworn; I on his oath de-pend; I shall on ea-gles' wings up-

days, And God of love: Je-ho-vah, great I am! By earth and heav'n confess'd: I bow and bless the sa-cred name, For-ev-er blest.

joys At his right hand: I all on earth for-sake, Its wisdom, fame, and pow'r; And him my on-ly por-tion make, My shield and tow'r.  
borne To heav'n as-cend: 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.

1. Come, let us a - new, our journey pursue; Roll round with the year, And never stand still till the Mas - ter ap - pear; His adorable will, let us glad - ly ful - fil,

2. Oh that each, in the day of his coming, may say, "I've fought my way thro'; I have fin - ish'd the work thou didst give me to do;" Oh that each from his Lord may re - ceive the glad word,

## EXULTATION. 9s &amp; 6s.

And our talents im - prove By the patience of hope, And the la - bor of love.

"Well and faith - ful - ly done! En - ter in - to my joy, and sit down on my throne!"

1. Oh, show me not my Saviour dy - ing, As on the cross he bled; Nor

2. Weep not for him at Calvary's station, Weep on - ly for thy sins; View

in the tomb a captive lying, For he has left the dead. Then bid me not that form extended For my Redeemer own, Who, to the highest heav'ns ascended, In glo - ry fills the throne.

where he lay with ex - ultation; 'Tis there our hope begins. Yet stay not there thy sorrows feeding, Amid the scenes he trod; Look up and see him interceding At the right hand of God.

O join ye the anthems of tri-umph that rise, From the throng of the blest, from the hosts of the skies, Hal-le - lu-jah they sing, in rapturous strains,

FAIRBANKS. 5s & 9s.

E. CLARK.

Hal - le - lu-jah ! the Lord, God, Omnip - o - tent reigns.

1. Midst sorrow and care, There's one that is near, And ev-er delights to re - lieve us.

2. 'Tis Je - sus our Friend, On whom we depend, For life, and for all its rich bless - ings.

BRIGHTNESS. 11s & 10s.

L. B. STARKWEATHER.

1. Hail, to the brightness of Zi-on's glad morning, Joy to the lands that in darkness have lain, Hushed be the accents of sorrow and mourning, Zi-on in triumph begins her mild reign.

2. Hail, to the brightness of Zi-on's glad morning, Long by the prophets of Is-ra-el foretold; Hail, to the millions from bondage re-lenting, Gentiles and Jews the blest vision behold.

1. Again returns the day of ho - ly rest, Which, when he made the world, Jehovah blest; When, like his own, he bade our labor cease, And all be pie - ty, and all be peace.

2. Let us devote this con - se - crated day to learn his will, and all we learn o - bey; So shall he hear, when fervently we raise Our supplications, and our songs of praise.

## "GO TO THE GRAVE." 10s.

T. B. WHITE.

1. Go to the grave in all thy glorious prime, In full ae - tiv - i - ty of zeal and pow'r; A Christian cannot die be - fore his time, The Lord's appointment is the servant's hour.

2. Go to the grave, at noon, from labors cease; Rest on thy sheaves, thy harvest task is done: Come from the heat of battle, and in peace, Soldier, go home; with thee the fight is won

3. Go to the grave, for there thy Saviour lay In death's embraces, ere he rose on high; And all the ransom'd, by that narrow way, Pass to e - ter - nal life beyond the sky.

4. Go to the grave; now take thy seat above; Be thy pure spirit present with the Lord, Where thou for faith and hope hast perfect love, And open vision for the written word.

## COMPANION. 11s &amp; 9s.

From the GERMAN.

1. Come, let us ascend, my companion and friend, To a taste of the banquet a - bove; If thy heart be as mine, If for Jesus it pine, Come up in - to the charity of love.



1. I would not live-alway; I ask not to stay, Where storm after storm ris - es dark o'er the way; The few lu-rid mornings that dawn on us here,

2. I would not live alway; No, wel-come the tomb! Since Je-sus has lain there, I dread not its gloom; There sweet be my rest, 'till he bid me a - rise,

3. Who, who would live alway, A - way from his God, A-way from yon heaven, that bliss-ful a - bode, Where the riv - ers of pleasure flow o'er the bright plains,

4. Where the saints of all a - ges In har - mo-ny meet, Their Saviour and brethren transported to greet; While the an - thems of rapture un - ceas - ing-ly roll,

HAMDEN. 10s, 4s & 6s.

L. B. MARSH.

Are e - nough for life's woes, full e - nough for its cheer.

To hail him in tri-umph, de - scending the skies.  
And the noon-tide of glo-ry e - ter - nal-ly reigns.

And the smile of the Lord is the feast of the soul.

1. A - noth - er year is swallowed by the sea Of ruth - less waves;

A - noth - er year, thou past e - ter - ni - ty, Hath roll'd o'er new made graves.

1. How firm a foun - da - tion, ye saints of the Lord, Is laid for your faith in his ex - cel - lent word!

2. "Fear not, I am with thee, oh, be not dis - may'd, For I am thy God, I will still give thee aid:

3. "When through the deep wa - ters I call thee to go, The riv - ers of sor - row shall not o - ver - flow;

4. "The soul, that on Je - sus hath lean'd for re - pose, I will not, I will not de - sert to his foes:

What more can he say than to you he hath said, Who un - to the Sav - iour for re - fuge have fled: -

I'll strengthen thee, help thee, and cause thee to stand, Up - held by my right - eous, om - nip - o - tent hand.  
For I will be with thee, thy trou - bles to bless, And sanc - ti - fy to thee thy deep - est dis - tress.

That soul, tho' all hell should en - dea - vor to shake, I'll nev - er, - no, nev - er, - no, nev - er for - sake.



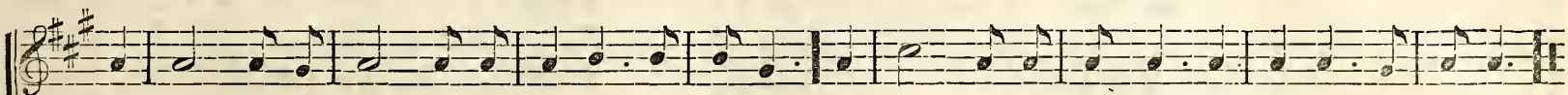
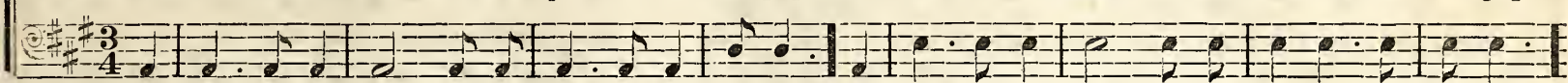
1. When through the torn sail the wild tem - pest is stream - ing, When o'er the dark wave the red lightning is gleam - ing, \*



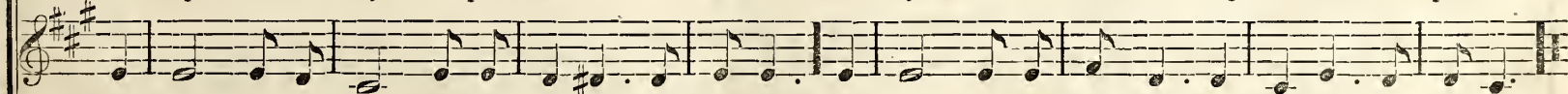
2. O, Je - sus, once toss'd on the breast of the bil - low, A - rous'd by the shriek of des - pair from thy pil - low,



3. And oh! when the whirl - wind of pas - sion is ra - ging, When hell in our hearts its wild war - fare is wa - ging,



Nor hope lends a ray, the poor sca - man to cher - ish, We fly to our Ma - ker;—help, Lord, or we per - ish!



Now, seat - ed in glo - ry, the mar - i - ner cher - ish, Who cries in his dan - ger,—help, Lord, or we per - ish!



A - rise in thy strength, thy re - deem - ed to cher - ish! Re - buke the de - stroy - er,—help, Lord, or we per - ish!



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 ;

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.

## DERBY. 11s &amp; 8s.

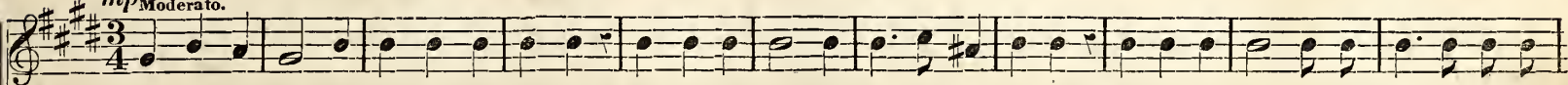
1. The Lord is great ! ye hosts of heav'n, adore him ; And ye, who tread this earth - ly ball, In ho - ly songs re-joyce aloud be-fore him, And shout his praise, who made you all.

3. The Lord is great ! his mercy, how a-boun-dant ! Ye an - gels, strike your gold-en chords ; Oh, praise our God, with voice and harp resounding, The King of kings, and Lord of lords.

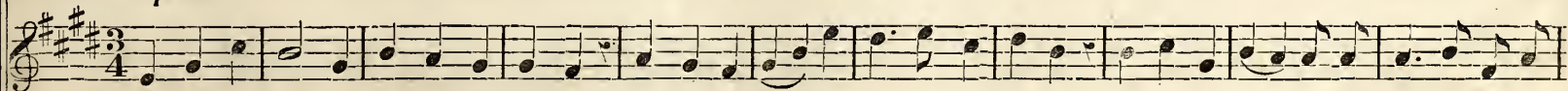
## PART IV.

## CHORUSES, ANTHEMS, SENTENCES AND CHANTS.

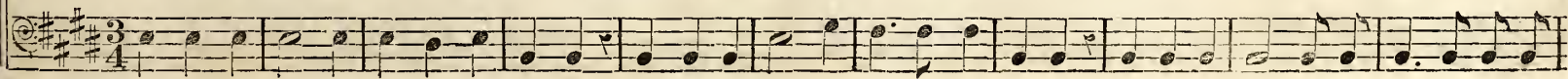
SENTENCE. "Teach me, O Lord."

From "White's Melodist,"  
By permission.*mp* Moderato.

Teach me, O Lord, the way of thy statutes; teach me, O Lord, the way of thy statutes; Make me to walk in the way of thy com -

*mp*

Teach me, O Lord, the way of thy statutes; teach me, O Lord, the way of thy statutes; Make me to walk in the way of thy com -



*Cres.*

mandments; Make me to walk— make me to walk, in the way— in the way, in the way of thy commandments, forev - er - more, for - ev - er - more;

*Cres.*

mandments; Make me to walk— make me to walk, in the way— in the way. in the way of thy commandments, forev - er - more, for - ev - er - more;

*p*

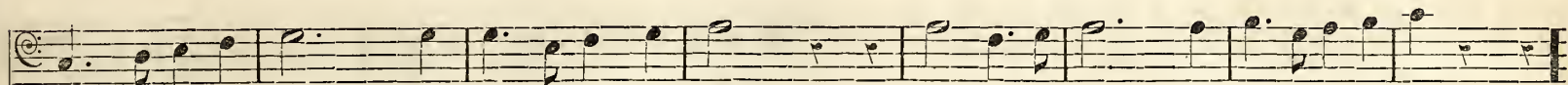
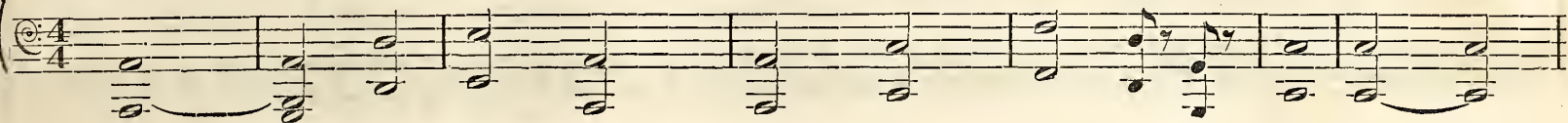
Make me to walk in the way of thy commandments forev - er - more, forev - er - more, for - ev - er - more. A - men, A - men.

*p*

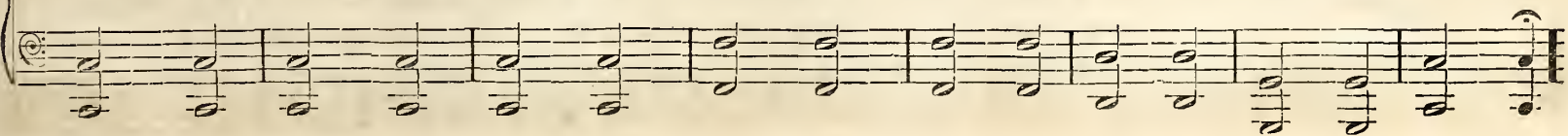
Make me to walk in the way of thy commandments forev - er - more, forev - er - more, for - ev - er - more. A - men, A - men.



When the Lord shall build up Zi - on, He shall ap - pear, he shall ap - pear, in his glo - ry.



This shall be my rest, for - ev - er, saith the Lord; Here will I dwell, for I delight therein.



## "O pray for the peace of Jerusalem."

*p* CHORUS

O pray for the peace, for the peace of Je - ru - sa - lem ; O pray for the peace, for the peace of Je - ru - sa - lem ; O pray for the

O pray for the peace, for the peace of Je - ru - sa - lem ; O pray for the peace, for the peace of Je - ru - sa - lem ; O pray for the peace

peace, the peace of Je - ru - sa - lem ; O pray for the peace, the peace of Je - ru - sa - lem ; They shall prosper, shall prosper that love thee ;

of Je - ru - sa - lem ; O pray for the peace, the peace of Je - ru - sa - lem ; They shall prosper, shall prosper that love thee ;



*Cres.*

They shall pros-per, they shall pros-per, shall pros-per that love thee, that love..... thee. Peace be with-in thy

They shall pros-per, they shall pros-per, shall pros-per that love thee, that love..... thee. Peace, peace be with-in thy

Peace be with-in thy

*Cres.*

walls, And pros-per-i-ty, pros-per-i-ty, pros-per-i-ty, pros-per-i-ty, with-in thy pal-a-ces. Pray, pray for the peace of Je-ru-salem.

walls, And pros-per-i-ty, pros-per-i-ty, pros-per-i-ty, pros-per-i-ty, with-in thy pal-a-ces. Pray, pray for the peace of Je-ru-salem.

walls,

Sing, O heavens, and be joy - ful, O earth, And break forth in - to singing, O moun - tains, And break forth in - to singing, O mountains;

*f*

Sing, O heavens, and be joy - ful, O earth, And break forth in - to singing, O moun - tains, And break forth in - to singing, O mountains;

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, 4/4 time, with lyrics. The bottom staff is a piano accompaniment in G major, 4/4 time. A dynamic marking of *f* (forte) is placed below the piano staff. The lyrics are: "Sing, O heavens, and be joy - ful, O earth, And break forth in - to singing, O moun - tains, And break forth in - to singing, O mountains;"

*mp*

He will have mer - cy On his af - flict - ed;

For the Lord... hath comfort - ed his peo - ple; He will have mer - cy, He will have mer - cy On his af - flict - ed;

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in G major, 4/4 time, with lyrics. The bottom staff is a piano accompaniment in G major, 4/4 time. A dynamic marking of *mp* (mezzo-piano) is placed above the vocal staff. The lyrics are: "He will have mer - cy On his af - flict - ed;" and "For the Lord... hath comfort - ed his peo - ple; He will have mer - cy, He will have mer - cy On his af - flict - ed;"

He will comfort all her waste pla - ces;

The Lord will com - fort Zi - on; He will comfort all her waste pla - ces; He will make her wil - derness like E - den, And her

Joy and gladness shall be found therein, Joy and gladness shall be

des - ert, her des - ert like the gar - den of . . . . the Lorl. Joy and gladness shall be found therein, Joy and gladness shall be

found therein, Thanksgiv - ing and the voice of mel - o - dy, Joy and gladness shall be found therein, Thanksgiving and the voice of

found therein, Thanksgiv - ing and the voice of mel - o - dy, Joy and gladness shall be found therein, Thanksgiving and the voice of

This system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The music is in a 3/4 time signature with a key signature of one flat (B-flat).

mel - o - dy, Joy and gladness shall be found therein, Thanksgiving and the voice of mel - o - dy, Thanksgiving and the voice of mel - o - dy.

mel - o - dy, Joy and gladness shall be found therein, Thanksgiving and the voice of mel - o - dy, Thanksgiving and the voice of mel - o - dy.

This system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The music is in a 3/4 time signature with a key signature of one flat (B-flat). Dynamics include *f* (forte) and *Cres.* (crescendo).

QUARTETTE. "Oh! that I had wings."

By Permission.

This piece may be performed without the Tenor.

Not too fast.

Oh! that I had wings, Oh! that I had wings,..... How

Oh! that I had wings, Oh! that I had wings, Oh! that I had wings, had wings like a dove! How swiftly, then, I'd

Oh! that I had wings, Oh! that I had wings,..... had wings like a dove!

How swift-ly then I'd fly,..... To my pal-ace in the sky. Far a-way, far a-way!

swift-ly then, I'd fly, How swift-ly then I'd fly To my pal-ace in.... the sky. Far a-way, far a-way! to the

fly, How swift-ly then I'd fly,..... To.... my pal-ace in.... the sky. Far a-way, far a-way! to the

Far a - way! far a - way! Oh! oh! that I had wings,

re - gions of the blest, Far a - way! far a - way! To the regions of the blest! Oh! oh! that I had wings, had wings like a dove,

re - gions of the blest, Far a - way! far a - way! To the regions of the blest! Oh! oh! that I had wings, had wings like a dove,

The first system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second and third staves are the piano accompaniment. The bottom staff is the bass line. The music is in a major key and 4/4 time. The lyrics are: "Far a - way! far a - way! Oh! oh! that I had wings, re - gions of the blest, Far a - way! far a - way! To the regions of the blest! Oh! oh! that I had wings, had wings like a dove, re - gions of the blest, Far a - way! far a - way! To the regions of the blest! Oh! oh! that I had wings, had wings like a dove,"

Oh! that I had wings, had wings like a dove, To be at rest, To be at rest, To be at rest, To be at rest.

Oh! that I had wings, had wings like a dove, To be at rest, To be at rest, To be at rest, To be at rest.

The second system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second and third staves are the piano accompaniment. The bottom staff is the bass line. The music is in a major key and 4/4 time. The lyrics are: "Oh! that I had wings, had wings like a dove, To be at rest, To be at rest, To be at rest, To be at rest." The tempo markings are Dim., p Rallentando, and pp Adagio.

# ANTHEM. "Thou wilt keep him in perfect peace."

SOLO WILDER. 237

Thou wilt keep him in per - fect peace, Thou wilt keep him in per - fect peace, Thou wilt keep him in per-fect peace, Whose  
 Thou wilt keep him in per - fect peace, Thou wilt keep him in per - fect peace, Thou wilt keep him in per-fect peace, Whose  
 Thou wilt keep him in per - fect peace, Thou wilt keep him in per - fect peace, Thou wilt keep him in per-fect peace, Whose

mind is stayed on thee, Thou wilt keep him in per - fect peace, Whose mind is stayed on thee, Whose mind is stayed on  
 mind is stayed on thee, Thou wilt keep him in per - fect peace, Whose mind is stayed on thee, Whose mind is stayed, is  
 mind is stayed on thee, Thou wilt keep him in per - fect peace, Whose mind is stayed on thee, Whose mind is stayed on

*A little faster.*

thee, Thou wilt keep him in perfect peace, Whose mind is stayed on thee, Trust ye in the Lord, Trust ye in the

thee, Thou wilt keep him in per - fect peace, Whose mind is stayed on thee, Trust ye in the Lord,

thee, Thou wilt keep him in perfect peae, Whose mind is stayed on thee, Trust ye in the Lord, Trust ye in the Lord,

Lord, Trust ye in the Lord, O trust in the Lord, O trust in the Lord, For in the Lord Je - hovah is

Trust ye in the Lord, Trust ye in the Lord, O trust in the Lord, O trust in the Lord, For in the Lord Je - ho - vah is

Lord, Trust ye in the Lord, O trust in the Lord, O trust in the Lord, For in the Lord Je - ho - vah is

Trust ye in the Lord, Trust ye in the Lord.



Ritard.

ev-erlasting strength, For in the Lord Je - hovah is ev-erlasting strength, Is everlasting strength, Is everlasting strength, Is everlasting strength.

ev-erlasting strength, For in the Lord Je - hovah is ev-erlasting strength, Is everlasting strength, Is everlasting strength, Is everlasting strength, Is everlasting strength.

Ritard.

ev-erlasting strength, For in the Lord Je - hovah is ev-erlasting strength, Is everlasting strength, Is everlasting strength, Is everlasting strength, Is ev-erlasting strength.

SENTENCE. "Come unto me."

SOLON WILDER.

SOLO. Soprano.

Come un - to me..... all ye..... that la - bor, Come un - to me..... and I will give you rest, Take my yoke up -

Tenor.

Come un - to me all ye..... that la - bor, Come un - to me and I will give you rest, Take my yoke up -

Soprano.

Alto.

Come un - to me all ye..... that la - bor, Come un - to me and I will give you rest, Take my yoke up -

Base.

## "COME UNTO ME."

on you and learn.... of me,..... For I am meek and low - ly of heart;.... And ye shall find rest un -

on you and learn of me,..... For I am meek and low - ly of heart;.... And ye shall find rest un

on you and learn of me, For I am meek and low - ly of heart; And ye shall find rest un -

*Ritard.* *Cres.* *Ritard.*

*Ritard.* *Cres.* *Ritard.*

*Ritard.* *Cres.* *Ritard.*

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "on you and learn.... of me,..... For I am meek and low - ly of heart;.... And ye shall find rest un -". The piano part features chords and melodic lines in the right and left hands. Performance markings include *Ritard.* (Ritardando) and *Cres.* (Crescendo).

to your souls, For my yoke is ea - sy, and my bur - den is light, My yoke is ea - sy, and my bur - den is light.

to your souls, For my yoke is ea - sy, and my bur - den is light, My yoke is ea - sy, and my bur - den is light.

to you souls, For my yoke is ea - sy, and my bur - den is light, My yoke is ea - sy, and my bur - den is light.

The second system of the musical score also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "to your souls, For my yoke is ea - sy, and my bur - den is light, My yoke is ea - sy, and my bur - den is light.". The piano part continues with chords and melodic lines. The system concludes with a double bar line.

# EASTER ANTHEM. "Christ, the Lord, is risen to day."

E.

241

*Allegro Moderato.*

*Cres.* - - - - -

Praise the Lord, Praise the Lord, Praise ye the Lord. Praise the Lord, Hal - le - lu - jah, Praise the Lord.

Praise the Lord, Praise the Lord, Praise ye the Lord. Praise the Lord, Hal - le - lu - jah, Praise the Lord.

Sons of men and an - gels say ; Raise your joys and tri - umphs high, Sing, ye heav'ns, and earth re - ply.

Christ, the Lord, is ris'n to - day, Sons of men and an - gels say ; Raise your joys and tri - umphs high, Sing, ye heav'ns, and earth re - ply.

SOLO. Soprano, ad lib.

Love's re-deem-ing work is done, Love's re-deem-ing work is done; Fought the fight, the vic-t'ry won, Fought the

fight, the vic t'ry won, Je-sus' ag-o-ny, Je-sus' ag-o-ny is o'er; Dark-ness veils the earth no

more, Dark-ness veils, dark-ness veils the earth no more, Love's re-deem-ing work is done,

Fought the fight, the vic - t'ry won, Love's re - deem - ing work is done, Fought, the fight, the vic - t'ry

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics underneath. The middle and bottom staves are for piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings like accents.

*mp* Vain the stone, the watch, the seal, Christ hath burst the  
*Cres.* won, Fought the fight, the vic - t'ry won.  
Vain the stone, the watch, the seal, Christ has burst the

The second system of the musical score also consists of three staves. The vocal line continues with lyrics. The piano accompaniment includes dynamic markings such as *mp* (mezzo-piano) and *Cres.* (crescendo). The music continues with similar rhythmic patterns and includes some fermatas over certain notes.

bars of hell, Christ hath burst the.... bars of hell. Death, in vain, for - bids him rise, Christ hath o - pen'd Par - a - dise,

bars of hell, Christ hath burst the.... bars of hell. Christ hath o - pen'd Par - a - dise,

Christ hath o - pen'd Par - a - dise ; Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A - men, A - men, A - men, A - men.

Christ hath o - pen'd Par - a - dise ; Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A - men, A - men, A - men, A - men.

# HYMN.\* "Onward speed thy conquering flight."

A SHORT ANTHEM FOR MISSIONARY OCCASIONS.

*Con spirito.*

1. On-ward speed thy con-qu'ring flight, An-gel, on-ward speed; Cast a-broad thy ra-diant light, Bid the shades re-cede;

2. On-ward speed thy con-qu'ring flight, An-gel, on-ward haste; Quick-ly, on each moun-tain's height, Be thy stand-ard plac'd;

3. On-ward speed thy con-qu'ring flight, An-gel, on-ward speed; Morn-ing bursts up-on our sight, 'Tis the time de-creed:

Tread the i-dols in the dust, Hea-then fanes de-stroy, Spread the gos-pel's ho-ly trust, Spread the gos-pel's joy.

Let thy bliss-ful ti-dings float Far o'er vale and hill; Till the sweet-ly echo-ing note Ev-'ry bo-som thrill.

Je-sus now his king-dom takes, Thrones and em-pires fall; And the joy-ous song a-wakes, God is all in all.

\* May be used as a 7s & 5s.

First time, loud. \* *p* *m*

En-ter not in - to judg-ment with thy ser-vant, O Lord, For in thy sight shall no man liv-ing be jus - ti-fied.

*p* En-ter not in - to judg-ment with thy ser-vant, O Lord, For in thy sight shall no man liv-ing be jus - ti-fied.

En-ter not in - to judg-ment with thy ser-vant, O Lord, For in thy sight shall no man liv-ing be jus - ti-fied.

*p*

\* Sing the first twelve measures in Unison, all singing the Treble; then repeat with the parts.

*p* For in thy sight, For in thy sight shall no man liv - ing be jus - ti - fied. Shall no man be

*p* For in thy sight, For in thy sight shall no man liv - ing be jus - ti - fied. Shall no man be

For in thy sight shall no man liv - ing be jus - ti - fied. Shall... no... man be

*p* For in thy sight, shall no man liv - ing be jus - ti - fied. Shall no man be



jus - ti - fied, For in thy sight shall no man be jus - ti - fied, shall no man be jus - ti - fied, be jus - ti - fied.  
 jus - ti - fied, For in thy sight shall no man be jus - ti - fied, shall no man be jus - ti - fied, be jus - ti - fied.  
 jus - ti - fied, For in thy sight shall no man be jus - ti - fied, shall, no man be jus - ti - fied.....  
 be jus - ti - fied.

“THE LORD IS MERCIFUL.”

L. B. STARKWEATHER.

The Lord is merciful and gracious, and plen-te-ous in mer-cy. So the Lord pi-ti-eth them that fear him, A-men.  
 The Lord is mer-ci-ful and gracious, and plente-ous in mer-cy. Like as a father pi-ti-eth his children, So the Lord pi-ti-eth them that fear him, A-men.  
 The Lord is merciful and gracious, and plentcous in mer-cy. So the Lord pi-ti-eth them that fear him, A-men.

Slow and very distinct.



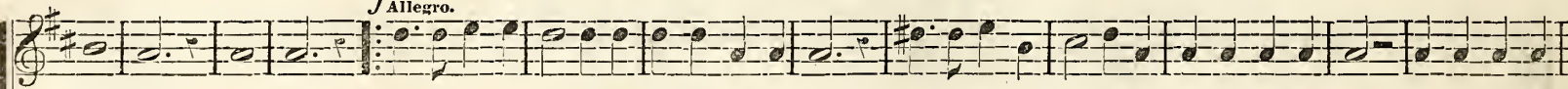
The earth shall be full of the knowledge of the Lord, as the waters cover the sea, And his name shall be known from the rising of the sun, un-to the going down of the same.



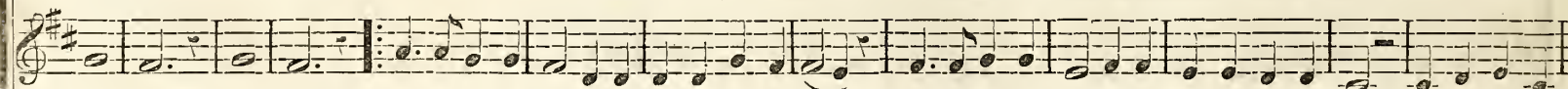
The earth shall be full of the knowledge of the Lord, as the waters cover the sea; And his name shall be known from the rising of the sun, un-to the going down of the same.



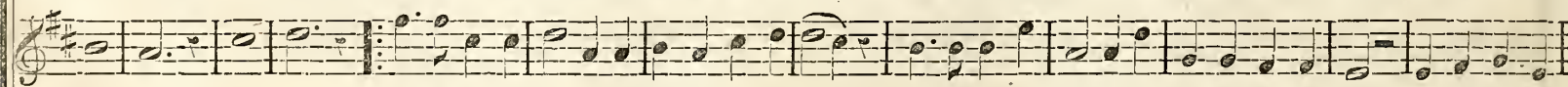
The earth shall be full of the knowledge of the Lord, as the waters cover the sea; And his name shall be known from the rising of the sun, un-to the going down of the same.

*f* Allegro.

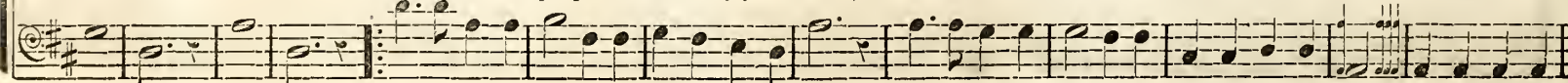
A - men, A - men. Bless-ed is the peo-ple that know the joy - ful sound; Bless-ed is the peo-ple that know the joy - ful sound; They shall ev - er



A - men, A - men. Bless-ed is the peo-ple that know the joy - ful sound; Bless-ed is the peo-ple that know the joy - ful sound; They shall ev - er



A - men, A - men. Bless-ed is the peo-ple that know the joy - ful sound; Bless-ed is the peo-ple that know the joy - ful sound; They shall ev - er



“THE EARTH SHALL BE FULL.” Concluded.

walk in the light of his coun-tenance, and in his name shall they re-joyce: Their glo-ry, their glo-ry, their glo-ry, their glo - ry and their strength.

walk in the light of his coun-tenance, and in his name shall they re-joyce: Their glo-ry, their glo-ry, their glo-ry, their glo - ry and their strength.

walk in the light of his coun-tenance, and in his name shall they re-joyce; He is their glo - - - - ry and their strength, He is their glory and their strength.

*Cres.* *ff*

Bless-ed is the peo - ple that know the joy - ful sound, Bless-ed is the peo - ple that know the joy - ful sound. A - men, A - men.

Bless-ed is the peo - ple that know the joy - ful sound, Bless-ed is the peo - ple that know the joy - ful sound. A - men, A - men.

Bless-ed is the peo - ple that know the joy - ful sound, Bless-ed is the peo - ple that know the joy - ful sound. A - men, A - men.

*f*

With feeling.

1. Our Father, we thank thee for sleep, For quiet and peace - a - ble rest; We thank thee for stooping to keep Thy children from

2. Our voices would utter thy praise, Our hearts would o'erflow with thy love; O teach us to walk in thy ways, And fit us to

3. So long as thou deemest it right, That here on the earth we should stay, We pray thee to guard us by night, And help us to

liv - ing dis - tressed, O how in their weakness can creatures re - pay Thy Father - ly kindness by night and by day?

meet thee a - bove; The heart's pure af - fection is all we can give, In love's pure de - vo - tion, O help us to live.

serve thee by day; And when all the days of our earth life is past, Re - ceive us in heaven to praise thee at last!

# CELESTIAL TREASURE.

SOLO. Soprano.

Sa - - cred peace, ce - les - - tial trea - sure, Here be - stow thy smiles a - gain ;

SOLO. Alto or Bass.

Here be - stow thy smiles a - gain. Care and grief have made us wea - - ry,

Come, O come, and soothe our pain ; Come, O come, and soothe our pain.

Sa - cred peace, ce - les - tial treas-ure, Here be - stow thy smiles a - gain, Here be - stow thy

Sa - cred peace, ce - les - tial treas-ure, Here be - stow thy smiles a - gain, Here be - stow thy

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. The music is in 4/4 time and begins with a piano (p) dynamic marking.

smiles a - gain; Care and grief have made us wea - ry, Come, O come and soothe our pain, and soothe our pain.

smiles a - gain; Care and grief have made us wea - ry, Come, O come and soothe our pain, and soothe our pain.

This system contains the second two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. The music continues from the first system.

Sa - cred peace, ce - les - tial treas - ure, Here be - stow thy smiles a - gain. Sa - - cred

Sa - cred peace,..... Here be - stow thy smiles a - - gain.

ce - les - tial treas - ure, Here be - stow thy smiles a - gain,

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal melody in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are 'Sa - cred peace, ce - les - tial treas - ure, Here be - stow thy smiles a - gain. Sa - - cred'. The second line is a piano accompaniment in G major, starting with a bass clef. The lyrics are 'Sa - cred peace,..... Here be - stow thy smiles a - - gain.' The third line is a vocal melody in G major, starting with a treble clef. The lyrics are 'ce - les - tial treas - ure, Here be - stow thy smiles a - gain,'. The fourth line is a piano accompaniment in G major, starting with a bass clef. The lyrics are 'ce - les - tial treas - ure, Here be - stow thy smiles a - gain,'. A dynamic marking of *p* (piano) is present in the second measure of the top and bottom vocal lines.

peace, ce - les - tial treas - ure, Here be - stow thy smiles a - gain, thy smiles a - gain, Here be - stow thy smiles a - gain.

peace, ce - les - tial treasure, Here be - stow thy smiles a - gain, thy smiles a - gain, Here be - stow thy smiles a - gain.

Detailed description: This system contains the second two lines of the musical score. The top line is a vocal melody in G major, starting with a treble clef. The lyrics are 'peace, ce - les - tial treas - ure, Here be - stow thy smiles a - gain, thy smiles a - gain, Here be - stow thy smiles a - gain.' The second line is a piano accompaniment in G major, starting with a bass clef. The lyrics are 'peace, ce - les - tial treasure, Here be - stow thy smiles a - gain, thy smiles a - gain, Here be - stow thy smiles a - gain.' The system concludes with a double bar line.

*Allegretto.*

Daughter of Zi - on, daughter of Zi - on, daughter of Zi - on, a - wake from thy sad-ness, daughter of Zi - on, a -

Daughter of Zi - on, daughter of Zi - on, daughter of Zi - on, a - wake from thy sad-ness, daughter of Zi - on, a -

*Cres.*

wake from thy sad - ness, A-wake, for thy foes shall op-press thee no more, shall op - press thee no more.

Bright o'er the hills, dawns the

wake from thy sad - ness, A-wake, for thy foes shall op-press thee no more, shall op - press thee no more.



day - star of glad-ness, A - rise! a - rise!..... for the night of thy sor - row, the night of thy sor-row is o'er ;

*f* Daughter of Zi - on, *ff* daughter of Zi - on, A-wake from thy sad-ness, A - wake, a - wake, for thy foes shall op-press thee no

Daughter of Zi - on, daughter of Zi - on, A-wake from thy sad-ness, A - wake, a - wake, for thy foes shall op-press thee no

*f* *mp*

more, shall op - press thee no more. Strong were thy foes, but the arm that subdued them, And scatter'd their legions, were mightier far ; They fled like the

more, shall op - press thee no more. They fled like the

Strong were thy foes, but the arm that subdued them, And scatter'd their legions, were mightier far ;

chaff, from the scourge that pursued them ; Vain were their steeds and their chariots of war ; Daughter of Zi - on, a - wake from thy sad - ness, a -

chaff, from the scourge that pursued them ; Vain were their steeds and their chariots of war ; Daughter of Zi - on, a - wake from thy sad - ness, a -

wake, for thy foes shall op - press thee no more.

Daughter of Zi - on, the power that hath sav'd thee, Extoll'd with the harp, and the timbrel should

wake, for thy foes shall op - press thee no more.

Shout, for the foe is destroyed that enslaved thee, Th'oppress - sor is vanquished, and

be, Ex - toll'd with the harp and the timbrel should be.

Shout, for the foe is destroyed that enslaved thee, Th'oppress - sor is vanquished, and

## "DAUGHTER OF ZION." Concluded.

*ff* *Cres.*

Zi - on is free, Zi - on is free, Th' oppressor is vanquished, and Zi - on is free, Zi - on is free. Daughter of Zi - on,

Zi - on is free, Zi - on is free, Th' oppressor is vanquished, and Zi - on is free, Zi - on is free. Daughter of Zi - on.

*Cres.*

daughter of Zi - on, a - wake from thy sadness, a - wake, a - wake, a - wake, for thy foes shall oppress thee no more, shall op - press thee no more.

daughter of Zi - on, a - wake from thy sadness, a - wake, a - wake, a - wake, for thy foes shall oppress thee no more, shall op - press thee no more.

SENTENCE. "The Lord is in his holy temple."

S. F. MERRILL

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Andante.

The Lord is in his ho - ly temple, Let all the earth keep silence before him. Let the words of my mouth, and the meditations of . . . my heart, And the

The Lord is in his ho - ly temple, Let all the earth keep silence before him. Let the words of my mouth, and the meditations of . . . my heart, And the

meditations of my heart, Be always ac - ceptable in thy sight, O Lord, my strength and my Redeemer, O Lord, my strength and my Redeemer.

meditations of my heart, Be always ac - ceptable in thy sight, O Lord, my strength and my Redeemer, O Lord, my strength and my Redeemer.

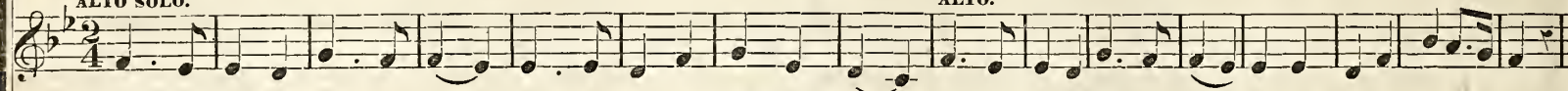
## HEAVENLY FATHER.

From FARMER'S MASS IN B FLAT.

SOPRANO SOLO.  
Allegro Moderato.TUTTI.  
TENOR.

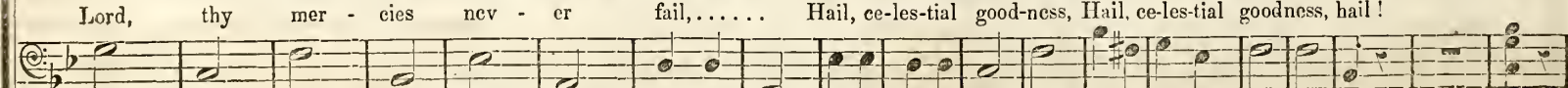
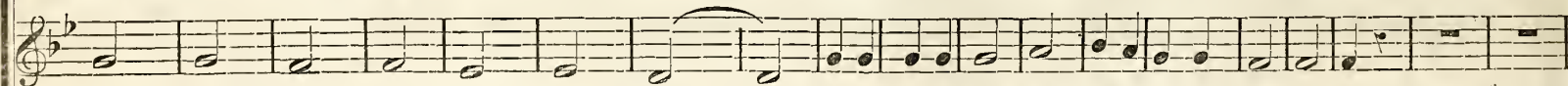
ALTO SOLO.

ALTO.



INSTRUMENT.

SOPRANO. TUTTI.



SOPRANO SOLO.

Though un - wor - thy of thine ear, Deign our hum - ble songs to hear, Pur - er praise we hope to

TENOR. While on earth or - dain'd to stay,

bring, When . . . . . a - round . . . . . thy throne we sing.  
SOLO.  
While on earth or - dain'd to stay,

Guide our foot-steps in thy way, *f TUTTI.* Heav'n-ly

Guide our foot-steps in thy way, Till we come to dwell with thee, Till we all thy glo-ry see. *f TUTTI.*

Till we come to dwell with thee, Till we all thy glo-ry see. Heav'n-ly

*SOLO.*

Fa-ther, sov'-reign Lord, ... Be thy glo-rious name a-dor-ed; *pp* Fa-ther, heav'nly Father, *f*

Fa-ther, sov'-reign Lord, ... Be thy glo-rious name a-dor-ed; Fa-ther, heav'nly Father, *pp* *f*

Fa-ther, sov'-reign Lord, ... Be thy glo-rious name a-dor-ed; Fa-ther, heav'nly Father, *pp* *f*

Be thy glo-rious name a-dor-ed;



Be thy name a - dor'd. Then with an - gel - harps a - gain.... We will wake a no - bler, no - bler strain, There in

*Ritard.* - - - - **TUTTI.**

Be thy name a - dor'd. Then with an - gel - harps a - gain,... We will wake a no - bler, no - bler strain, There in

This system contains two vocal staves and two piano accompaniment staves. The first vocal staff begins with the lyrics 'Be thy name a - dor'd. Then with an - gel - harps a - gain.... We will wake a no - bler, no - bler strain, There in'. The second vocal staff continues with 'Be thy name a - dor'd. Then with an - gel - harps a - gain,... We will wake a no - bler, no - bler strain, There in'. The piano accompaniment consists of two staves, with the upper staff starting with a 'Ritard.' marking and a 'TUTTI.' marking.

joy - ful songs of praise, We our glad tri - umphant voi - ces raise, Joy - ful songs of praise, our glad voi - ces raise, Praise the Lord, praise the Lord.

joy - ful songs of praise, We our glad tri - umphant voi - ces raise, Joy - ful songs of praise, our glad voi - ces raise, Praise the Lord, praise the Lord.

This system contains two vocal staves and two piano accompaniment staves. The first vocal staff begins with the lyrics 'joy - ful songs of praise, We our glad tri - umphant voi - ces raise, Joy - ful songs of praise, our glad voi - ces raise, Praise the Lord, praise the Lord.'. The second vocal staff continues with 'joy - ful songs of praise, We our glad tri - umphant voi - ces raise, Joy - ful songs of praise, our glad voi - ces raise, Praise the Lord, praise the Lord.'. The piano accompaniment consists of two staves.

## SENTENCE. "And ye shall seek me."

From "White's Melodist,"  
By permission.

*Allegretto. p*

And ye shall seek me, and find me, When ye shall search for me with all your heart, ye shall seek me and find me, When ye shall search for me with

*p* And ye shall seek me, and find me, When ye shall search for me with **all** your heart, ye shall seek me and find me, When ye shall search for me with

all your heart, Ye shall seek me and find me, When ye shall search for me with all your heart, When ye shall search for me with all your heart, Saith the Lord.

*p* all your heart, Ye shall seek me and find me, When ye shall search for me, with all your heart, When ye shall search for me with all your heart, Saith the Lord.

“LO, THE DAY OF REST DECLINETH.”\*

L. O. EMERSON.

SOLO AND QUARTETTE.

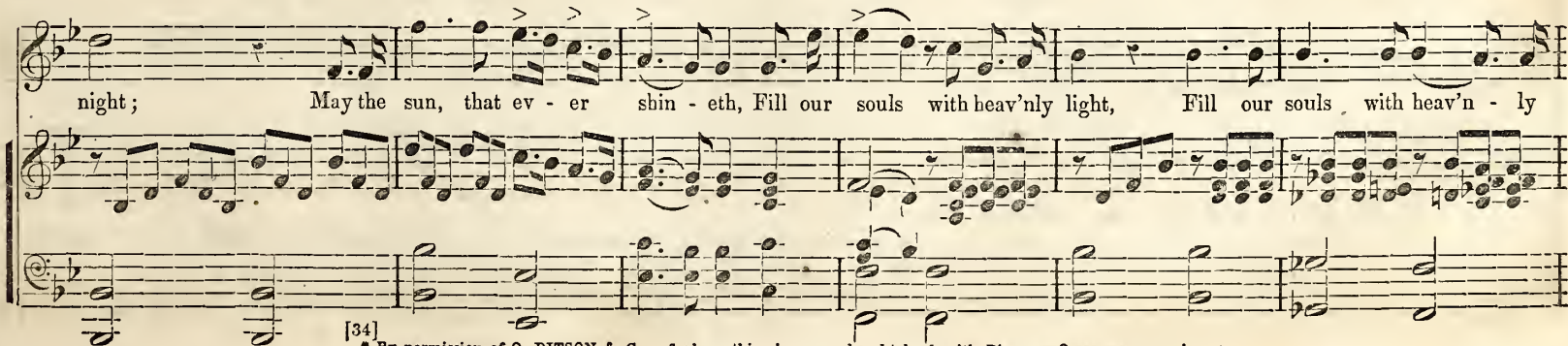
Andante.



SOLO.



Lo! the day of rest de - cli - - - neth, Gath - er fast the shades of



night; May the sun, that ev - er shin - eth, Fill our souls with heav'nly light, Fill our souls with heav'n - ly

[34]

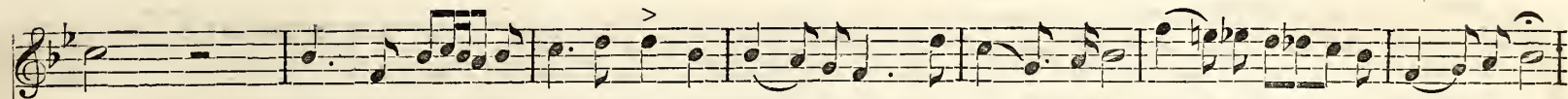
\* By permission of O. DITSON & Co., of whom this piece may be obtained, with Piano or Organ accompaniment.

Soft - ly now the dew is fall - ing, Peace o'er all the scene is spread; On his chil - dren meek-ly call - ing, Purer

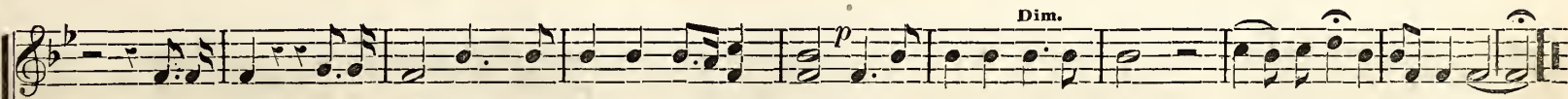
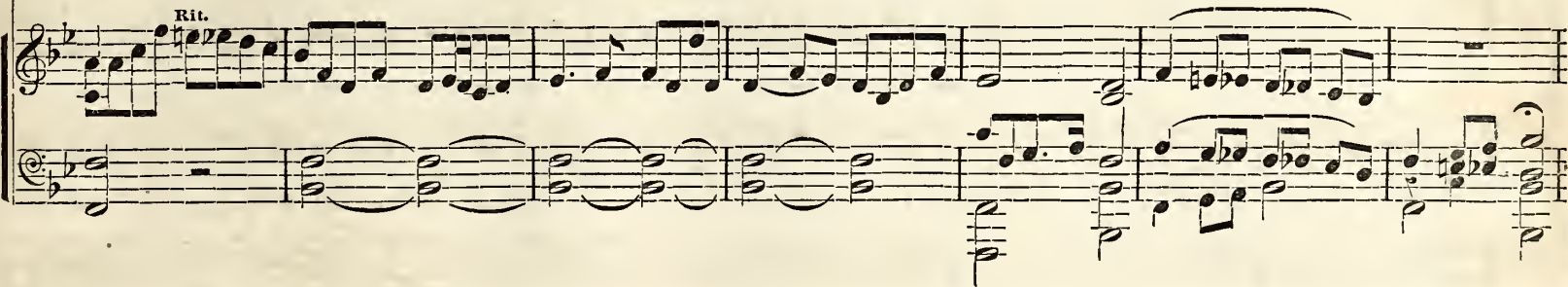
light. Soft - ly now the dew is fall - ing, Peace o'er all the scene is spread; On his chil - dren meek-ly call - ing, Purer

in - fluence God will shed, Pur - er influence God will shed. While thine ear of love ad - dress - ing, Thus our part - ing hymn we

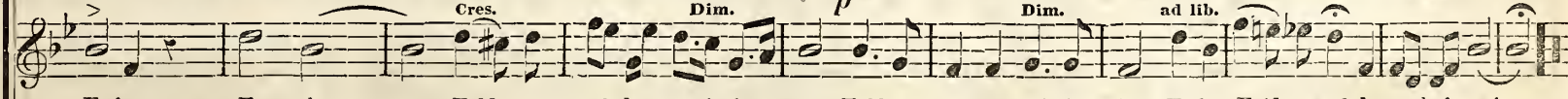
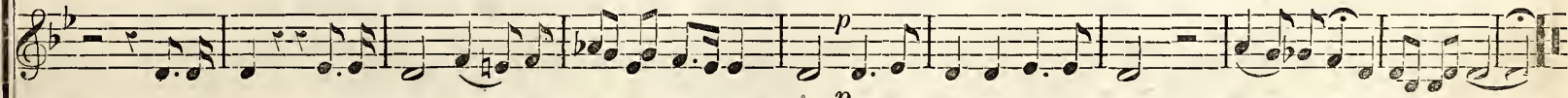
*Cres.*  
in - fluence God will shed, Pur - er influence God will shed.



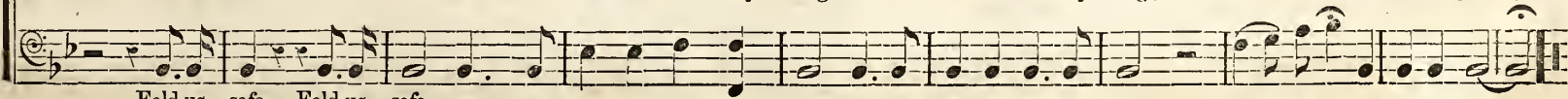
sing; Fa - ther, give thine even-ing bless-ing; Fold us safe be - neath thy wing, Fold us safe be - neath thy wing.



Fold us safe, Fold us safe, Fold us safe be - neath thy wing, Fold us safe beneath thy wing, Fold us safe beneath thy wing.



Father, Fa - ther, . . . . . Fold us safe be - neath thy wing, Fold us safe beneath thy wing; Father, Fold us safe beneath thy wing.



Fold us safe, Fold us safe,

## AND BE YE KIND.

*Slowly, and with expression.*

And be ye kind one to an-oth-er, Ev'n as God for Christ's sake, hath for -

Tender hearted, for - giv - ing one an - oth - er, Ev'n as God for Christ's sake, hath for -

And be ye kind one to an - oth - er, Tender heart-ed, for - giv - ing one an - oth - er, Ev'n as God for Christ's sake, hath for -

*p* giv - en you; And be ye kind, ten-der heart-ed, for - giv - ing, Ev'n as God for Christ's sake hath for - giv - en you. *Cres.* *Dim.*

giv - en you; And be ye kind, tender hearted, for - giv - ing, Ev'n as God for Christ's sake, hath for - giv - en you.

giv - en you; And be ye kind, tender hearted, for - giv - ing, Ev'n as God for Christ's sake, hath for - giv - en you.

ANTHEM. "O be joyful in the Lord."

\*

*f* Allegro Moderato.

O be joy-ful in the Lord, O be joy-ful in the Lord, all ye lands; Serve the Lord with gladness, Serve the Lord with gladness, And

O be joy-ful in the Lord, O be joy-ful in the Lord, all ye lands; Serve the Lord with gladness, Serve the Lord with gladness, And

O be joy-ful in the Lord, O be joy-ful in the Lord, all ye lands; Serve the Lord with gladness, Serve the Lord with gladness, And

come be-fore his pre - sence with a song. And not we our-selves;

come be-fore his pre - sence with a song. Be ye sure that the Lord he is God; It is he that hath made us, And not we our-selves;

come be - fore his pre - sence with a song. Be ye sure that the Lord he is God; It is he that hath made us, And not we our-selves;

"O BE JOYFUL IN THE LORD." *Continued.*

We are his peo-ple, We are his peo-ple, and the sheep of his pasture, and the sheep of his pas-ture. O go your way in-to his gates with thanks-  
 We are his peo-ple, We are his peo-ple, and the sheep of his pasture, and the sheep of his pas-ture. O go your way in-to his gates with thanks-  
 We are his peo-ple, We are his peo-ple, and the sheep of his pasture, and the sheep of his pas-ture. O go your way in-to his gates with thanks-

*ff*

giv-ing, And in-to his courts with praise; Be thankful un-to him, Be thankful un-to him, Be thankful un-to him, And speak good of his name,  
 giv-ing, And in-to his courts with praise; Be thankful un-to him, Be thankful un-to him, Be thankful un-to him, And speak good of his name,  
 giv-ing, And in-to his courts with praise; Be thankful un-to him, Be thankful un-to him, Be thankful un-to him, And speak good of his name,



For the Lord is gracious, his mer-cy is ev-er - last - ing, And his truth en - dur - eth from gen - e - ra - tion to gen - e - ra - tion, *Cres.*

And his truth en - dur - eth from gen - e - ra - tion to gen - e - ra - tion,

For the Lord is gracious, his mer-cy is ev-er - last - ing, And his truth... en - dur - eth from gen - e - ra - tion to gen - e - ra - tion. And his **SOLO.**

**TUTTI. f** And his truth en - dur - eth from gen - e - ra - tion to gen - e - ra - tion. A - men. *Cres.*

And his truth en - dur - eth from gen - e - ra - tion to gen - e - ra - tion. A - men.

**TUTTI.** truth en - du - reth from gen - e - ra - tion to gen - e - ra - tion, And his truth en - dur - eth from gen - e - ra - tion to gen - e - ra - tion. A - men.

## ANTHEM. "Awake! put on thy strength."

SUITABLE FOR INSTALLATION OR DEDICATION.

*Allegro.*

A - wake! a - wake! put on thy strength, O Zi-on, Put on thy beau-ti-ful garments, O Je - ru - salem, O Je - ru salem, Put

A - wake! a - wake! put on thy strength, O Zi-on, Put on thy beau-ti-ful garments, O Je - ru - salem, O Je - ru salem,

A - wake! a - wake! put on thy strength, O Zi-on, Put on thy beau-ti-ful garments, O Je - ru - salem, O Je - ru salem, Put

on thy strength, O Zi - on, O Je - ru - salem, O Je - ru - salem, A - rise, a - rise,

Put on thy beautiful, thy beautiful garments, O Je - ru salem, O Je - ru - salem, A - rise, a - rise,

on thy strength, O Zi - on, Put on thy beautiful, thy beautiful garments, O Je - ru salem, O Je - ru - salem, A - rise, a - rise,

for thy light is come, And the glo-ry of the Lord, And the glo-ry of the Lord is risen upon thee, is risen up-on thee, O Je -

for thy light is come, And the glo-ry of the Lord, And the glo-ry of the Lord is risen upon thee, is risen up-on thee, O Je -

for thy light is come, And the glo-ry of the Lord, And the glo-ry of the Lord is risen upon thee, is risen up-on thee, O Je -

ru-salem, And the glory of the Lord, And the glory of the Lord is risen, is risen up - on thee.

ru-salem, A - rise and shine, for thy light is come, And the glory of the Lord, And the glory of the Lord is risen, is risen up - on thee.

ru-salem, A - rise and shine, for thy light is come, And the glory of the Lord, And the glory of the Lord is risen, is risen up - on thee.

## SENTENCE. THE LORD'S PRAYER.

*p* Moderato.

Our Fa - ther who art in heaven, hal - low - ed be thy name, thy king - dom come, thy will be done on

Our Fa - ther who art in heaven, hal - low - ed be thy name, thy king - dom come, thy will be done on

Our Fa - ther who art in heaven, hal - low - ed be thy name, thy king - dom come, thy will be done on

The first system of the musical score consists of four staves. The top three staves are vocal lines in G major (one sharp) and 4/4 time, marked 'p' and 'Moderato'. The lyrics are: 'Our Fa - ther who art in heaven, hal - low - ed be thy name, thy king - dom come, thy will be done on'. The bottom staff is a piano accompaniment in the same key and time, featuring a simple harmonic accompaniment.

earth as it is in heaven; Give us this day our dai - ly bread, and for - give us our tres - pass - es as we for - give

earth as it is in heaven; Give us this day our dai - ly bread, and for - give us our tres - pass - es as we for - give

earth as it is in heaven; Give us this day our dai - ly bread, and for - give us our tres - pass - es as we for - give

The second system of the musical score also consists of four staves. The top three staves are vocal lines in G major (one sharp) and 4/4 time. The lyrics are: 'earth as it is in heaven; Give us this day our dai - ly bread, and for - give us our tres - pass - es as we for - give'. The bottom staff is a piano accompaniment in the same key and time, continuing the harmonic accompaniment from the first system.

those that tres - pass a - gainst us; And lead us not in - to temp - ta - tion, but de - liv - er us from e - vil, For

those that tres - pass a - gainst us; And lead us not in - to temp - ta - tion, but de - liv - er us from e - vil, For

those that tres - pass a - gainst us; And lead us not in - to temp - ta - tion, but de - liv - er us from e - vil, For

*Cres.*

*f* thine is the kingdom, and the pow - er and the glo - ry, For - ev - er and ev - er, A - men, for - ev - er and ev - er, A - men.

*Dim.* *Ritard.*

thine is the kingdom, and the pow - er and the glo - ry, For - ev - er and ev - er, A - men, for - ev - er and ev - er, A - men.

thine is the kingdom, and the pow - er and the glo - ry, For - ev - er and ev - er, A - men, for - ev - er and ev - er, A - men.

1. Je - sus, lov - er of my soul, Let me to thy bo - som fly, While the bil - lows o'er me roll, And the tem - pest still is high;

2. Oth - er re - fuge have I none; Hangs my help - less soul on thee: Leave, ah! leave me not a - lone, Still sup - port and com - fort me:

Hide me, O my Sav - iour, hide, Till the storm of life is past; Safe in - to thy ha - ven guide, O re - ceive my soul at last.

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.

"GUIDE ME, O THOU GREAT JEHOVAH."\*

L. O. EMERSON.

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system contains the lyrics: "Guide me, Guide me, Guide me, Oh! Thou great Je-ho-vah! Pil-grim". The second system contains: "through this bar-ren land; I... am weak, but thou art mighty, Hold me with thy pow'r-ful hand." The third system contains: "Bread of heav'n, Bread of heav'n, Feed me till I want no more, Feed me till I want no more." The piano accompaniment features a steady bass line and a more active treble line with chords and arpeggios. Performance markings include "Ped." (pedal) and "Cres." (crescendo) in the piano part, and "Rall. Dim." (rallentando and diminuendo) at the end of the piece.

\* By permission of O. DITSON & Co., of whom this piece may be obtained, with Piano or Organ accompaniment.

O - pen now the crys - tal foun-tain, Whence the heal - ing streams do flow; Let the fi - 'ry, cloud - y

O - pen now the crys - tal foun-tain, Whence the heal - ing streams do flow; Let the fi - 'ry, cloud - y

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a variety of note values including eighth and sixteenth notes, with some notes beamed together. There are dynamic markings such as accents (>) and hairpins (> and <) throughout the piece.

pil - lar, Lead me all my jour - ney through, Strong De - liv-'rer,

pil - lar, Lead me all my jour - ney through. Strong De - liv-'rer, Strong De - liv-'rer, Be thou still my strength and shield, *ad lib.*

The second system also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature and time signature remain the same as in the first system. The lyrics continue from the first system. The piano part includes some rests in the vocal lines, indicated by horizontal lines on the staff. The system concludes with the instruction "ad lib." (ad libitum).

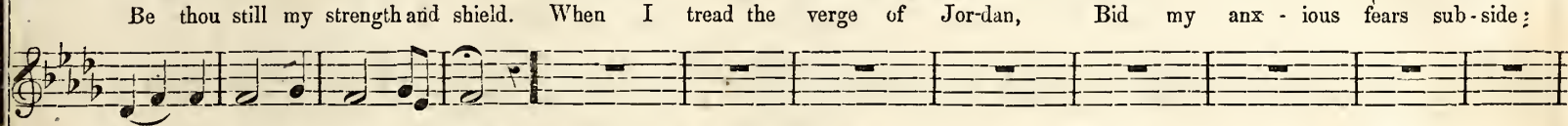


SOLO. Soprano or Tenor.

rall. Dim.



Be thou still my strength and shield. When I tread the verge of Jor-dan, Bid my anx - ious fears sub-side;



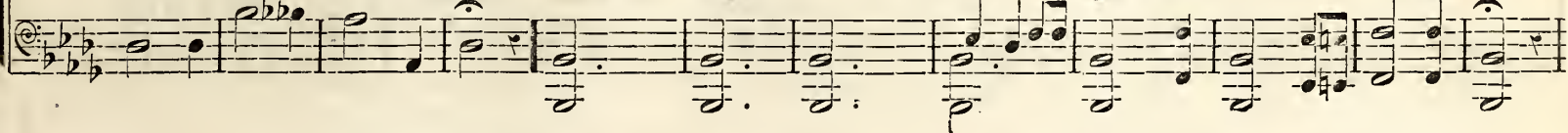
Be thou still my strength and shield.

Cres.

rall. Dim.



Be thou still my strength and shield.



Be thou still my strength and shield.



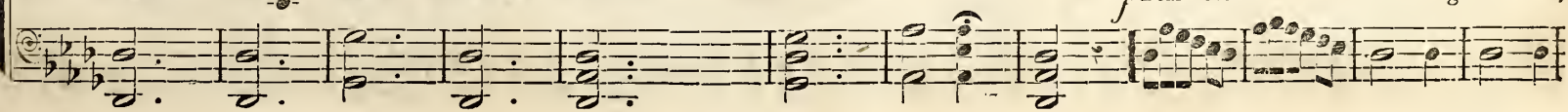
Bear me thro' the swell-ing current, Land me safe on Ca - naan's side, Bear me thro' the swell-ing cur-rent,



Bear me thro' the swell-ing current, Land me safe on Ca - naan's side, Bear me thro' the swell-ing cur-rent,



Bear me thro' the swell-ing cur-rent,



Bear me thro' the swell-ing cur-rent,

“GUIDE ME, O THOU GREAT JEHOVAH.” Concluded.

SOLO. Soprano or Tenor. *f* Cres. Rit.

Land me safe on Ca - naan's side ; Songs of prai - ses, Songs of prai - ses, I will ev - er give to thee.

Land me safe on Ca naan's side ; I will ev - er give to thee.

SENTENCE. “The Sacrifices of God are a broken spirit.”

The sac - ri - fi - ces of God are a broken spirit ; A broken and a contrite heart, O God, thou wilt not des - pise, O God, thou wilt not despise.

The sac - ri - fi - ces of God are a bro - ken spirit ; A bro - ken and a contrite heart, O God, thou wilt not des - pise, O God, thou wilt not despise.

# INTROIT. "We come before thee, O Lord."

H. HARDING.

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Slow, and with expression.

We come be-fore thee, Oh Lord our God, We worship thee, we glo-ri-fy thy ho-ly name, We mag-ni-fy and praise thee, ev-er-more.

We come be-fore thee, Oh Lord our God, We worship thee, we glo-ri-fy thy ho-ly name, We mag-ni-fy and praise thee, ev-er-more.

We wor-ship thee, we glo-ri-fy thee, We mag-ni-fy and praise thy ho-ly name, for-ev-er and ev-er-more, A-men, A-men.

We wor-ship thee, we glo-ri-fy thee, We mag-ni-fy and praise thy ho-ly name, for-ev-er and ev-er-more. A-men, A-men.

*With spirit.*

Blessed are the people, Blessed are the people, Blessed are the people who know the joyful sound.

*SOLO. Bass.*

They shall walk, O Lord, in the

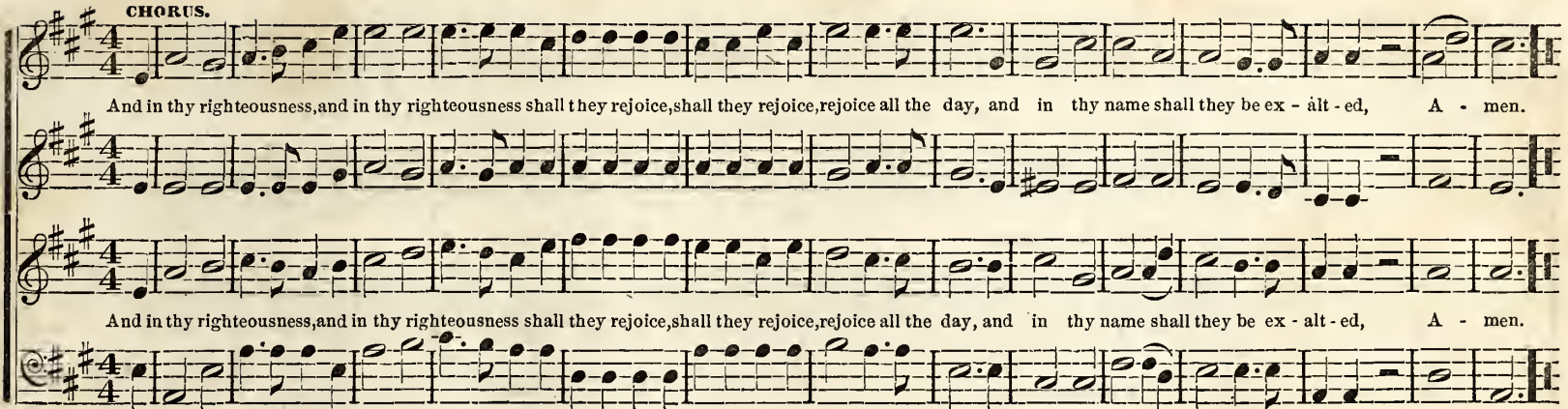
Blessed are the people, Blessed are the people, Blessed are the people, who know the joyful sound.

Detailed description: This system contains the first two lines of the musical score. The first line is a vocal melody in G major, 4/4 time, marked 'With spirit'. The second line is a bass solo in 3/4 time, also in G major. The third line is a vocal melody in G major, 4/4 time, with lyrics. The fourth line is a piano accompaniment in G major, 4/4 time, with lyrics. The system concludes with a 3/4 time signature change and a piano accompaniment.

light of thy coun-tenance, And in thy righteousness shall they be exalt - ed, And in thy name shall they re-joyce, shall they re - joice, re - joice, all the day.

Detailed description: This system contains the second two lines of the musical score. The first line is a vocal melody in G major, 4/4 time, with lyrics. The second line is a piano accompaniment in G major, 4/4 time, with lyrics. The system concludes with a piano accompaniment in G major, 4/4 time.

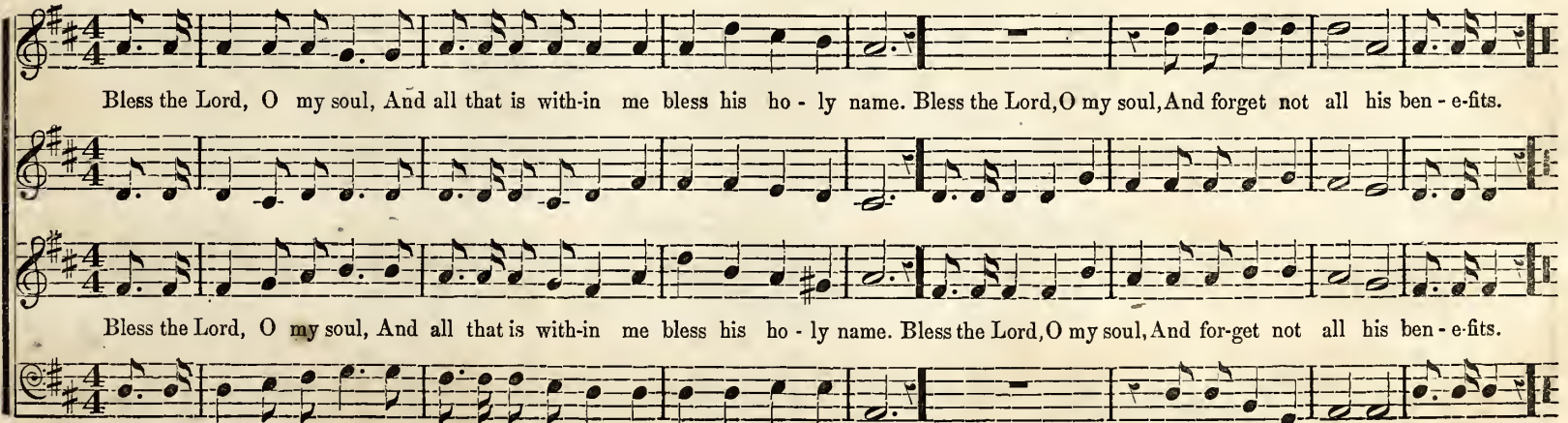
CHORUS.



And in thy righteousness, and in thy righteousness shall they rejoice, shall they rejoice, rejoice all the day, and in thy name shall they be ex - alt - ed, A - men.

And in thy righteousness, and in thy righteousness shall they rejoice, shall they rejoice, rejoice all the day, and in thy name shall they be ex - alt - ed, A - men.

SENTENCE. "Bless the Lord, O my Soul."



Bless the Lord, O my soul, And all that is within me bless his ho - ly name. Bless the Lord, O my soul, And forget not all his ben - e - fits.

Bless the Lord, O my soul, And all that is within me bless his ho - ly name. Bless the Lord, O my soul, And forget not all his ben - e - fits.

"WHO ARE THESE IN BRIGHT ARRAY?"\*

L. O. EMERSON.

**SOLO. Soprano.**

*Cres.*

Who are these in bright ar - ray? Who are these in bright ar - ray? in bright ar - ray? in bright ar -

**Tenor.**

Who are these, Who are these, Who are these,

**Soprano & Alto Chorus.**

Who are these, Who are these, Who are these,

**f Tenor. CHORUS.**

ray? in bright ar - ray? These are they who've wash'd their robes in the blood of the Lamb, These are they who've wash'd their robes in the

Who are these,

**f Soprano. CHORUS.**

Who are these, These are they who've wash'd their robes in the blood of the Lamb, These are they who've wash'd their robes in the

\* From "Golden Harp," by permission of O. Ditson & Co.

CHORUS. Tempo.

blood of the Lamb. Therefore are they before the }  
throne of God, and serve him } day and night in his temple. For the

SOLO. For the  
neither thirst a - ny more,

SOLO. ad lib.  
blood of the Lamb. Therefore are they before the }  
throne of God, and serve him } day and night in his temple. They shall hun - ger no more, For the

Lamb up - on the throne shall feed them, For the Lamb up - on the throne shall feed them,  
SOLO. Alto. Rit.  
And lead them to liv - ing fountains, to liv - ing fountains,

Lamb up - on the throne shall feed them, For the Lamb up - on the throne shall feed them,  
SOLO. Alto. Rit.  
And lead them to liv - ing fountains, to liv - ing fountains,

Lamb up - on the throne shall feed them, For the Lamb up - on the throne shall feed them,  
SOLO. Alto. Rit.  
And lead them to liv - ing fountains, to liv - ing fountains,

Lamb up - on the throne shall feed them, For the Lamb up - on the throne shall feed them,  
SOLO. Alto. Rit.  
And lead them to liv - ing fountains, to liv - ing fountains,

**CHORUS.**  
Soft, and quite slow.

*p* And God shall wipe a - way all tears from their eyes, And God shall wipe a - way all tears from their eyes, all tears from their eyes.

*Cres.* ----- *Dim.* *p*

*p* And God shall wipe a - way all tears from their eyes, And God shall wipe a - way all tears from their eyes, all tears from their eyes.

*p* And God shall wipe a - way all tears from their eyes, And God shall wipe a - way all tears from their eyes, all tears from their eyes.

*p* And God shall wipe a - way all tears from their eyes, And God shall wipe a - way all tears from their eyes, all tears from their eyes.

## SENTENCE. "Hide thy face from my sins."

*Andante.* *p*

Hide thy face from my sins, and blot out all mine in - i - qui - ties ; Hide thy face from my sins, and blot out all mine in - i - qui - ties, A - men.

Hide thy face from my sins, and blot out all mine in - i - qui - ties ; Hide thy face from my sins, and blot out all mine in - i - qui - ties, A - men.



I heard a voice from heaven, say-ing un-to me, Write, Blessed are the dead which die in the Lord, which die in the Lord ; Blessed are the dead which

I heard a voice from heaven, say-ing un-to me, Write, Blessed are the dead which die in the Lord, which die in the Lord ; Blessed are the dead which

I heard a voice from heaven, say-ing un-to me, Write, Blessed are the dead which die in the Lord, which die in the Lord ; Blessed are the dead which

die in the Lord, from henceforth,from henceforth; Yea, saith the Spir-it, That they may rest from their labors, that they may rest from their labors.

die in the Lord,from henceforth,from henceforth; Yea, saith the Spir - it, That they may rest..... from their labors, that they may rest from their labors.

die in the Lord, from henceforth,from henceforth; Yea, saith the Spir-it, That they may rest from their labors, that they may rest from their labors.

*Moderato.* *Cres.*

Come, Christian brethren, ere we part, Join eve - ry voice and eve - ry heart ; One solemn hymn to God we raise, One clos - ing song of grate - ful

Come, Christian brethren, ere we part, Join eve - ry voice and eve - ry heart ; One solemn hymn to God we raise, One clos - ing song of grate - ful

praise, One closing song of grate - ful praise. And there re - leased from toil and

Christians, we here may meet no more, But there is yet a hap - pier shore ;

praise, One closing song of grate - ful praise. And there re - leased from toil and

*mf* Cres. Dim.

pain, Dear brethren we shall meet a - gain, Dear brethren we shall meet a - gain, Shall meet a - gain, shall meet a - gain, shall meet a - gain.

pain, Dear brethren we shall meet a - gain, Dear brethren we shall meet a - gain, Shall meet a - gain, shall meet a - gain, shall meet a - gain.

The musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Dynamics include *mf*, *Cres.*, and *Dim.*

## SENTENCE. "Whatsoever ye would."

Whatso - ev - er ye would that men should do un - to you, Do ye e - ven so to them, For this is the 'law and the prophets.

Whatso - ev - er ye would that men should do un - to you, Do ye e - ven so to them, For this is the law and the prophets.

The musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The lyrics are: "Whatso - ev - er ye would that men should do un - to you, Do ye e - ven so to them, For this is the 'law and the prophets."

I love them that love me, And they that seek me ear-ly shall find me, And they that seek me ear-ly shall find me. I love

them that love me, And they that seek me ear-ly shall find me. Riches and honor are with me, yea, durable riches, and righteousness.

them that love me, And they that seek me ear-ly shall find me. Riches and honor are with me, yea, durable riches, and righteousness.

*f* ----- *Cres.* ----- *p* Slow and soft.

The path of the just is as the shin-ing light, That shin-eth more and more un - to the per - feet day, Un - to the per - feet day.

The path of the just is as the shin-ing light, That shin-eth more and more un - to the per - feet day, Un - to the per - feet day.

The path of the just is as the shin-ing light, That shin-eth more and more un - to the per - feet day, Un - to the per - feet day.

The path of the just is as the shin-ing light, That shin-eth more and more un - to the per - feet day, Un - to the per - feet day.

HYMN. "Thy will be done."

APPROPRIATE FOR VARIOUS OCCASIONS OF AFFLICTION.

*Slowly, and with expression.* *Rall. e Dim.* *pp*

1. Thy will be done ; in devious ways The hurrying stream of life may run ; Yet still our grateful hearts shall say Thy will be done, Thy will be done.

2. Thy will be done ; if o'er us shine A gladd'ning and a prosp'rous sun, This prayer shall make it more divine, Thy will be done, Thy will be done.

3. Thy will be done ; tho' shrouded o'er Our path with gloom, One comfort, one is ours, to breathe while we a - dore, Thy will be done, Thy will be done.

*Allegretto Moderato.*

Sal - va - tion, sal - va - tion, sal - va - tion be - longeth un - to the Lord, And thy

And thy blessing is a - mong the peo - ple ;

Sal - va - tion, sal - va - tion, sal - va - tion be - longeth un - to the Lord, And thy

*Cres.*

blessing, thy blessing is a - mong the peo - ple, is a - mong the people ; Sal - va - tion be - long - eth, be - long - eth un - to the

blessing, thy blessing is a - mong the peo - ple, is a - mong the people ; Sal - va - tion be - long - eth, be - long - eth un - to the

*f*                      *ff*                      *Cres.*                      *Slowly.*                      *p*

Lord, Sal - va - tion, sal - va - tion be - long - eth, be - long - eth un - to the Lord, And thy blessing is a - mong the peo - ple.

Lord, Sal - va - tion, sal - va - tion be - long - eth, be - long - eth un - to the Lord, And thy blessing is among the peo - ple.

SENTENCE. “The peace of God be upon us.”

E.

*Slow.*                      *Cres.*                      *Dim.*

From this time forth, from this time forth, And e'en for - ev - er - more. A - men.

The peace of God be up - on us, From this time forth, from this time forth, And e'en for - ev - er - more. A - men.

The peace of God be up - on us, The peace of God be up - on us, From this time forth, from this time forth, And e'en for - ev - er - more. A - men.

## SENTENCE. "Seek ye the Lord."

Tenor. *p*

Seek ye the Lord, while he may be found; Call ye up - on him while he is near. Seek ye the Lord, while he may be found;

while he is near. Seek ye the Lord, Call ye up - on him while he is near. Seek ye the Lord, on him, while he is near. Seek ye the Lord, while he may be found, Call ye up - on him while he is near. Seek ye the Lord,

while he may be found, Call ye up-on him while he is near. Seek ye the Lord, while he may be found, Call ye up - on him while he is near.



# SANCTUS. "Holy, Lord God of Hosts."

Arranged from VÖGLER.

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Moderato.

Ho - ly! Ho - ly! Ho - ly Lord God of Hosts! God Al - migh - ty, who wast, and art, and art to come. Ho - ly,

Ho - ly! Ho - ly! Ho - ly Lord God of Hosts! God Al - migh - ty, who wast, and art, and art to come. Ho - ly,

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Moderato'. There are dynamic markings like *mf* and *f* throughout the system.

Lord God of Hosts! God Al - migh - ty! Who wast, and art, and art to come. Ho - ly, Ho - ly Lord God of Hosts.

Lord God of Hosts! God Al - migh - ty! Who wast, and art, and art to come. Ho - ly, Ho - ly Lord God of Hosts.

The second system of the musical score also consists of four staves. It continues the vocal line and piano accompaniment from the first system. The lyrics are: "Lord God of Hosts! God Al - migh - ty! Who wast, and art, and art to come. Ho - ly, Ho - ly Lord God of Hosts." The musical notation includes various note values, rests, and dynamic markings.

## HYMN. "Through every age."

CH. ZEUNER.  
From "American Harp," by permission

SUITABLE FOR OPENING OR CLOSING OF PUBLIC WORSHIP.

*Allegro. f* *p* *f* *mp*

Through eve - ry age, e - ter - nal God, Thou art our rest, our safe a - bode; High was thy throne, ere heaven was made, Or

*Unison.*  
Through eve - ry age, e - ter - nal God, Thou art our rest, our safe a - bode; High was thy throne, ere heaven was made, Or

earth, thy hum-ble foot - stool laid. Long hast thou reign'd, ere time be - gun, Or dust was fash - ion'd in - to man;

earth, thy hum-ble foot - stool laid. Long hast thou reign'd, ere time be - gun, Or dust was fash - ion'd in - to man;

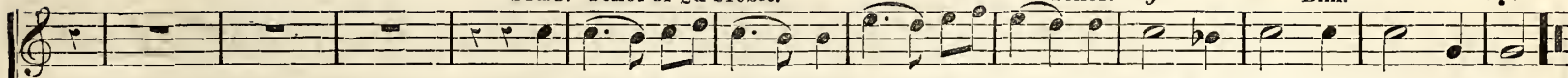
“THROUGH EVERY AGE.” Concluded.

SOLO. Tenor or 2d Treble.

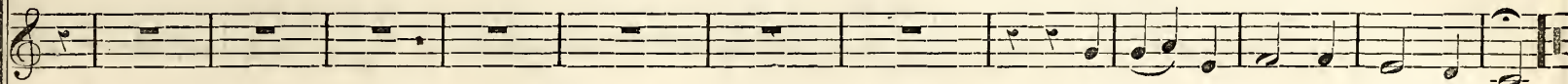
TUTTI. Tenor. *mf*

Dim.

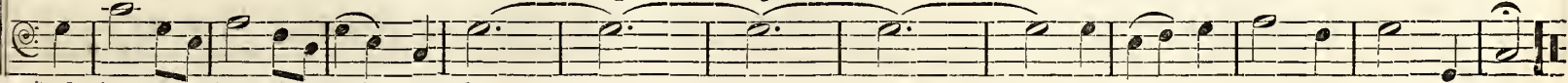
D.C.



And long thy king - dom shall en - dure, When earth and time shall be no more.



And - long thy king - dom shall en - dure, When earth and time shall be no more.



And long thy king - dom shall en - dure,.....

SENTENCE. “The grace of our Lord.”

Allegretto. *p*

Cres.

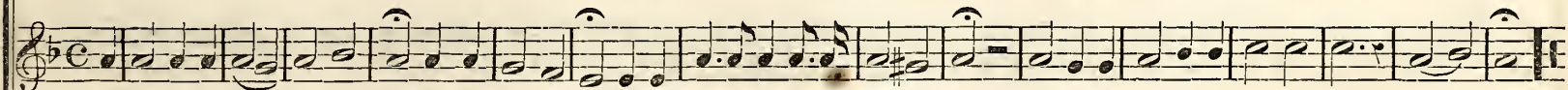
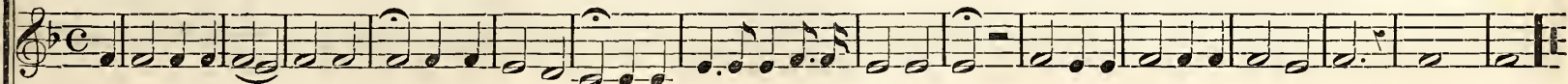
*p*

Cres.

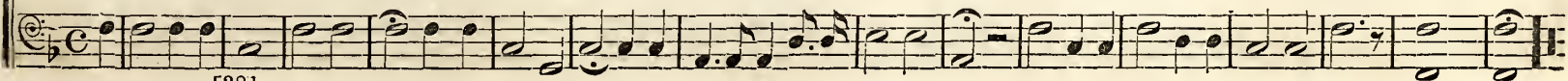
*p*



The grace of our Lord Je - sus Christ, And the love of God, and the fel - lowship of the Ho - ly Ghost, Be with us all, ever, ev - er - more. A - men.



The grace of our Lord Je - sus Christ, And the love of God, and the fel - lowship of the Ho - ly Ghost, Be with us all, ev - er, ev - er - more. A - men.



## HYMN. "Hail, happy day."

*mf* *p*

1. Hail, happy day! thou day of ho-ly rest! What heavenly peace and transport fill my breast, When Christ, the God of grace, in love descends, And kind-ly holds com-munion with his

*p* *Cres.*

friends. 2. Let earth and all its van-i - ties be gone, Move from my sight, and leave my soul alone, Its flattering, fading glories I de - spise, And to im - mor - tal beauties turn my eyes.

3. Fain would I mount and pen-e-trate the skies, And on my Saviour's glories fix my eyes; Oh meet my ris-ing soul, thou God of love, And waft it

And on my Saviour's glories fix my eyes; Oh meet my ris-ing soul, thou God of love, And waft . . . it,

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are dynamic markings 'p' and 'Cres.'.

3. Fain would I mount and pen-e-trate the skies,

to the blissful realms above, And waft it to the blissful realms above, And waft it to the blissful realms a-bove, the realms a-bove.

And waft, . . . .

to . . . the bliss-ful realms a-bove, And waft it to the bliss-ful realms above, And waft it to the blissful realms a-bove, the realms a-bove

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are dynamic markings 'Cres.'.

Ho - ly, ho - ly, ho - ly, Lord, God of Sab-a-oth, Heav'n and earth are full of the majes-ty of thy glo - ry.

Heav'n and earth, heav'n and earth,

Ho - ly, ho - ly, ho - ly, Lord, God of Sabaoth, Heav'n and earth are full of the majes-ty, of thy glo - ry.

Detailed description: This system contains four staves of music. The top staff is a vocal line in G major, 2/2 time, with lyrics. The second staff is a vocal line in G major, 2/2 time, with lyrics. The third staff is a vocal line in G major, 2/2 time, with lyrics. The bottom staff is a piano accompaniment in G major, 2/2 time.

Glo - ry be to thee, Glo - ry be to thee, Glo - ry be to thee, O Lord, most high. A - men.

Glo - ry be to thee, Glo - ry be to thee, Glo - ry be to thee, O Lord, most high. A - men.

Detailed description: This system contains four staves of music. The top staff is a vocal line in G major, 3/2 time, with lyrics. The second staff is a vocal line in G major, 3/2 time, with lyrics. The third staff is a vocal line in G major, 3/2 time, with lyrics. The bottom staff is a piano accompaniment in G major, 3/2 time.

SENTENCE. "Blessed is he that considereth the poor."

M. M. DERBY.

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Blessed is he that con - sid - er - eth the poor, The Lord will de - liv - er him in time of trouble,

Blessed is he that con - sid - er - eth the poor,

Blessed is he that con - sid - er - eth the poor, The Lord will de - liv - er him in time of trouble,

The Lord will preserve him and keep him a - live, And he shall be bless - ed up - on the earth, And he shall be bless - ed up - on the earth.

The Lord will preserve him and keep him a - live; And he shall be bless - ed up - on the earth, And he shall be blessed up - on the earth.

*Andante.*

Un-to thee, O Lord, un - to thee do I lift up, lift up my soul. Lead me, lead me, lead me in thy truth, and teach me thy

Un-to thee, O Lord, un - to thee do I lift up, lift up my soul. Lead me, lead me, lead me in thy truth, and teach me thy

paths, Teach me thy paths. Lead me, lead me, lead me in thy truth, lead me in thy truth, and teach me, teach me thy paths.

paths, Teach me thy paths. Lead me, lead me, lead me in thy truth, lead me in thy truth, and teach me, teach me thy paths.



Un-to thee, O Lord, un-to thee do I lift up, lift up my soul. Lead me in thy truth, and teach me thy paths, A-men, A-men.

*p* *Cres.* *f* *p* *p* *f* *p*

Un-to thee, O Lord, un-to thee do I lift up, lift up my soul. Lead me in thy truth, and teach me thy paths, A-men, A-men.

The musical score consists of four staves. The first two staves are vocal lines with lyrics. The third staff is a piano accompaniment with dynamic markings: *p*, *Cres.*, *f*, *p*, *p*, *f*, *p*. The fourth staff is a bass line. The key signature is one sharp (F#) and the time signature is 4/4.

MERRIMAN. 6s & 4s.

L. FRENCH.

1. My faith looks up to thee, Thou Lamb of Cal-vary! Saviour di-vine! Now hear me while I pray: Take all my sins a-way; O let me, from this day, Be wholly thine.

2. May thy rich grace impart Strength to my fainting heart, My soul inspire; As thou hast died for me, Oh! may my love to thee, Pure, warm, and changeless be, A living fire.

3. While life's dark maze I tread, And griefs around me spread, Be thou my guide; Bid darkness turn to day, Wipe sorrow's tears a-way, Nor let me ever stray From thee a-side.

The musical score consists of four staves. The first three staves are vocal lines with lyrics. The fourth staff is a piano accompaniment. The key signature is two flats (Bb, Eb) and the time signature is 2/2.

That we may ap - ply our hearts, our hearts unto wisdom,

*Solo. Alto.*  
So teach us to number our days, So teach us to number our days, That we may ap - ply our hearts, our hearts unto wisdom,

So teach us to number our days, That we may ap - ply our hearts, our hearts unto wisdom, So teach us to

*Cres.*  
That we may ap - ply our hearts un - to wisdom. A - men.

That we may ap - ply our hearts un-to wisdom, That we may ap - ply our hearts un - to wisdom. A - men.

num-ber our days, That we may ap - ply our hearts un - to wisdom. A - men.

# GOD OF ISRAEL.

Arranged from MINE.

Let the first eight measures be sung in Unison, all singing the Treble, then repeated with the parts.

*p* *f*

God of Is-ra-el, We a - dore thee, Keep us safe - ly thro' the day, Safely keep us through the night, Guard us till the

God of Is-ra-el, We a - dore thee, Keep us safe - ly through the day, Safe - ly keep us through the night, Guard us till the

Safely keep us thro' the night,

*p* *p*

morn-ing light, Nor for-sake us, till thou take us Far from earth to dwell with thee, Through a bright e - ter - ni - ty.

morn-ing light, Nor for - sake us, till thou take us Far from earth to dwell with thee, Through a bright e - ter - ni - ty.

Nor for-sake us, till thou take us Far from earth to dwell with thee, Through a bright e - ter - ni - ty.

]

## WAKE, THE SONG OF JUBILEE.

From "Sabbath Harmony," by permission  
L. O. EMERSON.

With great spirit. Allegro Moderato.

Cres.

1. Wake, wake the song of ju - bi - lee, Let it ech - o o'er the sea! Wake! wake the song of ju - bi - lee, Let it ech - o o'er the sea ;

2. Wake, wake the song of ju - bi - lee, Let it ech - o o'er the sea! Wake! wake the song of ju - bi - lee, Let it ech - o o'er the sea ;

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in 4/4 time and features a crescendo marking.

Wake, wake the song of ju - bi - lee; Let it ech - o o'er the sea; Wake the

Wake, wake the song of ju - bi - lee, Let it ech - o o'er the sea; Wake the

Now is come the promised hour : Je - sus reigns with sovereign power, Wake, wake the song

The second system continues the musical score with three staves. It includes the third line of the first verse and the beginning of the chorus. The lyrics are: "Wake, wake the song of ju - bi - lee; Let it ech - o o'er the sea; Wake the" and "Wake, wake the song of ju - bi - lee, Let it ech - o o'er the sea; Wake the". The chorus begins with "Now is come the promised hour : Je - sus reigns with sovereign power, Wake, wake the song".

*p*

*f*

song, wake the song of ju - bi - lee; Let it ech-o, Let it ech-o o'er the sea; Let it  
 song, Wake the song of ju - bi - lee, Let it ech-o o'er the sea; Let it

.... The song..... of ju - bi - lee, Let it ech-o; Let it ech-o.

*Cres.*

ech-o o'er the sea, Let it ech-o o'er the sea.

*SLLO, for Soprano or Tenor.*  
*Moderato.*

Now is come the prom - is'd hour, Je - sus reigns with sov - 'reign pow'r, Let it  
 ech o o'er the sea, Let it ech-o o'er the sea.

*ff* sound from shore to shore, let it sound from shore to shore, Je - sus reigns for - ev - er - more, Je-sus reigns for-ev-er -

*Cres.* *f*

more, Je-sus reigns for-ev-er - more, Je - sus reigns for - ev - er - more.

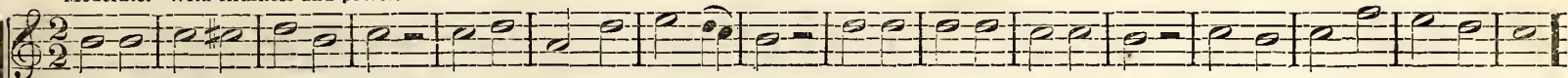
*Cres.* *ff*

**SOLO.** Let it sound from shore to shore,

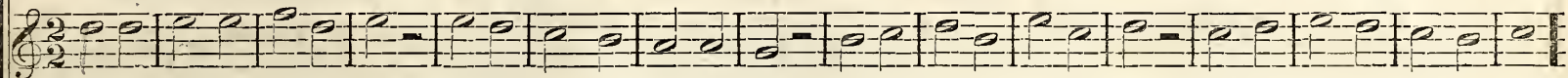
**Soprano.** Je - sus reigns for - ev - er - more, Je - sus reigns for-ev-er more, Je - sus reigns..... Je - sus reigns for - ev - er - more.

*Cres.*

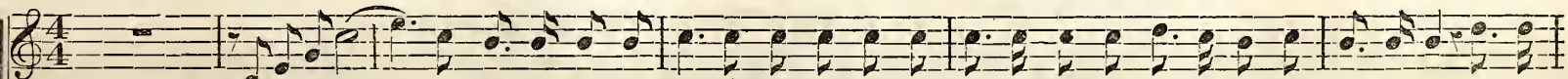
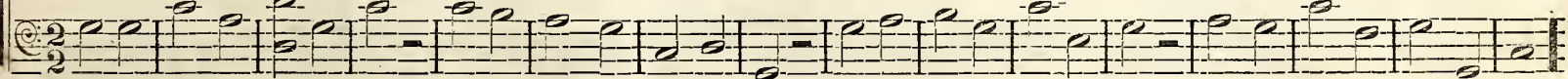
Moderato. With firmness and power.



Now the des-ert lands re-joice; And the is-lands join their voice; Yea, the whole cre-a-tion sings,— Je-sus is the King of kings.



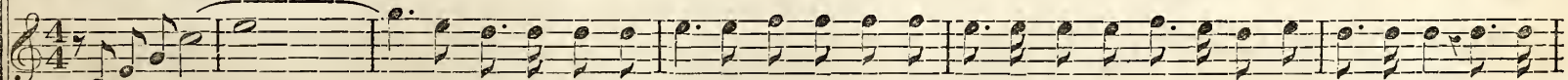
Now the des-ert lands re-joice; And the is-lands join their voice; Yea, the whole cre-a-tion sings,— Je-sus is the King of kings.



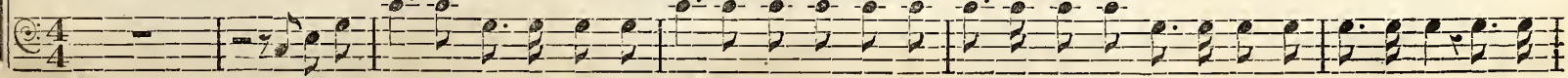
Then wake the song of ju-bi-lee; then wake, then wake the song of ju-bi-lee, then wake the song of ju-bi-lee, Let it



Then wake the song.....



Then wake the song..... of ju-bi-lee, then wake, then wake the song of ju-bi-lee, then wake the song of ju-bi-lee, Let it



en wake the song, &c.

“WAKE THE SONG OF JUBILEE.” Concluded.

ech - o o'er the sea, That Je - sus reigns for - ev - er - more, That Je - sus reigns for - ev - er - more, Je - sus reigns for - ev - er - more.

ech - o o'er the sea, That Je - sus reigns for - ev - er - more, That Je - sus reigns for - ev - er - more, Je - sus reigns for - ev - er - more.

*f* *ff* *Cres.* *ff* *fff*

*f* *ff* *Cres.* *ff* *fff*

SENTENCE. “Have mercy upon us, O Lord.” Ps. LI. 1.

*Andante Religioso.*

Have mer - cy up - on us, O Lord, up - on us, O Lord, According to thy loving kindness, According to the multitude }  
of thy tender } mercies, blot out our transgressions.

*p* Have mer - cy up - on us, O Lord, up - on us, O Lord, According to thy loving kindness, According to the multitude }  
of thy tender } mercies, blot out our transgressions.

Have mer - cy up - on us, O Lord, up - on us, O Lord, According to thy loving kindness, According to the multitude }  
of thy tender } mercies, blot out our transgressions.



FUNERAL SENTENCE. "Mark the perfect man."

Mark the per-fect man, and be - hold the up - right, for the end of that man is peace, for the end of that man is peace.

Mark the per-fect man, and be - hold the up - right, for the end of that man is peace, for the end of that man is peace.

Mark the per-fect man, and be - hold the up - right, for the end of that man is peace, for the end of that man is peace.

Mark the perfect man, and be - hold the up - right, for the end of that man is peace, for the end of that man is peace, for the end of that man is peace.

Mark the perfect man, and be - hold the up - right, for the end of that man is peace, for the end of that man is peace, for the end of that man is peace.

Mark the perfect man, and be - hold the up - right, for the end of that man is peace, for the end of that man is peace, for the end of that man is peace.

God that madest earth and heav'n, Dark - ness and light! Who the day for toil hast giv'n, For rest... the night!

God that madest earth and heav'n, Dark - ness and light! Who the day for toil hast giv'n, For rest... the night!

God that madest earth and heav'n, Dark - ness and light! Who the day for toil hast giv'n, For rest the night!

May thine an - gel guards de - fend us, Slumbersweet thy mer - cy send us; Ho - ly dreams and hopes at - tend us, This live - long night.

May thine an - gel guards de - fend us, Slum - ber sweet thy mer - cy send us; Ho - ly dreams and hopes at - tend us, This live - long night.

May thine an - gel guards de - fend us, Slum - ber sweet thy mer - cy send us; Ho - ly dreams and hopes at - tend us, This live - long night.

*Andante.*

1. This is the Sab-bath morn! This is the Sab-bath morn! I am a - lone, with-in the dell, Yet one faint sound, the Sab - bath

2. Kneel-ing, I pray to thee! Kneel-ing, I pray to thee! Soft breez-es breathe a hal-low'd sound; I feel as though all na - ture

*SOLO.*

3. A - bove, what glo-ries play! A - bove, what glo-ries play! Seeming as though the fields of light Were o - pen'd to my wand'-ring

*pp*

*p*

*pp*

*Rall. o Dim.*

bell! Now still..... is wood and lawn, This is the Sab-bath day.....

round Were bound..... in prayer with me. This is the Sab-bath day, This is the Sab-bath day.

sight, Were o - - - - pen'd to my sight. This is the Sab-bath day.

This is the Sab-bath day. This is the Sab-bath day. ....

## HYMN. "To Prayer, To Prayer."

*m* *p* *Cres.* *3*

1. To prayer, to prayer! for the morn-ing breaks, And earth, with her Ma-ker's smiles, a - wakes ; \*

1. To prayer, to prayer! for the morn-ing breaks, And earth, with her Ma-ker's smiles, a - wakes ; His light is on all be - low and a -

1. To prayer, to prayer! for the morn-ing breaks, And earth, with her Ma-ker's smiles, a - wakes ;

*Cres.*

O, then, on the breath of this ear - ly air, Send upward the in - cense of grate-ful prayer.

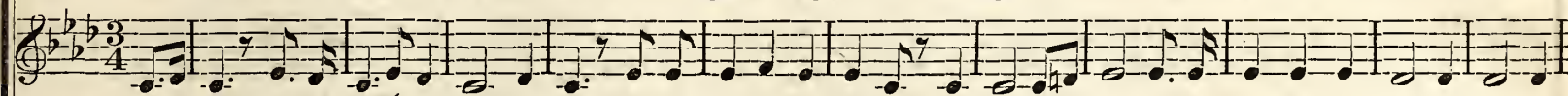
bove, The light of gladness, and life, and love. O, then, on the breath of this ear - ly air, Send upward the in - cense of grate-ful prayer.

O, then, on the breath of this ear - ly air, Send upward the in - cense of grate-ful prayer.

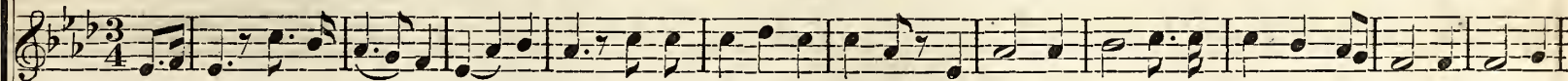
\* This Duett may be sung by the Soprano and Alto, or Tenor and Bass.



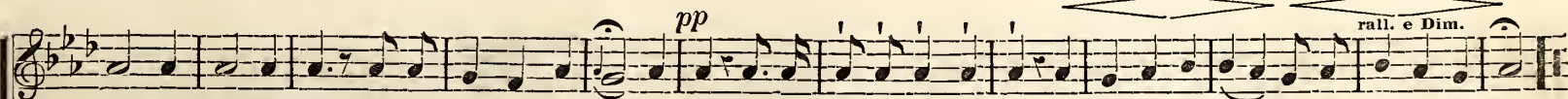
2. To prayer! for the glo - rious sun is gone, And the gath - er - ing darkness of night comes on ; Like a eur - tain from God's kind hand it



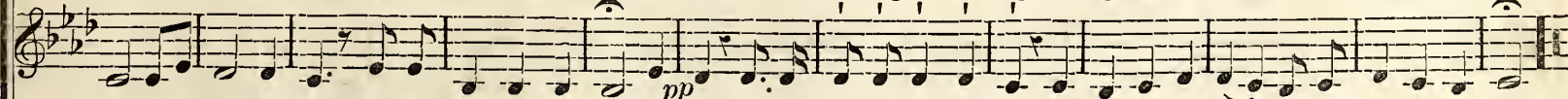
2. To prayer! for the glo - rious sun is gone, And the gath - er - ing darkness of night comes on ; Like a eur - tain from God's kind hand it



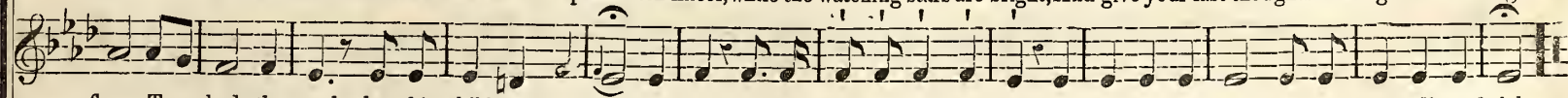
2. To prayer! for the glo - rious sun is gone, And the gath - er - ing darkness of night comes on ; Like a eur - tain from God's kind hand it



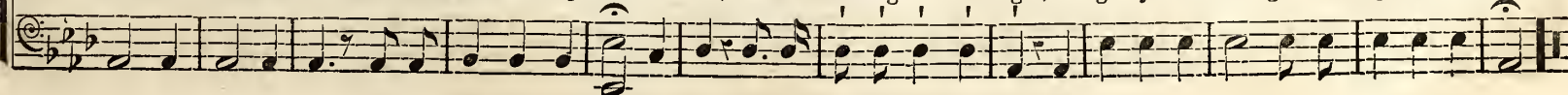
flows, To shade the couch where his children repose. Then kneel, while the watching stars are bright, And give your last thoughts to the guardian of night.



flows, To shade the couch where his children repose. Then kneel, while the watching stars are bright, And give your last thoughts to the guardian of night



flows, To shade the couch where his children repose. Then kneel, while the watching stars are bright, And give your last thoughts to the guardian of night.



The Melody and Harmony selected from the Air, "I know that my Redeemer liveth," in Handel's Messiah.

**SOLO. Soprano.**

**TENOR. Chorus.**

**SOLO. Soprano.**

1. The Sav-iour lives! no more to die; He lives! the Lord en-throned on high; He lives! the Sav - - - iour

2. He lives! to still his servants' fears; He lives to wipe a-way their tears; He lives! the Sav - - - iour

**SOPRANO.**

**Inst.** He lives! the Lord en-throned on high;  
He lives to wipe a-way their tears;

**TENOR. Chorus.**

lives!..... tri - - umph - - - ant o'er..... the grave; He lives e - ter - nal - ly to save;

lives!..... their man - - - sions to..... pre-pare; He lives to bring them safe - ly there;

**SOPRANO.**

He lives, e - ter - nal - ly to save, E - ter - nal - ly to  
He lives, to bring them safe - ly there, To bring them safely

E - ter - nal - ly to save; He lives,..... e - ter - - nal - ly to save. 3. Ye mourning souls, dry up your tears, Dis -  
 To bring them safe - ly there; He lives,..... to bring.... them safe - ly there.

E - ter - nal - ly to save; He lives,..... e - - ter - - nal - ly to save.  
 To bring them safe - ly there, He lives,..... to bring them safe - ly there.

save ; ..... He lives, .. e - ter - - nal - ly to save. 3. Ye mourning souls, dry up your tears, Dis -  
 there ; ..... He lives, ..... to bring them safe - ly there.

*mf* miss your gloom - y doubts and fears; With cheer - ful hope your hearts re - vive, For Christ, the Lord, is yet a - live.

*f* miss your gloom - y doubts and fears; With cheer - ful hope your hearts re - vive, For Christ, the Lord, is yet a - live.

• The portion set to the third stanza, will be found useful as a separate Psalm Tune, and appropriate to many Long Metre Hymns.

## SENTENCE. "Blessed are the pure in heart."

Blessed are the pure in heart, for they shall see God, Blessed are the pure in heart, for

Blessed are the pure in heart, Bless-ed, Bless-ed are the pure in heart, for they shall see God, Blessed are the pure in heart,

Blessed are the pure in heart, Bless-ed, Bless-ed are the pure in heart, for they shall see God, Blessed are the pure in heart,

*Cres.*

*p*

they shall see God . . . . . Blessed are the pure in heart, for they shall see God, for they shall see God. A - men.

for they shall see God, Blessed are the pure in heart, Blessed are the pure in heart, for they shall see God, for they shall see God. A - men.

for they shall see God, Blessed are the pure in heart, Blessed are the pure in heart, for they shall see God, for they shall see God. A - men.

*Cres.*

*Dim.*



*p*

If ye love me, keep my commandments, And I will pray the Fa-ther, And I will pray the Fa-ther, And I will pray the Father, And

And I will pray the Fa-ther, And I will pray the Fa-ther, And I will pray the Father, And

If ye love me, keep my commandments, And I will pray the Fa-ther, And I will pray the Fa-ther, And I will pray the Father, And

*Cres.*

he shall give you, And he shall give you a - noth - er Com - fort - er; That he may a - bid e with you for - ev - er, That he may a -

he shall give you, And he shall give you a - noth - er Com - fort - er; That he may a - bid e with you for - ev - er, That he may a -

he shall give you, And he shall give you a - noth - er Com - fort - er; That he may a - bid e with you for - ev - er, That he may a -

Cres. *p*

hide with you for - ev - er, Ev'n the spir - it of truth, The spir - it of truth, the spir - it of truth, For - ev - er and ev - er.

hide with you for - ev - er, Ev'n the spir - it of truth, The spir - it of truth, the spir - it of truth, For - ev - er and ev - er.

hide with you for - ev - er, Ev'n the spir - it of truth, The spir - it of truth, the spir - it of truth, For - ev - er and ev - er.

The musical score consists of four staves. The first three staves are vocal lines in treble clef with a key signature of one sharp (F#). The fourth staff is a piano accompaniment in bass clef. The music is in 4/4 time. Dynamics include 'Cres.' (Crescendo) and 'p' (piano). The lyrics are repeated on each vocal staff.

## HYMN.\* "From the table now retiring."

W. T. DAVIS.

1. From the ta - ble now re - tir - ing, Which for us the Lord hath spread, May our souls, re - fresh - ment find - ing, Grow in all things like our Head.

2. His ex - ample, by be - hold - ing, May our lives his in - age bear; Him, our Lord and Mas - ter call - ing, His commands may we re - vere.

3. Love to God and man dis - play - ing, Walking steadfast in his way, Joy at - tend us in be - liev - ing, Peace from God thro' end - less day.

The musical score is in 2/2 time with a key signature of one flat (Bb). It features three vocal staves in treble clef and a piano accompaniment in bass clef. The lyrics are numbered 1, 2, and 3.

\* May be used as an 8s &amp; 7s.

# SENTENCE. "Cast thy burden on the Lord."

E. CLARK.

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Slow and earnestly.

*m*

*Cres.*

*Dim.*

*p* *m* *Cres.* *Dim.*

Cast thy bur-den on the Lord, Cast thy burden on the Lord, And he will sus-tain thee, and strengthen thee, and comfort thee;

Cast thy burden on the Lord, on the Lord,

Cast thy burden on the Lord, on the Lord, Cast thy burden on the Lord, And he will sus-tain thee, and strengthen thee, and comfort thee;

*m*

*Cres.*

*Dim.*

*m* *Cres.* *Dim.*

Cast thy bur-den on the Lord, and he will sus-tain thee, and com-fort thee, He will sus-tain thee, and com-fort thee.

Cast thy bur-den on the Lord, and he will sus-tain thee, and com-fort thee, He will sus-tain thee, and com-fort thee.

*Allegretto.*

The first system of the score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 3/4 time and have a key signature of two sharps (D major). The music is marked 'Allegretto' and features a rhythmic pattern of eighth and sixteenth notes with some rests.

**CHORUS.**

The chorus section consists of three staves. The top two staves are for vocal parts (Soprano and Alto/Tenors) and the bottom staff is for piano accompaniment. The time signature is 3/4 and the key signature is two sharps. The lyrics are: "Praise the Lord, for he is gracious ; Our God is mer-ci-ful, and".

Praise the Lord, for he is gracious ; Our God is mer-ci-ful, and

Praise the Lord, for he is gracious ; Our God is mer-ci-ful, and

**SOLO, Soprano.** **SOLO.**

The solo section consists of two staves. The top staff is for the soprano solo and the bottom staff is for piano accompaniment. The time signature is 3/4 and the key signature is two sharps. The lyrics are: "Praise the Lord, for he is gracious, Praise the Lord, for he is gracious ; Our God is merciful, and of great kindness, Our God is merciful, and".

Praise the Lord, for he is gracious, Praise the Lord, for he is gracious ; Our God is merciful, and of great kindness, Our God is merciful, and

*ff*

of great kind-ness, Glo-ri - fy his ho - ly name.

of great kind-ness, Glo-ri - fy his ho - ly name.

*SOLO.*

of great kindness, Glo-ri - fy his ho - ly name. Our God is merei-ful, is graeious and merciful, Glo - ri - fy him ev - er - more !

**CHORUS.**

*p* *pp* *Rit.*

Our God is mer-ci-ful, is gracious and merciful, Glo - ri - fy him ev - er - more, A - men, A - men, A - men, A - men.

Our God is mer-ci-ful, is gracious and merciful, Glo - ri - fy him ev - er - more. A - men, A - men, A - men, A - men.

*p* *pp*

Our God is mer-ci-ful, is graeious and merciful, Glo - ri - fy him ev - er - more. Praise ye his name, A - men, A - men.

A - men, A - men, Praise ye his name.

*f* Allegretto con spirito.

It is a good thing to give thanks un - to the Lord, And to sing praises un - to thy name, O Most high - est!

It is a good thing to give thanks un - to the Lord, And to sing praises un - to thy name, O Most high - est! To tell of thy lov - ing

It is a good thing to give thanks un - to the Lord, And to sing praises un - to thy name, O Most high - est! To tell of thy lov - ing

*m*

And of thy truth in the night - sea - son, in the

kindness, ear - ly in the morning, To tell of thy lov - ing kindness, ear - ly in the morning, And of thy truth in the night - sea - son, in the

kind - ness, ear - ly in the morning, To tell of thy lov - ing kindness, ear - ly in the morn - ing, And of thy truth in the night - sea - son, in the

*Dim.* *mf*

night - - season ; Up-on an in-stru-ment of ten strings, and up - on the lute ; Up - on a loud instrument, and up -

night - - season ; Up-on an in-stru-ment of ten strings, and up - on . . . the lute ; Up - on a loud instrument, and up -

night - - season ; Up-on an in-stru-ment of ten strings, and up - on . . . the lute ; Up - on a loud instrument, 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-rations of thy hands, And

on the harp, for Thou, Lord, hast made me glad, glad, thro' thy works, And

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-rations of thy hands, And

*Cres.*

I will re-joice in giv-ing praise for the op - e - ra - - tions of thy hands; Glo-ry be to the Fa-ther, and to the Son,

I will re-joice in giv-ing praise for the op - e - ra - - tions of thy hands; Glo-ry be to the Fa-ther, and to the Son,

I will re-joice in giv-ing praise for the op - e - ra - - tions of thy hands; Glo-ry be to the Fa-ther, and to the Son,

*p* *m* *Cres.* *Cres. - - - -*

And to the Ho - ly Ghost. As it was in the be - gin-ning, As it was in the be - gin-ning, is now, and ev - er shall be, is now, and ev - er

And to the Ho - ly Ghost. As it was in the be - gin-ning, As it was in the be - gin-ning, is now, and ev - er shall be, is now, and ev - er

*p* *m*

And to the Ho - ly Ghost. As it was in the be - gin-ning, As it was in the be - gin-ning, is now, and ev - er shall be, is now, and ev - er



shall be, is now, and ev - er shall be, World with-out end, A - men, A - men, World with-out end, A - men, A - men.

shall be, is now, and ev - er shall be, World with-out' end, World without end, A - men, A - men, World with-out end, A - men, A - men.

shall be, is now, and ev - er shall be, World with-out end, World without end, A - men, A - men, World with-out end, A - men, A - men.

QUARTETTE OR CHORUS. "Evening, Morning, and at Noon."

SUITABLE FOR OPENING OR CLOSING SERVICE.

*p* Evening, morning, and at noon, will I cry and pray a - loud! And he shall hear my voice, And he will hear my voice.

*Cres.* *Dim.*

Evening, morning, and at noon, will I cry and pray a - loud! And he shall hear my voice, And he will hear my voice.

*p* Evening, morning, and at noon, will I cry and pray a - loud! And he shall hear my voice, And he shall hear my voice, ..... will hear my voice.

And he will hear my voice.

Andante.

O Lord, our help-er, our pre - serv-er, Give us this day thy Ho - ly Spir - it, That we may wor-ship thee ac - cept - a - bly.

O Lord, our help-er, our pre - serv-er, Give us this day thy Ho - ly Spir - it, That we may wor-ship thee ac - cept - a - bly.

SOLO.

O Lord, our strength and our Re - deem-er, O Lord, our strength and our Re - deem-er.

O Lord, our strength and our Re - deem-er,

O Lord, our strength and our Re - deem-er, O Lord, our strength and our Re - deem-er.

# "IN THY HOLY TEMPLE, LORD."

W. W. PARTRIDGE.

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SUITABLE FOR OPENING SERVICE.

*Andante.*  
SOLO, Soprano.

In thy ho - ly tem - ple, Lord, While we wait on thee, . . . . to - day, Let thy Spir - it preach thy word, Help us worship,

CHORUS, Tenor.

In thy ho - ly temple, Lord, While we wait on thee to - day, Let thy Spir - it preach the word, Help us wor - ship,

In thy ho - ly temple, Lord, While we wait on thee to - day, Let thy Spir - it preach the word, Help us wor - ship,

*con espressione.*

sing and pray; Ho - ly Spir - it, Heav'n - ly Dove, Melt the sin - ner's heart with love. A - - - - men, A - men.

sing and pray; Ho - ly Spir - it, Heav'nly Dove, Melt the sin - ner's heart with love. A - - - - men, A - men.

sing and pray; Ho - ly Spir - it, Heav'nly Dove, Melt the sin - ner's heart with love. A - - - - men, A - men.

*f* **Largo.** **Andante.**

Wor-thy is the Lamb that was slain, And hath re - deem-ed us to God by his blood, To receive power, and riches, and wis-dom, And strength, and

Worthy is the Lamb that was slain, And hath re - deem-ed us to God by his blood, To receive power, and riches, and wis-dom, And strength, and

Worthy is the Lamb that was slain, And hath re - deem-ed us to God by his blood, To re-ceive power, and riches, and wis-dom, And strength, and

**Largo.**

hon-or, and glo-ry, and bless - ing. Wor - thy is the Lamb that was slain, And hath re - deem-ed us to God, to God by his blood,

hon-or, and glo-ry, and bless - ing. Wor - thy is the Lamb that was slain, And hath re - deem-ed us to God, to God by his blood,

hon-or, and glo-ry, and bless - ing. Wor - thy is the Lamb that was slain, And hath re - deem-ed us to God, to God by his blood,

*Andante.* *Adagio.*

To re-ceive pow-er, and wis-dom, and rich-es, And strength, and hon-or, and glo-ry, and blessing, for-ev-er-more, A-men, A - men

To re-ceive pow-er, and wis-dom, and rich-es, And strength, and hon-or, and glo-ry, and blessing, for-ev-er-more, A-men, A - men.

To re-ceive pow-er, and wis-dom, and rich-es, And strength, and hon-or, and glo-ry, and blessing, for-ev-er-more, A-men, A - men.

"HOLY FATHER, GOD OF LOVE."

W. W. P.

SUITABLE FOR OPENING SERVICE.

Ho - ly Fa - ther, God of Love, Send thy Spir - it from a - bove ; O bless thy word, our prayer in - dite, ac - cept our praise, And

Ho - ly Fa - ther, God of Love, Send thy Spir - it from a - bove ; O bless thy word, our prayer in - dite, ac - cept our praise, And

Ho - ly Fa - ther, God of Love, Send thy Spir - it from a - bove ; O bless thy word, our prayer in - dite, ac - cept our praise, And

*Cres.*

guide our thoughts, Our hearts in true de - vo - tion raise, Our hearts in true de - vo - tion raise; Ho - ly Fa - ther, Ho - ly

guide our thoughts, Our hearts in true de - vo - tion raise, Our hearts in true de - vo - tion raise; Ho - ly Fa - ther, Ho - ly

guide our thoughts, Our hearts in true de - vo - tion raise, Our hearts in true de - vo - tion raise; Ho - ly Fa - ther, Ho - ly

Fa - ther, bow thine ear, bow thine ear; Make us ho - ly, make us ho - ly, hear us, hear....

Fa - ther, bow thine ear, bow thine ear; Make us ho - ly, make us ho - ly, hear us, hear....

Fa - ther, bow thine ear, bow thine ear; Make us ho - ly, make us ho - ly, hear us, hear....

“THE LORD IS MINDFUL OF HIS OWN.”

*Andante.*

*p* The first four measures may be sung as a Solo, Duett, or Trio.

The Lord is mindful of his own, He re-mem-bers his chil-dren, The Lord is mindful of his own, The Lord re-mem-bers his

The Lord is mindful of his own, He re-mem-bers his chil-dren, The Lord is mindful of his own, re-mem-bers his

The Lord is mind-ful of his own, He re-mem-bers his chil-dren, The Lord is mindful of his own, The Lord re-mem-bers his

*p*

children, Yea, the Lord is mindful of his own; Bow down before Him, Bow down before Him, Bow down before Him ye might-y, For the Lord is

children, Yea, the Lord is mindful of his own; Bow down before Him, Bow down before Him, Bow down before Him ye might-y, For the Lord is

children, Yea, the Lord is mindful of his own; Bow down before Him, Bow down before Him, Bow down before Him ye might-y, For the Lord is

“THE LORD IS MINDFUL OF HIS OWN.”

near us, For the Lord is near us, Yea, the Lord is mindful of his own, He re - mem - bers his chil-dren.

near us, For the Lord is near us, Yea, the Lord is mindful of his own, He re - mem - bers his children.

near us, For the Lord is near us, He re - mem - bers his chil-dren, Yea, the Lord is mindful of his own. He re - mem - bers his children.

mus.

HYMN. “Watchman! tell us of the night!”

1. Watchman! tell us of the night, What its signs of promise are, Traveller! o'er yon mountain height, See that glo - ry beaming star!

2. Watchman! tell us of the night, For the morning seems to dawn; Traveller! darkness takes its flight, Doubt and ter - ror are with-drawn.

3. Watchman! tell us of the night, High - er yet that star as - cends; Traveller! bless-edness and light, Peace and truth its course por-tends!



Watchman! does its beautiful ray Aught of hope or joy fore - tell? Traveller! yes; it brings the day, Promised day of Is - ra - el;

Watchman! will its beams a - lone Gild the spot that gave them birth? Traveller! a - ges are its own, See, it bursts o'er all the earth

Watchman! let thy wanderings cease; Hie thee to thy qui - et home,— Traveller! lo! the Prince of Peace! Lo! the Son of God is come.

Chorus to the 1st and 2d verses.

Chorus to the 3d verse.

1. Traveller! yes; it brings the day, Promised day of Is - ra - el! 3. Traveller! lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come.

3. Traveller! lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come.

2. Traveller! a - ges are its own, See, it bursts o'er all the earth. 3. Traveller! lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come.

## SENTENCE. "Hear our Prayer."

F. S. DAVENPORT.  
Jan. 8, 1861

Hear our prayer, Hear our prayer, O God, in - cline thine ear; Hear our prayer, Hear our

*p* *Cres.*

Hear our prayer, Hear our prayer, O God, in - cline thine ear; Hear... our prayer, Hear... our

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, 3/4 time, with lyrics: "Hear our prayer, Hear our prayer, O God, in - cline thine ear; Hear our prayer, Hear our". The second staff is a piano accompaniment, starting with a piano (*p*) dynamic and a crescendo (*Cres.*) marking. It features a melodic line with a fermata over the first measure and a dynamic marking of *p* at the beginning. The bottom two staves are a continuation of the vocal line with lyrics: "Hear our prayer, Hear our prayer, O God, in - cline thine ear; Hear... our prayer, Hear... our".

prayer, O God, in - cline thine ear. Hide not thy - self from our pe - ti - tion, Hide not thy - self from

*mf*

prayer, O God, in - cline thine ear. Hide not thy - self from our pe - ti - tion, Hide not thy - self from

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in G major, 3/4 time, with lyrics: "prayer, O God, in - cline thine ear. Hide not thy - self from our pe - ti - tion, Hide not thy - self from". The second staff is a piano accompaniment, starting with a mezzo-forte (*mf*) dynamic. It features a melodic line with a fermata over the first measure and a dynamic marking of *mf* at the beginning. The bottom two staves are a continuation of the vocal line with lyrics: "prayer, O God, in - cline thine ear. Hide not thy - self from our pe - ti - tion, Hide not thy - self from".

my pe - ti - tion. Un - to us, Un - to us, Un - to us, O God, in - cline thine ear,  
 Un - to us, Un - to us, Un - to us,  
 my pe - ti - tion. Un - to us, Un - to us, Un to us, O Lord, in - cline thine ear.

Hear our prayer, Hear our prayer, O God, in - cline thine ear, O God, in - cline thine ear. A - men.  
 Hear our prayer, Hear our prayer, O God, in - cline thine ear, in - cline thine ear, A - men.

*p* Moderato. *Cres.*

The eyes of all wait up-on thee, O Lord, The eyes of all wait up-on thee, O Lord,

The eyes of all wait up-on thee, O Lord, The eyes of all wait up-on thee, O Lord, And

The eyes of all wait up-on thee, O Lord, The eyes of all wait up-on thee, O Lord, And

And thou giv-est them their meat in due sea-son ;

**SOLO. Tenor or Baritone.**

Thou o - pen-est thy hand, and fill - - est all things liv-ing, and fill-est all things liv-ing with

thou giv - est them their meat in due sea-son.

plen - teous - ness. And

Thou o - pen - est thy hand, and fill - est all things liv - ing, And fill - est all things liv - - - ing with plenteousness, And

Thou o - pen - est thy hand, and fill - est all things liv - ing, And fill - est all things liv - - - - ing with plenteousness, And

*Cres.* - - - *p*

fill - est all things liv - ing with plenteousness. Thou vis - it - est the earth, and bless - est it, Thou vis - it - est the earth, and bless - est it, Thou

fill - est all things liv - ing with plenteousness. Thou vis - it - est the earth, and bless - est it, Thou vis - it - est the earth, and bless - est it, Thou

fill - est all things liv - ing with plenteousness. Thou vis - it - est the earth, and bless - est it, Thou vis - it - est the earth, and bless - est it, Thou

## THANKSGIVING ANTHEM. Continued.

*Cres.* *f* *Allegro spiritoso.*

crownest the year, thou crownest the year with thy good-ness, with thy good-ness, with thy good-ness. We will re-joice, we will re-joice,

crownest the year, thou crownest the year with thy good-ness, with thy good-ness, with thy good-ness. We will re-joice, we will re-joice,

crownest the year, thou crownest the year with thy good-ness, with thy good-ness, with thy good-ness. We will re-joice, we will re-joice,

*Cres.*

We will re-joice, will re-joice in the Lord, We will re-joice, we will re-joice, re-joice in the Lord.

We will re-joice, will re-joice in the Lord, We will re-joice, we will re-joice, re-joice in the Lord, And glo-ri-fy his name, and

We will re-joice, will re-joice in the Lord, We will re-joice, we will re-joice, re-joice in the Lord, And glo-ri-fy his name, and

And glo - ri - fy his name, his name for - ev - er - more. We will re -  
 glo - ri - fy his name, his name for - ev - er - more, And glo - ri - fy his name, his name for - ev - er - more.  
 glo - ri - fy his name, his name for - ev - er - more, And glo - ri - fy his name, his name for - ev - er - more. We will re -

*f* *Dim.* *f*

joice, re - joice in the Lord, And glo - ri - fy his name, his name for - ev - er - more. We will re - joice, re - joice in the Lord, We will re - joice, re -  
 re - joice in the Lord, his name for - ev - er - more. We will re - joice, re - joice in the Lord, We will re - joice, re -  
 joice, re - joice in the Lord, And glo - ri - fy his name, his name for - ev - er - more. We will re - joice, re - joice in the Lord, We will re - joice, re -

## THANKSGIVING ANTHEM. Concluded.

*Cres.* - - - - - *f*

joice in the Lord, And glo-ri-fy his name for-ev-er-more, And glo-ri-fy his name for-ev-er-more, A-men.

joice in the Lord, And glo-ri-fy his name for-ev-er-more, And glo-ri-fy his name for-ev-er-more, A-men.

*ff*

## BEATITUDE. "Blessed are they that mourn."

*p*

Blessed are they that mourn, Blessed are they that mourn, For they shall be comforted, For they shall be comforted.

Blessed are they that mourn, Blessed are they that mourn, For they shall be comforted. Blessed are they that mourn, For they shall be comforted.



# CHORUS. "Glory be to God on high."

A Gloria, from MOZART'S 12th Mass.

*Allegro Spiritoso.*

Glo - ry, glo - ry, glo - ry be to God on high, Glo - ry be to God, Glo - ry be to

*Sym.*

Glo - ry be to God on high, Glo - ry be to God on high, Glo - ry  
God, Glo - ry be to God, Glo - ry be to God on high,.....

glo - ry, glory, glo - ry, glory,

be to God on high,

..... on high, Glo - ry be to God, to God on high, And on earth peace, peace, peace on

to God on high,

*Pia.*

This system contains four staves of music. The top staff is the vocal line with lyrics. The second staff continues the vocal line. The third staff is the piano accompaniment, marked *Pia.* The bottom staff is the bass line.

earth, and on earth peace, peace, peace on earth, peace on earth, peace on earth,

*For.* *Pia.*

This system contains four staves of music. The top staff is the vocal line with lyrics. The second staff continues the vocal line. The third staff is the piano accompaniment, marked *For.* and *Pia.* The bottom staff is the bass line.

Glo - ry, glo - ry be to God on high, For. > Glo - ry,  
peace on earth, Swell. Glo - ry be to God on high, Glo - ry, glo - ry, glo - ry be to God on high, Swell.  
For.

>  
glo - ry be to God on high, Cres. For. >  
glo - ry be to God on high, Glo - ry, glo - ry, glo - ry be to God on high, peace on earth, good will towards men,  
Cres. For. >

peace on earth, good will towards men. We praise thee, We bless thee, We worship thee,

*Sym. Pia.* *Sym.* *Pia.*

This system contains the first four staves of music. The top staff is the vocal line with lyrics. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment. The fourth staff is the piano accompaniment. The lyrics are: "peace on earth, good will towards men. We praise thee, We bless thee, We worship thee,". The tempo markings are *Sym.* and *Pia.*.

*f*

We glo - ri - fy thee ; We give thanks to thee, give thanks to thee for thy great glo - ry, for thy great

*f* *Sym.*

This system contains the next four staves of music. The top staff is the vocal line with lyrics. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment. The fourth staff is the piano accompaniment. The lyrics are: "We glo - ri - fy thee ; We give thanks to thee, give thanks to thee for thy great glo - ry, for thy great". The tempo marking is *f*. The dynamic marking is *Sym.*.

glo - ry, for thy great glo - ry, for thy great glo - ry, for thy great glo - ry, We give thanks to thee for thy great

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a whole rest followed by a series of quarter and eighth notes. The second staff is a vocal line in G major, starting with a whole rest followed by a series of quarter and eighth notes. The third staff is a piano accompaniment in G major, featuring a series of chords and moving lines. The fourth staff is a piano accompaniment in G major, featuring a series of chords and moving lines. The lyrics are written below the second staff.

glo - ry, for thy great glo - ry, for thy great glo - ry. O Lord God,

Sym.

Cres.

The second system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a whole rest followed by a series of quarter and eighth notes. The second staff is a vocal line in G major, starting with a whole rest followed by a series of quarter and eighth notes. The third staff is a piano accompaniment in G major, featuring a series of chords and moving lines. The fourth staff is a piano accompaniment in G major, featuring a series of chords and moving lines. The lyrics are written below the second staff. The word "Sym." is written above the third staff, and "Cres." is written above the fourth staff.

O Lord God, Heav'nly King, Fa - ther Al - migh - ty; Glo - ry be to God,

*Sym.*

This system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. A 'Sym.' (Symphony) marking is placed above the piano part in the fourth measure.

Glo - ry be to God, Glo - ry be to God; Hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah!

This system also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics continue across the vocal lines.

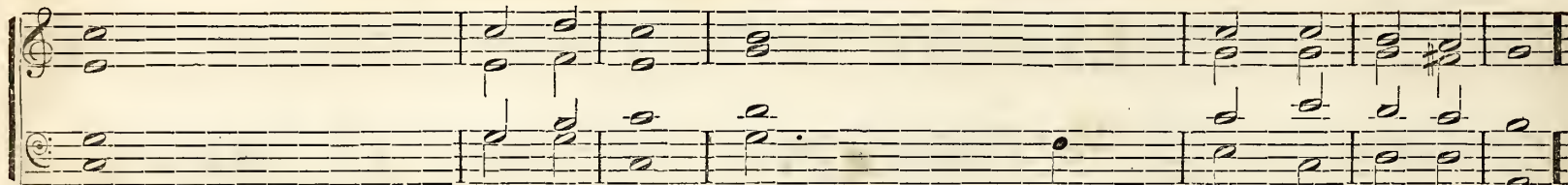
hal - le - lu - jah! A - men. hal - le - lu - jah, A - men. hal - le - lu - jah! hal - le - lu - jah! hal - le - lu -

The first system of the musical score consists of four staves. The top staff is a single melodic line. The second staff is a vocal line with lyrics. The third and fourth staves are a piano accompaniment, with the third staff showing chords and the fourth staff showing a more active bass line. The lyrics are: "hal - le - lu - jah! A - men. hal - le - lu - jah, A - men. hal - le - lu - jah! hal - le - lu - jah! hal - le - lu -"

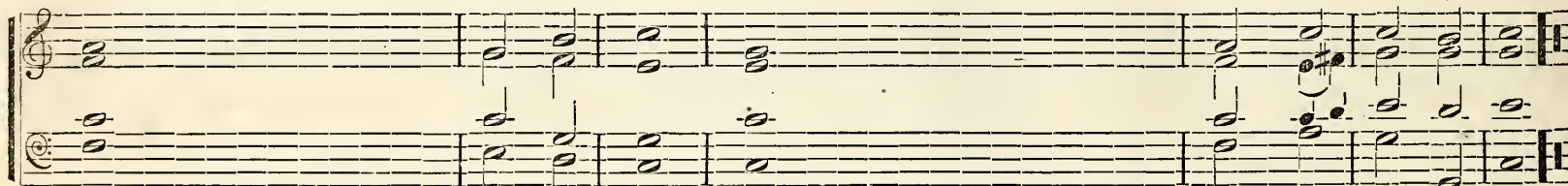
jah! hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah! A - men.

The second system of the musical score also consists of four staves. The top staff is a single melodic line. The second staff is a vocal line with lyrics. The third and fourth staves are a piano accompaniment. The lyrics are: "jah! hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah! A - men."

VENITE EXULTEMUS DOMINO.



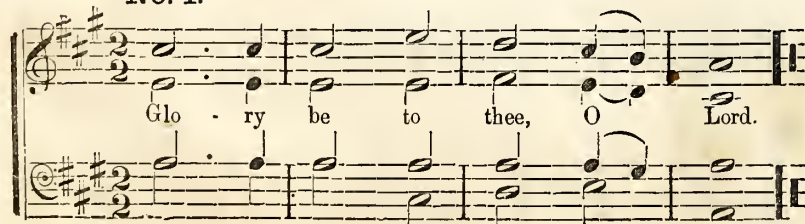
1. O, come, let us sing.....	unto the	Lord ;	let us heartily rejoice in the.....	strength of	our sal-	vation.
3. For the Lord is a.....	great ...	God ;	and a great.....	King a -	bove all	gods.
5. The sea is his,.....	and he	made it ;	and his hand pre - - - - -	par -	ed the dry	land.
7. For he is the.....	Lord our	God ;	and we are the people of his.....	pasture, and the	sheep of his	hand.
10. Glory be to the Father, and.....	to the	Son ;	and.....	to the	Ho - ly	Ghost.



2. Let us come before his presence.....	with thanks-	giving ;	and show ourselves.....	glad in	him with	psalms.
4. In his hands are all the corners.....	of the	earth ;	and the strength of the.....	hills is	his.....	also.
6. O, come, let us worship,.....	and fall	down ;	and kneel be - - - - -	fore the	Lord our	Maker.
8. O worship the Lord in the.....	beauty of	holiness ;	let the whole.....	earth stand in	awe of	Him.
9. For he cometh, for he cometh to.....	judge the	earth ;	and with righteousness to judge the world, and the	peo -	ple with	his truth.
11. As it was in the beginning, is now, and	ev - er	shall be ;	world.....	with - out	end. A -	men.

GLORIAS. (After the Gospel is named.)

No. 1.



No. 2.





DOUBLE CHANT.

1. O be joyful in the Lord,.....	all ye	lands ;	serve the Lord with gladness, and come before his	pre - sence	with a	song.
3. O go your way into his gates with } thanksgiving, and into his }	courts with	praise ;	be thankful unto him, and.....	speak good	of his	name.
5. Glory be to the Father, and.....	to the	Son,	and.....	to the	Ho - ly	Ghost.

2. Be ye sure that the Lord.....	he is	God ;	it is he that hath made us, and not we our- selves ; we are his }	people, and the	sheep of his	pasture.
4. For the Lord is gracious, his mercy is.	ev - er	lasting ;	And his truth endureth from gene - - - -	ration to	gen - e -	ration.
6. As it was in the beginning, is now, and	ev - er	shall be,	world.....	with - out	end, A -	men.

GLORIAS. (After the Gospel is named.)

No. 3.

No. 4.

Glo - ry be to thee, O Lord.

Glo - ry be to thee, O Lord.

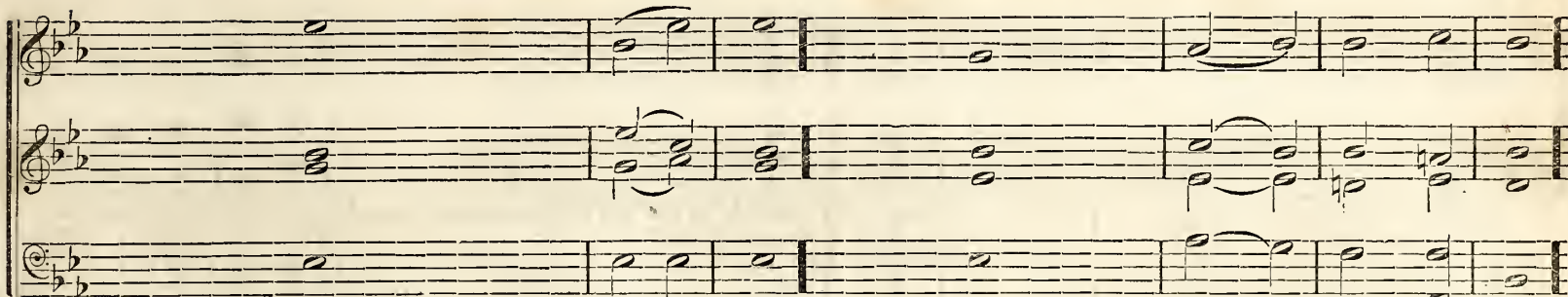
## BENEDICTUS.

1. Blessed be the Lord..... God of Israel; For he hath visited..... and re - deemed his people.  
 3. As he spake by the mouth of his..... ho - ly prophets, Which have ..... been since the world be - gan.  
 5. Glory be to the Father, and ..... to the Son, And ..... to the Ho - ly Ghost.

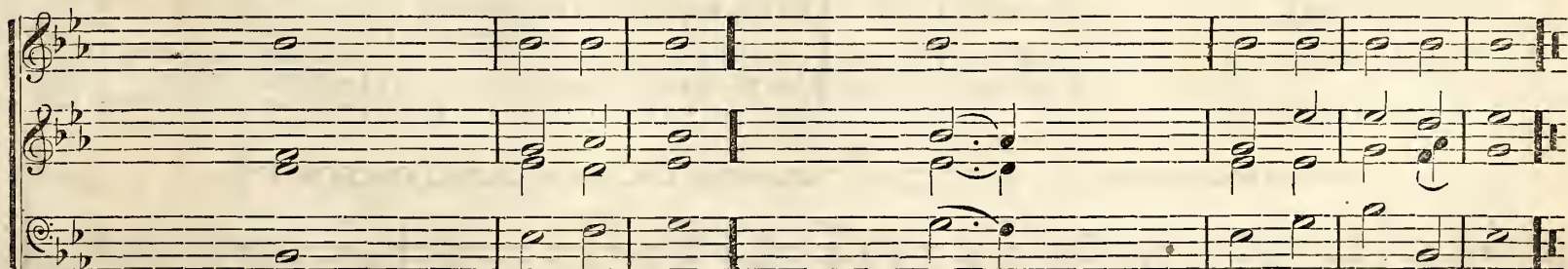
2. And hath raised up a mighty sal - - vation for us, In the ..... house of his ser - vant David.  
 4. That we should be saved..... from our enemies, And from the ... hand of... all that hate us.  
 6. As it was in the beginning, is now, and... ev - er shall be, World .... with - out end, A - men.

## BONUM EST CONFITERI. (EVENING SERVICE.)

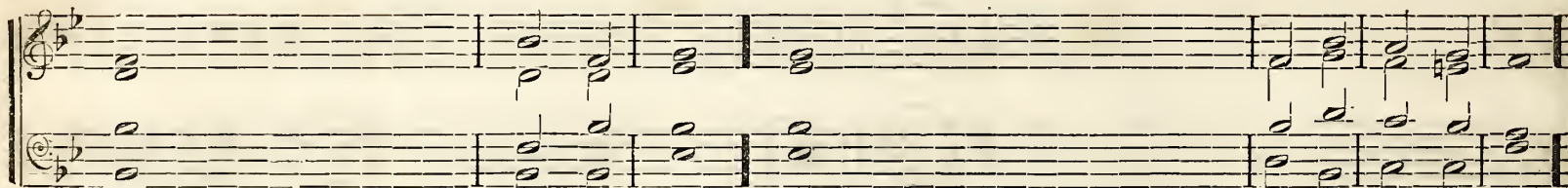
1. It is a good thing to give thanks ..... unto the Lord; And to sing praises unto thy..... name..... O Most Highest.  
 2. To tell of thy loving kindness ..... early in the morning; And of thy ..... truth in the night - season.  
 3. Upon an instrument of ten strings, and up - on the lute; Upon a loud instrument, ..... and up - on the harp.  
 4. For thou, Lord, hast made me. .... glad thro' thy works; And I will rejoice in giving praises for ra - tions of thy hands.  
 5. Glory be to the Father, and ..... to the Son, And ..... [the ope - to the Ho ly Ghost  
 6. As it was in the beginning, is now, and ev - er shall be; World ..... with - out end. A - men.



1. O sing unto the Lord a	new	song.	For he hath	done	mar - vellous	things.
3. The Lord declared	his	sal - vation,	His righteousness hath he openly	show'd in the	sight	of the
5. Show yourselves joyful unto the Lord,	all	ye	lands; Sing, re	joice,	and	give
7. With trumpets,	also,	and	shawms; O show yourselves joyful, be	fore	the	Lord,
9. Let the floods clap their hands, and let the hills be joyful together, be	fore	the	Lord,	For he	cometh,	to
11. Glory be to the Father, and	to	the	Son,	And	to	the
					judge	the
					Ho - ly	Ghost.



2. With his own right hand, and with his	ho - ly	arm,	Hath he gotten him	self	the	vic - to - ry.
4. He hath remembered his mercy and truth toward the	house	of	Israel;	And all the ends of the world have seen the sal -	va - tion	of our
6. Praise the Lord	on	the	harp;	Sing to the harp, with a	psalm	of
8. Let the sea make a noise, and all that	there	in	is;	The round world, and	they	that
10. With righteousness shall he	judge	the	world,	And the	peo - ple	with
12. As it was in the beginning, is now, and	ev	er	shall be,	World	with - out	end,
						A -
						men.



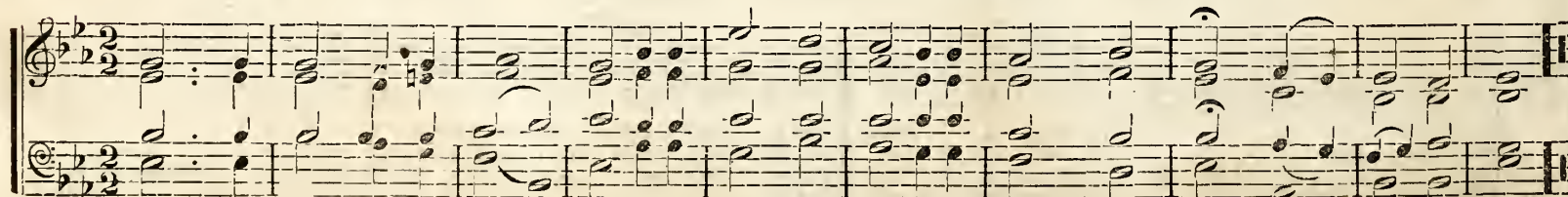
1. God be merciful unto.....	us, and	bless us,	And show us the light of his countenance, and be	mer - ci - ful unto	us.
3. Let the people... ..	praise thee, O	God,	Yea, let all the.....	peo - ple praise... thee.	
5. Let the people.....	praise thee, O	God,	Yea, let all the.....	peo - ple praise... thee.	
8. Glory be to the Father, and.....	to the	Son,	And.....	to the Ho - ly	Ghost.



2. That thy mercy may be.. ..	known upon	earth,	Thy saving... ..	health a -	mong all	nations.
4. O let the nations re - - - - -	joice, and be	glad ;	For thou shalt judge the folk righteously, } and govern the }	na - tions	up - on	earth.
6. Then shall the earth bring.....	forth her	increase,	And God, even our own.....	God, shall	give us his	blessing.
7. God.....	shall.....	bless us,	And all the ends of the.....	world shall	fear... ..	him.
9. As it was in the beginning, is now, and	ev - er	shall be,	World .....	with - out	end, A -	men.

### RESPONSE. (AFTER NINE COMMANDMENTS.)

G. PINSENT.



Lord, have mer - cy up on.... us, And in - cline our hearts, And in - cline our hearts to keep this law.



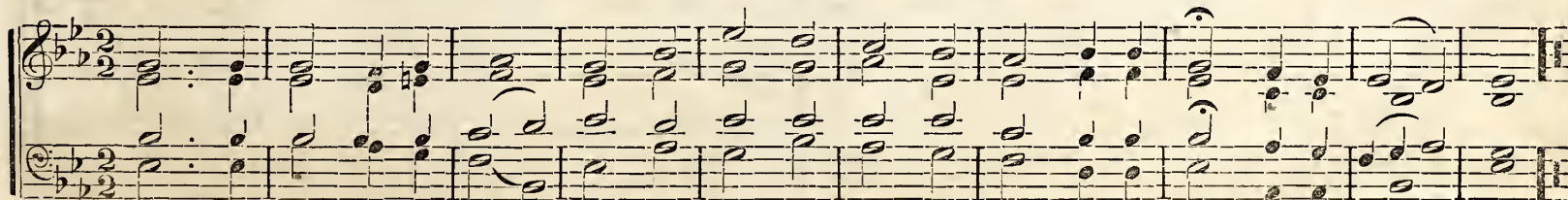
1. Praise the Lord,.....	O my soul;	And all that is within me,.....	praise his ho - ly name.
3. Who forgiveth .. .	all thy sins,	And.....	heal - eth all thine in - firmities.
5. O praise the Lord, ye angels of his, ye that ex - cel in strength;	Ye that fulfil his commandments, and hearken un -		
8. Glory be to the Father, and.....	to the Son,	And.....	to the voice of his Word. Ho - ly Ghost.



2. Praise the Lord,.....	O my soul,	And for - - - - -	get not all his benefits.
4. Who saveth thy life.....	from de - struction,	And crowneth thee with... mercy..and lov - ing kindness	
6. O praise the Lord, all.....	ye his hosts,	Ye servants of..... his, that do his pleasure	
7. O speak good of the Lord, all ye works of his, in all places of his do - minion,	ev - er shall be,	Praise thou the..... Lord..... O my soul.	
9. As it was in the beginning, is now, and.....		World..... with - out end. A - men.	

(AFTER THE TENTH COMMANDMENT.)

G. PINSENT



Lord, have mer - cy up on.... us, And write all these, thy laws, in our hearts, we be - seech thee.

## GLORIA IN EXCELSIS. (After the portion of Psalms.)

1. Glory be to.....	God on..	high,	And on earth,..	peace, good	will towards	men.
3. O Lord God.....	Heavenly	King;	God the.....	Fa - ther	Al - -	mighty.
9. For thou only.....	art.....	holy,	Thou.....	on - ly	art the	Lord.

2. We praise thee, we bless thee, we.....	wor - ship	thee;	We glorify thee, we give thanks to.....	thee for	thy great	glory.
4. O Lord, the only begotten Son.....	Je - sus	Christ;	O Lord God, Lamb of God,.....	Son of the	Fa - -	ther.
10. Thou only, O Christ, with the.....	Holy....	Ghost	Art most high in the.....	glory of	God the	Father.

5. That takest away the.....	sins of the	world,	Have mercy.....	up - on	us.
6. Thou that takest away the.....	sins of the	world,	Have mercy.....	up - on	us.
7. Thou that takest away the.....	sins of the	world,	Re - - - - -	ceive our	prayer
8. Thou that sitteth at the right hand of...	God the	Father,	Have mercy.....	up - on	us.

1. Searcher of hearts, from mine erase All thoughts that should not be; And in its deep recesses . . . . trace My grat-i-tude to thee.  
 2. Hearer of prayer! guide aright Each word and . . . . deed of mine; Life's battle teach me how to . . . fight, And be the victory thine.  
 3. Giver of all! for every good In the Re . . . . deem-er came; For raiment, shelter and for . . . food, I thank thee in his name.  
 4. Father and Son, and Holy Ghost, Thou glorious . . . . Three in One; Thou knowest best what I need most, And let thy will be done.

HYMN CHANT. “Almighty One” 11s & 6s.

E.

1. Almighty One! I bend in dust before thee: Even so veiled . . . . che - rubs bend; In calm and still devotion I adore thee, All-wise, all - pres - ent Friend!  
 2. Thou Power sublime! whose throne is firmly seated On stars and glow - ing suns; O, could I praise thee, could my soul, elated, Waft thee se - raph - ic tones,  
 3. Eternity! Eternity! how solemn, How terri - ble the sound! Here, leaning on thy promises,—a column Of strength, may I be found,

Thou to the earth its emerald robes hast given, or curtained it with snow; And the bright sun, and the soft moon in heav'n, Before thy presence bow.  
 Had I the lyres of angels, could I bring thee An offering . . . worthy thee, In what bright notes of glory would I sing thee, Blest notes of ecstasy!  
 O, let my heart be ever thine while beating, As when t'will cease to beat! Be thou my portion, till that awful meeting, When I my God shall greet! A - men!

No. 3.

A - men.

1. Come unto me all ye that labor and are | heavy | laden,
2. Come unto me all ye that labor and are heavy laden,  
And | I will | give you | rest.
3. Take my yoke upon you, and learn of me ;  
For I am meek and | lowly..in | heart :
4. And ye shall find | rest un- | to your | souls.
5. For my yoke is easy, and my | burden..is | light.
6. For my yoke is | easy, and my | burden is— | light.
7. And the Spirit and the bride say, Come.  
And let him that | heareth...say, | Come.
8. And let him that is athirst, come :  
And whosoever will, let him take the | water of | life— | freely.

### Holy, Holy, Lord, God Almighty.

REV. IV : 8.

1. Holy, holy, holy, | Lord..God Al- | mighty,  
Which was, and | is, and | is to | come.
2. Thou art worthy, O Lord, to receive glory, and | honor..and | power ;  
For thou hast created all things, and for thy pleasure they | are and | were cre- | ated.
3. Worthy is the | Lamb..that was | slain.  
To receive power, and riches, and wisdom, and strength, and | honor, and | glory..  
and | blessing.
4. Blessing, and honor, and | glory..and | power,  
**Be unto him that sitteth upon the throne, and unto the | Lamb for- | ever..and | ever.**

No. 4.

1. Thus saith the Lord unto them that | keep my | Sabbath ;
2. And choose the things that please me,  
And take | hold of | my— | covenant ;
3. Even unto them will I give in mine house,  
And with- | in my | walls,
4. A place and a name better than of sons and of daughters :  
I will give them an everlasting | name..that shall | not be..cut | off.
5. Also the sons of the stranger that join themselves to the Lord,  
To serve him and the name of the Lord,  
To | be his | servants,
6. Every one that keepeth the Sabbath from polluting it,  
And taketh | hold of | my— | covenant ;
7. Even them will I bring to my | ho-ly | mountain,  
And make them | joyful in my | house of | prayer :

### O Lord our God, how excellent.

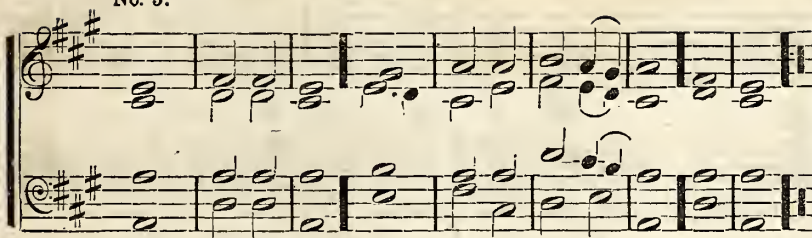
PSALM VIII.

1. O Lord our God, how excellent is thy name in | all the | earth !  
Who hast set thy | glory a- | bove the | heavens.
2. When I consider thy heavens, the | work of thy | fingers ;  
The moon and | stars, which | thou hast or- | dained ;
3. What is man, that thou art | mindful of | him ?  
And the son of | man, that thou | visitest | him ?
4. For thou hast made him a little | lower than the | angels,  
And hast crowned | him with | glory and | honor.
5. Thou madest him to have dominion over the | works of thy | hands ;  
Thou hast put | all things | under his | feet.
6. O Lord our God, how excellent is thy name in | all the | earth !  
Who hast set thy | glory a- | bove the | heavens. A-men.



## Seek ye the Lord.

No. 5.



1. Seek ye the Lord while he may be found,  
Call ye upon him | while ·· he is | near,
2. Let the wicked forsake his way,  
And the unrighteous man his thoughts ;  
And let him return to the Lord, and he will have mercy upon him :  
And to our God ; For | he ·· will a- | bundant-ly | pardon.
3. For *my* thoughts are not *your* thoughts,  
Neither are *your* ways *my* ways, | saith the | Lord.
4. For as the heavens are higher than the earth,  
So are my ways higher than your ways,  
And | my ·· thoughts than | your— | thoughts.

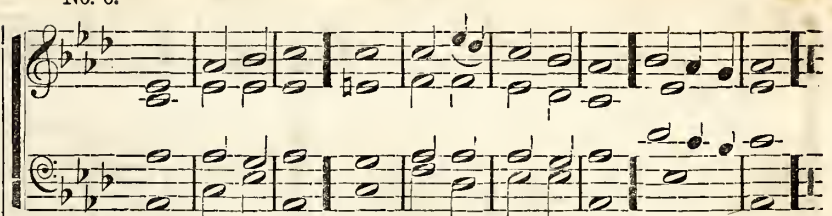
### I was glad when they said unto me,

PSALM CXXII.

1. I was glad when they said unto me,  
Let us go into the | house ·· of the | Lord.
2. Our feet shall stand within thy gates, O Jerusalem,  
Jerusalem is builded as a city that | is com- | pact to- | gether.
3. Whither the tribes go up ; the tribes of the Lord,  
Unto the testimony of Israel,  
To give thanks unto the | name ·· of the | Lord.
4. For there are set thrones of judgment,  
The | thrones ·· of the | house of | David.
5. Pray for the peace of Jerusalem,  
They shall | prosper ·· that | love thee.
6. Peace be within thy walls ;  
And pros- | peri- ·· ty · with- | in thy | palaces.
7. For my brethren and companions' sakes,  
I will now say, | Peace ·· be with- | in thee.
8. Because of the house of the Lord our God,  
I will | seek, will | seek thy | good.

## Comfort ye my People.

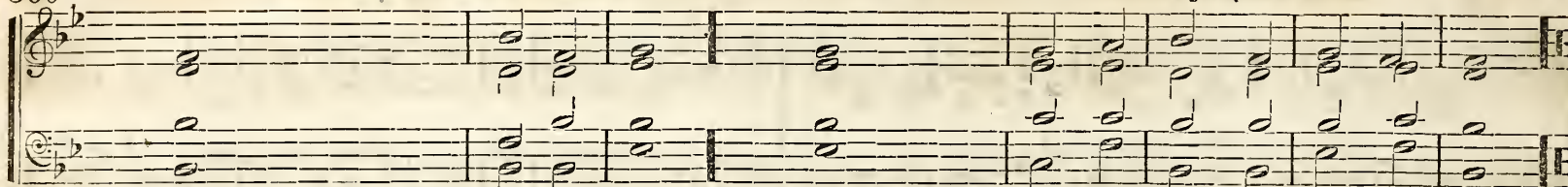
No. 6.



1. Comfort ye, comfort ye my people, | saith your | God.
2. Comfort ye, comfort ye my | people, | saith your | God.
3. Speak ye comfortably to Jerusalem, and cry unto her.  
That her warfare is accomplished, that her in- | iqui-ty is | pardoned.
4. For she hath received of the Lord's hand | double. for | all her | sins.
5. The voice of him that crieth in the wilderness,  
Prepare ye the | way ·· of the | Lord.
6. Make straight in the desert a | highway ·· for | our— | God.
7. Every valley shall be exalted,  
And every mountain and hill shall be | made— | low ;
8. And the crooked shall be made straight,  
And the | rough— | places | plain.
9. And the glory of the Lord shall be revealed,  
And all flesh shall | see it ·· to- | gether.
10. For the | mouth ·· of the | Lord hath | spoken it.

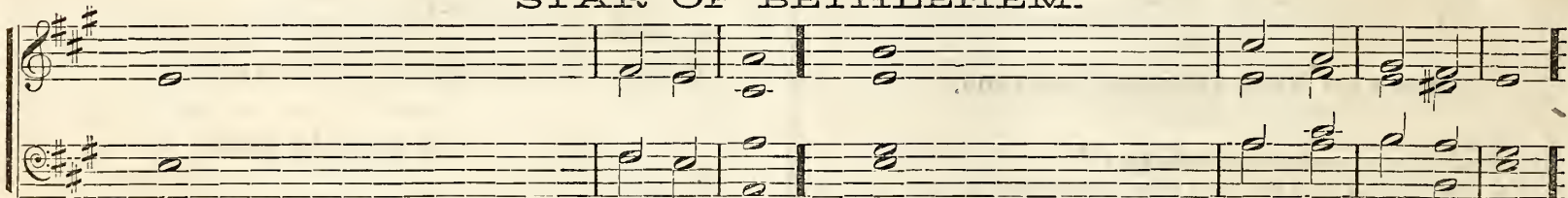
### Arise, O Lord, into thy rest.

1. Arise, O Lord, | into ·· thy | rest ;  
Thou, and the | ark— | of thy | strength.
2. Let thy priests be clothed with | righteous- | ness ;  
And let thy | saints | shout for | joy.
3. For thy servant | David's | sake,  
Turn not away the | face of | thine a- | pointed.
4. For the Lord hath | chosen | Zion ;  
He hath desired it | for his | habi- | tation.
5. This is my | rest for | ever :  
Here will I | dwell : for | I have de- | sired it.
6. I will abundantly bless | her pro- | vision :  
I will satisfy her | poor— | with— | bread.
7. I will also clothe her priests | with sal- | vation  
And her saints shall | shout a- | loud for | joy.

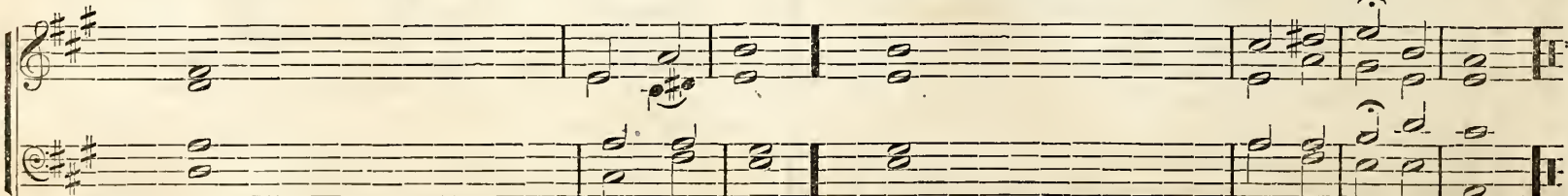


1. From the recesses of a lowly spirit, Our humble prayer ascends, O....	Fa - ther,	hear it;..	Borne on the trembling wings of	fear.. and	mekness; For-	give.. its	weakness.
2. We know—we feel how mean, and how unworthy The lowly sacrifice we....	pour.. be -	fore thee;	What can we offer thee,—O ....	thou.. most	holy!— But	sin.. and	folly?
3. Lord, in thy sight, who every bosom viewest, Cold in our warmest rows, and....	vain our	truest;	Thoughts of a hurrying hour, our	lips re -	peat them; our	hearts for -	get them.
4. We see thy hand—it leads us—it supports us: we hear thy voice—it....	counsels and it	courts us;	And then we turn away!—yet..	still.. thy	kindness For-	gives.. our	blindness.
5. Who can resist thy gentle call,—appealing To every generous thought, and....	grate - ful	feeling?—	O, who can hear the accents....	of thy	mercy And	nev... er	love thee?
6. Kind Benefactor!—plant within this bosom The seeds of holiness—	seeds of	holiness—	And let them blossom in fra -	grance,—and in beauty....	bright.. and	vernal,— And	spring.. e -
7. Then place them in those everlasting gardens Where angels walk,—and....	seraphs are the	wardens;	Where every flower, brought safe	through....	death's..dark	portal Be -	comes im -
							mortal.

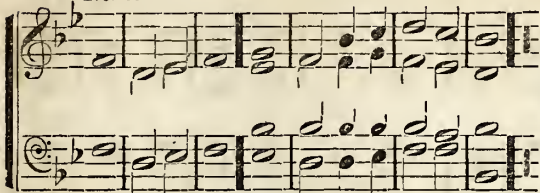
STAR OF BETHLEHEM.



1. When marshalled on the nightly plain, The glittering host be -	stud the	sky,	One star alone, of all the train, Can fix the...	sin -	ner's	wandering	eye.
3. Once on the raging seas I rode; The storm was loud, the....	night was	dark,	The ocean yawn'd and rudely blow'd The wind that....	toss'd my	foundering	bark.	
5. It was my guide, my light, my all: It made my dark fore - -	bo - dings	cease;	And through the storm, and danger's thrall, It	led me.. to the	port of	peace.	



2. Hark! hark! to God the chorus breaks, From every host from	eve - ry	gem:	But one alone the Saviour speaks,—It is the..	Star, the	Star of	Bethlehem.
4. Deep horror then my vitals froze, Death-struck, I ceas'd the	tide to	stem;	When suddenly a star arose,—It was the....	Star, the	Star of	Bethlehem.
6. Now safely moor'd, my perils o'er, I'll sing,.....	first in night's	diadem,	For ever and for evermore, The.....	Star, he	Star of	Bethlehem



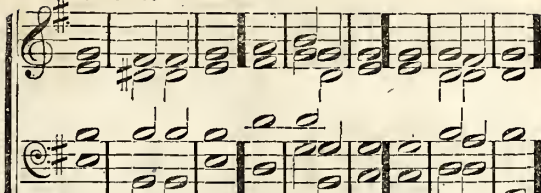
## PSALM CXXI.

- 1 I will lift up mine eyes unto the hills,  
From whence | cometh my | help;
- 2 My help cometh from the | Lord, which made | heaven and |  
earth.
- 3 He will not suffer thy foot to be moved;  
He that keepeth thee | will not | slumber.
- 4 Behold, he that keepeth Israel shall | neither |  
Slumber nor | sleep.
- 5 The Lord is thy keeper; the Lord is thy Shade upon  
Thy | right | hand;
- 6 The sun shall not smite thee by day, |  
Nor the | moon by | night.
- 7 The Lord shall preserve thee from all evil;  
He shall pre- | serve thy | soul.
- 8 The Lord shall preserve thy going out, and thy coming in,  
From this time forth, and | even for- | ever | more.

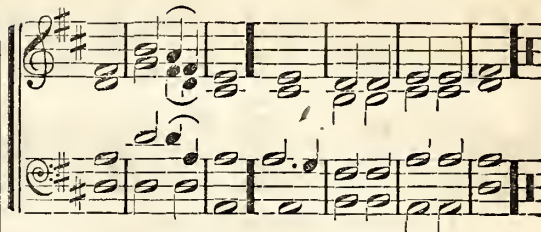
## The Lord is my Shepherd.

## PSALM XXIII.

- 1 The Lord is my shepherd; I | shall not | want.
- 2 He maketh me to lie down in green pastures;  
He leadeth me be- | side the | still | waters.
- 3 He restoreth my soul; He leadeth me in the paths  
of righteousness for his | name's | sake.
- 4 Yea, though I walk thro' the valley of the shadow of death,  
I will fear no evil; for thou art with me;  
Thy | rod and thy | staff they | comfort me.
- 5 Thou preparest a table before me, in the presence of mine  
enemies,  
Thou anointest my head with oil; my | eup runneth | over.
- 6 Surely goodness and mercy shall follow me all the days of my  
life; and I will dwell in the | house of the | Lord for- | ever.



- 1 Hear! Father, hear our prayer,  
Thou who art Pity where | sorrow pre- | vaileth,  
Thou who art safety when mortal help faileth,  
Strength to the feeble, and | hope..to de- | spair.  
Hear! Father, | hear our | prayer.
- 2 Hear! Father, hear our prayer!  
Wandering unknown in the | land..of the | stranger,  
Be with all travellers in sickness or danger,  
Guard thou their path, guide their | feet..from the | snare.  
Hear! Father, | hear our | prayer.
- 3 Hear! Father, hear our prayer!  
Still thou the tempest, night's | terrors..re- | vealing,  
In lightning flashing, in thy thunders pealing,  
Save thou the shipwrecked, the | voyager | spare.  
Hear! Father, | hear our | prayer.
- 4 Hear thou the poor that cry!  
Feed thou the hungry, and | lighten..their | sorrow,  
Grant them the sunshine of hope for the morrow;  
They are thy children, their | trust..is on | high.  
Hear thou the | poor that | cry!
- 5 Dry thou the mourner's tear!  
Heal thou the wounds of time | hallowed af | fection,  
Grant to the widow and orphan protection,  
Be in their trouble a | friend..ever | near.  
Dry thou the | mourner's | tear!
- 6 Hear! Father, hear our prayer!  
Long hath thy goodness our | footsteps..at- | tended;  
Be with the Pilgrim whose journey is ended;  
When at thy summons for | death..we pre- | pare.  
Hear! Father, | hear our | prayer!



- 1 If I were a voice, a persuasive voice,  
That could travel the | wide world | through,  
I would fly on the beams of the morning light,  
And speak to men with a gentle might,  
And | tell them | to be | true.
- 2 I would fly, I would fly over land and sea,  
Wherever a human | heart might | be,  
Telling a tale or singing a song,  
In praise of the | right—in | blame..of the | wrong
- 3 If I were a voice, a consoling voice,  
I'd fly on the | wings..of the | air;  
The homes of sorrow and guilt I'd seek,  
And earnest and truthful words I'd speak,  
To | save them | from de- | spair.
- 4 I would fly, I would fly o'er the crowded town,  
And drop like the happy | sunlight | down,  
Into the hearts of suffering men,  
And teach them | to look | up a- | gain.
5. If I were a voice, an immortal voice,  
I would fly the | earth a- | round;  
And wherever man unto error bow'd,  
I'd publish in notes both long and loud,  
The | Truth's most | joyful | sound.
- 6 I would fly, I would fly on the wings of day,  
Pronouncing peace on my | world-wide | way  
Bidding the saddened ones rejoice—  
If I were a | voice—an im- | mortal | voice.

No. 12.



1. Blessed are the poor in spirit :  
For theirs is the | kingdom of | heaven.
2. Blessed are they that mourn : for | they shall be | comforted.
3. Blessed are the meek : for they shall in- | herit the | earth.
4. Blessed are they which do hunger and thirst after righteousness :  
For | they shall be | filled.
5. Blessed are the merciful : for they shall ob- | tain | mercy.
6. Blessed are the pure in heart : for they shall | see | God.
7. Blessed are the peace-makers :  
For they shall be called the | children of | God.
8. Blessed are they who are persecuted for righteousness' sake ;  
For theirs is the | kingdom of | heaven.
9. Blessed are ye when men shall revile you, and persecute you,  
And shall say all manner of evil against you | falsely, for | my sake.
10. Rejoice, and be exceeding glad : for great is your reward in heaven ;  
For so persecuted they the prophets which | were be- | fore you.

### Thou Maker of my vital frame.

1. Thou Maker of my vital frame,  
Unveil thy face, pro- | nounce thy | name ;  
Shine to my sight, and let the ear  
Which thou hast | for a'd, thy | language | hear ;  
Divide, ye clouds, and | let me | see  
The Power that | gives me | leave to | be
2. Where is thy residence ? Oh ! why  
Dost thou avoid my | searching | eye ;  
Mysterious being ! Great Unknown,  
Say, do the | clouds con- | ceal thy | throne ?  
Or art thou all dif- | fus'd a- | broad,  
Through boundless | space, a | present | God ?
3. Is there not some delightful art  
To feel thy | presence . . at my | heart ?  
To hear thy whispers, soft and kind,  
In | holy | silence . . of the | mind ? |  
Then rest my thoughts ; no | longer | roam  
In quest of | joy—for | heaven's at | home !

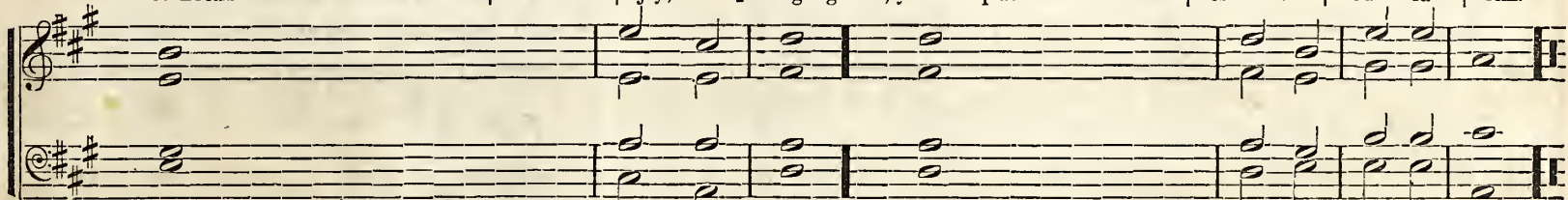
No. 13.



1. Holy, holy, holy, | Lord . . God Al- | mighty !  
Early in the morning shall our | song a- | rise to | thee ;  
Holy, holy, holy ! | merci- . . ful and | mighty !  
Je- | hovah ! | Father . . of e- | ternity !
2. Holy, holy, holy ! | all the . . saints a- | dore thee,  
Casting down their golden | crowns a- | round the . . glassy | sea ;  
Cherubim and seraphim, falling | down be- | fore thee,  
Who wast, and art, and | ever- | more shalt | be !
3. Holy, holy, holy ! though the | darkness | hide thee,  
Though the eyes of sinful man thy | glory | may not | see,  
Only thou art holy, there is | none be- . . side | thee,  
Perfect in | power, . . in | love, and | purity.
4. Holy, holy, holy, | Lord . . God Al- | mighty !  
All thy works shall praise thy name, in | earth, and | sky, and | sea.  
Holy, holy, holy ! | merci- . . ful and | mighty !  
Je- | hovah ! | Father . . of e- | ternity !



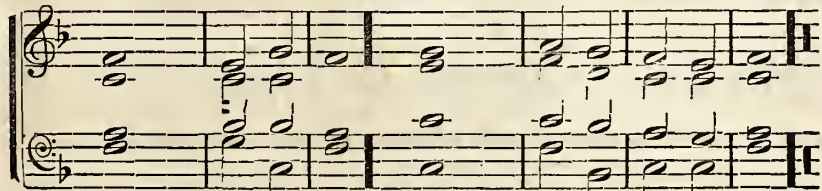
1. How beautiful up - - - on the mountains, Are the feet of him that bringeth good . . . tidings, That publish-eth peace;  
 3. Thy watchman shall lift . . . up the voice; With the voice to - - - geth - er Shall they sing;  
 5. Break . . . forth into joy, Sing together, ye waste places . . . of Je - ru - sa - lem.



2. That bringeth good tidings of good, that publish - - eth sal - vation; That saith unto . . . Zion, Thy God . . . reigneth!  
 4. For they shall see . . . eye to eye, When the Lord shall . . . bring a - gain . . . Zion.  
 6. For the Lord hath . . . comforted his people, He hath re - - - deemed Je - ru - sa - lem.  
 7. The Lord hath made bare his holy arm in the eyes of all the nations; And all the ends of the earth shall see the sal - va - tion of our God.

No. 15.

The Lord's Prayer.



1 Our Father who art in heaven,  
 Hallowed be thy name;  
 2 Thy kingdom come,  
 Thy will be done on earth as it is in heaven,  
 3 Give us this day our daily bread;  
 And forgive us our debts, as we forgive our debtors;  
 4 And lead us not into temptation,  
 But deliver us from evil;  
 5 For thine is the kingdom, and the power, and the glory,  
 For ever. Amen.

The mercy of the Lord.

BAPTISMAL HYMN.

1 The mercy of the Lord is from everlasting  
 to everlasting upon them that fear him,  
 And his righteousness unto children's children,  
 2 To such as keep his covenant;  
 And to those that remember his commandments to do them.

MARK x, 14.

Suffer little children to come unto me, and  
 forbid them not,  
 For of such is the kingdom of heaven.

# PART V.

## CONGREGATIONAL TUNES.

### OLD HUNDRED. L. M.

GERMAN CHORAL.

*Moderato.*

Be thou, O God! ex-alt-ed high; And as thy glo-ry fills the sky, So let it be on earth displayed, Till thou art here as there obeyed.

Be thou, O God! ex-alt-ed high; And as thy glo-ry fills the sky, So let it be on earth displayed, Till thou art here as there o-beyed.

Be thou, O God! ex-alt-ed high; And as thy glo-ry fills the sky, So let it be on earth displayed, Till thou art here as there o-beyed.

### HAMBURG. L. M.

GREGORIAN.

1. Kingdoms and thrones to God belong: Crown him, ye nations in your song; His wondrous name and pow'r rehearse; His honors shall enrich your verse.

2. God is our shield—our joy, our rest; God is our King, proclaim him blest: When terrors rise, when nations faint, He is the strength of every saint.

2. God is our shield—our joy, our rest; God is our King, proclaim him blest: When terrors rise, when nations faint, He is the strength of every saint.

Slow and soft.

Musical score for 'HEBRON. L. M.' in 3/2 time, featuring a treble and bass staff with a piano accompaniment.

Thus far the Lord has led me on; Thus far his power prolongs my days; And, eve-ry evening shall make known Some fresh me-mo-rial of his grace.

SESSIONS. L. M.

L. O. EMERSON.

Affetuoso.

Musical score for 'SESSIONS. L. M.' in 2/2 time, featuring a treble and bass staff with a piano accompaniment.

Come hither, all ye wea-ry souls; Ye heavy lad-en sinners, come! I'll give you rest from all your toils, And raise you to my heavenly home.

WINDHAM L. M.

READ.

MINOR.

Musical score for 'WINDHAM L. M.' in 3/4 time, featuring a treble and bass staff with a piano accompaniment.

Broad is the road that leads to death, And thousands walk to-gether there; But wisdom shows a nar-row path, With here and there a trav-el-ler.

PARK STREET. L. M.

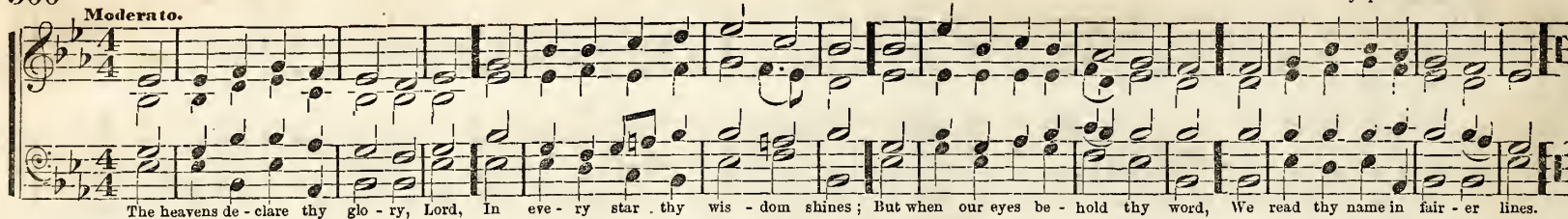
VENUA.

Con Spirito.

Musical score for 'PARK STREET. L. M.' in 3/4 time, featuring a treble and bass staff with a piano accompaniment.

Wake, O my soul and hail the morn, For unto us a Sav-iour's born; See, how the angels wing their way, To usher in the glorious day! To usher in the glorious day!

*Moderato.*



The heavens de - clare thy glo - ry, Lord, In ere - ry star thy wis - dom shines; But when our eyes be - hold thy word, We read thy name in fair - er lines.

## DUKE STREET. L. M.

J. HATTON.

*Bold.*

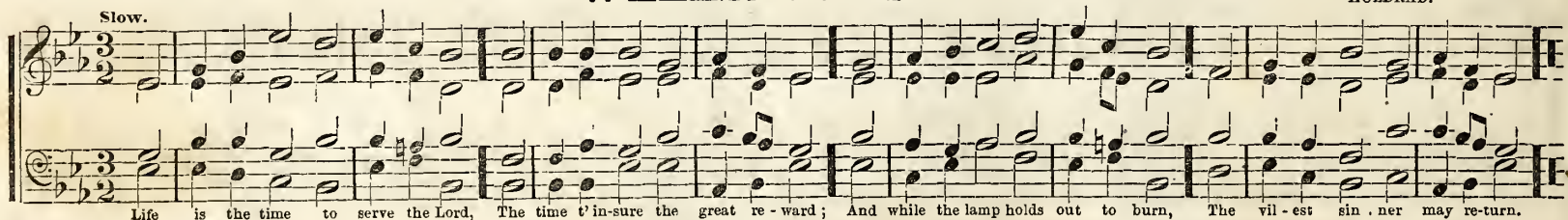


Lord, when thou didst as - cend on high, Ten thousand an - gels filled the sky; Those heavenly guards a - round thee wait, Like chariots that at - tend thy state.

## WELLS. L. M.

HOLDRAD.

*Slow.*



Life is the time to serve the Lord, The time t'in - sure the great re - ward; And while the lamp holds out to burn, The vil - est sin - ner may re - turn.

## SEASONS. L. M.

PLEYEL.



The flowery Spring, at God's command, Per - fumes the air and paints the land; The sum - mer rays with vig - or shine, To raise the corn and cheer the vine



WARD. L. M.

From "Carmina Sacra," by permission.

Slow and soft.

Musical score for 'WARD. L. M.' in 2/2 time, featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat). The music is marked 'Slow and soft'.

There is a stream, whose gentle flow, Sup-plies the ci - ty of our God! Life, love and joy still gliding through, And watering our di - vine a - bode.

WINDSOR. C. M.

SCOTTISH.

Musical score for 'WINDSOR. C. M.' in 2/2 time, featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat). The music is marked 'SCOTTISH'.

O God, our help in a - ges past, Our hope for years to come; Our shel - ter from the storm-y blast, And our e - ter - nal home.

MEAR. C. M.

Musical score for 'MEAR. C. M.' in 2/2 time, featuring a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The music is marked 'MEAR. C. M.'.

Oh, '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."

## CAMBRIDGE. C. M.

DR. RANDALL.

Sing to the Lord a new-made song, Who wondrous things has done; With his right hand, and holy arm, The conquest he has won, The conquest he has won, The conquest he has won.

## BALERMA. C. M.

SCOTCH.

O hap - py is the man who hears In - struction's warn - ing voice; And who ce - les - tial wis - dom makes His ear - ly, on - ly choice.

## DEDHAM. C. M.

GARDINER.

Sweet was the time, when first I felt The Sav-iour's pard'ning blood, Ap - plied to cleanse my soul from guilt, And bring me home to God.

## ST. MARTINS. C. M.

TANBUR 1775.

O thou, to whom all crea - tures bow, With - in this earth - ly frame; Thro' all the world, how great art thou, How glo - rious is thy name.

Andantino.

1. While thee I seek, pro- tect- ing Pow'r! Be my vain wish- es stilled; And may this con- se - cra - ted hour With bet- ter hopes be filled,

2. Thy love the pow'r of tho't be - stow'd; To thee my tho'ts would soar; Thy mer- cy o'er my life has flow'd, That mer- cy I a - dore.

## MARLOW. C. M.

GREGORIAN.

CHANT.

Let all the lands with shouts of joy, To God their voi - ces raise; Sing psalms of hon - or to his name, And spread his glo - rious praise.

## CHINA. C. M.

SWAN.

Slow.

[47] Why do we mourn de - part - ed friends, Or shake at death's a-larms? 'Tis but the voice that Je - sus sends, To call them to his arms.

## PETERBOROUGH. C. M.

Once more, my soul, the ris - ing day Sa-lutes my wak - ing eyes; Once more, my voice, thy trib - ute pay, To Him who rules the skies.

## ARLINGTON. C. M.

DR. ARNE.

This is the day the Lord hath made, He calls the hours his own; Let heaven re-joice, let earth be glad, And joy sur-round his throne.

## DUNDEE. C. M.

*Moderato.*

Let not des - pair nor fell re-venge, Be to my bo - som known; Oh give me tears for oth - ers' woes, And pa - tience for my own.

## CORONATION. C. M.

O. HOLDEN.

All hail the great Immanuel's name. Let angels prostrate fall; Bring forth the royal di - a - dem, And crown him Lord of all, Bring forth the royal di - a - dem. And crown him Lord of all.

1. Did Christ o'er sin - ners weep, And shall our cheeks be dry? Let floods of pen - i - ten - tial grief Burst forth from ev - 'ry eye.

## BOYLSTON. S. M.

L. MASON.  
By permission.

Moderato Cantando.

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

## MORNINGTON. S. M.

MORNINGTON.

Allegro.

My gra - cious God, how plain Are thy di - rec - tions giv'n! O may I nev - er read in vain, But find the path to heav'n.

## ST. THOMAS. S. M.

A. WILLIAMS.

Allegretto.

My soul, re - peat his praise, Whose mer - cies are so great; Whose an - ger is so slow to rise, So rea - dy to a - bate.

## OLMUTZ. S. M.

GREGORIAN.

Musical score for Olmutz. S. M. featuring a treble and bass staff with Gregorian chant notation. The melody is written in a single line on a four-line staff, with a large initial 'C' for Credo. The accompaniment consists of chords in the bass staff.

Your harps, ye trembling saints, Down from the wil - lows take; Loud to the praise of love di - vine, Bid eve - ry string a - wake.

## LISBON. S. M.

READ.

Musical score for Lisbon. S. M. featuring a treble and bass staff with Gregorian chant notation. The melody is written in a single line on a four-line staff, with a large initial 'C' for Credo. The accompaniment consists of chords in the bass staff.

Welcome, sweet day of rest, That saw the Lord a - rise; Wel - come to this re - viv - ing breast, And these rejoic - ing eyes, Wel - come to this reviving breast, And these rejoic - ing eyes.

## SHIRLAND. S. M.

STANLEY.

Musical score for Shirland. S. M. featuring a treble and bass staff with Gregorian chant notation. The melody is written in a single line on a four-line staff, with a large initial 'C' for Credo. The accompaniment consists of chords in the bass staff.

Be - hold! the morn - ing sun Be - gins his glo - rious way; His beams through all the na - tions run, And life and light con - vey.

## SILVER STREET. S. M.

I. SMITH.

Musical score for Silver Street. S. M. featuring a treble and bass staff with Gregorian chant notation. The melody is written in a single line on a four-line staff, with a large initial 'C' for Credo. The accompaniment consists of chords in the bass staff.

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

Allegretto.

1. Let all the earth their voi - ces raise, To sing a lof - ty psalm of praise, And bless the great Je - ho - vah's name;  
2. He fram'd the globe, he spread the sky, And all the shin - ing worlds on high; He reigns com - plete in glo - ry there:

His glo - - ry let the hea - then know, His won - ders to the na - tions show, And all his works of grace pro - claim.  
His beams are ma - jes - ty and light, His glo - ries how di - vine - ly bright, His tem - ple how di - vine - ly fair.

## LENOX. H. M.

EDSON.

Ye tribes of Adam join, With heav'n, and earth, and seas, And offer notes divine To your Cre-a-tor's praise. Ye holy throngs of angels bright, In worlds of light be - gin the song.

Ye holy throng of angels bright, In worlds of light begin the song.

Ye tribes of Adam join, With heav'n, and earth, and seas, And offer notes divine To your Cre-a-tor's praise. Ye holy throng of angels bright, In worlds of light begin the song. In worlds of light begin the song.

Ye holy throng of angels bright, Ye holy throng of angels bright, In worlds of light begin the song.

*Allegro.*

How pleas'd and blest was I, To hear the people cry, "Come let us seek our God to-day!" Yes, with a cheerful zeal, We haste to Zi-on's hill, And there our vows and honors pay.

PLEYEL'S HYMN. 7s.

PLEYEL.

To thy pas-tures, fair and large, Heav'nly Shepherd, lead thy charge; And my couch, with ten-d'rest care, Midst the spring-ing grass pre-pare.

BENEVENTO. 7s. Double.

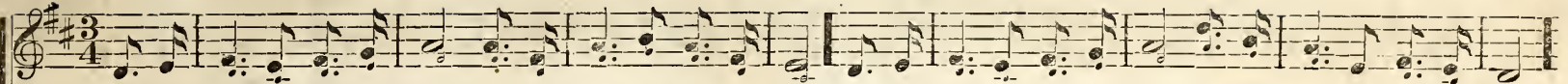
WEBBE.

*Moderato.*

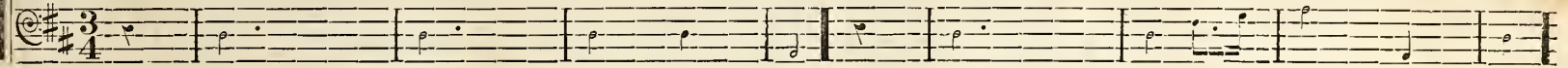
While with cease-less course the sun, Hast-ed round the for-mer year, Ma-n-y souls their race have run, Nev-er - more to meet us here:

Fix'd in an e - ter - nal state, They have done with all be - low; We a lit - tle long-er wait, Yet how lit - tle none can know.

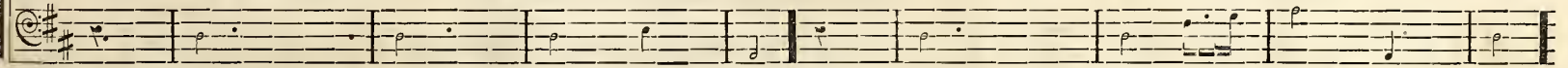




1. Watchman! tell us of the night, What its signs of promise are.—Trav'ler! o'er yon mountain's height, See that glo - ry - beam - ing star!  
 2. Watchman! tell us of the night, High - er yet that star as - cends.—Trav'ler! bless - ed - ness and light, Peace and truth its course por - tends!  
 3. Watchman! tell us of the night, For the morn - ing seems to dawn.—Trav'ler! darkness takes its flight, Doubt and ter - ror are with - drawn.

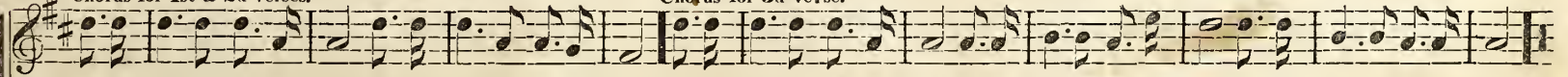


Watchman! does its beauteous ray Aught of hope or joy fore - tell?—Trav'ler! yes; it brings the day, Promis'd day of Is - ra - el.  
 Watchman! will its beams a - lone Gild the spot that gave them birth?—Trav'ler! a - ges are its own, See, it bursts o'er all the earth.  
 Watchman! let thy wand'rings cease; Hie thee to thy qui - et home.—Trav'ler! lo! the Prince of Peace! Lo! the Son of God is come.

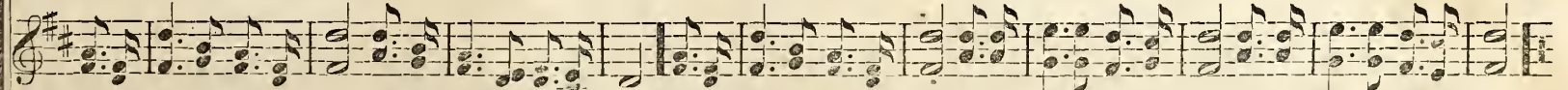


Chorus for 1st & 2d verses.

Chorus for 3d verse.



Trav'ler! yes; it brings the day, Promis'd day of Is - ra - el!



Trav'ler! a - ges are its own, See, it bursts o'er all the earth. Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come.



\* By permission

*Moderato.*

Lord, dis - miss us with thy blessing, Fill our hearts with joy and peace; { Let us each thy love pos - sess - ing, Triumph in re - dcem - ing grace.  
Oh re - fresh us, Oh re - fresh us, Trav'ling through this wil - der - ness.

## GREENVILLE. 8s, 7s &amp; 4, or 8s &amp; 7s. Double.

*Moderato.* *Fine.* ROUSSEAU. D.C.

Far from mor - tal cares re - treat - ing, Sor - did hopes and vain de - sires, }  
Here our will - ing foot - steps meet - ing, Eve - ry heart to heaven as - pires. } From the fount of glo - ry beam - ing, Light ce - les - tial cheers our eyes.  
Mer - cy from a - bove pro - claim - ing, Peace and par - don from the skies.

## JUDGMENT HYMN. 8s &amp; 7s. Peculiar.\*

M. LUTHER.

*Largo.*

Great God, what do I see and hear? The end of things cre - a - ted: }  
The Judge of man I see ap - pear, On clouds of glo - ry seat - ed: } The trumpet sounds; The graves restore The dead which they contained before; Prepare, my soul, to meet him.

\* May be sung as a Long Metre, by omitting the slurs.

*Vivace.* § FINE.

The morning light is breaking, The darkness dis - appears ; The sons of earth are waking To pen - i - tential tears ; Each breeze that sweeps the o - cean Brings tidings from a - far,  
Of nations in commotion, Prepared for Zi - ou's war.

*Maestoso.* AMERICA. 6s & 4s.

My country ! 'tis of thee, Sweetland of lib - er - ty ! Of thee I sing ; Land where my fathers died ; Land of the pilgrim's pride ; From eve - ry mountain side, Let freedom ring.

*Allegro.* LYONS. 10s & 11s. HAYDN.

O praise ye the Lord, prepare a new song, And let all his saints in full chorus join ; With voices u - nit-ed, the anthem prolong, And show forth his praises in mu - sic di - vine.

SOLO, DUET, or TRIO. COME, YE DISCONSOLATE. 11s & 10s. S. WEBBE.

First time DUET, second time CHORUS.

1. Come, ye discon-so - late, where'er ye languish : Come at the mercy-seat fer - vently kneel ; Here bring your wounded hearts, here tell your anguish, Earth has no sorrow that heaven cannot heal.

## AMSTERDAM. 7s &amp; 6s.

The first system of music for 'AMSTERDAM' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with chords and moving lines.

Rise, my soul, stretch out thy wings, Thy bet-ter por-tion trace; Rise from tran-si-to-ry things, To heav'n, thy na-tive place:

The second system of music for 'AMSTERDAM' continues the melody and accompaniment from the first system. It features a similar homophonic texture with two staves.

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.

## MISSIONARY HYMN. 7s &amp; 6s.

L. MASON.  
By permission.

Moderato.

The first system of music for 'MISSIONARY HYMN' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo is marked 'Moderato'. The music is written in a simple, homophonic style with chords and moving lines.

From Greenland's i-cy mountains, From In-dia's co-ral strand,—Where Afric's sun-ny foun-tains Roll down their gold-en sand;

The second system of music for 'MISSIONARY HYMN' continues the melody and accompaniment from the first system. It features a similar homophonic texture with two staves.

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.

\* By singing the small notes in this measure, the metre will be 7s, 6s & 3s.

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

pas - ture his mer - cies a - bound, His care and pro - tection, His care and pro - tection, His care and pro - tec - tion his flock will surround.

SCOTLAND. 12s.

DR. JOHN CLARKE.

*Slowly and tenderly.*

Thou art gone to the grave, but we will not de - plore thee; Though sorrow and dark - ness en - com - pass the tomb, The Saviour has passed thro' the

'por - tals be fore thee, And the lamp of his love is thy guide thro' the gloom— And the lamp of his love is thy guide through the gloom.

*A*—signifies in, for, with, at, &c.  
*Accelerando*—moving faster and faster.  
*Adagio*—a slow movement.  
*Ad libitum, or ad lib.*—at pleasure.  
*Affetuoso*—in a style of execution adapted to express affection, tenderness, supplication, or deep emotion.  
*Air*—the leading part, or melody.  
*Allegro*—a brisk and sprightly movement.  
*Allegretto*—less quick than Allegro.  
*Andante*—with distinctness. As a mark of time, it implies a medium between Adagio and Allegro movements.  
*Andantino*—quicker than Andante.  
*Animato or con Anima*—with animation.  
*A tempo*—in time. [tenor.  
*Baritone*—a voice whose register is between the base and  
*Brilliante*—sparkling glittering.  
*Brio*—life, vivacity; e.g. *Con Brio*, with animation.  
*Bis.*—denotes a repetition of a passage in music.  
*Calando*—a diminution of time and sound.  
*Cantabile*—a term applied to such movements as require an elegant, graceful style of performance.  
*Con Spirito*—with spirit.  
*Chorals*—old melodies in notes chiefly of equal length.  
*Chromatic*—a term given to accidental semitones.  
*Coda*—the close of a composition, or an additional close.  
*Contralto*—the lowest female voice.  
*Crescendo, or Cres., or <*, with an increasing volume of sound.  
*Da Capo, or D. C.*—close with the first strain.  
*Dal Segno*—from the sign, S.  
*Diatonic*—through the tones, or from tone to tone.  
*Dolce*—sweet, tender, delicate.  
*Diminucendo, or Dim., or >*—with a decreasing volume of sound.  
*Divoto*—in a solemn and devout manner.  
*Espressivo*—with expression.  
*Forte, or For., or F., or f.*—strong and full.  
*Fortissimo, or FF., or ff.*—very loud.  
*Forzando, or fz.*—the notes over which this term is placed, are to be boldly struck, and continued.  
*Fugue, or Fuge.*—a piece in which one of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.

*Grave or Gravemente*—slow and solemn.  
*Grazioso*—graceful; a smooth and gentle style of execution, approaching to Piano.  
*Giusto*—in equal, steady, just time.  
*Harmony*—an agreeable combination of musical sounds, or different melodies, performed at the same time.  
*Interlude*—an instrumental passage introduced between two vocal passages.  
*Interval*—a musical sound. Also the distance between any two sounds, either in harmony or melody.  
*Introit*—a short set piece, to be sung at the opening of public worship.  
*Largo*—a slow movement. A quaver in Largo equals a minim in Presto.  
*Larghetto*—quicker than Largo.  
*Legato*—signifies that the notes of the passage are to be performed in a close, smooth, and gliding manner.  
*Lento, or Lent.*—gradually retarding the time.  
*Lento*—slow, smooth and gliding.  
*Maestoso*—with grandeur of expression.  
*Ma*—but.  
*Melody*—an agreeable succession of sounds.  
*Mezza voce*—with a medium fullness of tone.  
*Mezzo*—half, middle, mean.  
*Moderato*—between Andante and Allegro.  
*Morendo*—fainting, sinking, dying away.  
*Non*—not.  
*Oratorio*—a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c. [mance.  
*Orchestra*—the place or band of *secular* musical performers.  
*Overture*—in dramatic music, is an instrumental strain, which serves as an introduction.  
*Pia*—more.  
*Pianissimo, or PP., or pp.*—very soft.  
*Pizzicato*—snapping the violin strings, instead of employing the bow.  
*Poco*—little, somewhat.  
*Pomposo*—grand and dignified.  
*Presto*—quick.  
*Prestissimo*—very quick.  
*Primo*—the first, or leading part.  
*Quartetto*—a composition consisting of four parts, each of which occasionally takes the leading melody.

*Quasi*—nearly, in some measure, like, &c.  
*Recitative*—a sort of style resembling speaking.  
*Rallentando*—growing slower and slower.  
*Retro*—backward.  
*Risoluto*—resolute, determined.  
*Ritornello*—a short intermediate symphony.  
*Segue, or Simile*—in like manner.  
*Secondo*—the second part.  
*Semi-Chorus*—half the choir of voices.  
*Sempre*—throughout; as *Sempre Piano*, soft throughout.  
*Semplice*—chaste and simple.  
*Senza*—without; as *Senza Organo*, without the Organ.  
*Soave*—agreeable, pleasing.  
*Soli*—plural of *Solo*—but denoting only one voice to each of the several parts.  
*Solo*—a composition designed for a single voice or instrument. Vocal solos, duets, &c., in modern music, are usually accompanied with instruments.  
*Sostenuto*—sustaining the sounds to the utmost of their nominal value in time.  
*Spirituoso*—with spirit.  
*Staccato*—the opposite to Legato; requiring a short, articulate, and distinct style of performance. See *Marks of Distinction* in the rudiments.  
*Subito*—quick.  
*Symphony, or Sym.*—a passage to be executed by instruments, while the vocal performers are silent. Also a species of musical composition.  
*Tasto Solo, or T. S.*—denotes that the passage should be performed with no other chords than unisons and [octaves.  
*Tacit*—be silent.  
*Ten., Tenuto*—sustained after the style of Legato.  
*Tenor*—a high male voice.  
*Treble*—the female voice.  
*Trio*—a composition for three voices.  
*Tutti*—all together.  
*Veloce*—quick.  
*Verse*—one voice to a part.  
*Vigoroso*—with energy.  
*Vivace*—in a brisk and lively manner.  
*Volti*—turn over.  
*Voce di Testa*—the head voice.  
*Voce di Petto*—the chest voice.

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The object of this Index is to designate such tunes as may be used to advantage during the first-exercises of a class of learners. They are arranged according to the keys.

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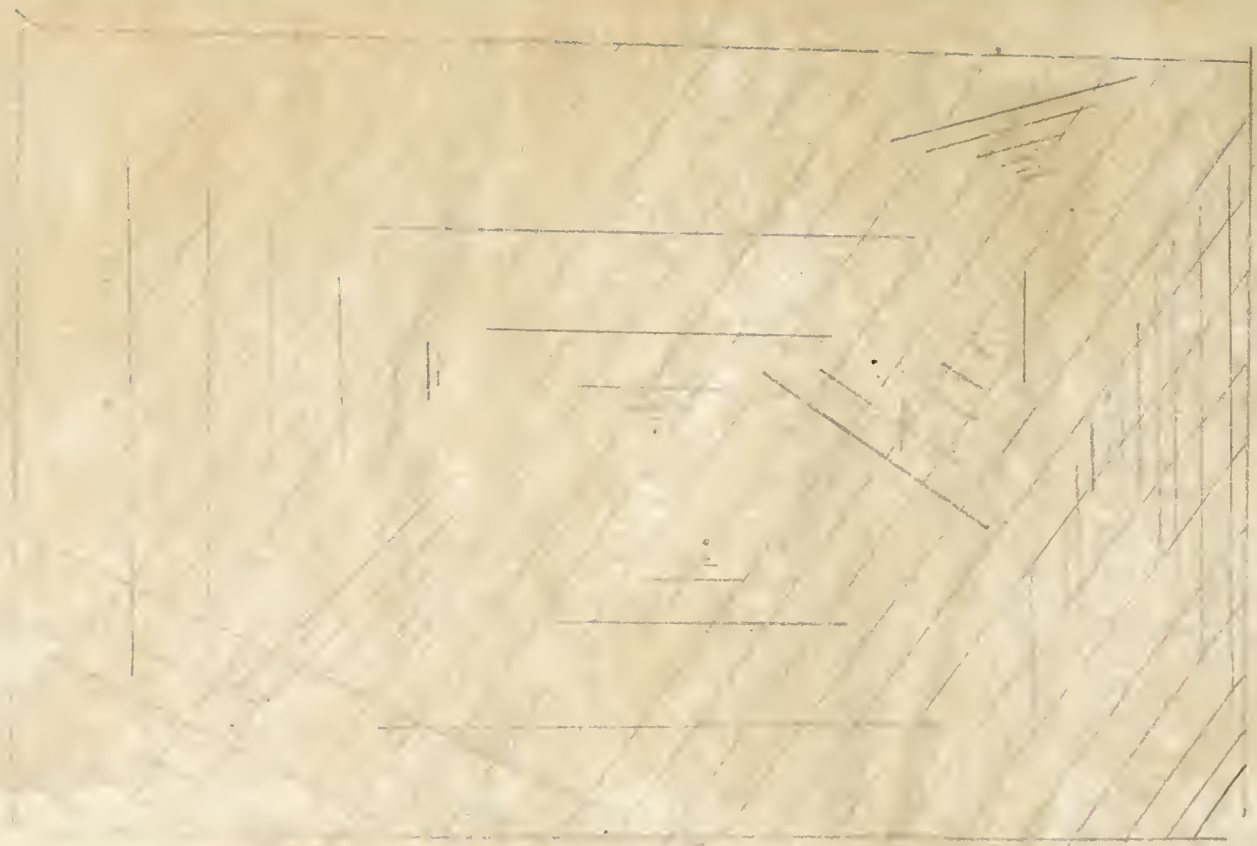
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