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SACRED MUSIC

BY

✓
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INSTRUCTOR OF MUSIC IN YALE COLLEGE.

NEW YORK:
TAINTOR BROTHERS & CO., 229 BROADWAY.
1868.

To

JOSEPH BATTELL, ESQ.,

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PREFACE.

LYRIC poetry can be best understood and felt when wedded to appropriate music. Particularly in sacred poetry, intended to move and inspire congregations, it is only by the aid of Song, that the end can be attained. But such song ought to be the true expression of the words to which it is applied, so as to make us *FEEL* what we utter—to make us *WORSHIP*, while we pray. The Solo-singer, the Choir, or the whole Congregation, who understand, feel, and express the sentiments of the sacred words they sing, are the true worshippers, and anything else they never ought to be within the sanctuary.

It is quite common to denounce ARTISTIC PERFORMANCES as unworthy a place in the house of God. If by this is meant to banish from the church the artificial arrangements, in which certain Hymns might be read best, or the more elaborate treatment of Psalms and Hymns, without regard to the sentiments suggested by the words, of which the whole musical structure ought to be but the realized ideal, that inspired the sacred writer—then, very well; but if art is to aim at the realization of the ideal itself, if she, especially in sacred music, is to afford the means by which we can reach that state of mind and heart, in which alone *WORSHIP* can flow from the soul—then, artistic performances ought to be the rule, instead of the exception. But it must be borne in mind, that *SIMPLICITY* and *DIGNITY* are essential attributes of music, in which the soul is to commune with its Maker.

In this collection of Sacred-music, it has been my chief object to give to the sentiments of the words their proper expression in music. Hence, most compositions are new, or have at least never been published in the form in which they now appear. Whenever *MOTIVES* have been taken from the masters, it has been with especial reference to the very same sentiment for which those masters used them as the original expression.

The new features of this collection may be stated as follows, viz. :

1. All the compositions were conceived for the words, to which they aim to be simply the **EXPRESSION**.

2. The compositions under the name of **TREMO, JEHOVAH, GLORY, ONWARD, LUTHER, and WATCHMAN**, were composed and arranged to be sung by Choir and Congregation alternately. The choir is to perform the parts marked "**SOLO**," the congregation those marked "**TUTTL**." Many of the Psalms and Hymns, responsive in their character, seem to demand such a treatment. (However, they may also be performed by the choir only, observing the Solos and Tuttis.) This style of music, which centres in the choir the ability, from which all musical instruction for the congregation must flow, and which also, under the lead of the choir, enables the congregation to worship in Song, is to my conception the true style of church-music. Any suggestions as to the practicability of this mode, I will thankfully receive.

3. Interludes have been added to **RINCK, JEHOVAH, LUTHER, HESSE, STABAT MATER** and **ST. STEPHEN**. Although I do not think it necessary to give to every interlude a polyphonic character, (especially not, when a homophonic treatment takes its motive from the tune, or is conceived free in the spirit of it,) yet, it nevertheless seems to me, that the most superficial observer must see the advantage of this mode over that style of interludes in which a display of the stops of the organ, or of operatic airs and carnivals, or even the most disgusting nonsense, form the leading features.

The anthems were composed for the opening of Divine Service. I hope that leaders, singers, and organists, who **UNDERSTAND** and **FEEL** what they are to sing and accompany, will find in these anthems, as well as in the whole collection, an acceptable addition to many excellent compositions which already have become standard favorites in the **AMERICAN CHURCH**.

GUSTAVE J. STOECKEL.

NEW HAVEN, November, 1867.

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STOECKEL'S SACRED MUSIC.

I. IAMBIC METERS.

SILLIMAN. L. M.

Tenor.

Alto.

1. How blest the righteous when he dies ! When sinks his wea - ry soul to rest,

Soprano.

Bass

How mild - ly beam the closing eyes, How gent - ly heaves th' expir - ing breast !

2 So fades a summer cloud away ;
So sinks the gale when storms are o'er ;
So gently shuts the eye of day ;
So dies a wave along the shore.

3 Triumphant smiles the victor's brow,
Fanned by some guardian angel's wing :
O grave ! where is thy victory now,
And where, O death, is now thy sting !

TREMO. L. M.

1. The Lord will come; the earth shall quake; The hills their ancient

This system contains the first two staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The music features a mix of eighth and sixteenth notes, with some rests. A small 'S' is written above the first measure of the treble staff.

seats for - sake; And, withering, from the vault of night The stars with-

This system contains the next two staves of music. It continues the melody and accompaniment from the first system. The lyrics 'seats for - sake; And, withering, from the vault of night The stars with-' are placed below the staves.

FINE. SOLO

draw their fee - ble light. 2. The Lord will come; but not the same

FINE. SOLO

This system contains the final two staves of music. It begins with the instruction 'FINE. SOLO' above the first staff. The melody and accompaniment continue. The lyrics 'draw their fee - ble light. 2. The Lord will come; but not the same' are placed below the staves. The system concludes with another 'FINE. SOLO' instruction above the final measure of the treble staff.

As once in low - ly form he came,— A qui - et Lamb to

A qui - et

The first system of the musical score for 'TREMO. Concluded.' consists of four staves. The top staff is a single melodic line in treble clef. The second staff is a single melodic line in treble clef. The third and fourth staves are a piano accompaniment in treble and bass clefs. The key signature is one sharp (F#). The lyrics 'As once in low - ly form he came,— A qui - et Lamb to' are written below the second staff, and 'A qui - et' is written below the fourth staff.

Dal Segno for
3d and 4th verses.

slaughter led,— The bruised, the suffering, and the dead.

Lambs to slaughter led,—The bruised, &c.

The second system of the musical score continues with four staves. The top staff is a single melodic line in treble clef. The second staff is a single melodic line in treble clef. The third and fourth staves are a piano accompaniment in treble and bass clefs. The key signature is one sharp (F#). The lyrics 'slaughter led,— The bruised, the suffering, and the dead.' are written below the second staff, and 'Lambs to slaughter led,—The bruised, &c.' is written below the fourth staff.

3 The Lord will come ; a dreadful form,
With wreath of flame, and robe of storm,
On cherub wings, and wings of wind
Anointed Judge of human kind.

4 Then sinners to the rocks shall call,
And bid the mountains on them fall ;
But faith, victorious o'er the tomb,
Shall sing for joy,—'The Lord is come.'

Allo.

1. The bil-lows swell, the winds are high, Clouds o-ver-cast my wint'-ry sky ;

Out of the depths to thee I call ; My fears are great, my strength is small.

2 O Lord, the pilot's part perform,
And guide and guard me through the storm;
Defend me from each threatening ill ;
Control the waves ; say,—'Peace, be still !'

3 Amid the roaring of the sea,
My soul still hangs her hope on thee ;
Thy constant love, thy faithful care,
Is all that saves me from despair

4 Though tempest-tossed, and half a wreck,
My Saviour through the floods I seek ;
Let neither winds nor stormy main
Force back my shattered bark again.

Andante.

1. The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my

Andante. P

wants supply, And guard me with a watchful eye; My noonday walks he shall attend,

And all my midnight hours defend.

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

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

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

1. The star - ry firm - a - ment on high, And all the glories of the

This system contains the first four staves of the musical score. The first staff is the vocal melody in G major, 3/2 time. The second staff is the vocal accompaniment. The third and fourth staves are the piano accompaniment, with the right and left hands respectively. The lyrics '1. The star - ry firm - a - ment on high, And all the glories of the' are written below the second staff.

sky, Yet shine not to thy praise, O Lord, So brightly as thy written

This system contains the next four staves of the musical score. The lyrics 'sky, Yet shine not to thy praise, O Lord, So brightly as thy written' are written below the second staff.

word. 2. The hopes that ho - ly word supplies, Its truths di - vine and

This system contains the final four staves of the musical score. The lyrics 'word. 2. The hopes that ho - ly word supplies, Its truths di - vine and' are written below the second staff.

precepts wise, In each a heaven - ly.... beam I see,....

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 two flats (B-flat and E-flat). The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the top staff.

And.... ev - - 'ry beam con - ducts to Thee....

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

3 Almighty Lord! the sun shall fail,
The moon forget her mighty tale,
And deepest silence hush on high
The radiant chorus of the sky—

4 But fixed for everlasting years,
Unmoved amid the wreck of spheres,
Thy word shall shine in cloudless day
When heaven and earth have passed away.

1. A - wake, my soul! lift up thine eyes! See where thy foes against thee rise,

In long ar - ray, a nu - merous host; A - wake, my soul, or thou art lost.

2 See where rebellious passions rage,
And fierce desires and lusts engage;
The meanest foe of all the train
Has thousands and ten thousands slain.

3 Thou treadest on enchanted ground;
Perils and snares beset thee round;
Beware of all, guard every part,—
But most the traitor in thy heart.

4 Put on the armor, from above,
Of heavenly truth, and heavenly love,
The terror and the charm repel,
And powers of earth and powers of hell.

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

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values including eighth and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

To spend one day with thee on earth Ex - ceeds a thousand days of mirth.

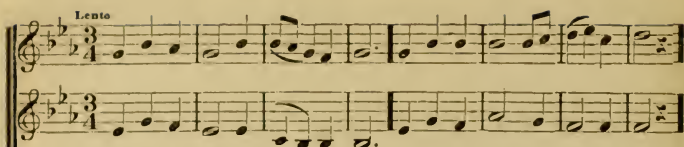
The second system of the musical score continues the melody and accompaniment from the first system. It maintains the same musical notation and structure, with the upper staff in treble clef and the lower staff in bass clef, both in one sharp key and common time.

2 Might I enjoy the meanest place
Within thy house, O God of grace,
Not tents of ease, nor thrones of power,
Should tempt my feet to leave thy door.

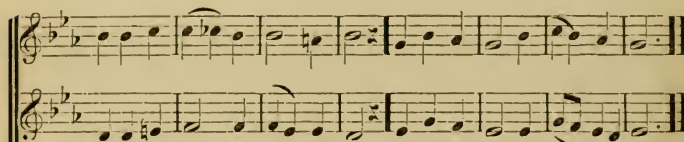
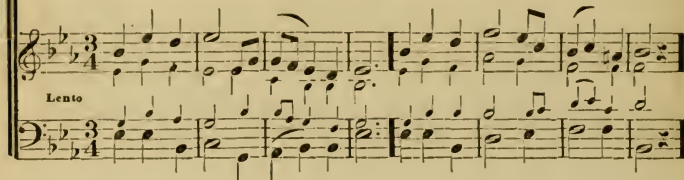
3 God is our sun—he makes our day ;
God is our shield—he guards our way
From all th'assaults of hell and sin,
From foes without and foes within.

4 All needful grace will God bestow,
And crown that grace with glory too ;
He gives us all things, and withholds
No real good from upright souls.

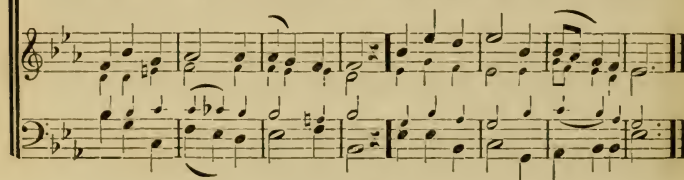
5 O God our King, thy sovereign away
The glorious hosts of heaven obey,
And devils at thy presence flee ;
Blest is the man that trusts in thee !



1. Lord, when my thoughts delight - ed rove A-mid the won - ders of thy love,



Sweet hope re -vives my droop-ing heart, And bids in - truding fears de-part.



2 The Lord of life, the Saviour, dies
For mortal crimes a sacrifice :
What love, what mercy, how divine !
Jesus, and can I call thee mine ?

3 Be all my heart, and all my days
Devoted to my Saviour's praise :
And let my glad obedience prove
How much I owe—how much I love.

Andante.

1. A - way from eve - ry mor - tale care, A - way from earth our souls re - treat ;

Andante

We leave this worthless world a - far, And wait and worship near thy seat

2 Lord, in the temple of thy grace,
 We see thy feet and we adore ;
 We gaze upon thy lovely face,
 And learn the wonders of thy power.

3 Father ! my soul would still abide
 Within thy temple, near thy side ;
 But if my feet must hence depart,
 Still keep thy dwelling in my heart.

SOLO

1. Hal-le-lu-jah!... Hal-le-lu-jah!... Praise our God, all

SOLO

ye his ser-vants, and ye that fear him. A-men

S TUTTI

A-men. The Lord is King! Lift up thy voice. O earth and

all ye heavens, re-joice! From world to world the joy shall ring; "The

D. Seg. for 2d, 3d, 4th. verses.

Lord om - ni - po - tent is King. Hal - le - lu - jah! Hal - le - lu - jah!

See Interludes next page.

2 The Lord is King! who then shall dare
Resist his will, distrust his care?
Holy and true are all his ways:
Let every creature speak his praise.

3 The Lord is King! exalt your strains,
Ye saints, your God, your Father, reigns;
One Lord, one empire, all secures:
He reigns,—and life and death are yours.

4 Oh, when his wisdom can mistake,
His might decay, his love forsake,
Then may his children cease to sing,—
The Lord omnipotent is King.

INTERLUDE No. 1.

Organ. Manual.

Ped.

This musical score for Interlude No. 1 is written for organ. It consists of two systems of staves. The first system has a treble staff and a bass staff. The treble staff begins with a melodic line in G-flat major, marked 'Organ.' and 'Manual.'. The bass staff provides harmonic support. The second system continues the piece, with the treble staff playing a more active melody and the bass staff providing accompaniment. A 'Ped.' (pedal) marking is present at the end of the second system.

INTERLUDE No. 2.

p Moderato.

Ped.

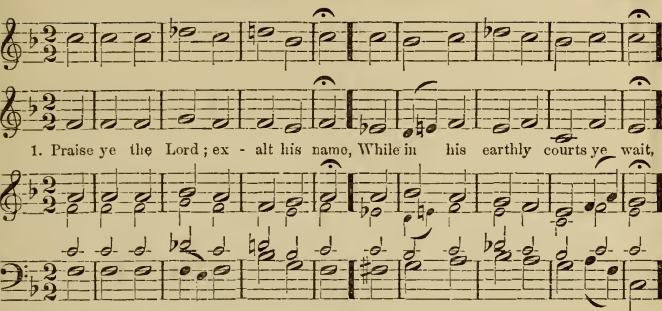
This musical score for Interlude No. 2 is written for organ. It consists of two systems of staves. The first system has a treble staff and a bass staff. The treble staff begins with a melodic line in G-flat major, marked '*p* Moderato.'. The bass staff provides harmonic support. The second system continues the piece, with the treble staff playing a more active melody and the bass staff providing accompaniment. A 'Ped.' (pedal) marking is present at the end of the second system.

INTERLUDE No. 3.

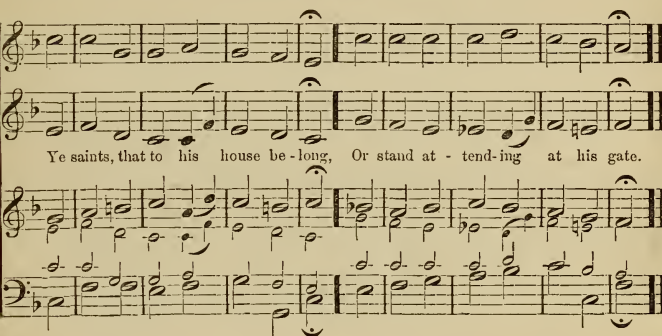
All-gro

Ped.


This musical score for Interlude No. 3 is written for organ. It consists of two systems of staves. The first system has a treble staff and a bass staff. The treble staff begins with a melodic line in G-flat major, marked '*All-gro*'. The bass staff provides harmonic support. The second system continues the piece, with the treble staff playing a more active melody and the bass staff providing accompaniment. A 'Ped.' (pedal) marking is present at the end of the second system.



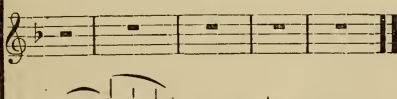
1. Praise ye the Lord; ex - alt his name, While in his earthly courts ye wait,




Ye saints, that to his house be - long, Or stand at - tend - ing at his gate.




2. Praise ye the Lord, the Lord is good;
To praise his name is sweet employ:
Israel he chose of old, and still
His church is his peculiar joy.



3. The Lord himself will judge his saints;
He treats his servants as his friends:
And when he hears their sore com -
plaints,
Repents the sorrows that he sends.



4. Through every age the Lord declares
His name, & breaks th'oppressor's rod;
He gives his suffering servants rest,
And will be known the mighty God.



5. Bless ye the Lord, who taste his love;
People and priests, exalt his name;
Among his saints he ever dwells;
His church is his Jerusalem.

Organ.

1. When, streaming from the east-ern skies, The morn-ing light sa-

Organ

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is an organ accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics '1. When, streaming from the east-ern skies, The morn-ing light sa-' are written below the vocal staff.

lutes mine eyes, O Sun of righteous-ness di-vine,

This system contains the next two staves of the musical score. The lyrics 'lutes mine eyes, O Sun of righteous-ness di-vine,' are written below the vocal staff.

On me with beams of mer-cy shine; O chase the

This system contains the final two staves of the musical score. The lyrics 'On me with beams of mer-cy shine; O chase the' are written below the vocal staff.

clouds of guilt a - way, And turn my dark - ness in - to day.

2 When to heaven's great and glorious King,
My morning sacrifice I bring,
And, mourning o'er my guilt and shame,
Ask mercy, in my Saviour's name;
Then, Jesus, sprinkle with thy blood,
And be my advocate with God.

3 When each day's scenes and labors close,
And wearied nature seeks repose,
With pardoning mercy, richly blest,
Guard me, my Saviour, while I rest:
And as each morning sun shall rise,
O lead me onward to the skies!

4 And at my life's last setting sun,
My conflicts o'er, my labors done,
Jesus, thy heavenly radiance shed,
To cheer and bless my dying bed—
And from death's gloom my spirit raise,
To see thy face, and sing thy praise.

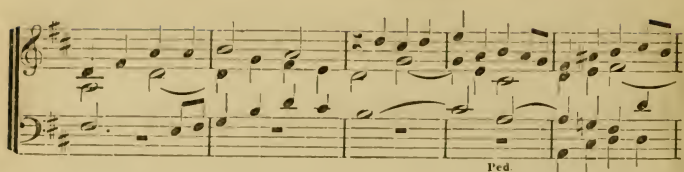
INTERLUDE TO "HESSE."

Andante. Allegro.

Organ.

Ped. senza Ped.

(over.)



1. Ho - san - na to the living Lord! Ho - san - na to th'in - carnate Word! To

Christ, Cre - a - tor, Saviour, King, Let earth, let heav'n, Ho - san - na sing.

2 Hosanna, Lord! thine angels cry;
Hosanna, Lord! thy saints reply:
Above, beneath us, and around,
The dead and living swell the sound.

3 O Saviour! with protecting care,
Return to this thy house of prayer:
Assembled in thy sacred name,
Here we thy parting promise claim.

4 But, chieftest, in our cleansed breast,
Eternal! bid thy Spirit rest,
And make our secret soul to be
A temple pure, and worthy thee!

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

1. E - ternal God— almighty cause Of earth, and sea, and worlds unknown;

All things are subject to thy laws, All things depend on thee alone.

2 Thy glorious being singly stands,
Of all, within itself, possessed;
Controlled by none are thy commands;
Thou, from thyself alone, art blest.

3 To thee alone, ourselves we owe,
To thee alone, our homage pay
All other gods we disavow,
Devy their claim, renounce their sway.

4 Spread thy great name through every land,
All idol-deities dethrone;
Subdue the world to thy command,
And reign, as thou art—God alone.

1. Triumph-ant Lord, thy goodness reigns Thro' all the wide ce - les - tial

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The lower staff is in bass clef with the same key signature and time signature. The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics are written below the staves.

plains; And its full streams un - ceas - ing flow Down to th'a -

The second system of the musical score continues the melody and accompaniment from the first system. The lyrics are written below the staves.

bodes of men be - low.

The third system of the musical score continues the melody and accompaniment. The lyrics are written below the staves.

2.

Through nature's works its glories shine;
The cares of providence are thine;
And grace erects our ruined frame
A fairer temple to thy name.

3.

O give to every human heart
To taste, and feel how good thou art;
With grateful love and reverent fear,
To know how blest thy children are.

The fourth system of the musical score continues the melody and accompaniment. The lyrics are written below the staves.

O give to every human heart
To taste, and feel how good thou art;
With grateful love and reverent fear,
To know how blest thy children are.

1. A - las, what hour - ly dan - gers rise ! What snares beset my way !

To heaven O let me lift mine eyes, And hourly watch and pray.

2 How oft my mournful thoughts complain,
And melt in flowing tears !

My weak resistance !—ah, how vain !
How strong my foes and fears !

3 O gracious God ! in whom I live,
My feeble efforts aid ;
Help me to watch, and pray, and strive,
Though trembling and afraid.

4 Increase my faith—increase my hope
When foes and fears prevail ;
And bear my fainting spirit up,
Or soon my strength will fail.

5 O keep me in thy heavenly way,
And bid the tempter flee ;
And let me never, never stray
From happiness and thee.

1. My Sheph - erd will sup - ply my need, Je - ho - vah is his name;

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 common time signature (C). The second staff is an alto clef with the same key signature and time signature. The third and fourth staves are a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the second staff.

In pas - tures fresh he makes me feed, Be - side the liv - ing stream.

The second system of the musical score consists of four staves, similar to the first system. The lyrics are written below the second staff.

2 He brings my wandering spirit back,
When I forsake his ways;
And leads me, for his mercy's sake,
In paths of truth and grace.

3 When I walk through the shades of death,
Thy presence is my stay;
A word of thy supporting breath
Drives all my fears away.

4 Thy hand, in sight of all my foes,
Doth still my table spread;
My cup with blessings overflows,
Thine oil anoints my head.

5 The sure provisions of my God
Attend me all my days:
O may thy house be mine abode,
And all my work be praise!

6 There would I find a settled rest,
While others go and come,—
No more a stranger, or a guest,
But like a child at home.

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). It contains a melody of eighth and sixteenth notes. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both featuring chords and moving lines.

To bear our griefs and woes?

1. Je - sus,—and didst thou leave the sky, To bear our griefs and woes?

The second system of the musical score also consists of four staves, following the same instrumental and vocal structure as the first system. The vocal line continues with the lyrics for the first verse.

And didst thou bleed and groan and die, For thy re - bel - lious foes?

2 Well might the heavens with wonder view
 A love so strange as thine!
 No thought of angels ever knew
 Compassion so divine!

3 Is there a heart that will not bend
 To thy divine control?
 Descend, O sovereign love, descend
 And melt that stubborn soul.

1. I to the hills will lift my sight, From which my help is given;

The first system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in common time (C). The first staff has a melody with eighth and quarter notes. The second staff has a melody with eighth and quarter notes. The third staff has a melody with eighth and quarter notes. The fourth staff has a bass line with eighth and quarter notes. The lyrics '1. I to the hills will lift my sight, From which my help is given;' are written below the second staff.

My help is from Je - ho - vah's might, Who made the earth and heaven.

The second system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in common time (C). The first staff has a melody with eighth and quarter notes. The second staff has a melody with eighth and quarter notes. The third staff has a melody with eighth and quarter notes. The fourth staff has a bass line with eighth and quarter notes. The lyrics 'My help is from Je - ho - vah's might, Who made the earth and heaven.' are written below the second staff.

2 He will not rest, or cease to keep
Thy footsteps from the snare :
He will not rest, he will not sleep,
While Israel is his care.

3 Jehovah, as a shade, shall run,
Attendant on thy right ;
By day to shield thee from the sun,
And from the moon by night.

4 Jehovah's strength, Jehovah's love,
Shall still thy soul befriend ;
Thy wanderings guide, thy fears remove,
Till time shall have an end.

1. Awake, my soul, to sound his praise, Awake, my harp, to sing;

Join, all my powers, the song to raise And morning in - cense bring.

2 Among the people of his care,
And through the nations round,
Glad songs of praise will I prepare,
And there his name resound.

3 Be thou exalted, O my God,
Above the starry train;
Diffuse thy heavenly grace abroad,
And teach the world thy reign.

4 So shall thy chosen sons rejoice,
And throng thy courts above;
While sinners hear thy pardoning voice,
And taste redeeming love.

1. A - las! and did my Saviour bleed? And did my Sov - reign die?

Would he de - vote that sa - cred head For such a worm as I?

2 Was it for crimes that I had done
He groaned upon the tree?
Amazing pity! grace unknown!
And love beyond degree!

3 Well might the sun in darkness hide,
And shut his glories in,
When Christ, the Lord of glory, died
For man the creature's sin.

4 Thus might I hide my blushing face
While his dear cross appears,
Dissolve my heart in thankfulness,
And melt mine eyes to tears.

5 But drops of grief can ne'er repay
The debt of love I owe:
Here, Lord, I give myself away;
'Tis all that I can do.

Recitativo.

1. It is the Lord—enthroned in light, Whose claims are all di-vine,

Who has an un-dis-pu-ted right To govern me and mine.

- 2 It is the Lord—who gives me all—
 My wealth, my friends, my ease ;
 And of his bounties may recall
 Whatever part he please.
- 3 It is the Lord—my covenant God,
 Thricee blessed be his name ;
 Whose gracious promise, sealed with blood,
 Must ever be the same.
- 4 Can I, with hopes so firmly built,
 Be sullen, or repine ?
 No—gracious God—take what thou wilt,
 To thee I all resign

1. In deep distress our Saviour prayed With mighty cries and tears ;


God heard him in that hour of dread, And chased a-way his fears.

2 Great was the victory of his death,
His throne exalted high :
And all the kindreds of the earth
Shall worship or shall die.

3 A numerous offspring must arise
From his expiring groans ;
They shall be reckoned in his eyes
For daughters and for sons.

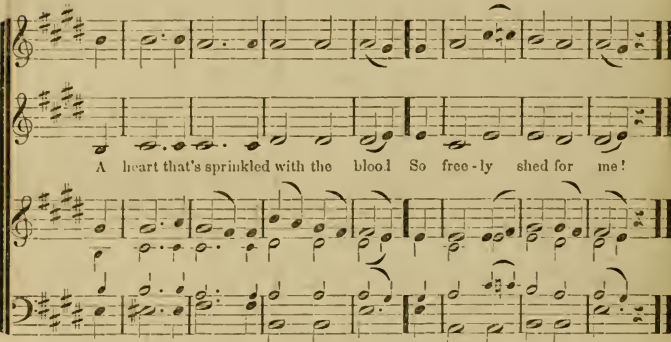
4 The meek and humble souls shall see
His table richly spread ;
And all that seek the Lord shall be
With joys immortal fed.

5 The isles shall know the righteousness
Of our incarnate God,
And nations yet unborn profess
Salvation in his blood.



p

1. O for a heart to praise my God, A heart from sin set free;



p

A heart that's sprinkled with the blood So free-ly shed for me!

2 A heart resigned, submissive, meek,
My dear Redeemer's throne;
Where only Christ is heard to speak,
Where Jesus reigns alone:—

3 An humble, lowly, contrite heart,
Believing, true, and clean,
Which neither death nor life can part
From him that dwells within:—

4 A heart in every thought renewed,
And filled with love divine;
Perfect, and right, and pure, and good,—
An image, Lord! of thine.

5 Thy nature, gracious Lord! impart,
Come quickly from above:
Write thy new name upon my heart;
Thy name, O God, is love.

1. A - gain the Lord of life and light A - wakes the kind - ling ray,

Un - seals the eye - lids of the morn, And pours in - creas - ing day...

And pours in - creas - ing day.

2 O what a night was that which wrapt
A guilty world in gloom!
O what a sun, which broke this day
Triumphant from the tomb!

3 This day be grateful homage paid,
And loud hosannas sung;
Let gladness dwell in every heart,
And praise on every tongue.

4 Ten thousand thousand voices join
To hail this happy morn;
Which scatters blessings from its wings,
On nations yet unborn.

1. Come, Ho - ly Spi - rit, heavenly Dove, With all thy quickening

powers; Kin - dle a flame of sa - cred love In

these cold hearts of ours.

2 Look how we grovel here below,
Fond of these trifling toys:
Our souls can neither fly nor go,
To reach eternal joys.

3 In vain we tune our formal songs;
In vain we strive to rise;
Hosannas languish on our tongues,
And our devotion dies.

4 Dear Lord! and shall we ever live
At this poor dying rate?
Our love so faint, so cold to thee,
And thine to us so great?

5 Come, Holy Spirit, heavenly Dove,
With all thy quickening powers;
Come, shed abroad a Saviour's love,
And that shall kindle ours.

1. Soon as I heard my Fa - ther say, - "Ye children seek my grace,"

My heart re - plied, without de - lay, - "I'll seek my Father's face."

2 Let not thy face be hid from me,
Nor frown my soul away;
God of my life! I fly to thee
In each distressing day.

3 Should friends and kindred, near and dear,
Leave me to want, or die;
My God would make my life his care,
And all my need supply.

4 My fainting flesh had died with grief,
Had not my soul believed
To see thy grace provide relief;
Nor was my hope deceived.

5 Wait on the Lord, ye trembling saints,
And keep your courage up;
He'll raise your spirit when it faints,
And far exceed your hope.

GLORY. C. M.

1. Je - ru - sa - lem ! my hap - py home ! Name ev - er dear to me !
 6. Je - ru - sa - lem ! my hap - py home ! My soul still pants for thee ;

This system contains the first two staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a bass clef with the same key signature and time signature. The lyrics are written below the first staff.

When shall my la - bors have an end, In joy, and peace, in thee ?
 Then shall my la - bors have an end, When I thy joys shall see.

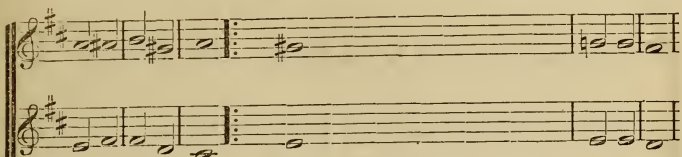
This system contains the next two staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a bass clef with the same key signature and time signature. The lyrics are written below the first staff. The word "FINE." is written at the end of the first staff.

SOLO

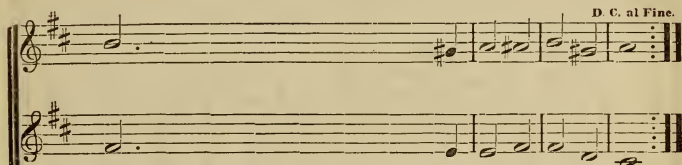
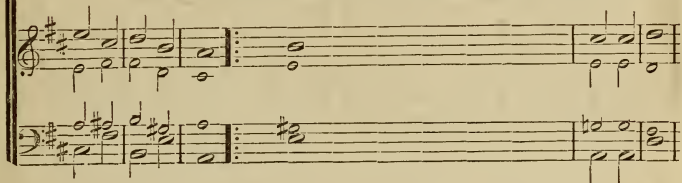
Recitando.

2. O, when, thou city of my God, Shall I thy courts ascend, Where congregations ne'er break up, And

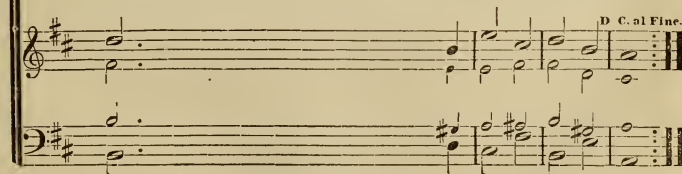
This system contains the next two staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a bass clef with the same key signature and time signature. The lyrics are written below the first staff. The word "SOLO" is written at the beginning of the first staff, and "Recitando." is written below it.

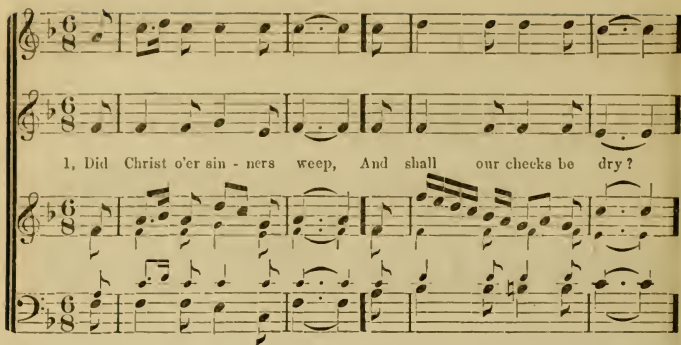


Sabbaths have no end ? 3. There happier bow'rs than Eden's bloom, Nor sin nor sorrow know:
 4. Why should I shrink at pain and wo ? Or feel, at death, dismay ?
 5. Apostles, martyrs, prophets there, Around my Saviour stand ;

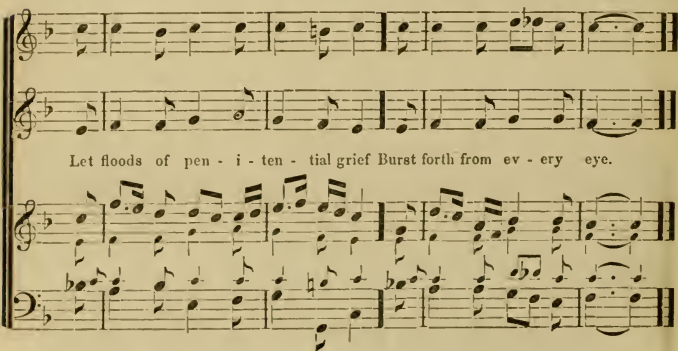


Blessed seats ! through rude and stormy scenes I onward press to you.
 I've Canaan's goodly land in view, And realms of endless day.
 And soon my friends in Christ below, Will join the glorious band.





1, Did Christ o'er sin - ners weep, And shall our cheeks be dry ?



Let floods of pen - i - ten - tial grief Burst forth from ev - ery eye.

2 The Son of God in tears,
 Angels with wonder see !
 Be thou astonished, O my soul,
 He shed those tears for thee.

3 He wept that we might weep ;
 Each sin demands a tear ;
 In heaven alone no sin is found,
 And there's no weeping there.

1. Welcome, sweet day of rest, That saw the Lord a - rise, Welcome to

The first system of the musical score is in G major (one sharp) and 3/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics '1. Welcome, sweet day of rest, That saw the Lord a - rise, Welcome to' are written below the vocal staves.

this re - viv - ing breast, And these re - joic - ing eyes.

The second system of the musical score continues the melody and accompaniment. The lyrics 'this re - viv - ing breast, And these re - joic - ing eyes.' are written below the vocal staves.

2 The king himself comes near
And feasts his saints to-day;
Here we may sit and see him here
And love, and praise, and pray.

3 One day amid the place
Where God, my God, hath been,
Is sweeter than ten thousand days
Within the tents of sin.

4 My willing soul would stay
In such a frame as this,
And sit and sing herself away
To everlasting bliss.

f

1. 'For - ev - er with the Lord!'— So, Je - sus! let it be;

f

This system contains the first two staves of music. The first staff is a vocal line in G major (one flat) and 4/4 time, starting with a forte (*f*) dynamic. The second staff is a piano accompaniment line, also in G major and 4/4 time, with a forte (*f*) dynamic. The lyrics '1. 'For - ev - er with the Lord!'— So, Je - sus! let it be;' are written below the first staff.

Solo, Sopr or Tenor.

p

Life from the dead is in that word; 'Tis im - mor - tal - i - ty. 2. Here in the

p Organ

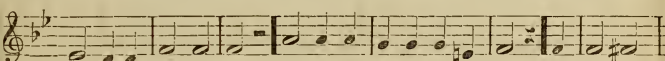
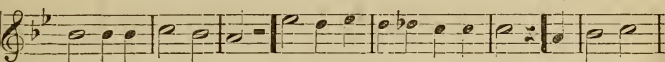
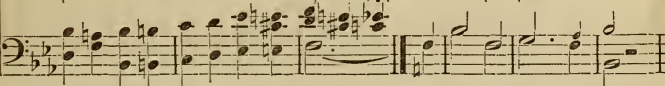
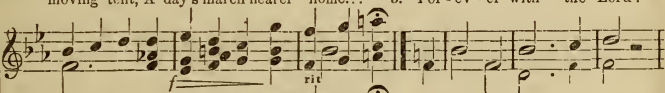
This system contains the third and fourth staves of music. The third staff is a vocal line, marked with a piano (*p*) dynamic. The fourth staff is a piano accompaniment line, also marked with a piano (*p*) dynamic. The lyrics 'Life from the dead is in that word; 'Tis im - mor - tal - i - ty. 2. Here in the' are written below the third staff. The word 'Organ' is written below the fourth staff.

bo - dy pent, Ab - sent from thee I roam; Yet nightly pitch my

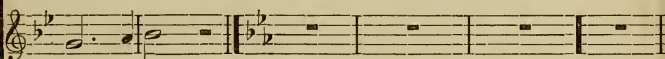
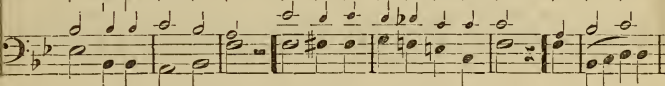
This system contains the fifth and sixth staves of music. The fifth staff is a vocal line. The sixth staff is a piano accompaniment line. The lyrics 'bo - dy pent, Ab - sent from thee I roam; Yet nightly pitch my' are written below the fifth staff.



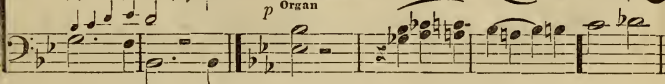
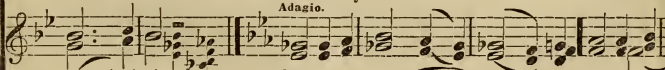
moving tent, A day's march nearer home... 3. 'For-ev-er with the Lord!



Saviour, if 'tis thy will, The promise of that faithful word, E'en here to



me ful-fill. 4. So when my la-test breath Shall rend the



First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "vail in twain, By death I shall escape from death, And life eter - nal gain. . . .". The piano accompaniment starts with a bass clef and the same key signature. It features a melody in the left hand and chords in the right hand. Performance markings include "molto" and "f" (forte) above the vocal line, and "rit" (ritardando) above the piano accompaniment.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "5. Knowing as I am known, How shal! I love that word, And oft re". The piano accompaniment continues with a steady rhythm, supporting the vocal melody.

Third system of the musical score. It concludes the piece. The lyrics are: "peat before the throne, 'For-ev - er with the Lord!' 'For-ev - er with the Lord!'". The piano accompaniment provides a final harmonic support for the vocal line.

1. How charm-ing is the place, Where my Redeem-er, God,

Un - vails the beauties of his face, And sheds his love a - broad!

2 Not the fair palaces,
To which the great resort,
Are once to be compared with this,
Where Jesus holds his court.

3 Here, on the mercy-seat,
With radiant glory crowned,
Our joyful eyes behold him sit,
And smile on all around.

4 To him their prayers and cries
Each humble soul presents;
He listens to their broken sighs,
And grants them all their wants.

5 To them his sovereign will
He graciously imparts;
And in return accepts, with smiles,
The tribute of their hearts.

6 Give me, O Lord, a place
Within thy blest abode,
Among the children of thy grace,
The servants of my God.

1. Give to the winds thy fears; Hope, and be undismayed; God hears thy sighs, and

counts thy tears, God shall lift up thy head. God hears thy sighs, and counts thy tears

God shall lift up thy head.

2.

Through waves, and clouds, and storms,
He gently clears thy way;
Wait thou his time: so shall this night
Soon end in joyous day.

3.

Still heavy is thy heart?
Still sink thy spirits down?
Cast off the weight, let fear depart,
Bid every care begone.

4.

What, though thou rulest not?
Yet heaven, and earth, and hell
Proclaim, God sitteth on the throne,
And ruleth all things well.

Solo Baritone

1. To God, in whom I trust, I lift my heart and

Soprano

Alto

Tenor.

To God, in whom I trust, I lift my heart and

Bass.

Organ *p*

voice; O let me not be put to shame, Nor let my foes re-joice.

voice; O let me not be put to shame, &c.

- 2 Thy mercies and thy love,
O Lord, recall to mind;
And graciously continue still,
As thou wast ever, kind.
- 3 Let all my youthful crimes
Be blotted out by thee;

- And, for thy wondrous goodness' sake
In mercy think on me.
- 4 His mercy, and his truth,
The righteous Lord displays,
In bringing wandering sinners home,
And teaching them his ways.

1. To mor - row, Lord, is thine, Lodged in thy sovereign hand,

And if its sun a - rise and shine, It shines by thy command.

2 The present moment flies
And bears our life away;
O make thy servants truly wise,
That they may live to-day.

3 Since on this winged hour
Eternity is hung.
Waken by thine almighty power
The aged and the young.

It shines by thy com - mand.

4 One thing demands our care,
O be it still pursued!
Lest, slighted once, the season fair,
Should never be renewed.

5 To Jesus may we fly,
Swift as the morning light,
Lest life's young golden beams should die,
In sudden, endless night.

1. O where shall rest be found— Rest for the wea-ry soul?

Rest for the wea - - ry soul?

The first system of the musical score is in G major, 4/4 time. It consists of four staves: a vocal melody, a piano accompaniment, and two additional staves for a second vocal part or organ. The lyrics are: "1. O where shall rest be found— Rest for the wea-ry soul?" and "Rest for the wea - - ry soul?".

"Twere vain the o - cean's depths to sound, Or pierce from eith - er pole.

The second system of the musical score continues the melody and accompaniment. It includes the lyrics: "'Twere vain the o - cean's depths to sound, Or pierce from eith - er pole." and features a "rit." (ritardando) marking over the final notes of the system.

- 2 The world can never give
The bliss for which we sigh:
'Tis not the whole of life to live,
Nor all of death to die.
- 3 Beyond this vale of tears,
There is a life above,
Unmeasured by the flight of years;
And all that life is love.

- 4 There is a death whose pang
Outlasts the fleeting breath:
O what eternal horrors hang
Around the second death!
- 4 Lord God of truth and grace,
Teach us that death to shun,
Lest we be banished from thy face,
And evermore undone.

1. I lift my soul to God, My trust is in his

This system contains the first four measures of the piece. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The lyrics '1. I lift my soul to God, My trust is in his' are written below the vocal staff.

name; Let not my foes that seek my blood Still tri - umph

This system contains measures 5 through 8. The vocal melody continues with the lyrics 'name; Let not my foes that seek my blood Still tri - umph'. The piano accompaniment provides harmonic support.

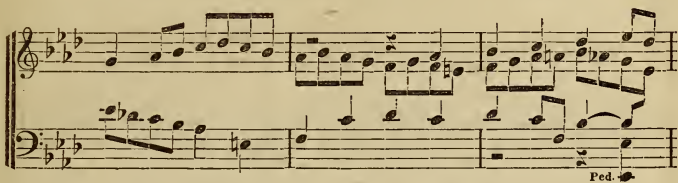
in my shame.

INTERLUDE.

Mau.

This system contains measures 9 through 12. The vocal part concludes with the lyrics 'in my shame.' and then has two measures of rest. The piano part continues. An 'INTERLUDE.' section begins in measure 11, featuring a melodic line in the upper piano staff. The system concludes with a 'Mau.' (Maunder) section in the lower piano staff.

STABAT MATER. Concluded. 53



- 2 Sin, and the powers of hell,
Persuade me to despair :
Lord, make me know thy covenant well,
'That I may shun the snare.
- 3 From the first dawning light,
Till the dark evening rise,
For thy salvation, Lord, I wait
With ever longing eyes.
- 4 Remember all thy grace,
And lead me in thy truth ;
Forgive the sins of riper days,
And follies of my youth.
- 5 The Lord is just and kind ;
The meek shall learn his ways,
And every humble sinner find
The blessings of his grace.
- 6 For his own goodness' sake
He saves my soul from shame ;
He pardons, though my guilt be great,
Through my Redeemer's name.

1. In true and pa-tient hope, My soul, on God at-tend;

And calm-ly

And calm-ly con-fi-dent look up, Till he sal-va-tion send.

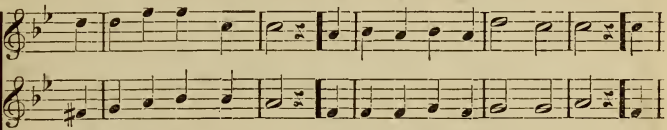
2 I shall his goodness see,
While on his name I call;
He will defend and strengthen me,
And I shall never fall.

3 Jesus, to thee I fly,
My refuge, and my tower;
Upon thy faithful love rely,
And find thy saving power.

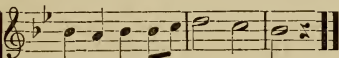
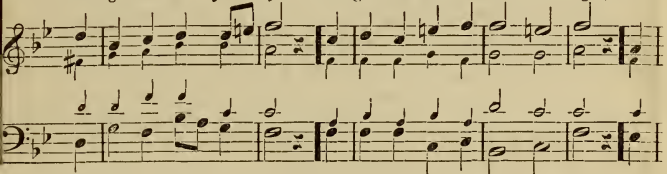
4 Trust in the Lord alone,
Who aids us from above;
In every strait surround his throne,
And hang upon his love.



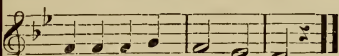
1. The Lord Jehovah reigns : His throne is built on high ; The garments he assumes



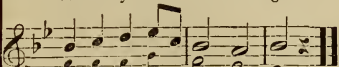
Are light and ma - jes - ty. His glories shine with beams so bright, No



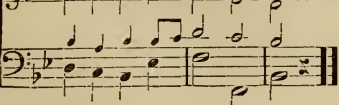
2 The thunders of his hand
Keep the wide world in awe ;
His wrath and justice stand
To guard his holy law ;
And where his love Resolves to bless,
His truth confirms And seals the grace.



mortal eye can bear the sight.



3 Through all his ancient works
Surprising wisdom shines,
Confounds the powers of hell,
And breaks their cursed designs.
Strong is his arm, And shall fulfill
His great decrees, His sovereign will.



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

1. With grateful hearts, with joyful tongues, To God we raise united songs ; His power and

mercy we proclaim : O may our nation ever own Jehovah here has fixed his

2.

Long as the moon her course shall run,
Or men behold the circling sun,
Here, mighty Lord, in glory reign ;
Crown our just counsels with success,
With truth and peace our borders bless,
And all thy sacred rights maintain.

1. Thy merey heard my in- fant prayer, Thy love, with all a mother's care, Sus-

tained my childish days : Thy goodness watched my ripening youth, And formed my heart to

love thy truth, And filled my lips with praise.

2 Then e'en in age and grief, thy name
Shall still my languid heart inflame,
And bow my faltering knee :
Oh ! yet this bosom feels the fire,
This trembling hand and drooping lyre,
Have yet a strain for thee !

3 Yes ! broken, tuneless, still, O Lord,
This voice transported shall record
Thy goodness, tried so long ;
Till, sinking slow, with calm decay,
Its feeble murmurs melt away
Into a seraph's song.

Tutti.

1. { Great God! what do I see and hear?—The end of things cre -
 { Be - hold the Judge of man ap - pear, On clouds of glo - ry

3. { Great God! what do I see and hear?—The end of things cre -
 { Be - hold the Judge of man ap - pear, On clouds of glo - ry

Tutti.

a - - - ted!
 seat - - - ed! } The trum - pet sounds—the graves re - store The

a - - - ted!
 seat - - - ed! } Low at his cross I view the day, When

LUTHER. Continued.

59
FINE.

dead which they contain'd be - fore!—Pre - pare my soul to meet.... him.

heaven and earth shall pass a - way, And thus pre - pare to meet.... him.

This system contains the first two staves of music. The first staff is a vocal line with lyrics 'dead which they contain'd be - fore!—Pre - pare my soul to meet.... him.' The second staff continues the vocal line with lyrics 'heaven and earth shall pass a - way, And thus pre - pare to meet.... him.' Below these are two staves of organ accompaniment.

SOLO.

SOLO.

2. The dead in Christ shall first a - rise, At the the

This system contains the third and fourth staves of music. The third staff is a vocal line with lyrics '2. The dead in Christ shall first a - rise, At the the'. The fourth staff continues the vocal line. Below these are two staves of organ accompaniment.

shall first a - rise, At the

last trum - pet's sound - - ing, Caught

Organ

This system contains the fifth and sixth staves of music. The fifth staff is a vocal line with lyrics 'shall first a - rise, At the'. The sixth staff continues the vocal line with lyrics 'last trum - pet's sound - - ing, Caught'. Below these are two staves of organ accompaniment, with the word 'Organ' written below the bottom staff.

up to meet him, meet him in the skies, With joy their Lord sur -

him in the skies,

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note 'up', followed by a quarter note 'to', and then a half note 'meet him,'. The instrumental line (bass clef) provides a harmonic accompaniment. The lyrics continue across the second staff with 'meet him in the skies, With joy their Lord sur -' and 'him in the skies,'.

round - ing: No gloomy fears their souls dis - may, His pres - ence

His presence

This system contains the third and fourth staves of music. The vocal line continues with 'round - ing: No gloomy fears their souls dis - may, His pres - ence'. The instrumental line continues with a steady accompaniment. The lyrics 'His presence' are written below the instrumental line at the end of the system.

sheds e - ter - nal day, On those pre - pared to meet him.

Manual

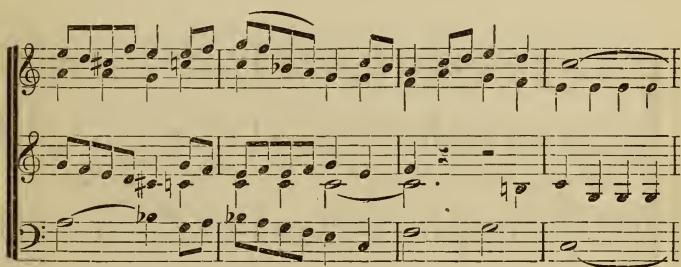
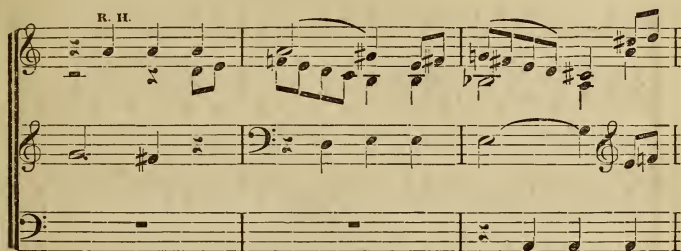
Organ

L. H.

Pedal.

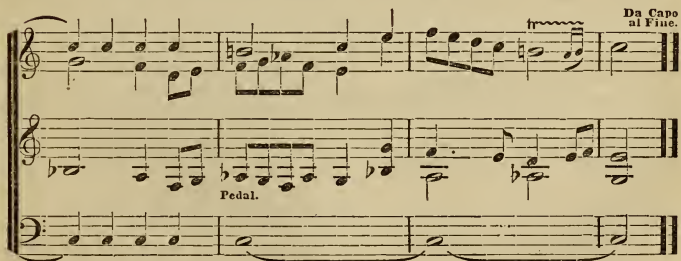
This system contains the fifth and sixth staves of music. The vocal line concludes with 'sheds e - ter - nal day, On those pre - pared to meet him.' The instrumental line continues. At the end of the system, there are four labels: 'Manual', 'Organ', 'L. H.', and 'Pedal.', indicating the organ part and its registration.

R. H.



Da Capo
al Fine.

Pedal.



1. How pleased and blest was I, To hear the people cry,—“Come, let us seek our God to-day!”

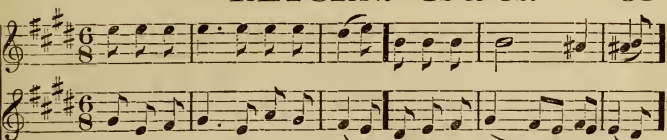
Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.

2 Zion, thrice happy place,
Adorned with wondrous grace,
And walls of strength embrace thee round;
In thee our tribes appear
To pray, and praise, and hear
The sacred gospel's joyful sound.

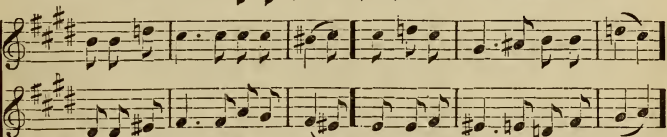
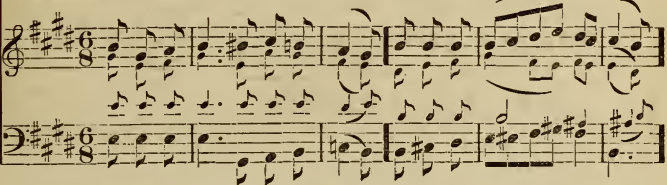
3 Here David's greater Son
Has fixed his royal throne;
He sits for grace and judgment here:
He bids the saint be glad;
He makes the sinner sad;
And humble souls rejoice with fear.

4 May peace attend thy gate,
And joy within thee wait
To bless the soul of every guest:
The man that seeks thy peace,
And wishes thine increase,
A thousand blessings on him rest!

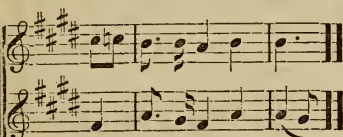
5 My tongue repeats her vows,—
“Peace to this sacred house!”
For here my friends and kindred dwell:
And since my glorious God
Makes thee his blest abode,
My soul shall ever love thee well.



1. There is an hour of peaceful rest To mourning waud - 'rers given:



There is a joy for souls distressed, A balm for ev - 'ry wounded breast,



'Tis found above--in heaven.



2 There is a home for weary souls,
By sin and sorrow driven;
When tossed on life's tempestuous shoals,
Where storms arise and ocean rolls,
And all is drear but heaven.

3 There, faith lifts up her cheerful eye,
To brighter prospects given;
And views the tempest passing by,
The evening shadows quickly fly,
And all serene in heaven.

4 There, fragrant flowers immortal bloom,
And joys supreme are given;
There, rays divine disperse the gloom;—
Beyond the confines of the tomb,
Appears the dawn of heaven.

Adagio ALTO SOLO

1. Be - yond where Cedron's wa - ters flow, Be - hold the suffer - ing

p Organ

This system contains the first line of music. It features a vocal melody in the upper staff and an organ accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are '1. Be - yond where Cedron's wa - ters flow, Be - hold the suffer - ing'.

Sav - iour go To sad Geth - sem - a - ne; His

This system contains the second line of music. The vocal melody continues, and the organ accompaniment provides harmonic support. The lyrics are 'Sav - iour go To sad Geth - sem - a - ne; His'.

coun - tenance is all di - vine, Yet grief ap - pears in ev - ery line.

This system contains the third line of music. The vocal melody concludes with a final note, and the organ accompaniment continues. The lyrics are 'coun - tenance is all di - vine, Yet grief ap - pears in ev - ery line.'

3 With gentle resignation still,
He yielded to his Father's will,
In sad Gethsemane;
'Behold me here, thine only Son;
And, Father, let thy will be done.'

4 The Father heard; and angels, there,
Sustained the Son of God in prayer,
In sad Gethsemane;
He drank the dreadful cup of pain—
Then rose to life and joy again.

CEDRON. Concluded.

65

Tutti. *f*

2. He bows beneath the sins of men; He cries to God, and cries a-

Tutti.

This system contains the first two staves of music. The first staff is a vocal line with a treble clef and a key signature of one flat. It begins with a *Tutti.* marking and a dynamic of *f*. The second staff is a piano accompaniment with a treble and bass clef. The lyrics '2. He bows beneath the sins of men; He cries to God, and cries a-' are written below the vocal staff. A second *Tutti.* marking appears above the piano staff.

p

gain,..... In sad Geth - sem - a - ne; He lifts his

p

This system contains the third and fourth staves of music. The third staff continues the vocal line, starting with a dynamic of *p*. The fourth staff continues the piano accompaniment. The lyrics 'gain,..... In sad Geth - sem - a - ne; He lifts his' are written below the vocal staff. A second *p* dynamic marking appears above the piano staff.

f *p* *f* *p*

mournful eyes a - bove— 'My Father, can this cup re - move?'

f *p*

lifts his mournful eyes a - bove—

This system contains the fifth, sixth, seventh, and eighth staves of music. The fifth staff continues the vocal line with dynamics of *f* and *p*. The sixth staff continues the piano accompaniment. The lyrics 'mournful eyes a - bove— 'My Father, can this cup re - move?' are written below the vocal staff. The seventh staff continues the vocal line with dynamics of *f* and *p*. The eighth staff continues the piano accompaniment. The lyrics 'lifts his mournful eyes a - bove—' are written below the vocal staff.

1. Friend af-ter friend departs: Who hath not lost a friend? There is no union

here of hearts That finds not here an end. Were this frail world our only rest,

2 Beyond the flight of time,
Beyond this vale of death,
There surely is some blessed clime
Where life is not a breath,
Nor life's affections transient fire,
Whose sparks fly upward to expire.

3 There is a world above,
Where parting is unknown;
A whole eternity of love,
Formed for the good alone:
And faith beholds the dying here
Translated to that happier sphere.

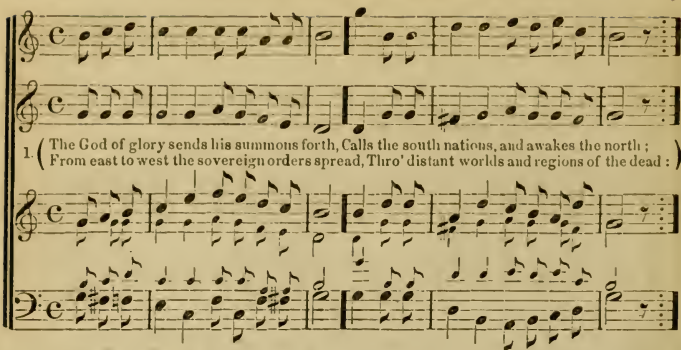
4 Thus star by star declines,
Till all are passed away,
As morning high and higher shines,
To pure and perfect day;
Nor sink those stars in empty night,—
They hide themselves in heaven's own light.

Recitando.

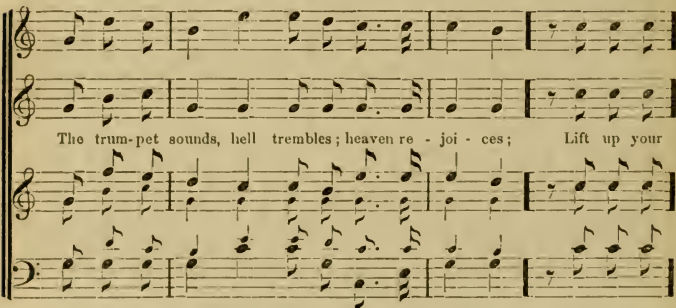
1. Along the banks where Babel's current flows, Our captive bands in deep despondence strayed,

While Zion's fall in sad remembrance rose, Her friends, her children mingled with the dead.

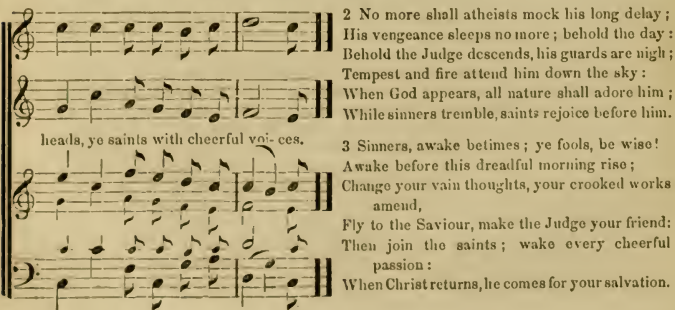
- 2 The tuneless harp, that once with joy we strung,
When praise employed and mirth inspired the lay
In mournful silence on the willows hung,
And growing grief prolonged the tedious day.
- 3 Our cruel tyrants, to increase the wo,
With taunting smiles a song of Zion claim ;
Bid sacred praise in strains melodious flow,
While they blaspheme the great Jehovah's name.
- 4 But how, in heathen chains and lands unknown,
Shall Israel's sons, a song of Zion raise ?
O hapless Salem, God's terrestrial throne,
Thou land of glory, sacred mount of praise.
- 5 If e'er my memory lose thy lovely name,
If my cold heart neglect my kindred race,
Let dire destruction seize this guilty frame ;
My hand shall perish and my voice shall cease.
- 6 Yet shall the Lord, who hears when Zion calls,
O'ertake her foes with terror and dismay ;
His arm avenge her desolated walls,
And raise her children to eternal day.



1 (The God of glory sends his summons forth, Calls the south nations, and awakes the north ;
From east to west the sovereign orders spread, Thro' distant worlds and regions of the dead :)



The trum-pet sounds, hell trembles ; heaven re - joi - ces ; Lift up your



2 No more shall atheists mock his long delay ;
His vengeance sleeps no more ; behold the day :
Behold the Judge descends, his guards are nigh ;
Tempest and fire attend him down the sky :
When God appears, all nature shall adore him ;
While sinners tremble, saints rejoice before him.

heads, ye saints with cheerful voi- ces.

3 Sinners, awake betimes ; ye fools, be wise !
Awake before this dreadful morning rise ;
Change your vain thoughts, your crooked works
ameud,
Fly to the Saviour, make the Judge your friend ;
Then join the saints ; wake every cheerful
passion :
When Christ returns, he comes for your salvation.

1. Roll on, thou mighty o-cean! And, as thy billows flow Bear messengers of

mer-cy to ev-ry land be-low. A-rise, ye gales! and waft them Safe

to the destined shore; That man may sit in darkness, And death's deep shade no more.

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of E-flat major (three flats) and common time (C). The score consists of 16 measures. The lyrics are: "1. Roll on, thou mighty o-cean! And, as thy billows flow Bear messengers of mer-cy to ev-ry land be-low. A-rise, ye gales! and waft them Safe to the destined shore; That man may sit in darkness, And death's deep shade no more." The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

1. Ye ho - ly an - gels bright, Who stand be - fore God's throne,

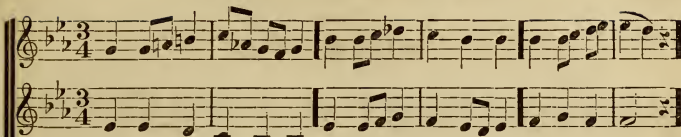
The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the other three staves. The lyrics '1. Ye ho - ly an - gels bright, Who stand be - fore God's throne,' are written below the first two staves.

And live in glo - rious light, Make ye his prais - es known.

The second system of the musical score also consists of four staves in the same key signature and time signature. The melody continues on the top staff, and the accompaniment is on the other three staves. The lyrics 'And live in glo - rious light, Make ye his prais - es known.' are written below the first two staves.

- 2 Ye spirits of the blest,
Who near the Saviour dwell,
And share his blissful rest,
Join ye the praise to swell.
- 3 Ye nations of the earth,
Extol the world's great King;
With melody and mirth
His glorious praises sing.

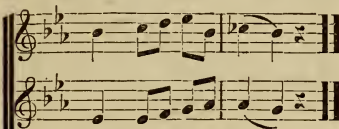
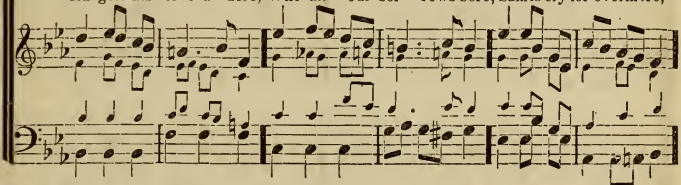
- 4 Sing forth Jehovah's praise,
Ye saints that on him call;
O magnify his grace,
His holy churches all.
- 5 My soul, bear thou thy part;
Triumph in God above,
And with a well tuned heart
Sing thou the songs of love.



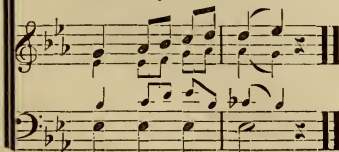
1. Glo - ry to God on high ! Let heaven and earth reply, ' Praise ye his name !'



An - gels his love a - dore, Who all our sor - rows bore; Saints cry for evermore,—



' Wor - thy the Lamb.'



2.

Ye, who surround the throne,
Cheerfully join in one,
Praising his name :
Ye, who have felt his blood
Sealing your peace with God,
Sound through the earth abroad,—
' Worthy the Lamb.'

3.

Soon must we change our place,
Yet will we never cease
Praising his name :
Still will we tribute bring,
Hail him our gracious King ;
And through all ages sing,—
' Worthy the Lamb.'

HOPE. 7s.

1. To thy pastures fair and large, Heavenly Shepherd, lead thy charge,

The first system of the musical score for 'HOPE. 7s.' consists of four staves. The top two staves are for the vocal melody in treble clef, and the bottom two are for the piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics '1. To thy pastures fair and large, Heavenly Shepherd, lead thy charge,' are written below the first two staves.

And my couch with tender'st care, 'Mid the springing grass pre - pare.

The second system of the musical score continues the melody and accompaniment. The lyrics 'And my couch with tender'st care, 'Mid the springing grass pre - pare.' are written below the first two staves.

2 When I faint with summer's heat,
Thou shalt guide my weary feet
To the streams that, still and slow,
Through the verdant meadows flow.

3 Safe the dreary vale I tread,
By the shades of death o'erspread.
With thy rod and staff supplied,
This my guard,—and that my guide.

4 Constant to my latest end,
Thou my footsteps shalt attend;
And shalt bid thy hallowed dome
Yield me an eternal home.

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

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

2 Wake from sleep, arise from death;
See the bright and living path:
Watchful tread that path—be wise;
Leave thy folly, seek the skies.

3 Leave thy folly, cease from crime,
From this hour redeem the time;
Life secure, without delay;
Evil is thy mortal day.

4 Rouse thee, sinner, from thy sleep;
Wake, and o'er thy folly weep;
Jesus calls from death and night,
Wake, and he shall give thee light.

OR 7S, 6 LINES, BY REPEATING THE FIRST TWO LINES.

1. On thy church, O Power di - vine, Cause thy glo - rious face to shine;

Till the na - tions from a - far Hail her as their guiding star.

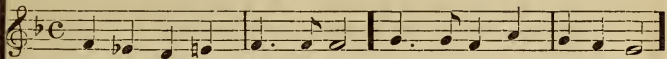
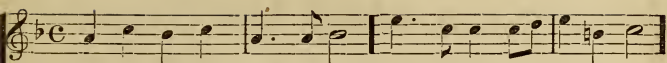
Hail her as their guid - ing star

1.

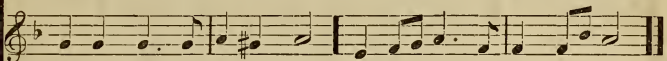
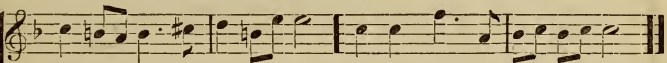
On thy church, O Power divine,
Cause thy glorious face to shine;
Till the nations from afar
Hail her as their guiding star.

2.

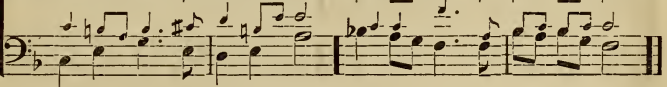
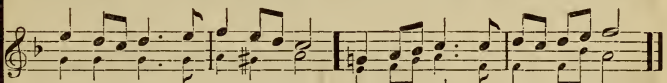
Then shall God, with lavish hand,
Scatter blessings o'er the land;
And the world's remotest bound
With the voice of praise resound.



1. Lord, thy church hath seen thee rise, To thy tem - ple in the skies :



God, my Sa - viour! God, my King! Still thy ransomed round thee sing.



2 When, in glories all divine,
Through the earth thy church shall shine,
Kings in prayer and praise shall wait,
Bending at thy temple-gate.

mf Tutti.

1. Watchman! tell us of the night, What its signs of promise

mf Tutti.

p Soli.

are.— Travel-er! o'er yon mountain's height, See that

p Soli.

f Tutti

glo-ry-beam-ing star!— Watchman! does its beauteous ray

f Tutti. *divisi*

p *Soli.*

Aught of hope or joy fore - tell?— Travel - er ! yes ; it brings the

p *Soli.*

day— Promised day of Is - ra - el.

The musical score is written for three parts: Soprano, Alto, and Bass. It features a key signature of one flat (B-flat) and a common time signature. The score is divided into two systems. The first system contains the lyrics 'Aught of hope or joy fore - tell?— Travel - er ! yes ; it brings the'. The second system contains the lyrics 'day— Promised day of Is - ra - el.' The score is marked with 'p' for piano and 'Soli.' for solo. The notation includes various musical symbols such as notes, rests, and bar lines.

- 2 Watchman ! tell us of the night,
Higher yet the star ascends.—
Traveler ! blessedness and light,
Peace and truth, its course portends !—
Watchman ! will its beams alone
Gild the spot that gave them birth ?
Traveler ! ages are its own,
See, it bursts o'er all the earth.
- 3 Watchman ! tell us of the night,
For the morning seems to dawn.—
Traveler ! darkness takes its flight,
Doubt and terror are withdrawn.—
Watchman ! let thy wanderings cease ;
Hie thee to thy quiet home.—
Traveler ! lo ! the Prince of peace,
Lo ! the Son of God is come !

1. Who, O Lord, when life is o'er, Shall to heavenly mansions soar?

Who an ev - er wel - come guest, In thy ho - ly place shall rest?

2 He whose heart thy love has warmed;
 He whose will, to thine conformed,
 Bids his life unsullied run,
 He whose words and thoughts are one;—

3 He who shuns the sinner's road,
 Loving those who love their God;
 Who, with hope, and faith unfeigned,
 Treads the path by thee ordained;—

4 He who trusts in Christ alone,
 Not in aught himself hath done:—
 He, great God, shall be thy care,
 And thy choicest blessings share.

EXHORTATION. 7s. 6 lines. 79

1. Go to dark Geth-semane, Ye that feel the tempter's power, Your Re-

deemer's conflict see, Watch with him one bitter hour; Turn not from his griefs away,

Learn of Jesus Christ to pray.

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

3 Calvary's mournful mountain climb;
There, adoring at his feet,
Mark that miracle of time,
God's own sacrifice complete:
'It is finished,'—hear him cry;
Learn of Jesus Christ to die.

4 Early hasten to the tomb,
Where they laid his breathless clay;
All is solitude and gloom,—
Who hath taken him away?
Christ is risen;—he meets our eyes;
Saviour, teach us so to rise.

1. From the cross up - lifted high, Where the Sav - iour deigns to die, What me -

ludious sounds we hear, Bursting on the ravished ear! Love's redeeming work is

done—Come and welcome, sinner, come!

- 2 Sprinkled now with blood the throne,—
Why beneath thy burdens groan?
On my pierced body laid,
Justice owns the ransom paid—
Bow the knee, and kiss the Son—
Come and welcome, sinner, come!
- 3 'Spread for thee, the festal board
See with richest bounty stored;
To thy Father's bosom pressed,
Thou shalt be a child confessed,
Never from his house to roam;
Come and welcome, sinner, come!
- 4 'Soon the days of life shall end—
Lo, I come—your Saviour, Friend!
Safe your spirit to convey
To the realms of endless day,
Up to my eternal home—
Come and welcome, sinner, come!

1. Saviour, source of every blessing, Tune my heart to grateful lays ;

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

2 Teach me some melodious measure,
 Sung by raptured saints above ;
 Fill my soul with sacred pleasure,
 While I sing redeeming love.

3 Thou didst seek me when a stranger,
 Wandering from the fold of God ;
 Thou, to save my soul from danger,
 Didst redeem me with thy blood.

82 TANTUM ERGO. 8s & 7s. Double.

1. Hark! what mean those ho - ly voices, Sweet - ly sound - ing through the skies?

Lo! th' angel - ic host re - joic - es; Heavenly hal - le - lu - jahs rise.

2. List - en to the won - drous sto - ry, Which they chant in

TANTUM ERGO. Concluded. 83

hymns of joy:-- Glo - ry in the high - est, glo - ry!

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 two flats (B-flat and E-flat). The music is written in a homophonic style, with the vocal parts (soprano and alto) on the top staves and the piano accompaniment on the bottom staves. The lyrics 'hymns of joy:-- Glo - ry in the high - est, glo - ry!' are written below the vocal staves.

Glo - ry be to God most high! Glo - ry be to God most high!

The second system of the musical score also consists of four staves in the same key signature and clefs as the first system. The lyrics 'Glo - ry be to God most high! Glo - ry be to God most high!' are written below the vocal staves. The music continues with a similar homophonic texture.

3 Peace on earth, good-will from heaven,
Reaching far as man is found;
Souls redeemed, and sins forgiven;—
Loud our golden harps shall sound.

4 Christ is born, the great Anointed;
Heaven and earth his praises sing!
O receive whom God appointed,
For your Prophet, Priest, and King!

5 Hasten, mortals, to adore him;
Learn his name, and taste his joy;
Till in heaven ye sing before him,—
Glory be to God most high!

1. Hark! ten thousand harps and voices Sound the note of praise above; Jesus reigns, and heaven re-

joice - es; Je - sus reigns, the God of love: See, he sits on you - der throne,

Je - sus rules the world a - lone.

2 King of glory, reign forever;
Thine an everlasting crown:
Nothing from thy love shall sever
Those whom thou hast made thine own;
Happy objects of thy grace,
Destined to behold thy face.

3 Saviour, hasten thine appearing;
Bring, O bring the glorious day,
When, the awful summons hearing,
Heaven and earth shall pass away:
Then, with golden harps, we'll sing,—
'Glory, glory to our King.'

1. See, from Zi - on's sa - cred mountain, Streams of living wa - ter flow; God has

opened there a fountain That supplies the world be - low: They are blessed, They are

blessed Who its sovereign virtues know.

2.

Through ten thousand channels flowing,
Streams of mercy find their way;
Life, and health, and joy bestowing,
Waking beauty from decay:
||: O ye nations, :||
Hail the long-expected day.

3.

Gladdened by the flowing treasure,
All-enriching as it goes,
Lo! the desert smiles with pleasure,
Buds and blossoms as the rose:
||: Lo, the desert :||
Sings for joy where'er it flows.

1. Lord, I am not proud in heart, Nor of loft - ty eye;

The first system of the musical score for 'Humility' consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. 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 '1. Lord, I am not proud in heart, Nor of loft - ty eye;' are written below the first two staves.

Nor as - pire be - yond my part Af - ter things too high.

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves in the same key signature and time signature. The lyrics 'Nor as - pire be - yond my part Af - ter things too high.' are written below the first two staves.

2 Like an infant meek and mild,
I have learned to rest;
Like a gentle, humble child,
On his mother's breast.

3 Thus, O Israel, trust the Lord,
Trust him, and adore:
He shall be thy full reward,
Now and evermore.

1. (Praise the Lord, who reigns above, And keeps his courts below ;
Praise him for his boundless love, And all his greatness show.) Praise him for his noble deeds ;

Praise him for his matchless pow'r ; Him, from whom all good proceeds, Let earth and heav'n adore.

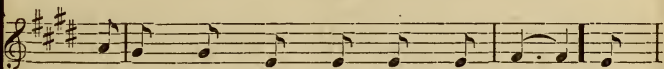
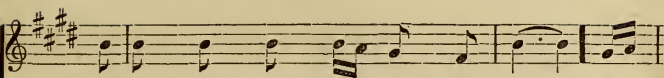
- 2 Publish, spread to all around
The great Immanuel's name ;
Let the gospel trumpet sound,
The Prince of peace proclaim.
Praise him, every tuneful string :
All the reach of heavenly art,
All the power of music bring,
The music of the heart.
- 3 Him, in whom they move and live,
Let every creature sing ;
Glory to our Saviour give,
And homage to our King.
Hallowed be his name beneath,
As in heaven, on earth adored ;
Praise the Lord in every breath,
Let all things praise the Lord.

AVE MARIA. 8s.

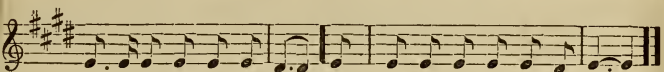
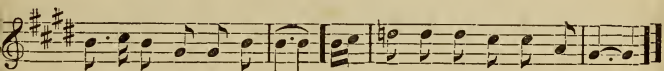
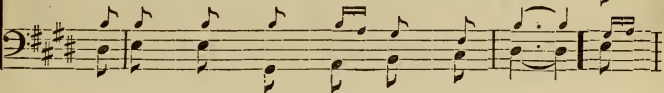
1. In - spir - er and hear - er of prayer, Thou Shepherd and guardian of

thine, My all to thy cov - e - nant care I sleeping or waking re -

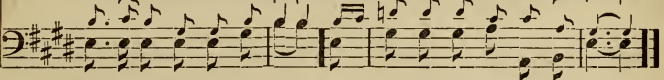
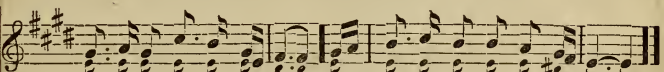
sign: If thou art my shield and my sun,



The night is no dark - ness to me; And



fast as my moments roll on, They bring me but nearer to thee.



2 Thy ministering spirits descend
To watch while thy saints are asleep;
By day and by night they attend,
The heirs of salvation to keep:
Bright seraphs, despatched from the throne,
Repair to their stations assigned;
And angels elect are sent down,
To guard the elect of mankind,

3 Their worship no interval knows;
Their fervor is still on the wing;
And while they protect my repose,
The chant to the praise of my King:
I too, at the season ordained,
Their chorus forever shall join,
And love and adore, without end,
Their faithful Creator and mine.

1. Weep not for the saint that ascends To partake of the joys of the sky,

Weep not for the seraph that bends With the worshipping chorus on high;—

- 2 Weep not for the spirit now crowned
With the garland to martyrdom given,
O weep not for him: he has found
His reward and his refuge in heaven.
- 3 But weep for their sorrows, who stand
And lament o'er the dead by his grave—
Who sigh when they muse on the land
Of their home, far away o'er the wave;—

- 4 And weep for the nations that dwell
Where the light of the truth never shone,
Where anthems of praise never swell,
And the love of the Lamb is unknown.
- 5 Weep not for the saint that ascends
To partake of the joys of the sky,
Weep not for the seraph that bends
With the worshipping chorus on high;—

- 6 But weep for the mourners who stand
By the grave of their brother in tears,
And weep for the people whose land
Still must wait till the day-spring appears.

1. Ye servants of God, your Mas-ter pro - claim, And publish a -

broad his won - der - ful name; The name all - vic -

to - rious of Je - sus ex - tol; His king - dom is glo - rious, he
name of Je - sus ex - tol;

rules o - ver all. 2. God rul - eth on high, al - mighty to save;

God ruleth on high, almighty to save;

This system contains four staves of music. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth staff is a bass line. The key signature has two flats (B-flat and E-flat). The time signature is common time (C).

And still he is nigh, his pres - ence we

And still he is nigh his pres - ence we

This system contains four staves of music. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth staff is a bass line. The key signature has two flats (B-flat and E-flat). The time signature is common time (C).

have; The great con - gre - ga - tion his tri - umph shall sing,

have;

This system contains four staves of music. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth staff is a bass line. The key signature has two flats (B-flat and E-flat). The time signature is common time (C).

As - crib - ing sal - va - tion to Je - sus our

This musical system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The melody is written on the top staff, with the lyrics 'As - crib - ing sal - va - tion to Je - sus our' aligned underneath. The music is in a key with one sharp (F#) and a common time signature.

king, As - crib - ing sal - va - tion to Je - sus our king.

This musical system continues the melody from the first system. It also consists of four staves (two treble, two bass). The lyrics 'king, As - crib - ing sal - va - tion to Je - sus our king.' are written below the top staff. The system concludes with a double bar line.

- 3 Salvation to God, who sits on the throne,
 Let all cry aloud, and honor the Son:
 The praises of Jesus the angels proclaim,
 Fall down on their faces, and worship the Lamb.
- 4 Then let us adore, and give him his right,
 All glory and power, and wisdom and might;
 All honor and blessing, with angels above,
 And thanks never ceasing, for infinite love.

1. I would not live alway: I ask not to stay Where storm after storm rises

dark o'er the way; The few lu - rid mornings that dawn on us here, Are enough for life's

2 I would not live alway, thus fettered by sin,
Temptation without, and corruption within:
E'en the rapture of pardon is mingled with fears,
And the cup of thanksgiving with penitent tears.

3 I would not live alway; no—welcome the tomb,
Since Jesus hath lain there, I dread not its gloom;
There, sweet be my rest, till he bid me arise
To hail him in triumph descending the skies.

woes, full enough for its cheer.

4 Who, who would live alway, away from his God;
Away from yon heaven, that blissful abode,
Where the rivers of pleasure flow o'er the bright
plains,
And the noontide of glory eternally reigns:—

5 Where the saints of all ages in harmony meet,
Their Saviour and brethren transported to greet;
While the anthems of rapture unceasingly roll,
And the smile of the Lord is the feast of the soul.

1. Oh! great is Je - ho - vah, and great be his praise; In the ci - ty of

God he is King: Proclaim ye his triumphs in ju - bi - lant lays; On the

² The joy of the earth, from her beautiful height
Is Zion's impregnable hill;
The Lord in her temple still taketh delight,
God reigns in her palaces still.

³ Let the daughters of Judah be glad for thy
The mountain of Zion rejoice; [love,
For thou wilt establish her seat from above,
Wilt make her the throne of thy choice.

⁴ Go, walk about Zion, and measure the length,
Her walls and her bulwarks, mark well;
Contemplate her palaces, glorious in strength,
Her towers and her pinnacles tell.

⁵ Then say to your children—'Our refuge is
This God is our God to the end; [tried,
His people forever his counsels shall guide,
His arm shall forever defend.'

1. Come, ye dis - con - so - late, where'er ye lan - guish.

1. Come ye dis - con - so - late, where'er ye lan - guish:

Come! come fer - - vent - ly kneel;

Come to the mer - cy-seat, fer - - vent - ly kneel;

2. Hope! hope! fade - - - less and pure;
 2. From God, pure from a love,

here tell your anguish;

Earth has no sorrow

Here bring your wounded hearts,

that heaven cannot heal.

mf

ORGAN *molto legato e dim*

rit.

Detailed description: This block contains the first system of a musical score. It features five staves. The top four staves are for a vocal or instrumental melody, with lyrics written below them. The fifth staff is for the organ, marked 'mf' and 'molto legato e dim'. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music includes various musical notations such as notes, rests, and dynamic markings.

Earth has no sor - row that heaven can - not heal, heal

1ma 2da

Detailed description: This block contains the second system of the musical score. It features four staves. The top two staves are for a vocal or instrumental melody, with lyrics written below them. The bottom two staves are for the organ. The key signature remains three flats. The music includes various musical notations such as notes, rests, and dynamic markings. The system concludes with a double bar line and repeat signs.

2 Joy of the desolate, light of the straying,
 Hope of the penitent, fadeless and pure,
 Here speaks the Comforter, tenderly saying,
 Earth has no sorrow that heaven cannot cure

3 Here see the bread of life; see waters flowing
 Forth from the throne of God, pure from above,
 Come to the feast of love: come, ever knowing
 Earth has no sorrow but heaven can remove.

1. The voice of free grace cries—'Es - cape to the mountain!' For

This system contains the first two staves of music. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/2 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with a slur over the words 'Es - cape'.

A - dam's lost race, Christ hath o - pened a foun - tain; For

This system contains the next two staves of music. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/2 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with a slur over the words 'o - pened'.

sin and uncleanness, and ev - ery transgression, His blood flows most freely, in

This system contains the final two staves of music. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/2 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with a slur over the words 'most freely'.

streams of sal - va - tion. Halle - lu - jah to the Lamb ! who hath purchased our

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of three sharps (F#, C#, G#). The bottom two staves are in bass clef with the same key signature. The music is in common time (C). The lyrics 'streams of sal - va - tion. Halle - lu - jah to the Lamb ! who hath purchased our' are written below the staves.

par - don, We'll praise him a - gain, when we pass o - ver Jor - dan.

The second system of the musical score also consists of four staves in the same key signature and time signature as the first. The lyrics 'par - don, We'll praise him a - gain, when we pass o - ver Jor - dan.' are written below the staves.

- 2 Ye souls that are wounded ! O flee to the Saviour ;
He calls you in mercy,—'tis infinite favor ;
Your sins are increasing,—escape to the mountain,—
His blood can remove them,—it flows from the fountain.
- 3 O Jesus ! ride onward, triumphantly glorious,
O'er sin, death and hell, thou art more than victorious ;
Thy name is the theme of the great congregation,
While angels and men raise the shout of salvation.
- 4 With joy shall we stand, when escaped to the shore ;
With harps in our hands, we praise him the more ;
We'll range the sweet plains on the bank of the river,
And sing of salvation for ever and ever !

8

1. Thou art gone to the grave! but we will not de - plore thee,

Though sor rows and dark - ness en - com - pass the tomb; The

Sa - viour hath passed through the por - tals be - fore thee,

And the lamp of his love is thy guide through the gloom.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lower staff is in bass clef with the same key signature. The music is written in a simple, hymn-like style with quarter and eighth notes.

2 Thou art gone to the grave ! we no longer behold thee,
 Nor tread the rough paths of the world by thy side ;
 But the wide arms of mercy are spread to enfold thee,
 And sinners may die, for the Sinless hath died.

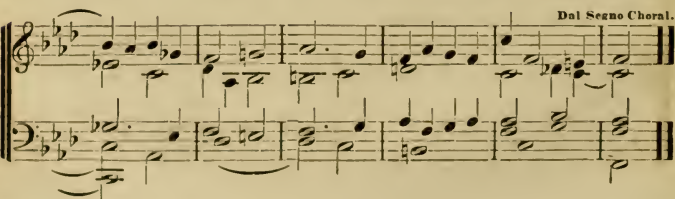
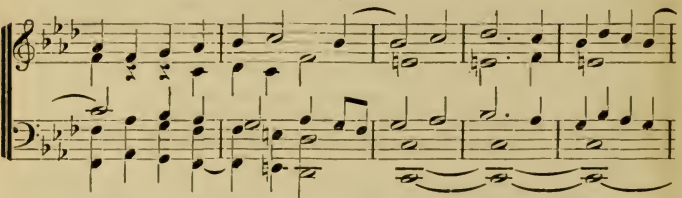
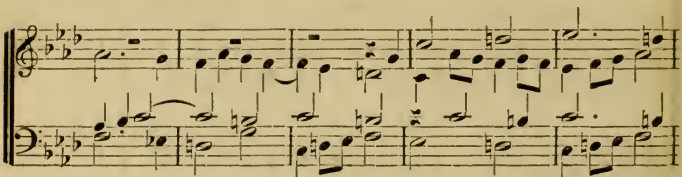
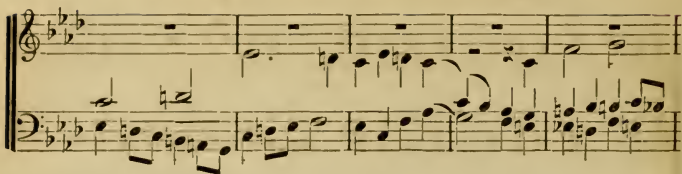
3 Thou art gone to the grave ! and, its mansion forsaking,
 What though thy weak spirit in fear lingered long :
 The sunshine of Paradise beamed on thy waking,
 And the sound which thou heard'st, was the seraphim's song.

4 Thou art gone to the grave ! but we will not deplore thee,
 For God was thy ransom, thy guardian, and guide :
 He gave thee, he took thee, and he will restore thee ;
 And death has no sting, for the Saviour hath died.

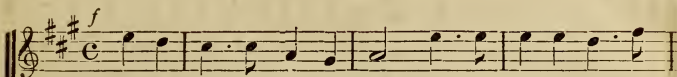
INTERLUDE TO ST. STEPHEN.

Organ.
Manual.

The interlude consists of two staves. The upper staff is in treble clef with a key signature of three flats. It contains several measures of rests, indicating it is for the organ. The lower staff is in bass clef with the same key signature and contains a melodic line for the manual, primarily using quarter and eighth notes.



Dal Segno Choral.



SOLO *p*

save. 2. Lo! he ris - es, mighty King! Where, O death! is now thy

SOLO

skies. 4. Christ, the Lord is ris - en to-day, Our tri - umph - ant ho - ly

SOLO

SOLO

TUTTI *f*

sting? Lo! he claims his na - tive sky! Grave! where is thy vic - to - ry?

TUTTI *f*

day: Loud the song of vic - to - ry raise; Shout the great Redeemer's praise.

TUTTI *f*

f **CHORUS.**

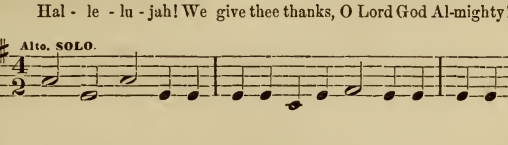
Hal - le - lu - jah! We give thee thanks, O Lord God Al -

f

Hal - le - lu - jah! We give thee thanks, O Lord God Al -

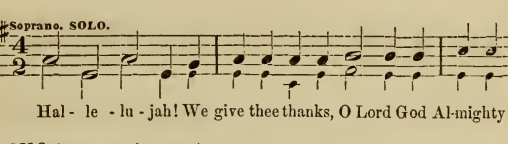
EASTER ANTHEM. Continued. 105

Tenor. SOLO.

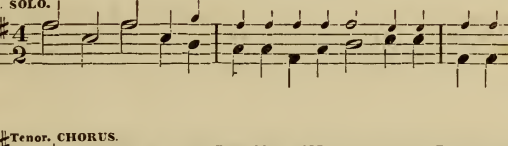


Hal - le - lu - jah! We give thee thanks, O Lord God Al-mighty!

Alto. SOLO.

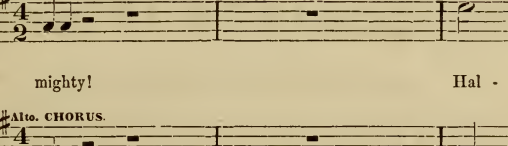


Soprano. SOLO.

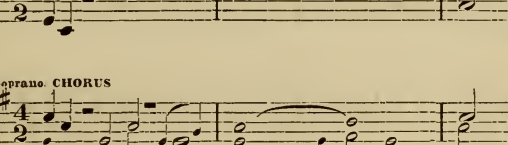


Hal - le - lu - jah! We give thee thanks, O Lord God Al-mighty!

Bass. SOLO.

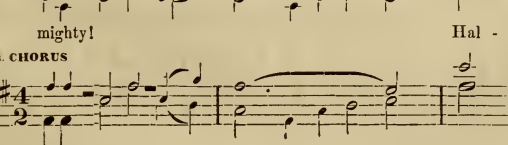


Tenor. CHORUS.

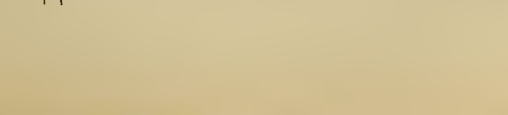


mighty!

Alto. CHORUS.



Soprano. CHORUS.

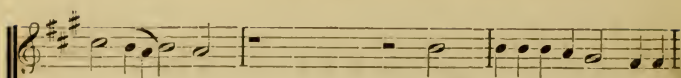


mighty!

Bass. CHORUS.

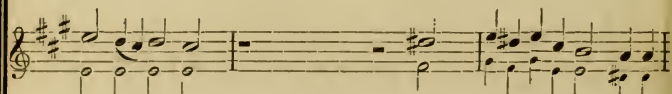
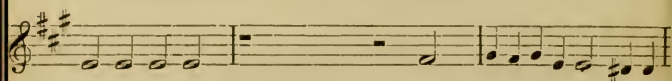
Hal - le - lu - jah!

106 EASTER ANTHEM. Continued.



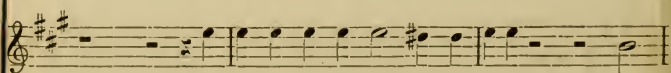
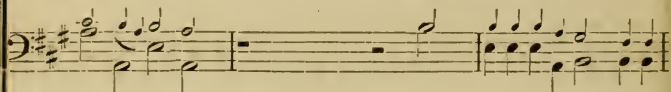
Hal - le - lu - jah!

We give thee thanks, O Lord God Al-



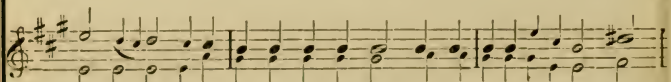
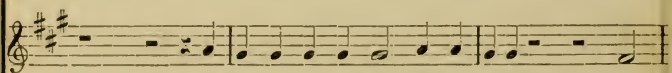
Hal - le - lu - jah!

We give thee thanks, O Lord God Al-



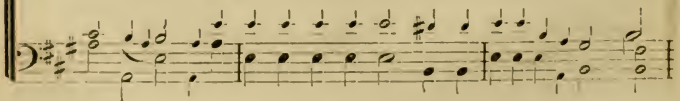
We give thee thanks, O Lord God Almighty

Who

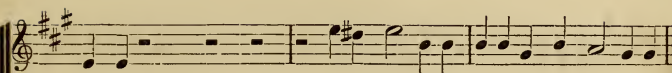


We give thee thanks, O Lord God Al- mighty,

Who

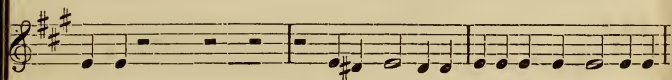


EASTER ANTHEM. Continued. 107



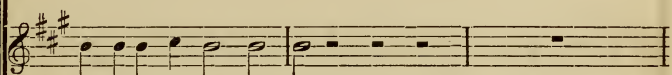
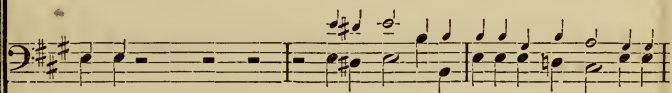
mighty.

Hallelu-jah! We give thee thanks, O Lord God Al-

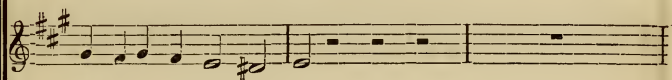


migh - ty.

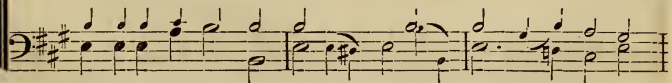
Hallelu - jah! We give thee thanks, O Lord God Al-



art and wast and art to come,



art and wast and art to come,



108 EASTER ANTHEM. Continued.

mighty, King of kings,

mighty, King of kings,

Halle - lu - jah! We give thee thanks, O Lord God Al - migh - ty. Halle-

Hal - le - lu - jah! We give thee thanks, O Lord God Almigh - ty. Halle-

EASTER ANTHEM. Continued. 109

Lord of lords! Halle - lu - jah!

Lord of lords! Hal - le - lu - jah!

lu - jah! Hal - le - lu - jah! King of kings and Lord of lords!

lu - jah! Hal - le - lu - jah! King of kings and Lord of lords!

110 EASTER ANTHEM. Continued.

p Hal - le - lu - jah! *f* Hal - le - lu - jah!

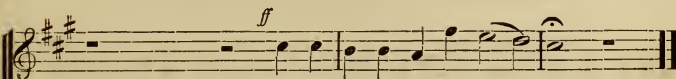
p Hal - le - lu - jah! *f* Hal - le - lu - jah!

p Hal - le - lu - jah! *f* Hal - le - lu - jah!

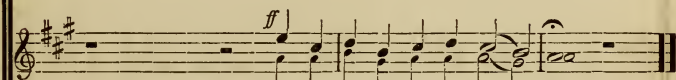
Crescendo. Hal - le - lu - jah! King of

p Hal - le - lu - jah! King of

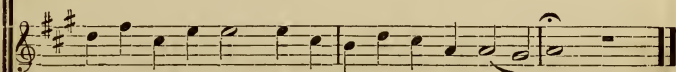
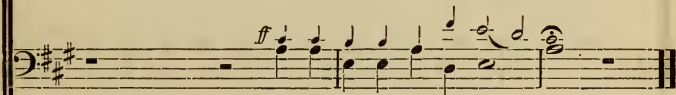
EASTER ANTHEM. Concluded. 111



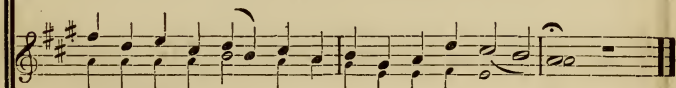
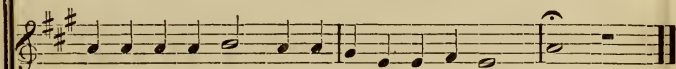
Hal - le - lu - jah! Hal - le - lu - jah!



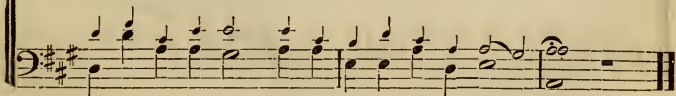
Hal - le - lu - jah! Hal - le - lu - jah!



kings and Lord of lords, Hal - le - lu - jah! Hal - le - lu - jah!



kings and Lord of lords, Hal - le - lu - jah! Hal - le - lu - jah!



Composed for the funeral of JEREMIAH DAY, Es, President of Yale College.

pp quasi recitando.

1 Un - vail thy bosom, faith - ful tomb, Take this new treasure to thy

trust; And give these sacred rel - ics room, To seek a slum - ber in the

dust. Nor pain, nor grief, nor anx - ious fear Nor pain, nor grief,

dust. Nor pain, nor grief, nor

dust. Nor pain, nor grief, nor anx - ious fear, Nor pain, nor grief,

This system contains three staves of music. The first staff is a vocal line with lyrics 'dust. Nor pain, nor grief, nor anx - ious fear Nor pain, nor grief,'. The second staff is a piano accompaniment. The third staff continues the vocal line with lyrics 'dust. Nor pain, nor grief, nor' and the piano accompaniment continues below it. The system concludes with a fourth staff of piano accompaniment and lyrics 'dust. Nor pain, nor grief, nor anx - ious fear, Nor pain, nor grief,'.

nor anxious fear Invade thy bounds : no mor - tal woes can reach the

anx - ious fear Invade thy bounds : No

nor anxious fear Invade thy bounds : no mor - tal woes can reach the

This system contains four staves of music. The first staff is a vocal line with lyrics 'nor anxious fear Invade thy bounds : no mor - tal woes can reach the' and a *pp* dynamic marking. The second staff is a piano accompaniment. The third staff continues the vocal line with lyrics 'anx - ious fear Invade thy bounds : No' and a *pp* dynamic marking. The fourth staff is a piano accompaniment with lyrics 'nor anxious fear Invade thy bounds : no mor - tal woes can reach the'.

poco rit.

peace - ful, the peace - ful sleep - - er here,

poco rit

peace - ful sleep - - - - - er here,

a tempo.

mor - tal woes can reach the peace - ful sleep - - er here, while

peace - ful sleep - - - - - er here,

Detailed description: This block contains the first system of the musical score. It features two staves, treble and bass. The first staff has a melodic line with lyrics 'peace - ful, the peace - ful sleep - - er here,'. The second staff continues the melody with lyrics 'peace - ful sleep - - - - - er here,'. The tempo marking 'poco rit.' is above the first staff, and 'a tempo.' is above the third staff. The music is in a key with one flat (B-flat) and a common time signature.

a tempo.

while an - gels watch the soft re - pose, So Je - sus

while an - gels watch the soft re - pose, So Je - sus

f

an - gels watch the soft re - pose, So Je - sus

while an - gels watch the soft re - pose, So

Detailed description: This block contains the second system of the musical score. It features two staves, treble and bass. The first staff has a melodic line with lyrics 'while an - gels watch the soft re - pose, So Je - sus'. The second staff continues the melody with lyrics 'while an - gels watch the soft re - pose, So Je - sus'. The tempo marking 'a tempo.' is above the first staff. The music is in a key with one flat (B-flat) and a common time signature. A dynamic marking 'f' (forte) is present above the third staff.

Musical score for the first system, featuring four staves. The lyrics are:

slept; God's dy - ing Son passed thro' the grave, and blessed the
 slept; God's dy - ing Son passed thro' the grave, and blessed the
 slept; God's dy - ing Son passed thro' the grave, and blessed the
 Je - sus slept, God's dy - ing Son passed thro' the grave, and blessed the

Musical score for the second system, featuring four staves. The lyrics are:

bed; And blessed the bed; Rest here, blest saint till
 bed; And blessed the bed; Rest here, blest saint till
 bed; And blessed the bed; Rest here, blest saint, till
 bed; And blessed the bed: till

Performance markings include *adagio pp* and *1mo* (first movement).

tempo *f* *piu animato*

from his throne the morning break, and pierce the shade. Break from his

piu animato

from his throne the morning break, and pierce the shade, Break from his

tempo *f* *piu animato*

from his throne the morning break, and pierce the shade, Break from his

piu animato

The first system of the musical score consists of four staves. The top staff is a single melodic line in treble clef, starting with a 'tempo' marking and a 'f' (forte) dynamic, and ending with a 'piu animato' marking. The second staff contains the lyrics 'from his throne the morning break, and pierce the shade. Break from his' aligned with the notes. The third staff continues the melody with the lyrics 'from his throne the morning break, and pierce the shade, Break from his'. The fourth staff is a bass line in bass clef, providing harmonic support. The system concludes with a 'piu animato' marking.

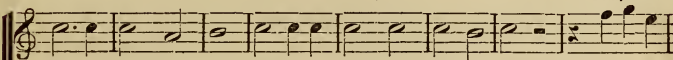
throne, il - lus - trious morn; at - tend, O earth! his sovereign word; Restore thy

throne, il - lus - trious morn; at - tend, O earth! his sovereign word; Restore thy

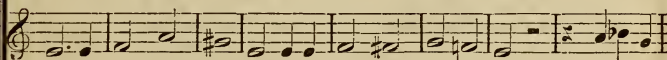
throne, il - lus - trious morn; at - tend, O earth! his sovereign word; Restore thy

The second system of the musical score also consists of four staves. The top staff continues the melody from the first system. The second staff contains the lyrics 'throne, il - lus - trious morn; at - tend, O earth! his sovereign word; Restore thy'. The third staff continues the melody with the same lyrics. The fourth staff is a bass line. The system concludes with the lyrics 'throne, il - lus - trious morn; at - tend, O earth! his sovereign word; Restore thy'.

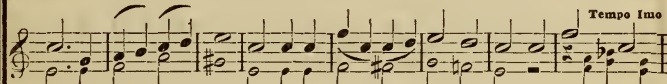
Tempo Imo



trust—a glo - rious form—called to as - cend and meet the Lord, Restore thy

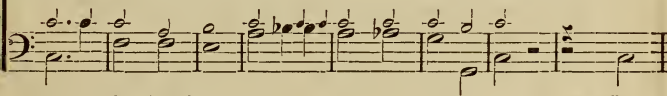


trust—a glo - rious form—called to as - cend and meet the Lord, Restore thy



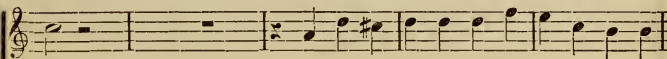
Tempo Imo

trust—a glo - rious form—called to as - cend and meet the Lord, Restore thy

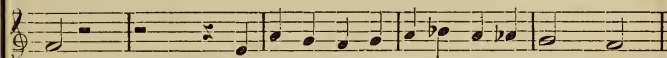


trust—a glo - rious form—

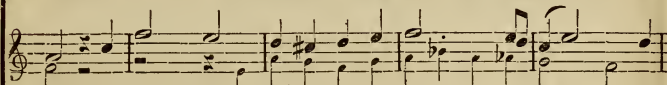
Re -



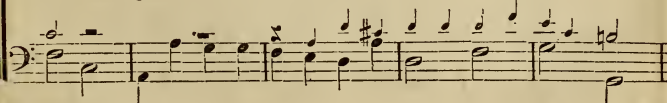
trust— a glorious form—called to as - cend and meet the



trust— a glorious form—called to as - cend and meet the



trust— a glo - rious form—called to as - cend and meet the



store thy trust—a glorious form—

adagio *TEMPO lmo*

Lord, Re-store thy trust— a glo-rious form—called

Lord, Re-store thy trust— a glo-rious form— called

Adagio *TEMPO lmo*

Re-store thy trust— a glo-rious form—called

pp *sempre pp*

to ascend to meet the Lord, Restore thy trust— a glorious

pp

form— Called to as-cend and meet the Lord.

The musical score is written for voice and piano. It begins with a tempo marking of 'adagio' and a 'TEMPO lmo' (lento) instruction. The vocal line starts with the lyrics 'Lord, Re-store thy trust— a glo-rious form—called'. The piano accompaniment features a steady, slow-moving bass line. The score continues with a second vocal entry and then a third system where the tempo changes to 'TEMPO lmo'. The lyrics continue: 'Re-store thy trust— a glo-rious form—called'. The piano part includes dynamic markings of 'pp' (pianissimo) and 'sempre pp'. The final system of the page shows the vocal line concluding with 'form— Called to as-cend and meet the Lord.' and the piano accompaniment providing harmonic support.

CHRIST, THE ROCK OF AGES. 119

Moderato.

1. Rock of a - ges! cleft for me, Let me hide my - self in thee:

2. Should my tears for - ev - er flow, Should my zeal no lan - guor know,

Solo, Tenor or Soprano.

Let the wa - - ter and the blood, From thy wound - ed

This for sin could ne'er atone; Thou must save, and

Organ

Ped.

120 CHRIST, THE ROCK. Continued.

rit *tempo 1 mo.*

side that flowed, Be of sin the perfect cure;
 thou a - - lone; In my hand no price I bring,

Tenor TUTTI

Save me Lord, and make me pure. Rock of a - ges! cleft for me,
Alto
 Simp - ly to thy cross I cling. Rock of a - ges! cleft for me,
Soprano
Bass

CHRIST, THE ROCK. Continued. 121

Let me hide my - self in thee. 3. When I

Let me hide my - self in thee. 3. When I

Let me hide my - self in thee. 3. When I

3. When I draw

draw... this fleet - ing breath, When mine

draw... this fleet - ing breath, When mine

draw... this fleet - ing breath, When mine

this fleeting breath, this fleet - ing breath, When mine eye - lids

122 CHRIST, THE ROCK. Continued.

pp *ppp* *Crescendo*
 eye - lids close in death, When I rise to worlds un-
 eye - lids close in death, When I rise to worlds un-
 eye - lids close in death, *ppp* *Crescendo*
pp
 close in death, close in death, When I rise to worlds un - known,....

f
 known, And be-hold thee on thy throne.
f
 known, And be-hold thee on thy throne,
f
 known, And be-hold thee on thy throne.
f
 And be - hold thee on thy throne.....

CHRIST, THE ROCK. Concluded. 123

mf TUTTI

Rock of a - ges! cleft for me, Let me hide my -

mf TUTTI.

self in thee: Rock of a - ges! cleft for me, Let me hide my -

rit molto Adagio *p*

self in thee, Let me hide my - self in thee.

rit molto Adagio *p*

rit molto Adagio

Oh, let me hide my - self in thee.

Andante. mf

If human kindness meets re - turn and owns the grateful tie ; If tender

If human kindness meets re - turn and owns the grateful tie ; If tender

If human kindness meets re - turn and owns the grateful tie ; If tender

thoughts with-in us burn, To feel a friend is nigh ;—

thoughts with-in us burn, To feel a friend is nigh ;—

thoughts with-in us burn, To feel a friend is nigh ;—O, shall not

SOLO.

O, shall not warmer accents tell the gratitude we owe to

O, shall not warmer accents tell the gratitude we owe to

SOLO.

warm - - er accents tell.... the gra - ti - tude we owe to

Shall not warmer accents tell the gra - ti - tude we owe to

fz

him, who died, our fears to quell— to save from death and

fz

him, who died, our fears to quell— to save from death and

fz

him, who died, our fears to quell—who died to save from death and

him, who died, our fears to quell— to save from death and

p

woe! While yet in anguish he surveyed Those pangs he would not

p

woe! While yet in anguish he surveyed Those pangs he would not

p

woe! While yet in anguish he surveyed Those pangs he would not

p

pp *Adagio.*

flee, What love his lat - est words displayed, — "Meet and remember

pp

flee, What love his lat - est words displayed, — "Meet and remember

pp *Adagio.*

flee, What love his lat - est words displayed, — "Meet and remember

pp

COMMUNION. Concluded.

127

f TEMPO lmo

col. Tenor

me!" "Meet and remember me!" Re - mem - ber Thee.... thy

Soprano and Bass col. Tenor
TEMPO lmo

f Organ

Unisono

p

death, thy shame, our sin - ful hearts to share!—O memo - ry!

Soprano

Bass

p

leave not oth - er name But that re - cord - ed there.

Moderato Dolce e legato

The Lord is my Shepherd; I shall not want. He mak-eth

The Lord is my Shepherd; I shall not want. He mak-eth

Moderato Dolce e legato

The Lord is my Shepherd; I shall not want. He mak-eth

Crescendo *ff*

me to lie down in green pastures: The Lord is my Shepherd; I shall not

me to lie down in green pastures: The Lord is my Shepherd; I shall not

Crescendo *ff*

me to lie down in green pastures: The Lord is my Shepherd; I shall not

want. He mak - eth me, He mak - eth
 want. He mak - eth me, He mak - eth
 want. He mak - eth me, He mak - eth
 want. He mak - eth me, He mak - eth

me, He mak - eth me, mak - eth me to lie down in green
 me, He mak - - - eth me to lie down in green
 me, He mak - - - eth me to lie down in green
 me, He mak - eth me, mak - eth me to lie down in green

pastures: He lead - eth me..... be-side the still wa - ters,

pas - tures: He leadeth me be - side the still wa - ters,

pastures: He lead - eth me be-side the still wa - ters,

pas - tures: He leadeth me be-side the still wa - ters,

He re - stor - eth, re - stor - eth my soul: He leadeth

He re - stor - eth, re - stor - eth my soul: He leadeth me in the

He re - stor - eth, re - storeth my soul: He leadeth me in the

He re - stor - eth, re - stor - eth my soul: He leadeth me in the

*p**

me in righteous-ness for his names' sake. The Lord is my Shepherd;
paths of righteous-ness for his names' sake. The Lord is my Shepherd;
paths of righteous-ness for his names' sake. The Lord is my Shepherd;
paths of righteous-ness for his names' sake. The Lord is my Shepherd;

I shall not want. He mak-eth me to lie down in green pastures.
I shall not want. He mak-eth me to lie down in green pastures.
I shall not want. He mak-eth me to lie down in green pastures.
I shall not want. He mak-eth me to lie down in green pastures.

fz *Piu animato* *fz*

Yea, tho' I walk through the valley of the sha - dow of death, Tho' I

Yea, tho' I walk through the valley of the sha - dow of death,

fz *Piu animato*

Yea, tho' I walk through the valley of the sha - dow of death,

walk thro' the valley of the sha - dow of death,

The sha - dow of

fz

Yea, though I walk thro' the valley of the

fz

Yea, though I walk thro' the valley of the sha - dow of

Yea, though I

death, tho' I walk thro' the val - ley of the sha - dow of death,

sha - dow of death, The sha - dow of death,

death, of death, the sha - dow of death,

walk thro' the valley of the sha - dow of death,

Yea, though I walk thro' the valley of the

Yea, though I walk thro' the valley of the sha - - dow of

dim molto *pp dolce*

The sha - dow, the sha - dow of death; I will fear no

dim molto *pp dolce*

shadow, the sha - dow, the sha - dow of death; I will fear no

dim molto *pp dolce*

death, the sha - dow, the sha - dow of death; I will fear no

dim molto *pp dolce*

Yea, tho' I walk thro' the valley of the shadow of death;

p *f*

e - vil: For thou— thou art with me; for thou art with me; Thy

p *f*

e - vil: For thou— thou art with me; for thou art with me; Thy

p *f*

e - vil: For thou— thou art with me; for thou art with me; Thy

rod and thy staff, they com - fort me, Thy rod and thy

rod and thy staff, they com - fort me, Thy rod and thy

rod and thy staff, they com - fort me, Thy rod.....

rod and thy staff, they com - fort me, Thy rod and thy

staff, and thy staff, they com - fort me. The

staff, and thy staff, they com - fort me. The

and thy staff, they com - fort me. The Lord, the

staff, and thy staff, they comfort me.

tempo Imo
pp *

dolce rit. tempo Imo
pp

Lord is my Shepherd; I shall not want. He mak - eth

Lord is my Shepherd; I shall not want. He mak - eth

Lord is my Shepherd; I shall not want. He mak - eth

mf
me to lie down in green pas - tures. The Lord is my

mf
me to lie down in green pas - tures. The Lord is my

me to lie down in green pas - tures.

mf
The Lord,.... the

Shepherd, the Lord is my Shep-herd; I shall not

Shepherd, the Lord is my Shep-herd; I shall not

f I shall not want. I..... shall not

Lord is my Shep-herd; I shall not

pp want, I shall not want, I shall not want.

pp want, I shall not want, I shall not want.

pp want, I shall not want, I shall not want,

pp

N. B. This piece may be abbreviated by omitting what is written between these two signs,
viz: *—*

Moderato.

f

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

f

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

f

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

f *p*

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

p *pp*

Rise from transi-to-ry things Toward heaven thy na-tive

p *pp*

Rise from transi-to-ry things Toward heaven thy native

p *pp*

Rise from transi-to-ry things Toward heaven thy native

p *pp*

from transi-to-ry things Toward heaven thy na-tive

RISE MY SOUL. Concluded. 139

f

trace: Sun and moon and stars de-cay, Time shall soon this

f

trace: Sun and moon and stars de-cay, Time shall soon this

f

trace: Sun and moon and stars de-cay, Time shall soon this

f

trace: Sun and moon and stars de-cay, Time shall soon this

ff *p*

earth remove. Rise, my soul, and haste away, To seats prepared a - bove.

ff *p*

earth remove. Rise, my soul, and haste away, To seats prepared a - bove.

ff *p*

earth remove. Rise, my soul, and haste away, To seats prepared a - bove.

ff *p*

earth remove. Rise, my soul, and haste away, To seats prepared a - bove.

Allegro. f

1. An - gels, from the realms of glo - ry, Wing your flight o'er all the earth

This system contains the first four staves of music. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The second staff is 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 bottom staff is a bass clef with the same key signature and time signature. The music is in a 4/4 time signature. The first staff has a forte dynamic marking 'f' and an accent mark over the eighth note in the fourth measure. The lyrics are written below the second staff.

Ye who sang cre - a - tion's sto - ry, Now proclaim Mes - si - ah's birth ;

This system contains the next four staves of music. The top staff is a treble clef with a key signature of two flats and a common time signature. The second staff is 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 bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the second staff.

pp
Come and worship, wor - ship Christ, Come and worship; Christ the new born

pp

This system contains the final four staves of music on the page. The top staff is a treble clef with a key signature of two flats and a common time signature. The second staff is 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 bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the second staff. The first measure of the top staff has a piano dynamic marking 'pp'. The first measure of the bottom staff also has a piano dynamic marking 'pp'.

CHRISTMAS ANTHEM. Continued. 141

King, wor-ship Christ the new-born King. Hal-le-lu-jah! for the

King, wor-ship Christ the new-born King. Hal-le-lu-jah! for the

King, wor-ship Christ the new-born King. Hal-le-lu-jah! for the

recitativo *mf*

Lord God Omnipotent reigneth, The kingdoms of this world are become the kingdoms of our

recitativo *mf*

Lord God Omnipotent reigneth, The kingdoms of this world are become the kingdoms of our

recitativo *mf*

Lord God Omnipotent reigneth, The kingdoms of this world are become the kingdoms of our

142 CHRISTMAS ANTHEM. Continued.

Lord, and of his Christ, and he shall reign for - ev - er and ev - er!

f
Hal - le - lu - jah! We give thee thanks, Oh Lord God Almighty, Who

art, and wast, and art to come. King of kings and

CHRISTMAS ANTHEM. Continued. 143

Solo, Tenor or Soprano
Andante *p*

Lord..... of Lords! Shepherds in the field a - bid - ing,

Organ
Ped. *rit* *tempo Imo*

watching o'er your flocks by night; God, with man, is

TUTTI *pp*

now re - sid - ing, Yonder shines the in - fant light. Come and worship

pp

144 CHRISTMAS ANTHEM. Continued.

ff *pp*

Christ, worship Christ, the new-born King! worship Christ, the new-born King!

ff *pp*

Christ, worship Christ, the new-born King! worship Christ, the new-born King!

ff *pp*

Christ, worship Christ, the new-born King! worship Christ, the newborn King.

f Allegro

Hal - le - lu - jah! Halle - lu - jah! A - men. Sal - va - - tion

f Allegro

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

f Allegro

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

f Allegro

CHRISTMAS ANTHEM. Continued. 145

to our God, who sit - teth up - on the

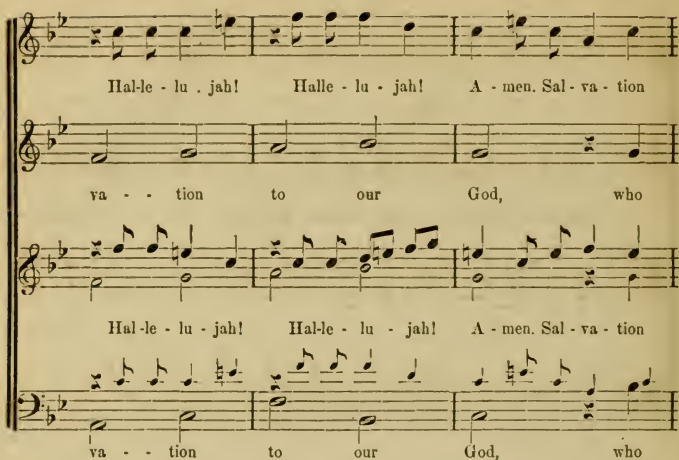
Hal - le - lu - jah! A - men. Sal - va - tion to our God! Hal - le -

throne, and un - to the Lamb, Hal - le - lu - jah!

lu - jah! A - men, A - - - men. Sal -

lu - - jah! A - - - - men. Sal -

146 CHRISTMAS ANTHEM. Continued.



Hal-le - lu - jah! Hal-le - lu - jah! A - men. Sal - va - tion
va - - tion to our God, who



Hal-le - lu - jah! A - men, A - - men.
sitteth upon the throne, and un - to the Lamb.
to our God, Hal-le - lu - jah! A - men, A - - men.
sitteth upon the throne, and un - to the Lamb. Sal - vation

CHRISTMAS ANTHEM. Continued. 147



Hal-le-lu-jah! Halle-lu-jah! Hal-le-

Hal-le-lu-jah! Halle-lu-jah! Ha-le-

Hal-le-lu-jah! Halle-lu-jah! Hal-le-

to our God, who sit-teth up-on the throne, who



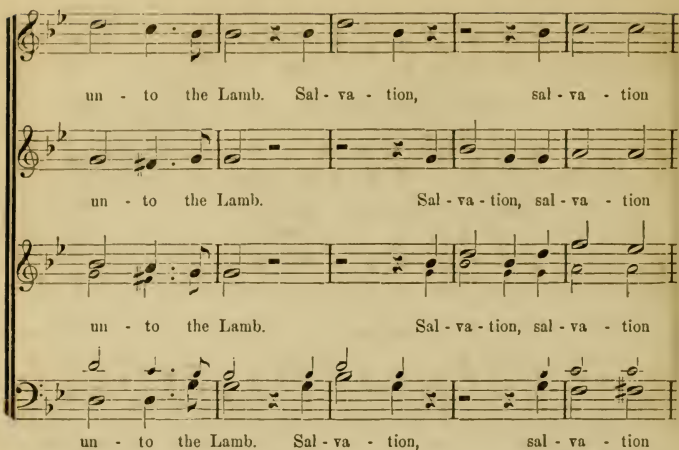
lu-jah! Hal-le-lu-jah! who sit-teth up-on the throne, and

lu-jah! Hal-le-lu-jah! who sit-teth up-on the throne, and

lu-jah! Hal-le-lu-jah! who sit-teth up-on the throne, and

sit-teth up-on the throne,..... Halle-lu-jah! and

148 CHRISTMAS ANTHEM. Continued.

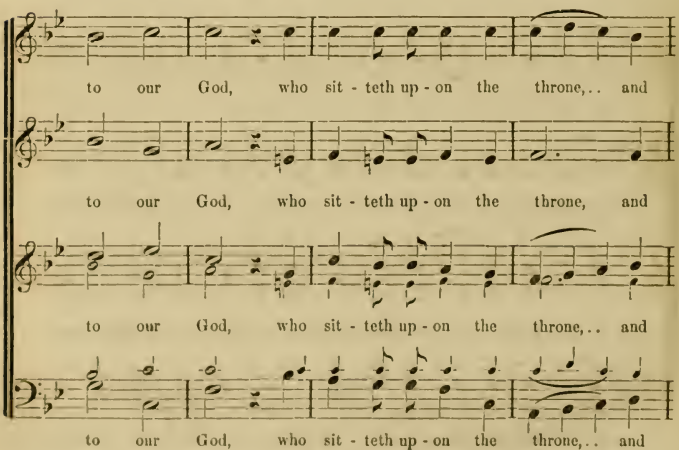


un - to the Lamb. Sal - va - tion, sal - va - tion

un - to the Lamb. Sal - va - tion, sal - va - tion

un - to the Lamb. Sal - va - tion, sal - va - tion

un - to the Lamb. Sal - va - tion, sal - va - tion



to our God, who sit - teth up - on the throne,.. and

to our God, who sit - teth up - on the throne, and

to our God, who sit - teth up - on the throne,.. and

to our God, who sit - teth up - on the throne,.. and

CHRISTMAS ANTHEM. Continued. 149

un - to the Lamb.

un - to the Lamb. Hal - le - lu - jah! Hal - le -

un - to the Lamb. Sal -

un - to the Lamb. Sal - va - tion to our God, who

Halle -

lu - jah! A - men. Sal - va - tion to our God, Halle-lujah! Halle -

va - tion to our God. who sit - teth up - on the throne, Halle -

sit - teth upon the throne, and un - to the Lamb. Halle -

150 CHRISTMAS ANTHEM. Continued.

lu - jah! Hal-le - lu - jah! Hal-le - lu - jah!

lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Sal-

lu - jah! Sal - va - tion to our God, who

lu - jah! Sal - va - tion to our

Sal - va - tion to our God, and

va - tion to our God, who sit - teth up - on the throne, and

sit - teth up - on the throne..... and

God, Sal - va - tion to our God, and

CHRISTMAS ANTHEM. Continued. 151

un - to the Lamb, Hal-le - lu - jah! Hal-le-

un - to the Lamb. Hal-le - lu - jah! Hal-le - lu - jah!

un - to the Lamb. Hal-le - lu - jah! Hal-le - lu - jah!

un - to the Lamb. Hal-le - lu - jah! Hal-le-

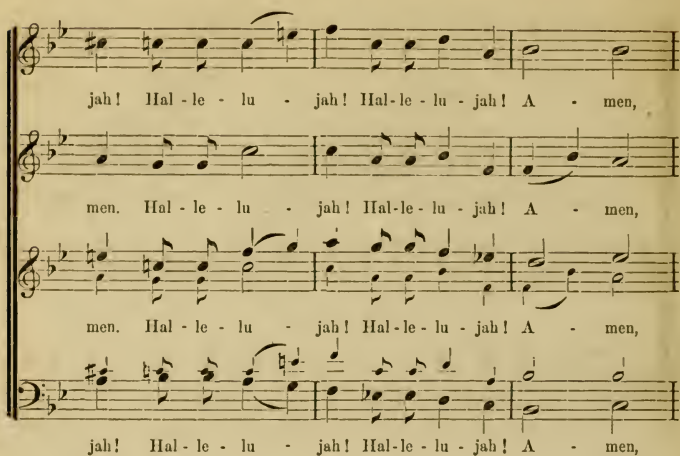
lu - jah! A - - men. Hal - le - lu -

Hal - le - lu - jah! A - - - -

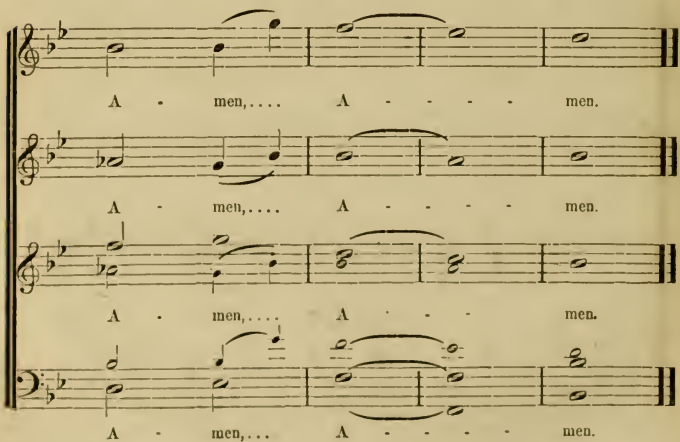
Hal - le - lu - jah! A - - - -

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

152 CHRISTMAS ANTHEM. Concluded.



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



A - men,.... A - - - - men.
 A - men,.... A - - - - men.
 A - men,.... A - - - - men.
 A - men,.... A - - - - men.

PSALM 148.

153

f Allegretto.

1. Praise the Lord! ye heavens, a-dore him; Praise him, an - gels, in the height;

Sun and moon, rejoice be - fore him, Praise him, all ye stars of light!

2. Praise the Lord, for he hath spoken; Worlds, his mighty voice o - beyed;
SOLO.

3. Praise the Lord, for he is glorious; Nev - er shall his promise fail;
mf SOLO. ff TUTTI.

SOLO.

SOLO *p* *ff* TUTTI rit.

Laws which nev - er shall be broken, For their guidance he hath made.

SOLO *p* *ff* TUTTI rit.

God hath made his saints vic - torious, Sin and death shall not pre - vail.

SOLO *p* *ff* TUTTI rit.

SOLO *p* *ff* TUTTI rit.

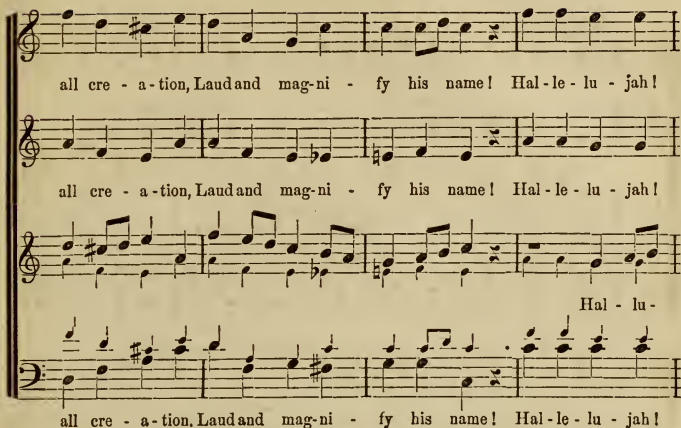
f

Praise the God of our salvation, Hosts on high his power proclaim, Heaven and earth, and

f

Praise the God of our salvation, Hosts on high his power proclaim, Heaven and earth, and

f



all cre - a - tion, Laud and mag - ni - fy his name! Hal - le - lu - jah!

all cre - a - tion, Laud and mag - ni - fy his name! Hal - le - lu - jah!

Hal - lu -

all cre - a - tion, Laud and mag - ni - fy his name! Hal - le - lu - jah!



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

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

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

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

(This composition is performed annually at Yale College on the Sabbath before Presentation Day —The first thirteen measures are by Mendelssohn, the rest by the author of this collection.

Words by RICHARDS.

Adagio non molto.

Lamb of God, be-hold us, meet-ing Here up-on thy ho-ly

day. Bless us in the moments fleet-ing, While with-in thy courts we

stay, While with-in thy courts we stay. Bless us part-ing, Bless us

PARTING HYMN. Continued. 157

start - ing out up - on life's wea - ry way; Bless us part - ing, bless us

poco rit. *A tempo*

start - ing out up - on life's wea - ry way; Bless us part - ing, bless us

poco rit. *A tempo*

start - ing out up - on life's wea - ry way. Brightest joys are soonest

SOLO *p* *SOLO* *p* *SOLO*

158 PARTING HYMN. Continued.

f **TUTTI** *p* **SOLO**

end-ed; Parting scenes to all must come; Pleasure is with sor-row

TUTTI *cres*

blend-ed, Friends must from each oth-er roam. May thy guiding grace a - bid - ing

TUTTI *cres*

p *f*

to rest in heaven
Lead to rest in heaven, in heaven. our home, lead to rest, lead to

p *f*

PARTING HYMN. Continued. 159

rest in heaven our home. May thy guid-ing grace, a - bid - ing, lead to

This system contains the first four staves of music. The first two staves are vocal parts (Soprano and Alto), and the last two are piano accompaniment (Right and Left Hand). The music is in G major, 4/4 time, and features a mix of eighth and sixteenth notes.

rest, lead to rest in heaven our home. 3. When the day of life is

This system contains the next four staves of music. It continues the vocal and piano parts from the first system. The lyrics 'rest, lead to rest in heaven our home. 3. When the day of life is' are placed below the vocal staves.

fad - ing Fast in - to its eve - ning gray. Join us, where no more in-

This system contains the final four staves of music on the page. The lyrics 'fad - ing Fast in - to its eve - ning gray. Join us, where no more in-' are placed below the vocal staves. The system concludes with a final cadence.

rad - ing, Fears or doubts can lead a - stray, Fears or doubts can lead a -

stray; Where death nev - er - more can sev - er Chains of love that bind to -

day; Where death never - more can sev - er Chains of love that bind to -

The musical score is written for a vocal part (soprano and alto) and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into three systems. The first system contains the first line of the hymn. The second system contains the second line. The third system contains the third line. The piano part is written in the bass clef and provides harmonic support for the vocal lines. The lyrics are printed below the vocal staves.

PARTING HYMN. Concluded. 161

day; Where death nev-er-more can sev - er Chains of love that bind to-

day; Where death nev-er-more can sev - er Chains of love that bind to-

day; Where death nev-er-more can sev - er Chains of love that bind to-

day; Where death nev-er-more can sev - er Chains of love that bind to-

This system consists of four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one flat (B-flat). The music is written in a 4/4 time signature. The lyrics are printed below each staff, with hyphens indicating syllables that span across measures.

pp day; Where death nevermore can sev - er Chains of love that bind to - day.

pp day; Where death nevermore can sev - er Chains of love that bind to - day.

pp day; Where death nevermore can sev - er Chains of love that bind to - day.

pp day; Where death nevermore can sev - er Chains of love that bind to - day.

This system consists of four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one flat (B-flat). The music is written in a 4/4 time signature. The lyrics are printed below each staff, with hyphens indicating syllables that span across measures. The first three staves begin with a *pp* (pianissimo) dynamic marking.

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