

THE
AMERICAN HARP,
A COLLECTION OF ORIGINAL
CHURCH MUSIC.

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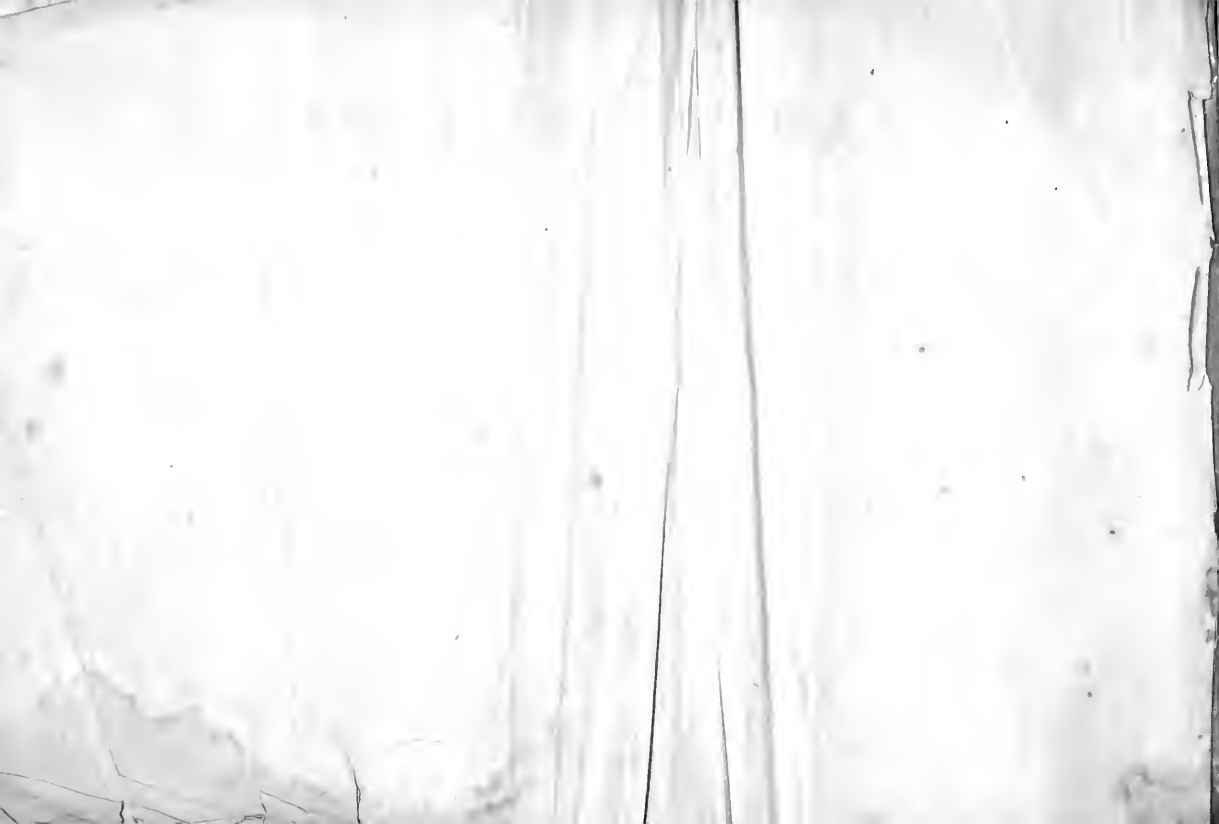
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THE

AMERICAN HARP:



BEING

A COLLECTION OF NEW AND ORIGINAL CHURCH MUSIC,

UNDER THE CONTROL OF THE MUSICAL PROFESSIONAL SOCIETY IN BOSTON

✓✓
ARRANGED AND COMPOSED BY CH. ZEUNER,

ORGANIST TO ST. PAUL'S CHURCH, AND TO THE HANDEL AND HAYDN SOCIETY.

STEREOTYPED BY L.M.N. THURSTON & Co.


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THE MUSICAL PROFESSIONAL SOCIETY OF BOSTON,

Respectfully recommend this work to the Public.

EXCEPTING Old Hundred and four other Tunes, all the Music herein contained is originally composed by Ch: Zeuner, President of the said Society, now Organist to the Park Street Church, and to the Handel and Haydn Society. Mr. Zeuner having submitted this Work for the examination of the undersigned Trustees of the Musical Professional Society, we have found it possessing great beauty and correctness; and it gives us both pleasure and satisfaction to express our entire approbation of its contents, as being perfectly appropriate for its purpose, combining a sublime and sacred character with ease and simplicity. It is suitable for the different capacities of different Choirs, whether in the city or in the country; and being a Work of great and indefatigable study and laborious exertion, it is but just that Mr. Zeuner should meet with thankful and encouraging acknowledgments from us, as well as all others who feel interested for the promotion and improvement of Sacred Music. To select Music for sacred purposes from common Songs, from Operas, Marches or Gleees, and to introduce such into the Churches, we condemn as highly improper and absurd. This book is, perhaps, the first ever published in this country by the Profession itself; and as almost every work passes through the hands of the Profession, more or less, before published, and their names are frequently attached as a recommendation, *even contrary to their wishes and better conviction*,—we cannot doubt gaining public confidence and patronage for a book, the merits of which are exclusively supported upon our own professional recommendation and responsibility. The method of instruction attached, is upon Pestalozzi's principles, as generally used, with great effect on the Continent of Europe, affording methodical facility to both teachers and pupils; and it surpasses any other method for instructing and forming Choirs. This book, if sufficiently sought for, is intended, in future Editions, to reach four hundred pages, but *nothing will be altered*. The Small Notes between the Treble and Bass, are either for the Organ or Piano, and will enable such as do not understand Thorough Bass to accompany the voices properly, although the accompaniment may be omitted without detriment to the voice parts, which are perfect in themselves. All the Hymns and Poetry are taken, with permission, from "Church Psalmody, a Collection, &c. &c. adapted to Public Worship, by L. Mason, and David Green, of Boston, and published by Perkins and Marvin," which collection having been selected and revised with peculiar care, judgment and ability, is a chaste specimen of Sacred Poetry. The Hymn tunes in Chant style will be found of great utility: being frequently difficult to find an appropriate Hymn to many Stanzas, they are intended to obviate many rhythmical imperfections.

To such as might desire some further information in Singing, as well as a collection of Chants, Anthems, &c. we recommend Mr. Zeuner's new and original Church Music, consisting of Anthems, Motetts and Chants, to be had of Hilliard, Gray, & Co.

Having our profession at heart, we trust Mr. Zeuner's work will have an extensive circulation, convinced that it will give satisfaction not only to the Profession itself, but also to the liberal Amateur, and to any congregation where Music forms a part of worship.

BOSTON, Sept. 12th, 1832.

G. J. WEBB, *Organist to the Old South Church.*

E. R. HANSEN, *Organist to St. Paul's Church.*

G. GRAUPNER, *Professor of Music.*

C. GEITNER, *Professor of Music.*

G. GEIB, *Professor of Music, and Organist.*

} DIRECTORS.

G. POLLOCK, SECRETARY.

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

Accelerando, constantly accelerating in speed.
Adagio, slow.—(*ma*, but; *non*, not; *tropo*, too much; *Molto*, much or very.
A Due, *Duetto*, is a composition in two parts, or for two voices.
A Tre, *Terzetto* or *Trio*, in three parts.
A Quarte or *Quartetto*, in four parts.
Ad Lib. Ad Libitum, without strict observation of time, or at pleasure.
Affettuoso, affectionately.—*Con Affetto*, with affection, or tender expression.
Alla breve, or *Alla Capella*, or a C with a line drawn through, signifies two beats in a bar, and to be performed quick.
Allegrezza, lively.
Allegro, (or *Alto*,) brisk, quick.—*Allegro assai*, *di molto*, *agitato*, *vivace*, an increased quickness of *Allegro*.
Allegretto, a little brisk.
Allegroissimo, as quick as possible.
Alto, in German, Italian, and French compositions, means always the second Treble, to be sung by a female or child's voice; but in English compositions, it signifies a high Tenor voice.
Andante, a little slow.
Andantino, a little faster than *Andante*.
Amen, yes it will certainly be done, or be it so, or may it be so.
Amabile, amiable.
Amoroso, tenderly.
Animate, *Animoso*, animate.
Anthem, in former times meant a portion of the Scriptures, set to Music: at present, however, it means not only that, but also sacred words put to Music, for 1, 2, 3 or 4 voices or parts.
Attempo, in time: used where the singer is at liberty to retard, or quicken the time; and means that strict time must again be resumed.
Aria, an air—song.—*Arietta*, a small air—song.
Arioso or *Cantabile*, a melodious air.
Bass, the Bass part, and the lowest part in harmony.
Bis, twice, or repeat.

Brio, *Brioso*, *Con Brio*, fiery, or with great animation.
Brillante, a brilliant style or manner of execution.
Cadenza, a close; or a preparation to close, whole or half.
Canon, a scientific composition. Explanation would be entirely useless without knowing contra-point and fugue. (There are a great many kinds of canons: *pr. Ex. canon simplex, canon duplex, canon triplex, canon apertus, canon clausus, canon enigmaticus, canon circularis, canon infinitus, canon perpetuus*. Some canons receive their names from certain kinds of imitations, like canon in *Hypoditonno*, in *Epidiatessaron*, in *Epidiapente*, in *Hypodiapente*, in *Epidiapason*, in *Hypodiapason*, there are, perhaps, more than fifty kinds of canons.) All such names and expressions, on the top of a canon, have no meaning for performers, except in the canons *circularis*, and *infinitus*, where only one part begins.
Cantabile, singing in a pleasing style.
Calando, (or *Calo*,) a diminution of time and sound, in general.
Canto, *Cantus*, the Air, the voice part or the melody.
Concertante, is added to a piece where the parts have the melody alternately.
Chorus, a composition for not less than 4 parts, often to 5, 6, 7, or 8 parts, sometimes signifies Chorus; Tutti; for all the voices.
Coda, the close of a composition, or an additional close.
Con fuoco, wild, with fire.
Con, with.
Con animo, with soul—expression.
Comodo, like *Allegretto*, commodious.
Con moto, fast.
Crescendo, or *Creosc.*, to swell the sound—*Decrescendo*, or *Decresc.*, to diminish the sound.
Da Capo, (*D. C.*, or *D. Cp.* to repeat certain strains, or from the beginning, unto the *Fine*, (*End.*)
Dal segno, (*D. Sg.*) from the sign.
Diminuendo, (*Dim.*,) gradually slower, diminishing.
Dieta, solemn or devout.
Dolce, sweetly or soft.
Doloroso, *con dolce*, melancholy or dolorous.

Duo, *Duetto*, for two parts, with or without accompaniments of an orchestra.
Duolo, *con duolo*, with pain, sorrow.
E, and, as *moderato e fievile*, moderate and complaining.
Espressivo, expressive.
Fagotto, Bassoon—also a stop on the Organ.
Falsetto, or *vocè di testa*, Head voice produces the higher tones; is of a more delicate and soft sound, artificial, and seems to originate from the throat.
Fastoso, sublime.
Finote, the last part.
Fine, the end.
Forte or *F*, loud.
Fortissimo or *FF*, very loud.
Sforzando, or *Fz.*, > < with force, emphasis.
Fuga or *Fugue*, a scientific composition where the parts constantly imitate and according to certain Rules—there are many kinds of *Fugues*.
(Fuga ricercata, fuga libera, fuga saluta, fuga sciolta, fuga recta, fuga retrograda, fuga per augmentationem, fg. p. diminutionem, fuga per arsin et thesis, in relation to the Theme: fuga composita, fuga incomposita, fuga authentica, fuga plagalis.) All such names and expressions are immaterial to the performers, and no anxiety need therefore to be felt concerning their meaning, nor that of the different canons.
Grove, very slow and serious.
Gustoso, or *con gusto*, with taste.
Hallelujah, Hebr. lang. signifies praise the Lord.
innocentemente, innocent.
Interval, the distance between any two tones.
Largo, slow—slower than *Adagio*.
Larghetto, pretty slow.
Lagrimoso, *Lamentabile*, *Lamentoso*, lamenting.
Legato, slurring the notes together.
Lento, slow like *Adagio*.
Lentando, *rollentando*, *ritardando*, gradually retarding;
Listoso tempo, in the same time.
Ma, but
Major, the correspondent major key, or major in general.
Marato, diminishing.

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

Marcato, well marked, or accented.
Majestoso, majestic.
Melody, the highest part, principal part, air.
Mesto, mourning.
Men, less—*men forte*, less strong.
Meno vivo, with less spirit.
Messa di voce, swelling and diminishing the strains or sounds.
Mezzo, half, *mezzo forte*, (*MF.*) half loud (*MP.*) half soft.
Minore, the correspondent minor key, or minor in general.
Moderato, moderately.
Molto, much.
Morendo, dying away.
Motetto, a vocal composition, in general fuguing style, the words taken from the sacred scriptures, and never less than 4 parts, often for 5, 6, 7, or 8 parts.
Non, not.
Nota Sostenuta, passing quickly from *piano* to *forte*, and from *forte* to *piano*.
Organo, Organ.
Pastorale, in a natural, (pastoral) style.
Patetico, pathetic, grand, passion, effect.
Parlante, more speaking than singing.
Piano, (*P.*), soft, (*MP.*) half soft.
Pedal, that part of the Organ, played with the feet.
Perdendo, *perdendosi*, losing itself.
Piacere, a *piacere*, at pleasure.
Pianissimo, (*PP.*) very soft.
Pietoso, soft, hasty.
Più mosso, quicker—*più presto*, *stretto*, the same.
Più, more—*più Allegro*, more lively—*più forte*, louder.
più tosto Andante, rather a little slower.
Poco, *poco à poco*, by degrees, *poco à poco crescendo*, to swell the sound by degrees.
Pomposo, grand, pompous.

Portamento di voce, is the art of sustaining or carrying the voice, (or sound,) blending the notes together; contrary to *portamento* is the *staccato*.
Presto, quick—*Prestissimo*, very quick.
Primo, the first part.
Quasi, nearly as.
Rallentando, *Ritardando*, to diminish the time and sound gradually.
Recitativo, a sort of musical declamation, having to each syllable, a musical sound.
Risolto, resolute, resolved, decided.
Ritornello, repeating certain phrases, the expression taken from a sort of ancient poetry: *Rondeau cest ma ritournelle continuelle*.
Secondo, the second part.
Semi Chorus, half the Choir or voices.
Segue, or (*Seg.*) go on to the following.
Sempre, or *semp.* always, throughout the piece.
Senza, without—*senza replica*, without repetition.
Serioso, serious.
Siciliano, a more slow movement, in general written in 6-4, or 6-8 time; like *pastorale*.
Smorzando, becoming extinct.
Soave, Sweet.
Solo, for a single voice, (part,) *Soli*, for single voices in more parts.
Sopra, above—*come sopra*, as above.
Soprano, for a high *Treble* voice, signifies *Treble* voices in general.
Sostenuto, or *Sost*, dwelling upon rests, in giving them a peculiar expression.
Sotto voce, middling strength of sound.
Spiccato, distinct.
Spirituoso, or *con spirito*, with spirit.
Staccato, or *Stoccato*, (*Stacc.*) short and distinct.

Stretto, and *Stringendo*, pressing the time faster.
Stringendo, pressing, hurrying on.
Syncopatio, is a slurring of the notes contrary to the natural Accent.
Tasto Solo, (*T. S.*) signifies in *unison* all *unisono*; in compositions for the Organ, signifies it without the Pedal base.
Tanto, very.
Tempo, time—*A tempo*, in time—*Tempo primo*, the time of the first movement—*Tempo secondo*, the time of the second movement.
Tando, slow.
Tempo gusto, like *moderato*, but not so serious.
Tenore, *con tenerezza*, tenderly, with tenderness.
Tenuto, like *sostenuto*, (*Ten.*) sustain the tone with equal strength.
Tenore, *Tenor*, a high male voice, the third part in compositions for four parts.
Timoroso, alarmed, timorous.
Trio, a composition for three parts.
Trillo, *Shake*, moving two successive tones constantly, and quickly after.
Tutti, (*T.* or *Tutt.*) all together.
Un poco, a little.
Unisono, *Unison*, sounding alike, in one or more octaves.
Veloce, quick.
Vivace, or *Vivo*, a quick movement.
Vivacissimo, very quick.
Volta prima, the first time.
V. S. Volti Subito, *si volti*, *Verte*, turn, turn quickly.
Vigoroso, strong, vigorous.
Voce, the voice.
Voce di petto, chest voice
Voce di testa, head voice
Zelo, ardent, zealous.

ALLEGRO.

FAITH. L. M.

Common Hymn.

Tenor.

2d Treble.

1st Treble.

Organ.

Bass.

There is a God, all nature speaks, Thro' earth, and air, and sea, and skies; See, from the clouds his glo - ry

SOLO. ALTO.

SOLO.

breaks, when ear - liest beams of morn - ing rise, See, from the clouds his glory breaks, When earliest beams of morning rise

TUTTI. F.

P.

TUTTI. F.

P.

Of
 O all ye people, clap your hands, And with tri - um - phant voices sing; No force the mighty pow'r withstands, Of God the u - ni - versal King,

SECOND STANZA.

God the un - - - i - ver - - sal King.
 Of God the uni - ver - sal King. He shall op - posing na - tions quell, And with success our battles fight; Shall fix the
 Of God the un - - i - - ver - sal King.

HYMN. Continued.

place where we must dwell, The pride of Ja - cob, his de - light, The pride of Ja - cob, his - - de - - light.

This musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "place where we must dwell, The pride of Ja - cob, his de - light, The pride of Ja - cob, his - - de - - light."

UN POCO ALLEGRETTO.

MONODY. L. M.

Common Hymn..

The praise of Zi - on - waits for thee, Great God and praise becomes thy house ; There shall thy saints thy glo - ry see, And there per - form their public vows.

UNISON.

This musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "The praise of Zi - on - waits for thee, Great God and praise becomes thy house ; There shall thy saints thy glo - ry see, And there per - form their public vows." The word "UNISON." is written below the piano accompaniment.

8 ALLEGRETTO.

ST. SIMON. L. M.

Common Hymn.

Musical score for the first system of the hymn. It consists of four staves: a vocal line, a second treble staff, a vocal line with lyrics, and a unison bass staff. The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are: "The Saviour lives, no more to die: He lives, the Lord enthron'd on high: He lives the Lord enthron'd on high:"

SECOND TREBLE.

The Saviour lives, no more to die: He lives, the Lord enthron'd on high: He lives the Lord enthron'd on high:

UNISON.

Musical score for the second system of the hymn. It consists of four staves: a vocal line, a second treble staff, a vocal line with lyrics, and a unison bass staff. The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are: "He lives, tri-umphant o'er the grave: He lives, e - ternal - - ly to save! He lives, e - - ter - - nal - ly to save."

He lives, tri-umphant o'er the grave: He lives, e - ternal - - ly to save! He lives, e - - ter - - nal - ly to save.

O Ho - ly, ho - ly, ho - ly, Lord, Bright in thy deeds and in thy name, for ev - er be thy

The first system of the musical score consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/8. The music is in a common hymn style.

name a - dor'd, Thy glo - ries let - the world pro - claim; Thy glo - ries let the world pro - claim.

UNISON.

The second system of the musical score continues the melody and accompaniment. It features a unison section for the vocal parts. The lyrics are: "name a - dor'd, Thy glo - ries let - the world pro - claim; Thy glo - ries let the world pro - claim." The word "UNISON." is written below the vocal staves. The system concludes with a double bar line.

ALLEGRETTO.

When at this distance, Lord, we trace The vari-ous glo-ries of- thy face, What trans- port pours o'er

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is the piano accompaniment in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is the piano accompaniment in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second staff.

all - - - our breast, And charms our cares - and woes to rest! And charms our cares and woes - to rest!

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is the piano accompaniment in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is the piano accompaniment in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second staff.

ANDANTE.

GOSPEL. L. M. Two Stanzas.

Common Hymn. 11

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

This block contains the musical notation for the first stanza. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 6/8. The tempo is marked 'ANDANTE.' The lyrics are written below the vocal staves.

SECOND STANZA.

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

UNISON.

FINE.

This block contains the musical notation for the second stanza. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 6/8. The tempo is 'ANDANTE.' The lyrics are written below the vocal staves. The section ends with 'UNISON.' and 'FINE.' markings.

2 ALLEGRETTO.

BISHOP HEBER. L. M.

Common Hymn.

Make us by thy trans-forming grace, Dear Saviour dai-ly more like thee; Thy fair ex-am-ple may we trace, To teach us what we ought to be.

ALLEGRO VIVACE.

GOD'S PRESENCE. L. M.

Peculiar Hymn.

ALLEGRETTO.

F. *DOLCE.* SOLO. TUTTI. P. DIM.

Lo, God is here! let us a-dore, And own how dread-ful is this place! Let all with-in us feel his pow'r, And si-lent bow-be-fore his face.

F. *DOLCE.* SOLO. TUTTI. P. DIM.

DOLCE.

♫ Male voices may repeat the Solo

ALLEGRO ASSAI.

GRATITUDE. L. M.

Common Hymn. 13

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are written below the vocal staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'ALLEGRO ASSAI'. The first two staves of the system are marked 'SOLO. For Alto or Tenor.' The lyrics for this section are: 'E - ter - nal God, ce - les - tial King, Ex - al - - ted be - thy glo - rious name; Let hosts in heav'n - thy'.

SOLO. For Alto or Tenor.

E - ter - nal God, ce - les - tial King, Ex - al - - ted be - thy glo - rious name; Let hosts in heav'n - thy

SOLO.

Base part ad lib:

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are written below the vocal staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'ALLEGRO ASSAI'. The first two staves of the system are marked 'TUTTL.' The lyrics for this section are: 'praises sing, And saints on - - earth thy love pro - claim; And saints on earth, thy love pro - claim.'

TUTTL.

praises sing, And saints on - - earth thy love pro - claim; And saints on earth, thy love pro - claim.

TUTTL.

SOLO.

Breathe, Ho - - ly Spir - it, from a - - bove, Un - - til our hearts with fer - vor glow: Oh, kin - dle there a

SOLO.

Sa - viour's love, True sym - pa - - thy with hu - man woe; True sym - pa - - thy with hu - man woe.

The Duett for two Trebles, or for
Tenor and Base.

TUTTI.

Sa - viour's love, True sym - pa - - thy with hu - man woe; True sym - pa - - thy with hu - man woe.

SOLO.

Sa - viour's love, True sym - pa - - thy with hu - man woe; True sym - pa - - thy with hu - man woe.

TUTTI.

Sa - viour's love, True sym - pa - - thy with hu - man woe; True sym - pa - - thy with hu - man woe.

ORATOR. L. M.

Common Hymn.

15

ALLEGRETTO.

The first system of the musical score consists of four staves. The top staff is the vocal line in G major (one sharp) and 3/4 time. The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. The lyrics are: "sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by

The second system of the musical score continues the composition. It features four staves with the following lyrics: "morn - ing light, And talk of all thy truth at night, And - talk - - of - - all thy truth at - night." The score includes dynamic markings: "SOLO." under the tenor staff and "TUTTI." under the bass staff. The system concludes with a double bar line.

REGENCY. L. M.

Common Hymn.
May be used with attention
to the accent.

Je - hovah reigns, he dwells in light, Gir - ded with maj - es - ty and might; The world, created by his hands, Still on - its first foun - da - tion stands.

The musical score for 'REGENCY' is written in 3/4 time with a key signature of one sharp (F#). It consists of four staves: a vocal line, a soprano line, an alto line, and a bass line. The lyrics are: 'Je - hovah reigns, he dwells in light, Gir - ded with maj - es - ty and might; The world, created by his hands, Still on - its first foun - da - tion stands.'

UN POCO ALLEGRETTO.

PERSECUTION. L. M.

Common Hymn.

O Lord, how ma - ny are my foes, In this weak state of flesh and blood; My peace they dai - ly discom - pose, But my defence and hope - is God.

The musical score for 'PERSECUTION' is written in 3/4 time with a key signature of one flat (Bb). It consists of four staves: a vocal line, a soprano line, an alto line, and a bass line. The lyrics are: 'O Lord, how ma - ny are my foes, In this weak state of flesh and blood; My peace they dai - ly discom - pose, But my defence and hope - is God.' The score includes 'SOLO.' and 'TUTTI.' markings for the vocal and alto parts.

Ye na - tions round the earth re - joice, - Be - fore the Lord, your sov'reign king; Serve him with cheer - - - ful heart and

CODA when used as an Anthem.

voice, With all your tongues his glo - - ry sing. Praise the Lord, O sing Je - ho - vah's name. A - - men.

Hymn fine.

PERCIVAL. L. M.

Two Stanzas.

Peculiar Hymn.

May be used for other Hymns, with attention to the accent and musical sense.

Come, O my soul, in sac - red lays, Attempt thy great Cre - a - tor's praise, But, oh what tongue can speak his fame! what

This block contains the first system of the musical score. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The music is in 2/4 time with a key signature of one sharp (F#). The lyrics are written below the vocal staves.

mor - tal verse can reach the theme! En - thron'd a - mid the ra - diant spheres, The glo - ry like a gar - ment wears; To

SOLO.

SOLO.

SOLO.

SOLO.

ORGAN.

This block contains the second system of the musical score. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The lyrics are written below the vocal staves. There are four 'SOLO.' markings above the vocal staves and one 'ORGAN.' marking below the piano accompaniment staff.

form a robe of light di - - vine, Ten thou - sand suns a - round him shine, Ten thou - sand suns a - round him shine.

TUTTI. F.
F.
TUTTI. F.

ALLEGRETTO.

SANCTIFICATION. L. M.

Common Hymn.

Deep are - the wounds which sin has made ; Where shall the sinner find a cure ! In vain, a - las ! is nature's aid ; The work ex - ceeds her ut - most power.

KING DAVID. L. M.

Common Hymn.

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

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line in treble clef, 3/4 time, with lyrics. The second staff is the vocal line in treble clef, 3/4 time, with lyrics. The third staff is the vocal line in treble clef, 3/4 time, with lyrics. The bottom staff is the bass line in bass clef, 3/4 time. Dynamics include 'F.' (Fortissimo) in the second and third staves.

Je - - ho - vah's glo - rious name be sung, Through ev' - ry land, by ev' - - ry tongue; Through ev'ry land, by ev' - ry tongue.

Detailed description: This system contains the next four staves of the musical score. The top staff is the vocal line in treble clef, 3/4 time, with lyrics. The second staff is the vocal line in treble clef, 3/4 time, with lyrics. The third staff is the vocal line in treble clef, 3/4 time, with lyrics. The bottom staff is the bass line in bass clef, 3/4 time. Dynamics include 'CRES.' (Crescendo), 'MF.' (Mezzo-Forte), and 'F.' (Fortissimo) in the second and third staves.

ALLEGRO.

MESSIAH. L. M.

Common Hymn.

21

MF. CRES.

P.

He reigns! the Lord, the Sav- iour reigns! Sing to his name in lof- ty strains; Sing to his name in lof- ty strains;

MF. CRES.

CRES.

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in 3/4 time with a key signature of one sharp (F#). The vocal line begins with a dynamic marking of 'MF. CRES.' and includes the lyrics 'He reigns! the Lord, the Sav- iour reigns! Sing to his name in lof- ty strains; Sing to his name in lof- ty strains;'. A piano dynamic marking 'P.' is placed above the vocal line in the second measure. The piano accompaniment features a steady bass line and chords that support the vocal melody.

P.

F.

Let all the earth in songs re- joice, And in his praise ex - - alt their voice; And in his praise ex - alt their voice.

P.

F.

Detailed description: This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in 3/4 time with a key signature of one sharp (F#). The vocal line begins with a dynamic marking of 'P.' and includes the lyrics 'Let all the earth in songs re- joice, And in his praise ex - - alt their voice; And in his praise ex - alt their voice.'. A forte dynamic marking 'F.' is placed above the vocal line in the second measure. The piano accompaniment continues with a steady bass line and chords, providing harmonic support for the vocal line.

Musical score for the first stanza of "Israel". It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is B-flat major (two flats) and the time signature is common time (C). The music is in a simple, hymn-like style with a steady rhythm.

Loud hal - le - lujah's to the Lord, From distant worlds, where creatures dwell: Let heav'n begin the solemn word, And sound it dreadful down to hell. Wide as his vast dominion lies,

UNISON.

Second Stanza.

Musical score for the second stanza of "Israel". It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is B-flat major (two flats) and the time signature is common time (C). The music continues the hymn style from the first stanza.

Make the Cre - a - tor's name be known; Loud as his thunder shout his praise, And sound it lof - ty as his throne; And sound it lof - ty as his throne.

UN POCO ALLEGRO.

CHRISTIAN HYMN. L. M.

Common Hymn. 23

Great God, whose u - ni - versal sway, The known and unknown worlds obey; Now give the kingdom to thy Son, Ex - tend his power, ex - alt his throne.

This musical score is for a hymn in common time (C). It features four staves: a vocal line, a piano accompaniment line, and two additional accompaniment lines. The lyrics are: "Great God, whose u - ni - versal sway, The known and unknown worlds obey; Now give the kingdom to thy Son, Ex - tend his power, ex - alt his throne." The music is in a major key and has a tempo marking of "UN POCO ALLEGRO".

ALLEGRETTO.

PENITENCE. L. M.

Common Hymn.

Blest is the man - for - ev - er blest, Whose guilt is pardoned by his God, Whose sins with sorrow are confessed, And covered with his Saviour's blood.

SOLO.* TUTTI.

SOLO.* TUTTI. D.C.*

This musical score is for a hymn in 3/4 time with a key signature of one flat (B-flat). It features four staves: a vocal line, a piano accompaniment line, and two additional accompaniment lines. The lyrics are: "Blest is the man - for - ev - er blest, Whose guilt is pardoned by his God, Whose sins with sorrow are confessed, And covered with his Saviour's blood." The score includes performance directions: "SOLO.*" and "TUTTI." on the vocal line, and "SOLO.*", "TUTTI.", and "D.C.*" on the piano accompaniment line. The tempo marking is "ALLEGRETTO".

* May be repeated.

TETRARCH. L. M.

Common Hymn.
Accent peculiar.

Blest are the humble souls that see, Their emp - ti - ness and pov - er - ty: Blest are the humble souls that see, Their emp - ti - ness and pov - er - ty:

Base Solo and Organ

TUTTI P.

The Base Solo may be omitted.

And crowns of joy - - - - - laid up in heav'n;

Treasures of grace to them are giv'n, And crowns of joy, And crowns of joy laid up in heav'n; And crowns of joy laid up in heav'n.

And crowns of joy

The trees of God, without the care, Or art of man, with sap are fed; The mountain ce - dar looks as fair, As those in roy - al gardens bred.

Detailed description: This block contains the musical notation for the first stanza. It consists of three systems of staves. The first system has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second system has a treble clef, a key signature of one sharp, and a 3/4 time signature. The third system has a bass clef, a key signature of one sharp, and a 3/4 time signature. The lyrics are written below the second system of staves.

SECOND STANZA.

Safe in the lof - - ty ce - - dar's arms, The wand'ers of the air may rest; The hospi - ta - ble pine from harms, Protects the stork, her pi - ous guest.

Detailed description: This block contains the musical notation for the second stanza. It consists of three systems of staves. The first system has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second system has a treble clef, a key signature of one sharp, and a 3/4 time signature. The third system has a bass clef, a key signature of one sharp, and a 3/4 time signature. The lyrics are written below the second system of staves.

CATHEDRAL CHANT. L. M.

Common Hymn.

I will ex - tol thee, Lord, on high; At thy command dis - ea - ses fly; Who, but a God, can speak and save, From the dark borders of the grave?

UNISON.

ALLEGRO VIVACE.

ALOWETTI. L. M.

Common Hymn.
Accent Peculiar. *

High o'er the heav'ns supreme, a - lone, Th'eter - nal Lord prepares his throne: O'er all his kingdom he'll ex - tend, Beyond a lim - it or an end.

D. C. *

* May be repeated, the first time, Solo and Piano, the second time, Tutti and Forte

Second Treble.

Yes, we'll re - cord thy matchless love, Thou dear - est, tend - 'rest, best of friends, Thy dy - ing love the

This system contains the first four staves of music. The top staff is the first treble clef, and the second staff is labeled 'Second Treble'. The bottom two staves are the bass clef. The music is in 3/8 time with a key signature of two flats (Bb and Eb). The lyrics are written below the second staff.

no - blest praise, Of long e - - ter - ni - - ty tran - scends; Of long e - - - ter - ni - - ty tran - scends.

This system contains the next four staves of music, continuing from the first system. The lyrics are written below the second staff. The musical notation and key signature remain consistent with the first system.

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'ALLEGRO VIVACE'.

SECOND TREBLE.

Be - fore Je - - ho - vah's aw - ful throne, Ye na - tions bow, with sa - cred joy: Ye na - tions bow, with sa - cred joy:

Musical score for the second system, continuing the vocal line and piano accompaniment. Dynamics include *P.* (piano) and *F.* (forte). The score concludes with a double bar line and a *D. C. ** (Da Capo) instruction.

Know that the Lord is God a - - - lone; Know that the Lord is God a - lone; He can cre - - ate, and he de - - stroy.

P. *F.* *P.* *D. C. **

My spir - it looks to God a - lone, My rock and ref - uge is his throne; In all my fears, in

all - my straits, My soul for his sal - va - tion waits; My soul - for his - sal - va - tion waits.

God is our

Now be my heart in-spir'd to sing, The glo-ries of my Saviour King; He comes with blessings

from a-bove, - And wins the na-tions to his love! And wins the na-tions to his love!

And wins the

ALLEGRETTO.

ORTHODOX. L. M.

Common Hymn.

31

The Lord in Zi-on ev-er reigns, And o'er her holds his guardian hand; Her wor-ship and her law maintains, Which, like himself, unmov'd shall stand.

This musical score is for the hymn 'Orthodox'. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'ALLEGRETTO'. The lyrics are: 'The Lord in Zi-on ev-er reigns, And o'er her holds his guardian hand; Her wor-ship and her law maintains, Which, like himself, unmov'd shall stand.' The score includes a vocal line and a piano accompaniment line.

ALLEGRETTO.

THE RIGHTEOUS. L. M.

Common Hymn.

Shun the broad way where sinners go;

Happy the man, whose cau-tious feet, Shun the broad way where sinners go; Who hates the place where ath'ists meet, And fears to talk as scoffers do.

This musical score is for the hymn 'The Righteous'. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'ALLEGRETTO'. The lyrics are: 'Shun the broad way where sinners go; Happy the man, whose cau-tious feet, Shun the broad way where sinners go; Who hates the place where ath'ists meet, And fears to talk as scoffers do.' The score includes a vocal line and a piano accompaniment line.

The flow'ry spring, at God's command, Perfumes the air, and paints the land: The summer rays with vig - or shine, To raise the corn, and cheer the vine.

Musical score for "Oh. Lovett's Hymn" in B-flat major, 3/4 time. The score consists of four staves. The first staff is the vocal line, marked "ALTO." and "SOLO." in the first measure, and "TUTTI." in the second measure. The second staff is the vocal line, marked "SOLO." in the first measure and "TUTTI." in the second measure. The third staff is the vocal line, marked "SOLO." in the first measure and "TUTTI." in the second measure. The fourth staff is the piano accompaniment, marked "TUTTI." in the second measure. The lyrics are: "The flow'ry spring, at God's command, Perfumes the air, and paints the land: The summer rays with vig - or shine, To raise the corn, and cheer the vine."

ALLEGRETTO.

TEMPLE SONG. L. M.

Common Hymn.

Stand up my soul, shake off thy fears, And gird the gos - pel ar - mor on; March to the gates of end - less joy, Where Je - sus thy great Captain's gone.

Musical score for "Temple Song" in D major, 3/4 time. The score consists of four staves. The first staff is the vocal line. The second staff is the vocal line. The third staff is the vocal line. The fourth staff is the piano accompaniment. The lyrics are: "Stand up my soul, shake off thy fears, And gird the gos - pel ar - mor on; March to the gates of end - less joy, Where Je - sus thy great Captain's gone."

UN POCO ALLEGRO.

THE CITY OF DAVID. L. M.

Peculiar Hymn.

33

Wake, O my soul, and hail the morn,
For unto us a Saviour's born; See, how the angels wing their way,
To usher in the glorious day.

The musical score for 'The City of David' is written in G major (one sharp) and 2/4 time. It consists of four staves: a vocal line, a piano accompaniment line, and two additional staves for the piano accompaniment. The lyrics are: 'Wake, O my soul, and hail the morn, For unto us a Saviour's born; See, how the angels wing their way, To usher in the glorious day.'

ALLEGRETTO.

EASTER HYMN. L. M.

Common Hymn.

I know that my Re-deemer lives, What joy the blest as - surance gives! He lives, He lives, who once was dead, He lives my ev - er - lasting head.

The musical score for 'Easter Hymn' is written in G major (one sharp) and 3/4 time. It consists of four staves: a vocal line, a piano accompaniment line, and two additional staves for the piano accompaniment. The lyrics are: 'I know that my Re-deemer lives, What joy the blest as - surance gives! He lives, He lives, who once was dead, He lives my ev - er - lasting head.'

Who shall ascend thy heavenly place, Great God, and dwell before thy face, The man who loves re - li - gion now, And humbly walks with God be - low.—

The musical score for 'INNOCENCE' is written in G major (one sharp) and 3/4 time. It consists of four staves: a vocal line and three piano accompaniment staves. The lyrics are: 'Who shall ascend thy heavenly place, Great God, and dwell before thy face, The man who loves re - li - gion now, And humbly walks with God be - low.—'

UN POCO ALLEGRO.

JOB. L. M.

Common Hymn.

Lord, how shall wretched sinners dare, Look up to thy - di - vine a - bode, Or off - er their im - perfect prayer, Be - fore a just and ho - ly God?

The musical score for 'JOB' is written in F major (one flat) and common time. It consists of four staves: a vocal line and three piano accompaniment staves. The lyrics are: 'Lord, how shall wretched sinners dare, Look up to thy - di - vine a - bode, Or off - er their im - perfect prayer, Be - fore a just and ho - ly God?'

ANDANTE.

NEW ENGLAND. L. M.

Common Hymn. 35

Lord, when thou didst as - cend on high, Ten thous - and an - gels fill'd the sky; Those heaven - - ly guards a -

round thee wait, Like chariots, that at - tend thy state; Like chariots, that at - - tend thy state.

The musical score consists of two systems. The first system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The second system also includes a vocal line and piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 3/8. The tempo is marked 'ANDANTE'. The lyrics are printed below the vocal lines.

BRYANT. L. M. Two Stanzas.

Peculiar Hymn.
May be used for other Hymns, with
attention to the accent.

This is the word of truth and love, Sent to the nations from above: Je - ho - vah here resolves, to show, What his almigh - ty grace can do.

The first system consists of four staves: two treble clefs (soprano and alto) and two bass clefs (tenor and bass). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music is in a simple, hymn-like style with a steady rhythm.

SECOND STANZA.

This re - me - dy did wisdom find, To heal dis - e - a - ses of the mind; This sov'reign balm, whose virtues can - - re-

The second system also consists of four staves with the same instrumentation and key signature as the first. The lyrics are split across the staves, with the word "SOLO." appearing above the first and third staves. The musical notation continues with similar rhythmic patterns.

HYMN. Continued.

TUTTI.

store the ruin - ed creature man, This sove'reign balm, whose virtues can, Re - - store the ruined creature man.

TUTTI.

ALLEGRETTO.

TUTTI.

SABBATH. L. M.

Common Hymn.

SOLO. * **TUTTI.** *

Lord how de - light - ful 't is to see, A whole as - sem - bly wor - ship thee! At once they sing, at once they pray, They hear of heav'n, and learn the way.

SOLO. **TUTTI.** **D. C.** *

*ORGAN.

* The Solo may be sung the second time by male voices

COLLOCUTION. L. M.

Common Hymn.

Musical score for 'Collocution' in G major, 3/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "All power and grace to God be - long, He is my strength, and he my song: He comes, my Sa - viour from his throne, He comes to bring sal - va - tion down."

ALLEGRETTO.

FIRMAMENT. L. M.

Common Hymn.

Musical score for 'Firmament' in D major, common time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "The heavens declare thy glory Lord, In every star thy wisdom shines; But when our eyes beheld thy work, We read thy name in fairer lines, We read thy name in fair - er lines." The score includes performance directions: SOLO. and TUTTI. at various points.

ALLEGRETTO.

CONFESSION. L. M.

Peculiar Hymn. **39**
May be used or other Hymns, with
attention to the accent.

'Tis by the faith of joys to come, We walk through des-erts dark as night; Till we ar-rive at heav'n, our home,

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is the piano accompaniment in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is the piano accompaniment in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second staff.

Faith is our guide, and Faith our light; Faith is our guide, - - - and Faith our light.

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is the piano accompaniment in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is the piano accompaniment in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second staff.

BAPTIST. L. M.

Peculiar Hymn.
 May be used for other Hymns,
 with attention to the accent.

Musical score for the first system of the hymn. It consists of four staves: a vocal line (treble clef, 6/8 time), a piano accompaniment line (treble clef, 6/8 time), and two bass lines (bass clef, 6/8 time). The lyrics are: "Come, Ho - ly Spir - it, calm each mind, And fit - - us to ap - - proach our God; Re - move each".

CHORALMENTE.

Musical score for the second system of the hymn. It consists of four staves: a vocal line (treble clef, 6/8 time), a piano accompaniment line (treble clef, 6/8 time), and two bass lines (bass clef, 6/8 time). The lyrics are: "vain, each world - ly thought, And lead us to thy blest a - - bode; And lead us to thy blest a - - bode."

Kingdoms and thrones to God - be - long, Crown him ye - na - tions, in - your song: His wond'rous name and power re - hearse, His

* CODA WHEN USED AS AN ANTHEM.

PIU ALLO. FF F DECRESC.

honors shall en - rich your verse. Praise ye the Lord, praise ye the Lord! Hallelujah Amen, Hal - le - lu - jah, A - - men. - -

HYMN FINE. FF F DECRESC.

ALLEGRETTO.

OLD CHANT. L. M.

Common Hymn.

Musical score for 'OLD CHANT' in G major, 4/4 time, marked ALLEGRETTO. The score consists of four staves. The first two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. The lyrics are: 'How vain is all beneath the skies! How transient ev'ry earthly bliss! How slender all the fondest ties, That bind us to a world like this.'

UN POCO STACCATO.

ALLEGRETTO.

CONVENT CHANT. L. M.

Common Hymn.
Accent Peculiar.

Musical score for 'CONVENT CHANT' in G major, 3/4 time, marked ALLEGRETTO. The score consists of four staves. The first two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. The lyrics are: 'Deep are the wounds which sin has made; Where shall the sinner find a cure? In vain, a - - las! is nature's aid; The work ex - ceeds her utmost pow'r.'

UN POCO STACCATO.

ALLA BREVE.

GERMAN CHANT. L. M.

Common Hymn.

43

Before the heav'ns were spread abroad, From ever - lasting was the Word; With God he was, the Word was God, And must di - vinely be a - dor'd.

STACCATO.

ALLA BREVE.

AMERICAN CHANT. L. M.

Common Hymn.

Be - hold, the blind their sight receive ! Behold, the dead awake and live ! The dumb speak wonders, and the lame, Leap like the hart, and bless his name.

LUTHER'S CHANT. L. M.

Common Hymn.
Accent Peculiar.

Great God, we sing thy might hand, By that supported still we stand; The opening year thy mercy shows, Let mercy crown it till it close.

UN POCO STACCATO.

ALLEGRETTO QUASI ANDANTINO.

CENCHREA CHANT. L.M.

Common Hymn.

Why droops my soul, with grief oppress? Whence these wild tumults in my breast? Is there no balm to heal my wound? No kind physician to be found?

UN POCO ALLEGRETTO.

MORAVIAN CHANT. L. M.

Common Hymn. 45
Accent Peculiar.

Show pi - ty Lord, O Lord, forgive, Let a re pent - ing reb - el live; Are not thy mer - cies large and free, May not a sin - ner trust in thee?

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/2. The melody is characterized by a steady eighth-note rhythm with occasional rests and a final cadence.

VIVACE.

MISSIONARY CHANT. L. M.

Common Hymn.

Ye Christian heroes, go proclaim, Sal - vation in Im - manuels name; To distant climes, the tidings bear, And plant the rose of Sha - ron there.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The melody is more rhythmic and energetic than the Moravian Chant, with a clear cadence at the end.

UN POCO STACCATO.

EVENING CHANT. L. M.

Common Hymn.

Musical score for 'EVENING CHANT' in G major, 4/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Thus far the Lord hath led me on, Thus far his pow'r prolongs my days; And ev'ry ev'ning shall make known, Some fresh memorial of his grace.'

UN POCO STACCATO.

ANDANTINO QUASI ALLEGRETTO.

TEMPLE CHANT. L. M.

Common Hymn.

Musical score for 'TEMPLE CHANT' in G major, 3/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'So let our lips and lives express, The ho - ly gospel we pro - fess; So let our works and virtues shine, To prove the doctrine all di - vine.'

UN POCO STACCATO

ALLEGRO ASSAI.

OLYMPUS. L. M.

Common Hymn. 47
Accent Peculiar.

Musical score for 'OLYMPUS' in G major, 4/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The melody is simple and hymn-like. A 'CRES.' (crescendo) marking is placed above the second piano staff. The lyrics are: 'Ye nations round the earth, rejoice, Be - fore the Lord, your sov' reign king; Serve him with cheerful heart and voice, With all your tongues his glory sing.'

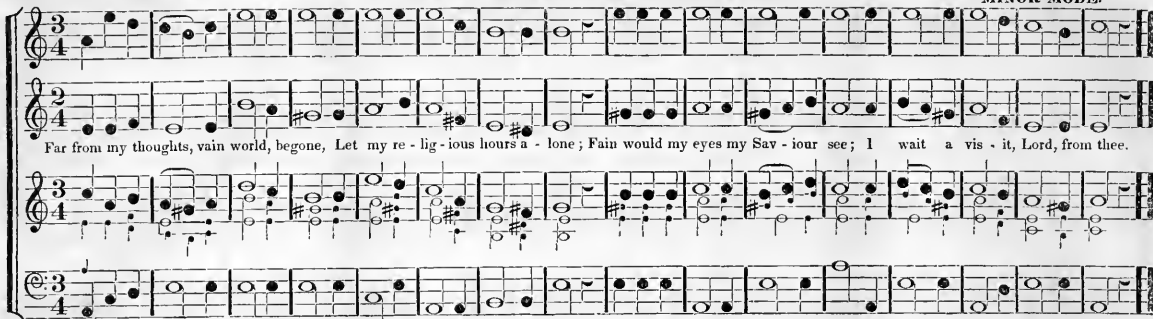
UN POCO ALLEGRETTO.

PRISCILLA. L. M.

Common Hymn.

Musical score for 'PRISCILLA' in G major, 3/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The tempo is 'UN POCO ALLEGRETTO'. The score includes dynamic markings: 'SOLO.' for the vocal parts and 'TUTTI.' for the piano accompaniment. A 'P.' (piano) marking is also present. The lyrics are: 'Come in thou bles- sed of the Lord, Oh come in Je - sus' pre - - cious name; We welcome thee with one accord, And trust the Saviour does the same.'

TRANSIENTNESS. L. M.

Common Hymn.
MINOR MODE.


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

ALLEGRO.

TRANSIENTNESS. L. M.

Common Hymn.
MAJOR MODE.


Hail great Imman - uel, all di - vine ! In thee, thy Father's glories shine ; Thy glorious name shall be - ador'd, And ev' - ry tongue confess thee Lord.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, and two lower staves for the organ. The music is in G major and 3/4 time. The lyrics are: "To God, the great, the ev - er blest, Let songs of hon - or be address; His mer - cy firm for - ev - er stands; Give

The second system of the musical score consists of four staves, continuing the piece. The lyrics are: "him the thanks his love de - mands, His mer - cy firm for - - ev - er stands; Give him the thanks his love de - mands."

CRUCIFIXION. L. M.

Common Hymn.
MINOR MODE.

He dies! the friend of sinners dies! Lo! Sa - lems daughters weep a - round! A sol - emn darkness veils the skies! A sudden trembling shakes the ground.

UNISON.

UN POCO ALLEGRETTO. CON SPIRITO.

CRUCIFIXION. L. M.

Common Hymn.
MAJOR MODE.

4. The ri - sing God for - sakes the tomb, Up to his Fathers court he flies; Che - rubic legions guard him home, And shout him welcome to the skies.

UNISON.

But lo! what sudden joys we see!

PRESTO.

BOSTON. L. M.

Common Hymn.

51

My God, my King, thy va - rious praise, Shall fill the rem - nant of my days; Thy grace em - ploy my hum - ble tongue, Till

SOLO.

SOLO.

ORGAN.

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5, and finally a whole note F#5. The bottom staff is an organ accompaniment in bass clef with a key signature of one sharp (F#). It features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand that mirrors the vocal line.

death, and glo - ry raise the song. Thy grace em - ploy my hum - ble tongue, Till death and glo - ry raise the song.

TUTTI.

CRESC.

TUTTI.

CRESC.

Detailed description: This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5, and finally a whole note F#5. The bottom staff is an organ accompaniment in bass clef with a key signature of one sharp (F#). It features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand that mirrors the vocal line. The organ part includes dynamic markings 'TUTTI.' and 'CRESC.'.

W. E. ELIOT'S HYMN. L. M.

Common Hymn.

ALLEGRO VIVACE.

ALTO. TENOR.

SECOND TREBLE.

E - ter - nal God, ce - les - tial King, Ex - alt - ed be thy glo - - rious name; Ex - alt - ed be - thy glo - rious name;

SOLO. TUTTI.

SOLO. F.

Let hosts - in - heav'n thy prais - es sing, And saints on earth thy love pro - - claim, And saints on - earth - thy love pro - claim.

SOLO. TUTTI. F.

SOLO.

ALLA CAPELLA.

CALVIN. L. M. or First Stanza.*

Common Hymn.

53

Arise! a - rise!—with joy sur - vey, The glory of the lat - ter day; Al - rea - dy is the dawn be - gun, Which marks at hand a ris - ing sun.

SOLO. TUTTI.

UNISON. SOLO. TUTTI. FINE.

Detailed description: This is a musical score for a hymn. It consists of four staves. The top staff is a vocal line in treble clef with a common time signature. The second staff contains the lyrics and is also in treble clef. The third staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are: "Arise! a - rise!—with joy sur - vey, The glory of the lat - ter day; Al - rea - dy is the dawn be - gun, Which marks at hand a ris - ing sun." The score is divided into sections labeled "SOLO.", "TUTTI.", "UNISON.", and "FINE.".

ALLA CAPELLA.

MELANCHTHON. L. M. *Second Stanza.

Common Hymn.

Ye mighty rulers of the land, Give praise and glo - ry to the Lord; And while before his throne ye stand, His great and powerful acts re - cord.

FINE.

Detailed description: This is a musical score for a hymn. It consists of four staves. The top staff is a vocal line in treble clef with a common time signature. The second staff contains the lyrics and is also in treble clef. The third staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are: "Ye mighty rulers of the land, Give praise and glo - ry to the Lord; And while before his throne ye stand, His great and powerful acts re - cord." The score ends with the word "FINE.".

CONSOLATION. L. M.

Common Hymn.

Stay, thou in - sult - ed Spirit, stay, Though I have done thee such des - pite; Nor cast the sin - ner quite a - way, Nor take thine ev - er - last - ing flight.

The musical score for 'CONSOLATION' is written in G major (one sharp) and 3/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The tempo is 'UN POCO ALLEGRETTO'. The lyrics are: 'Stay, thou insulted Spirit, stay, Though I have done thee such des-pite; Nor cast the sinner quite away, Nor take thine everlasting flight.'

ALLEGRO ASSAI.

AMON. L. M.

Common Hymn.

My soul, thy great Cre - a - tor praise; When cloth'd in his ce - les - tial mys, He in full maj - es - ty - appears, And like a robe - his glo - ry wears,

The musical score for 'AMON' is written in F major (two flats) and 6/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The tempo is 'ALLEGRO ASSAI'. The lyrics are: 'My soul, thy great Creator praise; When cloth'd in his celestial mys, He in full majesty - appears, And like a robe - his glory wears,'. The score includes 'SOLO' and 'TUTTI' markings for the vocal parts.

ALLEGRO VIVACE-BREVE.

HASLINGER. L. M.

Common Hymn

Hark! from the cross a voice of peace, Bids Si-nal's aw-ful thunder cease! Sinner! that voice of love o-bey, From Christ the true, the liv-ing way.

UNISON.

ALLEGRETTO.

STADLER. L. M.

Common Hymn.

Jesus where'er thy peo-ple meet, There they-be-hold thy mer-cy sent; Where'er they seek-thee, thou-art found, And ev-ry place is hallowed ground.

The Lord is judge be - fore his throne - All na - tions shall - his justice own: Oh may my soul be found sincere, And stand approved with courage there.

ALLEGRETTO MODERATO.

PISARI.

L. M.

*Second Stanza.

Common Hymn.

Al - migh - ty maker of - my frame, Teach me the measure of - my days: Teach me - to know how frail I am. - To spend the remnant to - thy praise.

CHORAL.

KOERNER. L. M.

Common Choral.

81

Deep in our hearts, let us re-cord, The deep-er sor-rows of our Lord; Be-hold the ris-ing bil-lows roll, To o-verwhelm his ho-ly soul.

The score consists of four staves. The top two staves are vocal parts in G major (one sharp) and common time. The bottom two staves are piano accompaniment in G major and common time. The lyrics are written below the vocal staves.

CHORAL.

EISENHOFER. L. M.

Common Choral.

The Lord! how wond'rous are his ways! How firm his truth!—how large his grace! He takes his mercy for his throne, And thence he makes his glories known.

The score consists of four staves. The top two staves are vocal parts in B-flat major (two flats) and common time. The bottom two staves are piano accompaniment in B-flat major and common time. The lyrics are written below the vocal staves.

Lord, hear my words my spir - it see, When wrapt in solemn thoughts of thee: My King, my God, my eries at - tend; To thee my suppliant pray'rs as - cend.

The first system consists of four staves of music. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in common time (C) and features a key signature of one sharp (F#). The lyrics are written below the vocal staves.

SECOND STANZA.

When'er the morning rays ap - pear, Thon Lord, my ear - ly voice shalt hear: To thee my lift - ed hands shall rise, And faith look up with longing eyes.

The second system also consists of four staves of music. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in common time (C) and features a key signature of one flat (Bb). The lyrics are written below the vocal staves.

CHORAL.

PAER. L. M.

Common Choral.

83

Bless, O my soul, the liv - ing God, Call home thy thoughts that rove abroad; Let all the pow'rs with - in me join, In work and worship so di - vine.

The musical score consists of four staves. The top two staves are vocal parts in treble clef with a common time signature. The bottom two staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The lyrics are written below the vocal staves.

CHORAL.

VIOTTI. L. M.

Common Choral.

Thro' ev' - ry age, e - ter - nal God, Thou art our rest, our safe a - bode; High was thy throne ere heav'n was made, Or earth thy humble foot - stool laid.

The musical score consists of four staves. The top two staves are vocal parts in treble clef with a common time signature. The bottom two staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The lyrics are written below the vocal staves.

GOMORRHA. L. M.

Common Choral.

I spread my sins be - fore the Lord, And all my se - cret faults confess; Thy gos - pel speaks a pard'ning word, Thy Ho - ly Spir - it seals the grace.

This musical score is for the hymn 'GOMORRHA. L. M.' in common time. It features a four-part choral setting with soprano, alto, tenor, and bass staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: 'I spread my sins be - fore the Lord, And all my se - cret faults confess; Thy gos - pel speaks a pard'ning word, Thy Ho - ly Spir - it seals the grace.'

CHORAL.

CAIAPHAS. L. M.

Common Choral.

Show pi - ty Lord, O Lord for - give, Let a re - pent - ing reb - el live; Are not thy mercies large and free, May not a sin - ner trust in thee?

This musical score is for the hymn 'CAIAPHAS. L. M.' in common time. It features a four-part choral setting with soprano, alto, tenor, and bass staves. The key signature has one sharp (F-sharp), and the time signature is common time (C). The lyrics are: 'Show pi - ty Lord, O Lord for - give, Let a re - pent - ing reb - el live; Are not thy mercies large and free, May not a sin - ner trust in thee?'

CHORAL.

DISTRESS. L. M.

Common Choral.

Musical score for 'DISTRESS' in common time. It features four staves: a vocal line, a piano accompaniment line, and two additional staves for the piano accompaniment. The lyrics are: 'Preserve me Lord in time of need, For succour to thy throne I flee, But have no merits there to plead: My goodness cannot reach to thee.'

CHORAL.

CHEROKEES. C. M.

Common Choral.

Musical score for 'CHEROKEES' in common time. It features four staves: a vocal line, a piano accompaniment line, and two additional staves for the piano accompaniment. The lyrics are: 'Lord hear the voice of my com - plaint; Accept my se - cret prayer; To thee a - lone, my King, my God, Will I for help re - pair.'

CHORAL SONG. L. M.

Common Choral.

Lord, I can suf-fer thy re-bukes. When thou with kindness dost chastise; But thy fierce wrath I cannot bear, O let it not a- gainst me rise.

The musical score consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/2. The lyrics are written below the vocal staves.

CHORAL.

SODOM. L.M.

Common Choral.

Lord, what a thoughtless wretch was I, To mourn, and murmur, and repine, To see the wicked plac'd on high, In pride, and robes of honor shine!

The musical score consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

CHORAL.

THE HOLY CITY. L. M.

Common Choral.

87

The first system of music for 'THE HOLY CITY' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. Both staves contain a series of half notes and quarter notes, with some notes beamed together. The music concludes with a double bar line and repeat dots.

'Twas by an or - der from the Lord, The ancient prophets spoke his word; His Spir - it did their tongues inspire, And warm their hearts with heav'nly fire.

The second system of music for 'THE HOLY CITY' consists of two staves. The top staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. This system includes the lyrics from the previous block. The music features a variety of note values including half notes, quarter notes, and eighth notes, with some notes beamed together. It ends with a double bar line and repeat dots.

CHORAL.

IMMORTALITY. L. M.

Common Choral.

The first system of music for 'IMMORTALITY' consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. Both staves contain a series of half notes and quarter notes, with some notes beamed together. The music concludes with a double bar line and repeat dots.

Un - veil thy bo - som, faithful tomb; Take this new treas - ure to thy trust, And give these sacred rel - ics room, To slumber in the si - lent dust.

The second system of music for 'IMMORTALITY' consists of two staves. The top staff is in treble clef with a key signature of two flats and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. This system includes the lyrics from the previous block. The music features a variety of note values including half notes, quarter notes, and eighth notes, with some notes beamed together. It ends with a double bar line and repeat dots.

THE PIOUS MAN. L. M.

Common Choral.

When dangers, woes, or death are nigh, Past mercies teach me where to fly; Thine arm Al-mighty God can aid, When sickness, griefs, and pains invade.

The musical score for 'The Pious Man' consists of four staves. The first two staves are vocal parts in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third and fourth staves are piano accompaniment in treble and bass clefs, respectively, with the same key signature and time signature. The lyrics are written below the vocal staves.

CHORAL.

PEACE. L. M.

Common Choral.

Now may the God of grace and pow'r, Attend his people's humble cry; Defend them in the needful hour, And send de-liv'rance from on high.

The musical score for 'Peace' consists of four staves. The first two staves are vocal parts in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third and fourth staves are piano accompaniment in treble and bass clefs, respectively, with the same key signature and time signature. The lyrics are written below the vocal staves.

CHORAL.

The celebrated **OLD HUNDRED.** L. M. Common Choral. 89

Musical score for 'The celebrated OLD HUNDRED'. It consists of four staves. The first two staves are for vocal parts: the top staff is labeled 'CHORAL.' and the second staff is labeled 'ALTO or SECOND TREBLE.'. The third staff contains the lyrics: 'Be thou O God ex - alt - ed high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there o - - bey'd.' The fourth staff is the basso continuo line. The key signature has two sharps (F# and C#) and the time signature is common time (C).

CHORAL.

WORLD'S PRAYER. L. M.

Common Choral.

Musical score for 'WORLD'S PRAYER'. It consists of four staves. The first two staves are for vocal parts. The third staff contains the lyrics: 'In - dulent sov'reign of the skies, And wilt thou bow thy gracious ear? While feeble mortals raise their cries, Wilt thou the great Je ho - vah hear?' The fourth staff is the basso continuo line. The key signature has one sharp (F#) and the time signature is common time (C).

FAC TOTUM. C. M.

Common Hymn.

SOLO.*

O ren - der thanks, and bless the Lord, In - voke - his sac - red name. Ac - quaint the - na - tions

SOLO.

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The second staff is a vocal line with lyrics. The third staff is another treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 3/4 time signature. The tempo is marked 'ALLEGRETTO.' and the meter is 'C. M.' (Common Meter). The first staff has a 'SOLO.*' marking above it. The second staff has the lyrics 'O ren - der thanks, and bless the Lord, In - voke - his sac - red name. Ac - quaint the - na - tions'. The third staff has a 'SOLO.' marking above it. The bottom staff continues the accompaniment.

TUTTI. F.

with - - - his deeds, His matchless deeds proclaim; - - - His matchless deeds pro - claim

TUTTI. F.

SOLO. D. C. *

Detailed description: This system contains the next four staves of the musical score. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. The second staff is a vocal line with lyrics. The third staff is another treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 3/4 time signature. The tempo is marked 'ALLEGRETTO.' and the meter is 'C. M.' (Common Meter). The second staff has the lyrics 'with - - - his deeds, His matchless deeds proclaim; - - - His matchless deeds pro - claim'. The third staff has a 'TUTTI. F.' marking above it. The bottom staff has a 'TUTTI. F.' marking above it and a 'SOLO. D. C. *' marking at the end.

ALLEGRETTO

EXPLORATION. C. M.

Common Hymn. 91
Musical Sense Peculiar.

Great God the na - tions of the earth, Are by Cre - a - tion thine; And in thy works by all be - held; Thy

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef, with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The second staff is the vocal line in treble clef, containing the lyrics. The third staff is the vocal line in treble clef. The bottom staff is the bass line in bass clef, with a key signature of two flats and a 3/4 time signature. The music is in common meter (C.M.).

pow'r and glo - ry shine; And in thy works, by all be - held, Thy pow'r and glo - ry shine, Thy pow'r and glo - ry shine.

UNISON.

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the vocal line in treble clef, containing the lyrics. The third staff is the vocal line in treble clef. The bottom staff is the bass line in bass clef, with a key signature of two flats and a 3/4 time signature. The music is in common meter (C.M.).

EXHORTATION. C. M.

Common Hymn.

SOLO.

O may his love - im - mor - - tal flame! Tune

To our Re - deem - er's glo - rious name, A - wake the sacred song!

SOLO.

O may his love im - mor - - tal flame! Tune

ev' - ry heart and tongue.

TUTTI.

O may his - love - im - mor - tal - - flame! Tune ev' - ry heart and tongue.

TUTTI.

ev - ry heart and tongue.

Musical score for the first system of the hymn. It consists of four staves: a vocal line (treble clef, 3/8 time), a piano accompaniment (treble clef, 3/8 time), a bass line (treble clef, 3/8 time), and a bass line (bass clef, 3/8 time). The key signature has one flat (B-flat). The lyrics are: "Blest is the man, - who shuns the place, Where sin - ners love to meet; Who fears to

Musical score for the second system of the hymn. It consists of four staves: a vocal line (treble clef, 3/8 time), a piano accompaniment (treble clef, 3/8 time), a bass line (treble clef, 3/8 time), and a bass line (bass clef, 3/8 time). The key signature has one flat (B-flat). The lyrics are: "tread their wick - ed ways, And hates the scoffers' seat, - - - And hates the scoffers' seat."

O all - ye lands in God rejoice, To him your thanks be - long; To him your thanks be - long;

SOLO. F. TUTTI.

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/8 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one flat and a 3/8 time signature. The bottom staff is a bass clef with a key signature of one flat and a 3/8 time signature. Dynamics include 'SOLO.' and 'F. TUTTI.'.

In strains of glad - ness, raise - your voice, In loud and joyful song, In loud and joy - ful song.

SOLO. TUTTI.

Detailed description: This system contains the next four staves of the musical score. The top staff is a treble clef with a key signature of one flat and a 3/8 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one flat and a 3/8 time signature. The bottom staff is a bass clef with a key signature of one flat and a 3/8 time signature. Dynamics include 'CRES.' and 'TUTTI.'.

UN POCO ALLEGRETTO.

SUPPLICATION. C. M.

Common Hymn. 95

Lord hear me, when without disguise, My words to thee as - - cend; And when my med - i - tations rise, Oh gra - cious - ly at - tend.

The musical score for 'Supplication' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 6/4. The tempo is marked 'UN POCO ALLEGRETTO'. The lyrics are: 'Lord hear me, when without disguise, My words to thee as - - cend; And when my med - i - tations rise, Oh gra - cious - ly at - tend.'

ALLEGRETTO QUASI ANDANTINO.

LECTURE. C. M.

Common Hymn.

Lord what is man poor fee - ble man, Born of the earth - at first? - His life's - a sha - dow light - and vain, Still hastening to the dust.

The musical score for 'Lecture' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'ALLEGRETTO QUASI ANDANTINO'. The lyrics are: 'Lord what is man poor fee - ble man, Born of the earth - at first? - His life's - a sha - dow light - and vain, Still hastening to the dust.'

3
4

All hail - - - in - car - nate love!

3
4

Ho - san - na to - - our conquering king! All hail - in - car - - nate love! All hail - in - car - nate love!

3
4

3
4

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in 3/4 time. The lyrics are written below the vocal staff. The first staff ends with a double bar line.

3
4

3
4

3
4

3
4

Ten thou - sand songs and glo - ries wait, - To crown thy head a - - bove, To crown thy head a - bove.

Detailed description: This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in 3/4 time. The lyrics are written below the vocal staff. The system concludes with a double bar line.

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

UNISON.

joy - - shall be - - the same, In bright - er worlds a - bove, In bright - er worlds a - bove. -

HOPE. C. M.

Peculiar Hymn.
May be used with attention
to the Accent.

When Death appears be - fore my sight, In all his dire ar - ray, Un - equal to the dread - ful fight, My cour - age faints a - - way.

UN POCO ALLEGRETTO.

AMERICAN PSALM. C. M.

O God of hosts—the mighty Lord, How love - ly is the place, - Where, in thy glory we - behold, The brightness of thy face, The brightness of thy face.

SOLO. TUTTI.

SOLO. TUTTI.

ALLEGRO ASSAI.

HUMMEL. C. M.

Common Hymn. 99

A - wake, ye saints, to praise your King, Your sweetest passions raise ; Your pi - ous -pleasure, while you sing, - Increasing with the praise.

This musical score is for the hymn 'Hummel' in common time (C.M.). It features four staves: a vocal line, a piano accompaniment line, a second vocal line, and a basso continuo line. The key signature has two flats (B-flat and E-flat), and the tempo is marked 'ALLEGRO ASSAI'. The lyrics are: 'A - wake, ye saints, to praise your King, Your sweetest passions raise ; Your pi - ous -pleasure, while you sing, - Increasing with the praise.'

UN POCO ALLEGRO.

AYBLER. C. M.

Common Hymn.

SECOND TREBLE.

Lift up to God the voice of praise, Whose breath our souls in - - spired Loud and more loud the anthems raise, With grateful ardor fired ! With grate - ful ardor fired.

This musical score is for the hymn 'Aybler' in common time (C.M.). It features four staves: a vocal line, a piano accompaniment line, a second vocal line labeled 'SECOND TREBLE', and a basso continuo line. The key signature has one flat (B-flat), and the tempo is marked 'UN POCO ALLEGRO'. The lyrics are: 'Lift up to God the voice of praise, Whose breath our souls in - - spired Loud and more loud the anthems raise, With grateful ardor fired ! With grate - ful ardor fired.'

CANNABICH. C. M.

Two Stanzas.

Common Hymn.
OR ANTHEM.

FINE.

SECOND TREBLE.

How sweet, how heav'nly is the sight, When those that love the Lord, - In one an - oth - er's peace delight, And thus ful - fil his word! -

FINE.

SECOND STANZA.

SOLO.

SOLO.

TUTTI.

When each can feel his brother's sigh; And with him bear a part; - When sorrow flows from eye to eye, And joy from heart to - - heart, - And joy from heart to heart. -

SOLO.

SOLO.

TUTTI.

D. Cp.

ANDANTE.

UNGELENK. C. M.

Common Hymn.
MINOR.

101

In mer - cy, not in wrath rebuke Thy fee - ble worm, my God; - My spi - rit dreads thine an - gry look, And trembles at thy rod.

ANDANTINO.

UNGELENK. C. M.

Common Hymn.
MAJOR.

But hence, thou en - e - my de - part, Nor tempt me to de - spair; - My Saviour comes to cheer my heart, The Lord has heard my prayer.

Let children hear the might-y deeds, Which God perform'd of old; Which in our younger years we saw, And which our father's told;

The first system consists of four staves: a vocal line (treble clef, 6/8 time), a piano accompaniment line (treble clef, 6/8 time), a vocal line (treble clef, 6/8 time), and a piano accompaniment line (bass clef, 6/8 time). The lyrics are written below the second and third staves.

* SECOND STANZA.

And which our fa - thers told. He bids us make his glories known, His works of pow'r and grace; And we'll con - vey his

UNISON.

The second system also consists of four staves: a vocal line (treble clef, 6/8 time), a piano accompaniment line (treble clef, 6/8 time), a vocal line (treble clef, 6/8 time), and a piano accompaniment line (bass clef, 6/8 time). The lyrics are written below the second and third staves. The word "UNISON." is centered below the third staff.

HYMN. Continued.

103

won - ders down, - - Through ev' - ry ris - ing race, - Through ev' - ry, ev' - - ry - - ris - ing race.

ANTHEM D. C. *

Detailed description: This block contains the musical score for Hymn 103, Continued. It features four staves of music. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "won - ders down, - - Through ev' - ry ris - ing race, - Through ev' - ry, ev' - - ry - - ris - ing race." The score concludes with the instruction "ANTHEM D. C. *".

ALLEGRO ASSAI.

MISSIONARY SONG. C. M.

A - wake my soul stretch ev'ry nerve, And press with vigor on: A heav'nly race de - mands thy zeal, A bright im - mor - tal crown, A bright im - mor - tal crown.

SOLO. F TUTTI.

Detailed description: This block contains the musical score for Missionary Song, C. M. It features four staves of music. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "A - wake my soul stretch ev'ry nerve, And press with vigor on: A heav'nly race de - mands thy zeal, A bright im - mor - tal crown, A bright im - mor - tal crown." The score includes dynamic markings "SOLO." and "F TUTTI." and concludes with a double bar line.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The key signature is one flat (B-flat) and the time signature is 3/8. The music is marked *ANDANTE*. The lyrics are: "Lord, what a wretch-ed land is this, That yields us no sup-ply, That yields us no - - sup - - ply, No". The word "SOLO." is written above the second vocal staff, and "TUTTI." is written above the second piano staff. The system ends with a double bar line.

The second system of the musical score consists of four staves, continuing from the first system. The key signature remains one flat (B-flat) and the time signature is 3/8. The lyrics are: "cher-ing fruits no wholesome trees, No streams of liv-ing joys, - - No streams of liv-ing joys. -". The word "SOLO." is written above the second vocal staff, and "TUTTI." is written above the second piano staff. The system ends with a double bar line.

ALLEGRO.

HALLELUJAH. C. M.

Common Hymn.

105

Let all the lands, with shouts of joy, To God their voi - ces raise ; Sing psalms in hon - or of his name, And spread his glorious praise, And spread his glo - rious praise.

UNISON.

Detailed description: This is a musical score for the hymn 'HALLELUJAH'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRO.' The lyrics are: 'Let all the lands, with shouts of joy, To God their voi - ces raise ; Sing psalms in hon - or of his name, And spread his glorious praise, And spread his glo - rious praise.' A 'UNISON.' instruction is placed above the piano part in the middle of the score.

UN POCO ALLEGRO.

CAPPADOCIA. C. M.

Common Hymn.

Sing to the Lord, ye distant lands ! Ye tribes of ev'ry tongue ! His new dis - cover'd grace demands A new and no - bler song, A new and nobler song.

SECOND TRFBLE. SOLO. TUTTI.

TUTTI.

SOLO.

Detailed description: This is a musical score for the hymn 'CAPPADOCIA'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'UN POCO ALLEGRO.' The lyrics are: 'Sing to the Lord, ye distant lands ! Ye tribes of ev'ry tongue ! His new dis - cover'd grace demands A new and no - bler song, A new and nobler song.' The score includes performance directions: 'SECOND TRFBLE.' above the second vocal staff, 'SOLO.' above the piano part, and 'TUTTI.' above both the vocal and piano parts.

MORNING PRAYER. C. M.

Common Hymn.

A - wake, my soul, to sound his praise, Awake, my harp to sing; Join all my powers, the song to raise, And morning incense bring, And morning incense bring.

The musical score for 'Morning Prayer' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'ALLEGRETTO'. The lyrics are: 'A - wake, my soul, to sound his praise, Awake, my harp to sing; Join all my powers, the song to raise, And morning incense bring, And morning incense bring.'

ALLEGRETTO.

ETERNITY. C. M.

Peculiar Hymn.
May be used without the Rests.

The time is short! sinners beware, Nor tri - fle time a - way; The word of great - sal - va - tion hear, While yet 'tis called to day.

The musical score for 'Eternity' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (Bb), and the time signature is 3/4. The tempo is marked 'ALLEGRETTO'. The lyrics are: 'The time is short! sinners beware, Nor tri - fle time a - way; The word of great - sal - va - tion hear, While yet 'tis called to day.'

First system of the musical score. It consists of four staves. The top staff is the first treble clef, followed by a second treble clef labeled "SECOND TREBLE.", then a bass clef, and finally a second bass clef. The key signature is one sharp (F#) and the time signature is 6/4. The lyrics are written below the second treble staff.

SOLO.

O all ye lands, re - joice in God, Sing prai - ses to - his name; Let all the earth, with one ac - cord, His wond'rous acts proclaim; - - And

SOLO.

Second system of the musical score. It consists of four staves. The top staff is the first treble clef, followed by a second treble clef labeled "SOLO for 2d. Treble or Tenor.", then a bass clef, and finally a second bass clef. The key signature is one sharp (F#) and the time signature is 6/4. The lyrics are written below the second treble staff.

SOLO for 2d. Treble or Tenor.

TUTTI.

let his faith - ful servants tell, How by - re - deem - ing love, - - - Their souls are saved from death and hell, To share the joys a - - bove.

TUTTI.

The first system of the musical score consists of four staves. The top staff is the melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is labeled "SECOND TREBLE" and contains a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff contains the vocal line with lyrics: "God of my life, my morning song, To thee I cheer-ful raise: Thy acts of love 'tis good to sing, And pleas-ant 'tis to praise." The bottom staff is the bass line in bass clef with a key signature of one sharp (F#) and a common time signature (C).

God of my life, my morning song, To thee I cheer-ful raise: Thy acts of love 'tis good to sing, And pleas-ant 'tis to praise.

Pre - serv'd by - thy al - mighty arm, &c.

The second system of the musical score consists of four staves. The top staff is the melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is the vocal line with lyrics: "Pre - serv'd by thy al - migh - ty arm, I past the shades of night, Se - rene, and safe from ev' - ry harm, To see the morning light." The third staff is the bass line in bass clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is the bass line in bass clef with a key signature of one sharp (F#) and a common time signature (C).

SECOND STANZA.

Pre - serv'd by thy al - migh - ty arm, I past the shades of night, Se - rene, and safe from ev' - ry harm, To see the morning light.

ALLEGRO.

LUTHER'S SONG. C. M.

Common Hymn.

109

SOLO. SOLO. TUTTI.

Awake, awake the sa - cred song, To our incarnate Lord! Let every heart, and every tongue, Adore th'e-ternal word, A - dore th'eternal word.

SOLO. SOLO. TUTTI.

UN POCO ALLEGRETTO.

PERSIS. C. M.

Common Hymn.

Come Ho - ly Spi - rit, Heav'nly Dove, With all - thy quickening powers, Kindle a flame of sacred love, In these cold hearts of ours.

SOLO.

SOLO.

He, who on earth as man was known, And bore our sins and pains, - - Now seat-ed on th'e - - ter - - nal throne, The

SOLO.

SOLO.

Detailed description: This system contains the first four staves of music. The top staff is a vocal line in treble clef, 3/4 time, with a 'SOLO.' marking. The second staff is a vocal line in treble clef, 3/4 time, with a 'SOLO.' marking and the lyrics 'He, who on earth as man was known, And bore our sins and pains, - - Now seat-ed on th'e - - ter - - nal throne, The'. The third staff is a piano accompaniment in treble clef, 3/4 time. The fourth staff is a piano accompaniment in bass clef, 3/4 time, with a 'SOLO.' marking.

TUTTI.

God - of glo - - ry reigns; - - - Now seat - - ed on - th'e - - ter - - nal throne, - The God - of glo - ry reigns. - - -

TUTTI.

HYMN. FINE.

Detailed description: This system contains the next four staves of music. The top staff is a vocal line in treble clef, 3/4 time, with a 'TUTTI.' marking. The second staff is a vocal line in treble clef, 3/4 time, with the lyrics 'God - of glo - - ry reigns; - - - Now seat - - ed on - th'e - - ter - - nal throne, - The God - of glo - ry reigns. - - -'. The third staff is a piano accompaniment in treble clef, 3/4 time, with a 'TUTTI.' marking. The fourth staff is a piano accompaniment in bass clef, 3/4 time, with a 'HYMN. FINE.' marking.

HYMN. Continued.

CODA WHEN USED AS AN ANTHEM.

Glo - ry, honor, praise and pow'r Glo - ry, honor, praise and pow'r, be unto the Lamb for - ev - - er, Je - sus Christ is our Redeemer!

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

SOLO.

Father of mercies, in - thy word, What end - - less glo - ry shines! For - ev - er be thy name - a - dored, For these - ce - les - tial

SOLO.

SOLO.

The first system of the musical score for 'Methfessel' consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. It contains the lyrics: 'Father of mercies, in - thy word, What end - - less glo - ry shines! For - ev - er be thy name - a - dored, For these - ce - les - tial'. The second staff is a piano accompaniment, also in treble clef, with the same key signature and time signature. The third staff is a piano accompaniment in bass clef, and the fourth staff is a piano accompaniment in bass clef. The word 'SOLO.' appears above the second staff and below the third staff. The system ends with a double bar line.

SOLO.

TUTTI.

lines! For ev - er be thy name - a - a - dored - For these - ce - les - tial lines! - - For these ce - les - tial lines.

SOLO.

TUTTI.

The second system of the musical score continues from the first. It consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat, and a 6/4 time signature. It contains the lyrics: 'lines! For ev - er be thy name - a - a - dored - For these - ce - les - tial lines! - - For these ce - les - tial lines.'. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef, and the fourth staff is a piano accompaniment in bass clef. The word 'SOLO.' appears above the second staff and below the third staff. The word 'TUTTI.' appears above the second staff and below the third staff. The system ends with a double bar line.

ANDANTINO.

LIFE'S THOUGHT. C. M.

Common Hymn.

113

SOLO. TUTTI. SOLO.

How vain are all things here be - - low, How false, and yet how fair! How false, and yet how fair! Each

SOLO. TUTTI. SOLO.

Detailed description: This system contains the first four staves of the hymn. The top staff is the vocal line in G major, 6/8 time, with lyrics. The second staff is a piano accompaniment in G major, 6/8 time, with 'SOLO.' markings above the first and last measures and 'TUTTI.' above the middle two measures. The third staff is a second vocal line in G major, 6/8 time, with lyrics. The fourth staff is a piano accompaniment in G major, 6/8 time, with 'SOLO.' markings above the first and last measures and 'TUTTI.' above the middle two measures.

TUTTI.

pleas - ure hath its poi - son too, And ev' - ry sweet a snare. And ev' - ry sweet a snare.

TUTTI.

Detailed description: This system contains the next four staves of the hymn. The top staff is a vocal line in G major, 6/8 time, with lyrics. The second staff is a piano accompaniment in G major, 6/8 time, with 'TUTTI.' markings above the first and last measures. The third staff is a second vocal line in G major, 6/8 time, with lyrics. The fourth staff is a piano accompaniment in G major, 6/8 time, with 'TUTTI.' markings above the first and last measures.

NINEVEH. C. M.

Common Hymn.

Op - prest with guilt, and full of fears, I come to thee, my Lord; While not a ray of hope ap - pears, But in thy ho - ly word.

ALLEGRETTO.

NEW NAZARETH. C. M.

Common Hymn.

If hu - man kindness meets re - turn, And owns the grateful tie; If ten - der thoughts with - in us burn, To feel a friend is nigh,—

A - - rise O Lord— lift up thine hand, And show to all - man - kind, - - And show to all man - kind; - That in - thy gui - dance

SOLO.

SOLO.

Detailed description: This system contains the first four staves of the musical score. The top staff is a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. The second staff is a vocal line in treble clef with the same key signature and time signature, containing the lyrics. The third staff is a piano accompaniment in treble clef with the same key signature and time signature. The fourth staff is a piano accompaniment in bass clef with the same key signature and time signature. The word 'SOLO.' appears above the second staff and below the third staff.

and - com - mand, The poor shall safe - ty find; That in thy guid - - ance and com - mand, The poor shall safe - - ty find.

TUTTI.

TUTTI.

ORGAN.

Detailed description: This system contains the second four staves of the musical score. The top staff is a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. The second staff is a vocal line in treble clef with the same key signature and time signature, containing the lyrics. The third staff is a piano accompaniment in treble clef with the same key signature and time signature. The fourth staff is a piano accompaniment in bass clef with the same key signature and time signature. The word 'TUTTI.' appears above the second staff and below the third staff. The word 'ORGAN.' appears above the fourth staff.

Thou blest Redeemer, dy - ing Lamb! We love to hear of thee; No mu - sic like thy ehar ming name, Nor half so dear can be.

UN POCO STACCATO.

Detailed description: This is a musical score for a hymn. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'ANDANTINO'. The lyrics are: 'Thou blest Redeemer, dy - ing Lamb! We love to hear of thee; No mu - sic like thy ehar ming name, Nor half so dear can be.' The piano part is marked 'UN POCO STACCATO'.

ANDANTINO.**ST. LUKE. C. M.**

Common Hymn.

In God's own house pronounce his praise, His grace he there re - veals; To heav'n your joy and wonder raise, For there his glo - ry dwells, For there his glo - ry dwells.

Detailed description: This is a musical score for a hymn. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. The tempo is marked 'ANDANTINO'. The lyrics are: 'In God's own house pronounce his praise, His grace he there re - veals; To heav'n your joy and wonder raise, For there his glo - ry dwells, For there his glo - ry dwells.'

ANDANTE.

ALLEGRI'S CHANT. C. M.

Common Hymn.

117

Not to the ter - rors of the Lord, The tempest, fire and smoke; Not to the thunder of that word, Which God on Si - nai spoke.

UNISON. UNISON.

VIVACE.

LOTTIS CHANT. C. M.

Common Hymn.

On Jordan's stor - my banks I stand, And cast a wish - ful eye, To Canaan's fair and hap - py land, Where my possessions lie.

Blest is the man - whose softening heart, Feels all an - other's pain; To whom the sup - pli - cating eye, Is ne - ver rais'd in vain.

UN POCO STACCATO.

VIVACE.**MOURNING CHANT. C. M.**

Common Hymn.

How short and hasty is our - life! How vast our soul's af - fairs! Yet senseless mortals vainly strive, To lav - ish out their years.

UN POCO STACCATO.

ALLA BREVE.

A DEATH CHANT. C. M.

Common Hymn.
MINOR.

119

ALTO.

When youth and age are snatch'd a - way, By death's re - sist - less hand, Our hearts the mournful trib - ute pay, And bow at God's command.

UN POCO STACCATO.

ALLA BREVE.

A DEATH CHANT. C. M.

Common Hymn.
MAJOR.

ALTO.

Lord! let us to our ref - uge fly! Thine arm a - - lone can save: Give us, Through Christ, the victo - - ry, To tri - umph o'er the grave.

UN POCO STACCATO

My soul come meditate the day, And think how near it stands, When thou must quit this house of clay, - And fly to unknown lands.

ALLEGRO.

ROMBERG. C. M.

Common Hymn.
MAJOR.

A - rise ye people, and adore, Exulting strike the chord; Let all - - the earth from shore to shore, - Confess that mighty Lord.

My soul lies cleav - ing to the dust, Lord give me life di - vine ; From vain de - sires, and ev' - ry lust, Turn off these eyes of mine.

Let death dis - solve my bo - dy now, And bear my spir - it home : Why do my days move on so slow, Nor my sal - va - tion come ?

SINNER. C. M.

Oh! that I knew the se - cret place, Where I might find my God! I'd spread my wants be - fore his face; And pour my woes a - - broad.

The musical score for 'SINNER. C. M.' consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'Oh! that I knew the se - cret place, Where I might find my God! I'd spread my wants be - fore his face; And pour my woes a - - broad.'

CHORAL.

HUMILITY. C. M.

To God I eried with mournful voice, I sought his gracious ear, In the sad day when trou - ble rose, And fill'd my heart with fear.

The musical score for 'HUMILITY. C. M.' consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'To God I eried with mournful voice, I sought his gracious ear, In the sad day when trou - ble rose, And fill'd my heart with fear.'

CHORAL.

HOFMEISTER. C. M.

Common Choral. 147

The Lord un - to thy pray'r at - tend, In trou - bles dark - some hour: The name of Ja - cob's God de - fend, And shield thee by his pow'r.

CHORAL.

FESKA. C. M.

Common Choral.

I'm not a - sham'd to own my Lord, Or to de - fend his cause; Main - tain the hon - or of his word, The glo - ry of his cross.

LENT. C. M.

Common Choral.

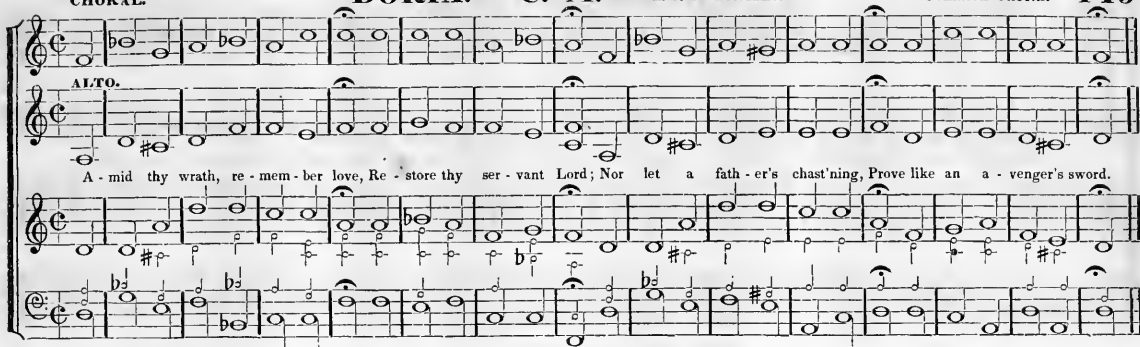
Oh may my heart, by grace re - new'd Be my re - deemer's throne; And be my stub - born will sub - dued, His right - - ful claim to own.

CHORAL.

TRUST. C. M.

Common Choral.

Al - migh - ty fa - ther of man - kind, On thee my hopes re - main; And when the day of trou - ble comes, I shall not trust in vain.



ALTO.

A - mid thy wrath, re - mem - ber love, Re - store thy ser - vant Lord; Nor let a fath - er's chast'ning, Prove like an a - venger's sword.

SECOND STANZA.

Each Stanza may be used separately.



My sins a hea - vy load ap - pear, And o'er my head are gone, The bur - den Lord, I can - not bear, Nor e'er the guilt a - tone.

SECOND TREBLE.

SOLO. TUTTI.

O - God to earth incline, With mer - cies from a - bove; And let thy - pre - sence round - us shine, - With beams of heav'nly love.

SOLO. TUTTI.

ORGAN.

Detailed description: This musical score is for the hymn 'Zaccheus'. It consists of four staves. The top staff is labeled 'SECOND TREBLE' and has a treble clef with a key signature of two flats (Bb) and a time signature of 3/4. The second staff is for the vocal line, with a treble clef, two flats, and 3/4 time. It includes dynamic markings 'SOLO.' and 'TUTTI.' and the lyrics 'O - God to earth incline, With mer - cies from a - bove; And let thy - pre - sence round - us shine, - With beams of heav'nly love.' The third staff is for the organ, with a treble clef, two flats, and 3/4 time, also marked 'SOLO.' and 'TUTTI.'. The bottom staff is the organ accompaniment, with a bass clef, two flats, and 3/4 time.

ALLEGRO ASSAI.

FESTIVAL TUNE. S. M.

Common Hymn.
Without the verses No. 4, and 5.

To an - - - immor - tal tune -

Raise your - tri - umphant songs, To an im - mortal tune; - Let all the earth re - sound the deeds, Ce - les - tial grace has done.

Detailed description: This musical score is for the hymn 'Festival Tune'. It consists of four staves. The top staff has a treble clef, a key signature of two flats (Bb), and a time signature of 6/4. The second staff is for the vocal line, with a treble clef, two flats, and 6/4 time, including the lyrics 'To an - - - immor - tal tune -' and 'Raise your - tri - umphant songs, To an im - mortal tune; - Let all the earth re - sound the deeds, Ce - les - tial grace has done.' The third staff is for the organ, with a treble clef, two flats, and 6/4 time. The bottom staff is the organ accompaniment, with a bass clef, two flats, and 6/4 time.

To bless thy - chos - en race, - In mercy Lord in - cline; And cause the brightness of thy face, On all thy saints to shine;

This block contains the musical notation for the first stanza. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a second vocal line (treble clef), and a bass line (bass clef). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are written below the piano accompaniment staff.

SECOND STANZA.

That so thy wond'rous way, May through the world be known; While distant lands their homage pay, And thy sal - va - tion own.

This block contains the musical notation for the second stanza. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a second vocal line (treble clef), and a bass line (bass clef). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are written below the piano accompaniment staff.

Have mer - cy Lord, on me, - As thou wert ev - er kind; Let me, op - prest with loads of guilt, Thy wont - ed par - don find.

ALLEGRO.

NEW BETHLEHEM. S. M.

Peculiar Hymn.
May be used with attention
to the Accent.

We come with joyful song, To hail this happy morn: To hail this happy morn: Glad ti - dings from an angels tongue, This day is Je - sus born.

UN POCO ALLEGRETTO.

ISAIAH. S. M.

Common Hymn.

153

The Lord, Je - ho - vah reigns, Let all the na - tions fear; Let sin - ners tremble at his throne, And saints be humble there, And saints be humble there.

This musical score is for the hymn 'ISAIAH. S. M.' in G major and common time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The tempo is marked 'UN POCO ALLEGRETTO.' The lyrics are: 'The Lord, Je - ho - vah reigns, Let all the na - tions fear; Let sin - ners tremble at his throne, And saints be humble there, And saints be humble there.'

UN POCO ALLEGRO.

LYSTRA. S. M.

Common Hymn.

Sing praises to our God, And bless his sacred name : His great salvation, all abroad, From day to day proclaim, His great salvation all abroad, From day to day proclaim.

This musical score is for the hymn 'LYSTRA. S. M.' in G major and common time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The tempo is marked 'UN POCO ALLEGRO.' The lyrics are: 'Sing praises to our God, And bless his sacred name : His great salvation, all abroad, From day to day proclaim, His great salvation all abroad, From day to day proclaim.'

Musical score for 'TYCHICUS' in G major, 2/4 time. The score consists of four staves. The first two staves are for the vocal line, with 'SOLO.' markings above the second and third measures of the second staff. The third and fourth staves are for the piano accompaniment, with 'UNISON.' markings above the first measure of the third staff and 'TUTTI.' markings above the first and second measures of the fourth staff. The lyrics are: 'Sing praises to our God, And bless his sacred name: His great sal - vation all abroad, From day to day proclaim, From day to day proclaim.'

ALLEGRO VIVACE.

PIEBE. S. M.

Common Hymn.

Musical score for 'PIEBE' in G major, 2/4 time. The score consists of four staves. The first two staves are for the vocal line, with a 'p' dynamic marking above the first measure of the second staff. The third and fourth staves are for the piano accompaniment, with 'UNISON.' markings above the first measure of the third staff. The lyrics are: 'Ye trembling captives hear, The gospel trumpet sounds; No mu - sic more can charm - the ear, - Or heal your heart felt wounds, Or heal - your heart felt wounds.'

Musical score for the first stanza, featuring a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The score consists of four staves: the top staff is the vocal line, the second staff is labeled "SECOND TREBLE", the third staff is the bass line, and the fourth staff is the piano accompaniment. The lyrics are: "How beautiful are their feet, Who stand on Zion's hill! Who bring - sal - va - tion on - their - tongues, And words - of peace - re - veal!"

SECOND STANZA.

Musical score for the second stanza, featuring a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The score consists of four staves: the top staff is the vocal line, the second staff is labeled "TUTTI.", the third staff is the bass line, and the fourth staff is the piano accompaniment. The lyrics are: "How charming is their voice, How sweet their tidings are! Zi - on, be - hold thy Sav - iour king, He reigns - - - and tri - umphs here."

SOLO. SECOND TREBLE. TUTTI. SOLO. SOLO.

Stand up, and bless the Lord, Ye peo-ple of his choice; Stand up, and bless - - the Lord - - your - God, - - With

TUTTI. SOLO. SOLO.

Detailed description: This system contains the first four staves of the musical score. The top staff is a vocal line in treble clef with a 3/4 time signature and a key signature of one sharp (F#). It features a solo section followed by a tutti section and another solo section. The second staff is a piano accompaniment line in treble clef, also in 3/4 time and one sharp key signature. The third staff is a piano accompaniment line in bass clef, and the fourth staff is a piano accompaniment line in bass clef. The lyrics are written below the vocal line.

TUTTI.

heart, and soul, and voice. Stand up, and bless the Lord your God, With heart, and soul, - and voice.

Detailed description: This system contains the next four staves of the musical score. The top staff is a vocal line in treble clef, continuing the melody from the first system. The second staff is a piano accompaniment line in treble clef. The third staff is a piano accompaniment line in bass clef, and the fourth staff is a piano accompaniment line in bass clef. The lyrics are written below the vocal line.

ALLEGRETTO.

AGRICOLA. S. M.

Common Hymn.

157

Your harps, ye trembling saints, Down from the willows take: Loud - to - the praise - of love di - vine, - Bid every string a - - wake.

ALLEGRETTO.

VOLLAND. S. M.

Common Hymn.

Ye sons of earth, - a - rise! Ye crea - tures of - a - day! Redeem the time be bold, be wise, And cast - your bounds a - way.

UNISON.

UNISON.

SOLO. TUTTI.

Behold, the lofty sky, Declares its maker God; And all the star-ry works on high, Proclaim his pow'r abroad, Proclaim his pow'r abroad.

Be - hold the &c. SOLO. TUTTI.

Detailed description: This is a four-staff musical score for the hymn 'Weinlich'. The first staff is the vocal line, starting with a treble clef and a common time signature. The second staff is the piano accompaniment, also in treble clef, with 'SOLO.' and 'TUTTI.' markings above it. The third staff continues the vocal line with lyrics: 'Behold, the lofty sky, Declares its maker God; And all the star-ry works on high, Proclaim his pow'r abroad, Proclaim his pow'r abroad.' The fourth staff continues the piano accompaniment with 'SOLO.' and 'TUTTI.' markings. The key signature has one sharp (F#) and the time signature is common time.

ALLEGRETTO.

NEUKOMM. S. M.

Common Hymn.

The Lord on high proclaims, His God-head from his throne; - Mer-cy and justice are the names, By which he will be known.

Detailed description: This is a four-staff musical score for the hymn 'Neukomm'. The first staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second staff is the piano accompaniment, also in treble clef. The third staff continues the vocal line with lyrics: 'The Lord on high proclaims, His God-head from his throne; - Mer-cy and justice are the names, By which he will be known.' The fourth staff continues the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4.

A LLEGRO.

ZUMSTEG. S. M.

Common Hymn.

159

Ex - alt the Lord our God, And worship at his feet; His nature is - all ho - li - ness, And mer - cy is his seat.

This musical score is for the hymn 'ZUMSTEG'. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'A LLEGRO'. The score consists of four staves: a vocal line with lyrics, a piano accompaniment line, and two additional staves for a lower voice or instrument. The lyrics are: 'Ex - alt the Lord our God, And worship at his feet; His nature is - all ho - li - ness, And mer - cy is his seat.'

A LLEGRO VIVO.

DITERSDORF. S. M.

Common Hymn.

Blest comforter di - - vine! Let rays of heav'nly love, A - mid our gloom and darkness shine, And guide our souls above, And guide our souls a - bove.

SOLO. TUTTI.

This musical score is for the hymn 'DITERSDORF'. It features a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The tempo is marked 'A LLEGRO VIVO'. The score consists of four staves: a vocal line with lyrics, a piano accompaniment line, and two additional staves for a lower voice or instrument. The lyrics are: 'Blest comforter di - - vine! Let rays of heav'nly love, A - mid our gloom and darkness shine, And guide our souls above, And guide our souls a - bove.' The score includes dynamic markings 'SOLO.' and 'TUTTI.'.

DANZI'S CHANT. S. M.

Common Hymn.

Blest be the tie that binds, Our hearts in Chris-tian love! The fel low - ship of kindred minds Is like to that a - - bove.

UN POCO STACCATO

Detailed description: This block contains the musical score for 'Danzi's Chant'. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is Alla Breve. The lyrics are: 'Blest be the tie that binds, Our hearts in Chris-tian love! The fel low - ship of kindred minds Is like to that a - - bove.' The piano part includes the instruction 'UN POCO STACCATO'.

ALLA BREVE.

CHRISTMAS CHANT. S. M.

Common Hymn.

Re - joice in Je - sus birth! To us a Son is given, To us a Child is born on earth, Who made both earth and heaven.

UN POCO STACCATO

Detailed description: This block contains the musical score for 'Christmas Chant'. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is Alla Breve. The lyrics are: 'Re - joice in Je - sus birth! To us a Son is given, To us a Child is born on earth, Who made both earth and heaven.' The piano part includes the instruction 'UN POCO STACCATO'.

UN POCO ALLEGRO.

PASTORAL CHANT. S. M.

Common Hymn.

185

The Lord my shepherd is, I shall be well sup-plied; Since he is mine, and I am his, What can I want be-side?

UN POCO ALLEGRO.

EPISCOPAL CHANT. S. M.

Common Hymn.

O Lord our heav'nly King, Thy name is all di-vine; Thy glories round the earth are-spread, And o'er the heav'ns they shine.

NIAGARA. S. M.

 Common Hymn.
 MAJOR.

Oh! bless the Lord, my soul! His grace to thee pro - claim: And all that is with - in me join, To bless his ho - ly name.

The musical score for 'NIAGARA' consists of four staves. The top staff is the vocal line in a treble clef with a key signature of one flat (Bb) and a common time signature (C). The second staff contains the lyrics. The third staff is the piano accompaniment in a treble clef, and the fourth staff is the piano accompaniment in a bass clef. The music is in a major key and common time.

ALLEGRETTO.

MONTREAL. S. M.

 Common Hymn.
 MINOR.

Our days are as the grass, Or like the morn - ing flow'r! When blast - ing wind sweeps o'er the field, It withers in an hour.

The musical score for 'MONTREAL' consists of four staves. The top staff is the vocal line in a treble clef with a key signature of one flat (Bb) and a 6/4 time signature. The second staff contains the lyrics. The third staff is the piano accompaniment in a treble clef, and the fourth staff is the piano accompaniment in a bass clef. The music is in a minor key and 6/4 time.

CHORAL.

EVIDENCE S. M.

Common Choral.

187

Let Sinners take their course, And choose the road to death, But in the worship of my God, I'll spend my dai - ly breath.

The musical score for 'EVIDENCE S. M.' is written for a four-part choral setting. It features a soprano line (top), an alto line (second), a tenor line (third), and a bass line (bottom). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: 'Let Sinners take their course, And choose the road to death, But in the worship of my God, I'll spend my dai - ly breath.' The music is in a common choral style with a steady, rhythmic flow.

CHORAL.

ICONIUM. S. M.

Common Choral.

Did Christ o'er sin - ners weep, And shall our cheeks be dry? Let floods of pen - i - - ten - tial grief, Burst forth from every eye.

The musical score for 'ICONIUM. S. M.' is written for a four-part choral setting. It features a soprano line (top), an alto line (second), a tenor line (third), and a bass line (bottom). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: 'Did Christ o'er sin - ners weep, And shall our cheeks be dry? Let floods of pen - i - - ten - tial grief, Burst forth from every eye.' The music is in a common choral style with a steady, rhythmic flow.

De - fend me Lord from shame; For still I trust in thee: As just and righ - teous is thy name, From dan - ger set me free.

The score consists of four staves. The top two staves are vocal parts in G major (one sharp) and 4/4 time, with lyrics underneath. The bottom two staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The music features various rhythmic values including quarter, eighth, and sixteenth notes, along with rests and accidentals.

The day is past and gone, The ev' - ning shades ap - pear; Oh may I ev - er keep in mind, The night of death draws near.

The score consists of four staves. The top two staves are vocal parts in G major (one sharp) and 4/4 time, with lyrics underneath. The bottom two staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The music features various rhythmic values including quarter, eighth, and sixteenth notes, along with rests and accidentals.

CHORAL.

PASSOVER. S. M.

Common Choral.

189

My soul, be on thy guard, Ten thousand foes a - - rise; The hosts of sin are pressing hard, To draw thee from the skies.

CHORAL.

ATHEIST. S. M.

Common Choral.

Shall we go on to sin, Be - cause thy grace a - bounds, Or cru - ci - fy the Lord a - - gain, And o - - pen all his wounds?

E - - ter - nal fa - ther! God - of love! Oh! hear - a hum - ble sup - pliant's cry; Bend from - thy lof - ty - seat - a - - bove, Thy

This system contains the first four staves of the musical score. The top staff is the vocal line in G major (one flat) and 3/4 time. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment. The bottom staff is the bass line. The system concludes with a double bar line.

throne of glo - rious maj - - es - - ty: Oh deign - to hear - my fee - - ble voice, And bid - my droop - ing heart re - - - joice.

This system contains the next four staves of the musical score. The top staff is the vocal line. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment. The bottom staff is the bass line. The system concludes with a double bar line.

ALLEGRETTO.

PAMPHYLIA.

L. M.

Six Lines.

Common Hymn. 191

SOLO.

TUTTI.

The Lord hath spoke, the might - ty God, Hath sent his sun - mons all a - broad; From dawn - ing light till day declines, The list'ning earth his

TUTTI.

SOLO.

voice hath heard, And he from Zi - on hath appear'd; Where beau - ty in per - - fec - tion shines, Where beauty in per - fec - tion shines.

UNISON.

The Lord my pasture shall prepare, And feed - me with a shepherd's care; - His pre - sence shall my wants sup - ply, And guard me with a

This system contains the first four staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one sharp and a 3/4 time signature. The lyrics are written below the second and third staves.

watch - ful eye; - My noon - day walks he shall - at - tend, And all - my mid - night hours de - fend, And all my midnight hours defend.

This system contains the next four staves of the musical score. The top staff is a treble clef with a key signature of one sharp and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one sharp and a 3/4 time signature. The lyrics are written below the second and third staves.

ALLEGRO.

GILEAD. L. M. Six Lines.

Peculiar Hymn. 193

The first system of the musical score consists of four staves. The top two staves are treble clefs in 3/4 time, and the bottom two are bass clefs in 3/4 time. The melody is written in the upper staves, and the accompaniment is in the lower staves. The key signature has one sharp (F#).

In Judah the Al - mighty's known, Almighty there by wonders shown, His name in Ja - cob does - ex - cel: His sanctuary in Salem stands; The majesty that

UNISON.

The second system of the musical score consists of four staves. The top two staves are treble clefs in 3/4 time, and the bottom two are bass clefs in 3/4 time. The melody is written in the upper staves, and the accompaniment is in the lower staves. The key signature has one sharp (F#). A dynamic marking 'P' (piano) is present above the first staff of this system.

heaven com - mands - - - In Si - on con - de - - scends to dwell. In Si - - - on con - - - - de - scends to dwell. -

He that has God his guar-dian made, Shall un-der his Al-migh-ty shade, Se-cure and un-dis-turb'd a-bide: Thus to-my soul of

him - I'll say, - He is my for-tress and my stay, - - - My God, in whom - - - I will con - - - fide.

The first system of the musical score consists of four staves. The top three staves are in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The lyrics are written below the second staff.

In Judah the Almighty's known, Almight - ty there by wonders shown, His name in Ja - cob does ex - cel: His

UNISON.

The second system of the musical score consists of four staves. The top three staves are in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The lyrics are written below the second staff.

sanc - tua - ry in Sa - lem stands; The ma - jes - ty that heav'n commands, In Zi - on con - de - scends to dwell.

UNISON.

God is our ref-uge in dis-tress, A pres-ent help when dan-gers press; In him un-daun-ted we'll con-fide; Though

The first system of the musical score consists of four staves. The top staff is a treble clef with a 3/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The music is in a common key with one sharp (F#).

earth-were from her cen-tre toss'd, And mountains in the o-cean lost, Torn piece-meal by-the roar-ing tide.

UNISON.

The second system of the musical score consists of four staves. The top staff is a treble clef with a 3/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The music is in a common key with one sharp (F#). The word "UNISON." is written below the third staff.

The triumph of his name re - cord; His sa - cred &c. Where' -

ALTO.

Ye saints and servants of the Lord, The tri - umph of his name re - cord; His sacred name - for - - ev - er bless: Where' - er the

His sacred name for - ev - er bless: Where'er the circling

- - er the circling sun dis - plays, &c.

Where'er the &c.

cir - cling sun dis - - plays His rising beams or setting rays, Due praise to his great name ad - dress, Due praise to his - great name ad - dress.

Come all ye ser-vants of the Lord, And praise him for his sa-cred word, That word, like man-na, sent' from heaven,

UN POCO STACCATO.

To all who seek it fres-ly given; Its prom-is-es our fears re-move, And fill our hearts with joy and love.

When gath' - ring clouds a - round I view, And days are dark, and friends are few, On him I lean, who, not in

The first system of the musical score consists of four staves. The top staff is a vocal line in G major (one flat) and 4/2 time, featuring a melody with a fermata on the final note. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment, with the third staff being a treble clef and the fourth a bass clef. The piano part features a simple harmonic accompaniment with a fermata on the final note.

vain, Ex - pe - rienc'd ev' - ry hu - man pain; He feels my griefs, he sees my fears, And counts and treasures up my tears.

The second system of the musical score also consists of four staves. The top staff is a vocal line with a fermata on the final note. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment, with the third staff being a treble clef and the fourth a bass clef. The piano part features a simple harmonic accompaniment with a fermata on the final note.

In deep dis-tress I oft have cried, To God, who nev-er yet de-nied, To res-cue me op-prest with

wrongs: Once more, O Lord, de-liv-erance send; From ly-ing lips my soul de-fend, And from the rage of sland'-ring tongues.

The Lord my pas - ture shall pre - pare, And feed me with a shep - herds care; His pres - ence shall my wants sup - ply, And

This system contains the first four staves of music. The top two staves are vocal parts in treble clef with a common time signature. The bottom two staves are piano accompaniment in bass clef. The lyrics are written below the vocal staves.

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

This system contains the second four staves of music. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

1. With grate - ful hearts, with joy - - - ful tongues, To God - - we raise u - - - ni - ted songs; His pow - er - and - - - mer - - cy

2. Long as the moon her course - shall run, Or man - - be - - - hold the cir - cling sun, Lord, in our land sup -

Detailed description: This system contains the first two lines of the hymn. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in G major (one sharp) and common time. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across multiple notes.

we - - pro - - claim; Through ev' - ry age, Oh may - we own, Je - ho - - - vah here - - has fix'ed his throne, And

- - port - - thy reign! Crown her - - just coun - sels with suc - - - cess, With truth - - and - - peace - - her bor - ders bless, And

Detailed description: This system contains the second two lines of the hymn. It continues with the same four-staff format as the first system. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across multiple notes.

ANTHEM. Coda.

* CODA.

1. triumph in - - his mighty name. And all thy sacred rights, And all thy sa - - cred rights - - maintain. A - - men.

HYMN FINE

2. all thy sa - - cred rights maintain. * ANTHEM CODA.

CHORAL.

THE RICH MAN. L. M.

Common Choral.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vi- lest sin-ner may re- turn.

SUNRISE. L. P. M.

Common Hymn.
OR ANTHEM.

1. Ye saints - and ser - vants of - - the Lord, - The tri - umph of - - his name re - - cord; His sa - - - cred name - for -

2. God, through the - world, - ex - tends - his sway! The re - gions of - e - ter - nal day, But shad - - ows of - his

SOLO. TUTTI.

1. ev - er bless, Where'er - the cir - cling sun - dis - plays - his ris - - - ing beams or sett - - ing rays, - Due praise - to

SOLO ORGAN. TUTTI.

2. glo - - ry are: To him whose ma - - jes - ty ex - e - cels, Who made the - heaven where - in - - - he - dwells, - Let no - - cre -

CODA, WHEN USED AS ANTHEM.

1. his - great name ad - dress, Due praise to his great name ad - dress, Let no cre - a - - ted power com - pare.

HYMN FINE. UNISON. ANTHEM FINE.

2. a - ted power compare, Let no cre - a - - ted power com - pare. *

CHORAL.

MORTALITY. L. M.

Common Choral.

Why should we start, and fear to die? - What timorous worms we mor - tals are! Death is the gate of end - less joy, And yet we dread to en - ter there.

For - ev - er bles - sed - be - the Lord, Who gives his saints a long re - ward, For all their toil, re - proach, and pain: Let

all - be - low, - and all - a - bove, Join to - pro - claim thy wond' - rous love, And each re - peat his loud - A - men.

Let all the earth their voi - ces raise, To sing a psalm - of lof - ty praise, To sing and bless Je - ho - vah's name; His

SOLO.

glo - - - ry let the hea - then know, His won - ders to the na - - tions show, And all his sav - - ing works pro - claim.

SOLO. TUTTL.

0 God, my gra - cious God, to thee, My ear - ly prayers shall of - fer'd be; For thee my thirs - ty soul doth

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a common time signature. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in treble clef. The fourth staff is the piano accompaniment in bass clef. The music is in a simple, hymn-like style with a key signature of one sharp (F#).

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.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. It concludes with a double bar line and repeat dots. The lyrics continue on the second staff.

The fes-tal morn, my God - is come, That calls - - me to - - thy sa - cred dome, Thy pres - ence to - - a - dore: My

SOLO. SECOND TREBLE, OR TENOR. TUTTI.

feet - the sum - mons shall - at - tend, With will - ing steps thy courts - - as - - cend, And tread - the hal - lowed floor.

SOLO. TUTTI.

How pre - cious Lord, thy sa - cred word! What light and joy those leaves af - ford, To souls in deep dis - tress.

The first system of the musical score consists of four staves. The top staff is a vocal line in G major (one flat) and 3/4 time. The second staff is a vocal line in G major (one flat) and 3/4 time. The third staff is a piano accompaniment line in G major (one flat) and 3/4 time. The bottom staff is a bass line in G major (one flat) and 3/4 time. The lyrics are written below the second staff.

Thy pre - cepts guide our doubt - ful way, Thy fear for - bids our feet to stray, Thy prom - ise leads to rest.

The second system of the musical score consists of four staves. The top staff is a vocal line in G major (one flat) and 3/4 time. The second staff is a vocal line in G major (one flat) and 3/4 time. The third staff is a piano accompaniment line in G major (one flat) and 3/4 time. The bottom staff is a bass line in G major (one flat) and 3/4 time. The lyrics are written below the second staff.

ALLEGRETTO.

EXPIATION. C. P. M.

Common Hymn. 211
OR ANTHEM.

The first system of the musical score consists of four staves. The top staff is a treble clef with a 3/4 time signature and a key signature of one flat (B-flat). The second staff is an alto clef with a 3/4 time signature and a key signature of one flat. The third staff is a treble clef with a 3/4 time signature and a key signature of one flat. The bottom staff is a bass clef with a 3/4 time signature and a key signature of one flat. The music is written in a common hymn style with various note values and rests.

1. Great God! - our voice - to thee - we raise ; Tune thou our lips - and hearts - with praise, Thy good - ness to - - a - dore : Our life, - our health, - and

2. Stretch o'er - our heads - - thy guardian wings, Se - cure - the weak, O King - of kings ! Our shield and ref - uge be : Thy spir - it, Lord, - con -

The second system of the musical score consists of four staves, continuing the musical notation from the first system. It maintains the same four-staff structure with treble, alto, and bass clefs and a 3/4 time signature.

1. eve - ry friend, - From thee - a - - rise - on thee - - - de - - - pend, - Kind father of the poor, Kind fa - ther of the poor !

2. duct - our youth, Through Christ, the life, - - the way, - - the truth, - That we may come to thee, - - - that we - - may come to thee !

O thou, that hear'st the pray'r 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 - fer'd once for - me.

How pleas'd and blest was I, To hear the peo - - ple cry, Come, let us seek - - our God to day!

The first system consists of four staves. The top staff is the vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The second staff contains the lyrics. The third staff is the piano accompaniment in treble clef, and the fourth staff is the piano accompaniment in bass clef. The music is in a simple, hymn-like style with a steady rhythm.

Yes, with a cheerful zeal, - - - We haste to Zion's hill, We haste to - Zion's hill, - And there our vows - and honors pay.

The second system also consists of four staves. The top staff is the vocal line in treble clef. The second staff contains the lyrics. The third staff is the piano accompaniment in treble clef, and the fourth staff is the piano accompaniment in bass clef. The music continues with the same style as the first system. The word "SOLO." is written above the vocal line at the beginning of the second system, and "TUTTI." is written above the vocal line at the end of the second system.

Common Hymn.
Each Stanza may be
used separately.

UN POCO STACCATO.

LEGATO.

The Lord Je - ho - vah reigns, - And roy - al state main - tains, His head with aw - - ful glo - ries crowned; Arrayed in robes of light, - -

UN POCO STACCATO.

LEGATO.

LEGATO.

- - Girt with sovereign might, And rays - - of ma - - jes - - ty - - a - - round, And rays of ma - - jes - - ty a - - round.

LEGATO.

HAYDN'S CHANT NO. 2. S. P. M. Second Stanza. Common Hymn. 215

Each Stanza may be used separately.

ALLEGRO ASSAI.

UN POCO STACCATO. LEGATO.

Let floods and na - tions rage, And all their power en - gage; Let swelling tides - - as - sault the sky: The ter - rors of thy

UN POCO STACCATO. LEGATO.

LEGATO. LEGATO.

frown, - Shall beat their madness down; Thy throne for - - ev - er stands on high, Thy throne for - ev - er stands on high.

LEGATO. LEGATO.

CONTANZI. S. P. M.

Common Hymn.

How pleasant 'tis to see, Kindred and friends agree, Each in his proper station move; And each fulfill his part, With

SOLO. TUTTI.

sympathizing heart, - In all the cares of life and love, In all the cares - - - of life and love. - -

SOLO. TUTTI.

How pleas'd and blest was I, To hear the peo - ple cry, Come, let us seek our God to - - day!

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

Ye tribes of Ad - am, join - With heaven, and earth, and seas, - - Aod of - fer notes di - vine, - - - To your Cre - a - tor's praise. - Ye ho - ly throng, Of

The first system of the musical score for 'Canaan' consists of four staves. The top staff is a vocal line in treble clef with a 6/8 time signature. The second staff is a vocal line in treble clef with a 6/8 time signature, containing the lyrics. The third staff is a vocal line in treble clef with a 6/8 time signature. The bottom staff is a piano accompaniment in bass clef with a 6/8 time signature.

angels bright, In worlds of light - Be - gin the song, Ye ho - - ly throng. Of an - gels bright. In worlds of light - - Be - gin the song.

The second system of the musical score also consists of four staves. The top staff is a vocal line in treble clef with a 6/8 time signature. The second staff is a vocal line in treble clef with a 6/8 time signature, containing the lyrics. The third staff is a vocal line in treble clef with a 6/8 time signature. The bottom staff is a piano accompaniment in bass clef with a 6/8 time signature.

ALLEGRO.

SEBASTE: BACH. H. M.

Common Hymn.

219

SECOND TREBLE.

SOLO.

O Zi-on, tune thy voice, And raise thy hands on high! Tell all the earth thy joys, And boast sal-va-tion nigh: Cheer-ful in God, arise and shine While

SOLO.

ORGAN.

TUTTI.

TUTTI.

rays di-vine stream all a-broad; Cheer-ful in God, a-rise and shine, While rays di-vine stream all a-broad.

To God the father's throne, Perpetual honors raise; - Glo - ry to God the Son, To God - the Spir - it praise: With all our pow'rs, E -

- ter - nal King, Thy name - - we sing, - While faith a - dors, - With all our pow'rs, E - ter - nal King, Thy name we sing, While faith a - dors.

ALLEGRO ASSAI.

PICKERING. H. M.

Common Hymn.

221

2d. TREBLE.

Let ev - ry creature join To bless Je - ho - vah's name, And ev - ry pow'r u - nite, To swell th'ex - alt - ed theme: Let na - ture raise, from

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a second staff labeled '2d. TREBLE.' The third and fourth staves are piano accompaniment. The lyrics are written below the vocal line.

ev - ry tongue, A gen' - ral song of grate - ful praise. Let na - ture raise, from ev - ry tongue, A gen' - ral song of grate - ful praise.

The second system of the musical score also consists of four staves, continuing the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal line.

MOUNT SINAI. H. M.

Common Hymn.
SOLO.

Two Tenors or two Trebles.

Ye boundless realms of joy, Ex - alt your Maker's name: His praise your tongues employ, A - bove the star - ry frame: Your voi - ces raise, Ye

The first system of the musical score consists of four staves. The top two staves are for vocal parts (Two Tenors or two Trebles) and the bottom two are for piano accompaniment. The music is in G major and common time. The lyrics are: "Ye boundless realms of joy, Ex - alt your Maker's name: His praise your tongues employ, A - bove the star - ry frame: Your voi - ces raise, Ye".

TUTTI.

cher - u - bim, And ser - a - phim, To sing his praise; Your voi - ces raise, Ye cher - u - bim, And ser - a - phim, To sing his praise.

The second system of the musical score consists of four staves. The top two staves are for vocal parts and the bottom two are for piano accompaniment. The music is in G major and common time. The lyrics are: "cher - u - bim, And ser - a - phim, To sing his praise; Your voi - ces raise, Ye cher - u - bim, And ser - a - phim, To sing his praise." The word "TUTTI." is written above the second staff.

The Lord Je - ho - vah reigns, His throne is built on high; The gar - ments he as - sumes, Are light and ma - jes - - ty: His glo - ries shine, With

UNISON.

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

UNISON.

ROSETTI. H. M.

Common Hymn.
MAJOR.

Give thanks to God most high, The u - ni - ver - sal Lord; The sov' - reign King of kings: And be his grace a

UNISON.

dor'd. Thy mer - - cy, Lord, Shall still en - - - - - dure, And ev - - er sure A - - bides thy word.

He saw the na-tions lie, All per-ish-ing in sin, And pit-ied the sad state, The ru-in'd world was

in. Thy mer-cy, Lord, Shall still-en-dure; And ev-er-sure, A-bides thy word.

All hail, in-car-nate God! The wond'rous things fore-told Of thee, in sa-cred writ, With joy our eyes be-

hold! - - Still does thine arm new tro-phies wear, And mon-u-ments of glo-ry rear, And mon-u-ments of glo-ry rear.

First system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The lyrics for the first system are: "Welcome de - light - ful morn! Thou day of sa - cred rest; I hail thy kind re - turn, Lord make these

Second system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The lyrics for the second system are: "mo - ments blest. From low de - lights, and mor - tal toys, I soar to reach im - mor - tal joys.

To God I lift mine eyes, From him is all my aid; The God that built the skies, And earth and

nat - ure made: God is the tow'r To which I fly: His grace is nigh In ev' - ry hour.

Join all the glo - rious names, Of wis - dom, love, and pow'r, That ev - er mor - tals knew, Or an - gels

ev - er bore: All are too mean to speak his worth, Too mean to set the Sav - iour forth.

Son of God, thy blessing grant, Still supply my every want; Tree of life, thine influence shed, With thy fruit my spirit feed.

Sweet the time, exceeding sweet! When the saints together meet, When the Saviour is the theme, When they join to sing of him.

ALLEGRETTO.

FRESCOBALDI.

Sevens.

Common Hymn.

231

2d. TREBLE.

Praise - to God! im - mor - - - tal praise, - For - the love - that crowns our days; Boun - teous source of

This system contains the first two staves of music. The top staff is the first treble clef, and the second staff is labeled '2d. TREBLE.' The lyrics are written below the second staff. The music is in 3/4 time with a key signature of one flat (B-flat).

em - ploy, Let thy praise - - - - our &c.

ev' - - - ry joy, Let thy praise our tongues em - ploy, - - - Let thy praise - our tongues em - ploy.

Let thy praise - - - - our &c.

This system contains the next two staves of music. The lyrics are written below the staves. The music continues in the same 3/4 time and one-flat key signature.

Praise the Lord, his glo - ry bless, Praise him in his ho - li - ness; Praise him as the theme in - spires, Praise him as his

fame re - - quires, Praise him as the theme in - - spires, Praise - - him as - - his fame re - - quires.

ALLEGRETTO.

JOMELLI. Sevens.

Common Hymn.

233

Come di - vine and peaceful Guest, Enter each - de - vo - ted breast: Ho - ly Ghost, our hearts in - spire, Kin - dle there the gospel fire.

UN POCO. ALLEGRETTO.

MARCELLO. Sevens.

Common Hymn.

Wake the song of Ju - bi - - lee, - - Let it ec - ho o'er the sea! Now is come the promised hour; Je - - sus reigns with sov'reign power!

3
4

SECOND TREBLE.

SOLO. ALTO.

Child - ren of - the heav - en - ly King, - - As - ye jour - - ney, sweet - ly sing; - - Sing - your Saviour's - wor - thy praise,

3
4

SOLO.

3
4

SOLO.

TUTTI.

Glorious in - - his works - and ways! Sing - your Sa - viour's wor - thy praise, Glorious in - - his works - and ways.

SOLO.

TUTTI.

UN POCO ALLEGRO.

RIGHINI. Sevens.

Common Hymn. 235

SECONDO TREBLE.

Songs of praise the an-gels sang, Heaven with hal-le-lu-jah rang, When Je-hovah's-work be-gun, - When he spake, and it was done.

ALLEGRETTO MODERATO. **PALESTRINA.** Sevens, or Sevens Six Lines. Common Hymn.

Now be-gin the heavenly theme, Song-of mercy's healing stream: Ye who Jesus' kindness prove, - Sing of his re-deeming love.

Fine for Six Lines.

Common Sevens, Fine.

Musical score for 'Green Valley' in G major, 2/4 time. The score consists of four staves: Treble, Alto, Tenor, and Bass. The lyrics are: 'Pleasing spring a - gain is here! Trees and fields in bloom ap - pear! Hark the birds, with art - less lays, War - ble their Cre - a - tor's praise!' The piece concludes with a double bar line.

UN POCO ALLEGRETTO.

ZIKLAG. **Sevens.**

Common Hymn.

Musical score for 'Ziklag' in G major, 3/4 time. The score consists of four staves: Treble, Alto, Tenor, and Bass. The lyrics are: 'Oh how blest the man, whose ear Im - pious counsel shuns to hear; Who nor loves nor treads the way, Where the sons of folly stray:-' The score includes 'SOLO' markings for the Tenor and Bass parts and 'TUTTI' markings for the Treble and Alto parts. The piece concludes with a double bar line.

UN POCO ALLEGRETTO.

HOMILIUS.

Sevens.

Common Hymn. 237

Hark! the song of ju - bi - lee, Loud as mighty thunders roar; Or the fullness of the sea, When it breaks upon the shore—See Je-

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). The second staff is the vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). The third staff is the vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is the piano accompaniment in bass clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics are written below the second and third staves.

hovah's ban - ners furl'd! Sheathed his sword—he speaks 'tis done! Now the kingdoms of this world, Are the - kingdoms of his Son.

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). The second staff is the vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). The third staff is the vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is the piano accompaniment in bass clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics are written below the second and third staves.

ALTO, (B, or C #)

Hear my prayer, Je - ho - vah hear! . . . Listen to my humble eries: See the day of trouble near, Heavy on my soul it lies.

The musical score consists of four staves. The top two staves are vocal parts: the first is for Alto (B or C#) and the second is for Tenor. The bottom two staves are piano accompaniment. The key signature has two flats (Bb and Eb) and the time signature is common time (C). The music is in a 7-measure phrase.

ALLEGRETTO.

LATROBE.

Sevens.

Common Hymn.

Oh that men their songs would raise, All his goodness to - de - clare, All Je - hovah's wonders praise, Wonders which their children share.

The musical score consists of four staves. The top two staves are vocal parts: the first is for Alto and the second is for Tenor. The bottom two staves are piano accompaniment. The key signature has two flats (Bb and Eb) and the time signature is 3/4. The music is in a 7-measure phrase.

CHORAL.
2d. TENOR.

KREUTZER.

Sevens, or 8's & 7's.

Common Choral. 239
Comp; for four male
voices.

1st. TENOR.

Who, O Lord, when life is o'er, Shall to heaven's best mansions soar; Who, an ev - er welcome guest, In thy ho - ly place shall rest.

ALTO or 2d. TREBLE

BASS.

ALLEGRO MODERATO.
2d. TENOR.

PICCINI.

8's. & 7's.

Common Hymn.
Comp; for four male
voices.

1st. TENOR.

Lo! the Lord Je - ho - vah liv - eth! He's my rock, I bless his name: He, my God, sal - vation giveth; All ye lands ex - - alt his fame.

ALTO or 2d. TREBLE.

BASS.

Search my heart, my ac - tions prove, Try - my thoughts, as they a - rise; For thy kind - ness

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 3/8 time, with lyrics underneath. The second staff is the right-hand piano accompaniment in treble clef. The third and fourth staves are the left-hand piano accompaniment in bass clef. The music is in a common key (C major) and features a steady, rhythmic accompaniment with some melodic flourishes.

and - thy love, Ev - er are be - fore my eyes, Ev - er are be - fore - my eyes.

The second system of the musical score also consists of four staves. The top staff is the vocal line in treble clef, 3/8 time, with lyrics underneath. The second staff is the right-hand piano accompaniment in treble clef. The third and fourth staves are the left-hand piano accompaniment in bass clef. The music continues with the same tempo and key signature, featuring a consistent accompaniment pattern.

UN POCO ALLEGRETTO.

LEO HASSLER.

Sevens.

Common Hymn. **241**
MINOR.

Lord, my God, how long by thee, - Shall I quite for - got - ten be? Lord, how long?—for ever?—say— Wilt thou turn thy face a - way?

UN POCO ALLEGRO.

LEO HASSLER.

Sevens.

Common Hymn. **MAJOR.**

Zi - on, now a - rise and shine! - Lo! thy light from heav'n is come! These that crowd from far are thine, Give thy sons and daughters room.

ROMAN CHANT.

Sevens.

Common Hymn.

Thanks for mercies, Lord re - ceive, Pardon of our sins re - new; Teach us henceforth how to live, With eter - ni - - ty in view.

ALLA BREVE MODERATO.

PILGRIM'S CHANT.

Sevens.

Common Hymn.

To thy temple we re - pair, Lord we love to wor - ship there; There within the veil we meet, Thee up - on the mer - cy seat.

ALLEGRETTO.

TELEMANN'S CHANT.

Sevens.

Common Hymn.

243

Christ, the Lord, is ris-en to day, Our tri - um - phant ho - ly day: He en-dured the cross and grave, Sinners to re - deem and save.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'ALLEGRETTO'. The lyrics are written below the vocal line.

UN POCO STACCATO.

ALLEGRO.

LEUTHARD'S CHANT.

Sevens.

Common Hymn.

By omitting the quarter rest.

Hark!— that shout of rapturous joy, Bursting forth from yonder cloud! Jesus comes! and through the sky, Angels tell their joy a - loud.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'ALLEGRO'. The lyrics are written below the vocal line.

UN POCO STACCATO.

ALLEGRETTO, MA NON TROPPO.
Tenor Ad. Libitum.

SHIMMIN.

8's. & 7's.

Common Hymn.
For two Trebles—For 2 Trebles and
Bass. Tenor Ad. Lib.

The words taken from a Family Prayer Book, Selected by Ch. Brooks, Boston.*

Cease here lon-ger to de-tain me, Kindest mother drown'd in woe, Now thy kind car-es-ses pain me; Morn ad-vances— let me go.

* On the death of a child at day-break.

CHORAL

MARSCHNER.

8's. & 4's.

Common Choral.

Cre-ate, O God, my pow'rs a-new, Make my whole heart sin-cere and true; Oh! Cast me not in wrath a-way, Nor let thy soul-en-liv-'ning ray, Still cease to shine.

CHORAL.

F. RIES.

Sevens.

Common Choral.

245

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 ?

The musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece is in 7/8 time. The lyrics are written below the vocal staves.

CHORAL.

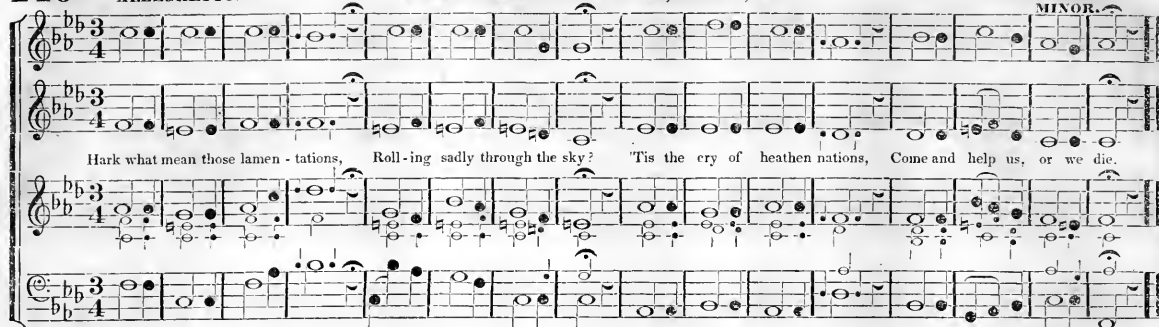
CLEMENTI.

Sevens.

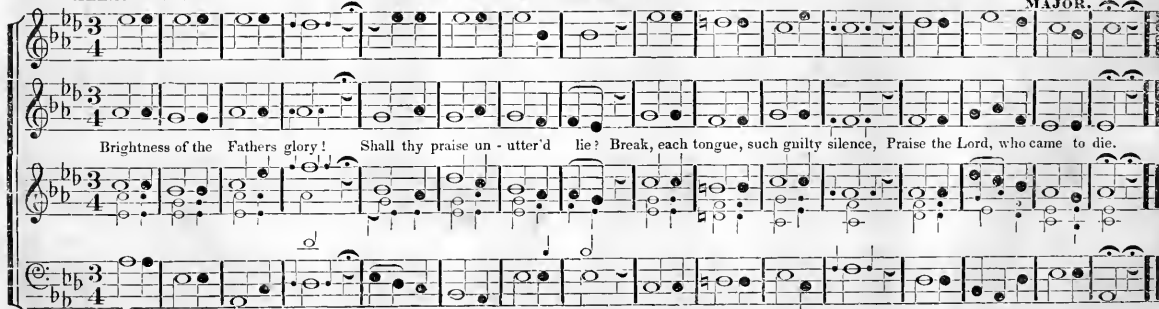
Common Choral.

To thy pastures, fair and large, Heavenly shepherd, lead thy charge ; And my couch, with tenderest care, 'Midst the springing grass pre - pare.

The musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece is in 7/8 time. The lyrics are written below the vocal staves.



Hark what mean those lamen - tations, Roll - ing sadly through the sky? 'Tis the cry of heathen nations, Come and help us, or we die.



Brightness of the Fathers glory! Shall thy praise un - utter'd lie? Break, each tongue, such guilty silence, Praise the Lord, who came to die.

Hail thou long - ex - spect - ed Jesus, Born - - to set - - thy peo - - ple free, - - From our sins and fears release us,

CODA When used as an Anthem, or Conclusion to verse 4.

SOLO. **TUTTI.** **F.**

Let us - find - our rest in thee, Let - - us find - our rest - in thee. Halle - lu - jah, Halle - lujah, A - men, A - - men.

SOLO. **TUTTI.** **F.** **HYMN FINE.** **F.** **REPEAT THE CODA.**

Musical score for 'NEW JERAULD'. The score is written for four staves. The top staff is the vocal line in treble clef, 3/4 time, with a key signature of one flat (Bb). The second staff is the vocal line in treble clef, 3/4 time, with a key signature of one flat (Bb). The third staff is the vocal line in treble clef, 3/4 time, with a key signature of one flat (Bb). The bottom staff is the piano accompaniment in bass clef, 3/4 time, with a key signature of one flat (Bb). The lyrics are: Vain - ly through night's weary hours, - Keep we watch, lest foes - - a - larm: Vain our hulwarks, and our towers, - - But - for God's - pro - tect - ing arm.

ANDANTINO QUASI ALLEGRETTO.

OLD JERAULD.

8's, & 7's.

Common Hymn.

Musical score for 'OLD JERAULD'. The score is written for four staves. The top staff is the vocal line in treble clef, 2/4 time, with a key signature of one sharp (F#). The second staff is the vocal line in treble clef, 2/4 time, with a key signature of one sharp (F#). The third staff is the vocal line in treble clef, 2/4 time, with a key signature of one sharp (F#). The bottom staff is the piano accompaniment in bass clef, 2/4 time, with a key signature of one sharp (F#). The lyrics are: When the winter's tem - pest lowers, O'er a bleak and cloudy sky, Nature's fa - ding fruits and flow - ers, Hang their drooping heads and die.

ALLEGRO.

MEHUL.

8's. & 7's.

Common Hymn.
OR ANTHEM.

249

Praise the Lord! ye heav'ns a - dore him, Praise him angels in the height; Sun and moon re - joice be - fore him, Praise him all ye stars of light.

HYMN FINE.

CODA. ANTHEM.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

F. ANTHEM FINE.

Safe - ly through a - - noth - er week, God has brought us on our way; - Let us now a bless - ing seek -

SOLO.

SOLO.

Wait - - ing in his courts to day; Day of all the week the best, Em - - blem of e - - ter - - nal rest.

TUTTI.

TUTTI.

Christ, whose glo - - ry fills the skies, Christ, the true, the on - - ly light, Sun of righte - ous - ness, a - - rise,

Triumph o'er the shades of night: Day - spring from on high, be near; Day - star, in my heart ap - - pear.

Be - hold how the Lord, Has girt on his sword; from conquest to conquest proceeds! How hap - py are they, Who live in this day, And witness his wonderful deeds.

CHORAL.

F. SCHNEIDER.

7's. or 6 Peculiar.

Common Choral.

Gracious Lord, dis - close - thy - way, In thy path my feet - sus - tain: While my foes my steps sur - vey, Make the path of du - ty plain.

CHORAL.

REICHA.

Sevens or 8 & 7's. Two Stanzas.

Common Choral.
OR A CHORAL ANTHEM.

253

Gracious Spirit, Love di - vine! Let thy light with - in me shine; All my guilty fears re - move, Fill me with thy heav'nly love.

The first stanza of the musical score consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom two staves are piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves.

The Second Stanza may be used separate,
but not the first.

SECOND STANZA.

Speak thy pard'ning grace to me, Let the burden'd sin - ner free; Lead me to the Lamb of God, Wash me in his precious blood.

FINE.

The second stanza of the musical score consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom two staves are piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves. The word "FINE." is written at the end of the piano part.

Depth of mer-cy!— can there be, Mercy still re-served for me! Can my God his wrath for-bear? Me, the chief of sin-ners spare?

Cease ye mourners, cease to lan-guish, O'er the grave of those you love; Pain, and death, and night, and an-guish, En-ter not the world a-bove.

Migh - ty God, e - ter - nal fa - ther, Now - we glo - ri - fy - thy name; - Lord of - all - cre - a - - ted nature,

CODA—For an Anthem, &c. &c.

Thou art ev' - ry crea - ture's theme—Hal - le - lu - jah! Hal - le - lu - jah! Hal - - le - lu - - jah! A - - - - men.

HYMN FINE.

ANTHEM FINE.

SOLO. SOLO.

Lord, dis - miss us with thy bles - sing, Fill our hearts with joy and peace!

2d. TREBLE.

SOLO. SOLO.

Lord dis - miss us with thy bles - sing, Fill our hearts with joy and peace!

SOLO. SOLO.

SOLO. SOLO.

Lord dis - miss us with thy bles - sing, Fill our hearts with joy and peace!

TUTTI.

When used as an Anthem, the whole may be sung throughout Solo, and the Tutti repeated in Chorus.

MF. * P. *

Let us each thy love pos - - ses - sing, Triumph in re - deem - ing grace. Oh! re - - fresh us! Trav' - ling through this wil - der - ness.

MF. * P. * D. C. *

ALLA BREVE.

WEBSTER'S CHANT.

Eights.

Common Hymn.

257

Ye angels who stand round the throne, And view my Im-man - u - els face, In rapturous songs make him known, Tune all your soft harps to his praise.

CHORAL.

PUNTA DELGADA.

Eights.

Common Choral.

The love of the spir - it I sing, By whom the a - tonement's applied: Who sin - ners to Je - sus can bring, And cause them in him to a - bide.

Songs - a - - new of - - hon - or - framing, Sing - ye - to - the - Lord a - - lone, All his - wond'rous works pro - claiming,

Je - sus wond - 'rous works hath done! Glo - rious vic - tory—Glo - rious vic - - tory—His right hand and arm have won.

On the mountain's top ap - pear - - ing, Lo! the sa - cred her - ald - stands! - Welcome news to Zi - - on bear - ing,

Zi - on - - long in hos - tile lands. Mourning cap - tive! Mourning - cap - tive! God him - self shall loose thy - bands.

SOLO. TUTTI.

SOLO. TUTTI.

God - of our - sal - - va - tion, hear us; Bless, - oh bless us, ere - we go; When we join - the world, be near us,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a 3/4 time signature. The third staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The lyrics are written below the second and third staves.

Lest we cold - and care - less grow: Sav - iour, keep us, Sav - iour, keep us, Keep us safe from ev' - ry foe.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a 3/4 time signature. The third staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The lyrics are written below the second and third staves. There are asterisks at the end of the first and last staves of this system.

SOLO.

Lo! the might-y God ap - pear - ing, From on high Je - - ho - vah speaks! East - ern lands the sum - mons hearing, O'er the west his

SOLO.

TUTTI.

thun - der breaks: Earth beholds him, Earth beholds him, U - ni - ver - sal na - ture shakes! U - ni - ver - sal na - ture shakes!

TUTTI. UNISON.

Who but thou, al-migh-ty Spi-rit, Can the hea-then world reclaim? Men may preach, but till thou fav - -

- - or, Heathens will be still the same: Migh-ty Spir-it, Wit-ness to the Saviour's name.

1. There is an hour of peace - - ful rest, - To mourning wanderers given ; - - There is a tear - for souls distressed, A

2. There fragrant flow'rs im - mor - - tal bloom, And joys supreme are giv'n ; - - There rays di - vine - dis - perse the gloom, Be-

balm for ev' - - ry wounded breast, - 'Tis found a - lone - - in heav'n, 'Tis found a - lone in heav'n. - -

2. - yond the dark and nar - row tomb, Ap - pears - the dawn - of heav'n, Ap - pears - the dawn of heav'n - -

From Jes - se's root be - hold a branch a - - rise, Whose sa - - cred flow'r with fragrance fills the skies. The

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff contains the lyrics. The third staff is the piano accompaniment in treble clef, and the fourth staff is the piano accompaniment in bass clef. The music is in a simple, hymn-like style with a steady rhythm.

sick and weak the heal - ing plant shall aid, &c.

sick and weak the heal - ing plant shall aid, - - From storms a shel - ter, and from heat a shade.

The second system of the musical score also consists of four staves. The top staff is the vocal line in treble clef. The second staff contains the lyrics. The third staff is the piano accompaniment in treble clef, and the fourth staff is the piano accompaniment in bass clef. The music continues with the same style as the first system.

A - long the banks where Babel's cur - rent flows, Our cap - tive bands in deep des - pon - dence

UN POCO STACCATO.

stray'd, While Zi - on's fall in sad re - membrance rose, Her friends her chil - dren mingled with the dead.

A - - gain the day re - - turns of ho - ly rest, Which when he made the world, Je - - ho - - vah blest; When

like his own, he bade our la - - bors cease, And all be pi - - e - - ty and all be peace.

2d. TREBLE. SOLO. For 2d. TREBLE, or TENOR. TUTTI.

O praise ye the Lord! pre - pare - your glad voice, His praise in the great as - - sem - bly to sing; His praise - in the great as -

SOLO. TUTTI.

Detailed description: This system contains the first two staves of music. The top staff is for the 2d. TREBLE part, with a SOLO section for the 2d. TREBLE or TENOR and a TUTTI section. The bottom staff is for the bass part, also with SOLO and TUTTI sections. The lyrics are: "O praise ye the Lord! pre - pare - your glad voice, His praise in the great as - - sem - bly to sing; His praise - in the great as -".

sem - bly to sing; In their great Cre - a - tor let all - men re - joice, And heirs - of sal - - va - - tion be glad in their King.

SOLO. TUTTI.

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with the lyrics: "sem - bly to sing; In their great Cre - a - tor let all - men re - joice, And heirs - of sal - - va - - tion be glad in their King." The bottom staff continues the bass part with SOLO and TUTTI markings.

1. The voice of free grace cries es - cape to the mountains! For Ad - am's lost race Christ hath opened a fountain; For sin - and uncleanness, and ev' - ry transgression,

2. With joy shall we stand, when escaped to the shore; - - - With harps in our hands, we'll - - praise him the more; - - - We'll range the sweet plain's on the bank of the river,

CODA. ALLEGRO ASSAI.

TUTTI. **HYMN FINE.**

1. His blood flows so freely in streams of sal - vation. Hal - le - lu - jah to the Lamb, Who has bought us a pardon; We'll praise him again, When we pass o - ver Jordan. **D. Cp.**

TUTTI. **UNISON.**

2. And sing of sal - vation for ev - er and ever. **HYMN FINE.**

SOLO. 2d. TREBLE.

The Lord is our shepherd, our guardian, and guide, Whatever we want, he will kindly pro- vide; To sheep of his pas- ture, his mer- cies a- bound, His

SOLO.

ORGAN.

Detailed description: This system contains the first four staves of the musical score. The top staff is the first treble clef, followed by a second treble clef for the solo voice. The third staff is the vocal line with lyrics, and the bottom staff is the organ part. The key signature has one sharp (F#) and the time signature is 6/4. The organ part is marked 'SOLO.' and 'ORGAN.'.

TUTTI.

care and pro- tec- tion, his flock will surround; To sheep of his pas- ture his mer- cies a- bound, His care and pro- tec- tion his flock will sur- round.

TUTTI.

Detailed description: This system contains the next four staves of the musical score. It begins with a 'TUTTI.' marking. The vocal line continues with lyrics. The organ part also features a 'TUTTI.' marking. The notation includes various musical symbols such as notes, rests, and bar lines.

The day is far spent, the ev' - ning is nigh, When we must lay down the bo - dy and die. Great

Detailed description: This system contains the first four staves of music. The top staff is the vocal line in G major (one flat) and 3/2 time. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment. The fourth staff is the bass line. The music consists of 11 measures.

God, we sur - ren - der our dust to thy care, But, oh! for the summons, our spi - - rit pre - - pare.

Detailed description: This system contains the second four staves of music. The top staff is the vocal line. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment. The fourth staff is the bass line. The music consists of 11 measures.

ALLEGRO.

SUSSMAIER. 6. & 4.

Common Hymn.
OR ANTHEM—DOXOLOGY.

271

Glo - ry to God - on high! Let heav'n and earth - re - ply, Praise ye his name! An - gels, his love a - dore,

F. *P.*

Who all our sor - rows bore; Saints sing for - ev - er - more, Wor - thy the Lamb, Wor - thy the Lamb. - -

CRESC. *FF.* *CRESC.* *FF.*

SEYFRIED. Sixes & Fours.

Common Hymn.
Or Anthem before Service.

Praise ye Je-hovah's name, Praise through his courts pro-claim; Rise and a-dore: High o'er the heav'ns a-bove, Sound his great acts of

love, - - While his rich grace we prove, Vast as his pow'r, Vast as his pow'r.

CRESC. FF. CRESC. FF.

1. How wond'rous and great Thy works, God of praise!—How just, King of saints,—And true, are thy ways! - Oh, who shall not

2. To nations long dark, Thy - - light - shall be shown; Their worships and vows - Shall come - - to thy throne: Thy truth - and thy

SOLO.

SOLO.

1. fear - thee, And hon - or thy name! Thou on - ly art ho - ly, Thou on - y su - preme! Thou on - ly su - - preme.

2. judg - ments Shall spread a - - broad, Till earth's ev - 'ry peo - ple Con - fess thee their God, Con - fess thee their God. -

TUTTI.

TUTTI.

UN POCO ANDANTINO.

TUTTI.

SOLO. TUTTI.

Cre - ate in me a clean - - heart, O God; SOLO. and re - new - - - a right - - - spir - it with - in me, cast me

SOLO. TUTTI. SOLO.

Cre - ate in me a clean - - heart O God; and re - new - - - a right - - - spir - it with - in me.

TUTTI. P.

cast me not a - way, take not, take not thy ho - - - - - ly spir - it from - - - me.

not a - way, TUTTI. P. cast me not a - way - - from thy presence, and take not, take not thy ho - ly spir - it from - - - me. RE-

TUTTI. P. SOLO.

way, - - cast me not - - - a - way - from thy presence, and take not - - - thy ho - ly spir - it from - - - me. Re-

TUTTI. P.

cast me not a - way, and take not, take not thy ho - ly spir - it from - - - - me.

MOTETTO. Continued.

SOLO.

Re - store unto me the joy of thy sal - vation, and up - store unto me the joy of thy sal - vation, and up - hold me with thy free spirit.

SOLO.

- hold me with thy free spir - it, Then will I teach transgressors thy ways, and sin - - ners shall be con - vert - ed un - - to thee.

F. TUTTI.

F. TUTTI.

Then will I teach transgressors thy ways, and sin - - ners shall be con - ver - ted un - - - to thee.

F. TUTTI.

MOTETTO. Continued.

F. TUTTI. SOLO.

O God, and re - new a - right, a right - - - spir - - it with - in me, cast - me

SOLO.

Cre - ate in me a clean - - - heart

SOLO.

SOLO. F. TUTTI. SOLO.

SOLO.

Cre - ate in me a clean - heart O God, and re - new - - a right - - - spir - it within me.

not a - way, cast me not a - way.

way, - - cast me not - - - a - way, - - and take not, take not - thy ho - ly, - ho - ly spir - it from - me.

cast me not, me not a - way, - and take - - not thy ho - ly spir - it from - - me.

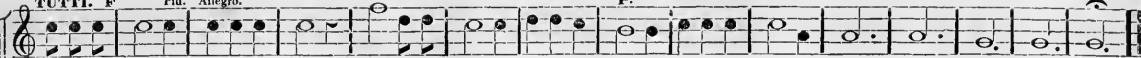
cast me not a - way, and take not, - - take not thy ho - - - ly Spirit from me.

cast me not a - way, and take not, - - take not thy ho - - - ly Spirit from me.

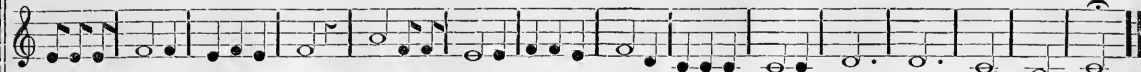
MOTETTO. Continued.

TUTTI. F. Piu. Allegro.

P.



Then will I teach transgressors thy ways, Then will I teach transgressors thy ways, and sinners shall be con - ver - - ted un - to thee.



Then will I teach transgressors thy ways, Then will I teach transgressors thy ways, and sinners shall be con - ver - - ted un - to thee.

TUTTI. F.

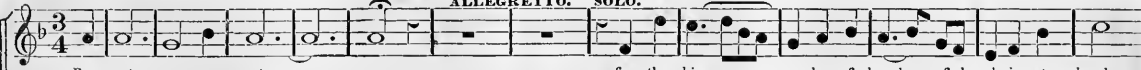
P.



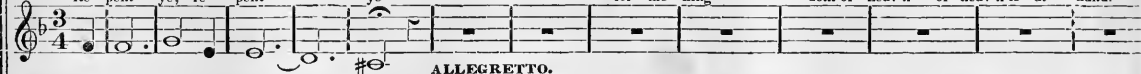
UN POCO ALLEGRETTO.

REPENT YE. Anthem.

ALLEGRETTO. SOLO.



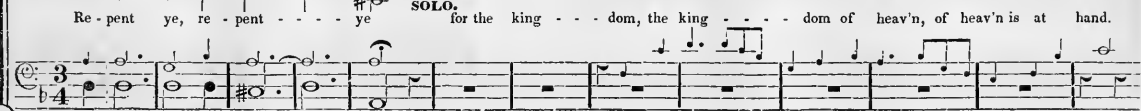
Re - pent ye, re - pent - - - ye for the king - - - dom of heav'n of heav'n is at hand.



ALLEGRETTO.



Re - pent ye, re - pent - - - ye SOLO, for the king - - - dom, the king - - - dom of heav'n, of heav'n is at hand.



TUTTI.

SOLO.

Re - pent - - re - pent - - ye the kingdom of heav'n is at hand the kingdom of heav'n is at hand, Re - pent - -

SOLO.

Re - pent, - - re - pent - ye, Repent - - ye the king - - dom is at hand is at hand,

TUTTI.

SOLO.

- - ye the kingdom of heav'n, the kingdom of heav'n is at hand, Re - pent - - - - ye,

SOLO.

- - ye the kingdom of heav'n, the kingdom of heav'n is at hand, Re - pent - - - - Re -

Re - pent - - - ye the king - - - dom is at hand, is at hand. **SOLO.**

Re - pent - - - re - pent

pent - - - ye the kingdom of heav'n is at hand, the kingdom of heav'n is at hand. **SOLO.**

Re - pent - - - - - ye

TUTTI. **MODERATO.**

Repent ye re - pent ye; The kingdom of heav'n is at hand.

- ye the king - dom of heav'n is at hand. **TUTTI.**

Repent ye re - pent - - - ye, The kingdom of heav'n is at hand.

the king - - dom of heav'n is at hand.

280 SING UNTO GOD, O YE KINGDOMS. (Motetto.) PSALM 68. V. 32, 33, 34, 35.

P. ALLEGRO VIVACE.

CRES. **F.**

Sing un - to God, O ye kingdoms sing un - to God, O ye kingdoms, ye kingdoms of the earth, un - to God, O ye kingdoms,

P. **CRES.** **F.**

P.

This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) and common time, marked 'P. ALLEGRO VIVACE'. It begins with a crescendo ('CRES.') and reaches a fortissimo ('F.') dynamic. The lyrics are: 'Sing un - to God, O ye kingdoms sing un - to God, O ye kingdoms, ye kingdoms of the earth, un - to God, O ye kingdoms,'. The bottom two staves are piano accompaniment, starting with a piano ('P.') dynamic and also featuring a crescendo ('CRES.') and fortissimo ('F.') dynamic.

ye kingdoms of the earth, O sing praises, sing praises unto the Lord, sing praises, sing praises, sing praises unto the Lord,

UNISON. **FF.**

This system contains the second two staves of music. The top staff continues the vocal line with the lyrics: 'ye kingdoms of the earth, O sing praises, sing praises unto the Lord, sing praises, sing praises, sing praises unto the Lord,'. It is marked with fortissimo ('FF.') and includes a 'UNISON.' instruction. The bottom two staves are piano accompaniment, also marked with fortissimo ('FF.').

MOTETTO. Continued.

281

who sitteth in the heav'ns over all, from the be - ginning, o - ver all, from the be - ginning, his worship and strength is

P. *F.* *FF.*

P. *F.* *FF.*

in the clouds, ascribe ye the pow'r to God o - ver Is - ra - el, ascribe ye the pow'r to God over Is - ra - el,

MF. *F.*

MF. *F.*

ANTHEM. Continued.

MP.

O God how wonderful, how wonderful art thou in thy ho - ly pla - ces, O God how wonderful art thou,

MP.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) and 4/4 time, starting with a treble clef and a key signature of one sharp. The bottom staff is a piano accompaniment, also in G major and 4/4 time, starting with a bass clef and a key signature of one sharp. Both staves are marked 'MP.' (Mezzo-Piano). The lyrics are written below the vocal staff.

MF.

O God how wonderful, how wonderful art thou in thy ho - ly places, Even the God of Is - ra - el, even the God of Is - ra - - el.

MF.

CRES.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line, marked 'MF.' (Mezzo-Forte). The bottom staff is a piano accompaniment, also marked 'MF.'. The piano part includes a 'CRES.' (Crescendo) marking. The lyrics continue below the vocal staff.

NOTETTO. Continued.

he will give strength, he will give strength and pow'r unto his people, unto his peo - - ple, blessed be God. Sing unto God, O ye kingdoms

ANDANTE. *TEMPO PRIMO.*

ANDANTE. *TEMPO PRIMO.*

sing un - to God, O ye kingdoms, ye kingdoms of the earth, un - to God O ye kingdoms, ye kingdoms of the earth.

CRES. *F.* *CRES:*

CRES. *F.* *CRES:* *FF.*

O sing praises, sing praises unto the Lord, sing praises, sing praises unto the Lord, O ye kingdoms sing unto the Lord,

praises, O sing

Musical notation includes treble and bass staves with notes, rests, and dynamic markings such as **FF.**

un - - to the Lord, sing un - to God, O ye king - doms of the earth, Bles - sed be God, A - - - men.

Musical notation includes treble and bass staves with notes, rests, and dynamic markings such as **F. ANDANTE.**, **P. a Tempo.**, **F.**, and **P. DECRES.**

ALLEGRETTO.

MY HEART IS FIXED, O LORD.

Motetto.

285

My heart is fix - ed, O Lord, my heart is fix - ed; I will sing and give praise. . . .

ALLEGRO VIVACE.

Awake, my soul, Awake, psalt'ry and harp, I will awake with the early dawn; I will praise thee among the people, O Lord, among the people among the people; I will

I will sing to thee among, a - mong the nations! I will

sing to thee a - mong the nations! I will praise thee, I will sing to thee among the people, among the people, among the na - tions;

I will sing to thee among, a - mong the nations! I will

F.

P.

for thy mer - cy is great, thy mer - cy is great unto heav'n's, and thy truth unto the clouds.

F.

Be thou ex - alt - ed, O Lord above all the heav'n's,

P.

F.

MOTETTO. Continued.

I will sing to thee a - mong, a - mong the nations, I will sing to thee among

And thy glory a - bove all the earth; I will sing to thee a . . . mong the nations. I will sing to thee a -

I will sing to thee a - mong, a - mong the nations, I will sing to thee among

I will sing to thee a . . . mong the nations. I will sing to thee a -

the nations. **F.**

... mong, a - mong the nations! I will praise thee, I will sing to thee among the people, among the na - tions, Amen, A - - - - men. . . .

the nations. **F.** Fine.

... mong, a - - mong the nations.

DAUGHTERS OF JERUSALEM.

Sentence.

Musical score for the first system, featuring a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The vocal line begins with a piano (P.) dynamic, followed by a decrescendo (DECRES.), a mezzo-piano (MP.) section, another decrescendo, a piano (P.) section, and a final mezzo-piano (MP.) section. The piano accompaniment includes a unison part (P. UNISON.) and dynamic markings such as UN POCO CRES., MP., DECRES., P., UN POCO CRES., and MP.

Daughters of Je - ru - salem, weep not for me, but weep for your - selves; Daughters of Je - ru - salem, weep not for me, but

Musical score for the second system, continuing the vocal line and piano accompaniment. The key signature changes to two flats (B-flat and E-flat) and the time signature remains common time. The vocal line includes dynamic markings such as DECRES., SEMPRE PIANO., PP., P., and MORENDO. The piano accompaniment includes dynamic markings such as DECRES., SEMPRE PIANO., PP., P., and MORENDO. The system concludes with the word "FINE".

weep for yourselves. Fa - ther! Fa - ther! Fa - - ther for - give them, for they know not what they do.

FINE

When the Lord shall build up Zi - - on, he shall ap - pear in his glo - - - - ry.

ORGAN.

This shall be my rest for - ev - er, saith the Lord; here will I dwell, for I de - light therein.

v.s.

290 CHORUS. ALLEGRO. O PRAY FOR THE PEACE OF JERUSALEM.

Motetto.

pp. O pray for the peace, - - for the peace of Je - ru - sa - lem; O pray - - for the peace of Je -

O pray for the peace, for the peace - - - -

O pray for the peace, - - for the peace of Je - ru - sa - lem; O pray for the peace, for the peace - - - -

O pray - - for the peace of Je -

ru - - - - sa - lem; they - - shall pros - per

of Je - ru - - sa - lem; SOLO. TENOR or SECOND TREBLE.

they - shall pros - per that love - - - - - thee.

of Je - ru - sa - - lem; they - shall prosper SOLO.

ru - - - - - sa - lem;

MOTETTO. Continued.

TUTTI. pp.

they shall prosper, they shall prosper that love thee, that love thee. Peace, peace

they shall prosper, they shall prosper that love thee, that love thee. Peace, pp. peace

TUTTI.

F. F.

be with - in - - thy - - - walls, - - - - and plenteousness within thy pal - a - ces, and plen - teousness within thy pal - a - ces,

be with - in - - thy walls - - and plenteousness within thy pal - a - ces, and plenteousness within thy pal - a - ces,

FF. **PP.** **F.**
 and plenteousness within thy pal - a - ces, peace, - - - - peace be with - in thy walls, - - - and
FF. **PP.** **F.**
 and plenteousness within thy pal - a - ces, peace, - - - - peace be with - in thy walls, - - - and

CRES.
 plen - te - ousness with - in thy pa - - - la - ces, A - men, A - - - - men.
CRES.
 plen - teousness with - in thy pa - - - la - ces, A - - men, A - - - - men.

ALLEGRO.

I WILL ARISE AND GO TO MY FATHER.

Motetto.

293

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef and a 3/4 time signature. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment, starting with a treble clef and a 3/4 time signature. The bottom staff is the piano accompaniment, starting with a bass clef and a 3/4 time signature. Dynamics include MF (Mezzo-Forte) and P (Piano). Performance markings include CRES. (Crescendo) and UNISON.

MF. CRES. P. CRES. UNISON.

I will a - rise and go - - - to my fa - - ther, I will a - rise, I will a - rise and

The second system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef and a 3/4 time signature. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment, starting with a treble clef and a 3/4 time signature. The bottom staff is the piano accompaniment, starting with a bass clef and a 3/4 time signature. Dynamics include SOLO., DECRES. (Decrescendo), and UNISON.

SOLO. SOLO. DECRES. SOLO. SOLO. SOLO. SOLO. UNISON.

and will say un - to him, fa - ther, go to my fa - - - - ther, and will say unto him, fa - - ther, go to my fa - - - - ther, and will say un-to him, and will say un - - to him, fa - ther,

PP. MF. DECRES.
 fa - - - ther, - - I have sinned - against - heav'n - - - and be - fore - - - - thee,
 PP. MF. DECRES.
 TUTTI. DECRES.

P.
 and am no more wor - thy to be call - ed thy son, - - - to be call - ed thy son.
 P.

SOLO.

I will trust

Be - - hold, be - - hold, Lord is my sal - va - tion, Behold, - - - Lord is my sal - va - tion,

SOLO.

I will trust

I will trust and not - - - be a - fraid; I will trust - - - and not

TUTTI. I will trust, I will trust and not be a - fraid; - - for the Lord Je-

TUTTI.

I - will trust and not - - - be a - fraid; I will trust, - - I will trust and

SENTENCE. Continued.

for the Lord Je - hovah is my strength, Je - ho - vah is my - - strength, my
 for the Lord Je - hovah is my strength, Je - ho - - - - vah is my strength, my strength -
 - hovah is my strength, Je - ho - - - vah is - my strength, Je - ho - - - vah is my strength, my
 for the Lord Je - hovah is my strength, my strength my strength

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The key signature has one flat (B-flat). The music features various rhythmic values including eighth and sixteenth notes, and rests.

- - - and my song; he al - so is become my sal - vation, my sal - vation; he also is become my sal - vation, my sal - vation.

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The key signature has one flat (B-flat). The music features various rhythmic values including eighth and sixteenth notes, and rests.

Be - hold - - - - Lord is my sal - va - tion ;

SOLO.

TUTTI.

I will trust, I will trust and not - - - be a - fraid ; for the Lord Je-

SOLO.

TUTTI.

Be - hold - - - - Lord is my sal - va - tion ;

- hovah, is my strength and my song, he al - so is become, is become - - - - my sal - va - - - - tion, - - my sal - va - - - - tion.

PRAISE GOD FROM WHOM. Anthem.

DECRES.

Praise God, praise God from whom all blessings, all blessings flow; Praise - - - - - him, ALTO. MF. praise him from
 P.

Praise God, praise God from whom all blessings, all blessings flow; Praise - - - - - him, MF. praise him from
 F. P.

Praise - - - - - him from
 P.

whom all blessings flow; Praise him a - - - - - bove, praise him a - - - - - bove, a - - - - - bove ye heavenly host, praise Father, Son, and Ho - ly Ghost.
 P. CRESC. F. PP.

whom all blessings flow; Praise him a - - - - - bove, - - - - - praise him a - - - - - bove, a - - - - - bove ye heavenly host, praise Father, Son, and Ho - ly Ghost.
 P. CRESC. PP.

ANTHEM. Continued.

299

FF. *PP.*

Praise God, praise him, Praise fa - ther, Son, - - - and Ho - - ly Ghost, - - - A - - men, A - - - - men.

FF. *PP.*

ALLEGRETTO.

CHRIST OUR LORD IS RIS'N TO DAY. Easter Anthem.

MF. *F.*

Christ our Lord is ris'n to day, Hal - le - lu - jah, Hal - le - - lu - jah, Hal - le - lu - jah, Hal - le - - lu - jah;

MF. UNISON. *F.* V. S.

Sons of men and angels say, Hal - le - lu - jah, Hal - le - - lu - jah, raise your joys and triumphs high, Hal - le - - lu - jah,

F. Hal - le - lu - jah, Hal - le - lu - jah,

Sons of men and an - gels say, Hal - - - - le - lu - - - - jah, - raise your joys and triumphs high, Hal - le - lu - - jah,

F. *FF.*

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

ANTHEM. Continued.

CRES. F. F. FF.

sing - ye heav'ns, - - - sing - - ye heav'ns, - and earth re - - ply, Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

CRES. F. FF.

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

Musical score for the first system, featuring a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The vocal line begins with a piano (*P.*) dynamic and includes the lyrics: "Bles - - sed are they, O Lord, - - - who dwell in thy house; - - - who are ev - er prais - ing". The piano accompaniment starts with a piano (*P.*) dynamic and includes a *CRES.* (crescendo) marking.

Musical score for the second system, continuing the vocal line and piano accompaniment. The key signature remains one flat and the time signature is 3/4. The vocal line begins with a forte (*F.*) dynamic and includes the lyrics: "thee. - - - Bles-sed are they who dwell in thy house, who are ev - er praising thee, ev - er prais - - - ing thee." The piano accompaniment also begins with a forte (*F.*) dynamic.

MOTETTO. Continued.

303

SOLO.



Blessed is the man, whose glory is in thee;

TUTTI.



SOLO.

In whose heart are the ways of Zi-on!

TUTTI.

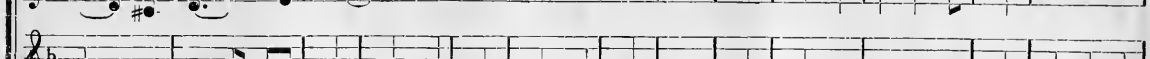

In whose heart are the ways of Zion! They



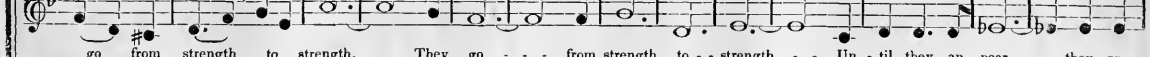
SOLO.



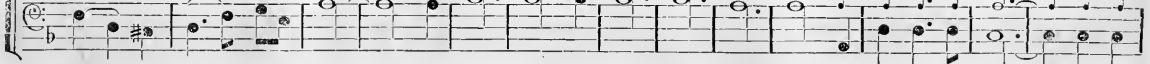

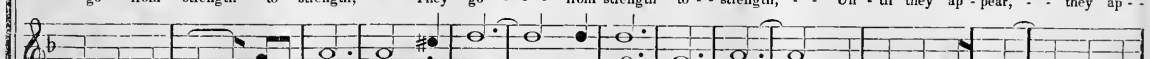
TUTTI.



go from strength to strength, They go - - from strength to - - strength, - - Un - til they ap - pear, - - they ap -



UNISON.



pear - - - be - fore God, - - - be - fore God - - in Zi - - on, O Lord of hosts, - - -

The first system consists of four staves. The top staff is a vocal line in G major (one flat). The second staff is a vocal line in G major with lyrics. The third and fourth staves are piano accompaniment, with the third staff in G major and the fourth in C major (two flats).

O Lord of hosts, - - - O Lord of hosts; - - - Bles - - sed are they O Lord - - - who dwell

The second system also consists of four staves. The top staff is a vocal line in G major. The second staff is a vocal line in G major with lyrics. The third and fourth staves are piano accompaniment, with the third staff in G major and the fourth in C major.

MOTETTO.

Continued.

305

SOLO.

Bles - sed is the man whose glo - ry is in thee;

in thy house, - - Who are ev - er prais - ing thee.

Bles - sed is the man whose glo - ry is in thee;

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment. The bottom staff is a bass line. The key signature has one flat (B-flat). The first part is marked 'SOLO.' and the second part is marked 'SOLO.'.

SOLO. TUTTI. F. decres.

In whose heart are the ways of Zi - on, In whose heart are the ways of Zion! Blessed is the man who trust - eth in thee!

SOLO. TUTTI. F.

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment. The bottom staff is a bass line. The key signature has one flat (B-flat). The first part is marked 'SOLO.' and the second part is marked 'SOLO.'.

1. The Lord is great! the Lord is great! ye hosts of heav'n a - - dore him, And ye who tread this earth - ly

F. *MF.* *SOLO.*

3. The Lord is great! the Lord is great! his mer - cy how - a - bound - ing! Ye an - gels strike your gold - en

F. *MF. UNISON.* *SOLO.*

Detailed description: This system contains the first two stanzas of the anthem. It features four staves of music. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The first staff begins with a treble clef and a key signature of one sharp. The lyrics are written below the vocal staves. Performance markings include 'F.' (Forte), 'MF.' (Mezzo-Forte), and 'SOLO.' (Solo). The second stanza begins with '3. The Lord is great!...' and includes the marking 'MF. UNISON.' and 'SOLO.'.

1. ball; and ye who tread - - - this earth - ly ball; In ho - - - ly songs - - - re-

P. TUTTI. *CRESC.*

3. chords! Ye an - - gels strike - - - your gold - en chords! O praise our God! - - - with

P. TUTTI. *CRESC.*

Detailed description: This system contains the continuation of the anthem. It features four staves of music. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are written below the vocal staves. Performance markings include 'P. TUTTI.' (Piano Tutti) and 'CRESC.' (Crescendo). The first staff begins with a treble clef and a key signature of one sharp. The second stanza begins with '3. chords! Ye an - - gels strike...' and includes the marking 'P. TUTTI.' and 'CRESC.'.

1. joyce a - loud be - fore him, re - joyce a - loud be - fore him; And shout his praise, - - - who
P.

3. voice and harp re - sound - ing, with voice and harp re - sound - ing; The King of Kings, - - - and
P

1. made you all; - - - And shout his praise - - - who made you all.
F

3. Lord of Lords; - - - The King of Kings, - - - and Lord of Lords.
FINE.
VS.

2. The Lord is great, his majes - ty how glo - rious! Re - sound - his praise - - from - shore - to - shore;

ORGAN. SOLO.

The

ORGAN. SOLO.

Lord is great! his majesty how glorious! Resound his praise - from shore to shore; O'er sin - and death - and hell now made vic - -

ANTHEM. Continued.

309

... rious, He rules and reigns, and reigns - for ever - more, for ever - more; He rules and reigns for ever - more. **TUTTI.**
DA CAPO.

... to ... rious, He rules and reigns, and reigns - for - ev - er - more, for - ever - more; He rules - and reigns for ever - more.

ALLA BREVE MAESTOSO.

GREAT JEHOVAH!

Anthem.

UN POCO ALLEGRO.

Doxology.

Great - Je - ho - vah! Great - Je - ho - vah! we - a - dore thee. God the Father, God the Son,

F. UNISON.
Voice. **FF** **MF.**

Organ.

ANTHEM. Continued.

CRESC. F. MF. FF. DECRES.
 God the Spirit joined in glory, On the same e - ternal throne; Endless praises to Je - hovah, to Je - ho - - vah, - three

CRESC. F. MF. FF. DECRES.

P FF MF FF P PP
 in one. Endless praises to Je - hovah, to Je - ho - - vah three in one. A - men, A - men.

FF MF FF P PP

PRAISE YE THE LORD.

F. Second Treble. **SOLO.** The Solo for two Trebles, or for Tenor and Bass. **F. TUTTI.**

Praise ye the Lord, praise ye the Lord, praise - - the Lord - - - O my soul! Praise ye the Lord, praise ye the Lord,

F **SOLO.** **F TUTTI.**

Detailed description: This system contains the first three staves of the musical score. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is also a treble clef and contains the vocal line with lyrics. The third staff is a bass clef. The score is divided into sections: an initial section marked 'F.', a 'SOLO' section for two trebles or tenor and bass, and a 'TUTTI' section marked 'F.'.

MF. **SOLO.**

praise - - - - - ye the Lord, praise the Lord O my soul, praise - - - the Lord O my soul,

MF. **SOLO.**

Detailed description: This system contains the next three staves of the musical score. The top staff continues the vocal line with lyrics. The second staff is a treble clef. The third staff is a bass clef. The score is divided into sections: a section marked 'MF.' and a 'SOLO' section.

TUTTI. **SOLO.**

MF. **TUTTI.** **CRES.**

praise - - the Lord,
O my soul, praise - - - the Lord O my soul, praise - - - ye the Lord O my soul,

TUTTI. **SOLO.** **TUTTI.** **CRES.**

ALLEGRETTO.

SOLO. **Alto in Evs.**

O my soul praise ye the Lord, praise the Lord O my soul, O - - - my soul. The Lord is nigh, the Lord is nigh unto

SOLO.

MOTETTO. Continued.

313

all them that call, that call up - on him, to all, to all that call up - on him, up - on him in truth. He will ful - fil the desire of them that fear him, that

TEMPO PRIMO.

TUTTI. F.

fear him; he al - so will hear their cry, and will save them, and will save them. The Lord shall reign for ev - er and ever, for ev - er and

TUTTI. F. UNISON.

MOTETTO. Continued.

for ev - er and ever, and ev - er, **F.**

ev - er, for ev - er and ever, for ev - er and ever, **F.** for ev - er and ever, for ev - er and ev - er.

UNISON.

for ev - er and ever, and ev - er,

P. ev - en thy God, thy God - O Zi - on, **P.** ev - en thy God, thy God O Zi - on, **CRES.** un - to all gene - - ra - tions.

P. **P.** **CRES.**

F. **SOLO.** The Solo for two Trebles, or for Tenor and Bass.* **TUTTI. F.**

Praise ye the Lord, praise ye the Lord, praise - - the Lord - - - O my soul! praise - - - - - ye the Lord,

F. UNISON. **SOLO.** **TUTTI. F.**

* Or Bass and Tenor Repeat. praise, - - - - - praise ye the Lord,

P. **SOLO.** **F. TUTTI.**

praise the Lord - O - - my soul, praise - - - the Lord O my soul, O my soul, praise - - the Lord O my soul,

P. **SOLO.** **F. TUTTI.** **SOLO.**

MOTETTO. Continued.

DECRES.

F. TUTTI. **FF.** **MF**

praise ye the Lord, praise the Lord O - - my soul, O my soul, Amen, A - - - men.

F. TUTTI. **FF.** **MF. DECRES.**

ALLEGRO.

BLESSED BE THE LORD. Sentence.

F. **MF.** **FF.**

Blessed, Blessed, Blessed, Blessed be the Lord for - ev - er more. Blessed be the Lord for - ev - er more, Amen, A - - - men.

F. **MF.** **FF.***

* * May be repeated,

Musical score for the first system, featuring three staves. The top staff is the vocal line with lyrics: "Bles - - - sed, Bles - - sed, Blessed is the people that know the joyful sound; Bles - sed, blessed that know the joyful sound;". The middle staff is the vocal line with lyrics: "Bles - - - sed, Bles - - sed, Blessed is the people that know the joyful sound; Bles - sed, blessed that know the joyful sound;". The bottom staff is the piano accompaniment. Dynamics include *CRES.*, *MF.*, *F.*, and *P.*. The time signature is 3/4.

SOLO.

Musical score for the second system, featuring three staves. The top staff is the vocal line with lyrics: "They shall walk O Lord, in the light, in the light of thy counte - nance." The middle staff is the vocal line with lyrics: "They shall walk, O Lord, in the light of thy coun - te - nance." The bottom staff is the piano accompaniment. Dynamics include *TUTTI. F.*. The time signature is 3/4.

SOLO.

Musical score for the third system, featuring three staves. The top staff is the vocal line with lyrics: "They shall walk O Lord, in the light, in the light of thy counte - nance." The middle staff is the vocal line with lyrics: "They shall walk, O Lord, in the light of thy coun - te - nance." The bottom staff is the piano accompaniment. Dynamics include *TUTTI. F.*. The time signature is 3/4.

SOLO. TUTTI. F.

They shall walk O Lord, in the light, in the light of thy coun - te - nance, They shall walk O Lord, in the light of thy countenance.

SOLO. TUTTI. F.

Detailed description: This system contains two staves. The top staff is a vocal line in G major (one flat) with a treble clef. It begins with a SOLO section and transitions to a TUTTI. F. section. The bottom staff is a basso continuo line in G major with a bass clef. The lyrics are written below the vocal line.

SOLO. TUTTI. F.

In thy name shall they re - - - joice - all the day, and in thy righteous - ness shall they be ex - alt - ed.

SOLO. TUTTI. F.

Detailed description: This system contains two staves. The top staff is a vocal line in G major with a treble clef. It begins with a SOLO section and transitions to a TUTTI. F. section. The bottom staff is a basso continuo line in G major with a bass clef. The lyrics are written below the vocal line.

MOTETTO. Continued.

319

And in thy righteousness shall they be ex - alt - ed, In thy name shall they rejoice all the day, and in thy righteousness, shall they be ex - alt - ed,

UNISON.

F.

Detailed description: This system contains four staves. The top two staves are vocal lines in G major (one treble clef, one bass clef). The bottom two staves are piano accompaniment in G major (one bass clef, one alto clef). The lyrics are written below the vocal staves. A 'UNISON.' instruction is placed above the piano accompaniment. A fermata is placed over the first vocal staff, and a 'F.' (forte) dynamic marking is placed above the piano accompaniment.

shall - - they be ex - alt - ed. A - - - men.

FF. CRES. DECRES.

FF. CRES. DECRES.

Detailed description: This system contains four staves. The top two staves are vocal lines in G major (one treble clef, one bass clef). The bottom two staves are piano accompaniment in G major (one bass clef, one alto clef). The lyrics are written below the vocal staves. Dynamic markings 'FF.', 'CRES.', and 'DECRES.' are placed above the vocal and piano staves respectively. A fermata is placed over the first vocal staff, and another fermata is placed over the final notes of the vocal line.

THE LORD IS IN HIS HOLY TEMPLE.

ALLEGRO ASSAI.

P. The Lord is in his ho - - - ly tem - ple; The Lord - - - - - is in his

The Lord - - - - - is in his

MF.

The Lord is in his ho - - - - - ly tem - ple; The Lord - - - - - is in his ho - ly tem - - -

P. UNISON.

The

ho - - ly tem - - - - - ple; *P.* Let all the earth keep silence be - - fore - - him,

ho - - - - - ly, in his ho - ly tem - - - - - ple; *P.*

ple, in - - his ho - - - - - ly tem - - - - - ple; Let all the earth keep silence be - - fore - - - him,

P. *P.*

Lord - - - is in his ho - - - - - ly tem ple; keep silence, keep

MOTETTO.

Continued.

321

Keep si - - - - lence, Keep silence be - fore him, Let all the earth keep silence be - fore - - him,

si - - - - lence, keep silence be - fore - - - - - him, Let all the earth keep silence be - - fore him, keep

keep si - - - - - lence, keep si - - lence be - - fore him, The Lord - is in his ho - - ly

silence, keep si - 41 - - - - - lence, keep si - lence be - - fore him,

MOTETTO. Continued.

STRING.

tem - - ple, the Lord is in his ho - ly tem - ple; let all the earth be - - silence, be sil - - ence, be sil -

tem - - ple, the Lord is in his ho - ly tem - - ple; let all the earth be - - sil - ence,

P.

silence,

UNISON.

silence,

- ence, be sil - - ence The Lord is in his ho - - - ly tem - ple; Let all the earth - - be

silence, silence, silence, si - - lence, *TEMPO PRIMO.*

ALLEGRO ASSAI.

The Lord is in his ho - - - - ly tem - ple; Let all the earth - - be

silence, silence, silence, sil - - ence. *UNISON.*

MOTETTO. Continued.

323

si - - lence, be si - - - - lence, - - - - be si - lence, be si - lence be - fore - - - - him.

DECRESC. P. PP.

DECRESC. P. PP.

be si - - - - lence be - fore - - - - him.

Detailed description: This musical score consists of four staves. The top two staves are vocal parts in G major, with lyrics underneath. The bottom two staves are piano accompaniment in G major. The score includes dynamic markings such as 'DECRESC.', 'P.', and 'PP.'.

ALLEGRO. VIVACE.

PRaise GOD, FROM WHOM.

Doxology.

Praise God from whom all blessings flow, Praise him all - creatures here be - low; Praise him a - bove ye heav'n'y host, Praise Father, Son, and Ho - ly Ghost.

F. P. CRES: F. DECRESC: and DIM:

F. P. CRES: F. DECRESC: and DIM:

Detailed description: This musical score consists of four staves. The top two staves are vocal parts in D major, with lyrics underneath. The bottom two staves are piano accompaniment in D major. The score includes dynamic markings such as 'F.', 'P.', 'CRES:', and 'DECRESC: and DIM:'.

MEN OF GOD, GO TAKE YOUR STATIONS;

Anthem.

Musical score for the Anthem "Men of God, Go Take Your Stations". The score is written for voice and piano. It begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The tempo is marked "ALLEGRO". The score is divided into several systems, each with dynamic markings: *MP*, *CRES.*, *P.*, *MF.*, and *DECRES.*. The lyrics are: "Men of God, go take your stations; Darkness reigns throughout the earth, darkness, darkness reigns - - throughout the earth. - - Men of God, go take your stations; Go pro - claim, proclaim among the nations, joyful news of heav'nly birth." The score includes a *UNISON* section for the piano part. The piece concludes with a final chord in the key of D major.

Men of God, go take your stations; Darkness reigns throughout the earth, darkness, darkness reigns - - throughout the

UNISON.

reigns - through - - out - - the

earth. - - Men of God, go take your stations; Go pro - claim, proclaim among the nations, joyful news of heav'nly birth.

earth - -

ANTHEM. Continued.

325

F.

Bear the tidings, bear the tidings, bear the ti - dings ti - - - dings, ti - - - - - dings of - the Sa - viour's worth,

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef. The lyrics are written below the vocal line.

ALTO or TENOR,
SOLO.

Of his gos - pel not a sham'd, 'T is the power of God to save; Go where Christ was nev - er named, Pub - lish

SOLO.

This system contains a solo vocal line for Alto or Tenor and piano accompaniment. The solo line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef. The lyrics are written below the solo line.

ANTHEM. Continued.

TENOR. SOLO.

SOLO.

freedom, pub - lish free - dom to the slave: Blessed freedom! Blessed freedom! freedom! free - dom Zi - - - - - ons,

SOLO.

When ex - posed to fearful dangers, Je - sus will his own de - fend;

Zi - - - - - ons chil - dren have.

SOLO.

When ex - posed to fearful dangers, Je - sus will his own de - fend;

ANTHEM. Continued.

Borne a - far 'midst foes and strangers, He is with you, He is with you, He will guide you, will guide - - - - you to the end.

Borne a - far 'midst foes and strangers, He is with you, He is with you, He will guide you, will guide - - - - you to the end.

TUTTI.

MP. CRES. **P.**

Men of God, go take your sta-tions, Dark-ness reigns throughout the earth, Go, pro-claim, pro-claim a-mong the na-tions,

UNISON.

TUTTI. MP. CRES. **P.**

ANTHEM. Continued.

joy - ful news of heav'n - ly birth, bear the ti - dings, bear the ti - dings, bear the ti - dings, bear the ti - dings,

ti - dings of - our Sav - - - iour's worth; - - - He is with you, He will guide you to the end. - - -

MF. DECES.

MF. DECES.

Arm of the Lord awake! awake! Put on thy strength, the na - tions shake! Now let the world a - dor - ing see, - - Triumphs of

F. *P.* *CRES.*

F. *P.* *CRES.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, 6/4 time, with lyrics. The bottom staff is a piano accompaniment in bass clef, 6/4 time. Dynamics include *F.* (forte), *P.* (piano), and *CRES.* (crescendo). The key signature has one sharp (F#).

mer - cy wrought by thee. Say to the heathen, from thy throne, I am Je - ho - vah, God a - - lone!

MF. *F.*

MF. *F. UNISON.*

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef, 6/4 time, with lyrics. The bottom staff is a piano accompaniment in bass clef, 6/4 time. Dynamics include *MF.* (mezzo-forte) and *F.* (forte). The bottom staff is marked *F. UNISON.* The key signature has one sharp (F#).

Thy voice their i - dols shall confound, And cast their al - tars to the ground, And cast their al - - tars to - the ground.

UNISON.

Let Zi - - on's time of fa - vor come! Oh, bring the tribes of Is - rael home! Soon may our wond'ring eyes be - hold, Gentiles and Jews in Je - sus' fold!

MF.

Al - migh - ty God! thy grace proclaim, Thro' ev' - ry clime of ev'ry name! Let adverse pow'rs before thee fall, And crown the Sav - iour Lord of all!

MF.

ALLEGRO.

DECRES. F. A - - - - - men.

And crown the Sav - iour Lord of all, A - men, A - men, A - - - - - men.

DECRES. F. A - - - - - men. FINE.

1. Life is a span, - a fleet - ing hour, How soon the va - por flies! Man is a ten - der,

2. The once lov'd form, now cold - and dead, Each mourn - ful thought em - - ploys; And na - ture weeps - her

1. tran - sient flow'r, that e'en in bloom - - ing dies, - - That e'en in bloom - - ing dies, D. Cp. V. 2.

2. com - forts fled, And with - - er'd all - - her joys, - - - And with - er'd all her joys. V. 3

MP. CRESC. CRESC. CRESC. MP. DECRES.

3. Hope looks be - yond the bounds - of time, When what we now de - plore, - Shall rise in full im - mor - tal prime, And bloom to fade no more. - - -

MP. CRESC. CRESC. CRESC. MP. DECRES.

ANDANTINO.

P. CRESC. MF. P. CRESC. MF.

4. Cease then fond nature, cease thy tears, Thy Saviour dwells on high; There ev - er - - last - ing spring appears, There joys shall never - -

never die. Cease then, fond na- ture, cease thy tears, Thy Saviour dwells on high; There everlasting spring appears, There joys shall never die, never die, never die.

P. *P.* *F.* *DECRES.*

P. *P.* *F.* *DECRES.*

FINE.

ALLEGRO.

THROUGH EV'RY AGE.

Hymn.

Doxology.

Through ev'-ry age, e - - ter - nal God, Thou art our rest, our safe a - - bode: High was thy throne, ere heav'n was made, Or

F. *P.* *F.* *MF.*

F. UNISON. *P.* *F.* *MF.*

* SOLO.

earth, thy hum - ble foot - stool laid. Long hast thou reign'd, ere time be - gan, Or dust - was fash - ion'd in - - to man;

SOLO. SOLO.

And

SOLO. TENOR or 2d. TREBLE. TUTTI. TENOR.

MF. DECRESC.

And long - thy king - - dom - shall - en - - dure, When earth - and time shall be no more.

SOLO. MF. DECRESC. D. C. *

TUTTI.

long thy king - dom shall - en - - dure, *

336 ALLEGRETTO. **O PRAISE GOD IN HIS HOLINESS.** Motetto.

ALLEGRO ASSAI.

F. SECOND TREBLE. DECRES. CRES. FF MF.

O praise God in his ho - li - ness, Praise him in the firmament of his power; - - Praise him in his no - ble acts, Praise him ac -

F. DECRES. UNISON. CRES. FF MF.

cording to his excellent great - - - ness; Praise him in the sound, in the sound of the trumpet, praise him in the sound, in the sound of the trumpet,

F.

F.

MOTETTO. Continued.

337

Praise him upon the lute, upon the lute, upon the lute and harp, praise him &c.

P. MF. F. P.

Praise him upon the lute, upon the lute, upon the lute and harp; Praise him, praise him in the eymbals and dances, Praise him on strings, on

P. MF. F. UNISON. P.

Praise him upon the lute, upon the lute, upon the lute and harp; Praise him &c.

strings and pipes, Let every thing that hath breath praise the Lord, Let every thing that hath breath praise the Lord, Let every thing that hath breath

CRESC: FF

CRESC: FF UNISON.

MOTETTO. Continued.

Praise the Lord, - - - praise the Lord, praise the Lord, praise the Lord, A - - men, A - men, A - men.

ALLEGRETTO.

THE GRACE OF OUR LORD. Sentence.

The grace of our Lord - - Je - sus Christ, And the Love of God, and the fellowship of the Ho - - ly Ghost, Be with us all ever, ev - er - more, A - - men.

MODERATO.

TO GOD THE FATHER.

Sentence.

Doxology.

339

To God the father, God the Son, And God - the spirit three in one; Be hon - or, praise, and glo - ry given, By all on earth - and

ALLEGRO ASSAI.

all in heav'n. Hal - le - - lu - jah, A - - - men, Hal - le - - lu - jah, A - - - men, A - - - men, A - - - men.

ALLEGRO ASSAI.

Musical score for the first system, featuring three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The first staff has a treble clef, a key signature of one sharp, and a 3/4 time signature. The second staff has a treble clef, a key signature of one sharp, and a 3/4 time signature. The third staff has a bass clef, a key signature of one sharp, and a 3/4 time signature. The music is marked with dynamics: MF (Mezzo-Forte) at the beginning, P. (Piano) in the middle, and CRES. (Crescendo) leading to P. (Piano) at the end.

Be - - hold, be - - hold God is my sal - vation, I will trust in him, Be - hold, be - - hold God is my sal - vation, I will

Musical score for the second system, featuring three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The first staff has a treble clef, a key signature of one sharp, and a 3/4 time signature. The second staff has a treble clef, a key signature of one sharp, and a 3/4 time signature. The third staff has a bass clef, a key signature of one sharp, and a 3/4 time signature. The music is marked with dynamics: SOLO. (Solo) and F. TUTTI. (Forcemente Tutti).

trust in him, for the Lord Je - - - ho - vah is my strength and my song, he al - - so is my sal - va - tion. Praise the

SOLO.

Lord, praise the Lord and call upon his name, for the Lord Je - - ho - vah is my strength, and my song, - he - - al - so is my sal-

SOLO.

F. TUTTI.

- - vation, Praise the Lord, praise the Lord, and call up - on his name; sing un - to the Lord, sing un - to the Lord,

F. TUTTI.

Musical score for the first system of the motetto. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The first vocal staff begins with a treble clef and a key signature of one sharp. The piano accompaniment starts with a bass clef and a key signature of one sharp. The lyrics are: "for he hath done - - ex - cel - lent things, ex - cel - lent things, this is known in all the earth, in all the earth, in all the".

Musical markings include **MF.** (Mezzo-Forte) and **F** (Forte). The word **UNISON** is written above the piano accompaniment staff towards the end of the system.

Musical score for the second system of the motetto. It consists of four staves. The top staff is for the Alto voice, and the bottom three are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "earth; Cry out and shout, thou in - hab - it - ant of Zi - on; Cry out and shout, thou in - - hab - - it - ant of Zi - on;".

Musical markings include **ALTO.** above the first staff, and **FF** (Fortissimo) in the piano accompaniment staves.

MOTETTO. Continued.

343

TENOR.

MF

for great, great is the Ho-ly one of Is - - ra - - - el, for great - - is the Ho - - ly one - - - of Is - ra - -

UNISON.

MF

mf

- - el, - - in the midst of thee, - - Be - hold, be - - hold, God is my sal - vation, I will trust in him; Be - hold, be - - hold,

mf

P *SOLO.*

God is my sal - vation, I will trust in him, for the Lord Je - ho - vah is my strength and my song, he al - so is my sal - vation.

P *SOLO.*

F TUTTI. *SOLO. ALTO.*

Praise the Lord, praise the Lord, and call up - on his name; for the Lord Je - ho - vah is my strength and my song, he al - so is my sal -

F TUTTI. *SOLO.*

F TUTTI.

vation. Praise the Lord, praise the Lord, and call upon his name, and call upon his name; sing unto the Lord, and call upon his name,

F TUTTI

ALTO. **TENOR.**

MF **F**

for he hath done - ex - cellent things, excellent things. Cry out and shout thou in - hab - itant of Zi - on; cry out and shout, thou in-

MF **F**

habitant of Zi-on. Cry out and shout thou in-hab-i-tant of Zi-on! **F** GRANDIOSO. CRESCEND. Great - - is the Ho - - - ly one

of Is - - - ra - - el, **FF** Great in Is - - ra - - el, **MP** Praise ye the Lord, **P** A - - men.

UN POCO ALLEGRETTO.

INDEPENDENCE.

L. M.

Two Stanzas.

Patriotic Hymn. 347
For Anniversary's of American Independence * *

1. When stern oppression's ir - on rod, Was raised to crush our father's right; They call'd aloud on freedom's God, And bravely dar'd the patriot fight.

2. Bequeathed to us that glorious prize, Its ancient splendor yet re - tains; It still oppression's pow'r defies, And laughs at fee - ble tyrants chains.

3. From realm to realm, o'er all mankind, The knowledge of their rights shall fly; And monarchs, in dis - may, shall find, That lib - er - ty can nev - er die.

1. In vain against them, giant strength, Her strongest, fiercest ef - forts made; Bright vict'ry crowned their arms, at length, They gain'd the boon for which they pray'd.

2. Of nations, we, the first, were bless'd, But soon, o'er all the peopled earth; Fair lib - er - ty shall be possess'd; The world shall rise in freedom's birth.

3. Re - joice, Columbia's sons, re - joice, The song of freedom loudly raise; And let ex - ul - ting heart and voice, Un - ite to swell our shouts of praise!

1. When through the torn sail the wild tempest is streaming, When o'er the dark wave the red lightning is gleaming, Nor hope lends a -

2. And O when the whirlwind of passion is ra - ging, When sin in our hearts its wild war - fare is wa - ging, Then send down - - thy

1. ray - - the poor sea - man to cherish, We fly to our Ma - ker: Save Lord! or - - - - we per - ish. D: Cp:

2. Spirit, thy ransomed to cher-ish, Re - buke the de - - stroy - er: Save Lord! or - - - - we per - ish. FINE.

ALLEGRO MOLTO.

O GIVE THANKS. Motetto.

Psalm 118, verses 1. 19. 24. 26. 29. **349**

O give thanks un - to the Lord; O give thanks, give thanks unto the Lord; &c.

MF O give thanks un - to the Lord; O give thanks unto the Lord; For he is good: For he is good: - be - cause his mercy en -

MF O give &c.

F

This system contains the first four staves of the musical score. The top staff is the vocal line, followed by three piano accompaniment staves. The lyrics are written below the vocal staff. Dynamic markings include *MF* and *F*. The key signature has one flat (B-flat), and the time signature is common time (C).

dureth, endureth for - ev - er, be - cause his mer - cy en - dureth, endureth for - ever, his mercy en - du - reth for - - ev - - er.

This system contains the next four staves of the musical score. The top staff is the vocal line, followed by three piano accompaniment staves. The lyrics continue from the first system. Dynamic markings include *MF* and *F*. The key signature has one flat (B-flat), and the time signature is common time (C).

MOTETTO. Continued.

Open to - - me - the - gates of - righteousness: I - - will go, - - - I - - - will go, - - - I will go - - un - to them, and I will

SOLO.

Open to - me the - gates of - righteousness: I - - will - go, - I - will - go, - - - I will go - - - un - to them, and I will

praise the Lord, and I will praise - - the Lord, and I will praise - - - - the Lord, - and I will praise - - the Lord, and I will

praise - the Lord, and I will praise - the Lord, and I will praise - the Lord, - and I will praise - - the Lord, and I will

MOTETTO. Continued.

351

ALTO.

praise the Lord.

SOLO. Alto Tenor or 3d. Treble.

SOLO. This is the - day which the Lord hath made : This is the day, this is the day which the Lord hath made : we will re-

This is the day, - - this is the &c.

praise the Lord.

joyce and be glad, and be glad - - in it, we will re - joyce, we will re - joyce, we will re - joyce and be glad, and be - glad - - in it.

we will re - - joyce, - - - &c.

Bles - sed, blessed be he that cometh in the name of the Lord: we have bles - sed you out of the house of the Lord.

TEMPO PRIMO.

TUTTI.

Bles - sed, blessed be he that cometh in the name of the Lord: we have bles - sed you out of the house of the Lord.

TEMPO PRIMO.

TUTTI.

O give thanks un - to the Lord; O give thanks, give thanks unto the Lord, for he is good: for he - is - good: be - cause his mer - cy en -

O give thanks un - to the Lord; O give thanks, give thanks unto the Lord, for he is good: for he is good: because his mer - cy en -

O give &c

MOTETTO. Continued.

353

dureth, endureth for - ever, because his mercy en - dureth, endureth for - ever, for his mercy endureth for - ever, his mercy endureth for - e - - ver,
 dureth, endureth for - ever, because his mer - cy en - dureth, endureth for - ever, for his mercy endureth for - ever, his mercy en - dureth for - e - - ver,

for - ever, forever and ever, for - ever, for - ever and ever, for - ever, for - ever and ever, for - ever, forever and ever, for - ev - - er. A - men.
 for - ever, forever and ever, for - ever, forever and ever, for - ever, forever and ever, for - ever forever and ever, for - e - - ver, A - men.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a 3/4 time signature. The bottom two staves are in bass clef with a 3/4 time signature. The music is marked with a forte 'F' dynamic. The lyrics are: "The Glo-ry of the Lord shall en - dure for - ev - er, for - ev - er, shall en - dure for - ev - er; the Glory of the Lord shall en - dure -- for - - ev - er, for".

The second staff contains the lyrics: "The Glo-ry of the Lord shall en - dure for - ev - er, for - ev - er, shall en - dure for - ev - er; the Glory of the Lord shall en - dure -- for - - ev - er, for".

The word "UNISON." is written above the third staff.

The second system of the musical score consists of four staves. The top two staves are in treble clef with a 3/4 time signature. The bottom two staves are in bass clef with a 3/4 time signature. The music is marked with a forte 'F' dynamic in the first staff and a mezzo-forte 'MF' dynamic in the second staff. The lyrics are: "- ev - - - er, the Glo-ry of the Lord shall en - dure for - ev - er, the Glo-ry of the Lord - shall en - - dure for - ev - er, shall en -".

The first staff contains the lyrics: "- ev - - - er, the Glo-ry of the Lord shall en - dure for - ev - er, the Glo-ry of the Lord - shall en - - dure for - ev - er, shall en -".

The second staff contains the lyrics: "- ev - - - er, the Glo-ry of the Lord shall en - dure for - ev - er, the Glo-ry of the Lord - shall en - - dure for - ev - er, shall en -".

MOTETTO. Continued.

First system of musical notation. It consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a basso continuo line. The lyrics are: "dure for - ev - er: the Lord shall re - jice, - - the Lord shall re - jice, shall re - jice in his works, the Lord shall re - jice, shall re -". There are two "UNISON" markings above the fourth staff. A fermata is placed over the final note of the first staff.

Second system of musical notation. It consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a basso continuo line. The lyrics are: "- - jice in his works, the Lord shall re - jice, shall re - jice in his works, shall re - jice, shall re - - - jice, shall re - jice in his works." There are two "UNISON" markings above the fourth staff. A fermata is placed over the final note of the first staff.

He look-eth on the earth, and it trembleth, it trembleth, and it trem

Dynamics: **P**, **CRES.**, **MF**, **CRES.**, **CRES.**

bleth, he touch eth the hills, and they smoke, he touch - eth the hills . . .

Dynamics: **P**, **F**, **P**, **UNISON.**, **F**, **UNISON.**

MOTETTO. Continued.

357

and they smoke, they smoke, they smoke, and they smoke, and they

CRASC: P CRASC:

Detailed description: This system contains the first four staves of the musical score. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment. The bottom staff is a bass line. Dynamics include CRASC: (Crescendo), P (Piano), and CRASC: (Crescendo).

smoke, they smoke, they smoke; and they smoke, they smoke.

MP P MP P

Detailed description: This system contains the next four staves of the musical score. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a piano accompaniment. The bottom staff is a bass line. Dynamics include MP (Mezzo-Piano) and P (Piano).

Musical score for the first system of the motetto. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The tempo is marked *MF* (Moderato Finito). The dynamics include *MF* and *CRESC:* (Crescendo). The lyrics are: "I will sing - - un - to the Lord as long as I live, - I will sing - - un - to the Lord as long as I live;"

Musical score for the second system of the motetto. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The tempo is marked *F* (Forte). The dynamics include *F* and *MF* (Moderato Finito). The lyrics are: "I will sing praise - un - to my God - while I have - my be - - - ing, I - - - will sing praise - - - -"

un - - to my God, - - - I will sing praise - un - to my God, - - while I have my be - - - - ing;

TEMPO PRIMO.

The Glory of the Lord shall en - dure for - ev - er, for - ev - er, shall en - dure for - ev - er; the Glory of the Lord shall en - dure - - for - - ev - er, for -

TEMPO PRIMO.

UNISON.

*
 F
 FF
 F
 FFF
 *

-- ev - - - er; The Glo - ry of the Lord - shall en - dure for - - ev - er, shall en - dure for - ev - er, for - - ev - er, and ev - er.

*
 FF
 A - - - - - men. The Glo - ry of the Lord shall en - dure - - - - - for - - ev - - - - er,
 May be repeated.*
 FF

MOTETTO. Continued.

361

Musical score for Motetto, Continued. The score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the organ accompaniment. The vocal line begins with the lyrics "A - men, A - men, A - - - - men. A - - - - men." The organ part provides harmonic support. Performance markings include **MP** (Mezzo Piano) and **DECRES.** (Decrescendo). The piece concludes with a **FINE.** marking.

UN POCO ALLEGRO.
VOICE.

O HAPPY IS THE MAN.

Sacred Canzone.

For a Tenor or Treble voice.

Musical score for "O Happy is the Man." The score is in 3/4 time and features a vocal line and an organ accompaniment. The vocal line is marked **MP** (Mezzo Piano) and **SEMPRE LEGATO**. The organ part is marked **ORGAN.** and includes a **V. S.** (Verso) marking. The piece is in a minor key and concludes with a fermata.

VOICE.

O ha - py is the man, - who hears - Re - lig - ion's warn - - ing voice, And who - - ce - - les - - tial wis - - dom makes, - His

P.

CRES.

ear - ly, his ear - ly on - ly choice; For she - - has treasures great - er far, than east or west - un - fold, - - - More

CANZONE.

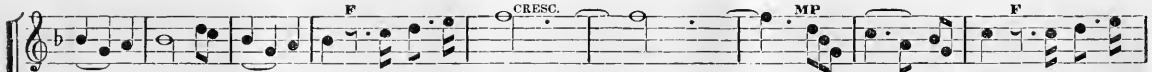
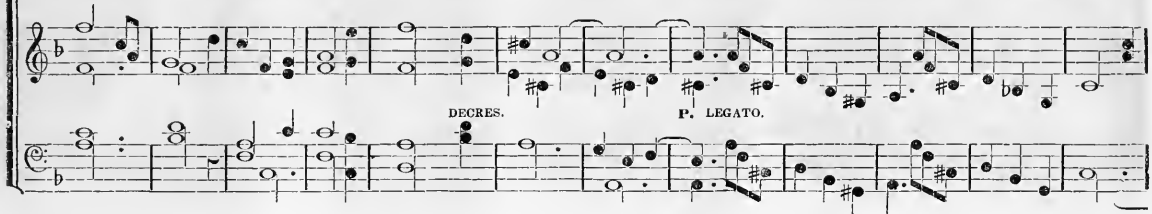
Continued.

363

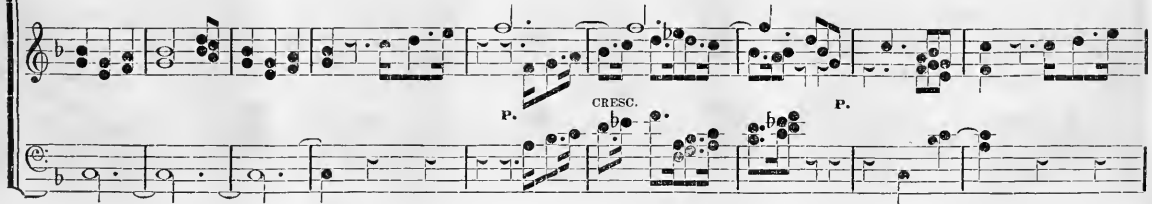


pre - cious are her bright - rewards, Than gems, or stores of gold.

More



pre - cious are her bright - rewards, Than gems, or stores - of gold, Than gems, or



MP.

CRESC

stores, - - - - - of gold.

SWELL.

CRESC.

LEGATO. MP.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a melodic line that includes a fermata over a dotted quarter note. Below the staff, the word 'CRESC' is written. The middle staff continues the melody, with a fermata over a dotted quarter note. Below this staff, the words 'stores, - - - - - of gold.' are written. The bottom staff is a bass clef with a key signature of one flat and a common time signature. It features a bass line with a fermata over a dotted quarter note. Below this staff, the word 'SWELL.' is written. The system concludes with a double bar line.

Her right - hand of - - - fers

P

LEGATO.

P

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It begins with a melodic line that includes a fermata over a dotted quarter note. Below the staff, the words 'Her right - hand of - - - fers' are written. The middle staff continues the melody, with a fermata over a dotted quarter note. Below this staff, the word 'LEGATO.' is written. The bottom staff is a bass clef with a key signature of one flat and a common time signature. It features a bass line with a fermata over a dotted quarter note. Below this staff, the word 'P' is written. The system concludes with a double bar line.

CANZONE.

Continued.

365

to - the just - im - mor - tal hap - py days, - im - mortal hap - py days - happy, happy days; Her left im - perish - - a - - ble

LEGATO

Detailed description: This system contains the first three staves of music. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The lyrics are written below the notes. The middle staff is a piano accompaniment in treble clef, featuring chords and melodic lines. The bottom staff is a piano accompaniment in bass clef, primarily consisting of a bass line with some chords. The word 'LEGATO' is written below the first few notes of the bass staff.

wealth, and heav'n - - ly crowns, and heav'n - ly crowns - - - dis - plays, - - - Her right hand of - fers to the just im -

V. S.

Detailed description: This system contains the next three staves of music. The top staff continues the vocal line with the lyrics 'wealth, and heav'n - - ly crowns, and heav'n - ly crowns - - - dis - plays, - - - Her right hand of - fers to the just im -'. The middle and bottom staves continue the piano accompaniment. The marking 'V. S.' (Vincenzo) is placed at the end of the system.

- mortal, im - mor - - - tal hap - - - - - py days; Her left, imperish - a - ble wealth, and heav'nly crowns dis - plays,

Musical notation for the first system, including vocal line, piano accompaniment, and bass line. Dynamics include *CRESC.* and *PP.*

and heav'nly crowns displays, and heav'n - - - - ly crowns - - - - - displays

Musical notation for the second system, including vocal line, piano accompaniment, and bass line. Dynamics include *CRESC.*, *P. DECRESC.*, *P.*, and *LEGATO.*

And as her ho - - ly - - la - bours -

MORENO.

PP.

This system contains three staves of music. The top staff is a vocal line in G major (one flat) with lyrics. The middle staff is a piano accompaniment with slurs and dynamics. The bottom staff is a bass line with chords and dynamics. The tempo/mood is marked 'MORENO.' and the dynamic is 'PP.'.

rise, so her - - re - wards in - - crease; - - - Her ways are ways - - - of - - pleas - - ant - - ness, and

This system contains three staves of music. The top staff is a vocal line in G major (one flat) with lyrics. The middle staff is a piano accompaniment with slurs and dynamics. The bottom staff is a bass line with chords and dynamics.

all - - her paths are peace, and all - her paths are peace. - - - SWELL.

DECRESC. LEGATO.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with lyrics. The bottom staff is a piano accompaniment. The music features a melodic line with some grace notes and rests, followed by a more active piano accompaniment. Performance markings include 'DECRESC.' and 'LEGATO.'.

O! hap - py is the man, who

PP. P.

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with the lyrics 'O! hap - py is the man, who'. The bottom staff continues the piano accompaniment. The music is more rhythmic and active. Performance markings include 'PP.' and 'P.'.

CANZONE. Continued.

369

hears Re - - - lig - - ion's warn - ing voice, And who ce - - - les - - tial wis - - dom makes His ear - - ly, his

SEMPRE LEGATO.

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The lyrics are written below the notes. The bottom staff is a piano accompaniment in bass clef, starting with the instruction 'SEMPRE LEGATO.' The music features a mix of eighth and sixteenth notes, with some chords and rests.

ear - - ly on - - ly choice, For she - has treas - ures great - er far, than east or west un - fold; More pre - cious are her bright re-

Detailed description: This system contains the second two staves of the musical score. The top staff continues the vocal line with the lyrics. The bottom staff continues the piano accompaniment. The musical notation includes various rhythmic values and rests, maintaining the 'SEMPRE LEGATO' instruction.

CANZONE. Continued.

wards, than gems or stores of gold, more pre - cious are her bright re - wards, than gems or stores

F. **CRES.** **MP.**

SWELL POCO A POCO CRES. **P.**

The first system of the musical score 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 written below the notes. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. Dynamics include **F.** (Forte), **CRES.** (Crescendo), and **MP.** (Mezzo-piano). Performance instructions include **SWELL POCO A POCO CRES.** and **P.** (Piano).

of gold, than gems or stores of gold.

F. **CRES.** **MP.**

SWELL POCO A POCO CRES. **LEGATO.** **FINE**

The second system of the musical score also consists of three staves. The top staff continues the vocal line with the lyrics "of gold, than gems or stores of gold." The middle and bottom staves continue the piano accompaniment. Dynamics include **F.** (Forte), **CRES.** (Crescendo), and **MP.** (Mezzo-piano). Performance instructions include **SWELL POCO A POCO CRES.**, **LEGATO.**, and **FINE**.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a bass line, and a basso continuo line. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'MODERATO E PIETOSO'. The score includes dynamic markings: *MP*, *CRES.*, *P*, *CRES.*, *DECRESC.*, and *MF*. The lyrics are: "My voice shalt thou hear in the morning, O Lord, In the morning will I direct my prayer un-to thee, in the".

The second system of the musical score continues from the first. It features the same four-staff structure. The tempo markings change to *ANDANTE.*, *ADAGIO.*, and *LARGO.*. Dynamic markings include *DECRESC.*, *P*, *MF*, *MORENDO.*, *P*, *ANDANTE.*, *MF*, *MORENDO.*, and *FINE.*. The lyrics are: "morn - ing will I direct my prayer un - to thee - - - and will look up. A - men, A - - men." The system concludes with a double bar line.

AWAKE! YE SAINTS, AWAKE!

Anthem.

Before Service.

A - wake! ye saints, a - - wake! And hail this sa - cred day; In lof - tiest songs of praise, Your joy - ful hom - age pay:

This system contains four staves of music. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second staff is the vocal line with lyrics. The third staff is the piano accompaniment, starting with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff is the piano accompaniment, starting with a bass clef, a key signature of one sharp, and a common time signature. The music is in a simple, hymn-like style.

SOLO.
 Wel - come the day that God - - hath - - blest, The type - - of heav'n's e - - ter - - nal rest.

This system contains four staves of music. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp, and a common time signature. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment, starting with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff is the piano accompaniment, starting with a bass clef, a key signature of one sharp, and a common time signature. The music is in a simple, hymn-like style.

ANTHEM. Continued.

373

SOLO. **TUTTI.**

Wel - come the day that God hath blest, The type of heav'n's e - - ter - - nal rest. Wel - come the day,

SOLO. **TUTTI.**

F.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) and 4/4 time, starting with a solo section and transitioning to tutti. The second staff is a piano accompaniment, also in G major and 4/4 time, with a solo section for the first part and tutti for the second. The lyrics are written below the vocal staff. The system concludes with a fermata and the letter 'F.' below the piano staff.

wel - come, wel - come the day that God hath blest, The type - of - - heav'n's - e - - ter - - nal rest.

FINE.

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in G major and 4/4 time, continuing the lyrics from the previous system. The second staff is a piano accompaniment in G major and 4/4 time. The system concludes with a fermata and the word 'FINE.' written below the piano staff.

How beau - tiful, how beau - tiful upon the mountains are the feet of him that bringeth good tidings, that pub - lisheth peace; that

MF. CRESC. P. F. P. F.

MF. CRESC. P. F. P. F.

bringeth good ti - dings, that pub - lish - eth sal - - va - tion: that saith un - to Zi - on thy God reign - - - eth - How

UNISON. SOLO.

UNISON. SOLO.

MOTETTO. Continued.

375
SOLO.

2d. TREBLE.

beau - ti - ful, how beau - ti - ful upon the moun - tains are the feet of him that bring - eth good ti - dings, that pub - lisheth peace;

SOLO.

Detailed description: This system contains two staves. The top staff is labeled '2d. TREBLE.' and contains a melodic line with lyrics. The bottom staff is marked 'SOLO.' and contains a bass line. The music is in G major and 4/4 time. The lyrics are: 'beau - ti - ful, how beau - ti - ful upon the moun - tains are the feet of him that bring - eth good ti - dings, that pub - lisheth peace;'. The system ends with a fermata over the final note.

TUTTI.

F.

beau - ti - ful, how beau - ti - ful upon the mountains are the feet of him that bring - eth good ti - - dings, that publisheth sal - va - tion: That

TUTTI.
F.

beau - ti - ful, how beau - ti - ful upon the mountains are the feet of - him - that bring - eth good ti - - dings, that publisheth sal - va - tion:

Detailed description: This system contains four staves. The top staff is marked 'TUTTI.' and contains a melodic line with lyrics. The second staff is marked 'F.' and contains a bass line. The third staff is marked 'TUTTI.' and contains a melodic line. The bottom staff is marked 'F.' and contains a bass line. The lyrics are: 'beau - ti - ful, how beau - ti - ful upon the mountains are the feet of him that bring - eth good ti - - dings, that publisheth sal - va - tion: That beau - ti - ful, how beau - ti - ful upon the mountains are the feet of - him - that bring - eth good ti - - dings, that publisheth sal - va - tion:'. The system ends with a fermata over the final note.

MOTETTO. * Continued.

saith un - to Zi - on, thy God reign - - - eth. Break forth in - - to joy, Break forth in - - to joy.

F. *FF.*

F. *FF.*

* Allegro

Sing ye waste pla - ces of Je - - ru - sa - lem, for the Lord hath com - fort - ed his peo - - ple, he hath re - deemed Je - ru - sa - lem,

MF.

MF.

MOTETTO. Continued.

377

1st. time. * 2d. time.

he hath re - deem - ed Je - ru - sa - lem, Je - ru - sa - - lem, ru - - sa - - lem. A - - men, A - - men.

MODERATO.

The Celebrated old tune, CHINA. C.M. Swan. Common Hymn.

Why do we mourn de - part - ing friends? Or shake at death's a - larm's, 'Tis but the voice that Jesus sends, To call them to his arms.

SOLO. TUTTI.

1. Ye ser-vants of God, your Master pro-claim, And pub-lish a-broad his won-derful name; The name all vic-torious of Jesus ex--tol; His

SOLO. ORGAN. TUT.

2. O let us a-dore, and give him his right, All glo-ry and pow'r, and wis-dom and might; All honor and blessing, with angels a-bove, And

CODA. ALLEGRO DI MOLTO.

FF.

1. kingdom is glo-rious, he rules o-ver all. Let ev'-ry nation sing thy praise, Let ev'ry na-tion sing thy praise, And ev'ry tongue rejoice. A-men, A-men.

HYMN FINE.

FF. FINE.

2. thanks nev-er ceas-ing, for in-finite love. (The first time MEZZO FORTE, the 2d. time FORTISSIMO.) CODA REPEAT

P CRESC: MP CRESC: MF F

Bles - - - sed, - - - bles - - - sed, - - - blessed is the man that walketh not in the counsel of the un - godly,

P CRESC: MP CRESC: MF F

DECRESC: F

DECRESC: F

UNISON.

nor standeth in the way of sin - - - ners, - - - nor sit - teth in the seat of the scorn - - - ful;

But his - - de - - light—is in the law of the Lord; - But his de - light is in the law of the Lord:

And - - in his law - - doth he me - - di - - tate - - day - and - - night, day and night.

F **FINE.**

MOTETTO

Continued.

381

And he shall be like a tree, &c.

And he shall be like a tree, — like a tree — planted by the riv - ers of wa - ter, that bringeth forth his fruit in his sea - son: His

And he shall be like a tree, &c. his

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment. Dynamics include MF and F.

leaf - - - al - - - so. shall not with - er, his leaf - - al - so shall not with - er, and whatso - ev - - er he doeth shall

leaf - - - al - - - so, his &c.

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment. Dynamics include P and v. s.

MOTETTO. Continued.

pros - - - per. The un - god - ly are not so: the un - god - ly are not so: but are like the chaff, are like the

MP *CRESC.* *FF*

MP *CRESC.* *FF*

chaff which the wind driveth a - - way; are like the chaff which the wind driveth a - way, are like the chaff which the wind driveth a - way.

FF *FF*

FF *FF*

There - - - fore the un - - god - - ly, Therefore the un - god - - ly shall not stand in the judgment, nor sin - ners

MF

Therefore the un - god - - ly shall - - not stand, the un - godly shall not stand, shall not stand in the judgment, nor sin - ners

Therefore the un - god - - ly shall - - not stand, the un - godly shall not stand, shall not stand in the judgment, nor sin - ners

MF

There - - - fore, Therefore the un - - god - - ly shall - - - not stand, not stand in the judgment, in the judgment; &c.

in the con - gre - ga - - tion of - - - the &c.

FUGETTA, ALLEGRO.

For the Lord knoweth the way of the

in the con - gre - ga - - tion of the righ - - - - teous,

The fugetta may be omitted.

For the

MOTETTO. Continued.

righ - teous; the way of the righteous; for the Lord knoweth the way of the righteous; for the Lord knoweth the way of the
 for the Lord knoweth the way of the righteous, for the Lord knoweth the way of the righ - teous, for the
 for the Lord knoweth the way of the righ - teous, the Lord, for the Lord knoweth the way of the righ - teous, for the
 Lord knoweth the way of the righ - teous; the Lord, - - - for the Lord knoweth the way of the righ - teous, the way of the
 righ - teous the way - - of the righ - teous, for the Lord knoweth the way of the righ - teous, the
 Lord knoweth the way of the righteous; for the Lord knoweth the way of the righ - teous; for the Lord knoweth the way of the righ - teous, the
 Lord, for the Lord knoweth the way of the right - - - - eous; for the Lord knoweth the way of the
 righ - teous, for the Lord knoweth the way of the righ - teous, for the Lord knoweth the way of the righ - teous, the Lord, for the

MOTETTO. Continued.

335

right - eous for the &c.

right - eous for the Lord knoweth the way of the righteous, for the Lord knoweth the way of the righteous, for the Lord knoweth the way of the righteous, &c.

Lord knoweth the way of the righte - ous, the Lord, the &c.

F. UNISON.

By omitting the Fugetta.

Lord knoweth the way of the righteous, for the Lord knoweth the way of the righteous;

But the way of the un - god - ly shall per-

MF. UNISON.

MOTETTO. Continued.

ish, but the way - of the un - god - ly shall per - ish, shall per - ish, shall per - - - - - ish, - - -

MF *DECRESC:*

MF *DECRESC:* *D. CP. OR CODA.*

Sing either **DA CAPO** or the **CODA**, as a conclusion.

F **CODA.**

But the way of the un - god - ly shall per - - - - - ish, shall per - ish, shall per - ish, shall per - - - - - ish.

MF *DECRESC:*

F **UNISON** *MF* *DECRESC:* **FINE.**



INDEX OF THE TUNES.

| | | | | | | | |
|----------------------------------|-----|--------------------------------------|-----|-------------------------------------|-----|-------------------------------|-----|
| Abt Vogler, H. M. - - - | 228 | Diabelli, 7's. 6 lines. - - - | 250 | Haydn's Chant, S. P. M. - - - | 214 | Luther's Chant, L. M. - - - | 44 |
| Adoration, L. M. - - - | 9 | Distress, L. M. - - - | 85 | Haydn's Chant, S. P. M. - - - | 215 | Luther's Song, C. M. - - - | 109 |
| Agricola, S. M. - - - | 157 | Dittersdorf, S. M. - - - | 159 | Hebrew Hymn, L. M. - - - | 29 | Marchner, 8's. & 4's. - - - | 244 |
| Allegris Chant, C. M. - - - | 117 | Doria, C. M. - - - | 149 | Hiller, L. M. - - - | 56 | Mason, 8's. & 6's. - - - | 263 |
| Amon, L. M. - - - | 54 | Eberwein, S. P. M. - - - | 217 | Hope, C. M. - - - | 98 | Marpurg, 7's. - - - | 238 |
| Atheist, S. M. - - - | 189 | Eliot's Hymn, L. M. - - - | 52 | Humility, C. M. - - - | 146 | Marcello, 7's. - - - | 233 |
| Aquila, L. M. - - - | 49 | Easter Hymn, L. M. - - - | 33 | Hummel, C. M. - - - | 116 | Magnificat, L. M. - - - | 41 |
| American Chant, L. M. - - - | 43 | Eischleben, 10's. & 11's. or 11's. - | 270 | Hussittan Chant, C. M. - - - | 99 | Maurer, 7's. 6 lines. - - - | 251 |
| American Psalm, C. M. - - - | 98 | Eisenhofer, L. M. - - - | 81 | Hofmeister, C. M. - - - | 147 | Mozart's Song, L. M. - - - | 30 |
| Ambrose, L. M. 6 lines. - - - | 201 | Epaphras, S. M. - - - | 155 | Homilius, 7's. - - - | 237 | Melanchthon, L. M. - - - | 53 |
| Aybler, C. M. - - - | 116 | Episcopal Chant, S. M. - - - | 185 | Honesty, C. M. - - - | 93 | Mehul, 8's. & 7's. - - - | 249 |
| Bach, Seb. H. M. - - - | 219 | Evening Hour, S. M. - - - | 188 | Hosanna, C. M. - - - | 96 | Messiah, L. M. - - - | 21 |
| Baptist, L. M. - - - | 40 | Evening Chant, L. M. - - - | 46 | Hoseah, L. M. 6 lines. - - - | 196 | Methfessel, C. M. - - - | 112 |
| Beethoven, 7's. - - - | 230 | Eternity, C. M. - - - | 106 | Hymn for all Mankind, L. M. - - - | 17 | Metz's Hymn, 7's. - - - | 232 |
| Bishop Heber, L. M. - - - | 12 | Ethiopia, L. M. - - - | 28 | Iconium, S. M. - - - | 187 | Missionary Song, C. M. - - - | 103 |
| Bithynia, C. M. - - - | 107 | Evidence, S. M. - - - | 187 | Immortality, L. M. - - - | 87 | Missionary Chant, L. M. - - - | 45 |
| Boston, L. M. - - - | 51 | Exhortation, C. M. - - - | 92 | Innocence, L. M. - - - | 34 | Montreal, S. M. - - - | 186 |
| Bryant, L. M. - - - | 36 | Expiation, C. P. M. - - - | 211 | Independence, L. M. - - - | 347 | Monody, L. M. - - - | 7 |
| Cainabich, C. M. - - - | 100 | Exploration, C. M. - - - | 91 | Isaiah, S. M. - - - | 153 | Mortality, L. M. - - - | 205 |
| Calvin, L. M. - - - | 53 | Fac-Totum, C. M. - - - | 90 | Israel, L. M. - - - | 22 | Morning Prayer, C. M. - - - | 106 |
| Caiphaz, L. M. - - - | 84 | Faith, L. M. - - - | 5 | Jericho, S. M. - - - | 151 | Morning Hymn, C. M. - - - | 108 |
| Canaan, H. M. - - - | 218 | Festival Tune, S. M. - - - | 150 | Jomelli, 7's. - - - | 233 | Mourning Chant, C. M. - - - | 118 |
| Cappadocia, C. M. - - - | 105 | Festival Chant, H. M. - - - | 227 | Job, L. M. - - - | 34 | Mount Sinai, H. M. - - - | 222 |
| Cathedral Chant, L. M. - - - | 26 | Feska, C. M. - - - | 147 | Joshua, C. M. - - - | 115 | Moravian Chant, L. M. - - - | 45 |
| Cenchrea Chant, L. M. - - - | 44 | Ferari, H. M. - - - | 226 | Jewry, L. M. 6 lines. - - - | 192 | Muffat, 7's. - - - | 246 |
| Cherokees, L. M. - - - | 85 | Flints Time, 8's. 7's. & 4. - - - | 258 | King David, L. M. - - - | 20 | Naumann, H. M. - - - | 220 |
| Chernbini, S. P. M. - - - | 215 | Firmament, L. M. - - - | 38 | King Solomon, C. M. - - - | 102 | Neukomm, S. M. - - - | 158 |
| Choral Song, L. M. - - - | 86 | Frescobaldi, 7's. - - - | 231 | Koerner, L. M. - - - | 81 | New Bethlehem, S. M. - - - | 152 |
| Chorister, L. M. 6 lines. - - - | 200 | Galilee, 11's. - - - | 269 | Kospoth, 8's. & 7's. or 7's. - - - | 254 | Neefe, 8's. 7's. & 4. - - - | 259 |
| Clementi, 7's. - - - | 245 | German Chant, L. M. - - - | 43 | Kreutzer, 8's. & 7's. or 8's. - - - | 239 | New England, L. M. - - - | 35 |
| Convent Chant, L. M. - - - | 42 | Gibeon, L. P. M. - - - | 202 | Krommer, L. P. M. - - - | 206 | New Jerusalem, 12's. - - - | 268 |
| Contanzi, S. P. M. - - - | 216 | Gilead, L. M. 6 lines. - - - | 193 | Kuhnau's Chant, 10's. - - - | 265 | New Jerauld, 8, & 7. - - - | 248 |
| Christian Hymn, L. M. - - - | 23 | God's Presence, L. M. - - - | 12 | Kublau, 10's. or 11's. - - - | 267 | New Nazareth, C. M. - - - | 114 |
| Christmas Chant, S. M. - - - | 160 | Gomorrhah, L. M. - - - | 87 | Latria, S. M. - - - | 152 | Nineveh, C. M. - - - | 114 |
| Crucifixion, L. M. - - - | 50 | Gospel, L. M. - - - | 11 | Latrobe, 7's. - - - | 238 | Niagara, S. M. - - - | 186 |
| Confession, L. M. - - - | 39 | Gluck, 7's. - - - | 240 | Leo Hassler, 7's. - - - | 241 | North America, L. M. - - - | 6 |
| Confidence, L. M. 6 lines. - - - | 199 | Gratitude, L. M. - - - | 13 | Lecture, C. M. - - - | 95 | Obligation, C. M. - - - | 97 |
| Consolation, L. M. - - - | 54 | Green Valley, 7's. - - - | 236 | Leuthards' Chant, 7's. - - - | 243 | Old China, - - - | 377 |
| Collocution, L. M. - - - | 38 | Graun, 8's. & 7's. - - - | 247 | Lent, C. M. - - - | 148 | Old Hundred, L. M. - - - | 89 |
| Danzis' Chant, S. M. - - - | 160 | Gruener, 8's. 7's. & 4's. - - - | 256 | Life's Thought, C. M. - - - | 113 | Old Chant, L. M. - - - | 42 |
| Death Chant, C. M. - - - | 119 | Hallelujah, C. M. - - - | 105 | Life's Pilgrimage, C. M. - - - | 104 | Old Jerauld, 8, & 7. - - - | 248 |
| Darkness, C. M. - - - | 145 | Handel's Song, L. M. 6 lines. - - - | 190 | Lystra, S. M. - - - | 153 | Olympus, L. M. - - - | 47 |
| Deity, L. M. - - - | 10 | Haslinger, L. M. - - - | 55 | Lowett, L. M. - - - | 32 | Onslow, 5's. & 8's. - - - | 252 |
| Devotion, C. M. - - - | 145 | Hanson, 10's. - - - | 264 | Lottis Chant, C. M. - - - | 117 | Orator, L. M. - - - | 15 |

INDEX OF THE TUNES.

| | | | | | | | |
|-----------------------------|-----|------------------------------------|-----|------------------------------------|-----|----------------------------------|-----|
| Orthodox, L. M. - - - | 31 | Rieder's Chant, 8's. 7's. & 4. | 262 | Steffanis Chant, L. M. 6 lines. | 198 | Tetrarch, L. M. - - - | 24 |
| Paer, L. M. - - - | 83 | Ries, F. 7's. - - - | 245 | St. Luke, C. M. - - - | 99 | Tomascheck, S. M. - - - | 156 |
| Palestrina, 7's. - - - | 235 | Righini, 7's. - - - | 235 | St. Timotheus, C. M. - - - | 110 | Treasure, L. M. - - - | 14 |
| Pamphylia, L. M. 6 lines. | 191 | Redemption, C. M. - - - | 94 | St. Simon, L. M. - - - | 8 | Transientness, L. M. - - - | 48 |
| Pastoral Chant, S. M. - - - | 185 | Reicha, 7's. or 8, & 7. - - - | 253 | Stadler, L. M. - - - | 55 | Trust, C. M. - - - | 148 |
| Passover, S. M. - - - | 189 | Regency, L. M. - - - | 16 | Stoelzel, H. M. - - - | 223 | Tychicus, S. M. - - - | 154 |
| Peace, L. M. - - - | 88 | Remembrance, L. M. - - - | 27 | Sterkel, 8's. & 7's. - - - | 255 | Ulowetti, L. M. - - - | 26 |
| Penitence, L. M. - - - | 23 | Roman Chant, 7's. - - - | 242 | Sodom, L. M. - - - | 86 | Ungelenk, C. M. - - - | 101 |
| Pergolesi, H. M. - - - | 229 | Romberg, C. M. - - - | 120 | Sussmaier, 6's. & 4's. - - - | 271 | Vierling, 8's. 7's. & 4's. - - - | 260 |
| Percival, L. M. - - - | 18 | Rosetti, H. M. - - - | 224 | Sunrise, L. P. M. - - - | 204 | Viotti, L. M. - - - | 83 |
| Phebe, S. M. - - - | 154 | Sabbath, L. M. - - - | 37 | Supplication, C. M. - - - | 95 | Volland, S. M. - - - | 157 |
| Persis, C. M. - - - | 109 | Sabbath Chant, C. M. - - - | 118 | Spazier, 8's. 7's. & 4. - - - | 261 | Wranitzky, C. P. M. - - - | 212 |
| Persecution, L. M. - - - | 16 | Sanctification, L. M. - - - | 19 | Spohr, L. P. M. - - - | 207 | Weigl, 8's. & 7's. - - - | 254 |
| Pickering, H. M. - - - | 221 | Salieri, C. P. M. - - - | 209 | Telemann's Chant, - - - | 243 | Weimlich, S. M. - - - | 158 |
| Pisari, L. M. - - - | 56 | Samaria, L. M. - - - | 25 | Temple Song, L. M. - - - | 32 | Weber, 7's. - - - | 234 |
| Pisidia, S. M. - - - | 188 | Shadrach, L. M. 6 lines. - - - | 195 | The city of David, L. M. - - - | 33 | Webster's Chant, 8's. - - - | 257 |
| Priscilla, L. M. - - - | 47 | Shimmin, 8's. & 7's. - - - | 244 | The Holy City, L. M. - - - | 87 | Webb, G. 5's. & 6's. - - - | 273 |
| Piccini, 8's. & 7's. - - - | 239 | Shicht, 10's. - - - | 266 | The pious man, L. M. - - - | 88 | Wessely, 7's. - - - | 230 |
| Pilgrim's Chant, 7's. - - - | 242 | Silvanus, L. M. 6 lines. - - - | 197 | The rich man, L. M. - - - | 203 | World Prayer, L. M. - - - | 89 |
| Punta Delgada, 8's. - - - | 257 | Schneider, 7's. or 6's. Pec: - - - | 252 | The righteous, L. M. - - - | 31 | Zaccheus, S. M. - - - | 150 |
| Quaker, L. P. M. - - - | 208 | Simmer, C. M. - - - | 146 | Thessalonica, L. M. 6 lines. - - - | 194 | Zacchini, C. P. M. - - - | 210 |
| Rameau, L. M. - - - | 82 | Seyfried, 6's. & 4's. - - - | 272 | Temple Chant, L. M. - - - | 46 | Zumsteg, S. M. - - - | 159 |

INDEX OF THE ANTHEMS.

♦ Signifies Short Anthems, Hymn Style.

| | | | | | | | | |
|---|------------|-----|---|------------|-----|--|------------|-----|
| Arm of the Lord, awake! . . . | Hymn. | 329 | ♦ He, who on earth as man was known, | Anthem. | 110 | ♦ Praise the Lord, ye heavens adore him, | Anthem. | 249 |
| Awake! ye saints, awake! . . . | Anthem. | 372 | ♦ How sweet, how heavenly is the sight, | Anthem. | 100 | ♦ Praise ye Jehovah's name, . . . | Anthem. | 272 |
| Behold, God is my salvation, | Motetto. | 340 | ♦ How wondrous and great, thy works, | Anthem. | 273 | Repeat ye, for the kingdom of heaven: | Anthem. | 277 |
| Behold, Lord is my salvation, . . . | Sentence. | 295 | ♦ I will arise and go to my Father, | Motetto. | 293 | ♦ Save Lord, or we perish! | Hymn. | 348 |
| Blessed are they, O Lord, | Motetto. | 302 | ♦ Kingdoms and thrones to God belong, | Anthem. | 41 | Sing unto God, O ye kingdoms of the earth, | Motetto. | 280 |
| ♦ Blessed be the Lord forever more, | Sentence. | 316 | ♦ Let children hear the mighty deeds, | Anthem. | 102 | ♦ Songs anew of honor framing, | Anthem. | 258 |
| Blessed is the people that know, . . . | Motetto. | 317 | ♦ Lord dismiss us with thy blessing, | Doxology. | 256 | The glory of the Lord, . . . | Motetto. | 354 |
| Create in me a clean heart, | Motetto. | 274 | Men of God, go take your stations, | Anthem. | 324 | ♦ The grace of our Lord Jesus Christ, | Sentence. | 338 |
| Christ our Lord is ris'n to day, . . . | Anthem. | 299 | My heart is fixed, O Lord, . . . | Motetto. | 285 | The Lord is great! | Anthem. | 306 |
| ♦ Daughters of Jerusalem, | Sentence. | 288 | My voice shalt thou hear, | Sentence. | 371 | The Lord is in his holy temple, . . . | Motetto. | 320 |
| Eliot's memory, . . . | Fueral H. | 322 | ♦ Mighty God, eteroal father, | Anthem. | 255 | ♦ To God the father, . . . | Sent. Dox. | 339 |
| First Psalm, . . . | Motetto. | 379 | O give thanks, . . . | Motetto. | 349 | Through every age, . . . | Hymn Dox. | 334 |
| ♦ Great Jehovah! | Doxologie. | 309 | O happy is the man, . . . | Air. | 361 | ♦ The day is far spent, . . . | Choral An. | 270 |
| ♦ Glory to God on high! | Anthem. | 271 | O praise God in his holiness, . . . | Motetto. | 336 | ♦ The voice of free grace cries escape, | Anthem. | 268 |
| ♦ God of salvation hear us, . . . | Anthem. | 260 | ♦ O thou, that hear'st the prayer of faith, | Choral. | 212 | ♦ There is an hour of peaceful rest, . . . | Anthem. | 263 |
| ♦ Gracious Spirit, love divine, . . . | Choral An. | 253 | ♦ Praise God, from whom all blessings flow, | Doxologie. | 323 | When the Lord shall build up Zion, Recit. & Motetto. | 289 | |
| ♦ Great God our voice to thee we raise, | Anthem. | 211 | ♦ Praise God, from whom all blessings flow, | Anthem. | 298 | ♦ Ye servants of God, . . . | Hymn. | 378 |
| How beautiful upon the mountains, . . . | Motetto. | 374 | Praise ye the Lord, praise the Lord, | Motetto. | 311 | ♦ Ye nations round the earth rejoice, . . . | Anthem. | 17 |
| ♦ Hail thou long expected Jesus, | Anthem. | 247 | | | | | | |

INDEX OF THE HYMNS.

| | | | | |
|--|-----|---|--|-------|
| Again the day returns, 10's. - - - | 266 | Deep are the wounds which sin has made, L. M. Cha. 42 | How sweet how heavenly is the sight, C. M. - - - | 100 |
| All hail, incarnate God! H. M. - - - | 226 | Deep are the wounds which sin has made, L. M. Hy. 19 | How pleasant 'tis to see, S. P. M. - - - | 216 |
| Almighty maker of my frame, L. M. - - - | 56 | Deep in our hearts, let us record, L. M. - - - | How precious Lord, thy sacred word! C. P. M. - - - | 210 |
| Along the banks where Babel's current flows, 10's. | 265 | Did Christ o'er sinners weep, S. M. - - - | How vain are all things here below, C. M. - - - | 113 |
| Awake, my soul, stretch every nerve, C. M. - - - | 103 | Eternal Father! God of love, L. M. 6 lines. - - - | How vain is all beneath the skies! L. M. - - - | 42 |
| Awake, my soul, to sound his praise, C. M. - - - | 106 | Eternal God, celestial King, L. M. - - - | How wond'rous and great thy works, 5's. & 6's. | 273 |
| Awake, awake the sacred song, C. M. - - - | 109 | Eternal God, celestial King, L. M. - - - | If human kindness meets return, C. M. - - - | 114 |
| Awake, ye saints, to praise your King, C. M. - - - | 116 | Exalt the Lord our God, S. M. - - - | I know that thy Redeemer lives, L. M. - - - | 33 |
| Amid thy wrath, remember love, C. M. - - - | 149 | Far from my thoughts, vain world, begone, L. M. 48 | I will extol thee, Lord, on high, L. M. - - - | 26 |
| Almighty father of mankind, C. M. - - - | 148 | Father of mercies, in thy word, C. M. - - - | I spread my sins before the Lord, L. M. - - - | 87 |
| All power and grace to God belong, L. M. - - - | 38 | From all that dwell below the skies, L. M. - - - | I'm not ashamed to own my Lord, C. M. - - - | 147 |
| Arise! arise, with joy survey, L. M. - - - | 53 | From Jesse's root behold a branch arise, 10's. - | In Judah the Almighty's known, L. M. 6 lines. | 193-5 |
| Arise O Lord, lift up thine hand, C. M. - - - | 115 | Forever blessed be the Lord, L. P. M. - - - | In deep distress, I oft have cried, L. M. 6 lines. - | 200 |
| Arise ye people, and adore, C. M. - - - | 120 | Give thanks to God most high, H. M. - - - | In God's own house pronounce his praise, C. M. - | 99 |
| Be thou, O God exalted high, L. M. - - - | 89 | Glorify to God on high! 6's. & 4's. - - - | In mercy, not in wrath rebuke, C. M. - - - | 101 |
| Before the heavens were spread abroad, L. M. - - - | 43 | God is our refuge in distress, L. M. 6 lines. - - - | Indulgent sovereign of the skies, L. M. - - - | 89 |
| Behold how the Lord has girt on his sword, 5's. & 8's. | 252 | God of my life, my morning song, C. M. - - - | Jehovah reigns, he dwells in light, L. M. - - - | 16 |
| Before Jehovah's awful throne, L. M. - - - | 28 | God of our salvation, hear us, 8's. 7's. & 4's. - | Jesus wh'er thy people meet, L. M. - - - | 55 |
| Behold, the blind their sight receive! L. M. - - - | 43 | Go preach my gospel, saith the Lord, L. M. - - - | Join all the glorious names, H. M. - - - | 229 |
| Behold the lofty sky, S. M. - - - | 158 | Gracious Lord, disclose thy way, 7's. or 6 peccul. | Kingdoms and thrones to God belong, C. M. - - - | 41 |
| Blest are the humble souls that see, L. M. - - - | 24 | Gracious spirit, love divine, 7's.-8's. & 7's. - | Let all the earth their voices raise, L. P. M. - | 207 |
| Blest be the tie that binds, S. M. - - - | 160 | Great God our voice to thee we raise, C. P. M. - | Let all the lands, with shouts of joy, C. M. - - - | 105 |
| Blest comforter divine, S. M. - - - | 159 | Great God, we sing thy mighty hand, L. M. - - - | Let children hear the mighty deeds, C. M. - - - | 102 |
| Blest is the man forever blest, L. M. - - - | 23 | Great God, whose universal sway, L. M. - - - | Let every creature join, H. M. - - - | 221 |
| Blest is the man, who shuns the place, C. M. - - - | 93 | Great God, the nations of the earth, C. M. - - - | Let death dissolve my body now, C. M. - - - | 145 |
| Blest is the man whose soft'ning heart, C. M. - - - | 118 | Have mercy Lord, on me, S. M. - - - | Let sinners take their course, S. M. - - - | 187 |
| Bless O my soul, the living God, L. M. - - - | 83 | Hark! what mean those lamentations, 7's.-7's. & 8's | Lo! God is here! let us adore, L. M. - - - | 12 |
| Breathe, Holy Spirit, from above, L. M. - - - | 14 | Hark! that shout of rapturous joy, 7's. - - - | Lo! the Lord Jehovah liveth, 8's. & 7's. - | 239 |
| Brightness of the father's glory! 7's. or 8's. & 7's. | 246 | Hark! the song of jubilee, 7's. - - - | Life is the time to serve the Lord, L. M. - - - | 203 |
| Cease, here longer to detain me, 8's. & 7's. - - - | 244 | Hail great Immanuel, all divine, L. M. - - - | Lift up to God the voice of praise, C. M. - - - | 116 |
| Cease, ye mourners, cease to languish, 8's. & 7's. | 254 | Hail thou long expected Jesus, 8's. & 7's. - - - | Long as I live I'll bless thy name, C. M. - - - | 97 |
| Come, all ye servants of the Lord, L. M. 6 lines. | 198 | He dies! the friend of sinners dies, L. M. - - - | Lord dismiss us with thy blessing, 8's. 7's. & 4's. | 256 |
| Come divine and peaceful Guest, 7's. - - - | 233 | He, who on earth, as man was known, C. M. - - - | Lord let us to our refuge fly! C. M. - - - | 119 |
| Come, holy spirit, heavenly dove, C. M. - - - | 109 | He saw the nation lie, H. M. - - - | Lord, my God, how long by thee, 7's. - - - | 241 |
| Come, holy spirit calm each mind, L. M. - - - | 40 | He reigns! the Lord, the Savior reigns, L. M. - - - | Loud hallelujah's to the Lord, L. M. - - - | 22 |
| Come in thou blessed of the Lord, L. M. - - - | 47 | He that has God his guardian made, L. M. 6 lines. | Lord hear me, when without disguise, C. M. - - - | 95 |
| Come, O my soul in sacred lays, L. M. - - - | 18 | Hark! from the cross a voice of peace, L. M. - - - | Lord, hear my words, my spirit see, L. M. - - - | 82 |
| Children of the heavenly King, 7's. - - - | 234 | Happy the man, whose cautious feet, L. M. - - - | Lord how shall wretched sinners dare, L. M. - - - | 34 |
| Christ, whose glory fills the skies, 7's. 6 lines. - | 251 | Hear my prayer, Jehovah hear! 7's. - - - | Lord what a wretched land is this, C. M. - - - | 104 |
| Christ, the Lord, is risen to day, 7's. - - - | 243 | High o'er the heav'n's supreme, alone, L. M. - - - | Lord how delightful 'tis to see, L. M. - - - | 37 |
| Create, O God, my pow'rs anew, 8's. & 4's. - - - | 244 | Hosanna to our conquering King, C. M. - - - | Lord, what is man, poor feeble man, C. M. - - - | 95 |
| Defend me Lord, from shame, S. M. - - - | 188 | How short and hasty is our life! C. M. - - - | Lord, when thou didst ascend on high, L. M. - - - | 35 |
| Depth of mercy!—can there be, 8's. & 7's. or 7's. | 254 | How beautiful are their feet, S. M. - - - | Lord, we come before thee now, 7's. - - - | 245 |
| Deep are the wounds which sin has made, L. M. 19 | | How pleas'd and blest was I, S. P. M. - - - | Lord, I can suffer thy rebukes, L. M. - - - | 86 |

INDEX OF THE HYMNS.

| | | | | | |
|---|-----|---|-------|---|-----|
| Lord, what a thoughtless wretch was I, L. M. | 86 | Sing praises to our God, S. M. | 153-4 | To our Redeemer's glorious name, C. M. | 92 |
| Make us by thy transforming grace, L. M. | 12 | Sing to the Lord, ye distant lands! C. M. | 105 | The rising God forsakes the tomb, L. M. | 50 |
| Mighty God, eternal father, 8's. & 7's. | 255 | Shall we go on to sin, S. M. | 189 | Thou blest Redeemer, dying Lamb! C. M. | 99 |
| My God, my King, thy various praise, | 51 | Show pity, Lord, O Lord forgive, L. M. | 45 | The voice of free grace cries, 12's. | 268 |
| My spirit looks to God alone, L. M. | 29 | Show pity, Lord, O Lord forgive, L. M. | 84 | Through every age eternal God, L. M. | 83 |
| My soul, be on thy guard, S. M. | 189 | Stand up, and bless the Lord, S. M. | 156 | To bless thy chosen race, S. M. | 151 |
| My soul, come meditate the day, C. M. | 120 | Stand up, my soul, shake off thy fears, L. M. | 32 | To God I cried with mournful voice, C. M. | 146 |
| My soul lies cleaving to the dust, C. M. | 145 | Stay thou insulted spirit stay, L. M. | 54 | To God I lift mine eyes, H. M. | 228 |
| My soul, thy great Creator praise, L. M. | 54 | Sweet is the work, my God, my King, L. M. | 15 | To God, the great, the ever blest, L. M. | 49 |
| Not to the terrors of the Lord, C. M. | 117 | So let our lips and lives express, L. M. | 46 | To God the father's throne, H. M. | 230 |
| Now begin the heavenly theme, 7's. | 235 | Son of God, thy blessing grant, 7's. | 230 | To thy temple we repair, 7's. | 242 |
| Now be my heart inspir'd to sing, L. M. | 30 | Songs of praise the angels sang, 7's. | 235 | To thy pastures, fair and large, 7's. | 245 |
| Now may the God of grace and pow'r, L. M. | 88 | Songs anew of honor framing, 8's. 7's. & 4's. | 258 | Unveil thy bosom faithful tomb, L. M. | 87 |
| O all ye lands, in God rejoice, C. M. | 94 | Sweet the time, exceeding sweet! 7's. | 230 | Vainly through nights weary hours, 8's. & 7's. | 248 |
| O all ye people clap your hands, | 6 | Thanks for mercy Lord receive, 7's. | 242 | Wake, O my soul, and hail the morn, L. M. | 33 |
| O all ye lands, rejoice in God, C. M. | 107 | 'Tis by the faith of joys to come, L. M. | 39 | Wake the song of Jubilee, 7's. | 233 |
| O bless the Lord, my soul! S. M. | 186 | The festal morn, my God is come, C. P. M. | 209 | We come with joyful songs, S. M. | 152 |
| O God, my gracious God, to thee, L. P. M. | 208 | The flowry spring, at God's command, L. M. | 32 | Welcome delightful morn! H. M. | 227 |
| O God of hosts, the mighty Lord, C. M. | 98 | This is the word of truth and love, L. M. | 36 | When at this distance, Lord, we trace, L. M. | 19 |
| O God, to earth incline, S. M. | 150 | 'Twas by an order from the Lord, L. M. | 87 | When dangers, woes, or death are nigh, L. M. | 88 |
| O holy, holy, holy Lord, L. M. | 9 | There is an hour of peaceful rest, 8's. & 6's. | 263 | When death appears before my sight, C. M. | 148 |
| O how blest the man, 7's. | 236 | There is a God all nature speaks, L. M. | 5 | When gathering clouds around I view, L. M. 6 lin. | 199 |
| O Lord, how many are my foes, L. M. | 16 | The Lord is our shepherd, 11's. | 269 | When youth and age are snatched away, C. M. | 119 |
| O Lord, our heavenly King, S. M. | 185 | The praise of Zion waits for thee, L. M. | 7 | With grateful hearts, with joyful tongues, L. P. M. | 262 |
| Oh may my heart by grace renew'd, C. M. | 148 | The Lord my pasture shall prepare, L. M. 6 lines. | 192 | Who, O Lord, when life is o'er, 7's, or 8's. & 7's. | 239 |
| On the mountains top appearing, 8's. 7's. & 4's. | 259 | The Lord my pasture shall prepare, L. M. 6 lines. | 201 | Who shall ascend thy heavenly place, L. M. | 34 |
| On Jordan's stormy banks I stand, C. M. | 117 | The love of the spirit I sing, 8's. | 257 | Who but thou, Almighty Spirit, 8's. 7's. & 4's. | 262 |
| Oppress with guilt and full of fears, C. M. | 114 | The Lord hath spoke, the mighty God, L. M. 6 l. | 191 | Why droops my soul, with grief oppress, L. M. | 44 |
| O thou, that hear'st the prayer of faith, C. P. M. | 212 | The heavens declare thy glory Lord, L. M. | 38 | Why should we start, and fear to die? L. M. | 265 |
| Oh! that I know the sacred place, C. M. | 146 | The Lord! how wondrous are his ways, L. M. | 81 | When the winter's tempest lowers, 8's. & 7's. | 248 |
| Oh that men their songs would raise, 7's. | 238 | The Lord on high proclaims, S. M. | 158 | Ye angels who stand round the throne, 8's. | 257 |
| O render thanks, and bless the Lord, C. M. | 90 | The Lord in Zion ever reigns, L. M. | 31 | Ye mighty rulers of the land, L. M. | 53 |
| Our days are as the grass, S. M. | 186 | The Lord is judge before his throne, L. M. | 56 | Yes, we'll record thy matchless love, L. M. | 27 |
| O Zion, tune thy voice, H. M. | 219 | The Lord my shepherd is, S. M. | 185 | Ye nations round the earth rejoice, L. M. | 17 |
| O praise the Lord! prepare: 10's. & 11's. | 267 | The Lord Jehovah reigns, H. M. | 223 | Ye nations round the earth rejoice, L. M. | 423 |
| Pleasing spring again is here, 7's. | 236 | The Lord Jehovah reigns, S. M. | 153 | Ye ebristian heroes, go proclaim, L. M. | 45 |
| Praise to God, his glory bless, 7's. | 232 | The Lord Jehovah reigns, S. P. M. | 214 | Ye saints and servants of the Lord, L. P. M. | 204 |
| Praise to God!—immortal praise, 7's | 231 | The Lord unto thy prayer attend, C. M. | 147 | Ye saints and servants of the Lord, L. M. 6 lines. | 197 |
| Praise the Lord! ye heavens adore him, 8's. & 7's. | 249 | The Savior lives no more to die, L. M. | 8 | Ye servants of God, 10's. and 11's. | 378 |
| Praise ye Jehovah's name, 6's. & 4's. | 272 | The day is past and gone, S. M. | 188 | Ye boundless realms of joy, H. M. | 222 |
| Preserve me Lord in time of need, L. M. | 85 | The day is far spent, 10's. & 11's. or 11's. | 270 | Ye sons of earth arise, S. M. | 177 |
| Raise your triumphant songs, S. M. | 150 | The time is short! sinners beware, C. M. | 106 | Ye tribes of Adam, join, H. M. | 218 |
| Rejoice in Jesus birth! S. M. | 160 | The trees of God, without the care, L. M. | 25 | Ye trembling captives hear, S. M. | 154 |
| Safe through another week, 7's. 6 lines. | 250 | Thus far the Lord hath led me on, L. M. | 46 | Your harps ye trembling saints, S. M. | 157 |
| Search my heart, my action prove, 7's. or 8's. & 7's. | 240 | To bless thy chosen race, S. M. | 151 | Zion, now arise and shine, 7's. | 241 |



INTRODUCTION TO THE ART OF SINGING.

OF MUSIC.

Music consists of Melody and Harmony.

Melody, is the air or tune of a composition, or the most conspicuous and flowing, and generally the highest part.

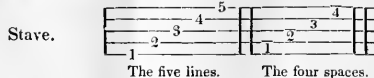
Harmony, is the combination of several sounds at once, by which an agreeable effect is produced on the ear, and the connexion existing between different Chords, (whether Conchords or Discords,) in a whole composition.

Notes, signify all signs by which the different sounds are expressed, recognized or represented; also the Clefs, Rests, Dots, and all other necessary characters. The notes are placed higher or lower on the

lines or spaces, according to the height or depth of the sounds which they indicate.

ON THE STAVE AND CLEFS.

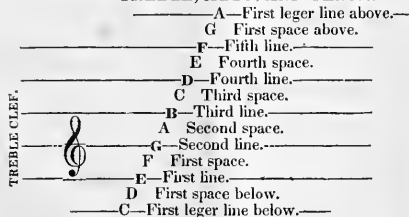
The system of lines on which musical sounds are represented by signs called notes, is termed the *stave*; its five lines and four included spaces, are counted upwards, as—



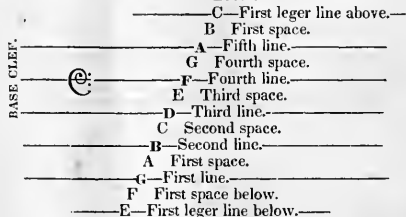
As it is of great importance that the situation of the letters upon the Staff should be perfectly known, the student is advised to commit to memory the following Scale, or

GAMUT.

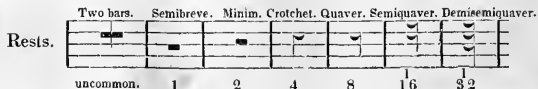
TREBLE, ALTO, AND TENOR.



BASE.



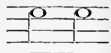
NAMES OF THE NOTES AND RESTS.



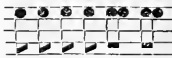
PROPORTION OF THE NOTES,

Form of them, their value, time, or duration.

One Semibreve - - -  is equal in duration to

2 Minims - - -  or

4 Crotchets - - -  or

8 Quavers - - -  or

16 Semiquavers. - - -  or

32 Demisemiquavers. 

THE GAMUTS OR SCALES OF MUSIC.
Major Scale. Minor Scale.

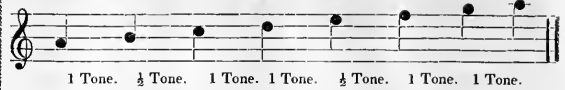


PROPORTIONS OF BOTH SCALES.

MAJOR.

A whole Tone. 1 Tone. 1/2 Tone. 1 Tone. 1 Tone. 1 Tone. 1/2 Tone.

MINOR.



1 Tone. 1/2 Tone. 1 Tone. 1 Tone. 1/2 Tone. 1 Tone. 1 Tone.

DIATONIC SCALE. Consists of whole and half tones.
Treble Cliff. Base Cliff. (Counter Alto. Tenor Cliff.)

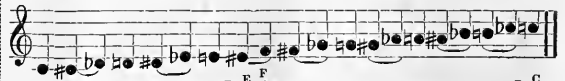


(Both very little used.)

CHROMATICAL SCALE. Consists only of half Tones.

Ascending. Descending.


ENHARMONICAL SCALE. Shows how one Tone is sharpened, and another Tone flattened: meet and become the same.




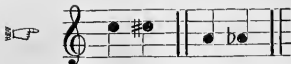
BASE NOTES.

TREBLE NOTES.

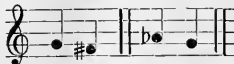


By the word *scale*, is to be understood the regular succession of whole tones and semitones, ascending or descending by degrees. *Semitones*, are of two sorts, *major* and *minor*.

1. The *minor*, or, as it is also termed, the *chromatic* semitone, is formed by a \sharp , \flat , or \natural , and stands always on the same degree of the stave as the preceding note, as: 



2. The major or diatonic semitone, on the contrary, stands always on the next degree, above or below; as:



It follows therefore that a *whole tone*, always comprises one major, and one minor semitone; and, that between the two tones which form the whole tone, there is always a half tone in the middle.

COMPASS OF THE VOICES.

Compass of a Base voice.

Compass of a high Treble voice.



Of a second Treble, low Soprano.

Extent of a Tenor voice.*



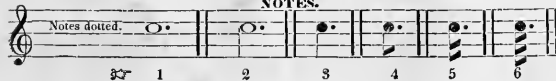
Tenor
* in Treble Cliff.

Of a Counter Alto in Treble Cliff.

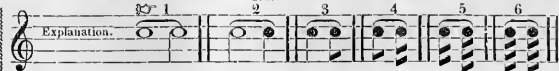


DOTTED NOTES AND RESTS.

NOTES.



Continued.



RESTS.

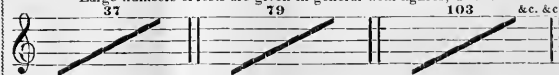


From the above Example, it will appear that a dotted Semibreve is as long as a Semibreve and a Minim, or three Minims.—A dotted Minim as long as a Minim and a Crotchet, or three Crotchets. &c. &c.

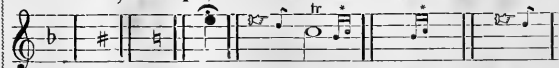


Two bars rest. Four bars rest. Seven bars rest. 15 bars rest.

Large numbers of rests are given in general with figures, Thus:



Of Flats, Sharps, and other musical characters.



A Flat. A Sharp. A Natural. A Hold. A Shake. The leading grace. The Anticipation.



* Staccato, (short.) * Crescendo. * Decrescendo * Forzar * Tenuto

INTRODUCTION.

tn. S S S A Close.
or or Repeat or S or S or S or Dal Segno. or *A Slur.

OF TIME.

Common Time.
or
Alla breve or Alla Capella. Common Time. Common Time. Common Time. Common Time.
2 4 2 2



Triple Time. Compound Time.
triple time. triple time. triple time. comp. time. comp. time. comp. time. comp. time. comp. time. comp. time.
3 minims. 3 crotchets. 6 minims. 6 crotchets. 6 quavers. 9 crotchets. 9 quavers.

SOME EXPLANATIONS.



A Flat, directs that the note before which it is placed, be sung half a note lower than its natural tone.

A Sharp, directs that the note before which it is placed be sung half a note higher than its natural tone.

A Natural, directs that the note before which it is placed, be sung neither higher or lower than its natural tone: and it is used to contradict the flats or sharps placed at the beginning of a Tune, affect every note upon that line or space, throughout the whole, but when placed before any note within a Tune, they affect only such notes as fall upon the line or space on which they are marked, for one bar, though to prevent mistakes, they are usually contradicted by a natural.


A Pause, or *stop*,  &c., should be increased and diminished thus,  after which a profound silence for a few moments, gives it a wonderful effect. In *rescendo*, we must open the mouth a little at first, and by degrees more; in *decescendo*, just the reverse, both have a fine effect.





Shakes are in music important graces. A turned shake is marked

thus.  is to be sung  A - - - - - men.

Is to be practised.     A - - - - - men.

Shake of a whole tone. ** No. 1.  A - - - - - men.

Shake of a half tone. ** (semitone.) No. 2.  A - - - - - men.

Shake No. 1.  Written thus  No. 2.  Written thus  A - - - - - men. A - - - - - men.

APPOGIATURAS AND GRACES.

Written.        
To be sung        

INTRODUCTION.



Key. Signifies the Diatonic major or minor Scale, as formed from any tone, in which a composition is written, and from which tone it obtains its name. The Diatonic Scales, consisting of whole and half tones, we are compelled to use more or less Flats or Sharps, in order to regulate or keep the tones at a proper distance, hence we have as many keys as half tones within an Octave, and hence the meaning of placing Sharps or Flats, before a Piece of Music.

DOTTED NOTES.

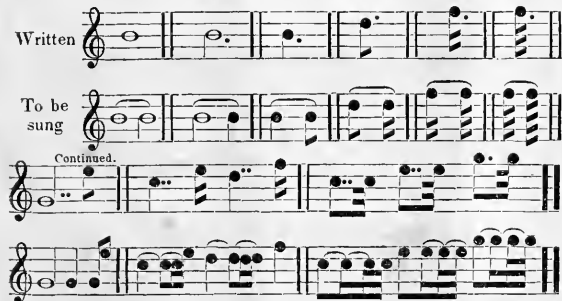


TABLE OF ALL THE KEYS

Used in music, with the proper number of Flats or Sharps. The small notes signify the chords.

| | |
|--|--|
| <p style="text-align: center;">MAJOR KEYS.</p> <p style="text-align: center;">C G[♯] D A E B F[♯]</p> <p style="text-align: center;">MINOR KEYS</p> <p style="text-align: center;">A E B F[♯] C[♯] D[♯] G[♯]</p> | <p style="text-align: center;">KEYS OF THE SHARPS.</p> <p style="text-align: center;">C G[♯] D A E B F[♯]</p> <p style="text-align: center;">MAJOR KEYS</p> <p style="text-align: center;">FLAT KEYS.</p> <p style="text-align: center;">C F B[♭] E[♭] A[♭] D[♭] G[♭]</p> <p style="text-align: center;">MINOR KEYS.</p> <p style="text-align: center;">A D G C F B[♭] E[♭]</p> |
|--|--|

TABLE No. 1. Exercise to practice the Time without Rests.

Mixt Time.

ALLEGRETTO.

La La La &c:

ALL: MODERATO.

La La La La &c:

ALLEGRO.

La La La &c:

ANDANTINO.

La La La La &c:

MODERATO.

La La La &c:

ANDANTE.

La La La &c:

ALLEGRO.

La La La La &c:

ALLE BREVE.

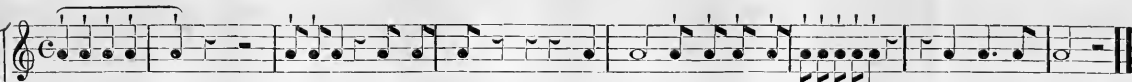
La La La &c:

TABLE No. 2. Exercise to practice the time with Rests,

Mixt Time. **vii**

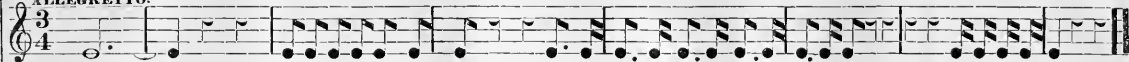
ALLEGRO.
PORTAMENTO.

STACCATO.



La La La La La &c:

ALLEGRETTO.



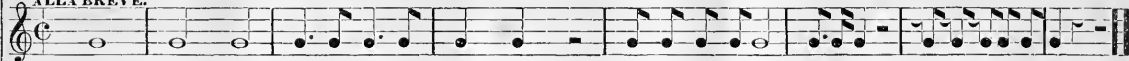
La - - - La &c.

ANDANTINO.



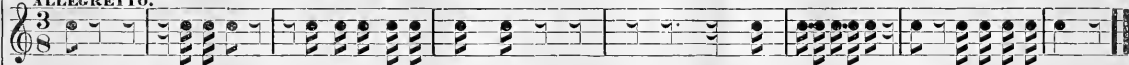
La La &c:

ALLA BREVE.



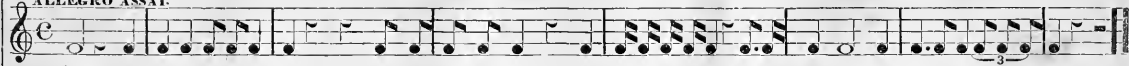
Beat two. La La La &c;

ALLEGRETTO.



La, &c;

ALLEGRO ASSAI.



La &c.

MODERATO.



La La &c:

ALLEGRO.



La La La &c:

No. 3. THE GROUND AND FOUNDATION OF ALL SINGING.

1. Improving a good sound. 2. To swell the sound. 3. To keep in the breath. 4. To strengthen the chest.

SCALE or GAMUT.

The musical score consists of seven staves, each with a treble clef and a diamond-shaped symbol below the staff. The notes are arranged in a scale-like pattern, with some staves featuring slurs and dynamic markings.

Staff 1: A A A A A A A A A A A A

Staff 2: A A A A A A A A A A A A

Staff 3: *LEGATO, sing one A.* A A A A A A A A A A A A

Staff 4: *LEGATO, one A to be sung.* A A A A A A A A A A A A

Staff 5: *MODERATO.* A A A A A A A A A A A A

Staff 6: *MODERATO.* A A A A A A A A A A A A

Staff 7: *MODERATO, LEGATO.* A A A A A A A A A A A A

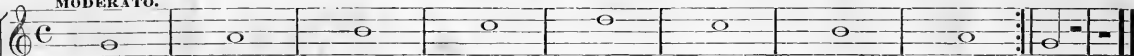
TABLE No. 4. Exercise to practice the Time without Rests.

Triple Time. ix

MODERATO.

The musical score consists of eight staves, each with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The exercises are as follows:

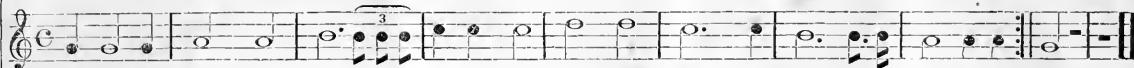
- Staff 1:** Notes: Sol. La. Si. Do. Re.
- Staff 2:** Notes: Sol. Sol. Sol. &c: La.
- Staff 3:** Notes: Sol. Sol. &c: La. (Instruction: Close, or go on.)
- Staff 4:** Notes: Sol. Sol. &c: La.
- Staff 5:** Notes: Sol. Sol. Sol. Sol. &c: La.
- Staff 6:** Notes: Sol. Sol. Sol. Sol. &c: La.
- Staff 7:** Notes: Sol. Sol. Sol. &c: La.
- Staff 8:** Notes: Sol. &c: La. &c:

TABLE No. 5. To practice the time and Intervals without Rests. Common Time.
MODERATO.


La La &c:



La La La La &c:



La La &c:



La La La &c:



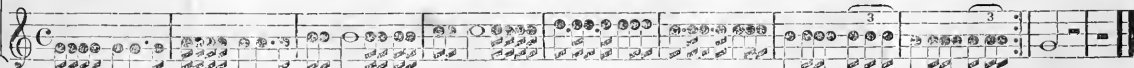
La La La &c:



La La &c:



La La La La &c:



La La &c:

MODERATO.

TABLE No. 6. To practice the time and Intervals.

Common Time.

Sol La Si Do Re Do Si La or No. 2.

Sol Sol &c; or No. 3.

Sol Sol Sol Sol &c; or No. 4. &c; &c;
Only sometimes to conclude.

Sol Sol Sol &c;

Sol Sol Sol Sol &c;

Sol Sol Sol Sol Sol &c;

Sol Sol Sol Sol Sol &c;

La La La &c; La La La La La La &c;

TABLE No. 7. THE INTERVALS.

To practice them in different styles.

SECONDS. TIME AD LIBITUM.

Musical staff for Seconds interval practice. The staff shows a sequence of eighth notes ascending and then descending, with a repeat sign in the middle. Above the staff, there are arrows indicating the direction of the intervals. Below the staff, there are 'A' marks and arrows indicating the starting notes and directions.

THIRDS.

Musical staff for Thirds interval practice. Similar to the seconds staff, it shows a sequence of eighth notes ascending and descending, with a repeat sign. Arrows above the staff indicate the interval direction. 'A' marks and arrows below the staff indicate starting notes and directions.

FOURTHS.

Musical staff for Fourths interval practice. Shows a sequence of eighth notes ascending and descending, with a repeat sign. Arrows above the staff indicate the interval direction. 'A' marks and arrows below the staff indicate starting notes and directions.

FIFTHS.

Musical staff for Fifths interval practice. Shows a sequence of quarter notes ascending and descending, with a repeat sign. Arrows above the staff indicate the interval direction. 'A' marks and arrows below the staff indicate starting notes and directions.

SIXTHS.

Musical staff for Sixths interval practice. Shows a sequence of eighth notes ascending and descending, with a repeat sign. Arrows above the staff indicate the interval direction. 'A' marks and arrows below the staff indicate starting notes and directions.

OCTAVES.

SEVENTHS.

Musical staff for Sevenths interval practice. Shows a sequence of quarter notes ascending and descending, with a repeat sign. Arrows above the staff indicate the interval direction. 'A' marks and arrows below the staff indicate starting notes and directions.

MIXT INTERVALS.

Musical staff for Mixed Intervals practice. Shows a sequence of quarter notes ascending and descending, with a repeat sign. Arrows above the staff indicate the interval direction. 'A' marks and arrows below the staff indicate starting notes and directions.

TABLE No. 8. Mixt Exercises.

ALLEGRETTO.

La La La La La &c:

ALLEGRETTO.

La La &c:

La - - - - - La La &c:

ALLEGRO

La La &c:

ALLO MODERATO.

La La &c:

La - - - La La &c:

MODERATO.

CRESC:

CRESC:

La La La La La - La La La La -

La - - - - - La - - - - - La La La

ADAGIO.

A' - - - A - - - A - - - A - - -

ANDANTINO.

A - - - A - - - A - - - A - - - A - - -

ALLEGRO.

A - - - A - - - A - - - A - - - A - - -

xiv TABLE. No. 9. Exercise in seconds with Rests. Semp: Legato. Mixt Time, and Mixt Keys.

ALLEGRETTO.

ALLEGRO.

ANDANTINO.

ALLEGRO.

ALLEGRO.

MODERATO.

MODERATO.

ALLEGRETTO.

A A A A A A A A A A A A

TABLE. No. 10. Exercises in general to practice the voice.

Mixt Examples. XV

ALLEGRETTO.

Time ad libit:

The score consists of several systems of music. The first system has a treble clef, key signature of one sharp (F#), and a 3/4 time signature. It features a vocal line with notes marked 'A' and a piano accompaniment. The second system has a bass clef, key signature of one flat (Bb), and a 3/4 time signature, with a vocal line marked 'A' and piano accompaniment. The third system has a treble clef, key signature of one sharp (F#), and a 2/4 time signature, with a vocal line marked 'A' and piano accompaniment. The fourth system has a bass clef, key signature of one flat (Bb), and a common time signature (C), with a vocal line marked 'tr' and piano accompaniment. The fifth system has a treble clef, key signature of one sharp (F#), and a 6/4 time signature, with a vocal line marked 'A' and piano accompaniment. The sixth system has a treble clef, key signature of one sharp (F#), and a common time signature (C), with a vocal line marked 'A' and piano accompaniment.

For a high Tenor voice

For a Counter Alto voice.

SEMP. PORTAMENTO.

Take your choice among the Examples, according to the compass of the voice.

ADAGIO & ALLEGRO.

Each passage is to be practised separately: in the beginning, slow.

ALLEGRETTO.

MODERATO.

ALLEGRETTO.

ALLEGRETTO.

ALLEGRO.

ANDANTINO.

ALLEGRO.

A Ac. Take your choice about Forte, Piano, Crescendo, Decrescendo, Mezza voce, Staccato; and in all Tables, employ your own taste and judgment.





See p. 1
See Index

