

1875

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ZUNDEL'S
PSALMODY:

A

NEW COLLECTION OF CHURCH MUSIC,

CONSISTING OF

ORIGINAL PSALM AND HYMN TUNES, ANTHEMS, AND CHANTS,
WITH A SELECTION OF THE BEST STANDARD OLD TUNES;
ADAPTED TO THE METERS MOST IN USE.

BY

JOHN ZUNDEL,

AUTHOR OF "THE AMATEUR ORGANIST," "ZUNDEL'S MELODEON INSTRUCTOR," ETC. ETC.

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JOHN ZUNDEL,

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THOMAS B. SMITH,
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P R E F A C E.

IN presenting this work to the public, the author does not claim to supply a long felt want, or that it will be better than any ever before published; but he simply solicits for it a place in Churches, Church Choirs, and family circles, as smaller, more convenient, and less expensive than the voluminous collections generally used, containing at the same time all that is needed for Congregational singing, with a copious selection for Choir purposes. The peculiar arrangement of the music, which gives the player a full score on two staves, and to the singers the customary distinctness of their respective parts, recommend it for family use, and for organists, in preference to most other books in use.

A great proportion of the author's own compositions have been already printed, and sung by Choirs and Congregations, and meeting with flattering approbation, he has felt encouraged to enter the publication of this book. The addition of old tunes was not made merely as an imitation of other collections of Psalmody, but with the purpose of making the book available for Congregational singing, useful not only in the Choirs, but also in the pews. It was chiefly for this purpose that the shape of the book was chosen.

In regard to the *new music*, it will be observed that the bulk of it is intended for Chorus (large) Choirs, yet the wants of single or Quartette Choirs have not been overlooked. As examples of Chorus tunes may be mentioned, "Hosanna," "Newtown," "Bethlehem," "Ararat," "Moscow," "Abo," "Niagara," "Brooklyn," "Lexington," "Welcome," "Brandt," "Union," "Washington," &c.; of Quartette tunes, "Ropes," "Victor," "Sampson," "Lily," "Sonora," "Watts," "Stuttgart," &c.

The selection of *old music* has been made with a view to provide for all meters commonly used, and would, if published singly, form a compact Congregational singing book.

A single glance at this work will reveal one new feature, viz., the great proportion of ORIGINAL TUNES. On opening most of the large collections of psalmody, the great number of *arrangements* from masters, and the frequent adaptations of almost all sorts of musical productions into tune-forms, might lead to the belief that tunes of such a kind were considered preferable. The furnishing therefore of so many *original* pieces, and but few *arrangements*, in this work, would be a hazardous undertaking, were the

presumption well founded that the public taste calls for *arrangements* in preference to *original* hymn tunes. But while there are some *arrangements* deserving much credit and favorably known, yet there have also appeared from time to time *original tunes* which have so enshrined themselves in the affections of the Church, that they will ever hold a place in her memory—in support of which we need only mention “Missionary Hymn,” “Federal Street,” “Windham,” and above all, “Old Hundred,” “Dundee,” and “Nuremberg.”

We think the time has now come when the musical public will appreciate an *original* tune, if it really possesses sterling merit, and not take it for granted that any tune *must* be a good one, merely because it is said to be arranged from Beethoven, Gluck, &c. And it is this conviction, no less than a sense of duty, which encourages us to lay before the public the following new tunes.

The original compositions of the author are marked with the initial “Z;” and where he has been indebted to other composers, or sources for arrangements, due credit has been given.

J. Z.

BROOKLYN, *December, 1855.*

ZUNDEL'S PSALMODY.

HOSANNA. L. M.

Tenor. WITH FIRMNESS.

Z.

1. Now to the Lord a no-ble song! A-wake, my soul! a-wake, my tongue! Ho-
 2. See where it shines in Je-sus' face, The bright-est im-age of his grace; God,

Treble.

Alto.

Bass.

san-na to th'e-ter-nal name, And all his bound-less love pro-claim.
 in the per-son of his Son, Has all his migh-tiest works out-done.

3 The spacious earth and spreading flood,
 Proclaim the wise and powerful God;
 And thy rich glories from afar
 Sparkle in every rolling star.

4 But in his looks a glory stands,
 The noblest labor of thine hands:
 The pleasing lustre of his eyes
 Outshines the wonders of the skies.

5 Grace! 'tis a sweet, a charming theme;
 My thoughts rejoice at Jesus' name;
 Ye angels, dwell upon the sound!
 Ye heavens, reflect it to the ground!

6 O may I live to reach the place
 Where he unveils his lovely face!
 Where all his beauties you behold,
 And sing his name to harps of gold!

My God, my King, thy va - rious praise | Shall fill the remnant of my days ;

This musical score is for the hymn 'DUKE STREET'. It consists of three staves: a vocal line in the treble clef and two piano accompaniment lines in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'My God, my King, thy va - rious praise | Shall fill the remnant of my days ;'.

Thy grace employ my humble tongue, | Till death and glo - ry raise the song.

This musical score continues the hymn 'DUKE STREET'. It consists of three staves: a vocal line in the treble clef and two piano accompaniment lines in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'Thy grace employ my humble tongue, | Till death and glo - ry raise the song.'.

MENDON. L. M.

German Air.

Great God, we sing that might - y hand, | By which support - ed still we stand ;

This musical score is for the hymn 'MENDON'. It consists of three staves: a vocal line in the treble clef and two piano accompaniment lines in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'Great God, we sing that might - y hand, | By which support - ed still we stand ;'.

The opening year thy mer - cy shows ; | Let mercy crown it till it close.

This musical score continues the hymn 'MENDON'. It consists of three staves: a vocal line in the treble clef and two piano accompaniment lines in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'The opening year thy mer - cy shows ; | Let mercy crown it till it close.'.

TRURO. L. M.

Dr. CH. BURNEY. 7

Now to the Lord a no - ble song! | Awake, my soul—a-wake, my tongue ;

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C).

Ho - san - na to th'e - ter - nal name, | And all his boundless love proclaim.

This system contains the next two staves of music, continuing the vocal line and piano accompaniment from the first system.

ALL SAINTS. L. M.

WM. KNAPP.

Who shall as - cend thy heavenly place, | Great God, and dwell be - fore thy face ?

This system contains the first two staves of music for 'ALL SAINTS'. The key signature has two flats (Bb and Eb), and the time signature is common time (C).

The man who loves re - di - gion now, | And humbly walks with God be - low.

This system contains the next two staves of music, continuing the vocal line and piano accompaniment for 'ALL SAINTS'.

Z.

1. When marshaled on the night-ly plain, The glittering host be - stud the sky, One

mf

Organ bass.

star a - lone, of all the train, Can fix the sin - ner's wandering eye.

Hark! hark! to God the cho - rus breaks, From eve - ry host, from eve - ry gen; ;

But

Organ.

But one alone the Sa - vior speaks; It is the Star of Beth - le - hem.

one a - lone, the *f*

But one a-lone the

Z.

1. E - ter - nal Source of eve - ry joy! Well may thy praise our lips em - ploy, While

in thy tem - ple we ap - pear, Whose good - ness crowns the cir - cing year.

Star of Bethlehem.

2 Once on the raging seas I rode,
The storm was loud, the night was dark;
The ocean yaw'n'd and rudely blow'd
The wind that toss'd my found'ring bark.

Deep horror then my vitals froze!
Death-struck,—I ceased the tide to stem;
When suddenly a star arose—
It was the Star of Bethlehem!

It was my guide, my light, my all:
It bade my dark forebodings cease:
And through the storm and danger's thrall,
It led me to the port of peace.

Now safely moor'd, my perils o'er,
Nor raging waves my bark condemn,
Forever, and forevermore,
I'll sing the Star of Bethlehem.

Missouri.

1 Eternal Source of every joy!
Well may thy praise our lips employ,
While in thy temple we appear,
Whose goodness crowns the circling year.

2 Wide as the wheels of nature roll,
Thy hand supports and guides the whole!
The sun is taught by thee to rise,
And darkness when to veil the skies.

3 The flowery spring, at thy command,
Perfumes the air and paints the land;
The summer rays with vigor shine
To raise the corn and cheer the vine.

4 Thy hand in autumn richly pours
Through all our coast redundant stores;
And winters, softened by thy care,
No more the face of horror wear.

5 Seasons, and months, and weeks, and days,
Demand successive songs of praise;
And be the grateful homage paid
With morning light and evening shade.

6 Here in thy house let incense rise,
And circling Sabbaths bless our eyes,
Till to those lofty heights we soar,
Where days and years revolve no more.

VIOTOR. L. M.

ANDANTINO.

Z.

1. How blest the sa - cred tie that binds, In u - nion sweet, ac - cord - ing minds! How

swift the heavenly course they run, Whose hearts, and faith, and hopes are one!

NEWTOWN. L. M.

MODERATO.

Z.

1. King - doms and thrones to God be - long; Crown him, ye na - tions, in your song; His

won - drous names and powers re - hearse; His ho - nors shall en - rich your verse.

Russian Evening Hymn.—BORTNIANSKY.

1. When gath - 'ring storms a - round I view, And days are dark, and
On him I lean who, not in vain, Ex - pe - rienced eve - ry

1st time. 2nd time.

friends are few; } He sees my wants, al - lays my fears, And
Omit. . . hu - man pain. }

counts and trea - sures up my tears.

2 If aught should tempt my soul to stray
From heavenly wisdom's narrow way,
To fly the good I would pursue,
Or do the ill I would not do:
Still he who felt temptation's power
Will guard me in that dangerous hour.

3 When, mourning, o'er some stone I bend,
Which covers all that was a friend;
And from his hand, his voice, his smile,
Divides me for a little while—
My Savior marks the tears I shed,
For "Jesus wept" o'er Lazarus dead.

4 And Oh! when I have safely passed
Through every conflict, but the last,
Still, Lord, unchanging, watch beside
My dying bed, for thou hast died:
Then point to realms of cloudless day,
And wipe the latest tear away.

Victor.

- 2 To each, the soul of each how dear!
What jealous love, what holy fear!
How doth the generous flame within
Refine from earth, and cleanse from sin!
- 3 Their streaming eyes together flow,
For human guilt and mortal woe;
Their ardent prayers together rise,
Like mingling flames in sacrifice.
- 4 Together oft they seek the place
Where God reveals his awful face;
And they shall meet in realms above,
A heaven of joy—because of love.

Newtown.

- 1 Kingdoms and thrones to God belong;
Crown him, ye nations, in your song;
His wondrous names and powers rehearse;
His honors shall enrich your verse.
- 2 He shakes the heavens with loud alarms;
How terrible is God in arms!
In Israel are his mercies known,
Israel is his peculiar throne.
- 3 Proclaim him King, pronounce him blest;
He's your defence, your joy, your rest;
When terrors rise, and nations faint,
God is the strength of every saint.

With all my powers of heart and tongue | I'll praise my Maker in my song ;

Angels shall hear the notes I raise, | Ap- prove the song, and join the praise.

WINDHAM. L. M.

READ.

Broad is the road that leads to death, | And thousands walk to- get- er there ;

But wisdom shows a narrow path, | With here and there a trav- el- er.

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.

GERMANY. L. M.

BEETHOVEN.

Softly the shade of eve-ning falls | Sprinkling the earth with dew - y tears ;

While nature's voice to slumber calls, | And si-lence reigns a - mid the spheres.

Thou great Instruct-or, lest I stray, | Oh, teach my err-ing feet thy way!

Thy truth, with ev-er fresh de-light, | Shall guide my doubtful steps a-right.

FEDERAL STREET. L. M.

H. K. OLIVER.

See, gentle patience smile on pain, | See, dying hope re-vive a-gain;

Hope wipes the tear from sorrow's eye, | While Faith points upward to the sky.

Thro' every age, e - ter - nal God, | Thou art our rest, our safe a - bode :

This musical system consists of three staves. The top staff is the vocal line in G major, featuring a melody of quarter and eighth notes. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature has one sharp (F#).

High was thy throne ere heav'n was made, | Or earth, thy humble footstool, laid.

This musical system continues the piece with three staves. The vocal line concludes with a double bar line. The piano accompaniment also ends with a double bar line. The key signature remains one sharp.

WHITELAND.

L. M.

From a German Melody.

When sinks a weary soul to rest,

How bless'd the righteous when he dies! | When sinks a wea - ry soul to rest,

This musical system begins with a key signature change to two flats (Bb major). It features three staves. The vocal line starts with a half rest followed by the melody. The piano accompaniment provides harmonic support.

How mild - ly beam the clos - ing eyes! | How gently heaves th'expir - ing breast !

This musical system continues the piece with three staves. The vocal line concludes with a double bar line. The piano accompaniment also ends with a double bar line. The key signature remains two flats.

* Alto and Tenor, or Two Tenors.

When marshalled on the nightly plain, The glittering host be-stud the sky, One star a-

This system contains three staves of music. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/2. The music begins with a treble clef and a common time signature.

lone, of all the train, Can fix the sinner's wandering eye. Hark! hark! to God the chorus

This system continues the musical score with three staves. The vocal line and piano accompaniment continue the melody and harmonic support. The lyrics are printed below the vocal staff.

breaks From every host, from every gem; But one a-lone the Savior speaks,—It is the

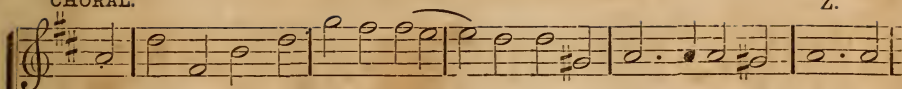
This system features dynamic markings: *p* (piano), *mf* (mezzo-forte), and *f* (forte). The music is spread across three staves, with the piano accompaniment showing a crescendo leading to the *f* dynamic.

Star of Bethle - hem; But one a - lone the Savior speaks,—It is the Star of Beth-le - hem.

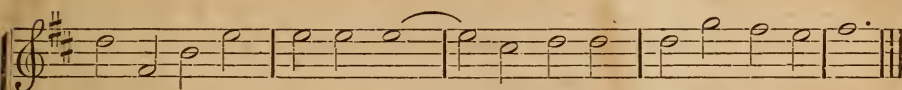
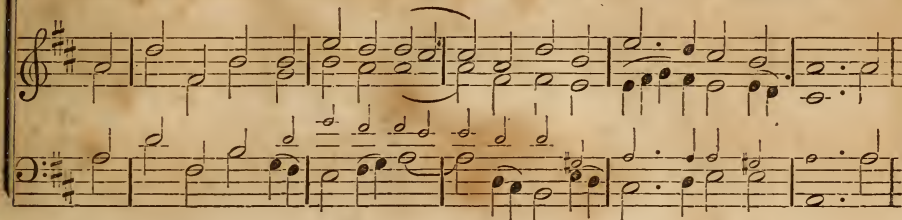
This system concludes the piece with dynamic markings *p* and *ff* (fortissimo). The music is presented in three staves, ending with a final cadence. The piano accompaniment features a crescendo leading to the *ff* dynamic.

CHORAL.

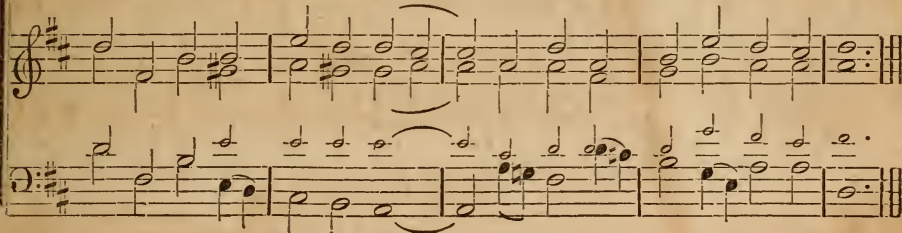
Z.



1. Great God, at-tend, while Zi-on sings The joy that from thy presence springs; To



spend one day with thee on earth, Ex-ceeds a thou-sand days of mirth.

*Bethlehem.*

- 2 Once on the raging seas I rode,
The storm was loud, the night was dark,—
The ocean yawned—and rudely blowed
The wind that tossed my foundering bark.
Deep horror then my vitals froze,
Death-struck, I ceased the tide to stem;—
When suddenly a star arose,—
It was the Star of Bethlehem.
- 3 It was my guide, my light, my all;
It bade my dark forebodings cease;
And through the storm, and danger's thrall,
It led me to the port of peace.
Now safely moored—my perils o'er,
I'll sing, first in night's diadem,
Forever and for evermore,
The Star—the Star of Bethlehem!

Ararat.

- 2 Might I enjoy the meanest place
Within thy house, O God of grace,
Not tents of ease, nor thrones of power,
Should tempt my feet to leave thy door.
- 3 God is our sun—he makes our day;
God is our shield—he guards our way
From all th' assaults of hell and sin,
From foes without and foes within.
- 4 All needful grace will God bestow,
And crown that grace with glory too;
He gives us all things, and withholds
No real good from upright souls.
- 5 O God our King, thy sovereign sway
The glorious hosts of heaven obey,
And devils at thy presence flee;
Blest is the man that trusts in thee!

Peace, troubled soul, whose plaintive moan | Hath taught each scene the notes of wo ;

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a whole rest for seven measures, followed by a half note G4. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. Both piano parts feature a steady eighth-note accompaniment.

Cease thy complaint, suppress thy groan, | And let . . . thy tears for - get to flow :

The second system of the musical score consists of three staves. The vocal line continues with a whole rest for seven measures, followed by a half note G4. The piano accompaniment continues with the same eighth-note pattern.

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

The third system of the musical score consists of three staves. The vocal line begins with a half note G4, followed by a quarter note A4, and ends with a double bar line. The piano accompaniment concludes with a final chord.

2.

Come, freely come, by sin oppressed ;
 On Jesus cast thy weighty load ;
 In him thy refuge find, thy rest,
 Safe in the mercy of thy God :
 Thy God's thy Saviour—glorious word !
 O hear, believe, and bless the Lord.

ST. LOUIS. L. M.

Old popular Melody. 19

Give thanks to God, he reigns above; | Kind are his thoughts, his name is love;

This musical system consists of three staves. The top staff is the vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in common time.

His mer - cy a - ges past have known, | And a - ges long to come shall own.

This musical system continues the piece with three staves. The vocal line and piano accompaniment follow the same format as the first system. The piece concludes with a double bar line.

ROTHWELL. L. M.

Awake the trumpet's lofty sound, | To spread your sacred pleasure round; | Awake each voice, and

This musical system consists of three staves. The top staff is the vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in common time.

strike each string, | And to the so - lemn or - gan sing, | And to the so - lemn or - gan sing.

This musical system continues the piece with three staves. The vocal line and piano accompaniment follow the same format as the first system. The piece concludes with a double bar line.

SLOW AND TENDERLY.

Z.

O hap-py day, that fixed my choice On thee, my Sa - vior, and my Lord! Well

The first system of the musical score for 'ROPES. L. M.' consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The lyrics 'O hap-py day, that fixed my choice On thee, my Sa - vior, and my Lord! Well' are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both sharing the same key signature and time signature.

may this glow-ing heart re-joyce, And tell its rap - ture all a-broad.

The second system of the musical score continues the piece. It also consists of three staves with the same key signature and time signature as the first system. The lyrics 'may this glow-ing heart re-joyce, And tell its rap - ture all a-broad.' are written below the vocal line.

BENEFACTOR. L. M.

ANDANTE CON ESPRESSIONE.

A - way from eve-ry mor - tal care, A - way from earth, our souls retreat; We

The first system of the musical score for 'BENEFACTOR. L. M.' consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The lyrics 'A - way from eve-ry mor - tal care, A - way from earth, our souls retreat; We' are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both sharing the same key signature and time signature.

leave this worth - less world a - far, And wait and wor - ship near thy seat.

The second system of the musical score continues the piece. It also consists of three staves with the same key signature and time signature as the first system. The lyrics 'leave this worth - less world a - far, And wait and wor - ship near thy seat.' are written below the vocal line.

MAESTOSO.

Z.

1. An - o - ther six days work is done; An - o - ther Sab - bath is be - gun; Re -

turn, my soul, en - joy thy rest, Im - prove the day thy God hath

blessed, Improve the day thy God hath blessed.

m. v.

2 O that our thoughts and thanks may rise,
As grateful incense to the skies;
And draw from heaven that sweet repose
Which none but he that feels it knows!

3 This heavenly calm within the breast
Is the dear pledge of glorious rest,
Which for the church of God remains;—
The end of cares, the end of pains.

4 In holy duties let the day,
In holy pleasures pass away;
How sweet a Sabbath thus to spend,
In hope of one that ne'er shall end!

m. v.

Ropes.

Benefactor.

- 2 O happy bond, that seals my vows
To him who merits all my love!
Let cheerful anthems fill his house,
While to that sacred shrine I move.
- 3 'Tis done—the great transaction's done:
I am the Lord's, and he is mine;
He drew me, and I followed on,
Charmed to confess the voice divine.
- 4 High heaven, that heard the solemn vow,
That vow renewed shall daily hear
Till in life's latest hour I bow,
And bless, in death, a bond so dear.

- 1 Away from every mortal care,
Away from earth, our souls retreat;
We leave this worthless world afar,
And wait and worship near thy seat.
- 2 Lord! in the temple of thy grace,
We see thy feet and we adore;
We gaze upon thy lovely face,
And learn the wonders of thy power.
- 3 Father! my soul would still abide
Within thy temple, near thy side;
But if my feet must hence depart,
Still keep thy dwelling in my heart.

The heavens de - clare thy glo - ry, Lord! In eve - ry star thy wisdom

This system contains the first four measures of the piece. It features a vocal line in the upper staff and two piano accompaniment staves (treble and bass clef) below. The key signature is two flats (B-flat and E-flat), and the time signature is 3/2. The lyrics are: "The heavens de - clare thy glo - ry, Lord! In eve - ry star thy wisdom".

shines; But when our eyes be - hold thy word, We read thy name in fair - er

This system contains the next four measures. The lyrics are: "shines; But when our eyes be - hold thy word, We read thy name in fair - er".

lines; The roll - ing sun, the chang - ing light, And nights and days thy power con -

This system contains the next four measures. The lyrics are: "lines; The roll - ing sun, the chang - ing light, And nights and days thy power con -".

fers; But the blest vol - ume thou hast writ, Reveals thy jus - tice and thy grace.

This system contains the final four measures of the piece. The lyrics are: "fers; But the blest vol - ume thou hast writ, Reveals thy jus - tice and thy grace." The piece concludes with a double bar line.

Choral.

Author unknown, from the 15th Century.

1. "Come hith-er, all ye wea-ry souls! Ye hea - vy - la - den sin - ners! come: I'll

give you rest from all your toils, And raise you to my heavenly home, And

raise you to my heaven-ly home.

2 "They shall find rest who learn of me —
I'm of a meek and lowly mind;
But passion rages like the sea,
And pride is restless as the wind.

3 "Blest is the man whose shoulders take
My yoke, and bear it with delight:
My yoke is easy to his neck,
My grace shall make the burden light."

4 Jesus! we come at thy command;
With faith, and hope, and humble zeal,
Resign our spirits to thy hand,
To mould and guide us at thy will.

Orion.

Orion (continued.)

- 1 The heavens declare thy glory, Lord! —
In every star thy wisdom shines;
But when our eyes behold thy word,
We read thy name in fairer lines.
- 2 The rolling sun, the changing light,
And nights and days thy power confess.
But the blest volume thou hast writ,
Reveals thy justice and thy grace.
- 3 Sun, moon, and stars convey thy praise
Round the whole earth, and never stand;
So when thy truth began its race,
It touched and glanced on every land.

- 4 Nor shall thy spreading gospel rest,
Till through the world thy truth has run,
Till Christ has all the nations blest,
That see the light or feel the sun.
- 5 Great Sun of Righteousness! arise,
Bless the dark world with heavenly light;
Thy gospel makes the simple wise;
Thy laws are pure, thy judgments right.
- 6 Thy noblest wonders here we view,
In souls renewed and sins forgiven:
Lord! cleanse my sins, my soul renew.
And make thy word my guide to heaven.

Thine earthly Sabbaths, Lord, we love; | But there's a nobler rest a - bove;

To that our longing souls aspire, | With cheerful hope, and strong desire.

BOWEN. L M.

Subject from HAYDN.

Up to the fields where an - gels lie, | And liv - ing wa - ters gen - tly roll,

Fain would my thoughts ascend on high, | But sin hangs heav - y on my soul.

STONEFIELD. L. M.

STANLEY. 25

O all . . ye people, shout and sing | Ho-san - nas to your heavenly King ;

Where-e'er the sun's bright glories shine, | Ye nations, praise his name divine.

SEASONS. L. M.

Subject from PLEVEL.

The flowery spring, at God's command, | Perfumes the air, and paints the land :

The sum-mer rays with vig - or shine, | To raise the corn, and cheer the vine.

Great is the Lord! what tongue can frame | An hon-or e - qual to his name?

How awful are his glorious ways! | The Lord is dread-ful in his praise.

WELLS. L. M.

ISRAEL HOLDRAYD.

Life is the time to serve the Lord, | The time t'ensure the great reward;

And while the lamp holds out to burn, | The vilest sin - ner may return.

With great firmness.

Russian National Hymn, by LWOFF.

{ I'll praise my Ma - ker with my breath, | And when my voice is lost in death, }
 { Praise shall employ my no - bler powers; | My days of praise shall ne'er be past, }

While life, and thought, and be - ing last, | Or im - mor - ta - li - ty en - dures.

MORNING HYMN. L. M.

A - wake, my soul, and with the sun | Thy dai - ly stage of du - ty run ;

Shake off dull sloth, and joy - ful rise | To pay thy morning sa - cri - fice.

1. The Lord my pas-ture shall prepare, And feed me with a shepherd's care; His

pres-ence shall my wants sup - ply, And guard me with a watch-ful eye; My

noon - day walks he will at - tend, And all my mid - night hours defend

1 The Lord my pasture shall prepare,
And feed me with a shepherd's care;
His presence shall my wants supply,
And guard me with a watchful eye;
My noon-day walks he will attend,
And all my midnight hours defend.

2 When in the sultry glebe I faint,
Or on the thirsty mountain pant,
To fertile vales and dewy meads
My weary, wandering steps he leads;
Where peaceful rivers, soft and slow,
Amid the verdant landscape flow

3 Though in a bare and rugged way,
Through devious, lonely wilds I stray,
Thy presence shall my pains beguile;
The barren wilderness shall smile,
With sudden greens and herbage crowned,
And streams shall murmur all around.

4 Though in the paths of death I tread,
With gloomy horrors overspread,
My steadfast heart shall know no ill,
For thou, O Lord! art with me still,
Thy friendly rod shall give me aid,
And guide me through the dreadful shade

From all that dwell be - low the skies | Let the Cre - a - tor's praise a - rise ; | Let

The first system of the musical score for 'Old Hundred'. It consists of three staves: a vocal line in treble clef and two piano accompaniment lines in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'From all that dwell be - low the skies | Let the Cre - a - tor's praise a - rise ; | Let'.

the Re-deemer's name be sung | Thro' every land, by ev - ery tongue.

The second system of the musical score for 'Old Hundred'. It consists of three staves: a vocal line in treble clef and two piano accompaniment lines in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'the Re-deemer's name be sung | Thro' every land, by ev - ery tongue.'

FELIX. L. M.

MENDELSSOHN.

Assai Sostenuto.

There is a stream, whose gentle flow | Supplies the cit - y of our God,

The first system of the musical score for 'Felix'. It consists of three staves: a vocal line in treble clef and two piano accompaniment lines in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The tempo marking is 'Assai Sostenuto'. The lyrics are: 'There is a stream, whose gentle flow | Supplies the cit - y of our God,'.

Life, love, and joy still gliding thro, | And watering our di - vine a - bode.

The second system of the musical score for 'Felix'. It consists of three staves: a vocal line in treble clef and two piano accompaniment lines in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Life, love, and joy still gliding thro, | And watering our di - vine a - bode.'

Andante.

Sweet peace of conscience, heavenly guest, | Come, fix thy mansion in my breast ; | Dis -

The first system of the musical score for 'CLARA' consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andante'. The lyrics are: 'Sweet peace of conscience, heavenly guest, | Come, fix thy mansion in my breast ; | Dis -'.

- pel my doubts, my fears control, | And heal the anguish of my soul.

The second system of the musical score continues the piece. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The lyrics are: '- pel my doubts, my fears control, | And heal the anguish of my soul.'

BLADENBURGH. L. M.

z.

Allegretto.

My Shepherd is the liv - ing Lord : | Now shall my wants be well sup - plied : |

The first system of the musical score for 'BLADENBURGH' consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegretto'. The lyrics are: 'My Shepherd is the liv - ing Lord : | Now shall my wants be well sup - plied : |'.

His providence and ho - ly word | Be - come my safe - ty and my guide.

The second system of the musical score continues the piece. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The lyrics are: 'His providence and ho - ly word | Be - come my safe - ty and my guide.'

INGRAHAM. L. M.

With Firmness.

Jesus shall reign where'er the sun | Does his suc-cessive journeys run; | His

The first system of the musical score for 'INGRAHAM'. It consists of three staves: a vocal line in G major (one flat) and 2/4 time, and a piano accompaniment in G major and 2/4 time. The lyrics are: 'Jesus shall reign where'er the sun | Does his suc-cessive journeys run; | His'.

kingdom stretch from shore to shore, | Till moons shall wax and wane no more.

The second system of the musical score for 'INGRAHAM'. It continues the vocal and piano parts from the first system. The lyrics are: 'kingdom stretch from shore to shore, | Till moons shall wax and wane no more.'

SARAH. L. M.

Andante.

pp or *Soli*.

ff

f'Tis by the faith of joys to come | We walk thro' deserts dark as night; | Till

The first system of the musical score for 'SARAH'. It consists of three staves: a vocal line in G minor (two flats) and 2/4 time, and a piano accompaniment in G minor and 2/4 time. The lyrics are: '*f*'Tis by the faith of joys to come | We walk thro' deserts dark as night; | Till'. The tempo is marked 'Andante'. The piano part has dynamic markings '*pp* or *Soli*' and '*ff*'.

we arrive at heaven, our home, | Faith is our guide, and faith our light.

The second system of the musical score for 'SARAH'. It continues the vocal and piano parts from the first system. The lyrics are: 'we arrive at heaven, our home, | Faith is our guide, and faith our light.' The piano part has dynamic markings '*pp* or *Soli*' and '*mf*'.

Allegretto.

Join, all ye ser - vants of the Lord, | To praise him for his sacred word, | That

word, like manna, sent from heaven, | To all who seek, is free - ly given : | Its

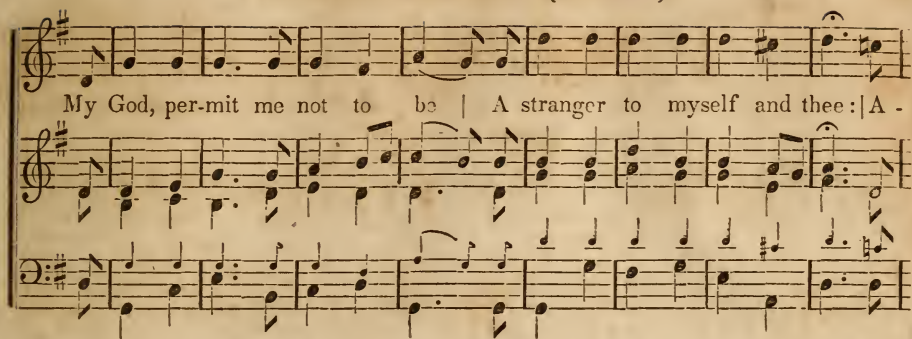
prom - i - ses our fears re - move, | And fill our hearts with joy and love.

2.

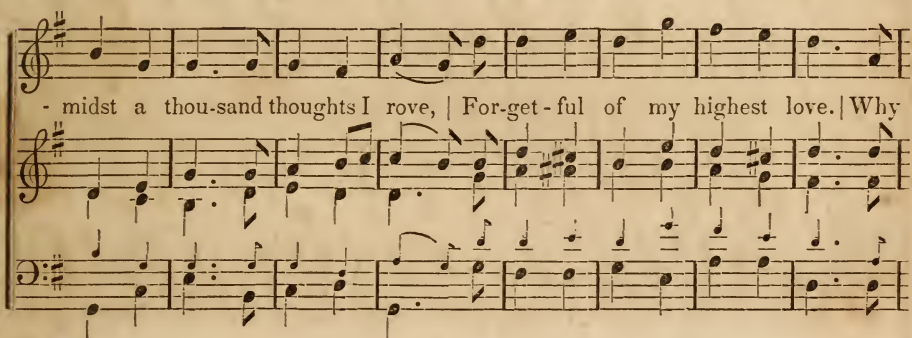
It tells us, though oppressed with cares,
The God of mercy hears our prayers;
Though steep and rough the appointed way,
His mighty arm shall be our stay;
Though deadly foes assail our peace,
His power shall bid their malice cease.

3.

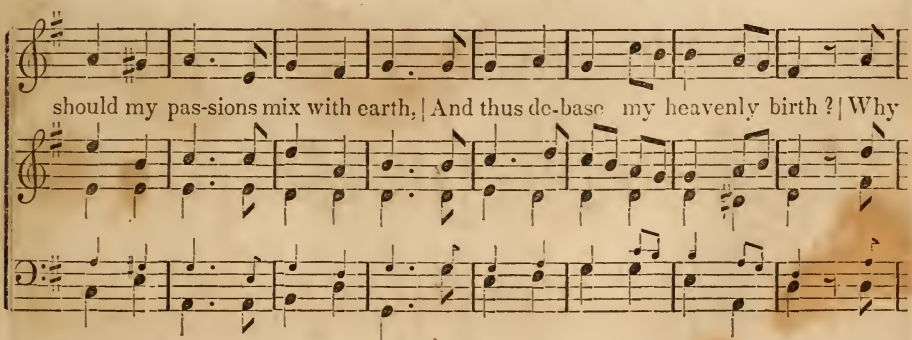
It tells who first inspired our breath,
And who redeemed our souls from death;
It tells of grace, grace freely given,
And shows the path to God and heaven:
O bless we then our gracious Lord,
For all the treasures of his word!



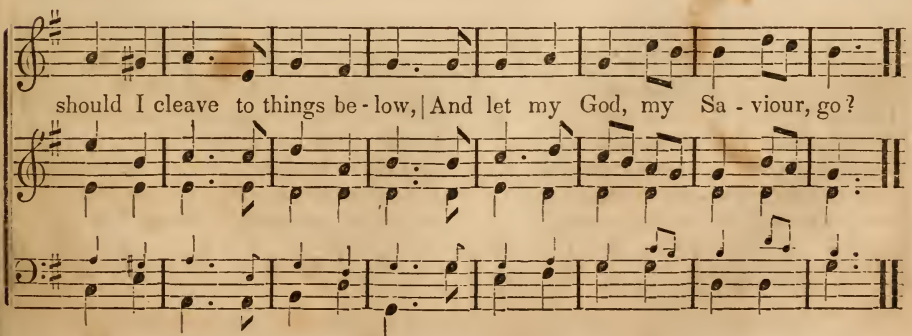
My God, per-mit me not to be | A stranger to myself and thee: | A -



- midst a thou-sand thoughts I rove, | For-get-ful of my highest love. | Why



should my pas-sions mix with earth, | And thus de-base my heavenly birth? | Why



should I cleave to things be-low, | And let my God, my Sa-viour, go?

Gentle, flowing.

My opening eyes, with rapture see | The dawn of thy re-

- turn - ing day ; | My thoughts, O God, as - cend to thee, | While thus my

car - ly vows I pay. | I yield my heart to thee a -

lone, | Nor would re - ceive an - oth - er guest ; E - ter - nal

King ! e - rect thy throne, | And reign sole Mon - arch in my breast.

* Treble Solo to A ; from A to B, Duett ; from B to C, Quartette ; from C to the ending, Chorus.
The octaves between Treble and Tenor are intended to strengthen the Air.

Adagio.

Arr. from BEETHOVEN.

Teach me, O teach me, Lord, thy way, | So to my life's re - mo - test

day, | By thy un - err - ing precepts led, | My willing feet its path shall

tread. | Transformed by thee, with sacred awe | My heart shall medi - tate thy

Transformed, &c. My heart, &c.

Rit.

law; | And, with celes - tial wisdom filled, | To thee its full o - bedience yield.

1. How plea-sant, how di - vine - ly fair, O Lord of Hosts, thy dwellings are ! With

This system contains the first line of music for the hymn. It features a vocal line in the treble clef with a key signature of two flats and a common time signature. The lyrics are: "1. How plea-sant, how di - vine - ly fair, O Lord of Hosts, thy dwellings are ! With". Below the vocal line are two staves of piano accompaniment, one in the treble and one in the bass clef.

long de - sire my spi - rit faints To meet th' as - sem - blies of thy saints.

This system contains the second line of music. The lyrics are: "long de - sire my spi - rit faints To meet th' as - sem - blies of thy saints." The musical notation continues with the vocal line and piano accompaniment.

DAYBREAK. L. M.

z.

1. O God, thou art my God a - lone ; Ear-ly to thee my soul shall cry, — A

This system contains the first line of music for the hymn. It features a vocal line in the treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are: "1. O God, thou art my God a - lone ; Ear-ly to thee my soul shall cry, — A". Below the vocal line are two staves of piano accompaniment. A dynamic marking of *p* (piano) is present at the end of the line.

pil - grim in a land un - known, A thirs - ty land where springs are dry.

This system contains the second line of music. The lyrics are: "pil - grim in a land un - known, A thirs - ty land where springs are dry." The musical notation continues with the vocal line and piano accompaniment. Dynamic markings of *f* (forte) are present above the vocal line and below the piano accompaniment.

ANDANTE.

Z.

1. Great Shep-herd of thine Is - ra - el, Who did'st be-tween the che - rubs dwell, And

lead the tribes, thy cho - sen sheep, Safe through the de - sert and the deep:—Safe

through the de - sert and the deep:—

2 Thy church is in the desert now ;
Shine from on high and guide us through
Turn us to thee, thy love restore,—
We shall be saved and sigh no more.

3 Great God, whom heavenly hosts obey,
How long shall we lament and pray,
And wait in vain thy kind return ?
How long shall thy fierce anger burn ?

4 Instead of wine and cheerful bread,
Thy saints with their own tears are fed ;
Turn us to thee, thy love restore,—
We shall be saved and sigh no more.

Herman.

- 2 My flesh would rest in thine abode,
My panting heart cries out for God ;
My God ! my King ! why should I be
So far from all my joys and thee ?
- 3 Blest are the saints who sit on high,
Around thy throne of majesty ;
Thy brightest glories shine above,
And all their work is praise and love.
- 4 Blest are the souls who find a place
Within the temple of thy grace ;
There they behold thy gentler rays,
And seek thy face and learn thy praise.
- 5 Cheerful they walk, with growing strength,
Till all shall meet in heaven at length—
Till all before thy face appear,
And join in nobler worship there.

Daybreak.

- 1 O God thou art my God alone ;
Early to thee my soul shall cry,—
A pilgrim in a land unknown,
A thirsty land whose springs are dry.
- 2 Yet through this rough and thorny maze,
I follow hard on thee, my God ;
Thy hand unseen upholds my ways,
I safely tread where thou hast trod.
- 3 Thee, in the watches of the night,
When I remember on my bed,
Thy presence makes the darkness light ;
Thy guardian wings are round my head.
- 4 Better than life itself thy love,
Dearer than all beside to me ;
For whom have I in heaven above,
Or what on earth compared with thee.

STEADY.

Z.

p

1. Great God, our strength, to thee we cry, Oh let us not for - got - ten lie; Op-

p

pressed with sor - rows and with care, To thy pro - tec - tion we re - pair. O

p

let thy light at - tend our way, Thy truth af - ford its stea - dy ray; To

p

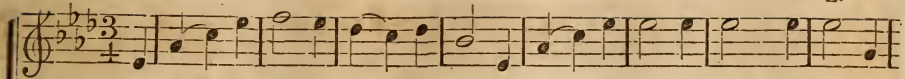
Zi - on's hill di - rect our feet, To wor - ship at thy sa - cred seat.

f

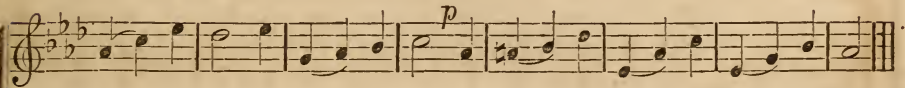
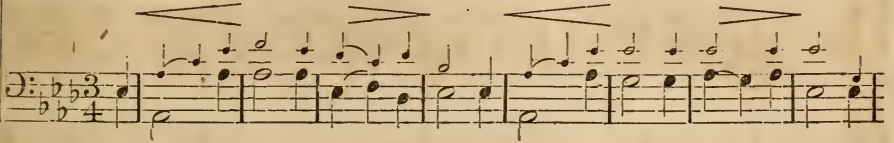
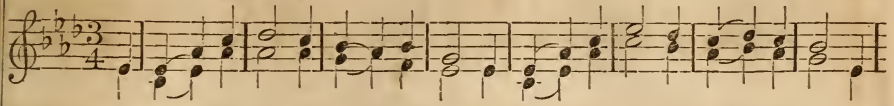
* Tenor and Base—or all parts.

GRAVE, BUT NOT HEAVY.

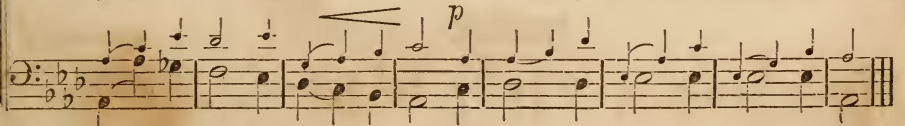
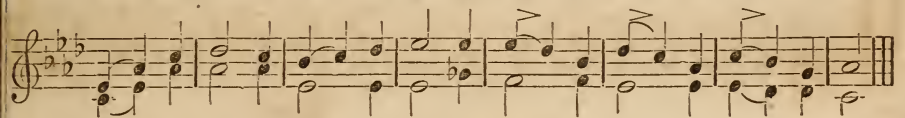
Z.



1. My God, ac - cept my ear - ly vows, Like morn - ing in - cense in thy house; And



let my night - ly wor - ship rise, Sweet as the eve - ning sa - cri - fice.

*Supplication.*

- 1 Great God, our strength, to thee we cry,
O let us not forgotten lie:
Oppressed with sorrows and with care,
To thy protection we repair.
- 2 O let thy light attend our way,
Thy truth afford its steady ray;
To Zion's hill direct our feet,
To worship at thy sacred seat.
- 3 Thy praise, O God, shall tune the lyre,
Thy love our joyful song inspire;
To thee our cordial thanks be paid,
Our sure defence, our constant aid.
- 4 Why, then, cast down, and why distressed?
And whence the grief, that fills our breast?
In God we'll hope, to God we'll raise
Our songs of gratitude and praise.

Morgan.

- 1 My God! accept my early vows,
Like morning-incense in thy house;
And let my nightly worship rise,
Sweet as the evening sacrifice.
- 2 Watch o'er my lips, and guard them, Lord!
From every rash and heedless word;
Nor let my feet incline to tread
The guilty path where sinners lead.
- 3 Oh! may the righteous, when I stray,
Smite, and reprove my wandering way;
Their gentle words, like ointment shed,
Shall never bruise, but cheer my head.
- 4 When I behold them pressed with grief,
I'll cry to heaven for their relief;
And, by my warm petitions prove
How much I prize their faithful love

How did my heart re-joice to hear | My friends de-vout-ly say,—

“In Zi-on let us all ap-pear, | And keep the so-lemn day.”

HEBER. C. M.

KINGSLEY.

Ye followers of the Prince of Peace, | Who round his ta-ble draw!

Re-mem-ber what his spi-rit was, | What his pe-cu-liar law.

ROSE. C. M.

z. 41

One prayer I have, all prayers in one, | When I am wholly thine ;

This musical system consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C), and two piano accompaniment staves in treble and bass clefs. The melody is simple and hymn-like, with lyrics printed below the vocal line.

Thy will, my God, thy will be done, | And let that will be mine.

This musical system continues the piece with three staves (vocal and piano accompaniment). The lyrics are printed below the vocal line.

TRENTON. C. M.

z.

Bold.

Come, shout a - loud the Fa - ther's grace, | And sing the Saviour's love ; | Soon

This musical system begins with the word 'Bold.' in boldface. It features three staves (vocal and piano accompaniment). The melody is more rhythmic and energetic than the previous piece, with lyrics printed below the vocal line.

shall you join the glo - rious theme, | In lof - tier strains a - bove.

This musical system concludes the piece with three staves (vocal and piano accompaniment). The lyrics are printed below the vocal line.

When all thy mercies, O my God,

When all thy mer - cies, O my God, | My ris - ing soul surveys,
 - - - When all thy mercies, O my God,
 When all thy mercies, O my God,

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

WINDSOR. C. M.

From the Scotch Psalter.

Why is my heart so far from thee, | My God! my chief de - light?

Why are my thoughts no more, by day, | With thee, no more by night?

GENTLY, AND WITH MUCH EXPRESSION.

1. My God, my por-tion and my love, My ev-er-last-ing all, I've

I've none but thee in heav'n above, Or on this earth-ly ball.
none but thee in heav'n a-bove, Or on this earth-ly ball.

Bainbridge.

- 1 My God, my portion, and my love,
My everlasting all ;
I've none but thee in heaven above,
Or on this earthly ball.
- 2 To thee we owe our wealth and friends,
And health, and safe abode ;
Thanks to thy name for meaner things,
But they are not my God.
- 3 How vain a toy is glittering wealth,
If once compared to thee !
Or what's my safety, or my health,
Or all my friends to me !
- 4 If I possessed the spacious earth,
And called the stars my own ;
Without thy graces and thyself,
I were a wretch undone.
- 5 Let others stretch their arms like seas,
And grasp in all the shore ;
Grant me the visits of thy face,
And I desire no more.

Bainbridge.

- 1 Jerusalem! my happy home!
Name ever dear to me!
When shall my labors have an end
In joy, and peace, and thee ?
- 2 When shall these eyes thy heaven-built walls
And pearly gates behold?
Thy bulwarks with salvation strong,
And streets of shining gold ?
- 3 There happier bowers than Eden's bloom
Nor sin nor sorrow know :
Blessed seats! thro' rude and stormy scenes
I onward press to you.
- 4 Why should I shrink at pain and woe?
Or feel at death dismay !
I've Canaan's goodly land in view,
And realms of endless day.
- 4 Apostles, martyrs, prophets, there
Around my Saviour stand ;
And soon my friends in Christ below
Will join the heavenly band.
- 6 Jerusalem! my happy home!
My soul still pants for thee ;
Then shall my labors have an end
When I thy joys shall see.

Long as I live I'll bless thy name, | My King, my God of love;

The first system of the musical score for 'ST. ANN'S' consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are written below the vocal staff.

My work and joy shall be the same, | In bright-er worlds a - bove.

The second system of the musical score continues the piece. It also consists of three staves (vocal, right-hand piano, and left-hand piano). The lyrics are written below the vocal staff.

CORONATION. L. M.

OLIVER HOLDEN.

All hail the pow'r of Jesus' name! | Let angels prostrate fall; | Bring forth the royal diadem, | And

The first system of the musical score for 'CORONATION' consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are written below the vocal staff.

crown him—Lord of all, | Bring forth the royal di - a - dem, | And crown him—Lord of all.

The second system of the musical score continues the piece. It also consists of three staves (vocal, right-hand piano, and left-hand piano). The lyrics are written below the vocal staff.

NIGHTINGALE. C. M. (12 LINES.)

z. 45

Allegretto.

1. In thee I put my steadfast trust, | De - fend me, Lord, from shame; | In
3. My steadfast and unchanging hope | Shall on thy power depend; | And

- - cline thine ear, and save my soul, | For righteous is . . . thy name.
I, in grateful songs of praise, | My time to come . . . will spend.

Fine.

Fine.

SOLO. Treble, or Tenor.

2. Be thou my strong a - bid - ing place, | To which I may resort; | Thy

Accomp.

promise, Lord, is my defence, | Thou art my rock and fort.

D. C.

D. C.

The Lord himself, the mighty Lord, | Vouchsafes to be my guide ;

This system contains the first two staves of music for the hymn 'MANOAH. C. M.'. It features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on the upper staff, and the accompaniment is on the lower staff. The lyrics are: 'The Lord himself, the mighty Lord, | Vouchsafes to be my guide ;'.

The Shepherd, by whose constant care | My wants are all sup - plied.

This system contains the second two staves of music for the hymn 'MANOAH. C. M.'. It continues the melody and accompaniment from the first system. The lyrics are: 'The Shepherd, by whose constant care | My wants are all sup - plied.'.

BARBY. C. M.

W. TANSUR, 1760.

A - midst thy wrath, re - mem - ber love ! | Re - store thy ser - vant, Lord !

This system contains the first two staves of music for the hymn 'BARBY. C. M.'. It features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on the upper staff, and the accompaniment is on the lower staff. The lyrics are: 'A - midst thy wrath, re - mem - ber love ! | Re - store thy ser - vant, Lord !'.

Nor let a Fa - ther's chastening prove | Like an a - ven - ger's word.

This system contains the second two staves of music for the hymn 'BARBY. C. M.'. It continues the melody and accompaniment from the first system. The lyrics are: 'Nor let a Fa - ther's chastening prove | Like an a - ven - ger's word.'.

FISCHER. C. M. (DOUBLE.)

z 47

Moderato.

When storms hang o'er the Christian's head, | He flies un - to his

And under his re - fresh - ing shade
God, | And under his re - fresh - ing shade, | Finds a secure a -

bode, | When foes without, and fears within, | Seek to dis - turb his

peace, | To God he makes his sorrows known, | And straight his sorrows cease.
To God he makes his sorrows known,

To our al-might-y Mak-er, God, | New hon-ors be address'd;

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C).

His great sal-va-tion shines a-broad, | And makes the na-tions blest.

This system contains the second two staves of music, continuing the vocal and piano parts from the first system.

ARUNDEL. C. M.

O all ye lands, re-joice in God, | Sing praise, and bless his name;

This system contains the first two staves of music for the second hymn. The key signature has two sharps (F# and C#), and the time signature is common time (C).

Let all the earth, with one ac-cord, | His won-drous works pro-claim.

This system contains the second two staves of music for the second hymn, continuing the vocal and piano parts.

Sing to the Lord a new-made song, | Who wondrous things has done; | With his right

This system contains the first three staves of music. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

hand and holy arm, | The conquest he has won, The conquest he has won, The conquest he has won.

This system contains the next three staves of music. It includes a fermata over the first measure of the vocal line. The key signature and time signature remain the same as in the first system.

CHRISTMAS. C. M.

Attributed to HANDEL.

A - wake, my soul, stretch every nerve, | And press with vi - gor on; A heavenly

This system contains the first three staves of music. The key signature has two sharps (D major), and the time signature is common time (C).

race demands thy zeal, | And an im - mor - tal crown, | And an im - mor - tal crown.

This system contains the next three staves of music. It includes a fermata over the first measure of the vocal line. The key signature and time signature remain the same as in the first system.

Let others boast how strong they be, | Nor death nor dan - ger fear;

But we'll con-fess, O Lord, to thee, | What fee-ble things we are.

VIOLA. C. M.

Arranged from
MENDELSSOHN.

I loved the Lord, he bowed his ear, | And chased my grief a - way: | O

let my heart no more despair, | While I have breath to pray.

Oh, 'twas a joy - ful sound to hear | Our tribes de - vout - ly say,

This musical score is for the hymn 'Colchester'. It consists of three staves: a vocal line in the treble clef and two piano accompaniment lines in the bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are: '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."

This musical score continues the hymn 'Colchester'. It consists of three staves: a vocal line in the treble clef and two piano accompaniment lines in the bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are: '"Up, Is - rael, to the tem - ple haste, | And keep your fes - tal day."'

ABRIDGE. C. M.

Let all the just to God, with joy, | Their cheerful voi - ces raise ;

This musical score is for the hymn 'Abridge'. It consists of three staves: a vocal line in the treble clef and two piano accompaniment lines in the bass clef. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The lyrics are: 'Let all the just to God, with joy, | Their cheerful voi - ces raise ;'

For well the right - eous it becomes | To sing glad songs of praise.

This musical score continues the hymn 'Abridge'. It consists of three staves: a vocal line in the treble clef and two piano accompaniment lines in the bass clef. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The lyrics are: 'For well the right - eous it becomes | To sing glad songs of praise.'

Joy to the world, the Lord is come! | Let earth receive her King;

And heav'n and nature
Let ev - ery heart pre-pare him room, | And heav'n and nature sing, And
And heav'n and nature

sing, And heav'n and nature sing.
heav'n and na-ture sing, And heav'n, And heav'n and nature sing.
sing, And heav'n and na-ture sing, And heav'n and na-ture sing.

2. Joy to the world, the Saviour reigns,
Let men their songs employ;
While fields and floods, rocks, hills and plains
Repeat the sounding joy.

3. No more let sin and sorrow grow,
Nor thorns infest the ground;
He comes to make his blessings flow,
Far as the curse is found.

4. He rules the world with truth and grace,
And makes the nations prove
The glories of his righteousness,
And wonders of his love.

ARLINGTON. C. M.

Dr. ARNE. 53

Moderato.

When I sur-vey' life's va-ried scene, | A - mid the dark - est hours,

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

Bright rays of com - fort shine between, | And thorns are mixed with flowers.

This system contains the second two staves of music. It continues the vocal line and piano accompaniment from the first system. The system ends with a double bar line.

HUMMEL. C. M.

Lively.

Per - pet - ual Source of light and grace! | We hail thy sacred name ;

This system contains the first two staves of music. The key signature has three flats (Bb, Eb, Ab) and the time signature is common time (C). The tempo is marked 'Lively'.

Through ev - ery year's re - volv - ing round, | Thy goodness is the same.

This system contains the second two staves of music. It continues the vocal line and piano accompaniment from the first system. The system ends with a double bar line.

DUNDEE. C. M.

From the "Scotch Psalter," 1615.

Let not des - pair, nor fell re - venge, | Be to my bo - som known.

The musical score for 'DUNDEE' consists of three staves: a vocal line in G major (one sharp) and 3/4 time, and two piano accompaniment staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "Let not des - pair, nor fell re - venge, | Be to my bo - som known." The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands.

Oh, give me tears for oth - ers' wo, | And patience for my own.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Oh, give me tears for oth - ers' wo, | And patience for my own." The notation follows the same format as the first system, with a vocal line and two piano accompaniment staves.

PHUVAH. C. M.*

MELCHIOR VULPIUS, Cantor in Weimar, 1610.

I loved the Lord—he heard my cries, | And pit - ied ev - ery groan ;

The musical score for 'PHUVAH' begins with a vocal line and two piano accompaniment staves. The lyrics are: "I loved the Lord—he heard my cries, | And pit - ied ev - ery groan ;". The notation includes a vocal line and two piano accompaniment staves.

Long as I live, when troubles rise, | I'll hast - en to his throne.

The second system of the musical score for 'PHUVAH' continues the vocal line and piano accompaniment. The lyrics are: "Long as I live, when troubles rise, | I'll hast - en to his throne." The notation follows the same format as the first system.

* One of the best German chorals.

Blest are the souls that hear and know | The gospel's joy - ful sound, | Peace shall attend the

This musical system consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The music is in common time and features a simple, hymn-like melody.

path they go, | Peace shall at - tend the path they go, | And light their steps sur - round.

This musical system continues the previous one, ending with a double bar line. It maintains the same three-staff structure and musical style.

BALERMA. C. M.

Oh, hap - py is the man who hears | In - struction's warning voice ;

This musical system begins with a key signature change to two sharps (D major). It features three staves with a more active piano accompaniment than the previous piece.

And who ce - les - tial wis - dom makes | His car - ly, on - ly choice.

This musical system concludes the piece, ending with a double bar line. It continues the three-staff format and the more active piano accompaniment.

Lord, hear the voice of my complaint; | Ac-cept my se-cret prayer;

This musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a common time signature. The lyrics are written below the notes. The middle and bottom staves are for piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady accompaniment of chords and moving lines.

To thee a-lone, my King, my God, | Will I for help re-pair.

This musical score continues the previous piece, also consisting of three staves (vocal, piano treble, and piano bass). The lyrics are written below the vocal line. The piano accompaniment continues with similar harmonic support.

CHINA. C. M.

SWAN, 1800.

Why do we mourn de-part-ed friends, | Or shake at death's a-larims?

This musical score is in a new section, marked 'CHINA. C. M.' and 'SWAN, 1800.'. It consists of three staves. The key signature has changed to one flat (B-flat major or D minor). The lyrics are written below the vocal line. The piano accompaniment features a more active bass line.

'Tis but the voice that Je-sus sends | To call them to his arms.

This musical score continues the 'CHINA' section, also consisting of three staves. The key signature remains one flat. The lyrics are written below the vocal line. The piano accompaniment includes triplets in the vocal line and piano accompaniment.

LIVERPOOL. C. M. DR. WAINWRIGHT. 57

Oh, could I find, from day to day, | A near-ness to my God!

The first system of the musical score for 'LIVERPOOL' consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music features a mix of quarter and eighth notes, with some chords and rests.

Then should my hours glide sweet a - way, While lean-ing on his word.

The second system of the musical score for 'LIVERPOOL' also consists of three staves. The top staff continues the vocal line with the lyrics. The piano accompaniment continues in the middle and bottom staves. The music concludes with a double bar line.

DEDHAM. C. M. WM. GARDINER.

Long as I live, I'll bless thy name, | My King, my God of love;

The first system of the musical score for 'DEDHAM' consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music features a mix of quarter and eighth notes, with some chords and rests.

My work and joy shall be the same, | In brighter worlds a - bove.

The second system of the musical score for 'DEDHAM' also consists of three staves. The top staff continues the vocal line with the lyrics. The piano accompaniment continues in the middle and bottom staves. The music concludes with a double bar line.

1. Lord, thou wilt hear me when I pray; I am for - e - ver thine: I

This system contains the first three staves of music. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: "1. Lord, thou wilt hear me when I pray; I am for - e - ver thine: I".

fear be - fore thee all the day, Nor would I dare to sin. And

This system contains the next three staves of music. The lyrics are: "fear be - fore thee all the day, Nor would I dare to sin. And". A piano dynamic marking (*p*) is present at the end of the system.

while I rest my wea - ry head, From cares and bus' - ness free; 'Tis

This system contains the next three staves of music. The lyrics are: "while I rest my wea - ry head, From cares and bus' - ness free; 'Tis". A forte dynamic marking (*f*) is present at the end of the system.

sweet con - vers - ing on my bed, With my own heart and thee.

This system contains the final three staves of music. The lyrics are: "sweet con - vers - ing on my bed, With my own heart and thee." A piano dynamic marking (*p*) is present at the end of the system.

1. With cheer - ful notes let all the earth To heaven their
2. God's ten - der mer - cy knows the no bound, His truth shall

voic - es raise; Let all, in - spired with
ne'er de - cay; Then let the will - ing

god - ly mirth, Sing sol - emn hymns of praise.
na - tions round, Their grate - ful trib - ute pay.

Evening Devotion.

1 Lord! thou wilt hear me when I pray,
I am for ever thine;
I fear before thee all the day,
Nor would I dare to sin.

2 And while I rest my weary head,
From cares and business free,
'Tis sweet conversing on my bed
With my own heart and thee.

3 I pay this evening sacrifice;
And when my work is done,
Great God! my faith, my hope relies
Upon thy grace alone.

4 Thus, with my thoughts composed to peace,
I'll give mine eyes to sleep;
Thy hand in safety keeps my days,
And will my sumbers keep.

ANDANTE.

1. O Lord, I would de - light in thee, And on thy care de - pend; To

thee in eve - ry trou - ble flee, My best, my on - ly friend. When

all cre - at - ed streams are dried, Thy ful - ness is the same; May

I with this be sat - is - fied, And glo - ry in thy name!

1. How love - ly are thy dwellings, Lord! From noise and trou - ble free; How
 2. They pass refreshed the thirst - y vale, The dry and bar - ren ground, As

beau - ti - ful the sweet ac - cord Of souls that pray to thee! Lord
 through a fruit - ful, wa - t'ry dale, Where springs and show'rs a - bound. They

God of Hosts, that reign'st on high! They are the tru - ly blest, Who
 jour - ney on from strength to strength, With joy and gladsome cheer, Till

on - ly will on thee re - ly, In thee a - lone will rest.
 all be - fore our God at length, In Zi - on's courts ap - pear.

The Lord is in his ho - ly place, | And from his throne on high

He looks up - on the hu - man race | With om - ni - pres - ent eye.

He looks up - on the hu - man race | With om - ni - pres - ent eye.

2. He proves the righteous, marks their path,
 In him the weak are strong ;
 But violence provokes his wrath :
 The Lord abhorreth wrong.

3. The righteous Lord will take delight
 Alone in righteousness ;
 The just are pleasing in his sight,
 The humble he will bless.

Andante con moto.

How bless'd are they who al - ways keep | The pure and per - fect way;

The first system of the musical score for 'SAMPSON' consists of three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is 'Andante con moto'.

Who nev - er from the sa - cred paths | Of God's commandments stray!

The second system of the musical score continues the vocal line and piano accompaniment. It ends with a double bar line.

NOTE. The last measure but one can be omitted.

STILL VALLEY. C. M. Arr. from the "Modern Harp." By permission.

Adagio.

Calm on the listening ear of night | Come heaven's melodious strains,

The first system of the musical score for 'STILL VALLEY' consists of three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is 'Adagio'. The word 'Organ.' is written at the end of the piano part.

SOLO.

Where wild Ju - de - a stretches far | Her sil - ver - mantled plains.

The second system of the musical score continues the vocal line and piano accompaniment. It ends with a double bar line.

While thee I seek, pro - tecting Pow'r, | Be my vain wish - es stilled ;

The first system of the musical score for 'Brattle Street'. It consists of three staves: a vocal line in the treble clef, a piano accompaniment in the right hand in the treble clef, and a piano accompaniment in the left hand in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'While thee I seek, pro - tecting Pow'r, | Be my vain wish - es stilled ;'.

And may this con - se - crat - ed hour | With bet - ter hopes be filled ;

The second system of the musical score. It continues with the same three-staff format. The lyrics are: 'And may this con - se - crat - ed hour | With bet - ter hopes be filled ;'.

Thy love the power of thought bestowed, | To thee my thoughts would soar ;

The third system of the musical score. The vocal line in the first staff is mostly empty, with only a few notes at the end. The piano accompaniment continues. The lyrics are: 'Thy love the power of thought bestowed, | To thee my thoughts would soar ;'.

Thy mer - cy o'er my life has flowed, | That mer - cy I a - dore -

The fourth and final system of the musical score. It concludes with a double bar line. The lyrics are: 'Thy mer - cy o'er my life has flowed, | That mer - cy I a - dore -'.

Welcome! sweet day of rest, | That saw the Lord a-rise; | Welcome to this reviving breast, | And

these re-joicing eyes! | Welcome to this reviving breast, | And these re-joicing eyes!

The musical score for 'LISBON' consists of three systems of staves. The first system has a vocal line and two piano accompaniment lines. The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a double bar line.

SILVER STREET. S. M.

J. SMITH.

Come, sound his praise a-broad, | And hymns of glo-ry sing; Je-

The musical score for 'SILVER STREET' consists of three systems of staves. The first system has a vocal line and two piano accompaniment lines. The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a double bar line.

- ho-vah is the sov'-reign God, | The u--ni-ver-sal King.

The musical score for 'SILVER STREET' continues with a third system of staves. The first system has a vocal line and two piano accompaniment lines. The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a double bar line.

1. Sweet is the time of spring, When na - ture's charms ap - pear ;

This system contains the first three staves of music. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat) and the time signature is 6/4. The music begins with a treble clef and a common time signature.

The birds with cease - less plea - sure sing, And hail the ope - ning

This system contains the next three staves of music, continuing the vocal line and piano accompaniment from the first system.

year; But sweeter far the spring Of wis - dom and of grace, When chil - dren

This system contains the next three staves of music. It includes dynamic markings: *p* (piano) and *f* (forte). The vocal line and piano accompaniment continue.

bless and praise their King, Who loves the youth - ful race.

This system contains the final three staves of music on the page. It concludes with a double bar line. The key signature changes to one flat (B-flat) and the time signature changes to 3/4.

1. Thou gra-cious God and kind, O! cast our sins a -

way; Nor call our for-mer guilt to mind, Thy jus-tice to dis-play.

Spring.

Astoria.

- 2 Sweet is the dawn of day,
When light just streaks the sky;
When shades and darkness pass away,
And morning beams are nigh:
But sweeter far the dawn
Of piety in youth;
When doubt and darkness are withdrawn,
Before the light of truth.
- 3 Sweet is the early dew,
Which gilds the mountain's tops,
And decks each plant and flower we view,
With pearly glittering drops:
But sweeter far the scene
On Zion's holy hill,
When there the dew of youth is seen
Its freshness to distill.

- 1 Thou gracious God and kind,
O! cast our sins away;
Nor call our former guilt to mind,
Thy justice to display.
- 2 Thy tenderest mercies show,
Thy richest grace prepare,
Ere yet, with guilty fears laid low,
We perish in despair.
- 3 Save us from guilt and shame,
Thy glory to display;
And, for the great Redeemer's name,
Wash all our sins away.

1. And must this bo - dy die? This mor - tal frame de - cay? And must these ac-tive

This system contains three staves of music. The top staff is the vocal line in G major, 6/8 time. The middle and bottom staves are piano accompaniment. The lyrics are: "1. And must this bo - dy die? This mor - tal frame de - cay? And must these ac-tive"

limbs of mine Lie moldering in the clay? Lie moldering in the clay?

dim. et ritard.

This system contains three staves of music. The top staff is the vocal line. The middle and bottom staves are piano accompaniment. The lyrics are: "limbs of mine Lie moldering in the clay? Lie moldering in the clay?". The instruction "dim. et ritard." is placed above the final measure of the vocal line.

LOUISVILLE. S. M.

I stand on Zi-on's mount, And view my star-ry crown; No power on earth my

This system contains three staves of music. The top staff is the vocal line in D major, 4/4 time. The middle and bottom staves are piano accompaniment. The lyrics are: "I stand on Zi-on's mount, And view my star-ry crown; No power on earth my"

hope can shake, Nor hell can thrust me down, Nor hell can thrust me down.

This system contains three staves of music. The top staff is the vocal line. The middle and bottom staves are piano accompaniment. The lyrics are: "hope can shake, Nor hell can thrust me down, Nor hell can thrust me down."

1. Great is the Lord our God! And let his praise be great; He

makes his church - es his a - bode, His most de - light - ful seat.

2 In Zion God is known—
A refuge in distress;
How bright has his salvation shone,
Through all her palaces!

3 When kings against her joined,
And saw the Lord was there;
In wild confusion of the mind,
They fled with hasty fear.

4 Oft have our fathers told,—
Our eyes have often seen,—
How well our God secures the fold
Where his own sheep have been.

5 In every new distress,
We'll to his house repair;
We'll think upon his wond'rous grace,
And seek deliverance there.

Newell.

1 And must this body die?—
This mortal frame decay?
And must these active limbs of mine
Lie mouldering in the clay?

2 God, my Redeemer lives,
And often from the skies
Looks down and watches all my dust,—
Till he shall bid it rise.

3 Arrayed in glorious grace,
Shall these vile bodies shine;
And every shape and every face,
Look heavenly and divine.

4 These lively hopes we owe
To Jesus' dying love;
We would adore his grace below
And sing his power above.

5 Dear Lord! accept the praise,
Of these our humble songs;
Till tunes of nobler sound we raise,
With our immortal tongues.

Louisville.

1 I stand on Zion's mount,
And view my starry crown,
No power on earth my hope can shake,
Nor hell can thrust me down.

2 The lofty hills and towers,
That lift their heads on high;
Shall all be leveled low in dust—
Their very names shall die.

3 The vaulted heavens shall fall,
Built by Jehovah's hands;
But firmer than the heavens, the rock
Of my salvation stands

Be - hold! the lof - ty sky | De - clares its Ma - ker, God; | And

The first system of the musical score for 'LEIGHTON. S. M. GREATOREX. By permission.' consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time. The lyrics are: 'Be - hold! the lof - ty sky | De - clares its Ma - ker, God; | And'.

all his star - ry works on high | Pro - claim his power a - broad.

The second system of the musical score continues the piece. It also consists of three staves (vocal, right-hand piano, left-hand piano). The lyrics are: 'all his star - ry works on high | Pro - claim his power a - broad.' The system ends with a double bar line.

LILY. S. M.*

z.

Larghetto.

Oh, cease! my wand'ring soul, On rest - less wing to roam; All

The first system of the musical score for 'LILY. S. M.* z.' begins with the tempo marking 'Larghetto.' It consists of three staves. The lyrics are: 'Oh, cease! my wand'ring soul, On rest - less wing to roam; All'.

this wide world, to ci - ther pole, | Has not for thee a home.

The second system of the musical score continues the piece. It consists of three staves. The lyrics are: 'this wide world, to ci - ther pole, | Has not for thee a home.' The system ends with a double bar line.

SONORA. S. M.

z. 71

Allegretto con moto.

From lowest depths of woe, | To God I send my cry, | Lord, hear my suppli-

The first system of the musical score for 'SONORA'. It consists of three staves: a vocal line in treble clef and two piano accompaniment lines in treble and bass clefs. The music is in 4/4 time and features a melody with eighth and sixteenth notes, and some rests. The lyrics are printed below the vocal line.

cating voice, | And gra-cious - ly re-ly, | And graciously re - ply.

The second system of the musical score for 'SONORA'. It continues the three-staff format from the first system. The lyrics are printed below the vocal line.

PROVIDENCE. S. M.*

z.

Bold.

O Lord, our heavenly King, | Thy name is all di - vine; | Thy

The first system of the musical score for 'PROVIDENCE'. It consists of three staves: a vocal line in treble clef and two piano accompaniment lines in treble and bass clefs. The music is in 4/4 time and features a melody with eighth and sixteenth notes, and some rests. The lyrics are printed below the vocal line.

glo-ries round the earth are spread, | And o'er the heavens they shine.

The second system of the musical score for 'PROVIDENCE'. It continues the three-staff format from the first system. The lyrics are printed below the vocal line.

* NOTE. The third line may be sung by either Treble and Alto, or Tenor and Base, or all four parts in Unison.

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.

MORNINGTON. S. M.

MORNINGTON.

The law by Mo - ses came : | But peace and truth and love

Were brought by Christ, a no - bler name, | Descend - ing from a - bove.

Solemn.

S. M. How swift the torrent rolls, | That bears us to the sea! | The
6s & 5s. 1. If life's pleasures charm thee, | Give them not thy heart,

tide that bears our tho'tless souls | To vast eter - ni - ty! | Our fathers, where are
Lest the gift en - snare thee, | From thy God to part. | If distress be -

they, | With all they called their own? | Their joys, and griefs, and
- - fall thee, | Painful though it be, | Let not grief ap -

hopes and cares, | And wealth and honor gone.
- - pall thee, | To thy Saviour flee.

6s & 5s.

2. When earth's prospects fail thee,
Let it not distress;
Better comforts wait thee,
Christ will freely bless.
3. Let not death alarm thee,
Shrink not from his blow;
For the conflict arm thee,
Triumph o'er the foe.

My soul, re - peat his praise, | Whose mer - cies are so great : | Whose

The first system of the musical score for 'ST. THOMAS' consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are 'My soul, re - peat his praise, | Whose mer - cies are so great : | Whose'. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music is in common time and features a mix of eighth and sixteenth notes in the vocal line, and a steady accompaniment of eighth notes and chords in the piano parts.

an - ger is so slow to rise, | So rea - dy to a - bate.

The second system of the musical score continues the piece. The lyrics are 'an - ger is so slow to rise, | So rea - dy to a - bate.' The musical notation follows the same three-staff format as the first system, with the vocal line and piano accompaniment.

THATCHER. S. M.

From HANDEL.

To God, in whom I trust, | I lift my heart and voice ; | O,

The first system of the musical score for 'THATCHER' consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are 'To God, in whom I trust, | I lift my heart and voice ; | O,'. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music is in common time and features a mix of eighth and sixteenth notes in the vocal line, and a steady accompaniment of eighth notes and chords in the piano parts.

let me not be put to shame, | Nor let my foes re - joice.

The second system of the musical score continues the piece. The lyrics are 'let me not be put to shame, | Nor let my foes re - joice.' The musical notation follows the same three-staff format as the first system, with the vocal line and piano accompaniment.

GOLDEN HILL. S. M.

Western Tune.

75

My Ma - ker and my King! | To thee my all I owe, | Thy

The musical score for 'Golden Hill' consists of three staves. The top staff is the vocal line in G major, with lyrics 'My Ma - ker and my King! | To thee my all I owe, | Thy'. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in 4/4 time and features a simple, hymn-like melody.

sov' - reign boun - ty is the spring | Whence all my bless - ings flow.

The second system of the 'Golden Hill' score continues the vocal line with the lyrics 'sov' - reign boun - ty is the spring | Whence all my bless - ings flow.' The piano accompaniment continues with chords and moving lines in both hands.

OLMUTZ. S. M.

Your harps, ye trembling saints, | Down from the wil - lows take: | Loud

The musical score for 'Olmutz' consists of three staves. The top staff is the vocal line in G major, with lyrics 'Your harps, ye trembling saints, | Down from the wil - lows take: | Loud'. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in 4/4 time and features a simple, hymn-like melody.

to the praise of love di - vine | Bid ev - ery string a - wake.

The second system of the 'Olmutz' score continues the vocal line with the lyrics 'to the praise of love di - vine | Bid ev - ery string a - wake.' The piano accompaniment continues with chords and moving lines in both hands.

FIRM—NOT TOO FAST.

1. Sol - diers of Christ! a - rise, And put your ar - mor on; Strong

in the strength which God sup - plies, Through his e - ter - nal Son; Strong

is the Lord of Hosts, And in his migh - ty power, Who

in the strength of Je - sus trusts, Is more than con - quer - or.

BOLD.

Z.

1. Je - sus, the Sa - vior's name, For - ev - er shall en - dure; Long

as the sun his matchless fame Shall ev - er stand se - cure.

Cincinnati.

- 1 Soldiers of Christ, arise,
And put your armor on,
Strong in the strength which God supplies
Through his eternal Son;
Strong in the Lord of Hosts,
And in his mighty power,
Who in the strength of Jesus trusts,
Is more than conqueror.
- 2 From strength to strength go on;
Wrestle, and fight, and pray;
Tread all the powers of darkness down,
And win the well-fought day:
Still let the Spirit cry,
In all his soldiers,—Come,
Till Christ the Lord descend from high,
And take the conqu'rors home.
- 3 Stand then in his great might,
With all his strength endowed;
But take, to arm you for the fight,
The panoply of God:
That having all things done,
And all your conflicts past,
Ye may o'ercome, through Christ alone,
And stand entire at last.

Niagara.

- 1 Jesus, the Savior's name
Forever shall endure;
Long as the sun his matchless fame
Shall ever stand secure.
- 2 Jehovah, God most high!
We spread thy praise abroad;
Through the whole world thy fame shall fly,
O God, thine Israel's God!
- 3 Wonders of grace and power
To thee alone belong;
Thy church those wonders shall adore,
In everlasting song.
- 4 O Israel, bless him still,
His name to honor raise;
Let the whole earth his glory fill,
Mid songs of grateful praise.
- 5 Amen, our lips repeat,—
Amen, we shout again:
Here all our wishes are complete,
Let God our Savior reign!

Andante.

To keep the lamp a - live | With oil we fill the bowl; | 'Tis

The first system of the musical score for 'COPIA. S. M.' consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time. The tempo is marked 'Andante.' The lyrics are: 'To keep the lamp a - live | With oil we fill the bowl; | 'Tis

wa - ter makes the wil - low thrive, | And grace that feeds the soul.

The second system of the musical score continues the piece. It also consists of three staves (vocal, right-hand piano, and left-hand piano). The lyrics are: 'wa - ter makes the wil - low thrive, | And grace that feeds the soul.'

BAID. S. M.

HEUFCHFEL.
By permission from L. MASON

Blest are the sons of peace, | Whose hearts and hopes are one; | Whose

The first system of the musical score for 'BAID. S. M.' consists of three staves. The key signature has three sharps (F#, C#, G#), and the time signature is common time. The lyrics are: 'Blest are the sons of peace, | Whose hearts and hopes are one; | Whose

kind designs to serve and please | Thro' all their actions run, | Thro' all their actions run.

The second system of the musical score continues the piece. It also consists of three staves (vocal, right-hand piano, and left-hand piano). The lyrics are: 'kind designs to serve and please | Thro' all their actions run, | Thro' all their actions run.'

Moderato.

I'll praise my Ma - ker with my breath; | And when my voice is

lost in death, | Praise shall em - ploy my no - bler powers;

My days of praise shall ne'er be past, | While life, and thought, and

be - ing last, | Or im - mor - tal - i - ty en - dures.

O God!—my gra-cious God—to thee My morning prayers shall of - fered be; For

thee my thirs - ty soul doth pant; My faint - ing flesh im - plores thy grace, With -

in this dry and bar - ren place, Where I re - fresh - ing wa - ters want.

1 O God!—my gracious God—to thee
My morning prayers shall offered be;
For thee my thirsty soul doth pant;
My fainting flesh implores thy grace,
Within this dry and barren place,
Where I refreshing waters want.

2 O to my longing eyes once more
That view of glorious power restore,
Which thy majestic house displays!
Because to me thy wondrous love
Than life itself does dearer prove,
My lips shall always speak thy praise.

SMOOTH AND FLOWING.

1. O Thou that hear'st the prayer of faith, Wilt thou not save a

soul from death, That casts it - self on thee? I have no ref - uge

of my own, But fly to what my Lord hath done, And suf-fered once for

me, And suf-fered once for me.

2.
Then save me from eternal death,
The spirit of adoption breathe,
His consolations send;
By him some word of life impart,
And sweetly whisper to my heart,
"Thy Maker is thy Friend."

3.
The king of terrors then would be
A welcome messenger to me
To bid me come away:
Unlogged by earth, or earthly things,
I'd mount, I'd fly, with eager wings,
To everlasting day.

O, let your min - gling voi - ces rise | In grate - ful

The first system of music consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). The lyrics are "O, let your min - gling voi - ces rise | In grate - ful". The middle and bottom staves are piano accompaniment, with the bottom staff using a bass clef. The music is in common time (C.M.).

rap - ture to the skies, | And hail a Sa - viour's birth! | Let

The second system of music continues the vocal line and piano accompaniment. The lyrics are "rap - ture to the skies, | And hail a Sa - viour's birth! | Let". The musical notation follows the same format as the first system.

songs of joy the day pro - claim, | When Je - sus,

The third system of music continues the vocal line and piano accompaniment. The lyrics are "songs of joy the day pro - claim, | When Je - sus,". The musical notation follows the same format as the previous systems.

all tri - um - phant, came | To bless the sons of earth.

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "all tri - um - phant, came | To bless the sons of earth." The system ends with a double bar line. The musical notation follows the same format as the previous systems.

CARMEL. C. P. M.

z. 83

Spirited, but not too Fast.

The songs of Zi - on oft im - part, To each poor,

This system contains the first three staves of music. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The music is in 3/4 time with a key signature of one flat (B-flat).

laboring, care-worn heart, The balm of heavenly peace; They chase a -

This system contains the next three staves of music, continuing the vocal line and piano accompaniment.

- - way each bod - ing fear, And turn to joy each sorrowing

This system contains the next three staves of music.

fear, And bid the tu - mult cease, And bid the tu - mult cease.

This system contains the final three staves of music on the page, ending with a double bar line.

Firm.

1. The Lord Je - ho - vah reigns, | His throne is built on high; | The garments he as -

- sumes | Are light and ma - jes - ty; | His glo - ries shine with

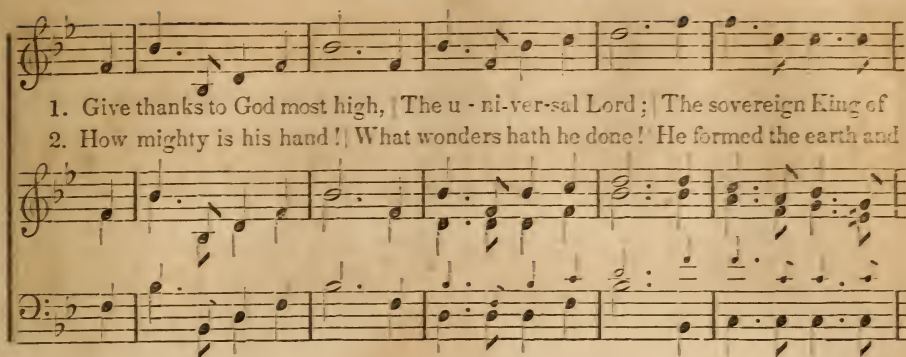
beams so bright, | No mor - tal eye can bear the sight.

2.

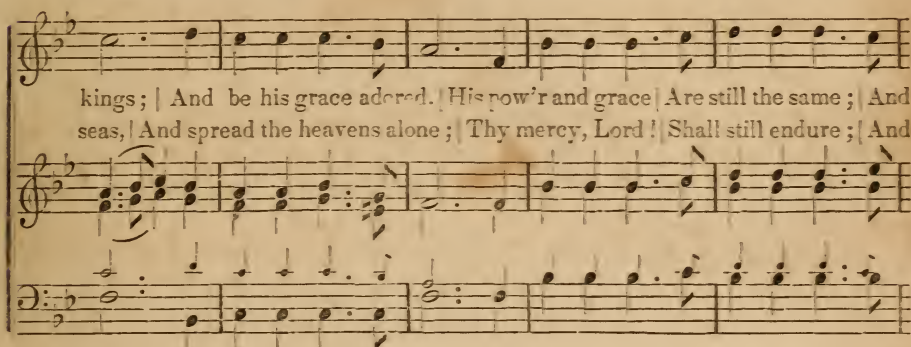
The thunders of his hand
 Keep the wide world in awe;
 His wrath and justice stand
 To guard his holy law:
 And where his love resolves to bless,
 His truth confirms and seals the grace.

3.

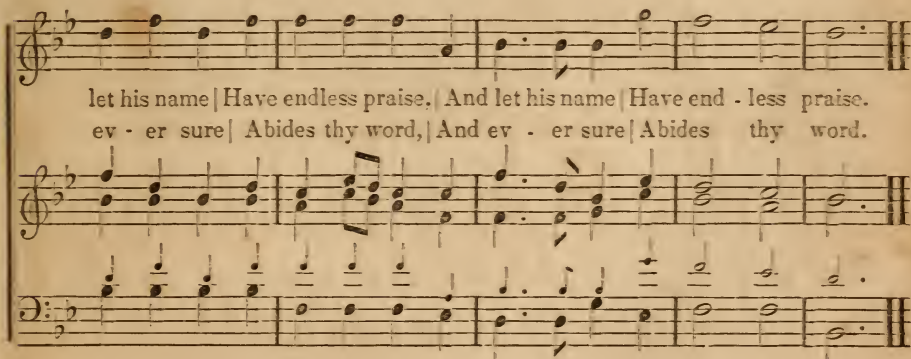
And can this mighty King
 Of glory condescend?
 And will he write his name,
 My Father and my Friend?
 I love his name, I love his word;
 Join all my powers and praise the Lord.



1. Give thanks to God most high, The u - ni - ver - sal Lord ; The sovereign King of
 2. How mighty is his hand ! What wonders hath he done ! He formed the earth and



kings ; | And be his grace adored. | His pow'r and grace | Are still the same ; And
 seas, | And spread the heavens alone ; | Thy mercy, Lord ! Shall still endure ; | And



let his name | Have endless praise, | And let his name | Have end - less praise.
 ev - er sure | Abides thy word, | And ev - er sure | Abides thy word.

3.

He sent his only Son
 To save us from our woe,
 From darkness, sin, and death,
 And every hurtful foe.
 His power and grace
 Are still the same ;
 And let his name
 Have endless praise.

4.

Give thanks aloud to God.
 To God the heavenly King ;
 And let the spacious earth
 His works and glory sing.
 Thy mercy, Lord,
 Shall still endure ;
 And ever sure
 Abides thy word.

1. Up-ward I lift mine eyes; | From God is all my aid; | The God that
 2. My feet shall never slide, | And fall in fa . tal snares, | Since God, my

built the skies, | And earth and nature made. | God is the tower | To which I fly;
 guard and guide, | Defends me from my fears. | Those wakeful eyes, | Which never sleep,

His grace is nigh | In ev - ery hour, | His grace is nigh | In ev - ery hour.
 Shall Israel keep, | When dangers rise, | Shall Israel keep, | When dangers rise.

3.

No burning heats by day,
 Nor blasts of evening air,
 Shall take my health away,
 If God be with me there.
 Thou art my sun,
 And thou my shade,
 To guard my head
 By night or noon.

4.

Hast thou not given thy word,
 To save my soul from death?
 And I can trust my Lord
 To keep my mortal breath.
 I'll go and come,
 Nor fear to die,
 'Till from on high
 Thou call me home.

1 How pleas - ing is thy voice, O Lord, our heaven - ly King, That

2. The morn with glo - ry crowned, Thy hand ar - rays in smiles; Thou

bids the frosts re - - tire, And wakes the love - ly spring! The

bid'st the eve de - - cline. Re - joic - ing, o'er the hills. Soft

rains re - turn, the ice dis - tils, And plains and hills for - get to mourn

suns as - cend, the mild wind blows, And beau - ty glows to earth's far end.

3 Thou mak'st the pastures green,
 Thou call'st the flocks abroad,
 The springing corn proclaims
 The footsteps of our God:
 Both bird and beast
 Partake thy care,
 And happy, share
 The general feast.

4 The thunder is his voice,
 His arrows blazing fires;
 He glows in yonder sun,
 And smiles in starry choirs:
 The balmy breeze
 His breath perfumes,
 His beauty blooms
 In flowers and trees.

f *Z.*
O Zi - on! tune thy voice, And raise thy hands on high; Tell all the earth thy

joys, And boast sal - va - tion nigh: Cheerful in God, A - rise and shine, While

rays di - vine Stream all a - broad, While rays di - vine Stream all a - broad.

1 O Zion! tune thy voice,
And raise thy hands on high;
Tell all the earth thy joys,
And boast salvation nigh:
Cheerful in God,
Arise and shine,
While rays divine
Stream all abroad.

2 He gilds thy mourning face
With beams that cannot fade;
His all-resplendent grace
He pours around thy head;
The nations round
Thy form shall view,
With lustre new
Divinely crowned.

3 In honor to his name,
Reflect that sacred light;
And loud that grace proclaim
Which makes thy darkness bright;
Pursue his praise,
Till sovereign love,
In worlds above,
The glory raise.

4 There, on his holy hill,
A brighter sun shall rise,
And, with his radiance, fill
Those fairer, purer skies;
While, round his throne,
Ten thousand stars,
In nobler spheres,
His influence own.

BLUMENTHAL. 7s. (DOUBLE.)

Arranged from
BLUMENTHAL. 89

Andante.

Sin - ner, rouse thee from thy sleep, | Wake, and o'er thy fol - ly weep ;

Raise thy spi - rit dark and dead, | Je - sus waits his light to shed.

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.

Andante.

Come! said Je - sus' sa - cred voice ; | Come, and make my paths your choice ;

I will guide you to your home, | Wea-ry pilgrims! hith-er come.

NUREMBERG. 7s. (OR 7s, 6 LINES.)* German Choral.

Come! said Je - sus' sa - cred voice, | Come, and make my paths your

choice : | I will guide you to your home ; | Weary pilgrim, hither come.

* By repeating the first two lines.

Source of be - ing, source of light, | With un - fad - ing beau - ties

This system contains the first three staves of music. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has one flat (B-flat), and the time signature is 7/8. The lyrics are: "Source of be - ing, source of light, | With un - fad - ing beau - ties".

bright; | Thee, when morning greets the skies, | Blushing sweet with humid

This system contains the next three staves of music. The lyrics are: "bright; | Thee, when morning greets the skies, | Blushing sweet with humid".

eyes; | Thee, when soft de - clin - ing day | Sinks in pur - ple waves a -

This system contains the next three staves of music. The lyrics are: "eyes; | Thee, when soft de - clin - ing day | Sinks in pur - ple waves a -".

- way; | Thee, O Pa - rent, will I sing, | To thy feet my tribute bring!

This system contains the final three staves of music. The lyrics are: "- way; | Thee, O Pa - rent, will I sing, | To thy feet my tribute bring!".

Jesus, lov - er of my soul, | Let me to thy bosom fly; | Let the billows near me

Hide me, O my Sa - viour, hide, | Till the
roll, | While the tempest still is high: | Hide me, O my Saviour, hide, | Till the
Hide me, O my Saviour, hide,

storm of life is past; | Safe in - to the haven guide;
Till the storm of life is past, | Safe into the haven guide;
storm of life is past; | Safe in - to the haven guide; | O receive my soul at last.
Till the storm of life is past, | Safe into the haven guide;

LEXINGTON. 7s. (DOUBLE.)

Bold, and well accentuated.

1. In the sun, and moon, and stars, | Signs and wonders there shall
 2. E - vil thoughts shall shake the proud, | Racking doubt and restless

be ; | Earth shall quake with in - ward wars, | Nations with per - plex - i -
 fear ; | And a - mid the thunder - cloud | Shall the Judge of men ap -

- ty. | Soon shall o - cean's hoary deep, | Tossed with stronger tem - pests,
 - pear. | But tho' from that aw - ful face | Heaven shall fade, and earth shall

rise ; | Darker storms the mountain sweep, | Redder lightning rend the skies.
 fly, | Fear not ye, his chosen race, | Your re - demption draweth nigh!

Andante Cantabile.

Watchman! tell us of the night, | What its signs of pro - mise are—

Traveler! o'er yon mountain's height, | See that glo - ry - beam - ing star!

Soll.

Watchman! does its beauteous ray | Aught of joy or hope foretell?

Traveler! yes; it brings the day— | Promised day of Is - ra - el.

* May be used as a single 7s from the beginning to the *. This tune requires an exceedingly delicate execution,—Double Quartette will do best for it.

1. Peo - ple of the liv - ing God, I have sought the world a-round;

This system contains the first four measures of the piece. It features a vocal line in the upper staff, a piano accompaniment in the middle staff, and a bass line in the lower staff. The key signature is one flat (B-flat) and the time signature is 6/8. The lyrics are: "1. Peo - ple of the liv - ing God, I have sought the world a-round;"

Paths of sin and sor - row trod, Peace and com - fort no-where found.

This system contains the next four measures. The lyrics are: "Paths of sin and sor - row trod, Peace and com - fort no-where found."

Now to you my spi - rit turns, Turns, a fu - gi - tive un-blest,

This system contains the next four measures. The lyrics are: "Now to you my spi - rit turns, Turns, a fu - gi - tive un-blest,"

Breth - ren, where your al - tar burns, O re - ceive me in - to rest.

This system contains the final four measures of the piece. The lyrics are: "Breth - ren, where your al - tar burns, O re - ceive me in - to rest."

RATHER SLOW.

Z.

Je - sus! Lord! we look to thee! Let us in thy name a - gree;

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one flat (B-flat) and the time signature is 3/4. The music is marked 'RATHER SLOW' and 'Z.' (Zadok).

Show thy-self the Prince of peace, Bid all strife for - ev - er cease.

This system contains the next two staves of music, continuing the vocal line and piano accompaniment from the first system. The key signature and time signature remain the same.

NEWARK. 7s.

MODERATO.

Z.

Depth of mer-cy!—Can there be Mer-cy still reserved for me? Can my

This system contains the first two staves of music for the 'NEWARK' section. The key signature has one flat (B-flat) and the time signature is 4/4. The music is marked 'MODERATO' and 'Z.' (Zadok).

God his wrath for - bear, And the chief of sin - ners spare?

This system contains the next two staves of music, continuing the vocal line and piano accompaniment from the first system of the 'NEWARK' section. The key signature and time signature remain the same.

1. Could my heart so hard re - main, Prayer a task and burden prove, Eve - ry

tri - fle give me pain, If I knew a Sa - vior's love?

p
If I knew a Sa - vior's love?

2 If I pray, or hear, or read,
Sin is mixed with all I do ;
You who love the Lord indeed,
Tell me—is it thus with you ?

3 Yet I mourn my stubborn will,
Find my sin a grief and thrall ;
Should I grieve for what I feel,
If I did not love at all ?

4 Lord, decide the doubtful case—
Thou who art thy people's sun,
Shine upon thy work of grace,
If it be indeed begun.

5 Let me love thee more and more,
If I love at all, I pray ;
If I have not loved before,
Help me to begin to-day.

Lafon.

- 1 Jesus, Lord! we look to thee!
Let us in thy name agree ;
Show thyself the Prince of peace,
Bid all strife forever cease.
- 2 Make us one in heart and mind,
Courteous, pitiful and kind,
Lowly, meek, in thought and word,
Wholly like our blessed Lord.
- 3 Let us each for others care,
Each his brother's burthen bear,
To thy church a pattern give,
Showing how believers live.
- 4 Let us then with joy remove
To thy family above ;
On the wings of angels fly,—
Showing how believers die.

Newark.

- 1 Depth of mercy!—can there be
Mercy still reserved for me ?
Can my God his wrath forbear,
And the chief of sinners spare ?
- 2 I have long withstood his grace,
Long provoked him to his face ;
Would not hear his gracious calls ;
Grieved him by a thousand falls.
- 3 Jesus, answer from above ;
Is not all thy nature love ?
Wilt thou not the wrong forget—
Lo, I fall before thy feet.
- 4 Now incline me to repent ;
Let me now my fall lament ;
Deeply my revolt deplore,
Weep, believe, and sin no more.

Chil - dren of the heavenly King, | As ye jour - ney, sweet - ly sing;

The first system of the hymn, consisting of a vocal line and two piano accompaniment lines (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 7/8. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and a dotted quarter note B4. The piano accompaniment features a steady eighth-note bass line and chords in the treble.

Sing your Saviour's wor - thy praise, | Glorious in his works and ways.

The second system of the hymn, continuing the vocal line and piano accompaniment. The vocal line continues with a half note D5, followed by quarter notes E5, F#5, G5, and a dotted quarter note F#5. The piano accompaniment maintains the same rhythmic pattern.

ROSEFIELD. 7s. (6 LINES.) Subject from Rev. Dr. MALAN.*

Rather Slow.

{ Cen - ter of our hopes thou art, | End of our en - larged de - sires, |
 { Stamp thine im - age on our heart; | Fill us now with heavenly fires; }

The first system of the hymn, consisting of a vocal line and two piano accompaniment lines. The key signature is one flat (Bb) and the time signature is 7/8. The tempo is marked 'Rather Slow'. The vocal line begins with a half note G3, followed by quarter notes A3, B3, C4, and a dotted quarter note B3. The piano accompaniment features a steady eighth-note bass line and chords in the treble.

Joined to thee by love di - vine, | Seal our souls for ev - er thine.

The second system of the hymn, continuing the vocal line and piano accompaniment. The vocal line continues with a half note D4, followed by quarter notes E4, F4, G4, and a dotted quarter note F4. The piano accompaniment maintains the same rhythmic pattern.

* By permission from L. MASON.

Jesus, lov - er of my soul, | Let me to thy bo-som fly, | While the

billows near me roll, | While the tempest still is high : | Hide me, O my Saviour,

hide, | Till the storm of life is past ; | Safe in - to the ha - ven

Other Ending.

guide ; | O receive my soul at last, | O re-ceive my soul at last.

ANDANTE.

1 An-gel, roll the rock a-way! Death, yield up thy mighty prey! See! he ris - es

from the tomb, Glow-ing with im - mor - tal bloom! 'Tis the Sa - vior,
'Tis the Savior,
'Tis the Sa - vior,

An - gel, raise Shouts of ev - er - last - - ing praise! Let the world's re
Shouts of ev - er - last-ing praise!

An - gel, raise Shouts of ev - er - last - - ing praise!

mostest bound, Hear the joy - in - spir-ing sound, Hear the joy - in - spir-ing sound.

1. Now be - gin the heavenly theme! Sing a - loud in Je - sus' name!

Ye who his sal - va - tion prove, Tri - umph in re - deem - ing love.

Oberlin.

Indianapolis.

- 2 'Tis the Savior! Angel, raise
Shouts of everlasting praise:
Let the world's remotest bound
Hear the joy-inspiring sound.
- 2 Saints on earth, lift up your eyes,—
Now to glory see him rise
In long triumph through the sky,
Up to waiting worlds on high.
- 3 Heaven unfolds its portals wide!
Mighty conqueror! through them ride;
King of glory! mount thy throne,
Boundless empire is thine own.
- 5 Powers of heaven, seraphic choirs,
Sing, and sweep your golden lyres;
Sons of men, in humbler strain,
Sing your mighty Savior's reign.
- 6 Every note with wonder swell,
Sin o'erthrown, and captive hell!
Where, O death, is now thy sting?
Where thy terrors, vanquished king?

- 2 Ye, who see the Father's grace
Beaming in the Savior's face,
As to Canaan on ye move,
Praise and bless redeeming love,
- 3 Mourning souls! dry up your tears;
Banish all your sinful fears;
See your guilt and curse remove.
Cancelled by redeeming love.
- 4 Welcome all, by sin oppressed,—
Welcome to his sacred rest!
Nothing brought him from above,—
Nothing but redeeming love.
- 5 Hither, then, your music bring;
Strike aloud each joyful string;
Mortals! join the hosts above,—
Join to praise redeeming love.
- 6 When his Spirit leads us home,
When we to his glory come,
We shall all the fulness prove
Of the Lord's redeeming love.

1. Lord! we come be-fore thee now; At thy feet we hum-bly bow; Oh! do

not our suit dis-dain! Shall we seek thee, Lord, in vain? Lord, on thee our souls de-

pend, In com-pas-sion now de-scend; Fill our hearts with thy rich

2 In thine own appointed way,
Now we seek thee, here we stay;
Lord! we know not how to go,
Till a blessing thou bestow.
Send some message, from thy word,
That may joy and peace afford;
Let thy Spirit now impart
Full salvation to each heart.

- 3 Comfort those who weep and mourn;
Let the time of joy return;
Those who are cast down, lift up;
Make them strong in faith and hope.
Grant that all may seek and find
Thee, a God supremely kind:
Heal the sick, the captive free;
Let us all rejoice in thee.

Z.

1. Songs of praise the an - gels sang, Heaven with hal - le - lu - jahs rang,

Heaven with hal-le - lu-jahs rang,

When Je - ho - vah's work be - gun, When he spake, and it was done.

When he spake, and it was done.

Ilsley.

1 Songs of praise the angels sang,
Heaven with hallelujahs rang,
When Jehovah's work begun,
When he spake, and it was done.

2 Songs of praise awoke the morn,
When the Prince of peace was born;
Songs of praise arose, when he
Captive led captivity.

3 Heaven and earth must pass away,—
Songs of praise shall crown that day:
God will make new heavens and earth,
Songs of praise shall hail their birth.

4 And shall man alone be dumb,
Till that glorious morning come?
No!—the church delights to raise
Psalms, and hymns, and songs of praise.

5 Saints below, with heart and voice,
Still in songs of praise rejoice,
Learning here, by faith and love,
Songs of praise to sing above.

6 Borne upon their latest breath,
Songs of praise shall conquer death;
Then, amid eternal joy,
Songs of praise their powers employ

Andante.

Call Je - ho - vah thy sal - va - tion; | Rest beneath th' Almighty's shade;

In his sa - cred hab - i - ta - tion, | Dwell, nor ev - er be dismayed:

There no tu - mult can a - larm thee, | Thou shalt dread no hid - den snare;

Guile nor vi - o - lence can harm thee, | In e - ter - nal safe-guard there.

z.

1. Let us, with a joy - ful mind, Praise the Lord, for he is kind;

For his mer - cies shall en - dure, ev - er faith - ful, ev - er sure.

Barnes.

- 2 He, with all-commanding might,
Filled the new-made world with light:
For his mercies shall endure,
Ever faithful, ever sure.
- 3 All things living he doth feed,
His full hand supplies their need:
For his mercies shall endure,
Ever faithful, ever sure.
- 4 He his chosen race did bless
In the wasteful wilderness:
For his mercies shall endure,
Ever faithful, ever sure
- 5 He hath, with a piteous eye,
Looked upon our misery:
For his mercies shall endure,
Ever faithful, ever sure.
- 6 Let us, then, with joyful mind,
Praise the Lord, for he is kind:
For his mercies shall endure,
Ever faithful, ever sure.

Barnes.

- 1 Hallelujah! raise, Oh! raise
To our God the song of praise.
All his servants! join to sing
God, our Saviour and our King.
- 2 Blessed be for evermore
That dread name which we adore!
Round the world his praise be sung,
Through all lands, by every tongue.
- 3 O'er all nations God alone,—
Higher than the heavens his throne;
Who is like our God most high,
Infinite in majesty?
- 4 Yet to view the heavens he bends;—
Yea, to earth he condescends;
Passing by the rich and great,
For the low and desolate.
- 5 He the broken spirit cheers,
Turns to joy the mourner's tears;
Such the wonders of his ways!
Praise his name,—for ever praise.

MOUNT ZION. 8s & 7s. (Double.)

Arranged from a Cantata for male voices, composed by J. ZUNDEL.

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

On the rock of a - ges found - ed, What can shake thy sure re - pose?

With sal - va - tion's walls sur - round - ed, Thou may'st smile at all thy foes.

'Thou may'st smile at all thy foes.

2 See, the streams of living waters,
Springing from eternal love,
Well supply thy sons and daughters,
And all fear of want remove:
Who can faint while such a river
Ever flows thy thirst t' assuage?
Grace, which like the Lord, the giver,
Never fails from age to age.

3 Round each habitation hovering,
See the cloud and fire appear!
For a glory and a covering,
Showing that the Lord is near:—
He who gives them daily manna,
He who listens when they cry,
Let him hear the loud hosanna
Rising to his throne on high

Adagio.

1. Hap - py soul, thy days are end - ing, All thy mourn - ing
 2. For the joy he sets be - fore thee, Bear a mo - men -

days be - low; Go, — the an - gel guards at - tend - ing, — To the
 ta - ry pain; Die, to live a life of glo - ry; Suf - fer,

sight of Je - sus go. Waiting to receive thy spi - rit, Lo! the
 with thy Lord to reign. Struggle through thy lat - est pas - sion, To thy

Sav - ior stands a - bove; Shows the ful - ness of his mer - it, Reaches
 great Re - deem - er's breast, To his ut - ter - most sal - va - tion, To his

out the crown of love, Reaches out the crown of love.
 e - ver - last - ing rest, To his e - ver - last - ing rest.

Dim. Rit. *f* Dim. Rit.

FOR QUARTET OR SMALL CHOIRS.

ANDANTE. Z.

Love di-vine, all love ex - cell - ing! Joy of heaven, to earth come down! Fix in

f Treble Solo.

us thy hum - ble dwell - ing, All thy faith - ful mer - cies crown, Je - sus!

Organ.

Chorus. Tenor. Cres - - cen - -

thou art all com - pas - sion! Pure, un - bound - ed love thou art; Vis - it us with thy sal -

do. *f* *pp*

va - tion, En - ter ev' - ry trembling heart, En - ter ev' - ry trembling heart.

Z.

1. Part-ing soul, the floods a - wait thee, And the bil-lows round thee roar; Yet re-

joice; the ho - ly ci - ty Stands on yon ce - les - tial shore.

1 Parting soul, the floods await thee,
And the billows round thee roar;
Yet rejoice; the holy city
Stands on yon celestial shore.

2 There are crowns and thrones of glory,
There the living waters glide;
There the just in shining raiment,
Standing by Immanuel's side.

3 Linger not, the stream is narrow,
Though its cold dark waters rise;
He who passed the flood before thee,
Guides thy path to yonder skies.

Devotion.

1 Love divine, all love excelling,—
Joy of heaven, to earth come down!
Fix in us thy humble dwelling,
All thy faithful mercies crown.

Jesus! thou art all compassion,
Pure, unbounded love thou art;
Visit us with thy salvation,
Enter every trembling heart.

2 Breathe!—Oh! breathe thy loving Spirit
Into every troubled breast;
Let us all thy grace inherit,
Let us find thy promised rest:
Take away the love of sinning,
Take our load of guilt away;
End the work of thy beginning,—
Bring us to eternal day.

3 Carry on thy new creation,
Pure and holy may we be;
Let us see our whole salvation
Perfectly secured by thee;
Change from glory into glory,
Till in heaven we take our place;
Till we cast our crowns before thee,
Lost in wonder, love, and praise.

NOT TOO FAST—FLOWING.

Z.

1. Tossed up - on life's rag - ing bil - low, Sweet it is, O Lord, to know,

This system contains the first line of music, including the vocal melody and piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The music is marked with a 'V' (Vivace) and a 'Z.' (Zest).

Thou didst press a sail - or's pil - low, And canst feel a sail - or's woe.

This system continues the musical score with the second line of lyrics. It maintains the same key signature and time signature as the first system.

Nev - er slumbering, nev - er sleep - ing, Though the night be dark and drear,

This system continues the musical score with the third line of lyrics. It includes dynamic markings of *f* (forte) in both the vocal and piano parts.

Thou the faith - ful watch art keeping; "All, all's well!" thy con - stant cheer.

This system concludes the musical score with the final line of lyrics. It includes dynamic markings of *p* (piano) and *ff* (fortissimo) in both the vocal and piano parts.

RATHER SLOW AND GENTLE.

1. Sa - vior! breathe an eve - ning blessing, Ere re - pose our spi - rits seal;

Sin and want we come con - fess - ing; Thou canst save and thou canst heal.

Life's Billows.

- 1 Toss'd upon life's raging billow,
Sweet it is, O Lord, to know
Thou didst press a sailor's pillow,
And canst feel a sailor's woe.
Never slumbering, never sleeping,
Though the night be dark and drear,
Thou the faithful watch art keeping,
"All, all's well," thy constant cheer.
- 2 And though loud the wind is howling,
Fierce though flash the lightnings red;
Darkly, though the storm-cloud's scowling
O'er the sailor's anxious head;
Thou canst calm the raging ocean,
All its noise and tumult still,
Hush the tempest's wild commotion,
At the bidding of thy will.
- 3 Thus my heart the hope will cherish,
While to thee I lift mine eye;
Thou wilt save me ere I perish,
Thou wilt hear the sailor's cry.
And though mast and sail be riven,
Life's short voyage will soon be o'er;
Safely moor'd in heaven's wide haven,
Storm and tempest vex no more.

Milwaukee.

- 1 Savior! breathe an evening blessing,
Ere repose our spirits seal;
Sin and want we come confessing;
Thou canst save, and thou canst heal.
- 2 Though destruction walk around us,
Though the arrows past us fly,
Angel-guards from thee surround us;
We are safe, if thou art nigh.
- 3 Though the night be dark and dreary,
Darkness cannot hide from thee;
Thou art he, who, never weary,
Watcheth where thy people be.
- 4 Should swift death this night o'ertake us,
And our couch become our tomb,
May the morn in heaven awake us,
Clad in bright and deathless bloom.

ALLEGRETTO.

1st time.

Z.

1. { Come, thou fount of ev' - ry blessing, Tune my heart to sing thy grace:
Streams of mer - cy, nev - er ceas-ing, Call for songs of (omit.)

2d time.

loud - est praise. Teach me some me - lo - dious son - net, Sung by flam - ing

tongues a - bove: Praise the mount—P'm fixed up - on it;

Mount of thy re - deem-ing love! Mount of thy re - deem-ing love!

Spanish Melody.

Gen - tly, Lord, O gen - tly lead us | Thro' this lone - ly vale of

This system contains the first four measures of the piece. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Gen - tly, Lord, O gen - tly lead us | Thro' this lone - ly vale of".

tears, | Thro' the changes thou'st decreed us, | Till our last great change ap -

This system contains the next four measures. The lyrics are: "tears, | Thro' the changes thou'st decreed us, | Till our last great change ap -".

- - pears: | When temptation's darts assail us, | When in de - vious paths we

This system contains the next four measures. The lyrics are: "- - pears: | When temptation's darts assail us, | When in de - vious paths we".

stray, | Let thy goodness never fail us, | Lead us in thy perfect way.

This system contains the final four measures of the piece. The lyrics are: "stray, | Let thy goodness never fail us, | Lead us in thy perfect way." The piece concludes with a double bar line.

NOT TOO QUICK.

Z.

1. When Sab-bath bells have ceased their sound, And th' hours of day have passed, And

twi - light draws its cur - tain round, And shad - ows gath - er fast: There

is one spot, and one alone, Round which our heart must cling, And fond - est mem'ries

one by one Their choic - est treasures bring.

2 That spot is home ; its sacred walls
Admit no discord then ;
Nor crowded marts, nor festive halls,
Nor gayest haunts of men,
Can know a joy so sweet and pure—
None such to them is given ;
Might joys like this for aye endure,
This earth were quite a heaven.

3 Home's well-beloved group ! its Sabbath song !
Its tones I seem to hear ;
Though borne full many a league along,
They come distinct and clear.
Oh, Sabbath night ! oh, treasured home !
Fond pride of memory's train—
And thoughts of ye, where'er I roam,
Shall bring my youth again.

1. Gent - ly, Lord! O gent - ly lead us Through this lone - ly vale of

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

tears; Through the chan - ges thou'st de - creed us, Till our last great change ap -

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

p Soli.

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

p

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

p

p Chorus.

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

p

ff

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

ff

Fine.

{ Far from mortal cares re - treating, | Sor - did hopes and vain de - sires ; }
 { Here our willing footsteps meeting, | Every heart to heaven as - pires : }
 Mer - cy from a - bove proclaiming | Peace and par - don from the skies.

Fine.

D. C.

From the fount of glo - ry beaming, | Light ce - les - tial cheers our eyes,

D. C.

WILMOT. 8s & 7s.

Arr. from WEBER. By permission, from "Car. Sac."

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.

Sostenuto Adagio.

CHERUBINI.

7s.

CHERUBINI.

By permission from 'Car. Sac.' 117

Keep me, Sa-viour, near thy side, | Let thy coun-sel be my guide;

Musical notation for the first system, including vocal line and piano accompaniment.

Ne-v-er let me from thee rove, | Sweet-ly draw me by thy love.

Musical notation for the second system, including vocal line and piano accompaniment.

Adagio.

SICILIAN HYMN.

8s & 7s.

1. Lord, dis-miss us with thy blessing, | Hope and com-fort from a - bove ;
2. Thanks we give, and a - do - ra - tion | For thy gos-pel's joy - ful sound ;

Musical notation for the first system, including vocal line and piano accompaniment.

Let us each, thy peace pos-sess-ing, | Triumph in re - deem-ing love.
May the fruits of thy sal - va-tion | In our hearts and lives a - bound.

Musical notation for the second system, including vocal line and piano accompaniment.

1. O my God, by thee for - sak - en, Pros - trate in the dust I
 2. Deep to deep re - spon - sive call - ing, Thunders roar, the tor - rents

lie; Faith by gloom - y ter - rors shak - en, All my hopes with - in me
 roll; Burst - ing clouds a - round me fall - ing, Wave on wave o'erwhelms my

die: Yet my soul, in thee con - fid - ing, Me - di - tates thy mer - cy
 soul: Yet the Lord, his grace com - mand - ing, Will with mer - cies crown my

still; Tho' on earth's dark coast a - bid - ing, Dis - tant far from Zi - on's hill.
 days: He my guard - ian, near me stand - ing, Cheers my nights with prayer and praise.

Choral Style.

1. Know, my soul, thy full sal - va - tion; Rise o'er sin, and fear, and care; }
 Joy to find, in eve - ry sta - tion, Something still to do or bear. }

Z.

Think what Spi - rit dwells with - in thee; Think what Father's smiles are thine; Think that

Je - sus died to win thee: Child of heav'n, canst thou re - pine?

1 Know, my soul, thy full salvation;
 Rise o'er sin, and fear, and care;
 Joy to find, in every station,
 Something still to do or bear.
 Think what Spirit dwells within thee;
 Think what Father's smiles are thine,
 Think that Jesus died to win thee:
 Child of heaven, canst thou repine?

2 Haste thee on from grace to glory,
 Armed by faith, and winged by prayer!
 Heaven's eternal day's before thee;
 God's own hand shall guide thee there.
 Soon shall close thy earthly mission,
 Soon shall pass thy pilgrim days;
 Hope shall change to glad fruition,
 Faith to sight, and prayer to praise.

120 ESTHER. 7s, or 8s & 7s Double, or 6 lines by omitting the Repeat.

SLOW.

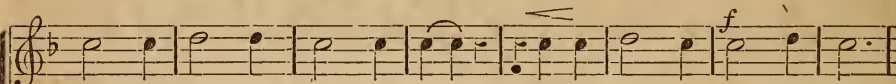
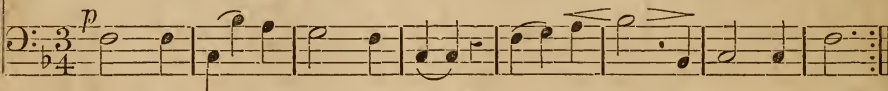
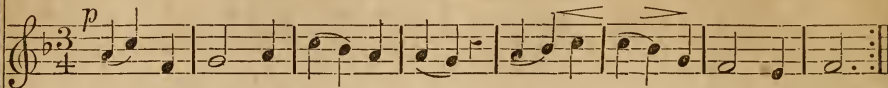
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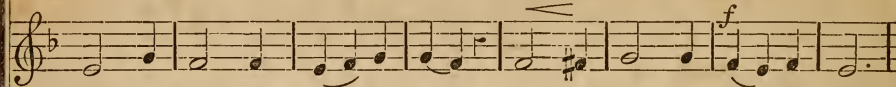
7s 6 lines. Hearken, Lord, to my com-plaints, For my soul with-in me faints;



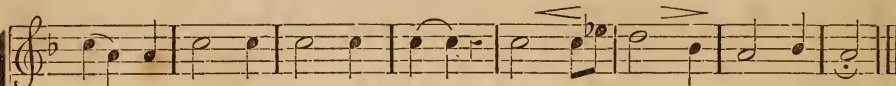
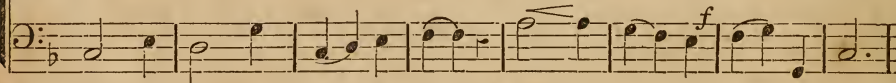
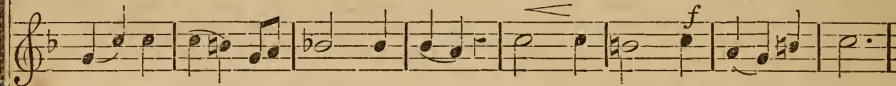
8s & 7s. Light of those whose dreary dwelling Bor - ders on the shades of death ! }
Come, and by thy love re - vealing, Dis - si - pate the clouds be - neath : }



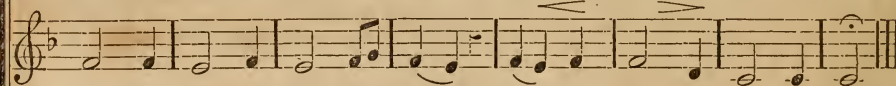
Thee, far off, I call to mind, In the land I left be - hind;



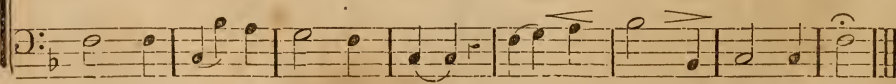
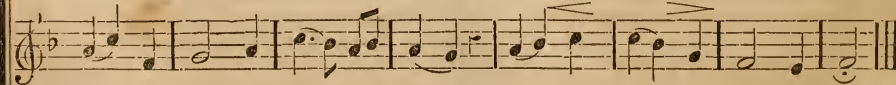
The new heaven and earth's Cre - ator, In our deep - est dark - ness rise,



Where the streams of Jor - dan flow, Where the heights of Her - mon glow.



Scat - t'ring all the night of nature, Pour - ing eye - sight on our eyes.



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.

Esther. 7s.

- 1 Hearken, Lord, to my complaints,
For my soul within me faints;
Thee, far off, I call to mind,
In the land I left behind,
Where the streams of Jordan flow,
Where the heights of Hermon glow.
- 2 Tempest-tost, my failing bark
Founders on the ocean dark;
Deep to deep around me calls,
With the rush of waterfalls,
While I plunge to lower caves,
Overwhelmed by all thy waves.
- 3 Once the morning's earliest light
Brought thy mercy to my sight,
And my wakeful song was heard
Later than the evening bird.
Hast thou all my prayers forgot?
Dost thou scorn, or hear them not?
- 4 Why, my soul, art thou perplexed?
Why with faithless troubles vexed?
Hope in God, whose saving name
Thou shalt joyfully proclaim,
When his countenance shall shine
Through the clouds that darken thine.

Esther. 8s & 7s.

- 1 Light of those whose dreary dwelling
Borders on the shades of death!
Come, and, by thy love revealing,
Dissipate the clouds beneath:

The new heaven and earth's Creator,
In our deepest darkness rise,
Scattering all the night of nature,
Pouring eyesight on our eyes.

- 2 Still we wait for thine appearing;
Life and joy thy beams impart,
Chasing all our fears, and cheering
Every poor, benighted heart:
Come, and manifest thy favor
To the ransomed, helpless race;
Come, thou glorious God and Saviour,
Come, and bring the gospel grace.

Anthony.

- 1 Lo! the Lord Jehovah liveth!
He's my rock, I bless his name;
He, my God, salvation giveth—
All ye lands, exalt his fame.
- 2 O'er his enemies exalted,
See the great Redeemer rise!
Though by powers of hell assaulted,
God supports him to the skies.
- 3 God, Messiah's cause maintaining,
Shall his righteous throne extend,
O'er the world the Saviour reigning,
Earth shall at his footstool bend.

Arr. from C. M. VON WEBER.

Guide me, O thou great Je-ho - vah, | Pilgrim thro' this barren land;

The first system of the musical score for 'VON WEBER. 8s & 7s.' consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The lyrics are: 'Guide me, O thou great Je-ho - vah, | Pilgrim thro' this barren land;'

I am weak, but thou art mighty; | Hold me with thy power - ful hand.

The second system of the musical score continues the piece. It also consists of three staves (vocal, right-hand piano, and left-hand piano). The lyrics are: 'I am weak, but thou art mighty; | Hold me with thy power - ful hand.'

ZINGARELLI. 8s & 7s.

Arr. from ZINGARELLI.

Saviour, source of ev - ery blessing, | Tune my heart to grateful lays;

The first system of the musical score for 'ZINGARELLI. 8s & 7s.' consists of three staves. The key signature has three sharps (F#, C#, G#), and the time signature is common time. The lyrics are: 'Saviour, source of ev - ery blessing, | Tune my heart to grateful lays;'

Streams of mer - cy, nev - er ceasing, | Call for ceaseless songs of praise.

The second system of the musical score continues the piece. It also consists of three staves (vocal, right-hand piano, and left-hand piano). The lyrics are: 'Streams of mer - cy, nev - er ceasing, | Call for ceaseless songs of praise.'

1. Lord! dis - miss us with thy bless - ing, Fill our hearts with joy and peace;

Let us each, thy love pos - sess - ing, Tri - umph in re - deem - ing grace;

O re - fresh us, O re - fresh us, Trav' - ling through this wil - der - ness.

2 Thanks we give and adoration,
 For thy gospel's joyful sound;
 May the fruits of thy salvation
 In our hearts and lives abound
 May thy presence
 With us evermore be found.

3 So, whene'er the signal's given
 Us from earth to call away,
 Borne on angel's wings to heaven
 Glad the summons to obey,
 May we ever
 Reign with Christ in endless day.

Z.

1. Welcome, wel-come, dear Re - deem - er, Wel - come to this heart of mine;

Lord, I make a full sur - ren - der, Eve - ry power and thought be thine;

Thine en - tire - ly, Thine en - tire - ly, Throughe - ter - nal a - ges thine.

1 Welcome, welcome, dear Redeemer,
 Welcome to this heart of mine;
 Lord, I make a full surrender,
 Every power and thought be thine;
 Thine entirely,
 Through eternal ages thine.

2 Known to all to be thy mansion,
 Earth and hell will disappear;
 Or in vain attempt possession,
 When they find the Lord is near—
 Shout, O Zion!
 Shout, ye saints, the Lord is here!

ANIMATED.

Z.

1. Men of God, go take your sta-tions, Dark-ness reigns throughout the earth ;

Go, pro-claim a-mong the na-tions, Joy-ful news of heaven-ly birth :

Bear the ti-dings—Bear the ti-dings—Ti-dings of the Sa-vior's worth.

2 Of his gospel not ashamed,—
 'Tis the power of God to save ;
 Go where Christ was never named,
 Publish freedom to the slave :
 Blessed freedom !
 Freedom Zion's children have.

3 When exposed to fearful dangers,
 Jesus will his own defend ;
 Borne afar midst foes and strangers,
 Jesus will appear your friend :
 He is with you,—
 He will guide you to the end.

Rise, my soul, stretch out thy wings, | Thy bet - ter por - tion trace ;

Rise, from tran - si - to - ry things, | To heaven, thy na - tive place.

Sun, and moon, and stars de - cay, | Time shall soon this earth remove ;

Rise, my soul, and haste a - way | To seats pre - pared a - bove.

FIRM—NOT TOO QUICK.

Z.

1. Now be the gospel - ban-ner To eve-ry land un-furled; And be the shout,—Ho-

san - na! Re - ech-oed through the world; Till eve - ry isle and na - tion, Till

eve-ry tribe and tongue' Re - ceive the great sal - va - tion, And join the happy throng.

Monadnock.

1 Now be the gospel-banner
 In every land unfurled;
 And the shout,—“Hosanna!”—
 Reechoed through the world;
 Till every isle and nation,
 Till every tribe and tongue
 Receive the great salvation,
 And join the happy throng.

2 What, though th' embattled legions
 Of earth and hell combine?
 His arm, throughout their regions,
 Shall soon resplendent shine:

Ride on, O Lord! victorious,
 Immanuel, Prince of peace!
 Thy triumph shall be glorious,—
 Thy empire still increase.

3 Yes—thou shalt reign forever,
 O Jesus, King of kings!
 Thy light, thy love, thy favor,
 Each ransomed captive sings:
 The isles for thee are waiting,
 The deserts learn thy praise,
 The hills and valleys greeting,
 The song responsive raise.

1. Re - deem - er! grant thy bless - ing! O! teach us how to pray, That

each, thy fear pos - sess - ing, May tread life's on - ward way: Then

where the pure are dwell - ing, We hope to meet a - gain; And

sweet - er num - bers swell - ing, For ev - er praise thy name.

1. To thee, my God and Sa - vior! My heart ex - ult - ing sings, Re -

joie - ing in thy fa - vor, Al - migh - ty King of kings! I'll

cel - e-brate thy glo - ry, With all thy saints a - bove, And tell the joy - ful

sto - ry Of thy re - deem - ing love.

2 Soon as the morn with roses
 Bedecks the dewy east,
 And when the sun reposes
 Upon the ocean's breast;
 My voice, in supplication,
 Well-pleased the Lord shall hear;
 Oh! grant me thy salvation,
 And to my soul draw near.

3 By thee, through life supported,
 I'll pass the dangerous road,
 With heavenly hosts escorted,
 Up to thy bright abode;
 Then cast my crown before thee,
 And all my conflicts o'er,
 Unceasingly adore thee;—
 What could an angel more?

Moderato.

From Greenland's i - cy mountains, | From In-dia's co - ral strand, | Where

Af - ric's sun - ny foun - tains | Roll down their gold - en sand ; | 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.

TENDERLY.

z.

1. Lamb of God! whose bleeding love We now re - call to mind, Send the answer

from a - bove, And let us mer - cy find; Think on us who think or

thee; Eve - ry bur - dened soul re - lease; Oh! re - mem - ber Cal - va -

ry, And bid us go in peace.

2 Let thy blood, by faith applied,
The sinner's pardon seal;
Speak us freely justified,
And all our sickness heal:
By thy passion on the tree,
Let our griefs and troubles cease;
Oh! remember Calvary,
And bid us go in peace.

3 Can we ever hence depart
Till thou our wants relieve?
Write forgiveness on our heart,
And all thine image give:
Still our souls shall cry to thee
Till renewed by holiness,—
Oh! remember Calvary,
And bid us go in peace.

WITH ENERGY.

Z.

f

1. Hail to the Lord's a - noint - ed, Great Da - vid's great - er Son! Hail

in the time ap - point - ed, His reign on earth be - gun! He

comes to break op - pres - sion, To set the cap - tive free, To take a - way trans -

instr.

gres - sion, And rule in e - qui - ty.

2 He comes with succor speedy,
 To those who suffer wrong;
 To help the poor and needy,
 And bid the weak be strong;
 To give them songs for sighing
 Their darkness turn to light,
 Whose souls, condemned and dying,
 Were precious in his sight.

3 He shall come down like showers
 Upon the fruitful earth,
 And love, and joy, like flowers,
 Spring in his path to birth:
 Before him on the mountains,
 Shall Peace the herald go,
 And righteousness, in fountains,
 From hill to valley flow.

ITALIAN HYMN. 6s & 4s.

GIARDINI 133

Allegro.

Come, thou Al - might - y King, | Help us thy name to sing, | Help us to praise! | Father, all

glo - ri - ous, | O'er all vic - to - ri - ous, | Come and reign o - ver us, Ancient of days.

UNION. 6s & 4s.

z.

f God bless our native land! | Firm may she ever stand; | Thro' storm and night; { When the wild
Ruler of

tempests rave, }
winds and wave, } Do thou our country save, | By thy great might, | By thy great might. *ff*

f

1. My coun - try, 'tis of thee, | Sweet land of lib - er - ty,
2. My na - tive coun - try, thee - | Land of the no - ble, free -

f *ff*

Of thee I sing; | Land where my fa - thers died, | Land of the
Thy name I love; | I love thy rocks and rills, | Thy woods and

pp

pil - grim's pride, | From ev - ery mountain side | Let free - dom ring.
tem - pled hills | My heart with rap - ture thrills | Like that a - bove.

3. Let music swell the breeze,
And ring from all the trees
Sweet freedom's song:
Let mortal tongues awake;
Let all that breathe partake;
Let rocks their silence break, -
The sound prolong.

4. Our fathers' God! to thee,
Author of liberty,
To thee we sing:
Long may our land be bright
With freedom's holy light;
Protect us by thy might,
Great God, our King!

1. 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.

Page.

- 1 To Jesus, the crown of my hope,
My soul is in haste to be gone;
Oh! bear me, ye cherubim, up,
And waft me away to his throne.
- 2 My Savior, whom absent I love,
Whom not having seen, I adore;
Whose name is exalted above
All glory, dominion, and power;
- 3 Dissolve thou these bonds that detain
My soul from her portion in thee;
Oh! strike off this adamant chain,
And make me eternally free.
- 4 When that happy era begins,
When arrayed in thy glories I shine,

Nor grieve any more by my sins
The bosom on which I recline :

- 5 Oh, then shall the veil be removed,
And round me thy brightness be pour'd;
I shall see him whom absent I loved,
Whom not having seen, I adored.

Another Hymn.

- 1 This God is the God we adore,
Our faithful, unchangeable Friend;
Whose love is as large as his power,
And neither knows measure nor end.
- 2 'Tis Jesus, the First and the Last,
Whose Spirit shall guide us safe home;
We'll praise him for all that is past,
And trust him for all that's to come

1. O Thou who hast spread out the skies, And measured the depths of the sea, Our

in-cense of praise shall a - rise, In joy - ous thanks-giv-ing to thee. For -

ev - er thy pres - ence is near, Tho' heaves our bark far from the land; We

ride on the deep with - out fear; The wa - ters are held in thy hand.

Melody of the Twelfth Century.

1. Fair - est Lord Je - sus! Ruler of all na - ture! O Thou of God and
 1. Schön-ster Herr Je - su! Herrscher aller En - den! Got - - tes und Ma -

man the Son! Thee will I cher - ish, Thee will I hon - or, Thou!
 ri - ä Sohn! Dich will ich lie - ben, Dich will ich eh - ren, Du

my soul's glo - ry, joy, and crown.
 mein - er See - len Freud, und Kron!

2 Fair are the meadows,
 Fairer still the woodlands,
 Robed in the blooming garb of spring;
 Jesus is fairer,
 Jesus is purer,
 Who makes the woeful heart to sing.

3 Fair is the sunshine,
 Fairer still the moonlight,
 And the twinkling starry host;
 Jesus shines brighter
 Jesus shines purer,
 Than all the angels heaven can boast.

Lynn.

- 1 O thou, who hast spread out the skies,
 And measured the depths of the sea,
 Our incense of praise shall arise
 In joyous thanksgiving to thee.
 Forever thy presence is near,
 Though heaves our bark far from the land;
 We ride on the deep without fear;
 The waters are held in thy hand.
- 2 Eternity comes in the sound
 Of billows that never can sleep;
 Jehovah encircles us round;
 Omnipotence walks on the deep.
 Our Father, we look up to thee,
 As on tow'rd the haven we roll;
 And faith in our Pilot shall be
 An anchor to steady the soul.

Crusaders' Hymn.

- 2 Schön sind die Felder,
 Noch schöner sind die Wälder,
 In der schönen Frühlingszeit:
 Jesus ist schöner,
 Jesus ist reiner,
 Der unser traurig Herz erfreut.
- 3 Schön leucht't die Sonne,
 Noch schöner leucht't der Monde,
 Und die Sternlein allzumal;
 Jesus leucht't schöner,
 Jesus leucht't reiner,
 Als all die Engel in Himmelssaal.

* This piece of music was first introduced in this country by R. Storrs Willis, Esq., by whose permission it is here inserted. It is deserving of a place in every collection of Psalmody. According to the traditionary text by which it is accompanied, it was wont to be sung by the German knights on their way to Jerusalem. The only hymn of the same century which, in point of style, resembles this, is one quoted in Burney from the Chatelaine de Coucy, set about the year 1190, very far inferior, however, to this. At a missionary meeting held lately in the principality of Lippe Detmold, this hymn was commenced by three voices, but ere the third verse was reached, hundreds joined in the heart-stirring song of praise.

SOLO. Gently, flowing.

Z.

1. Flung to the heedless winds, Or to the wa-ters cast, Their ash-es shall be
2. Je - sus has now re - ceived, Their lat - est liv - ing breath; Yet vain is Sa-tan's

Accomp.

watched, And gathered at the last; And from that scattered dust, A
boast Of vic-tory in their death; For still, tho' dead, they speak, And

round us and a - broad, Shall spring a plenteous seed Of wit - nesses for
loud from heav'n pro-claim, to many a wak'ning land, The one a-vail-ing

CHORUS—Tenor.

God, Shall spring a plen-teous seed Of wit - nesses for God.
name, To many a wak'ning land The one a - vail-ing name.

Chorus.

WILLOW. 10s.

z. 139

Rather Slow.

Go to the grave in all thy glorious prime, | In full ac-tiv-i-ty of zeal and

power; | A Christian can-not die before his time; | The Lord's appointment is the servant's hour.

RESURGAM. 5s.

Arranged by Z.

Slow.

There's rest in the grave, | Life's toils are all past, | Night cometh at

last: { How calm-ly I rest | In the sleep of the blest,
Nor hear life's storm rave | O'er my green grassy . . . grave.

1st Ending. 2d Ending.

* Sing thus the second time.

2. No rest in the grave—
Heaven's dawn purples fast,
Morn's splendors are cast
Like shafts through the gloom
Of the dark, silent tomb;
Heaven's fair bowers wave—
No rest in the grave!

3. Arise from the grave!
Heaven's bright, burning throng
Come rushing along;
They gird me about,
And triumphant shout,
As myriad palms wave,
"Ascend from the grave."

With much Spirit.

Rise, crowned with light, im - pe - rial Sa - lem rise! | Ex - alt thy towering

head, and lift thine eyes! | See heaven, its sparkling por - tals

wide dis - play, | And break up - on thee in a flood of

day, | And break up - on thee in a flood of day.

Moderato.

I would not live away ; | I ask not to stay | Where storm after storm rises dark o'er the way ;

The few lucid mornings that dawn on us here | Are enough for life's woes, full enough for its cheer.

LYONS. 10s & 11s

HAYDN.

Allegro.

My soul! praise the Lord, | Speak good of his name ; | His mercies record, | His bounties proclaim : | To

God, their Cre - a - tor, | Let all creatures raise | The song of thanksgiving, | The chorus of praise.

2. Though hid from man's sight,
 God sits on his throne,
 Yet here, by his works,
 Their Author is known :
 The world shines a mirror
 Its Maker to show,
 And heaven views its image
 Reflected below.

3. By knowledge supreme,
 By wisdom divine,
 God governs this earth
 With gracious design :
 O'er beast, bird, and insect,
 His providence reigns,
 Whose will first created,
 Whose love still sustains.

How firm a foun-da-tion, ye saints of the Lord, | Is laid for your faith in his

ex-cel-lent word: | What more can he say, than to you he hath said, — | To you who for

re-fuge to Je-sus hath fled? | To you who for re-fuge to Je-sus hath fled.

NAZARETH. 7s.

z.

{ Come, ye wea-ry souls, op-pressed, | Answer to the Saviour's call:
"Come, and I will give you rest; | Come, and I will save you all."

ALMIGHTY, POWER.

B. WYMAN. 143

Al - might - y power! whose word and will sus - tain | Un -

- num - bered worlds, by some mys - te - rious chain; | Whose

links of air un - seen we know to be,

Firm as all love and truth that comes from thee.

ANDANTE.

Z.

1. The day is gone, the wea - ry sun de - clin - ing Be-

hind the hills,—and now the stars are shin - ing,— But Je - sus, Sun of

Righteousness, a - bide, Nor from my soul thy gra - cious pres - ence hide.

2.

'Twere utter darkness here, if thou shouldst fail me,
Where all the pow'rs of evil would assail me,
And plunge me into deeps of endless night,
Without one star to shed its glimm'ring light.

3.

Accept, O God of grace, for daily favors,
Which now and ever prompt to good endeavors,
My offer'd thanks!—and may their incense rise,
By love's pure flame enkindled from the skies.

4.

Of every wrong this day I've done before thee,
Through thy dear Son, for pardon I implore thee;
And when in sleep I rest my weary head,
Be still thy wings of love around me spread!

5.

And when life's day by night shall be o'ertaken,
May then my soul, its faith in thee unshaken,
From death's dark vale with angels soar away
To where thy presence makes eternal day.

EVENING ASPIRATION.

Andante.

God, that makest earth and heaven, | Darkness and light! | Darkness and light!

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is two sharps (F# and C#), and the time signature is common time. The tempo is marked 'Andante'. The vocal line begins with a forte (*f*) dynamic and transitions to piano (*p*) for the second phrase. The piano accompaniment provides harmonic support with chords and moving lines.

Who the day for toil hast giv - en, | For rest the night! | For rest the night!

The second system continues the musical piece. It follows the same structural format as the first system, with a vocal line and piano accompaniment. The dynamics and tempo remain consistent with the previous system.

May thine an - gel guards de - fend us, | Slumber sweet thy mer - cy send us,

The third system of music continues the vocal and piano parts. The lyrics are spread across two lines of text. The musical notation includes various note values and rests, maintaining the 'Andante' tempo.

Ho - ly dreams and hopes at - tend us, | This live long night! | This live long night!

The final system of music concludes the piece. It includes a 'Slower.' marking above the vocal line for the final phrase. The piano accompaniment features some more complex rhythmic patterns and dynamics, including a *p* marking.

Moderato.

O thou, O thou whose power o'er moving worlds pre-sides, Whose voice, whose voice cre-

This system consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C), and two piano accompaniment staves in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

- a - ted, and whose wisdom guides, On darkling man, on darkling man, in full, in full of -

This system continues the musical score with three staves. The vocal line begins with a rest for the first measure, then continues with the lyrics. The piano accompaniment remains consistent with the first system.

- ful-gence shine, And cheer, and cheer his cloud - ed mind with light, with light di - vine, On

This system continues the musical score with three staves. The vocal line begins with a rest for the first measure, then continues with the lyrics. The piano accompaniment remains consistent with the first system.

darkling man, on darkling man in full, in full ef-ful-gence shine, And cheer, and cheer his

This system concludes the musical score with three staves. The vocal line begins with a rest for the first measure, then continues with the lyrics. The piano accompaniment remains consistent with the first system.

NOTE. First 8 measures may be sung by a Treble voice alone, then repeated in Chorus.

cloud-ed mind with light, with light di-vine. 'Tis thine, 'tis thine a-lone, to

calm the pi-ous breast, With silent, silent con-fidence, and ho-ly, ho-ly rest;

From thee, from thee, great God, we spring, to thee we tend, Path, Mo-tive, Guide, O-

- ri - gi - nal, O - ri - gi - nal and End, Path, Motive, Guide, O - ri - gi - nal, and End.

ANDANTE.

Z.

p

The spa - cious fir - ma - ment on high, With all the blue e - the - real sky, And

p

p

f Duet or Quartet.

spangled heav'ns—a shining frame, Their great o - ri - gin - al proclaim. Th'unwearing

f

mf Chorus.

sun, from day to day, Doth his Cre - a - tor's power display; And pub - lish - es to

mf

p

eve - ry land, The work of an Al - migh - ty hand, And pub - lish - es to

p Cres

eve - ry land the work of an Al-mighty hand, of an Al - migh-ty hand.

POCO rit.

FARLEY. P. M.

1. Our blest Re - deem-er, ere he breathed His ten-der, last fare-well, A

2. He came in tongues of liv - ing flame, To teach, con - vince, sub - due; All

*
 Guide, a Comforter be - queathed, With us to dwell, With us to dwell.

power-ful as the wind he came, As view-less too, As view - less too.

- 3 He came sweet influence to impart,
 A gracious, willing guest;
 While he can find one humble heart,
 Wherein to rest.
- 4 And his that gentle voice we hear,
 Soft as the breath of even;
 That checks each fault, that calms each fear,
 And speaks of heaven.

- 5 And every virtue we possess,
 And every victory won,
 And every thought of holiness,
 Are his alone.
- 6 Spirit of purity and grace,
 Our weakness pitying see:
 O make our hearts thy dwelling-place,
 And worthier thee.

* Small notes for the first, large notes for the following verses.

CHANTING STYLE.

Bass or Alto Solo, or Chorus from the Organ Score.

Z.

1. What sin-ners val-ue I resign; Lord! 'tis enough that thou art mine: I shall behold thy

Organ.

Ped.

blissful face, And stand complete in righ-teous-ness. This life's a dream, an empty show,

Bass Chorus. *pp*

p

Swell.

Ped.

But the bright world to which I go Hath joys substantial and sincere; When shall I wake and

Bass & Tenor. *f*

Solo. *p*

Great Op. & St. Organ. Diap.

Swell.

Ped.

find me there? O, glo-rious hour! O, blest a - bode! I shall be

Chorus—Allegro.

ff

Echo, with Dulciana, or, if there be none, with Diap.

ff

mf

near and like my God! And flesh and sin no more con - trol The sa - cred

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The tempo/mood is marked *mf* (mezzo-forte).

Bassi p

plea-sures of the soul, The sa - cred plea-sures of the soul. My flesh shall slumber

Organ.

The second system of the musical score consists of three staves. The top staff is for Basses, with dynamics *Bassi p*. The middle and bottom staves are for Organ accompaniment, with the label *Organ.* below the staff.

Tenor. f

in the ground, Till the last trumpet's joyful sound; Then burst the chains with sweet sur - prise, And

** f f f f*

Ped.

The third system of the musical score consists of three staves. The top staff is for Tenor, with dynamics *Tenor. f*. The middle and bottom staves are for Organ accompaniment, with dynamics *f f f f* and a *Ped.* (pedal) marking below the staff.

in my Sa - vior's im - age rise, And in my Sa - vior's im - age rise.

The fourth system of the musical score consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment.

* If there be a good Trumpet in the Organ, the player may throw it out, as also some additional stops on the swell

ANTHEM.—PRAISE, JUDAH, PRAISE THY KING.

ALLEGRO MODERATO.

Z.

p *p* *f*

Praise, Ju - dah, praise thy King! To thee the Ho - ly came; Yet shall thy voice his

p *p* *f*

Praise, Ju - dah, praise thy King! To thee the Ho - ly came; Yet shall thy voice his

p *p* *f*

p *p* *f*

good-ness sing, Thy faith shall own his name; Yet shalt thou bless that cross, Thine

p *p* *f*

good-ness sing, Thy faith shall own his name; Yet shalt thou bless that cross, Thine

p *p* *f*

f *f*

own re - jec - tion gave, And own all o - ther wealth but dross, For

f *f*

own re - jec - tion gave, And own all o - ther wealth but dross, For

f *f*

him who died to save. *p*

Alto or Bass. *p* In

him who died to save. Ye Gen - tles, lift your voice! In *p*

Organ. *p*

Solo.

dark - ness long ye lay; Now in the light of truth re - joice, And

dark - ness long ye lay; Now in the light of truth re - joice, And

Solo.

praise to Je - sus pay, Now in the light of truth re - joice, And

praise to Je - sus pay, Now in the light of truth re - joice, And

PRAISE, JUDAH, PRAISE THY KING.

Musical score for the first system. It consists of four staves. The top staff is the vocal line with lyrics: "praise to Je - sus pay. Ye is - lands of the". The second staff is for "Alto or Bass" with lyrics: "praise to Je - sus pay. Ye is - lands of the seas! Ye is - lands of the". The third and fourth staves are piano accompaniment. Dynamics include *p*.

Musical score for the second system. It consists of four staves. The top staff has lyrics: "seas! Ye na - tions of the West! Swell". The second staff has lyrics: "seas! Ye na - tions of the West! Ye na - tions of the West!". The third and fourth staves are piano accompaniment. Dynamics include *f*.

Musical score for the third system. It consists of four staves. The top staff has lyrics: "forth your songs on eve - ry breeze, Swell forth your songs on eve - ry breeze, To". The second staff has lyrics: "Swell forth your songs on eve - ry breeze, on eve - - ry breeze, To". The third staff has lyrics: "Swell forth your songs on eve - ry breeze, To". The fourth staff has lyrics: "Swell forth your songs on eve - ry breeze, on eve - ry breeze. To". Dynamics include *ff*.

speak your Sa - vior blest, To speak your Sa - vior blest, To speak your Sa - vior blest, To speak your Sa - vior blest, To speak your Sa - vior

Sa - vior blest, To speak your Sa - vior blest! Swell forth your blest, To speak your Sa - vior blest! Swell forth your songs on Sa - vior blest, To speak your Sa - vior blest! Swell forth your

songs, To speak your Sa - vior blest! Swell forth your songs To eve - ry breeze, To speak your Sa - vior blest! Swell forth your songs to eve - ry breeze, To songs, To speak your Sa - vior blest! Swell forth your songs To

speak your Sa - vior blest!
 speak your Sa - vior blest!
 Organ *ff*
 speak your Sa - vior blest! Pedal.

Thou, heaven, in rap-turous shout, The ju - bi-lee pro -
 Thou, heaven, in rap-turous shout, The ju - bi-lee pro -
p *p* *p*

long! Ye chim-ing spheres, a - gain ring out Your u - ni-ver-sal song! Ye
 long! Ye chim-ing spheres, a - gain ring out Your u - ni-ver-sal song! Ye
f *p* *f* *p*

an - gels who re - jice A - bove one res-cued soul, Now from each glowing

an - gels who re - jice A - bove one res-cued soul, Now from each glowing

an - gels who re - jice A - bove one res-cued soul, Now from each glowing

an - gels who re - jice A - bove one res-cued soul, Now from each glowing

se-raph's voice Let strains of tri - umph roll! Let strains of tri-umph

se-raph's voice Let strains of tri - umph roll! Let strains of

se-raph's voice Let strains of tri - umph roll! Let strains of

Let strains of tri-umph

roll! Let strains of tri - umph roll! Let strains of tri - umph

tri-umph roll! Let strains of tri-umph roll! Let strains of

roll! Let strains of tri - umph roll! Let strains of tri - umph

PRaise, JUDAH, PRaise THY KING.

roll! Let strains of tri - umph roll! Let strains of tri - umph
 tri-umph roll! Let strains of tri - umph roll! Let strains of
 roll! Let strains of tri - umph roll! Let strains of tri - umph

roll! Let strains of tri-umph roll! *Maestoso* *ff* Let
 tri-umph roll! Let strains of tri-umph roll! Let
 roll! Let strains of tri-umph roll! *Organ.* *p* *Maestoso.* Let

strains of tri - umph roll!
 strains of tri - umph roll!
 strains of tri - umph roll! *Ped.*

1. Wilt Thou not vis - it me? Wilt Thou not vis - it me? The plant be - side me

This system contains the first line of the musical score, including the vocal melody and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "1. Wilt Thou not vis - it me? Wilt Thou not vis - it me? The plant be - side me".

feels Thy gen - tle dew ; Each blade of grass I see, Each blade of grass I

This system contains the second line of the musical score. The lyrics are: "feels Thy gen - tle dew ; Each blade of grass I see, Each blade of grass I".

see, From Thy deep earth its quick - 'ning moist - ure drew.

This system contains the third line of the musical score. The lyrics are: "see, From Thy deep earth its quick - 'ning moist - ure drew." There is an asterisk (*) above the piano accompaniment in the second measure of this system.

* For third verse.

1 Wilt Thou not visit me?
The plant beside me feels Thy gentle dew;
Each blade of grass I see,
From Thy deep earth its quick'ning moisture
drew.

2 Wilt Thou not visit me?
Thy morning calls on me with cheering tone;
And every hill and tree
Lend but one voice, the voice of Thee alone.

3 Come! for I need thy love,
More than the flower the dew, or grass the rain;
Come, like Thy holy dove,
And let me in Thy sight rejoice to live again.

4 Yes! Thou wilt visit me;
Nor plant, nor tree, Thine eye delights so well,
As when from sin set free,
Man's spirit comes with Thine in peace to dwell

1. O come, let us sing un-..... to the Lord,
 3. For the Lord is a great God,
 5. The sea is his, and he made it ;
 7. For he is the Lord our God ;
 10. Now unto the King e- ternal,

2. Let us come before his presence with thanks- giving,
 4. In his hand are all the corners of the earth ;
 6. O come, let us worship, and fall down,
 8. O worship the Lord in the beauty of holiness ;
 9. For he cometh, for he cometh to judge the earth ;
 11. Be honor and glory through Je - sus Christ,

ST. LUKE I. 68-71.

1. Blessed be the Lord God of Israel,
 2. And hath raised up a mighty sal- va - tion for us,
 3. As he spake by the mouth of his ho - ly prophets,
 4. That we should be saved from our enemies,
 5. Now unto the King e- ternal,
 6. Be honor and glory through Je - sus Christ,

DOUBLE CHANT.

let us heartily rejoice in the.....	strength of	our sal-	vation. 2.
and a great	King a-	bove all	gods. 4.
and his hands pre-.....	pared the	dry.....	land. 6.
and we are the people of his pasture, and the	sheep.....	of his	hand. 8.
immortal, invisible, the.....	on - ly	wise.....	God, 11.

and show ourselves	glad in	him with	psalms. 3.
and the strength of the	hills is	his.....	also. 5.
and kneel be-	fore the	Lord our	Maker. 7.
let the whole earth	stand in	awe of	him. 9.
and with righteousness to judge the world, and the	peo - ple	with his	truth. 10.
forever and	ev - er.	A.....	men.

ST. LUKE I. 68-71.

Gregorian.

for he hath visited	and re-	deemed his	people; 2.
in the house	of his	ser - vant	David; 3.
which have been	since the	world be-	gan; 4.
and from the.....	hand of	all that	hate us; 5.
immortal, invisible, the	on - ly	wise.....	God. 6.
forever and	ev - er.	A.....	men.

DOUBLE CHANT.

NORRIS.

PSALM 100.

1. O, be joyful in the Lord, all ye lands;
 3. O, go your way into his gates with thanksgiving, and into his courts with praise;
 5. Now unto the King eternal,

2. Be ye sure that the Lord he is God;
 4. For the Lord is gracious, his mercy is ev - er - lasting;
 6. Be honor and glory through Je - sus Christ,

PSALM 103.

1. Praise the Lord, O my soul,
 2. Praise the Lord, O my soul,
 3. Who forgiveth all thy sin,
 4. Who saveth thy life from destruction;
 5. O, praise the Lord, ye angels of his, ye that ex- cel - in strength;
 6. O, praise the Lord, all ye, his hosts,
 7. O, speak good of the Lord, all ye works of his, in all places of his do- minion;
 8. Now unto the King e- ternal;
 9. Be honor and glory through Je - sus Christ,

DOUBLE CHANT.

PSALM 100.

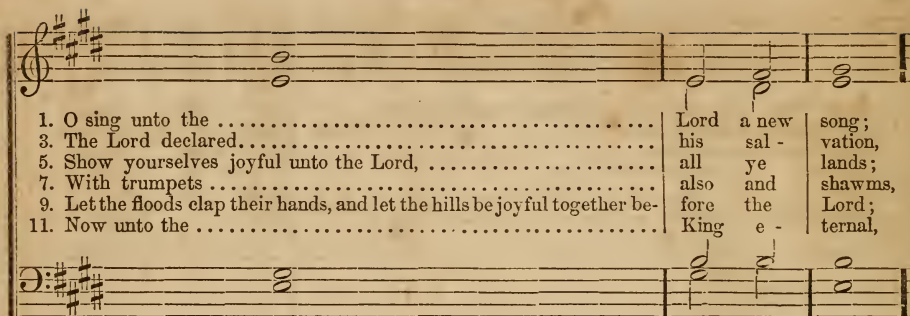
serve the Lord with gladness, and come before his .. pres - ence with a song. 2.
 be thankful unto him, and speak good of his name. 4.
 immortal, invisible, the on - ly wise.... God; 6.

it is he that hath made us, and not we ourselves; we are his people, and the sheep of his pasture. 3.
 and his truth endureth from gene- ration to gen - e - ration. 5.
 forever and ev - er. A..... men.

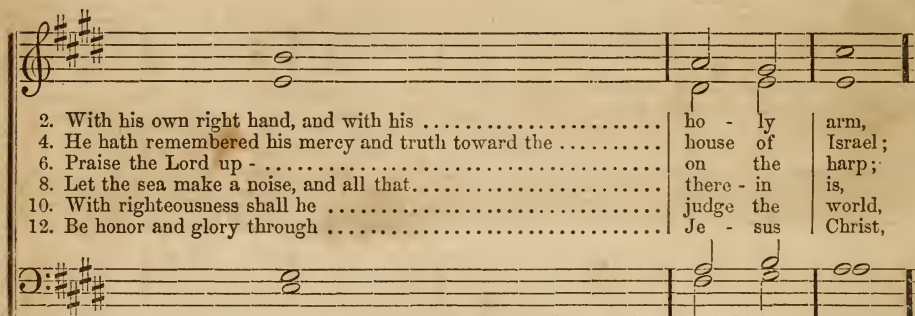
PSALM 103.

and all that is within me praise his ho - ly name.
 and for-..... get not all his benefits.
 and heal - eth all thine in - firmities.
 and crowneth thee with mercy and lov - ing kindness.
 ye that fulfill his commandment, and hearken unto the voice of his..... word.
 ye servants of his, that do his pleasure.
 praise thou the Lord..... O my soul.
 immortal, invisible, the on - ly wise.... God;
 forever and ev - er. A..... men.

DOUBLE CHANT.

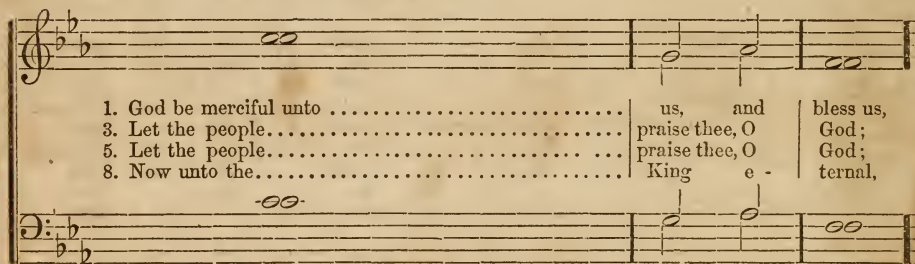


1. O sing unto the	Lord	a new	song ;
3. The Lord declared.....	his	sal -	vation,
5. Show yourselves joyful unto the Lord,	all	ye	lands ;
7. With trumpets	also	and	shawms,
9. Let the floods clap their hands, and let the hills be joyful together be-	fore	the	Lord ;
11. Now unto the	King	e -	ternal,

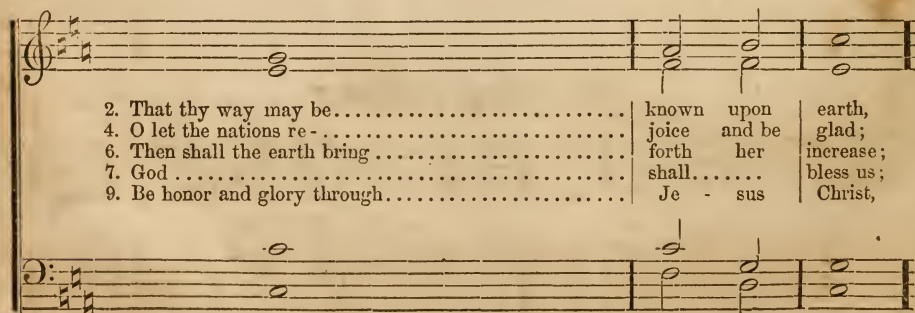


2. With his own right hand, and with his	ho -	ly	arm,
4. He hath remembered his mercy and truth toward the	house	of	Israel ;
6. Praise the Lord up -	on	the	harp ;
8. Let the sea make a noise, and all that.....	there	in	is,
10. With righteousness shall he	judge	the	world,
12. Be honor and glory through	Je -	sus	Christ,

PSALM 67.



1. God be merciful unto	us,	and	bless us,
3. Let the people.....	praise thee, O		God ;
5. Let the people.....	praise thee, O		God ;
8. Now unto the.....	King	e -	ternal,



2. That thy way may be.....	known	upon	earth,
4. O let the nations re -	joice	and be	glad ;
6. Then shall the earth bring	forth	her	increase ;
7. God	shall.....		bless us ;
9. Be honor and glory through.....	Je -	sus	Christ,

PSALM 98.

for he hath	done.....	mar - velous	things. 2.
his righteousness hath he openly.....	showed in the	sight of the	heathen. 4.
sing, re-.....	joice.....	and give	thanks. 6.
O show yourselves joyful be-.....	fore the	Lord the	King. 8.
for he.....	cometh to	judge the	earth. 10.
immortal, invisible, the.....	on - ly	wise.....	God, 12.

hath he	gotten him -	self the	victory. 3.
and all the ends of the world have seen the sal- sing to the harp with a	va - tion	of our	God. 5.
the round world, and.....	psalm....	of thanks-	giving. 7.
and the	they that	dwell there-	in. 9.
forever and.....	peo - ple	with equi-	ty. 11.
	ev - er.	A.....	men.

PSALM 67.

and show us the light of his countenance, and be....	mer - ci -	ful un -	to us. 2.
yea, let all the.....	peo - ple	praise....	thee. 4.
yea, let all the.....	peo - ple	praise....	thee. 6.
immortal, invisible, the.....	on - ly	wise.....	God, 9.

thy saving	health a -	mong all	nations. 3.
for thou shalt judge the folk righteously, and govern the	na - tions	up - on	earth. 5.
and God, even our own.....	God, shall	give us his	blessing. 7.
and all the ends of the.....	world shall	fear.....	him. 8.
forever and.....	ev - er.	A.....	men.

GLORIA PATRI.

z

Glo-ry be to the Father, and to the Son, and to the Ho - - ly Ghost,

As it was in the beginning, is now, and ever shall be, world with - out end. A - men.

NOTE. 1st, 2d, 5th and 6th measures in chanting style, and strictly in time—3d, 4th and 7th to be sung "cantabile." The small notes are intended for the Organ accompaniment. The "cantabile" measures to be played as sung.

GLORIA TIBI.

z.

Glo - ry! Glo - ry! Glo-ry be to thee, O Lord, O Lord!

AMEN.

z.

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

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

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