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THE ROMBERG COLLECTION OF SACRED MUSIC:

CONSISTING OF A

LARGE VARIETY OF PSALM AND HYMN TUNES,

WITH A CHOICE SELECTION OF

ANTHEMS, SENTENCES, CHANTS, &C.,

SELECTED AND ARRANGED FROM THE MOST DISTINGUISHED EUROPEAN COMPOSERS;

TOGETHER WITH

MANY ORIGINAL COMPOSITIONS,

A

FEW CHOICE VOLUNTARIES FOR THE ORGAN,

AND A

PROGRESSIVE SYSTEM OF ELEMENTARY INSTRUCTION,

DESIGNED FOR THE USE OF

SINGING SCHOOLS, CHOIRS, AND CONGREGATIONS.

By L. O. EMERSON & T. M. DEWEY.

BOSTON:
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Annie E. Goodell.

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Abel P. Merrells
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PREFACE.

It is undoubtedly true that persons who are most interested in a Singing Book, seldom pay much attention to what may be said by way of preface, and an announcement that "Selections are made from Haydn, Mozart, Mendelssohn," &c., passes for much less than its real worth. Nevertheless, a work of this kind, which should not draw largely from those living and almost inexhaustible fountains of harmony,—the music of the ancient, as well as more modern masters,—would, at the present day, meet with but slight encouragement as a tune book for the Sanctuary.

While endeavoring to meet the wants of a music-loving people, whose characteristic is so notably progressive, and whose appreciative ability is from year to year so signally increasing, the editors would not fail to make ample selections from those great compositions, which are daily becoming more thoroughly understood by the American people; and they have also availed themselves of rich contributions from some of our best American composers.

In the Elementary Department, care has been taken to symplify, as well as to render attractive, leaving a great part of what has generally been treated upon in detail, but which the pupil only glances at with dislike, to be introduced by the TEACHERS,—each idea in its appropriate place; which, owing to the influences of Conventions, Institutes, &c., they are rapidly acquiring an ability to do, and to whom such suggestions have from time to time been made as seemed appropriate. A few excellent voluntaries are introduced for the convenience of organists, which, perhaps, will be considered a new feature in a Singing Book.

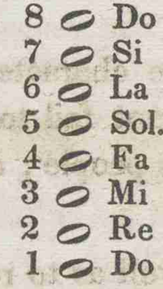
Finally, as a book containing a system of teaching, in many respects novel and attractive to pupils, with extensive and well selected vocal exercises; a great variety of Tunes, Set-pieces, Sentences, Voluntaries and Chants; of Anthems for all public occasions, not too elaborate, yet harmonized with due reference to true musical effect,—devotional, and adapted to the wants of all denominations,—the Romberg Collection is offered to the public, in the pleasing hope that it may meet with favor commensurate with its merits, and the care and attention with which it has been compiled.

METHOD OF INSTRUCTION IN THE PRINCIPLES OF MUSICAL NOTATION.

§ 1. An air, or melody, is an agreeable succession of tones of a single voice or instrument.

§ 2. TONES are represented by characters called *notes*, e. g.,

§ 3. A series of eight tones in a particular order of succession, is called a *Scale*, and may be represented, together with the syllables and numerals which are appplied to each, as follows: —



The teacher will sing the scale and require pupils to imitate.

§ 4. The tones of the scale differ in regard to pitch, i. e., gravity or acuteness.

[NOTE.—The remarks or suggestions which are not sectionally numbered, are designed particularly for the teacher.]

The idea of the pitch of tones may be demonstrated by the diagram above.

§ 5. The pitch of tones is represented upon the *Staff*, which consists of five parallel lines, which, as also the spaces between them, are called degrees.

Explain from the board the manner of reckoning the degrees,—the use of ledger lines, &c. It may be well, also, to write the scale, commencing on the first line, which will naturally suggest the following propositions:—

§ 6. The first seven letters of the alphabet are used in naming the degrees of the staff; by these letters the abstract pitch of tones is determined.

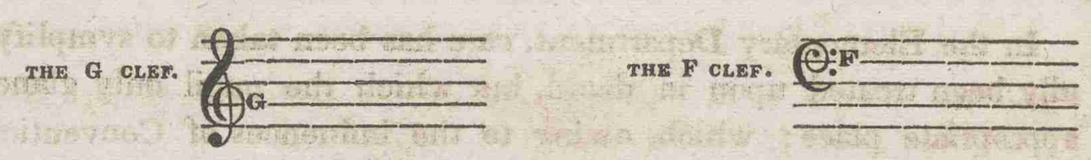
Questions in regard to the proper place of writing the *first letter*, (A) &c.

The beginner would be likely to answer as follows:—*A* being the first letter, should be written upon the *first line*.

This prepares the pupil for the proposition in the next section.

§ 7. The arrangement of letters upon the staff is determined by a letter or character called a *clef*, of which there are two used in this book, viz., the G clef, formerly written thus, gs, and the F clef .

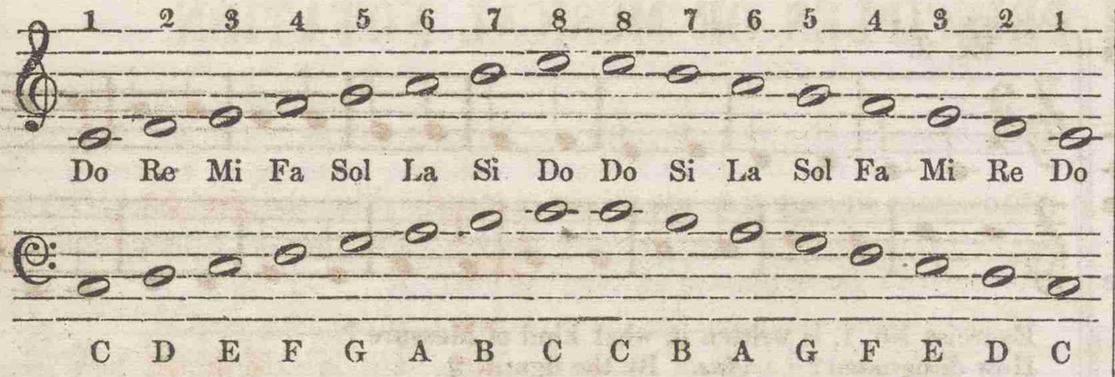
§ 8. The determines G to be upon the second line, and the places F upon the fourth line. e. g.,



Write the clefs on different degrees, to illustrate the fact that they represent the same letters wherever they may be written.

§ 9. ARRANGEMENT OF THE LETTERS ON THE STAFF.

§ 10. The Scale is represented as follows, the first tone being by common consent written upon the letter C. It is therefore said to be in the *Key of C.*



Feeling confident that the teachers into whose hands this book may find its way, are qualified to give proper directions in the pronunciation of the syllables and the enunciation of the vowels, the usual directions given upon those points are omitted.

§ 11. The difference of pitch, or distance between two tones, is called an *interval.*

§ 12. Intervals have a numerical value, graduated by the distance apart of tones, by which they are bounded, e. g., from one to seven is an interval; from three to eight is an interval; consequently, there are different intervals, and they may be named as follows, to wit: —

The interval from 1 to 2 is a Second.
" " " 1 to 3 is a Third.
" " " 1 to 4 is a Fourth.
" " " 2 to 3 is a Second.
" " " 2 to 4 is a Third.
" " " 2 to 5 is a Fourth.
" " " 3 to 4 is a Second.
" " " 3 to 6 is a Fourth.
" " " 3 to 7 is a Fifth.
" " " 4 to 5 is a Second.
" " " 1 to 7 is a Seventh.
" " " 1 to 8 is an Eighth, or octave.

After determining the names of the intervals, the scale should be sung with more particular attention to intonation, when the pupils will notice; if careful and observing, a difference in the seconds,—that some are large, and others comparatively small. This will of course create a difference in the thirds, fourths, &c.

§ 13. As the scale is composed of eight tones, there must necessarily be seven seconds. Of these, five are large, and are called major seconds; the remaining two are small, and are called minor seconds.

§ 14. The minor seconds occur between 3 and 4 and 7 and 8, or their corresponding letters, E and F and B and C, or the syllables Mi and Fa and Si and Do.

The remaining seconds being major, the pupils are now prepared to answer questions suggested by the preceding sections.

Let the teacher bear in mind the importance of requiring a thorough knowledge of the particular order of seconds, as it will greatly facilitate transposition.

§ 15. A third, consisting of two major seconds, as from C to E, is a major third. A third, consisting of one major and one minor second, as from D to F or A to C, is a minor third.

[The more particular consideration of the subject of intervals is not deemed necessary in this work.

§ 16. As tones differ in regard to length or duration, there must be a corresponding difference in the notes by which they are represented. Hence we have the following variety of notes, and the relative duration of each is indicated by its name, to wit,

§ 17. Music is divided into equal parts, called MEASURES, which are separated from each other by lines across the staff called BARS. Measures are subdivided into equal parts, and derive their name from the number of those parts, e. g.:—A measure divided into two parts is called *double*

measure; three parts, *triple* measure; four parts, *quadruple* measure; six parts, *sextuple* measure.

§ 18. The kind of measure in which a piece of music is written, is indicated at the beginning, by figures in the form of a fraction,—the upper figure shows the number of parts into which the measure is divided, and the lower figure shows what kind of note will fill each part of the measure.

§ 19. For the sake of convenience, figures are used to designate the kind of notes, as well as the kind of measure; and for this purpose

A whole note is indicated by the figure		1.
A Half note	"	" 2.
A Quarter note	"	" 4.
An Eighth note	"	" 8.
Double measure	"	" 2.
Triple measure	"	" 3.
Quadruple measure	"	" 4.
Sextuple measure	"	" 6.

As $\frac{2}{2}$ $\frac{2}{4}$, $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$, $\frac{4}{2}$ $\frac{4}{4}$ $\frac{4}{8}$, $\frac{6}{4}$ $\frac{6}{8}$, &c.

See the following exercises for further explanation. The matter relative to beating time is left wholly to the teacher, with the remark, that while it is desirable, or rather *necessary*, that pupils should learn to beat or describe all kinds of measure *correctly*, care should be taken lest a habit of beating be contracted to such an extent, that they would find a great difficulty in attempting to sing *without* beating, even before an audience.

EXAMPLES FOR PRACTICE.

Ex. 1.

Ex. 2.

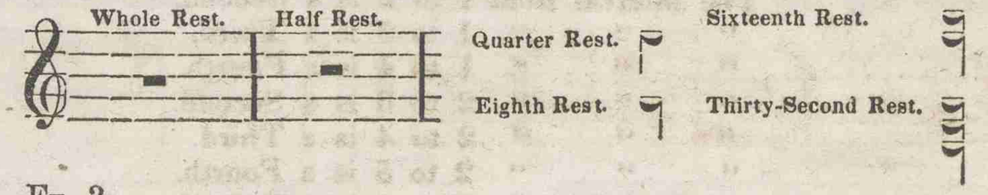
Exercise No. 1, is written in what kind of Measure?
How designated? *Ans.* By the figures $\frac{2}{2}$.
What does the upper figure determine?
What the lower?
What kind of note is used to fill each part of the measure?
How many beats in a measure.

§ 20. A double bar | or || shows the end of a strain of music, or a line of poetry.

§ 21. A Brace { is used to connect the parts designed to move together.

§ 22. A Close |-| denotes the end of a piece of music.

§ 23. A measure, or number of measures, or parts of a measure, may be passed over in *silence*, which is represented by characters called RESTS, e. g.,



Ex. 3.

Ex. 4.

§ 24. The amount of time given to notes is not positive but relative, e. g., exercise No. 3 and 4 may be sung precisely alike, notwithstanding the difference of notation.

§ 25. If one tone be represented on each part of the measure, the measure is said to be in its primitive form. —Exercise 3 and 4.

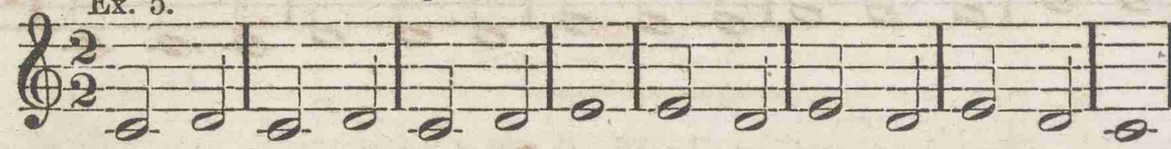
§ 26. If several parts of a measure are represented by one note, or its equivalent rest, it is said to be a derived form. Ex. 5 and 6.

§ 27. If two notes of equal denomination represent one, or each part of a measure, it is said to be the *double* form; if three notes, the *triple* form; and four notes, the *quadruple* form.

While practising the exercises, the teacher can refer to such sections of the theory as may tend to fix the matter in question firmly in the memory.

Repeat each Exercise several times.

Ex. 5.



Ex. 6.

Ex. 7.

Ex. 8.

Ex. 9.

Ex. 10.

Ex. 11.

Sing the tune on page 33 classify the voices, and then all beat time together in these Exercises.

Ex. 12.

Ex. 13.

Ex. 14.

Ex. 15.

Ex. 16.

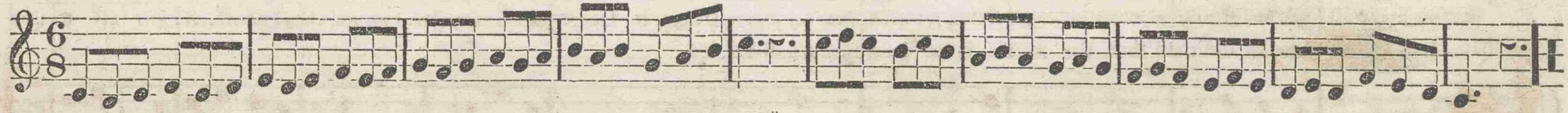
Ex. 17.

Repeat several times.

Ex. 18.

Ex. 19.

Ex. 20.



§ 28. A Dot placed after notes or rests, increases their value one half their original length.

§ 29. When two dots are placed after notes or rests, the second dot adds one half the value of the first.

§ 30. When two or more notes are connected together by a curve line, called a Tie, ⁀, they should be sung to one syllable, and if the notes thus tied are upon the same degree; only one syllable should be articulated, even in note reading.

Ex. 21.

Ex. 22.

Ex. 23.

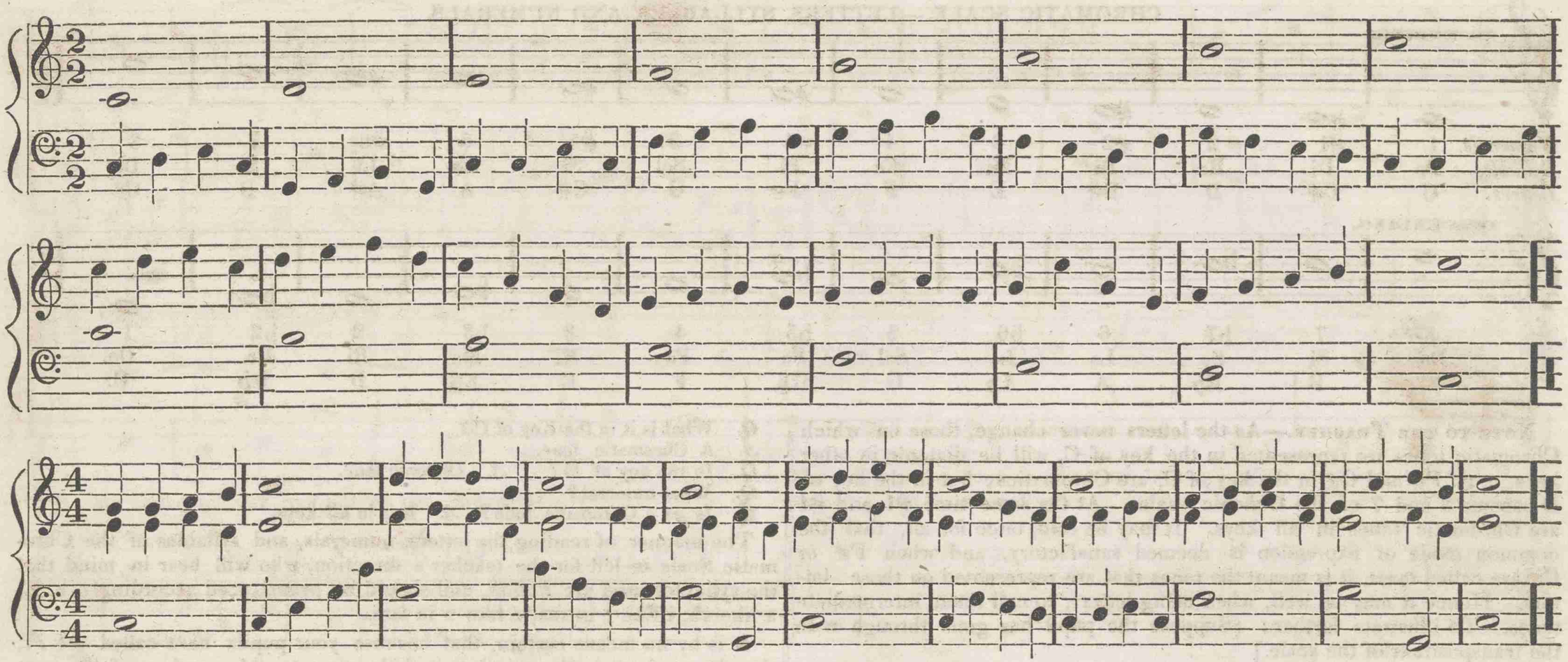
If any deficiency occurs in the first measure, it must be made up in the last.—Ex. 22.

In Exercise 24, there may be as many parts as measures, but for schools the preferable way is to have it sung by the four regular parts, viz., Soprano, Alto, Tenor, and Base.

Ex. 24.

Hear my prayer, O Lord, And give ear un-to my call-ing, For thou art good; Hear my prayer, O Lord, O Lord, When I mourn, when I mourn, when I mourn,.... O my God.

§ 31. Dots across the staff indicate that the music is to be repeated.—Ex. 24.



CHROMATICS.

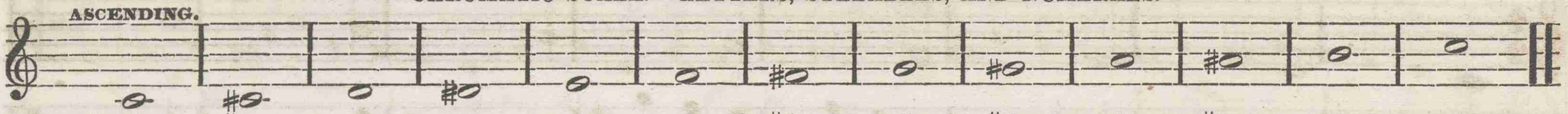
§ 32. Between the tones of the Scale which form the interval of a major second, an intermediate tone may be introduced. This is sometimes called a chromatic tone,(by reason of its having formerly been written with colored ink.) Intermediate tones may therefore occur between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7.

§ 33. The minor second is an indivisible interval.

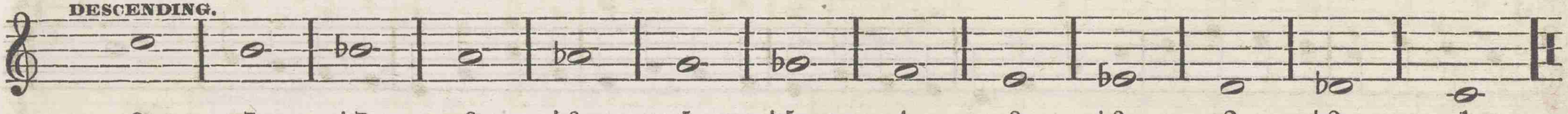
§ 34. Accordingly there are 12 tones, which with the first one repeated, form a new scale of 13 tones, which is called the *Chromatic Scale*, and from which the eight-tone scale, to distinguish it, is called the *Diatonic Scale*.

§ 36. Instead of forming an additional number of degrees for the purpose of representing the intermediate tones, it is customary to represent them on the same degrees on which the diatonic tones are represented, by prefixing to the letters or numerals a qualifying sign, called a Sharp (#), or a Flat (♭), e. g.

CHROMATIC SCALE.—LETTERS, SYLLABLES, AND NUMERALS.



Numerals.	1	♯1	2	♯2	3	4	♯4	5	♯5	6	♯6	7	8
Syllables.	Do	Di	Re	Ri	Mi	Fa	Fi	Sol	Si	La	Li	Si	Do
Letters.	C	C♯	D	D♯	E	F	F♯	G	G♯	A	A♯	B	C



8	7	♭7	6	♭6	5	♭5	4	3	♭3	2	♭2	1
Do	Si	Se	La	Le	Sol	Se	Fa	Mi	Me	Ri	Re	Do.
C	B	B♭	A	A♭	G	G♭	F	E	E♭	D	D♭	C.

NOTE TO THE TEACHER.—As the letters never change, those on which Chromatic tones are represented in the key of C, will be diatonic in other keys, e. g., F♯ and C♯ in the key of C, are Chromatics; but in the key of D become 3 and 7 of the Diatonic scale. At the same time ♯1 and ♯4 are Chromatic tones in all keys. It may be said, once for all, that the common mode of expression is deemed satisfactory, and when F♯ or C♯ are called *tones*, it is meant the tones that are represented on those letters. Hence it may be well, when using letters, to call them intermediate tones. To illustrate further: [Suppose the pupil has gone through with the transposition of the scale.]

Ques. Is F♯ a Chromatic tone?
Ans. Not always.

Q. What is it in the Key of C?
A. A Chromatic tone.
Q. In the key of G? *A.* Diatonic tone.
Q. What numeral?
Q. Is ♯4 a Chromatic tone? *A.* It is in *all* keys.

The manner of reading the letters, numerals, and syllables of the Chromatic Scale is left for the teacher's direction, who will bear in mind that the syllables used are *Italian*, and should be pronounced accordingly, e. g., a like ah, i like e in me, e like a in fate.

It is by no means certain, that because your pupils have called ♯4 *Fi*, they have given it the exact tone belonging to ♯4; and so of the rest. Much careful practice is necessary to give them correct intonation; and for such practice, a Piano Forte or Æolian is very desirable.

EXERCISES IN CHROMATICS.

Ex. 25.

SHARP FOUR.

Ex. 26.

Ex. 27.

FLAT SEVEN.

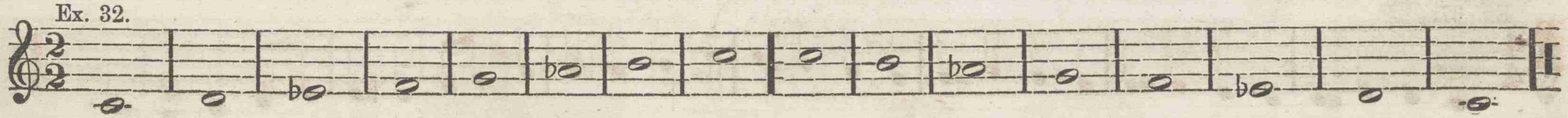
Ex. 28.

Ex. 29.

Ex. 30.

Ex. 31.

Ex. 32.



Ex. 33.

Ex. 34.

§ 37. The sharped notes are said to lead to, or *resolve* into the next above, at the interval of a minor second, and the flatted into the next below, also a minor second.

§ 38. The influence of a ♯ or ♭ extends through the measure where it appears, unless counteracted by a *Natural* (♮), which restores the original pitch of the note.

Ex. 35.

Ex. 36.

§ 39. A sharp or flat extends its influence through more than one measure, if not intercepted by a note on another degree, e. g.,

Ex. 37.

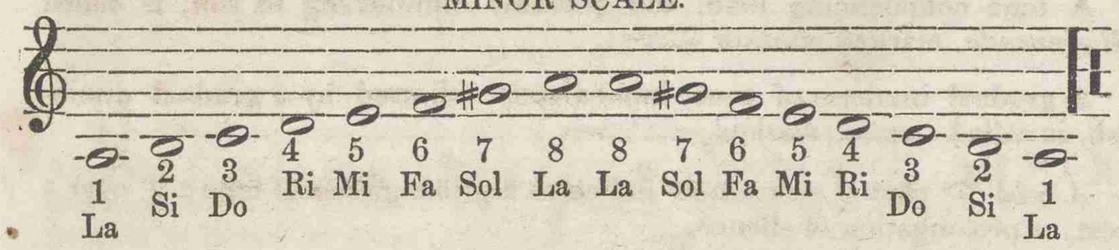
Ex. 38. "SWEET THE MOMENTS." 8s & 7s.

* Da Capo — from the beginning to the word "Fine."

§ 41. Besides the Diatonic and Chromatic Scales already introduced, there is another scale called the *Minor Scale.* Hence there are three scales, viz., the Major, Chromatic, and Minor. There are but three scales, although they may be written in various keys.

§ 42. The Minor Scale consists of eight tones, commencing with the sixth of the Major Scale. Its order of succession is as follows, to wit :—

MINOR SCALE.



The interval formed by the introduction of G♯, is called an augmented, or sharp second.

Require the scholars to analyze, and give the *names*, *place*, and *number*, of seconds in the Minor Scale.

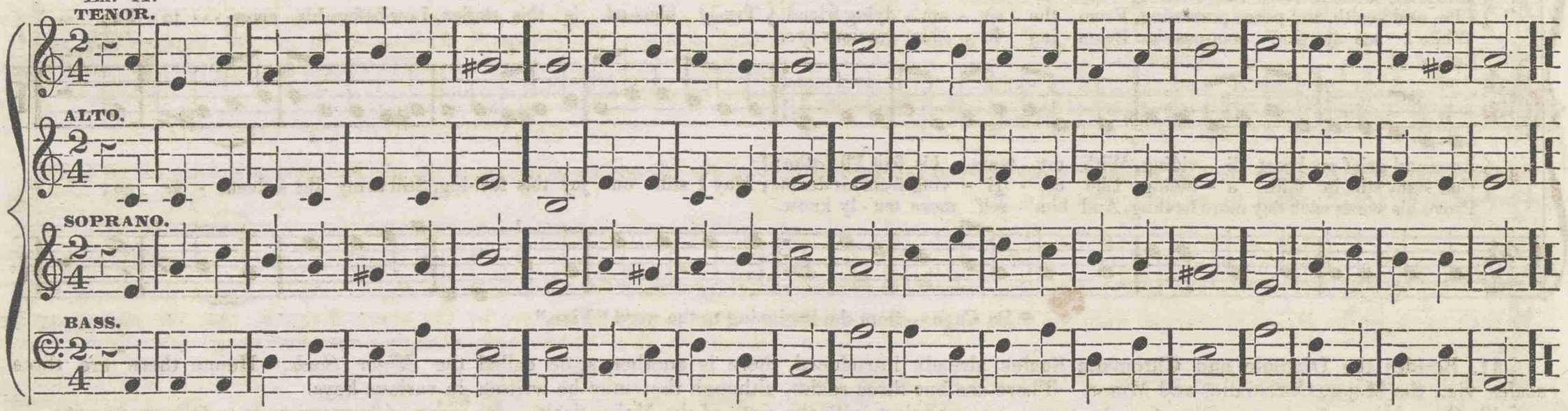
§ 43. The Minor Scale in the key of A, is called the *relative* of the Major Scale in C, because, the letters and syllables correspond. And it is said to be in the key of *A minor.*

EXERCISES IN A MINOR.

Ex. 39.

Ex. 40.

Ex. 41.



ABBREVIATIONS, SIGNS AND CHARACTERS USED IN MUSIC.

p, meaning piano, indicates a soft tone.
pp, meaning pianissimo, indicates a very soft tone.
m, " mezzo, " medium tone.
mp, " mezzo piano, " moderately soft.
mf, " mezzo forte, " moderately loud.
f, " forte, " loud.
ff, " fortissimo, ". very loud.

A tone forcibly struck and suddenly diminished, is called *forzando*,—marked *fz*, or >.

A tone commencing soft and gradually increasing to loud, is called *crescendo*,—marked *cres*, or <.

A tone commencing loud, and gradualy diminishing to soft, is called *diminuendo*, marked *dim*, or >.

A gradual increase of tone, immediately followed by a gradual diminish, is called a *swell*, marked <>.

A hold 𝄐 placed over a note indicates a prolongation of tone; if over a rest, a prolongation of silence.

When a passage is to be performed in a smooth, gliding, connected manner, the term *legato*, or the tie ⁀, is used.

When a series of notes are performed in a short, pointed and detached manner, it is said to be *Staccato* .....

EXAMPLE.

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

In such passages the accent is changed from the third to the second part of the measure.

Syncopation may be effected by the *tie*, if the notes are of the same pitch, e. g.

It is sometimes necessary that a piece of music be written in some other key than C, or its relative minor A, either higher or lower. And as every piece of music is founded on the *scale*, it follows that the *scale* must be written or keyed on some other letter. Now as the pitch of each letter is unalterably *fixed*, and the seconds of the scale are not alike, it will be readily seen that if we move the scale to any other letter than C, we shall disarrange the order of seconds, and as this order of seconds is as unalterably fixed as the pitch of the letters, we must use some of the chromatic or intermediate tones, in the place of the diatonic, e. g.

[On the Board.] Suppose we write the scale in the Key of D, or take D as *one*.

What is the interval, or difference of pitch, from 1 to 2? Ans. A major second.
What letter is a major second above D? Ans. E.
What is the distance from 2 to 3? Ans. Major second.
What letter is a major second above E. Ans. F♯.

And so on through the scale, when it will be seen that two letters have been used from the chromatic scale, viz., F♯ and C♯, in place of F and C, so that F and C, in the new key of D have become chromatic tones. See note on page 12. This is called

THE TRANSPOSITION OF THE SCALE.

§ 44. It consists in changing the place of *one*, or the *key* of the scale.

The pupil will observe by the above diagram, that the scale may be written in G or F, by simply changing one letter, e. g.

§ 45. In the transposition to G, it is necessary to use F♯ (♯4) instead of F for the seventh. Why? Because the interval from six to seven must be a major second, and from seven to eight a minor second.

What is the interval from C to G? Ans. A fifth.
What numeral of the Chromatic Scale have we used in transposing from C. to G? Ans. ♯4

§ 46. Hence sharp four transposes a fifth, and F♯ is said to be the note of transposition from C to G.

§ 47. In transposing to F (See diagram above) it is necessary to use B♭ (♭7) instead of B, for *four*. Why? Because the interval from three to four should be a minor second, and from four to five a major second.

What is the interval from C to F? Ans. A fourth.

What numeral of the chromatic scale is used in transposing from C to F? Ans. ♭7.

§ 48. Hence *flat seven* transposes a *fourth*, and B♭ is the note of transposition from C to F.

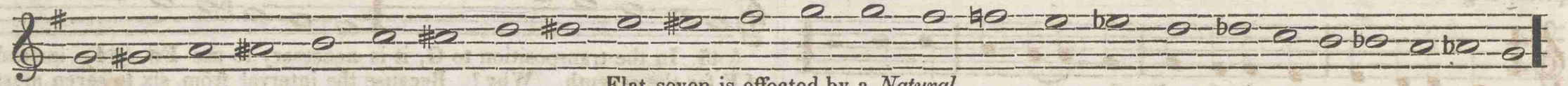
§ 49. The sharps or flats used in transposition are written immediately after the clefs, at the commencement of a piece of music, and are called the *signature*, meaning *Sign of the Key*, e. g.

Ex. 42.

Ex. 43.

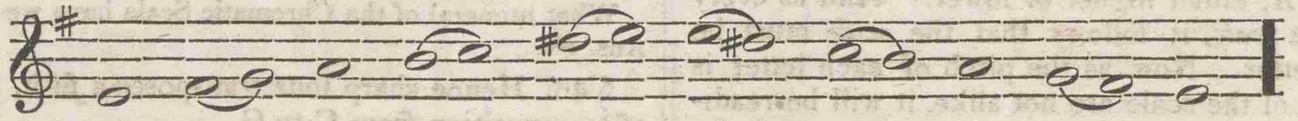
Ex. 44.

CHROMATIC SCALE IN G.



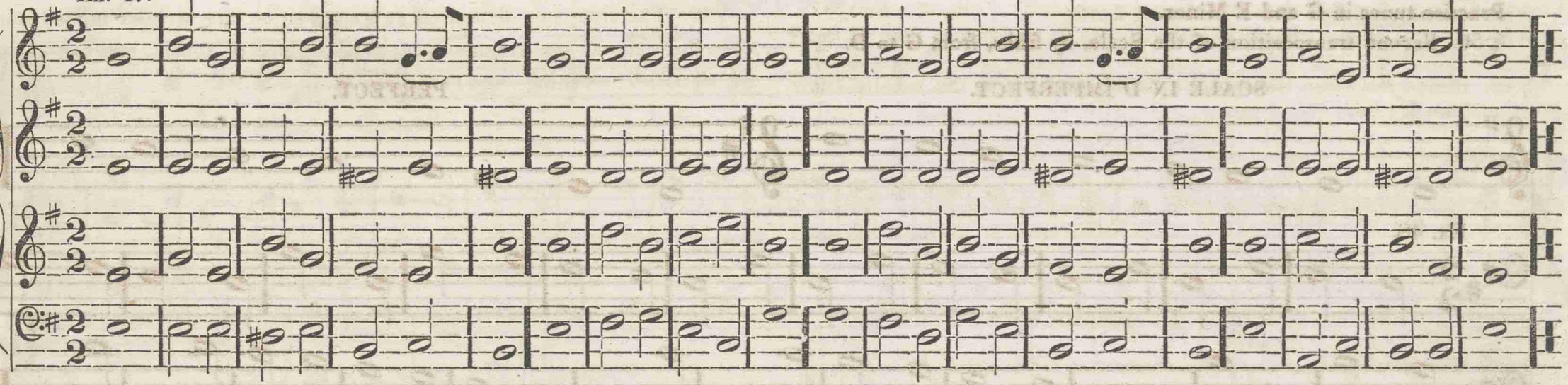
Flat seven is effected by a *Natural*.

SCALE IN THE KEY OF E MINOR, (RELATIVE TO G.)



Ex. 45.

Ex. 47.



The first *third* in the Major Scale is a major third; the first in the Minor is a minor third: this is so in all the different keys, and is the distinguishing feature between the Major and Minor.

THE SETTING SUN.

NAGELI.

1. How I love to see thee, Gold - en eve - ning sun! How I love to see thee When the day is done.
2. Sweet-ly thou re - call - est Childhood's joy - ous days; Hours when I so fond - ly Watch'd thy eve - ning blaze.

"LET US SING MERRILY."

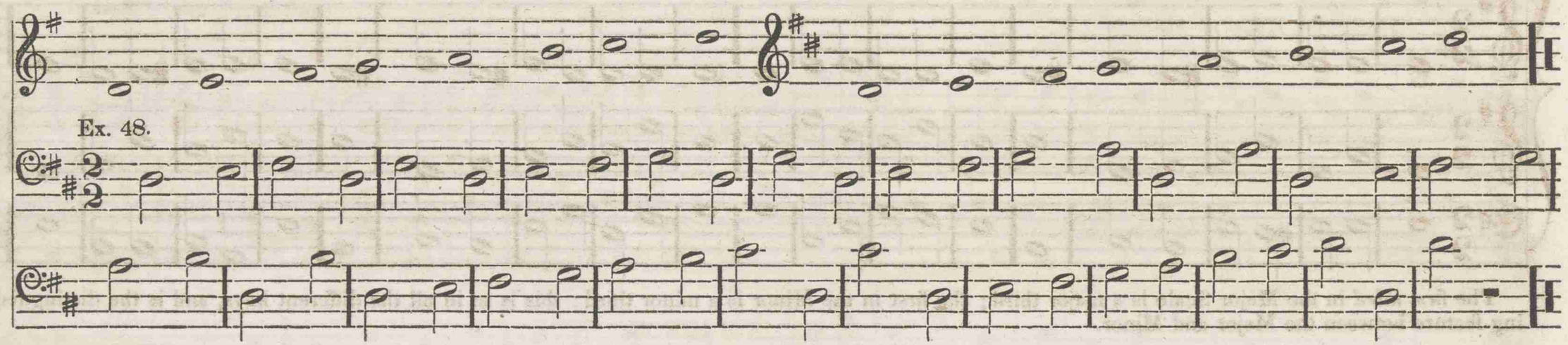
L. O. EMERSON.

1. Let us sing mer-ri - ly, Lightly and cher-i - ly, Let us be gay; Throw a - way sor - row, Why should we bor row Tears from to - mor - row, To dark-en to - day.
2. Out in the breezy earth, Summer's sweet voice of mirth Echoes around; Soft winds are blow-ing, Blossoms are glow-ing, Streamlets are flow - ing With fet - ter - less bound.
3. Grateful and glad are we, Singing thus mer-ri - ly, Blithe-ly and gay; Care-less of sor row, Light-ly we bor - row Hopes from to - mor - row, To glad-den to - day.

Practise tunes in G and E Minor.

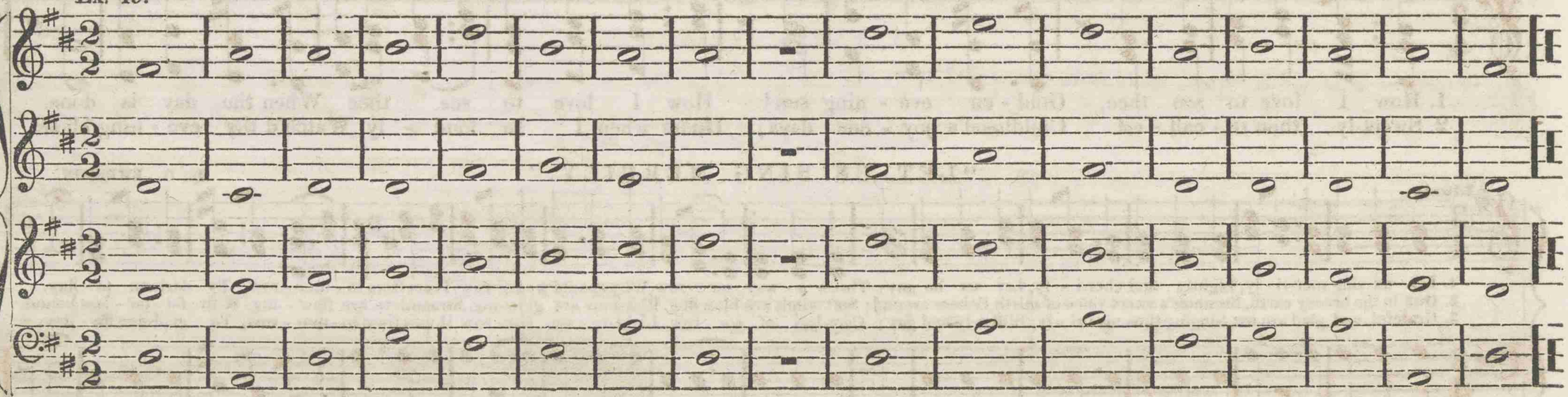
§ 50. Second transposition of the Scale, by fifths, from G to D.

SCALE IN D IMPERFECT. PERFECT.

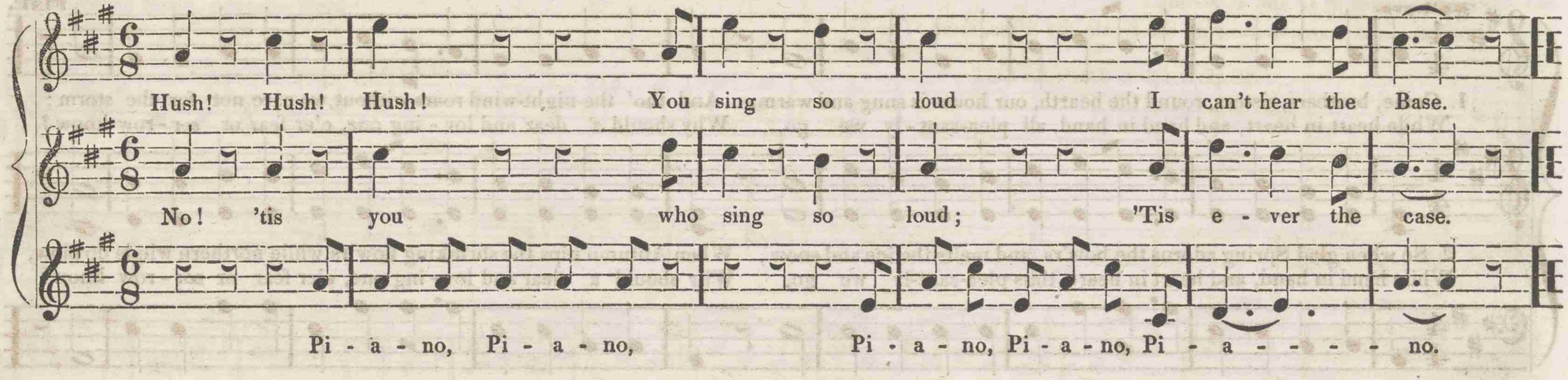


Ex. 48.

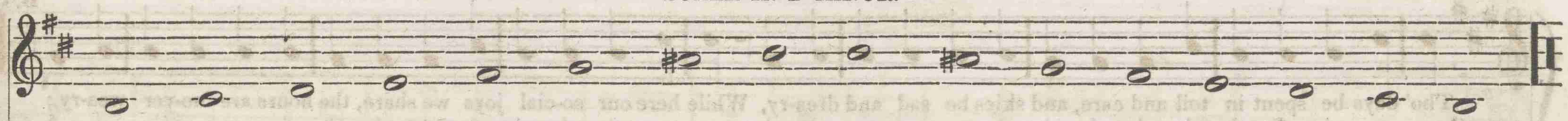
Ex. 49.



Ex. 51. ROUND. I. PARRY.



SCALE IN B MINOR.



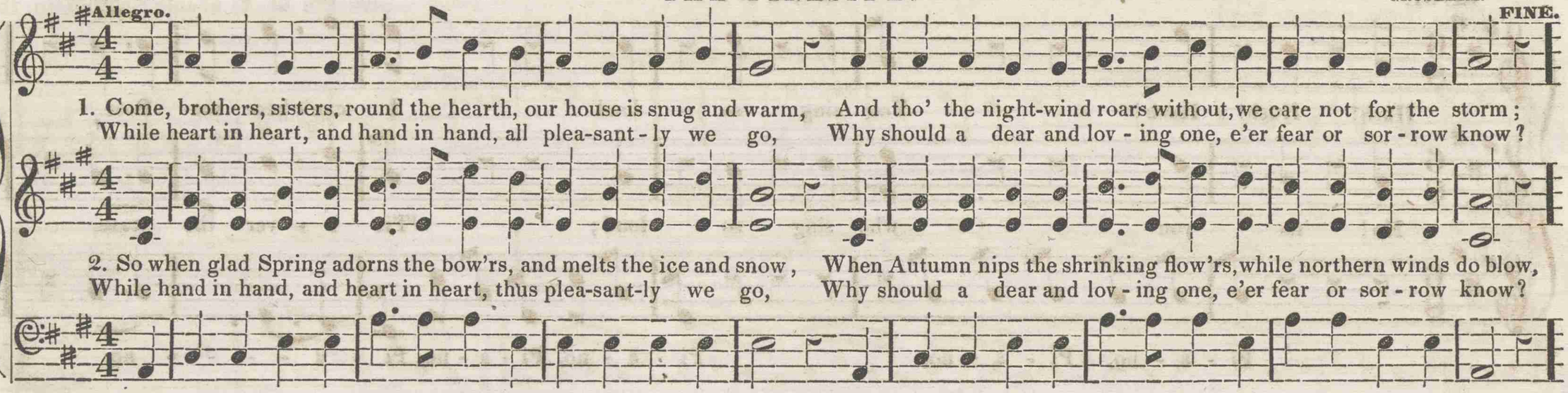
Questions in D and B Minor, same as in G and E Minor.

THIRD TRANSPOSITION, BY FIFTHS, FROM D TO A.

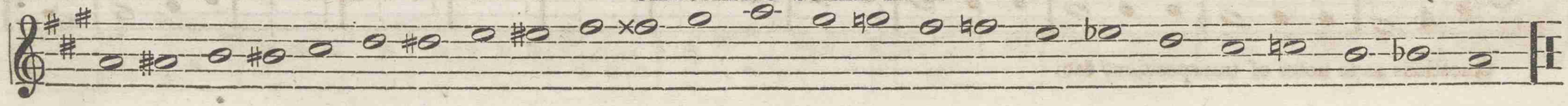
Ex. 50.

Questions as to notes of transposition, &c.

Ex. 52. THE FIRESIDE. GROSHEIM.



CHROMATIC SCALE IN A.

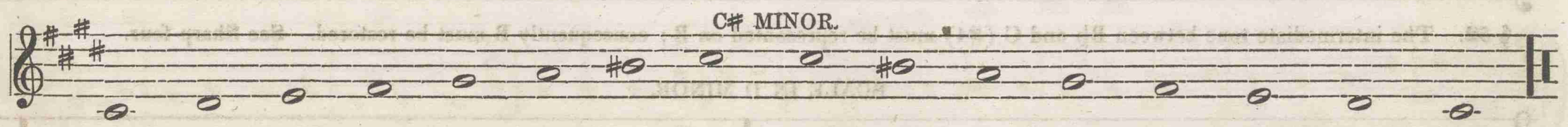


A double sharp (×) has the same effect upon a note, previously sharped, as a sharp has in the first place. (See ♯6, or F double sharp,) in the Chromatic Scale, opposite page.

SCALE IN F♯ MINOR.

FOURTH TRANSPOSITION, BY FIFTHS, FROM A TO E.

C♯ MINOR.



Ex. 53.

§ 51. It is recommended that the teacher pursue the transposition of the Scale with questions, &c., to the Key of C♯.

FIRST TRANSPOSITION OF THE SCALE BY FOURTHS.

What numeral transposes a fourth? (§ 48.)
What letter is a fourth in the Key of C?
What letter is ♭7?

CHROMATIC SCALE IN F.

§ 52. The intermediate tone between B♭ and C (♯4) must be represented on B; consequently B must be restored. See Sharp four.

SCALE IN D MINOR.

EXERCISES IN F AND D MINOR.

Ex. 54.* 2

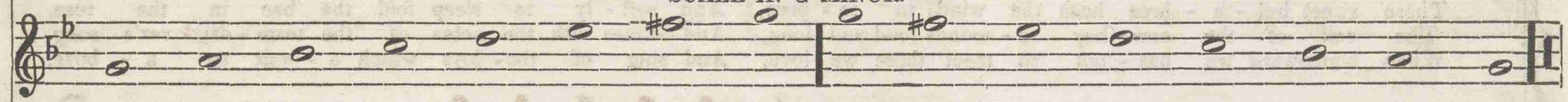
* In Exercise 54, the ladies will commence, and when they commence the second measure, the gentlemen will begin the first.

Ex. 55.

ROUND.

SECOND TRANSPOSITION, BY FOURTHS, FROM F TO B♭

SCALE IN G MINOR.



EXERCISES IN B♭ AND G MINOR.

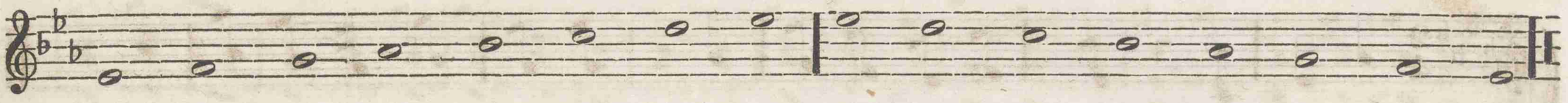
Ex. 56. "LET US HIE TO THE MEADOW." L. O. EMERSON.

1. Let us hie to the mea - dow and oak - sha - ded hills, And list to the mu - sic of song - sters and rills;
2. The pic - ture is peace - ful, how qui - et and bright, With eve blush - es glow - ing, and smil - ing to - night;
3. The lark war - bles his de - ohs from ves - pers on high, Till faint - ly the stars show them-selves in the sky;

There sweet bul - a - bres hush the winds to re - pose, And soft - ly to sleep fold the bee in the rose.
The call of the cow - boy re - sounds loud and long, And chimes with the notes of the team - dri - ver's song.
When home-ward we has - ten to meet those we love, And sing of the joys which a - wait us a - bove.

G MINOR.

THIRD TRANSPOSITION, BY FLATS, FROM B♭ TO E♭.



CHROMATIC SCALE IN E♭.

§ 53. The Chromatic tone of *flat five*, in this key, must be represented on B double flat, (B♭♭) which is the same to the ear as A. The difference is not in the thing itself, but in the sign. A, in this key, is sharp four.

RELATIVE MINOR.

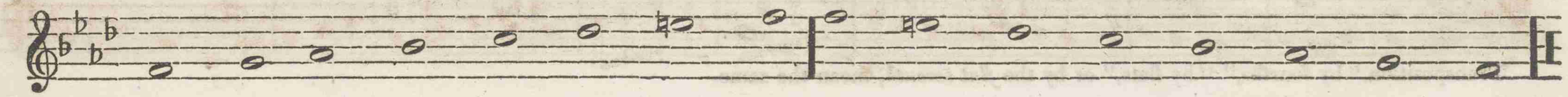
What must be the interval from 7 to 8 in the Minor Scale?
What letter is a Minor second below C?

FOURTH TRANSPOSITION BY FLATS.

What letter is four in the key of E♭?

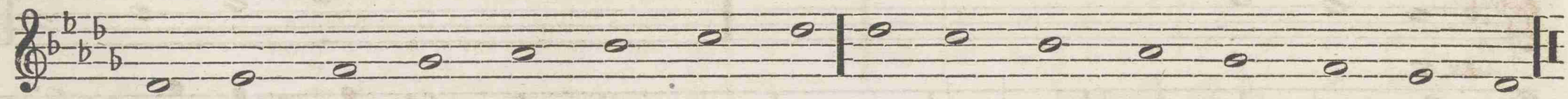
Ex. 57.

RELATIVE MINOR.



ROUND. (For Four Voices.) E. LOCKE.

FIFTH TRANSPOSITION, BY FOURTHS.



SIXTH. SEVENTH. EIGHTH.

Transposition "by fourths," "by flats," or by the *flat seventh*, mean the same.

Require a thorough knowledge of the keys, by the signs or signature.

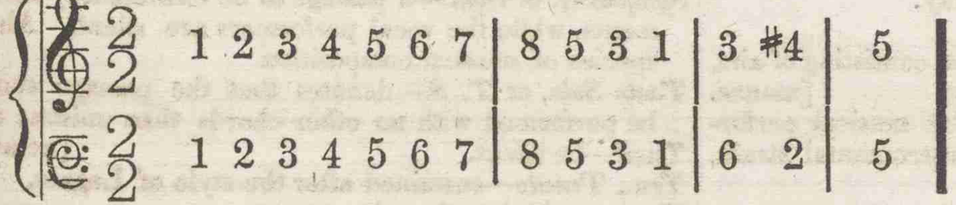
§ 54. The pupil will see, that, in the sharp signatures, the last sharped letter is the seventh; consequently the letter next above the last sharp, is the key, (or Do.)

In that of flats, the last flat is on the fourth, or the last flat but *one* is the present key, (or Do.)

§ 55. In changing, or modulating from one key to another, the following progression of notes may be used, viz.:

MODULATION FROM C TO G.

SAME EX. BY NUMERALS.

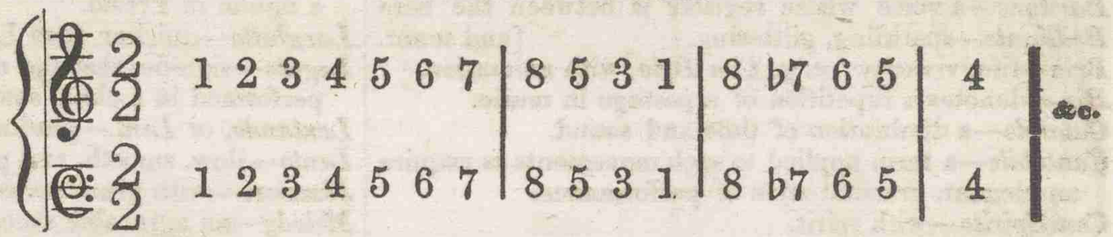


Sing the Syllables.

So far as the transposition by fifths, (or #4) is concerned, the above simple form, with explanations by the teacher, calling #4 — 7 or si, — as it is the leading note, or note of modulation to 5, or its corresponding letter, will answer a good purpose; this, however, is designed for classes somewhat advanced.

BY FOURTHS, FROM C TO F.

SAME BY NUMERALS.



It is well to have the following table committed to memory.

The absence of Sharps or Flats, at the beginning of a tune, indicates the key of C, or A Minor.
One Sharp indicates key of G, or E Minor.
Two Sharps indicate key of D, or B Minor.
Three Sharps indicate key of A, or F Minor.
Four Sharps indicate key of E, or C♯ Minor.
Five Sharps indicate key of B, or G♯ Minor.
One Flat indicates key of F, or D Minor.
Two Flats indicate B♭, or G Minor.
Three Flats indicate E♭, or C Minor.
Four Flats indicate A♭, or F Minor.
Five Flats indicate D♭, or B♭ Minor.
Name the letters sharped in the key of B, in their order.
Name the letters flatted in the key of D♭, in their order.

A—signifies in, for, with, at, &c.
Accelerando—moving faster and faster.
Adagio—a slow movement.
Ad libitum, or *ad lib.*—at pleasure.
Affetuoso—in a style of execution adapted to express affection, tenderness, supplication, or deep emotion.
Air—the leading part, or melody.
Allegro—a brisk and sprightly movement.
Allegretto—less quick than Allegro.
Andante—with distinctness. As a mark of time, it implies a medium between Adagio and Allegro movements.
Andantino—quicker than Andante.
Animato, or *con Anima*—with animation.
A tempo—in time.
Baritone—a voice whose register is between the base and tenor.
Brilliante—sparkling, glittering.
Brio—life, vivacity; e. g. *Con Brio*, with animation.
Bis.—denotes a repetition of a passage in music.
Calando—a diminution of time and sound.
Cantabile—a term applied to such movements as require an elegant, graceful style of performance.
Con Spirito—with spirit.
Chorals—old melodies in notes chiefly of equal length.
Chromatic—a term given to accidental semitones.
Coda—the close of a composition, or an additional close.
Contralto—the lowest female voice.
Crescendo, or *Cres.*, or <, with an increasing volume of sound.
Da Capo, or *D. C.*—close with the first strain.
Dal Segno—from the sign, $.
Diatonic—through the tones, or from tone to tone.
Dolce—sweet, tender, delicate.
Diminuendo, or *Dim*, or >—with a decreasing volume of sound.
Divoto—in a solemn and devout manner.
Expressivo—with expression.
Forte, or *For.*, or *F.*, or *f.*—strong and full.
Fortissimo, or *FF.*, or *ff.*—very loud.
Forzando, or *fz.*—the notes over which this term is placed, are to be boldly struck and continued.
Fugue, or *Fuge.*—a piece in which one of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.
Grave, or *Gravemente*—slow and solemn.
Grazioso—graceful; a smooth and gentle style of execution, approaching to Piano.
Giusto—in equal, steady, just time.
Harmony—an agreeable combination of musical sounds, or different melodies, performed at the same time.
Interlude—an instrumental passage introduced between two vocal passages.
Interval—a musical sound. Also the distance between any two sounds, either in harmony or melody.
Introit—a short set piece, to be sung at the opening of public worship.
Largo—a slow movement. A quaver in Largo equals a minim in Presto.
Larghetto—quicker than Largo.
Legato—signifies that the notes of the passage are to be performed in a close, smooth, and gliding manner.
Lentando, or *Lent.*—gradually retarding the time.
Lento—slow, smooth, and gliding.
Maestoso—with grandeur of expression.
Ma—but.
Melody—an agreeable succession of sounds.
Mezza voce—with a medium fullness of tone.
Mezzo—half, middle, mean.
Moderato—between Andante and Allegro.
Morendo—fainting, sinking, dying away.
Non—not.
Oratorio—a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c.
Ochestra—the place or band of *secular* musical performance.
Overture—in dramatic music, is an instrumental strain, which serves as an introduction.
Pia—more.
Pianissimo, or *PP.*, or *pp.*—very soft.
Pizzicato—snapping the violin strings, instead of employing the bow.
Poco—little, somewhat.
Pomposo—grand and dignified.
Presto—quick.
Prestissimo—very quick.
Primo—the first, or leading part.
Quartetto—a composition consisting of four parts, each of which occasionally takes the leading melody.
Quasi—nearly, in some measure, like, &c.
Recitative—a sort of style resembling speaking.
Rallentando—growing slower and slower.
Retro—backward.
Risoluto—resolute, determined.
Ritornello—a short intermediate symphony.
Segue, or *Simile*—in like manner.
Secondo—the second part.
Semi-Chorus—half the choir of voices.
Sempre—throughout; as, *Sempre Piano*, soft throughout.
Semplice—chaste and simple.
Senza—without; as *Senza Organo*, without the Organ.
Soave—agreeable, pleasing.
Soli, plural of *Solo*—but denoting only one voice to each of the several parts.
Solo—a composition designed for a single voice or instrument. Vocal solos, duets, &c., in modern music, are usually accompanied with instruments.
Sostenuto—sustaining the sounds to the utmost of their nominal value in time.
Spirituoso—with spirit.
Staccato—the opposite to Legato; requiring a short, articulate, and distinct style of performance. See *Marks of Distinction* in the rudiments.
Subito—quick.
Symphony, or *Sym.*—a passage to be executed by instruments, while the vocal performers are silent. Also a species of musical composition.
Tasto Solo, or *T. S.*—denotes that the passage should be performed with no other chords than unisons and octaves.
Tacit—be silent.
Ten., *Tenuto*—sustained after the style of Legato.
Tenor—a high male voice.
Treble—the female voice.
Trio—a composition for three voices.
Tutti—all together.
Veloce—quick.
Verse—one voice to a part.
Vigoroso—with energy.
Vivace—in a brisk and lively manner.
Volti—turn over.
Voce di Testa—the head voice.
Voce di Petto—the chest voice.

THE

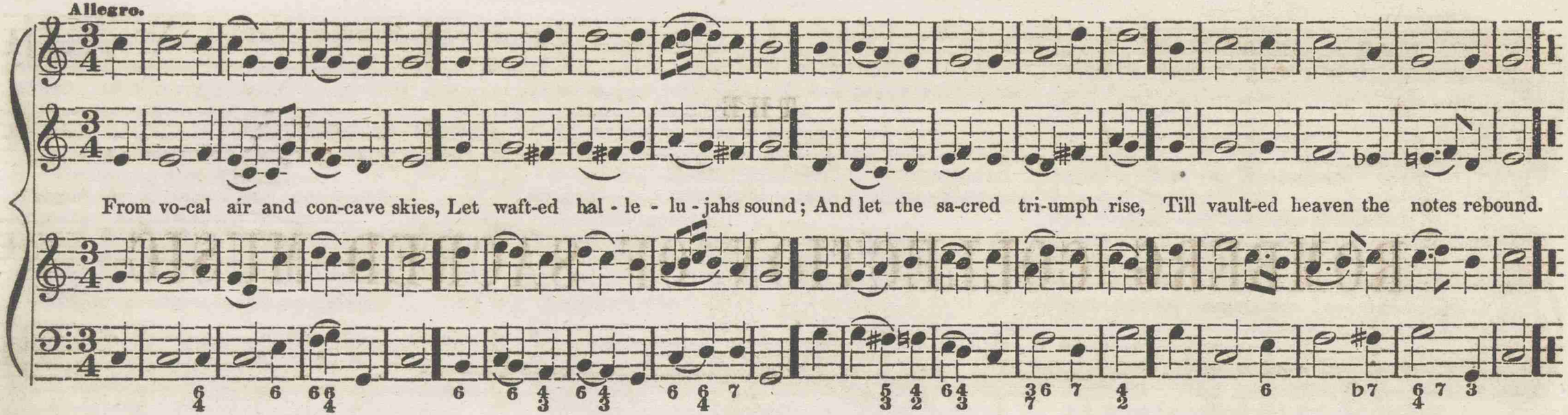
ROMBERG COLLECTION OF SACRED MUSIC.

OLD HUNDRED. L. M.

MARTIN LUTHER.

SAUNDERS. L. M.

COOK.

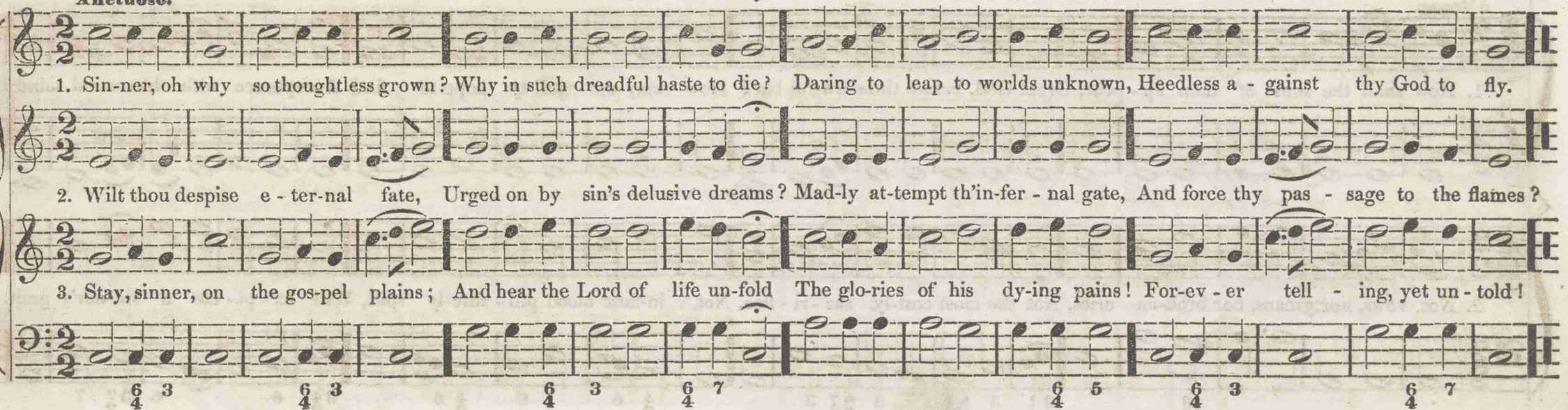


KEARNS. L. M.

KEARNS.

SESSIONS. L. M.

Affetuoso.



GROVES. L. M.

Arranged by L. O. EMERSON.

Allegretto Maestoso.

DARKNESS. L. M.

ANONYMOUS.

1. How shall the sons of men ap - pear, Great God, before thine aw-ful bar? How may the guil-ty hope to find Acceptance with th'eter-nal mind?

2. Not vows, nor groans, nor brok-en cries, Not the most cost-ly sac - ri - fice, Not in-fant blood pro - fuse-ly spilt, Will ex - pi - ate a sin-ner's guilt.

GARLAND. L. M.

L. O. EMERSON.

Dolce.

Jesus can make our dy - ing bed Feel soft as down-y pillows are; While on his breast I lean my head, And breathe my life out sweetly there.

PRINCE. L. M.

Allegretto con Spirito.

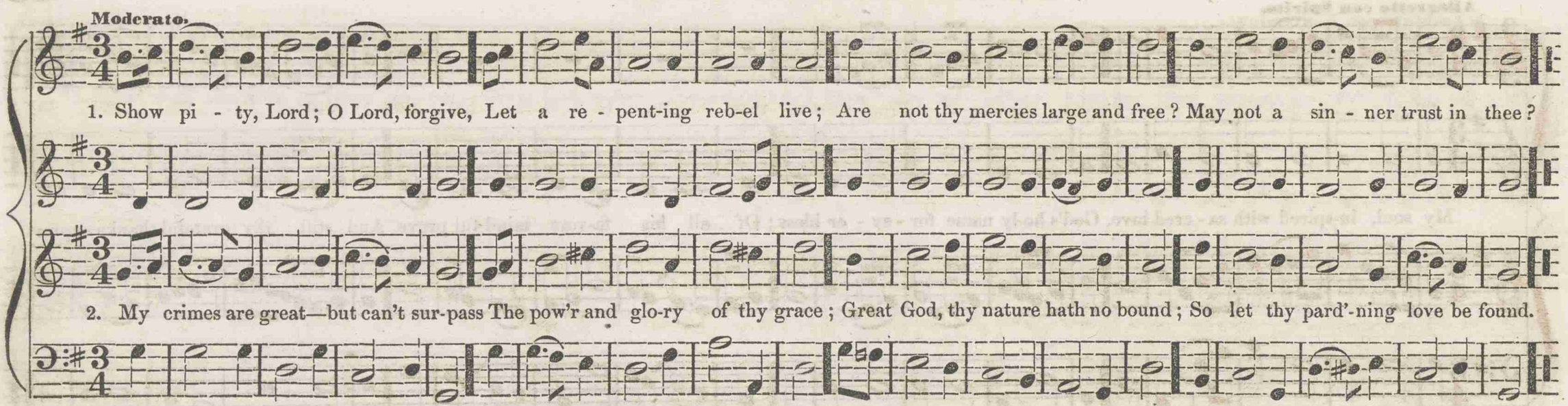
My soul, in-spired with sa - cred love, God's ho-ly name for - ev - er bless; Of all his fa-vors mind-ful prove, And still thy grateful thanks express.

BATH. L. M.

Life is the time to serve the Lord! The time t'in-sure the great re-ward; And while the lamp holds out to burn, The vil - est sin - ner may re-turn.

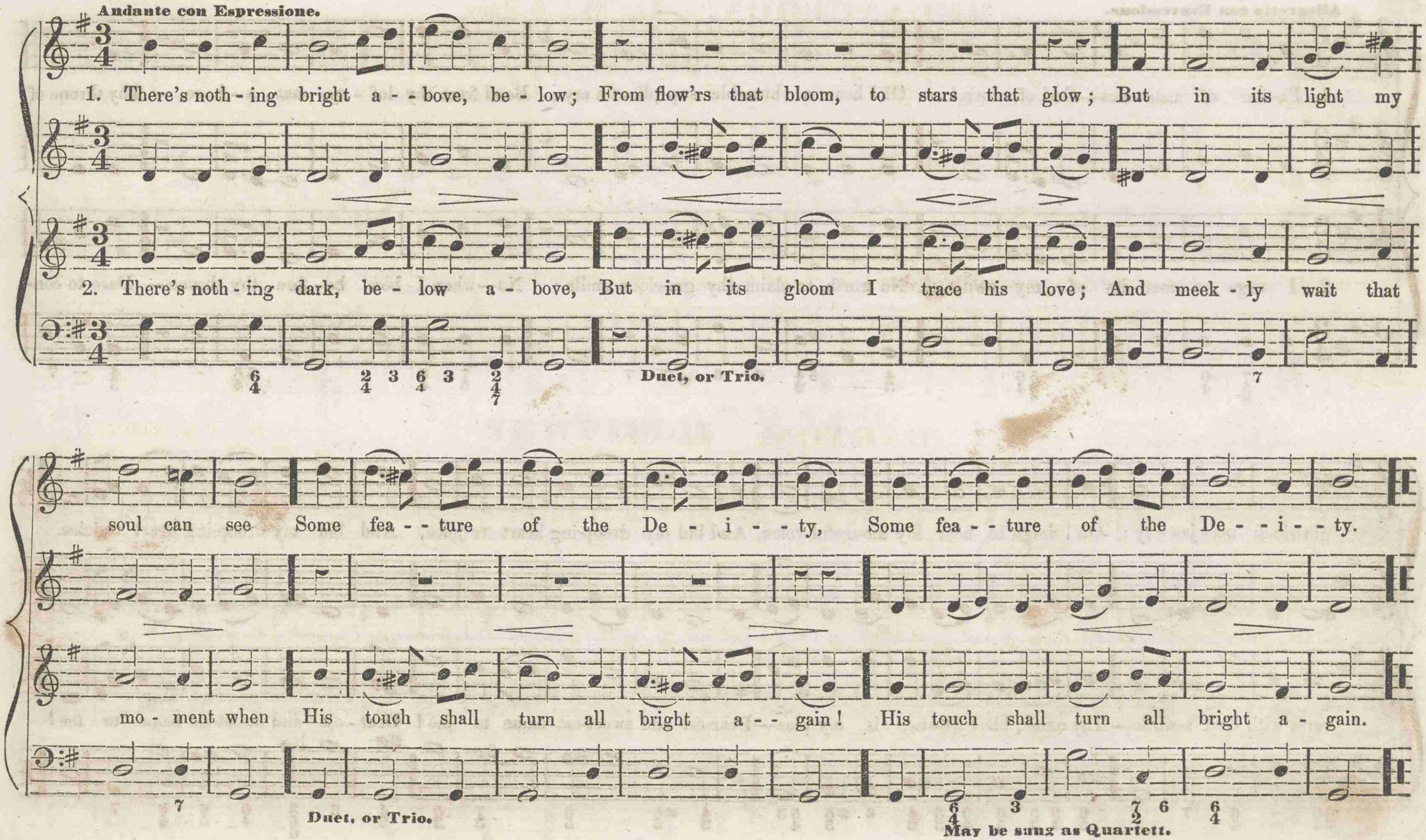
ANGEL'S HYMN. L. M.

TANSUR.



BARTON. L. M.

DR. GAUNTLETT.


Andante con Espressione.
1. There's noth - ing bright a - - bove, be - low; From flow'rs that bloom, to stars that glow; But in its light my
2. There's noth - ing dark, be - low a - bove, But in its gloom I trace his love; And meek - ly wait that
Duet, or Trio.
soul can see Some fea - - ture of the De - i - - ty, Some fea - - ture of the De - - i - - ty.
mo - ment when His touch shall turn all bright a - - gain! His touch shall turn all bright a - gain.
Duet, or Trio.
May be sung as Quartett.

MELANCTHON. L. M. 6 lines.

Allegretto con Espressione.

1. Fa-ther of mer - cies—God of love! Oh! hear a hum-ble sup-pliant's cry; Bend from thy lof - ty seat a - bove, Thy throne of

2. I urge no mer - its of my own, No worth, to claim thy gra-cious smile: No—when I bow be - fore thy throne— Dare to con-

glo-rious ma - jes - ty: Oh! deign to hear my mournful voice, And bid my droop-ing heart re-joice, And bid my droop-ing heart re-joice.

verse with God a-while— Thy name, blest Je-sus, is my plea—Dear-est and sweet-est name to me! Dear - est and sweet-est name to me!

GAUNTLETT. L. M.

Moderato.

1. God, in the gos-pel of his Son, Makes his e - ter-nal counsels known: Here love in all its glo - ry shines, And truth is drawn in fair-est lines.

2. Here sinners, of an hum-ble frame, May taste his grace, and learn his name; May read, in char-ac - ters of blood, The wis-dom, pow'r, and grace of God.

NEWFIELD. L. M.

Allegretto.

1. '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.

2. Great God! mine eyes with pleasure look On the dear volume of thy book; There my Redeemer's face I see, And read his name who died for me.

3. Let the false raptures of the mind Be lost and vanish in the wind: Here I can fix my hope se - cure; This is thy word—and must en-dure.

STODDER. L. M.

MOZART.

This frame, O God, these noble pow'rs, To thy cre - a - ting hand I owe; Thy prov - i-dence preserves me safe, And crowns my eve-ry wish be - low.

IPSWICH. L. M.

L. H. SOUTHARD.

Andante con Espressione.

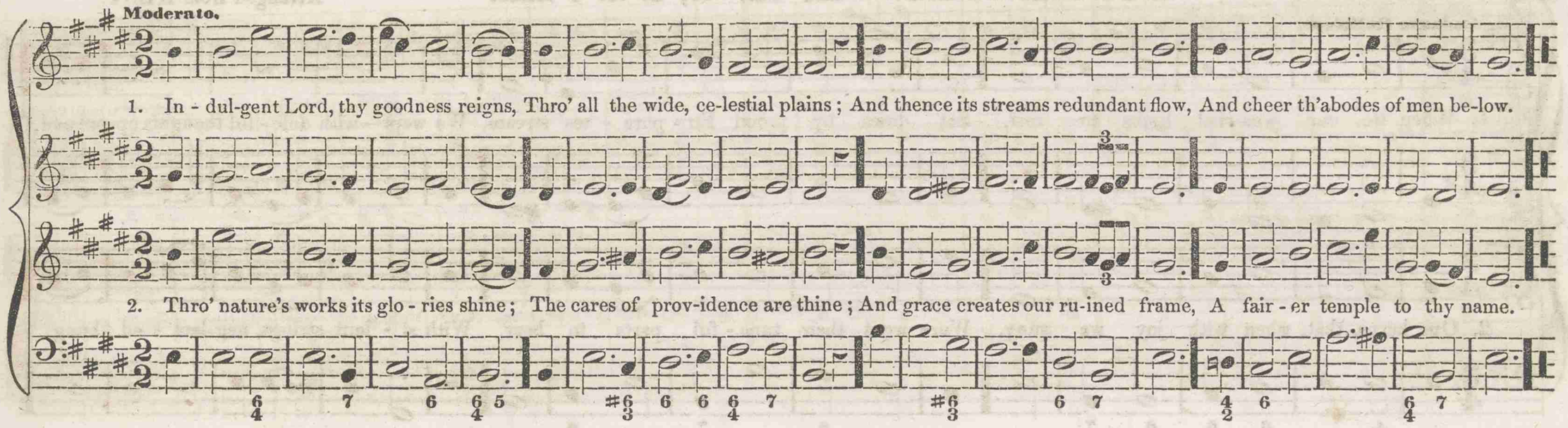
1. Re - turn, my soul, and seek thy rest Upon thy heav'nly Father's breast: Indulge me, Lord, in that re - pose The soul that loves thee, only knows.

2. Safe in thy care, I fear no more The tempest's howl, the billows' roar: Those storms must shake th'Almighty's seat, Which violate the saints' retreat.

From "Haydn Coll." by permission.

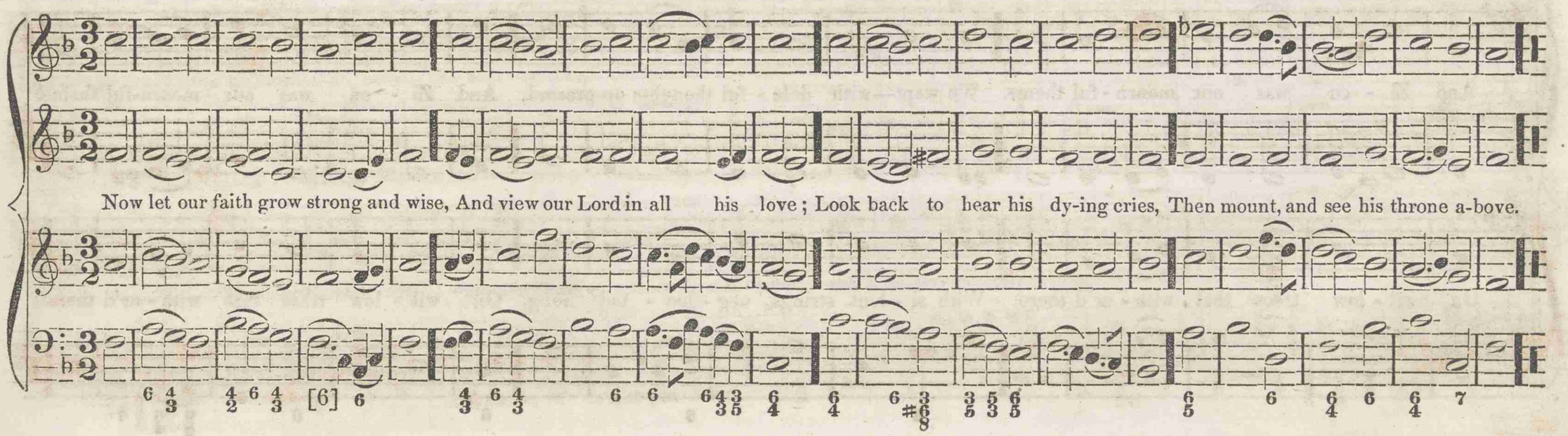
PRESTON. L. M.

DR. HAYES.



HAMPTON. L. M.

DR. ARNOLD.



EUPHRATES. L. M. or, L. M. 6 lines.

Arranged from KENT.

Andante Religioso.

1. When we, our wea-ried limbs to rest, Sat down by proud Eu - phra - tes' stream, We wept—with dole - ful thoughts op-pressed,

2. Our harps, that, when with joy we sung, Were wont their tune - ful parts to bear, With si - lent strings, neg-lect - ed hung,

And Zi - on was our mourn - ful theme. We wept—with dole - ful thoughts op-pressed, And Zi - on was our mourn-ful theme.

On wil - low trees that with - er'd there. With si - lent strings, neg - lec - ted hung, On wil - low trees that with - er'd there.

Moderate.

1. To thee, great God, I make my prayer; Do thou my sup - pli - ca - tions hear; Let me not sink, o'er-

2. Oh! let me now thy good ness prove, Thy ten - der mer - cies, and thy love; Turn not a - way, O

3. So shall my song to thee a - rise; Thy praise shall e - cho through the skies; Thro' all the earth will

whelmed in grief, But kind - ly send my soul re - lief, But kind - ly send my soul re - lief.

Lord, thy face, But hear, and heal me with thy grace, But hear, and heal me with thy grace.

I pro - claim The great - ness of Je - ho - vah's name, The great - ness of Je - ho - vah's name.

LUTHER'S PRAYER.* L. M. 6 lines.

LUTHER. 1524.

1. We all, O Lord, have gone a - stray, And wan-dered from thy heaven-ly way; The wilds of sin our feet have trod,

2. Hear us, Great Shep-herd of thy sheep! Our wanderings heed—our foot - steps keep; We seek thy shelt-ering fold a - gain,

Far from the paths of thee, our God. The wilds of sin our feet have trod, Far from the paths of thee, our God.

Nor shall we seek thee, Lord, in vain. We seek thy selt - ering fold a - gain; Nor shall we seek thee, Lord, in vain.

* This noble Choral to Luther's metrical pater-noster "vater unsen im Himmelreich," forms the theme of one of the Six Grand Sonatas for the Organ, by Mendelssohn.

WENHAM. L. M.

Moderato.

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

2. How safe be - neath thy wings I live, When days grow dark, and storms appear! And when I walk, thy watch-ful eye Shall guide me safe from eve-ry snare.

BROOKS. L. M.

KEARNS.

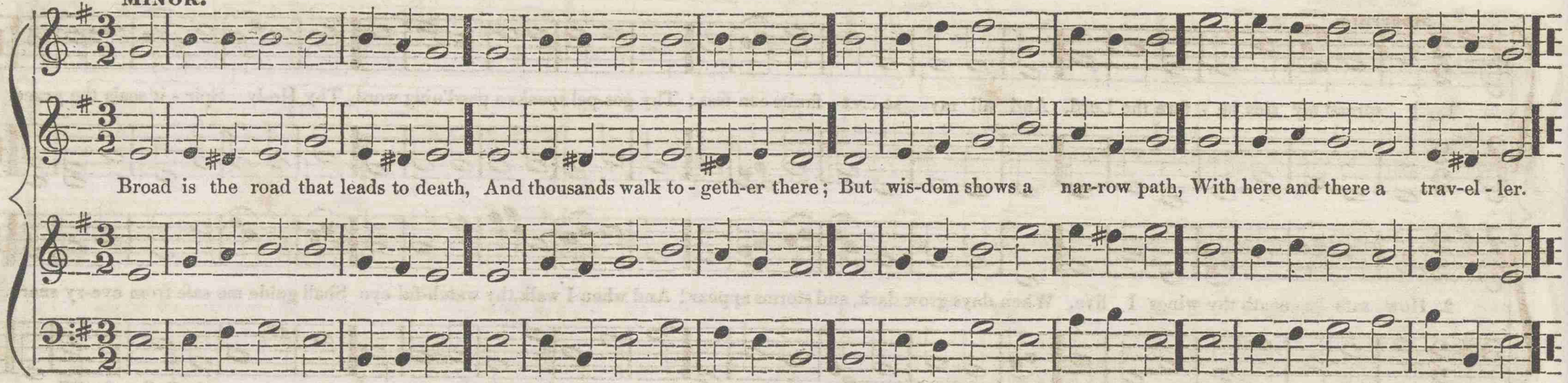
1. Preserve thy faithful servant, Lord, Who art the refuge of the just; To me thy shelt'ring aid afford, For in thine arm a-lone I trust, For in thine arm alone I trust.

2. The saints, who dwell the earth around, I view with pleasure and delight; But they who other gods have found, I cast with horror from my sight, I cast with horror from my sight.

WINDHAM. L. M.

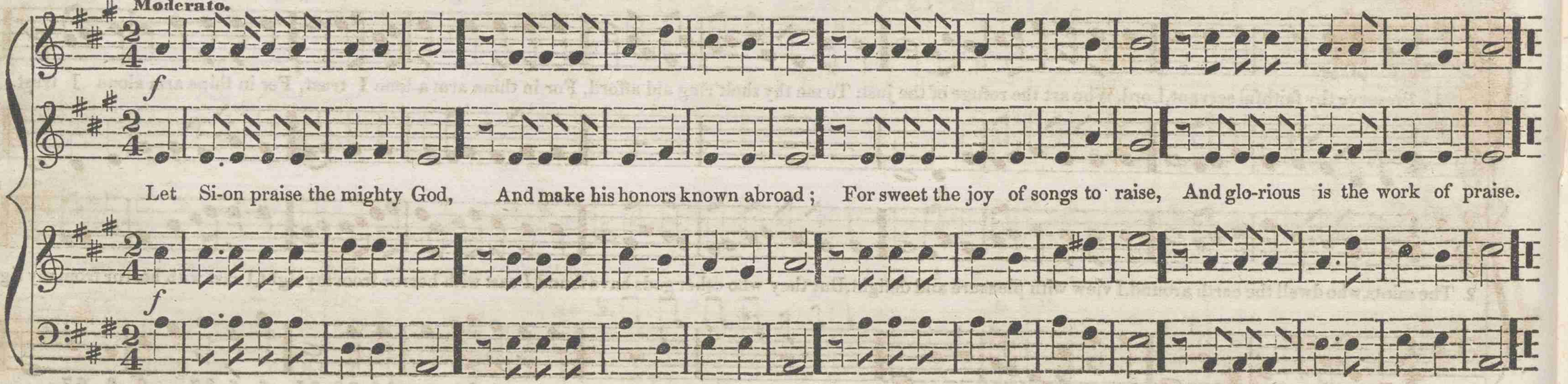
READ.

MINOR.



CHAMBER-STREET CHANT.* L. M.

L. MARSHALL.



* By permission.

PARK STREET. L. M.

Con Spirito.

Wake, O my soul, and hail the morn, For un-to us a Sa-viour's born; See, how the angels wing their way, To usher in the glo-rious day! To usher in the glorious day!

CHESNUT-HILL. L. M.

BEETHOVEN.

Moderato. Smooth and Gliding.

1. When I sur-vey the won-drous cross On which the Prince of glo-ry died, My rich-est gain I count but loss, And pour con-tempt on all my pride.

2. For-bid it, Lord, that I should boast, Save in the death of Christ, my God; All the vain things that charm me most, I sac-ri - fice them to his blood.

DUKE STREET. L. M.

J. HATTON.

ALL SAINTS. L. M.

W. KNAPP.

Allegro Vivace.

1. Na - ture, with all her powers shall sing, Her great Cre - a - tor and her King; Nor air, nor

2. Ye ser - aphs, who sit near his throne, Be - gin to make his glo - ries known; Tune high your

earth, nor skies, nor seas, De - ny the trib - ute of their praise, De - ny the trib - ute of their praise.

harps, and spread the sound, Throughout cre - a - tion's ut - most bound, Throughout cre - a - tion's ut - most bound.

TARLETON. L. M.

HANDEL.

God, in the gos-pel of his Son, Makes his e - ter - nal counsels known; Here love in all its glo - ry shines, And truth is drawn in fair-est lines.

SHANNON. L. M.

L. O. E.

Andante.

1. Show pi-ty, Lord, O Lord, forgive, Let a re - penting reb-el live; Are not thy mercies large and free? May not a sin - ner trust in thee?

2. My crimes are great, but can't surpass The power and glory of thy grace; Great God, thy nature hath no bound, So let thy pardoning love be found.

Now night in si - lent gran - deur reigns, And holds the slumb' - ring world in chains; Pale from the clouds the

moon-beam steals, And half cre - a - tion's face - re - veals, And half cre - a - tion's face re - veals.

JOHNSON. L. M.

*

Andante e Legato.

There is a riv-er, pure and bright, Whose streams make glad the heavenly plains; There in eterni-ty of light, The ci-ty of our God re-mains.

GRINDAL. L. M.

Newly adapted from BEETHOVEN.

Con Spirito.

O come, loud anthems let us sing, Loud thanks to our al-migh-ty King; For we our voices high should raise, When our salvation's Rock we praise.

WOODLAND. L. M. 6 lines.

DR. ARNE.

Smooth and flowing style. Medium time.

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

2. When in the sul - try glebe I faint, Or on the thirs - ty moun-tain pant; To fer - tile vales and dew - y meads,

3. Tho' in a bare and rug - ged way, Thro' de - vious, lone - ly wilds I stray, Thy boun - ty shall my pains be-guile;

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

My wea - ry, wand'ring steps he leads; Where peace - ful riv - ers soft and slow, A - mid the ver - dant land-scape flow.

The bar - ren wil - der-ness shall smile, With sud - den greens and her - bage crown'd, And streams shall mur - mur all a-round.

ROBINSON. L. M. 6 lines.

MOZART.

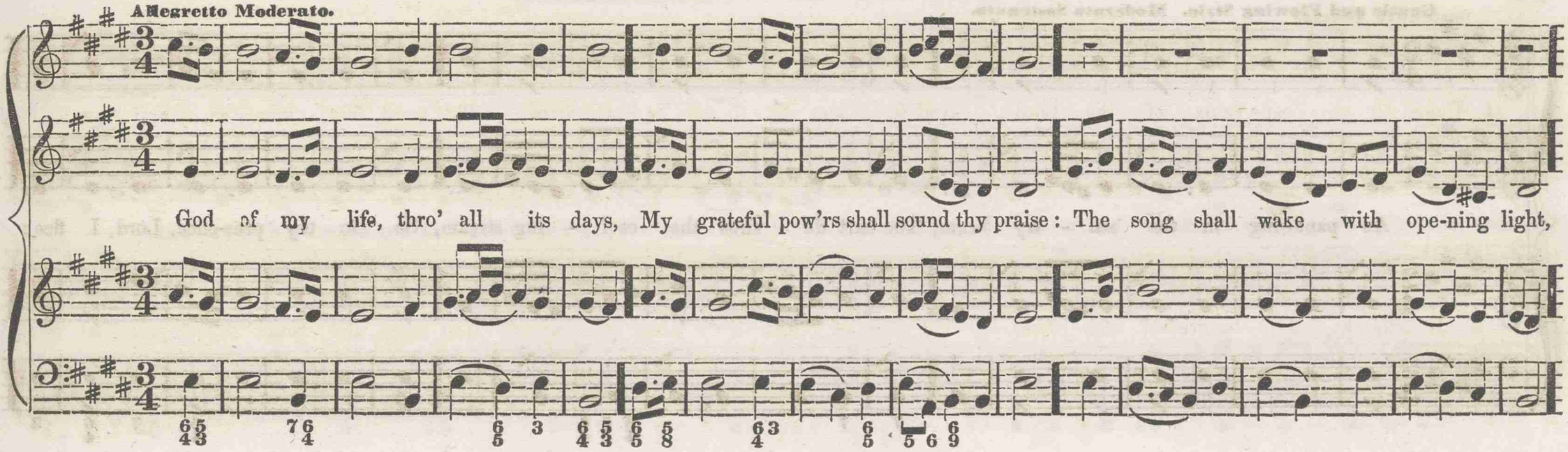
Sostenuto Adagio.

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

2. It tells us, tho' op-pressed with cares, The God of mer - cy hears our prayers; Tho' steep, and rough th'ap - point - ed way,

To all who seek it, free - ly giv'n; Its prom-i - ses our fears re - move, And fill our hearts with joy and love.

His migh - ty arm shall be our stay; Tho' dead-ly foes as - sail our peace, His pow'r shall bid their mal - ice cease.


Allegretto Moderato.
God of my life, thro' all its days, My grateful pow'rs shall sound thy praise: The song shall wake with ope-ning light,
And war - ble to the si - lent night. The song shall wake with ope - ning light, And war - ble to the si - lent night.

BROOKSIDE. L. M. 6 lines, or L. M.*

HANDEL.

Gentle and Flowing Style. Moderato Sostenuto.

As pant - ing in the sul - try beam, The hart de - sires the cool - ing stream, So to thy pres-ence, Lord, I flee;

So longs my soul, O God, for thee; A - thirst to taste thy liv - ing grace, And see thy glo - ry face to face.

* By repeating last two lines of each verse.

Moderato.

Up to the fields where an-gels lie, And liv-ing wa-ters gent - ly roll; Fain would my thoughts ascend on high, But sin hangs hea-vy on my soul.

HAVEN.* L. M. (HYMN CHANT.)

Allegro Moderato.

In this dark world of sin and pain, We on-ly meet to part a - gain; But when we reach the heavenly shore, We then shall meet to part no more.

* By permission.

MILTON. L. M. or, L. M. 6 lines.

HAYDN.

There is a stream whose gen - tle flow, Surrounas the ci - ty of our God; A sa - cred riv - er, from whose fount

The liv - ing wa - ters flow a - broad A sa - cred riv - er, from whose fount The liv - ing wa - ters flow a - broad.

Allegro Moderato.

1. Join all ye ser - vants of the Lord To praise him for his sa - cred word,—That word, like man - na, sent from heav'n,

Cres. Dim.

2. It tells us, though op-pressed with cares, The God of mer - cy hears our prayers; Tho' steep and rough th'ap-point-ed way,
3. It tell who first in - spired our breath, And who re-deemed our souls from death; It tells of grace—grace free - ly given,

To all who seek it, free - ly giv'n: Its prom-is - ses our fears re-move, And fills our hearts with joy and love.

Cres.

p

His migh - ty arm shall be our stay; Tho' dead-ly foes as - sail our peace, His pow'r shall bid their mal - ice cease.
And shows the path to God and heav'n: Oh! bless we, then, our gra - cious Lord, For all the treas-ures of his word.

CRUCIFIXION. L. M. No. 1. *

Andante Affetuoso.

1. He dies! the friend of sin-ners, dies! Lo! Salem's daughters weep around! A solemn darkness veils the skies! A sudden trembling shakes the ground!

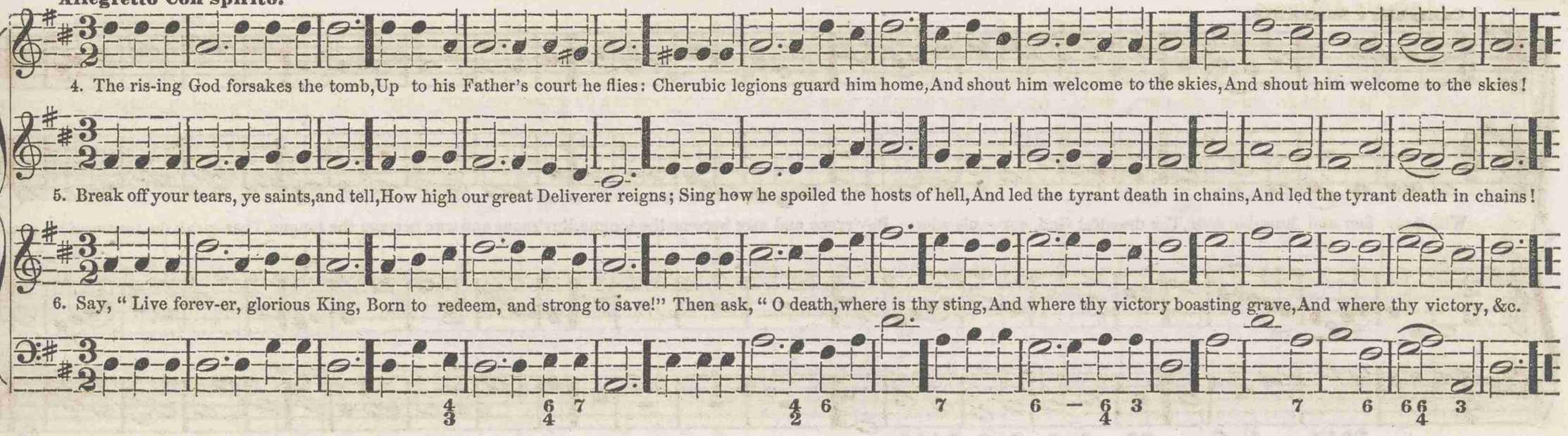
2. Ye saints, approach! the anguish view, Of him who groans beneath your load; He gives his precious life for you, For you he sheds his pre-cious blood.

CRUCIFIXION. L. M. No. 2. *

Allegretto Moderato.

3. Here's love and grief beyond degree! The Lord of glo-ry dies for men! But lo! what sudden joys we see! Jesus, the dead, revives a-gain! Je-sus, the dead, re-vives a-gain.

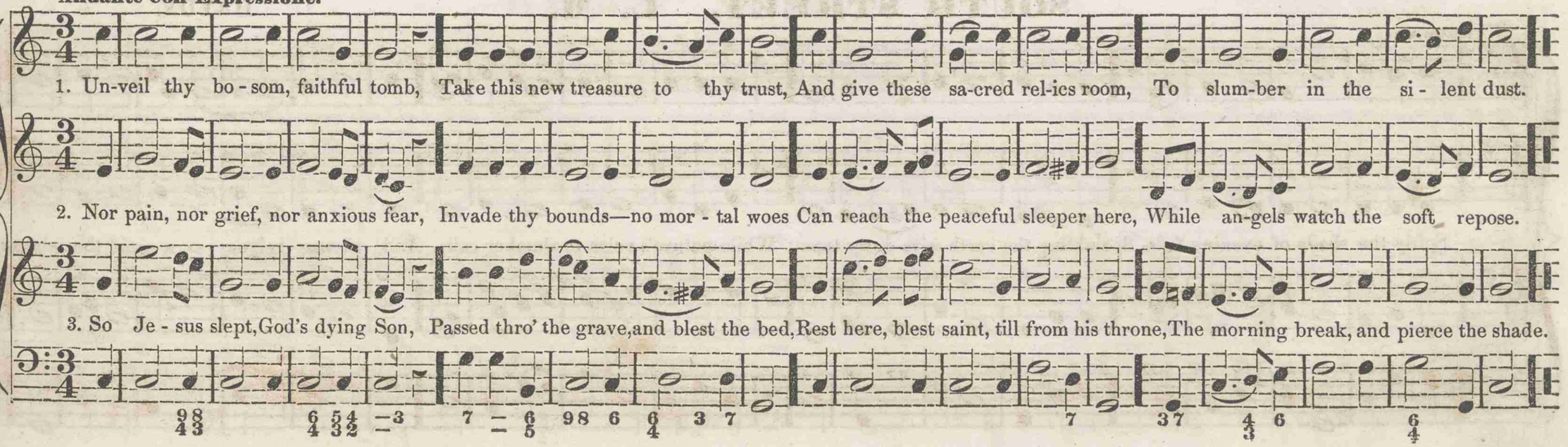
Allegretto Con Spirito.



LAUREL HILL. L. M.

L. O. EMERSON.

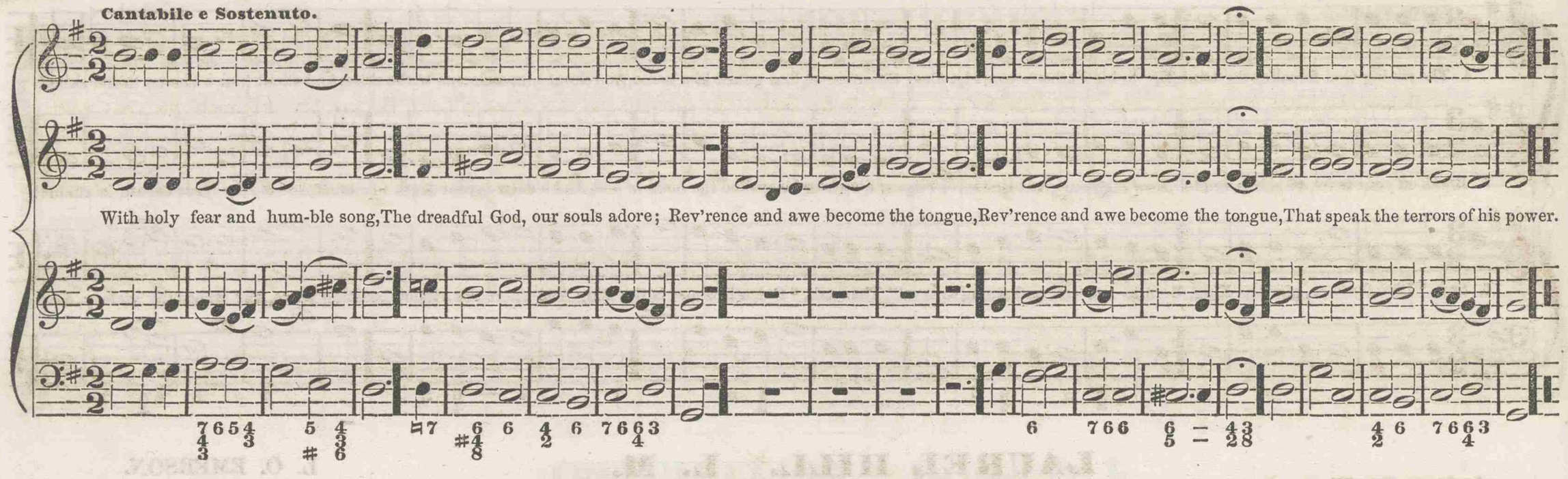
Andante Con Expressione.



WOODVILLE. L. M.

BEETHOVEN.

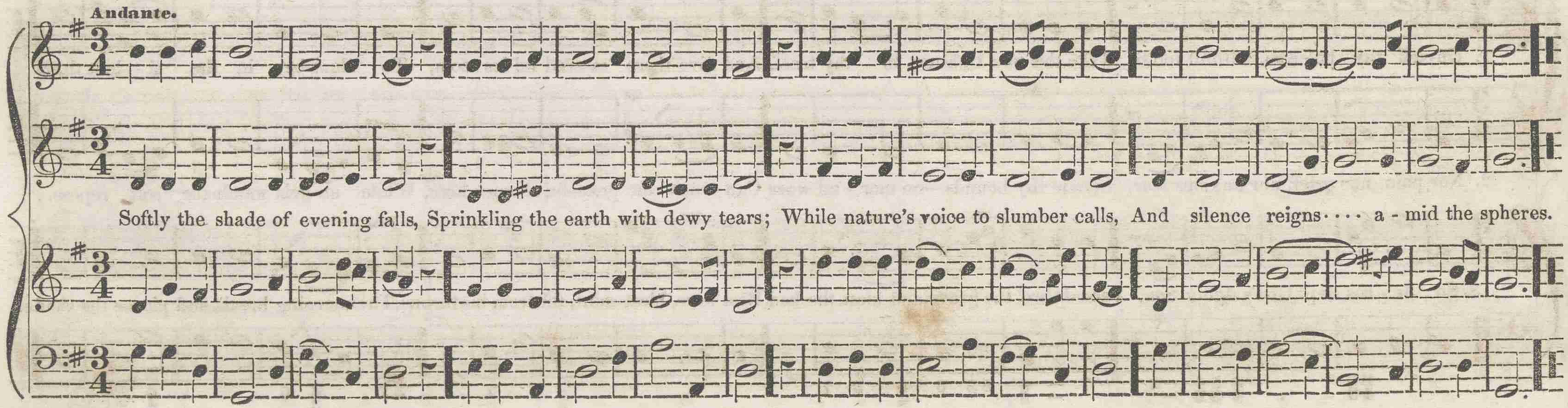
Cantabile e Sostenuto.



SOUTH STREET. L. M.

HAYDN.

Andante.



CROFT. L. M.

With spirit.

1. Behold the King of glo - ry rise, To endless glo - ry in the skies! Thy strength and thy salvation Lord, His joy, his tri-umph, his re - ward.

2. The Lord his heart's de-sire completes, From heaven his prayer acceptance meets; Tho' bowed to death, intent to save, He lifts him from the cross and grave.

WELLS. L. M.

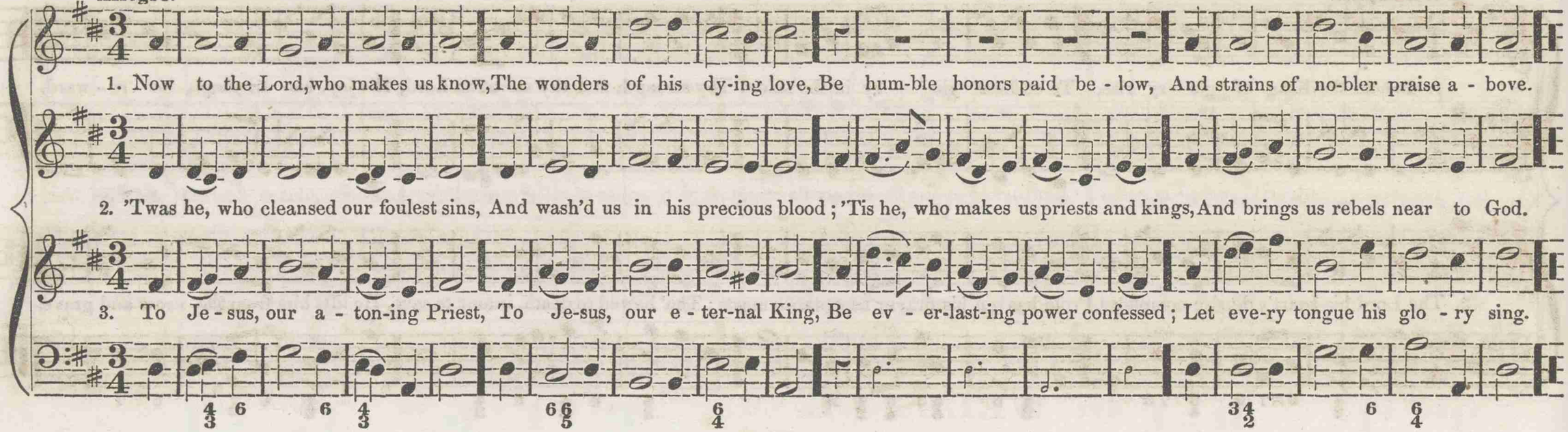
HOLDROYD, 1753.

Moderato.

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

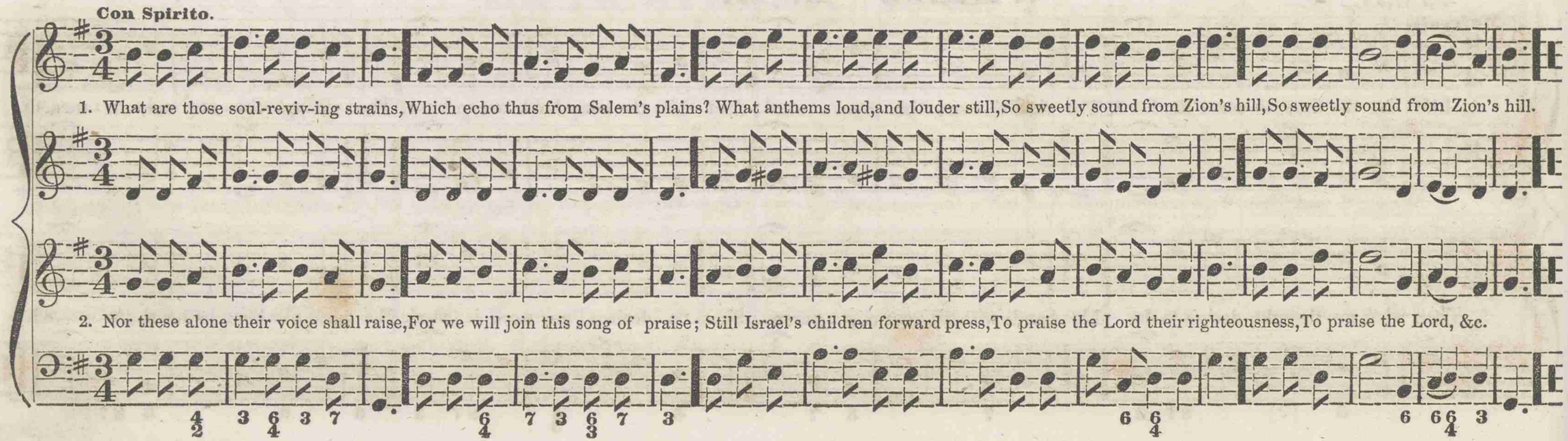
2. Then what my thoughts design to do, My hands with all your might pursue; Since no desires, nor work is found, Nor faith, nor hope be-neath the ground.

TAPLEY. L. M.



DANVERS. L. M.

L. O. EMERSON.



HINCKLEY. L. M.

GELINECK.

Andante.

Return, my soul, and sweet - ly rest, On thy Al-migh - ty Father's breast; The bounties of his grace a-dore, And count his wondrous mercies o'er.

HARVEST HYMN. L. M.

T. M. DEWEY.

CHORAL.

1. Great God, our heart-felt thanks to thee! We feel thy presence eve - ry where, And pray that we may ev - er be, The ob-jects of thy guardian care.
2. We sow'd—by thee our work was seen And bless'd; and in - stant-ly went forth Thy man-date, and in liv-ing green Soon smiled the fair and fruitful earth.
3. We toil'd, and Thou didst note our toil, And gav'st the sunshine and the rain, Till ripened on the teeming soil The fragrant grass, and golden grain.
4. And now, we reap! and oh, our God! From this, the earth's unbounded floor, We send our song of thanks abroad, And pray thee bless our hoarded store.

LUTHER'S FORTY-SIXTH PSALM.* L. M. 6 lines.

LUTHER. 1524.

Firm. Moderato.

1. To God the great, the ev - er blest, Let songs of hon - or be ad - dressed; His mer - cy firm for - ev - er stands;

2. Who knows the won - ders of thy ways? Who shall ful - fil thy bound-less praise? Blest are the souls who fear thee still,

Give him the thanks his love de - mands, His mer - cy firm for - ev - er stands, Give him the thanks his love de - mands.

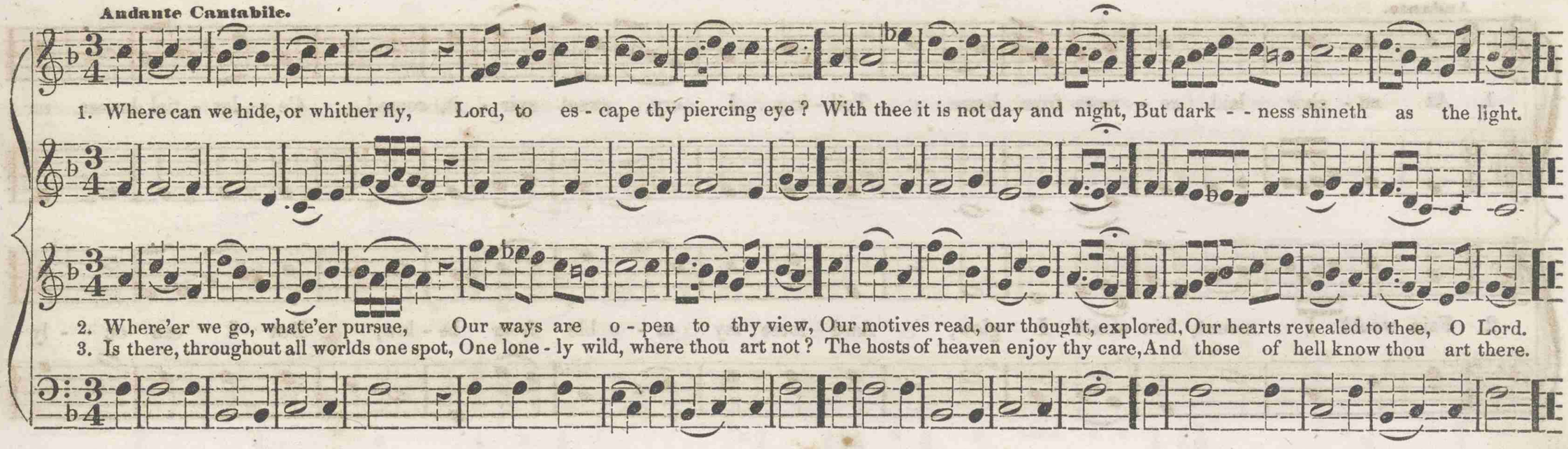
And pay their du ty to thy will; Blest are the souls that fear thee still, And pay their du - ty to thy will.

* This Melody was sung by Luther and his followers on entering Worms, when cited before the Diet.

TUCKERMAN. L. M.

From MARTINI.

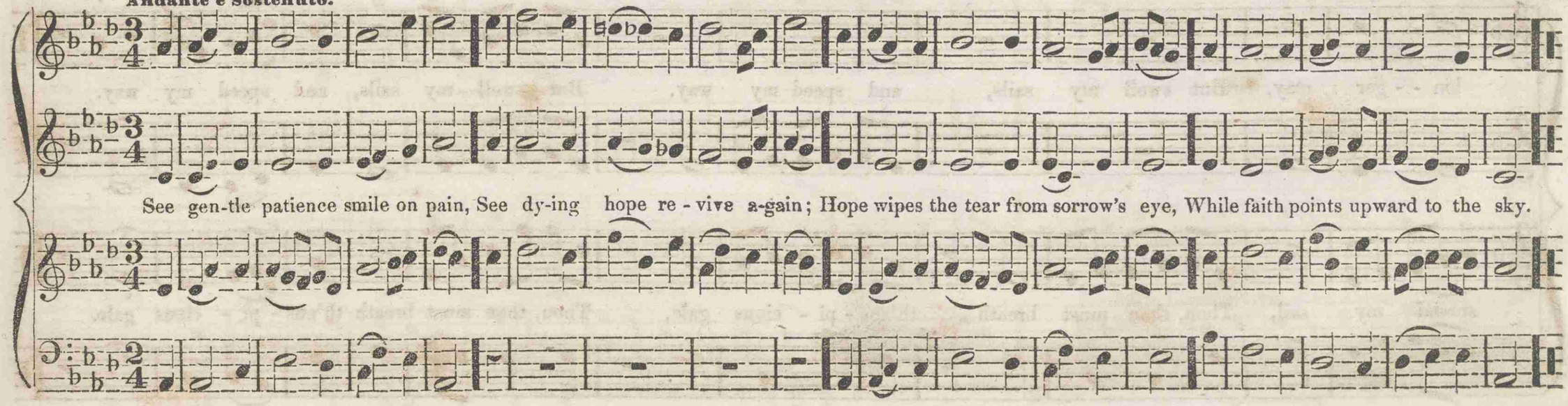
Andante Cantabile.



HAYDN. L. M.

From BEETHOVEN.

Andante e Sostenuto.



FISHER. L. M.

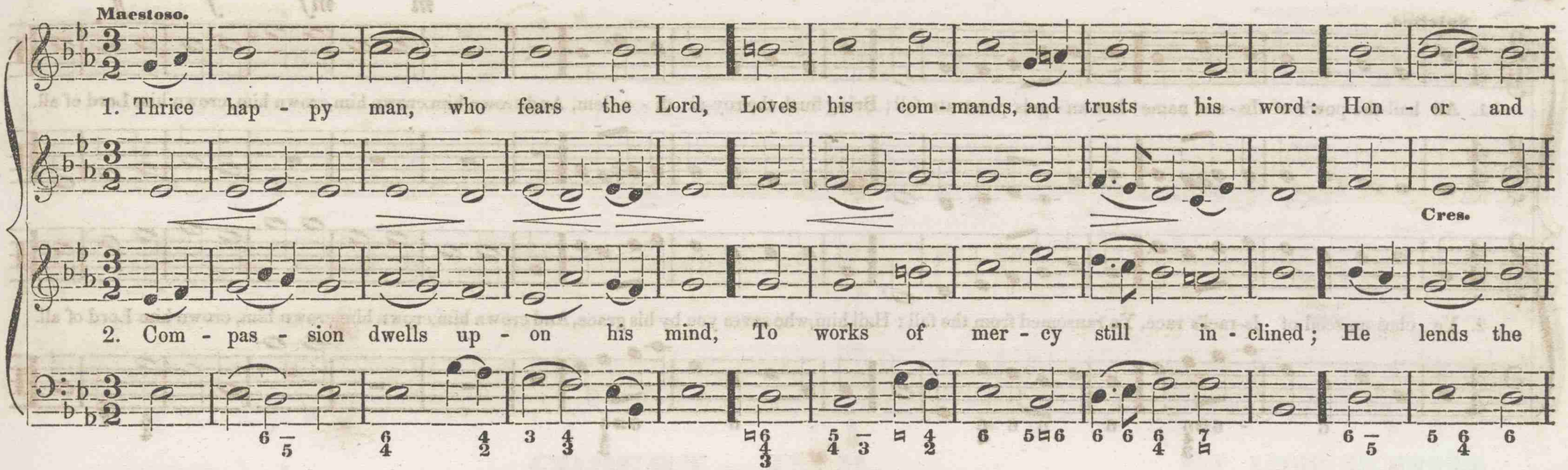
Andante.

1. At an - chor laid, re - mote from home, Toil - ing, I cry, sweet spir - it, come! Ce - les - tial breeze, no

2. Fain would I mount, fain would I glow, And loose my ca - - ble from be - low, But I can on - - ly

lon - - ger stay, But swell my sails, and speed my way, But swell my sails, and speed my way.

spread my sail, Thou, thou must breath th'aus - pi - cious gale, Thou, thou must breath th'aus - pi - cious gale.



3
When times grow dark, and tidings spread,
That fill his neighbors round with dread,
His heart is armed against the fear,
For God with all his power is there.

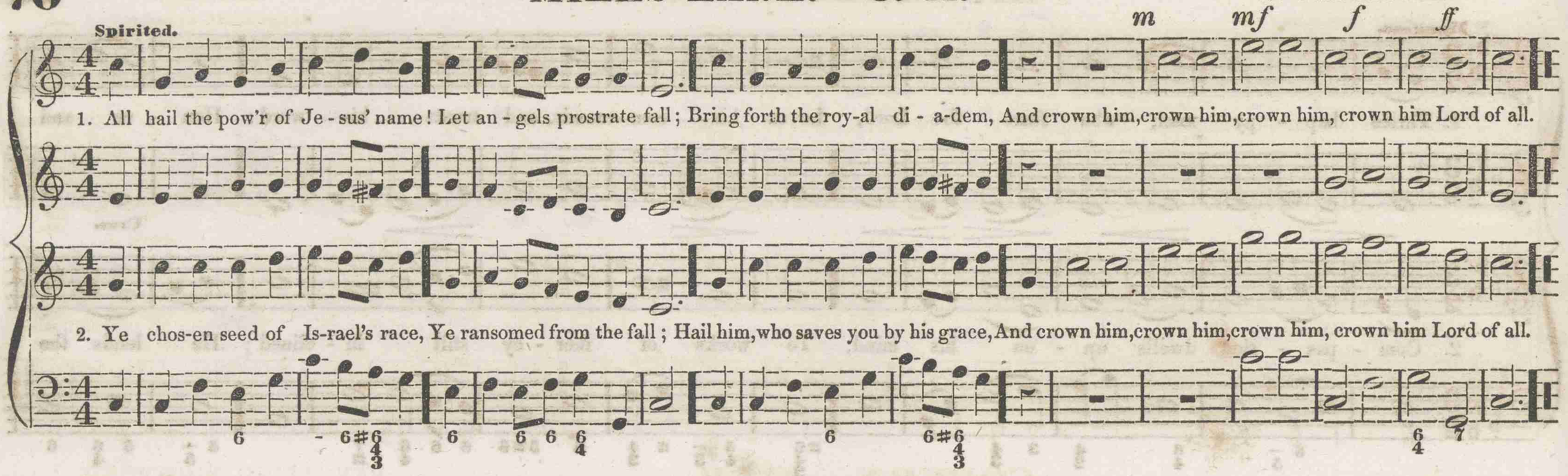
4
His soul, well fixed upon the Lord,
Draws heavenly courage from his word;
Amidst the darkness light shall rise,
To cheer his heart and bless his eyes.

5
He hath dispersed his alms abroad;
His works are still before his God;
His name on earth shall long remain,
While envious sinners fret in vain.

From "Haydn Coll." by permission.

MILES-LANE. C. M.

W. SHRUBSALL.



PHUVAH. C. M.

B Flat.

1. God moves in a mys-te-rious way, His won-ders to per-form; He plants his footsteps in the sea, And rides up-on the storm, And rides up-on the storm.

2. Deep, in un-fath-om-a-ble mines Of nev-er-fail-ing skill, He treasures up his bright designs, And works his sov'reign will, And works his sov'reign will.

COBURN. C. M.

REV. LEIGH RICHMOND.

Allegretto.

1. A-wake—a-wake the sa-cred song To our In-car-nate Lord; Let ev'-ry heart, and eve-ry tongue A-dore th'e-ter-nal word.

2. Then shone al-migh-ty power and love, In all their glo-rious forms, Where Je-sus left his throne a-bove, To dwell with sin-ful worms.

4. A-dor-ing an-gels tuned their songs To hail the joy-ful day; With rapture, then, let mor-tal tongues Their grate-ful worship pay.

BEACON HILL. C. M.

SHRUBSOLE.

Allegro Moderato.

1. There is a house not made with hands, E - ter-nal, and on high ; And here my spir-it waiting stands Till God shall bid it fly, Till God shall bid it fly.

2. Short-ly this pris-on of my clay Must be dissolved, and fall ; Then, O my soul, with joy o - bey Thy heavenly Father's call, Thy heavely Father's call.

4. We walk by faith of joys to come ; Faith lives up - on his word ; But while the bo - dy is our home, We're absent from the Lord, We're absent from the Lord.

BALLARD-VALE. C. M.

L. O. EMERSON.

Dolce.

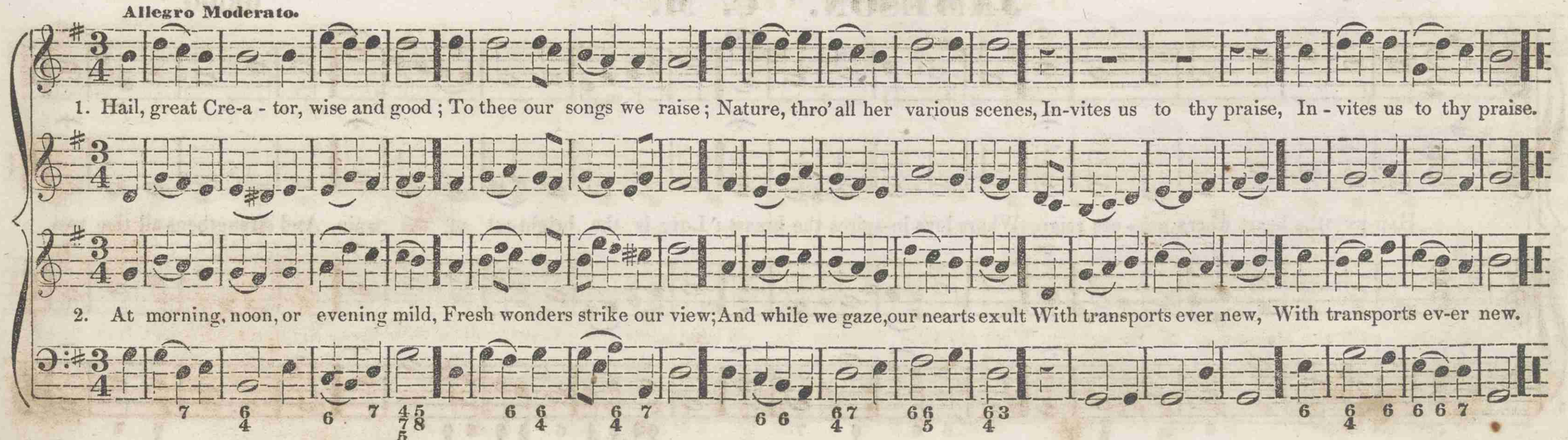
1. When lan - guor and dis - ease in - vade This trembling house of clay, 'Tis sweet to look be - yond my pain, And long to fly a - way.
2. Sweet to look in-ward, and at-tend The whis-pers of his love ; Sweet to look up-ward, to the place Where Je - sus pleads a - bove.

3. Sweet to look back, and see my name In life's fair book set down ; Sweet to look forward, and be - hold E - ter - nal joys my own.

6. If such the sweet-ness of the stream, What must the fountain be, Where saints and an - gels draw their bliss, O Lord, di - rect from thee ?

HOOK. C. M.

GRIGG.



CLARK. C. M.

COOMBS.

Andante Religioso.

JAMESON. C. M.

GRIGG.

DEDHAM. C. M.

1. Sweet was the time, when first I felt The Sa-viour's pard'ning blood, Applied to cleanse my soul from guilt, And bring me home to God.

2. Soon as the morn the light re-vealed, His prais - es tuned my tongue; And when the eve-ning shades pre - vailed, His love was all my song.

ST. MARTIN'S. C. M.

TANSUR, 1735.

Moderate.

1. O thou, to whom all creatures bow, With - in this earthly frame; Thro' all the world, how great art thou, How glo - rious is thy name.

2. When heaven, thy glo - rious home on high, Em - ploys my wondering sight, The moon that night-ly rules the sky, With stars of feeb-ler light.

BATH CHAPEL. C. M.

MILGROVE.

1. Come, let us lift our joy - ful eyes Up to the courts a - bove, And smile to see our Fa - ther there, Up - on a throne of love.

2. Come, let us bow be - fore his feet, And venture near the Lord; No fi-ery cher - ub guards his seat, Nor doub - le - flam - ing sword.

ALFRED. C. M.

DR. GAUNTLETT.

Con Spirito.

1. A - wake, my soul, stretch eve-ry nerve, And press with vig - or on: A heaven-ly race de-mands thy zeal, A bright, im - mor - tal crown.

2. 'Tis God's all - an - i - mat - ing voice That calls thee from on high; 'Tis his own hand pre-sents the prize To thine as - pir - ing eye.

BALL. C. M.

DR. CROFT.

Andante.

1. Let us a - dore the grace that seeks To draw our hearts a - bove: For lo! the great Je - ho - vah speaks, And ev' - ry word is love.

2. Lord, help us now to seek thy face, By Christ the liv - ing way; And praise thee for this hour of grace, Through an e - ter - nal day!

GRIEF. C. M.

DR. GREENE.

Con Expressione.

1. Oppress'd 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.

2. The vol-ume of my Fa-ther's grace Does all my grief dis - pel; Here I be - hold my Sa-viour's face, And learn to do thy will.

HUNTINGTON. C. M.

Maestoso.

1. A - wake, my soul! stretch ev' - ry nerve, And press with vig - or on; A heaven-ly race de - mands thy zeal,

2. 'Tis God's all - an - i mat - ing voice That calls thee from on high; 'Tis his own hand pre - sents the prize

A bright im - mor - tal crown, A bright, im - mor - tal crown, A bright, im - mor - tal crown.

To thine as - pir - ing eye, To thine as - pir - ing eye, To thine as - pir - ing eye.

Allegro Animato.

1. How wondrous great! how glorious bright Must our Cre-a - tor be! Who dwells a - midst the dazzling light Of an e - ter - nal day!

Our soar-ing spir - its up - ward rise, Toward his ce - les - tial throne ; Fain would we see the bless - ed Three, And the Al - migh - ty One.

ROCK-VALE. C. M. (Double.)

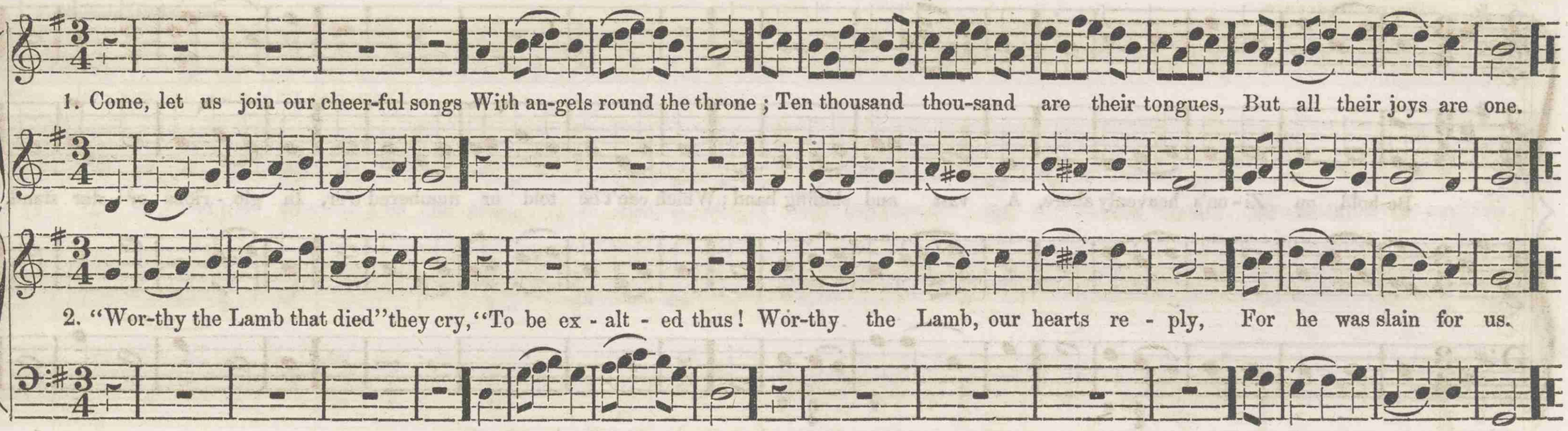
MILGROVE.

Allegro Moderato.

There joys un - seen by mor - tal eyes,

O could our thoughts and wish - es fly A - bove these gloom-y shades, } There joys un - seen by mor - tal eyes,
To those bright worlds be-yond the sky, Which sor - row ne'er in - vades! }

Or rea - son's fee - ble ray; In ev - er - bloom - ing pros - pect rise; Ex - posed to no de - cay.



DEVOTION. C. M.

DR. CALLCOTT.

MANSFIELD. C. M.

T. M. DEWEY.

Andantino.

Be-hold, on Zi - on's heavenly shore, A vast and shining band; Which can't be told or numbered o'er, In glo - rious or - der stand.

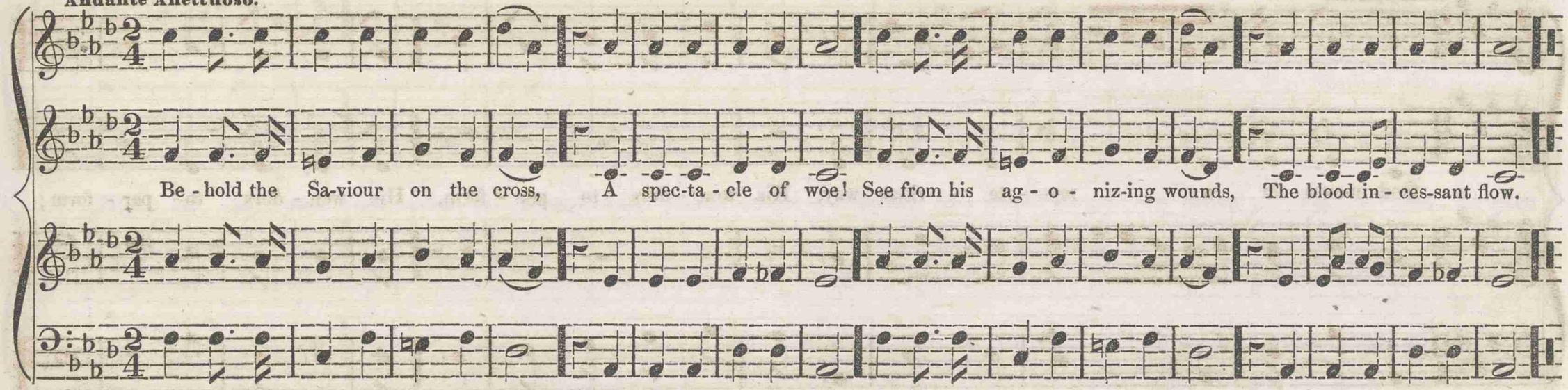
WAKEFIELD. C. M. *

Andante Sostenuto.

Fa - ther di - vine, thy piercing eye, Looks thro' the shades of night; In deep re - tire - ment thou art nigh, With heart-dis - cern-ing sight.

CALVARY. C. M.

Andante Affettuoso.



HADLEY. C. M.

LANE.

Allegro Vivace.

BROUGHTON. C. M.

Arranged by L. O. EMERSON.

Con Spirito.

God moves in a mys - te - rious way, His won - ders to per - form, His won - ders to per - form;

He plants his foot - steps in the sea, And rides up - on the storm, And rides..... up - on the storm.

Allegro Con Spirito.

High let us swell our tune - ful notes, And join th' an-gel - ic throng, And join th' an-gel - ic throng; For an - gels no such

love have known, To wake the cheer-ful song, For an-gels no such love have known, To wake the cheer-ful song, To wake the cheer ful song.

FRAILTY. C. M.

Not strictly original.

Con Molto Expressione.

1. Lord, what is man, poor fee - ble man, Born of the earth at first? His life a shad - ow, light and vain, Still hasten-ing to the dust.

2. Oh! what is fee - ble, dy - ing man, Or all his sin-ful race, That God should make it his concern, To vis - it him with grace.

3. That God who darts his lightnings down, Who shakes the worlds above, While ter - rors wait his aw-ful frown, How wondrous is his love.

ROUND HILL. C. M.

ANONYMOUS.

1. 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.

2. In ear - ly years thou wast my guide, And of my youth the friend; And as my days be - gan with thee, With thee my days shall end.

3. Thou wilt not cast me off, when age And e - vil days de-scend; Thou wilt not leave me in des-pair, To mourn my lat - ter end.

SNOW. C. M.

ANONYMOUS.

Moderato.

1. How pre-cious is the book di - vine, By in - spi - ra-tion given! Bright as a lamp its doc-trines shine, To guide our souls to heaven.

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

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

PAYSON. C. M.

L. O. EMERSON.

Con Spirito.

1. Hail, mighty Jesus! how di - vine, Is thy victorious sword; The stout - est reb-el must re-sign, At thy commanding word, At thy commanding word.

2. Still gird thy sword upon thy thigh, Ride with majestic sway; Go forth, great Prince triumphantly, And make thy foes submit, And make thy foes submit.

HAMILTON. C. M.

*

Allegretto Con Expressione.

2d ending.

1. Faith is the brightest ev - i-dence, Of things beyond our sight; It pier - ces thro' the vail of sense, And dwells in heavenly light, And dwells, &c.

2. It sets time past in present view, Brings distant prospects home, Of things a thousand years a-go, Or thou-sand years to come, Or thousand, &c.

BISHOP. C. M.

DR. HAWEIS.

Allegro.

Hark! the glad sound! the Saviour comes, The Sa-viour promised long: Let eve - ry heart pre - pare a throne, And eve - ry voice a song.

ROBERTS. C. M.

Allegretto Con Expressione.

1. How help-less guil - ty na - ture lies, Un - con-scious of her load! The heart unchanged can nev - er rise, To hap - pi - ness and God.

2. Can aught be-neath a power di - vine, The stub-born will sub - due? 'Tis thine, e - ter - nal spir - it, thine, To form the heart a - new.

SIMS. C. M.

ANONYMOUS

1. Un - shak - en as the sa - cred hill, And firm as moun-tains stand, Firm as a rock, the soul shall rest, That trusts th' al-migh-ty hand.

2. Not walls nor hills could guard so well, Fair Sa - lem's hap - py ground, As those e - ter - nal arms of love, That eve - ry saint surround.

[12]

WEST. C. M.

I. SMITH.

Spirituoso.

1. Come, let us join our friends a - bove, Who have ob-tained the prize; And on the ea - gle wings of love, To joys ce - les - tial rise.

2. Let saints be - low, in con-cert sing, With those to glo - ry gone; For all the ser-vants of our King, In heaven and earth are one.

THAYER. C. M.

Allegro ma non troppo.

1. O all ye lands in God re-joice, To him your thanks belong; In strains of gladness, raise your voice, In loud and joy - ful song.

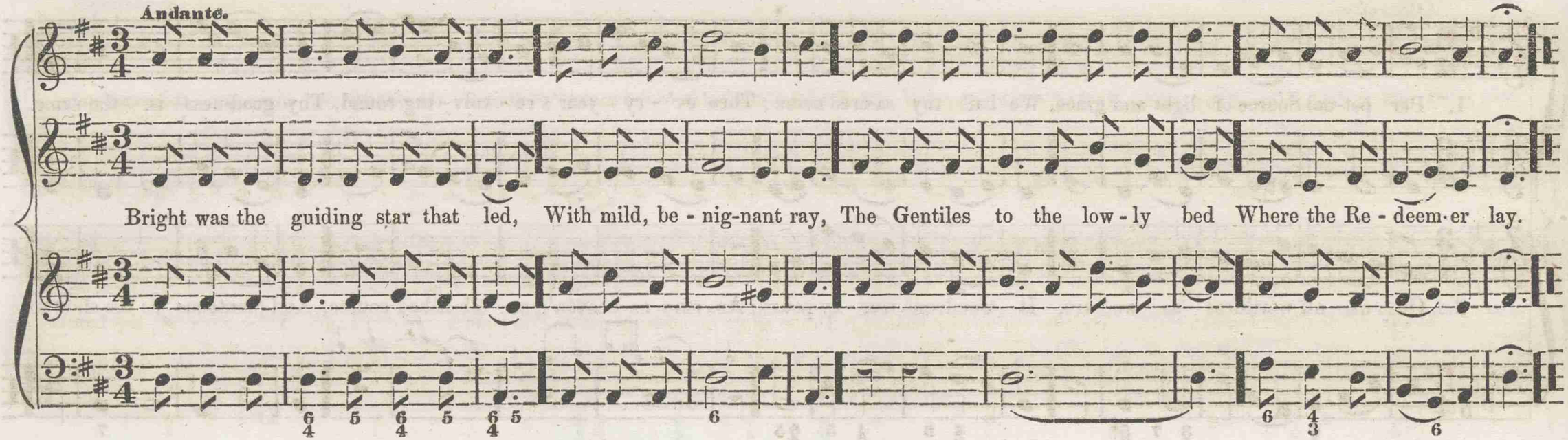
2. Oh, en - ter ye his courts with joy, His love to all pro-claim; To God the song of tri-umph raise, And mag - ni - fy his name.

PARSONSFIELD. C. M.

L. O. EMERSON.

BETHLEHEM. C. M.

L. O. EMERSON.



MANCHESTER. C. M.

DR. HAYES.

Allegretto.

1. A-mid the splendors of thy state, O God, thy love appears ; Soft as the ra-diance of the moon Among a thousand stars, Among a thousand stars.

3. Si-nai, in clouds,and smoke,and fire,Thunders thine awful name; But Zion sings in melting notes, The honors of the Lamb, The honors of the Lamb.

RADDIN. C. M.

L. O. EMERSON.

Andante.

1. My God, the steps of pi - ous men, Are or-dered by thy will ; Tho' they should fall, they rise a-gain—Thy hand sup - ports them still

2. The Lord de-lights to see their ways, Their vir - tue he approves ; He'll ne'er de-prive them of his grace, Nor leave the man he loves.

CONTRITION. C. M.

Andante Religioso.

1. Prayer is the con - trite sin-ner's voice, Re - turn-ing from his ways; While an - gels in their songs re - joice, And cry, 'Be-hold, he prays.'

2. Prayer is the Christian's vi - tal breath, The Christian's na - tive air; His watchword at the gates of death; He en - ters heav'n with pray'r.

MAN. C. M.

L. O. EMERSON.

Andante Sostenuto.

Few are thy days, and full of woe, O man, of wo-man born! Thy doom is writ-ten, "dust thou art; To dust thou shalt re-turn."

Andantino.

This is the first and great com-mand To love thy God a - lone; And this the sec - ond as thy - self, Thy neigh-bor thou shalt love.

WEBER. C. M.

Subject from WEBBE.

Andante Sostenuto.

1. Be - hold what pi - ty touch'd the heart Of God's e - ter - nal Son; De-scend-ing from the heavenly court, He left his Fa-ther's throne.

2. His liv - ing pow'r, and dy - ing love, Re-deem'd un - hap - py man, And raised the ru - ins of our race To life and God a - gain.

3. To Thee, O Lord, our no-blest powers We joy - ful - ly re-sign; Blest Je - sus, take us for thy own, For we are doub - ly thine.

BRATTLE-STREET. C. M. 8 lines.

PLEYEL.

Andantino.

1. While thee I seek, pro - tect - ing Pow'r! Be my vain wish-es stilled; And may this con - se - cra - ted hour With bet-ter hopes be filled.

2. Thy love the pow'r of thought bestow'd; To thee my thoughts would soar; Thy mer-cy o'er my life has flow'd—That mer - cy I a - dore.

3. In each e - vent of life, how clear Thy rul - ing hand I see! Each bless-ing to my soul more dear, Be - cause con-ferred by thee.

4. In eve - ry joy that crowns my days, In eve - ry pain I bear, My heart shall find de - light in praise, Or seek re - lief in prayer.

Andante Cantabile.

1. Blest is the man whose softening heart Feels all a - noth-er's pain; To whom the sup - pli - ca - ting eye Is nev - er raised in vain.

2. Whose breast expands with gen'rous warmth, A broth-er's woes to feel, And bleeds in pi - ty o'er the wound He wants the pow'r to heal.

3. He spreads his kind, sup-port-ing arms To eve - ry child of grief; His se - cret boun-ty large-ly flows, And brings un-asked re - lief.

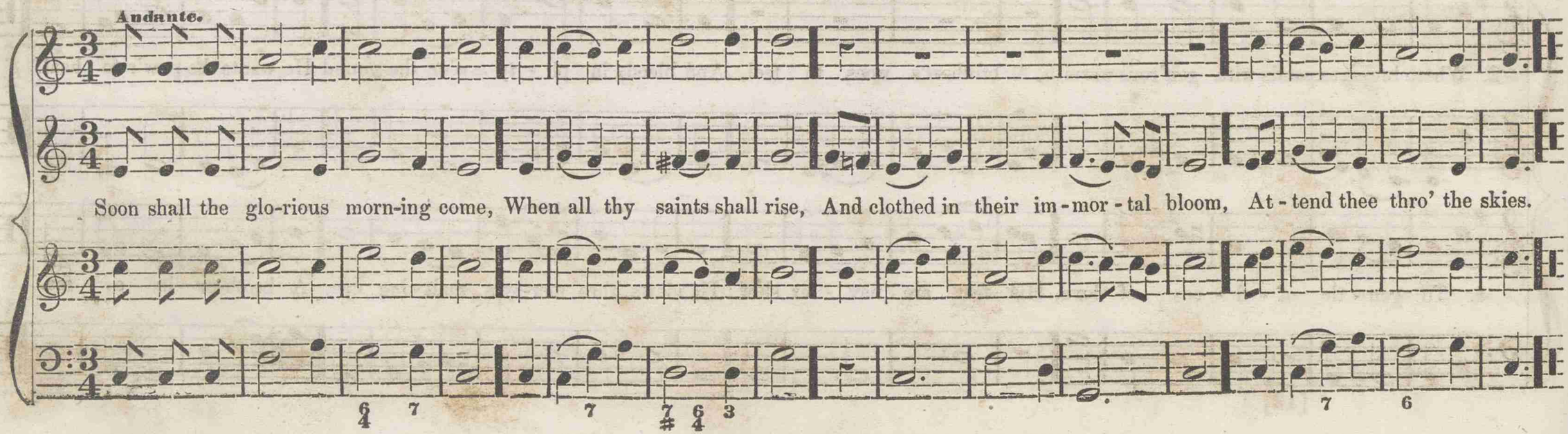
4. To gen - tle of - fi - ces of love, His feet are nev - er slow; He views, thro' mer-cy's melt - ing eye, A broth-er in a foe.

SMITHFIELD. C. M.

ANONYMOUS.

WHITTEN. C. M.

L. O. EMERSON.



SALEM. C. M.

Andante.

Ye gold-en lamps of heav'n, fare-well, With all your gold-en light: Fare-well, thou ev - er-changing moon, Pale em-press of the night.

ACCEPTANCE. C. M. *

Allegro.

O God, ac - cept this sa-cred hour, Which we to thee have giv'n; And let this hallowed scene have pow'r To raise our souls to heav'n.

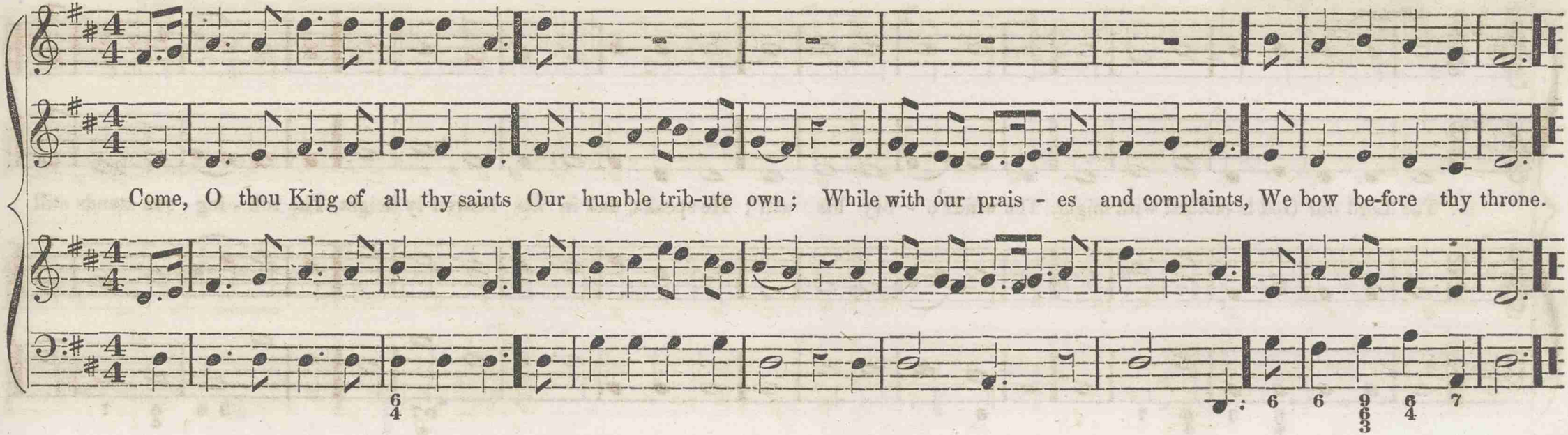
LAMBETH CHAPEL. C. M. (Double.)

MOZART.

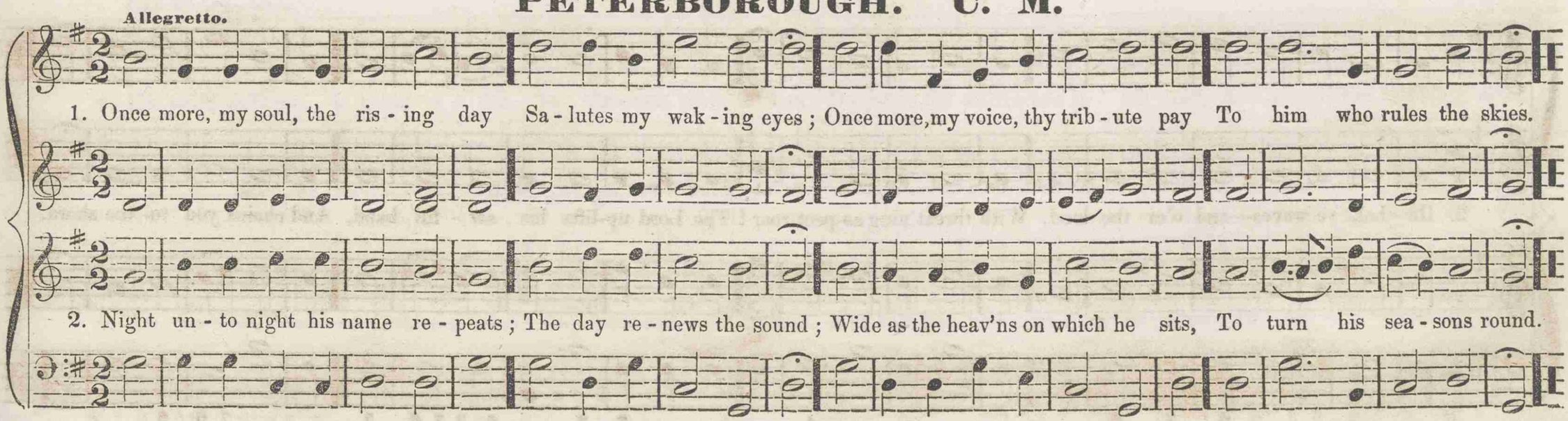
Andante Religioso.

1. My God, the steps of pi - ous men, Are or-der'd by thy will; Tho' they should fall, they rise a - gain— Thy hand sup-ports them still.

2. The Lord de - lights to see their ways, Their vir - tue he approves; He'll ne'er de-prive them of his grace, Nor leave the man he loves.



PETERBOROUGH. C. M.



CEDAR-STREET. C. M. (Double.) No. 1.

*

Allegro.

1. The Lord our God is clothed with might, The winds o - bey his will ; He speaks, and in his heaven-ly height, The roll - ing sun stands still

2. Re - bel, ye waves—and o'er the land, With threat'ning as-pect roar ! The Lord up-lifts his aw - ful hand, And chains you to the shore.

CEDAR-STREET. C. M. No. 2.

Allegretto Con Expressione.

3. Howl, winds of night! your force combine ! With-out his high be - hest, Ye shall not, in the moun-tain pine Dis-turb the spar-row's nest.

CEDAR-STREET. C. M. No. 3.

Con Expressione.

4. His voice sublime, is heard a - far, In dis - tant peals it dies; He yokes the whirlwinds to his car, And sweeps the howl-ing skies.

5. Ye na-tions, bend—in reverence bend; Ye monarchs, wait his nod; And bid the cho - ral song as - cend To cel - e - brate our God.

NORTH-STREET. C. M. (Double.)

ANONYMOUS.

Andantino Sostenuto.

1. Far from these nar - row scenes of night, Un-bound-ed glo - ries rise; And realms of joy and pure de-light, Un-known to mor - tal eyes.

2. Fair dis - tant land! could mor-tal eyes But half its charms explore, How would our spir - its long to rise, And dwell on earth no more.

From the "Haydn Collection," by permission.

AUCKLAND. C. M. *

Andante Semplice.

1. Let oth-ers boast how strong they be, Nor death nor dan - ger fear; But we'll con - fess, O Lord, to thee, What fee - ble things we are.

2. Fresh as the grass our bod - ies stand, And flour - ish bright and gay; A blast-ing wind sweeps o'er the land, And fades the grass a - way.

BEVERLY. C. M.

Allegretto.

1. Let all the just, to God with joy, Their cheer-ful voi - ces raise; For well the righteous it becomes, To sing glad songs of praise.

2. For faith - ful is the word of God, His works with truth abound; He jus - tice loves, and all the earth, Is with his good - ness crowned.

WORCESTER. C. M.

Allegretto Sostenuto.

1. How sweet and aw - ful is the place, With Christ with - in the doors, While ev - er - last - ing love displays The choic - est of her stores.

2. While all our hearts and all our songs Join to ad - mire the feast, Each of us cries with thank-ful tongue, Lord, why was I a guest?

WATSON. C. M.

DR. WAINWRIGHT.

Andante Maestoso.

1. Grace, like an un - cor - rupt - ed seed, A - bides and reigns with-in; Im - mor - tal prin - ci - ples for - bid The sons of God to sin.

2. Not by the ter - rors of a slave, Do they per-form his will; But with the no-blest powers they have, His sweet com-mands ful - fil.

ESSEX-STREET. C. M.

ANONYMOUS.

STAFFORD. C. M.

DR. WAINWRIGHT.

LIBERTY STREET. C. M.

W. H. KEARNS.

Con Spirito.

1. Je-sus, Immor - tal King, a - rise! As-sert thy rightful sway, Till earth, subdued, its tribute brings, And distant lands obey, And distant lands obey, And distant lands obey.

2. Ride forth, victorious Conqueror, ride, Till all thy foes sub-mit, And all the powers of hell resign, Their trophies at his feet, Their trophies at his feet, Their trophies at his feet.

3. Send forth thy word and let it fly, The spacious earth around; Till every soul beneath the sun, Shall hear the joyful sound, Shall hear the joyful sound, Shall hear, &c.

MAGDALA. C. M.

DR. GAUNTLETT.

Moderato.

1. Thou art my por - tion, O my God, Soon as I know thy way; My heart makes haste t' o-bey thy word, And suf - fers no de - lay.

2. I choose the path of heavenly truth, And glo - ry in my choice; Not all the rich - es of the earth, Could make me so re-joice.

PROVIDENCE. C. M. No. 1. Arranged from LOCKHART, by L. O. EMERSON.

With expression.

1. Keep si-lence, all cre - - ed things, And wait your Mak-er's nod; My soul stands tremb-ling while she sings, The hon-ors of her God.

5. In thy fair book of life and grace, Oh may I find my name, Re-cord-ed in some hum - ble place, Be-neath my Lord the Lamb.

LINDEN. C. M.

C. H. TOWNE.

Legato.

1. I love the Lord, he heard my cries, And pit-ied eve-ry groan; Long as I live, when trou-bles rise, I'll has-ten to his throne.

1. The Lord be-held me sore distressed, He bade my pains re-move; Re-turn my soul to God thy rest, For thou hast known his love.

PROVIDENCE. C. M. No. 2.

Arranged from LOCKHART, by L. O. EMERSON.

Firm, but not too loud.

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

3. His prov - i - dence un-folds his book, And makes his counsels shine; Each ope-ning leaf, and eve - ry stroke, Ful - fils some deep de-sign.

4. My God, I would not long to see My fate, with cu - rious eyes; What gloom-y lines are wrote for me, Or what bright scenes may rise.

CHINA. C. M.

SWAN.

With dignity.

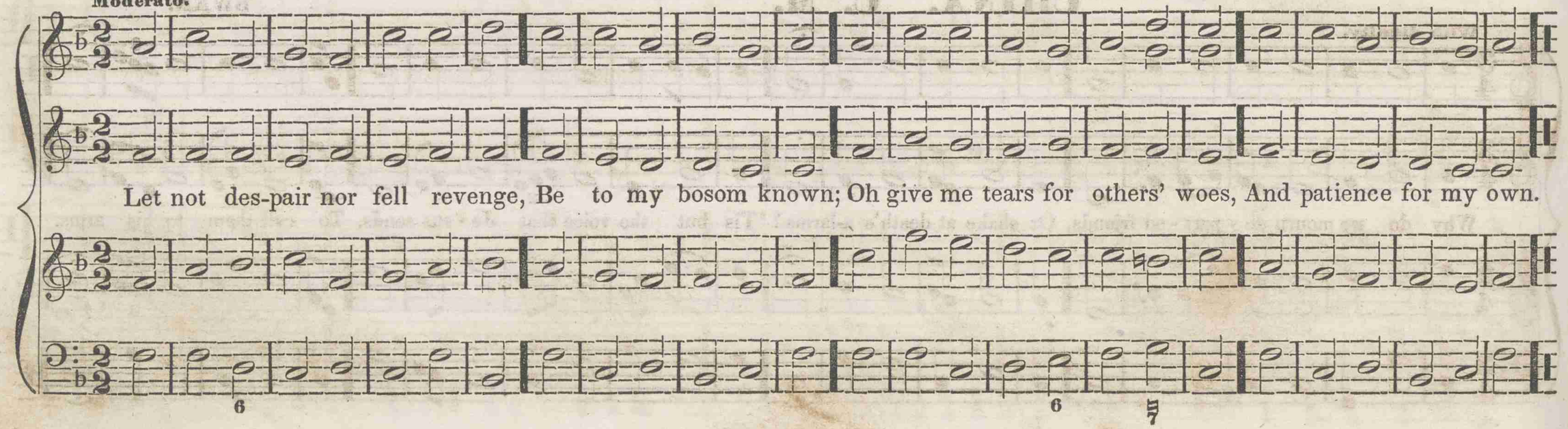
Why do we mourn de - part - ed friends, Or shake at death's a-larms? 'Tis but the voice that Je - sus sends, To call them to his arms.

ARLINGTON. C. M.

DR. ARNE.

DUNDEE. C. M.

Moderato.



CEDAR HILL. C. M.

DR. HEIGHINGTON.

1. For - ev - er bless-ed be the Lord, My Sa-viour and my shield; He sends his Spir - it with his word, To arm me for the field.

2. When sin and hell their force u - nite, He makes my soul his care; In-structs me in the heaven - ly fight, And guards me thro' the war.

SPRAGUE. C. M.

L. O. EMERSON.

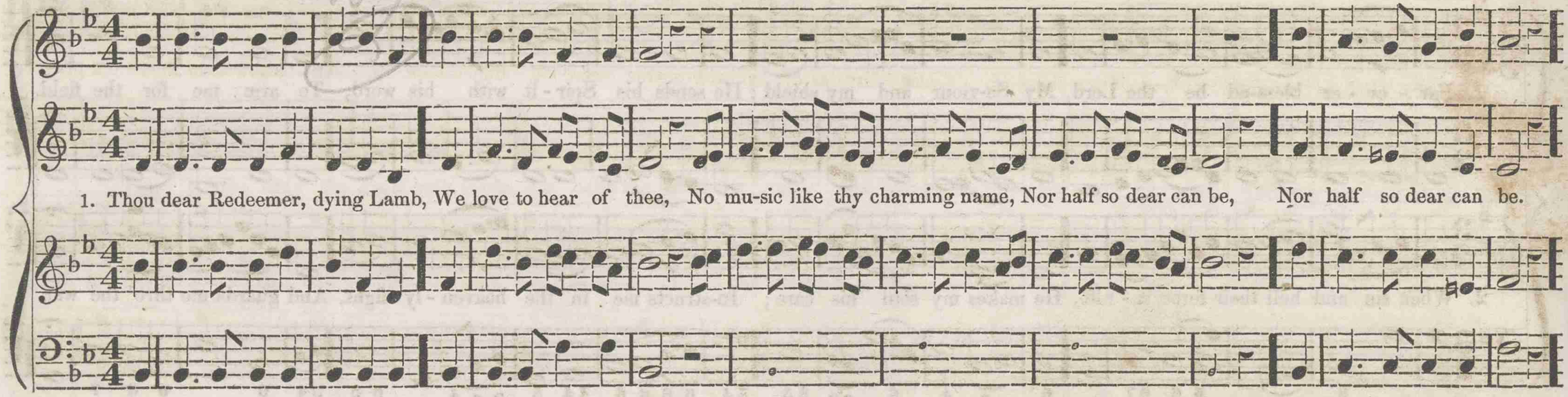
Andante Con Expressione.

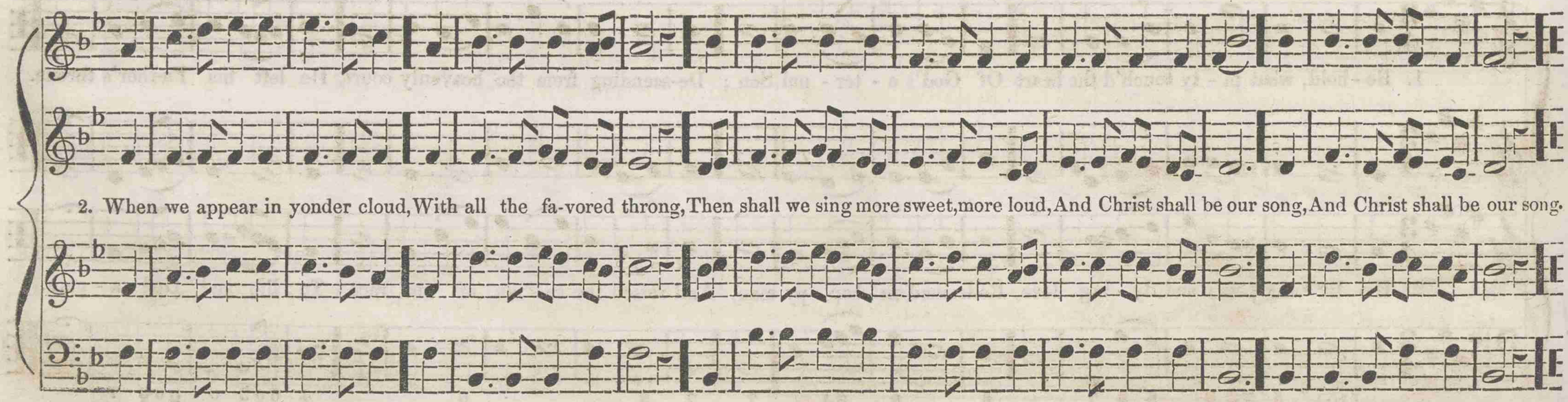
1. Be - hold, what pi - ty touch'd the heart Of God's e - ter - nal Son; De-scending from the heavenly court, He left his Fa-ther's throne.

2. His liv - ing pow'r and dy - ing love, Redeemed un - hap - py man, And raised the ru - ins of our race To life and God a - gain.

SMITH. C. M. (Double.)

Arranged in part from BURGMULLER.





SCHUYLKILL. S. M.

Cantabile Con Moto

1. My God, my strength, my hope, On thee I cast my care, With hum-ble con - fi - dence look up, And know thou hear - est prayer.

2. I want a so - ber mind, A self - re - nounc-ing will; That tramples down and casts be - hind, The baits of pleas-ing ill.

OLMUTZ. S. M.

GREGORIAN.

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

2. Tho' in a for - eign land, We are not far from home, From nearer to our house a-bove, We eve-ry mo-ment come.

NORRIS. S. M.

From a Chant by Dr. NORRIS, England.

Allegretto.

1. A - rise, and bless the Lord, Ye peo - ple of his choice; A - rise, and bless the Lord your God, With heart, and soul, and voice.

2. O for the liv - ing flame, From his own al - tar brought, To touch our lips, our souls in - spire, And wing to heaven our thought.

BEETHOVEN. S. M.

Arranged from BEETHOVEN.

Sostenuto.

1. While my Redeem-er's near, My Shepherd and my Guide, I bid fare - well to eve - ry fear, My wants are all sup - plied.

2. To ev - er fragrant meads, Where rich a-bun-dance grows, His gra - cious hand in - dul-gent leads, And guards my sweet re - pose.

MORTALITY. S. M.

With solemnity.

1. And must this bo - dy die? This mor-tal frame de - cay? And must these ac - tive limbs of mine Lie mouldering in the clay?

2. God, my Re - deem - er, lives, And fre-quent from the skies, Looks down and watch es all my dust, Till he shall bid it rise!

ARNOLD. S. M.

L. O. EMERSON.

Dolce.

1. Sweet is the friend-ly voice Which speaks of life and peace; Which bids the pen - i - tent re - joice, And sin and sor - row cease.

2. No balm on earth like this Can cheer the con-trite heart; No flattering dreams of earth - ly bliss, Such pure de - light im - part.

ROCKLAND. S. M.

S. WESLEY

RELIANCE. S. M.

Arranged from DR. GAUNTLETT.

INVITATION. S. M.

REV. J. CHEETHAM.

With Seriousness.

1. All yes - ter - day is gone! To - mor-row's not our own; O sin - ner, come with - out de - lay, To bow be - fore the throne.

2. Oh hear his voice to - day, And har-den not your heart; To - mor-row, with a frown, he may Pronounce the word—de - part.

CAROLINA. S. M.

HANDEL.

1. Not with our mor - tal eyes Have we be - held the Lord; Yet we re - joice to hear his name, And love him in his word.

2. On earth we want the sight Of our Re - deem-er's face; Yet, Lord, our in - most thoughts de-light To dwell up - on thy grace.

MONROE. S. M.

Slowly.

1. Our mo - ments fly a - pace, Nor will our min-utes stay; Just like a flood, our has - ty days Are sweeping us a - way.

2. They'll soon - er waft us o'er This life's tem-pes-tuous sea; Soon we shall reach the peace-ful shore Of blest e - ter - ni - ty.

DOOMSDAY. S. M.

ANONYMOUS.

With solemnity.

Be - hold, with aw - ful pomp The Judge prepares to come; Th'arch-an - gel sounds the dread-ful trump, And wakes the gen-eral doom.

6 7 7 6

THATCHER. S. M.

Moderato.

1. To God in whom I trust, I lift my heart and voice; Oh, let me not be put to shame, Nor let my foes re-joice.

2. His mer - cy and his truth, The righteous Lord dis-plays, In bring-ing wandering sin - ners home, And teaching them his ways.

MESSENGER. S. M.

T. M. DEWEY.

Allegretto.

1. How beauteous are their feet, Who stand on Zi - on's hill! Who bring sal - va - tion on their tongues, And words of peace re - veal!

2. How bless-ed are our eyes, That see this heav - enly light! Prophets and kings de-sired it long, But died with - out the sight.

BARTLETT. S. M.

Allegro.

1. O 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.

2. O bless the Lord, my soul! His mer-cies bear in mind; For - get not all his ben - e - fits, The Lord to thee is kind.

FIELDHOUSE. S. M. *

Allegretto.

1. Our days are as the grass, Or like the morning flower; When blast-ing winds sweep o'er the fields, It with - ers in an hour.

2. But thy com - pas - sion, Lord, To end - less years en - dure; And children's children ev - er find, Thy word of promise sure.

Allegretto. With expression and not too loud.

1. The Lord my shepherd is, I shall be well supplied; Since he is mine, and I am his, What can I want be-side, What can I want be - side.

2. He leads me to the place, Where heavenly pasture grows; Where living wa-ters gent - ly pass, And full sal - va-tion flows, And full sal - va - tion flows.

3. While he af-fords his aid, I can - not yield to fear, Tho' I should walk thro' death's dark shade, My Shepherd's with me there, My Shepherd's, &c.

LONELINESS. S. M.

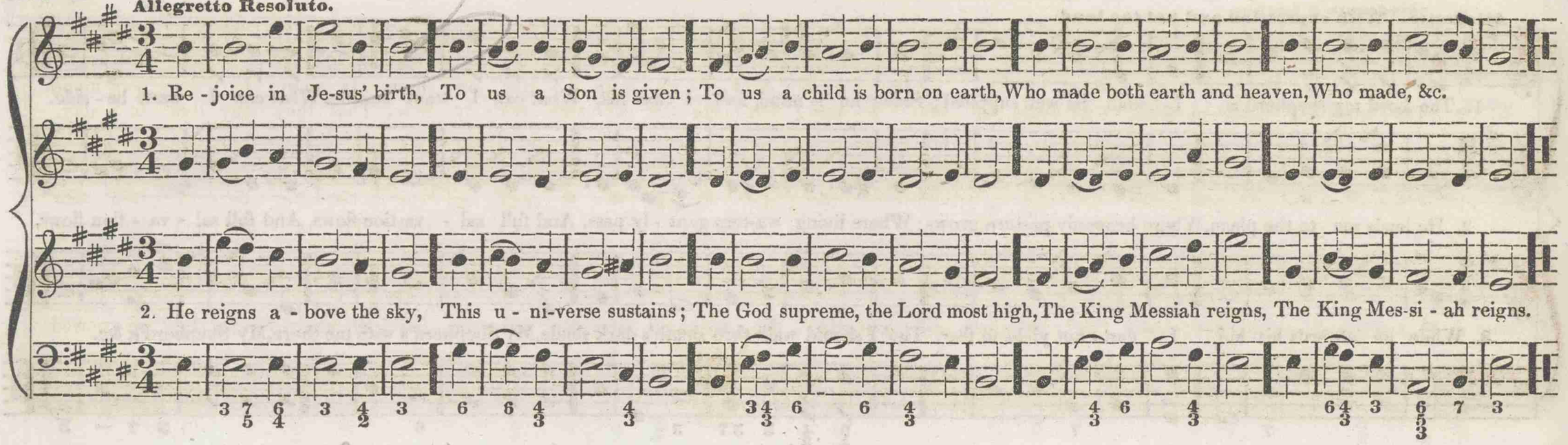
L. O. EMERSON.

Moderato, with pathos.

1. And shall I sit a - lone, Oppressed with grief and fear? To God, my Fa - ther, make my moan, And he re - fuse to hear?
2. If he my Fa - ther be, His pi - ty he will show; From cru - el bon-dage set me free, And in-ward peace be - stow.
3. If still he si - lence keep, 'Tis but my faith to try; He knows and feels when-e'er I weep, And soft - ens eve - ry sigh.
4. Then will I hum - bly wait, Nor once in - dulge des - pair; My sins are great, but not so great As his com - pas-sions are.

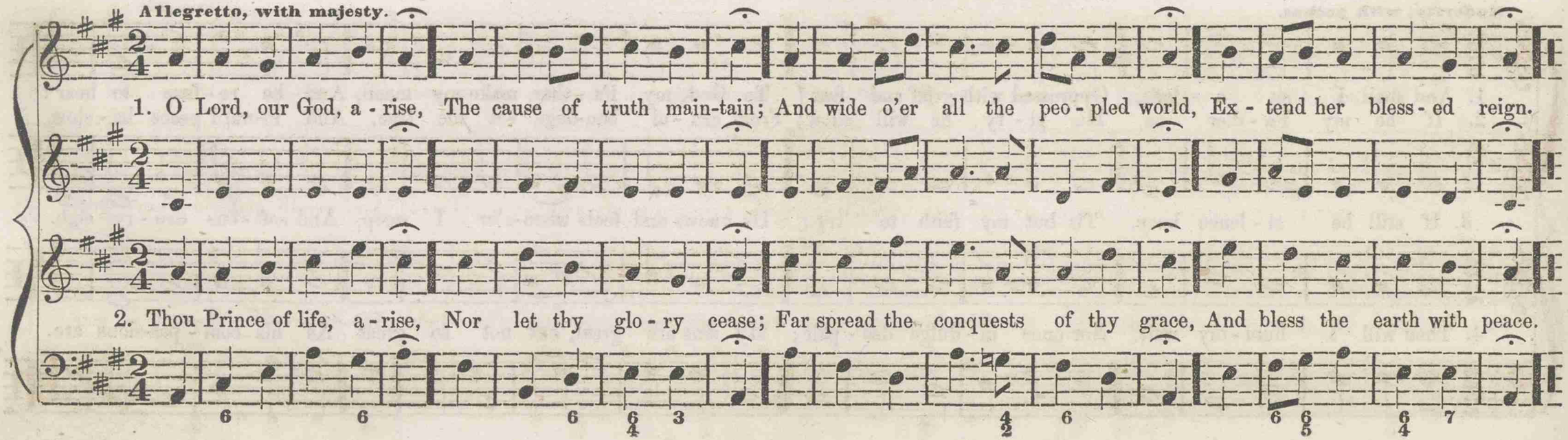
VERNY. S. M.

L. O. EMERSON.



KOSSUTH. S. M.

From an English Tune, Harmony by Dr. GAUNTLETT.

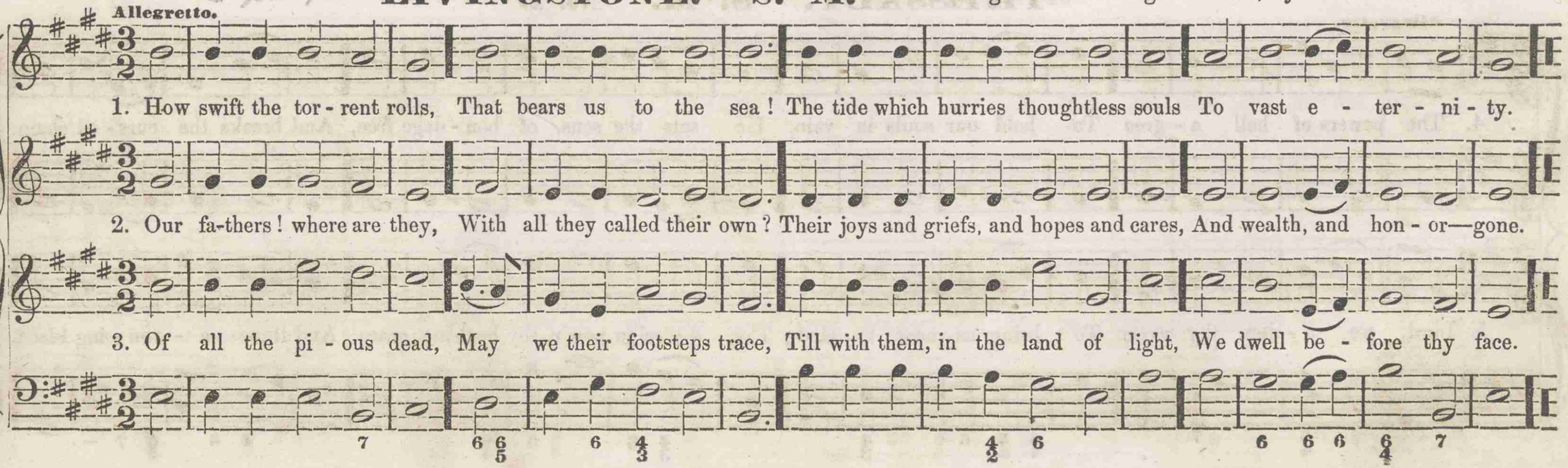


ARGYLE. S. M.

Arranged from a Chant.

LIVINGSTONE. S. M.

Arranged from an English Chant, by L. O. EMERSON.



THESSALY. S. M. No. 1.

Con Expressione.

1. How hea-vy is the night That hangs up - on our eyes, Till Christ, with his re - viv - ing light, O - ver our souls a - rise.

2. Our guil ty spir - its dread To meet the wrath of heaven; But in his righteousness ar-rayed, We see our sins for-given.

3. Un - ho - ly and im - pure Are all our thoughts and ways; His hand in - fect - ed na-ture cures With sanc - ti - fy - ing grace.

THESSALY. S. M. No. 2.

Allegretto.

4. The powers of hell a - gree To hold our souls in vain, He sets the sons of bon - dage free, And breaks the curs - ed chain.

5. Lord, we a - dore thy ways, To bring us near to God; Thy sov'reign pow'r, thy heal-ing grace, And thine a - ton - ing blood.

Allegretto.

1. My soul re - peat his praise, Whose mer-cies are so great; Whose an-ger is so slow to rise, So rea - dy to a - bate.

2. High as the heavens are rais'd A - bove the ground we tread, So far the rich - es of his grace Our highest thoughts ex-ceed.

MORNINGTON. S. M.

Allegro.

1. My gra-cious God, how plain Are thy di - rec - tions giv'n! O may I nev - er read in vain, But find the path to heaven.

2. Oh! fill thou ev' - ry heart With love to all our race! Great Com-fort - er! to us im - part Those blessings of thy grace.

CHESTER VALLEY. S. M.

From a Chant—by HEATHCOTE.

Andante.

1. Come, wor-ship at his throne; Come, bow be - fore the Lord: We are his work, and not our own, He formed us by his word.

2. To - day at-tend his voice; Nor dare pro - voke his rod; Come, like the peo - ple of his choice, And own your gra-cious God.

MULBURY ST. S. M.

From a Chant—by DAVY.

Allegretto.

1. The Lord my shep-herd is, I shall be well supplied; Since he is mine and I am his, What can I want be - side?

2. He leads me to the place Where heavenly pas - ture grows, Where liv-ing wa-ters gent - ly pass, And full sal - va - tion flows.

3. If e'er I go a - stray, He doth my soul re-claim; And guides me in his own right way, For his most ho - ly name.

ELMORE. S. M.

L. O. EMERSON.

Andante.

1. And will the God of grace Per-pet-ual silence keep? The God of justice holds his peace, And let his vengeance sleep, And let his vengeance sleep.

2. A-gainst thy hidden ones Their counsels they employ; And malice, with her watchful eye, Pur-sues them to de-stroy, Pur-sues them to de-stroy.

THALBERG. S. M.

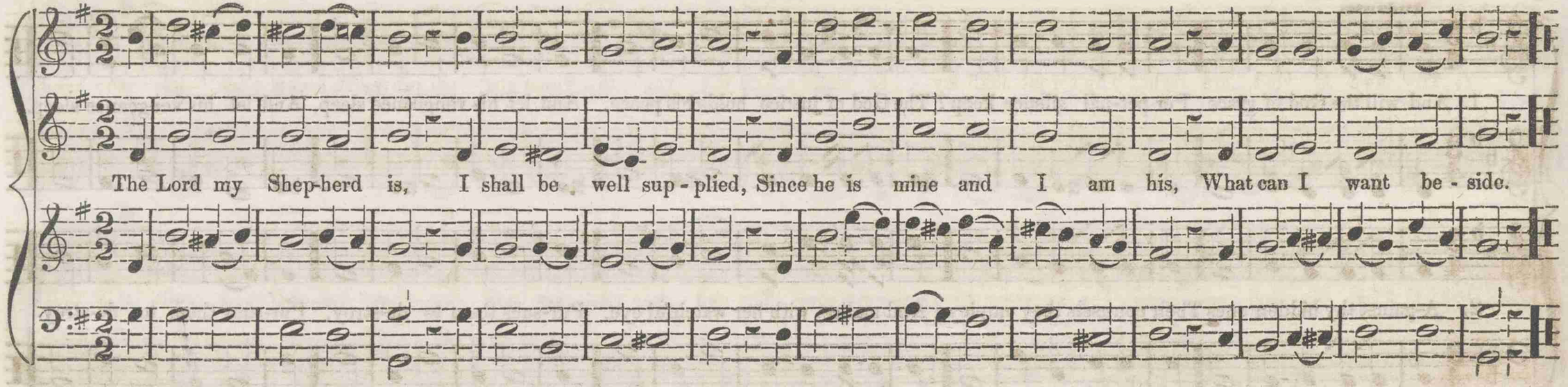
H. WILSON.

With force.

O 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.

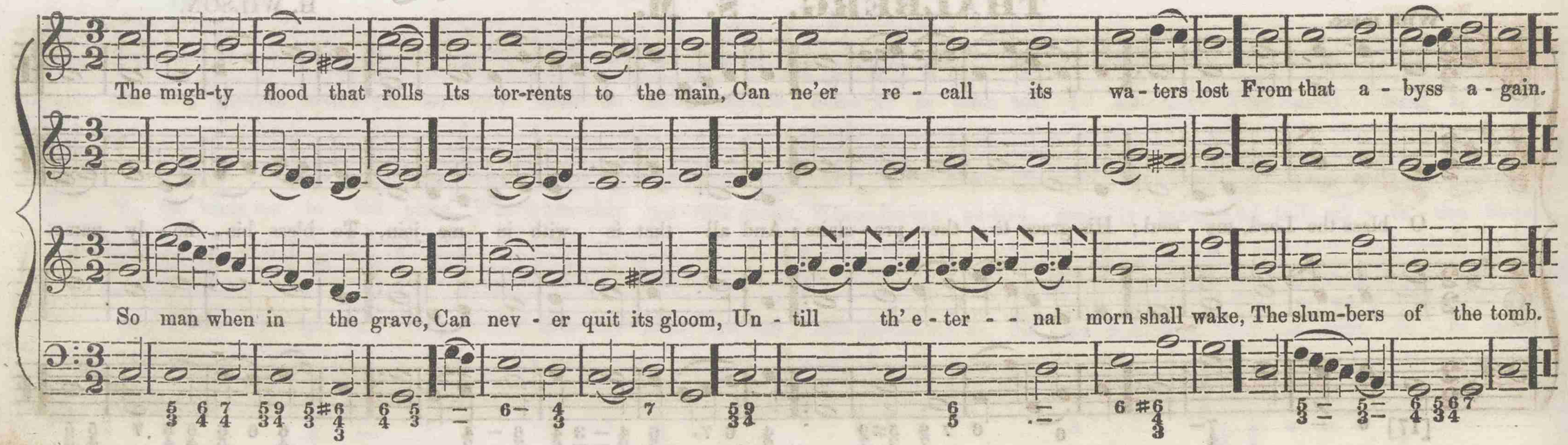
PASTOR. S. M.

J. F. TUCKERMAN.



OSGOOD. S. M.

H. WILSON.



WOODMAN. S. M.

L. O. EMERSON.

Andante e Legato.

1. Thy laws O God, are right, Thy throne shall ev - er stand; And thy vic - to - rious gos - pel proves A sceep - tre in thy hand.

2. O let thy God and King, Thy sweet-est thoughts em - ploy; Thy chil - dren shall his hon - ors sing, In pal - a - ces of joy.

STRICKLAND. S. M. *

Moderato.

1. O where shall rest be found, Rest for the wea - ry soul; 'Twere vain the o-cean's depths to sound, Or pierce from ei - ther pole.

2. The world can nev - er give The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die.

HENDERSON. S. M.

L. O. EMERSON.

Slowly, with feeling.

1. Now is th'ac-cept - ed time, Now is the day of grace; Now, sin-ners, come with-out de - lay, And seek the Sa-viour's face.
2. Now is th'ac-cept - ed time, The Saviour calls to - day; To-mor - row it may be too late, Then why should you de - lay?
3. Now is th'ac-cept - ed time, The gos - pel bids you come; And ev' - ry prom-ise in his word De - clares there yet is room.
4. Lord, draw re - luc-tant souls, And feast them with thy love; Then will the an - gels swift - ly fly To learn the news a - bove.

MILLS. S. M.

With Animation.

1. A-wake, and sing the song Of Mo-ses and the Lamb; With ev' - ry heart and ev' - ry tongue, To praise the Sa-viour's name.
2. Sing of his dy-ing love—Sing of his ris - ing pow'r—Sing how he in - ter - cedes a-bove, For us whose sins he bore.
3. Sing, till we feel our heart As - cend-ing with our tongue; Sing till the love of sin de-part, And grace in-spires our song.
4. There shall our raptur'd tongue His endless praise pro-claim; And sweet-er voi - ces tune the song Of Mo - ses and the Lamb.

Moderato.

1. I love the vol-ume of thy word, What light and joy those leaves af - ford, To souls benight - ed and distressed;

2. Thy threatenings wake my slumbering eyes, And warn me where my dan-ger lies; But 'tis thy bless-ed gos-pel, Lord,

3. Who knows the er - rors of his thoughts? My God, for-give my se - cret faults, And from pre-sumptuous sins restrain;

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

That makes my guil - ty conscience clean, Con-verts my soul, sub-dues my sin, And gives a free, but large re-ward.

Ac - cept my poor at-tempts of praise, That I have read thy book of grace, And book of na-ture not in vain.

PENN GROVE. L. P. M.

HANDEL.

Allegretto.

1. I'll praise my Ma - ker with my breath, And when my voice is lost in death, Praise shall employ my no-bler powers;

2. How blest the man whose hopes re - ly On Is - rael's God! he made the sky, And earth, and seas, with all their train;

My days of praise shall ne'er be past, While life, and thought and be - ing last, Or im - mor - tal - i - ty endures.

His truth for - ev - er stands secure, He saves th' oppressed, he feeds the poor, And none shall find his prom-ise vain.

Allegretto.

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

2. He framed the globe, he spread the sky, And all the shin - ing worlds on high, He reigns complete in glo - ry there;

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

His beams are maj - es - ty and light, His glo - ries how di - vine - ly bright, His tem-ple how di - vine - ly fair.

Foun - tain of light, and liv - ing breath, Whose mer-cies nev - er fail nor fade, Fill us with life that hath no death;

Fill us with life that hath no shade; Ap-point the rem - nant of our days, To see thy power and sing thy praise.

Allegretto.

1. O could we speak the matchless worth, O could we sound the glo - ries forth, Which in my Saviour shines; Which

2. We'd sing the char - ac - ters he bears, And all the forms of love he wears, Ex - alt - ed on his throne, Ex-

in my Saviour shines: I'd soar and touch the heavenly strings, And vie with Gabriel while he sings, In notes al - most.... di - vine.

alt - ed on his throne, In lof-tiest songs of sweet - est praise, We would, to ev - er - last-ing days, Make all his glo - - ries known.

[18]

STODDARD. C. P. M.

Largo e piano,

O thou that hear'st the prayer of faith, Wilt thou not save a soul from dea h That casts it - self on thee?

I have no ref - uge of my own, But fly to what my Lord hath done, And suf - fered death for me.

Moderato.

1. My God! thy bound-less love I praise, How bright on high its glo - ries blaze! How sweet - ly bloom be - low!

2. 'Tis love that paints the pur - ple morn, And bids the clouds, in air up-borne, Their ge - nial drops dis - til;

It streams from thine e - ter - nal throne, Thro' heaven its joys for - ev - er run, And o'er the earth they flow.

In eve - ry ver - nal beam it glows, And breaths in eve - ry gale that blows, And glides in eve - ry rill.

BLOCKLEY. C. P. M.

Arranged by L. O. EMERSON.

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 eve - ry friend, From thee a - rise, on thee depend, Kind Fa - ther of the poor.

DEPENDENCE. C. P. M.

Arranged from TUCKER, by L. O. EMERSON.

Allegretto Moderato.

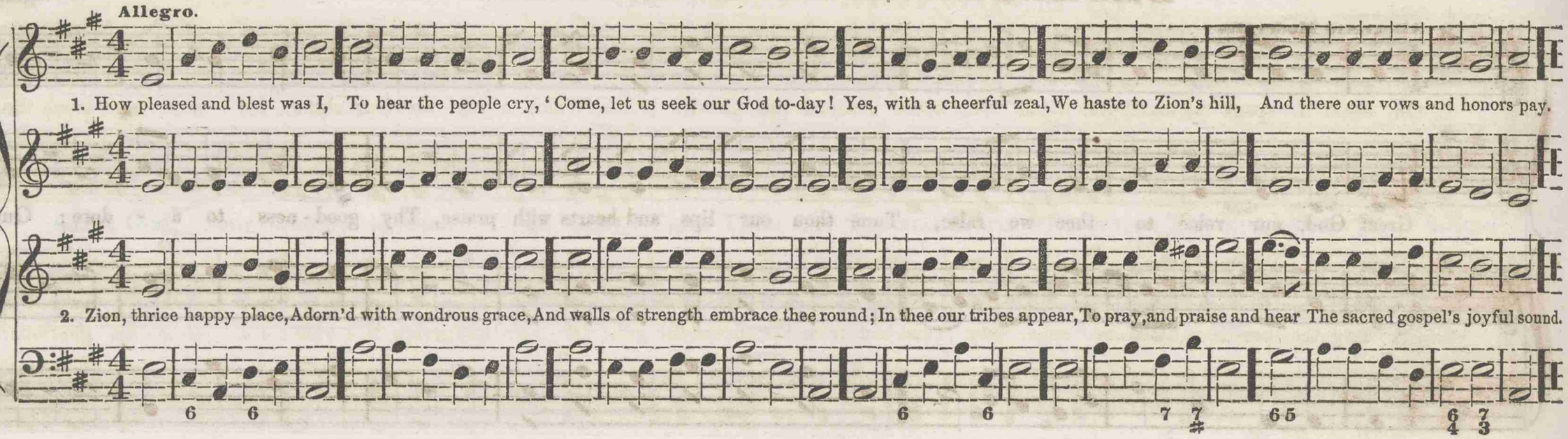
Great God, our voice to thee we raise, Tune thou our lips and hearts with praise, Thy good-ness to a-dore; Our

Rit.

life, our health, and eve-ry friend, From thee a-rise, on thee depend, From thee a-rise, on thee depend, Kind Fa-ther of the poor.

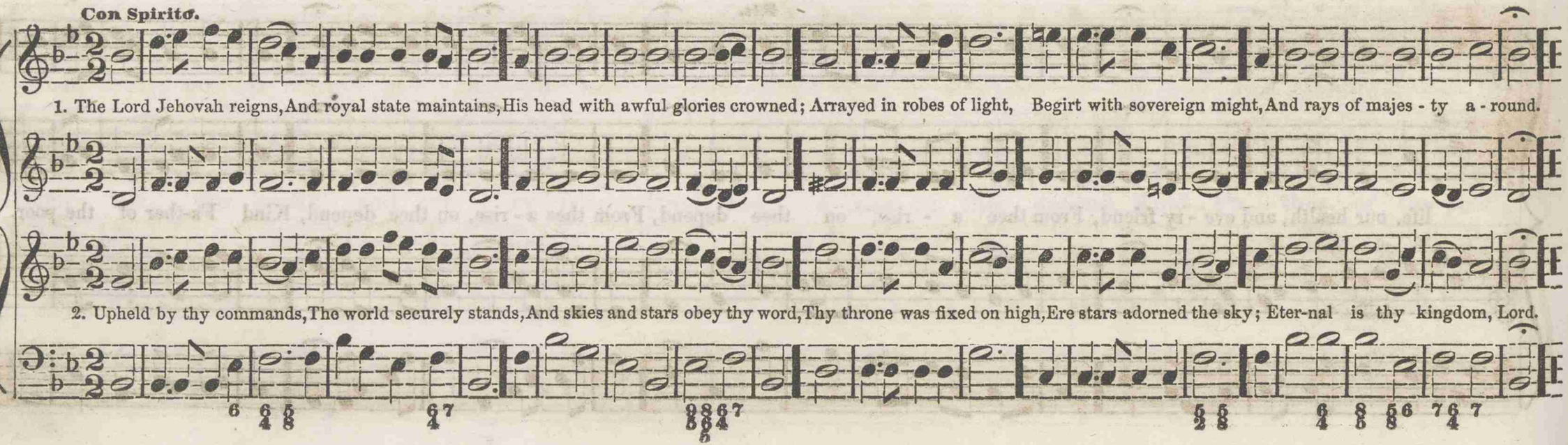
DALSTON. S. P. M.

A. WILLIAMS.



STARK. S. P. M.

L. O. EMERSON.



1. Oh, could I speak the match-less worth, Oh, could I sound the glo-ries forth, Which in my Sa-viour shine! I'd soar and touch the

2. I'd sing the pre-cious blood he spilt, My ran-som from the dread-ful guilt Of sin and wrath di - vine: I'd sing his glo-rious

heavenly strings, And vie with Ga-briel, while he sings In notes al - most di - vine, In notes al - most di - vine.

right-eous-ness, In which all - per - fect, heavenly dress My soul shall ev - er shine, My soul shall ev - er shine.

LANCASTER. H. M.

From a Gregorian Chant.

Moderato e Sostenuto.

The prom - is - es I sing Which sovereign love hath spoke; Nor will th' e - ter - nal King His words of grace re - voke;

They stand se - cure, And stead-fast still; Not Zi - on's hill A - bides so sure.

They stand se - cure,..... And steadfast still,..... Not Zi - on's hill, &c.

From the "Haydn Collection," by permission.

2
The morn with glory crowned,
His hand arrays in smiles;
He bids the eve decline,
Rejoicing o'er the hills:
The evening breeze
His breath perfumes;
His beauty blooms
In flowers and trees.

3
With life he clothes the spring,
The earth with summer warms:
He spreads th' autumnal feast,
And rides on wintery storms;
His gifts divine,
Through all appear,
And round the year
His glories shine.

PENYAN. H. M.

L. O. EMERSON.

Moderato e Sostenuto.

Great Fa - ther of man-kind, We bless that won - drous grace, Which could for Gentiles find With - in thy courts a place.

How kind the care Our God dis-plays For us to raise a house of prayer, For us to raise a house of prayer.

Allegro.
1. Give thanks to God most high, The u - ni - ver - sal Lord; The sov'-reign King of kings: And be his grace a-
2. How migh - ty is his hand! What won - ders hath he done! He formed the earth and seas, And spread the heavens a-
dored. Thy mer - cy, Lord, Shall still en - dure, And ev - er sure A - bides thy word.
bove. His power and grace Are still the same; And let his name Have end - less praise.

PEABODY. H. H.

Arranged from LOCKHART.

Moderato.

Ye tribes of Ad - am join, With heaven, and earth, and seas, And of - fer notes di - vine, To your Cre-

a - tor's praise. Ye ho - ly throng Of an - - gels bright, In worlds of light Be - gin the song.

With spirit, but not too fast.

1. The Lord Je - ho - vah reigns, His throne is built on high; The garments he as - sumes, Are light and maj - es - ty;

2. And can this migh - ty King Of glo - ry con - de - scend? And will he write his name, My Fa - ther, and my Friend?

His glo - ries shine..... With beams so bright,..... No mor - tal eye can bear the sight.

I love his name,..... I love his word!..... Join all my powers, And praise the Lord.

FAIRMOUNT. H. M.

HANDEL.

1. Fixed on the sa - cred hills, Its firm foun - da - tions rest; The Lord his tem - ple fills, With all his

2. O Zi - on, sa - cred place! Thy name shall spread a - round; The ci - ty of his grace, His won - ders

glo - ry blest: He waits wher - e'er his saints a - dore, But loves the gates of Zi - on more.

there a - bound: Thy glo - ries shall thy God de - clare, And earth thy name re - sound a - far.

1. Ye tribes of Ad - am join, With heaven, and earth, and seas, And of - fer notes di - vine, To

2. The shin - ing worlds a - bove, In glo - rious or - der stand, Or in swift cour - ses move; By

your Cre - a - tor's praise; Ye ho - ly throng Of an - gels bright, In worlds of light, Be - gin the song.

his su-preme com-mand, He spoke the word, And all their frame From noth-ing came, To praise the Lord.

HOWARD. H. M.

1. Wel - come, de - light - ful morn! Thou day of sa - cred rest; I hail thy kind re - turn, Lord

2. Now may the King de - scend, And fill his throne of grace; Thy scep - tre, Lord, ex - tend, While

make these moments blest; From low de - lights and mor - tal toys, I soar to reach im - mor - tal joys.

saints ad - dress thy face; Let sin - ners feel thy quick - ening word, And learn to know and fear the Lord.

SLAYTON. 7s.

L. O. EMERSON.

Andante Con Expressione.

Gracious Spirit, love divine ! Let thy light within me shine ; All my guilty fears remove, Fill me with thy heavenly love.

WHITMORE. 7s.

L. O. EMERSON.

Andante e Legato.

1. Come, said Je - sus' sa-cred voice, Come, and make my paths your choice ; I will guide you to your home, Wea - ry pil-grim, hith-er come!

2. Thou, who houseless, sole, for-lorn, Long hast borne the proud world's scorn, Long hast roamed the bar - ren waste, Wea-ry pil - grim, hither haste.

[20]

WISSAHICON. 7s.

C. M. Von WEBER.

Andante.

1. Soft-ly now the light of day, Fades up-on our sight a-way; Free from care and la-bor free, Lord, we would com-mune with thee.

2. Soon for us the light of day, Shall for-ev-er pass a-way; Then, from sin and la-bor free, Take us, Lord, to dwell with thee.

SHORT. 7s.

*

Con Spirito.

1. Wake the song of ju-bi-lee, Let it ech-o o'er the sea; Now is come the promised hour, Je-sus reigns with sovereign power.

2. All ye na-tions, join and sing, Christ of lords and kings is King; Let it sound from shore to shore, Je-sus reigns for-ev-er-more.

3. Now the des-ert lands re-joice, And the i-lands join their voice, Yea, the whole cre-a-tion sings, Je-sus is the King of kings.

HOPPIN. 7s. (Double.)

Andante Con gran Expressione.

Sa - viour, when in dust to thee, Low we bow th' a - dor - ing knee;
When re - pent - ant to the skies, Scarce we lift our stream-ing eyes. O by all the pains and wo,

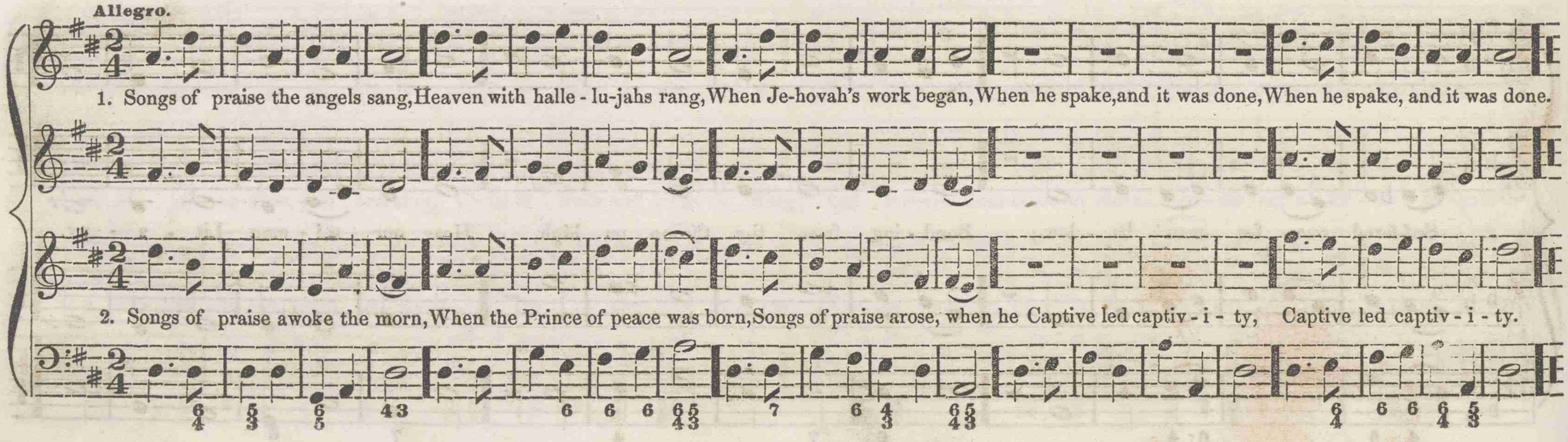
Suf-fered once for man be - low; Bend - ing from thy throne on high, Hear our sol - emn Lit - a - ny.

SWAN. 7s.

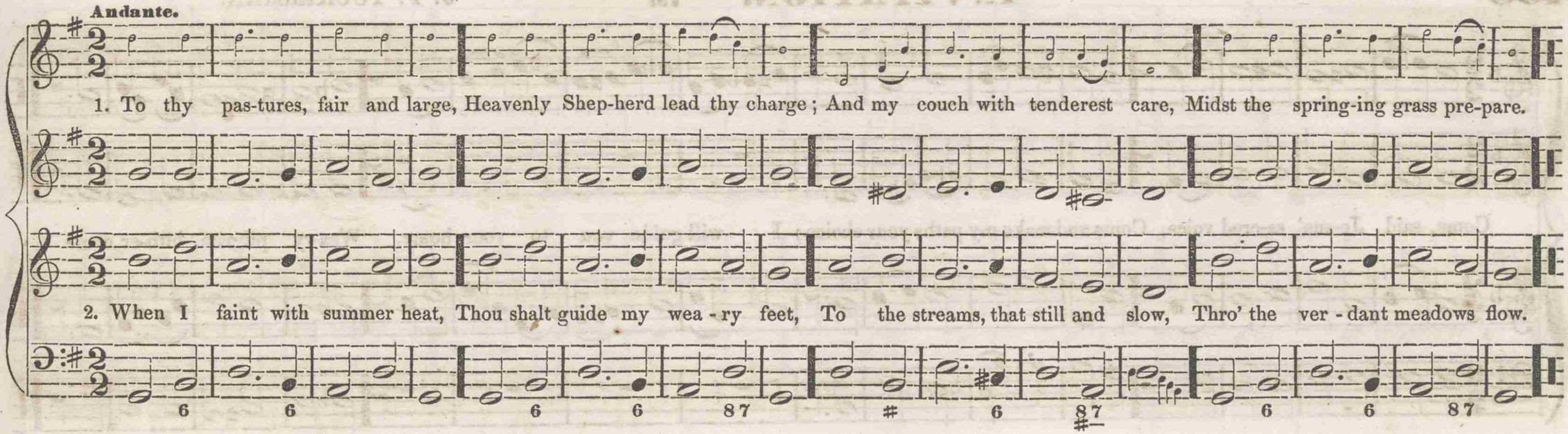
L. O. EMERSON.

SUDBURY. 7s.

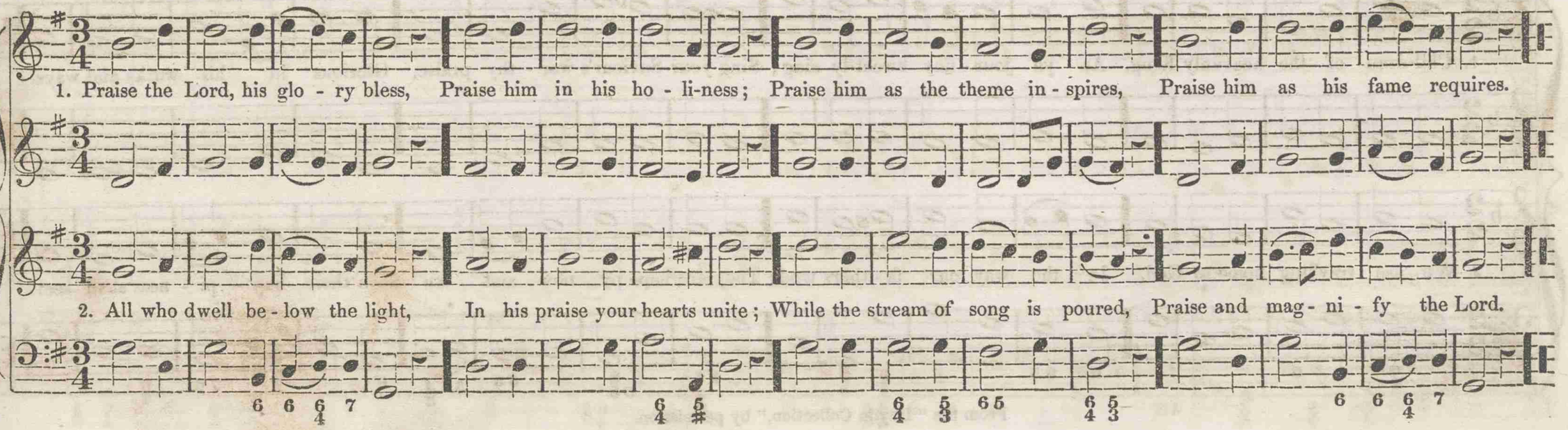
C. CLARK.



PLEYEL'S HYMN. 7s.

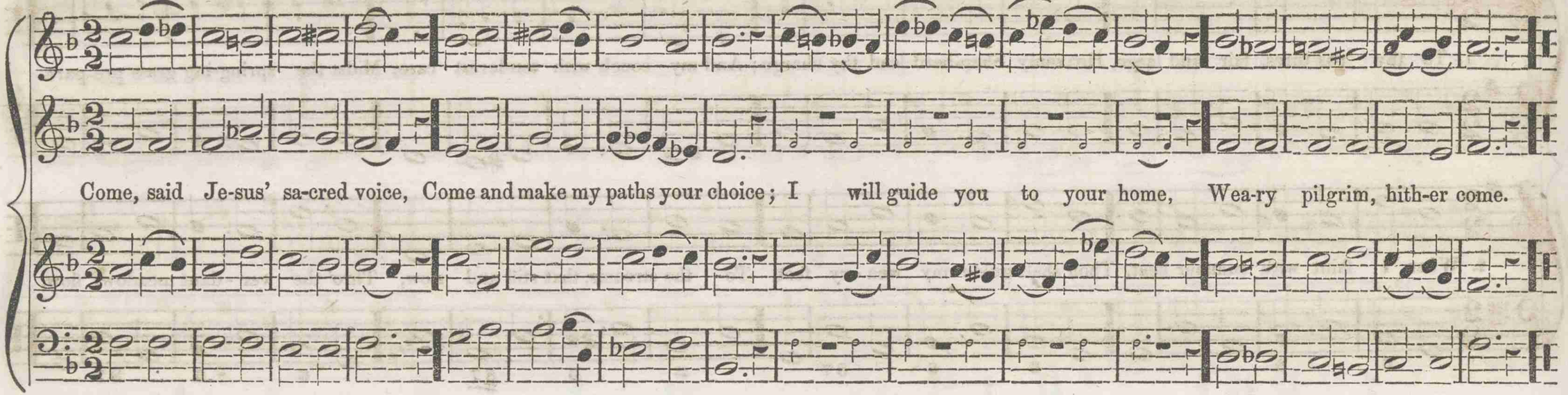


PILTON. 7s.



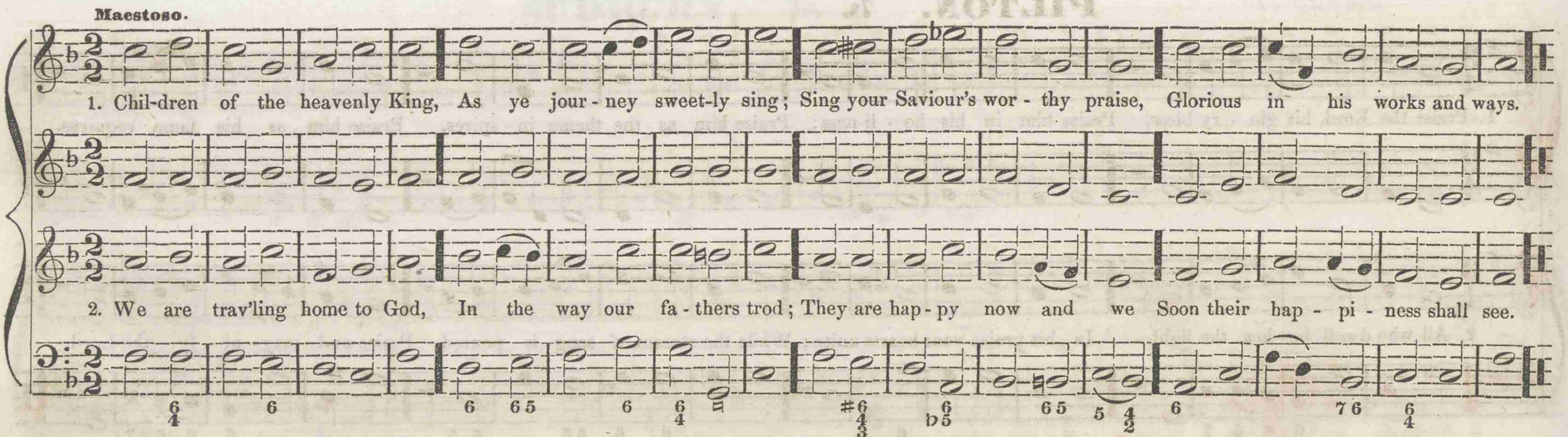
INVITATION. 7s.

J. F. TUCKERMAN.



VINING. 7s.

T. M. DEWEY.



From the "Haydn Collection," by permission.

PRATT. 7s.

DALE. 7s.

From a Gregorian Chant.

DALAND. 7s.

BEETHOVEN.

Allegretto.

Rise, ye saints, to praise your King ; All your sweetest pas-sions raise ; Ho-ly pleasure while you sing, Blending with your notes of praise.

CHICHESTER. 7s.

HANDEL.

Andante.

Hark ! my soul ; it is the Lord ! "'Tis thy Sa-viour, hear his word ! Je-sus speaks, and speaks to thee, "Say, poor sin-ner, lov'st thou me ?"

Dolce Andantino.

Light of life, se - raph - ic fire, Ev' - ry faint - ing soul in - spire! Love di - vine, thy - self im - part,

Shine in ev' - ry droop-ing heart; Light of life, se - raph - ic fire, Ev' - ry faint - ing soul in - spire.

Rit.

BENEVENTO. 7s. (Double.)

WEBBE.

Moderato.

1. While with ceaseless course the sun, Hast - ed round the for - mer year, Ma - ny souls their race have run, Nev - er more to meet us here;

2. As the wing - ed ar - row flies, Speed - i - ly the mark to find; As the light-ning from the skies Darts and leaves no trace be - hind;—

Fixed in an e - ter - nal state, They have done with all be - low; We a lit - tle long - er wait, Yet how lit - tle none can know.

Swiftly thus our fleet - ing days Bear us down life's rap - id stream; Up-ward, Lord, our spir - its raise; All be - low is but a dream.

1. Sons of God, tri - umph-ant rise; Shout th' accomplished sac - ri - fice; Shout your sins in Christ for - given,

2. Ye that round our al - tars throng, Listening an - gels join the song; Sing with us, ye heaven - ly powers;

D. C. six lines.

Sons of God, and heirs of heaven.

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

Par - don, grace, and glo - ry ours.

* May be sung as six lines, by D. C.

GETHSEMANE. 7s. 6 lines. *

Very slow, with expression.

1. Go to dark Gethsem-ane, Ye who feel temptation's power; Your Redeemer's conflict see; Watch with him one bitter hour, Turn not from his griefs away, Learn of Jesus Christ to pray.

2. Follow to the judgment hall, View the Lord of life arraigned; O, the wormwood and the gall, O the pangs his soul sustained! Shun not suffering, shame, or loss, Learn of him to bear the cross.

DWINELL. 7s.

C. H. T.

1. Soft - ly fades the twi-light ray, Of the ho - ly Sabbath day; Gent - ly as life's set - ting sun, When the Christian's course is run.

2. Night her sol - emn man-tle spreads, O'er the earth as day-light fades; All things tell of calm re - pose, At the ho - ly Sabbath's close.

Rather slow.

1. Je - sus, Sa-viour of my soul, Let me to thy bo - som fly; While the rag - ing bil-lows roll, While the tem-pest still is nigh;

2. Oth - er ref - uge have I none, Help-less hangs my soul on thee; Leave, Oh! leave me not a - lone, Still sup-port and com - fort me.

Rit.

All my trust on thee is stayed, All my help from thee I bring;..... Cov - er my de-fence-less head, With the shadow of thy wing.

Hide me, O my Saviour! hide, Till the storm of life is past;..... Safe in - to thy haven guide, Oh, receive my soul at last!

BURNETT. 7s.

Arranged from the GERMAN.

Moderato.

1. Lord, be-fore thy presence come, Bow we down with ho - ly fear; Call our er - ring foot-steps home, Let us feel that thou art near.

2. Wandering tho'ts and languid powers Come not where de - vo - tion kneels; Let the soul ex - pand her stores, Glow-ing with the joy she feels.

LENFEST. 7s.

HAYDN.

Maestoso.

1. Lift a - loud the voice of praise! God, our Fa - ther and our Friend, Hear the prayer and song we raise, Weak, yet trust-ing we would bend.

2. Lo! a - noth - er ser-vant brought To the her - i - tage of God; May he teach as Christ hath taught, Tread the path his Sa-viour trod.

Songs of praise the an-gels sang, Heav'n with hal - le - lu - jahs rang, When Je - ho-vah's work be - gun, When he spake and it was done.

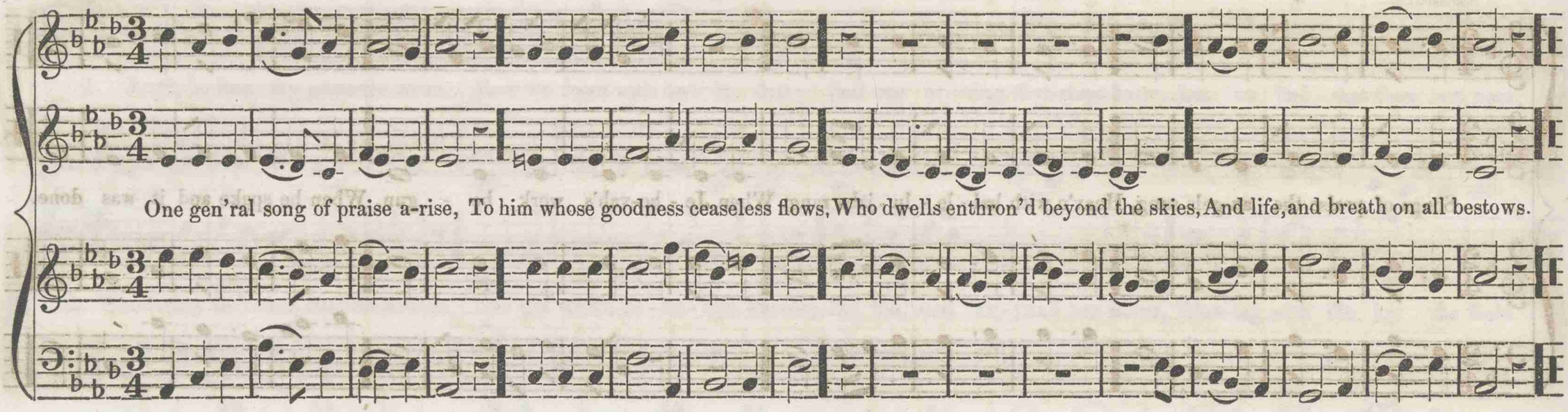
OMEGA. 8s & 7s.

GEO. HEWS.

Lord, dismiss us with thy bless-ing ; Hope and com-fort from a - bove ; Let us each, thy peace pos-sess-ing, Triumph in re-deem-ing love.

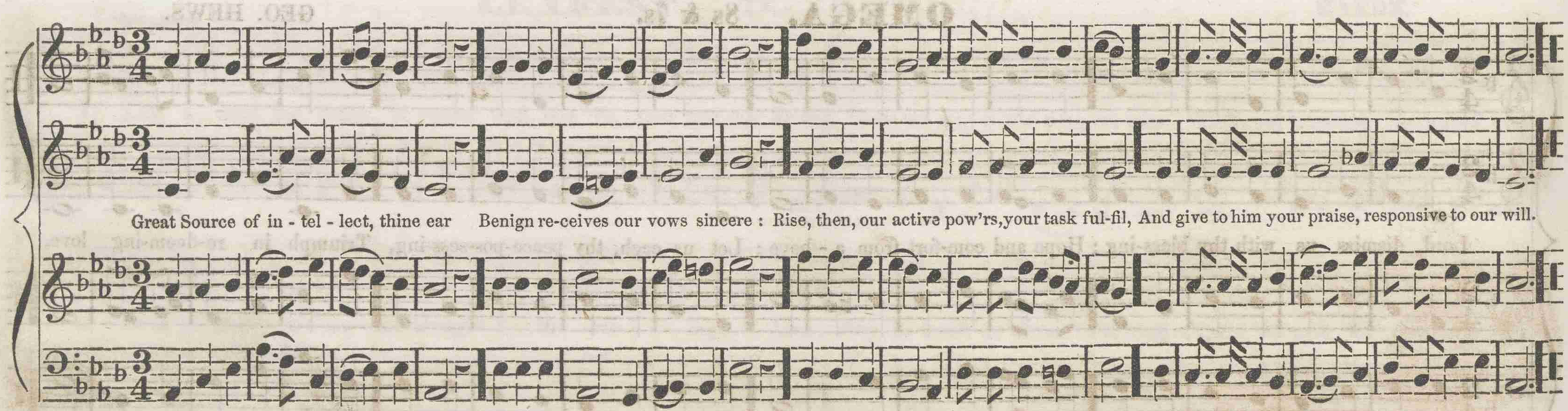
PRAISE.* 8s.

GEO. HEWS.



CELUM. 8, 10, & 12s.

CZERNY.



* These two tunes may be sung separately, or together to the words set to them: which compose an eight line verse of 8, 10 & 12s.

TRUST. 8s & 7s.

Andante.

On thy love my heart re - pos - es, Hear me draw my faltering breath; Raise me, lest my eye - lid clos-es, Lest I sleep the sleep of death.

GOODHUE. 8s & 7s. *

Moderato.

Zi-on dreams and groans in anguish, Mid the des - ert hast thou strayed; O, thou wea-ry cease to languish, Je - sus shalt lift up thy head.

[22]

WINTER STREET. 7s. 6 lines.

D. R.

Legato.

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

Organ.

2. While we seek sup - plies of grace, Thro' the dear Re-deem-er's name; Show thy re - con - cil - ing face,

3. May the gos-pel's joy - ful sound, Con-quer sin-ners, com-fort saints; Make the fruits of grace abound,

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

Voice.

Take a-way our sin and shame; From our world - ly care set free, May we rest this day in thee.

Bring re - lief from all complaints; Thus let all our Sab-baths prove, Till we join the church a - bove.

* This Duett may be sung by two Trebles, or by Tenor and Treble.

FRANCIS.* 8s & 7s.

Arranged from CLEMENT MAROT, Valet of Francis I, 1550.

Rather slow, with expression.

1. One there is a - bove all oth - ers, Well deserves the name of Friend; His is love be-yond a brother's, Costly, free, and knows no end.

3. When he lived on earth a - bas - ed, Friend of sin-ners was his name; Now, a - bove all glo - ry rais-ed, He re - joic - es in his name.

2. Which of all our friends, to save us, Could or would have shed his blood? But this Saviour died to have us Re - con-ciled in him to God.

4. Oh for grace our hearts to soft - en! Teach us, Lord, at length to love; We, a - las! for - get too oft - en, What a Friend we have a - bove.

* This Melody long ascribed to Handel. is found in the Chansons of the celebrated French Metrical Psalmists.

SICILIAN HYMN. 8s & 7s, or 8s, 7s & 4.

Moderato.

Lord, dis-miss us with thy blessing, Fill our hearts with joy and peace; Let us, each thy love pos - sessing, Triumph in re-deeming grace.

Oh re - fresh us, Oh re - fresh us, Travellers thro' this wil-der-ness.

WORTHING. 8s & 7s.

Arranged from SCHULZ.

Moderato.

1. Glorious things of thee are spoken, Zi - on, ci - ty of our God; He, whose word can ne'er be bro-ken, Chose thee for his own a - bode.

2. On the Rock of A - ges founded, What can shake her sure re - pose? With sal - va - tion's wall sur - rounded, She can smile at all her foes.

Allegretto Moderato.

1. Love di-vine, all love ex - cell-ing; Joy of heav'n to earth come down: Fix in us thy hum-ble dwelling, All thy faith - ful mer-cies crown:

2. Come! al - migh - ty to de - liv - er, Let us all thy life re-ceive! Sud-den - ly re - turn—and nev-er, Nev - er more thy tem-ples leave:

Je-sus, thou art all com - pas-sion, Pure, un-bound-ed love thou art; Vis - it us with thy sal - va - tion, En - ter ev' - ry trembling heart.

Thee we would be al - ways blessing, Serve thee as thy hosts a - bove; Pray, and praise thee with-out ceas-ing, Glo - ry in thy pre-cious love.

IVES. 8s & 7s.

DR. CAMIDGE: England.

Moderato.

1. Glorious things of thee are spok-en, Zi - on, ci - ty of our God; He whose word can ne'er be broken, Chose thee for his own a - bode.

2. On the Rock of A-ges founded, What can shake her sure re - pose? With sal - vation's wall sur-rounded, She can smile at all her foes.

EDWARDS. 8s & 7s.

MOZART.

O'er the hills I lift mine eyes, To those hills beyond the skies; Thence my soul her help derives, There my ho-ly ref-uge lies, There my ho - ly ref-uge lies.

Andante.

1. Sweet the moments, rich in blessing, Which be-fore the cross I spend, Life and health, and peace possessing, From the sin-ner's dy - ing Friend.

3. Love and grief my heart di - vid - ing, With my tears his feet I'll bathe; Constant still in faith a - bid - ing, Life de - riv - ing from his death.

Accelerando.

2. Tru-ly bless-ed is this sta - tion, Low be-fore his cross to lie; While I see divine compassion, Beaming in his gracious eye, Beaming in his gracious eye.

4. May I still en - joy this feel - ing, Still to my Re-deem-er go; Prove his wounds, each day mine healing, And himself more truly known, And himself, &c.

176 CREAMER. 8s & 7s. 6 lines. *

Con Spirito.

1. Hark! ten thousand harps and voices, Sound the note of praise a - bove; Je-sus reigns, and heaven re-joices, Je - sus reigns the God of love: See, he sits on yonder throne, Je-sus rules the world a-lone, Je-sus rules the world a-lone.

2. Je-sus, hail! whose glory brightens All a - bove, and gives it worth; Lord of life, thy smile en - lightens, Cheers and charms thy saints on earth; When we think of love like thine, Lord we own it love di - vine, Lord we own it love di-vine.

GIDDINGS. 7s. 6 lines. L. O. EMERSON.

Allegretto Moderato.

1. Rock of A-ges! cleft for me, Let me hide myself in thee; Let the wa-ter and the blood, From thy side, a healing flood, Be of fear and sin the cure, Save from wrath, and make me pure.

2. Should my tears for-ev - er flow, Should my zeal no languor know, This for sin could not atone, Thou must save, and Thou alone: In my hand no price I bring, Simply to thy cross I cling.

3. While I draw this fleeting breath, When mine eyelids close in death, When I rise to worlds unknown, And behold thee on thy throne, Rock of Ages! cleft for me, Let me hide myself in thee.

Come, ye sin - ners, poor and need - y, Weak and wound-ed, sick and sore; Je - sus rea - dy stands to save you,

Full of pi - ty, love, and power: He is a - ble, he is a - ble, He is will - ing, doubt no more.

* May be sung as 8s & 7s, by omitting the Duett.

TRINITY. 8s, 7s & 4. *

1. Hark! the voice of love and mer - cy, Sounds a - loud from Cal-va - ry! See! it rends the rocks a - sun-der, Shakes the earth and veils the sky!

2. It is finished! Oh, what pleasure Do these charming words af - ford! Heavenly blessings without measure, Flow to us thro' Christ the Lord.

3. Tune your harps a - new, ye ser-aphs, Join to sing the pleasing theme; All in earth and heaven u-nit-ing, Join to praise Im-man-uel's name!

"It is fin-ished! it is finished!" Hear the dy - ing Saviour cry!

"It is fin-ished! it is finished!" Saints, the dy-ing words re - cord!

Hal - le - lu-jah! Hal - le - lu - jah! Glo - ry to the bleeding Lamb!

1. Hear, O sin - ner! mer - cy hails you, Now with sweet-est voice she calls, Bids you haste to seek the Sav-iour,

2. See! the storm of vengeance gathering, O'er the path you dare to tread; Hark! the aw - ful thun-ders roll - ing,

3. Haste, O sin - ner, to the Sa-viour, Seek his mer - cy while you may; Soon the day of grace is o - ver,

Ere the hand of jus - tice falls; Hear, O sin - ner! Hear, O sin-ner! 'Tis the voice of mer - cy calls.

Loud, and loud - er o'er your head; Turn, O sin - ner! Turn, O sin-ner! Lest the lightnings strike you dead.

Soon your life will pass a - way; Haste, O sin - ner! Haste, O sin-ner! You must per - ish if you stay.

BARLOW. 8s, 7s & 4, or 8s & 7s. (Double.)

MOZART.

Andantino.

1. Come, thou soul-transforming spir - it, Bless the sow - er and the seed: Let each heart thy grace in - her - it, Raise the weak, the hun-gry feed:

2. Help us all to seek the blessing, Which thou waitest now to give, Let us all thy love pos - sess-ing, Joy-ful - ly the truth re-ceive;

From the gos-pel, From the gos-pel, Now supply thy people's need, From the gos - pel, From the gospel, Now sup - ply thy people's need.

And for - ev - er, And for - ev - er, To thy praise and glo-ry live, And for - ev - er, And for - ev - er, To thy praise and glo-ry live.

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

2. Lo! thy sun is risen in glo - ry, God him - self ap - pears thy friend; All thy foes shall flee be - fore thee,

3. En - e - mies no more shall trou - ble, All thy wrongs shall be redressed; For thy shame thou shalt have dou - ble,

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

Here their boast - ed tri-umphs end. Great de - liverance, Zi - on's King vouch-safes to send.

In thy Mak - er's fa - vor blest; All thy con - flicts, End in an e - ter - nal rest.

STAR OF PEACE. 8s, 7s & 4.

From BEETHOVEN.

Mesto.

perdendosi.

Star of peace, to wanderers wea-ry, Bright the beams that smile on me, Cheer the pi - lot's vis-ion drea-ry, Far, far at sea.

HAMMOND. 8s, 7s & 4.

T. M. DEWEY.

Con Brio.

Look ye saints, the sight is glorious; See the man of sorrows now;
From the fight returned victorious, Every knee to him shall bow.

Crown him, Crown him. Crowns become the victor's brow, Crowns become the victor's brow.

Moderato.

Lord, dis - miss us with thy bless-ing, Fill our hearts with joy and peace; Let us each, thy love pos - sess - ing,

Tri - umph in re - deem - ing grace; Oh! re - fresh us! Oh! re - fresh us! Trav'ling through this wil - der - ness.

Allegretto Moderato.

1. See, from Zi - on's sa - cred mountain, Streams of liv - ing wa-ters flow; God has o - pened there a foun-tain,

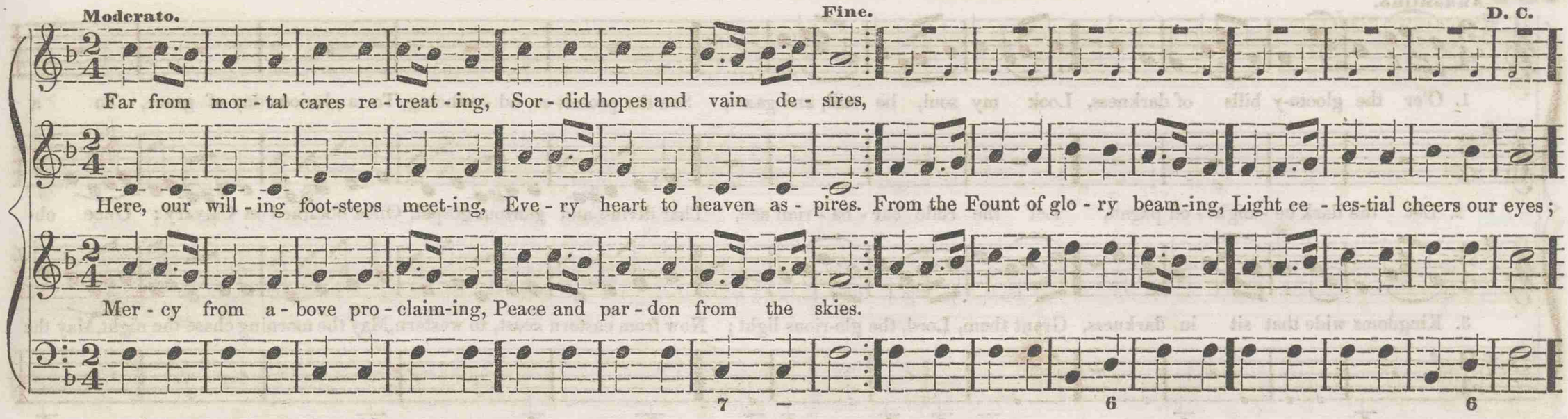
2. Thro' ten thousand chan - nels flow - ing Streams of mer - cy find their way; Life, and health, and joy be - stow - ing,

That sup-plies the plains be - low; They are bless - ed, They are bless - ed, Who its sovereign vir - tues know.

Mak - ing all a - round look gay; O ye na - tions, O ye na-tions, Hail the long - ex - pect - ed day.

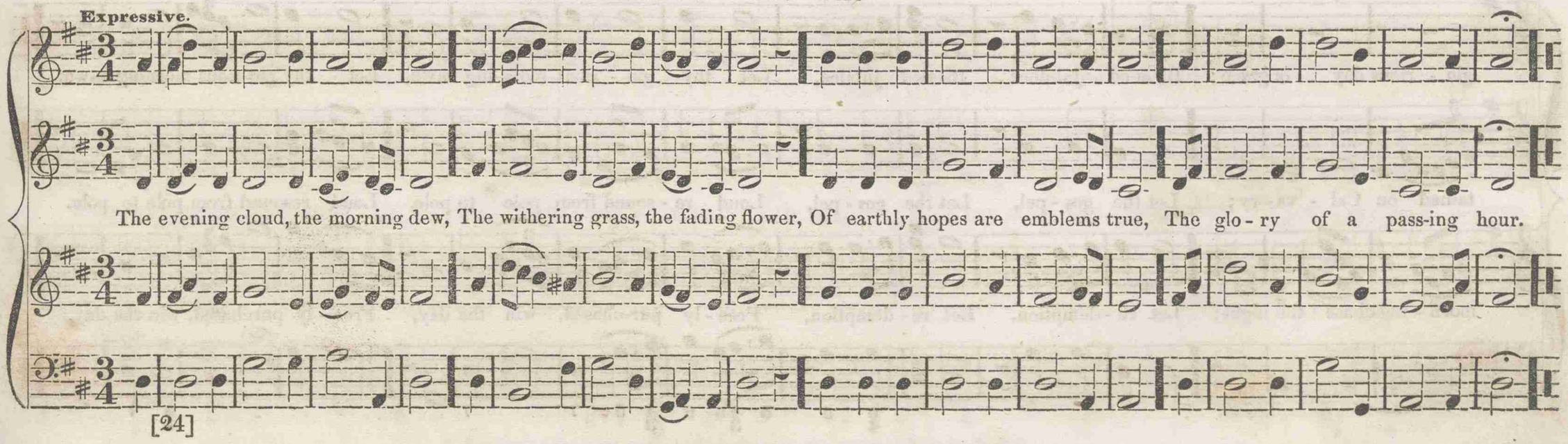
GREENVILLE. 8s, 7s & 4, or 8s & 7s. (Double.)

ROUSSEAU.



SOMBRE. L. M.

T. M. DEWEY.



BARNS. 8s, 7s & 4. FLORIO.

Andantino.

1. O'er the gloom-y hills of darkness, Look my soul, be still, and gaze; See the promis-es ad - vancing, To a glorious day of grace, To a

2. Let the dark be - night - ed pagan, Let the rude bar - ba - rian see, That divine and glorious gospel, Once obtained on Calvary; Once ob-

3. Kingdoms wide that sit in darkness, Grant them, Lord, the glo-rious light; Now from eastern coast, to western, May the morning chase the night, May the

glo - rious day of grace; Bless-ed jubilee! Blessed jubilee, Let thy glo - rious morn-ing dawn, Let thy glo-rious morning dawn.

tained on Cal - va - ry; Let the gos - pel, Let the gos - pel, Loud re - sound from pole to pole, Loud resound from pole to pole.

morn - ing chase the night; Let re - demption, Let re - demption, Free - ly pur-chased, win the day, Free - ly purchased, win the day.

Rise, my soul, stretch out thy wings, Thy better portion trace ; Rise from tran-si - to - ry things, To heaven thy native place,

Sun and moon and stars de - cay, Time shall soon this earth remove ; Rise my soul, and haste away, To seats prepared a-bove.

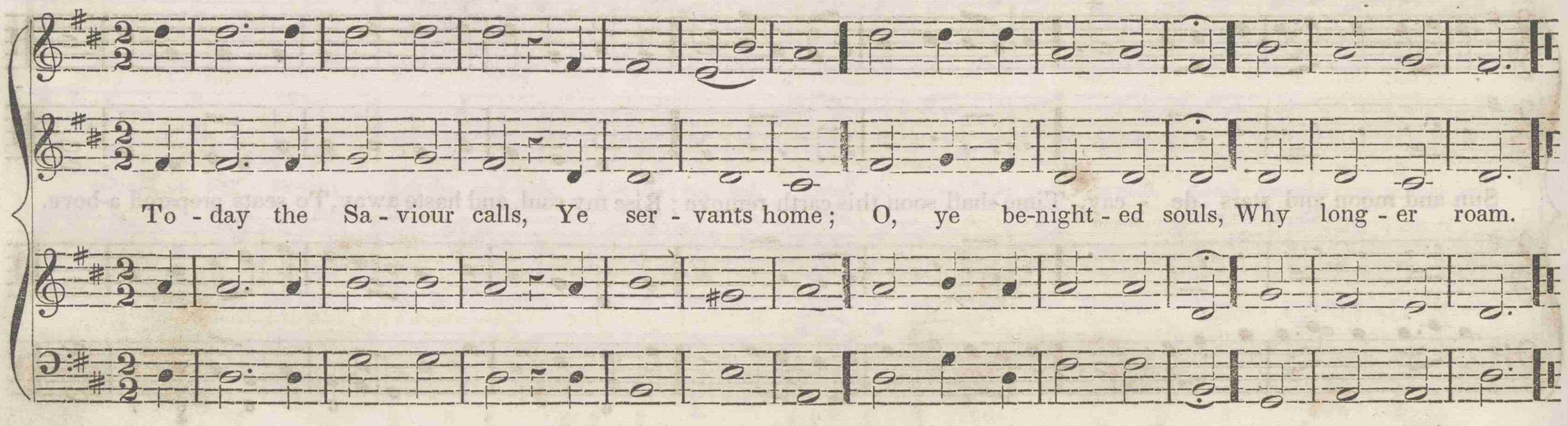
* By singing the small notes in this measure, the metre will be 7s, 6s & 8.

DEVOTION. 8s & 4s. Peculiar.

T. M. DEWEY.

PROBATION. 6s & 4s. Peculiar.

T. M. DEWEY.



With solemnity.

1. Friend af - ter friend de - parts; Who has not lost a friend? There is no un - ion here of hearts,

2. Be-yond the flight of time, Be-yond this vale of death, There sure - ly is some bless - ed clime,

That finds not here an end. Were this vain world our on - ly rest, Liv - ing or dy - ing, none were blest.

Where life is not a breath. Nor life's af - fec-tion's but a fire, Whose sparks fly upward to ex - pire.

STANIFORD. 6s. *

1. I feel with - in a want, For - ev - er burn-ing there; What I so thirst for, grant, O thou who hear-est prayer.

2. This is the thing I crave, A like - ness to thy Son; This would I rath - er have, Than call the world my own.

SCUDDER. 6s & 5s.

SPANISH.

D. C.

O thou who hearest prayer, Thro' his sub - mis - sion,
Who did our sor-rows bear, Hear our pe - ti - tion; } Lead us in thine own way, Grant us, we hum-bly pray:
For all our sins this day, Ho - ly con - tri - tion.

AMERICA. 6s & 4s. (NATIONAL HYMN.) Words by S. F. Smith.

Maestoso.

1. My country! 'tis of thee, Sweet land of lib - er-ty! Of thee I sing; Land where my fathers died; Land of the pilgrim's pride; From every mountain side, Let freedom ring.

2. My native country! thee, Land of the no - ble free, Thy name I love; I love thy rocks and rills, Thy woods and templed hills, My heart with rapture thrills, Like that above.

3. Our Father's God! to thee, Author of lib-er - ty! To thee we sing; Long may our land be bright, With freedom's holy light, Protect us by thy might, Great God, our King!

OBEDIENCE. 6s & 4s. Peculiar. T. M. DEWEY.

Andante.

Child of sin and sorrow, Filled with dismay, Wait not for to - morrow, Yield ye to-day; Heav'n bids thee come, While yet there's room, Child of sin and sorrow, Hear and obey.

FREEDOM.* 8s, 7s & 6.

*

Con Expressione.

Brother thou art gone be - fore us, And thy saint - ly soul is flown Where tears are wiped from every eye, And sor - row is un-known

p *pp*

From the bur - den of the flesh, And from care and fear released, Where the wicked cease from troubling, And the wea-ry are at rest.

* May be used as a short Anthem, for funeral occasions.

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

How hap - py are they Who live in this day, And witness his wonder - ful deeds, And witness his won-der - ful deeds.

ADIEU. 6s & 5s. Peculiar.

T. M. DEWEY.

1. When shall we meet a - gain, Meet ne'er to sev - er? When will peace wreath her chain, Round us for - ev - er? Our hearts will

2. When shall love free - ly flow, Pure as life's riv - er? When shall sweet friendship glow, Changeless for - ev - er? Where joys ce-

3. Up to that world of light, Take us dear Sav - iour; May we all there u - nite, Hap - py for - ev - er; Where kin-dred

ne'er re - pose, Safe from each blast that blows, In this dark vale of woes, Nev - er, no, nev - er.

les - tial thrill, Where bliss each heart shall fill, And fears of part - ing chill, Nev - er, no, nev - er.

spir - its dwell, There may our mu - sic swell, And time our joys dis - pel, Nev - er, no, nev - er.

GUARDIAN. 7s & 8s.

L. O. EMERSON.

Pastorale.

1. As a shepherd gent - ly leads, Wand'ring flocks to verdant meads; Where winding riv-ers soft and slow, A - midst the flow' - ry landscape flow.

2. So the guardian of my soul, Does my wandering feet control: He leads me thro' the dark-some maze, And brings me back to vir-tue's ways.

3 When the drea - ry vale I tread, By the shades of death o'erspread; My stead-fast heart no ill shall fear, For thou, O God, art with me still.

MENDELSSOHN. 11s & 9s.

From the German.

Lively.

1. Come, let us ascend, my companion and friend, To a taste of the banquet above; If thy heart be as mine, If for Jesus it pine, Come up into the chariot of love.

1. Come a-way to the skies, my be-lov-ed arise, And rejoice in the day thou wert born: On this festival day, come exulting a-way, And with singing to Zion return.

SERENITY. 8s & 6s. *

With expression,

1. There is an hour of peaceful rest, To mourning wand'rers given ; There is a joy for souls distressed, A balm for every wounded breast, 'Tis found alone in heav'n.

2. There is a home for weary souls, By sin and sorrow driven : When tossed on life's tempestuous shoals, Where storms arise and ocean rolls, And all is drear—'tis heav'n.

3. There faith lifts up her cheerful eye, The heart no longer riven ; And views the tempest passing by, The evening shadows quickly fly, And all serene in heaven.

REST. 8s & 4s. Peculiar. *

MAY BE USED AS A SHORT ANTHEM, FOR FUNERAL OCCASIONS.

pp

1. There is a calm for those who weep, A rest for wea - ry pil - grims found ; They soft-ly lie, and sweet-ly sleep, Low in the ground.

2. The storm that sweeps the win-try sky, No more dis - turbs their deep re-pose, Than summer evening's lat - est sigh, That shuts the rose.

3. There, traveller in the vale of tears, To realms of ev - er - last - ing light, Thro' time's dark wil-der-ness of years, Pur-sue thy flight.

SAVANNAH. 10s. PLEYEL.

Slow

From Jesse's root, behold a branch shall rise, Whose sacred flow'r with fragrance fills the skies; The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

LYONS. 10s & 11s. HAYDN.

Allegro.

O praise ye the Lord, prepare a new song, And let all his saints in full chorus join; With voi-ces u - nit-ed, the anthem prolong, And show forth his praises in music di-vine.

SCOTLAND. 12s.

DR. JOHN CLARKE.

Slowly and tenderly.

1. Thou art gone to the grave, but we will not de - plore thee; Tho' sorrows and dark-ness en - compass the tomb, The Saviour has passed thro' the

2. Thou art gone to the grave, we no long-er de - plore thee, Nor tread the rough path of the world by thy side; But the wide arms of mer-cy are

3. Thou art gone to the grave, and its mansions for - sak - ing, Per - haps thy tried spir - it in doubt lingered long; But the sunshine of heaven beamed

4. Thou art gone to the grave, but 'twere wrong to de-plore thee, When God was thy ran-som, thy guardian and guide: He gave thee, and took thee, and

por - tals be - fore thee, And the lamp of his love is thy guide thro' the gloom— And the lamp of his love is thy guide thro' the gloom.

spread to en - fold thee, And sin - ners may hope since the Saviour hath died— And sin-ners may hope since the Sa-viour hath died.

bright on thy wak - ing, And the song that thou heard'st, was the ser - a - phim's song— And the song that thou heard'st, was the ser - a - phim's song.

soon will re - store thee, Where death hath no sting, since the Sa - viour hath died—Where death hath no sting, since the Sa - viour hath died.

MAY BE USED AS A SHORT ANTHEM FOR MISSIONARY OCCASIONS.

1. The morn-ing light is break-ing, The dark-ness dis-ap-pears; The sons of earth are wak-ing, To pen-i-ten-tial tears;

2. Rich dews of grace come o'er us, In many a gen-tle shower; And brighter scenes be-fore us, Are open-ing eve-ry hour.

Each breeze that sweeps the o-cean, Brings tid-ings from a-far, Of na-tions in com-mo-tion, Pre-pared for Zi-on's war.

Each cry to hea-ven go-ing, A-bun-dant answers bring; And heavenly gales are blow-ing, With peace up-on their wings.

204 COME, YE DISCONSOLATE. 11s & 10s. WEBBE.

Solo.

1. Come, ye dis - con - so - late, wher - e'er you lan - guish, Come, at the shrine of God, fer - vent - ly kneel,
2. Joy of the com - fort - less, light of the stray - ing, Hope, when all oth - ers die, fade - less and pure.

Here bring your wound - ed hearts, here tell your an - guish; Earth has no sor - row, that Heaven can - not heal.
Here speaks the Com - fort - er, in God's name say - ing, "Earth has no sor - row, that Heaven can - not cure."

Trio, or Semi-Chorus.

1. Here bring your wounded hearts, here tell your anguish; Earth has no sor - row, that Heaven can - not heal.
2. Here speaks the Comfort - er, in God's name, say-ing, "Earth has no sor - row, that Heaven can - not cure."

NEW YEAR'S HYMN. 5s & 11s. Arranged from MILLGROVE.

Andante.

1. Come, let us a-new, Our jour-ney pur-sue, Roll round with the year, Roll round with the year; And nev-er stand still,

2. His a-dora-ble will, Let us glad-ly ful-fil, And our tal-ents im-prove, And our tal-ents im-prove; By the pa-tience of hope,

3. Our life is a dream, Our time, as a stream, Glides swift-ly a-way, Glides swift-ly a-way; And the fu-gi-tive moment,

Till the Mas-ter ap-pear, And nev-er stand still, Till the Mas-ter ap-pear, And nev-er stand still, Till the Mas-ter ap-pear.

And the la-bor of love, By the patience of hope, And the la-bor of love, By the patience of hope, And the la-bor of love.

Re-fus-es to stay, And the fu-gi-tive moment, Re-fus-es to stay, And the fu-gi-tive moment, Re-fus-es to stay.

HARRIS. 8s.

Arranged from MEHUL.

Moderato.

1. The win - ter is o - ver and gone, The thrush whistles sweet on the spray; The tur - tle breathes forth her soft moan,

2. Shall ev - e - ry crea-ture a - round, Their voi-ces in con-cert u - nite, And I the most favored be found,

3. A-wake, then, my harp and my lute! Sweet organs, your notes softly swell; No long - er my lips shall be mute,

4. His love in my heart shed a - broad, My gra - ces shall bloom as the spring; This temple, his spir - it's a - bode,

The lark mounts and warbles a - way; The tur - tle breathes forth her soft moan, The lark mounts and warbles a - way.

In prais - ing to take less de - light; And I the most favored be found, In prais-ing to take less de - light.

The Sa-viour's high prais-es to tell, No long-er my lips shall be mute, The Saviour's high prais-es to tell.

My joy as my du - ty to sing, This temple, his spir - it's a - bode, My joy as my du - ty to sing.

Moderato.

1. The voice of free grace, cries es - cape to the mountain, For Adam's lost race, Christ has opened a fountain; For sin and pol - lu - tion, for

2. Ye souls that are wounded, to the Saviour re - pair, He calls you in mercy, and can you for - bear? Tho' your sins are in - creas-ed as

3. With joy shall we stand, when es-caped to the shore, With harps in our hands, we will praise him the more; We'll range the sweet plains on the

eve - ry trans-gres-sion, His blood flows most free - ly, in streams of sal - va - tion, His blood flows most free - ly, in streams of sal - va - tion.

high as the mountain, His blood can re - move them, it flows from the foun-tain, His blood can re - move them, it flows from the foun - tain.

bank of the riv - er, And sing of sal - va - tion for - ev - er and ev - er, And sing of sal - va - tion, for - ev - er and ev - er.

Chorus. Rit.

Hal - le - lu - jah to the Lamb, who has bought us a pardon, We'll praise him a - gain, when we pass o - ver Jor-dan.

WALPOLE. C. M.

G. ALDRICH.

Lord in the morning thou shalt hear My voice ascending high ; To thee will I di-rect my prayer, To thee lift up my eye.

FOR THE COMMENCEMENT OF PUBLIC WORSHIP.

Andante.

m *p* *m*

The Lord is in his ho - ly tem-ple, The Lord is in his ho - ly tem-ple, Let all the earth keep si-lence, be - fore him. The

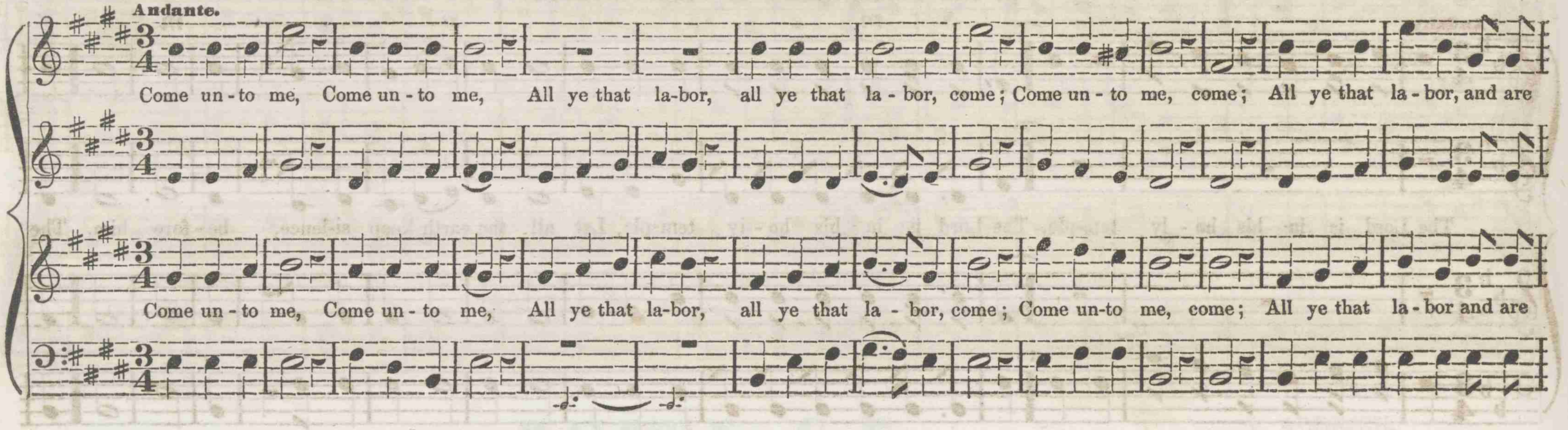
mf *f* *m* *p* *pp* *m* *p*

Lord is in his ho - ly tem-ple, The Lord is in his ho - ly tem-ple, Let all the earth keep si - lence. A - men.

MOTETT. "Come unto me." MATT: xi—28, 29.

L. O. EMERSON.

SUITABLE FOR COMMENCEMENT OF PUBLIC WORSHIP.



Take my yoke up - on you, Take my yoke up - on you, And learn of me, learn of me, For I am meek and low - ly of heart,

Take my yoke up - on you, Take my yoke up - on you, And learn of me, learn of me, For I am meek and low - ly of heart,

Meek and low - ly of heart, And ye shall find rest, un - to your souls, And ye shall find rest, un - to your souls.

p Cres. Dim.

Meek and low - ly of heart, And ye shall find rest, un - to your souls, And ye shall find rest, un - to your souls.

SENTENCE. "If ye love me, keep my commandments."

L. O. EMERSON.

Moderato.

If ye love me keep my com - mandments, And I will pray the Fa - ther, and I will

pray the Fa - ther, And he shall give you, and he shall give you an - oth - er Com - fort - er;

Cres.

That he may a - bide with you for - ev - er, That he may a - bide with you for - ev - er;

Cres.

Rit.

Ev'n the spir - it of truth, The spir - it of truth, the spir - it of truth, For - ev - er, and ev - er.

ANTHEM. "Holy, holy Lord God of Sabaoth."

SUITABLE FOR THE OPENING OR CLOSE OF PUBLIC WORSHIP.

Adagio.

Allegro Moderato.

*

Ho - ly, Ho - ly, Ho - ly Lord God of Sa - ba - oth; Heav'n and earth are full; Heav'n and earth are full, Are full of thy

7 6 6 6 4 3 8

mf

glo - ry; Glo - ry be to thee, Oh Lord; Heav'n and earth are full, Are full of thy glo - ry; Heav'n and earth are

mf

full, are full of thy glo - ry, Glo - ry be to Thee, Glo - ry be to Thee, Oh Lord most high; Bless - ed is

He that com - eth in the name of the Lord: Bless - ed is He that com - eth in the name of the Lord. Ho -

Cres . . . . . *f* *ff*

Ho - san - nah! Ho - san - nah!

san - nah! Ho - san - nah! Ho - san - nah in the high-est, in the high - - est, Ho - san - nah in the high-est, Ho-

Ho - san - nah! Ho - san - nah!

Cres . . . . . .

san - nah in the high-est, A - - men. Hal - le - lu - jah! Hal-le - lu-jah! A - men! A - - men! Hal-le - lu - jah! A - men. A - men.

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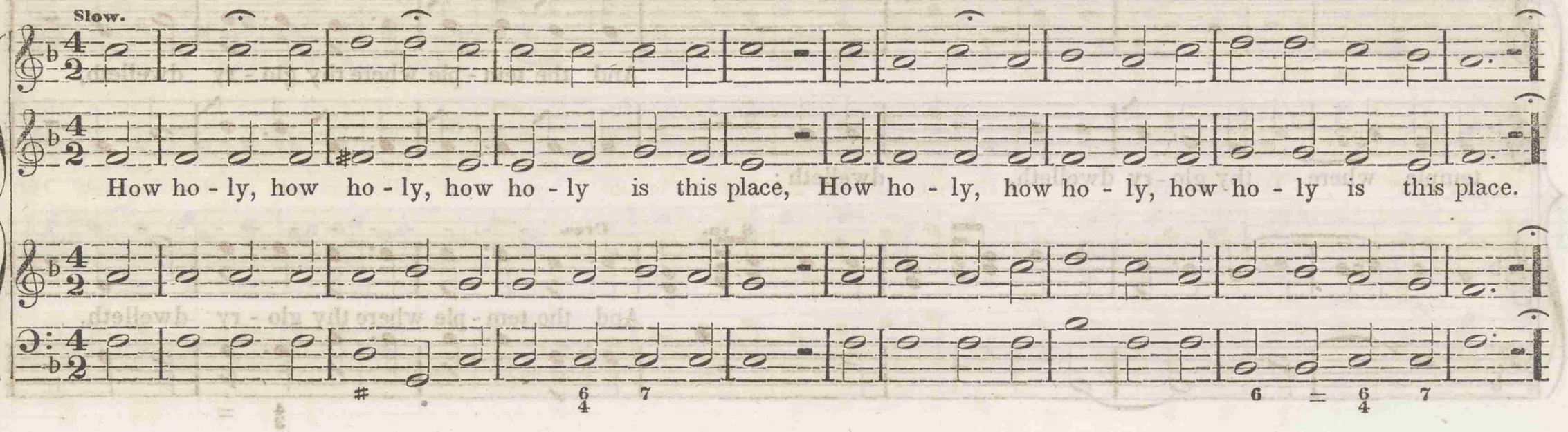
SUITABLE FOR DEDICATION OR INSTALLATION.



And the tem - ple where thy glo - ry dwelleth,

temple where thy glo - ry dwelleth, dwelleth;

8 va.

Cres.

And the tem - ple where thy glo - ry dwelleth,

Lord I have lov'd, have lov'd the place of thine a - bode.

Lord I have lov'd the place of thine a - bode;

Lord I have lov'd, have lov'd the place of thine a - bode.

Lord I have lov'd the place of thine a - bode, have lov'd the place of thine a - bode, Have lov'd the

Lord I have lov'd the place of thine a - bode, have lov'd the place of thine a - bode, Have lov'd the

place of thine a - - bode, And the tem - ple where thy glo - ry dwell - eth. A - men.

place of thine a - - bode, And the tem - ple where thy glo - ry dwell - eth, A - men.

PARTING HYMN.

SUITABLE FOR THE CLOSE OF PUBLIC WORSHIP.

Moderato.

Come, Christian brethren, ere we part, Join eve - ry voice and eve - ry heart; One sol - emn hymn to God we

raise, One closing song of grate - ful praise, One closing song of grate - ful praise. Christians we here may meet no

mf

more, But there is yet a hap - pier shore; And there re-leased from toil and pain, Dear brethren we shall meet a-

m *p* *mp* *pp*

gain, Dear breth - ren we shall meet a - gain, Shall meet a - gain, Shall meet a - gain, Shall meet a - gain.

HYMN. "Watchman! tell us of the Night." *

Tenor.

1. Watchman! tell us of the night, What its signs of prom - ise are. Travel - ler! o'er yon mountain

Bass.

2. Watchman! tell us of the night, High - er yet that star as - cends. Travel - ler! bless-ed - ness and
3. Watchman! tell us of the night, For the morn - ing seems to dawn. Travel - ler! darkness takes its

Alto.

height, See that glo - ry beam - ing star! Watchman! does its beauteous ray Aught of hope or joy for - tell?

Treble.

light, Peace and truth its course por - tends! Watchman! will its beams a - lone Gild the spot that gave them birth?
flight, Doubt and ter - ror are with - drawn. Watchman! let thy wanderings cease; Hie thee to thy qui - et home.

Chorus to the 1st and 2d verses.

Tenor.

Traveller! yes; it brings the day, Prom - ised day of Is - ra - el. Traveller! yes! it brings the day, Promised day of

Bass.

Traveller! a - - ges are its own, See, it bursts o'er all the earth. Traveller! a - ges are its own, See, it bursts o'er
Traveller! lo! the Prince of Peace! Lo! the Son of God is come.

Chorus to 3d verse.

Is - ra - - el!

all the earth.

Traveller! lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come.

THANKSGIVING ANTHEM. "O give thanks."

L O. EMERSON.

Allegretto Moderato.

O give thanks un - to God, call up - on the Lord, Call up - on him and bless his ho - ly name;

O give thanks un - to God, call up - on the Lord, Call up - on him and bless his ho - ly name;

Sing un - to him, Sing un - to him, Praise ye the Lord.

Sing,..... sing,..... Swell the

mf

Sing un - to him, Sing un - to him, Praise ye the Lord.

Raise the song, Swell the an-them, raise the song, Prais - es to our God be-

an-them, Prais - es to our God be-long;

f Cres.

Raise the song, Swell the an-them, raise the song, Prais - es to our God be-

Solo. Tenore.

long, our God be - long. When in the bo - som of the earth, The sow - er

long, our God be - long.

[29]

hid the grain; Thy good - - - ness marked its se - cret birth, And sent the ear - ly

mf *f* *ff* Cres.

rain. Thy good - - ness marked its se - - cret birth, And sent the ear - - - - - - - - ly

rain. Swell the an-them, raise the song, Swell the an-them, raise the song, Swell the an-them,

mf *f* Cres.

Swell the an-them, raise the song, Swell the an-them, raise the song, Swell the an-them,

1st. 2d. Adagio.

raise the song, Swell the anthem, and raise the song, song, Swell the anthem, and raise the song.

Repeat fortissimo.

ff *ff*

raise the song, Swell the anthem, and raise the song, song, Swell the anthem, and raise the song.

ANTHEM. "Head of the church, triumphant."

L. O. EMERSON.

Con Spirito.

Head of the church, tri - umphant, We joy - ful - ly a - dore thee; Head, head, head of the church, tri-umph-ant, We joy - ful - ly a -

ad lib.

dore thee, We joy - ful - ly a - dore thee. Head of the church triumph-ant, We joy - ful - ly a - dore thee, We joy-ful - ly a-dore thee.

Base Solo.

Till thou ap - pear, till thou ap - pear, thy mem - bers here shall sing, like those in

glo - ry; Shall sing, - - - - - - - - - - shall sing, shall sing like those in glo - ry.

Cres.

We lift our hearts, We lift our hearts,

Shall sing, shall sing, shall sing like those in glo - ry. We lift our hearts, ... We lift our hearts, ... and

We lift our hearts, We lift our hearts,

Cres. *m* *f* *ff* Cres.

voi - ces with blest an - ti - ci - pa-tion, with blest an - ti - ci - pa - tion; And cry a - loud, and cry a - loud, And cry a-loud, And give to God the

praise of our sal - va - tion; And cry a - loud, and give to God the praise of our sal - va - tion, The praise of our sal - va - tion.

THANKS BE TO GOD.

SUITABLE FOR THE CLOSE OF PUBLIC WORSHIP.

DR. GAUNTLETT.

ANTHEM. "Wake! Isles of the South."

SUITABLE FOR MISSIONARY OCCASIONS.

p Dim. *pp* *m* *f*

The zephyrs that play when the o-cean storm cease, Shall waft the glad sound to the des - o - late shore, Shall waft the glad tid-ings of

p Dim. *pp* *m* *f*

Ritard.

p

par - don and peace, Shall waft the glad tid-ings of par - don and peace. The hea-then will

[30]

has - ten to welcome the time, The day-spring the pro-phet in vis - ion once saw; When the beams of Mes - si - ah will il - lu-mine each

Slow.

mf

clime, and the Isles of the o - cean shall wait for his law. On the re-gions that sit in the darkness of night, The land of des-

Dim. pp m f

pair to ob - liv - ion a prey; The morning will o - pen with heal-ing and light, The glad star of Beth - le-hem, The glad star of

Dim. pp m f

f ff

Beth - le - hem, will brighten to - day, The glad star of Beth - le - hem will brighten to - day, will brighten to - day.

f ff

SANCTUS. "Holy, Lord God of Hosts."

Arranged from VOGLER.

Moderato.

Ho - ly! ho - ly! Ho - ly Lord God of Hosts! God al-migh - ty, Who wast, and art, and art to come. Ho - ly,

Ho - ly! ho - ly! Ho - ly Lord God of Hosts! God al-migh - ty, Who wast, and art, and art to come. Ho - ly,

Lord God of Hosts! God Al - migh - ty! Who wast, and art, and art to come. Ho - ly, ho - ly, Lord God of Hosts.

Lord God of Hosts! God Al - migh - ty! Who wast, and art, and art to come. Ho - ly, ho - ly, Lord God of Hosts.

SUITABLE FOR CHARITABLE OCCASIONS.

SENTENCE. "Salvation belongeth unto the Lord."

L. O. EMERSON.

Allegretto Moderato.

Sal - va-tion, sal - va - tion, sal - va - tion be-long-eth un - to the Lord, And thy

And thy bless-ing is a - mong the peo-ple;

Sal - va-tion, sal - va - tion, sal - va - tion be-long-eth un - to the Lord, And thy

bless-ing, thy blessing is a - mong the peo - ple, is a - mong the people; Sal - va-tion be-longeth, be - long-eth un - to the Lord; Sal-

bless-ing, thy blessing is a - mong the peo - ple, is a - mong the people; Sal - va - tion be-longeth, be - long-eth un - to the Lord; Sal-

va - tion, sal - va - tion be - long - eth, be-long - eth un - to the Lord, And thy bless - ing is a - mong the peo - - ple.

va - tion, sal - va - tion be - long - eth, be-long - eth un - to the Lord, And thy bless - ing is a - mong the peo - - ple.

SENTENCE. "The Lord is in his holy temple." *

The Lord is in his ho - ly tem-ple, The Lord is in his ho - ly tem-ple; Let all the earth keep silence, Keep si-lence, be - fore him.

mp *p* *pp*

The Lord is in his ho - ly tem-ple, The Lord is in his ho - ly tem-ple; Let all the earth keep silence, Keep si-lence, be - fore him.

ANTHEM. "How beautiful upon the mountains."

L. O. EMERSON.

SUITABLE FOR ORDINATIONS OR INSTALLATIONS.

Allegretto.

This Duett may be sung by Treble and Alto, or Tenor and Base voices.

How beau - ti - ful up - on the mountains, How beau-ti - ful up - on the mountains, How beau-ti - ful up - on the mountains, Are the feet of him that

Slowly.

bring-eth good tid - ings of good, That pub - lish-eth peace, that pub - lish-eth peace, That pub - lish-eth peace,..... That bringeth good

tid - ings, good tid-ings of good; That pub-lish - eth sal - va - tion, That pub-lish - eth sal - va - tion, That saith un - to Zi - on,

Thy God reigneth, thy God reign-eth; Thy watchman shall lift up the voice, With the voice to-geth-er shall they sing, For they shall

f *ff* *m* Cres. *mf*

Thy God reigneth, thy God reign-eth; Thy watchman shall lift up the voice, With the voice to-geth-er shall they sing, For they shall

see eye to eye, When the Lord shall bring, shall bring a-gain Zi-on. Break forth in-to joy, Break forth in-to joy, Sing to-

ff

see eye to eye, When the Lord shall bring, shall bring a-gain Zi-on. Break forth in-to joy, Break forth in-to joy, Sing to-

[31]

geth-er ye waste pla-ces of Je - ru - sa-lem;

For the Lord hath com-fort-ed, hath com-fort - ed his people; He, he,

geth-er ye waste pla-ces of Je - ru - sa-lem;

He hath re - deemed Je - ru - sa - lem. The Lord hath made bare his ho - ly arm, In the

He hath redeemed Je - rusalem.

mf *mp*

He hath re - deemed Je - ru - sa - lem. The Lord hath made bare his ho - ly arm, In the

eyes of all..... na - tions; And all the ends, the ends of the earth, Shall see the sal - va - tion of our God, And

eyes of all..... na - tions; And all the ends, the ends of the earth, Shall see the sal - va - tion of our God, And

all the ends of the earth, Shall see the sal - va - tion of our God. Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - men,

all the ends of the earth, Shall see the sal - va - tion of our God. Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - men,

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

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

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

SENTENCE. "Grant, we beseech thee." SPOHR.

SUITABLE FOR OPENING OR CLOSE OF PUBLIC WORSHIP.

Slow and expressive. **Adagio.**

Grant we be - seech thee, mer - ci - ful Lord, To thy faith-ful peo - ple, To thy faith - ful peo - ple, par - don and peace, A - - men.

Grant we be - seech thee, mer - ci - ful Lord, To thy faith-ful peo - ple, To thy faith - ful peo - ple, par - don and peace, A - - men.

SENTENCE. "O how lovely is Zion."

Arranged from ROMBERG.

p **Andante.**

O how love-ly, how lovely is Zi - on Zi - - on, ci - ty of our God, O how lovely, how lovely is Zi on, O how love-ly is Zi - on, ci - ty of our

O how love-ly, how love-ly is Zi-on, Zi - on, ci ty of our God, O how lovely, is Zi - on, O how love-ly is Zi - on, ci - ty of our

O how love - - - ly, how lovely is Zi-on,

God, O how lovely, how love - ly, O how lovely is Zi - on, ci - ty of our God, Joy and peace shall dwell in thee, Joy and peace shall dwell in thee.

God, O how lovely, O how love - ly, lovely is Zi - on, ci - ty of our God, Joy and peace shall dwell in thee, Joy and peace shall dwell in thee.

THANKS BE UNTO GOD.

Arranged from SPOHR.

Allegro Moderato.

Thanks be un-to God, Thanks be un-to God, un-to God, un-to God, be un-to God, Thanks be un-to God, Who giv-eth us the vic-to-

Thanks be un-to God, Thanks be un-to God, un-to God, un-to God, be un-to God, Thanks be un-to God, Who giv eth us the vic-to-

ry. Thanks be un-to God, who giv-eth us the vic-to-ry, The vic-to-ry thro' our Lord Je-sus Christ.

ry. Thanks be un-to God, who giv-eth us the vic-to-ry, The vic-to-ry thro' our Lord Je-sus Christ.

Praise, praise him ev - er - more, Glo - ri - fy, Glo - ri - fy, and praise him, praise him ev - er - more.

Praise, praise him ev - er - more, Praise..... praise him, praise him ev - er - more.

Praise, praise him ev - er - more, Glo - ri - fy, Glo - ri - fy, and praise him, praise him ev - er - more.

Praise..... praise him, praise him ev - er - more.

SENTENCE. "Let the words of my mouth."

SUITABLE FOR THE OPENING OR CLOSING OF SERVICE.

In chanting style.

Let the words of my mouth, And the med-i - ta-tions of my heart, And the med-i - ta-tions of my heart, be ac - cept-a-ble in thy sight O Lord.

CHORUS. "Great and Wonderful."

Arranged from SPOHR.

From the Last Judgment.

Allegro Moderato.

SOPRANO.

Great and won-der-ful art thou in thy works, O Lord Al-migh-ty God, Thy judgments are true and righteous al - to - geth-er, thou

ALTO.

f

TENOR.

Great and won-der-ful art thou, in thy works, O Lord Al - migh-ty God; Thy judgments are true and righteous al - to-geth-er, thou

BASS.

Allegro Moderato.

f

King, thou King of saints!

King, thou King of saints!

mf

Great and won - der - ful art thou, in thy

mf

Great and

mf

Great and won - derful art thou, in thy works, O Lord, . . . O Lord, great and

works, O Lord. . . . O Lord, great and won - derful art thou in thy works, O . . . Lord, Great and

mf

Great and won - der-ful art thou, in thy

won - derful art thou, in thy works, O Lord, . . O Lord, great and wonder - ful . . . . . in thy

won - der - ful, O . . . Lord, in thy works, Great and won - - - der - ful art thou in thy

won - der - ful art thou, O Lord, Great and won - - - der - ful art thou in thy

works, O Lord..... Al-migh - ty, Al-migh... ....ty God, Lord Almighty God, Lord Al - m gh - ty

works, Al - migh - - ty, Al - migh - - - ty God, Al - migh-ty God. Lord Almighty God, Lord Al-migh - ty

f *ff* *p*

works, Al - migh - - ty, Al - migh - - ty God, Al - migh-ty God. Lord Almighty God, Lord Al-migh - ty

works, Great and won - der-ful art thou, in thy works, O Lord Almighty God, Lord Al-migh - ty

f *ff* *p*

p

God. Thy

God.

p

God. Thy judg - ments are true and right-eous al - to -

p

God. Thy judg-ments are true and righteous al - to-geth-er, Thy

pp

judg - ments are true and right-eous al - to - geth - er, are righteous, thou King of saints, thou King of

Thy judg - ments are true and right-eous al - to - geth-er, thou King..... of

p

geth - er, thou King..... thou King of saints, thou King.. thou King of

judgments are righteous, thou King of saints, Thy judgments are true and right-eous al - to.

saints, thou King, thou King of saints, Halle-lujah, Halle-lujah,

saints, thou King, thou King of saints, Hal - le - lu - - - - jah,

saints, thou King, thou King of saints, Halle-lujah, Halle-lujah, Halle-lujah, Thine is the

geth - er, thou King, thou King of saints, Hal - le - lu - - - - jah, Hal-le - lu-jah,

p

Thine is the king - dom, the

king - dom, the pow'r, and the glo - ry, now and e - ver, e - - - - - - - ver-more, Thine is the

p

Thine is the kingdom, the glo-ry, for - e - ver-more, Hal-le - lu - jah! Hal-le - lu - jah!

ff

pow'r and the glo - ry, for - e - ver - more, for - e - ver-more, Hal-le - lu - jah! Hal-le - lu - jah! A -

king - dom, the pow'r and the glo-ry, for - e - ver, e - ver-more, Hal-le - lu - jah! Hal-le - lu - jah!

ff *ff*

Thine is the king-dom, the pow'r, and the glo-ry, for - e - ver-more, Hal-le - lu - jah! Hal-le - lu - jah!

ff

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

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

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

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

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

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

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

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

HYMN ANTHEM. "Our Lord is risen from the dead."

Allegro.

1. Our Lord is ris - en from the dead, Our Je - sus is gone up on high; The powers of hell are cap - tive led, Dragged to the por tals of the sky—

Cres.

1. Our Lord is ris - en from the dead, Our Je - sus is gone up on high; The powers of hell are cap - tive led, Dragged to the por - tals of the sky—

Dragged to the portals of the sky.

2. There his triumph-ant cha-riot waits, And angels chant the sol - emn lay; Lift up your heads · · · · ye heavenly gates, Ye ev-er - last-ing doors give way.

3. Loose all your bars of mas - sy light, And wide un-fold th' e-the - real scene; He claims these man - - sions as his right, Re-ceive the King of glo - ry in.

2. There his triumph-ant cha-riot waits, And angels chant the sol - emn lay; Lift up your heads · · · · · · ye heavenly gates, Ye ev-er - last-ing doors give way.

With much expression.

Sweet is the scene when Chris-tians die; When ho - ly souls re - tire to rest, How mild - ly beams the clos - ing eye;

Dim.

Sweet is the scene when Chris-tians die; When ho - ly souls re - tire to rest, How mild - ly beams the clos - ing eye;

How gent - - ly heaves th'ex - pir - ing breast, th'expir - ing breast, So fades the summer cloud a - way, So sinks the gale when storms are

Dim.

mp

How gent - - ly heaves th'ex - pir - ing breast, th'expir - ing breast, So fades the summer cloud a - way, So sinks the gale when storms are

o'er, So gent - ly shuts the eye of day, So dies a wave a - long the shore, So dies a wave a - long the shore.

o'er, So gent - ly shuts the eye of day, So dies a wave a - long the shore, So dies a wave a - long the shore.

Allegro Moderato.

Tri - umphant smiles the vic-tor's brow, Tri-umphant smiles the vic - tor's brow, Fanned by some guardian angel's wing. Fanned by some guardian

Tri - umphant smiles the vic-tor's brow, Tri-umphant smiles the vic - tor's brow, Fanned by some guardian angel's wing. Fanned by some guardian

an - - gel's wing. O grave! where is thy vic - to - - ry, now— O grave! where is thy vic - to - - ry, now—

an - - gel's wing. O grave! where is thy vic - to - - ry, now— O grave! where is thy vic - to - - ry, now—

And where, O death, where is thy sting! And where, O death, where is thy sting! Where, where is thy sting, where is thy sting!

Cres.

And where, O death, where is thy sting! And where, O death where is thy sting! Where, where is thy sting, where is thy sting!

HYMN. "On the breeze of Evening stealing."

L. O. EMERSON.

On the breeze of eve - - ning steal - ing, Hark! the sol - emn an-them swells Wak-ing ev'ry thought and feel-ing To the truth re - lig - - - - ion tells. Wak-ing eve - ry thought and feel - ing, To the truth re-lig - ion tells.*

mf

Bass Solo.

Oh, how sweet is that devotion, When the tho'ts are fixed above, And man kneels down in pure devotion To supplicate a God of love, To supplicate a God of love.

Chorus.

Praise ye the Lord, Praise ye the Lord, Sing un - to God, For his mer - cy en - dur - eth for - ev - er,

mf

Praise ye the Lord, Sing praises to our God ; Praise ye the Lord, Sing praises to our God.... For his mer-cy en - dur - eth for - ev - er,

* Sing the Chorus at the close of each verse.

For his mer - cy en - dureth for-ev-er, Hark ! hark again it glides a - long, Come, let us join the ho - ly song,

For his mer - cy en - dureth for-ev-er, Hark ! hark again it glides a - long, Come, let us join the ho - ly song,

Come, let us join the ho - - - -

Come, let us join the holy song, Come, let us join the ho-ly song, Come, let us join the ho-ly song, the ho - ly song.

mp *p* Dim. *ppp*

Come, let us join the holy song, Come, let us join the ho-ly song, Come, let us join the ho-ly song, the ho - ly song.

- - - [34] - - - - ly song,

TE DEUM. "We praise thee, 0 God." *

Allegretto.

We praise thee, O God, we ac - knowledge thee to be the Lord, All the earth doth worship thee, the Fa - ther ev - er - last-ing, To

ff

We praise thee, O God, we ac - knowledge thee to be the Lord, All the earth doth worship thee, the Fa - ther ev - er - last-ing. To

thee all an - gels cry a - loud, The heavens and all the powers therein; To thee, Cher - u - bim and Ser - a - phim con - tin - ual - ly do cry,

thee all an - gels cry a - loud, The heavens and all the powers therein; To thee, Cher - u - bim and Ser - a - phim con - tin - ual - ly do cry,

Ho - ly, ho - ly, ho - ly, Lord God of Sab - a - oth; Heaven and earth are full of the maj - es - ty of thy glo-

p *mp* Cres. *f*

Ho - ly, ho - ly, ho - ly, Lord God of Sab - a - oth; Heaven and earth are full of the maj - es - ty of thy glo-

- ry. praise thee, praise thee, The no - ble

The glorious com - pa - ny of the A - pos - tles praise thee, The good - ly fel - low - ship of the prophets, praise thee,

mf *mf*

- ry. praise thee, praise thee, The no - ble

ar - my of mar - tyrs praise thee, The ho - ly church throughout all the world, doth ac - knowledge thee, The Fa - ther of an

Cres.

ar - my of mar - tyrs praise thee, The ho - ly church throughout all the world, doth ac - knowledge thee, The Fa - ther of an

in - fi - nite maj - es - ty, Thine a - dor - a - ble, true, and on - ly Son; Al - so the Ho - ly Ghost the Com - fort - er.

m *mp*

in - fi - nite maj - es - ty, Thine a - dor - a - ble, true, and on - ly Son; Al - so the Ho - ly Ghost the Com - fort - er.

Allegro.

Thou art the King of glo - ry, O Christ, Thou art the ev - er-last - ing Son of the Father,

f *p*

When thou took'st up - on thee to de - liv - er man,

Thou art the King of glo - ry, O Christ, Thou art the ev - er - last-ing Son of the Father, When thou took'st up - on thee to de - liv - er man,

Thou didst hum-ble thy - self to be born of a vir - gin, When thou hadst overcome the sharp - ness of death, Thou didst o - pen the kingdom of

Cres.

Thou didst hum-ble thy - self to be born of a vir - gin, When thou hadst overcome the sharp - ness of death, Thou didst o - pen the kingdom of

heaven to all be - liev - ers. Thou sit - test at the right hand of God, in the glo - ry of the Fa - ther. We be-

f

heaven to all be - liev - ers. Thou sit - test at the right hand of God, in the glo - ry of the Fa - ther. We be-

lieve that thou shalt come to be our judge, We there-fore pray thee, help thy ser-vants, whom thou hast redeemed with thy pre - cious blood.

lieve that thou shalt come to be our judge, We there-fore pray thee, help thy ser-vants, whom thou hast redeemed with thy pre - cious blood.

Make them to be numbered with thy saints in glo - ry ev - er-last-ing. O Lord, save thy peo - ple, and bless thine her-i-tage, Gov-ern

Make them to be numbered with thy saints in glo - ry ev - er-last-ing. O Lord, save thy peo - ple, and bless thine her-i - tage, Gov-ern

Accelerando.

Largo.

them and lift them up for-ev-er. Day by day we mag - nify thee; And we worship thy name ever, world without end. Vouchsafe, O Lord, to keep us this

f

p

them and lift them up for-ev-er. Day by day we mag - nify thee; And we worship thy name ever, world without end. Vouchsafe, O Lord, to keep us this

Allegro.

day with-out sin; O Lord, have mer-cy up-on us, have mer-cy up-on us. O Lord, let thy mer-cy be up-

day with-out sin; O Lord, have mer-cy up-on us, have mer-cy up-on us. O Lord, let thy mer-cy be up-

on us, as our trust is in thee. O Lord, in thee have I trust-ed, let me nev-er be con-found-ed, let me nev-er be con-found-ed.

Cres.

on us, as our trust is in thee. O Lord, in thee have I trust-ed, let me nev-er be con-found-ed, let me nev-er be con-found-ed.

I will a - rise, I will a - rise and go to my Fa - ther, and will say un - to him, and will say un - to him,

I will a - rise, I will a - rise and go to my Fa - ther, and will say un - to him, and will say un - to him,

Slow.

Fa - ther, Fa - ther, I have sin - ned against heaven and before thee, and am no more worthy to be call-ed thy son.

Fa - ther, Fa - ther, I have sin - ned against heaven and before thee, and am no more worthy to be call-ed thy son.

THANKSGIVING ANTHEM. "O be joyful in the Lord."

Con Spirito.

O be joy - ful, O be joy - ful in the Lord, all ye lands, Serve the Lord with glad - - ness, and

O be joy - ful, O be joy - ful in the Lord, all ye lands, Serve the Lord with glad - - ness, and

come be-fore his pres-ence with a song, and come be-fore his pres-ence with a song. Be ye sure that the Lord he is

come be-fore his pres-ence with a song, and come be-fore his pres-ence with a song. Be ye sure that the Lord he is

God; it is he that hath made us, and not we ourselves; We are his peo - ple, and the sheep, the sheep of his pas - ture. O go your

God; it is he that hath made us, and not we ourselves; We are his peo - ple, and the sheep, the sheep of his pas - ture. O go your

way in - to his gates with thanksgiving, and in - to his courts with praise. Be thank-ful un - to him, be thank-ful un - to

way in - to his gates with thanksgiving, and in - to his courts with praise. Be thank-ful un - to him, be thank-ful un - to

him and speak good of his name: For the Lord, the Lord is gracious, his mer - cy is ev - er - last - ing, and his

him and speak good of his name: For the Lord, the Lord is gracious, his mer - cy is ev - er - last - ing, and his

truth en - dur - eth, his truth en - dur - eth from gen - e - ra - tion to gen - e - ra - tion. A - - men.

truth en - dur - eth, his truth en - dur - eth from gen - e - ra - tion to gen - e - ra - tion. A - - men.

Soft.

Pray for the peace of Je - ru - - sa - lem! They shall pros - per, shall pros - per that love thee.

Pray for the peace of Je - ru - - sa - lem! They shall pros - per, shall pros - per that love thee. Peace

Soft.

Soft.

Peace, peace be with - in thy walls, And pros - per - i - - ty with - in thy pal - - a - ces.

Soft.

Peace be with - in thy walls, And pros - per - i - - ty with - in thy pal - - a - ces.

be with - in thy walls, with - in thy walls,

THE LORD'S PRAYER.

G. PINSENT,
Chorister of St. Paul's Cathedral.

Moderato.

Our Fa - - ther which art in heaven, Hal - low - ed, hal - low - ed, hallowed be thy name, Hallowed be thy

p *f* *p*

Our Fa - - ther which art in heaven, Hal - low - ed, hal - low - ed, hallowed be thy name, Hallowed be thy

name, Thy king - dom come, Thy will be done on earth As it is in heaven,

pp As it is in heaven.....

mf Dim. *pp*

name, Thy king - dom come, Thy will be done on earth As it is in heaven,

As it is in heav'n, Give us this day, Give us our dai - ly bread, And for-give us, for -

pp *mf*

As it is in heav'n, Give us this day, Give us our dai - ly bread, And for - give us, for - give us, for -

And for - give us, &c.

- - give us our tres - pas - es, As we for - give them, As we for - give them, As we for - give them that

Cres. *ff* *p*

- - give us our tres - pas - es, As we for - give them, As we for - give them, As we for - give them that

Largo.

A tempo.

tres - pass a - gainst us; And lead us not, lead us not in - to tempt - a - tion, But de - liv - er us, de -

p

p

tres - pass a - gainst us; And lead us not, lead us not in - to tempt - a - - tion, But de - liv - er us, de -

- - liv - er us from e - vil, The pow'r and the glo - ry, for - ev - er and ev - er, A - men, A - men.

mf *f* *ff* *p* Dim. *pp*

- - liv - er us from e - vil, For thine is the king-dom, The pow'r and the glo - ry, for - ev - er and ev - er, A - men, A - men.

Andante.

And he o-pened his mouth and taught them, say - ing, Bless-ed are the poor in spir - it, Bless-ed are the poor in

And he o-pened his mouth and taught them, say - ing, Bless-ed are the poor in spir - it, Bless-ed are the poor in

spir - it, For theirs is the king - dom of heaven, For theirs is the king - dom of heaven. A - - - men.

spir - it, For theirs is the king - dom of heaven, For theirs is the king - dom of heaven. A - - - men.

SANCTUS. No. 1. "Holy, Holy, Lord God of Hosts."

DR. O. GIBBONS.

SANCTUS. No. 2. "Holy, Holy, Lord God of Hosts."

From the coronation Enchristal Music, by BEETHOVEN.

SUITABLE FOR THE OPENING OR CLOSE OF PUBLIC WORSHIP.

The sac - ri - fi - ces of God are a brok - en spir - it, a brok - en and a

The sac - ri - fi - ces of God are a brok - en spir - it; a brok - en and a

Adagio.

con - trite heart: O God, thou wilt not de - spise! O God, thou wilt not de - spise!

con - trite heart: O God, thou wilt not de - spise! O God, thou wilt not de - spise!

CHORUS. "Glory to God in the highest."

SUITABLE FOR CHRISTMAS DAY.

Fine.

Glo - ry, glo - ry, glo - ry to God in the highest, and on earth peace, and on earth peace, good will, good will towards men. in the

in the

f *p* Cres.

Glo - ry, glo - ry, glo - ry to God in the highest, and on earth peace, and on earth peace, good will, good will towards men. in the

Glo - ry to God,.....

D. C.

high - est, Glo - ry to God,..... and on earth peace, and on earth peace, good will towards men, good will towards men.

high - est, in the high - est,

high - est, in the high - est, and on earth peace, and on earth peace, good will towards men, good will towards men.

..... glo - ry to God,.....

SENTENCE. "This is my rest forever." T. M. DEWEY. 285

SUITABLE FOR DEDICATION, OR OPENING OF SERVICE.

The Lord hath chosen Zi - on, He hath desired it, he hath de-sired it for his hab - i - ta-tion.

{This is my rest for - ever, saith the Lord;
Here will I dwell for - ever, saith the Lord;}

The Lord hath chosen Zi - on, He hath desired it, he hath de-sired it for his hab - i - ta-tion.

Ritard.

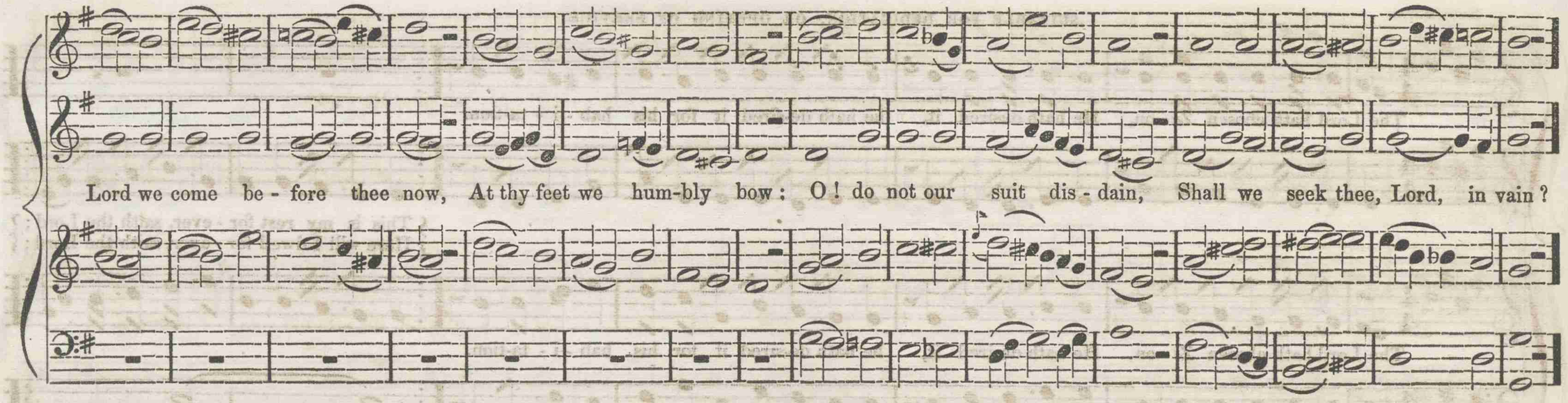
Here will I dwell, here will I dwell for - ev - er, saith the Lord, Here will I dwell, Here will I dwell for - ev - er, saith the Lord.

mf Cres. *f* *ff* Cres.

Here will I dwell, here will I dwell for - ev - er, saith the Lord, Here will I dwell, Here will I dwell for - ev - er, saith the Lord.

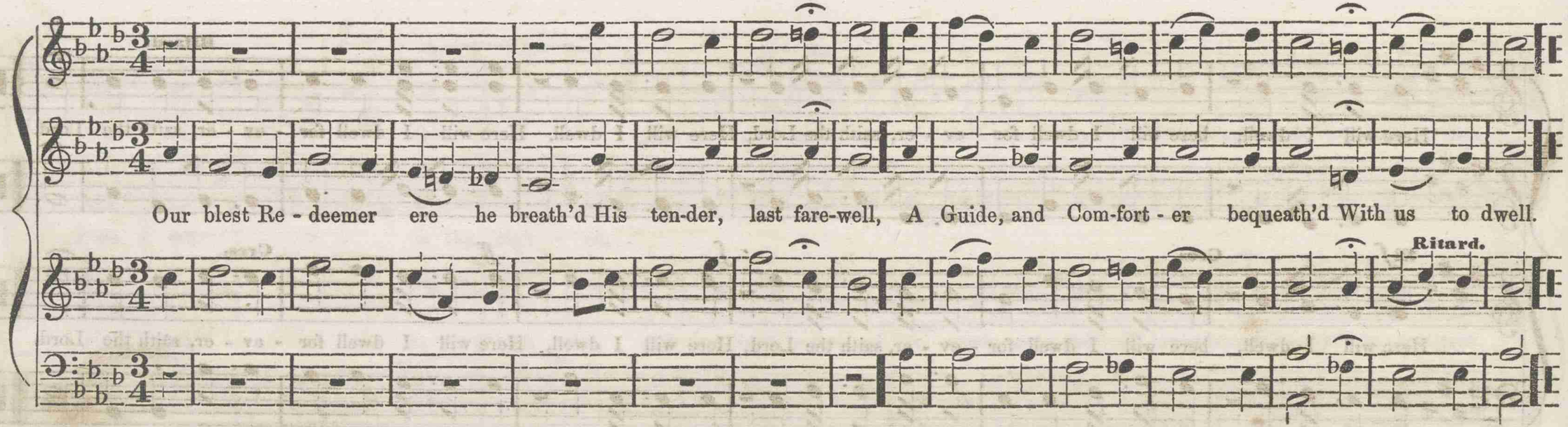
SUBMISSION. 7s.

J. F. TUCKERMAN.



REDEEMER. 8s, 6s & 4s.

J. F. TUCKERMAN.



Briliante.

Je - ho - vah's praise on high, Je - ho-vah's praise on high, im - mor - tal strains, Re - sound ye heavens, in

Je - ho - vah's praise on high, ... on high, im - mor - tal strains, Re - sound ye heavens, in

Je - ho - vah's praise on high,

all your bliss - ful plains; His glorious power, O radiant Sun dis-play, Far as thy vi - tal beams dif - fuse the day;

all your bliss - ful plains; His glorious power, O radiant Sun dis-play, Far as thy vi - tal beams dif - fuse the day;

Adagio. Tenor Solo.*

Thou silver moon ar - rayed in soft - er light, Re-count His won - ders to the..... list - 'ning night;

p

Thou sil - ver moon ar - rayed in soft - - - er light, Re - count his won-ders to the list - 'ning night;

* HAYDN.

Re - count His won-ders, His won-ders, His wonders to the list -'ning night;

Re - count His won-ders, His won-ders, His wonders to the list -'ning night;

Soprano Solo.

Let all thy glit - ter - ing train at - tend - ant wait, And ev - 'ry star, And ev - - - - - - - -

- - ry. . . star his maker's name repeat, And ev - 'ry star, And ev - 'ry star, His maker's name re - peat.

Allegro.

Bright with the splendor of his dazzling rays, Ex - alt - ed realms of joy, Ex - alt - ed realms of joy,

Re - flect his praise, re - flect his praise, ... Re - flect his praise, re - flect his praise, re - flect his praise. ...

Re - flect his praise; re - flect his praise, ... Re - flect his praise, re - flect his praise, re - flect his praise. ....

HE WAS DESPISED. (FOR COMMUNION.) *

Slow, with expression.

Very slow.

He was despised and rejected of men, A man of sorrows and acquainted with grief; He was despised, He was re - ject-ed of men, re - ject-ed and despised of men.

He was despised and rejected of men, A man of sorrows and acquainted with grief; He was despised, He was re - ject-ed of men, re - ject-ed and despised of men.

Allegretto.

Sons and daughters of the Pil - grims, Who of no - ble birth are proud, Lo! the glo-rious cause of temperance, For ex - er - sion call a-

f Cres.

Sons and daughters of the Pil - grims, Who of no - ble birth are proud, Lo! the glo-rious cause of temperance, For ex - er - sion call a-

loud, While the mon-ster still with - in the land is found, While the monster still with - in the land is found.

Slowly, with expression.

See, the loathsome drunkard reeling,

loud, While the mon-ster still with - in the land is found, While the monster still with - in the land is found.

Cru - el ty - rant ! cru - el ty -

Hark ! the cries of weeping friends ; Hear the mother, chil - dren, plead-ing, Heaven relief would quickly send.

f Cres. *ff* *fff*

Cru - el ty - rant ! cru - el ty -

Slow and soft. Allegro Maestoso.

rant ! When will all thy miseries end, When will all thy miseries end. O thou great and migh - ty Sa - viour, Haste thee

mp Cres.

rant ! When will all thy miseries end, When will all thy miseries end. O thou great and migh - ty Sa - viour, Haste thee

on the glo - rious day, When the power - ful, arch de - ceiv - er, Shall no more his wrath dis - play. Then our

ff

on the glo - rious day, When the power - ful, arch de - ceiv - er, Shall no more his wrath dis - play. Then our

cause, then our cause, our cause will gain the u - ni - ver - sal sway, Our cause will gain the u - ni - ver - sal sway.

cause, then our cause, our cause will gain the u - ni - ver - sal sway, Our cause will gain the u - ni - ver - sal sway.

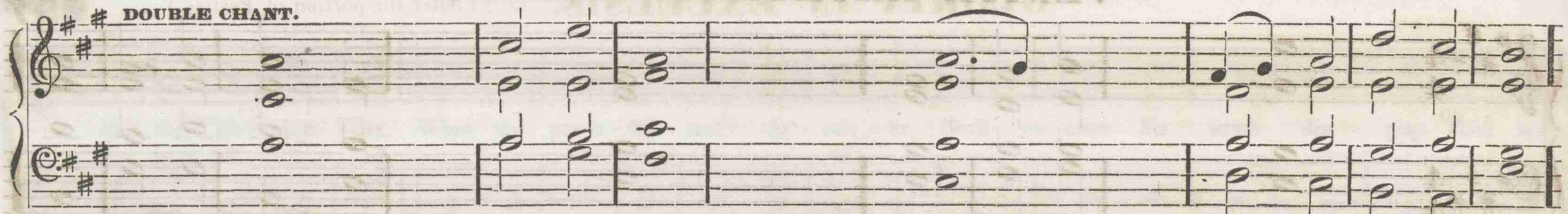
1. O, come, let us sing ... | unto the | Lord; | let us heartily rejoice in the ... | strength of | our sal - | vation.
3. For the Lord is a ... | great ... | God; | and a great ... | King a - | bove all | gods.
5. The sea is his, ... | and he | made it; | and his hand pre - - - - - - - - - | par - ed | the dry | land.
7. For he is the ... | Lord our | God; | and we are the people of his ... | pasture, and the | sheep of his | hand.
10. Glory be to the Father, and ... | to the | Son; | and ... | to the | Ho - ly | Ghost.

2. Let us come before his presence ... | with thanks- | giving; | and show ourselves ... | glad in | him with | psalms.
4. In his hands are all the corners ... | of the | earth; | and the strength of the ... | hills is | his | also.
6. O, come, let us worship, ... | and fall | down; | and kneel be - - - - - - - - - | fore the | Lord our | Maker.
8. O worship the Lord in the ... | beauty of | holiness; | let the whole earth ... | stand in | awe of | Him.
11. As it was in the beginning, is now, and | e - ver | shall be; | world ... | with - out | end. A - | men.

9. For he cometh, for he cometh, to | judge the | earth; | and with righteousness to judge the world, and the | peo - ple | with his | truth.

JUBILATE DEO. Ps. 100. (After the Second Lesson.)

DOUBLE CHANT.

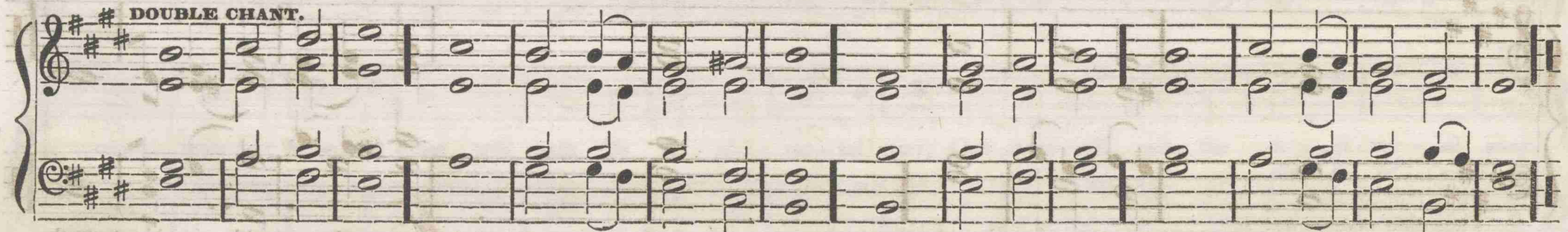


1. O be joyful in the Lord, ... | all ye | lands; | Serve the Lord with gladness, and come before his | pre - sence | with a | song.
3. O go your way into his gates with thanks-giving, and into his ..... | courts with | praise; | Be thankful unto him, and ..... | speak good | of His | name.
5. Glory be to the Father, and ..... | to the | Son, | And ..... | to the | Ho - ly | Ghost.

2 Be ye sure that the Lord ..... | he is | God; | It is he that hath made us, and not we ourselves; we are his ..... | people, and the | sheep of his | pasture.
4. For the Lord is gracious, his mercy is ..... | e - ver- | lasting, | And his truth endureth from gene - - | ration to | gen - e - | ration.
6. As it was in the beginning, is now, and .... | e - ver | shall be, | World ..... | with - out | end, A - | men.

JUBILATE DEO.

DOUBLE CHANT.



GLORIA IN EXCELSIS. (After the portion of Psalms.)

1. Glory be to.....	God on..	high,...	And on earth,.....	peace, good	will towards	men.
2. We praise thee, we bless thee, we.....	wor - ship	thee;...	We glorify thee, we give thanks to	thee for	thy great	glory.
9. For thou only.....	art.....	holy,...	Thou.....	on - ly	art the	Lord.
10. Thou only, O Christ, with the.....	Holy....	Ghost...	Art most high in the.....	glory of	God the	Father.

3. O Lord God,.....	Heavenly	King;	God the.....	Fa - ther	Al - -	mighty.
4. O Lord, the only begotten Son,...	Je - sus	Christ;	O Lord God, lamb of God,.....	Son of the	Fa - -	- ther.

5. That takest away the.....	sins of the	world,	Have mercy.....	up - -	on.....	us.
6. Thou that takest away the.....	sins of the	world,	Have mercy.....	up - -	on.....	us.
7. Thou that takest away the.....	sins of the	world,	Re - - - - - - - - -	ceive	our....	prayer.
8. Thou that sitteth at the right hand of....	God the	Father,	Have mercy.....	up - -	on.....	us.

GLORIA IN EXCELSIS.

(After the portion of Psalms.)

1. Glory be to.....	God on	high,	And on earth.....	peace, good	will towards	men.
2. We praise thee, we bless thee, we.....	wor - ship	thee,	We glorify thee, we give thanks to	thee for	thy great	glory.
9. For thou only.....	art	holy,	Thou.....	on - ly	art the	Lord.
10. Thou only, O Christ, with the.....	Ho - ly	Ghost,	Art most high in the.....	glory of	God the	Father.
3. O Lord God,.....	Heavenly	King,	God the.....	Fa - ther,	Al - - -	mighty.
4. O Lord, the only begotten Son,.....	Je - sus	Christ;	O Lord God, lamb of God,.....	Son of the	Fa - - -	ther.

5. That takest away the.....	sins of the	world,	Have mercy.....	up - on	us.
6. Thou that takest away the.....	sins of the	world,	Have mercy.....	up - on	us.
7. Thou that takest away the.....	sins of the	world,	Re - - - - - - - - - -	ceive our	prayer.
8. Thou that sitteth at the right hand of....	God the	Father,	Have mercy.....	up - on	us.

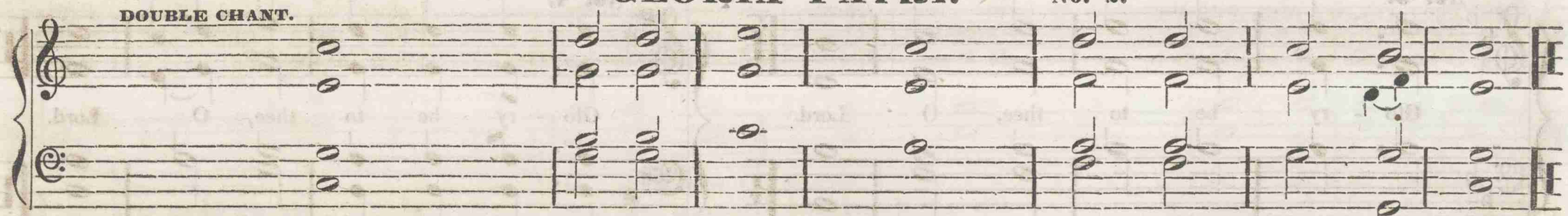
GLORIA PATRI. No. 1.

DOUBLE CHANT.

1. Glory be to the Father, and..... | to the | Son, | and | to the | Ho - ly | Ghost.
2. As it was in the beginning, is now, and... | e - ver | shall be, | World | with - out | end, A - | men.

GLORIA PATRI. No. 2.

DOUBLE CHANT.



Glory be to the Father, and..... | to the | Son, | and | to the | Ho - ly | Ghost.
As it was in the beginning, is now, and... | e - ver | shall be, | World | with - out | end, A - | men.

GLORIA PATRI. No. 3.

DOUBLE CHANT.

Glory be to the Father, and..... | to the | Son, | and | to the | Ho - ly | Ghost.
As it was in the beginning, is now, and... | e - ver | shall be, | World | with - out | end, A - | men.

GLORIAS. (After the Gospel is named.)

No. 1.

No. 2.

No. 3.

No. 4.

No. 5.

No. 6.

1. Praise the Lord, ... | O my | soul; | And all that is within me, ... | praise his | ho - ly | name.
3. Who forgiveth . . . . . | all thy | sins, | And . . . . . | heal - eth | all thine in- | firmities.
5. O praise the Lord, ye angels of his, ye that ex- | cel in | strength; | Ye that fulfil his commandments, and hearken un- | to the | voice of his | Word.
8. Glory be to the Father, and . . . . . | to the | Son, | And . . . . . | to the | Ho - ly | Ghost.

2. Praise the Lord . . . . . | O my | soul, | And for - - - - - - | get not | all his | benefits.
4. Who saveth thy life . . . . . | from de- | struction, | And crowneth thee with . . . . . | mercy...and | lov - ing | kindness.
6. O praise the Lord, all . . . . . | ye his | hosts, | Ye servants of . . . . . | his that | do his | pleasure.
7. O speak good of the Lord all ye works of his in all places of | his do- | minion, | Praise thou the . . . . . | Lord . . . . . | O my | soul.
9. As it was in the beginning, is now, and . . . . | ev - er | shall be, | World . . . . . | with - - out | end. A- | men.

BENEDIC ANIMA MEA.

DR. KEMP, England.

DOUBLE CHANT.

DEUS MISEREATUR. (Evening Service.)

*

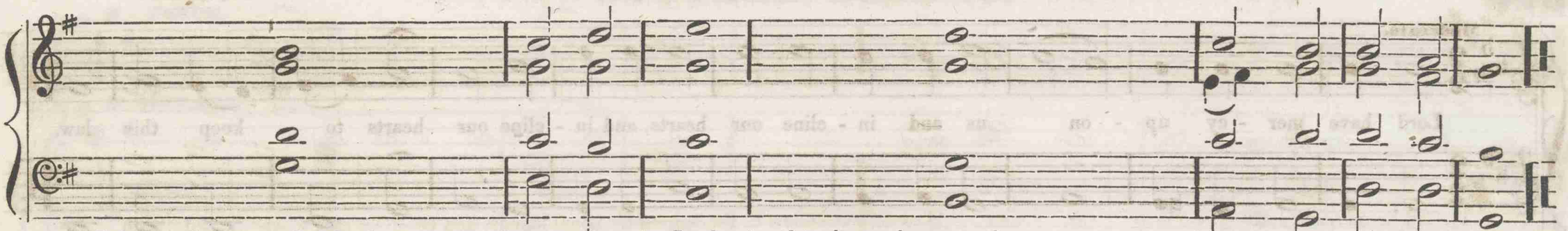
1. God be merciful unto ..... | us, and | bless us, | and show us the light of his countenance, and be ... | mer - -ci- | ful unto | us.
3. Let the people ..... | praise thee, O | God, | yea, let all the ..... | peo - ple | praise .... | thee.
5. Let the people ..... | praise thee, O | God, | yea, let all the ..... | peo - ple | praise .... | thee.
8. Glory be to the Father, and ..... | to the | Son, | and ..... | to the | Ho - ly | Ghost.

2. That thy way may be ..... | known upon | earth, | thy saving ..... | health a- | mong all | nations.
4. O let the nations re- ..... | joice, and be | glad, | for thou shalt judge the folk righteously, and govern the | na - tions | up - on | earth.
6. Then shall the earth bring ..... | forth her | increase, | and God, even our own ..... | God shall | give us his | blessing.
7. God ..... | shall ..... | bless us, | and all the ends of the ..... | world shall | fear ..... | him.
9. As it was in the beginning, is now, and | ev - - er | shall be, | world ..... | with - out | end, A- | men.

DOUBLE CHANT.

DEUS MISEREATUR.

BONUM EST CONFITERI. (Evening Service.)



1. It is a good thing to give thanks	unto the	Lord;	and to sing praises unto thy	name	O Most	Highest.
2. To tell of thy loving kindness	early in the	morning;	and of thy	truth in the	night -	season.
3. Upon an instrument of ten strings, and up-	on the	lute;	upon a loud instrument,	and up -	on the	harp.
4. For thou, Lord, hast made me	glad thro' thy	works;	and I will rejoice in giving praises for the ope-	ra - tions	of thy	hands.
5. Glory be to the Father, and	to the	Son,	and	to the	Ho - ly	Ghost.
6. As it was in the beginning, is now, and	e - ver	shall be;	world	with - out	end. A -	men.

VENITE EXULTEMUS.

JONES.

1. O, come, let us sing	unto the	Lord;	let us heartily rejoice in the	strength of	our sal -	vation.
2. Let us come before his presence	with thanks-	giving;	and show ourselves	glad in	him with	psalms.
3. For the Lord is a	great	God;	and a great	King a -	bove all	gods.
4. In his hands are all the corners	of the	earth;	and the strength of the	hills is	his	also.
5. The sea is his,	and he	made it;	and his hand pre - - - - - - - - - -	par - ed	the dry	land.
6. O, come, let us worship,	and fall	down;	and kneel be - - - - - - - - - -	fore the	Lord our	Maker.
7. For he is the	Lord our	God;	and we are the people of his	pasture, and the	sheep of his	hand.
8. O worship the Lord in the	beauty of	holiness;	let the whole	earth stand in	awe of	Him.
9. For he cometh, for he cometh to	judge the	earth;	and with righteousness to judge the world, and the	peo - ple	with his	truth.
10. Glory be to the Father, and	to the	Son;	and	to the	Ho - ly	Ghost.
11. As it was in the beginning, is now, and	e - ver	shall be;	world	with - out	end. A -	men.

RESPONSES TO THE COMMANDMENTS.

G. PINSENT.

Moderato.

Lord have mer - cy up - on us and in - cline our hearts, and in - cline our hearts to keep this law.

Lord have mer - cy up - on us and in - cline our hearts, and in - cline our hearts to keep this law.

AFTER THE TENTH COMMANDMENT.

G. PINSENT.

Lord have mer - cy up - on us, and write all these thy laws in our hearts, we be - seech thee.

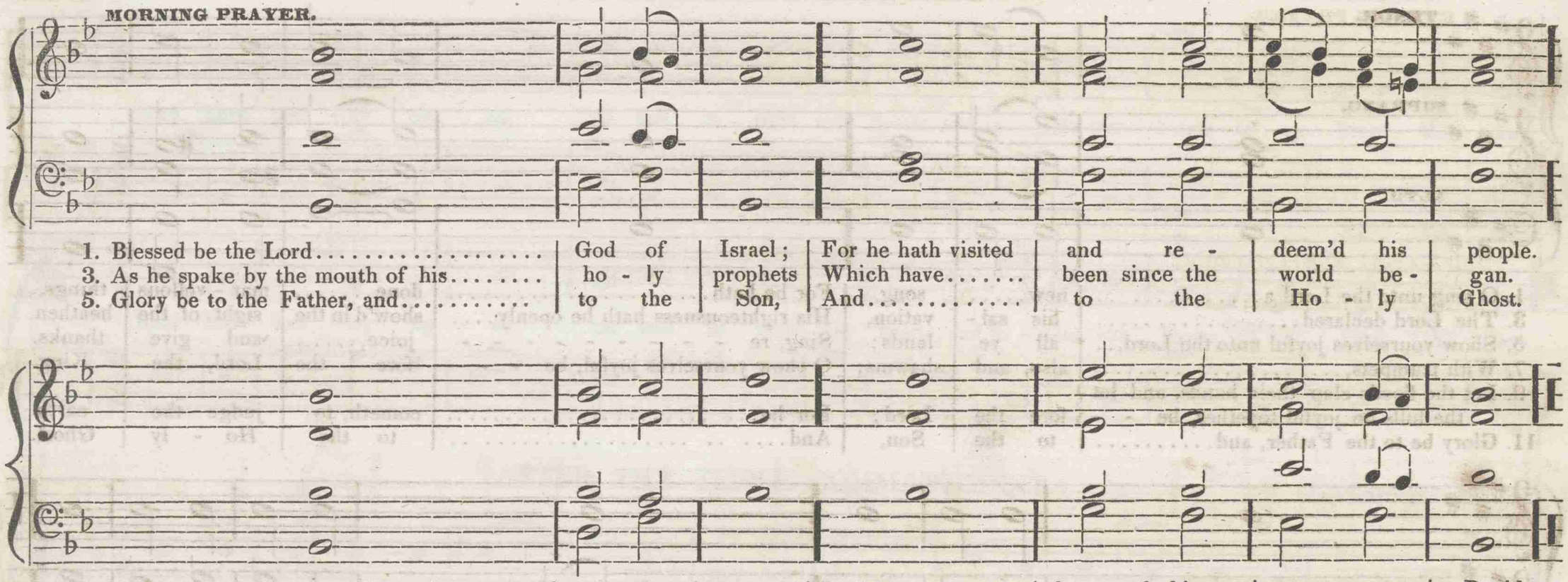
Lord have mer - cy up - on us and write all these thy laws in our hearts, we be - seech thee.

1. O sing unto the Lord a.....	new.....	song.	For he hath.....	done.....,	mar - vellous	things.
3. The Lord declared.....	his sal -	vation,	His righteousness hath he openly.....	show'd in the	sight of the	heathen.
5. Show yourselves joyful unto the Lord,..	all ye	lands;	Sing, re - - - - - - - - - -	joice,.....	and give	thanks.
7. With trumpets,.....	also, and	shawms;	O show yourselves joyful, be - - -	fore the	Lord, the	King.
9. Let the floods clap their hands, and let the hills be joyful together, be - -	fore the	Lord,	For he.....	cometh, to	judge the	earth.
11. Glory be to the Father, and.....	to the	Son,	And.....	to the	Ho - ly	Ghost.

2. With his own right hand, and with his....	ho - ly	arm,	Hath he gotten him - - - - - - - -	self the	vic - to -	ry.
4. He hath remembered his mercy and truth toward the.....	house of	Israel;	And all the ends of th' world have seen the sal-	va - tion	of our	God.
6. Praise the Lord up - - - - - - - -	on the	harp;	Sing to the harp, with a.....	psalm	of thanks-	giving.
8. Let the sea make a noise, and all that.....	there - in	is;	The round world, and.....	they that	dwell there-	in.
10. With righteousness shall he.....	judge the	world,	And the.....	peo - ple	with	equity.
12. As it was in the beginning, is now, and...	e - ver	shall be,	World.....	with - out	end, A -	men.

BENEDICTUS. (After the Second Lesson.) *

MORNING PRAYER.



1. Blessed be the Lord..... | God of | Israel; | For he hath visited | and re - | deem'd his | people.
3. As he spake by the mouth of his..... | ho - ly | prophets | Which have..... | been since the | world be - | gan.
5. Glory be to the Father, and..... | to the | Son, | And..... | to the | Ho - ly | Ghost.

2. And hath raised up a mighty sal - - - | vation for | us, | In the..... | house of his | ser - vant | David.
4. That we should be saved..... ... | from our | enemies, | And from the..... | hand of | all that | hate us.
6. As it was in the beginning, is now, and... | e - ver | shall be, | World..... | with - out | end, A - | men.

BENEDICTUS.

DOUBLE CHANT.

BONUM EST CONFITERI. (After the First Lesson.)

EVENING PRAYER.

1. It is a good thing to give thanks · · · · · · · · | unto the | Lord; | and to sing praises unto thy · · · · · · · · · · · · · · · · | name · · · · · · · | O Most | Highest.
3. Upon an instrument of ten strings, and up- | on the | lute; | upon a loud instrument, · | and up - | on the | harp.
5. Glory be to the Father, and · · · · · · · · · · · · · · | to the | Son, | and · | to the | Ho - ly | Ghost.

2. To tell of thy loving kindness · · · · · · · · · · · · | early in the | morning; | and of thy · | truth in the | night - | season.
4. For thou, Lord, hast made me · · · · · · · · · · · · | glad thro' thy | works; | and I will rejoice in giving praises for the ope- | ra - tions | of thy | hands.
6. As it was in the be inning, is now, and · · · · | e - ver | shall be; | world · | with - out | end. A - | men.

BONUM EST CONFITERI.

DOUBLE CHANT.

CHANT. **SELECTION.** **"Before Jehovah's awful throne."**

Composed for this work, by L. H. SOUTHARD.

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

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

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

ROMNEY. L. M.

Con spirito.

4. We'll crowd thy gates, with thankful songs, High, as the heaven our voices raise; And earth, with all her thousand tongues, Shall fill thy courts with sounding praise.

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

NOTE.—The above method of chanting a portion of a hymn and singing the remainder to a metrical tune, may be advantageously pursued, when the change or increase of emotion does not seem to call for the use of two or more tunes.

No. 1. E. No. 2. No. 3. E.

L. M. From every stormy wind that blows, From every swelling tide of woes, There is a calm, a sure retreat, Tis found beneath the mercy seat.
C. M. Oh! for a closer walk with God, A calm and heavenly frame, A light to shine upon the road, That leads me to the Lamb.

No. 4. No. 5. E. No. 6. E.

S. M. Raise your triumphant songs, To an immortal tune, Let all the earth resound the deeds, Celestial grace has done.
7s. Let us with a joyful mind, Praise the Lord, for he is kind, For his mercies shall endure, Ever faithful, ever sure.

10s.

1 Along the banks where Babel's current flows,
Our captive bands in deep des- | pondence | strayed,
While Zion's fall in sad remembrance rose,
Her friends, her children, | mingled | with the | dead.

2 The tuneless harp, that once with joy we strung,
When praise employed, and mirth in- | spired the | lay,
In mournful silence, on the willows hung,
And growing grief pro- | longed the | tedious | day.

3 Our hard oppressors, to increase our wo,
With taunting smiles, a song of | Zion | claim;
Bid sacred praise in strains melodious flow,
While they blaspheme the | great Je- | hovah's | name.

4 But how, in heathen chains and lands unknown,
Shall Israel's sons a song of | Zion | raise?—
O hopeless Salem, God's terrestrial throne,
Thou land of glory— | sacred | mount of | praise;—

5 If e'er my memory lose thy lovely name,
If my cold heart neglect my | kindred | race,
Let dire destruction seize this guilty frame,
My hand shall perish,> | and my | voice shall | cease.

NOTE.—*These verses apply to Chant No. 4.*

No. 7. E.

1 Daughter of Zion, awake from thy sadness,
Awake! for thy foes shall op- | press thee no | more;
Bright o'er the hills dawns the day-star of gladness,
Arise! for the | night of thy | sorrow is | o'er.

2 Strong were thy foes, but the arm that subdued them,
And scattered their legions, was | mightier | far;
They fled like the chaff from the scourge that pursued them,
Vain were their | steeds and their | chariots of | war.

3 Daughter of Zion, the power that hath saved thee;
Extolled with the harp and the | timbrel shall | be;
Shout! for the foe is destroyed that enslaved thee,
Th' oppressor is | van--quished, and | Zion is | free.

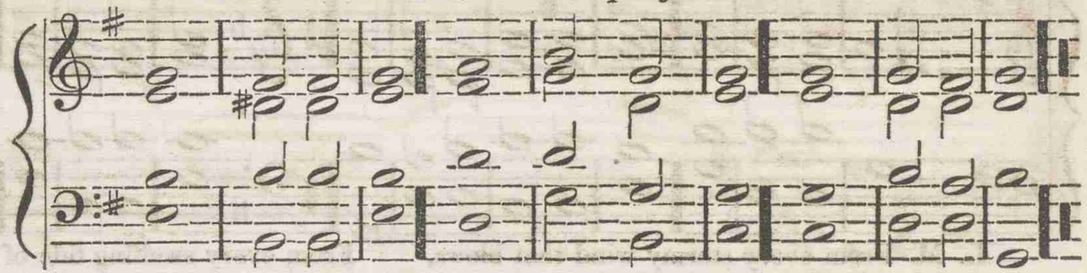
No. 8. E.

1 The Lord is great, ye hosts of heaven adore him,
And ye who tread this | earthly | ball,
In holy songs rejoice aloud before him,
And shout his | praise who | made you | all.

2 The Lord is great, his majesty how glorious!
Resound his praise from | shore to | shore;
O'er sin, and death, and hell, now made victorious,
He rules and | reigns for- | ever- | more.

3 The Lord is great, his mercy how abounding,
Ye angels strike your | golden | chords!
Oh praise our God! with voice and harp resounding,
The King of | kings, and | Lord of | lords!

No. 9. *"Father, hear our prayer."* E.



1. Hear! Father, hear our prayer,
Thou who art Pity where | sorrow pre- | vaileth,
Thou who art safety when mortal help faileth,
Strength to the feeble, and | hope··to de- | spair.
Hear! Father, | hear our | prayer.

2. Hear! Father, hear our prayer!
Wandering unknown in the | land··of the | stranger,
Be with all travellers in sickness or danger,
Guard thou their path, guide their | feet··from the | snare.
Hear! Father, | hear our | prayer.

3. Hear! Father, hear our prayer!
Still thou the tempest, night's | terrors··re- | vealing,
In lightning flashing, in thy thunders pealing,
Save thou the shipwrecked, the | voyager | spare.
Hear! Father, | hear our | prayer.

4. Hear thou the poor that cry!
Feed thou the hungry, and | lighten··their | sorrow,
Grant them the sunshine of hope for the morrow;
They are thy children, their | trust··is on | high.
Hear thou the | poor that | cry!

5. Dry thou the mourner's tear!
Heal thou the wounds of time | hallowed af- | ection,
Grant to the widow and orphan protection,
Be in their trouble a | friend··ever | near.
Dry thou the | mourner's | tear!

6. Hear! Father, hear our prayer!
Long hath thy goodness our | footsteps··at- | tended;
Be with the Pilgrim whose journey is ended;
When at thy summons for | death··we pre- | pare.
Hear! Father, | hear our | prayer.

Piano e Dolce. No. 1.

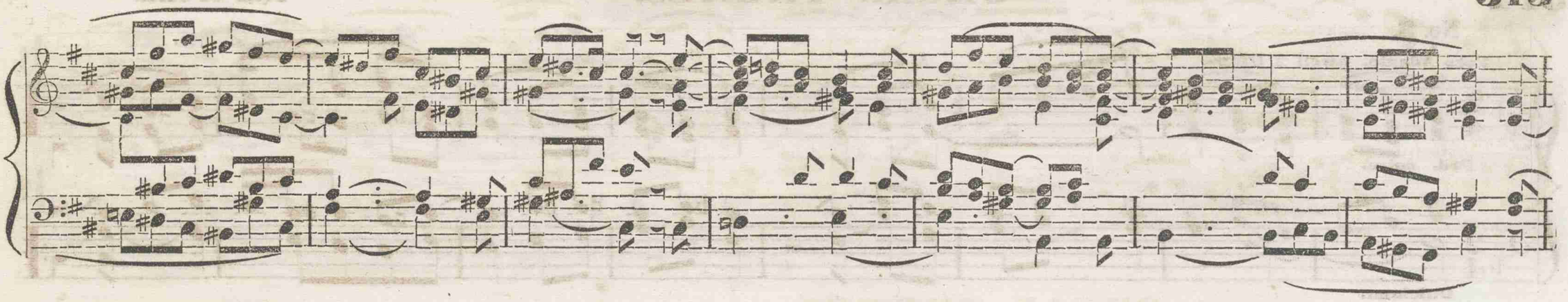
* *This lovely Movement, as well as the following Andante in D Major, is selected from the celebrated "Organ Studies," composed by this great Organist.*

ORGAN THEMES.

ANDANTE in D Major. MENDELSSOHN.

No. 2.

Piano E Dolce.



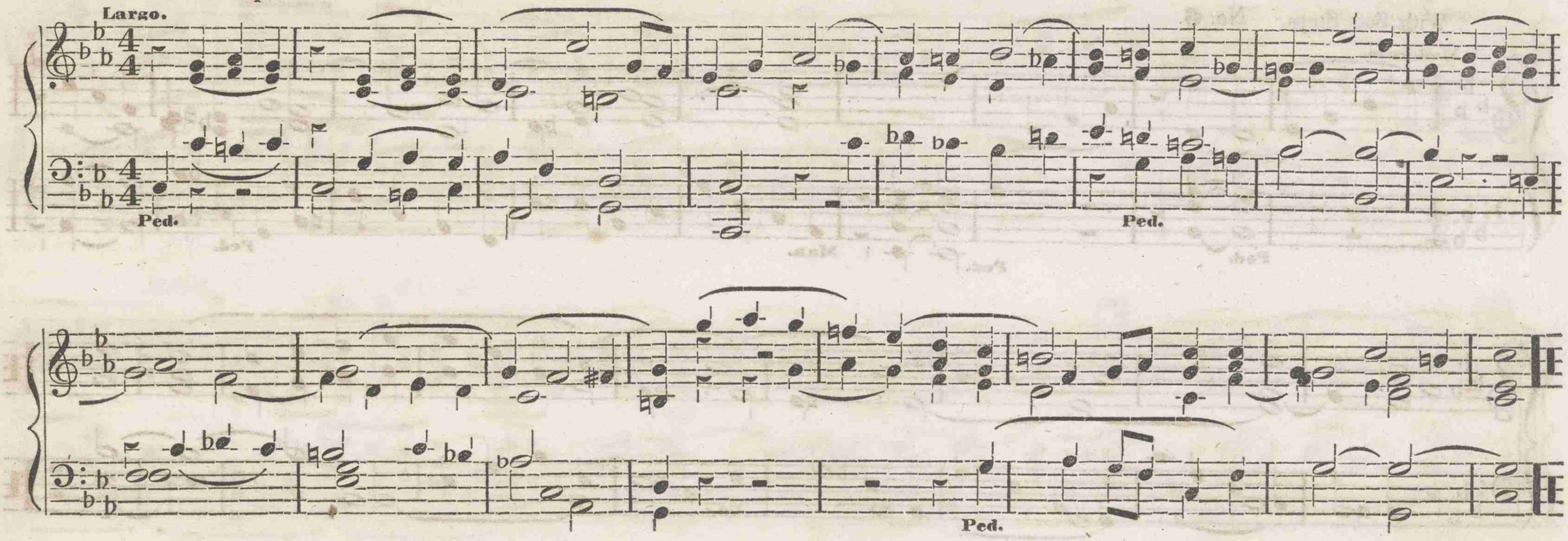
No. 3.

Poco Adagio. Swell 2 Diaps.

Ped. dolce.

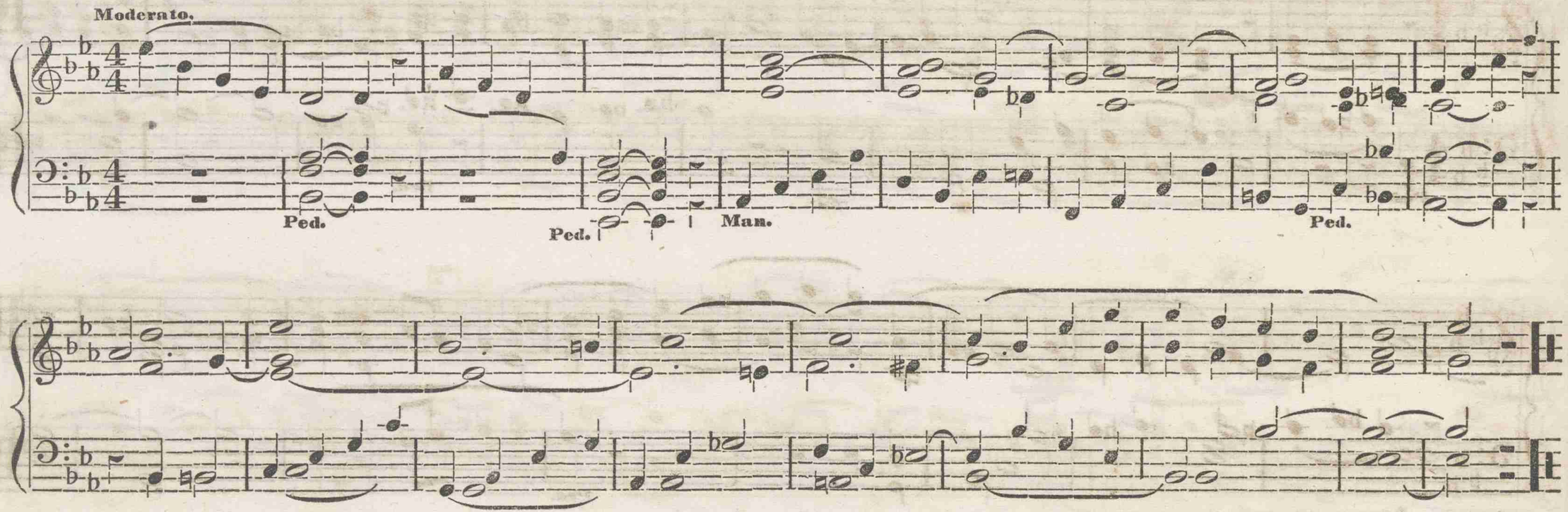
Dulciana.

With Soft Stops. No. 4.



With Soft Stops. No. 5.

With Soft Stops. No. 6.



With Soft Stops. No. 7.

No. 8.

No. 9. RINK.

With soft Stops.
Larghetto.

Ped. Ped.

No. 10. RINK.

With soft stops.
Moderato.

Ped. Ped. Ped. Ped. Ped.

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