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THE

AMERICAN HARP:



BEING

A COLLECTION OF NEW AND ORIGINAL CHURCH MUSIC,

UNDER THE CONTROL OF THE MUSICAL PROFESSIONAL SOCIETY IN BOSTON

✓✓


ARRANGED AND COMPOSED BY CH. ZEUNER,
ORGANIST TO ST. PAUL'S CHURCH, AND TO THE HANDEL AND HAYDN SOCIETY.

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THE MUSICAL PROFESSIONAL SOCIETY OF BOSTON,

Respectfully recommend this work to the Public.

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

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

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

Boston, Sept. 12th, 1832.

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

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

G. GRAUPNER, *Professor of Music.*

C. GEITNER, *Professor of Music.*

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

} DIRECTORS.

G. POLLOCK, SECRETARY.

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

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

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

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

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

Marcato, well marked, or accented.

Majestoso, majestic.

Melody, the highest part, principal part, air.

Mesto, mourning.

Men, less—*men forte*, less strong.

Meno vivo, with less spirit.

Messa di voce, swelling and diminishing the strains or sounds.

Mezzo, half, *mezzo forte*, (*MF.*) half loud (*MP.*) half soft.

Minore, the correspondent minor key, or minor in general.

Moderato, moderately.

Molto, much.

Morendo, dying away.

Motetto, a vocal composition, in general fugueing style, the words taken from the sacred scriptures, and never less than 4 parts, often for 5, 6, 7, or 8 parts.

Non, not.

Nota Sostenuta, passing quickly from *piano* to *forte*, and from *forte* to *piano*.

Organo, Organ.

Pastorale, in a natural, (pastoral) style.

Patetico, pathetic, grand, passion, effect.

Parlanto, more speaking than singing.

Piano, (*P.*) soft, (*MP.*) half soft.

Pedal, that part of the Organ, played with the feet.

Perdendo, *Perdendosi*, losing itself.

Piacere, a *piacere*, at pleasure.

Pianissimo, (*PP.*) very soft.

Pietoso, soft, hasty.

Più mosso, quicker—*più presto*, *stretto*, the same.

Più, more—*più Allegro*, more lively—*più forte*, louder.

più tosto Andante, rather a little slower.

Poco, *poco à poco*, by degrees, *poco à poco crescendo*, to swell the sound by degrees.

Pomposo, grand, pompous.

Portamento di voce, is the art of sustaining or carrying the voice, (or sound,) blending the notes together; contrary to *portamento* is the *staccato*.

Presto, quick—*Prestissimo*, very quick.

Primo, the first part.

Quasi, nearly as.

Rallentando, *Ritardando*, to diminish the time and sound gradually.

Recitativo, a sort of musical declamation, having to each syllable, a musical sound.

Risolto, resolute, resolved, decided.

Ritornello, repeating certain phrases, the expression taken from a sort of ancient poetry: *Rondeau cest ma ritournelle continuelle*.

Secondo, the second part.

Semi Chorus, half the Choir or voices.

Segue, or (*Seg.*) go on to the following.

Sempre, or *semp.* always, throughout the piece.

Senza, without—*senza replica*, without repetition.

Serioso, serious.

Siciliano, a more slow movement, in general written in 6-4, or 6-8 time; like *pastorale*.

Smorzando, becoming extinct.

Soave, Sweet.

Solo, for a single voice, (part,) *Soli*, for single voices in more parts.

Sopra, above—*come sopra*, as above.

Soprano, for a high Treble voice, signifies Treble voices in general.

Sostenuto, or *Sost.*, dwelling upon rests, in giving them a peculiar expression.

Sotto voce, middling strength of sound.

Spicato, distinct.

Spirituoso, or *con spirito*, with spirit.

Staccato, or *Stoccatto*, (*Stacc.*) short and distinct.

Stretto, and *Stringendo*, pressing the time faster.

Stringendo, pressing, hurrying on.

Syncope, is a slurring of the notes contrary to the natural Accent.

Tasto Solo, (*T. S.*) signifies in *unison* all *unisono*; in compositions for the Organ, signifies it without the Pedal base.

Tanto, very.

Tempo, time—*A tempo*, in time—*Tempo primo*, the time of the first movement—*Tempo secondo*, the time of the second movement.

Tando, slow.

Tempo gusto, like *moderato*, but not so serious.

Tenore, *con tenerezza*, tenderly, with tenderness.

Tenuto, like *sostenuto*, (*Ten.*) sustain the tone with equal strength.

Tenore, *Tenor*, a high male voice, the third part in compositions for four parts.

Timoroso, alarmed, timorous.

Trio, a composition for three parts.

Trillo, *Shake*, moving two successive tones constantly, and quickly after.

Tutti, (*T.* or *Tutt.*) all together.

Un poco, a little.

Unisono, *Unison*, sounding alike, in one or more octaves.

Veloce, quick.

Vivace, or *Vivo*, a quick movement.

Vivacissimo, very quick.

Volta prima, the first time.

V. S. Volti Subito, *si volti*, *Verte*, turn, turn quickly.

Vigoroso, strong, vigorous.

Voce, the voice.

Voce di petto, chest voice

Voce di testa, head voice

Zelo, ardent, zealous.

ALLEGRO.

FAITH. L. M.

Common Hymn.

5

Tenor.

2d Treble.

1st Treble.

Organ.

Bass.

SOLO. ALTO.

SOLO.

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

TUTTI. F.

P.

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

TUTTI. F.

P.

NORTH AMERICA. L. M. Two Stanzas.

Common Hymn.

First Stanza Musical Score: This section contains the first stanza of the hymn. It consists of four staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is also a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves.

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

SECOND STANZA.

Second Stanza Musical Score: This section contains the second stanza of the hymn. It consists of four staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is also a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves.

God the un - - i - ver - - sal King.

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

Of God the un - i - - ver - sal King.

HYMN. Continued.

7

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

UN POCO ALLEGRETTO.

MONODY. L. M.

Common Hymn..

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

UNISON.

8 ALLEGRETTO.

ST. SIMON. L. M.

Common Hymn.

Musical score for the first system of the hymn. It consists of four staves. The first two staves are for the 'SECOND TREBLE' part, and the last two are for the 'UNISON' part. The music is in G major (one sharp) and common time (C). The lyrics are: 'The Saviour lives, no more to die: He lives, the Lord enthron'd on high: He lives the Lord enthron'd on high:'

SECOND TREBLE.

UNISON.

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

Musical score for the second system of the hymn. It consists of four staves. The first two staves are for the 'SECOND TREBLE' part, and the last two are for the 'UNISON' part. The music is in G major (one sharp) and common time (C). The lyrics are: 'He lives, tri-umphant o'er the grave: He lives, e - ternal - - ly to save! He lives, e - - ter - - nal - ly to save.'

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

UN POCO ADAGIO.

ADORATION. L. M.

Common Hymn.

9

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

The first system of the musical score consists of four staves. The top two staves are treble clefs with a key signature of one sharp (F#) and a time signature of 3/8. The bottom two staves are a bass clef and a tenor clef, both with a key signature of one sharp (F#) and a time signature of 3/8. The lyrics are written below the staves, with the words "O Ho - ly, ho - ly, ho - ly, Lord, Bright in thy deeds and in thy name, for ev - er be thy" aligned with the notes.

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

UNISON.

The second system of the musical score continues the melody and accompaniment. It also consists of four staves with the same key signature and time signature. The lyrics "name a - dor'd, Thy glo - ries let - the world pro - claim; Thy glo - ries let the world pro - claim." are written below the staves. The word "UNISON." is written below the third staff. The system concludes with a double bar line.

ALLEGRETTO.

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

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked ALLEGRETTO. The lyrics are written below the vocal staves.

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

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves with the same key and time signatures. The lyrics continue below the vocal staves.

ANDANTE.

GOSPEL. L. M. Two Stanzas.

Common Hymn. 11

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

This block contains the musical notation for the first stanza. It consists of four staves. The first three staves are in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the first three staves.

SECOND STANZA.

FINE.

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

UNISON.

This block contains the musical notation for the second stanza. It consists of four staves. The first three staves are in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the first three staves. The word 'UNISON.' is written below the fourth staff.

2 ALLEGRETTO.

BISHOP HEBER. L. M.

Common Hymn.

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

ALLEGRO VIVACE.

GOD'S PRESENCE. L. M.

Peculiar Hymn.

ALLEGRETTO.

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

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

F. 3 4 SOLO. TUTTI. P. DIM.

DOLCE.

♫ Male voices may repeat the Solo

ALLEGRO ASSAI.

GRATITUDE. L. M.

Common Hymn. 13

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is also a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The music is written in a common hymn style with various note values and rests. The lyrics are written below the second staff.

SOLO. For Alto or Tenor.

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

Base part ad lib:

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is also a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The music is written in a common hymn style with various note values and rests. The lyrics are written below the second staff.

TUTTL.

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

TUTTL.

SOLO.

First system of the musical score. It consists of four staves. The top two staves are for Treble Clef (Soprano and Alto), and the bottom two are for Bass Clef (Tenor and Bass). The key signature has one flat (B-flat), and the time signature is 3/8. The lyrics are: "Breathe, Ho - ly Spir - it, from a - - bove, Un - - til our hearts with fer - vor glow: Oh, kin - dle there a". The word "SOLO." is written above the first staff at the beginning of the system.

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

TUTTI.

SOLO.

Second system of the musical score. It consists of four staves. The top two staves are for Treble Clef (Soprano and Alto), and the bottom two are for Bass Clef (Tenor and Bass). The key signature has one flat (B-flat), and the time signature is 3/8. The lyrics are: "Sa - viour's love, True sym - pa - - thy with hu - man woe; True sym - pa - - thy with hu - man woe." The word "SOLO." is written above the first staff at the beginning of the system, and "TUTTI." is written above the second staff at the end of the system.

ORATOR. L. M.

Common Hymn.

15

ALLEGRETTO.

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in the first treble staff, with lyrics underneath. The accompaniment is spread across the other three staves. The lyrics for this system are: "Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by

The second system of the musical score also consists of four staves in the same key and time signature. The melody continues from the first system. The lyrics for this system are: "morn - ing light, And talk of all thy truth at night, And - talk - - of - - all thy truth at - night." The system concludes with a "SOLO." marking on the third staff and a "TUTTI." marking on the fourth staff, indicating a change in the musical texture.

REGENCY. L. M.

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

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

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

UN POCO ALLEGRETTO.

PERSECUTION. L. M.

Common Hymn.

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

The musical score for 'PERSECUTION' is written for four staves. The top staff is a vocal line in treble clef, 3/4 time, with a key signature of one flat (Bb). The second staff is a vocal line in treble clef, 3/4 time, with a key signature of one flat. The third staff is a vocal line in treble clef, 3/4 time, with a key signature of one flat. The bottom staff is a piano accompaniment in bass clef, 3/4 time, with a key signature of one flat. The lyrics are: 'O Lord, how ma - ny are my foes, In this weak state of flesh and blood; My peace they dai - ly discom - pose, But my defence and hope - is God.'

ALLEGRO. ASSAI.

HYMN FOR ALL MANKIND. L. M.

Common Hymn, 17
OR ANTHEM.



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



CODA when used as an Anthem.

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

Hymn fine.

FF.

First system of musical notation for the first stanza. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

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

Second system of musical notation for the second stanza. It continues with four staves: two vocal staves and two piano accompaniment staves. The lyrics are written below the vocal staves. There are four 'SOLO.' markings above the vocal staves, indicating solo passages for the Soprano and Alto parts.

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

TUTTI. F.

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

ALLEGRETTO.

SANCTIFICATION. L. M.

Common Hymn.

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

KING DAVID. L. M.

Common Hymn.

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

This system contains the first four staves of the musical score. The first two staves are vocal parts (Soprano and Alto) in treble clef, 3/4 time. The third staff is a vocal part (Tenor) in treble clef, and the fourth staff is the piano accompaniment in bass clef. Dynamics include 'F.' (Fortissimo) at the beginning of the second staff and the end of the fourth staff.

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

This system contains the next four staves of the musical score. The first two staves are vocal parts (Soprano and Alto) in treble clef. The third staff is a vocal part (Tenor) in treble clef, and the fourth staff is the piano accompaniment in bass clef. Dynamics include 'CRES.' (Crescendo), 'MF.' (Mezzo-Forte), and 'F.' (Fortissimo) throughout the system.

ALLEGRO.

MESSIAH. L. M.

Common Hymn.

21

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The music is in common time (C). The first staff has dynamic markings **MF.** and **CRES.**. The second staff has a dynamic marking **P.**. The third staff has dynamic markings **MF.** and **CRES.**. The fourth staff has a dynamic marking **CRES.**. The lyrics are: "He reigns! the Lord, the Sav-iour reigns! Sing to his name in lof-ty strains; Sing to his name in lof-ty strains;"

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The music is in common time (C). The first staff has dynamic markings **P.** and **F.**. The second staff has dynamic markings **P.** and **F.**. The third staff has dynamic markings **P.** and **F.**. The fourth staff has dynamic markings **P.** and **F.**. The lyrics are: "Let all the earth in songs re-joice, And in his praise ex- - alt their voice; And in his praise ex- alt their voice."

First Stanza musical notation. The score consists of four staves. The top three staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is in 4/4 time. The lyrics are written below the second and third staves.

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

UNISON.

Second Stanza musical notation. The score consists of four staves. The top three staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is in 4/4 time. The lyrics are written below the second and third staves.

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

UN POCO ALLEGRO.

CHRISTIAN HYMN. L. M.

Common Hymn.

23

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

This musical score is for a hymn in common time (C). It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The melody is in the soprano part, and the bass part follows. The lyrics are written below the vocal staves.

ALLEGRETTO.

PENITENCE. L. M.

Common Hymn.

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

SOLO.* TUTTI.

SOLO.* TUTTI. D.C. *

This musical score is for a hymn in 3/4 time. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The melody is in the soprano part, and the bass part follows. The lyrics are written below the vocal staves. There are solo and tutti markings for the vocal parts.

* May be repeated.

TETRARCH. L. M.

Common Hymn.
Accent peculiar.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the organ. The key signature is one sharp (F#) and the time signature is common time (C). The first two staves have a series of rests followed by a melodic line starting with a half note G4. The organ part has a similar pattern. The word 'P.' (Piano) is written above the second staff. The lyrics 'Blest are the humble souls that see, Their emp - ti - ness and pov - er - ty: Blest are the humble souls that see, Their emp - ti - ness and pov - er - ty:' are written below the staves.

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

Base Solo and Organ TUTTI P.

The Base Solo may be omitted.

The second system of the musical score continues the composition. It features four staves. The vocal parts and organ continue the melody. The word 'F.' (Forte) is written above the first staff. The lyrics 'And crowns of joy - - - - - laid up in heav'n;' are written below the staves. The third system continues the melody with the lyrics 'Treasures of grace to them are giv'n, And crowns of joy, And crowns of joy laid up in heav'n; And crowns of joy laid up in heav'n.' The word 'F.' is written above the first staff. The fourth system continues the melody with the lyrics 'And crowns of joy' and 'F.' written above the first staff.

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

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

And crowns of joy

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

This block contains the musical notation for the first stanza. It consists of four staves: a vocal melody in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, and three accompaniment staves in bass clef with the same key signature and time signature. The lyrics are written below the vocal staff.

SECOND STANZA.

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

This block contains the musical notation for the second stanza. It follows the same format as the first, with four staves (vocal melody and three accompaniment staves) in treble and bass clefs with a key signature of one sharp and a 3/4 time signature. The lyrics are written below the vocal staff.

CATHEDRAL CHANT. L. M.

Common Hymn.

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

UNISON.

ALLEGRO VIVACE.

ALOWETTI. L. M.

Common Hymn.
Accent Peculiar. *

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

D. C. *

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

Second Treble.

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

This system contains the first four staves of the hymn. The top staff is the first treble clef, and the second staff is labeled 'Second Treble.' The key signature is one flat (B-flat) and the time signature is 3/8. The lyrics are written below the staves.

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

This system contains the next four staves of the hymn. The key signature remains one flat (B-flat) and the time signature is 3/8. The lyrics continue below the staves.

SECOND TREBLE.

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

The first system of the musical score consists of four staves. The top staff is the melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is labeled 'SECOND TREBLE' and also in treble clef with the same key signature and time signature. The third and fourth staves are in bass clef with the same key signature and time signature. The lyrics are written below the second staff, aligned with the notes.

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

P. F. P. *

P. F. P. D. C. *

The second system of the musical score consists of four staves. The top staff is the melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in treble clef with the same key signature and time signature. The third and fourth staves are in bass clef with the same key signature and time signature. The lyrics are written below the second staff, aligned with the notes. There are dynamic markings (P., F., P.) and a repeat sign (*) above the second staff, and (P., F., P., D. C. *) below the fourth staff.

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

The first system of the musical score is written on four staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is primarily in the upper staves, with the lower staves providing harmonic support. The lyrics are written below the first two staves.

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

CRES.

God is our

The second system of the musical score continues on four staves with the same key signature and time signature. It includes a crescendo marking 'CRES.' above the second staff. The lyrics continue across the staves, with the final line 'God is our' appearing below the bottom staff. The score concludes with a double bar line on the top staff.

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

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

And wins the

ALLEGRETTO.

ORTHODOX. L. M.

Common Hymn.

31

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

This musical score is for the hymn 'ORTHODOX. L. M.' in Common Hymn style. It is marked 'ALLEGRETTO.' and is page 31. The music is written in G major (one sharp) and 3/4 time. It consists of four staves: a vocal melody line, a piano accompaniment line, and two additional staves for a second vocal part or organ. The lyrics are: 'The Lord in Zi-on ev-er reigns, And o'er her holds his guardian hand; Her wor-ship and her law maintains, Which, like himself, unmov'd shall stand.'

ALLEGRETTO.

THE RIGHTEOUS. L. M.

Common Hymn.

Shun the broad way where sinners go;

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

This musical score is for the hymn 'THE RIGHTEOUS. L. M.' in Common Hymn style. It is marked 'ALLEGRETTO.' and is page 31. The music is written in G major (one sharp) and 3/4 time. It consists of four staves: a vocal melody line, a piano accompaniment line, and two additional staves for a second vocal part or organ. The lyrics are: 'Shun the broad way where sinners go; Happy the man, whose cau-tious feet, Shun the broad way where sinners go; Who hates the place where ath'ists meet, And fears to talk as scoffers do.'

3
4

ALTO. SOLO. TUTTI.

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

SOLO. TUTTI.

This musical score is for a hymn in G major (one sharp) and 3/4 time. It features four staves. The first staff is the vocal melody. The second staff is an alto part, marked 'ALTO.' and 'SOLO.' for the first part of the verse. The third staff is a solo part, marked 'SOLO.' and 'TUTTI.' for the second part of the verse. The fourth staff is a tutti part, marked 'TUTTI.' and 'TUTTI.' for the third part of the verse. The tempo is 'UN POCO ALLEGRETTO.' and the meter is 'L. M.' (Long Meter). The key signature is one sharp (F#).

ALLEGRETTO.

TEMPLE SONG. L. M.

Common Hymn.

3
4

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

This musical score is for a hymn in D major (two sharps) and 3/4 time. It features four staves. The first staff is the vocal melody. The second staff is an alto part. The third staff is a solo part. The fourth staff is a tutti part. The tempo is 'ALLEGRETTO.' and the meter is 'L. M.' (Long Meter). The key signature is two sharps (D major).

UN POCO ALLEGRO.

THE CITY OF DAVID. L. M.

Peculiar Hymn.

33

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

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

ALLEGRETTO.

EASTER HYMN. L. M.

Common Hymn.

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

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

34 ALLEGRO.

INNOCENCE. L. M.

Common Hymn.

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

UN POCO ALLEGRO.

JOB. L. M.

Common Hymn.

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

ANDANTE.

NEW ENGLAND. L. M.

Common Hymn. 35

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

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

36 ANDANTE.

BRYANT. L. M. Two Stanzas.

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

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

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the top staff, with some words like 'Je - ho - vah' and 'almighty' hyphenated across measures.

SECOND STANZA.

SOLO.

SOLO.

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

The second system of the musical score also consists of four staves, maintaining the same key signature and time signature. The first two staves are marked 'SOLO.' and contain the melody. The bottom two staves provide the accompaniment. The lyrics for the second stanza are written below the first two staves, with some words like 'dis - ea - ses' and 'can - re -' hyphenated across measures.

HYMN. Continued.

37

TUTTI.

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

ALLEGRETTO.

TUTTI.

SABBATH. L. M.

Common Hymn.

SOLO. **TUTTI.**

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

SOLO. **TUTTI.**

***ORGAN.** **D. C. ***

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

COLLOCUTION. L. M.

Common Hymn.

All power and grace to God be - long, He is my strength, and he my song: He comes, my Sa - viour from his throne, He comes to bring sal - va - tion down.

ALLEGRETTO.

FIRMAMENT. L. M.

Common Hymn.

The heavens declare thy glory Lord, In every star thy wisdom shines; But when our eyes behold thy work, We read thy name in fairer lines, We read thy name in fair - er lines.

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

D. CP.

ALLEGRETTO.

CONFESSION. L. M.

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

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

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

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

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

BAPTIST. L. M.

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

First system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the other three staves. The lyrics are written below the top staff.

Come, Ho - ly Spir - it, calm each mind, And fit - - - us to ap - - proach our God; Re - move each

CHORALMENTE.

Second system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the other three staves. The lyrics are written below the top staff.

vain, each world - ly thought, And lead us to thy blest a - - bode; And lead us to thy blest a - - bode.

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

* CODA WHEN USED AS AN ANTHEM.

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

PIU ALLO. FF F DECRESC.

HYMN FINE. FF F DECRESC.

OLD CHANT. L. M.

Common Hymn.

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

UN POCO STACCATO.

ALLEGRETTO.

CONVENT CHANT. L. M.

Common Hymn.
Accent Peculiar.

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

UN POCO STACCATO.

ALLA BREVE.

GERMAN CHANT. L. M.

Common Hymn.

43

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

STACCATO.

ALLA BREVE.

AMERICAN CHANT. L. M.

Common Hymn.

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

LUTHER'S CHANT. L. M.

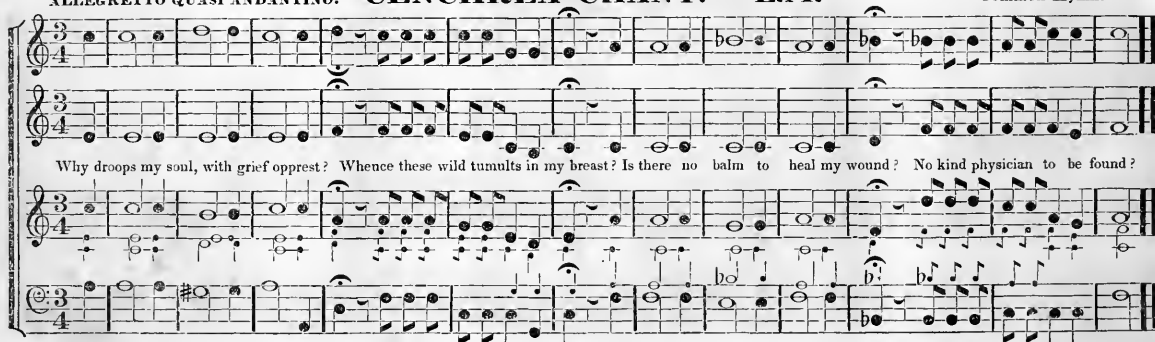
Common Hymn.
Accent Peculiar.


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

UN POCO STACCATO.

ALLEGRETTO QUASI ANDANTINO. CENCHREA CHANT. L.M.

Common Hymn.



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

UN POCO ALLEGRETTO.

MORAVIAN CHANT. L. M.

Common Hymn. 45
Accent Peculiar.

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

VIVACE.

MISSIONARY CHANT. L. M.

Common Hymn.

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

UN POCO STACCATO.

EVENING CHANT. L. M.

Common Hymn.

Thus far the Lord hath led me on, Thus far his pow'r prolongs my days; And ev'ry ev'ning shall make known, Some fresh memorial of his grace.

UN POCO STACCATO.

ANDANTINO QUASI ALLEGRETTO.

TEMPLE CHANT. L. M.

Common Hymn.

So let our lips and lives express, The ho - ly gospel we pro - fess; So let our works and virtues shine, To prove the doctrine all di - vine.

UN POCO STACCATO

ALLEGRO ASSAI.

OLYMPUS. L. M.

Common Hymn. 47
Accent Peculiar.

Ye nations round the earth, rejoice, Be - fore the Lord, your sov'reign king; Serve him with cheerful heart and voice, With all your tongues his glory sing.

UN POCO ALLEGRETTO.

PRISCILLA. L. M.

Common Hymn.

Come in thou bles-sed of the Lord, Oh come in Je - sus' pre - cious name; We welcome thee with one accord, And trust the Saviour does the same.

TRANSIENTNESS. L. M.

Common Hymn.
MINOR MODE.

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

ALLEGRO.

TRANSIENTNESS. L. M.

Common Hymn.
MAJOR MODE.

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

To God, the great, the ev - er blest, Let songs of hon - or be address; His mer - cy firm for - ev - er stands; Give

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

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

UNISON.

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

UNISON.

But lo! what sudden joys we see!

PRESTO.

BOSTON. L. M.

Common Hymn.

51

Common Hymn, No. 11.

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

SOLO.

SOLO.

ORGAN.

Soprano

Alto

Tenor

Bass

Piano

TUTTI.

CRESC.

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

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

Common Hymn.

ALLEGRO VIVACE.

ALTO.

TENOR.

SECOND TREBLE.

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

SOLO.

TUTTI.

SOLO.

F.

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

SOLO.

TUTTI. F.

SOLO.

ALLA CAPELLA.

CALVIN. L. M. or First Stanza.*

Common Hymn.

53

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

UNISON. SOLO. TUTTI. FINE.

ALLA CAPELLA.

MELANCHTHON. L. M. *Second Stanza.

Common Hymn.

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

UNISON. SOLO. TUTTI. FINE.

CONSOLATION. L. M.

Common Hymn.

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

ALLEGRO ASSAI.

AMON. L. M.

Common Hymn.

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

ALLEGRO VIVACE-BREVE.

HASLINGER.

L. M.

Common Hymn

55

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

UNISON.

ALLEGRETTO.

STADLER.

L. M.

Common Hymn.

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

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

This musical score is for a hymn by Hiller, L. M. It is in the key of B-flat major (two flats) and 3/4 time. The tempo is marked 'ALLEGRETTO'. The score consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment. The lyrics are: 'The Lord is judge be - fore his throne - All na - tions shall - his justice own : Oh may my soul be found sincere, And stand approved with courage there.'

ALLEGRETTO MODERATO.

PISARI.

L. M.

*Second Stanza.

Common Hymn.

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

This musical score is for a hymn by Pisari, L. M. It is in the key of B-flat major (two flats) and 3/4 time. The tempo is marked 'ALLEGRETTO MODERATO'. The score consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment. The lyrics are: 'Al - migh - ty maker of - my frame, Teach me the measure of - my days ; Teach me - to know how frail I am. - To spend the remnant to - thy praise.'

CHORAL.

KOERNER. L. M.

Common Choral.

81

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

CHORAL.

EISENHOFER. L. M.

Common Choral.

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

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

The musical score for the first stanza is written for four voices (Soprano, Alto, Tenor, and Bass) in common time. The melody is in G major, indicated by one sharp (F#). The lyrics are: "Lord, hear my words my spir - it see, When wrapt in solemn thoughts of thee: My King, my God, my cries at - tend; To thee my suppliant pray'rs as - cend." The music features a mix of half and whole notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line.

SECOND STANZA.

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

The musical score for the second stanza is written for four voices (Soprano, Alto, Tenor, and Bass) in common time. The melody is in G major, indicated by one sharp (F#). The lyrics are: "Whene'er the morning rays ap - pear, Thon Lord, my ear - ly voice shalt hear: To thee my lift - ed hands shall rise, And faith look up with longing eyes." The music features a mix of half and whole notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line.

CHORAL.

PAER. L. M.

Common Choral.

83

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

CHORAL.

VIOTTI. L. M.

Common Choral.

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

GOMORRIHA. L. M.

Common Choral.

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

CHORAL.

CAIAPHAS. L. M.

Common Choral.

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

CHORAL.

DISTRESS. L. M.

Common Choral.

85

Preserve me Lord in time of need, For succour to thy throne I flee, But have no merits there to plead: My goodness cannot reach to thee.

CHORAL.

CHEROKEES. C. M.

Common Choral.

Lord hear the voice of my com - plaint; Accept my se - cret prayer; To thee a - lone, my King, my God, Will I for help re - pair.

CHORAL SONG. L. M.

Common Choral.

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

CHORAL.

SODOM. L.M.

Common Choral.

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

CHORAL.

THE HOLY CITY. L. M.

Common Choral.

87



'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.



CHORAL.

IMMORTALITY. L. M.

Common Choral.



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



THE PIOUS MAN. L. M.

Common Choral.

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

This musical score is for a four-part choral setting of the hymn 'The Pious Man'. It is written in common time (C) and the key of B-flat major (two flats). The score consists of four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: 'When dangers, woes, or death are nigh, Past mercies teach me where to fly; Thine arm Al - mighty God can aid, When sickness, griefs, and pains invade.' The music features a variety of note values including half notes, quarter notes, and eighth notes, with some measures containing rests. The piece concludes with a double bar line.

CHORAL.

PEACE. L. M.

Common Choral.

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

This musical score is for a four-part choral setting of the hymn 'Peace'. It is written in common time (C) and the key of B-flat major (two flats). The score consists of four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: 'Now may the God of grace and pow'r, Attend his people's humble cry; Defend them in the needful hour, And send de - liv'rance from on high.' The music features a variety of note values including half notes, quarter notes, and eighth notes, with some measures containing rests. The piece concludes with a double bar line.

CHORAL.

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

ALTO or SECOND TREBLE.

Be thou O God ex - alt - ed high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there o - - bey'd.

This musical score is for the hymn 'The celebrated OLD HUNDRED' by L. M. It is a common choral setting. The score is written for four parts: Soprano (top line), Alto or Second Treble (second line), Tenor (third line), and Bass (bottom line). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: 'Be thou O God ex - alt - ed high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there o - - bey'd.'

CHORAL.

WORLD'S PRAYER. L. M.

Common Choral.

In - dulgent sov'reign of the skies, And wilt thou bow thy gracious ear? While feeble mortals raise their cries, Wilt thou the great Je ho - vah hear?

This musical score is for the hymn 'WORLD'S PRAYER' by L. M. It is a common choral setting. The score is written for four parts: Soprano (top line), Alto (second line), Tenor (third line), and Bass (bottom line). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: 'In - dulgent sov'reign of the skies, And wilt thou bow thy gracious ear? While feeble mortals raise their cries, Wilt thou the great Je ho - vah hear?'

FAC TOTUM. C. M.

Common Hymn.

SOLO.*

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

SOLO.

TUTTI. F.

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

TUTTI. F.

SOLO. D. C. *

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

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

UNISON.

The musical score is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 3/4. The tempo is marked 'ALLEGRETTO'. The hymn is in common meter (C. M.). The lyrics are: 'Great God the na - tions of the earth, Are by Cre - a - tion thine; And in thy works by all be - held; Thy pow'r and glo - ry shine; And in thy works, by all be - held, Thy pow'r and glo - ry shine, Thy pow'r and glo - ry shine.' The word 'UNISON.' is written below the piano part in the third system.

EXHORTATION. C. M.

Common Hymn.

SOLO.

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

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

SOLO.

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

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a melodic phrase and ends with a whole note. The second staff is a vocal line in treble clef, continuing the melody. The third staff is a vocal line in treble clef, continuing the melody. The fourth staff is a piano accompaniment line in bass clef, providing harmonic support with chords and moving lines. The lyrics are placed below the vocal staves, with 'SOLO.' marking the beginning of the first solo section.

ev' - ry heart and tongue.

TUTTI.

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

TUTTI.

ev - ry heart and tongue.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef, continuing the melody. The second staff is a vocal line in treble clef, continuing the melody. The third staff is a vocal line in treble clef, continuing the melody. The fourth staff is a piano accompaniment line in bass clef, providing harmonic support. The lyrics are placed below the vocal staves, with 'TUTTI.' marking the beginning of the tutti section.

Blest is the man, - who shuns the place, Where sin - ners love to meet; Who fears to

The first system of the musical score for 'Honesty' consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/8. The lyrics are: 'Blest is the man, - who shuns the place, Where sin - ners love to meet; Who fears to'.

tread their wick - ed ways, And hates the scoffers' seat, - - - And hates the scoffers' seat.

The second system of the musical score continues the melody and accompaniment. The lyrics are: 'tread their wick - ed ways, And hates the scoffers' seat, - - - And hates the scoffers' seat.'

First system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one flat (B-flat), and the time signature is 3/8. The melody is primarily in the treble staves. The lyrics are written below the second staff.

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

SOLO. F. TUTTI.

Second system of the musical score. It continues with four staves. The key signature changes to two flats (B-flat and E-flat) in the second measure of the first staff. The lyrics continue below the second staff.

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

SOLO. TUTTI.

UN POCO ALLEGRETTO.

SUPPLICATION. C. M.

Common Hymn. 95

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

This musical score is for the hymn 'Supplication'. It is written in common time (C.M.) with a tempo marking of 'UN POCO ALLEGRETTO'. The key signature has one flat (B-flat), and the time signature is 6/4. The score consists of four staves: a vocal melody line, a second vocal line, a tenor line, and a bass line. The lyrics are written below the second vocal line.

ALLEGRETTO QUASI ANDANTINO.

LECTURE. C. M.

Common Hymn.

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

This musical score is for the hymn 'Lecture'. It is written in common time (C.M.) with a tempo marking of 'ALLEGRETTO QUASI ANDANTINO'. The key signature has one flat (B-flat), and the time signature is 3/4. The score consists of four staves: a vocal melody line, a second vocal line, a tenor line, and a bass line. The lyrics are written below the second vocal line.

First system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The time signature is 3/4. The melody is written on the top staff, with lyrics underneath. The lyrics are: "Ho - san - na to - - our conquering king! All hail - in - car - - nate love! All hail - in - car - nate love!"

Second system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The time signature is 3/4. The melody continues on the top staff, with lyrics underneath. The lyrics are: "Ten thou - sand songs and glo - ries wait, - To crown thy head a - - bove, To crown thy head a - bove."

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

UNISON.

This system contains the first four staves of the musical score. The top staff is a vocal line in treble clef, 6/8 time. The second staff is a vocal line in treble clef, 6/8 time, with lyrics underneath. The third staff is a vocal line in treble clef, 6/8 time. The fourth staff is a piano accompaniment line in bass clef, 6/8 time. The key signature has one sharp (F#).

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

This system contains the next four staves of the musical score. The top staff is a vocal line in treble clef, 6/8 time. The second staff is a vocal line in treble clef, 6/8 time, with lyrics underneath. The third staff is a vocal line in treble clef, 6/8 time. The fourth staff is a piano accompaniment line in bass clef, 6/8 time. The key signature has one sharp (F#).

HOPE. C. M.

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

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

UN POCO ALLEGRETTO.

AMERICAN PSALM. C. M.

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

ALLEGRO ASSAI.

HUMMEL. C. M.

Common Hymn. 99

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

UN POCO ALLEGRO.

AYBLER. C. M.

Common Hymn.

SECOND TREBLE.

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

ANDANTE.

UNGELENK. C. M.

Common Hymn.
MINOR.

101

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

ANDANTINO.

UNGELENK. C. M.

Common Hymn.
MAJOR.

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

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

The first system of the score consists of four staves. The top two staves are for the vocal parts, both in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The bottom two staves are for the piano accompaniment, with the left hand in bass clef and the right hand in treble clef, both in 6/8 time. The lyrics are written below the vocal staves, with the first line of the first stanza appearing under the first two staves.

* SECOND STANZA.

And which our fathers told. He bids us make his glories known, His works of pow'r and grace; And we'll convey his

UNISON.

The second system of the score also consists of four staves, following the same instrumental arrangement as the first system. The lyrics for the second stanza are written below the vocal staves. The word 'UNISON.' is written below the piano accompaniment staves, indicating that the vocal parts should sing together for the final line of the stanza.

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

ANTHEM D. C. *

ALLEGRO ASSAI.

MISSIONARY SONG. C. M.

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

SOLO.

F TUTTI.

SOLO. TUTTI.

Lord, what a wretch - ed land is this, That yields us no sup - ply, That yields us no - - sup - - - ply, No

SOLO. TUTTI.

The first system of the musical score for 'Life's Pilgrimage'. It consists of four staves. The top staff is a vocal line in treble clef, 3/8 time, with a key signature of one flat (B-flat). It begins with a melodic phrase and then has a section marked 'SOLO.' followed by a section marked 'TUTTI.'. The second staff is a vocal line in treble clef, 3/8 time, with a key signature of one flat. It contains the lyrics: 'Lord, what a wretch - ed land is this, That yields us no sup - ply, That yields us no - - sup - - - ply, No'. The third staff is a vocal line in treble clef, 3/8 time, with a key signature of one flat. It continues the melody. The fourth staff is a piano accompaniment in bass clef, 3/8 time, with a key signature of one flat. It features a steady eighth-note accompaniment.

cheer - ing fruits no wholesome trees, No streams of liv - ing joys, - - No streams of liv - ing joys. -

The second system of the musical score. It consists of four staves. The top staff is a vocal line in treble clef, 3/8 time, with a key signature of one flat. It continues the melody. The second staff is a vocal line in treble clef, 3/8 time, with a key signature of one flat. It contains the lyrics: 'cheer - ing fruits no wholesome trees, No streams of liv - ing joys, - - No streams of liv - ing joys. -'. The third staff is a vocal line in treble clef, 3/8 time, with a key signature of one flat. It continues the melody. The fourth staff is a piano accompaniment in bass clef, 3/8 time, with a key signature of one flat. It continues the steady eighth-note accompaniment.

ALLEGRO.

HALLELUJAH. C. M.

Common Hymn.

105

Let all the lands, with shouts of joy, To God their voices raise; Sing psalms in honor of his name, And spread his glorious praise, And spread his glorious praise.

UNISON.

UN POCO ALLEGRO.

CAPPADOCIA. C. M.

Common Hymn.

SECOND TREBLE. SOLO. TUTTI.

Sing to the Lord, ye distant lands! Ye tribes of every tongue! His new discovered grace demands A new and nobler song, A new and nobler song.

TUTTI. SOLO.

MORNING PRAYER. C. M.

Common Hymn.

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

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

ALLEGRETTO.

ETERNITY. C. M.

Peculiar Hymn.
May be used without the Rests.

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

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

Musical score for the first system of 'Bithynia'. It consists of four staves. The top staff is the first vocal part in G major, 6/4 time. The second staff is labeled 'SECOND TREBLE.' and contains the lyrics. The third and fourth staves are accompaniment parts. The lyrics for the first stanza are: 'O all ye lands, re-joice in God, Sing praises to his name; Let all the earth, with one accord, His wondrous acts proclaim; - - And'.

SECOND TREBLE.

SOLO.

O all ye lands, re-joice in God, Sing praises to his name; Let all the earth, with one accord, His wondrous acts proclaim; - - And

Musical score for the second system of 'Bithynia'. It consists of four staves. The top staff is the second vocal part. The second staff is labeled 'SOLO for 2d. Treble or Tenor.' and contains the lyrics. The third and fourth staves are accompaniment parts. The lyrics for the second stanza are: 'let his faith-ful servants tell, How by-re-deem-ing love, - - - Their souls are saved from death and hell, To share the joys a - - bove.'.

SOLO for 2d. Treble or Tenor.

TUTTI.

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

TUTTI.

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is labeled 'SECOND TREBLE' and also has a treble clef, one sharp, and common time. The third staff has a treble clef, one sharp, and common time. The fourth staff has a bass clef, one sharp, and common time. The lyrics are written between the second and third staves.

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

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

The second system of the musical score consists of four staves, continuing the same musical notation as the first system. The lyrics for the second stanza are written between the second and third staves.

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

ALLEGRO.

LUTHER'S SONG. C. M.

Common Hymn.

109

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

SOLO. SOLO. TUTTI.

SOLO. TUTTI.

UN POCO ALLEGRETTO.

PERSIS. C. M.

Common Hymn.

Musical score for the hymn "Come Holy Spirit". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 3/4. The vocal melody is written on a treble clef staff, and the piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are: "Come Ho - ly Spi - rit, Heav'nly Dove, With all - thy quickening powers, Kindle a flame of sacred love, In these cold hearts of ours."

SOLO.

SOLO.

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

SOLO.

SOLO.

TUTTI.

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

TUTTI.

HYMN. FINE.

HYMN. Continued.

111

CODA WHEN USED AS AN ANTHEM.

F. P.

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

F. F. DECRESC. P.

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

F. DECRESC. P.

First system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 6/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music features a melody in the upper staves and a supporting bass line in the lower staves. The lyrics are written below the middle staves.

SOLO.

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

SOLO.

Second system of the musical score, continuing from the first. It also consists of four staves in the same key signature and time signature. The lyrics continue across the staves. The system includes sections marked 'SOLO.' and 'TUTTI.'.

SOLO.

TUTTI.

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

SOLO.

TUTTI.

ANDANTINO.

LIFE'S THOUGHT. C. M.

Common Hymn.

113

SOLO. TUTTI. SOLO.

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

SOLO. TUTTI. SOLO.

Detailed description: This block contains the first system of the musical score. It features four staves. The top staff is a vocal line in G major (one flat) and 6/8 time, starting with a SOLO section and followed by a TUTTI section. The second staff is a vocal line in the same key and time, also with SOLO and TUTTI sections. The third staff is a vocal line in the same key and time, with SOLO and TUTTI sections. The fourth staff is a piano accompaniment line in the same key and time, with SOLO and TUTTI sections. The lyrics are: 'How vain are all things here be - low, How false, and yet how fair! How false, and yet how fair! Each'.

TUTTI.

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

TUTTI.

Detailed description: This block contains the second system of the musical score. It features four staves. The top staff is a vocal line in G major (one flat) and 6/8 time, starting with a TUTTI section. The second staff is a vocal line in the same key and time, also with a TUTTI section. The third staff is a vocal line in the same key and time, with a TUTTI section. The fourth staff is a piano accompaniment line in the same key and time, with a TUTTI section. The lyrics are: 'pleas - ure hath its poi - son too, And ev' - ry sweet a snare. And ev' - ry sweet a snare.'

NINEVEH. C. M.

Common Hymn.

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

The musical score for 'NINEVEH' is written for four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 6/4. The tempo is marked 'UN POCO ALLEGRO'. The lyrics are: 'Op - prest with guilt, and full of fears, I come to thee, my Lord; While not a ray of hope ap - pears, But in thy ho - ly word.'

ALLEGRETTO.

NEW NAZARETH. C. M.

Common Hymn.

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

The musical score for 'NEW NAZARETH' is written for four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 6/4. The tempo is marked 'ALLEGRETTO'. The lyrics are: 'If hu - man kindness meets re - turn, And owns the grateful tie; If ten - der thoughts with - in us burn, To feel a friend is nigh,—'

SOLO.

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

SOLO.

This system contains the first two staves of the musical score. The first staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The second staff is also a treble clef with the same key signature and time signature. The lyrics are written below the second staff. The word 'SOLO.' appears above the second staff and below the first staff of the second system.

TUTTI.

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

ORGAN. TUTTI.

This system contains the second two staves of the musical score. The third staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The fourth staff is also a treble clef with the same key signature and time signature. The lyrics are written below the third staff. The word 'TUTTI.' appears above the third staff and below the first staff of the second system. The word 'ORGAN.' appears below the fourth staff.

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

UN POCO STACCATO.

ANDANTINO.

ST. LUKE. C. M.

Common Hymn.

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

ANDANTE.

ALLEGRI'S CHANT. C. M.

Common Hymn.

117

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

UNISON. UNISON.

VIVACE.

LOTTIS CHANT. C. M.

Common Hymn.

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

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

UN POCO STACCATO.

VIVACE.

MOURNING CHANT. C. M.

Common Hymn.

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

UN POCO STACCATO.

ALLA BREVE.

A DEATH CHANT. C. M.

Common Hymn.
MINOR.

119

ALTO.

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

UN POCO STACCATO.

ALLA BREVE.

A DEATH CHANT. C. M.

Common Hymn.
MAJOR.

ALTO.

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

UN POCO STACCATO

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

ALLEGRO.

ROMBERG. C. M.

Common Hymn.
MAJOR.

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

CHORAL.

DEVOTION. C. M.

Common Choral.

145

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

The musical score for 'DEVOTION. C. M.' is written for four voices (Soprano, Alto, Tenor, and Bass) in common time. The melody is in G major, indicated by one sharp (F#). The lyrics are: 'My soul lies cleav - ing to the dust, Lord give me life di - vine; From vain de - sires, and ev' - ry lust, Turn off these eyes of mine.'

CHORAL.

DARKNESS. C. M.

Common Choral.

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

The musical score for 'DARKNESS. C. M.' is written for four voices (Soprano, Alto, Tenor, and Bass) in common time. The melody is in G major, indicated by one sharp (F#). The lyrics are: 'Let death dis - solve my bo - dy now, And bear my spir - it home: Why do my days move on so slow, Nor my sal - va - tion come?'

SINNER. C. M.

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

CHORAL.

HUMILITY. C. M.

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

CHORAL.

HOFMEISTER. C. M.

Common Choral. 147

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

CHORAL.

FESKA. C. M.

Common Choral.

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

LENT. C. M.

Common Choral.

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

This musical score is for a choral piece in common time (C). It consists of four staves. The first two staves are for the vocal parts, with the lyrics written below the second staff. The third and fourth staves are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The music is in a common choral style, with a steady, measured pace.

CHORAL.

TRUST. C. M.

Common Choral.

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

This musical score is for a choral piece in common time (C). It consists of four staves. The first two staves are for the vocal parts, with the lyrics written below the second staff. The third and fourth staves are for the piano accompaniment. The key signature has one flat (Bb), and the time signature is common time (C). The music is in a common choral style, with a steady, measured pace.

CHORAL.

ALTO.

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

SECOND STANZA.

Each Stanza may be used separately.

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

SECOND TREBLE.

SOLO. TUTTI.

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

SOLO. TUTTI.

ORGAN.

ALLEGRO ASSAI.

FESTIVAL TUNE. S. M.

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

To an - - - immor - tal tune -

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

The image shows a page from a musical score for a hymn. It features two staves. The upper staff is a vocal melody in G major (one flat) and common time. The lower staff is a basso continuo line in the same key and time signature. The lyrics are written between the staves, aligned with the vocal melody. The lyrics are: "To bless thy - chos - en race, - In mercy Lord in - cline ; And cause the brightness of thy face, On all thy saints to shine ;". The music is written in a traditional style with various note values and rests.

SECOND STANZA.

SECOND STANZA.

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

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

ALLEGRO.

NEW BETHLEHEM. S. M.

Peculiar Hymn.

May be used with attention
to the Accent.

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

SOLO. TUTTI.

UN POCO ALLEGRETTO.

ISAIAH. S. M.

Common Hymn.

153

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

UN POCO ALLEGRO.

LYSTRA. S. M.

Common Hymn.

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

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

SOLO. SOLO. TUTTI. UNISON. SOLO. TUTTI.

ALLEGRO VIVACE.

PIEBE. S. M.

Common Hymn.

Ye trembling captives hear, The gospel trumpet sounds; No mu - sic more can charm - the ear, - Or heal your heart felt wounds, Or heal - your heart felt wounds.

UNISON.

SECOND TREBLE.

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

SECOND STANZA.

SOLO. TUTTI.

SOLO. TUTTI.

How charming is their voice, How sweet their tidings are! Zi - on, be - hold thy Sav - iour king, He reigns - - - and tri - umphs here.

SOLO. SECOND TREBLE. TUTTI. SOLO. SOLO.

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

TUTTI. SOLO. SOLO.

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

ALLEGRETTO.

AGRICOLA. S. M.

Common Hymn.

157

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

ALLEGRETTO.

VOLLAND. S. M.

Common Hymn.

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

UNISON.

UNISON.

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

Be - hold the &c.

SOLO. TUTTI.

ALLEGRETTO.

NEUKOMM.

S. M.

Common Hymn.

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

ALLEGRO.

ZUMSTEG. S. M.

Common Hymn.

159

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

ALLEGRO VIVO.

DITTERSDORF. S. M.

Common Hymn.

SOLO.

TUTTI.

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

SOLO.

TUTTI.

DANZI'S CHANT. S. M.

Common Hymn.

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

UN POCO STACCATO.

ALLA BREVE.

CHRISTMAS CHANT. S. M.

Common Hymn.

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

UN POCO STACCATO.

UN POCO ALLEGRO.

PASTORAL CHANT.

S. M.

Common Hymn.

185

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

UN POCO ALLEGRO.

EPISCOPAL CHANT.

S. M.

Common Hymn.

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

NIAGARA. S. M.

 Common Hymn.
 MAJOR.

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

This musical score is for the hymn 'NIAGARA' in Major mode. It is written for four voices (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'ALLEGRO'. The lyrics are: 'Oh! bless the Lord, my soul! His grace to thee pro - claim: And all that is with - in me join, To bless his ho - ly name.'

ALLEGRETTO.

MONTREAL. S. M.

 Common Hymn.
 MINOR.

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

This musical score is for the hymn 'MONTREAL' in Minor mode. It is written for four voices (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 6/4. The tempo is marked 'ALLEGRETTO'. The lyrics are: 'Our days are as the grass, Or like the morn - ing flow'r! When blast - ing wind sweeps o'er the field, It withers in an hour.'

CHORAL.

EVIDENCE S. M.

Common Choral.

187

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

This musical score is for a common choral setting of the hymn 'EVIDENCE S. M.'. It features four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are written below the vocal staves. The music is written in a simple, accessible style with many whole and half notes.

CHORAL.

ICONIUM. S. M.

Common Choral.

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

This musical score is for a common choral setting of the hymn 'ICONIUM. S. M.'. It features four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are written below the vocal staves. The music is written in a simple, accessible style with many whole and half notes.

188 CHORAL.

PISIDIA. S. M.

Common Choral.

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

This musical score is for the hymn 'PISIDIA' in Common Choral style. It consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

CHORAL.

EVENING HOUR. S. M.

Common Choral.

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

This musical score is for the hymn 'EVENING HOUR' in Common Choral style. It consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

CHORAL.

PASSEVER. S. M.

Common Choral.

189

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

CHORAL.

ATHEIST. S. M.

Common Choral.

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

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one flat and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 3/4. The lyrics for the vocal line are: "E - - ter - nal fa - ther! God - of love! Oh! hear - a hum - ble sup - pliant's cry; Bend from - thy lof - ty - seat - a - - bove, Thy

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one flat and a time signature of 3/4. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one flat and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 3/4. The lyrics for the vocal line are: "throne of glo - rious maj - - es - - ty: Oh deign - to hear - my fee - - ble voice, And bid - my droop - ing heart re - - - joice."

ALLEGRETTO.

PAMPHYLIA. L. M. Six Lines.

Common Hymn. 191

SOLO.

TUTTI.

The Lord hath spoke, the mighty God, Hath sent his summons all a-broad; From dawning light till day declines, The listening earth his

TUTTI.

SOLO.

voice hath heard, And he from Zion hath appeared; Where beauty in perfection shines, Where beauty in perfection shines.

UNISON.

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

This musical system consists of four staves. The top two staves are treble clefs with a key signature of one sharp (F#) and a time signature of 3/4. The bottom two staves are a bass clef and a common time (C) clef, both with a key signature of one sharp (F#). The music is written in a hymn style with various note values and rests.

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

This musical system also consists of four staves, identical in clef and key signature to the first system. It continues the melody and accompaniment, ending with a double bar line. The lyrics are aligned with the vocal line in the second staff.

ALLEGRO.

GILEAD. L. M. Six Lines.

Peculiar Hymn. 193

The first system of the musical score consists of four staves. The top three staves are in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music is in G major, indicated by one sharp (F#). The melody is primarily in the upper staves, with the bass staff providing a harmonic accompaniment. The lyrics are written below the second staff.

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

UNISON.

The second system of the musical score consists of four staves. The top three staves are in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music continues from the first system. The lyrics are written below the second staff. A 'p' (piano) dynamic marking is present above the second staff.

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

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

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

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

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

UNISON.

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

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

UNISON.

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

The first system of the musical score consists of four staves. The top staff is a treble clef with a 3/4 time signature. The second staff is a treble clef with a 3/4 time signature. The third staff is a treble clef with a 3/4 time signature. The fourth staff is a bass clef with a 3/4 time signature. The lyrics are written below the second and third staves.

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

UNISON.

The second system of the musical score consists of four staves. The top staff is a treble clef with a 3/4 time signature. The second staff is a treble clef with a 3/4 time signature. The third staff is a treble clef with a 3/4 time signature. The fourth staff is a bass clef with a 3/4 time signature. The lyrics are written below the second and third staves. The word 'UNISON.' is written below the fourth staff.

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

ALTO.

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

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

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

Where'er the &c.

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

First system of the hymn, consisting of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is Alla Breve. The lyrics are written below the vocal staves.

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

UN POCO STACCATO.

Second system of the hymn, also consisting of four staves. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves.

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

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

The first system of the musical score for 'CONFIDENCE' is written in G major (one flat) and 4/2 time. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The lyrics are: 'When gath' - ring clouds a - round I view, And days are dark, and friends are few, On him I lean, who, not in'.

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

The second system of the musical score continues the piece. It also consists of four staves. The lyrics are: 'vain, Ex - pe - rienc'd ev' - ry hu - man pain; He feels my griefs, he sees my fears, And counts and treasures up my tears.'

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

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

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

This system contains the first four staves of the musical score. The first two staves are vocal parts in treble clef, and the last two are piano accompaniment in bass clef. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

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

This system contains the next four staves of the musical score. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staves. The system concludes with a double bar line.

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

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

This musical system consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#). The time signature is common time (C). The melody is written on the first staff, with lyrics underneath. The accompaniment is written on the other three staves.

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

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

This musical system continues the piece with four staves. It maintains the same key signature and time signature as the first system. The melody continues on the first staff, with lyrics underneath. The accompaniment continues on the other three staves.

ANTHEM.

Coda.

203

* CODA.

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

HYMN FINE

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

CHORAL.

THE RICH MAN. L. M.

Common Choral.

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

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

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

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

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

CODA, WHEN USED AS ANTHEM.

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

HYMN FINE. UNISON. ANTHEM FINE.

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

CHORAL.

MORTALITY. L. M.

Common Choral.

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

SECOND TREBLE.

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

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

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

SOLO.

SOLO.

This system contains the first two staves of the musical score. The first staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The second staff is a piano accompaniment line in bass clef. The lyrics are written below the first staff. The system concludes with a 'SOLO.' marking above the end of the first staff and another 'SOLO.' marking above the end of the second staff.

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

SOLO.

TUTTI.

SOLO.

TUTTI.

This system contains the next two staves of the musical score. The first staff is a vocal line in treble clef, and the second staff is a piano accompaniment line in bass clef. The lyrics continue below the first staff. The system features several performance markings: 'SOLO.' above the first staff, 'TUTTI.' above the second staff, 'SOLO.' above the first staff again, and 'TUTTI.' above the second staff again.

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

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#), and the time signature is common time (C). The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

pant! My faint - ing flesh im - plores thy grace, With - in this dry and bar - ren place, Where I re - fresh - ing wa - ters want.

The second system of the musical score also consists of four staves, with the same clefs, key signature, and time signature as the first system. The melody continues on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

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

This system contains four staves of music. The first three staves are in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the first three staves.

SOLO. SECOND TREBLE, OR TENOR. TUTTI.

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

This system contains four staves of music. The first three staves are in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the first three staves. The section is marked 'SOLO. SECOND TREBLE, OR TENOR. TUTTI.' above the first staff and 'SOLO. TUTTI.' above the fourth staff.

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

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

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

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

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

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

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

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

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

I have no ref - uge of my own, But fly to what my Lord hath done, And suf - fer'd once for - me.

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

This system contains the first four staves of the musical score. The top staff is a single melodic line in G-flat major (two flats) and common time. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment, with the third staff featuring a more active melody and the fourth staff providing harmonic support with chords and bass lines.

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

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

This system contains the fifth through eighth staves. The fifth staff continues the vocal melody with lyrics. The sixth staff is piano accompaniment. The seventh and eighth staves are piano accompaniment, with the eighth staff featuring a more active melody. The system is divided into sections labeled 'SOLO.' and 'TUTTI.'.

214 ALLEGRO MODERATO. HAYDN'S CHANT. NO. 1. S. P. M. First Stanza.

Common Hymn.
Each Stanza may be
used separately.

UN POCO STACCATO. LEGATO.

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

UN POCO STACCATO. LEGATO.

LEGATO.

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

LEGATO.

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

ALLEGRO ASSAI.

Each Stanza may be used separately.

UN POCO STACCATO. LEGATO.

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

UN POCO STACCATO. LEGATO.

LEGATO. LEGATO.

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

LEGATO. LEGATO.

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

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

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

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

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

The first system of the musical score for 'Canaan, H. M.' consists of four staves. The top two staves are in treble clef with a 6/8 time signature. The bottom two staves are in bass clef with a 6/8 time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the top staff.

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

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves (two treble, two bass) in 6/8 time. The lyrics are written below the top staff.

ALLEGRO.

SEBASTE: BACH. H. M.

Common Hymn.

219

SECOND TREBLE.

SOLO.

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

SOLO.

ORGAN.

TUTTI.

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

TUTTI.

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

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

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

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

2d. TREBLE.

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

This block contains the first system of the musical score. It features four staves: a vocal staff (treble clef), a piano accompaniment staff (treble clef), and two bass staves (bass clef). The tempo is marked 'ALLEGRO ASSAI.' and the key signature has one sharp (F#). The lyrics are written below the piano accompaniment staff.

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

This block contains the second system of the musical score, continuing from the first. It features the same four-staff structure. The lyrics are written below the piano accompaniment staff.

MOUNT SINAI. H. M.

Common Hymn.
SOLO.

Two Tenors or two Trebles.

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

The first system of the musical score for 'Mount Sinai'. It consists of four staves. The top two staves are for 'Two Tenors or two Trebles' and contain a solo melody. The bottom two staves provide harmonic accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the bottom two staves.

TUTTI.

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

The second system of the musical score. It also consists of four staves. The top staff begins with a rest, followed by a melody. The second staff has a rest for the first measure, then joins the melody. The bottom two staves continue the accompaniment. The key signature and time signature remain the same. The lyrics continue below the staves.

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

UNISON.

This block contains the first system of the musical score. It consists of four staves. The first three staves are in treble clef with a common time signature (C). The fourth staff is in bass clef with a common time signature (C). The lyrics are written below the first three staves. The word 'UNISON.' is written below the fourth staff, indicating that the bass part joins the other parts for the following section.

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

UNISON.

This block contains the second system of the musical score. It consists of four staves. The first three staves are in treble clef with a common time signature (C). The fourth staff is in bass clef with a common time signature (C). The lyrics are written below the first three staves. The word 'UNISON.' is written below the fourth staff, indicating that the bass part joins the other parts for the following section.

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

UNISON.

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

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

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

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

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

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The second staff is a treble clef with a key signature of one flat and a time signature of 2/4. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The lyrics are written below the second staff.

Welcome de - light - ful morn! Thou day of sa - cred rest; I hail thy kind re - turn, Lord make these

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one flat and a time signature of 2/4. The second staff is a treble clef with a key signature of one flat and a time signature of 2/4. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The lyrics are written below the second staff.

mo - ments blest. From low de - lights, and mor - tal toys, I soar to reach im - mor - tal joys.

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

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

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

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

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

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The lyrics are written below the second staff.

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

UN POCO ALLEGRETTO.

BEETHOVEN. Sevens.

Common Hymn.

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

ALLEGRETTO.

FRESCOBALDI.

Sevens.

Common Hymn.

231

2d. TREBLE.

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

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

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

Let thy praise - - - - our &c.

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

SOLO.

SOLO.

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

TUTTI.

TUTTI.

ALLEGRETTO.

JOMELLI.

Sevens.

Common Hymn.

233

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

UN POCO. ALLEGRETTO.

MARCELLO.

Sevens.

Common Hymn.

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

3
4

SECOND TREBLE.

3
4

SOLO. ALTO.

3
4

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

3
4

SOLO.

SOLO.

3
4

TUTTI.

3
4

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

3
4

SOLO.

TUTTI.

UN POCO ALLEGRO.

RIGHINI.

Sevens.

Common Hymn. 235

SECONDO TREBLE.

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

ALLEGRETTO MODERATO. **PALESTRINA.**

Sevens, or Sevens Six Lines.

Common Hymn.

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

Fine for Six Lines.

Common Sevens, Fine.

GREEN VALLEY. **Sevens.**

Common Hymn.

Musical score for 'Green Valley' in G major, 2/4 time. The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'Pleasing spring a - gain is here! Trees and fields in bloom ap - pear! Hark the birds, with art - less lays, War - ble their Cre - a - tor's praise!'

UN POCO ALLEGRETTO.

ZIKLAG. **Sevens.**

Common Hymn.

Musical score for 'Ziklag' in G major, 3/4 time. The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'Oh how blest the man, whose ear Im - pious counsel shuns to hear; Who nor loves nor treads the way, Where the sons of folly stray:—'

SOLO. TWO TENORS and BASE. **TUTTI.**

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

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

ALTO, (B, or C #)

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

ALLEGRETTO.

LATROBE.

Sevens.

Common Hymn.

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

CHORAL.
2d. TENOR.

KREUTZER.

Sevens, or 8's & 7's.

Common Choral. 239
Comp: for four male
voices.

1st. TENOR.

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

ALTO or 3d. TREBLE

BASS.

ALLEGRO MODERATO.
2d. TENOR.

PICCINI.

8's. & 7's.

Common Hymn.
Comp: for four male
voices.

1st. TENOR.

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

ALTO or 3d. TREBLE.

BASS.

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

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

UN POCO ALLEGRETTO.

LEO HASSLER.

Sevens.

Common Hymn. 241
MINOR.

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

UN POCO ALLEGRO.

LEO HASSLER.

Sevens.

Common Hymn.
MAJOR.

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

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

ALLA BREVE MODERATO.

PILGRIM'S CHANT.

Sevens.

Common Hymn.

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

ALLEGRETTO.

TELEMANN'S CHANT.

Sevens.

Common Hymn.

243

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

UN POCO STACCATO.

ALLEGRO.

LEUTHARD'S CHANT.

Sevens.

Common Hymn.

By omitting the quaver rest.

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

UN POCO STACCATO.

ALLEGRETTO, MA NON TROPPO.
 Tenor Ad. Libitum.

SHIMMIN.

8's. & 7's.

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

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

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

CHORAL
MARSCHNER.

8's. & 4's.

Common Choral.

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

CHORAL.

F. RIES.

Sevens.

Common Choral.

245

Lord, we come be -- fore thee now; At thy feet we hum - bly bow; Oh do not our suit dis - dain! Shall we seek thee, Lord, in vain?

CHORAL.

CLEMENTI.

Sevens.

Common Choral.

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

MINOR.

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

ALLEGRETTO.

MUFFAT. Sevens, or 8's, & 7's.

Common Hymn.
MAJOR.

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

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

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

SOLO. TUTTI. F.

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

SOLO. TUTTI. F.

HYMN FINE. F. REPEAT THE CODA.

Vain - ly through night's weary hours, - Keep we watch, lest foes - - a - larm: Vain our hulwarks, and our towers, - - But - for God's - pro - tect - ing arm.

ANDANTINO QUASI ALLEGRETTO.

OLD JERAULD.

8's, & 7's.

Common Hymn.

When the winter's tem - pest lowers, O'er a bleak and cloudy sky, Nature's fa - ding fruits and flow - ers, Hang their drooping heads and die.

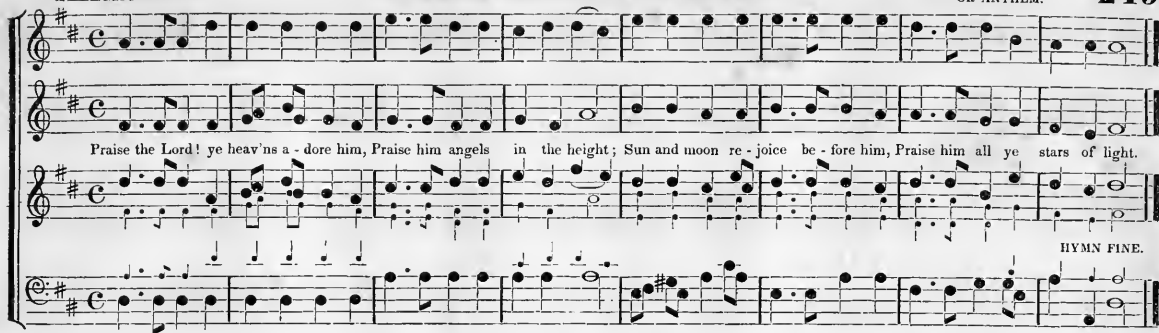
ALLEGRO.

MEHUL.

8's. & 7's.

Common Hymn.
OR ANTHEM.

249



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

HYMN FINE.



CODA. ANTHEM.

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

ANTHEM FINE.

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

SOLO.

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

TUTTI.

TUTTI.

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

This musical system consists of four staves. The top three staves are in treble clef with a 4/2 time signature. The bottom staff is in bass clef. The melody is written in G major, with a key signature of one sharp (F#). The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

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

This musical system also consists of four staves, with the same instrumentation as the first system. The melody continues from the first system. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

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

CHORAL.

F. SCHNEIDER.

7's. or 6 Peculiar.

Common Choral.

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

CHORAL.

REICHA.

Sevens or 8 & 7's. Two Stanzas.

Common Choral.
OR A CHORAL ANTHEM.**253**

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

The first stanza of the musical score for 'REICHA.' It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

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

SECOND STANZA.

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

FINE.

The second stanza of the musical score. It follows the same format as the first, with four staves (two vocal, two piano). The key signature remains one flat. The lyrics are written below the vocal staves. The word 'FINE.' is at the end of the piano part.

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

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

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

This system contains the first four staves of the hymn. The first staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second staff is a treble clef with a key signature of one flat and a 3/4 time signature. The third staff is a treble clef with a key signature of one flat and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are written below the staves.

CODA—For an Anthem, &c. &c.

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

This section contains the Coda and the final lines of the hymn. It consists of four staves. The first staff is a treble clef with a key signature of one flat and a 3/4 time signature. The second staff is a treble clef with a key signature of one flat and a 3/4 time signature. The third staff is a treble clef with a key signature of one flat and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are written below the staves. The Coda section is marked with a double bar line and repeat signs.

HYMN FINE.

ANTHEM FINE.

SOLO.

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

2d. TREBLE.

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

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

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

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

MF. * **P.** *

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

MF. * **P.** **D. C. ***

ALLA BREVE.

WEBSTER'S CHANT.

Eights.

Common Hymn.

257

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

CHORAL.

PUNTA DELGADA.

Eights.

Common Choral.

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

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

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

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

This system contains the first four staves of the hymn. The top staff is the vocal melody in G major, 2/4 time. The second staff is the vocal accompaniment. The third staff is the piano accompaniment. The fourth staff is the bass line. The lyrics are written below the second staff.

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

SOLO. TUTTI.

SOLO. TUTTI.

This system contains the next four staves of the hymn. The top staff is the vocal melody. The second staff is the vocal accompaniment. The third staff is the piano accompaniment. The fourth staff is the bass line. The lyrics are written below the second staff. The system includes markings for 'SOLO.' and 'TUTTI.' above the vocal staff and below the piano staff.

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

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is an alto clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

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

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is an alto clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes. The system ends with a double bar line and a repeat sign.

SOLO.

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

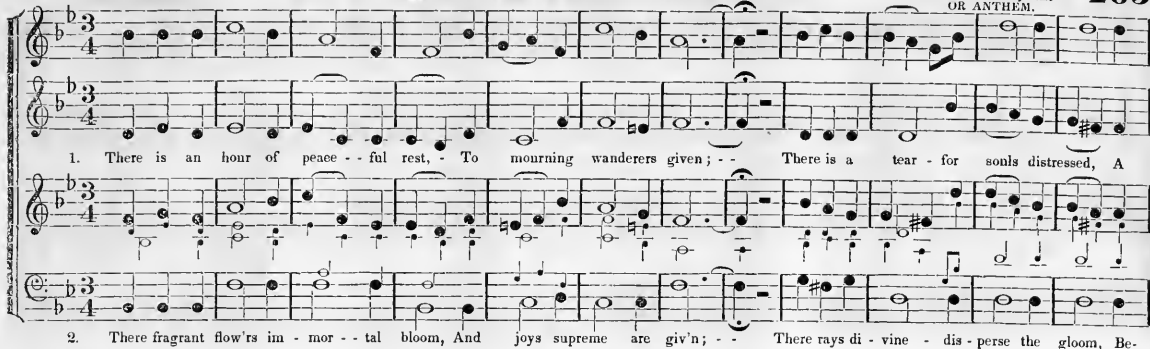
TUTTL.

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

TUTTL. **UNISON.**


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

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



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

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



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

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

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

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

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

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

UN POCO STACCATO.

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

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

This system contains the first four staves of music. The first staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a vocal line in treble clef with the same key signature and time signature. The third staff is a vocal line in treble clef with the same key signature and time signature. The fourth staff is a bass line in bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

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

This system contains the next four staves of music. The first staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a vocal line in treble clef with the same key signature and time signature. The third staff is a vocal line in treble clef with the same key signature and time signature. The fourth staff is a bass line in bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

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

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

SOLO. TUTTI.

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

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

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

SOLO.

SOLO.

CODA. ALLEGRO ASSAI.

TUTTI. **HYMN FINE.**

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

TUTTI. **UNISON.**

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

The 2d. time, Anthem fine.

SOLO. 2d. TREBLE.

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

SOLO.

ORGAN.

Detailed description: This block contains the first system of the musical score. It features four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The second staff is also a treble clef with the same key signature and time signature, and it includes the vocal melody with lyrics. The third staff is a treble clef with the same key signature and time signature, providing a harmonic accompaniment. The fourth staff is a bass clef with the same key signature and time signature, likely for the organ. The system includes a 'SOLO. 2d. TREBLE.' instruction above the second staff and a 'SOLO.' instruction above the fourth staff. The lyrics are: 'The Lord is our shepherd, our guardian, and guide, Whatever we want, he will kindly pro- vide; To sheep of his pas- ture, his mer- cies a- bound, His'.

TUTTI.

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

TUTTI.

Detailed description: This block contains the second system of the musical score. It features four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The second staff is also a treble clef with the same key signature and time signature, and it includes the vocal melody with lyrics. The third staff is a treble clef with the same key signature and time signature, providing a harmonic accompaniment. The fourth staff is a bass clef with the same key signature and time signature, likely for the organ. The system includes a 'TUTTI.' instruction above the second staff and another 'TUTTI.' instruction above the fourth staff. The lyrics are: 'care and pro- tec- tion, his flock will surround; To sheep of his pas- ture his mer- cies a- bound, His care and pro- tec- tion his flock will sur- round.'

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

This system contains the first four staves of the hymn. The first two staves are vocal parts in G major (one sharp) and 3/2 time. The third staff is a piano accompaniment in G major, 3/2 time, with a key signature of one sharp (F#) and a common time signature of 2. The fourth staff is a bass line in G major, 3/2 time, with a key signature of one sharp (F#) and a common time signature of 2. The lyrics are: 'The day is far spent, the ev' - ning is nigh, When we must lay down the bo - dy and die. Great'.

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

This system contains the next four staves of the hymn. The first two staves are vocal parts in G major (one sharp) and 3/2 time. The third staff is a piano accompaniment in G major, 3/2 time, with a key signature of one sharp (F#) and a common time signature of 2. The fourth staff is a bass line in G major, 3/2 time, with a key signature of one sharp (F#) and a common time signature of 2. The lyrics are: 'God, we sur - ren - der our dust to thy care, But, oh! for the summons, our spi - rit pre - pare.'

ALLEGRO.

SUSSMAIER.

6. & 4.

Common Hymn.
OR ANTHEM—DOXOLOGY.

271

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

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

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

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

CRESC. FF. CRESC. FF.

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

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

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

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

UN POCO ANDANTINO.

TUTTI.

SOLO. TUTTI. SOLO. SOLO. TUTTI.

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

TUTTI. P. TUTTI. P. TUTTI. P. SOLO. TUTTI. P.

Cre - ate in me a clean - - heart O God; and re - new - - - a right - - - - spir - it with - in me. cast me not a - way, take not, take not thy ho - - - - - ly spir - it from - - - me. not a - way, cast me not a - way - - from thy presence, and take not, take not thy ho - ly spir - it from - - - me. Re - way, - - cast me not - - - a - way - from thy presence, and take not - - - thy ho - ly spir - it from - - - me. Re - cast me not a - way, and take not, take not thy ho - ly spir - it from - - - - me.

MOTETTO.

Continued.

275

SOLO.

Re - store unto me the joy of thy sal - vation, and up -

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

SOLO.

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

F. TUTTI.

F. TUTTI.

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

F. TUTTI.

MOTETTO. Continued.

F. TUTTI.

SOLO.

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

SOLO.

Cre - ate in me a clean - - - heart

SOLO.

SOLO.

F. TUTTI.

SOLO.

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

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

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

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

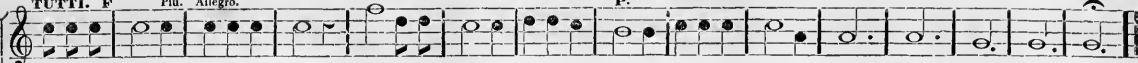
cast me not a - way, and take not, - - take not thy ho - - - ly Spirit from me.

MOTETTO. Continued.

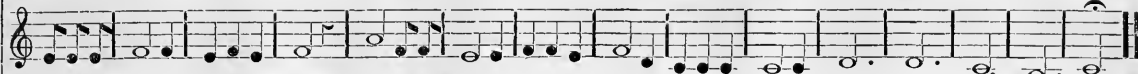
277

TUTTI. F. Piu. Allegro.

P.



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



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

TUTTI. F.

P.



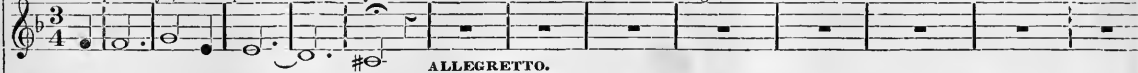
UN POCO ALLEGRETTO.

REPENT YE. Anthem.

ALLEGRETTO. SOLO.



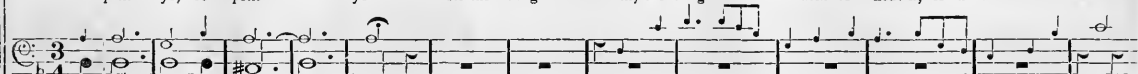
Re - pent ye, re - pent - - - ye for the king - - - dom of heav'n of heav'n is at hand.



ALLEGRETTO.



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



TUTTI.

SOLO.

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

SOLO.

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

TUTTI.

SOLO.

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

SOLO.

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

ANTHEM. Continued.

279

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

Re - pent - - - re - pent

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

Re - pent - - - - - ye

TUTTI. **MODERATO.**

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

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

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

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

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

CRES. **F.**

P. ALLEGRO VIVACE.

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

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

P.

FF.

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

UNISON. **FF.**

MOTETTO. Continued.

281

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

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

ANTHEM. Continued.

MP.

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

MP.

MF.

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

MF.

NOTETTO. Continued.

283

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

ANDANTE. **TEMPO PRIMO.**

ANDANTE. **TEMPO PRIMO.**

Detailed description: This system contains the first two staves of music. The first staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a forte (F.) dynamic and includes accents. The second staff is a piano accompaniment in treble clef, also with a key signature of one sharp. It includes a piano (P.) dynamic. The system concludes with the tempo markings 'ANDANTE.' and 'TEMPO PRIMO.'.

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

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

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

Detailed description: This system contains the next two staves of music. The first staff is a vocal line in treble clef with a key signature of one sharp. It includes crescendo (CRES.) and forte (F.) markings. The second staff is a piano accompaniment in treble clef with a key signature of one sharp. It includes crescendo (CRES.), forte (F.), and fortissimo (FF.) markings. The system concludes with the fortissimo (FF.) marking.

O sing

FF.

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

FF.

praises, O sing

F. ANDANTE. **P. a Tempo.** **F.** **P. DECRS.**

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

F. ANDANTE. **P. a Tempo.** **F.** **P. DECRS.**

ALLEGRETTO.

MY HEART IS FIXED, O LORD.

Motetto.

285

pp. CRES.

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

pp. CRES.

ALLEGRO VIVACE.

F.

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

F.

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

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

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

for thy mer - cy is great, thy mer - cy is great unto heav'n's, and thy truth unto the clouds. Be thou ex - alt - ed, O Lord above all the heav'n's,

MOTETTO. Continued.

287

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

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

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

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

the nations. F.

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

the nations. F.

Fine.

- mong, a - - mong the nations.

DAUGHTERS OF JERUSALEM.

Sentence.

First system of the musical score. It consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The music begins with a treble clef and a key signature of one flat. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music is marked with various dynamics: *P.* (Piano), *MP.* (Mezzo-Piano), *DECRES.* (Decrescendo), *UN POCO CRES.* (Un poco crescendo), and *MP.* (Mezzo-Piano). The lyrics are: "Daughters of Je - ru - salem, weep not for me, but weep for your - selves; Daughters of Je - ru - salem, weep not for me, but

Second system of the musical score. It consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The music continues from the first system. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music is marked with various dynamics: *DECRES.* (Decrescendo), *SEMPRE PIANO.* (Sempre piano), *PP.* (Pianissimo), *P.* (Piano), *MORENDO.* (Morendo), *DECRES.* (Decrescendo), *SEMPRE PIANO.* (Sempre piano), *PP.* (Pianissimo), *P.* (Piano), *MORENDO.* (Morendo), and *FINE*. The lyrics are: "weep for yourselves. Fa - ther! Fa - ther! Fa - - ther for - give them, for they know not what they do."

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

ORGAN.

This system contains three staves. The top staff is for the Bass voice, the middle for the Organ, and the bottom for the Organ. The music is in common time (C). The vocal line begins with a recitativo style, marked with slanted lines. The organ accompaniment consists of sustained chords and moving lines.

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

V.S.

This system also contains three staves. The vocal line continues with the same recitativo style. The organ accompaniment provides harmonic support. The system concludes with a double bar line and a 3/4 time signature change.

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

Motetto.

PP. O pray for the peace, - - for the peace of Je - ru - sa - lem; O pray - - for the peace of Je-
 O pray for the peace, - - for the peace of Je - ru - sa - lem; O pray for the peace, for the peace - - - -
 O pray - - for the peace of Je-
 ru - - - - sa - lem; they - - shall pros - per **SOLO. TENOR or SECOND TREBLE.**
 of Je - ru - - sa - lem; they - shall pros - per that love - - - - thee.
 of Je - ru - sa - - lem; they - shall prosper **SOLO.**
 ru - - - - sa - lem;

NOTETTO. Continued.

291

TUTTI.

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

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

TUTTI.

F. F.

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

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

FF. PP. F.

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

FF. PP. F.

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

CRES.

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

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

ALLEGRO.

I WILL ARISE AND GO TO MY FATHER.

Motetto.

293

The first system of the musical score consists of four staves. The top staff is in treble clef, 3/4 time, with a key signature of one sharp (F#). It begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The second staff is also in treble clef, 3/4 time, and contains the vocal melody with lyrics. The third staff is in treble clef, 3/4 time, and contains a piano accompaniment. The fourth staff is in bass clef, 3/4 time, and contains a unison part. Dynamics include MF (Mezzo-Forte) and P (Piano). Crescendos (CRES.) and decrescendos (DECRES.) are marked. The lyrics for the first system are: "I will a - rise and go - - - to my fa - - ther, I will a - rise, I will a - rise and".

The second system of the musical score continues the composition. It features four staves. The top staff is in treble clef, 3/4 time, and contains a solo part. The second staff is in treble clef, 3/4 time, and contains a solo part. The third staff is in treble clef, 3/4 time, and contains a solo part. The fourth staff is in bass clef, 3/4 time, and contains a solo part. Dynamics include DECRES. (Decrescendo), SOLO., and CRES. (Crescendo). The lyrics for the second system are: "and will say un - to him, fa - ther, go to my fa - - - ther, and will say unto him, fa - - ther, go to my fa - - - ther, and will say un-to him, and will say un - - to him, fa - ther,".

fa - - - ther, - - I have sinned - against - heav'n - - - and be - fore - - - - thee,

TUTTL. DECRES.

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

P. P.

SOLO.

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

SOLO.

I will trust

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

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

TUTTI.

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

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

This musical system consists of four staves. The top staff is a vocal line in G major (one sharp) with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The music features various note values including eighth, quarter, and half notes, with some triplets and rests.

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

This musical system continues the piece with four staves. The vocal line (top staff) has lyrics. The piano accompaniment (second and third staves) and bass line (bottom staff) continue the harmonic structure. The system concludes with a final cadence.

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

SOLO. TUTTI.

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

SOLO. TUTTI.

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

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

DECRES.

Praise God, praise God from whom all blessings, all blessings flow; Praise - - - him, praise him from

ALTO. MF.

Praise - - - him from

Praise God, praise God from whom all blessings, all blessings flow; Praise - - - him, praise him from

MF.

Praise - - - him from

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

P. CRESC. F. PP.

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

P. CRESC. PP.

ANTHEM. Continued.**299**

Musical score for Anthem, Continued. The score is written for four staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of one sharp (F#). The fourth staff is in bass clef with a key signature of one sharp (F#). The lyrics are: Praise God, praise him, Praise fa - ther, Son, - - - and Ho - ly Ghost, - - - A - - men, A - - - men. The dynamics are marked as FF. (Fortissimo) and PP. (Pianissimo).

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

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

Musical score for Christ Our Lord is ris'n to day. The score is written for four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The third staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The fourth staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: Christ our Lord is ris'n to day, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah; The dynamics are marked as MF. (Mezzo-Forte) and F. (Forte). The fourth staff is marked UNISON. and V. S. (Verso).

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

ANTHEM. Continued.

301

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

Dynamics: CRES., F., F., FF.

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

Dynamics: CRES., F., FF.

First system of the musical score. It consists of four staves. The top staff is a single melodic line in G major, 3/4 time, starting with a piano (P.) dynamic and ending with a crescendo (CRES.). The second staff is the vocal line, with lyrics: "Bles - - sed are they, O Lord, - - - who dwell in thy house; - - - who are ev - er prais - ing". The third staff is a piano accompaniment line, starting with a piano (P.) dynamic and ending with a crescendo (CRES.). The bottom staff is a basso continuo line, also starting with a piano (P.) dynamic and ending with a crescendo (CRES.).

P. CRES.

Bles - - sed are they, O Lord, - - - who dwell in thy house; - - - who are ev - er prais - ing

P. CRES.

Second system of the musical score. It consists of four staves. The top staff continues the melodic line. The second staff continues the vocal line with lyrics: "thee. - - - Bles-sed are they who dwell in thy house, who are ev - er praising thee, ev - er prais - - - ing thee." The third staff continues the piano accompaniment, starting with a forte (F.) dynamic. The bottom staff continues the basso continuo, also starting with a forte (F.) dynamic.

F. F.

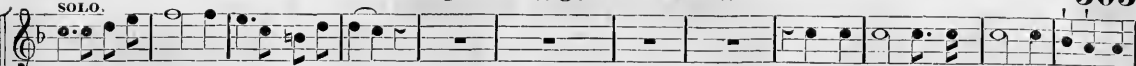
thee. - - - Bles-sed are they who dwell in thy house, who are ev - er praising thee, ev - er prais - - - ing thee.

MOTETTO.

Continued.

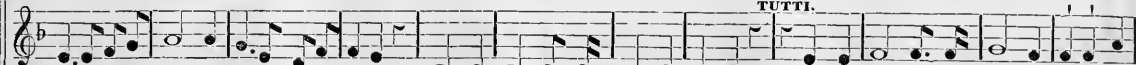
303

SOLO.



Blessed is the man, whose glory is in thee;

TUTTI.



SOLO.

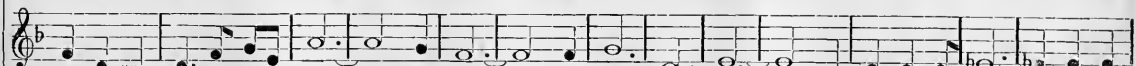
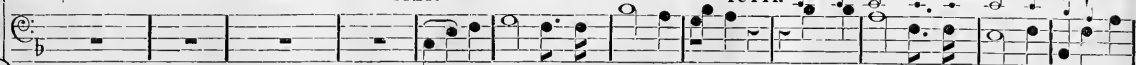
In whose heart are the ways of Zi-on!

In whose heart are the ways of Zion! They



SOLO.

TUTTI.



go from strength to strength,

They go - - from strength to - - strength, - -

Un - til they ap - pear, - - they ap -



UNISON.



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

The first system of the musical score consists of four staves. The top staff is a vocal line in G major (one flat) with a key signature of one flat. It contains measures 1 through 8. The second staff is a vocal line in G major, also with a key signature of one flat, containing measures 1 through 8. The third staff is a vocal line in G major, also with a key signature of one flat, containing measures 1 through 8. The fourth staff is a basso continuo line in G major, also with a key signature of one flat, containing measures 1 through 8. The lyrics are written below the second staff.

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

The second system of the musical score consists of four staves. The top staff is a vocal line in G major (one flat) with a key signature of one flat. It contains measures 9 through 16. The second staff is a vocal line in G major, also with a key signature of one flat, containing measures 9 through 16. The third staff is a vocal line in G major, also with a key signature of one flat, containing measures 9 through 16. The fourth staff is a basso continuo line in G major, also with a key signature of one flat, containing measures 9 through 16. The lyrics are written below the second staff.

MOTETTO.

Continued.

305

SOLO.

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

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

SOLO.

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

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

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

SOLO. **TUTTI. F.**

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

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

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

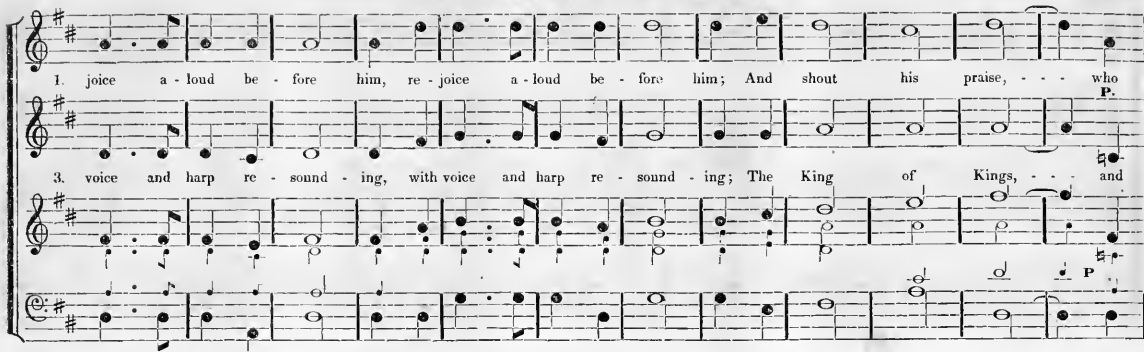
F. **MF. UNISON.** **SOLO.**

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

P. TUTTI. **CRESC.**

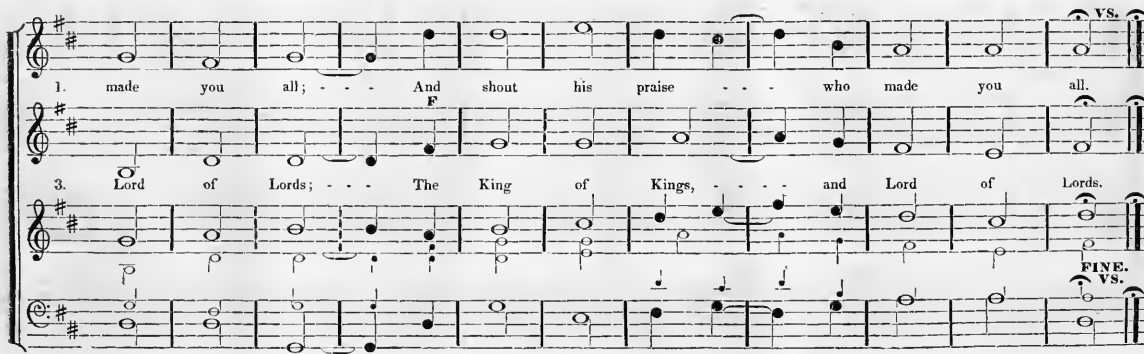
3. chords! Ye an - - gels strike - - - your gold - en chords! O praise our God! - - - with

P. TUTTI. **CRESC.**



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

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



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

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

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

ORGAN. The

ORGAN. *

SOLO.

O'er sin, - and death, and hell, now made vic - to - -

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

ANTHEM.

Continued.

309

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

ALLA BREVE MAESTOSO.

GREAT JEHOVAH!

Anthem.

UN POCO ALLEGRO.

Doxology.

Great - Je - ho - vah! Great - Je - ho - vah! we - a - dore thee. God the Father, God the Son,
F. UNISON.
 Voice. **FF** **MF.**
 Organ.

ANTHEM. Continued.

CRESC. F. MF. FF. DECRES.

God the Spirit joined in glory, On the same e - ternal throne; Endless praises to Je - hovah, to Je - ho - - vah, - three

CRESC. F. MF. FF. DECRES.

P FF MF FF P PP

in one. Endless praises to Je - hovah, to Je - ho - - vah three in one. A - men, A - men.

FF MF FF P PP

ALLEGRO VIVACE.

PRAISE YE THE LORD.

Motetto.

A part of the 105, and 106 Psalm.

311

First system of the musical score. It consists of three staves. The top staff is for the First Treble. The middle staff is for the Second Treble, with lyrics underneath. The bottom staff is for the Bass. The key signature is one flat (B-flat) and the time signature is common time (C). The music is in a lively tempo, indicated by 'ALLEGRO VIVACE'.

F. Second Treble.

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

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

Second system of the musical score. It continues the three-staff format from the first system. The lyrics continue under the middle staff. The music features dynamic markings of 'MF.' (Mezzo-Forte) and 'SOLO.' for the Solo section, and 'F. TUTTI.' for the Tutti section.

MF. **SOLO.**

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

MF. **SOLO.**

TUTTI. **SOLO.**

MF. **TUTTI. CRES.** praise - - the Lord,

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

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

praise - - the Lord,

ALLEGRETTO.

SOLO. Alto in 8vs.

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

SOLO.

MOTETTO. Continued.

313

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

TEMPO PRIMO.

TUTTI F.

fear him; he al - so will hear their cry, and will save them, and will save them. The Lord shall reign for ev - er and ever, for ev - er and

TUTTI. F. UNISON.

40

MOTETTO. Continued.

for ev - er and ever, and ev - er, **F.**

ev - er, for ev - er and ever, for ev - er and ever, **F.**

UNISON.

for ev - er and ever, and ev - er,

P. ev - en thy God, thy God - O Zi - on, **P.** ev - en thy God, thy God O Zi - on, **CRES.** un - to all gene - ra - tions.

P. **CRES.**

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

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

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

praise, - - - - - praise ye the Lord,

* Or Bass and Tenor Repeat.

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

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

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

MOTETTO. Continued.

DECRES.

F. TUTTI. **FF.** **MF**

praise ye the Lord, praise the Lord O - my soul, O my soul, Amen, A - - - men.

F. TUTTI. **FF.** **MF. DECRES.**

ALLEGRO.**BLESSED BE THE LORD. Sentence.**

F. **MF.** **FF.**

Blessed, Blessed, Blessed, Blessed be the Lord for - ev - er more. Blessed be the Lord for - ev - er more, Amen, A - - - men.

F. **MF.** **FF.**

* * May be repeated,

First system of the musical score. It consists of four staves. The top two staves are vocal parts (Soprano and Alto) in G major, 3/4 time. The bottom two staves are piano accompaniment (Right and Left Hand) in G major, 3/4 time. Dynamics include Crescendo (CRES.), Mezzo-Forte (MF.), Forte (F.), and Piano (P.).

Bles - - - - sed, Bles - - sed, Blessed is the people that know the joyful sound; Bles - sed, blessed that know the joyful sound;

Second system of the musical score. It consists of four staves. The top two staves are vocal parts (Soprano and Alto) in G major, 3/4 time. The bottom two staves are piano accompaniment (Right and Left Hand) in G major, 3/4 time. Dynamics include Solo (SOLO.), Tutti Forte (TUTTI. F.), and Mezzo-Forte (MF.).

They shall walk O Lord, in the light, in the light of thy counte - nance. **TUTTI. F.**

They shall walk, O Lord, in the light of thy coun - te - nance.

They shall walk O Lord, in the light, in the light of thy counte - nance. **TUTTI. F.**

SOLO.

SOLO. **TUTTI. F.**

They shall walk O Lord, in the light, in the light of thy coun - te - nance, They shall walk O Lord, in the light of thy countenance.

SOLO. **TUTTI. F.**

SOLO. **TUTTI. F.**

In thy name shall they re - - - joice - all the day, and in thy righteous - ness shall they be ex - alt - ed.

SOLO. **TUTTI. F.**

MOTETTO. Continued.

319

And in thy righteousness shall they be ex - alt - ed, In thy name shall they rejoice all the day, and in thy righteousness, shall they be ex - alt - ed,

UNISON.

F.

shall - - they be ex - alt - ed. A - - - men.

FF. CRES. DECRES.

FF. CRES. DECRES.

THE LORD IS IN HIS HOLY TEMPLE.

Motetto.

ALLEGRO ASSAI.

P. The Lord is in his ho - - - ly tem - ple; The Lord - - - - is in his

MF. The Lord is in his ho - - - ly tem - ple; The Lord - - - - is in his ho - ly tem - - -

P. UNISON.

The

ho - - ly tem - - - ple; **P.** Let all the earth keep silence be - - fore - - him,

ho - - - ly, in his ho - ly tem - - - ple; **P.**

ple, in - - his ho - - - ly tem - - - ple; Let all the earth keep silence be - - fore - - him, **P.**

Lord - - - is in his ho - - - ly tem - - - ple; keep silence, keep

MOTETTO.

Continued.

321

P. **F.**

Keep si - - - - lence, Keep silence be - fore him, Let all the earth keep silence be - fore - - him,

P. **UNISON. F.** **P.**

si - - - - lence, keep silence be - fore - - - - him, Let all the earth keep silence be - - fore him, keep

keep si - - - - lence, keep si - - lence be - - fore him, The Lord - is in his ho - - ly

F. PUI ALLO.

silence, keep si - 41 - - - - lence, keep si - lence be - - fore him,

MOTETTO. Continued.

STRING.

tem - ple, the Lord is in his ho - ly tem - ple; let all the earth be - - silence, be sil - - ence, be sil -

p.

silence,

UNISON.

silence,

ence, be sil - - ence The Lord is in his ho - - - ly tem - ple; Let all the earth - - be

silence, silence, silence, si - - lence, TEMPO PRIMO. ALLEGRO ASSAI.

The Lord is in his ho - - - - ly tem - ple; Let all the earth - - be

silence, silence, silence, sil - - ence. UNISON.

MOTETTO. Continued.

323

DECRESC. P. PP.

si - lence, be si - lence, be si - lence, be si - lence be - fore - him.

DECRESC. P. PP.

be si - lence be - fore - him.

ALLEGRO. VIVACE.

PRAISE GOD, FROM WHOM.

Doxology.

F. P. CRES. F. DECRESC. and DIM.

Praise God from whom all blessings flow, Praise him all - creatures here be - low; Praise him a - bove ye heavn'ly host, Praise Father, Son, and Ho - ly Ghost.

F. P. CRES. F. DECRESC. and DIM.

324 ALLEGRO. MEN OF GOD, GO TAKE YOUR STATIONS;

Anthem.

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in 3/4 time and G major. The score is divided into several systems, each with dynamic markings (MP, P, MF, F, DECRES.) and performance instructions (CRES., UNISON). The lyrics are: "Men of God, go take your stations; Darkness reigns throughout the earth, darkness, darkness reigns - - throughout the earth. Men of God, go take your stations; Go pro - claim, proclaim among the nations, joyful news of heav'nly birth. earth - - -"

System 1: Soprano and Alto parts begin with a melodic line. Tenor and Bass parts enter with a lower line. Dynamics: MP, CRES., P., MF, DECRES.

System 2: Continuation of the first system. Lyrics: "Men of God, go take your stations; Darkness reigns throughout the earth, darkness, darkness reigns - - throughout the"

System 3: Continuation of the first system. Dynamics: MP, CRES., P., MF, DECRES.

System 4: Continuation of the first system. Lyrics: "reigns - through - - out - - the"

System 5: Continuation of the first system. Dynamics: F.

System 6: Continuation of the first system. Lyrics: "earth. - - Men of God, go take your stations; Go pro - claim, proclaim among the nations, joyful news of heav'nly birth."

System 7: Continuation of the first system. Dynamics: F.

System 8: Continuation of the first system. Lyrics: "earth - - -"

ANTHEM. Continued.

325

F.

Bear the tidings, bear the tidings, bear the ti - dings ti - - - dings, ti - - - - - dings of - the Sa - viour's worth,

ALTO or TENOR,
SOLO.

Of his gos - pel not a sham'd, 'T is the power of God to save; Go where Christ was nev - er named, Pub - lish

SOLO.

ANTHEM. Continued.

TENOR. SOLO.

SOLO.

freedom, pub - lish free - dom to the slave: Blessed freedom! Blessed freedom! freedom! free - dom Zi - - - - ons,

SOLO.

When ex - posed to fearful dangers, Je - sus will his own de - fend;

Zi - - - - ons chil - dren have.

SOLO.

When ex - posed to fearful dangers, Je - sus will his own de - fend;

ANTHEM.

Continued.

327

Borne a - far 'midst foes and strangers, He is with you, He is with you, He will guide you, will guide - - - - you to the end.

TUTTL.

MP. CRES. **P.**

Men of God, go take your sta - tions, Dark - ness reigns throughout the earth, Go, pro - claim, pro - claim a - mong the na - tions,

UNISON.

TUTTL. MP. CRES. **P.**

ANTHEM. Continued.

joy - ful news of heav'n - ly birth, bear the ti - dings, bear the ti - dings, bear the ti - dings, bear the ti - dings,

ti - dings of - our Sav - - - iour's worth; - - - He is with you, He will guide you to the end. - - -

MF. DECRES. MF. DECRES.

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 6/4. The music begins with a forte (F.) dynamic. The lyrics are: "Arm of the Lord awake! awake! Put on thy strength, the na - tions shake! Now let the world a - dor - ing see, - - Triumphs of". The system ends with a piano (P.) dynamic and a crescendo (CRES.) marking.

Second system of the musical score. It continues from the first system. The lyrics are: "mer - cy wrought by thee. Say to the heathen, from thy throne, I am Je - ho - vah, God a - - lone!". The system includes markings for mezzo-forte (MF.), forte (F.), and a section marked "F. UNISON." for the piano part. The system concludes with a mezzo-forte (MF.) dynamic.

Thy voice their i - dols shall confound, And cast their al - tars to the ground, And cast their al - - tars to - the ground.

UNISON.

Let Zi - - on's time of fa - vor come! Oh, bring the tribes of Is - rael home! Soon may our wond'ring eyes be - hold, Gentiles and Jews in Je - sus' fold!

MF.

Al - migh - ty God! thy grace proclaim, Thro' ev' - ry clime of ev'ry name! Let adverse pow'rs before thee fall, And crown the Sav - iour Lord of all!

MF.

ALLEGRO.

DECRES. F. A - - - - - men.

And crown the Sav - iour Lord of all, A - men, A - men, A - - - - - men.

DECRES. F. A - - - - - men. FINE.

1. Life is a span, - a fleet - ing hour, How soon the va - por flies! Man is a ten - der,

2. The once lov'd form, now cold - and dead, Each mourn - ful thought em - - ploys; And na - ture weeps - her

1. tran - sient flow'r, that e'en in bloom - - ing dies, - - That e'en in bloom - - ing dies, D. Cp. V. 2.

2. com - forts fled, And with - - er'd all - - her joys, - - - And with - er'd all her joys. V. 3

ALLEGRETTO.

HYMN.

Continued.

333

MP. CRESC. CRESC. CRESC. MP. DECRESC.

3. Hope looks be - yond the bounds - of time, When what we now de - plore, - Shall rise in full im - mor - tal prime, And bloom to fade no more. - - -

MP. CRESC. CRESC. CRESC. MP. DECRESC.

ANDANTINO.

P. CRESC. MF. P. CRESC. MF.

4. Cease then fond nature, cease thy tears, Thy Saviour dwells on high; There ev - er - - last - ing spring appears, There joys shall never - -

never die. Cease then, fond na - ture, cease thy tears, Thy Saviour dwells on high ; There everlasting spring appears, There joys shall never die, never die, never die.

FINE.

ALLEGRO.

THROUGH EV'RY AGE.

Hymn.

Doxology.

[illegible]

* SOLO.

earth, thy hum - ble foot - stool laid. Long hast thou reign'd, ere time be - gan, Or dust - was fash - ion'd in - - to man;

SOLO. SOLO.

And

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

MF. DECRESC.

And long - thy king - - dom - shall - en - - dure, When earth - and time shall be no more.

SOLO. MF. DECRESC. D. C. *

TUTTI.

long thy king - dom shall - en - - dure, - - - - - *

336 ALLEGRETTO. O PRAISE GOD IN HIS HOLINESS. Motetto.

ALLEGRO ASSAI.

F. SECOND TREBLE. DECRES. CRESC. FF MF.

O praise God in his ho - li - ness, Praise him in the firmament of his power; - - Praise him in his no - ble acts, Praise him ac-

F. DECRES. UNISON. CRESC. FF MF.

cording to his excellent great - - - ness; Praise him in the sound, in the sound of the trumpet, praise him in the sound, in the sound of the trumpet,

F. FF

MOTETTO.

Continued.

337

Praise him upon the lute, upon the lute, upon the lute and harp, praise him &c.

P. MF. F. P.

Praise him upon the lute, upon the lute, upon the lute and harp; Praise him, praise him in the eymbals and danees, Praise him on strings, on

P. MF. F. UNISON. P.

Praise him upon the lute, upon the lute, upon the lute and harp; Praise him &c.

strings and pipes, Let every thing that hath breath praise the Lord, Let every thing that hath breath praise the Lord, Let every thing that hath breath

CRESC. FF

CRESC. FF UNISON.

Praise the Lord, - - - praise the Lord, praise the Lord, praise the Lord, A - - men, A - men, A - men.

ALLEGRETTO.

THE GRACE OF OUR LORD. Sentence.

The grace of our Lord - - Je - sus Christ, And the Love of God, and the fellowship of the Ho - - ly Ghost, Be with us all ever, ev - er - more, A - - men.

MODERATO.

TO GOD THE FATHER.

Sentence.

Doxology.

339

MODERATO.

MF

To God the father, God the Son, And God - the spirit three in one; Be hon - or, praise, and glo - ry given, By all on earth - and

MF

ALLEGRO ASSAI.

FF

all in heav'n. Hal - le - lu - jah, A - - - men, Hal - le - lu - jah, A - - - men, A - - - men, A - - - men.

FF

DECRESC:

ALLEGRO ASSAI.

DECRESC:

BEHOLD GOD IS MY SALVATION.

Motetto.

First system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is marked with dynamics: **MF** (Mezzo-Forte) at the beginning, **P.** (Piano) in the middle, **CRESC.** (Crescendo) in the middle, and **P.** (Piano) at the end. The lyrics are: "Be - - hold, be - - hold God is my sal - vation, I will trust in him, Be - hold, be - - hold God is my sal - vation, I will".

Second system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is marked with dynamics: **SOLO.** (Solo) in the middle, **F. TUTTI.** (Foro Tutti) at the end, **SOLO.** (Solo) in the middle, and **F. TUTTI.** (Foro Tutti) at the end. The lyrics are: "trust in him, for the Lord Je - - - ho - vah is my strength and my song, he al - - so is my sal - va - tion. Praise the".

MOTETTO.

Continued.

341

SOLO.

Lord, praise the Lord and call upon his name, for the Lord Je - - ho - vah is my strength, and my song, - he - - al - so is my sal-

F. TUTTI.

- - vation, Praise the Lord, praise the Lord, and call up - on his name; sing un - to the Lord, sing un - to the Lord,

F. TUTTI.

MOTETTO. Continued.

for he hath done - - ex-cel-lent things, ex-cel-lent things, this is known in all the earth, in all the earth, in all the

earth; Cry out and shout, thou in-hab-it-ant of Zi-on; Cry out and shout, thou in-hab-it-ant of Zi-on;

MOTETTO. Continued.

343

TENOR.

for great, great is the Ho-ly one of Is - - ra - - - el, for great - - is the Ho - - ly one - - - of Is - ra - -

UNISON.

MF

Detailed description: This block contains the first system of the musical score. It features a Tenor part on a single staff and a Unison part on a single staff. Both parts are in the key of D major (indicated by two sharps) and 4/4 time. The Tenor part begins with a treble clef and a key signature of two sharps. The Unison part begins with a bass clef and a key signature of two sharps. The lyrics are written below the Tenor staff. The dynamic marking 'MF' (Mezzo-Forte) is placed above the Unison staff. The system concludes with a double bar line.

- - el, - - in the midst of thee, - - Be - hold, be - - hold, God is my sal - vation, I will trust in him; Be - hold, be - - hold,

Detailed description: This block contains the second system of the musical score. It continues the Tenor and Unison parts from the first system. The lyrics are written below the Tenor staff. The dynamic marking 'p' (piano) is placed below the Unison staff. The system concludes with a double bar line.

God is my sal - vation, I will trust in him, for the Lord Je - ho - - vah is my strength and my song, he al - so is my sal - vation.

Praise the Lord, praise the Lord, and call up - on his name ; for the Lord Je - ho - vah is my strength and my song, he al - so is my sal -

F TUTTI.

vation. Praise the Lord, praise the Lord, and call upon his name, and call upon his name; sing unto the Lord, and call upon his name,

F TUTTI

ALTO. **TENOR.**

MF **F**

for he hath done - ex - cellent things, excellent things. Cry out and shout thou in - hab - itant of Zi-on; cry out and shout, thou in-

MF **F**

F **GRANDIOSO. CRESCEND.**

habitant of Zi-on. Cry out and shout thou in-hab-i-tant of Zi-on! Great - - is the Ho - - - ly one

F. GRANDIOSO. CRESCEND.

FF **MP** **P**

- - - of Is - - - ra - - el, Great in Is - - ra - - el, Praise ye the Lord, A - - men.

FF **MP** **P**

UN POCO ALLEGRETTO.

INDEPENDENCE.

L. M.

Two Stanzas.

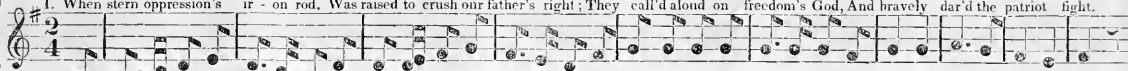
Patriotic Hymn.
For Anniversary's of American
Independence

347

* *



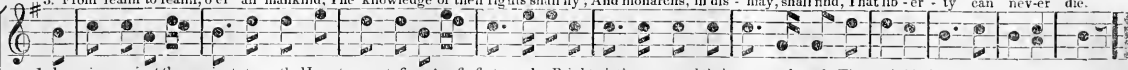
1. When stern oppression's ir - on rod, Was raised to crush our father's right; They call'd aloud on freedom's God, And bravely dar'd the patriot fight.



2. Bequeathed to us that glorious prize, Its ancient splendor yet re - tains; It still oppression's pow'r defies, And laughs at fee - ble tyrants chains.



3. From realm to realm, o'er all mankind, The knowledge of their rights shall fly; And monarchs, in dis - may, shall find, That lib - er - ty can nev - er die.



1. In vain against them, giant strength, Her strongest, fiercest ef - forts made; Bright vict'ry crowned their arms, at length, They gain'd the boon for which they pray'd.



2. Of nations, we, the first, were bless'd, But soon, o'er all the peopled earth; Fair lib - er - ty shall be possess'd; The world shall rise in freedom's birth.



3. Re - joice, Columbia's sons, re - joice, The song of freedom loudly raise; And let ex - ul - ting heart and voice, Un - ite to swell our shouts of praise!

D. C.

1. When through the torn sail the wild tempest is streaming, When o'er the dark wave the red lightning is gleaming, Nor hope lends - a -

2. And O when the whirlwind of passion is ra - ging, When sin in our hearts its wild war - fare is wa - ging, Then send down - - thy

1. ray - the poor sea - man to cherish, We fly to our Ma - ker: Save Lord! or - - - we per - ish. D: Cp:

2. Spirit, thy ransomed to cher-ish, Re - buke the de - - stroy - er: Save Lord! or - - - we per - ish. FINE.

ALLEGRO MOLTO.

O GIVE THANKS. Motetto.

Psalm 118, verses 1. 19. 24. 26. 29. **349**

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a half note G4, followed by a quarter rest, then a half note A4, and continues with a melody of eighth and quarter notes. The second staff is a vocal line in treble clef, starting with a half note G4, followed by a quarter rest, then a half note A4, and continues with a melody of eighth and quarter notes. The third staff is a vocal line in treble clef, starting with a half note G4, followed by a quarter rest, then a half note A4, and continues with a melody of eighth and quarter notes. The fourth staff is a basso continuo line in bass clef, starting with a half note G3, followed by a quarter rest, then a half note A3, and continues with a bass line of eighth and quarter notes. Dynamics include *MF* (Mezzo-Forte) and *F* (Forte). The lyrics are: "O give thanks un - to the Lord; O give thanks, give thanks unto the Lord; &c."

O give thanks un - to the Lord; O give thanks, give thanks unto the Lord; &c.

O give thanks un - to the Lord; O give thanks unto the Lord; For he is good: For he is good: - be - cause his mercy en-

O give &c.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a half note G4, followed by a quarter rest, then a half note A4, and continues with a melody of eighth and quarter notes. The second staff is a vocal line in treble clef, starting with a half note G4, followed by a quarter rest, then a half note A4, and continues with a melody of eighth and quarter notes. The third staff is a vocal line in treble clef, starting with a half note G4, followed by a quarter rest, then a half note A4, and continues with a melody of eighth and quarter notes. The fourth staff is a basso continuo line in bass clef, starting with a half note G3, followed by a quarter rest, then a half note A3, and continues with a bass line of eighth and quarter notes. Dynamics include *MF* (Mezzo-Forte) and *F* (Forte). The lyrics are: "dureth, endureth for - ev - er, be - cause his mer - cy en - dureth, endureth for - ever, his mercy en - du - reth for - ev - - er."

dureth, endureth for - ev - er, be - cause his mer - cy en - dureth, endureth for - ever, his mercy en - du - reth for - ev - - er.

Open to - me - the - gates of - righteousness: I - - will go, - - - I - - - will go, - - - I will go - - un - to them, and I will

praise the Lord, and I will praise - - the Lord, and I will praise - - - the Lord, - and I will praise - - the Lord, and I will

MOTETTO. Continued.

351

ALTO.

praise the Lord.

SOLO. Alto Tenor or 2d. Treble.

SOLO. This is the day which the Lord hath made : This is the day, this is the day which the Lord hath made : we will re-

This is the day, - - this is the &c.

praise the Lord.

joyce and be glad, and be glad - - in it, we will re-joyce, we will re-joyce, we will re-joyce and be glad, and be glad - - in it.

we will re-joyce, - - - &c.

Bles - sed, blessed be he that cometh in the name of the Lord: we have bles - sed you out of the house of the Lord.

TEMPO PRIMO.

TUTTI.

Bles - sed, blessed be he that cometh in the name of the Lord: we have bles - sed you out of the house of the Lord.

TEMPO PRIMO.

TUTTI.

O give thanks un - to the Lord; O give thanks, give thanks unto the Lord, for he is good: for he - is - good: be - cause his mer - cy en -

F.

O give thanks un - to the Lord; O give thanks, give thanks unto the Lord, for he is good: for he is good: because his mer - cy en -

F.

O give &c

MOTETTO.

Continued.

353

dureth, endureth for - ever, because his mercy en - dureth, endureth for - ever, for his mercy endureth for - ever, his mercy endureth for - e - - ver,

dureth, endureth for - ever, because his mer - cy en - dureth, endureth for - ever, for his mercy endureth for - ever, his mercy en - dureth for - e - - ver,

for - ever, forever and ever, for - ever, for - ever and ever, for - ever, for - ever and ever, for - ever, forever and ever, for - ev - - er. A - men.

for - ever, forever and ever, for - ever, forever and ever, for - ever, forever and ever, for - ever forever and ever, for - e - - ver, A - men.

The Glo-ry of the Lord shall en - dure for - ev - er, for - ev - er, shall en - dure for - ev - er; the Glory of the Lord shall en - dure -- for - - ev - er, for

UNISON.

- ev - - er, the Glo-ry of the Lord shall en - dure for - ev - er, the Glo-ry of the Lord - shall en - - dure for - ev - er, shall en -

MOTETTO. Continued.

355

First system of the musical score. It consists of four staves. The top staff is a vocal line. The second staff is a vocal line with lyrics. The third staff is a vocal line. The bottom staff is a basso continuo line. The key signature has one sharp (F#). The time signature is common time (C). The lyrics for the second staff are: "dure for - ev - er: the Lord shall re - joice, - - the Lord shall re - joice, shall re - joice in his works, the Lord shall re - joice, shall re -".

dure for - ev - er: the Lord shall re - joice, - - the Lord shall re - joice, shall re - joice in his works, the Lord shall re - joice, shall re -

Second system of the musical score. It consists of four staves. The top staff is a vocal line. The second staff is a vocal line with lyrics. The third staff is a vocal line. The bottom staff is a basso continuo line. The key signature has one sharp (F#). The time signature is common time (C). The lyrics for the second staff are: "- - joice in his works, the Lord shall re - joice, shall re - joice in his works, shall re - joice, shall re - - - joice, shall re - joice in his works.".

- - joice in his works, the Lord shall re - joice, shall re - joice in his works, shall re - joice, shall re - - - joice, shall re - joice in his works.

He look-eth on the earth, and it trembleth, it trembleth, and it trem

bleth, he touch - - - - eth the hills, and they smoke, he touch - eth the hills - - -

MOTETTO. Continued.

357

CRISC: P CRISC:

and they smoke, - - - they smoke, - - - they smoke, and they smoke, and they

CRISC: P CRISC:

MP P

smoke, - - - they smoke, - - - they smoke; and they smoke, they smoke.

MP P

MF CRESC: I will sing - - un - to the Lord as long as I live, - I will sing - - un - to the Lord as long as I live;

F MF I will sing praise - un - to my God - while I have - my be - - - ing, I - - - will sing praise - - - -

MOTETTO. Continued.

359

un - - to my God, - - - I will sing praise - un - to my God, - - while I have my be - - - - ing;

TEMPO PRIMO.

The Glory of the Lord shall en - dure for - ev-er, for - ev-er, shall en - dure for - ev-er; the Glory of the Lord shall en - dure - - for - - ev-er, for-

TEMPO PRIMO.

UNISON.

er; The Glo-ry of the Lord shall en-dure for - ev-er, shall en-dure for-ev-er, for - ev-er, and ev-er.

*

A - - - - - men. The Glo-ry of the Lord shall en-dure - - - - - for - ev - - - - - er,

May be repeated.*

FF

MOTETTO. Continued.

361

MP DECRES. FINE.

A - men, A - men, A - - - - men. A - - - - men.

MP DECRES.

UN POCO ALLEGRO.
VOICE.

O HAPPY IS THE MAN.

Sacred Canzone.

For a Tenor or Treble voice.

MP

SEMPRE LEGATO

ORGAN.

V. S.

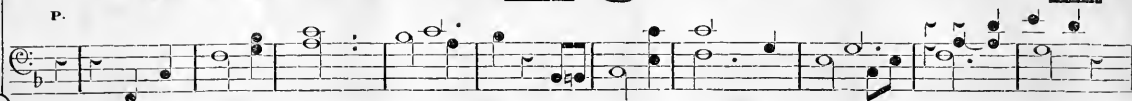
VOICE.



O ha - py is the man, - who hears - Re - lig - ion's warn - - ing voice, And who - - ce - - les - - tial wis - - dom makes, - His



P.



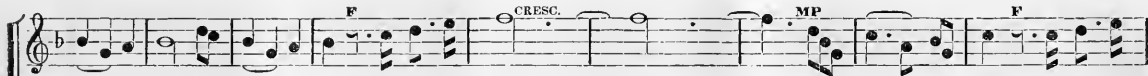
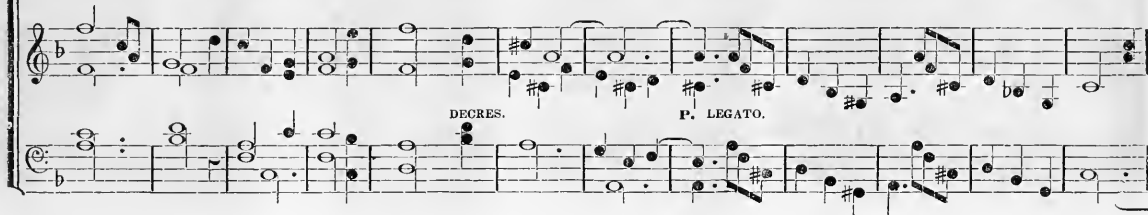
ear - ly, his ear - ly on - ly choice; For she - - has treasures great - er far, than east or west - un - fold, - - More





pre - cious are her bright - rewards, Than gems, or stores of gold. - - - - -

More



pre - cious are her bright - rewards, Than gems, or stores - - - - - of gold, Than gems, or



MP.

CRESC

stores, - - - - - of gold.

SWELL.

CRESC.

LEGATO. MP.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The music then continues with eighth and sixteenth notes, ending with a whole rest. The middle staff is also in treble clef and contains a continuous melodic line with various intervals, including some chromaticism. The bottom staff is in bass clef and provides harmonic support with chords and moving lines. Dynamic markings include 'MP.' at the beginning, 'CRESC' below the first staff, 'SWELL.' above the middle staff, 'CRESC.' below the middle staff, and 'LEGATO. MP.' above the bottom staff.

Her right - hand of - - fers

P

LEGATO.

P

The second system of the musical score continues the piece. The top staff in treble clef has several whole rests before entering with a melodic phrase. The middle staff in treble clef continues the melodic development. The bottom staff in bass clef provides a steady harmonic foundation. Dynamic markings include 'P' (piano) at the beginning of the bottom staff, 'LEGATO.' above the middle staff, and another 'P' above the bottom staff towards the end of the system.

CANZONE.

Continued.

365

to - the just - im - mor - tal hap - py days, - im - mortal hap - py days - happy, happy days; Her left im - perish - - a - - ble

LEGATO

This system contains three staves of music. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It features a melody with various note values including eighth and sixteenth notes, and rests. The middle staff is a piano accompaniment in treble clef, providing harmonic support with chords and moving lines. The bottom staff is a piano accompaniment in bass clef, featuring a steady bass line with whole and half notes. The word 'LEGATO' is written below the middle staff.

wealth, and heav'n - - ly crowns, and heav'n - ly crowns - - - dis - plays, - - - Her right hand of - fers to the just im -

V. S.

This system continues the musical piece with three staves. The top staff is the vocal line, continuing the melody from the first system. The middle and bottom staves are the piano accompaniment, maintaining the harmonic structure. The abbreviation 'V. S.' (Verso) is placed at the end of the system, indicating the start of the reverse side of the page.

First system of musical notation. The vocal line (treble clef) begins with a **CRESC.** marking. The lyrics are: "mortal, im - mor - - - tal hap - - - - - py days; Her left, imperish - a - ble wealth, and heav'nly crowns dis - plays,". The piano accompaniment (treble and bass clefs) features chords and arpeggiated figures. A **PP.** marking is present in the piano part.

Second system of musical notation. The vocal line continues with the lyrics: "and heav'nly crowns displays, and heav'n - - - - ly crowns - - - - - displays". The piano accompaniment includes a **CRESC.** marking in the middle of the system. The system concludes with a **LEGATO.** instruction. The piano part also includes a **P. DECRESC.** marking and a **P.** marking.

And as her ho - - ly - - la - bours -

MORENO.

PP.

This system contains three staves of music. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It begins with a whole rest for four measures, followed by a melodic phrase. The middle staff is a piano accompaniment in treble clef, featuring a series of sixteenth-note runs and chords. The bottom staff is a piano accompaniment in bass clef, consisting of sustained chords. The lyrics 'And as her ho - - ly - - la - bours -' are aligned with the vocal line. The word 'MORENO.' is written below the middle staff, and 'PP.' (pianissimo) is written below the bottom staff.

rise, so her - - re - wards in - - crease; - - - Her ways are ways - - - of - - - pleas - - ant - - ness, and

This system contains three staves of music. The top staff is a vocal line in treble clef with a key signature of one flat. It continues the melody from the first system. The middle staff is a piano accompaniment in treble clef, with chords and some melodic fragments. The bottom staff is a piano accompaniment in bass clef, with sustained chords. The lyrics 'rise, so her - - re - rewards in - - crease; - - - Her ways are ways - - - of - - - pleas - - ant - - ness, and' are aligned with the vocal line.

all - - her paths are peace, and all - her paths are peace. - - - SWELL.

DECRESC. LEGATO.

This system contains the first two staves of music. The vocal line (treble clef) begins with a melodic phrase in B-flat major, marked with a fermata. The piano accompaniment (bass clef) provides harmonic support with chords and moving lines. The lyrics are written below the vocal staff. Performance markings include 'DECRESC.' and 'LEGATO.' below the piano staff.

O! hap - py is the man, who

PP. P.

This system contains the second two staves of music. The vocal line continues with a new melodic phrase. The piano accompaniment features more complex textures, including triplets and arpeggiated figures. The lyrics 'O! hap - py is the man, who' are written below the vocal staff. Performance markings include 'PP.' and 'P.' below the piano staff.

CANZONE. Continued.

369

hears Re - - - lig - - ion's warn - ing voice, And who ce - - - les - - tial wis - - dom makes His ear - - ly, his

SEMPRE LEGATO.

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the melody for the first line of lyrics. The middle staff is a piano accompaniment in treble clef, providing harmonic support. The bottom staff is a piano accompaniment in bass clef, also providing harmonic support. The tempo/mood instruction 'SEMPRE LEGATO.' is placed between the middle and bottom staves.

ear - - ly on - - ly choice, For she - has treas - ures great - er far, than east or west un - fold ; More pre - cious are her bright re-

This musical system continues the piece with three staves. The top staff is a vocal line in treble clef with a key signature of one flat. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively. The lyrics continue across the staves.

CANZONE. Continued.

wards, than gems or stores of gold, more pre - cious are her bright re - wards, than gems or stores

F. **CRES.** **MP.**

SWELL POCO A POCO CRES. **P.**

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The middle staff is also in treble clef and contains a more complex accompaniment with many beamed sixteenth notes. The bottom staff is in bass clef and provides a harmonic foundation with mostly quarter and half notes. Dynamic markings include 'F.' (Forzando), 'CRES.' (Crescendo), 'MP.' (Mezzo-piano), and 'P.' (Piano). Performance instructions 'SWELL POCO A POCO CRES.' and 'LEGATO' are placed between the staves.

of gold, than gems or stores of gold.

F. **CRES.** **MP.**

SWELL POCO A POCO CRES. **LEGATO.** **FINE**

The second system of the musical score continues the composition. It follows the same three-staff format as the first system. The melody in the top staff concludes with a final cadence. The accompaniment in the middle and bottom staves also leads to a final resolution. The 'FINE' marking is placed at the end of the bottom staff. The same dynamic markings and performance instructions are used throughout.

My voice shalt thou hear in the morning, O Lord, In the morning will I di - rect my prayer un - to thee, in the

MP CRES: P CRES: DECRESC: MF

CRES: P CRES: DECRESC: MF

morn - ing will I di - rect my prayer un - to thee - - - and will look up. A - men, A - - men.

DECRESC: P MF MORENDO. P ANDANTE. MF MORENDO. FINE.

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), starting with a fermata. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), starting with a fermata. The lyrics are written below the staves.

A - wake! ye saints, a - - wake! And hail this sa - cred day; In lof - tiest songs of praise, Your joy - ful hom - age pay:

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), starting with a fermata. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), starting with a fermata. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), starting with a fermata. The lyrics are written below the staves.

SOLO. Wel - come the day that God - - hath - - blest, The type - - of heav'n's e - - ter - - nal rest.

ANTHEM. Continued.

373

SOLO. **TUTTI.**

Wel - come the day that God hath blest, The type of heav'n's e - - ter - - nal rest. Wel - come the day,

SOLO. **TUTTI.**

F.

wel - come, wel - come the day that God hath blest, The type - of - - heav'n's - e - - ter - - nal rest.

FINE.

Musical score for the first system of the motetto. It consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) and the fourth is the basso continuo. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "How beau-tiful, how beau-tiful upon the mountains are the feet of him that bringeth good tidings, that pub-lisheth peace; that".

Dynamics and markings: MF. CRESC. (first vocal staff), P. (second vocal staff), F. (third vocal staff), P. (fourth vocal staff), F. (basso continuo staff).

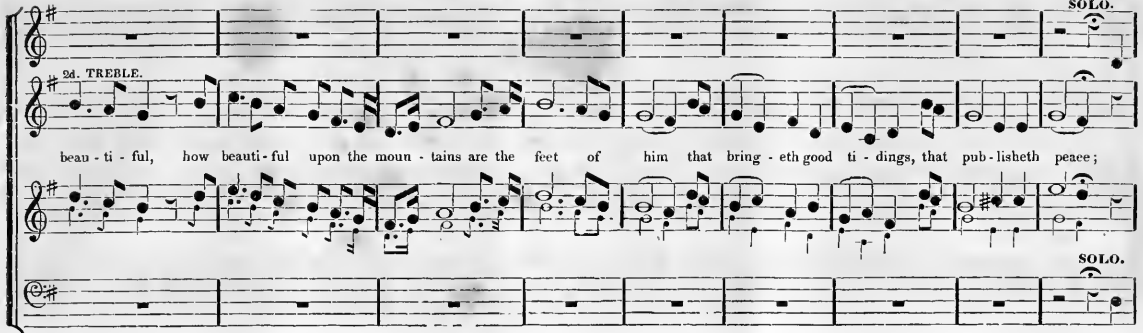
Musical score for the second system of the motetto. It consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) and the fourth is the basso continuo. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "bringeth good ti-dings, that pub-lish-eth sal-va-tion: that saith un-to Zi-on thy God reign-eth- How".

Dynamics and markings: UNISON. (first vocal staff), SOLO. (second vocal staff), UNISON. (third vocal staff), SOLO. (basso continuo staff).

MOTETTO. Continued.

375
SOLO.

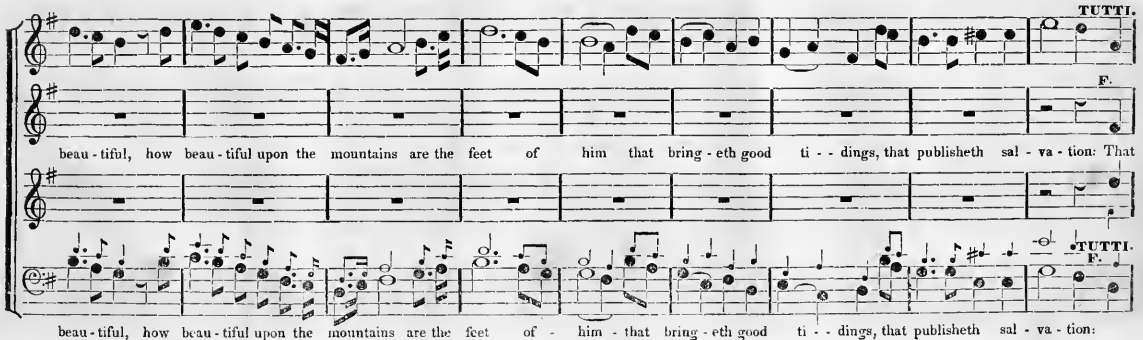
2d. TREBLE.



beau - ti - ful, how beauti - ful upon the moun - tains are the feet of him that bring - eth good ti - dings, that pub - lisheth peace;

SOLO.

TUTTI.



beau - ti - ful, how beau - ti - ful upon the mountains are the feet of him that bring - eth good ti - - dings, that publisheth sal - va - tion: That

TUTTI.

beau - ti - ful, how beau - ti - ful upon the mountains are the feet of - him - that bring - eth good ti - - dings, that publisheth sal - va - tion:

MOTETTO. * Continued.

saith un - to Zi - on, thy God reign - - - eth. Break forth in - - to joy, Break forth in - - to joy.

F. **FF.**

* Allegro

Sing ye waste pla - ces of Je - - ru - sa - lem, for the Lord hath com - fort - ed his peo - - ple, he hath re - deemed Je - ru - sa - lem,

MF. **MF.**

MOTETTO.

Continued.

377

1st. time. 2d. time.

he hath re-deem-ed Je-ru-sa-lem, Je-ru-sa-lem, ru-sa-lem. A-men, A-men.

F. **FF.**

✱

MODERATO.

The Celebrated old tune,

CHINA.

C.M.

Swan.

Common Hymn.

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

3 **3** **3** **3**

1. Ye ser-vants of God, your Master pro-claim, And pub-lish a-broad his won-derful name; The name all vic-torious of Jesus ex-tol; His

2. O let us a-dore, and give him his right, All glo-ry and pow'r, and wis-dom and might; All honor and blessing, with angels a-bove, And

SOLO. TUTTI.

SOLO. ORGAN. TUT.

CODA. ALLEGRO DI MOLTO.

1. kingdom is glo-rious, he rules o-ver all. Let ev'-ry na-tion sing thy praise, Let ev'-ry na-tion sing thy praise, And ev'ry tongue rejoice. A-men, A-men.

2. thanks nev-er ceas-ing, for in-fi-nite love. (The first time MEZZO FORTE, the 2d. time FORTISSIMO.) CODA REPEAT

FF. FINE.

ALLEGRO.

FIRST PSALM. Motetto.

May 30, 1832.

379

Staff 1 (Vocal): 3/4 time. Dynamics: P CRESC., MP CRESC., MF, F. Lyrics: Bles - - - sed, - - - bles - - - sed, - - - blessed is the man that walketh not in the counsel of the un - godly,

Staff 2 (Vocal): 3/4 time. Dynamics: P CRESC., MP CRESC., MF, F. Lyrics: Bles - - - sed, - - - bles - - - sed, - - - blessed is the man that walketh not in the counsel of the un - godly,

Staff 3 (Piano): 3/4 time. Dynamics: P CRESC., MP CRESC., MF, F. Lyrics: Bles - - - sed, - - - bles - - - sed, - - - blessed is the man that walketh not in the counsel of the un - godly,

Staff 4 (Piano): 3/4 time. Dynamics: P CRESC., MP CRESC., MF, F. Lyrics: Bles - - - sed, - - - bles - - - sed, - - - blessed is the man that walketh not in the counsel of the un - godly,

Staff 5 (Vocal): 3/4 time. Dynamics: DECRES., F. Lyrics: nor standeth in the way of sin - - - ners, - - - nor sit - teth in the seat of the scorn - - - ful;

Staff 6 (Vocal): 3/4 time. Dynamics: DECRES., F. Lyrics: nor standeth in the way of sin - - - ners, - - - nor sit - teth in the seat of the scorn - - - ful;

Staff 7 (Piano): 3/4 time. Dynamics: DECRES., F. Lyrics: nor standeth in the way of sin - - - ners, - - - nor sit - teth in the seat of the scorn - - - ful;

Staff 8 (Piano): 3/4 time. Dynamics: DECRES., F. Lyrics: nor standeth in the way of sin - - - ners, - - - nor sit - teth in the seat of the scorn - - - ful;

UNISON.

But his - de - light—is in the law of the Lord; - But his de - light is in the law of the Lord:

And - in his law - doth he me - di - tate - day - and - night, day and night.

F **FINE.**

MOTETTO

Continued.

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And he shall be like a tree, &c.

And he shall be like a tree,—like a tree - - planted by the riv - ers of wa - ter, that bringeth forth his fruit in his sea - son: His

And he shall be like a tree, &c.

his

leaf - - al - - so. shall not with - er, his leaf - - al - so shall not with - er, and whatso - ev - er he doeth shall

leaf - - al - - so, his &c.

pros - - - per. The un - god - ly are not so: the un - god - ly are not so: but are like the chaff, are like the

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

chaff which the wind driveth a - - way; are like the chaff which the wind driveth a - way, are like the chaff which the wind driveth a - way.

FF **FF**

There - - - fore the un - - god - - ly, Therefore the un - god - - ly shall not stand in the judgment, nor sin - ners

Therefore the un - god - - ly shall - - not stand, the un - godly shall not stand, shall not stand in the judgment, nor sin - ners

There - - - fore, Therefore the un - - god - - ly shall - - - not stand, not stand in the judgment, in the judgment; &c.

in the con - gre - ga - - tion of - - - the &c.

in the con - gre - ga - - tion of the righ - - - - teous,

FUGETTA, ALLEGRO.

For the Lord knoweth the way of the

The fugetta may be omitted.

For the

MOTETTO. Continued.

righ - teous; the way of the righteous; for the Lord knoweth the way of the righteous; for the Lord knoweth the way of the
 for the Lord knoweth the way of the righteous, for the Lord knoweth the way of the righ - teous, for the
 for the Lord knoweth the way of the righ - teous, the Lord, for the Lord knoweth the way of the righ - teous, for the
 Lord knoweth the way of the righ - teous; the Lord, - - - for the Lord knoweth the way of the righ - teous, the way of the
 righ - teous the way - - - of the righ - teous, for the Lord knoweth the way of the righ - teous, the
 Lord knoweth the way of the righteous; for the Lord knoweth the way of the righ - teous; for the Lord knoweth the way of the righ - teous, the
 Lord, for the Lord knoweth the way of the right - - - eous; for the Lord knoweth the way of the
 righ - teous, for the Lord knoweth the way of the righ - teous, for the Lord knoweth the way of the righ - teous, the Lord, for the

MOTETTO.

Continued.

385

right - eous for the &c. right - eous for the Lord knoweth the way of the righteous, for the Lord knoweth the way of the righteous, for the Lord knoweth the way of the righteous, &c. Lord knoweth the way of the righte - ous, the Lord, the &c.

F. UNISON.

By omitting the Fugetta.

Lord knoweth the way of the righteous, for the Lord knoweth the way of the righteous; But the way of the un - god - ly shall per-

MF. UNISON.

MF DECRES: DECRES: DECRES: D. CP. OR CODA.

- ish, but the way - of the un - god - ly shall per - ish, shall per - ish, shall per - - - - - ish, - - -

Sing either **DA CAPO** or the **CODA**, as a conclusion.

F CODA: MF DECRES: F UNISON. MF DECRES: FINE.

But the way of the un - god - ly shall per - - - ish, shall per - ish, shall per - ish, shall per - - - - - ish.



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INTRODUCTION TO THE ART OF SINGING.

OF MUSIC.

Music consists of Melody and Harmony.

Melody, is the air or tune of a composition, or the most conspicuous and flowing, and generally the highest part.

Harmony, is the combination of several sounds at once, by which an agreeable effect is produced on the ear, and the connexion existing between different Chords, (whether Conchords or Discords,) in a whole composition.

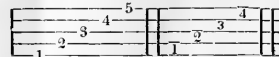
Notes, signify all signs by which the different sounds are expressed, recognized or represented; also the Cliffs, Rests, Dots, and all other necessary characters. The notes are placed higher or lower on the

lines or spaces, according to the height or depth of the sounds which they indicate.

ON THE STAVE AND CLEFS.

The system of lines on which musical sounds are represented by signs called notes, is termed the *stave*; its five lines and four included spaces, are counted upwards, as—

Stave.



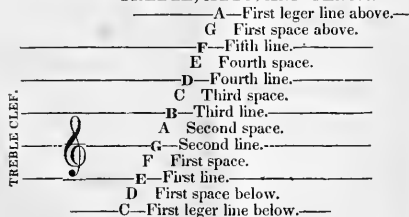
The five lines.

The four spaces.

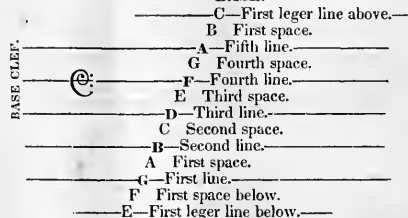
As it is of great importance that the situation of the letters upon the Staff should be perfectly known, the student is advised to commit to memory the following Scale, or

GAMUT.

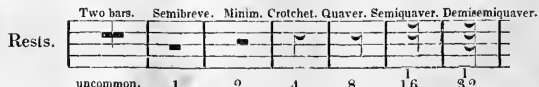
TREBLE, ALTO, AND TENOR.



BASE.




NAMES OF THE NOTES AND RESTS.



PROPORTION OF THE NOTES,

Form of them, their value, time, or duration.

One Semibreve  is equal in duration to

2 Minims  or

4 Crotchets  or

8 Quavers  or

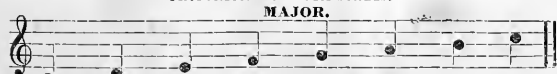
16 Semiquavers.  or

32 Demi-semiquavers. 

THE GAMUTS OR SCALES OF MUSIC.
Major Scale. Minor Scale.

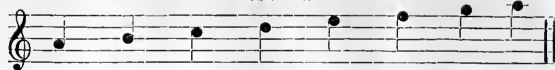


PROPORTIONS OF BOTH SCALES.



A whole Tone. 1 Tone. $\frac{1}{2}$ Tone. 1 Tone. 1 Tone. 1 Tone. $\frac{1}{2}$ Tone.

MINOR.



1 Tone. $\frac{1}{2}$ Tone. 1 Tone. 1 Tone. $\frac{1}{2}$ Tone. 1 Tone. 1 Tone.

DIATONIC SCALE. Consists of whole and half tones.
Treble Cliff. Base Cliff. (Counter Alto. Tenor Cliff.)

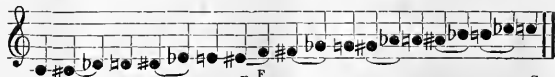


(Both very little used.)

CHROMATICAL SCALE. Consists only of half Tones.



ENHARMONICAL SCALE. Shows how one Tone is sharpened, and another Tone flattened : meet and become the same.




BASE NOTES.

TREBLE NOTES.

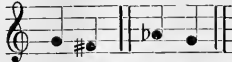


By the word *scale*, is to be understood the regular succession of whole tones and semitones, ascending or descending by degrees. *Semitones*, are of two sorts, *major* and *minor*.

1. The *minor*, or, as it is also termed, the *chromatic* semitone, is formed by a \sharp , \flat , or \natural , and stands always on the same degree of the stave as the preceding note, as: 



2. The major or diatonic semitone, on the contrary, stands always on the next degree, above or below; as:



It follows therefore that a *whole tone*, always comprises one major, and one minor semitone; and, that between the two tones which form the whole tone, there is always a half tone in the middle.

COMPASS OF THE VOICES.

Compass of a Base voice.

Compass of a high Treble voice.



Of a second Treble, low Soprano.

Extent of a Tenor voice.*



Tenor

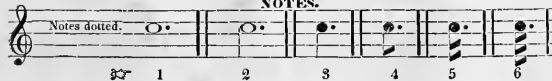
* in Treble Cliff.

Of a Counter Alto in Treble Cliff.



DOTTED NOTES AND RESTS.

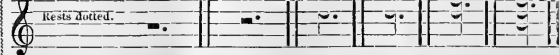
NOTES.



Continued.



RESTS.

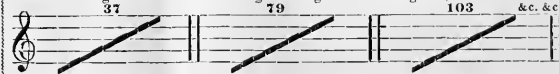


From the above Example, it will appear that a dotted Semibreve is as long as a Semibreve and a Minim, or three Minims.—A dotted Minim as long as a Minim and a Crotchet, or three Crotchets. &c. &c.

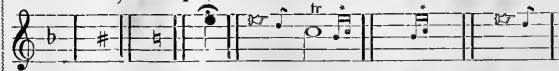


Two bars rest. Four bars rest. Seven bars rest. 15 bars rest.

Large numbers of rests are given in general with figures, Thus:



Of Flats, Sharps, and other musical characters.



A Flat. A Sharp. A Natural. A Hold.

A Shake.

The leading grace. The Anticipation.



* Staccato, (short.)

* Crescendo.

* Decrescendo

* Forza * Tenuto

INTRODUCTION.

v



Key. Signifies the Diatonic major or minor Scale, as formed from any tone, in which a composition is written, and from which tone it obtains its name. The Diatonic Scales, consisting of whole and half tones, we are compelled to use more or less Flats or Sharps, in order to regulate or keep the tones at a proper distance, hence we have as many keys as half tones within an Octave, and hence the meaning of placing Sharps or Flats, before a Piece of Music.

DOTTED NOTES.



TABLE OF ALL THE KEYS

Used in music, with the proper number of Flats or Sharps. The small notes signify the chords.

MAJOR KEYS.

KEYS OF THE SHARPS.



MINOR KEYS



MAJOR KEYS

FLAT KEYS.

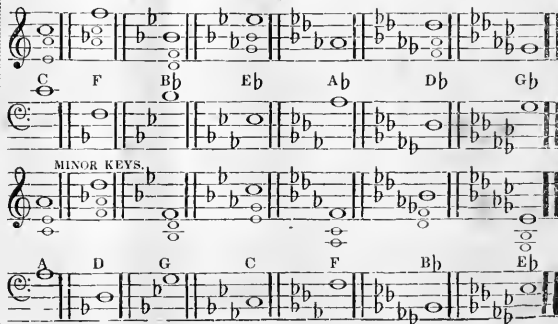
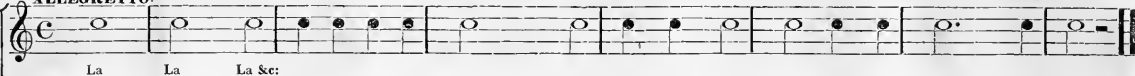


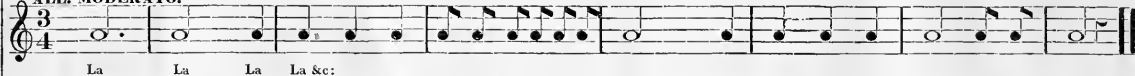
TABLE No. 1. Exercise to practice the Time without Rests.

Mixt Time.

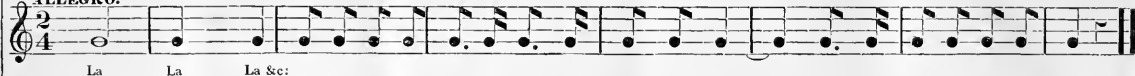
ALLEGRETTO.



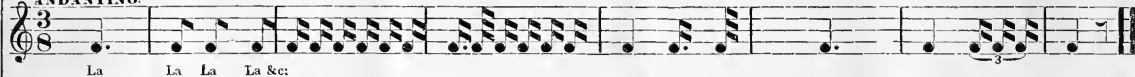
ALL: MODERATO.



ALLEGRO.



ANDANTINO.



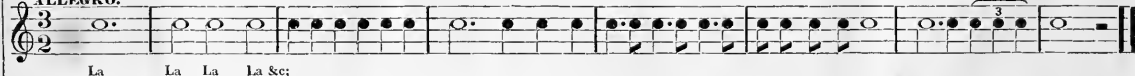
MODERATO.



ANDANTE.



ALLEGRO.



ALLE BREVE.



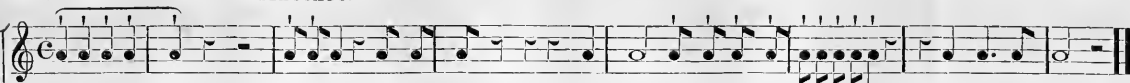
TABLE No. 2. Exercise to practice the time with Rests,

Mixt Time.

vii

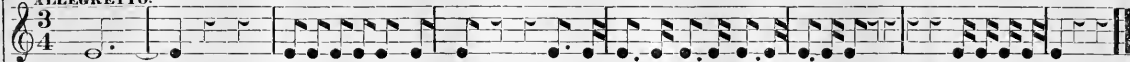
ALLEGRO.
PORTAMENTO.

STACCATO.



La La La La La &c:

ALLEGRETTO.



La - - -

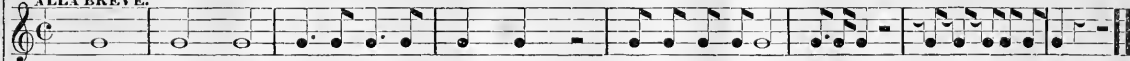
La &c.

ANDANTINO.



La La &c:

ALLA BREVE.



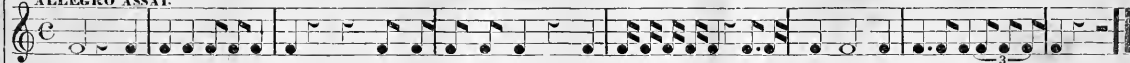
Beat two. La La La &c;

ALLEGRETTO.



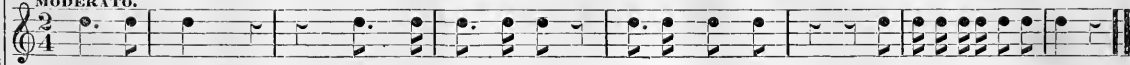
La, &c;

ALLEGRO ASSAI.



La &c.

MODERATO.



La La &c:

ALLEGRO.



La La La &c:

No. 3. THE GROUND AND FOUNDATION OF ALL SINGING.

1. Improving a good sound. 2. To swell the sound. 3. To keep in the breath. 4. To strengthen the chest.

SCALE or GAMUT.

Sing always a clear *a*, like after or father.

The musical score consists of six staves, each with a treble clef and a key signature of one flat (B-flat). The notes are primarily whole and half notes, with some eighth notes in the later staves. Below each staff are diamond-shaped markers containing the letter 'A', indicating where to sing the vowel sound.

Staff 1: A scale exercise starting on C4 and ascending to G5, then descending back to C4. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4, F4, E4, D4, C4.

Staff 2: A scale exercise starting on C4 and ascending to G5, then descending back to C4. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4, F4, E4, D4, C4.

Staff 3: A scale exercise starting on C4 and ascending to G5, then descending back to C4. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4, F4, E4, D4, C4.

Staff 4: A scale exercise starting on C4 and ascending to G5, then descending back to C4. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4, F4, E4, D4, C4.

Staff 5: A scale exercise starting on C4 and ascending to G5, then descending back to C4. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4, F4, E4, D4, C4.

Staff 6: A scale exercise starting on C4 and ascending to G5, then descending back to C4. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4, F4, E4, D4, C4.

LEGATO, sing one A.

LEGATO, one A to be sung.

MODERATO.

MODERATO.

MODERATO, LEGATO.

TABLE No. 4. Exercise to practice the Time without Rests.

Triple Time. ix

MODERATO.

Sol. La. Si. Do. Re.

Sol. Sol. Sol. &c: La.

Sol. Sol. &c: La.

Sol. Sol. &c: La.

Sol. Sol. Sol. Sol. &c: La.

Sol. Sol. Sol. Sol. &c: La.

Sol. Sol. Sol. &c: La.

Sol. &c: La. &c:

Close, or go on.

TABLE No. 5. To practice the time and Intervals without Rests. Common Time.

MODERATO.

The musical score consists of eight staves, each with a vocal line and a piano accompaniment line. The tempo is marked 'MODERATO.' and the time signature is common time (C). The key signature has one flat (B-flat).

Staff 1: Vocal line: 'La' (half note), 'La &c:' (half note). Piano accompaniment: quarter notes G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, 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Bb134, C135, D135, E135, F135, G135, A135, Bb135, C136, D136, E136, F136, G136, A136, Bb136, C137, D137, E137, F137, G137, A137, Bb137, C138, D138, E138, F138, G138, A138, Bb138, C139, D139, E139, F139, G139, A139, Bb139, C140, D140, E140, F140, G140, A140, Bb140, C141, D141, E141, F141, G141, A141, Bb141, C142, D142, E142, F142, G142, A142, Bb142, C143, D143, E143, F143, G143, A143, Bb143, C144, D144, E144, F144, G144, A144, Bb144, C145, D145, E145, F145, G145, A145, Bb145, C146, D146, E146, F146, G146, A146, Bb146, C147, D147, E147, F147, G147, A147, Bb147, C148, D148, E148, F148, G148, A148, Bb148, C149, D149, E149, F149, G149, A149, Bb149, C150, D150, E150, F150, G150, A150, Bb150, C151, D151, E151, F151, G151, A151, Bb151, C152, D152, E152, F152, G152, A152, Bb152, C153, D153, E153, F153, G153, A153, Bb153, C154, D154, E154, F154, G154, A154, Bb154, C155, D155, E155, F155, G155, A155, Bb155, C156, D156, E156, F156, G156, A156, Bb156, C157, D157, E157, F157, G157, A157, Bb157, 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E181, F181, G181, A181, Bb181, C182, D182, E182, F182, G182, A182, Bb182, C183, D183, E183, F183, G183, A183, Bb183, C184, D184, E184, F184, G184, A184, Bb184, C185, D185, E185, F185, G185, A185, Bb185, C186, D186, E186, F186, G186, A186, Bb186, C187, D187, E187, F187, G187, A187, Bb187, C188, D188, E188, F188, G188, A188, Bb188, C189, D189, E189, F189, G189, A189, Bb189, C190, D190, E190, F190, G190, A190, Bb190, C191, D191, E191, F191, G191, A191, Bb191, C192, D192, E192, F192, G192, A192, Bb192, C193, D193, E193, F193, G193, A193, Bb193, C194, D194, E194, F194, G194, A194, Bb194, C195, D195, E195, F195, G195, A195, Bb195, C196, D196, E196, F196, G196, A196, Bb196, C197, D197, E197, F197, G197, A197, Bb197, C198, D198, E198, F198, G198, A198, Bb198, C199, D199, E199, F199, G199, A199, Bb199, C200, D200, E200, F200, G200, A200, Bb200, C201, D201, E201, F201, G201, A201, Bb201, C202, D202, E202, F202, G202, A202, Bb202, C203, D203, E203, F203, G203, A203, Bb203, C204, D204, E204, F204, G204, A204, Bb204, C205, D205, E205, F205, G205, A205, Bb205, C206, D206, E206, F206, G206, A206, Bb206, C207, D207, E207, F207, G207, A207, Bb207, C208, D208, E208, F208, G208, A208, Bb208, C209, D209, E209, F209, G209, A209, Bb209, C210, D210, E210, F210, G210, A210, Bb210, C211, D211, E211, F211, G211, A211, Bb211, C212, D212, E212, F212, G212, A212, Bb212, C213, D213, E213, F213, G213, A213, Bb213, C214, D214, E214, F214, G214, A214, Bb214, C215, D215, E215, F215, G215, A215, Bb215, C216, D216, E216, F216, G216, A216, Bb216, C217, D217, E217, F217, G217, A217, Bb217, C218, D218, E218, F218, G218, A218, Bb218, C219, D219, E219, F219, G219, A219, Bb219, C220, D220, E220, F220, G220, A220, Bb220, C221, D221, E221, F221, G221, A221, Bb221, C222, D222, E222, F222, G222, A222, Bb222, C223, D223, E223, F223, G223, A223, Bb223, C224, D224, E224, F224, G224, A224, Bb224, C225, D225, E225, F225, G225, A225, Bb225, C226, D226, E226, F226, G226, A226, Bb226, C227, D227, E227, F227, G227, A227, 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Bb320, C321, D321, E321, F321, G321, A321, Bb321, C322, D322, E322, F322, G322, A322, Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358

MODERATO.

TABLE No. 6. To practice the time and Intervals.

Common Time.

xi

Sol La Si Do Re Do Si La or No. 2.

Sol Sol &c; or No. 3.

Sol Sol Sol Sol &c; or No. 4. &c; &c; Only sometimes to conclude.

Sol Sol Sol &c;

Sol Sol Sol Sol &c;

Sol Sol Sol Sol Sol &c;

Sol Sol Sol Sol Sol &c;

La La La &c; La La La La La &c;

— A — — — A — — — A —

Λ .. - .. Λ .. -

| Year | 1990 | 1991 | 1992 | 1993 | 1994 |
|------|------|------|------|------|------|
| 1990 | 1.0 | 1.0 | 1.0 | 1.0 | 1.0 |
| 1991 | 1.0 | 1.0 | 1.0 | 1.0 | 1.0 |
| 1992 | 1.0 | 1.0 | 1.0 | 1.0 | 1.0 |
| 1993 | 1.0 | 1.0 | 1.0 | 1.0 | 1.0 |
| 1994 | 1.0 | 1.0 | 1.0 | 1.0 | 1.0 |

SECONDS. TIME AD LIBITUM.

THIRDS.

FOURTHS.

FIFTHS.

SIXTHS.

SEVENTHS.

MIXT INTERVALS.

OCTAVES.

To practice them in different styles.

TABLE No. 8. Mixt Exercises.

xiii

ALLEGRETTO.



La La La La La &c:

ALLEGRETTO.



La La &c:

La - - - - -

La La &c:

ALLEGRO



La La &c:

ALLO: MODERATO.



La La &c:

La - - - La

La &c:

MODERATO.

CRES:

CRES:



La La La La La - La La La La -

La - - - - -

La - - - - -

La La La

ADAGIO.



A

A - - - - -

A - - - - -

ANDANTINO.



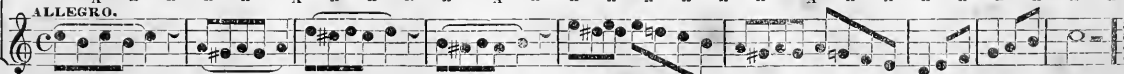
A

A - - - - -

A - - - - -

A - - - - -

ALLEGRO.



A - - - - -

A - - - - -

A - - - - -

A - - - - -

A - - - - -

A - - - - -

A - - - - -

A - - - - -

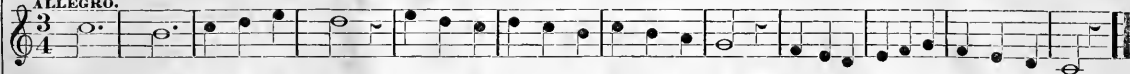
A - - - - -

xiv **TABLE. No. 9.** Exercise in seconds with Rests. Semp: Legato. Mixt Time, and Mixt Keys.

ALLEGRETTO.



ALLEGRO.



ANDANTINO.



ALLEGRO.



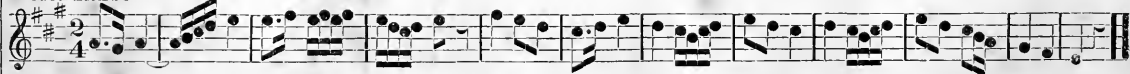
ALLEGRO.



MODERATO.



MODERATO.



ALLEGRETTO.



A A A A -- -- A -- -- -- -- A -- -- -- -- A -- -- -- --

ALLEGRETTO.

TABLE. No. 10. Exercises in general to practice the voice.

Mixt Examples. XV

Time ad libit:

A - - - A - - - A - - - A - - - A - - -

A - - - A - - - A - - - A - - - A - - -

A - - - A - - - A - - - A - - - A - - -

For a high Tenor voice

tr tr tr tr

A - - - A - - - A - - - A - - - A - - -

For a Counter Alto voice.

A - - - A - - - A - - - A - - - A - - -

SEMP. PORTAMENTO.

Take your choice among the Examples, according to the compass of the voice.

ADAGIO & ALLEGRO.

Each passage is to be practised separately: in the beginning, slow.

ADAGIO & ALLEGRO.

ALLEGRETTO.

MODERATO.

ALLEGRETTO.

ALLEGRETTO.

ALLEGRO.

ANDANTINO.

ALLEGRO.







