



Hymns
• and • **Tunes.**

G. W. Warren





Division

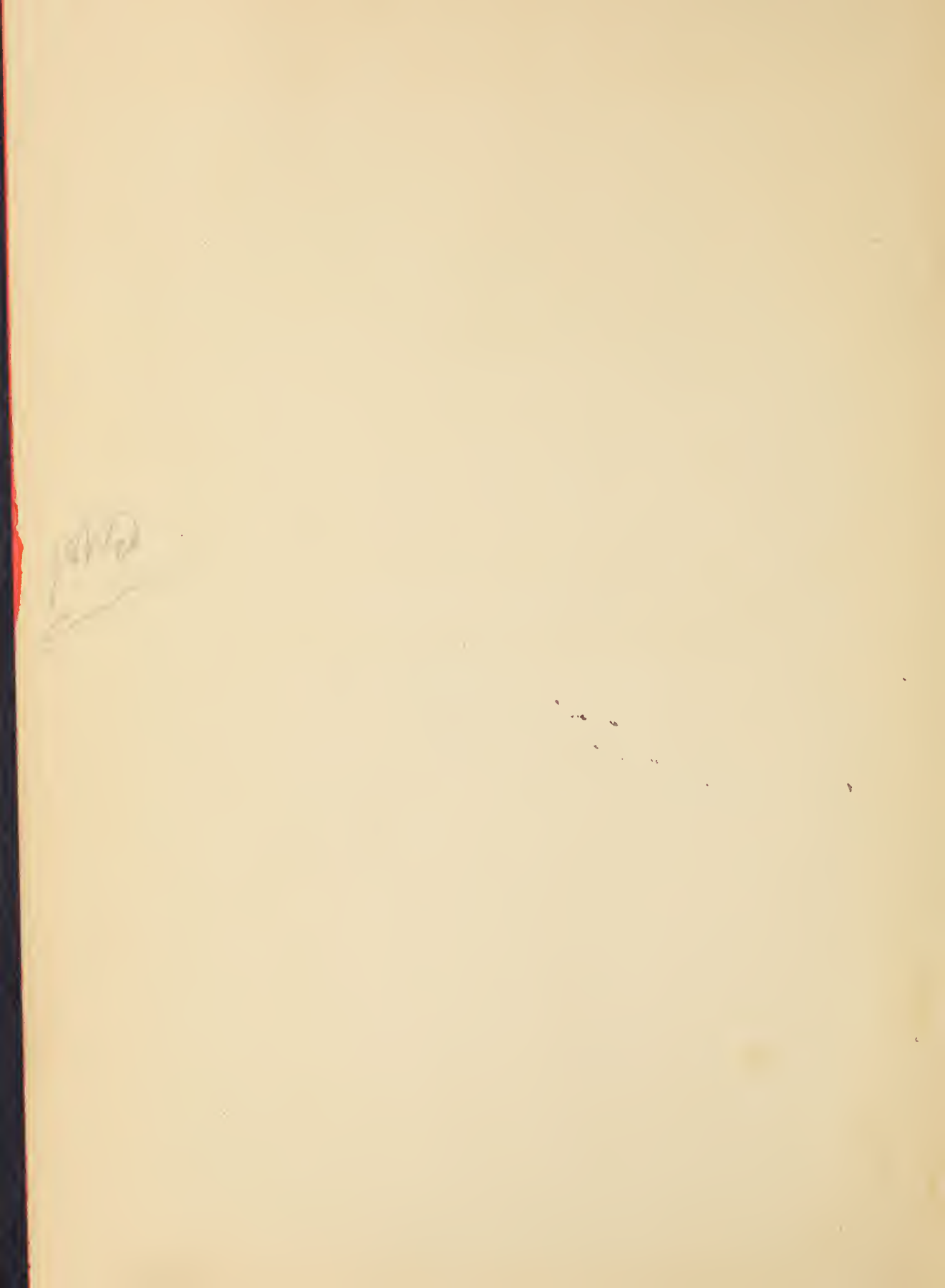
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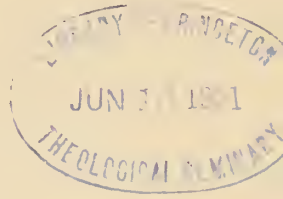
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HYMNS AND TUNES

AS SUNG AT
ST. THOMAS'S CHURCH
NEW YORK



Music Composed and Adapted
BY
GEORGE WILLIAM WARREN

NEW YORK
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1888

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INTRODUCTORY NOTE

BY THE REV. DR. MORGAN

RECTOR OF ST. THOMAS'S CHURCH, NEW YORK CITY.

THE accompanying volume is given to the press, not to gratify a desire for authorship or with any view to personal advantage, but in answer to a loving appreciation which has long sought in this form what had been so valued and helpful in the worship of the Church.

The author has been tardy in yielding to this importunate desire, chiefly for the reason that the instant and ever-recurring duties of his vocation have denied him the leisure required, and it has only been by the appropriation of time due to repose that his work is at length accomplished. It need scarcely be said that its welcome is assured, or that it will become at once a cherished possession, not only to members of the parish, but to thousands from every part of the country who, in attending the services of St. Thomas's Church, whether at morning or evening prayer, have shared in the quickening power of its music.

WILLIAM F. MORGAN.

ST. THOMAS'S RECTORY, N. Y.,
April, 1888.



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Hosanna to the living Lord!

Allegro Maestoso. ♩ = 96.

G. W. W. 1869.

1. Ho - san - na to the liv - ing Lord! Ho - san - na to th'In -

f

Accomp. quasi staccato.

Detailed description: This system contains the first two staves of the musical score. The top staff is the vocal line, written in a soprano clef with a treble clef, in the key of B-flat major and common time. The bottom staff is the piano accompaniment, written in a bass clef with a bass clef. The piano part features a steady eighth-note bass line and chords in the right hand. The tempo is marked 'Allegro Maestoso' with a quarter note equal to 96 beats per minute. The dynamics are marked 'f' (forte) and 'Accomp. quasi staccato'.

car - nate Word! To Christ, Cre - a - tor, Sav-iour, King, Let

Detailed description: This system contains the second two staves of the musical score. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The piano part includes some sixteenth-note passages in the right hand. The lyrics continue from the first system. The musical notation includes various note values and rests, with a fermata over the final notes of the system.

ff

earth, let Heav'n, Ho - san - na sing. *ff* Ho - san - na,

This system contains the first two staves of music. The vocal line (treble and bass clefs) begins with a fortissimo (*ff*) dynamic. The piano accompaniment (treble and bass clefs) also starts with *ff*. The lyrics are "earth, let Heav'n, Ho - san - na sing." followed by "Ho - san - na,".

Lord! Ho - san - na in the high -

ff fz

This system contains the next two staves of music. The vocal line continues with "Lord! Ho - san - na in the high -". The piano accompaniment features a fortissimo (*ff*) dynamic in the first half and a fortissimo with accent (*fz*) dynamic in the second half.

est! *S* A - men.

1st ending. Last ending.

This system contains the final two staves of music. The vocal line concludes with "est!" and "A - men." marked with a *S* (ritardando) symbol. The piano accompaniment includes two endings: a "1st ending" and a "Last ending".

fz After four verses. After last verse.

This system contains the final two staves of music, which are piano accompaniment. It begins with a fortissimo with accent (*fz*) dynamic and includes a section marked "After four verses. After last verse." with a *S* (ritardando) symbol.

II.

Hosanna, Lord! Thine angels cry;
 Hosanna, Lord! Thy saints reply;
 Above, beneath us, and around,
 The dead and living swell the sound;
 Hosanna, Lord! Hosanna in the highest!

III.

O Saviour, with protecting care,
 Return to this Thy house of prayer:
 Assembled in Thy sacred name,
 Where we Thy parting promise claim:
 Hosanna, Lord! Hosanna in the highest!

IV.

But, chiefest, in our cleansèd breast,
 Eternal! bid Thy Spirit rest;
 And make our secret soul to be
 A temple pure, and worthy Thee.
 Hosanna, Lord! Hosanna in the highest!

V.

So in the last and dreadful day,
 When earth and heaven shall melt away,
 Thy flock, redeemed from sinful stain,
 Shall swell the sound of praise again.
 Hosanna, Lord! Hosanna in the highest!

O come, Emmanuel!

Moderato. ♩ = 69.

G. W. W. 1871.

f
Ben misurato.
1. O come, O come, Em - man - u - el, And ran - som cap - tive

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 6/4 time signature. It begins with a forte (*f*) dynamic and a tempo marking of *Moderato*. The lower staff is in bass clef with the same key signature and time signature. The lyrics '1. O come, O come, Em - man - u - el, And ran - som cap - tive' are written below the staves.

riten. *tempo. mf* *f*

Is - ra - el; That mourns in lonely ex - ile here, Un - til the SON of

The second system continues the musical score. It features dynamic markings *riten.*, *tempo. mf*, and *f* above the staves. The lyrics 'Is - ra - el; That mourns in lonely ex - ile here, Un - til the SON of' are written below the staves.

ff

GOD ap - pear, Re - joice! Re - joice! Em - man - u - el Shall

The third system continues the musical score with a forte (*ff*) dynamic marking above the staves. The lyrics 'GOD ap - pear, Re - joice! Re - joice! Em - man - u - el Shall' are written below the staves.

piu lento.

come to thee, O Is - ra - el! (*Before the Amen.*) A - - men.

The fourth and final system of the musical score is marked *piu lento.* The lyrics 'come to thee, O Is - ra - el! (*Before the Amen.*) A - - men.' are written below the staves. The system concludes with a double bar line.

II.

O come, Thou Rod of Jesse, free
 Thine own from Satan's tyranny;
 From depths of hell Thy people save,
 And give them victory o'er the grave.
 Rejoice! Rejoice! Emmanuel
 Shall come to thee, O Israel!

III.

O come, Thou Day-Spring, come and cheer
 Our spirits by Thine advent here;
 Disperse the gloomy cloud of night,
 And death's dark shadows put to flight.
 Rejoice! Rejoice! Emmanuel
 Shall come to thee, O Israel!

IV.

O come, Thou Key of David, come,
 And open wide our heavenly home;
 Make safe the way that leads on high,
 And close the path to misery.
 Rejoice! Rejoice! Emmanuel
 Shall come to thee, O Israel!

V.

O come, O come, Thou Lord of might!
 Who to Thy tribes, on Sinai's height,
 In ancient times didst give the law,
 In cloud, and majesty, and awe.
 Rejoice! Rejoice! Emmanuel
 Shall come to thee, O Israel!

Angels, from the realms of glory.

CHRISTMAS HYMN (IN CAROL FORM).

Allegretto semplice. ♩ = 76.

G. W. W. 1886.

The piano introduction consists of two staves in G major and common time. The right hand begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It starts with a mezzo-piano (*mp*) dynamic and features a series of chords and moving lines. A crescendo (*cres.*) is indicated, leading to a fortissimo (*f*) dynamic. The left hand starts with a bass clef and provides a simple harmonic accompaniment. A section symbol (§) is placed at the beginning of the right-hand staff.

Children's voices (when possible).

The first system of the hymn features a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment consists of two staves (treble and bass clefs) in G major and common time, starting with a mezzo-forte (*mf*) dynamic. The lyrics for the first line are: "1. Angels, from the realms of glo-ry, Wing your flight o'er all the earth ;".

The second system of the hymn continues the vocal and piano accompaniment. The vocal line is on a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment consists of two staves (treble and bass clefs) in G major and common time, starting with a mezzo-forte (*mf*) dynamic. The lyrics for the second line are: "Ye who sang Cre - a - tion's sto-ry, Now proclaim MES-SI - AH's birth ;".

CHORUS. *f*

Come and wor - ship, Come and wor - ship,

Wor-ship Christ, the new - - born King.

II.

Shepherds in the field abiding,
 Watching o'er your flocks by night;
 God with man is now residing,
 Yonder shines the Infant-light:
 Come and worship,
 Worship Christ, the new-born King.

III.

Sages, leave your contemplations;
 Brighter visions beam afar:
 Seek the great Desire of nations,
 Ye have seen His natal star:
 Come and worship,
 Worship Christ, the new-born King.

IV.

Saints before the altar bending,
 Watching long in hope and fear,
 Suddenly the Lord, descending,
 In His temple shall appear:
 Come and worship,
 Worship Christ, the new-born King.

mirth and glee, *f* In Ex - cel - sis Glo - ri - a!

This system contains the first vocal line and the first two staves of the piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a grand staff (treble and bass clefs). The first vocal line includes lyrics: "mirth and glee, In Ex - cel - sis Glo - ri - a!". A dynamic marking of *f* (forte) is placed under the vocal line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

In Ex - cel - sis! In Ex - cel - sis! In Ex - cel - sis

This system contains the second vocal line and the second and third staves of the piano accompaniment. The vocal line continues with the lyrics: "In Ex - cel - sis! In Ex - cel - sis! In Ex - cel - sis". The piano accompaniment continues with the same rhythmic pattern, now including a grand staff with both treble and bass clefs. The lyrics are aligned with the vocal line.

Glo - ri - a! In Ex - cel - sis! In Ex - cel - sis!

This system contains the third vocal line and the fourth and fifth staves of the piano accompaniment. The vocal line concludes with the lyrics: "Glo - ri - a! In Ex - cel - sis! In Ex - cel - sis!". The piano accompaniment continues with the same rhythmic pattern, including a grand staff with both treble and bass clefs. The lyrics are aligned with the vocal line.

The musical score is arranged in four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The music is in a 3/4 time signature with a key signature of one flat (B-flat). The lyrics 'In Ex-cel-sis Glo-ri-a!' are written below the first vocal staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'v' (accrescendo) and 'f' (forte).

In Ex-cel-sis Glo-ri-a!

II.

The herdsmen saw those Angels bright,
 To them appearing with great light,
 Who said, "GOD'S SON is born this night."
 In Excelsis Gloria! etc.

III.

This King is come to save mankind,
 In Scripture promised as we find,
 Therefore this song have we in mind
 In Excelsis Gloria! etc.

IV.

Grant us, O Lord, for Thy great grace
 In Heaven, the bliss to see Thy face,
 Where we may sing to Thy solace
 In Excelsis Gloria! etc.

TRADITIONAL.

Jesus! Name of wondrous love!

Semplice. ♩ = 72.

G. W. W. 1875.

I. Je-sus! Name of wondrous love! Name all oth-er names a-bove!

mp

Unto which must ev'ry knee Bow in deep hu-mil-i - ty. A - - men.

p

II.

Jesus! Name decreed of old:
To the maiden mother told,
Kneeling in her lowly cell,
By the angel Gabriel.

IV.

Jesus! Name of mercy mild,
Given to the holy Child,
When the cup of human woe
First He tasted here below.

III.

Jesus! Name of priceless worth
To the fallen sons of earth,
For the promise that it gave—
"Jesus shall His people save."

V.

Jesus! only Name that's given
Under all the mighty heaven,
Whereby man, to sin enslaved,
Bursts his fetters, and is saved.

VI.

Jesus! Name of wondrous love!
Human Name of God above;
Pleading only this we flee,
Helpless, O our God, to Thee.

Rise, crowned with light!

Allegro Maestoso. ♩ = 80.

G. W. W. 1864.

1. Rise, crown'd with light, im - pe - rial Sa - lem, rise ;

f Marcatissimo.

Ex - alt thy tow - 'ring head, and lift thine eyes :

See heav'n its spark - ling por - tals wide dis - play,

fz

And break up - on thee in a flood of day. A - - men.

ff *piu lento.* *f*

II.

See a long race thy spacious courts adorn,
 See future sons, and daughters yet unborn,
 In crowding ranks on every side arise,
 Demanding life, impatient for the skies.

III.

See barbarous nations at thy gates attend,
 Walk in thy light, and in thy temple bend:
 See thy bright altars throng'd with prostrate kings,
 While every land its joyous tribute brings.

IV.

The seas shall waste, the skies to smoke decay,
 Rocks fall to dust, and mountains melt away;
 But fix'd His word, His saving power remains;
 Thy realm shall last, thy own Messiah reigns. Amen.

ALEXANDER POPE (1688 1744).

Brightest and Best!

Allegrezza. ♩. = 58.

G. W. W. 1883.

Piano introduction in 6/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with quarter notes. Dynamics range from *f* (forte) to *mf* (mezzo-forte).

§ *quasi stacc.*

1. Bright-est and best of the sons of the morn-ing,

Vocal and piano accompaniment for the first line of lyrics. The vocal line is marked *f* and *quasi stacc.* The piano accompaniment continues with a similar rhythmic pattern.

Dawn on our dark-ness, and lend us thine aid;

Vocal and piano accompaniment for the second line of lyrics. The vocal line continues with a melodic line, and the piano accompaniment provides harmonic support with chords and moving lines.

Star of the East, the ho - ri - zon a - dorn - ing,

fs

Guide where our In - fant Re - deem - er is laid.

Ritenuo molto only in concluding fifth verse. Fine.

After four verses.

Bright - est and best!

ff

* FIRST CHOIR.

Interlude after four verses.

f *mf* *pp* echo.

RESPONSE. After fifth verse.

The musical score consists of three systems of staves. The first system has a vocal line (treble clef) and a bass line (bass clef). The vocal line begins with a forte (*ff*) dynamic and the lyrics "Star of the East!". The bass line provides harmonic support. The second system continues the vocal line with the lyrics "A - men." and the bass line. The third system features a piano accompaniment with a right-hand treble clef and a left-hand bass clef. It begins with a forte (*f*) dynamic and concludes with a double bar line. A section marked "After fifth verse." is indicated by a bracket above the piano accompaniment's final measures.

ff Star of the East!

ff A - men.

f

ff

II.

Cold on His cradle the dew-drops are shining,
 Low lies His head with the beasts of the stall;
 Angels adore Him in slumber reclining,
 Maker and Monarch and Saviour of all.

III.

Say, shall we yield Him, in costly devotion,
 Odors of Edom, and offerings divine,
 Gems of the mountain, and pearls of the ocean,
 Myrrh from the forest, and gold from the mine?

IV.

Vainly we offer each ample oblation,
 Vainly with gifts would His favor secure;
 Richer by far is the heart's adoration,
 Dearer to God are the prayers of the poor.

V.

Brightest and best of the sons of the morning,
 Dawn on our darkness, and lend us Thine aid:
 Star of the East, the horizon adorning,
 Guide where our Infant Redeemer is laid.

Alleluia! Song of gladness.

OR,

*Alleluia! Song of sweetness.**Allegro grazioso.* ♩ = 104.

G. W. W. 1876.

1. Al - le - lu - ia! song of glad-ness, Voice of ev - er -
f 1. Al - le - lu - ia! song of sweetness, Voice of joy that

last - ing joy: Al - le - lu - ia! sound the sweetest
 can - not die; Al - le - lu - ia is the anthem

Solo (or all Soprani).

f Heard a-mong the choirs on high, Hymn - ing in God's
mp Ev - er dear to choirs on high; In the house of

bliss - ful mansion, Day and night in - ces - sant - ly.
 God a - bid - ing Thus they sing e - ter - nal - ly.

TUTTI. *Allargando.*

Hymn-ing in God's bliss-ful man-sion Day and night in -
 In the house of God a - bid - ing Thus they sing e -

* FIRST CHOIR. RESPONSE.

ces - sant - ly. Al - le - lu - ia, Al - le - lu - ia. A - men.
 ter - nal - ly. (*After each verse.*)

* *Decani and Cantoris.*

II.

Alleluia! Church victorious,
 Thou may'st lift the joyful strain:
 Alleluia! songs of triumph
 Well befit the ransomed train.
 ||:Faint and feeble are our praises
 While in exile we remain.:||

III.

Alleluia! songs of gladness
 Suit not always souls forlorn,
 Alleluia! sounds of sadness
 'Midst our joyful strains are borne;
 ||:For in this dark world of sorrow
 We with tears our sins must mourn.:||

IV.

Praises with our prayers uniting,
 Hear us, Blessed Trinity;
 Bring us to Thy blissful presence,
 There the Paschal Lamb to see,
 ||:Then to Thee our Alleluia
 Singing everlastingly.:||

I.

ALLELUIA, song of sweetness,
 Voice of joy that cannot die ;
 Alleluia is the anthem
 Ever dear to choirs on high ;
 In the house of God abiding
 Thus they sing eternally.

II.

Alleluia thou resoundest,
 True Jerusalem and free ;
 Alleluia, joyful Mother,
 All thy children sing with thee :
 But by Babylon's sad waters
 Mourning exiles now are we.

III.

Alleluia cannot always
 Be our song while here below ;
 Alleluia our transgressions
 Make us for a while forego ;
 For the solemn time is coming
 When our tears for sin must flow.

IV.

Therefore in our hymns we pray Thee,
 Grant us, Blessèd Trinity,
 At the last to keep Thine Easter
 In our Home beyond the sky :
 There to Thee forever singing
 Alleluia joyfully. Amen.

TO

Mr. and Mrs. CHARLES A. TOWNSEND of Brooklyn.

*The Litany Hymn.**Lento patetico.* ♩ = 60.

G. W. W. 1862.

cres.

1. Sav-iour, when in dust to Thee, Low we bow th'a-

doring knee; When, repentant, to the skies Scarce we lift our

streaming eyes; * O, by all Thy pains and woe,

Suf-fer'd once for men be-low, . . . Bend-ing from Thy

* For two voices, excepting in last verse, which should be *tutti* in double thirds, with strong accompaniment.

TUTTI. *morendo.* *Adagio.*

mf

throne on high, Hear our solemn lit - a - ny. A - men.

II.

By Thy birth and early years,
 By Thy human griefs and fears,
 By Thy fasting and distress
 In the lonely wilderness,
 By Thy victory in the hour
 Of the subtle tempter's power ;
 Jesus, look with pitying eye ;
 Hear our solemn litany.

III.

By Thy conflict with despair,
 By Thine agony of prayer,
 By the purple robe of scorn,
 By Thy wounds, Thy crown of thorn,
 By Thy cross, Thy pangs, and cries,
 By Thy perfect sacrifice ;
 Jesus, look with pitying eye ;
 Hear our solemn litany.

IV.

By Thy deep expiring groan,
 By the seal'd sepulchral stone,
 By Thy triumph o'er the grave,
 By Thy power from death to save ;
 Mighty God, ascended Lord,
 To Thy throne in heaven restored,
 Prince and Saviour, hear our cry,
 Hear our solemn litany.

TO
Miss B. L. H.

My sins, my sins, my Saviour!

G. W. W. 1878.

Passionato. ♩. = 76

1. My sins, my sins, my Sav - iour! They take such hold on

mf

me, ... I am not a - ble to look up, Save

cres. a poco. a poco.

on - ly, CHRIST, to Thee; In Thee is all for - give - ness, In

mp

Thee a - bun - dant grace, My shad - ow and my

cres. molto allargando.

f

sun - shine, The brightness of Thy face. A . men.

mp *fz*

II.

My sins, my sins, my Saviour!
 How sad on Thee they fall!
 See through Thy gentle patience,
 I tenfold feel them all;
 I know they are forgiven,
 But still, their pain to me
 Is all the grief and anguish
 They laid, my Lord, on Thee,

III.

My sins, my sins, my Saviour!
 Their guilt I never knew
 Till, with Thee, in the desert
 I near Thy Passion drew;
 Till, with Thee, in the garden
 I heard Thy pleading prayer,
 And saw the sweat-drops bloody
 That told Thy sorrow there.

IV.

Therefore my songs, my Saviour,
 E'en in this time of woe,
 Shall tell of all Thy goodness
 To suffering man below;
 Thy goodness and Thy favor,
 Whose presence from above,
 Rejoice those hearts, my Saviour,
 That live in Thee and love.

Weary of Earth.

Lento non troppo. ♩ = 60.

G. W. W. 1876.

Tempo giusto. mp

1. Wear - y of earth, and lad - en with my sin,

I look at heav'n, and long to en - ter in,

cres. molto.

But there no e - - vil thing may find a home:

p

And yet I hear a voice that bids me "Come." A - - men.

II.

So vile I am, how dare I hope to stand
 In the pure glory of that holy land?
 Before the whiteness of that throne appear?
 Yet there are hands stretch'd out to draw me near.

III.

The while I fain would tread the heavenly way,
 Evil is ever with me, day by day;
 Yet on mine ears the gracious tidings fall,
 "Repent, confess, thou shalt be loosed from all."

IV.

It is the voice of Jesus that I hear,
 His are the hands stretched out to draw me near,
 And His the blood that can for all atone,
 And set me faultless there before the throne.

V.

'Twas He who found me on the deathly wild,
 And made me heir of heaven, the Father's child,
 And day by day, whereby my soul may live,
 Gives me His grace of pardon, and will give.

VI.

Yea, Thou wilt answer for me, righteous Lord:
 Thine all the merits, mine the great reward;
 Thine the sharp thorns, and mine the golden crown;
 Mine the life won, and Thine the life laid down.

REV. S. J. STONE.

Ride on! in Majesty!

Moderato. ♩. = 60.

G. W. W. 1871.

1. Ride on! ride on in maj - es - ty! Hark!

Ben misurato.
f

The first system of music is in 6/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line begins with a fermata over the first measure. The lyrics are "1. Ride on! ride on in maj - es - ty! Hark!". The piano part consists of chords and single notes.

all the tribes Ho - san - na cry; O Sav - iour, meek, pur-

riten. *a tempo.*
p

The second system continues the vocal and piano parts. The lyrics are "all the tribes Ho - san - na cry; O Sav - iour, meek, pur-". The tempo markings "riten." and "a tempo." are placed above the vocal line. A piano dynamic marking "p" is placed below the piano part.

sue Thy road With palms and scat-ter'd garments strow'd. *Ride

mf *f*

The third system continues the vocal and piano parts. The lyrics are "sue Thy road With palms and scat-ter'd garments strow'd. *Ride". The piano part has dynamic markings "mf" and "f".

on! ride on in maj - es - ty! (*Before the Amen.*) A - - men.

riten. *Lento.*

The fourth system concludes the piece. The lyrics are "on! ride on in maj - es - ty! (*Before the Amen.*) A - - men.". The tempo markings "riten." and "Lento." are placed above the vocal line. The system ends with a double bar line.

* First line repeated after each verse.

II.

Ride on! ride on in majesty!
 In lowly pomp ride on to die:
 O Christ, Thy triumphs now begin
 O'er captive death and conquer'd sin.

III.

Ride on! ride on in majesty!
 The wingèd armies of the sky
 Look down with sad and wondering eyes
 To see the approaching sacrifice.

IV.

Ride on! ride on in majesty!
 The last and fiercest strife is nigh;
 The Father on His sapphire throne
 Expects His own anointed Son.

V.

Ride on! ride on in majesty!
 In lowly pomp ride on to die;
 Bow Thy meek head to mortal pain,
 Then take, O God, Thy power, and reign.

DEAN MILMAN (1791-1868).

Who is this that comes from Edom?

Tempo giusto. ♩ = 96.

G. W. W. 1871.

1. Who is this that comes from E - dom, All His raiment

mf

cres.

stain'd with blood, To the cap - tive speak - ing free - dom,

Bring - ing and be - stow - ing good; Glo - rious in the

f

garb He wears, Glorious in the spoil He bears? A - men.

II.

'Tis the Saviour, now victorious,
 Travelling onward in His might ;
 'Tis the Saviour ; O how glorious,
 To His people is the sight !
 Satan conquered, and the grave,
 Jesus now is strong to save.

III.

Why that blood His raiment staining ?
 'Tis the blood of many slain ;
 Of His foes there's none remaining,
 None, the contest to maintain :
 Fallen they are, no more to rise ;
 All their glory prostrate lies.

IV.

Mighty Victor, reign forever ;
 Wear the crown so dearly won ;
 Never shall Thy people, never,
 Cease to sing what Thou hast done ;
 Thou hast fought Thy people's foes ;
 Thou hast healed Thy people's woes.

REV. THOMAS KELLY (1769-1855).

There is a green hill far away.

Mesto. ♩ = 80.

G. W. W. 1883.

I. There is a green hill far a-way, With-out a cit-y

cres.

wall, Where the dear LORD was cru-ci-fied, Who died to

Voices in unison if preferred. *Voices in harmony.*

Lento.

save us all. do. A-men, A-men.

(four endings.) (last ending.) *pp*

II.

We may not know, we cannot tell,
What pains He had to bear,
But we believe it was for us
He hung and suffered there.

III.

He died that we might be forgiven,
He died to make us good,
That we might go at last to heaven,
Saved by His precious blood.

IV.

There was no other good enough
To pay the price of sin,
He only could unlock the gate
Of heaven, and let us in.

V.

O, dearly, dearly has He loved,
And we must love Him too,
And trust in His redeeming blood,
And try His works to do.

Asleep in Jesus.

Andante tranquillo. ♩ = 88.

G. W. W. 1887.

1. A - sleep in Je - sus! blessed sleep!

p

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano clef with a 4/4 time signature and a key signature of three flats. The piano accompaniment is in a bass clef. The lyrics are written below the vocal line. A piano (*p*) dynamic marking is placed below the first measure of the vocal line.

cres. >

From which none ev - er wakes to weep; A calm and

cres. >

This system contains the second vocal line and piano accompaniment. The vocal line continues from the first system. The piano accompaniment features a crescendo (*cres.*) starting in the second measure. The lyrics are written below the vocal line.

un - dis - turb'd re - pose, Un - brok - en

The first system of the musical score consists of two vocal staves (Soprano and Bass) and a piano accompaniment. The vocal lines are in a minor key and feature a melodic line with a fermata over the word 'pose'. The piano accompaniment provides harmonic support with chords and moving lines.

rit. a poco.

by the last of foes. A - - - men.

rit. a poco.

The second system continues the musical score. It includes the same vocal and piano parts. The tempo marking *rit. a poco.* is placed above the first vocal staff and below the first piano staff. The vocal line concludes with a fermata over the word 'men'. The piano accompaniment also features a fermata at the end of the system.

II.

Asleep in Jesus! O how sweet
 To be for such a slumber meet;
 With holy confidence to sing
 That death hath lost its painful sting!

III.

Asleep in Jesus ! peaceful rest !
Whose waking is supremely blest ;
No fear, no woe shall dim that hour
That manifests the Saviour's power.

IV.

Asleep in Jesus ! O for me
May such a blissful refuge be !
Securely shall my ashes lie,
Waiting the summons from on high.

V.

Asleep in Jesus ! far from thee
Thy kindred and their graves may be ;
But there is still a blessed sleep
From which none ever wakes to weep.

The strife is o'er.

Grandioso. ♩. = 66.

G. W. W. 1876.

§

1. The strife is o'er, the bat-tle done! The vic-to-ry of

life is won; The song of tri-umph has be-gun, Al-le-

FIRST CHOIR. †

ff

RESPONSE. *Full Organ.* A - men.

lu - ia! Al - le - lu - ia!

* Basso—sing small notes (if preferred).

† *Decani and Cantoris.*

II.

The powers of Death have done their worst,
But Christ their legions hath dispersed:
Let shout of holy joy outburst,
Alleluia!

IV.

He closed the yawning gates of hell,
The bars from heaven's high portals fell;
Let hymns of praise His triumphs tell!
Alleluia!

III.

The three sad days are quickly sped;
He rises glorious from the dead:
All glory to our risen Head!
Alleluia!

V.

Lord! by the stripes which wounded Thee,
From Death's dread sting Thy servants free,
That we may live, and sing to Thee,
Alleluia!

On the Resurrection morning!

Andante con moto. ♩. = 104.

G. W. W. 1880.

The musical score is written for voice and piano. It consists of three systems of staves. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo and dynamics are indicated as 'Andante con moto' and 'mf con affetto'. The lyrics for the first system are: 'I. On the Res - ur - rec - tion morn - ing,'. The second system continues the lyrics: 'Soul and bod - y meet a - gain; No more sor - row,'. The third system concludes with: 'no more weep - ing, No more pain. A - men.' The piano accompaniment features chords and moving lines in both hands, with some dynamics like 'ad libitum' and 'mf' indicated. There are also some performance markings like '§' and 'v'.

II.

For a space the tired body
Lies with feet toward the dawn,
Till there breaks the last and brightest
Easter morn.

III.

Here awhile they must be parted,
And the flesh its Sabbath keep,
Waiting in a holy stillness,
Wrapt in sleep.

IV.

But the soul in contemplation.
Utters earnest prayer and strong;
Breaking at the Resurrection
Into song!

VIII.

To that brightest of all meetings,
Bring us, Jesus Christ, at last,
To Thy Cross, through death and judgment,
Holding fast. Amen.

V.

Soul and body reunited
Thenceforth nothing shall divide;
Waking up in Christ's own likeness
Satisfied.

VI.

O the beauty! O the gladness
Of that Resurrection day!
Which shall not, thro' endless ages,
Pass away!

VII.

On that happy Easter morning
All the graves their dead restore;
Father, sister, child and mother
Meet once more.

Rejoice, the Lord is King!

Allegro grandioso. ♩ = 63.

Adapted from HANDEL.

1. Re - joice, the LORD is KING, Your Lord and King a -

dore; Mor-tals, give thanks and sing, And tri-umph ev - er -

* FIRST CHOIR (*in unison*). RESPONSE.

TUTTI
(*in harmony*).

more: Lift up your heart, lift up your voice; Re -

rit. a poco.

joice, a - gain I say, re - joice. A - men.

* *Decani and Cantoris.*

II.

Jesus the Saviour reigns,
 The God of truth and love :
 When He had purged our stains,
 He took His seat above :
 Lift up your heart, lift up your voice ;
 Rejoice, again I say, rejoice.

III.

His Kingdom cannot fail ;
 He rules o'er earth and heaven :
 The keys of death and hell
 Are to our Jesus given :
 Lift up your heart, lift up your voice ;
 Rejoice, again I say, rejoice.

IV.

He sits at God's right hand
 Till all His foes submit,
 And bow to His command
 And fall beneath His feet :
 Lift up your heart, lift up your voice ;
 Rejoice, again I say, rejoice. Amen.

REV. CHARLES WESLEY (1708-1788).

Gracious Spirit, Holy Ghost.

Soave. ♩ = 96. G. W. W. 1882.

mp I. Gra-cious Spir-it, Ho-ly Ghost, Taught by Thee we

cov-et most Of Thy gifts at Pen-te-cost,

allargando. Ho-ly, heav'n-ly Love. A - - - men.

II.

Love is kind, and suffers long,
 Love is meek, and thinks no wrong,
 Love than death itself more strong;
 Therefore, give us Love.

III.

Prophecy will fade away,
 Melting in the light of day;
 Love will ever with us stay;
 Therefore, give us Love.

IV.

Faith will vanish into sight;
 Hope be emptied in delight;
 Love in heaven will shine more bright;
 Therefore, give us Love.

V.

Faith and Hope and Love we see
 Joining hand in hand agree;
 But the greatest of the three,
 And the best, is Love.

VI.

From the overshadowing
 Of Thy gold and silver wing,
 Shed on us, who to Thee sing,
 Holy, heavenly Love.

TO

The Misses PATTESON.

*Thrice Holy!**Tempo giusto.* ♩ = 76.

G. W. W. 1880.

1. Ho - ly, ho - ly, ho - ly, Lord God of hosts, e -

p *f*

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The music is in common time and features a simple harmonic structure. The vocal line begins with a dynamic marking of *p* (piano) and transitions to *f* (forte) for the final phrase. The piano accompaniment provides a steady harmonic support.

SOLI (or TUTTI).

ter - nal King, By the heav'ns and earth a - dor'd;

mf *cres.*

The second system of the musical score continues the vocal and piano parts. It is marked "SOLI (or TUTTI)". The vocal line continues with the lyrics "ter - nal King, By the heav'ns and earth a - dor'd;". The dynamic markings *mf* (mezzo-forte) and *cres.* (crescendo) are present. The piano accompaniment continues with a similar harmonic texture, also marked *mf* and *cres.*

TUTTI. >

dim. An - gels and arch - an - gels sing, *f* Chant-ing ev - er -

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a dynamic marking of *dim.* and includes the lyrics "An - gels and arch - an - gels sing, Chant-ing ev - er -". The piano accompaniment starts with a *dim.* marking and transitions to *f* later in the system. The key signature has one sharp (F#) and the time signature is 4/4.

last - ing - ly ... *p* To the bless - ed Trin - i - ty.

The second system continues the vocal and piano parts. The vocal line has a dynamic marking of *p* and the lyrics "last - ing - ly ... To the bless - ed Trin - i - ty." The piano accompaniment also has a *p* marking. The music concludes with a double bar line.

§ Last ending.

A - men.

f After four verses. After the fifth verse.

The final section of the page is titled "Last ending." and includes the lyrics "A - men." It features a vocal line and a piano accompaniment. The piano part begins with a dynamic marking of *f* and includes two distinct musical phrases: "After four verses." and "After the fifth verse." The system ends with a double bar line.

II.

Thousands, tens of thousands, stand,
 Spirits blest, before Thy throne,
 Speeding thence at Thy command ;
 And when Thy command is done,
 Singing everlastingly
 To the blessed Trinity.

III.

Cherubim and seraphim
 Veil their faces with their wings ;
 Eyes of angels are too dim
 To behold the King of kings,
 While they sing eternally
 To the blessed Trinity.

IV.

Thee, apostles, prophets, Thee,
 Thee, the noble martyr band,
 Praise with solemn jubilee ;
 Thee the Church in every land ;
 Singing everlastingly
 To the blessed Trinity.

V.

Alleluia! Lord, to Thee,
 Father, Son, and Holy Ghost,
 Three in One, and One in Three,
 Join we with the heavenly host,
 Singing everlastingly
 To the blessed Trinity.

TO

Mr. and Mrs. DANIEL T. HOAG.

*Another six days' work is done.**Andante con moto.* ♩ = 84.*Adapted from an old English Air.*

1. An - oth - er six days' work is done, An - oth - er
mp dolce

Lord's Day has be - gun; Re - turn, my soul, en -
cres.

joy thy rest, Im - prove the hours thy God hath blest.

SOLO, (or all SOPRANI). *cres.*
This day may our de - vo - tion rise, As
Accomp. pp *cres.*
mp

dim. e riten.

grate - - ful in - - cense to the skies;

dim. e riten.

TUTTI. a tempo. *cres.*

And Heav'n that sweet re - pose be - stow, Which

riten. *Lento.*

none but they that feel it know. A - - men.

II.

This peaceful calm within the breast,
 Is the sure pledge of heavenly rest ;
 Which for the Church of God remains,
 The end of cares, the end of pains.
 In holy duties let the day,
 In holy pleasures pass away ;
 How sweet a Sabbath thus to spend,
 In hope of one that ne'er shall end !

Far from my thoughts, vain world.

Commodo. ♩ = 92.

G. W. W. 1855.

i. *mp* Far from my thoughts, vain world, be-gone; Let my re-

SOLO (or all SOPRANI).
lig - ious hours a - lone : From flesh and sense I would be

TUTTI. *a tempo.* *riten.*
rallent. free, . . And hold com-mun-ion, Lord, with Thee. A - men.

II.

III.

My heart grows warm with holy fire, When I can say that God is mine,
And kindles with a pure desire When I can see Thy glories shine,
To see Thy grace, to taste Thy love, I'll tread the world beneath my feet,
And feel Thine influence from above. And all that men call rich and great.

IV.

Send comfort down from Thy right hand,
To cheer me in this barren land;
And in Thy temple let me know
The joys that from Thy presence flow.

Hark! the sound of holy voices.

Allegro non troppo. ♩ = 104.
(*Alla Marcia.*)

G. W. W. 1880.

1. Hark! the sound of ho - ly voic-es, Chant-ing o'er the
mf

Accom. quasi stacc.
mf

Detailed description: This system contains the first two systems of music. The top system is a vocal line in treble clef with lyrics. The bottom system is a piano accompaniment in bass clef. Both are in 3/4 time and A major. The piano part features a steady eighth-note accompaniment.

crys - tal sea, Al - le - lu - ia! al - le - lu - ia!
cres.

cres.

Detailed description: This system contains the second two systems of music. The top system is a vocal line in treble clef with lyrics. The bottom system is a piano accompaniment in bass clef. Both are in 3/4 time and A major. The piano part continues with a steady eighth-note accompaniment, marked with a crescendo.

Al - le - lu - ia! Lord, to Thee: Mul - ti - tude, which

f

piu lento. *cres. molto.* *a tempo.*

none can number, Like the stars in glo - ry stands,

mp

$\frac{2}{4}$

ral - - len - -

f

Clothed in white ap - par - el, hold - ing Palms of vic - t'ry

f a tempo *ral - - len - -*

tan - do. a tempo. piu lento.

in their hands. A - men. A - - - men. . .

tan - do.

(This first Amen can be omitted.)

piu lento.

II.

Patriarch, and holy Prophet,
 Who prepared the way of Christ,
 King, Apostle, Saint, Confessor,
 Martyr and Evangelist,
 Sainly maiden, godly matron,
 Widows who have watched to prayer,
 Joined in holy concert, singing
 To the Lord of all, are there.

III.

They have come from tribulation,
 And have wash'd their robes in blood,
 Wash'd them in the blood of Jesus ;
 Tried they were, and firm they stood ;
 Mock'd, imprison'd, stoned, tormented,
 Sawn asunder, slain with sword,
 They have conquer'd death and Satan
 By the might of Christ the Lord.

IV.

Marching with Thy cross their banner,
 They have triumph'd, following
 Thee, the Captain of salvation,
 Thee, their Saviour and their King ;
 Gladly, Lord, with Thee they suffer'd ;
 Gladly, Lord, with Thee they died ;
 And by death to life immortal
 They were born and glorified.

V.

Now they reign in heavenly glory,
 Now they walk in golden light,
 Now they drink, as from a river,
 Holy bliss and infinite :
 Love and peace they taste forever,
 And all truth and knowledge see
 In the beatific vision
 Of the blessèd Trinity.

To R. H. W.

*Bread of the world.**Larghetto.* ♩ = 88.

G. W. W. 1870.

1. Bread of the world, in mer - cy brok - en,

p

Wine of the soul, in mer - cy shed,

By whom the words of life were spok - en,

And in whose death our sins are dead; A - men.

ritenuto.

II.

Look on the heart by sorrow broken,
 Look on the tears by sinners shed,
 And be Thy feast to us the token
 That by Thy grace our souls are fed.

Jesus, I my cross have taken.

Andante divoto. ♩ = 72.

G. W. W. 1853.

SOLO (or TUTTI).

1. Je - sus, I my cross have tak - en, All to

mf

mf Tenuto il canto.

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The piano part features a steady accompaniment with some grace notes and slurs.

leave and fol - low Thee; Des - ti - tute, de -

This system contains the second vocal line and piano accompaniment. The vocal line continues in treble clef. The piano accompaniment continues in bass clef, maintaining the accompaniment style from the first system.

spised, for - sak - en, Thou from hence my all shalt be :

TUTTI. *dim.*

mp Per - ish *cres.* ev - ery fond am - bi - tion, All I've sought, or *cres.*

mp *cres.* *dim.*

hoped, or known; *mf* Yet how rich is my con - di - tion !

mf

God and heav'n are still my own. A - - - men.

poco rit.

The musical score consists of four staves. The top two staves are for the vocal line, with the lyrics 'God and heav'n are still my own. A - - - men.' written below. The bottom two staves are for the piano accompaniment. The tempo marking 'poco rit.' is placed above the vocal line and below the piano line. The music is in a minor key and features a melodic line with some grace notes and a piano accompaniment with chords and moving lines.

II.

Man may trouble and distress me,
 'Twill but drive me to Thy breast;
 Life with trials hard may press me,
 Heaven will bring me sweeter rest.
 O 'tis not in grief to harm me,
 While Thy love is left to me;
 O 'twere not in joy to charm me,
 Were that joy unmix'd with Thee.

III.

Take, my soul, thy full salvation;
 Rise o'er sin, and fear, and care;
 Joy to find in every station
 Something still to do or bear:
 Think what Spirit dwells within thee;
 What a Father's smile is thine;
 What a Saviour died to win thee;
 Child of heaven, shouldst thou repine?

IV.

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

Hospital Sunday Hymn.*

Andante con espressione. ♩ = 92.

G. W. W. 1883.

1. Fa - ther, who mak'st Thy suf-f'ring sons Thy min - is -

mp

ters to strong - er ones, To light love's ho - ly

flame with-in, De - pos - ing self, a - bas - ing sin,

mp

Oh, teach . . my soul, con - fid - ing still, To

* By permission of the "Hospital Saturday and Sunday Association," of New York City.

poco rit. *a tempo.*
 suf - fer or . . . to do Thy will. A - - - men.

II.

If in this world of mystery,
 Unequal favors fall on me,
 While brothers, better far than I,
 Are called to languish or to die,
 Help me in turn their ills to share,
 Their wounds to heal, their load to bear.

III.

Blest is their task, 'mid human woe
 Thy gifts on others who bestow;
 For suffering lies at plenty's door,
 And God appeals when cries the poor.
 His law ordains, for all that live,
 What sorrow lacks let mercy give.

IV.

The day shall come when veils remove,
 And all shall see that God is Love.
 Then He himself all tears shall dry,
 And show of pain the reason why,
 And theirs shall be the great reward
 Who in His poor beheld their Lord.

RT. REV. A. CLEVELAND COXE, D.D., LL.D.

*When through the torn sail.**

Allegro Agitato. ♩ = 116.

G. W. W. 1865.

1. When thro' the torn sail the wild tem - pest is

stream-ing, When o'er the dark wave the red light-ning is

gleaming, Nor hope lends a ray the poor sea-man to

piu lento. *dolente.*

cher - ish, We fly to our Mak-er, " Save, Lord, or we

per - ish." *After first and second verses only.* A - men. *Organ.*

II.

O Jesus, once rock'd on the breast of the billow,
 Aroused by the shriek of despair from Thy pillow,
 Now seated in glory, the mariner cherish,
 Who cries in his anguish, "Save, Lord, or we perish."

III.

And oh! when the whirlwind of passion is raging,
 When sin in our hearts its wild warfare is waging
 Then send down Thy Spirit Thy ransom'd to cherish,
 Rebuke the destroyer: "Save, Lord, or we perish."

BISHOP HEBER (1783-1826).

Come, my soul, thou must be waking.

G. W. W. 1886.

Vivace. ♩ = 120.

1. *f* Come, my soul, thou must be wak - ing, Now is break - ing

This system contains the first two staves of the musical score. The top staff is the vocal line in treble clef, and the bottom staff is the piano accompaniment in bass clef. Both are in 4/4 time with a key signature of one sharp (F#). The vocal line begins with a forte (*f*) dynamic. The piano accompaniment features a steady bass line with chords in the right hand.

O'er the earth an - oth - er day : *f* Come to Him who made this splendor,

This system contains the next two staves of the musical score. The vocal line continues in the treble clef, and the piano accompaniment continues in the bass clef. The vocal line includes a forte (*f*) dynamic and accents (>) over the final notes of the phrase. The piano accompaniment provides harmonic support with chords and a moving bass line.

rit. a poco.

See thou ren-der All thy fee-ble strength can pay. A - men.

II.

Gladly hail the sun returning :
 Ready burning
 Be the incense of thy powers :
 For the night is safely ended ;
 God hath tended
 With His care thy helpless hours.

III.

Pray that He may prosper ever
 Each endeavor,
 When thine aim is good and true ;
 But that He may ever thwart thee,
 And convert thee,
 When thou evil wouldst pursue.

IV.

Think that He thy ways beholdeth,
 He unfoldeth
 Every fault that lurks within ;
 He the hidden shame glossed over
 Can discover,
 And discern each deed of sin.

V.

Mayest thou on life's last morrow,
 Free from sorrow,
 Pass away in slumber sweet ;
 And, released from death's dark sadness,
 Rise in gladness,
 That far brighter Sun to greet.

VI.

Only God's free gifts abuse not,
 Light refuse not,
 But His Spirit's voice obey ;
 Thou with Him shalt dwell, beholding
 Light enfolding
 All things in unclouded day.

VII.

Glory, honor, exaltation,
 Adoration,
 Be to the eternal One :
 To the Father, Son, and Spirit
 Laud and merit,
 While unending ages run.

Sweet Saviour.

Andante con moto. $\text{♩} = 63$.

G. W. W. 1869.

1. Sweet Saviour, bless us ere we go: Thy word in -

p *cres.*

The first system of music features a treble and bass staff in G major (one sharp) and common time. The melody is primarily in the treble staff, with a supporting bass line. The lyrics are positioned between the staves. Dynamics include piano (*p*) and crescendo (*cres.*).

to our minds in-stil; And make our luke-warm hearts to glow

The second system continues the melody and bass line. The lyrics are placed between the staves. The music maintains the same key and time signature.

With low-ly love and fervent will. Thro' life's long day and death's dark

cres. *mf*

The third system continues the piece. The lyrics are placed between the staves. Dynamics include crescendo (*cres.*) and mezzo-forte (*mf*).

night, O gen-tle Je-sus, be our light. A - men.

pp

piu lento.

The final system concludes the piece. The lyrics are placed between the staves. Dynamics include pianissimo (*pp*) and the tempo marking *piu lento.* (slower). The piece ends with a double bar line.

II.

The day is gone, its hours have run,
 And Thou hast taken count of all,
 The scanty triumphs grace hath won,
 The broken vow, the frequent fall.
 Through life's long day and death's dark night,
 O gentle Jesus, be our light.

III.

Grant us, dear Lord, from evil ways
 True absolution and release ;
 And bless us, more than in past days,
 With purity and inward peace.
 Through life's long day and death's dark night,
 O gentle Jesus, be our light.

IV.

Labor is sweet, for Thou hast toil'd ;
 And care is light, for Thou hast cared ;
 Ah! never let our works be soil'd
 With strife, or by deceit ensnared.
 Through life's long day and death's dark night,
 O gentle Jesus, be our light.

V.

For all we love, the poor, the sad,
 The sinful, unto Thee we call ;
 O let Thy mercy make us glad ;
 Thou art our Jesus, and our all.
 Through life's long day and death's dark night,
 O gentle Jesus, be our light.

IV.

Sweet Saviour, bless us ; night is come ;
 Through night and darkness near us be ;
 Good angels watch about our home,
 And we are one day nearer Thee.
 Through life's long day and death's dark night,
 O gentle Jesus, be our light.

TO

MR. CORNELIUS VANDERBILT.

*Softly now the light of day.**Andantino.* ♩ = 76.

Adapted from REINECKE,

mp
I. Soft - ly now the light of day Fades up - on my

sight a - way ; Free from care, from la - bor free,

cres.
Lord, I would com - mune with Thee : Thou, whose all - per -
mf

vad - ing eye Naught es - capes, with - out, with - in,
p

Par-don each in - fir - mi - ty, O - pen fault, and

a poco.

dim. * REFRAIN. *tempo.*

se - cret sin. Soft - ly now the light of day

Fades up - on my sight a - way; Soft - ly now the

pp *ppp*

morendo. *Lento.*

light of day, Fades up - on my sight a - way. A - - men.

fz *mf* *p*

II.

Soon for me the light of day
 Shall forever pass away ;
 Then, from sin and sorrow free,
 Take me, Lord, to dwell with Thee.

Thou who, sinless, yet hast known
 All of man's infirmity ;
 Then, from Thine eternal throne,
 Jesus, look with pitying eye.

* After each verse.

The sun is sinking fast.

Commodo. ♩ = 65.

G. W. W. 1875.

The sun is sink-ing fast, The day - light dies; Let

p

Detailed description: This system contains the first two lines of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the top staff. A piano (*p*) dynamic marking is placed below the first line. A hairpin crescendo symbol is positioned above the top staff, starting from the second measure and extending to the end of the system.

love a - wake, a - wake, And pay her eve-ning sac - ri -

cres.

Detailed description: This system contains the second and third lines of music. 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. The lyrics are written below the top staff. A crescendo (*cres.*) dynamic marking is placed below the first line. A hairpin crescendo symbol is positioned above the top staff, continuing from the previous system.

fic. As Christ up - on the cross, His head in -

mf

piu lento.

Detailed description: This system contains the fourth and fifth lines of music. 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. The lyrics are written below the top staff. A mezzo-forte (*mf*) dynamic marking is placed below the first line. A tempo marking of *piu lento.* is placed above the first line. A hairpin crescendo symbol is positioned above the top staff, continuing from the previous system.

clined, And to His Fa-ther' shands His part-ing soul re -

cres.

ritenuto.

Detailed description: This system contains the sixth and seventh lines of music. 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. The lyrics are written below the top staff. A crescendo (*cres.*) dynamic marking is placed above the first line. A *ritenuto.* marking is placed above the top staff in the final measure. A hairpin crescendo symbol is positioned above the top staff, continuing from the previous system.

a tempo.

signed; So now, her - self, my soul Would whol - ly

mf

give In - to His sa - cred charge, In whom all spir - its

lento.

live; So now be - neath His eye Would calm - ly

mp

Ped.

a tempo.

rest, With - out a wish, a wish or thought A - bid - ing in the

p

poco piu lento.

breast; Save that His will be done, What - e'er be -

mp

tide; Dead to her - self, and dead In Him to all be -

rit. a poco.

side. Thus would I live: yet now Not I, but

mf

He, In all His pow'r and love, Henceforth a-live, a - live in

cres. *ral - - len - tan -*

- do.

Lento maestoso. ♩ = 50.

me. *f* Organ. *ff* ONE SA - CRED

Voices in unison.

TRIN - I - TY! ONE LORD DI - VINE! May I be ev - er

Ped.

ral - len - tan - do.

His, And He for - ev - er, ev - er mine. A - men.

p

Voices in harmony. *Ped.*

Latin. Tr. EDWARD CASWELL (1814 —).

Just as I am.

Con espressione. ♩ = 92.

G. W. W. 1871.

1. Just as I am, with - out one plea, But that Thy blood was
mp *cres.*

shed for me, And that Thou bidd'st me come to Thee, O
f

Lamb of God, I come. (*Before the Amen.*) A - men.
mp

II.

Just as I am,—and | waiting not
To rid my soul of | one dark blot,
To Thee, whose blood can | cleanse each spot,
O Lamb of God, I come.

III.

Just as I am,—though | toss'd about
With many a conflict, | many a doubt,
Fightings and fears with-| in, without,
O Lamb of God, I come.

IV.

Just as I am,—poor, | wretched, blind—
 Sight, riches, healing | of the mind,
 Yes, all I need, in | Thee to find,
 O Lamb of God, I come.

V.

Just as I am,—Thou | wilt receive,
 Wilt welcome, pardon, | cleanse, relieve ;
 Because Thy promise | I believe,
 O Lamb of God, I come.

VI.

Just as I am,—Thy | love unknown
 Has broken every | barrier down ;
 Now to be Thine, yea, | Thine alone,
 O Lamb of God, I come.

Jesus, lover of my soul.

Larghetto. ♩ = 72.

Adapted from REINECKE.

p e legato.

i. Je - sus, lov - er of my soul, Let me to Thy bo - som

cres.
fly, While the near - er wa - ters roll, While the

Voices in unison (if preferred).
tem - pest still is high; Hide me, O my Sav - iour,

Voices in harmony.
hide, Till the storm of life be past; Safe in -

Jesus, Lover of my Soul,

H Y M N.

Key of F.

Music Arranged from

MENDELSSOHN,

And Inscribed to

Robbins Battell,

By

E. M. B.

PUBLISHED BY
BROWN & GROSS,
HARTFORD, CONN.

Jesus, Lover of my Soul.

Soprano.
Alto.

Je - sus, Lov - er of my soul, Let me to Thy bo - som fly, While the

Tenor.
Bass.

This system contains the first two lines of music. The Soprano and Alto parts are on the top staff, and the Tenor and Bass parts are on the bottom staff. The music is in 3/4 time and G major. The lyrics are: "Je - sus, Lov - er of my soul, Let me to Thy bo - som fly, While the"

bil - lows near me roll, While the tem - pest still is high, While the tem - pest

This system contains the second two lines of music. The Soprano and Alto parts are on the top staff, and the Tenor and Bass parts are on the bottom staff. The lyrics are: "bil - lows near me roll, While the tem - pest still is high, While the tem - pest"

still is high. Hide me, O my Sav-iour, hide, Till the storm of life is

This system contains the third two lines of music. The Soprano and Alto parts are on the top staff, and the Tenor and Bass parts are on the bottom staff. The lyrics are: "still is high. Hide me, O my Sav-iour, hide, Till the storm of life is"

past; Safe in - to the ha - ven guide,— Oh, re - ceive my soul at last!

This system contains the final two lines of music. The Soprano and Alto parts are on the top staff, and the Tenor and Bass parts are on the bottom staff. The lyrics are: "past; Safe in - to the ha - ven guide,— Oh, re - ceive my soul at last!"

II.

Other refuge have I none,
Hangs my helpless soul on Thee ;
Leave, oh ! leave me not alone,
Still support and comfort me.
All my trust on Thee is stayed,
All my help from Thee I bring ;
Cover my defenceless head
With the shadow of Thy Wing.

III.

Thou, O Christ, art all I want ;
More than all in Thee I find :
Raise the fallen, cheer the faint,
Heal the sick, and lead the blind.
Just and holy is Thy name ;
I am all unrighteousness ;
False and full of sin I am,
Thou art full of truth and grace.

IV.

Plenteous grace with Thee is found
Grace to cover all my sin :
Let the healing streams abound,
Make and keep me pure within.
Thou of Life the fountain art :
Freely let me take of Thee :
Spring Thou up within my heart,
Rise to all eternity.

Charles Wesley, 1740.



Tardo.

to the haven guide, O receive my soul at last. A - men.

dim.

II.

Other refuge have I none,
 Hangs my helpless soul on Thee ;
 Leave, ah ! leave me not alone,
 Still support and comfort me :
 All my trust on Thee is stay'd ;
 All my help from Thee I bring ;
 Cover my defenceless head
 With the shadow of Thy wing.

III.

Plenteous grace with Thee is found,
 Grace to cover all my sin ;
 Let the healing streams abound,
 Make and keep me pure within :
 Thou of life the fountain art,
 Freely let me take of Thee :
 Spring Thou up within my heart,
 Rise to all eternity.

REV. CHARLES WESLEY (1708-1788).

TO

MISS SUSAN B. SCHENCK.

*Jesus, my Saviour!**Semplice.* ♩ = 88.

G. W. W. 1876.

The musical score is written for voice and piano. It consists of three systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Semplice.' with a quarter note equal to 88 beats per minute. The first vocal line starts with the lyrics 'I. Je - sus, my Sav - iour! look on me, For I am'. The piano accompaniment features a steady bass line with chords. The second system continues the vocal line with 'wear - y and op - prest; I come to cast my -'. The piano accompaniment includes a melodic line in the right hand with a forte (*ff*) dynamic marking. The third system concludes with 'self on Thee; Thou art my Rest. A - - - men.' The piano accompaniment ends with a final chord and a double bar line. Dynamics include *mp* (mezzo-piano) and *cres.* (crescendo).

I. Je - sus, my Sav - iour! look on me, For I am
wear - y and op - prest; I come to cast my -
self on Thee; Thou art my Rest. A - - - men.

II.

Look down on me, for I am weak,
I feel the toilsome journey's length;
Thine aid omnipotent I seek:
Thou art my Strength.

III.

I am bewilder'd on my way,
Dark and tempestuous is the night;
O send Thou forth some cheering ray;
Thou art my Light.

IV.

When Satan flings his fiery darts,
I look to Thee ; my terrors cease ;
Thy cross a hiding-place imparts :
Thou art my Peace.

V.

Standing alone on Jordan's brink,
In that tremendous latest strife,
Thou wilt not suffer me to sink :
Thou art my Life.

VI.

Thou wilt my every want supply,
E'en to the end, whate'er befall ;
Through life, in death, eternally,
Thou art my All.

REV. JOHN ROSS MACDUFF, D.D., about 1856.

The Mercy-seat.

Andante con moto. ♩ = 84.

Adapted from an old English Air.

1. From ev - 'ry storm - y wind that blows, From ev - 'ry

mp dolce.

The first system of the score is in 3/4 time. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (bass clef) consists of a steady eighth-note bass line starting on G3, with chords of G4-B4, A4-C5, and B4-G4.

swell - ing tide of woes, There is a calm, a

cres.

The second system continues the vocal line with quarter notes D5, E5, and F5. The piano accompaniment continues with the same eighth-note bass line and chords.

sure re - treat: 'Tis found be - neath the mer - cy - seat.

The third system features a vocal line with quarter notes G4, A4, B4, and C5. The piano accompaniment continues with the same eighth-note bass line and chords.

SOLO, (or all SOPRANI). *cres.*

There is a place where Je - sus sheds The

ACCOMP. *pp* *cres.*

mp

The fourth system is a solo for soprano. The vocal line (treble clef) has quarter notes G4, A4, B4, and C5. The piano accompaniment (bass clef) features a more active eighth-note bass line with chords of G4-B4, A4-C5, and B4-G4. The tempo marking *mp* is at the beginning of the system.

dim. e riten.

oil of glad - ness on our heads—

dim. e riten.

TUTTI. a tempo. *cres.*

A place than all be - side more sweet; It

riten. *Lento.*

is the blood-stain'd mer - cy - seat. A - - men.

II.

There is a spot where spirits blend,
 Where friend holds fellowship with friend;
 Though sunder'd far, by faith they meet
 Around one common mercy-seat.
 There, there, on eagles' wings we soar,
 And time and sense seem all no more;
 And heaven comes down, our souls to greet,
 And glory crowns the mercy-seat.

O for a closer walk with God.

Andante con moto. ♩ = 104.

G. W. W. 1855.

1. O for a clos - er walk with God, A calm and
mp e sostenuto. *p*

SOPRANO SOLO, (or TUTTI).

heav'n - ly frame; A light to shine up - on the
mp *cres.*

> TUTTI. >

road That leads me to the Lamb. A . . . men.
p

II.

Return, O holy Dove, return,
Sweet messenger of rest;
I hate the sins that made Thee mourn,
And drove Thee from my breast.

III.

The dearest idol I have known,
Whate'er that idol be,
Help me to tear it from Thy throne,
And worship only Thee.

IV.

So shall my walk be close with God,
Calm and serene my frame;
So purer light shall mark the road
That leads me to the Lamb.

Father, what'er of earthly bliss.

Tranquillo. ♩ = 88.

G. W. W. 1852.

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Tranquillo' with a quarter note equal to 88 beats per minute. The score includes lyrics for three verses. The first system covers the first two lines of the first verse. The second system covers the next two lines. The third system covers the final line and the 'Amen' response. Dynamics include a piano (*p*) marking and a crescendo leading to an accent (>) on the final 'men'.

I. Fa-ther, what-e'er of earth - ly bliss Thy sov'-reign
 will de - nies, Ac-cept-ed at Thy throne of
 grace Let this pe - ti - tion rise. A - men.

II.

Give me a calm and thankful heart,
 From every murmur free;
 The blessings of Thy grace impart,
 And let me live to Thee.

III.

Let the sweet hope that Thou art mine
 My path of life attend:
 Thy presence through my journey shine,
 And crown my journey's end.

TO THE

Rev. WILLIAM R. HUNTINGTON, D.D.

*In the hour of trial.**Andante dolente.* ♩ = 60.

G. W. W. 1879.

I. In the hour of tri - al, Je-sus, plead for me; Lest by base de-

p *cres.*

ni - al I de-part from Thee; When Thou see'st me wav-er,

dim. *mf*

SOPRANI & CONTRALTI, *in unison.*

With a look re - call, Nor for fear or fa - vor

TUTTI, *in harmony.*

Suf-fer me to fall. A - men. A - men.

p *pp* *estinto.*

II.

With forbidden pleasures
 Would this vain world charm ;
 Or its sordid treasures
 Spread to work me harm ;
 Bring to my remembrance
 Sad Gethsemane,
 Or, in darker semblance,
 Cross-crown'd Calvary.

III.

Should Thy mercy send me
 Sorrow, toil, and woe ;
 Or should pain attend me
 On my path below ;
 Grant that I may never
 Fail Thy hand to see ;
 Grant that I may ever
 Cast my care on Thee.

IV.

When my last hour cometh,
 Fraught with strife and pain,
 When my dust returneth
 To the dust again :
 On Thy truth relying,
 Through that mortal strife,
 Jesus, take me, dying,
 To eternal life.

IN MEMORIAM—Mrs. W. F. M.

*Jesus, the very thought of Thee.**Tranquillo.* ♩ = 84.

G. W. W. 1880.

I. JE - SUS, the ve - ry thought of Thee With sweet-ness fills the

breast; But sweet-er far Thy face to see, And in Thy presence

rest, And in Thy pres - ence rest. A - - - - men.

II.

No voice can sing, no heart can frame,
 Nor can the memory find,
 A sweeter sound than Jesus' name,
 The Saviour of mankind.

* Tenore, sing small notes if preferred.

III.

O hope of every contrite heart,
O joy of all the meek,
To those who fall, how kind Thou art!
How good to those who seek!

IV.

But what to those who find? Ah! this
Nor tongue nor pen can show;
The love of Jesus, what it is
None but His loved ones know.

V.

Jesus, our only joy be Thou,
As Thou our prize wilt be;
In Thee be all our glory now,
And through eternity.

My God, I love Thee!

Moderato. ♩ = 116.

G. W. W. 1880.

1. My God, I love Thee— not be - cause I
mf Con fervore. *fz*

Organ.

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in G major, 4/4 time, starting with a quarter rest followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is the organ accompaniment, starting with a quarter rest followed by a series of quarter notes: G3, A3, B3, C4, B3, A3, G3. A dynamic marking of *mf* is placed below the first measure, and *Con fervore.* is written below the first two measures. A crescendo hairpin spans the first two measures. A *fz* marking is placed above the third measure.

hope for heav'n there - by; Nor yet be - cause if

cres. agitato sino al fine.

Detailed description: This system contains the next two staves of music. The vocal line continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The organ accompaniment continues with quarter notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. A crescendo hairpin spans the first two measures, and the instruction *cres. agitato sino al fine.* is written above the second measure.

I love not I must for - ev - er die. A - - men.

fz

Detailed description: This system contains the final two staves of music. The vocal line continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The organ accompaniment continues with quarter notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. A dynamic marking of *fz* is placed above the final measure. The piece ends with a double bar line.

II.

† But, O my Jesus, Thou didst me
 Upon the cross embrace;
 For me didst bear the nails and spear,
 And manifold disgrace,

* Basso, sing small notes, if preferred.

† Connect 2d & 3d, also 4th & 5th verses (*tempo giusto*).

III.

And griefs and torments numberless,
 And sweat of agony,
 E'en death itself; and all for me
 Who was Thine enemy.

IV.

Then why, O blessed Jesus Christ,
 Should I not love Thee well?
 Not for the hope of winning heaven,
 Nor of escaping hell;

V.

Not with the hope of gaining aught;
 Not seeking a reward;
 But as Thyself hast lovèd me,
 O ever-loving Lord!

VI.

E'en so I love Thee, and will love,
 And in Thy praise will sing;
 Solely because Thou art my God,
 And my eternal King.

S. FRANCIS XAVIER (1506-1552). *Tr.* REV. E. CASWALL, 1849.

*Breast the wave, Christian.

Allegro non troppo. ♩ = 80.

G. W. W. 1871.

1. Breast the wave, Chris - tian, When it is strong - est ;
f energico.

Watch for day, Chris - tian, When the night's long - est ;

On - ward and on - ward still Be thine en - deav - or ; The
mf *cres.*

rest that re - main - eth Will be for ev - er.
rall. molto. *ff*

* By permission of the Rev. J. IRELAND TUCKER, D.D., Editor of "Tunes Old and New," adapted to the Hymnal.

2. Fight the fight, Chris - tian, Je - sus is o'er thee ;
 3. Lift thine eye, Chris - tian, Just as it clos - eth ;

energico.
f

Run the race, Chris - tian, Heav'n is be - fore thee ;
 Raise thy heart, Chris - tian, Ere it re - pos - eth ;

He who hath prom - is - ed Fal - ter - eth nev - er ;
 Thee from the love of Christ Noth - ing shall sev - er ;

mf *cres.*

He who hath lov'd so well, Lov-eth for - ev - er.
 And, when thy work is done, Praise Him for - ev - er. A - - - men.

ral. molto. *a tempo.*
f *ff*

There is a blessed home.

Con espressione. ♩ = 72.

G. W. W. 1886.

mp
1. There is a blessed home *cres.* Be - yond this land of woe, Where

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady bass line of G2, B1, and D2, with chords of G2-B2-E3 and G2-B2-D3.

mf
trials never come, Nor tears of sorrow flow; Where

The second system continues the vocal line with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment continues with the same bass line and chords.

cres. sempre.
faith is lost in sight, And patient hope is crown'd, And

The third system features a vocal line with quarter notes G5, A5, and B5, followed by a half note C6. The piano accompaniment continues with the same bass line and chords.

piu lento.
everlasting light Its glo-ry throws a-round. A - - men.

f *p*

The fourth system is marked *piu lento.* and features a vocal line with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment continues with the same bass line and chords. The system concludes with a double bar line.

II.

There is a land of | peace,
 Good angels know it | well ;
 Glad songs that never | cease
 Within its portals | swell ;
 Around its glorious | throne
 Ten thousand saints | adore
 Christ, with the Father | One,
 And Spirit, evermore.

III.

O joy all joys be-| yond,
 To see the Lamb Who | died,
 And count each sacred | wound
 In hands and feet and | side ;
 To give to Him the | praise
 Of every triumph | won,
 And sing through endless | days
 The great things He hath done.

IV.

Look up, ye saints of | God,
 Nor fear to tread be-| low,
 The path your Saviour | trod
 Of daily toil and | woe ;
 Wait but a little | while
 In uncomplaining | love,
 His own most gracious | smile
 Shall welcome you above.

Guide me, O Thou great Jehovah.

Andante con moto. ♩ = 100.

G. W. W. 1884.

1. Guide me, O Thou great Je - ho - vah, Pil-grim thro' this
mezzo.

bar - ren land; I am weak, but Thou art might-y;

Hold me with Thy pow'r - ful hand: Bread of heav - en,
f

dim. rit. a poco.

Feed me now and ev - er - - more. A - men.

II.

Open now the crystal fountain,
Whence the healing streams do flow ;
Let the fiery cloudy pillar
Lead me all my journey through :
Strong deliverer,
Be Thou still my strength and shield.

III.

When I tread the verge of Jordan,
Bid my anxious fears subside,
Death of death and hell's destruction,
Land me safe on Canaan's side :
Songs of praises
I will ever give to Thee.

WILLIAM WILLIAMS (1717-1791).

Lead us, heavenly Father.

Moderato. ♩ = 96.

G. W. W. 1885.

* FIRST CHOIR.

1. Lead us, heav'n-ly Fa - ther, lead us O'er the world's tem-
mp con-espess.

* SECOND CHOIR.

pest-uous sea; Guard us, guide us, keep us, feed us,

TUTTI.

For we have no help but Thee: Yet pos - sess - ing

Ev - 'ry bless - ing, If our God our Fa - ther be. A - men.

* Decani and Cantoris.

II.

Saviour, breathe forgiveness o'er us ;
 All our weakness Thou dost know ;
 Thou didst tread this earth before us,
 Thou didst feel its keenest woe ;
 Lone and dreary,
 Faint and weary,
 Through the desert Thou didst go.

III.

Spirit of our God, descending,
 Fill our hearts with heavenly joy ;
 Love with every passion blending,
 Pleasure that can never cloy :
 Thus provided,
 Pardon'd, guided,
 Nothing can our peace destroy.

JAMES EDMESTON (1791-1867).

* *Nearer, my God, to Thee!*

Larghetto. ♩ = 86.

G. W. W. 1886.

1. Near-er, my God, to Thee, Near-er to Thee,

p

Detailed description: This system contains the first two staves of music. The upper staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It begins with a treble clef and a soprano clef. The lower staff is a piano accompaniment in G major with a key signature of one flat and a common time signature, starting with a bass clef. The lyrics are '1. Near-er, my God, to Thee, Near-er to Thee,'. A piano dynamic marking 'p' is placed below the first measure of the piano part. The music features a steady eighth-note accompaniment in the piano part and a vocal melody of eighth and quarter notes.

E'en though it be a cross That rais - eth me;

cres. *dim.*

Detailed description: This system contains the third and fourth staves of music. The upper staff continues the vocal line, and the lower staff continues the piano accompaniment. The lyrics are 'E'en though it be a cross That rais - eth me;'. A crescendo marking 'cres.' is placed below the piano part, and a decrescendo marking 'dim.' is placed above the piano part. The piano part continues with eighth-note accompaniment, while the vocal part has a melody of quarter and eighth notes.

Still all my song shall be, Near-er, my God, to Thee,

cres.

Detailed description: This system contains the fifth and sixth staves of music. The upper staff continues the vocal line, and the lower staff continues the piano accompaniment. The lyrics are 'Still all my song shall be, Near-er, my God, to Thee,'. A crescendo marking 'cres.' is placed below the piano part. The piano part continues with eighth-note accompaniment, and the vocal part has a melody of quarter and eighth notes.

Near - er to Thee! Near - er to Thee! A - men.

f *p*

riten.

Detailed description: This system contains the seventh and eighth staves of music. The upper staff continues the vocal line, and the lower staff continues the piano accompaniment. The lyrics are 'Near - er to Thee! Near - er to Thee! A - men.'. A fortissimo marking 'f' is placed below the piano part, and a piano marking 'p' is placed above the piano part. A ritardando marking 'riten.' is placed above the piano part. The piano part continues with eighth-note accompaniment, and the vocal part has a melody of quarter and eighth notes, ending with a double bar line.

* Originally a Contralto Solo.

II.

Though like a wanderer,
 Weary and lone,
 Darkness comes over me,
 My rest a stone;
 Yet in my dreams I'd be
 Nearer, my God, to Thee,
 Nearer to Thee!

III.

There let my way appear
 Steps unto heaven;
 All that Thou sendest me
 In mercy given;
 Angels to beckon me
 Nearer, my God, to Thee,
 Nearer to Thee!

IV.

Then, with my waking thoughts
 Bright with Thy praise,
 Out of my stony griefs
 Altars I'll raise;
 So by my woes to be
 Nearer, my God, to Thee,
 Nearer to Thee!

V.

Or, if on joyful wing,
 Cleaving the sky,
 Sun, moon, and stars forgot,
 Upward I fly,
 Still all my song shall be
 Nearer, my God, to Thee,
 Nearer to Thee!

TO

Mrs. GEO. MACCULLOCH MILLER.

*O render thanks.**Allegrezza.* ♩ = 92.

G. W. W. 1858.

SOLI, (or TUTTI).

1. O ren - der thanks to God a - bove, The

mf *cres.*

fount - ain of e - ter - - nal love; Whose

f **TUTTI.**

mer - cy firm through a - ges past Has stood, and

cres. ed accelerando.

shall for - ev - - er last, ... Has stood, and

rit -

en - u - to.

shall for - ev - er last. *ff* A - - men.

II.

Who can His mighty deeds express,
 Not only vast, but numberless?
 What mortal eloquence can raise
 His tribute of immortal praise?

III.

Extend to me that favor, Lord,
 Thou to Thy chosen dost afford;
 When Thou return'st to set them free,
 Let Thy salvation visit me.

VI.

Let Israel's God be ever bless'd,
 His name eternally confess'd;
 Let all His saints, with full accord,
 Sing loud Amens, Praise ye the Lord!

Metricai Psalm.

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SACRED MUSIC

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GEORGE WILLIAM WARREN.

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Service Music.

Te Deum, Jubilate Deo, Kyrie, and Sanctus in D, No. 1.
Te Deum, Jubilate Deo, Kyrie, and Sanctus in G.
Te Deum and Jubilate Deo in D, No. 2.
Te Deum, and Jubilate Deo in D, No. 3 (for voices in unison).
Te Deum and Benedictus in E flat.
Te Deum and Benedictus in C.
Benedictus in G.
Gloria in Excelsis in C.
Bonum est and Benedic Anima mea in D.

Anthems.

Christians, awake!
It came upon the midnight clear. } For Christmas.
Now is Christ risen!
Ye choirs of New Jerusalem. } For Easter.
Now on the first day. (1888.) }
The Singing of Birds.—Easter Cantata.
Fill the Font with Roses.—2d Easter Cantata.

Hymns, in Anthem form.

Hark! the herald angels sing.
Angels from the realms of glory.
Messiah is King!
Hark! what mean those holy voices.
Sweet Babe of Bethlehem. } For Christmas.
Christ the Lord is risen to-day.
Ye faithful souls.
Crown Him, Everlasting King! } For Easter.
(also for Ascension).
The Magdalene.

Hymns, in Anthem form (*Continued*).

<p>Come Holy Spirit. (1852.) <i>New Edition with Latin and English words.</i> He's come! let every knee be bent. Love divine. Lord, with glowing heart. Save, Lord, or we perish. The Lord, my pasture. As pants the hart. Rock of Ages. (1849.)</p>	}	For Whitsun Day.
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Christmas Carols.

<p>Carol, Christians. Venite Adoremus Dominum. Sing we Merry Christmas. Star of Bethlehem. Jacob's Ladder. O angels bright. The cold wind sweeps the branches bare. Angels holy, high and lowly. See! Amid the winter's snow. God is born of maiden fair.</p>	<p>The Snow. The Magi. Stars of glory. The children's King. I sing the birth There came a little child. The Christmas Chimes. The Heavenly messenger. Waken, Christian children. Cold blows the wind.</p>
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Midnight to morning.

Easter Carols.

<p>The World itself keeps Easter Day. Ye Sons and Daughters of the King. Let the Song be begun. Let the merry Church-bells ring. Ring out, sweet Easter bells. Christ is risen again. The buds are bursting on the trees. On wings of living light. Bright Easter skies.</p>	<p>Days grow longer. Then and now. A song of Sweetness. Christ is risen. Spring Song. Loud sing your praises. Roman Soldier. Birds are singing. Easter Joys.</p>
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Shine, O Sun!

Miscellaneous.

The Christ Child (Solo).—Christmas Lullaby.
 The Man of Sorrows (for Soprano).
 Every Flower that blossoms.—Easter Song.
 Sweet Charity.—Offertory for two voices.
 Let Thine hand help me.—For Contralto and Chorus.
Adapted from HANDEL.

