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By B. F. Baker and J. F. Fargo.

THE WESTERN NEWS COMPANY,

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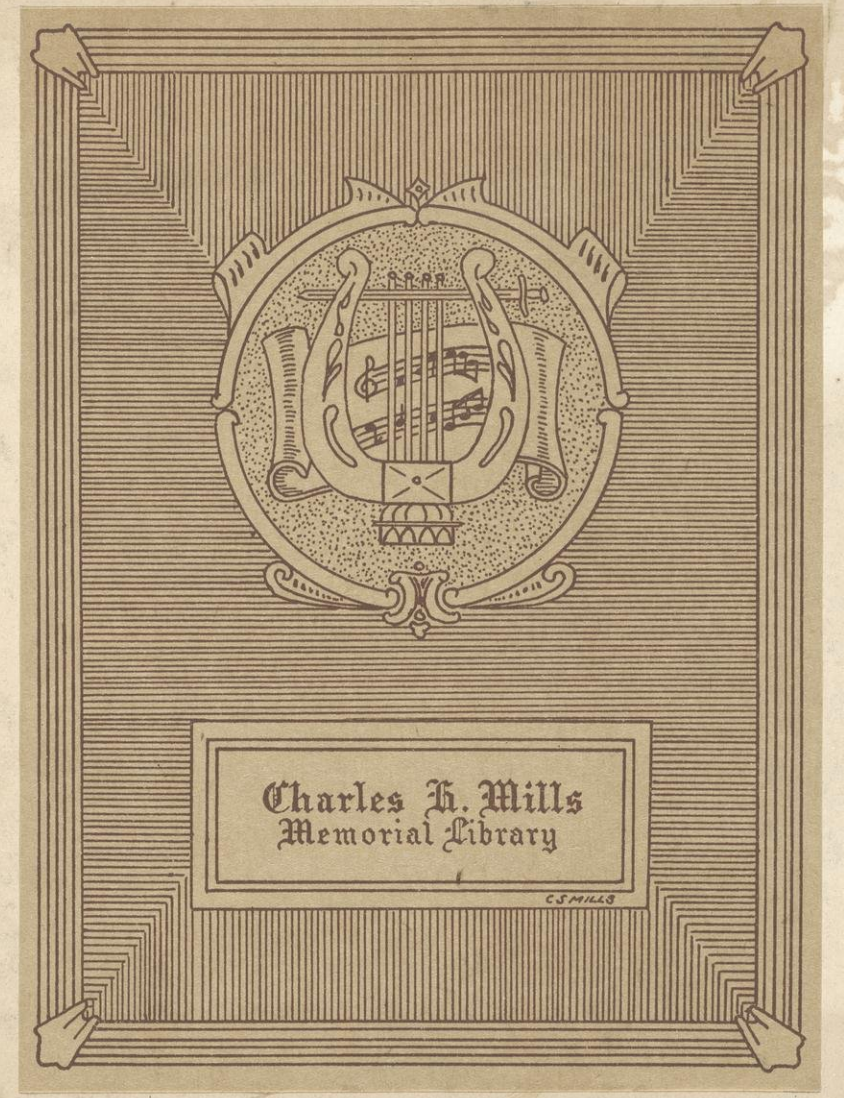
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By

B. F. BAKER AND J. F. FARGO.

CHICAGO:

THE WESTERN NEWS COMPANY.

1869.

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PREFACE.

In the composition of the Hymn Tunes in this work, the leading aim has been to give expression and force to the sentiment of the words, to embody in the music their corresponding, prevailing spirit, and to select a variety of hymns and metres to meet the demands of all religious occasions.

The principal object in the composition of the Anthems, Motets and Sentences has been to create and develop a devotional spirit, and to inspire religious thought and feeling; with this aim in view, such words have been adopted as are most appropriate to opening and closing service, — to Ordinations, Installations, Funerals, Thanksgivings, Christmas and Fast Days.

The "Theory of Musical Notation," contains a complete analysis of the principles, a knowledge of which will enable the singer to read music intelligently, while the Exercises are designed to educate the mind to the perception of Musical Form, and create a taste for pure and forcible harmony.

We entertain the hope that the "Songs of the Temple" may be instrumental in promoting a higher appreciation of the office of music in the sanctuary, and prove a worthy and an efficient advocate of the claims of Sacred Song on the consideration of an intelligent public.

THE EDITORS.

FORMATION OF TONE.

Sound is the sensation produced by the vibration of the air, or some other medium with which the ear is in contact. There are three words used as describing the sensations produced on the auditory nerve, viz: *Sound*, *Noise*, and *Tone*. Sound is a general term, but Noise and Tone are specific terms. NOISE is that kind of sound which results from irregular, interrupted, and confused vibrations, while TONE results from uniformly even uninterrupted vibrations. TONE, in the human voice, is produced by the exercise of the vocal organ, and other parts called into requisition, in accordance with the design of nature.

A well organized throat seems to be essential to the formation of tone; but a bad voice is oftener the result of neglect, or carelessness on the part of the singer or speaker, than the effect of organic difficulty. In a general sense, tone, or a good voice, must be taught by imitation, as are style in conversation, good manners, and the like.

In the early stages of vocal practice, the pupil should rid the voice of all pectoral, guttural, or nasal qualities, and until this be accomplished, all practice of scales and other exercises may not advance the student, but rather serve to confirm an exceptionable use of the voice.

The pupil should commence his practice by learning to inflate the chest by a single deep and silent inspiration, abstaining carefully from any sighing or sobbing sound, then allowing the breath to escape as slowly and gradually as possible; this should be repeated till the pupil can fill the lungs completely at one effort, and moreover till it come to be a matter of habit.

The learner must stand erectly, resting the weight of the body on both feet equally, and the head must be kept steadily in its proper position, inclining neither to the right nor left; in short, let the attitude be easy and graceful.

Let the tone be formed in the back part of the mouth, behind the veil of the palate, and let it issue unaccompanied by any wheezing, gurgling, or reedy sound. The mouth should be opened sufficiently wide to emit the tone freely, not however so wide as to distort the features. Avoid protruding the lips, adjusting them so as to slightly expose particularly the upper teeth. Ordinarily, huskiness and hoarseness result from an over issue of breath; hence the less amount of breath given to the voice, the more pure will be the tone.

The student should inflate the lungs and check the breath before commencing the tone. The tone must be approached with the slightest possible current of breath,— with certainty and firmness,— still avoiding abruptness. A seemingly natural and fitting position of the mouth must be secured before the tone commences; and no change should take place in the shape of the mouth during the prolongation of tone, that is, supposing the tone to be on one and the same vowel element. Neither should the general position of the mouth change when the tone is increased or diminished; for just in proportion as the mouth changes, so will also change the vowel elements. Hence it is recommended that the pupil form the tone on the following vowels, viz. A, long, as in *fate;* E, long; O, long; and A, as in *far;* all of which are single elements, demanding the same position of the mouth in their approach, prolongation, and termination.

The tongue should lie unnerved in its proper place, neither drawn back nor elevated. The tone should be formed without causing any apparent effort, for it is probably true that when the voice is exercised in accordance with the design of nature, it is pure,—costing the singer but little effort, and thereby rendering the tones more grateful to the listener.

In the proper exercise of the voice, the breath contained in the lungs is compressed through the contraction of the muscles of the waist, and forced upward into the Chest, thereby giving a strong impulse to the current of air passing through the trachea. This may be illustrated in part by a pipe Organ, the waist serving as a bellows, the chest as a receiver, or wind chest, the trachea as a pipe, and the head as a reflector or sounding board.

Notwithstanding the many suggestions that may properly be made to the learner in his early stages of practice, it is important, and indeed necessary, to attain excellence in the use of the voice, and form a chaste and finished style in singing, that the pupil should be under the direct instruction of a competent master, who is himself a practical singer, and whose examples are fit models for imitation.

THE THEORY OF MUSICAL NOTATION.

CHAPTER FIRST.

The science of musical notation represents to the mind the physical characteristics or conditions of tones. That quality of a tone which is sometimes described by the words high and low, is defined by the word pitch, and with reference to that quality the first classifications of tones are made. There are three different classifications. The general name applied to each is SCALE. The specific names are the Major, Chromatic, and Minor scales. The Major Scale, of which the present chapter treats, is a classification of eight tones, whose relative pitch is prescribed and established by common consent. The numerical names by which these tones are designated from the lowest one, are one, two, three, four, five, six, seven, eight, and the syllabic names by which they are sung, are *Do*, *Re*, *Mi*, *Fa*, *Sol*, *La*, *Si*, *Do*. The word *Interval* is the technical name applied to the difference of pitch between any two tones. The interval from any tone of the major scale to the next above it is called a second. The intervals between one and two, two and three, four and five, five and six, six and seven, which are alike great, are called major seconds, and those between three and four, and seven and eight, which are alike small, are called minor seconds.

Diagram of the Scale.

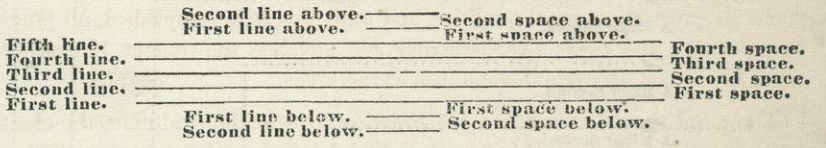
Eight.....Do.
A Minor Second.
Seven.....Si.
A Major Second.
Six.....La.
A Major Second.
Five.....Sol.
A Major Second.
Four.....Fa.
A Minor Second.
Three.....Mi.
A Major Second.
Two.....Re.
A Major Second.
One.....Do.

NOTE.—After having gained a good degree of facility in uttering the tones of the scale, should the teacher at this stage of the work exercise the pupils in beating time as they sing the scale from the diagram, he will promote their important interest, and render his own task less difficult.

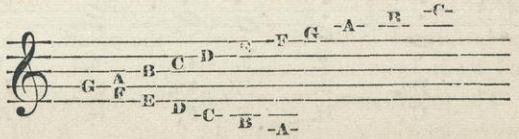
The Staff.

Five horizontal, parallel lines constitute the STAFF, on which most of the musical signs are written. The general name of the lines and the spaces between the lines, is DEGREE. The staff contains nine degrees, viz.: five lines and four spaces. The degrees of the staff are enumerated, as are the tones of the scale, from the lowest upward. The capacity of the staff is extended by adding short lines above or below.

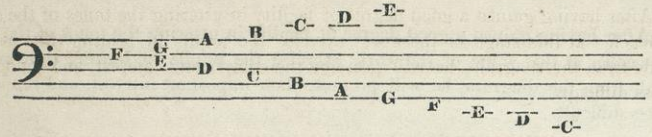
THE STAFF.



The literal names, A, B, C, D, E, F, G, are fixed upon the degrees of the staff by signs, technically called CLEFS. These clefs give the same literal names a different place upon the degrees of the staff The clefs derive their designation from the letter whose place they fix on the staff, and from which the literal reckoning is made upward in alphabetic order, and downward by the inversion of that order. Thus, the G Clef.

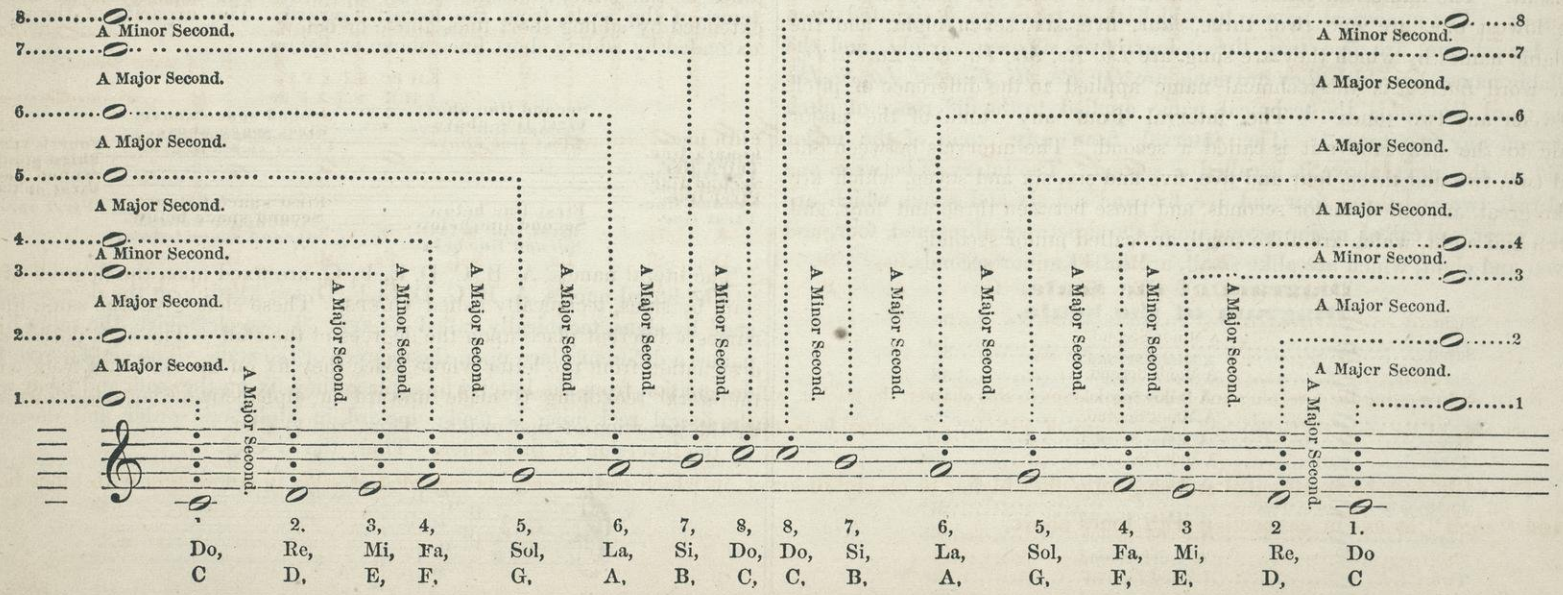


The F Clef:



NOTE. — The pitch of a tone is designated by the literal name of the degree of the staff on which the note representing the tone is written. For example, if a note be written on G, the pitch of the tone represented thereby is called G, irrespectively of any other quality that may be imputed to the tone. The clef, is, therefore, essential, for however complete the representation of a tone may be in other respects, in the absence of a clef the notes on the staff have no pitch assigned to them. The need of having two clefs is found in the fact, that the use of only one would incur the necessity of augmenting the staff by the use of short lines to such an extent as to embarrass the reader; whereas, the use of two clefs affords facility for representing the pitch of the tones called into requisition in vocal music, mainly on the staff.

The Scale Represented on the Staff under the G Clef.


8
7
6
5
4
3
2
1
A Minor Second.
A Major Second.
A Major Second.
A Major Second.
A Minor Second.
A Major Second.
A Major Second.
A Major Second.
A Major Second.
A Minor Second.
A Minor Second.
A Major Second.
A Major Second.
A Major Second.
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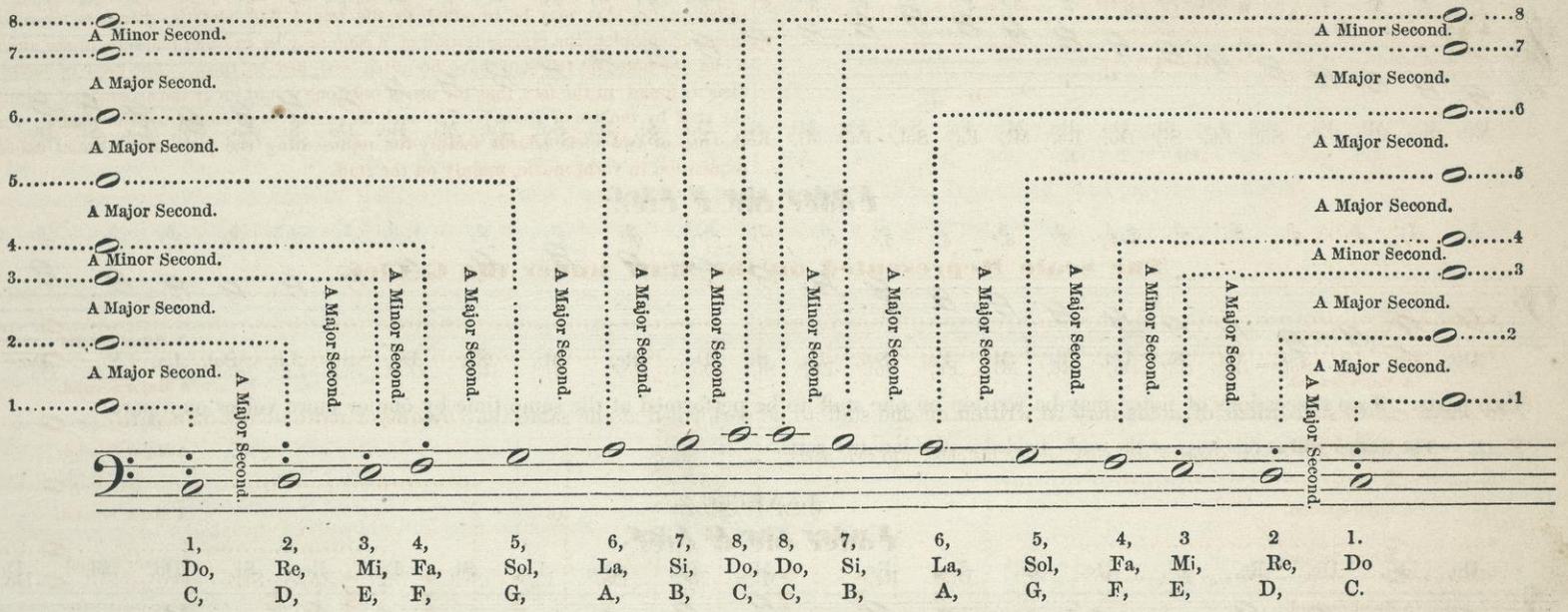
A Minor Second.
A Major Second.
A Major Second.
A Major Second.
A Minor Second.
A Major Second.
A Major Second.
A Major Second.
A Minor Second.
A Major Second.
A Major Second.
A Major Second.
A Major Second.
A Major Second.
A Major Second.
A Minor Second.
A Major Second.
A Major Second.
A Major Second.
A Minor Second.
A Major Second.
A Major Second.
A Major

The Scale Represented on the Staff under the F Clef.

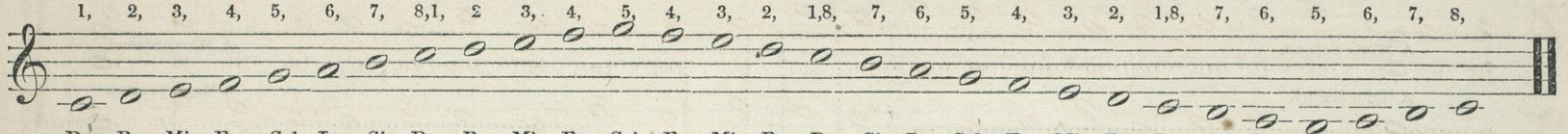


NOTE. — In singing the foregoing and following lessons in this chapter, the teacher will require his class to measure the length of the tones by *Two*, *Three*, *Four*, and *Six* beats to each tone of the scale, till facility and a good degree of accuracy are obtained in beating time.

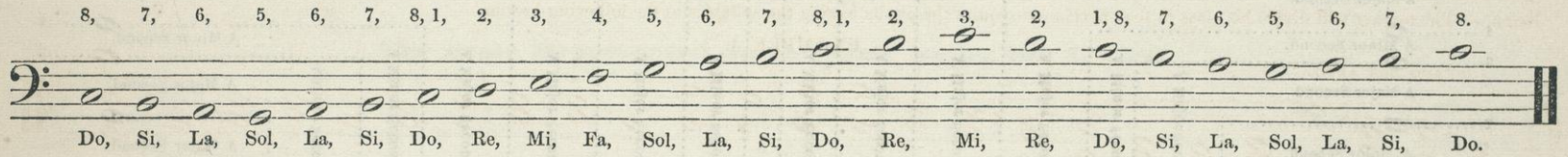
The scale may be represented and sing an eighth higher or an eighth lower, in which case, "*one*" is regarded as *eight* in connection with tones below, and "*eight*" as *one* in connection with tones above.

EXAMPLE 1.

Under the G Clef.



Under the F Clef.

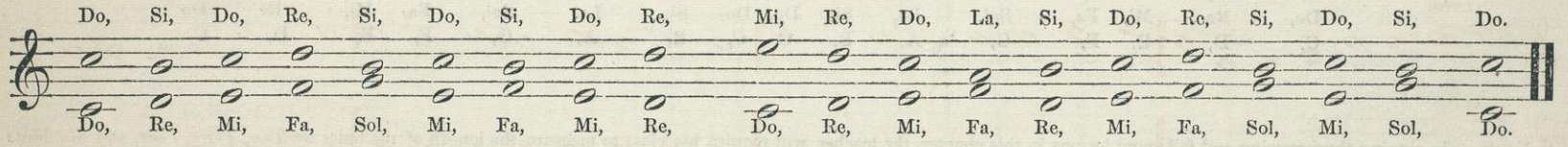


Two parts. Two successions of notes may be written on one staff to be performed at the same time by one or more voices on a part.

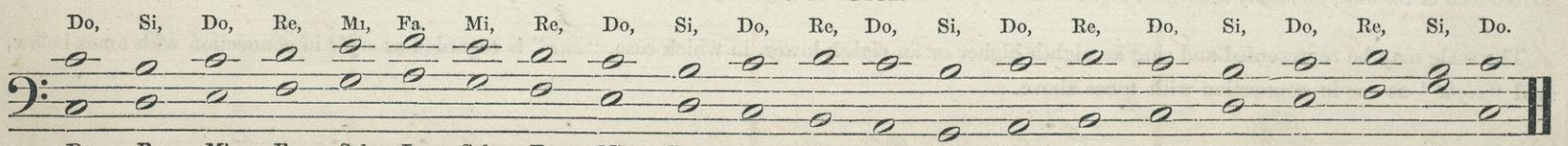
NOTE. — The teacher will at this stage of the work, divide his class into two parts.

EXAMPLE 2.

Under the G Clef.

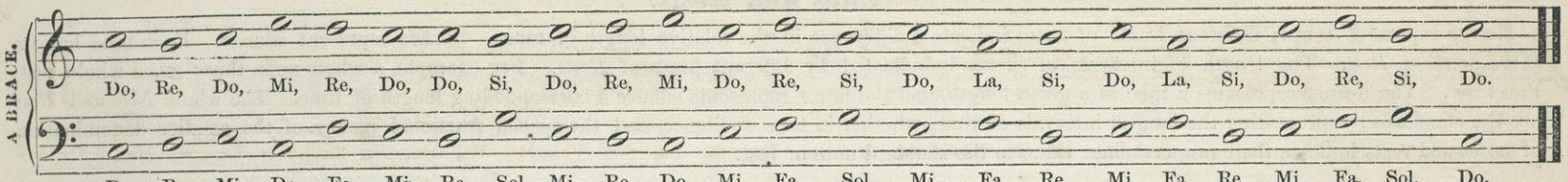


Under the F Clef.



Two parts to be performed simultaneously, may be written one on each of two staves, tied together with a Brace.

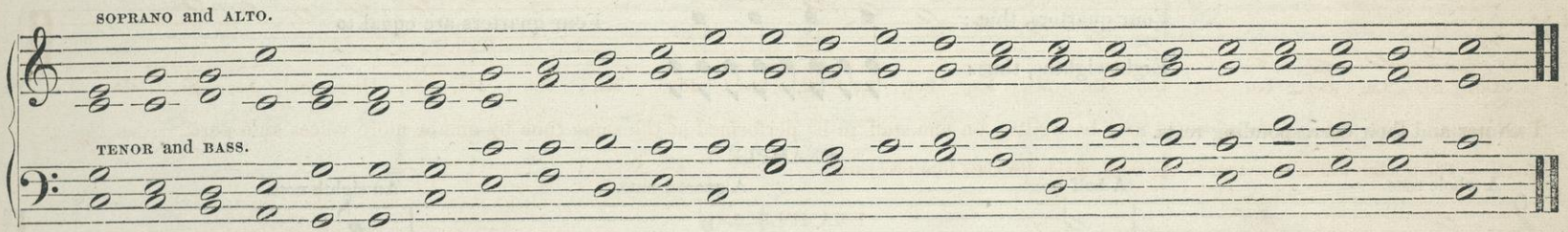
EXAMPLE 3.



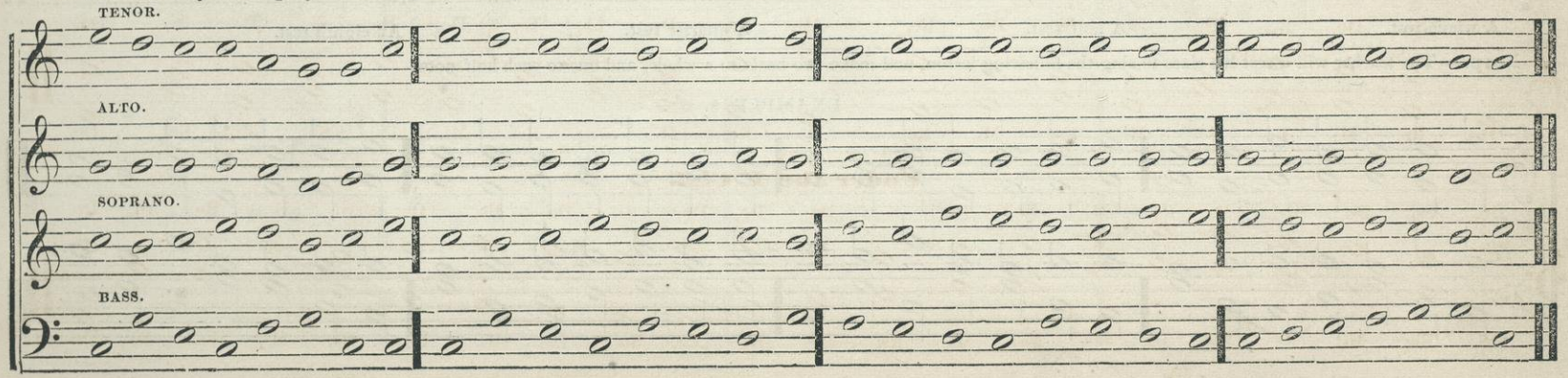
Two parts may be written on each of the two staves, and thereby form parts, *Soprano*, *Alto*, *Tenor*, and *Bass* may be obtained.

NOTE. — The teacher will divide his class in four parts, and require the pupils to sing the syllables to the following lessons.

EXAMPLE 4.



Four staves may be employed, having but one part on a staff. EXAMPLE 5.

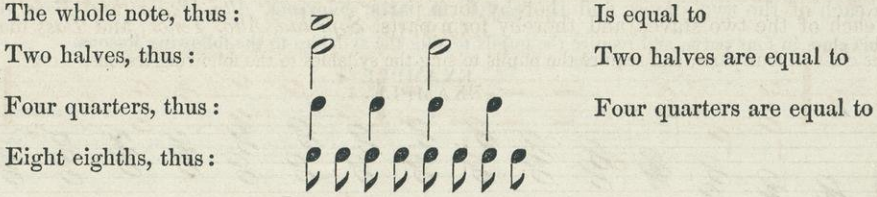


CHAPTER II.

Notes and Rests.

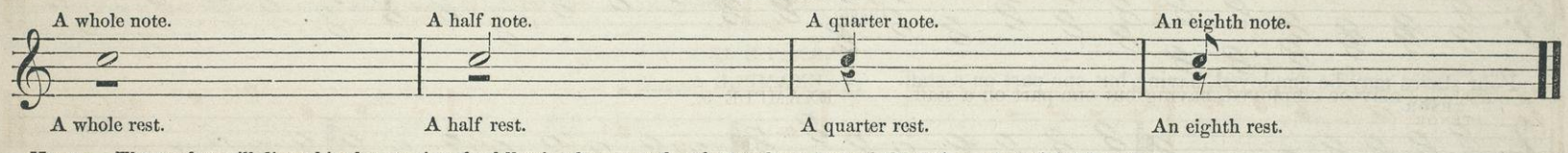
NOTES represent tones; different kinds of notes indicate a difference in the relative length of tones. RESTS represent silence. Each note has its corresponding *Rest*. The length of intervals of silence is indicated by different kinds of *Rests*. For example, a whole note, thus: 𝅝, a whole rest, thus: 𝄻. The former represents a tone of a given length, and the latter represents silence a corresponding length of time. The whole *Note* and *Rest* are the standards; representing the longest intervals of time, whether in tone or silence, and the special fractional names of the smaller denomination of notes and rests indicate their proportionate value to the standard note or rest.

EXAMPLE 6.



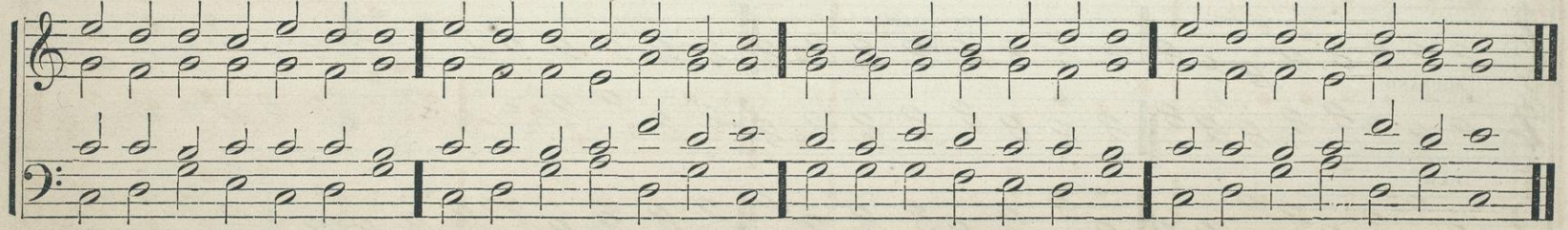
Notes and their corresponding rests.

EXAMPLE 7.



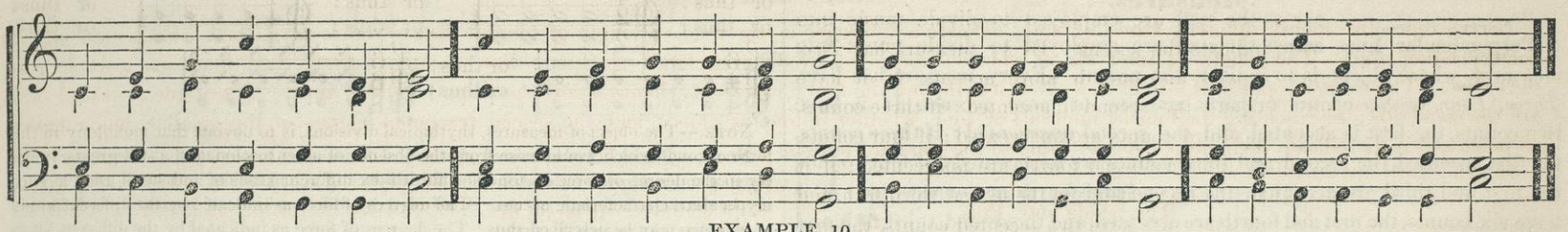
NOTE. — The teacher will direct his class to sing the following lesson, and make two beats to a whole, and one to each half note.

EXAMPLE 8.



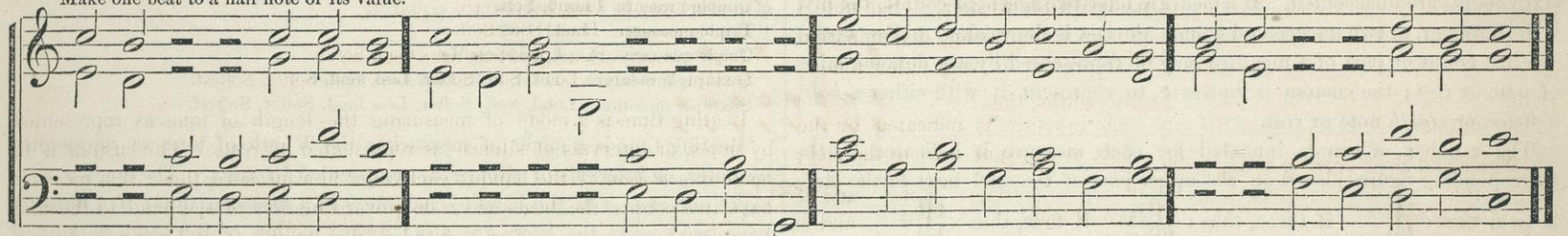
NOTE. — The teacher will direct his class to sing the following lesson, and make one beat to a quarter note, or its value.

EXAMPLE 9.



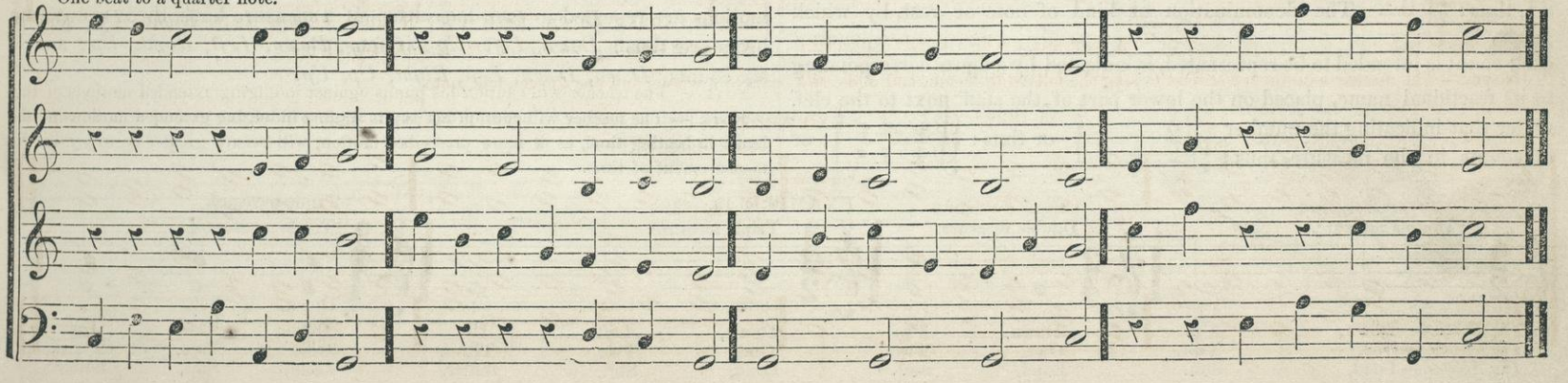
EXAMPLE 10.

Make one beat to a half note or its value.



EXAMPLE 11.

One beat to a quarter note.

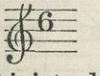
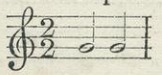
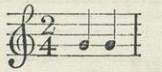
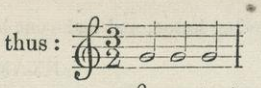
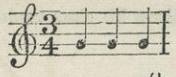
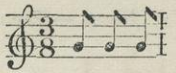
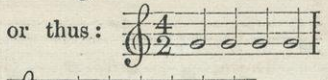
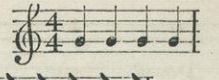
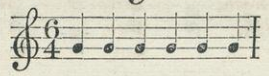
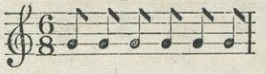


CHAPTER III.

Measures.

Perpendicular lines across the staff are employed to divide music into measures, whose object is to indicate the accent. Every measure has *Two*, *Three*, *Four*, or *Six* counts or parts, and one or more accents. If it have two counts, the first is accented, and the second unaccented: if three counts, the first accented, the second and third counts are unaccented: if four counts, the first and third are accented, the second and fourth are unaccented: if it have six counts, the first and fourth are accented, and the second, third, fifth, and sixth counts are unaccented. If a measure have two accented counts, the first is the stronger, or two unaccented counts, the last is the weaker. (See note.)

Each count or part of a measure may be represented by any denomination of note or rest; the custom is, however, to represent it with either a *half*, *quarter*, or *eighth* note or rest.

The number of counts intended for each measure is indicated by the corresponding figure placed on the upper part of the staff next to the clef; if two, thus: if three, thus: if four, thus: and if six, thus:  The denomination or kind of note or rest, by which each count is intended to be represented, is indicated by a figure corresponding to its fractional name, placed on the lower part of the staff next to the clef, under that indicating the number of counts in the measure, thus:  or thus:  or thus:  or thus:  or thus:  or thus:  or thus:  or thus:  or thus: 

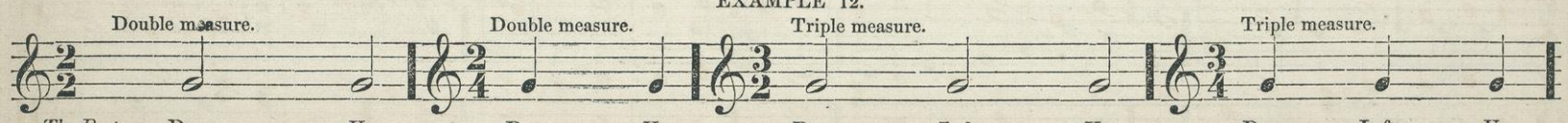
NOTE.—The object of measures, rhythmical divisions, is to obviate that monotony in the force of tones which would arise from the absence of accentuation, and a still greater variety in the degree of force of tone is afforded by different kinds of measures, each having its peculiar, characteristic accent. The degrees of force as indicated by the different kinds of measure may be described thus:

Double measure. Loud, Soft.
Triple measure. Loud, Soft, Softer.
Quadruple measure. Loud, Soft, Less loud, Softer.
Sextuple measure. Loud, Soft, Softer, Less loud, Softer, Softest.

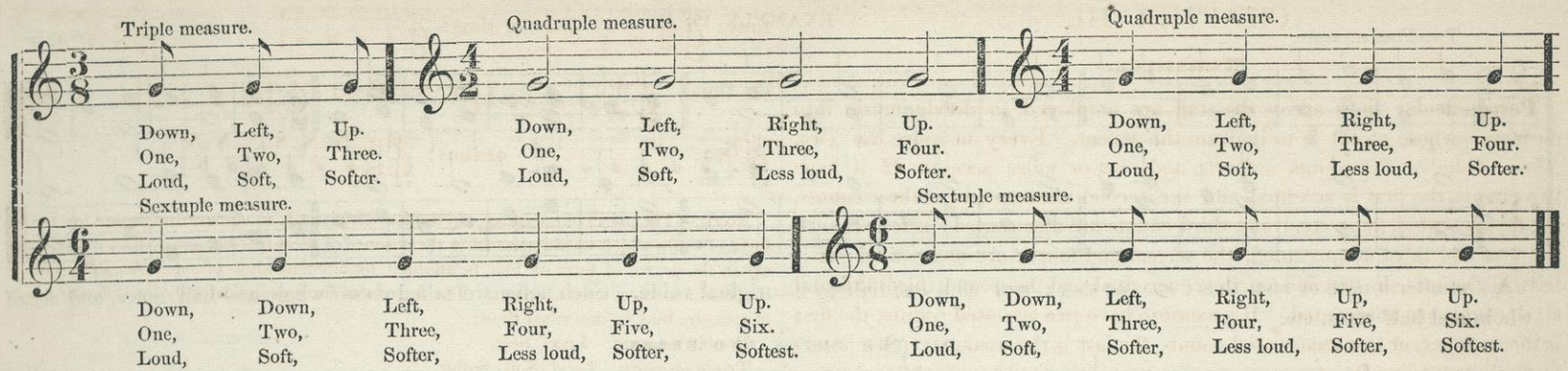
Beating time is a mode of measuring the length of tone as represented by notes, or intervals of silence as represented by rests. The custom is to make one *motion* of the hand to each *count* in a measure, thus: if a measure have two counts, the beats are, a downward motion of the hand to the first count in the measure, and an upward motion to the second count, and these motions are repeated to each measure. If a measure have three counts the beats are thus: *Down, Left, Up;* if four, *Down, Left, Right, Up;* and if six counts, *Down, Down, Left, Right, Up, Up.*

NOTE. — The teacher will caution his pupils against indulging extended motions of the hand in beating time, as a more prescribed motion, will secure greater accuracy in the measurement of time.

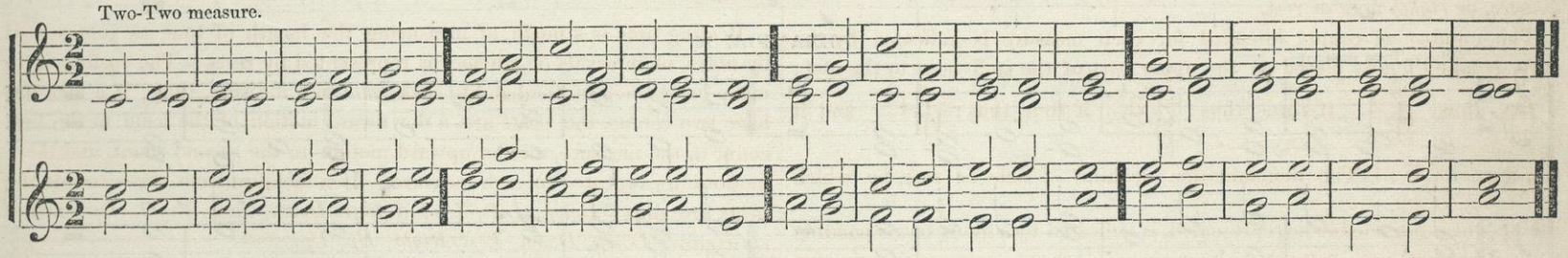
EXAMPLE 12.



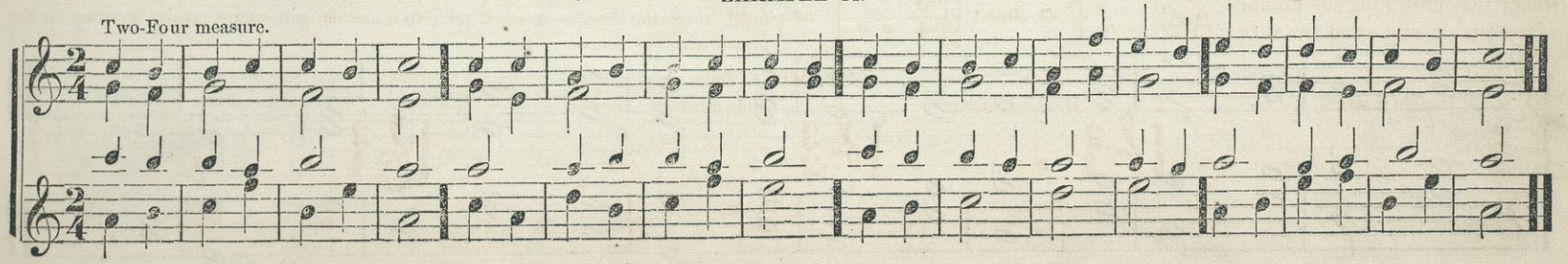
The Beats. — Down,	Up.	Down,	Up.	Down,	Left,	Up.	Down,	Left,	Up.
The Counts. — One,	Two.	One,	Two.	One,	Two,	Three.	One,	Two,	Three.
The Accents. — Loud,	Soft.	Loud,	Soft.	Loud,	Soft,	Softer.	Loud,	Soft,	Softer.



EXAMPLE 13.

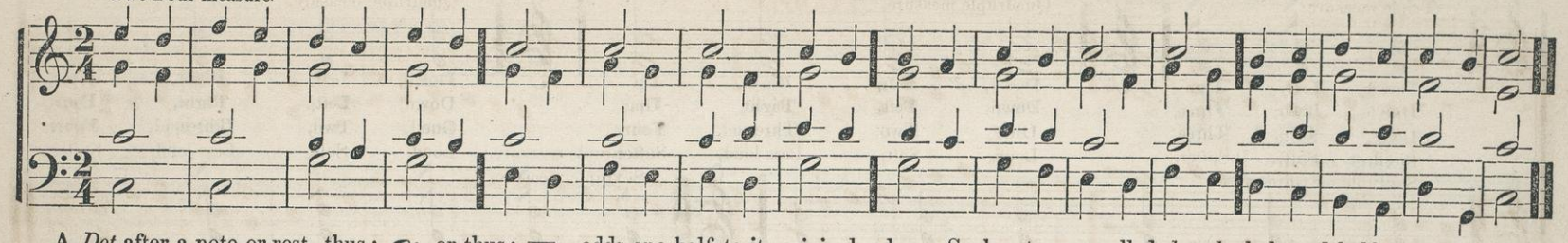


EXAMPLE 14.



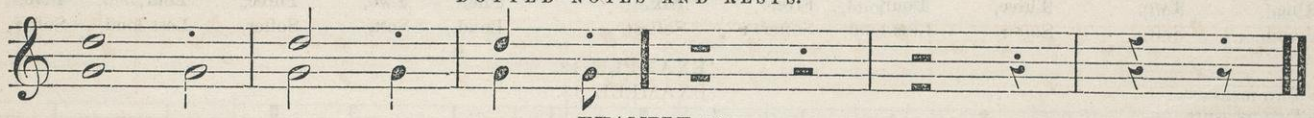
EXAMPLE 15.

Two-Four measure.



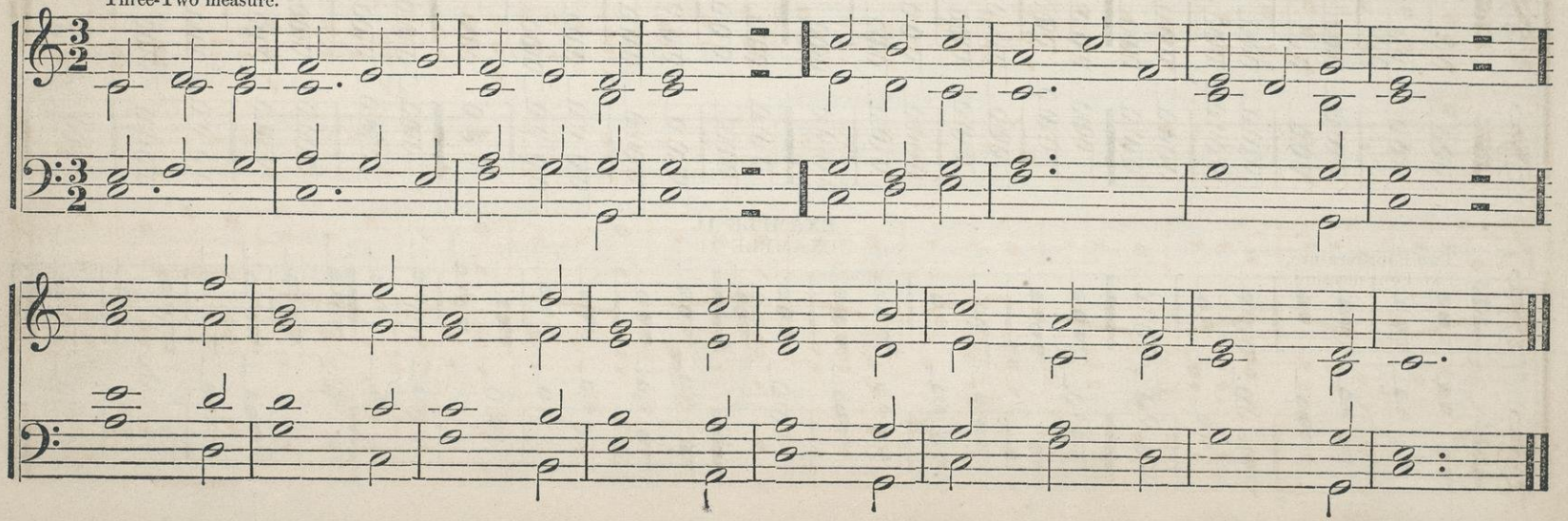
A *Dot* after a note or rest, thus: 𝅗𝅥· or thus: 𝄼· adds one half to its original value. Such notes are called *dotted* whole and half notes, and *dotted* whole and half rests, etc.

DOTTED NOTES AND RESTS.



EXAMPLE 16.

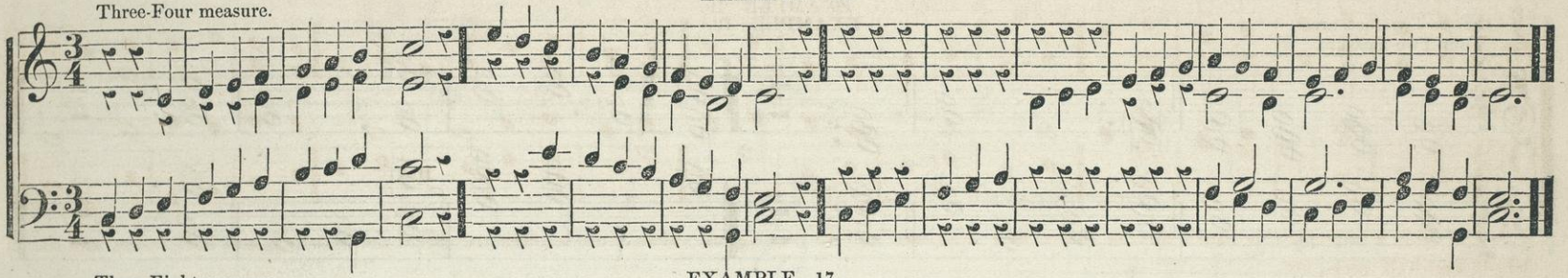
Three-Two measure.



NOTE.—The teacher will instruct his class by precept as well as example to sing these lessons in a smooth, even, connected manner, and also, to carefully regard the *Intonation*, *Time*, and *Accent*, and the *Articulation*, in the utterance of the syllables.

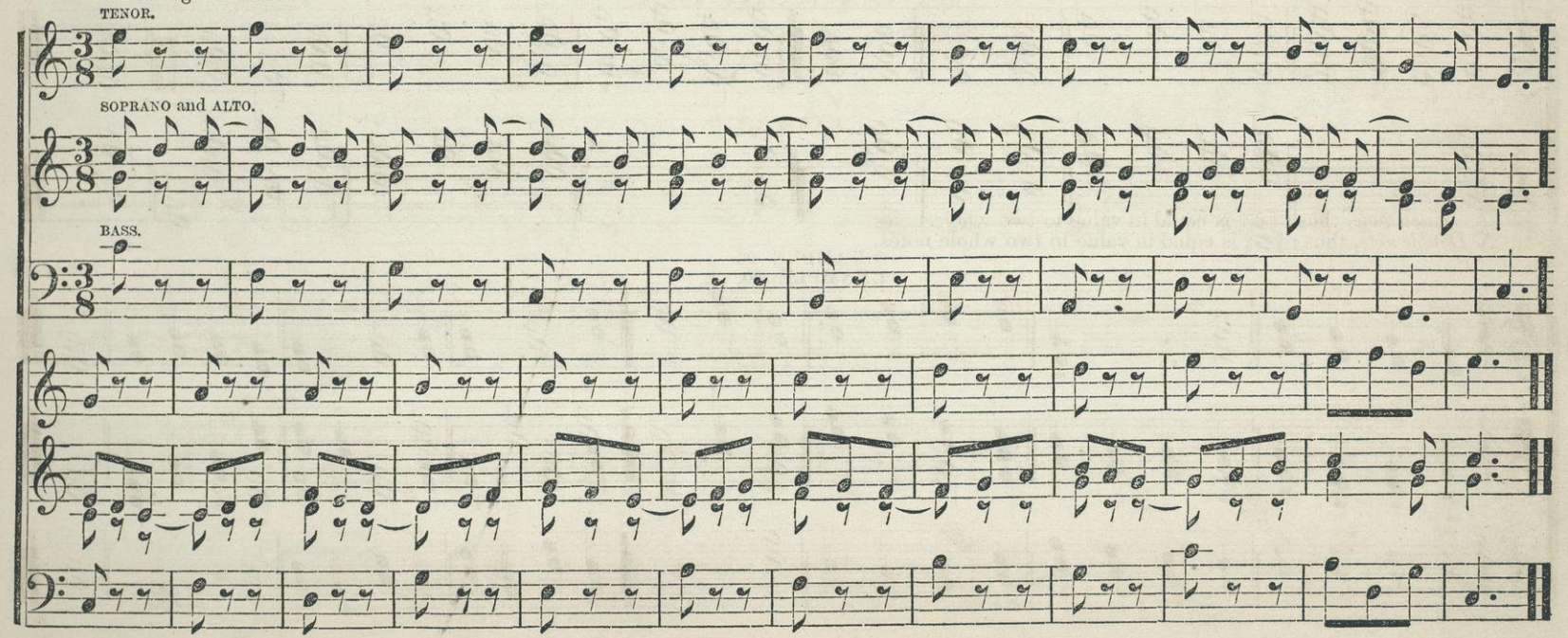
EXAMPLE 16.

Three-Four measure.



EXAMPLE 17.

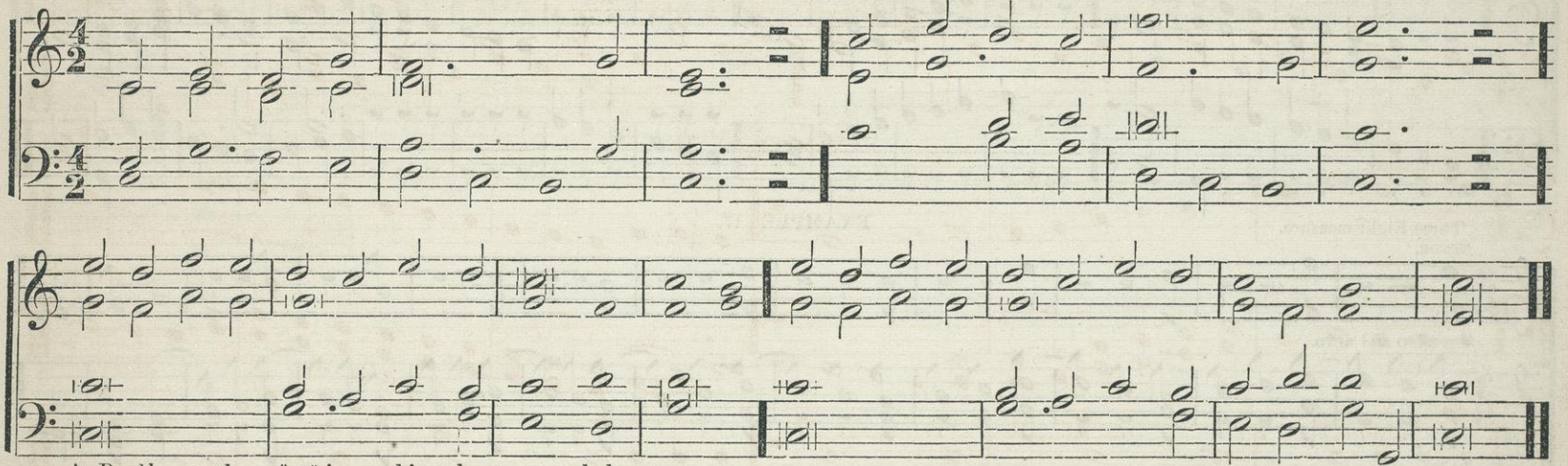
Three-Eight measure.



When two notes having the same pitch are tied together they represent but one tone, and in case the second of the two notes thus tied be on the strong part of the measure, the accent which would otherwise belong to it, is *transferred*, to the first.

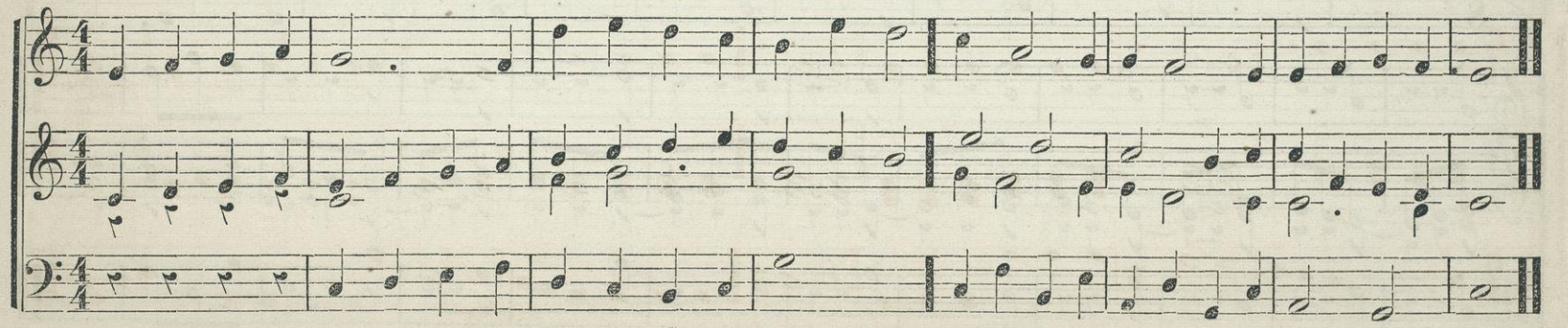
EXAMPLE 19.

Four-Two measure.

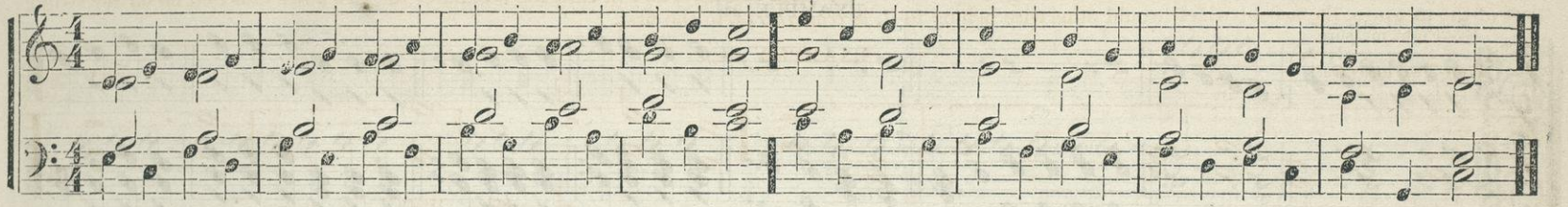


A *Double note*, thus ; 𝅜 is equal in value to two whole notes.

EXAMPLE 20.

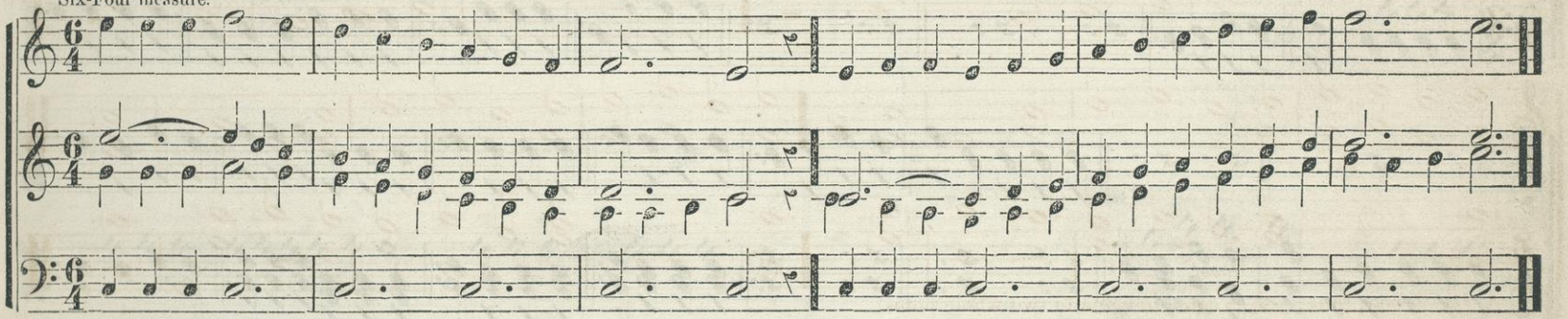


EXAMPLE 21.

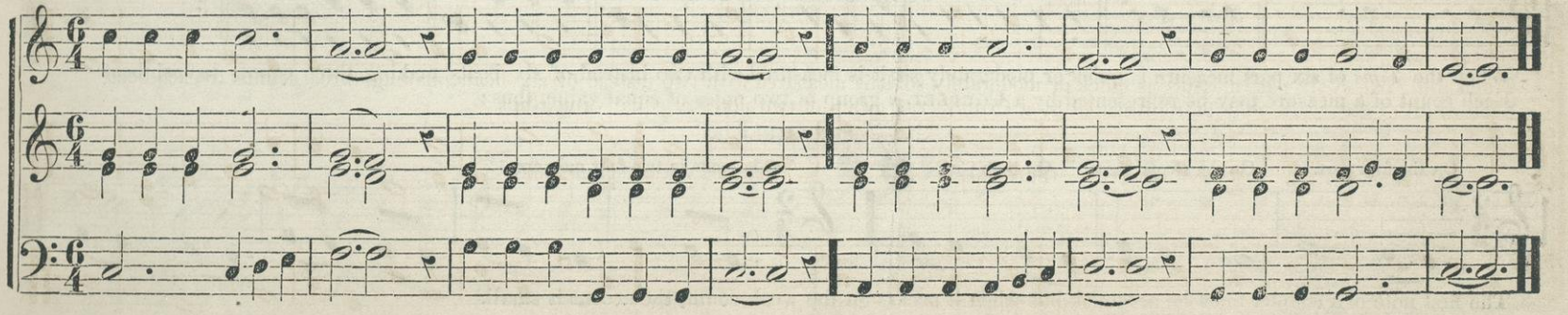


EXAMPLE 22.

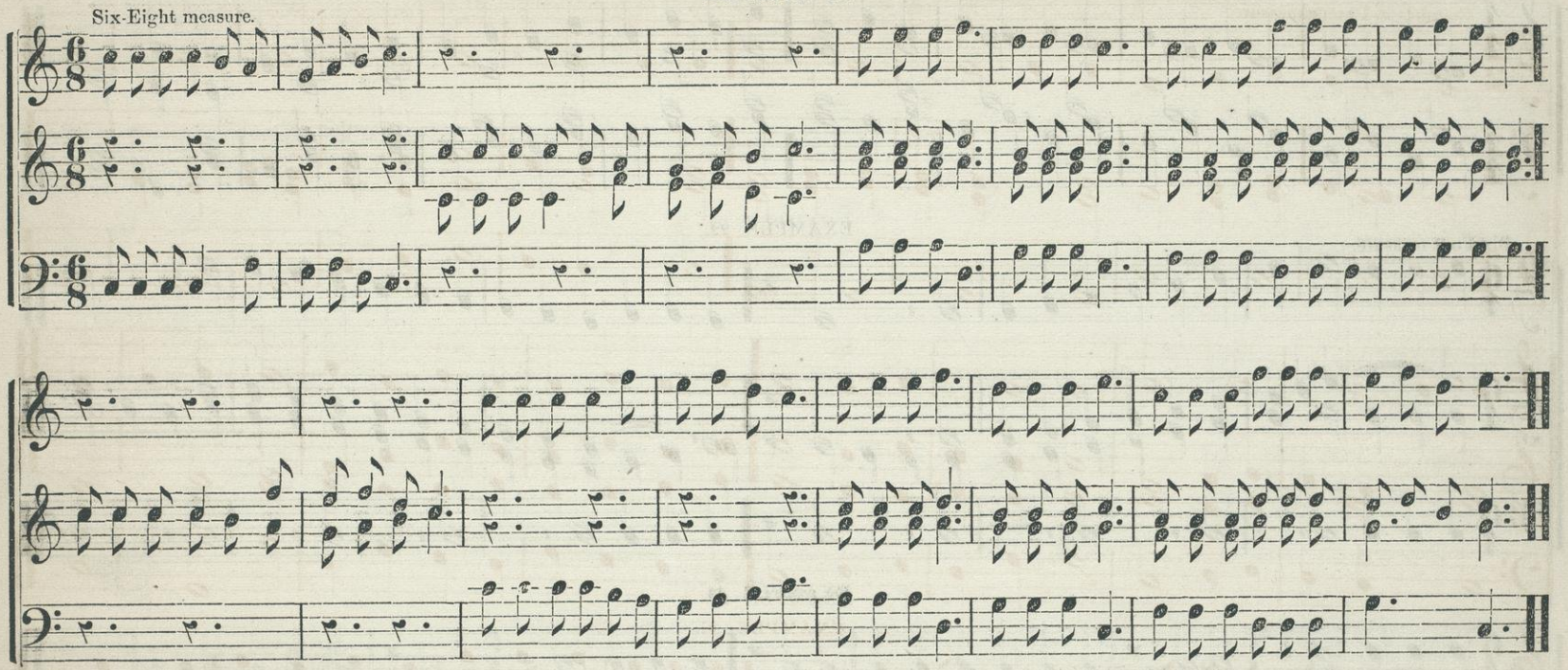
Six-Four measure.



EXAMPLE 23.

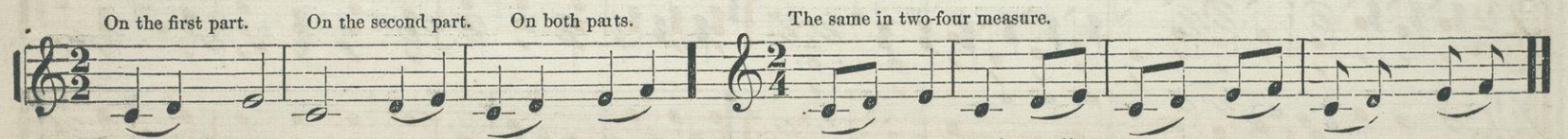


EXAMPLE 24.



When the *Time* of six part measure is quick or moderately so, it is measured with two instead of six beats, making three counts to each beat. Each count of a measure may be represented by a COUPLET, a group of two notes of equal value, thus:

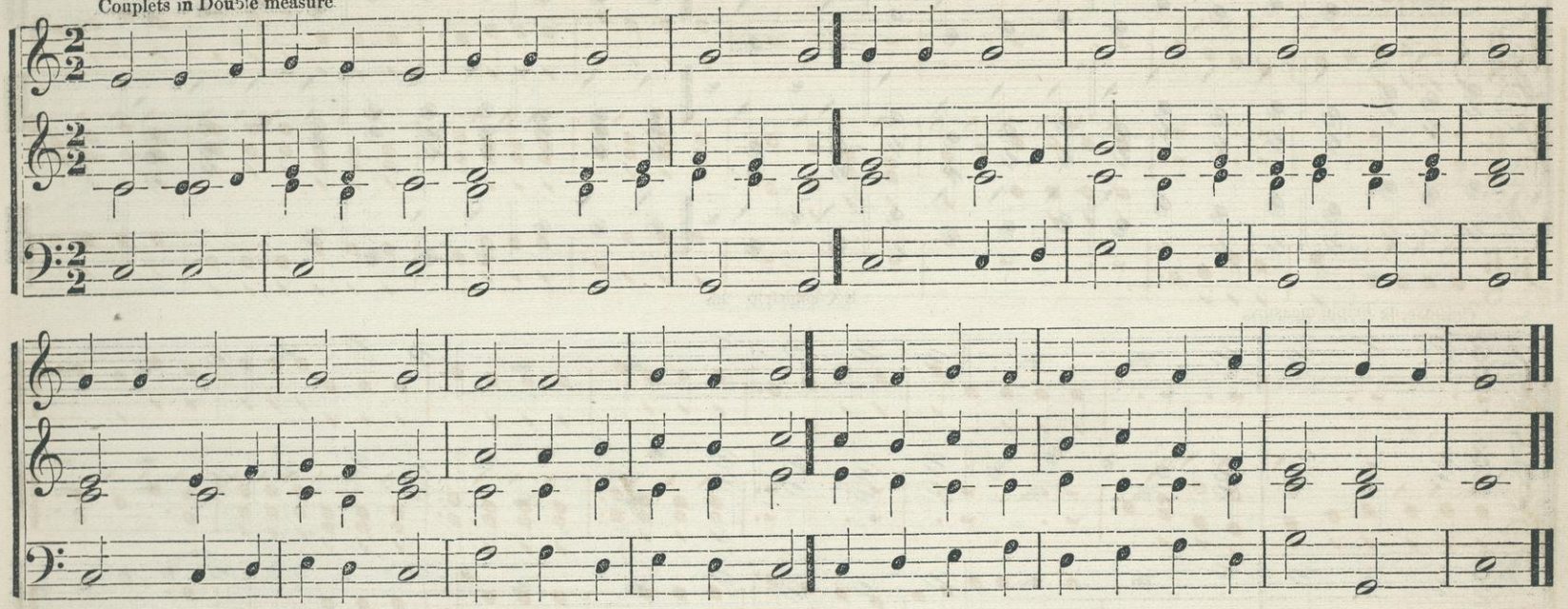
EXAMPLE 25.



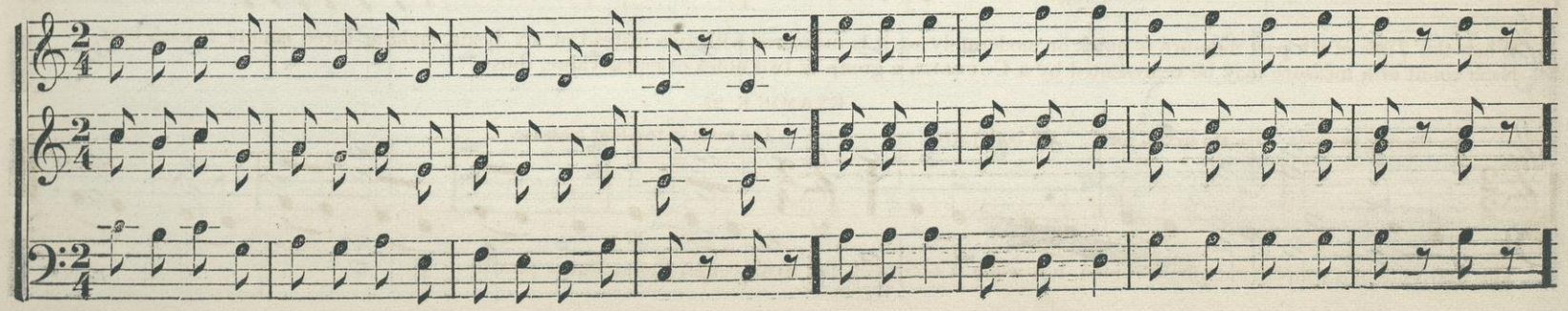
The first note of a couplet must be accented, but when it occurs on the weak count, the accent is small.

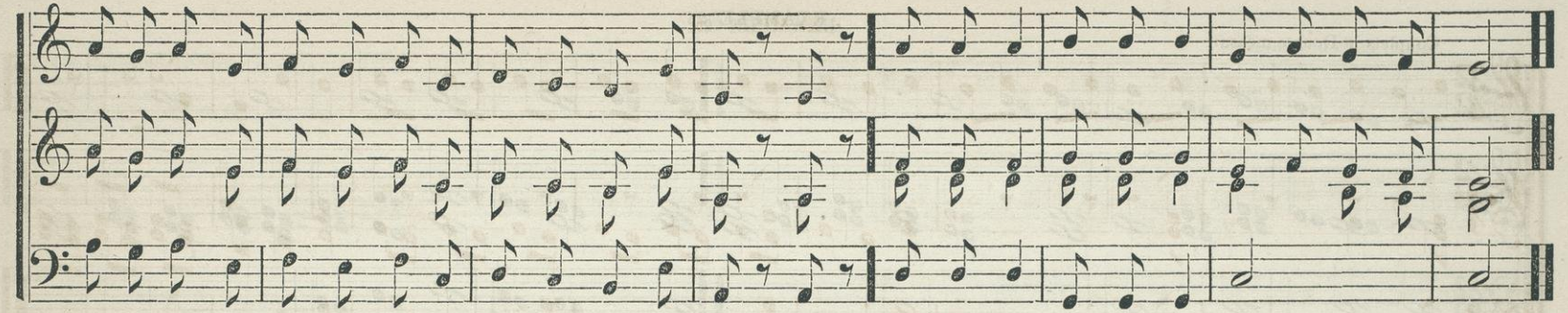
EXAMPLE 26.

Couplets in Double measure.



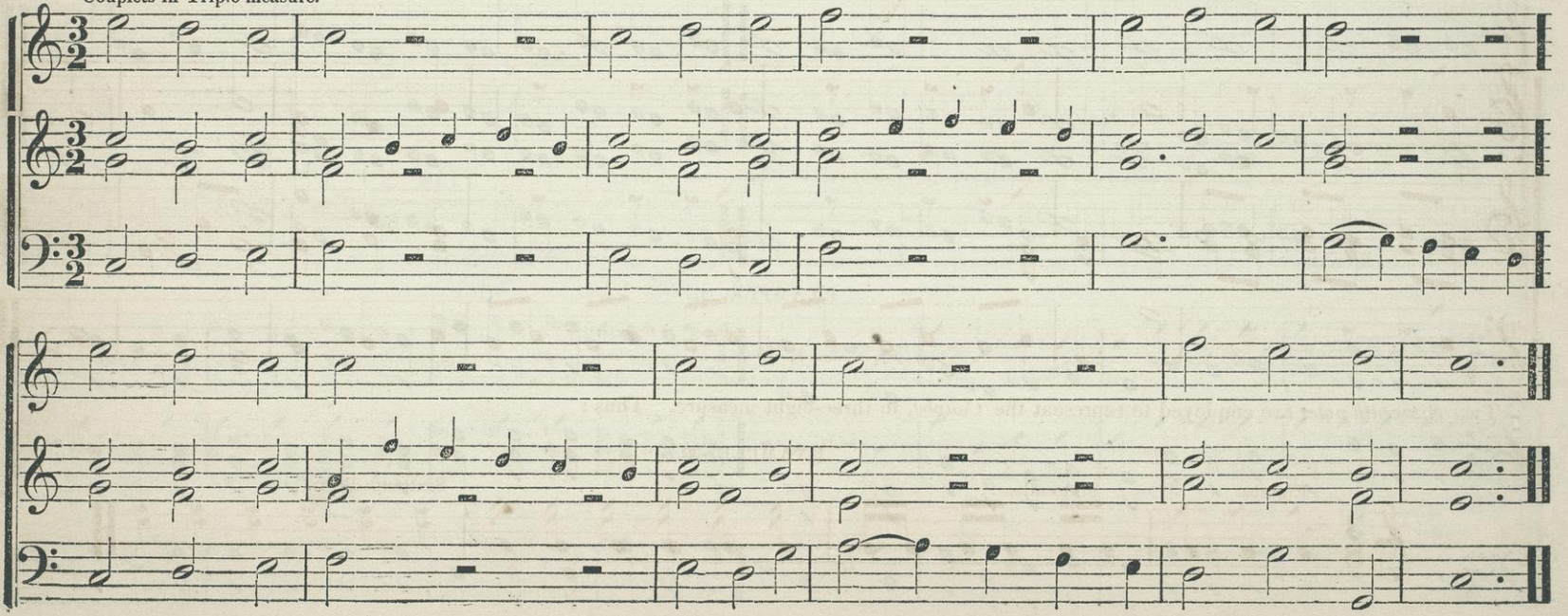
EXAMPLE 27.



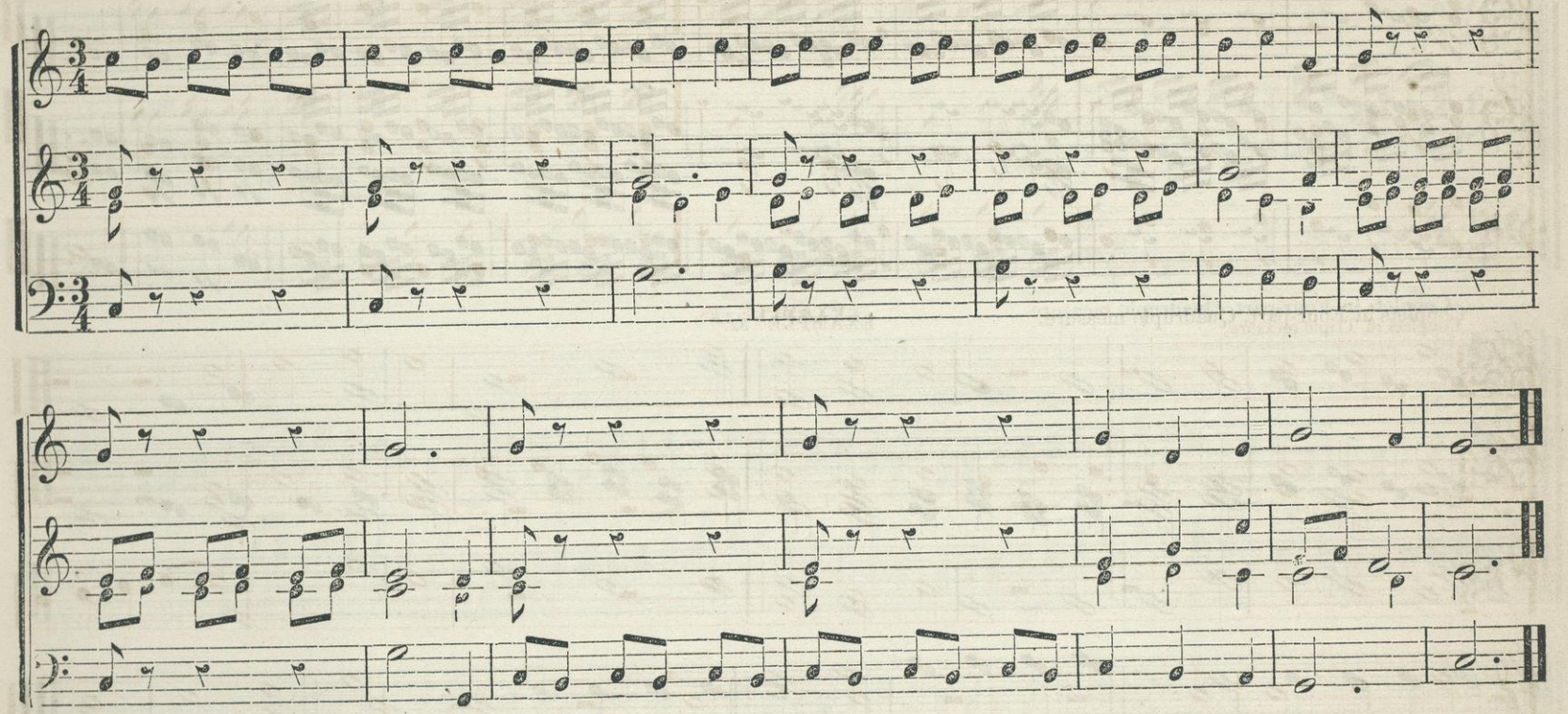


EXAMPLE 28.

Couplets in Triple measure.

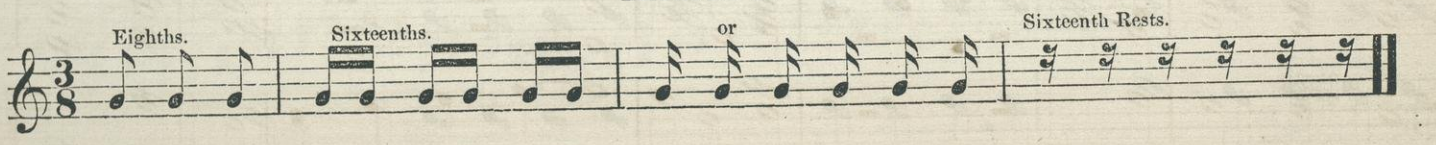


EXAMPLE 29.

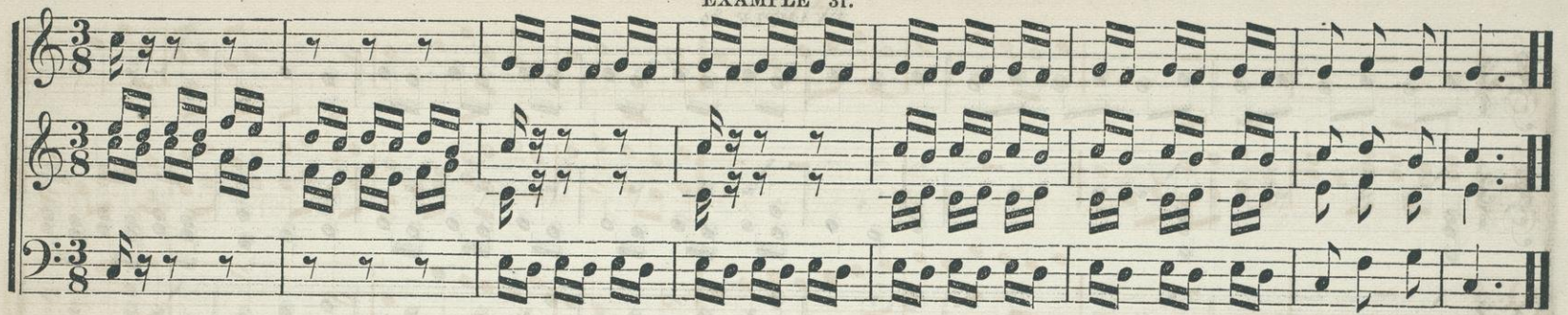


Two *Sixteenth notes* are employed to represent the *Couplet*, in three-eight measure. Thus :

EXAMPLE 30.

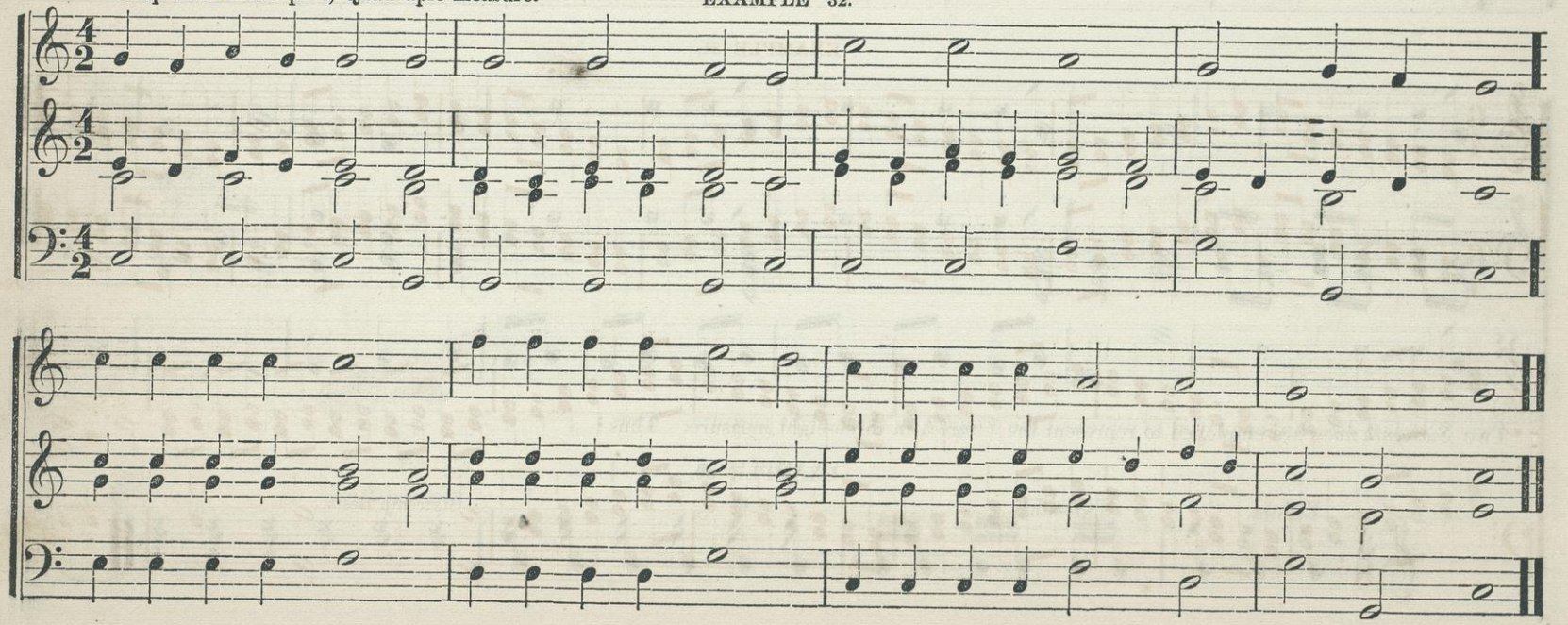


EXAMPLE 31.

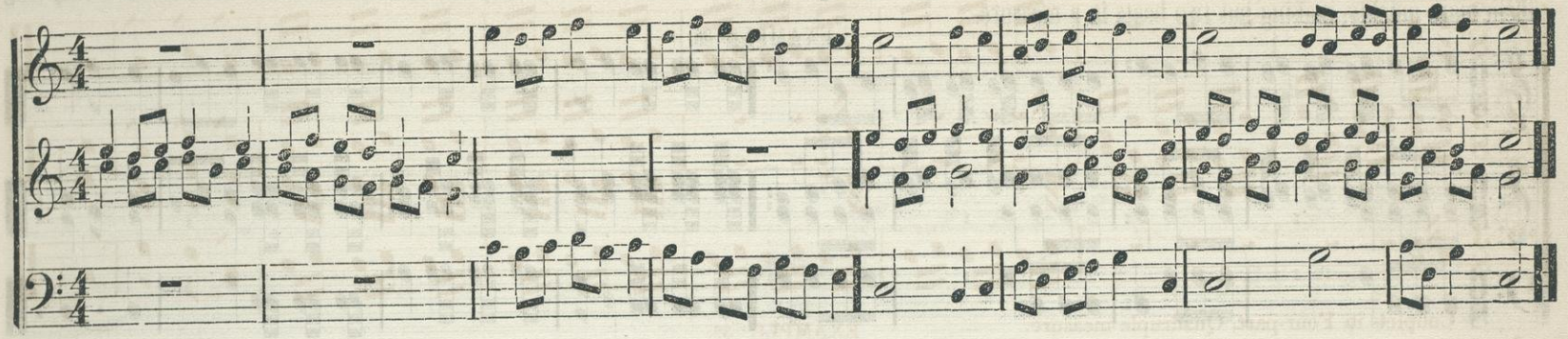


Couplets in Four-part, Quadruple measure.

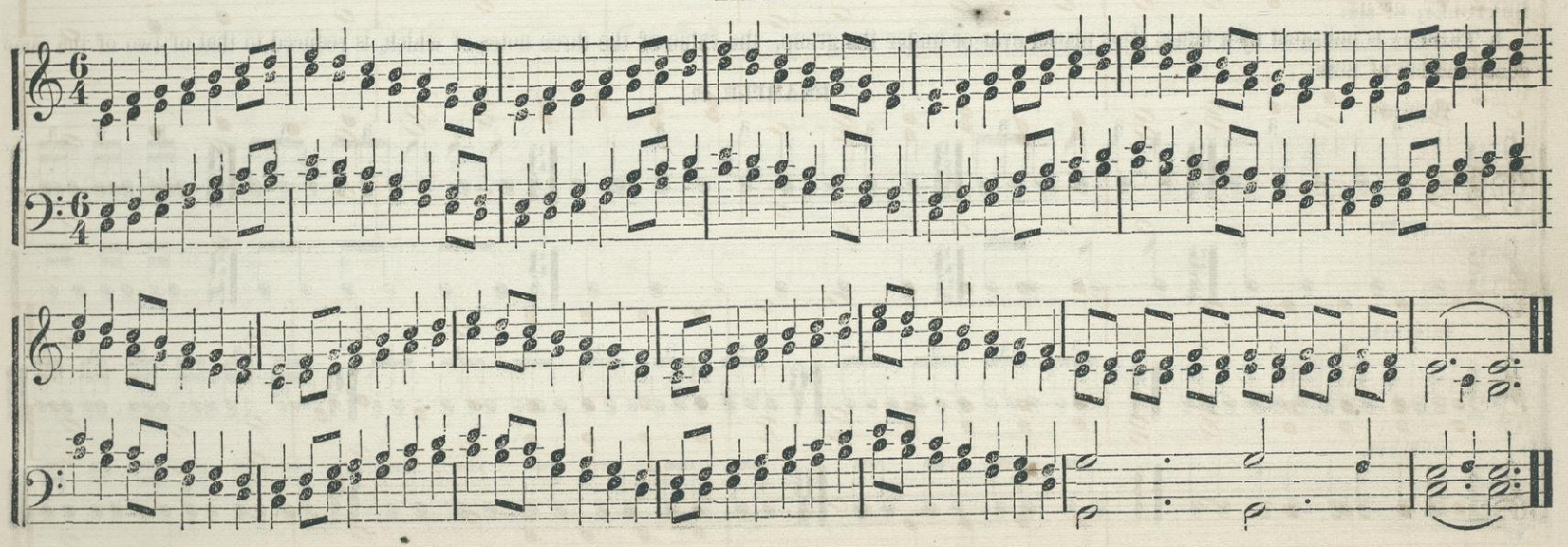
EXAMPLE 32.



EXAMPLE 33.

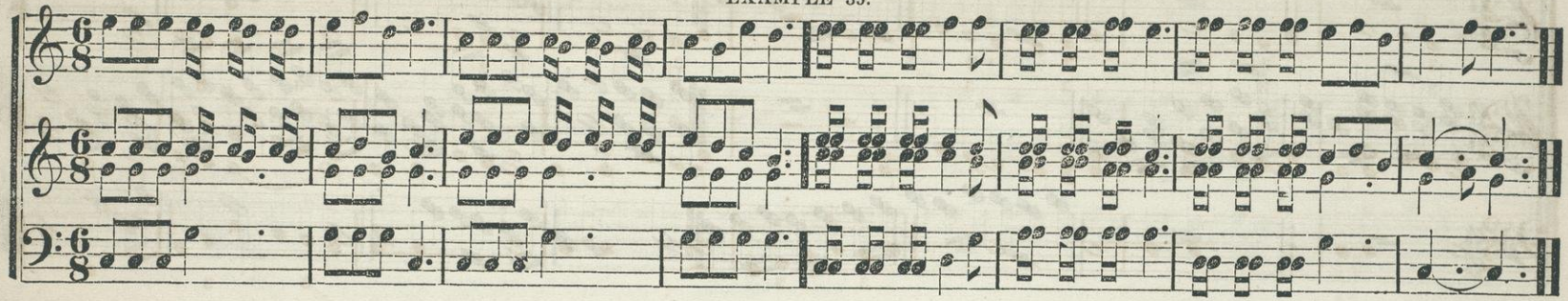


EXAMPLE 34.



Examples Nos. 34 and 35 should be sung in very slow time, making one beat to a count, till accuracy and ease are attained: then the class may sing them more quickly, making but two beats in a measure.

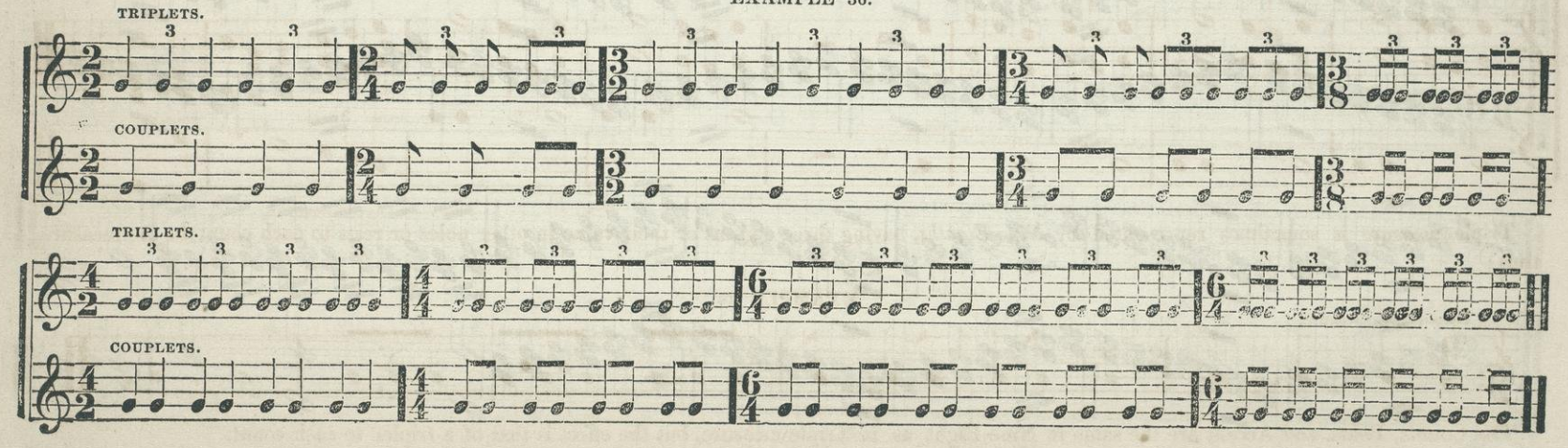
EXAMPLE 35.



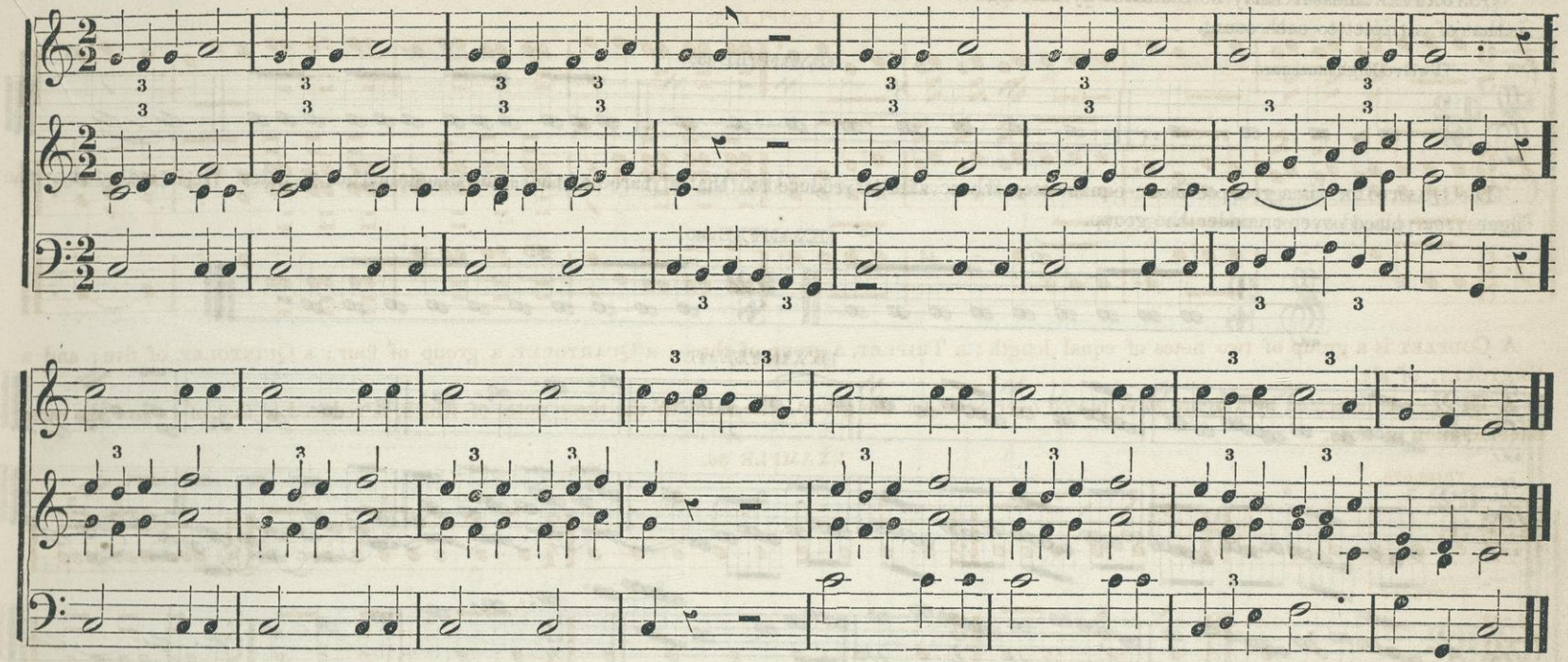
A COUPLET is a group of two notes of equal length; a TRIPLET, a group of three; a QUARTOLET, a group of four; a QUINTOLET, of five; and a SEXTOLET, of six.

A TRIPLET is indicated by a figure *three* placed over or under the group, the value of the three notes of which, is reduced to that of two of the same denomination of note.

EXAMPLE 36.



EXAMPLE 37.



Triple measure is sometimes represented by *Nine-Eighths*, having three eighths or their value in other notes or rests to each count in the measure, thus:

EXAMPLE 38.

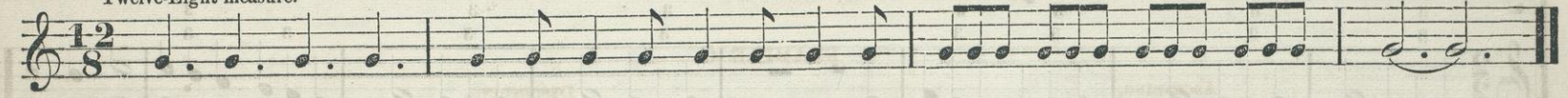
Nine-Eight measure.

The Counts, Beats, and Accent are the same in Nine-Eight as in Triple measure, but the effect is that of a triplet to each count.

QUADRUPLE measure may be indicated by the Figures TWELVE-EIGHT, in which case, the Counts, Beats, and Accents are the same, while the effect is that of a triplet to each count.

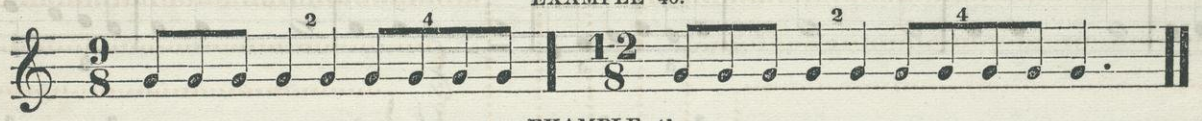
Twelve-Eight measure.

EXAMPLE 39.

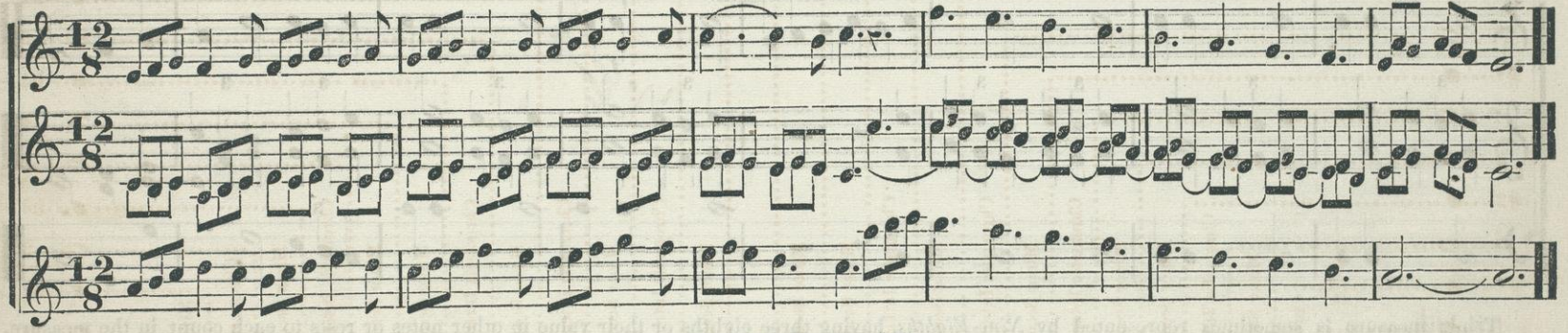


The QUARTOLET is a group of four equal notes, whose value is reduced to that of three of the same denomination of notes. It is indicated by the figure *four* placed over or under the group.

EXAMPLE 40.



EXAMPLE 41.



CHAPTER III.

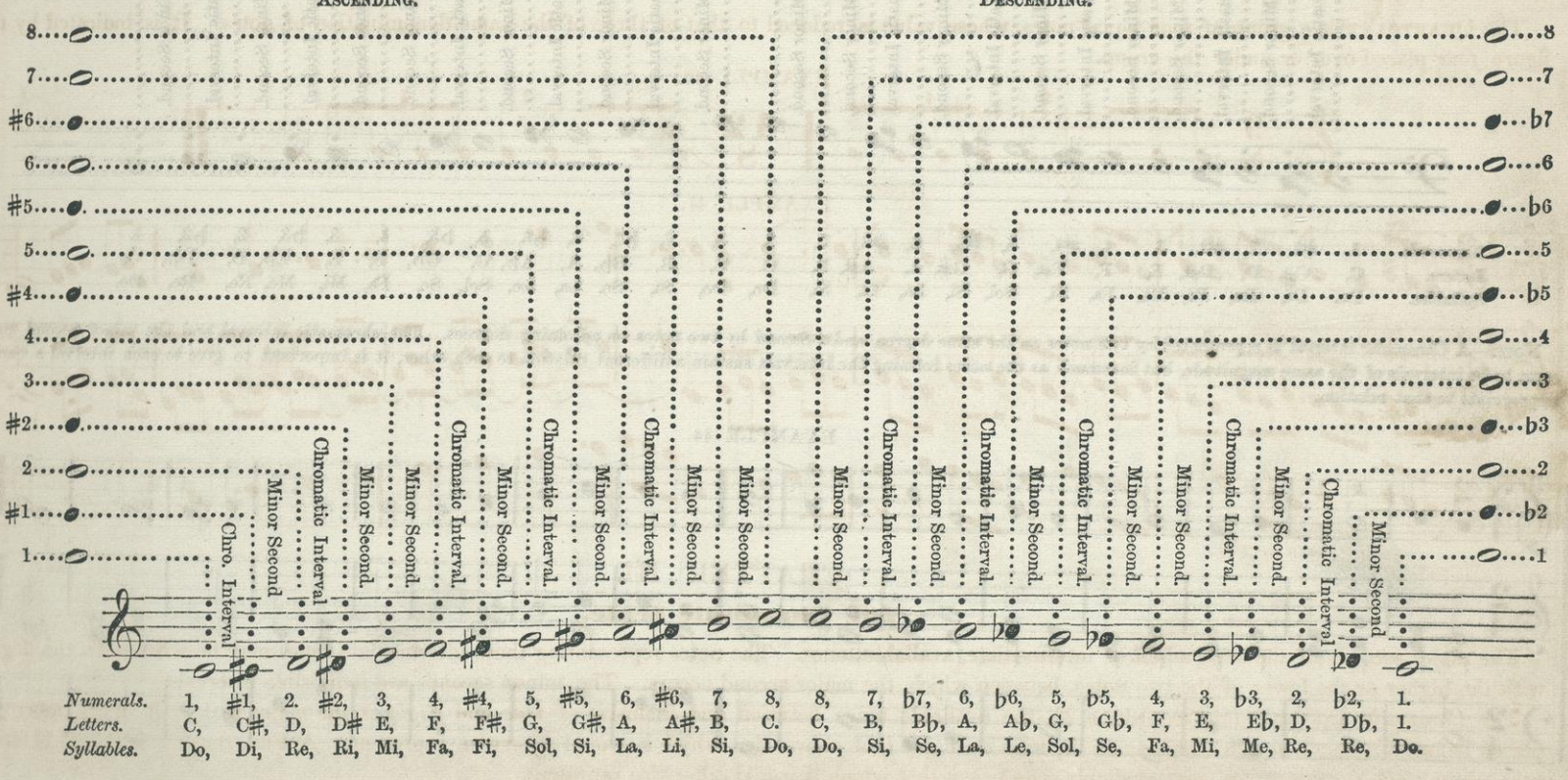
The Chromatic Scale.

The major seconds of the scale admit of intermediate, available tones. The notes representing these intermediate tones may be written on the degree with the higher or the lower of the two notes, between which, the major second occurs. The minor seconds are indivisible intervals.

The *Chromatic Scale* calls into requisition all the available tones between and inclusive of *One* and *Eight* of the major scale. A sharp, thus: ♯ is placed before a note whose pitch represents the next available tone above that which it would otherwise represent. A Flat, thus: ♭ is placed before a note whose pitch represents the next available tone below that which it would otherwise represent.

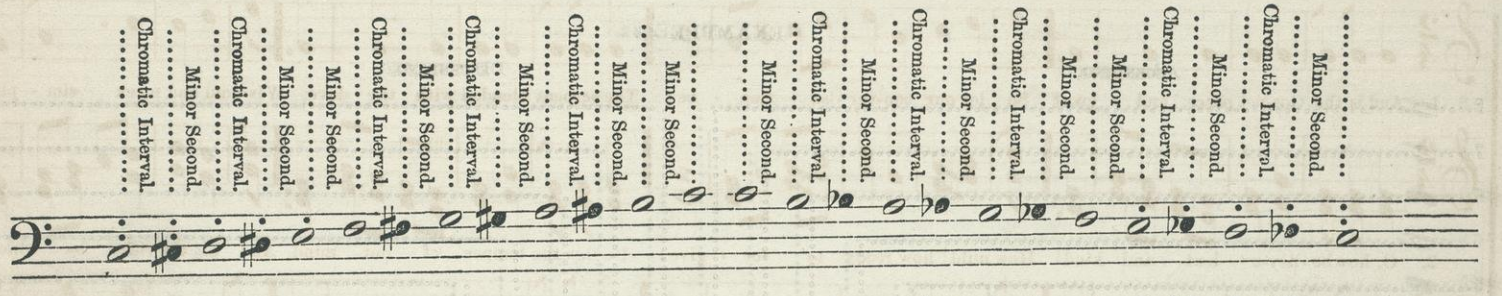
The Chromatic Scale Illustrated and Represented on the Staff.

EXAMPLE 42



The Chromatic Scale under the F Clef.

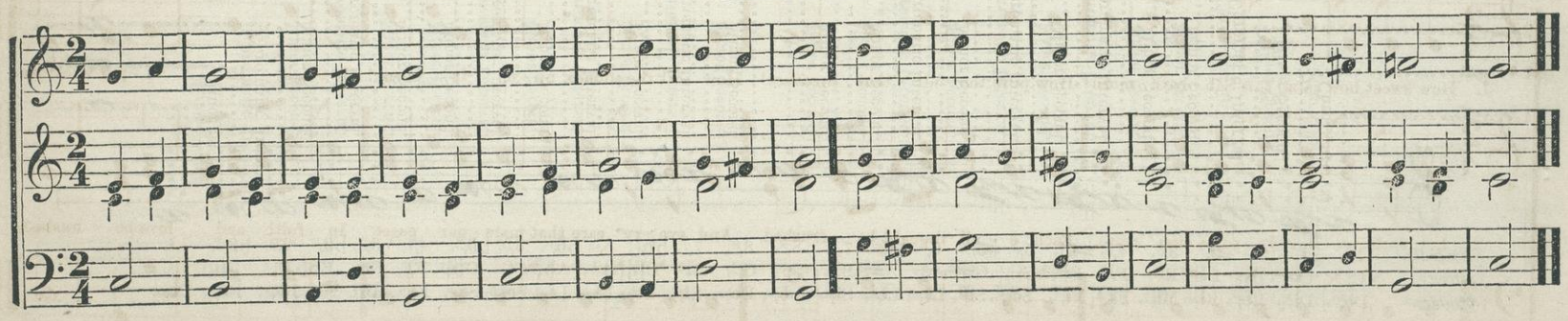
EXAMPLE 43.



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

NOTE.—A *Chromatic* interval is represented by two notes on the same degree, and a *Second* by two notes on adjoining degrees. The chromatic interval and the minor second may seem to be intervals of the same magnitude, but inasmuch as the notes forming the intervals sustain a different relation to each other, it is important to give to each interval a name appropriate to that relation.

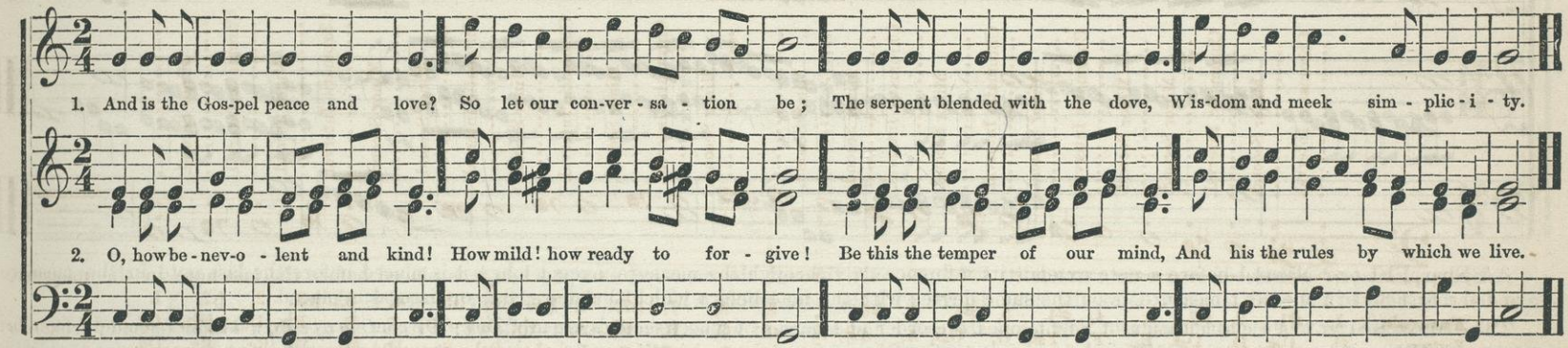
EXAMPLE 44.



A NATURAL, thus: ♮ restores the original pitch of a note before which it is placed.

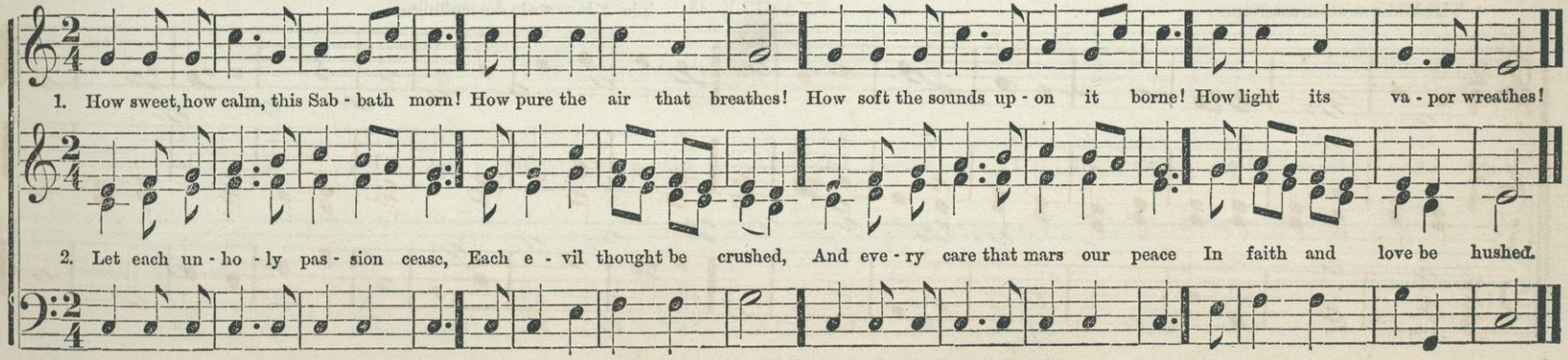
EXAMPLE 45.

WESTON. L. M.

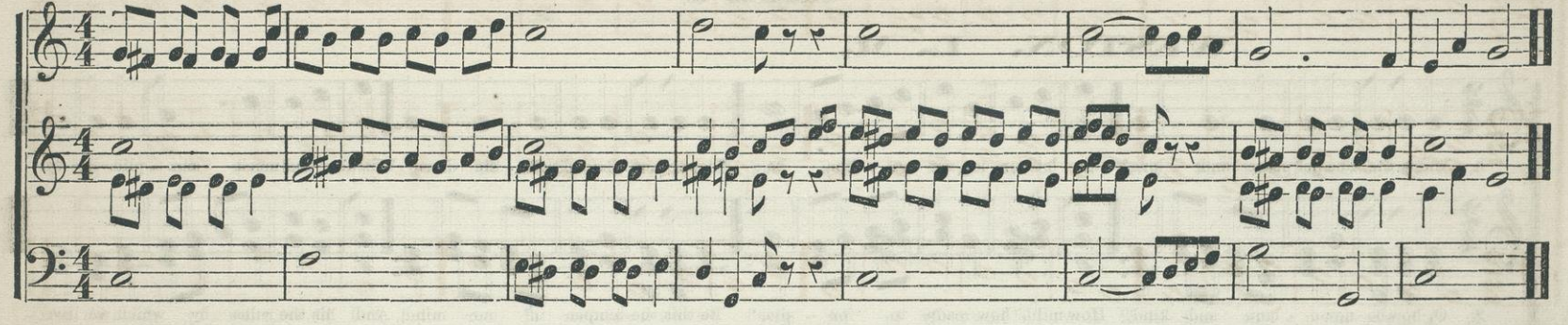


EXAMPLE 46.

ALTON. L. M.



EXAMPLE 47.

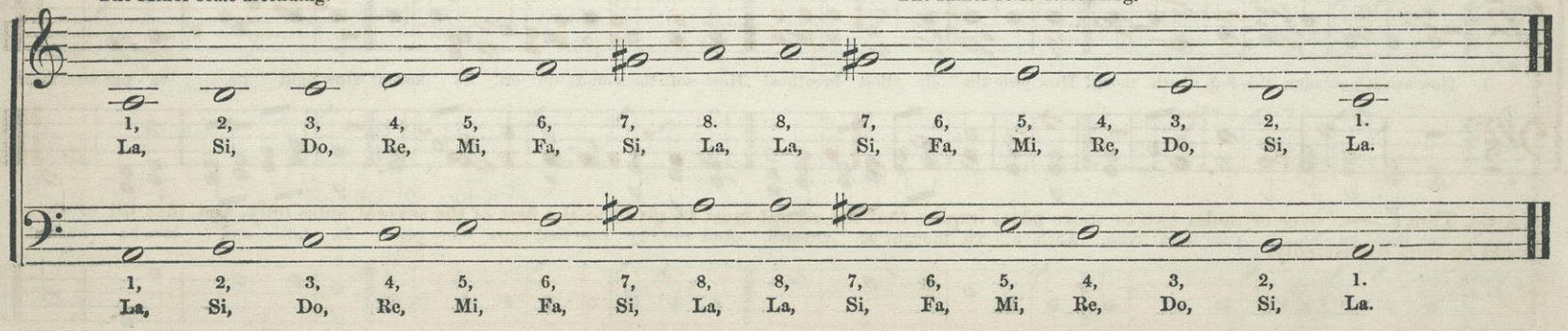


A Sharp, Flat or Natural before a note extends its influence only through the measure, except when it is placed before the last note in the measure, and the first note in the next measure, is on the same degree with the note before which the sharp, flat, or natural is placed.

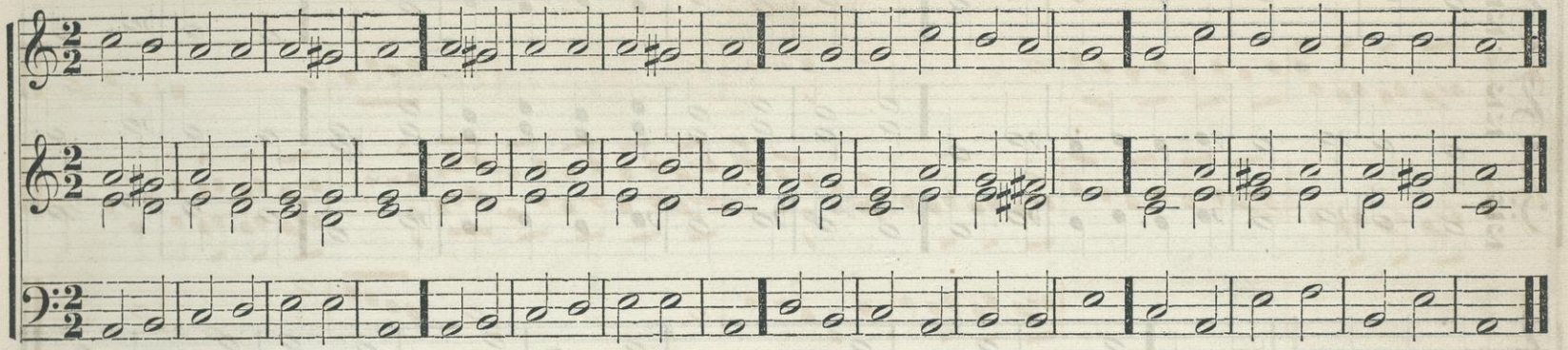
The MINOR SCALE is a classification of Eight tones, the order and names of whose seconds are as follows: From *One* to *two*, a Major second; from *two* to *three*, a Minor, from *three* to *four*, Major, from *four* to *five*, Major, from *five* to *six*, Minor; from *six* to *seven*, Augmented; and from *seven* to *eight*, a Minor second. The intervals are the same between the same numerals, ascending and descending. To *one* and *eight*, the first and last tones of the Minor scale is applied the syllable *La*, from which the syllables succeed each other just as they do in the Major scale, save that the seventh of the Minor scale is called *Si*.

EXAMPLE 48.

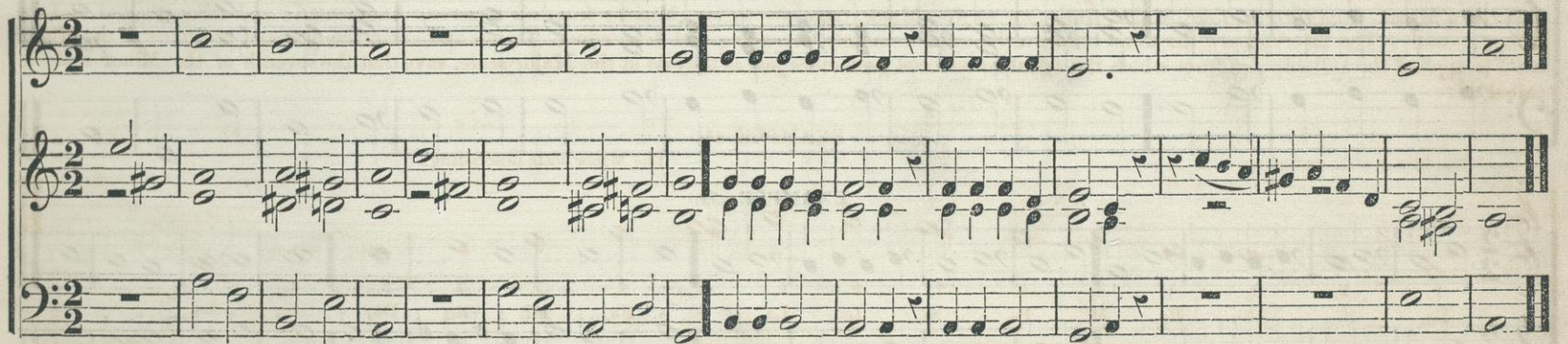
The Minor scale ascending. The Minor scale descending.



EXAMPLE 49.

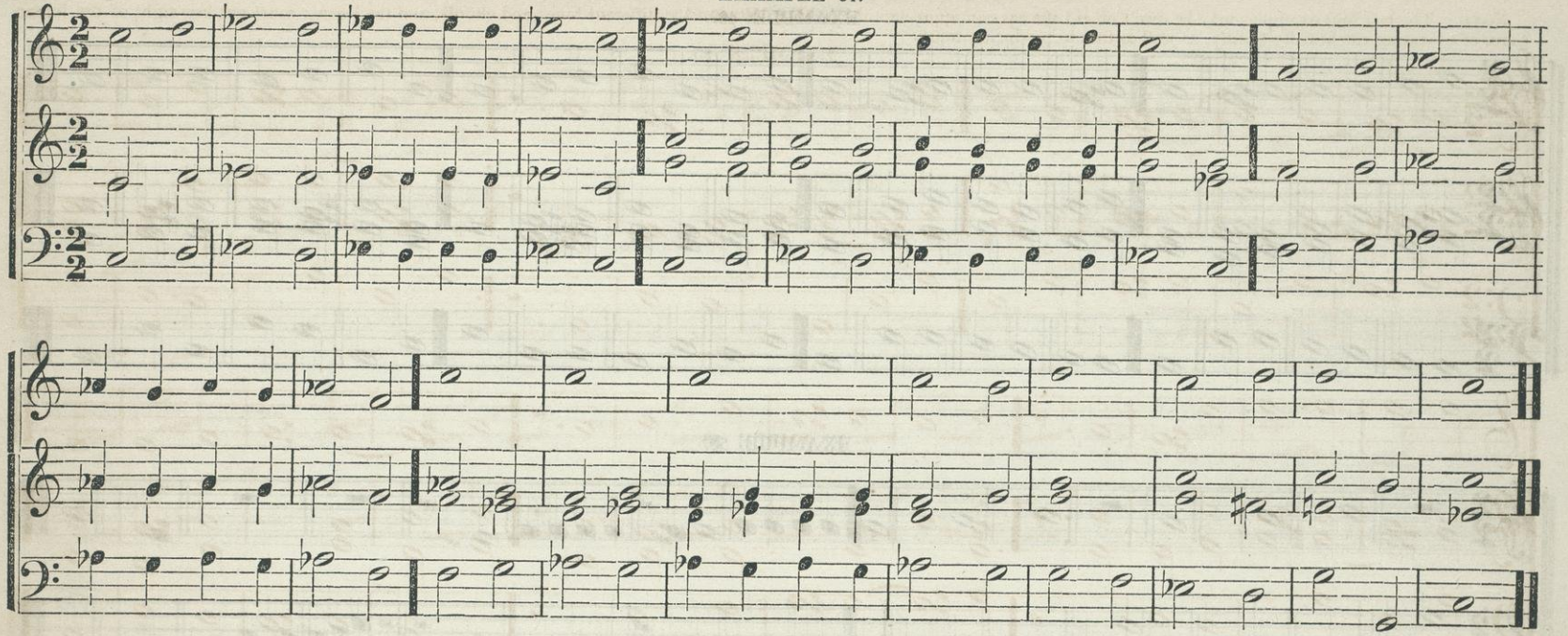


EXAMPLE 50.

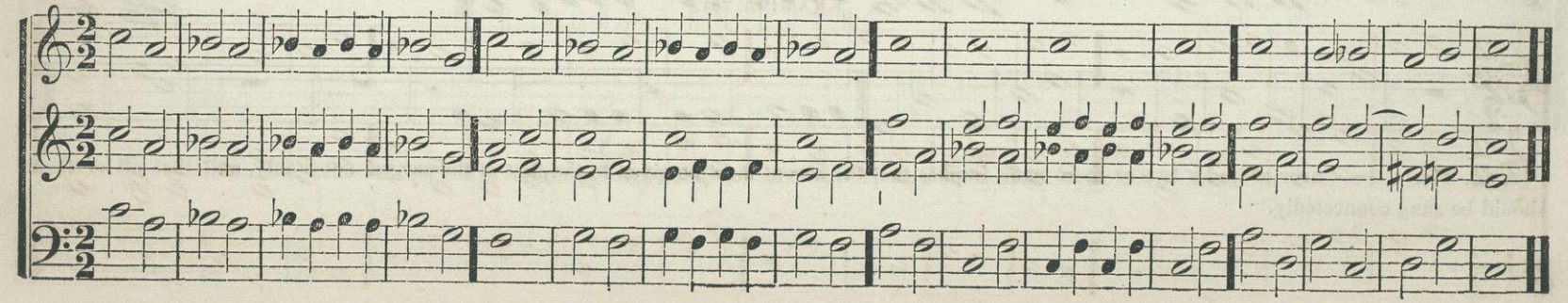


A tie, Thus: ⁀ over or under two or more notes implies that the accent must be given to the first of the several notes only, and that all of them should be sung connectedly.

EXAMPLE 51.

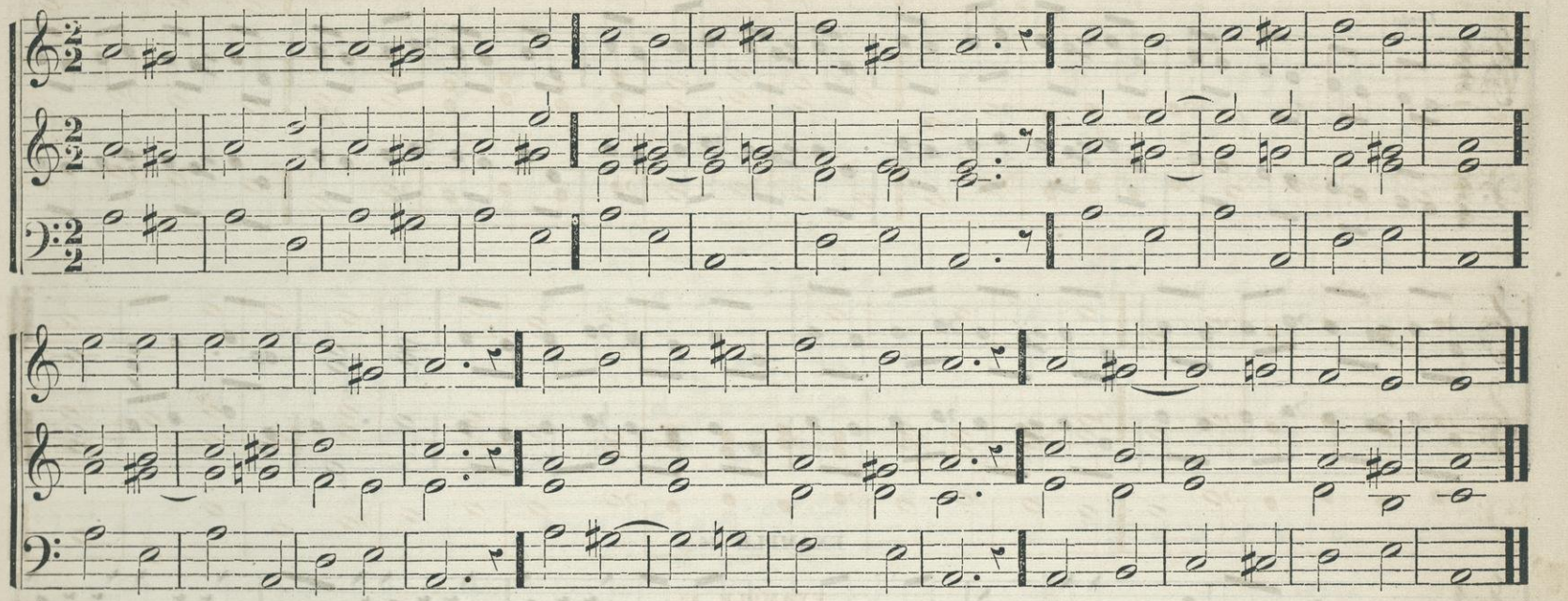


EXAMPLE 52.

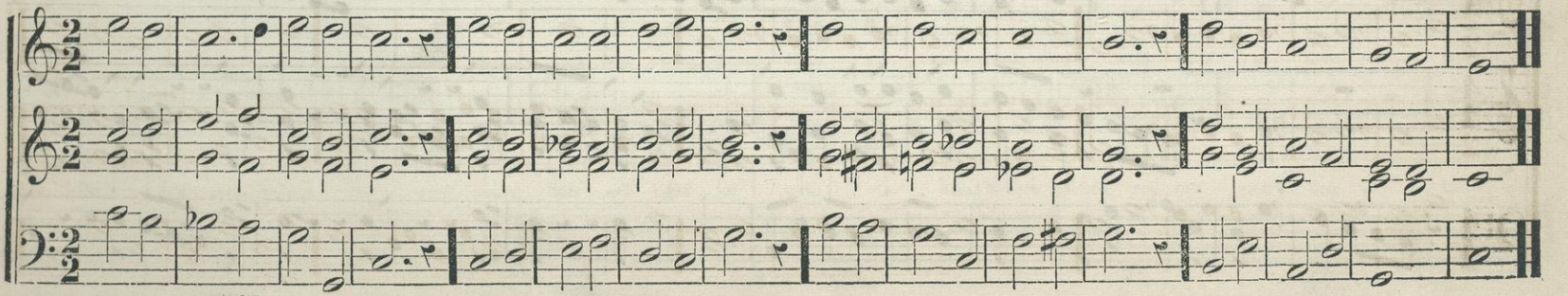


NOTE. The last four examples may be dwelt on till the ear can appreciate the relation between the different tones and chords, and the learner must not lose sight of the importance of educating the hearing faculty, as well as that to producing tones.

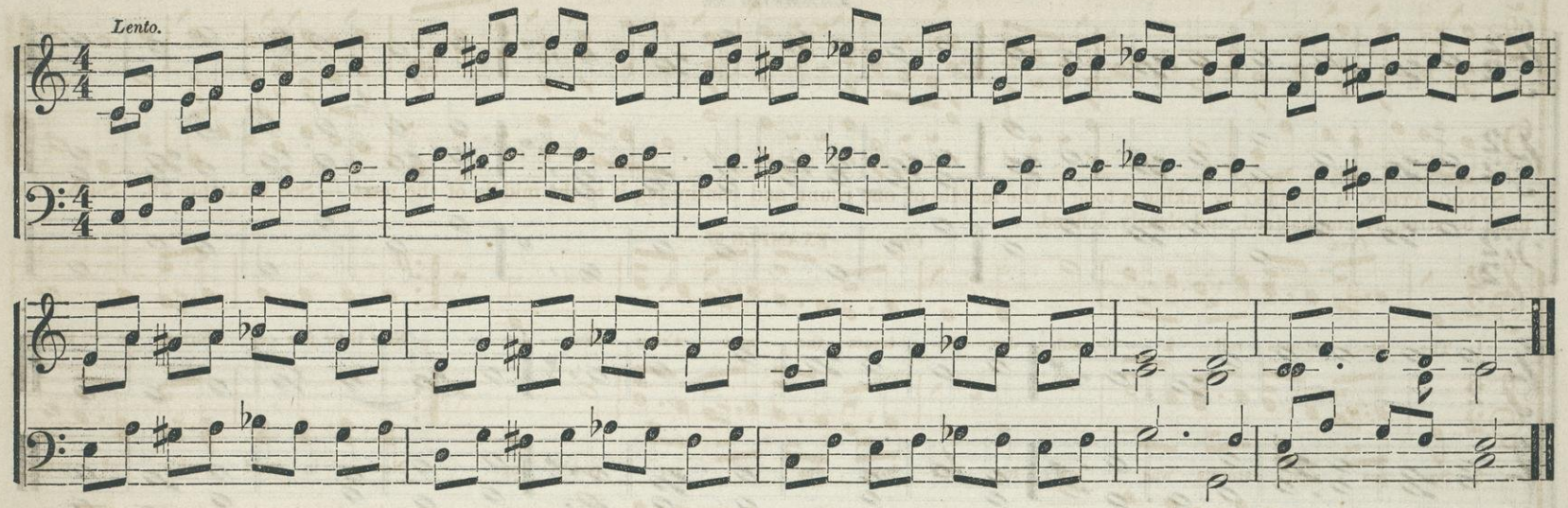
EXAMPLE 53.



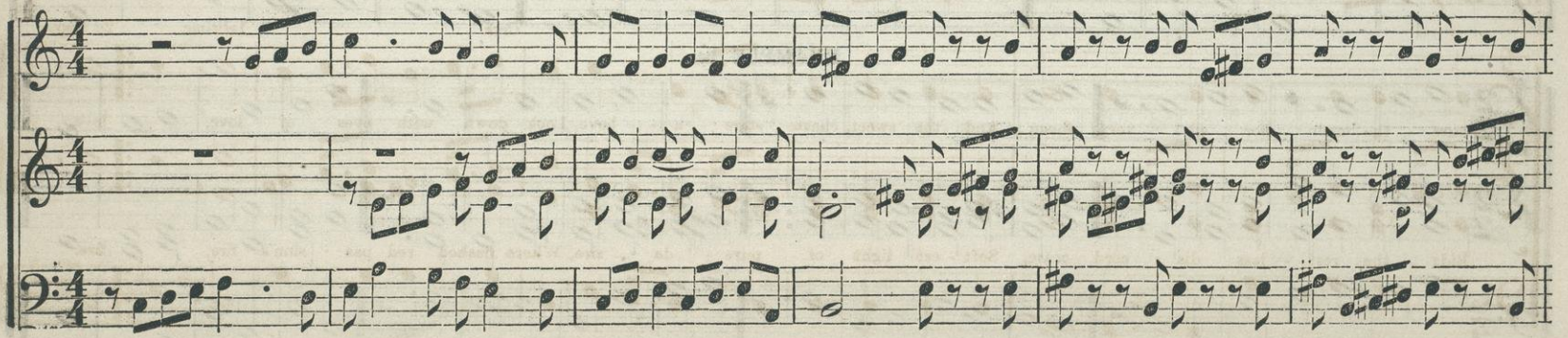
EXAMPLE 54.

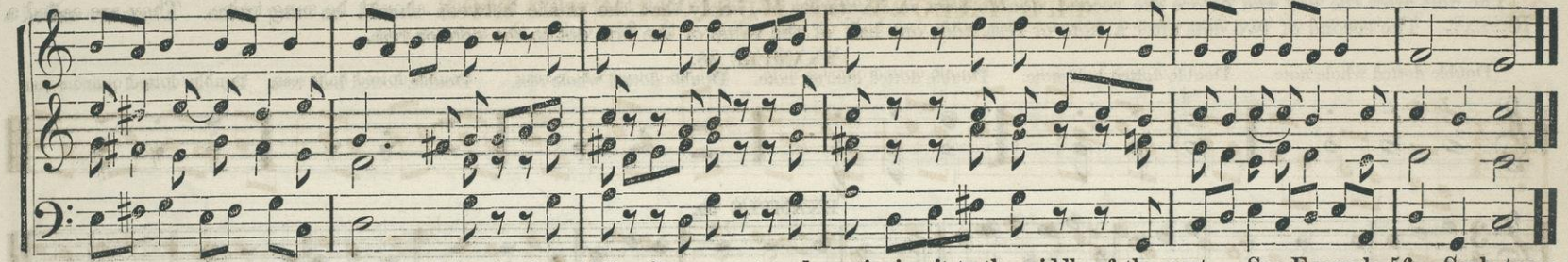


EXAMPLE 55.



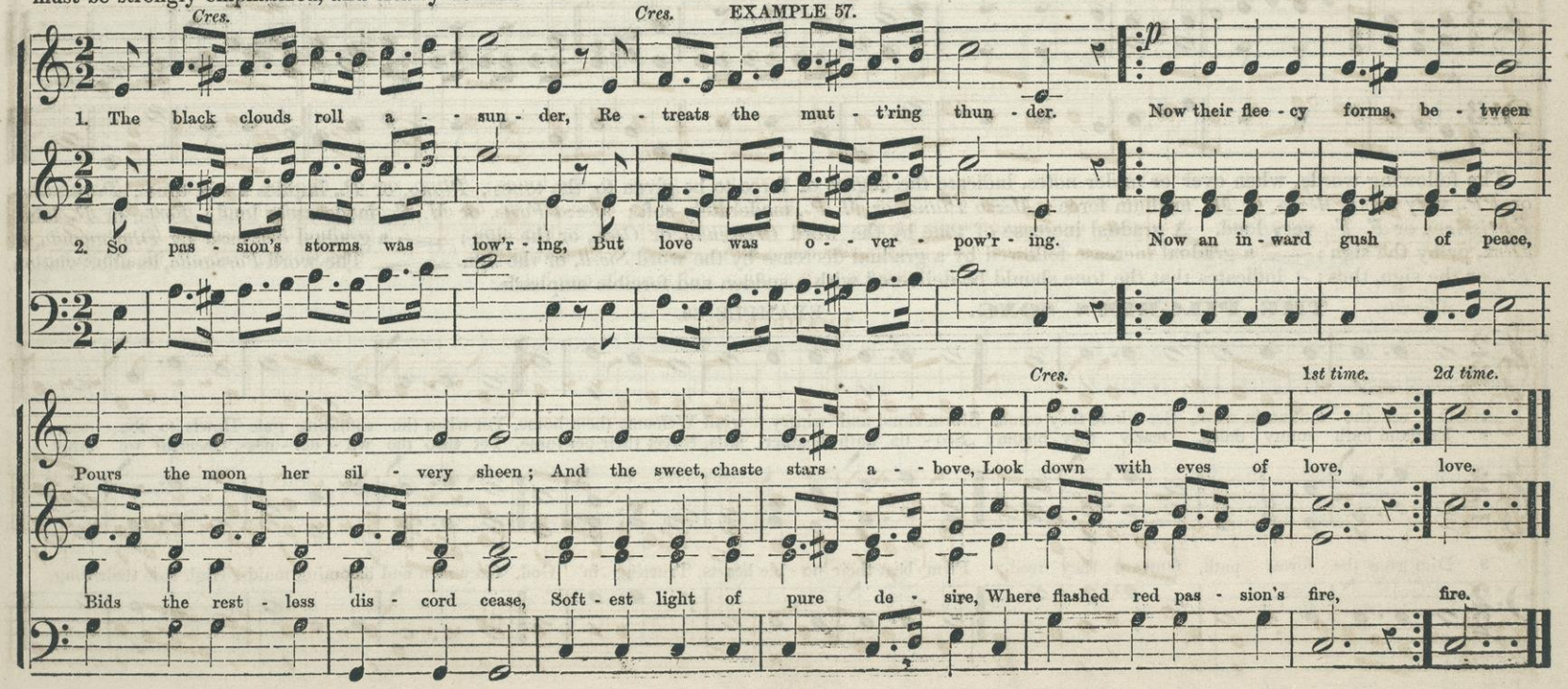
EXAMPLE 56.





SYNCOPATION, is obtained by taking a tone in the middle of one count, and continuing it to the middle of the next. — See Example 56. Such tones must be strongly emphasized, and clearly defined.

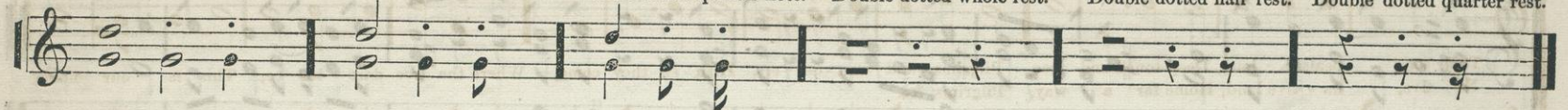
EXAMPLE 57.



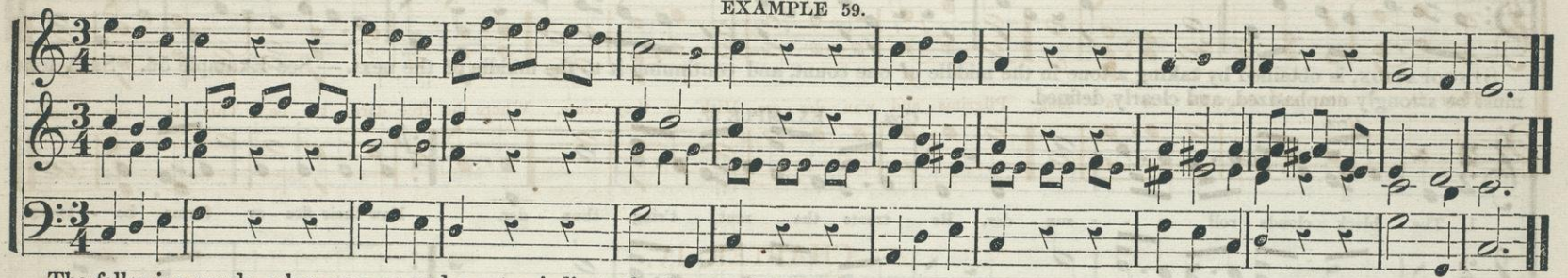
The dots after the first and before the second double bars, in Examples 57, imply that the music between should be sung twice. They are called a REPEAT. The second of two dots after a note or rest, adds one half of the value of the first dot to the note or rest.

EXAMPLE 58.

Double dotted whole note. Double dotted half note. Double dotted quarter note. Double dotted whole rest. Double dotted half rest. Double dotted quarter rest.

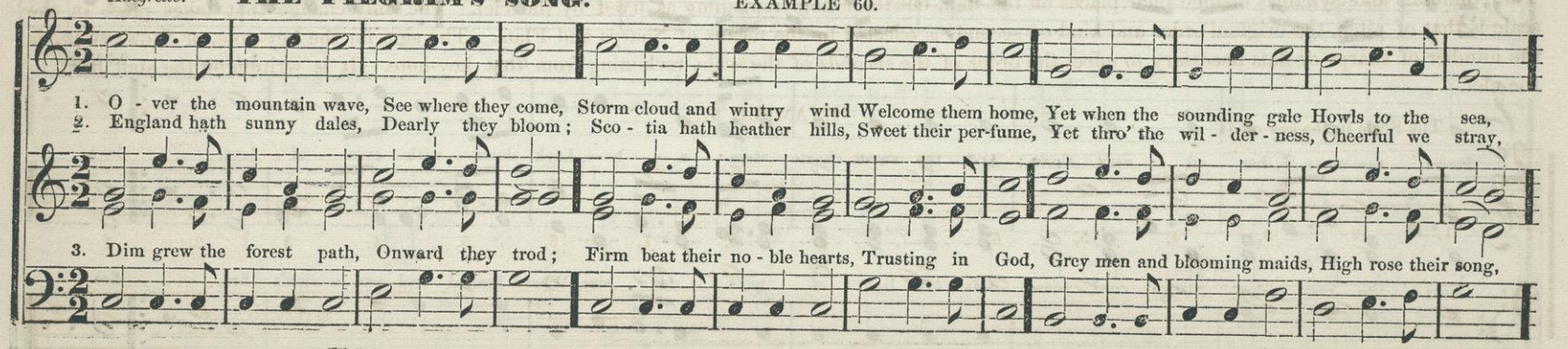


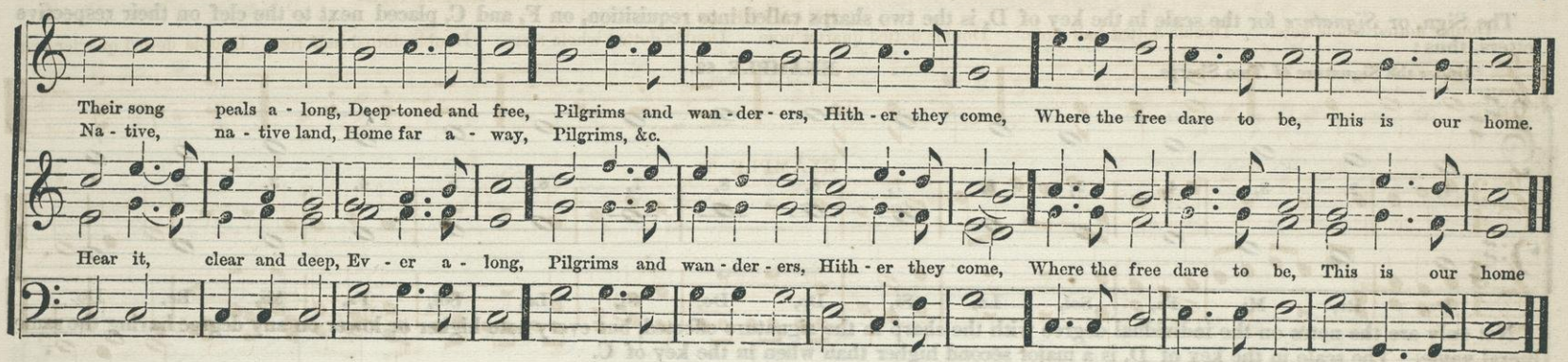
EXAMPLE 59.



The following words, when over or under notes, indicate the degree of force to be given to the tones; *Piano*, or *P.*, implies a soft tone; *Pianissimo*, or *PP.*, very soft; *Mezzo*, or *M.*, medium force; *Mezzo Piano*, or *M. P.*, moderately soft; *Mezzo Forte*, or *M. F.*, moderately loud; *Forte*, or *F.*, loud; *Fortissimo*, or *F. F.*, very loud. A gradual increase of tone by the word *Crescendo*, or *Cres.*, or the sign; a gradual decrease by *Diminuendo*, or *Dim.*, or by the sign; a gradual increase followed by a gradual decrease by the word *Swell*, or the sign. The word *Forzando*, its abbreviation, *Fz.*, or the sign, thus: indicates that the tone should be delivered with a sudden and forcible emphasis.

Allegretto. **THE PILGRIM'S SONG.** EXAMPLE 60.





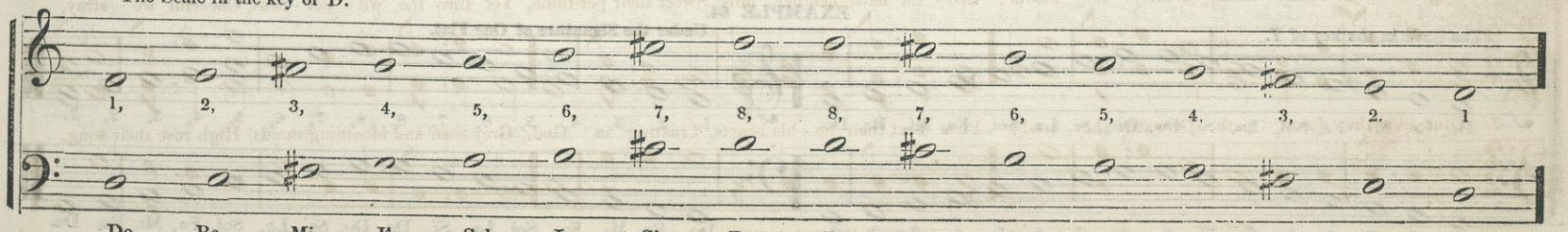
CHAPTER IV.

The Transposition of the Scale.

The KEY of the scale is the letter on which the first note of it is written. The syllable *Do*, is always applied to *One*, the key-note of the Major, and the syllable *La* to *One*, the key-note of the Minor Scale. When the first note of the major scale is written on any other letter than C, it is transposed into the key of that letter, and the individual tones of the scale are just as much higher or lower as the new key-note is above or below the letter C. The Numerals and Syllables change their places on the staff, but the letters remaining as fixed by the clef. The only change that takes place in the scale is that of pitch, the original order and kind of seconds is effected by the means of Sharps and Flats. The sign for the key-note, or SIGNATURE, is the number of sharps or flats necessary to effect the order of the seconds of the scale, reckoning from that key-note. It is written on the staff next to the clef.

EXAMPLE 61.

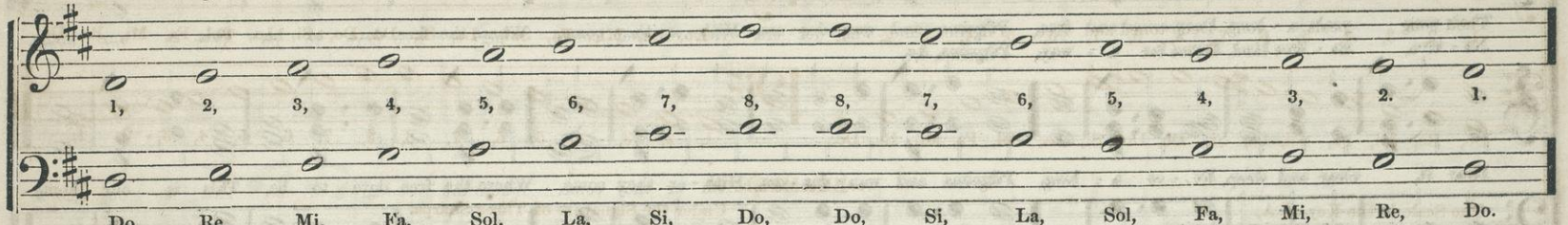
The Scale in the key of D.



The Sign, or *Signature* for the scale in the key of D, is the two sharps called into requisition, on F, and C, placed next to the clef on their respective letters, thus:

Under the Signature of Two Sharps.

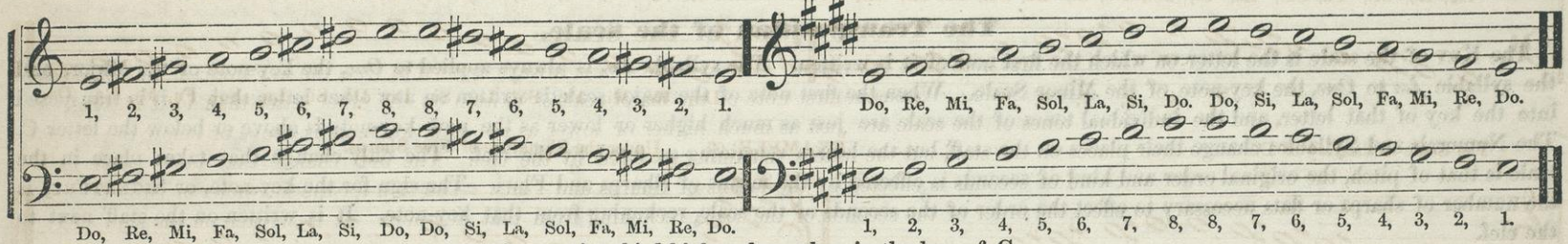
EXAMPLE 62.



Not only are the notes on the individual degree with the sharp in the signature effected, but every note higher or lower on any degree having the same literal name. The scale in the key of D, is a major second higher than when in the key of C.

EXAMPLE 63.

The Scale in the Key of E. wherein F♯, C♯, G♯, and D♯ are called into requisition.

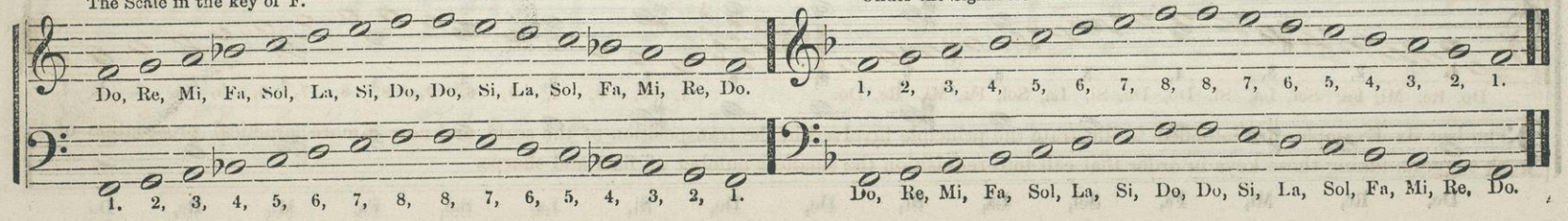


The scale in E, is two major seconds, that is, a major third higher than when in the key of C.

EXAMPLE 64.

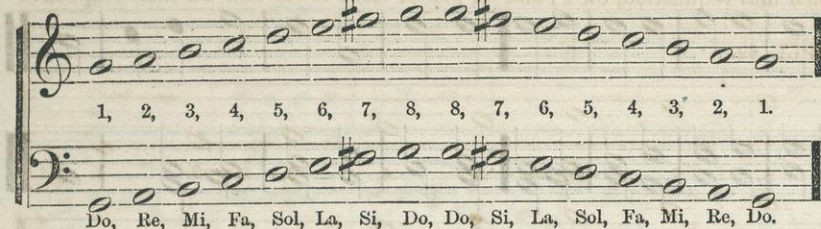
The Scale in the key of F.

Under the Signature of One Flat.

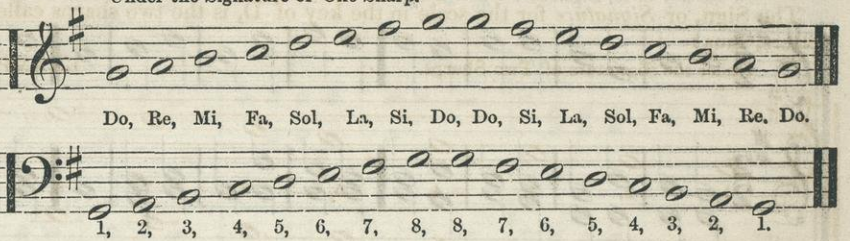


EXAMPLE 65.

The Scale in the key of G.

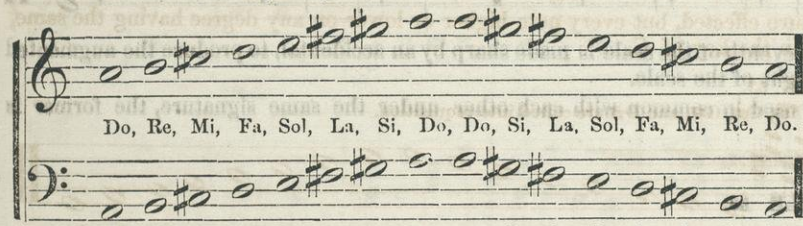


Under the Signature of One Sharp.

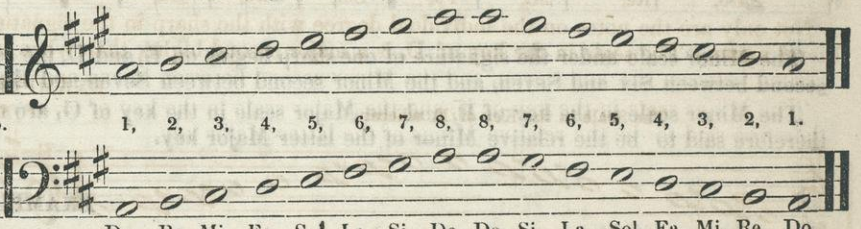


EXAMPLE 66.

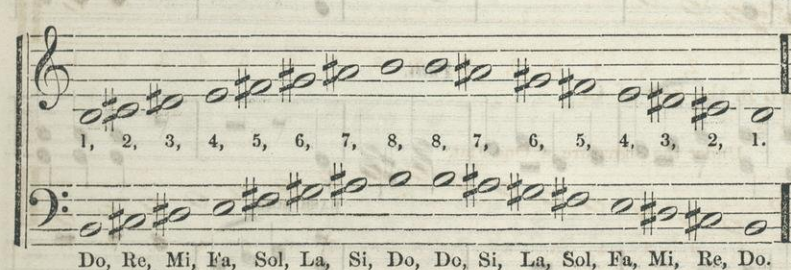
The Scale in the Key of A,



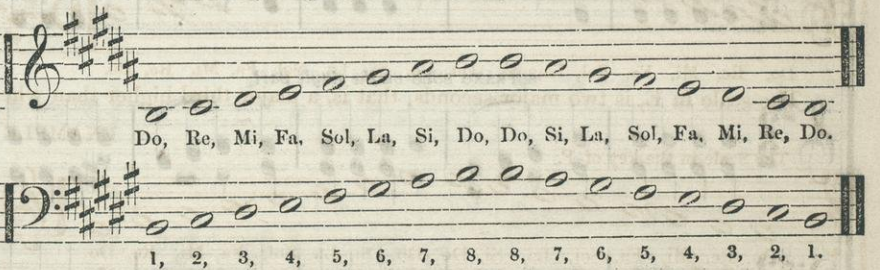
Under the Signature of Three Sharps.



The Scale in the Key of B.



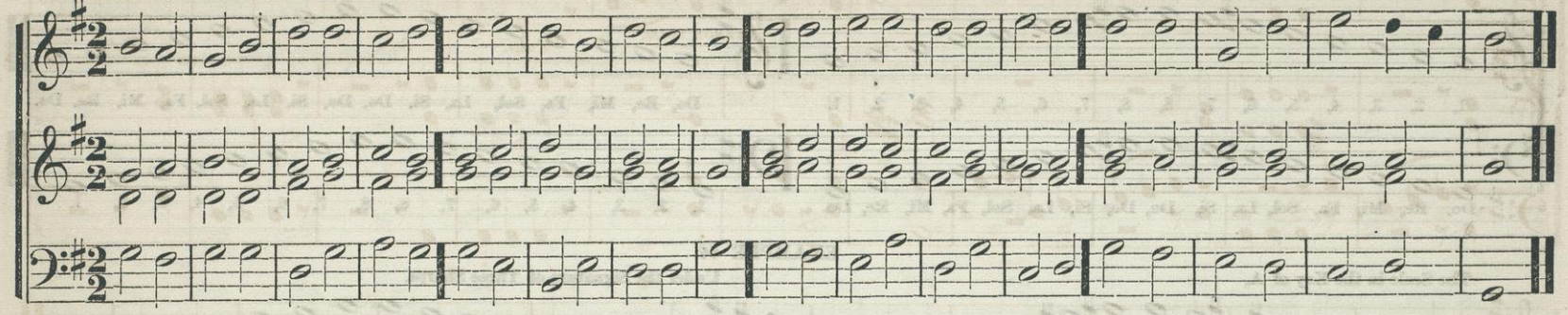
EXAMPLE 67. Under the Signature of Five Sharps.



The last six Examples are intended to illustrate the principle involved in the transposition of the scale, and now a more practical prosecution of the work suggests taking those keys in order that call into requisition the smallest number of flats and sharps.

EXAMPLE 68.

In the key of G, Signature One Sharp.

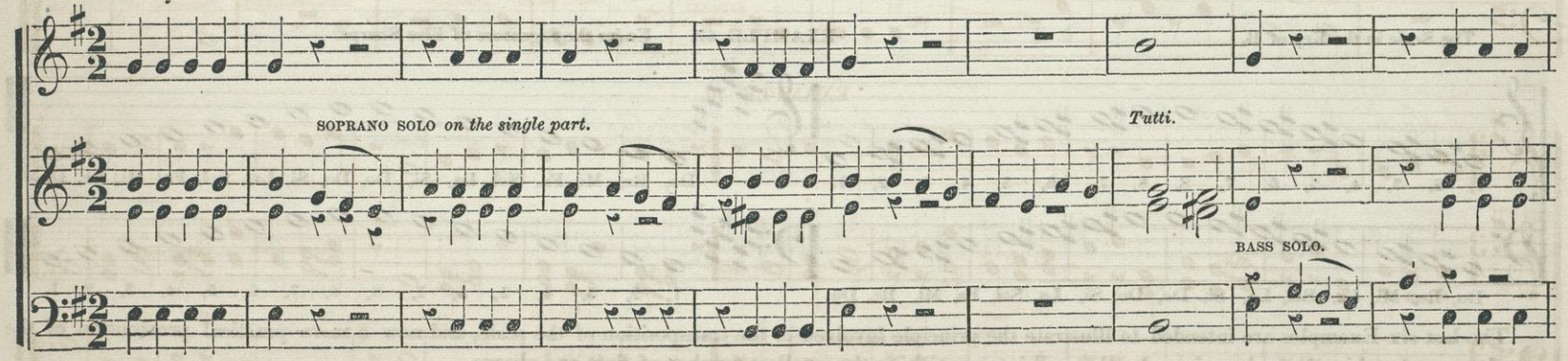


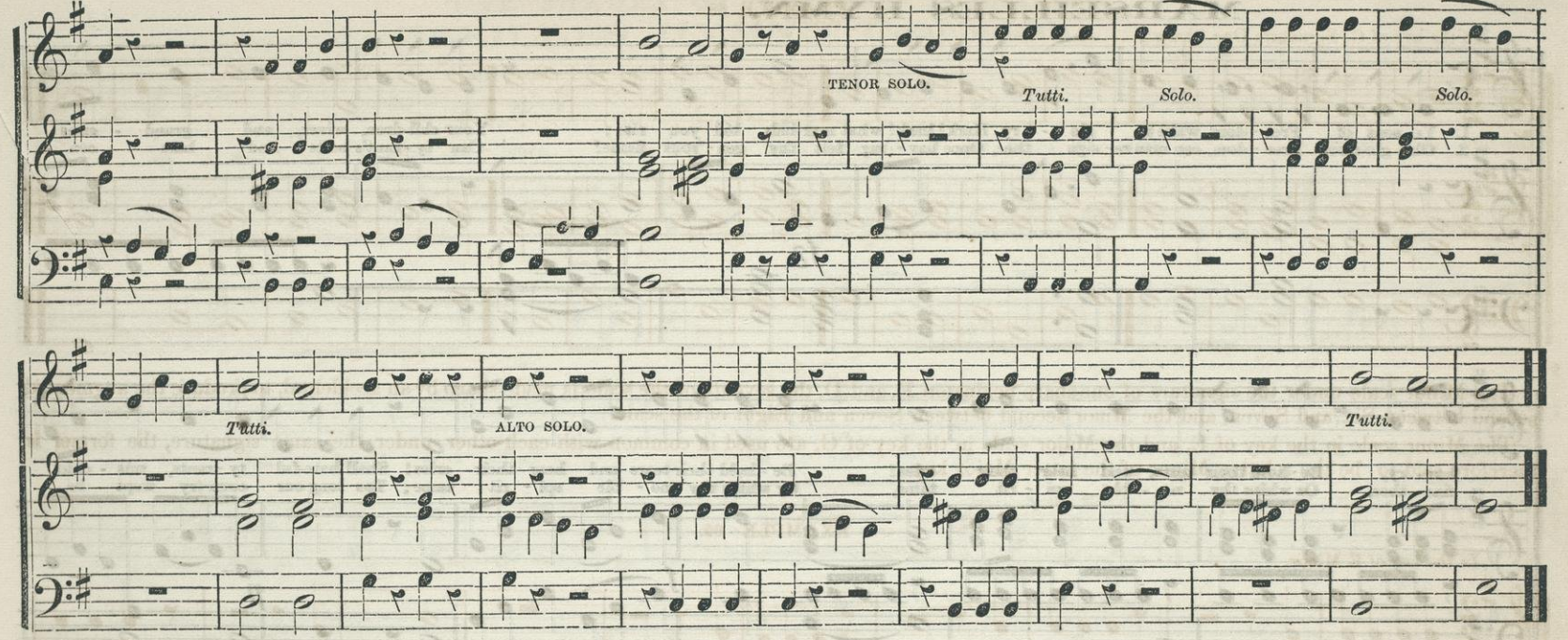
The Minor scale under the signature of one sharp begins on E, and D, the seventh of the scale is made sharp by an accidental, to produce the augmented second between Six and Seven, and the Minor second between Seven and Eight of the scale.

The Minor scale in the key of E, and the Major scale in the key of G, are used in common with each other under the same signature, the former is therefore said to be the relative Minor of the latter Major key.

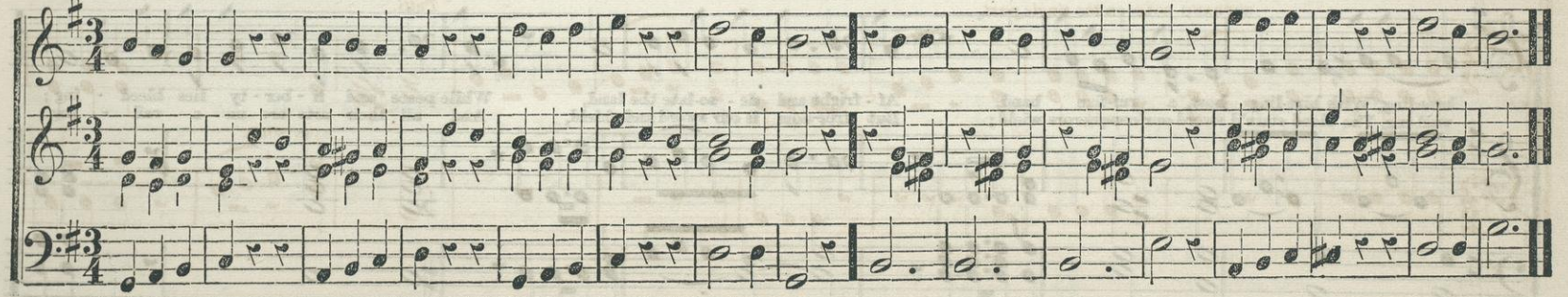
EXAMPLE 69.

In the key of E Minor.

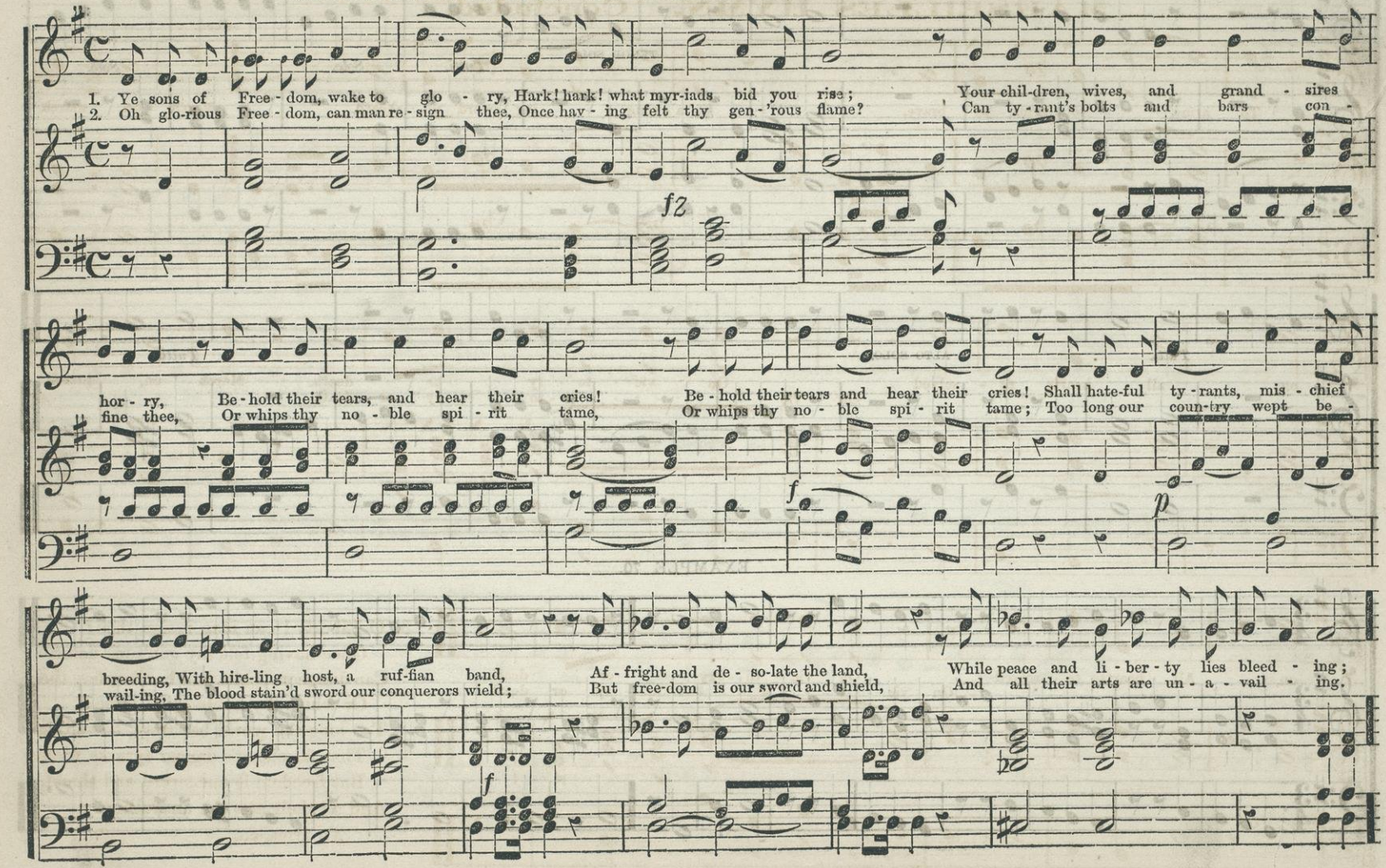




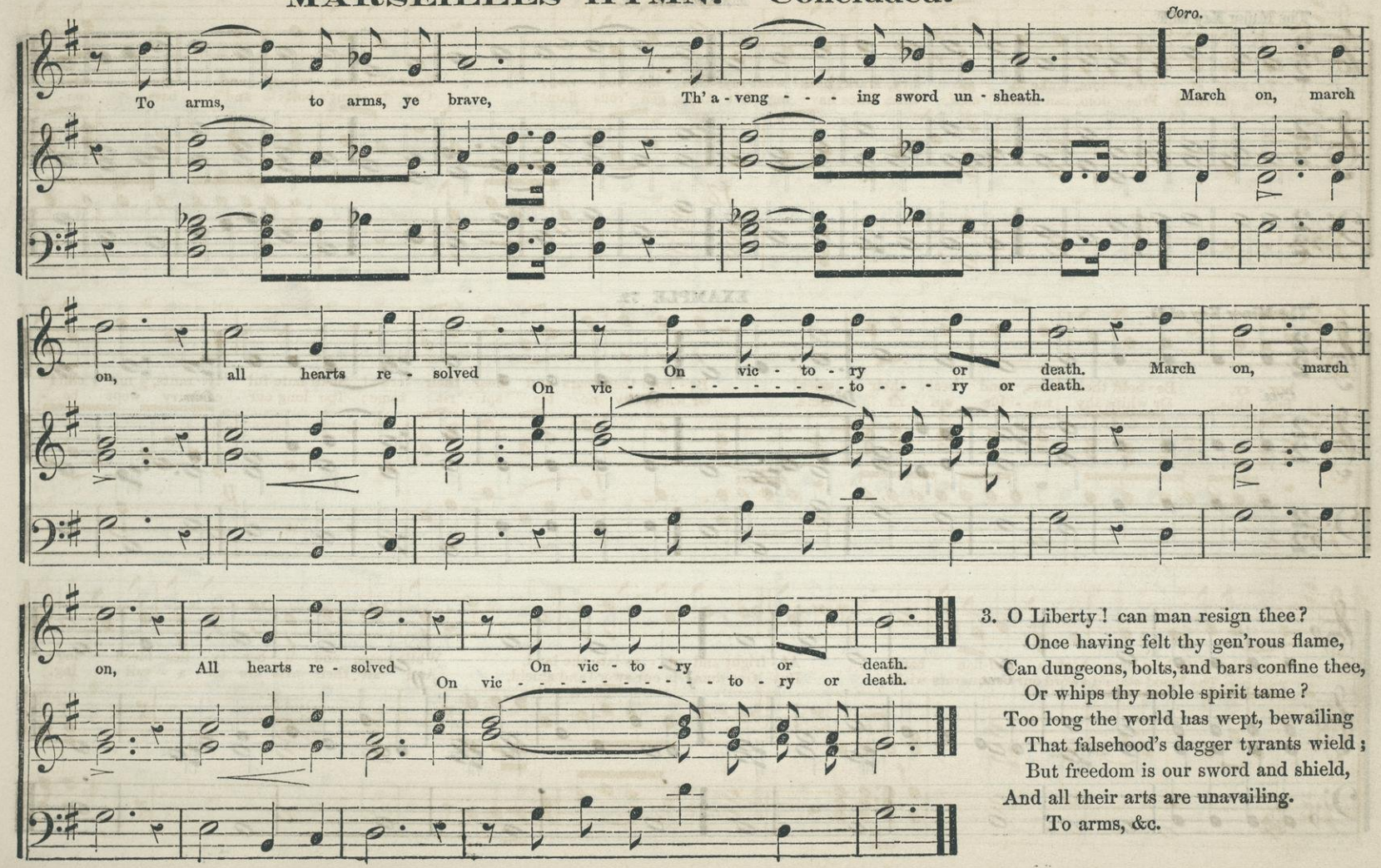
EXAMPLE 70.



MARSEILLES HYMN.



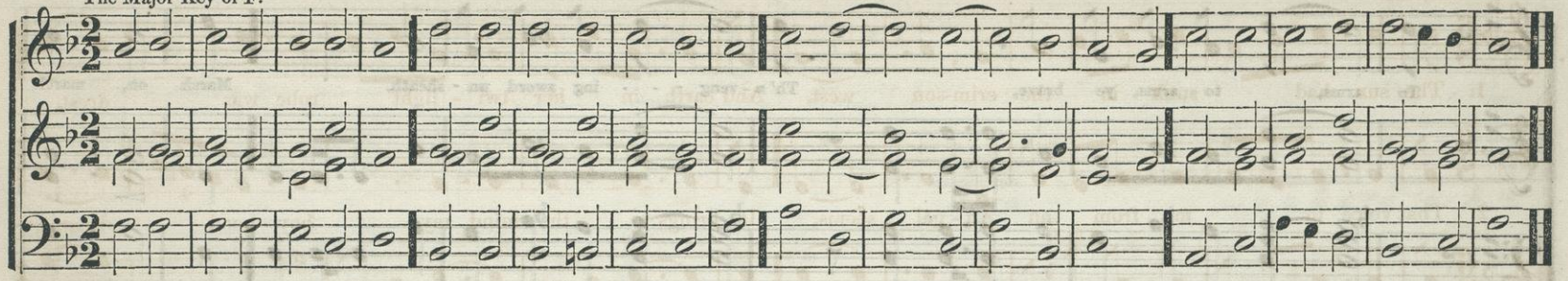
MARSEILLES HYMN. Concluded.



3. O Liberty! can man resign thee?
Once having felt thy gen'rous flame,
Can dungeons, bolts, and bars confine thee,
Or whips thy noble spirit tame?
Too long the world has wept, bewailing
That falsehood's dagger tyrants wield;
But freedom is our sword and shield,
And all their arts are unavailing.
To arms, &c.

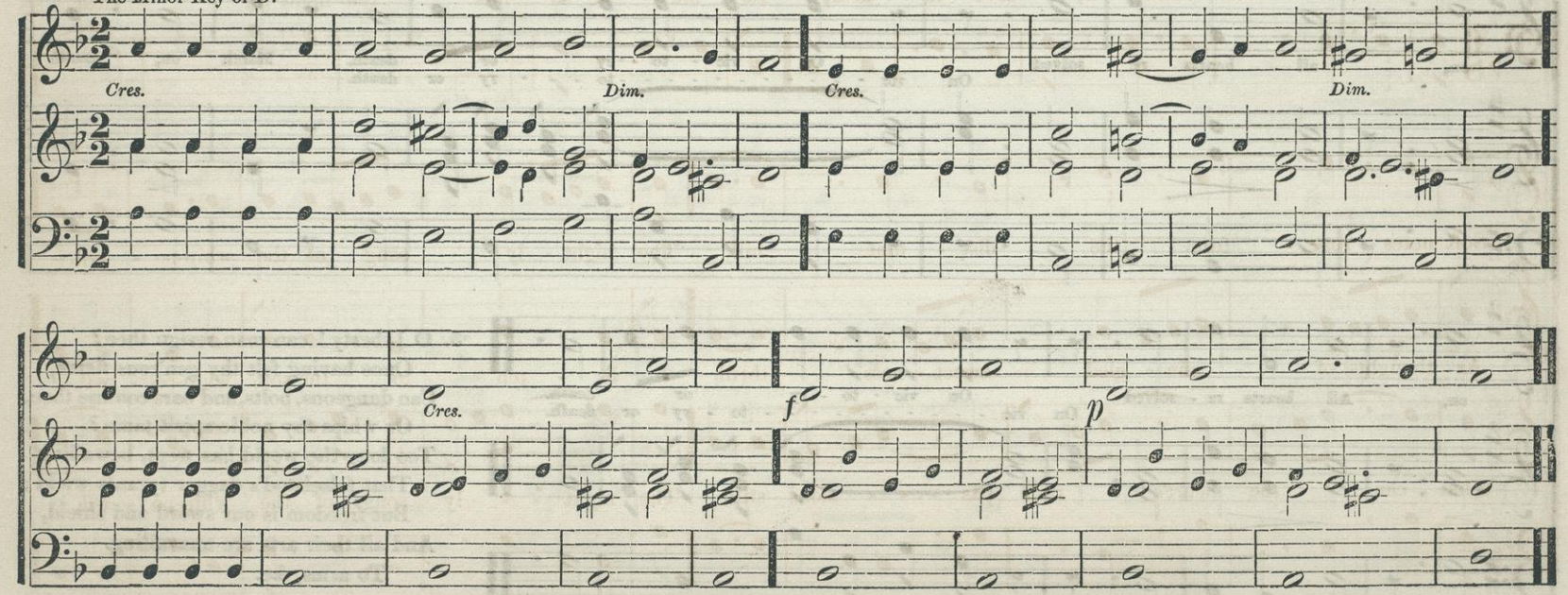
EXAMPLE 71.

The Major Key of F.

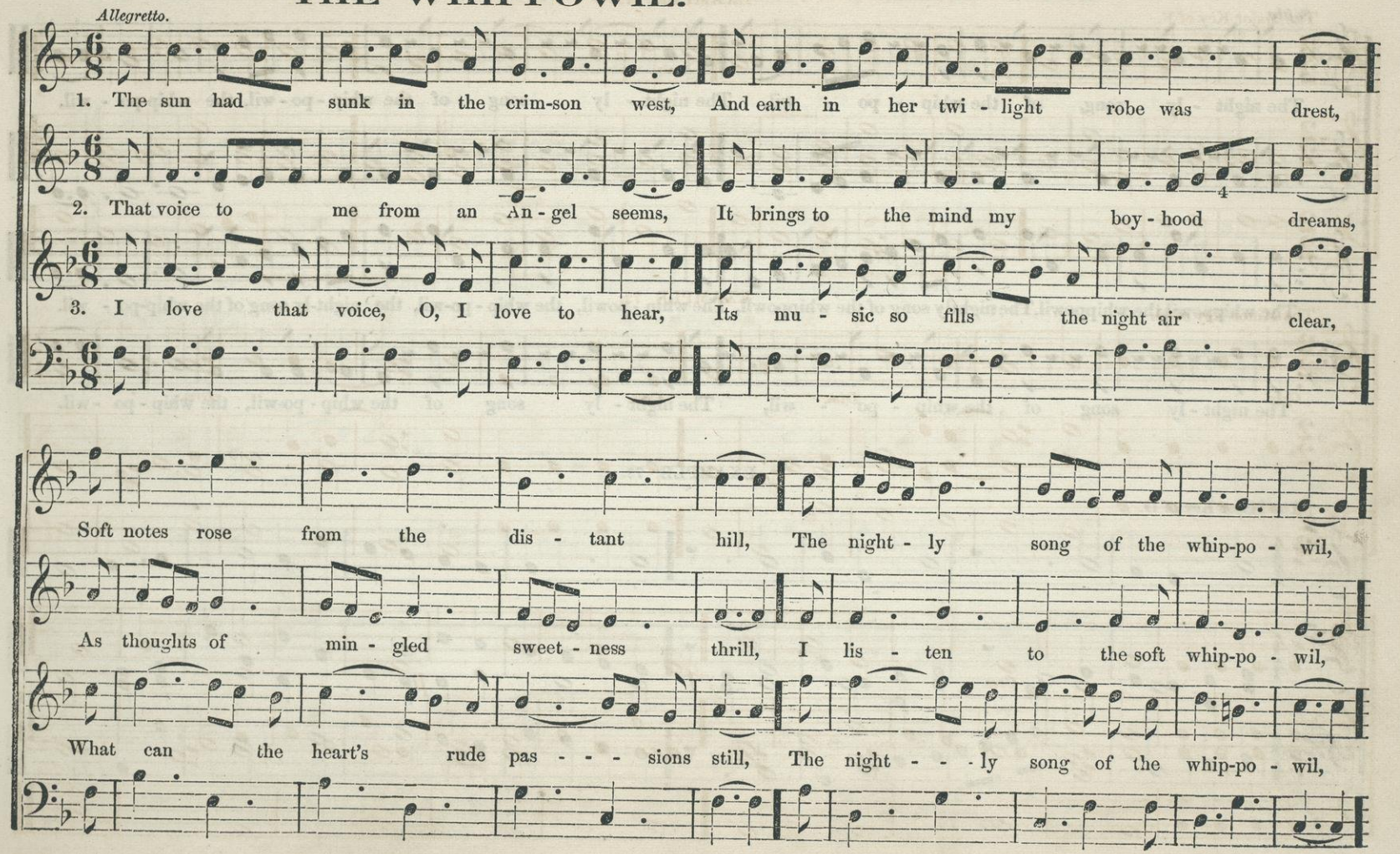


EXAMPLE 72.

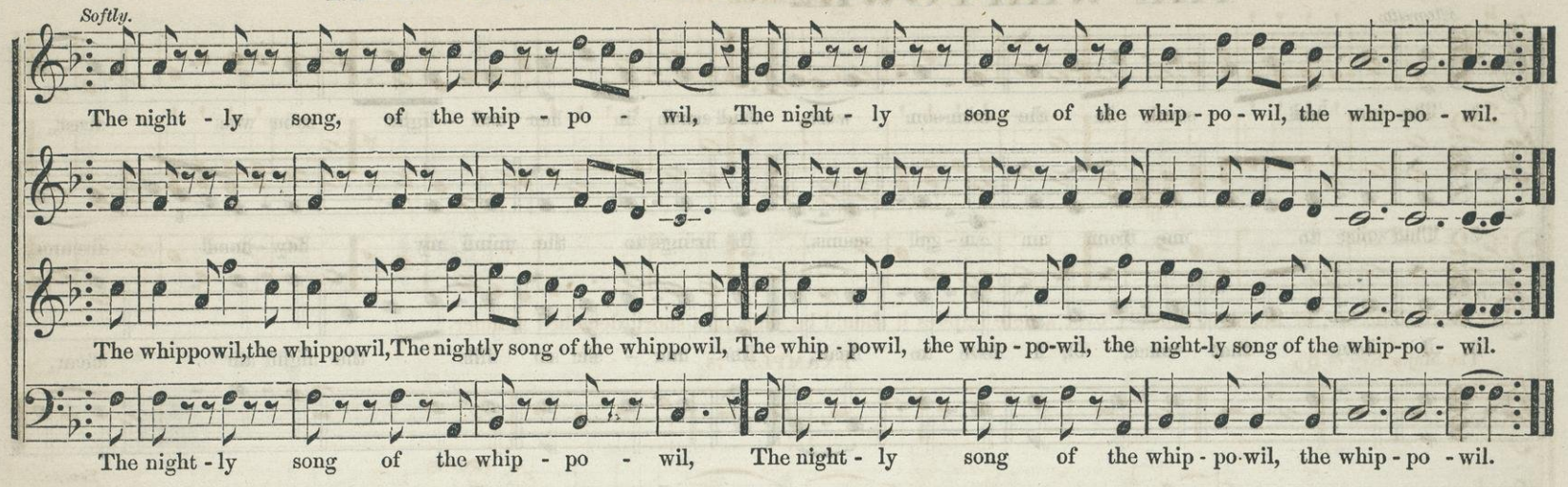
The Minor Key of D.



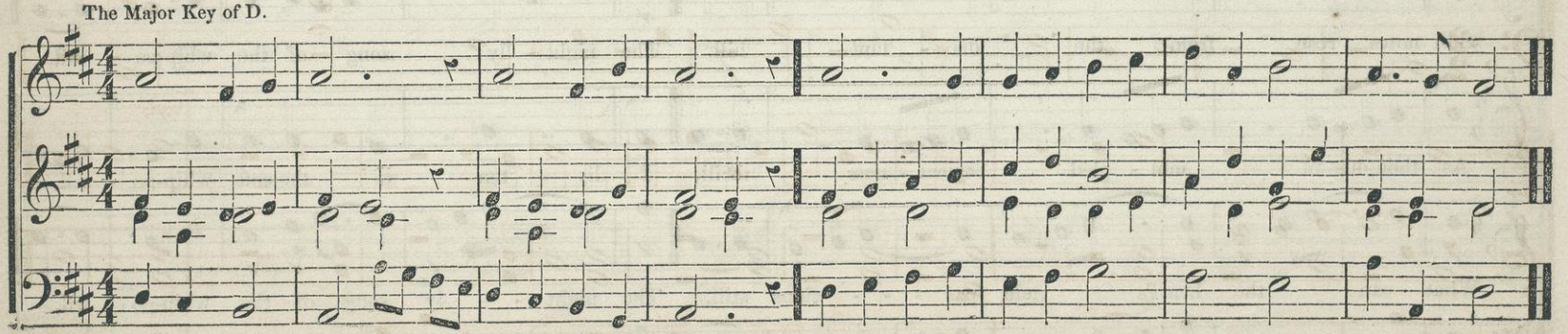
THE WHIPPOWIL.



THE WHIPPOWIL. Concluded.

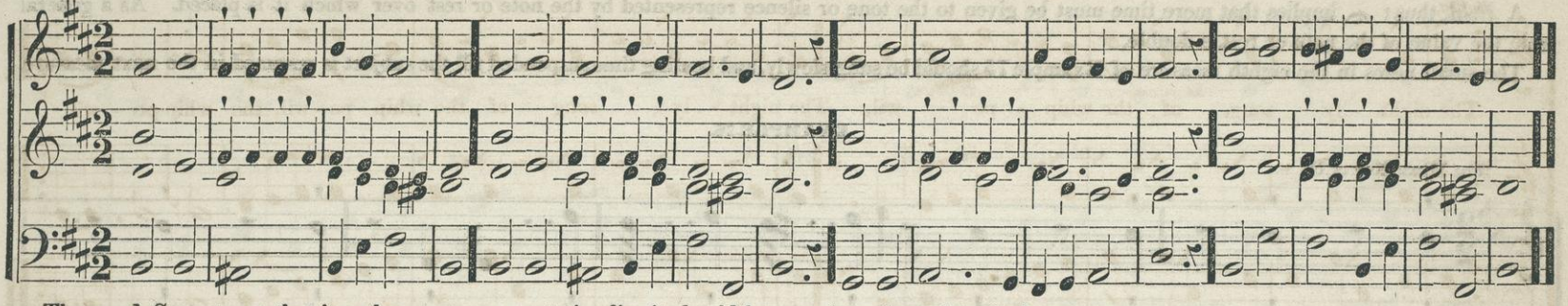


EXAMPLE 73.



The Minor Key of B.

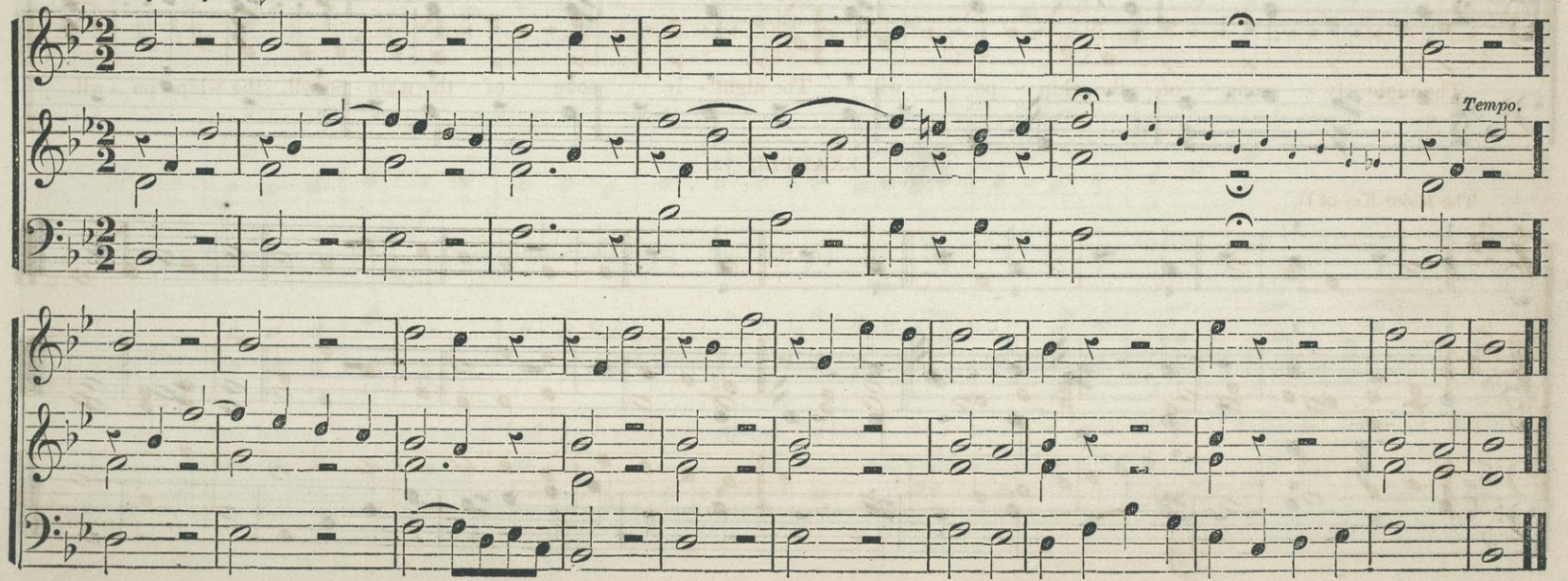
EXAMPLE 74.



The word *Staccato*, or the sign, thus: ' over a note implies it should be sung in a short, detached manner.

The Major Key of B♭.

EXAMPLE 75.

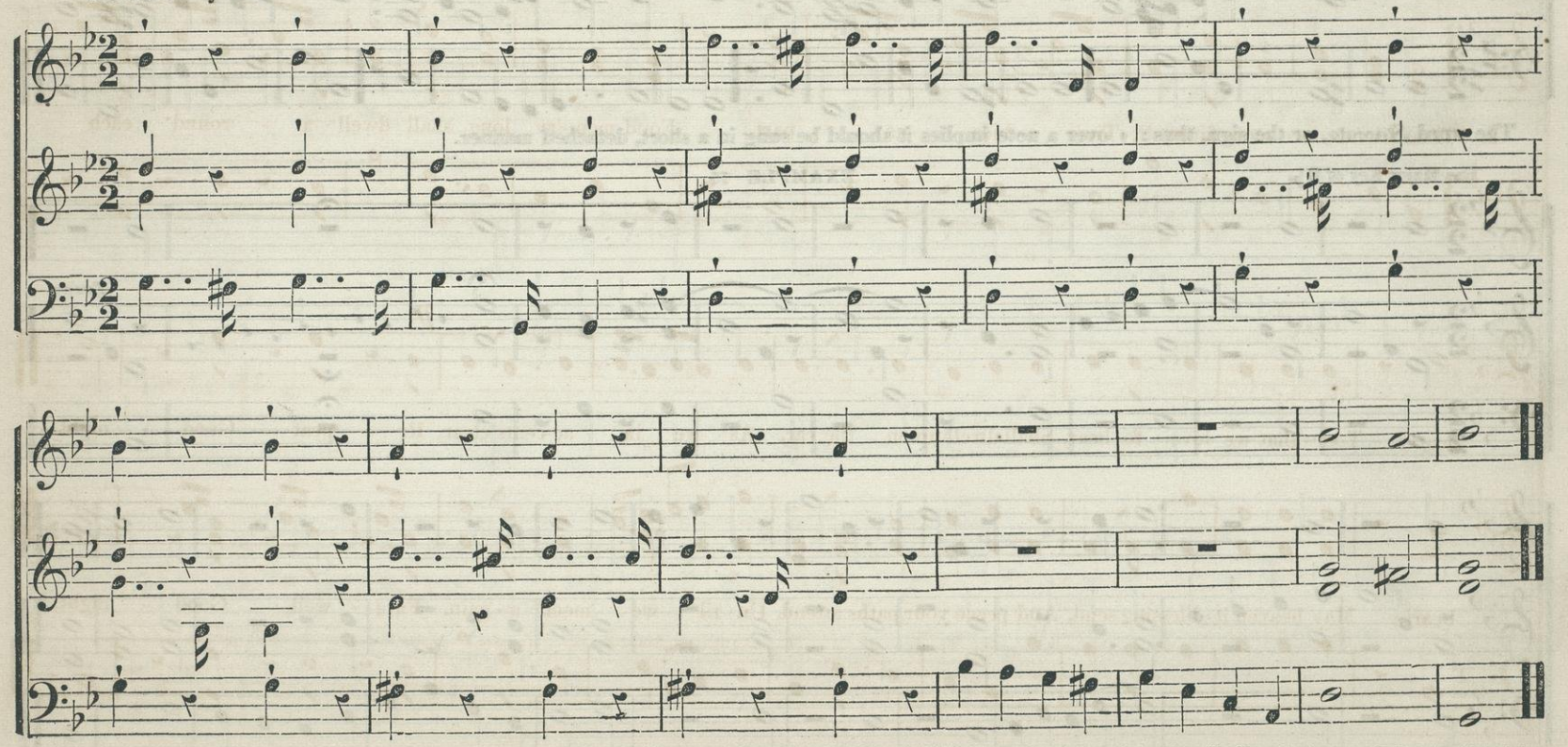


A *Hold*, thus: 𝄐 implies that more time must be given to the tone or silence represented by the note or rest over which it is placed. As a general rule the value of the note or rest is double.

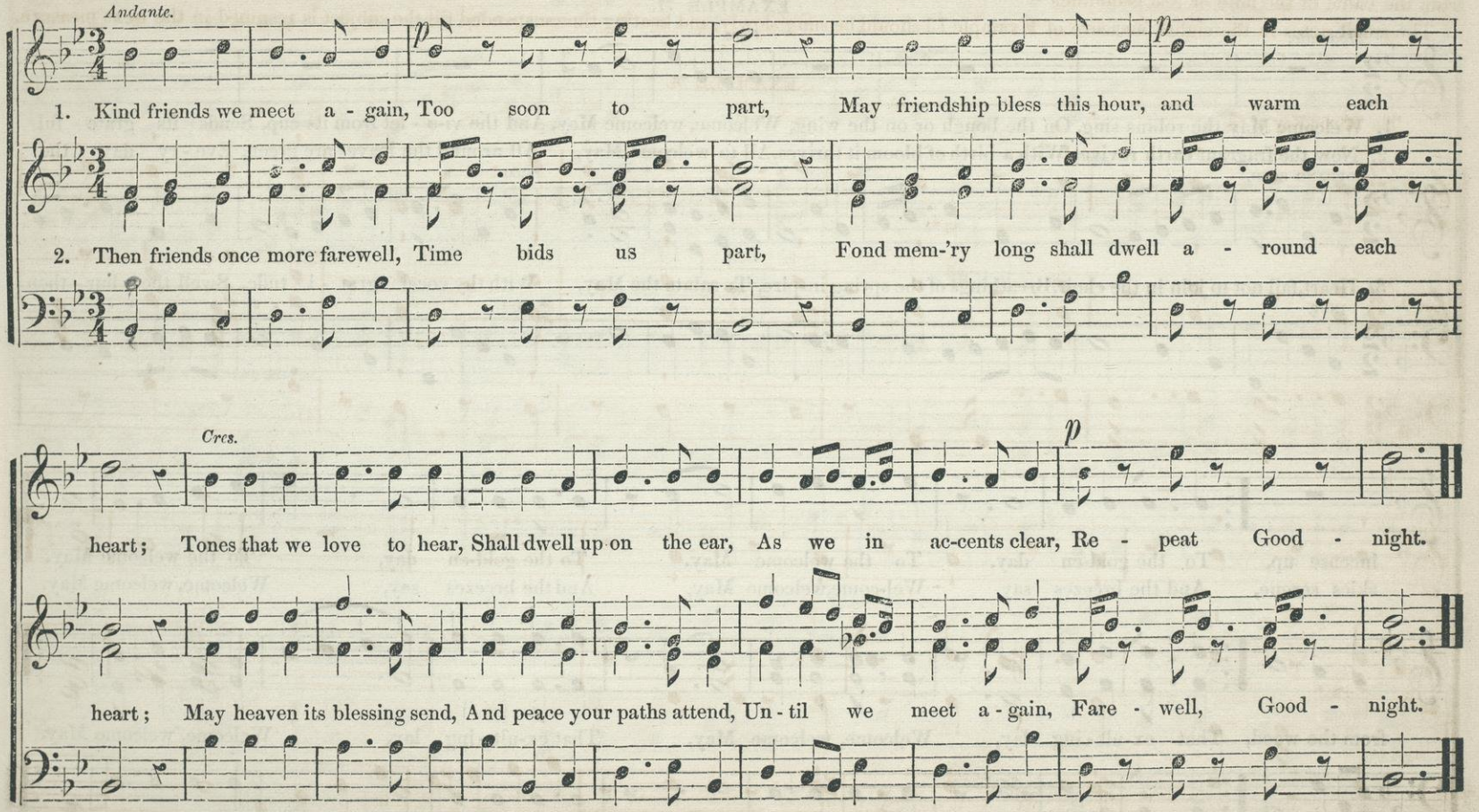
The small notes in the eighth measure of Example 75 should be sung slowly, and beating time suspended till the subject is resumed in the next measure.

EXAMPLE 76.

The Minor Key of G.

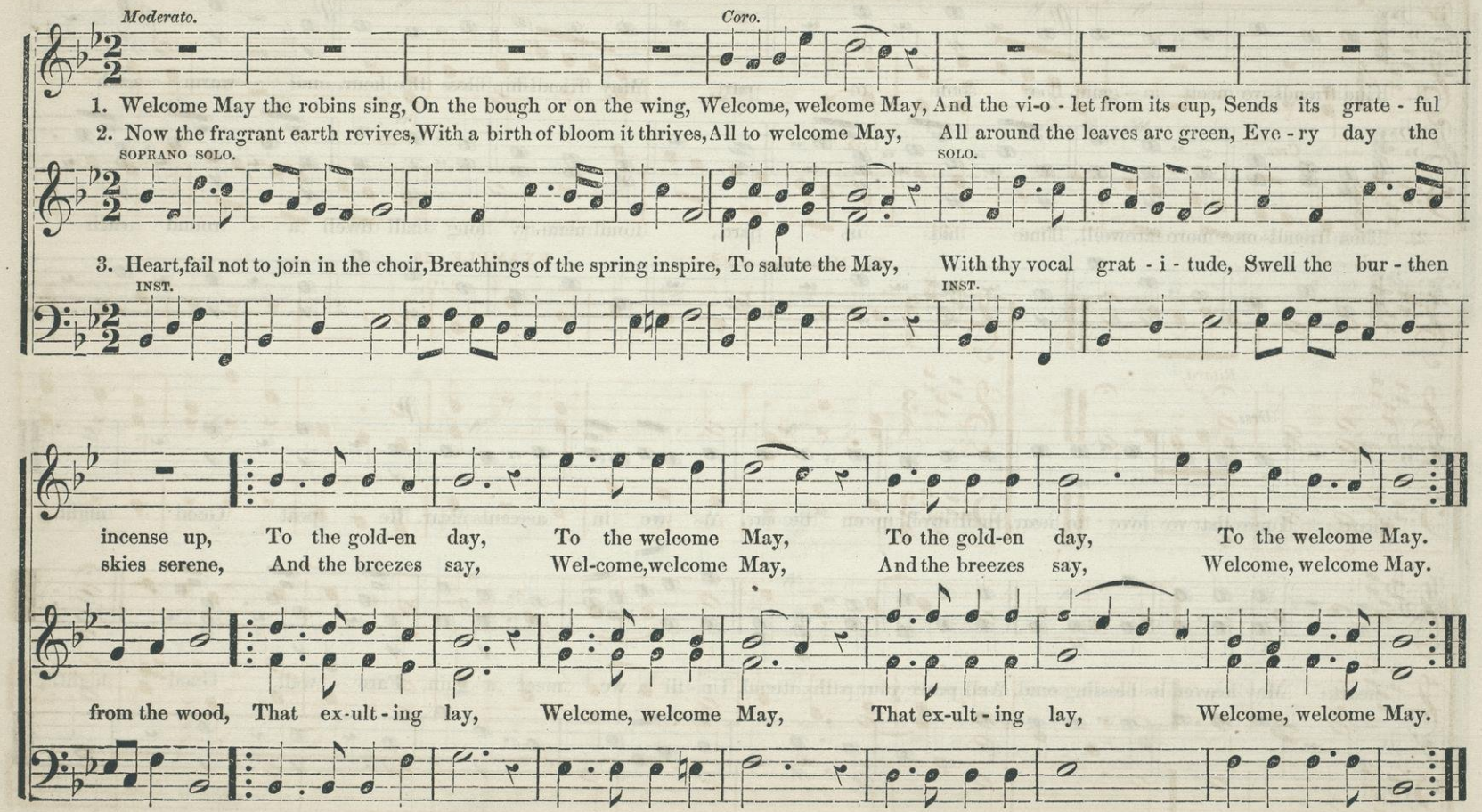


GOOD NIGHT.


Andante.
p
1. Kind friends we meet a - gain, Too soon to part, May friendship bless this hour, and warm each
2. Then friends once more farewell, Time bids us part, Fond mem-'ry long shall dwell a - round each
Cres.
p
heart; Tones that we love to hear, Shall dwell up on the ear, As we in ac-cents clear, Re - peat Good - night.
heart; May heaven its blessing send, And peace your paths attend, Un - til we meet a - gain, Fare - well, Good - night.

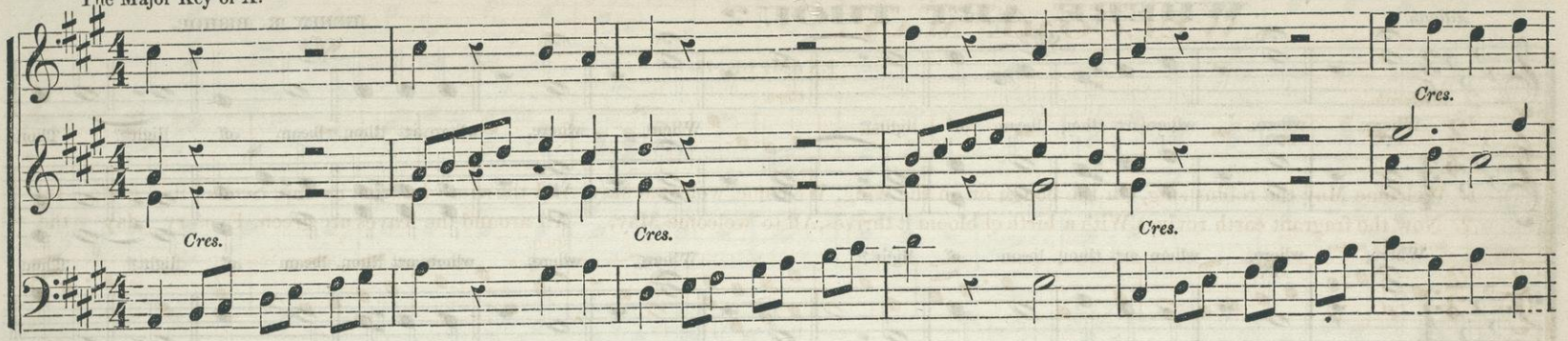
WELCOME MAY.

EXAMPLE 77.



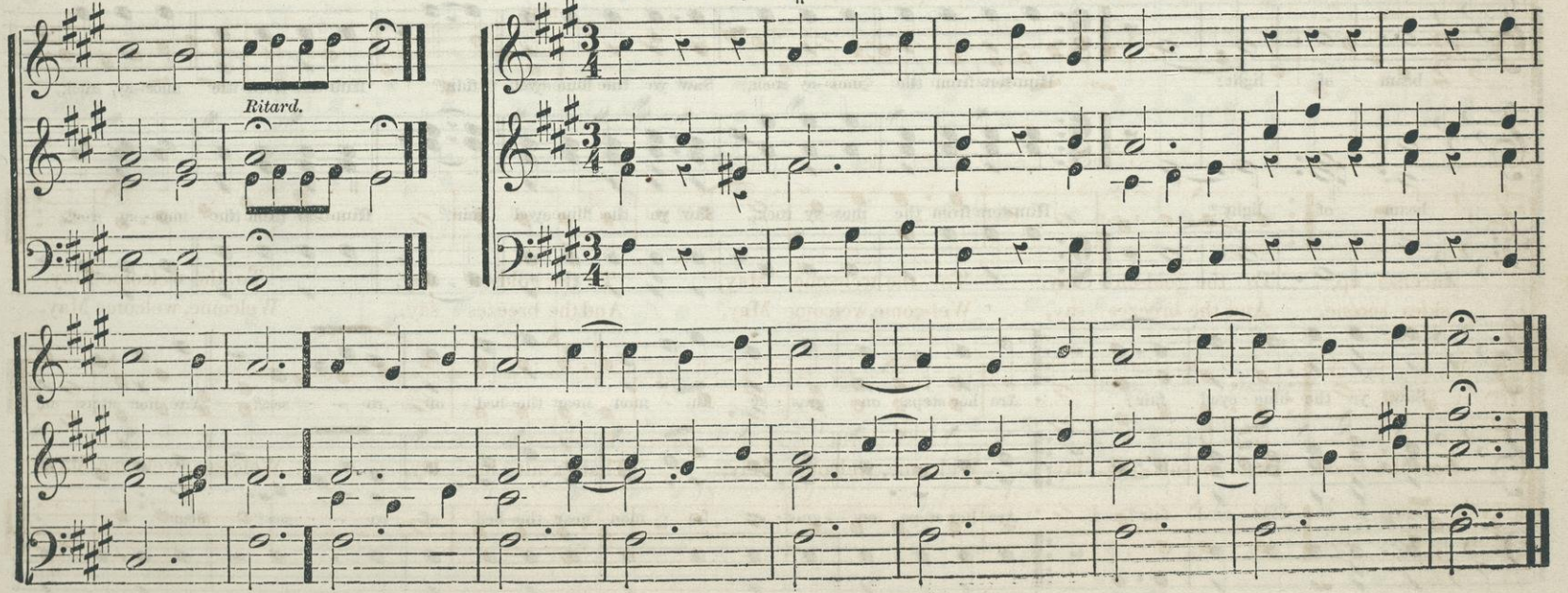
EXAMPLE 78.

The Major Key of A.

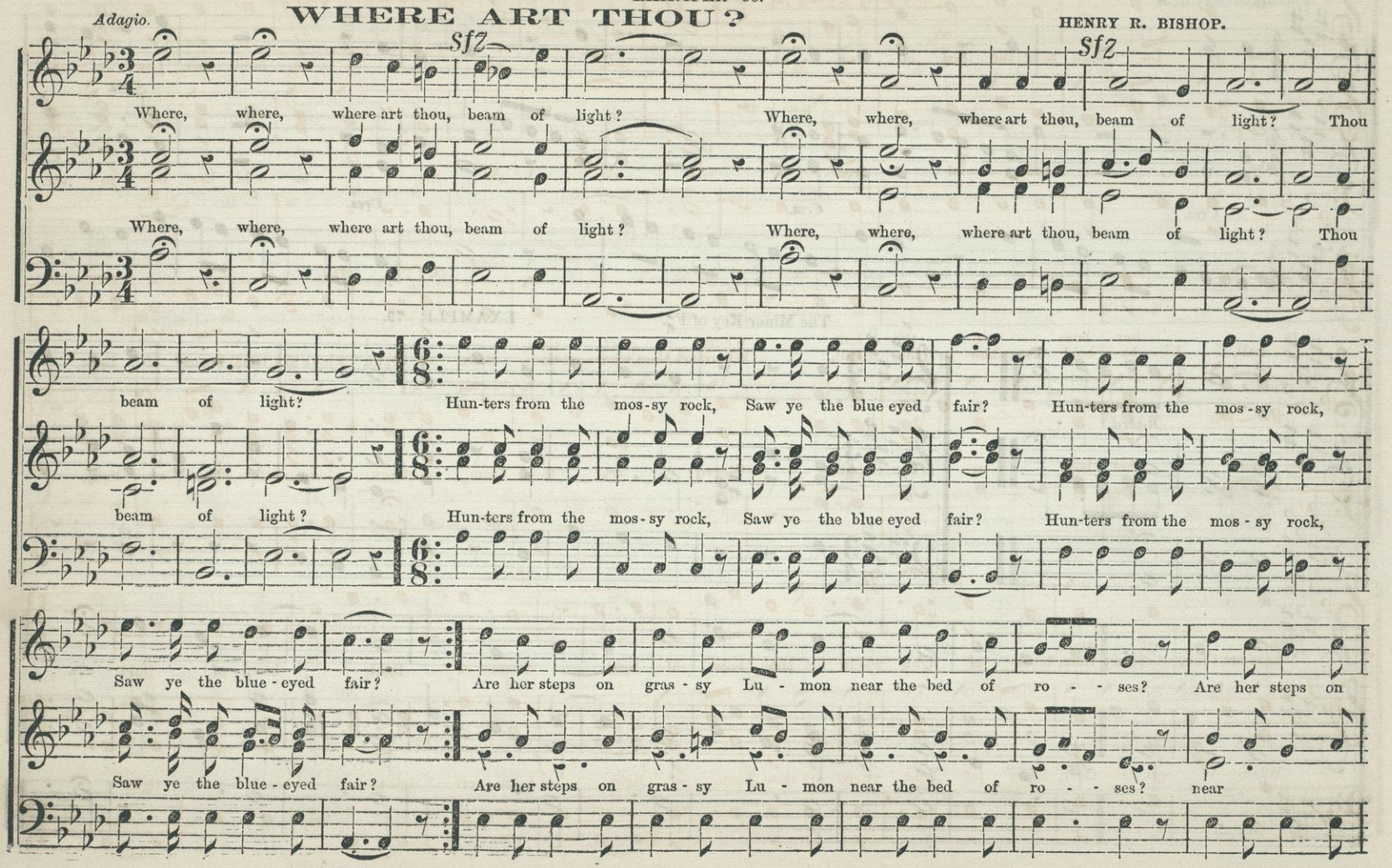


EXAMPLE 79.

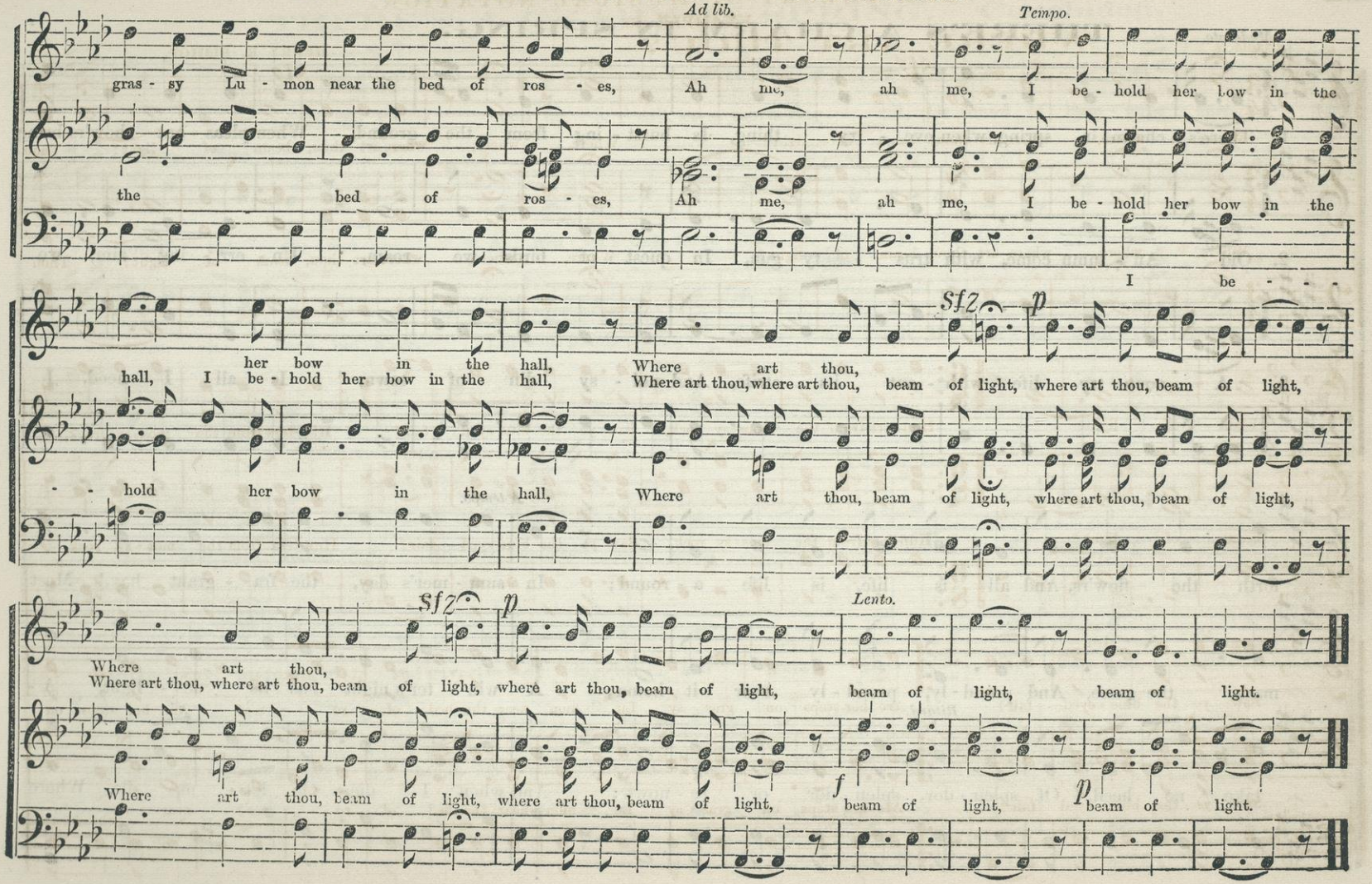
The Minor Key of F♯.



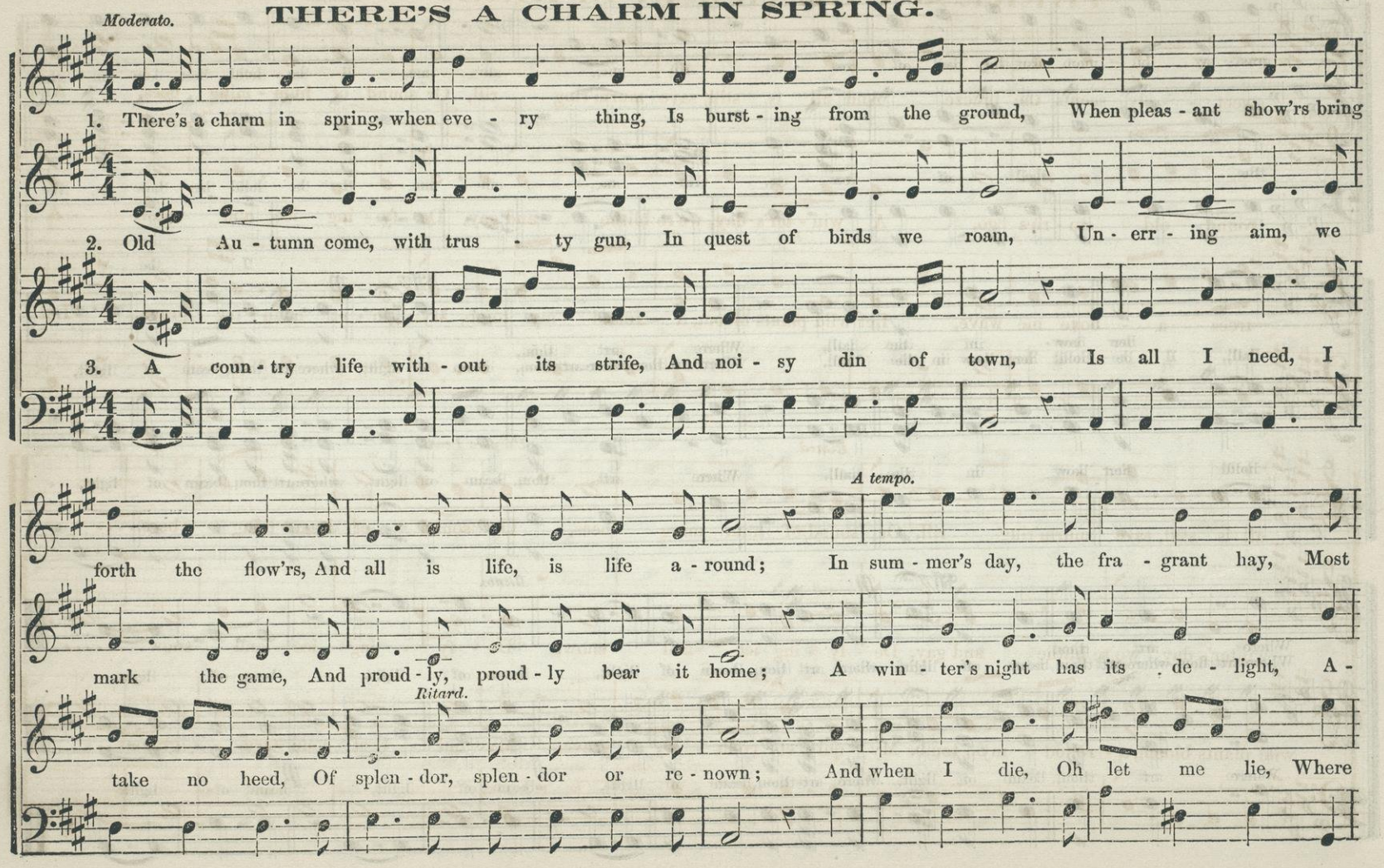
EXAMPLE 50.


Adagio.
WHERE ART THOU?
HENRY R. BISHOP.
Sfz
Sfz
Where, where, where art thou, beam of light? Where, where, where art thou, beam of light? Thou
Where, where, where art thou, beam of light? Where, where, where art thou, beam of light? Thou
beam of light? Hun-ters from the mos-sy rock, Saw ye the blue eyed fair? Hun-ters from the mos-sy rock,
beam of light? Hun-ters from the mos-sy rock, Saw ye the blue eyed fair? Hun-ters from the mos-sy rock,
Saw ye the blue-eyed fair? Are her steps on gras-sy Lu-mon near the bed of ro--ses? Are her steps on
Saw ye the blue-eyed fair? Are her steps on gras-sy Lu-mon near the bed of ro--ses? near

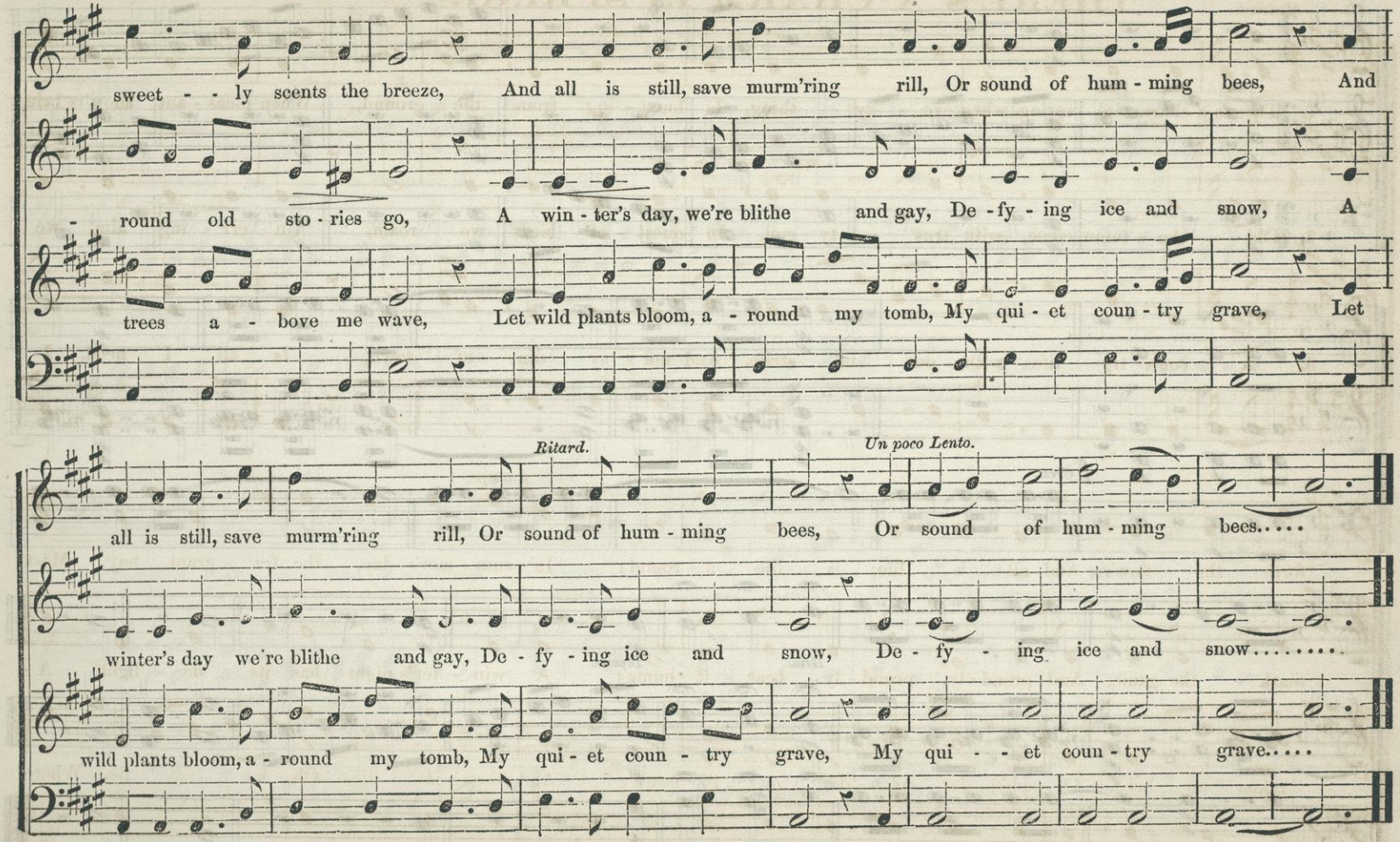
WHERE ART THOU? Concluded.



THERE'S A CHARM IN SPRING.

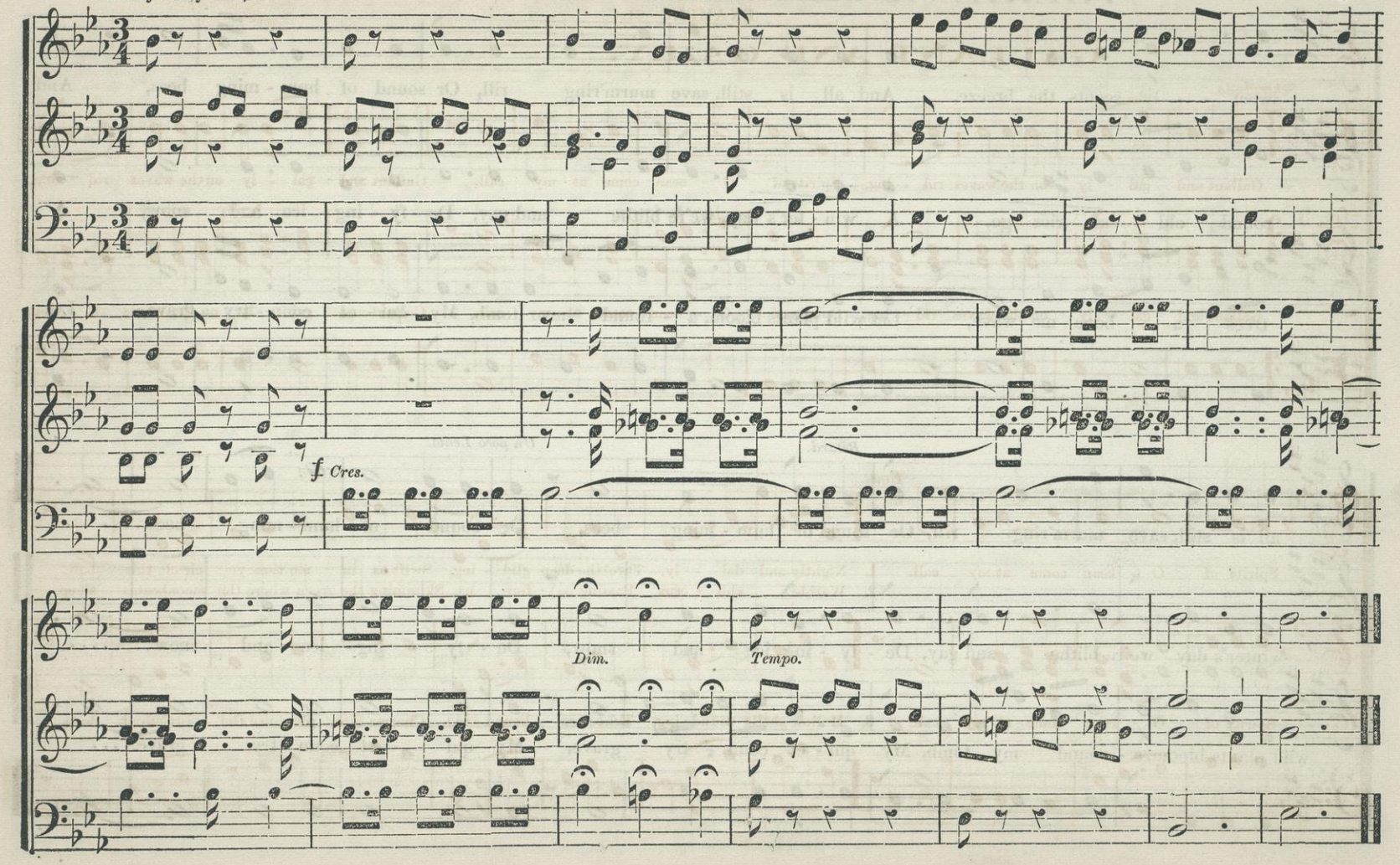


THERE'S A CHARM IN SPRING. Concluded.



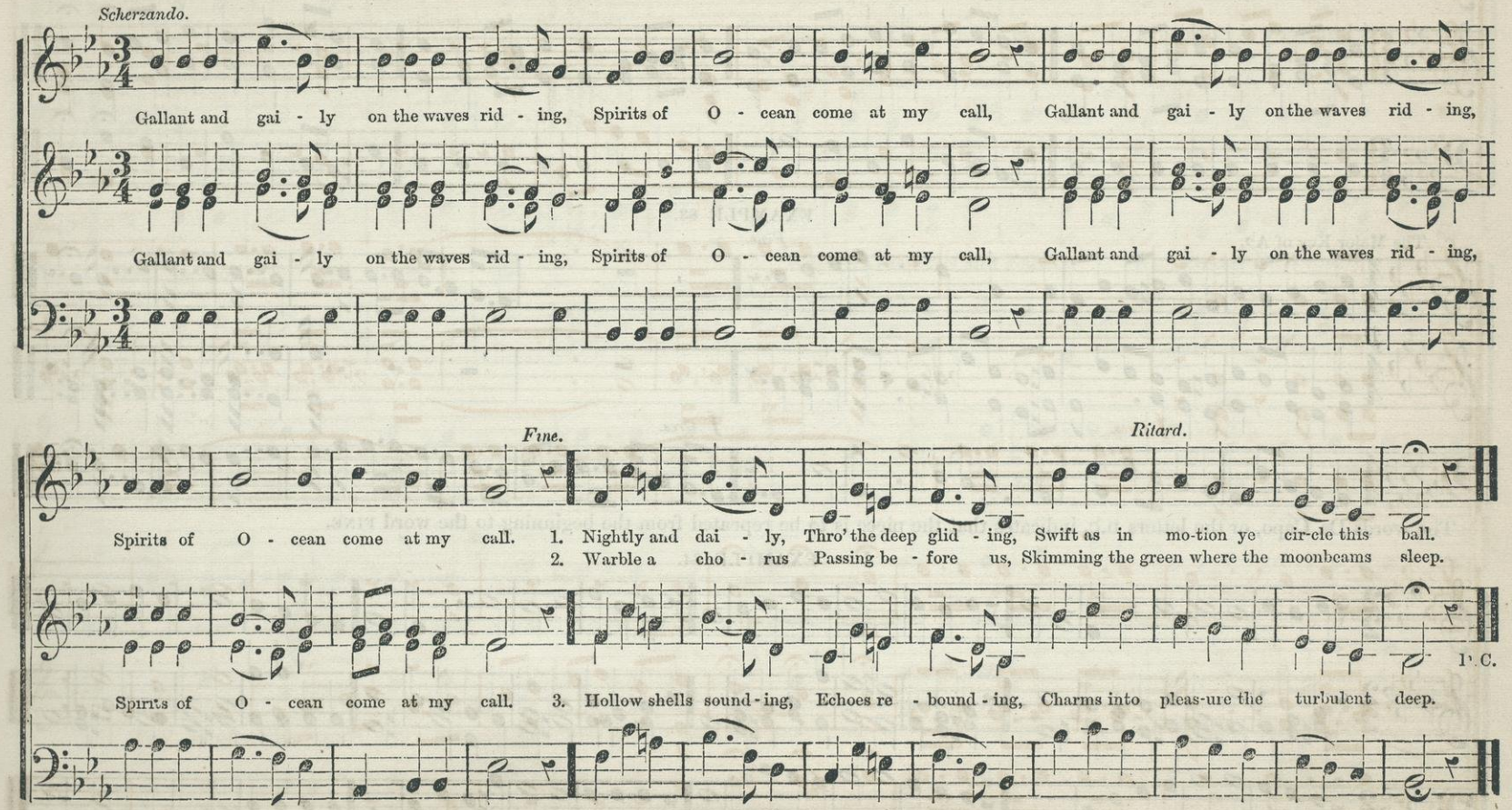
The Major Key of E♭.

EXAMPLE 80.



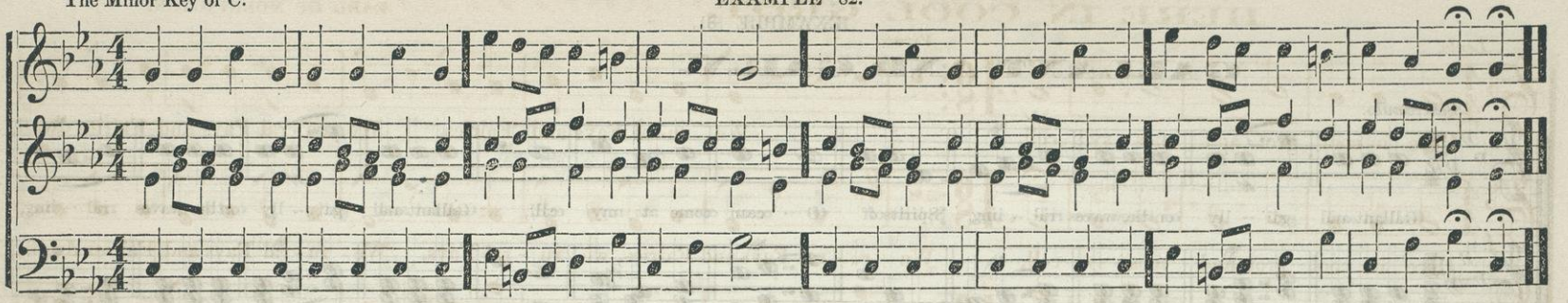
EXAMPLE 81.

GALLANT AND GAILY.



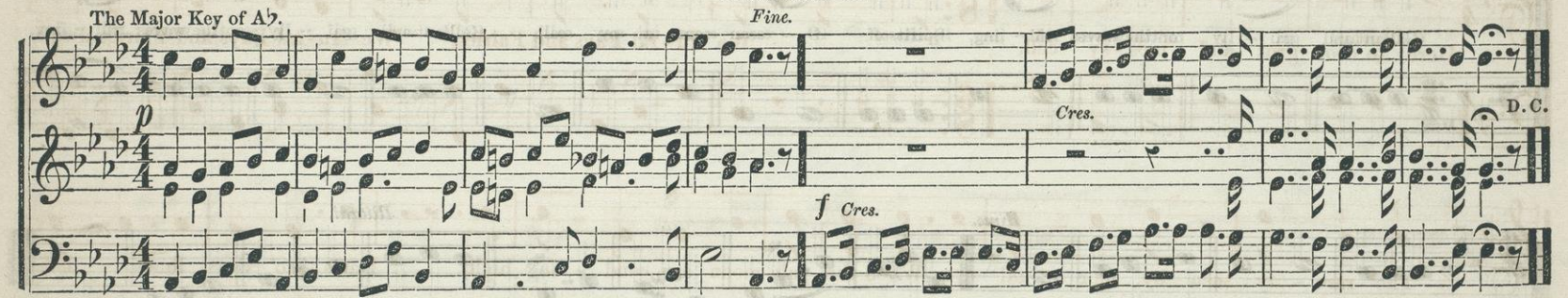
The Minor Key of C.

EXAMPLE 82.



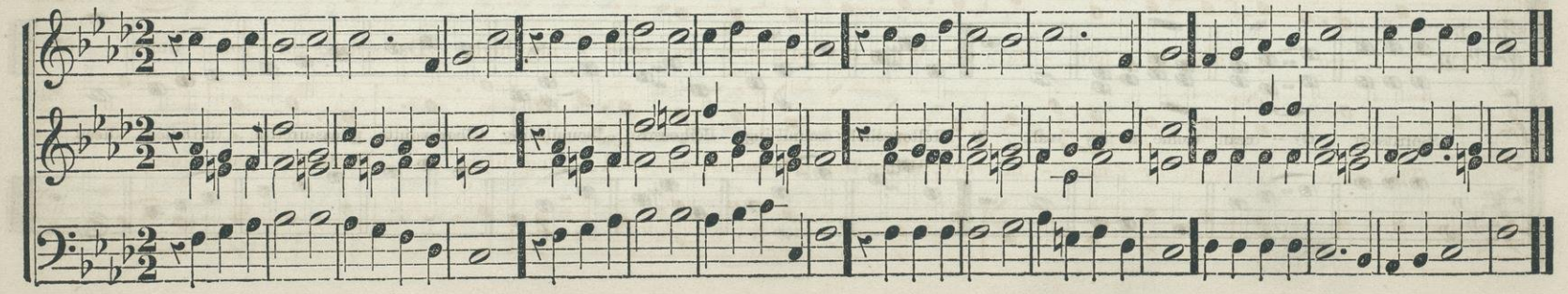
EXAMPLE 83.

The Major Key of A♭.



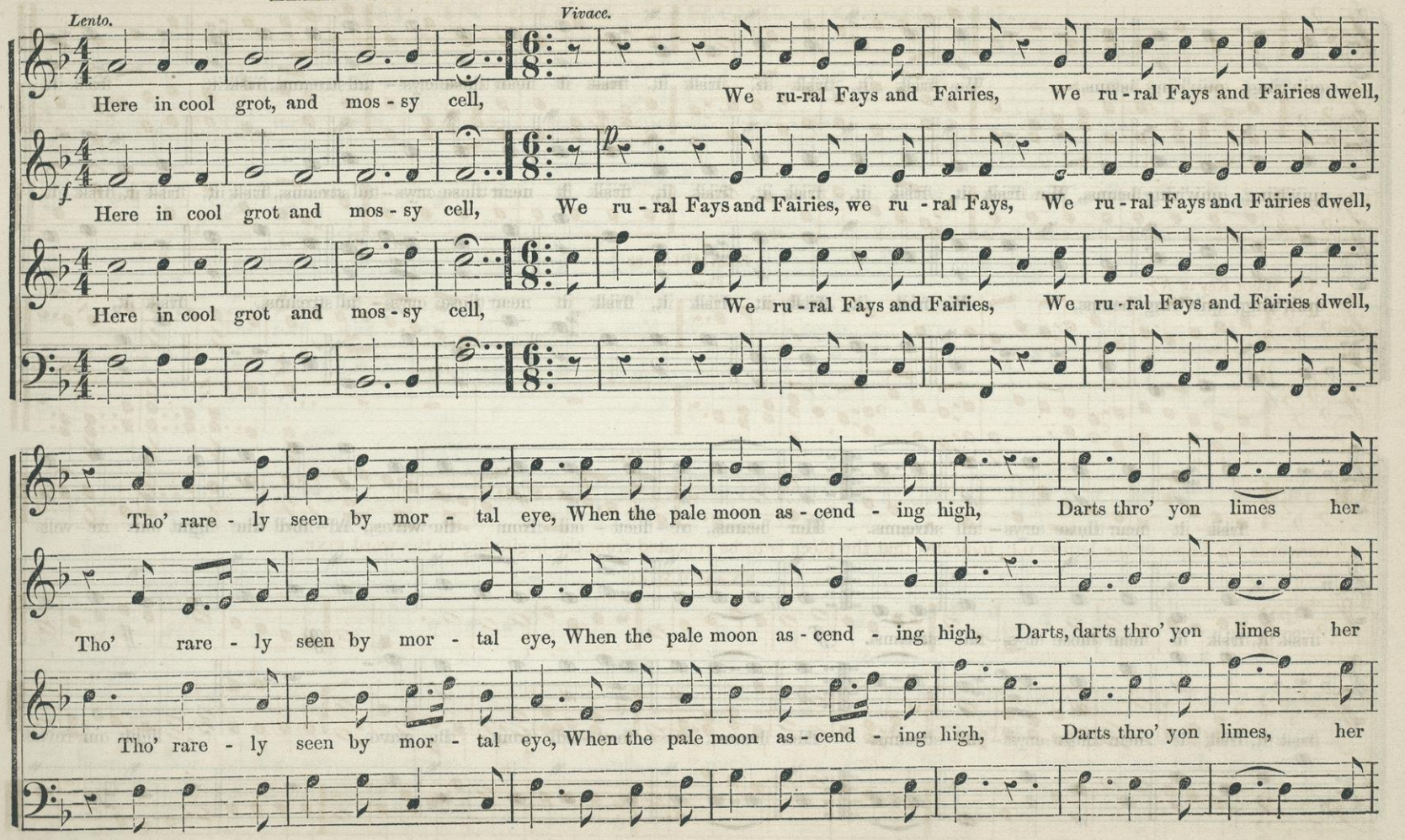
The words Da Capo, or the letters D.C. indicates that the piece is to be repeated from the beginning to the word FINE.

EXAMPLE 84.

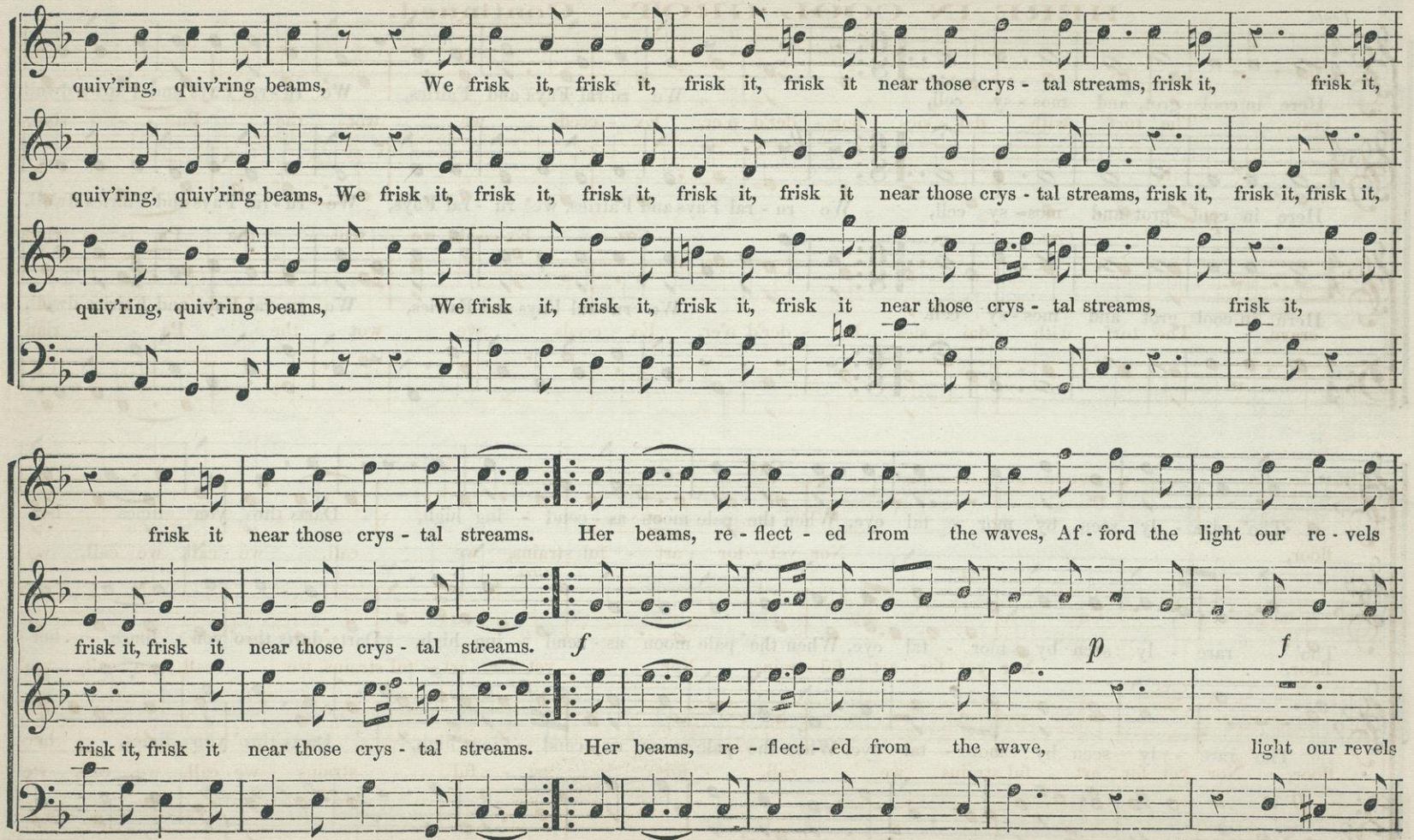


HERE IN COOL GROT.

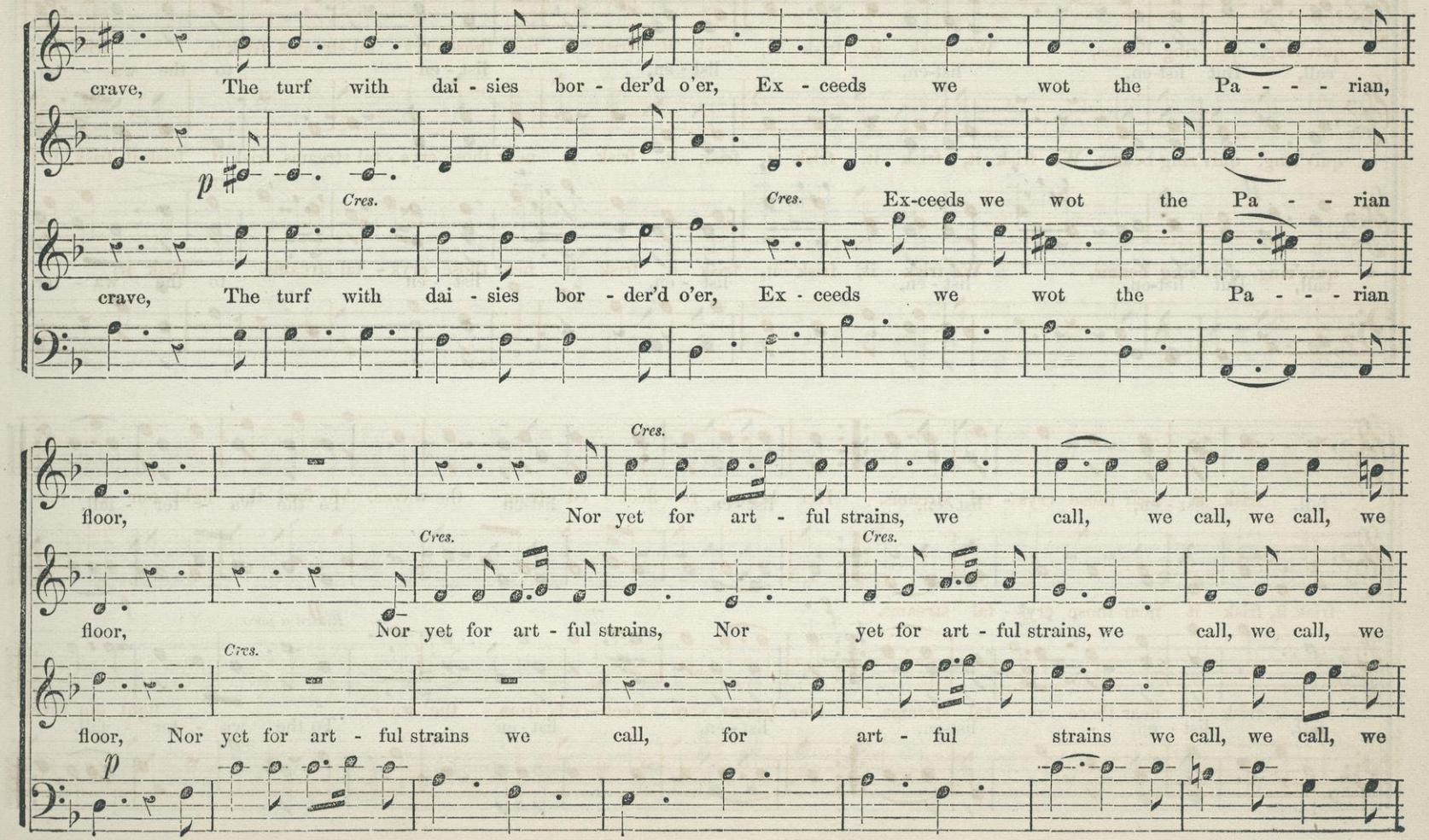
EARL OF MORNINGTON.



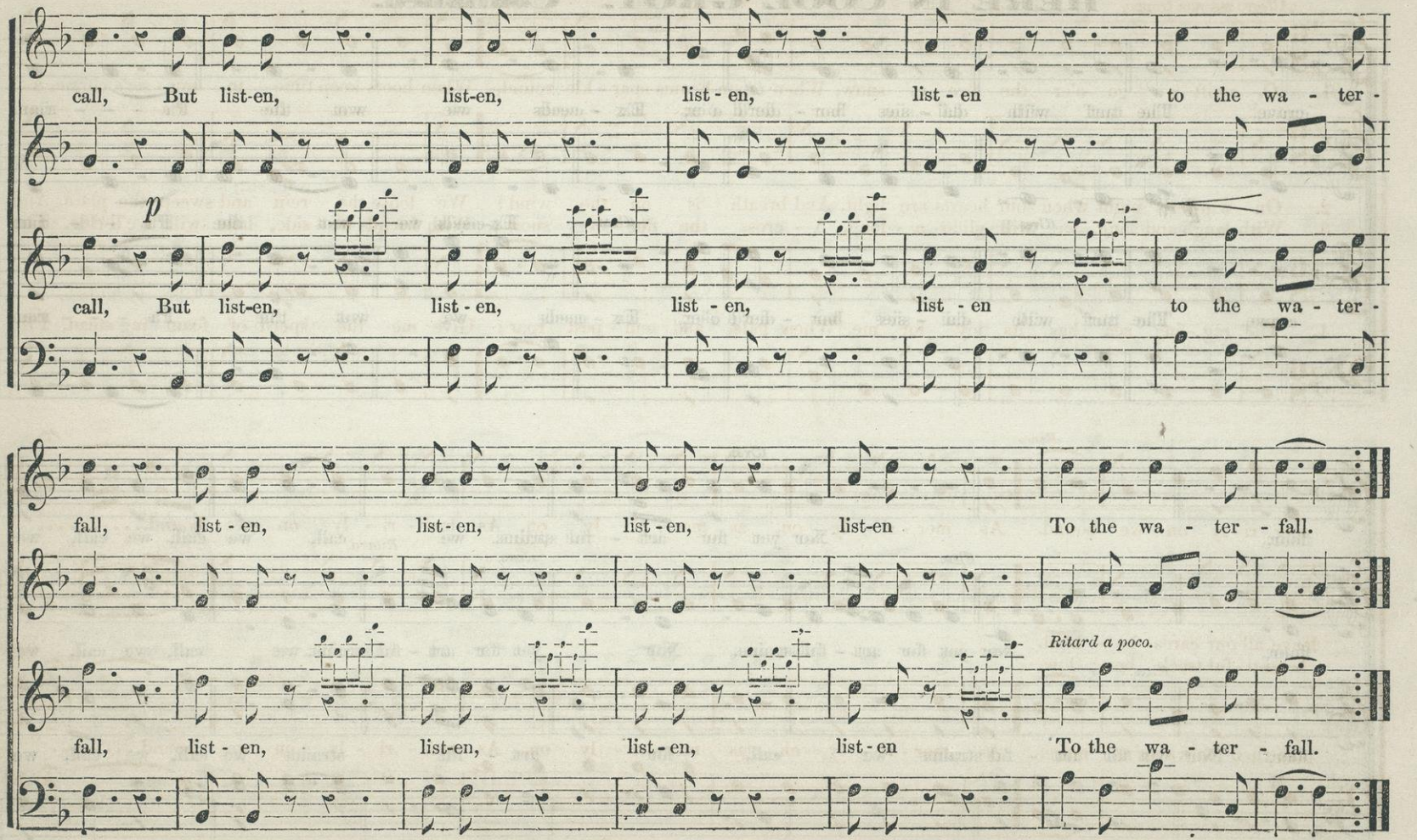
HERE IN COOL GROT. Continued.



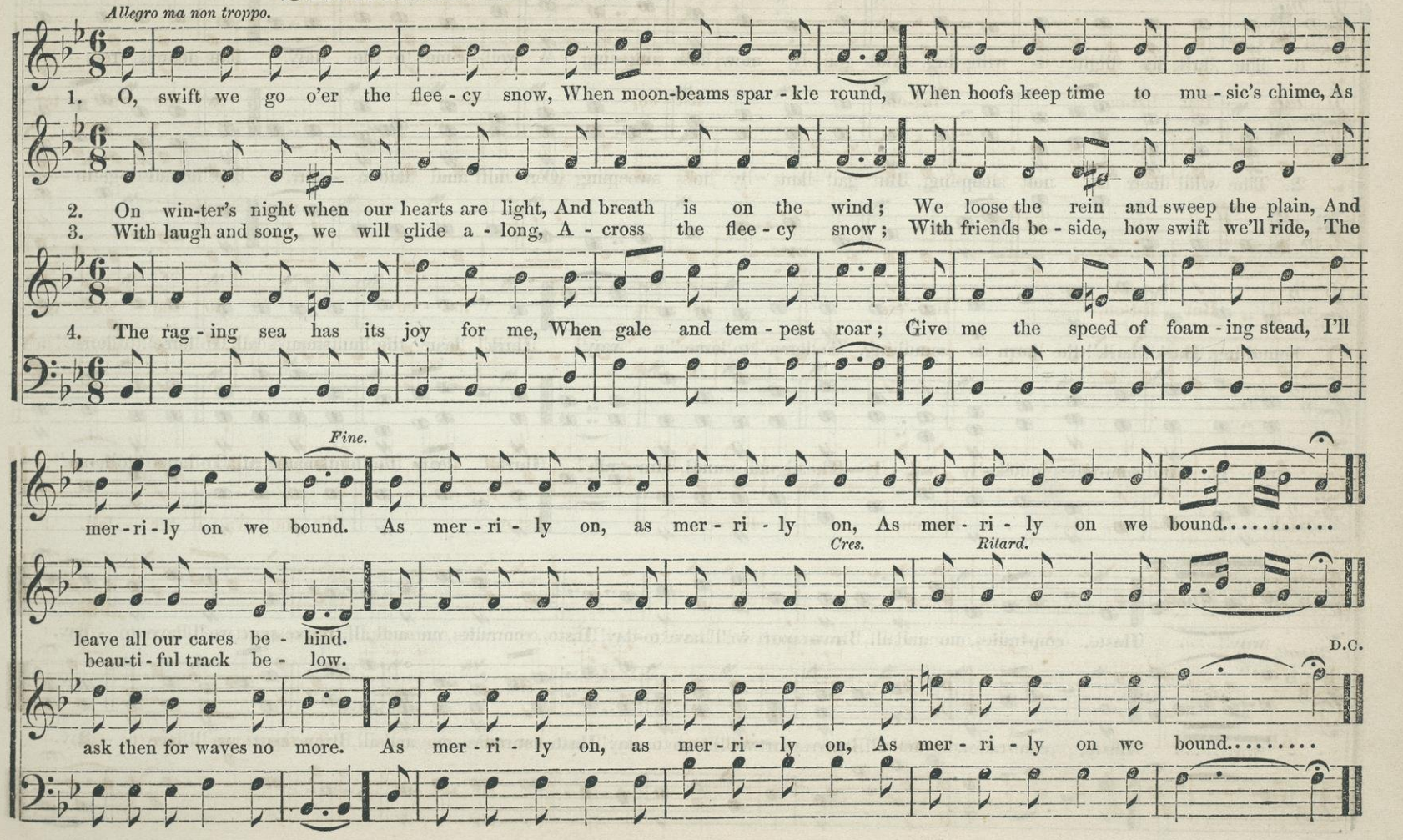
HERE IN COOL GROT. Continued.



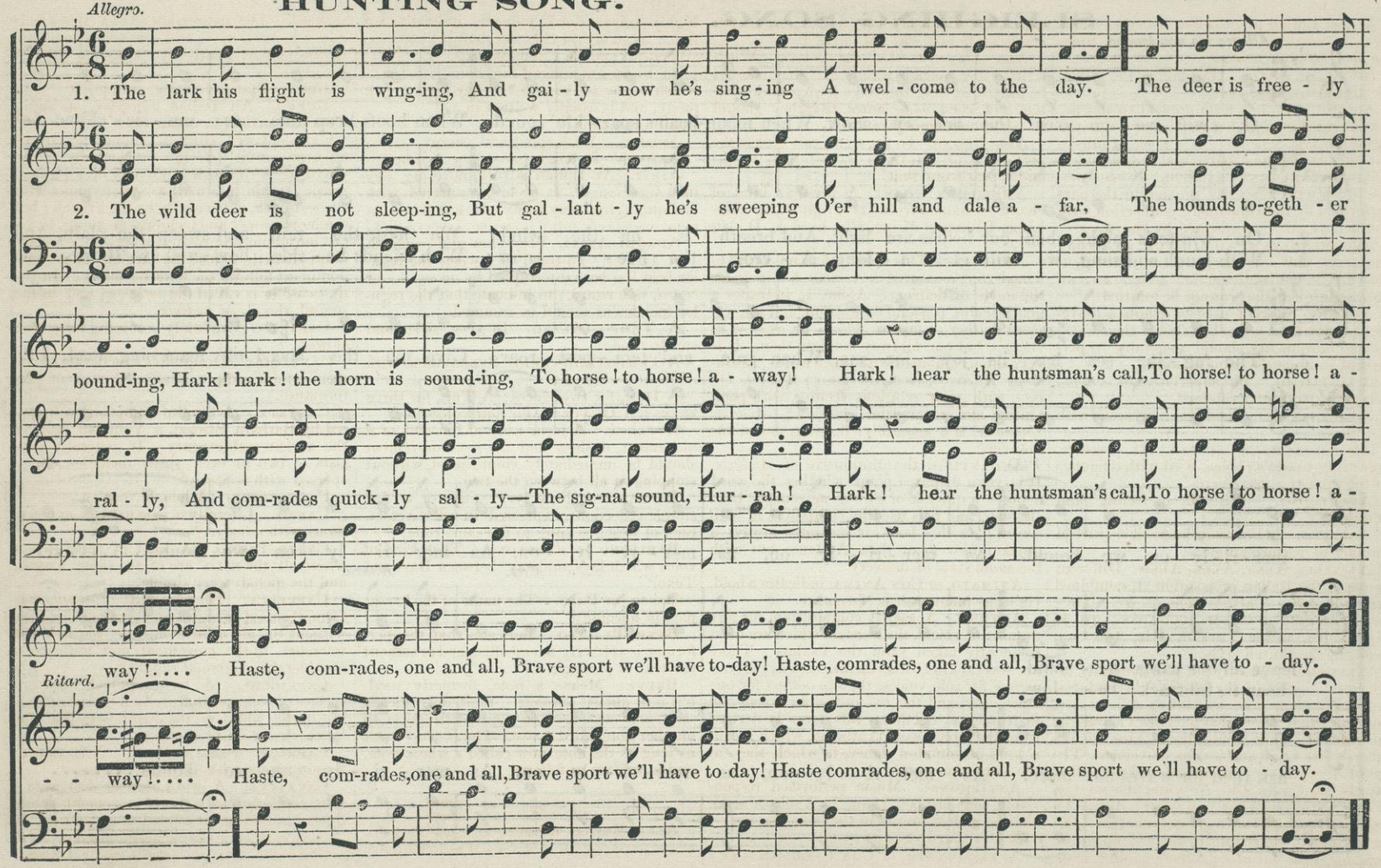
HERE IN COOL GROT. Concluded.



SLEIGHING SONG.



HUNTING SONG.



A. An Italian preposition, meaning *to, in, with, according, to*, &c ; as *a tempo*, in time, *a 4 voce*, for four voices.

Accellerando. Hastening the time, moving faster and faster.

Accidental, is a term applied to sharps, flats, and naturals, when they occur not as the signature (*see Signature*) of a piece of music, but only before some particular note or notes.

Accompaniment (Italian, *Accompagnamento*) ; a term generally applied to the part performed by instruments in connection with another, or others performed by voices.

Accompaniment ad libitum, an accompaniment that may be used or omitted at pleasure, in contradistinction to *obligato ;* an accompaniment that cannot be omitted.

Adagio. Slowly ; used to denote a movement faster than *largo*, but slower than *lento ; Adagio* movements should generally be performed in a gentle, calm manner.

Adagissimo. The superlative of *Adagio*, very slow, soft, and subdued.

Adagio Assai. Nearly synonymous with the above.

Ad Libitum, or ad lib. At pleasure, according to one's choice, used with reference to the time of a movement.

Affetuoso. With deep feeling and emotion.

Agitato. Indicates a hurried, disturbed manner of performance.

Al, All, Alla, Alle, Allo ; Different forms of the Italian preposition *A*, combined with the definite article *il, lo, la*, &c. They mean literally *to the*, or according to, as *Alla Turca*, in the Turkish style, *Alla Cappella*, in the church style.

Allegro. Quickly ; it a'so generally indicates a degree of joyfulness, cheerfulness, and animation. The superlative, *Allegrissimo*, indicates that those characteristics should be heightened, while diminutive, *Allegretto*, denotes a less rapid and joyous movement The word *Allegro* is very often combined with other words, as *Allegro Con Brio*, and *Allegro Con Fuoco*, with vehemence and spirit ; *Allegro Vivace*, very fast, and with great animation ; *Allegro di Molto*, exceedingly quick ; *Allegro ma grazioso*, fast, but in a graceful, gliding manner ; *Allegro ma non troppo*, and *Allegro ma non presto*, quite fast, but not hurried.

All' Ottava. On the octave. When written *over* notes it means that they should be played or sung an octave higher than written, and when *under* notes, that they should be performed an octave lower.

All' Segno. To the sign ; this directs the performer to return to the *sign* (𝄋, or §,) and repeat from that.

Ambrosian Chant. A peculiar kind of chant, so named from its inventor St. Ambrose, Bishop of Milan, who lived A. D. 340 —398.

Andante. This term refers not only to a moderate, measured movement, but includes the mode of delivery. Alone, it indicates a gentle, calm, peaceful expression, and a movement neither so fast as *Allegro*, or as slow as *Adagio*, but one midway between them. It is very often combined with other words, as *Andante Affetuoso*, (see Affetuoso.) *Andante Divoto*, with great religious feeling, with penitential and reverential emotion ; *Andante Cantabile*, is a smoothly, flowing, melodious manner.

Andantino, the diminutive of *Andante*. It is yet a disputed point whether the word denotes a quicker or s'ower movement than *Andante*, and it is used by composers in both senses ; in this book, it indicates always a quicker movement than Andante, but with the same style of delivery.

Animato, or Con Anima, indicates a bold, vigorous manner of performance.

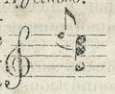
Anthem. A sacred composition, for any number of voices, the words of which are most frequently taken from the Psalms. There are several kinds of anthems, such as the *verse anthem* for solo voices, the *solo anthem* for one voice only, and the *full anthem* for voices and instruments together ; this term is derived from the Greek word Anthema, which meant a kind of common dance, to which they at the same time sung.

Antiphonal. Music performed responsively, one part being sung by a solo or semi chorus, and answered in the same manner.

A Piacere. See *ad libitum*.

Appassionato, or Con Passione. In a highly impassioned manner, indicative of much more fervid emotion than *Affetuoso*.

Appoggiatura. Commonly applied to an ornamental fore-note which forms no part of the harmony, and is usually written in a small form, thus :



Ardito. With spirit and energy.

Arioso. In a light, airy, gay manner.

Assai. An Italian adverb, meaning *very* in a *high degree*. It occurs connected with and qualifying very many musical terms. as *piano assai*, very soft ; *presto assai*, very quick.

Adagio Assai. Very slow and subdued.

A Tempo. In time, used when the regular beat has been interrupted by an *ad lib ;* or *ritard*, (see ritard,) to indicate that the regular movement shou'd be resumed.

A Tempo Giusto. In very strict and steady time.

A Tempo Ordinario. Synonymous with *Moderato*, which see

A Due, for two voices ; A Tre, for three voices ; A Quattro, for four voices, &c.

Attacca. A term used at the end of a movement, to show that the next movement should be immediately commenced, without stopping at all between the two.

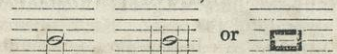
Ballad. A little lyric story, or a few simple reflections, expressed in a few verses, each of which is sung to the same tune.

Baritono or barytone. That kind of voice which lays midway between Bass and Tenor.

Basso, or Bass. The name of the lowest part in harmony.

Bene Placito. Indicates that the performer is at liberty to embellish and ornament the text at pleasure.

Breve. Means a note, formerly used, but now almost obsolete. It literally means *short*, and was used in contradistinction to another note called *Longa*. The *Breve* is twice as long as the note now called a whole note, and is written as follows,



Alla Breve measure is that measure whose parts consist of *breves ;* it is now wholly disused. The expression Alla Breve is also sometimes used, and denotes a pretty rapid movement, nearly synonymous with *A Cappella*.

Brio. Spirit, vivacity, animation.

Buffo. An Italian adjective, meaning Comic, sportive, facetious, &c.

Cadenza, or Cadence. Sometimes means an ornamental passage occasionally introduced by performers at the end of a piece of music ; again it is used as synonymous with the word *trill*, particularly by the French ; but the more proper and technical meaning, is, every harmonic progression where after a dominant seventh, or also the harmony of the subdominant follows the tonic harmony. In the first case it is called the *authentic*, and in the second, the *plagal cadence*.

Calando. Gradually becoming softer and slower.

Cantabile. Designates a moderate movement, and a simple, unaffected style of performance.

Cantata. A kind of composition invented by Barbara Strozzi, a Venetian lady in the seventeenth century. It generally consists of two or even three melodies, interspersed with recitative.

Cantatrice. A female vocalist.

Canto. Literally *a song* used as synonymous with *melody*.

Canto Firmo. A kind of composition where all the notes are of the same length, and the melody very simple.

Cappella. The phrase *Alla Cappella* was formerly used to signify a vocal performance without the aid of instruments : but now has reference to the movement, and indicates a considerable degree of rapidity.

Capriccio. A term applied to every species of composition, written rather according to the whim of the composer, than the strict laws of unity of effect.

Caprice. Same as above. A Caprice. Synonymous with *ad lib*, which see.

Cavatina. A word used to designate a song consisting of a single movement, sometimes inserted in, or affixed to a *recitative*.

Chant. A very simple harmonized melody, to which are sung portions of the Scriptures

though not in measure. There are several kinds of chants; as the *Plain Chant*, a simple unharmonized melody; the Ambrosian chant, the Gregorian chant, &c.

CHE. An Italian word, sometimes used to signify *than*, as *più che lento*, more than slow, that is, slower than lento, &c.

CHOIR. This word has various significations, as follows. 1. The enclosed portion of a Cathedral, appropriated to the celebration of Divine Worship. 2. That part of the church appropriated to the singers, and lastly, the more general use of the word, any collection of singers.

CHORAL. A word derived from the Greek *Choros*, meaning originally a dance, afterwards a dance accompanied by singing, and finally a company of singers alone. *Choral*, as an adjective, means that which relates to a choir, as a choral hymn; as a substansive, it is used to designate a species of music, of a peculiarly grave and solemn character, generally moving in notes of equal length. The phrase *Choral music* refers to music written in choral style, which should always be performed in a slow and dignified manner, without however drawling the words, or dragging the time; this term also means music in parts, in distinction from *solo* or *verse* music.

CHORD. A term applied to any simultaneous combination of tones whatever.

CHORUS. From the Greek *Choros*. (see choral) This word means 1st, a collection of singers, and 2nd, music written in several parts, each one of which is to be sung by a number of voices; the word is also used to distinguish such a piece of music from a solo, duet, trio or quartett. *Semichorus* means a small chorus.

CHROMATIC. Is the name of an interval represented on one and the same degree of the staff by the means of either a flat, sharp or natural.

CODA. Literally a *tail*. When a piece of music consists of several portions which are to be repeated, and is not of itself brought to a satisfactory close, it is usual to append a distinct portion, called the *Coda*, which serves to finish the piece in a complete manner.

COL, COLL, COLLA. The Italian preposition *con*, (with,) combined with the definite article, meaning *with the*; as *Col arco*, with the bow; *Colla voce*, with the voice.

COME. *As*; *come prima*, as at first; *come sopra*, as above.

COMODO, or COMMODO. Used to indicate that a piece of music should be performed in a convenient grade of time,

CON, CO, COLLO. (See *Col, Coll*, &c.) Means *with, with the*, used in a great variety of connections, as *con fuoco*, with vehemence: *col basso*, with the bass; *con gli strumenti*, with the instruments, &c.

CONCENTO. Union of voices and instruments.

CONDUCTOR A term applied to one who has the general superintendence of a performance.

CORO. The Italian word for *chorus*.

COUNTERPOINT. A word of very extensive signification, applied not only to several distinct classes of composition in two or more parts, but also to every possible variety of harmony; the most general meaning is *harmony*, in all its different forms.

CRESCEND ›. Abbreviated CRES, CR. A gradual increasing strength of sound. The sign for *crescendo* is

DA, DA', DAL, DALLA, DALLE, DALLO. Da is an Italian preposition meaning *from*, or *of*; combined with the definite article as above, it means *from the*, or *of the*; as *Da Capo*, from the beginning; *dal segno*, from the sign.

DA CAPO; *From the beginning*. A term used at the end of a piece of music, to direct the performer to commence the piece again, and go to the point marked FINE, *end*. This phrase is frequently abbreviated thus, D. C.

DECANI, a term used to distinguish the vocal priests of a Cathedral from the lay choristers, who are called *Cantoris*.

DECLAMANDO. In a speaking, rather than merely singing style.

DECRESCENDO. Synonymous with *Diminuendo*, which see.

DELICATO, DELICATAMENTE, CON DELICATEZZA; these all indicate a tasteful and delicate mode of performance.

DESCANT, or DISCANT. A musical composition in parts.

DIMINUENDO, implies a gradual diminution in the strength of the tones. See Elements.

DI MOLTO. An Italian phrase, meaning *very, much*; as *affetuoso di molto*, with great feeling; *allegro di molto*, exceedingly quick and energetic.

DIRGE. A musical composition for funeral occasions.

DISCORD, DISSONANCE; a combination of tones, which being heard disconnectedly, sound disagreeably.

DIVOTO. *Devoutly*, expressive of religious emotion.

DOLCE. With a soft, delicate expression; the superlative *dolcissimo*, is frequently found synonymous with *dolce*, are the less used words *dolcemente* and *dolcezza*.

DOLENTE, DOLOROSO, CON DUOLO, CON DOLORE; *with an expression of pain and distress*.

D. S., the abbreviation of *dal segno*, which see.

DUETTO, or DUETT. A piece of music for two voices, whether with or without accompaniment.

DYNAMICS. From the Greek Dunamis. This word is used to a limited extent as applied to force; but from its derivation more properly means the Theory of Power, the moving principle.—The use of the term as applied to force, had its origin either in the want of knowledge of the real meaning of the word, or of a clear sense of the idea to be conveyed.

E, before a vowel ED. An Italian conjunction meaning *and*.

ELEGANTE, ELEGANTAMENTE, CON ELEGANZA. *With grace*.

ELEGY, (Italian ELEGIA.) A vocal composition of a plaintive or mournful character.

ENCORE. A French adverb, meaning *again*. This has been for a long time used at musical performance, in calling for a repetition of a peculiarly striking or pleasing performance.

ENERGICO. *With vigor; with energy*.

EXPRESSIVO, or CON ESPRESSIONE—*With expression*; paying great attention to the dynamic and other signs which may occur.

EXPRESSION; such a performance as gives to music some designed, specific character, and makes it the powerfully expressive language of the soul. The dynamic signs, the *ritard*, and various Italian adjectives are collectively termed *marks* of expression.

FANTASIA. Synonymous, or nearly so with *Capriccio*, which see.

FEROCE. This word denotes a *wild, fierce*, mode of performance.

FIERAMENTE; *Boldly*, full of *vigor* and *energy*.

FINALE; The close of a piece; as the *finale* of a symphony, or of an oratorio.

FINE; *The end*. A word generally used in the case of a *da capo* or *dal segno*, to indicate clearly where the piece closes.

FLEBILE. *Mournfully*, synonymous with *Lagrimoso*.

FORTE. *Loud*; FORTISSIMO, superlative, *very loud*, abbreviated *f*, and *ff*.

FORZA. *Force, power*. *Con tutta la forza*, as loud as possible.

FORZANDO or RINFORZANDO, FORZATO or RINFORZATO. A very sudden increase of force, abbreviated *fz, rfz*, or >.

FUGUE, Italian FUGOA. A particular species of musical composition, where one part leads off, and seems to fly (hence its name) from the others, which pursue at certain distances, and according to certain rules.

FURIOSO, CON FUOCO, FURIBONDO, *with great energy and fury*.

GIOCHEVOLE, GIOCHEVOLMENTE, GIOCOSAMENTE, GIOCOLOAMENTE, GIOCOSO GIUCANTE, GIUCHEVOLE; all mean *lightly, sportively, gaily*.

GIUSTO; *Just, exact*. A term used by composers in cases where they consider a steady and even performance especially important; also after a *tempo rubato*, which see.

GLEE. A species of composition in three or more parts, almost exclusively confined to England.

GLISSANDO. A *gliding* from one note to the next.

GLORIFICATION. Vocal adoration and praise of the Supreme Being.

GRANDIOSO. In an elevated style.

GRAVE. This word when prefixed to a piece of music, indicates a very slow movement, with a peculiarly solemn and dignified method of performance.

GRAZIOSO, CON GRAZIA. *Gracefully, with elegance*.

H. The letter used by the Germans to denote our B natural; with them B is always understood to be B ♭.

HARMONY. Any simultaneous combination of tones, whether a single chord, or a succession of chords; also used to denote the knowledge of the laws which regulate the succession of chords.

HYMN. This word originally meant any poem or song, but the use of the word has long been confined to short lyric poems for sacred purposes.

IMPETUOSO, CON IMPETO; *boisterously, noisily.*

INNOCENTE, INNOCENTAMENTE; this word indicates a simple, artless style of performance.

INTERLUDE. Any short intermediate instrumental performance.

INTERVAL. Is the name of a difference of pitch existing between two tones,

LAGRIMOSO, LAGRIMANDO; indicates a sad, melancholy style.

LAMENTABILE, LAMENTOSO; nearly synonymous with the above.

LAMENTAVOLE; *plaintive, complaining.*

LANGUENDO, LANGUENTE, LANGUEMENTE; *languishing, pining.*

LARGO. This word designates the slowest grade of time; the diminutive, *larghetto*, indicates a movement between *adagio* and *largo.*

LEGATO; Very closely connected, joined together; superlative *legatissimo.*

LEGGIERO, LEGGIERAMENTE; lightly, with elasticity.

LISTESSO, or LO STESSO. The same, as *l'istesso tempo*, the same movement.

LUGUBRE. This word denotes a slow movement, combined with a mournful, gloomy, sad, expression.

LUSINGANDO, LUSSINGHIERO; in a flattering, insinuating manner.

LYRIC. A term applied to poetry intended especially to be sung.

MA. An Italian word meaning *but*, as *Allegro ma non troppo*, quick, but not too quick.

MAESTOSO. With dignity, with gravity; synonymous with this is the phrase *Con Maesta.*

MANCANDO. This word denotes a very gradual diminution to the extremest degree of softness; nearly synonymous with this are the words *calando, morendo, perdendosi*, and *smorzanac*

MARCATO. In a distinct, prominent manner.

MASS. (Latin *missa*, Italian *messa*, German *messe.*) The service of celebrating the Lord's Supper in the Catholic Church; used also to denote the appropriate music for such an occasion.

MELODY. A regular and agreeable succession of tones, conveying some impression to the mind, either of joy or grief, agitation or calmness, &c, &c.

MENO. An Italian adverb, meaning *less;* it is used to qualify many of the adjectives, thus *meno allegro*, less quick, *meno forte*, less loud, *meno vivace*, with less energy.

MEZZO. Feminine *mezza, moderately:* thus *mezzo forte*, moderately loud, *mezzo piano*, moderately soft, abbreviated mf; mp.

MEZZA DI VOCE. A phrase, literally signifying the middle of the voice, used to express a medium degree of force.

MODERATO. Is used as a designation of the movement, and is thus often combined with other words, as *Allegro Moderato;* moderately fast.

MODULATION. A change of key in a piece of music.

MOLTO. *Very much;* synonymous with *assai*, as *molto vivace*, very lively.

MOSSO. An Italian word, meaning *motion.* It is used to denote a quickened grade of time, when it is combined with the adverb *piu*, thus *piu mosso*, quicker.

MOTETT. A sacred composition in parts; the words generally taken from the Scriptures.

MOTO. Usually denotes an increase of movement, as *Andante con moto*, in the same style as *Andante*, but a little faster; *Con piu moto*, faster.

MOVEMENT. *Musical progression* in general.

NEL, NELL', NELLA, NELLO. Compounds of the Italian definite article and the preposition *in*, meaning *in the;* as *Nello stesso tempo*, in the same time.

NON. This is both a Latin and Italian adverb, meaning *not*, as *non troppo allegro*, not too fast.

O, OD, OSIA. Italian conjunction meaning *or;* as *Soprano od alto*, the Soprano or alto, *Oboe osia clarinetto*, hautboy or clarinet.

OBLIGATO. A part indispensable to the intended effect of the piece.

ORATORIO. A Sacred Musical Drama, consisting of solos, duetts, trios, quartets and choruses.

ORCHESTRA. Means 1st, the space appropriated to the choir and instrumental performers, and 2d, the band of instrumental musicians themselves.

ORDINARIO. *In the usual manner. Tempo Ordinario*, in a moderate degree of time.

OTTAVA ALT. *An octave above.* OTTAVA BASSA. An octave below.

OVERTURE. An introductory symphony to a musical drama.

P. The abbreviation of the word *piano*, soft.

PASTORALE. A peculiar movement in 6-8 measure.

PATETICO. *Pathetic*, expressive of sad emotions.

PER. A Latin and Italian preposition, meaning *by, through, for;* as *Sonata per il violino*, a Sonata for the violin; *della voce*, for the voice.

PERDENDOSI. Means literally *wasting away;* synonymous with *morendo, mancando*, &c.

PESANTE. Indicates that the notes are to be delivered in an *emphatic*, distinct manner.

PIACERE, and A PIACIMENTO. See *ad libitum.*

PIANO. Superlative *pianissimo*, abbreviated P, and PP, *soft* and *very soft.*

PIETOSO. Denotes a connected, slow and carefully accented mode of performance.

PITCH. Is that attribute of a tone by which its place as to high or low is defined.

PIU. An Italian adverb, signifying *more.* It is used in connection with other words, as *piu forte*, louder; *piu allegro*, quicker.

POCO. An Italian adjective, signifying a *little;* as *un poco piu allegro*, a little faster, *crescendo poco a poco*, increasing little by little, or very gradually.

POMPOSO. *With majesty, and dignity.*

PORTAMENTO DI VOCE. Literally means a *carrying of the voice;* technically denotes the *melting* of one tone into another, in an extremely close and connected manner.

POSSIBILE. *Possible;* as *fortissimo quanto possibile*, as loud as possible, *presto quanto possibile*, as fast as possible.

PREGHIERA. Italian for *a prayer.*

PRESTO. An Italian word, signifying the quickest time used in music.

PRIME. A Prime is indicated by two notes on the same degree of the staff. A prime is PERFECT when the pitch of the two notes is alike, and AUGMENTED when the pitch of the second note is above that of the first.

PRIMO. Feminine PRIMA; *the first*, or *most important*, as *Primo Violino, Prima Basso, Primo Volta*, the first time, &c.

QUARTETT; a composition in four parts, or for four voices.

QUASI; *as if, nearly, like;* as *Andante Quasi Allegretto*, &c.

QUINTETT; a piece of music in five parts, or for five voices.

RALLENTANDO, LENTANDO, or SLENTANDO; *ritarding the time, gradually growing slower and slower,*—synonymous with *Ritardando, Ritenuto*, and *Tardando.*

RECITANDO, or RECITANTE; denotes a *speaking, declamatory* manner of performing vocal music.

RECITATIVO, or RECITATIVE; a species of vocal music, which differs very materially both in rhythm and melody from the singing style, and very nearly resembles declamation.

RELIGIOSO; in a devout *serious* style.

RHYTHM is that part of musical notation by which the accent of tones is indicated.

RISOLUTO; *With firmness and energy.*

RITARDANDO, or RITARD. See *Rallentando.*

RUBATO; literally *robbed;* used to designate an arbitrary disregard of the regular time.

SCENA; a term used to denote a portion of an opera or other dramatic performance, including generally a recitative and cavatina.

SCHERZANDO; in a playful, gay manner.

SEMPLICE. This word denotes that the music is to be performed in a perfectly simple manner, without any ornamental notes, or capricious dragging of the time, &c.

SECOND. Is the name of an interval represented on two adjoining degrees of the staff.

SEMPRE; *always*, or *continually,*—as *sempre pianissimo*, very soft throughout.

SENZA. *Without* — as *senza organo*, without the organ.

SESTETTO, or SESTETT. A composition in six parts, or for six voices.

SICILIANO. A piece of music in 6-8 measure of a slow movement.

SIGNATURE. The sharps or flats placed immediately after the clef to determine the key—(*See Elements.*)

SINO. An Italian preposition, meaning *as far as;* as *sino al segno*, as far as the sign.

SMANIOSO, CON SMANIA. Expressing madness and phrenzy.

SOAVE, SOAVEMENTE. Same as *Dolce*, which see.

SOLO; plural SOLI. An Italian adjective meaning *alone:* it is used to denote a composition for a single voice or instrument, with, or without accompaniment. When the word occurs in the middle of a chorus, it means that only one voice should sing the part.

SONATA. An instrumental composition consisting of several movements designed to display the powers of the instrument for which it is written.

SOPRA. An Italian preposition meaning *above, over,* and beyond, as *come sopra*, as above; *ottave sopra;* the octave above.

SOPRANO. A term applied to the highest part of composition, which generally comprises the melody.

SOSTENUTO. Indicates that the tones are to be performed in a sustained, continuous manner, being held out to their full value, and closely joined to each other.

SOTTO. Means *under, beneath;* as *sotto voce*, under voice or with a suppressed voice; *ottava sotto*, the octave below.

STACCATO. This term is used in music to denote a short, detached, distinct method of performance, exactly the opposite of *legato*, or sustained, connected style.

STREPITOSO, CON STREPITO. A *bustling noisy* style of performance.

STRINGENDO, STRETTO. Denotes an *acceleration of time*, and is nearly synonymous with *accelerando.*

SUBITO. In a *quick, hasty manner*, as *volti subito*, or V. S., turn over quickly; *attacca subito*, commence immediately.

SUBJECT. This word, in music, means a musical idea, or form of melody.

SVEGLIATO. *Brisk, lively, animated.*

SYMPHONY, (Italian, *Sinfonia*, French, *Symphonie.*) This word, which is of Greek origin, primarily meant a concordance of tones, any music in general, but of late years is used only with reference to compositions intended for instruments alone, without voices.

TACE, SI TACCIA, (Latin, *Tacet, Tacent,*) A phrase placed over any individual part of a composition, to supercede the necessity of rests when a prolonged silence is to be indicated.

TASTO. An Italian word meaning *the touch*, and hence *anything touched*, the key of a Piano-Forte or Organ. The phrase *Tasto Solo*, abbreviated *T. S.*, or simply the word *Tasto* denotes that in passages thus marked, the Bass only is to be played without any accompanying chords.

TEMPERAMENT. The systematic adjustment of the tuning of keyed instruments, with reference to the different relations of tones.

TEMPO. This Italian word is used merely to denote the *movement*, i. e., the quickness or slowness of the beat; a measured, symmetrical time.

TENERO, TENERAMENTE, CON TENEREZZA. *With delicacy and tenderness;* nearly synonymous with *Dolce.*

TENUTO. Synonymous with *Sostenuto*, which see.

TERZETTO. A vocal composition for three voices.

THEMA, (Italian and French *Tema.*) — Greek and Latin for *Subject.*

TIME. Pertains to the relative length of tones, it includes also the length of intervals of silence that may occur between tones.

THOROUGH BASS. The system of representing chords by figures, sometimes incorrectly used as synonymous with *harmony.*

TIMOROSO. Designates a style of performance that indicates a state of mind agitated by *fear* or *hesitation.*

TOSTO. An Italian adjective, meaning *quick, soon;* but in connection with *piu*, it means *rather*, as *Andante, piu tosto Allegretto, Andante*, or rather *Allegretto.*

TRANQUILLAMENTE, CON TRANQUILLITA. In a calm, composed manner.

TRE. Italian for *three;* as *a tre voci*, for three voices.

TREMOLO, TREMANDO, TREMULANDO. Italian words denoting a tremulous, wavy style of performance.

TRIO. An instrumental composition in three parts; this word is sometimes incorrectly applied to vocal compositions, (*see Terzetto.*)

TROPPO. An Italian adverb signifying *too much, excessive;* as *non troppo Presto*, not too fast.

TUTTI, Feminine TUTTE. Italian adjectives meaning *all*, in oppposition to *solo*, or *soli;* as *tutti bassi*, all the bases.

UN. *One*, or *a;* thus, *un poco piu allegro*, a little faster.

VELOCE, CON VELOCITA. *With rapidity, velocity.*

VERSE. Synonymous with *soli;* one voice on each part.

VESPERS. The evening service of the Catholic Church, consisting mainly of certain Chants, with the *magnificat*, and often diversified by various anthems, motetts, &c.

VIBRATO. A sudden, violent, darting method of striking a tone, nearly synonymous with *Forzando.*

VIGOROSO. *With energy, vigorously*, see *risoluto.*

VIVACE, VIVO. Words used to indicate a high degree of animation and spirit in performance.

VOCE. Italian for *voice. A mezzo voce*, with a moderate degree of force. *Voce di petto*, the chest voice; *voce di testa*, the head voice, called in males, the *falsetto.*

VOLTA. Means in addition to various significations, a *time*, as *prima volta*, the first time; *seconda volta*, the second time.

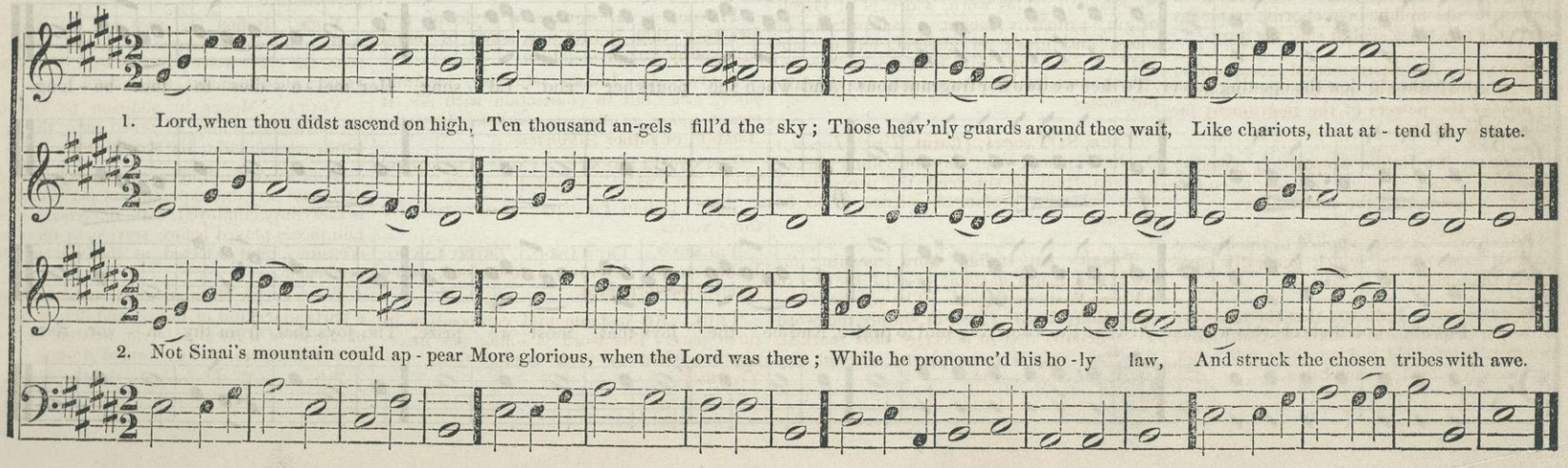
VOLUNTARY. This word formerly used to designate any extemporaneous performance, is now only employed with reference to certain pieces played before service, or on other occasions, and selected at the will or the performer.

WALTZ. A German word, meaning 1st, a particular kind of dance, and 2d, a piece of music of a peculiar style, written in 3-4 or 3-8 measure, and performed *Allegro.*

ZELOSO. *With earnestness, and animation.*

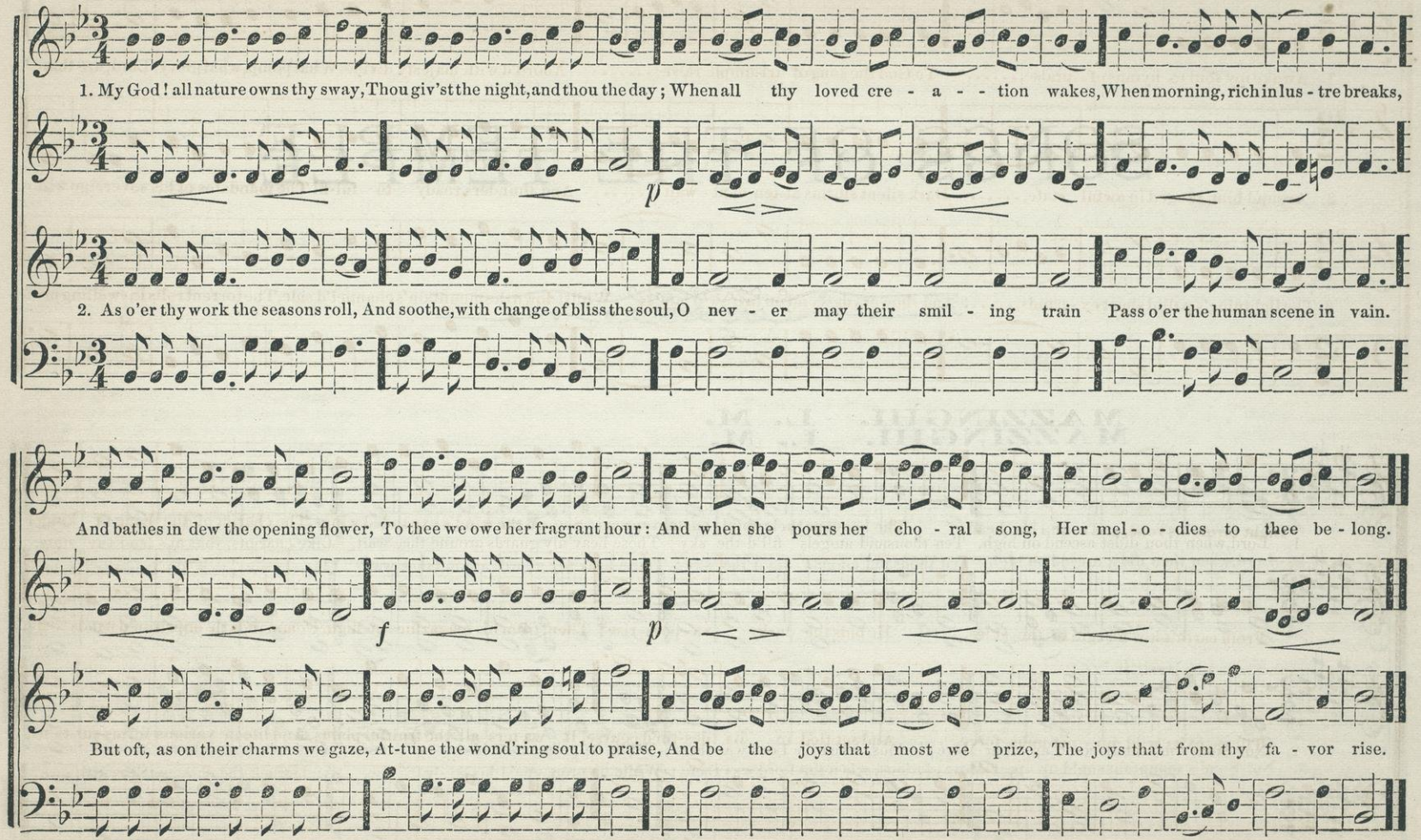
SONGS OF THE TEMPLE.

MAZZINGHI. L. M.



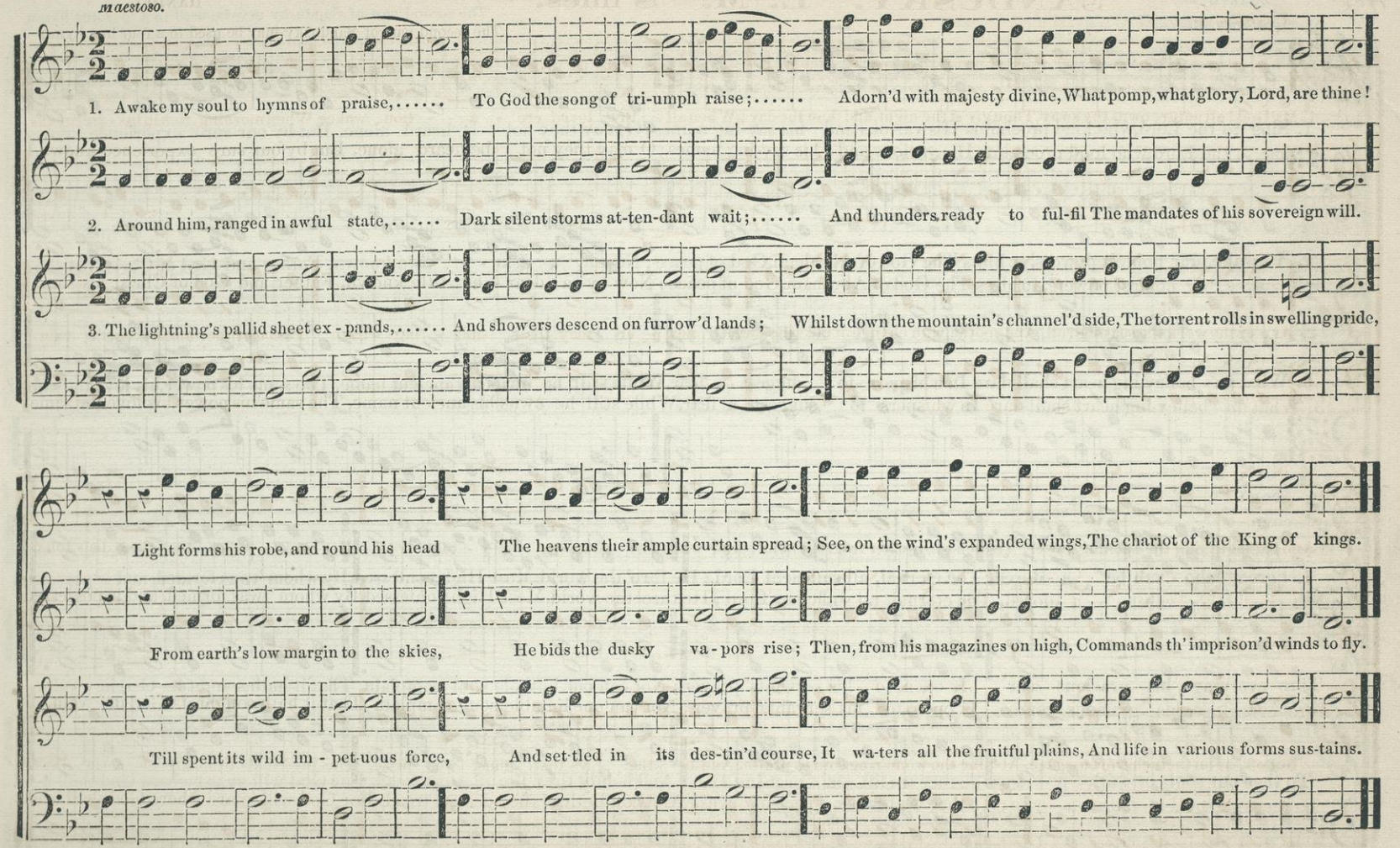
ANONSBURG. L. M. 8 lines.

Allegretto.



WASHINGTON. L. M. 8 lines.

maestoso.

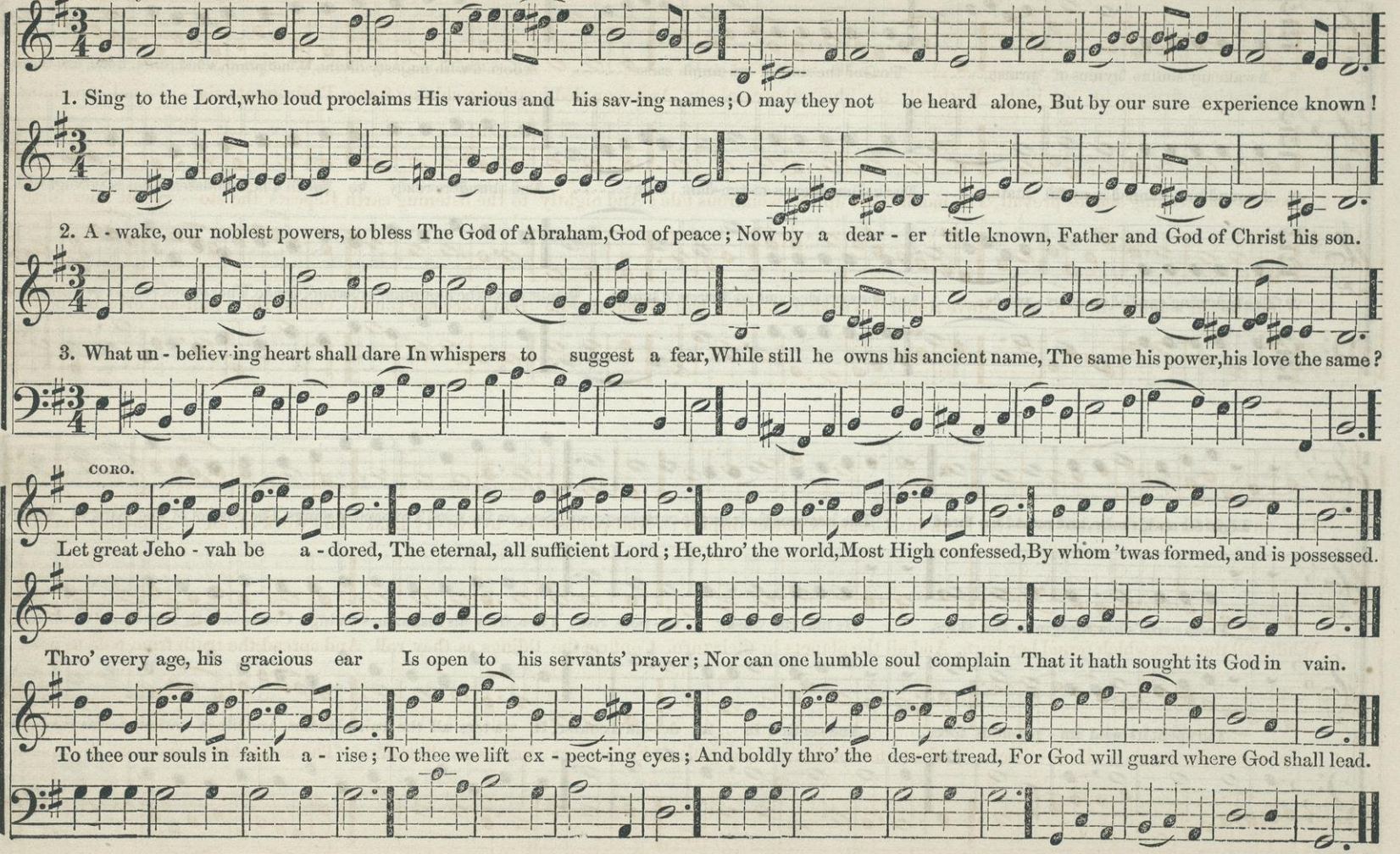


SANDUSKY. L. M. 8 lines.

QUARTETTE. HANDEL.

Allegro Moderato.

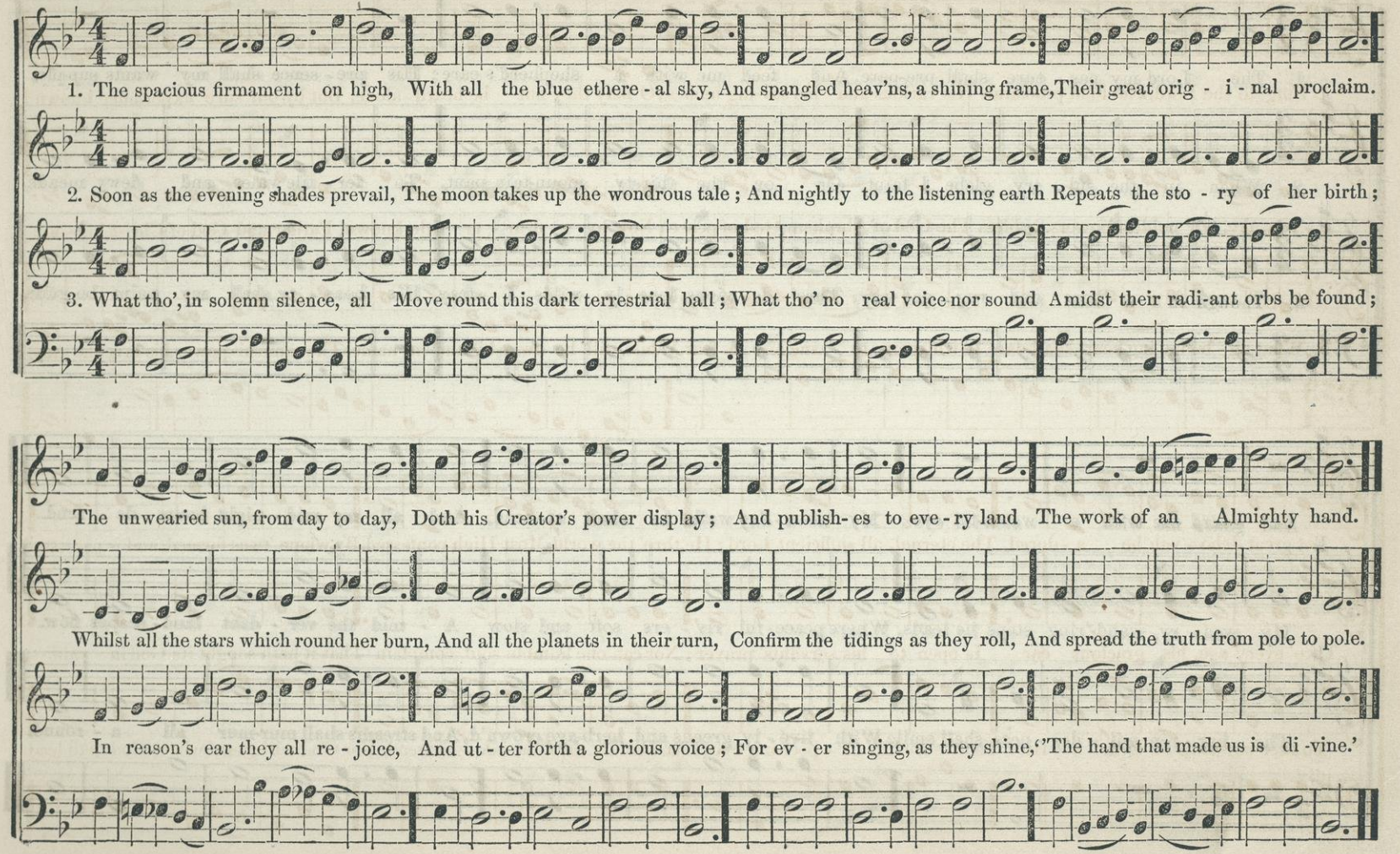
The second part of Sandusky may be used to a four line hymn



CREATION. L. M. 8 lines.

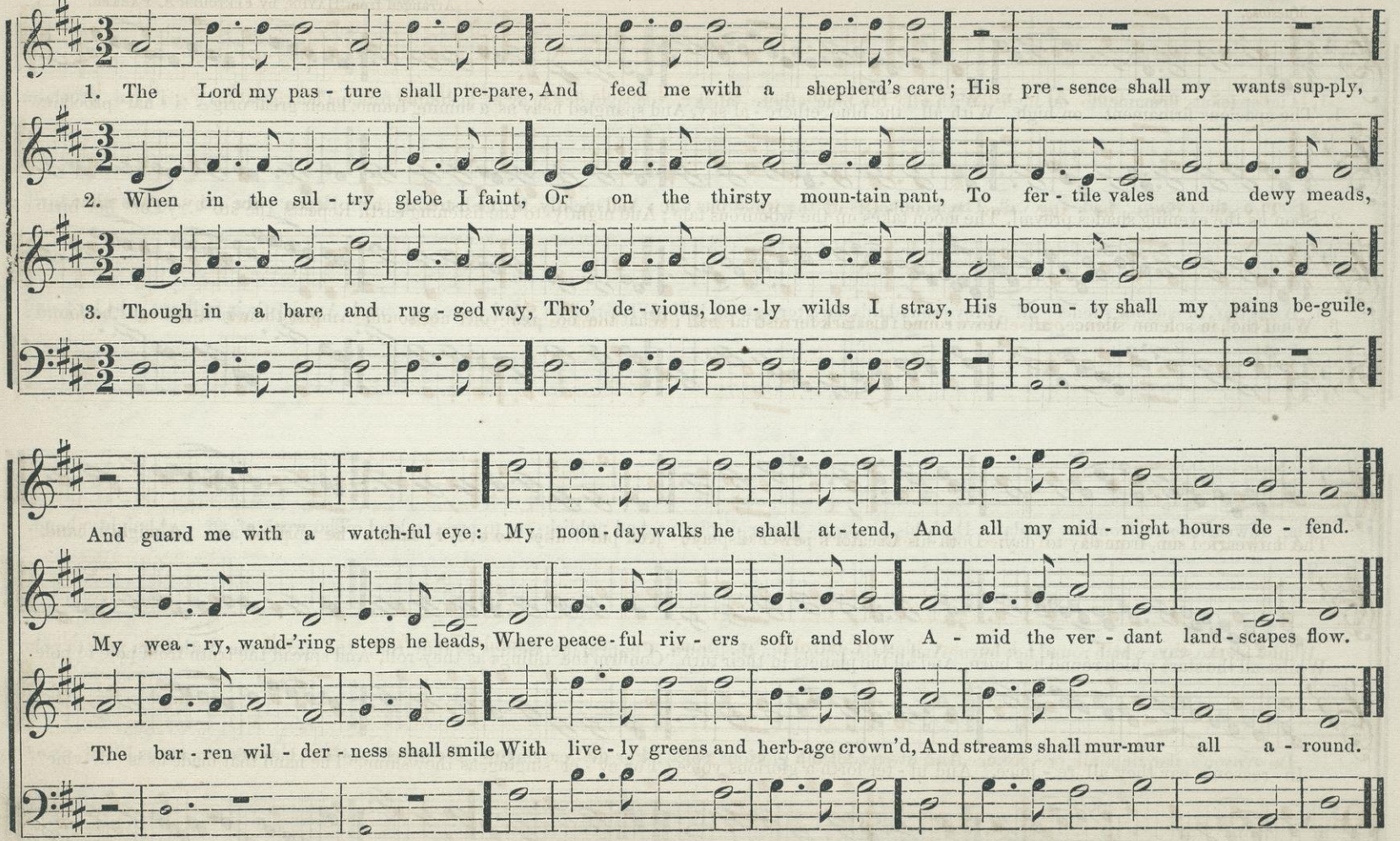
Maestoso.

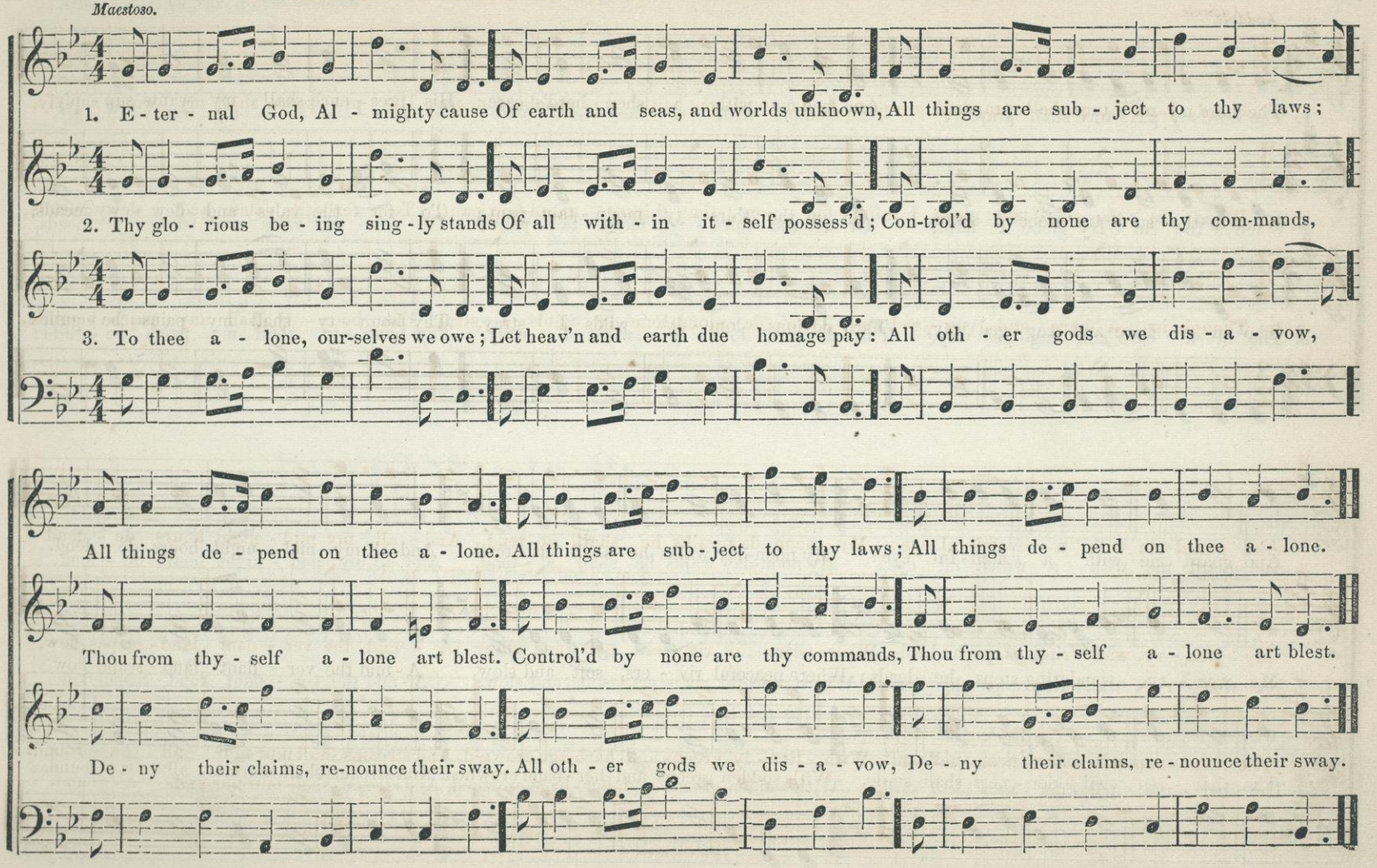
Arranged from HAYDN, by FLETCHER A. PARKER.



SHEPHERD. L. M. 6 lines.

Andante.

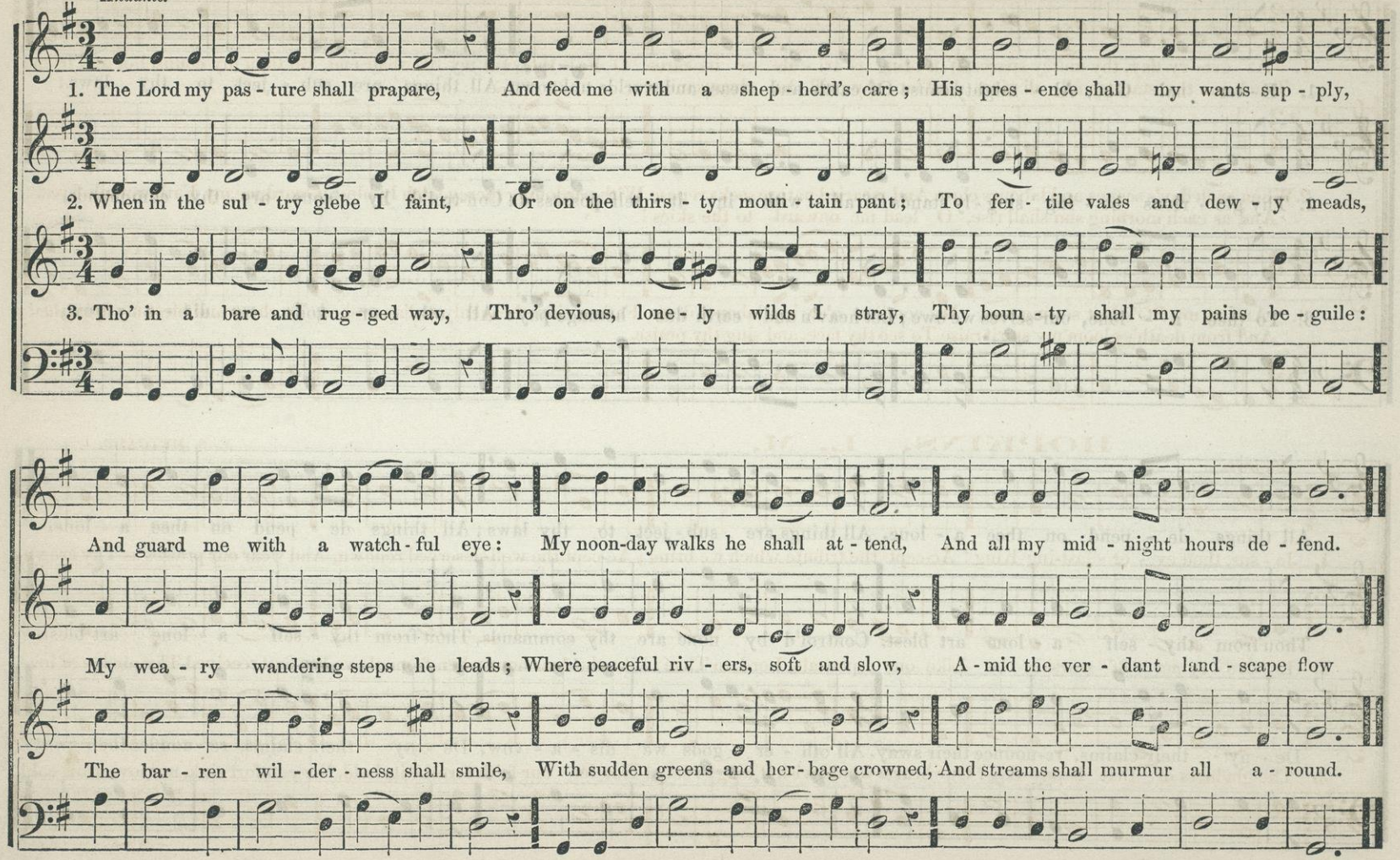



Maestoso.
1. E - ter - nal God, Al - mighty cause Of earth and seas, and worlds unknown, All things are sub - ject to thy laws;
2. Thy glo - rious be - ing sing - ly stands Of all with - in it - self possess'd; Con-trol'd by none are thy com-mands,
3. To thee a - lone, our-selves we owe; Let heav'n and earth due homage pay: All oth - er gods we dis - a - vow,
All things de - pend on thee a - lone. All things are sub - ject to thy laws; All things de - pend on thee a - lone.
Thou from thy - self a - lone art blest. Control'd by none are thy commands, Thou from thy - self a - lone art blest.
De - ny their claims, re-nounce their sway. All oth - er gods we dis - a - vow, De - ny their claims, re - nounce their sway.

MEDITATION. L. M. 6 lines.

Arranged from HAYDN, by D. F. HODGES.

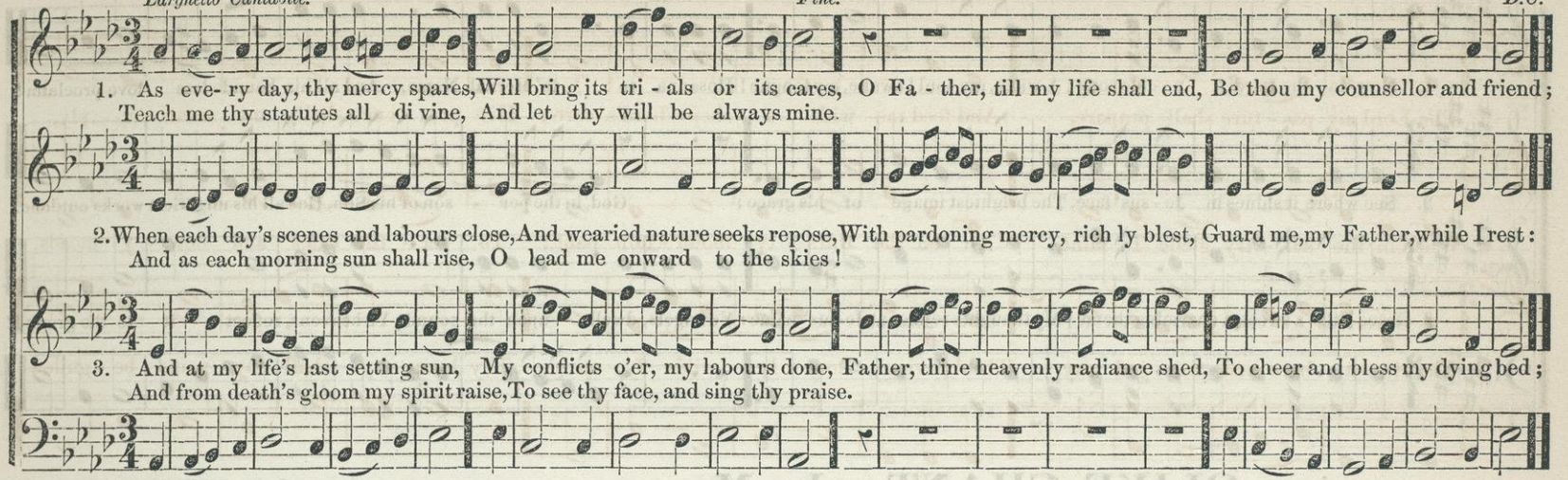
Andante.



VERNE. L. M. 6 lines.

Arranged from BEETHOVEN, by D. F. HODGES.

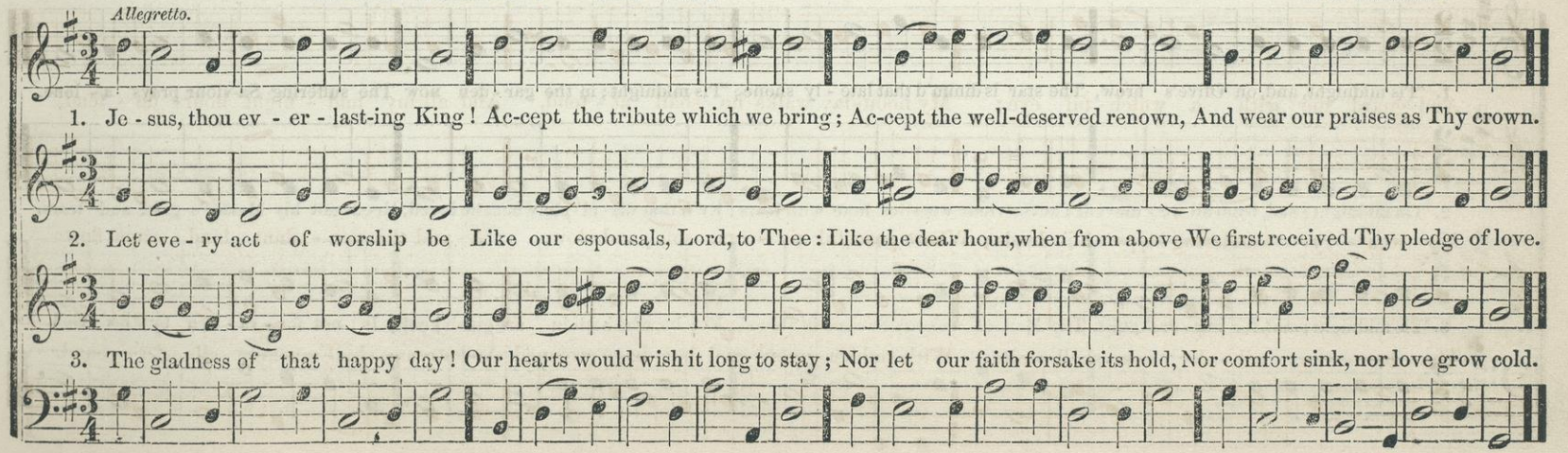
Larghetto Cantabile. *Fine.* *D.C.*



HOPKINS. L. M.

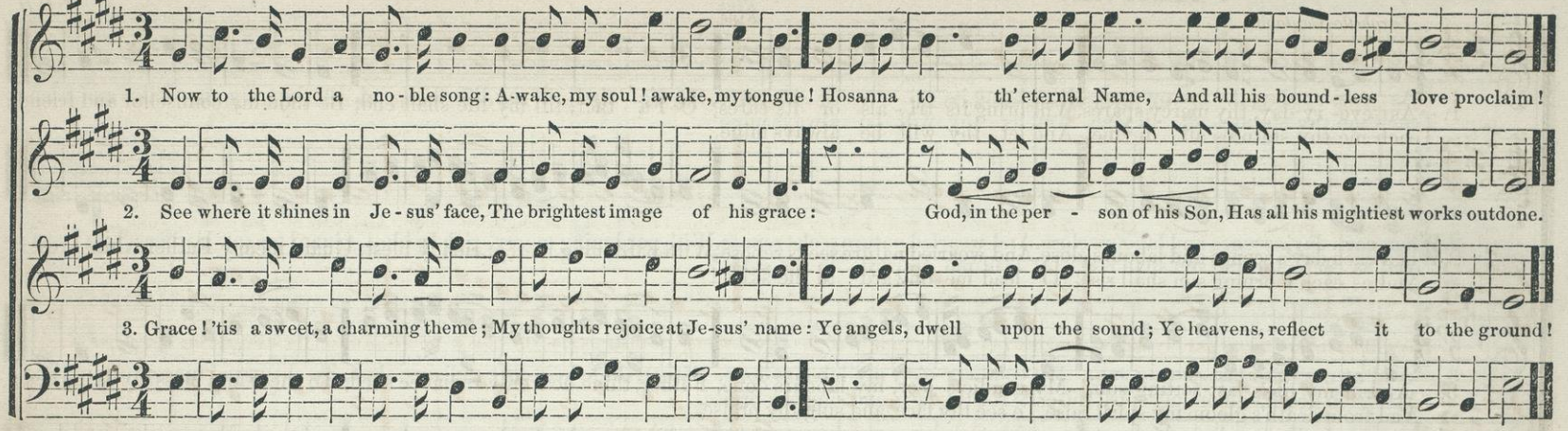
E. S. METCALF.

Allegretto.



AMENIA. L. M.

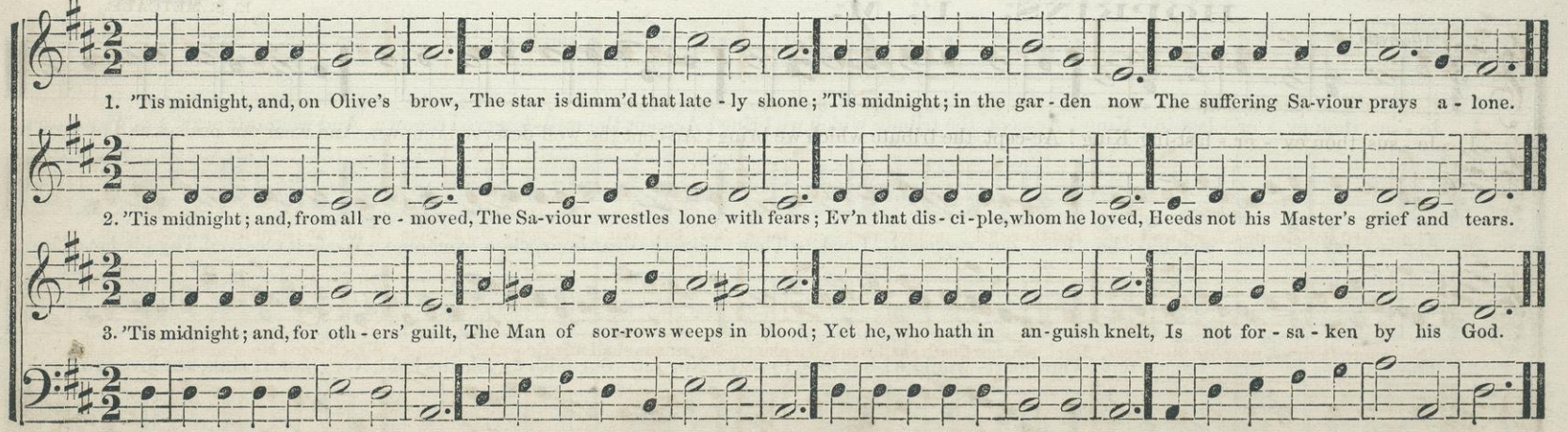
Con Spirito.



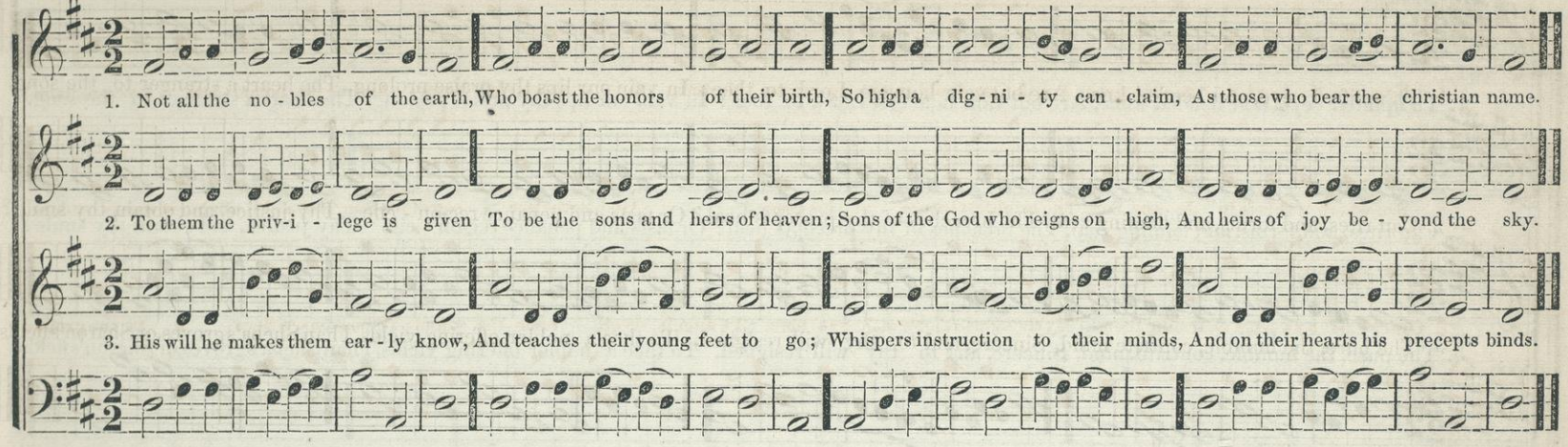
OLIVE CHANT. L. M.

J. H. TENNEY.

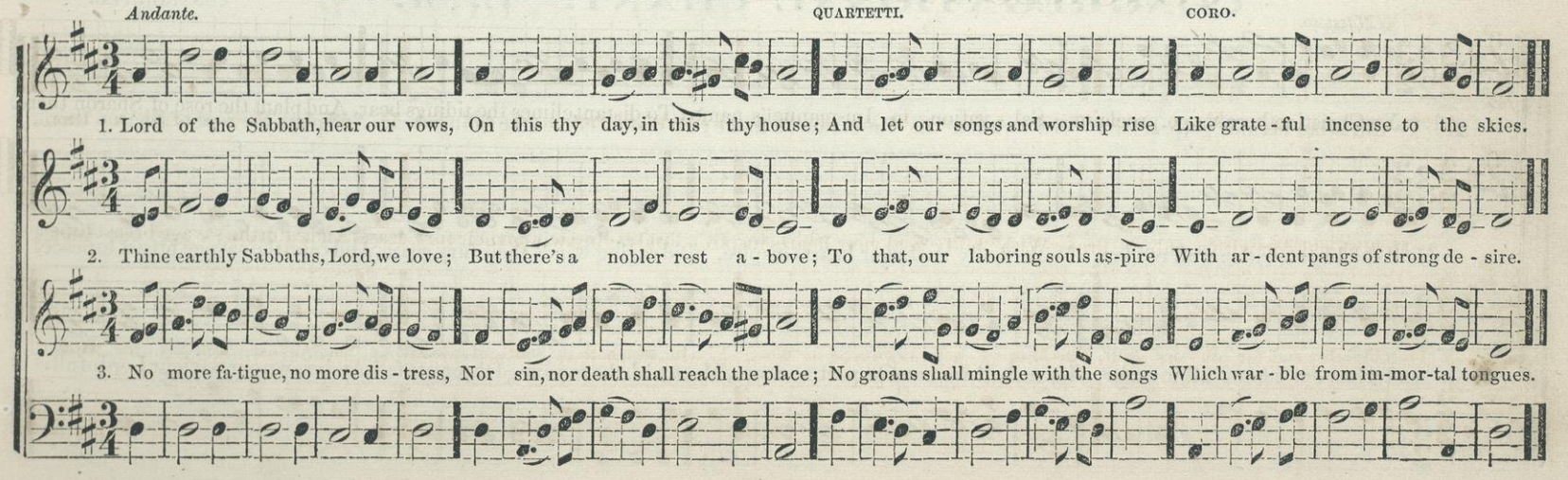
Andantino.



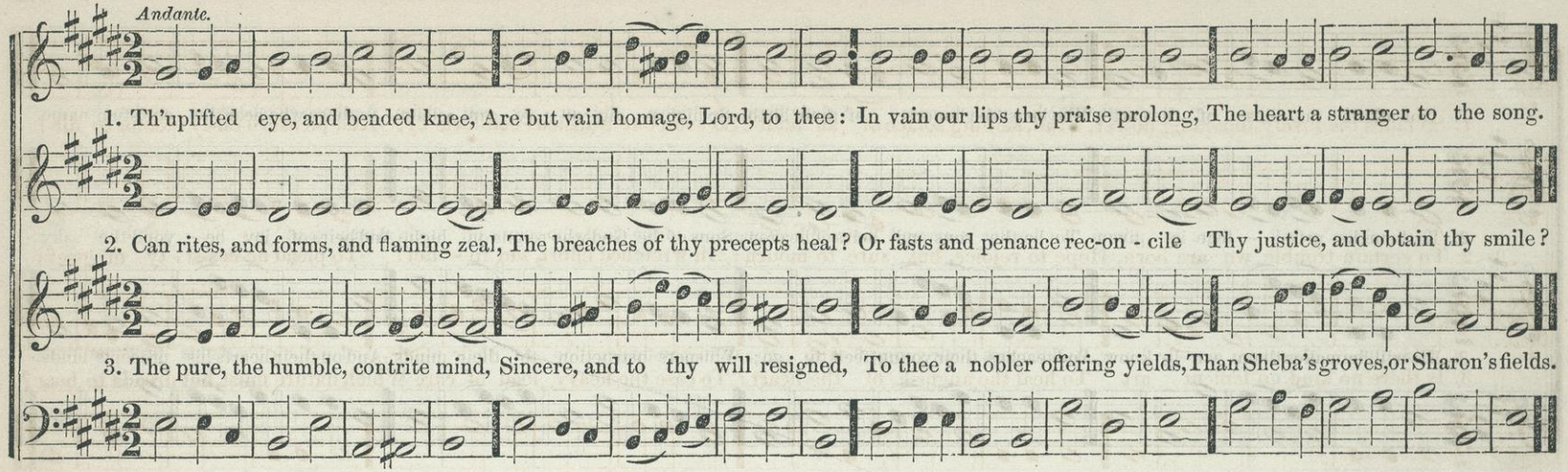
AMPHION. L. M.



ROANOKE. L. M.

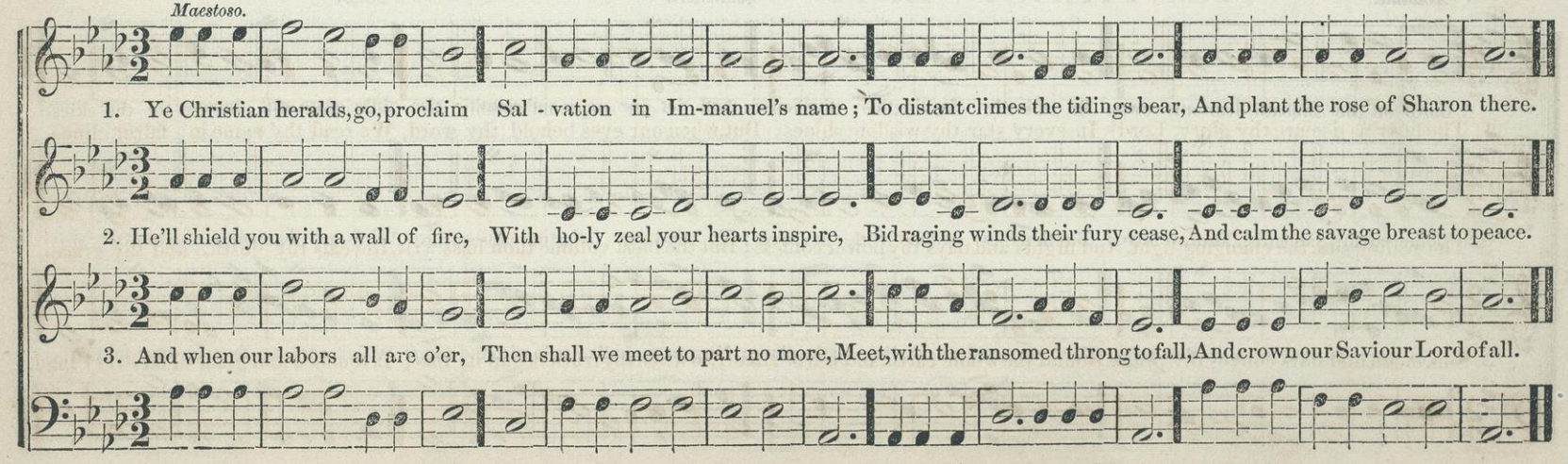


LEE. L. M.



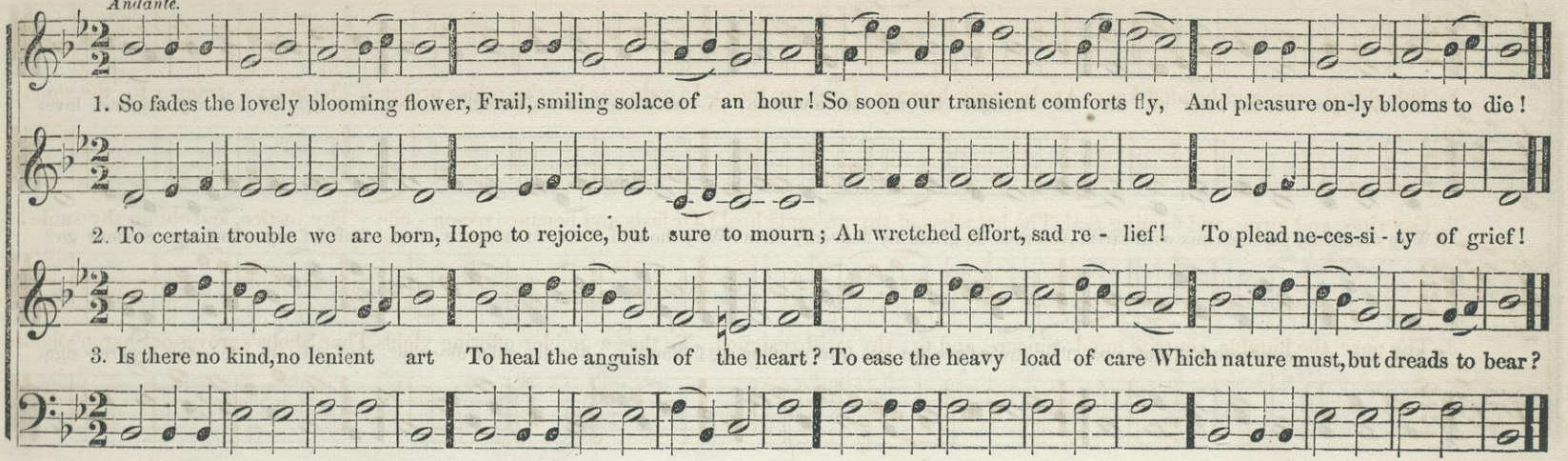
CONGREGATIONAL CHANT. L. M.

CONTRIBUTED.



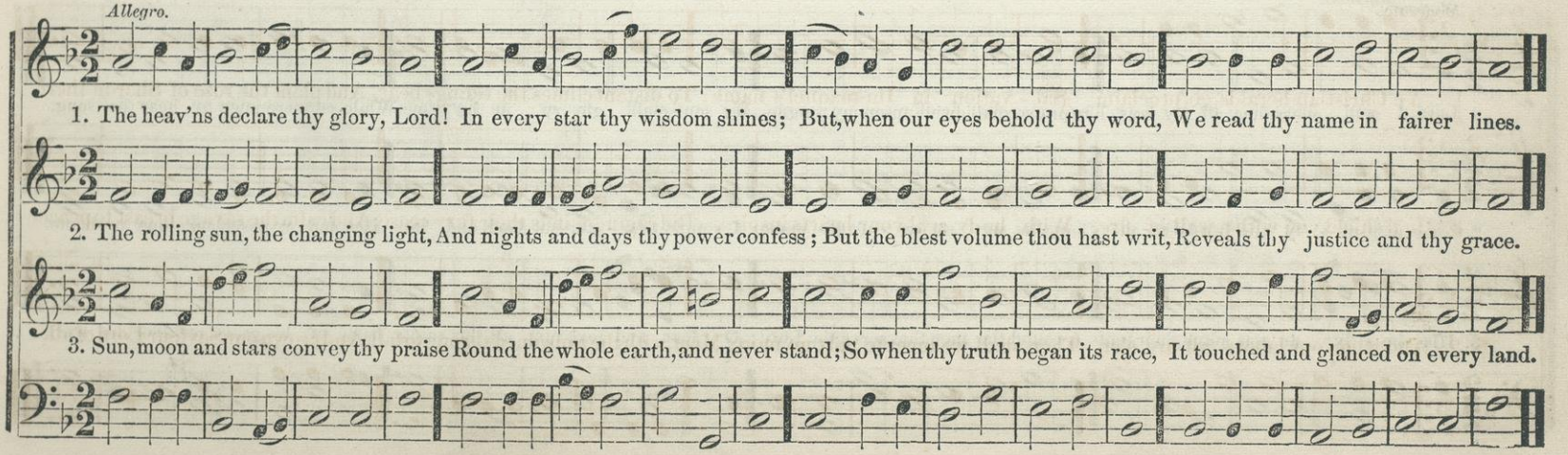
HEYWOOD. L. M.

Andante.



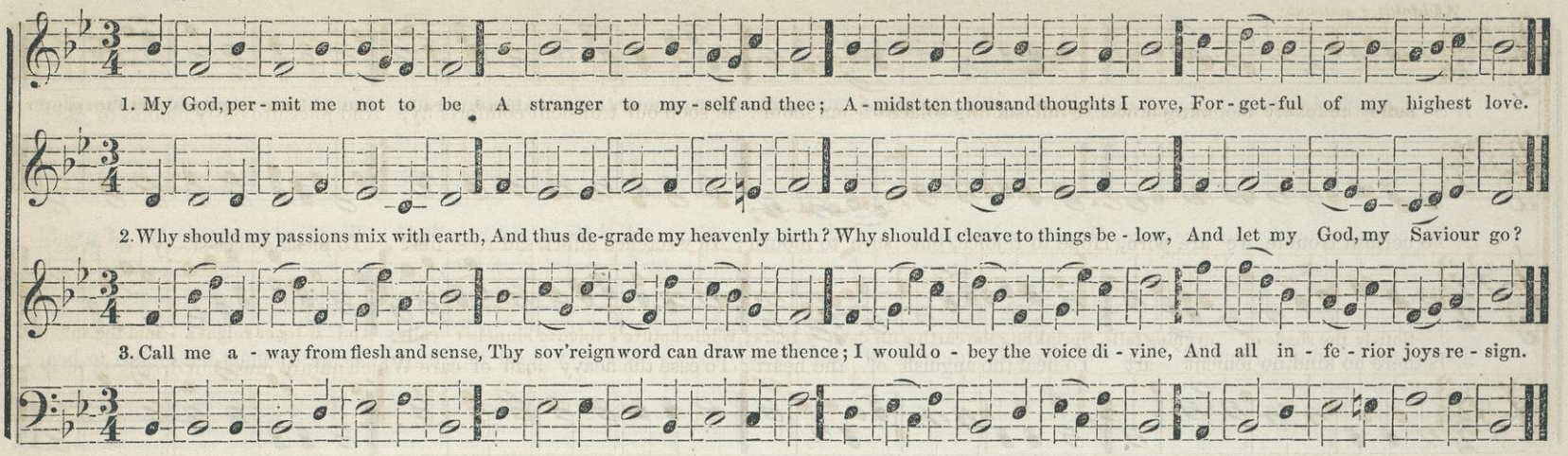
MONTILLO. L. M.

Allegro.



RESIGNATION. L. M.

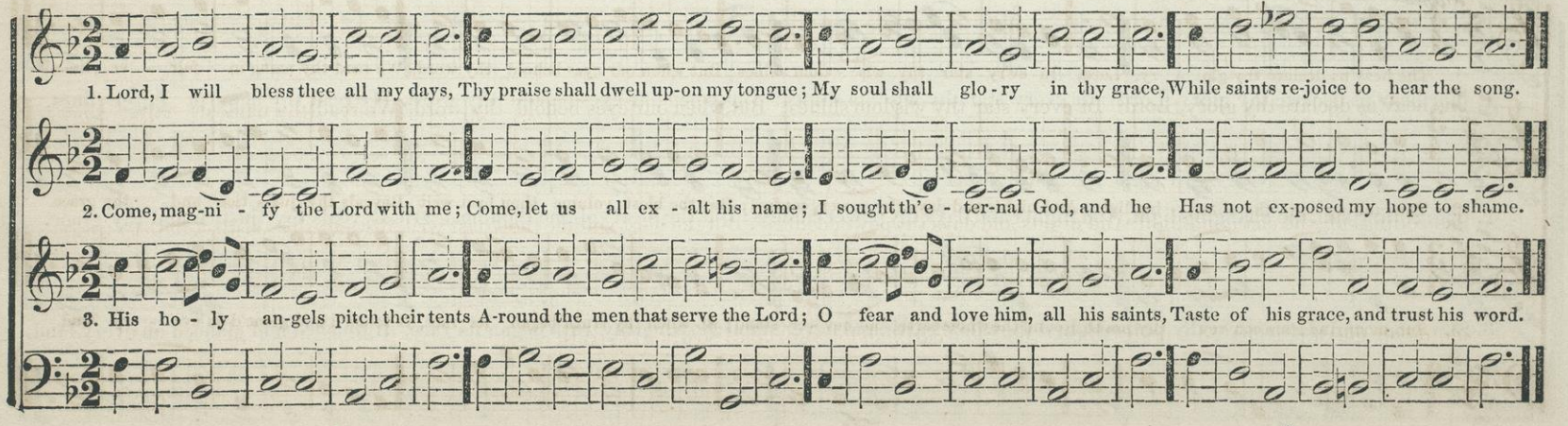
Cantabile.



SPRINGTON. L. M.

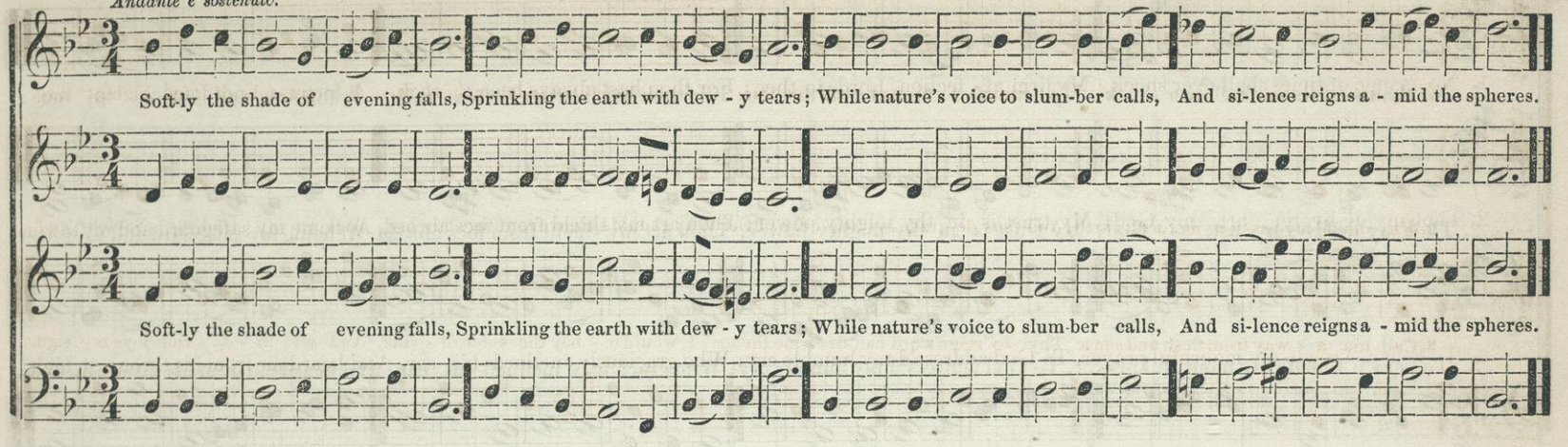
MOZART.

Moderato,



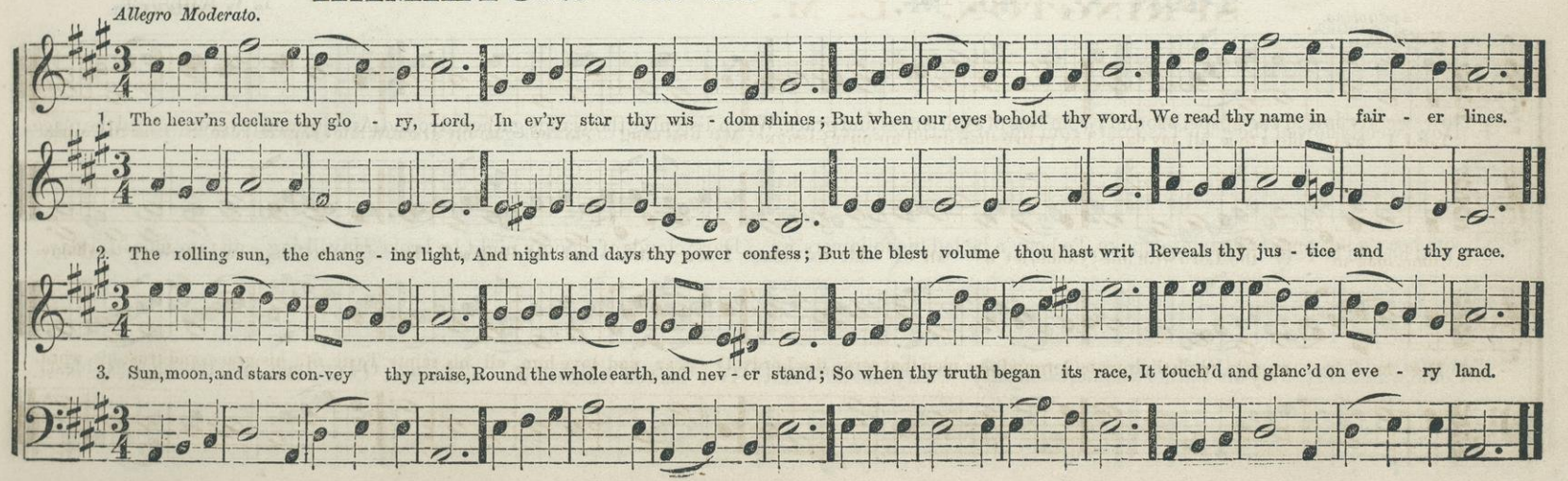
GERMANY. L. M.

Andante e sostenuto.



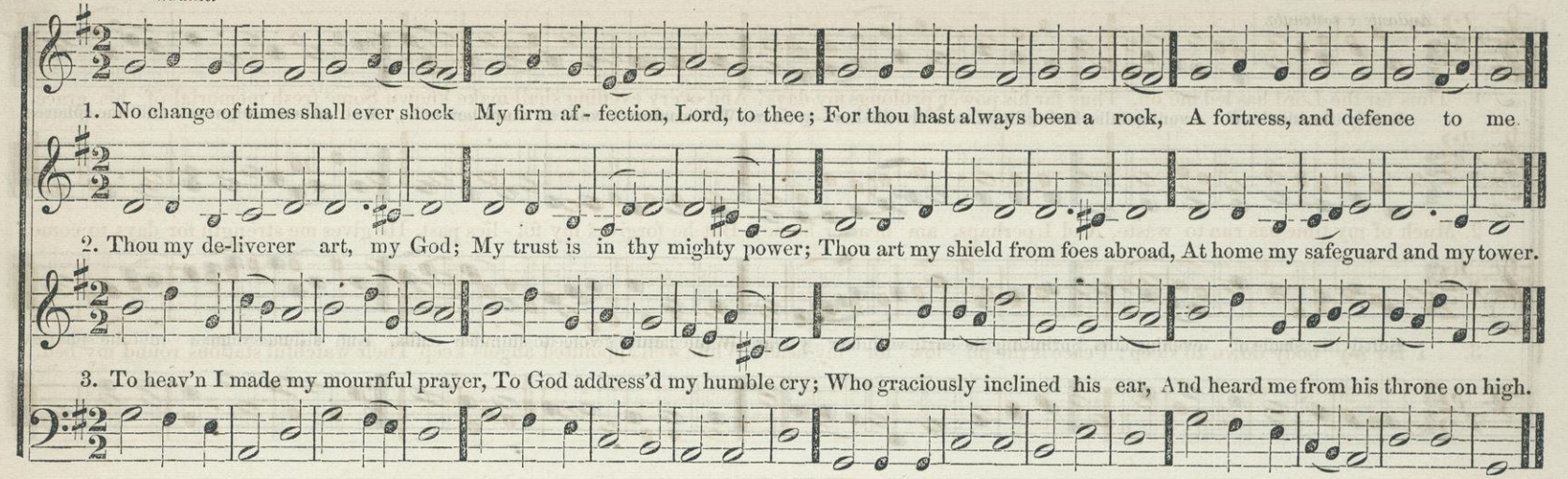
HAMILTON. L. M.

Allegro Moderato.



TOLEDO. L. M.

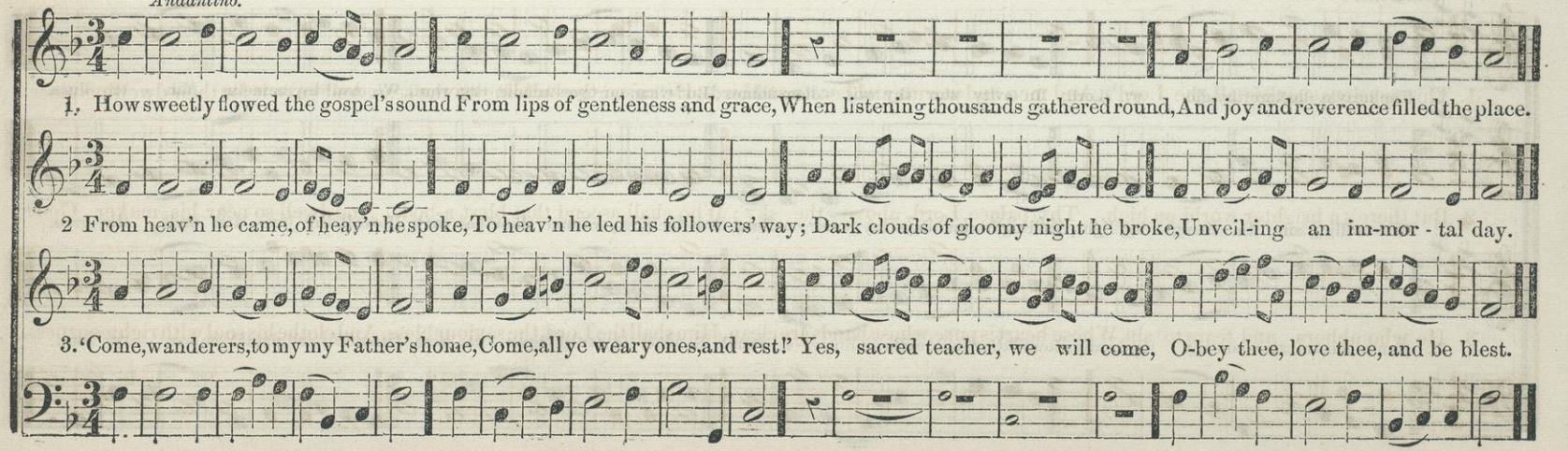
Andante.



PIQUA. L. M.

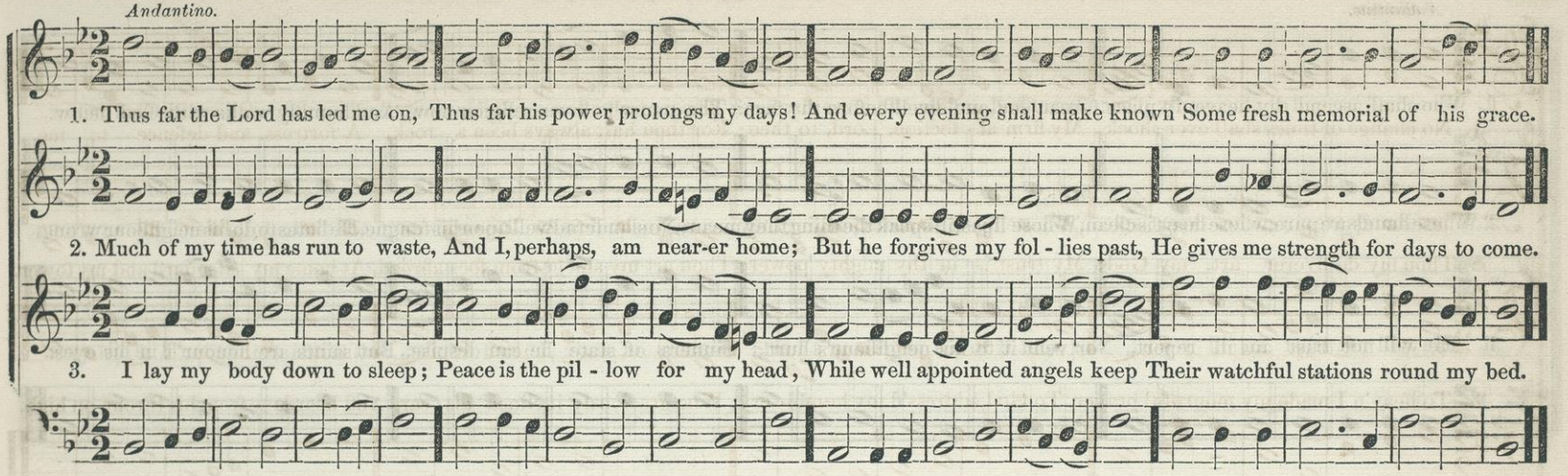
L. V. WHEELER.

Andantino.



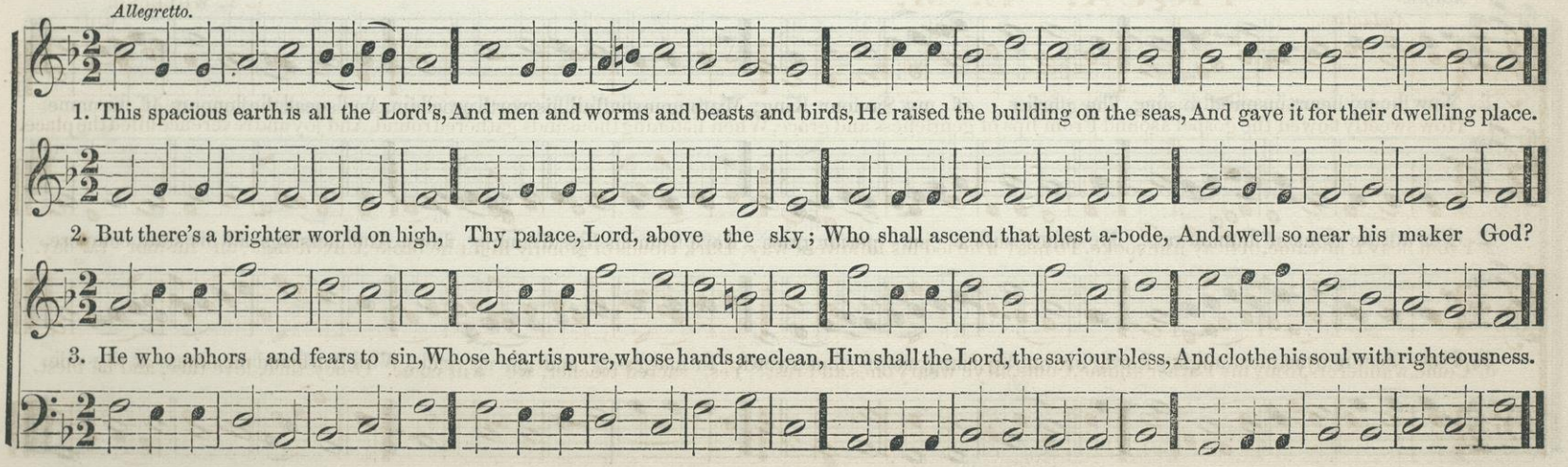
MILBURY. L. M.

Andantino.



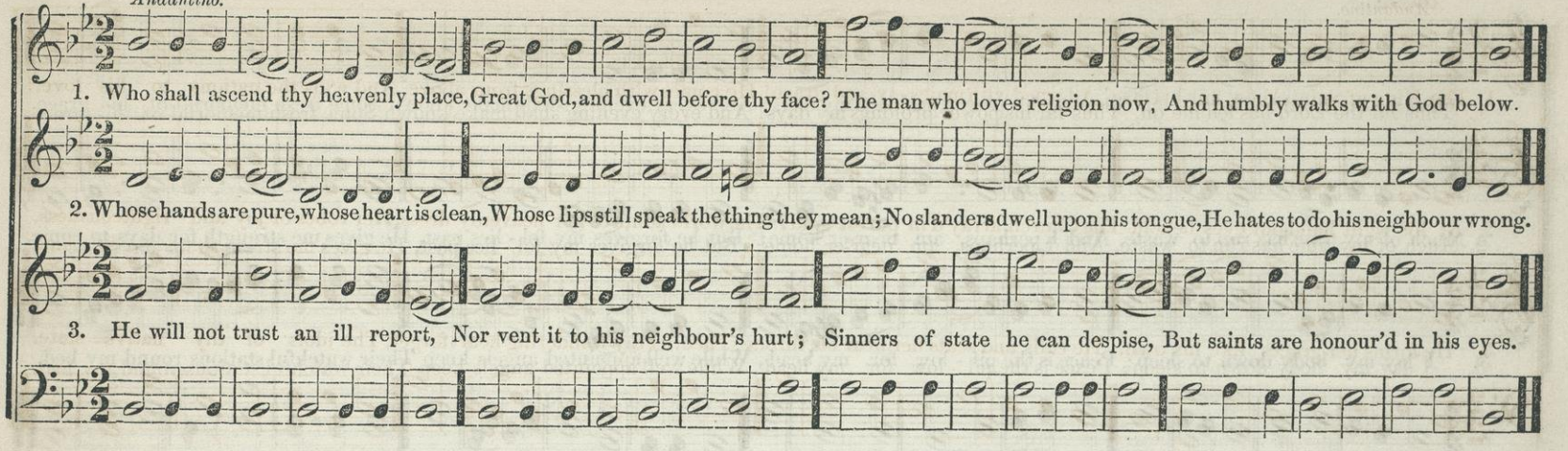
NEW HAVEN. L. M.

Allegretto.



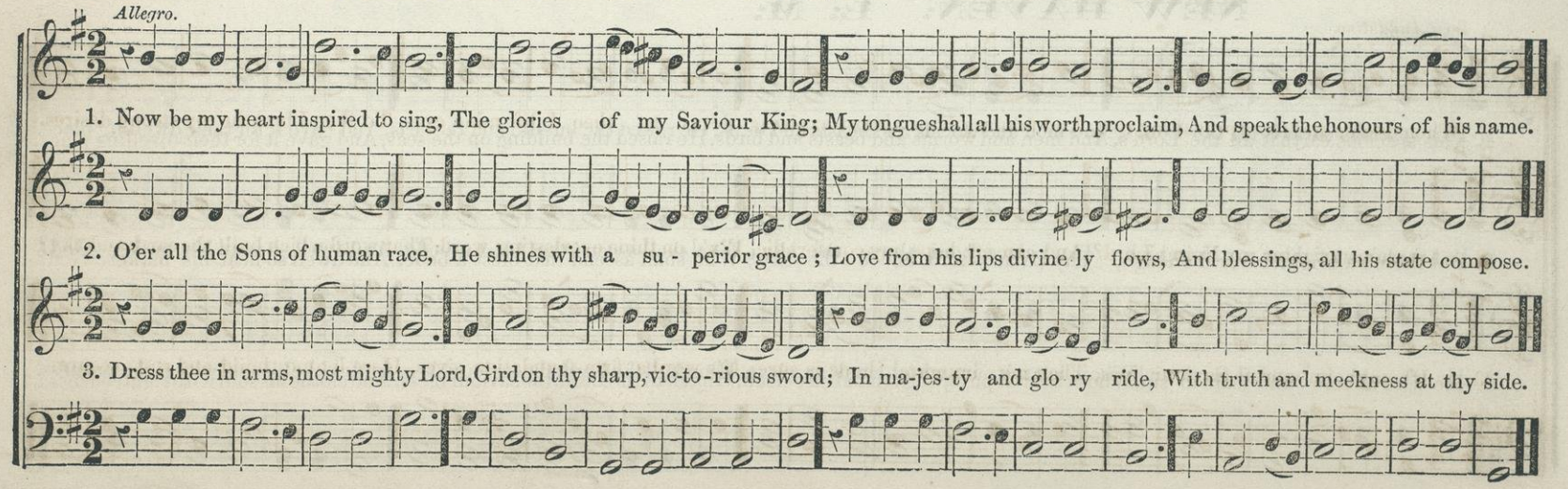
PITTSBURG. L. M.

Andantino.

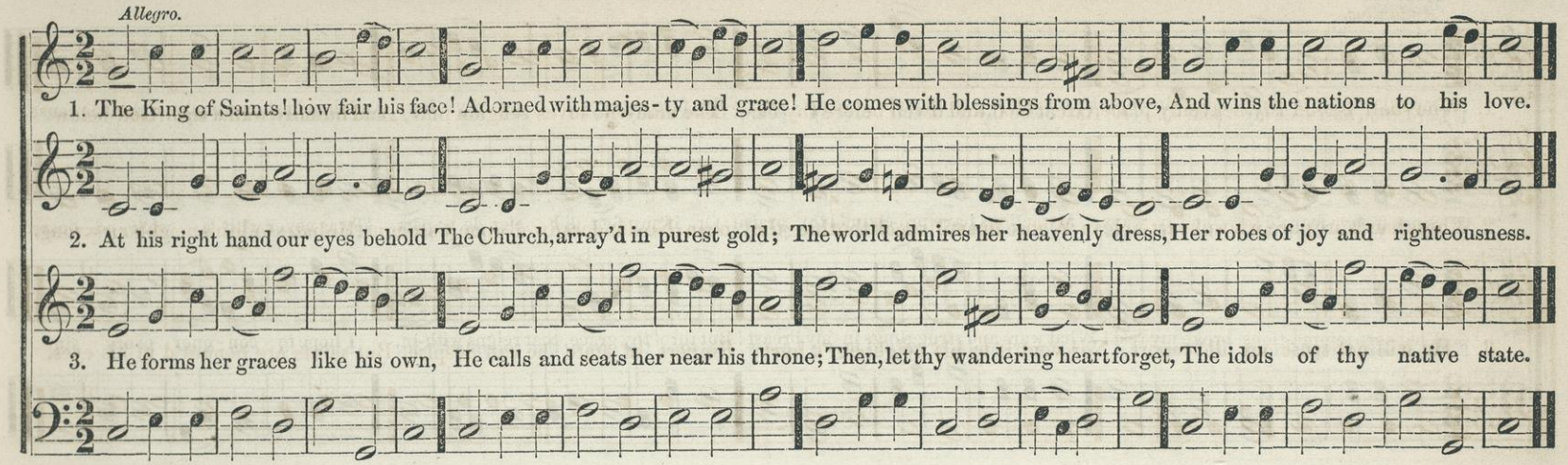


GEORGETOWN. L. M.

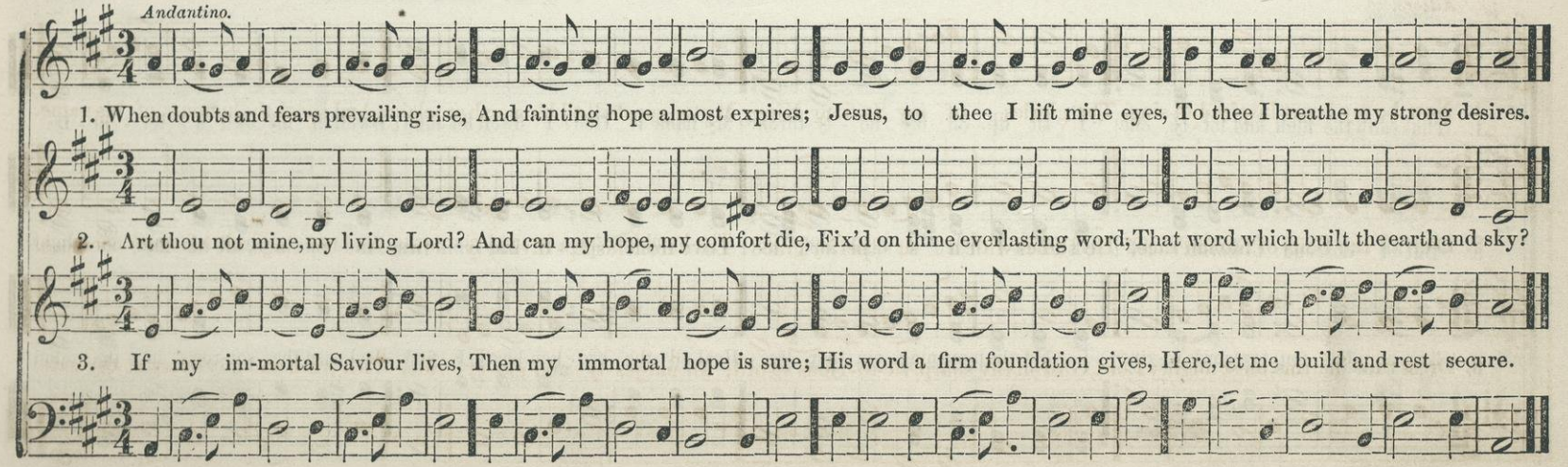
Allegro.



HORNELLSVILLE. L. M.

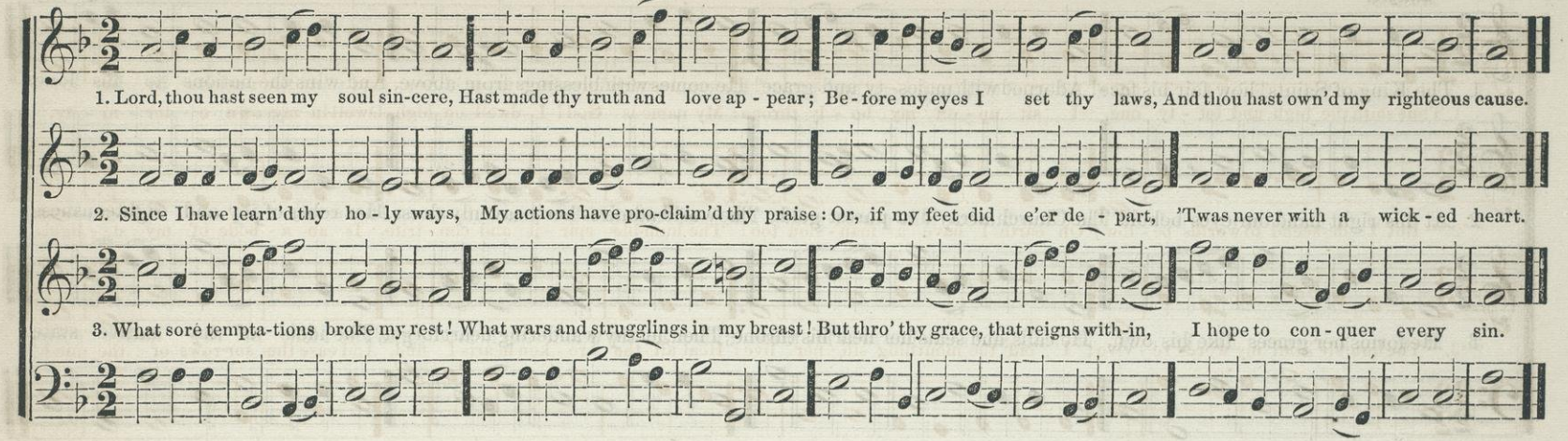


SCHOHARIE. L. M.



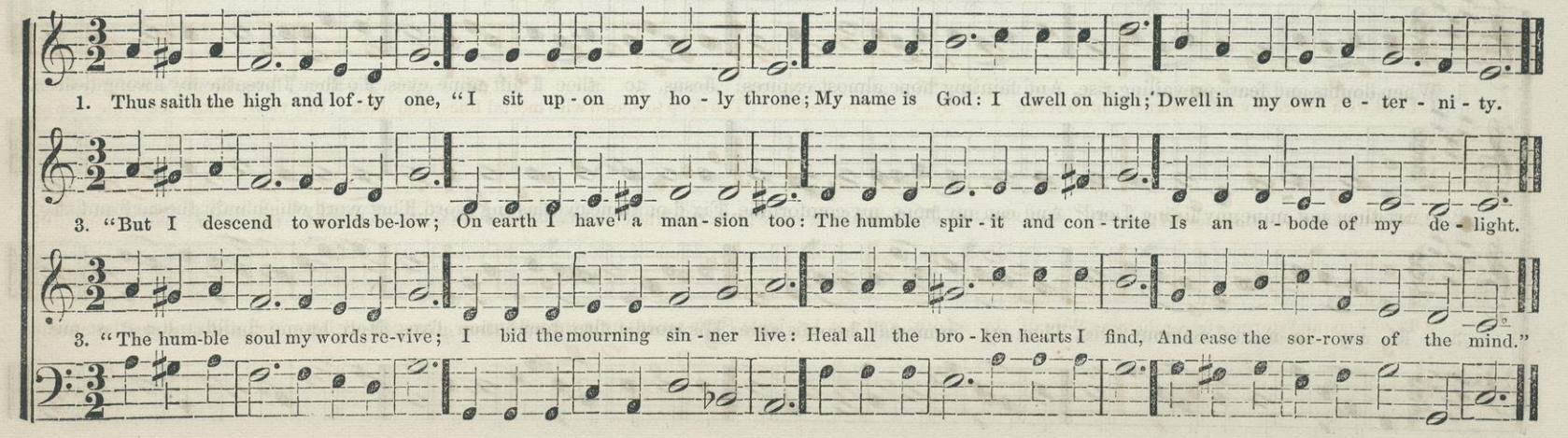
DETROIT. L. M.

Moderato.



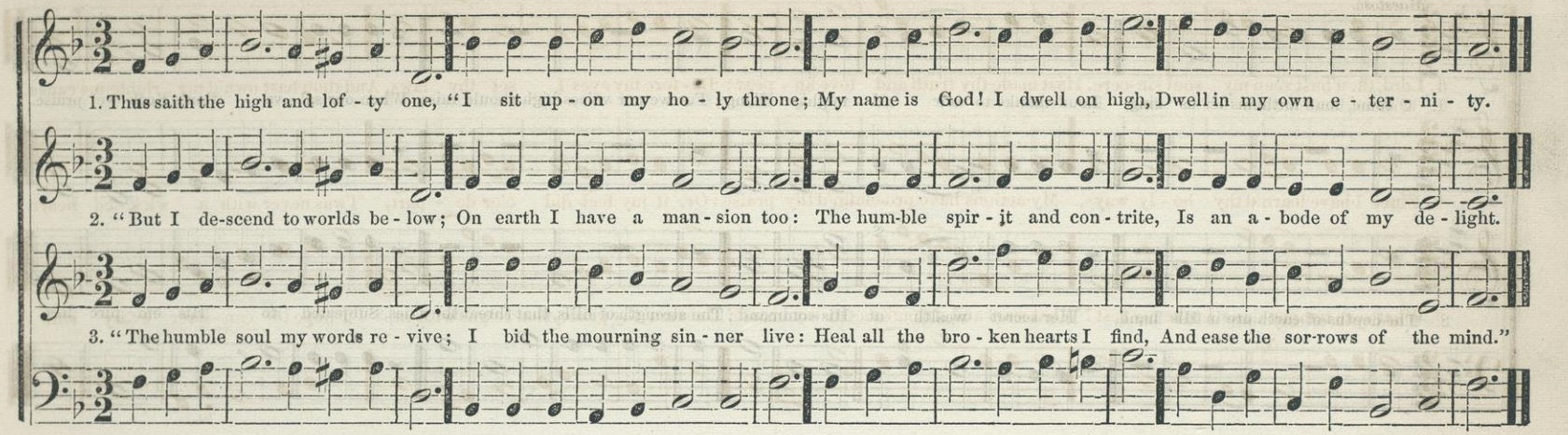
DURANT. L. M.

Maestoso.



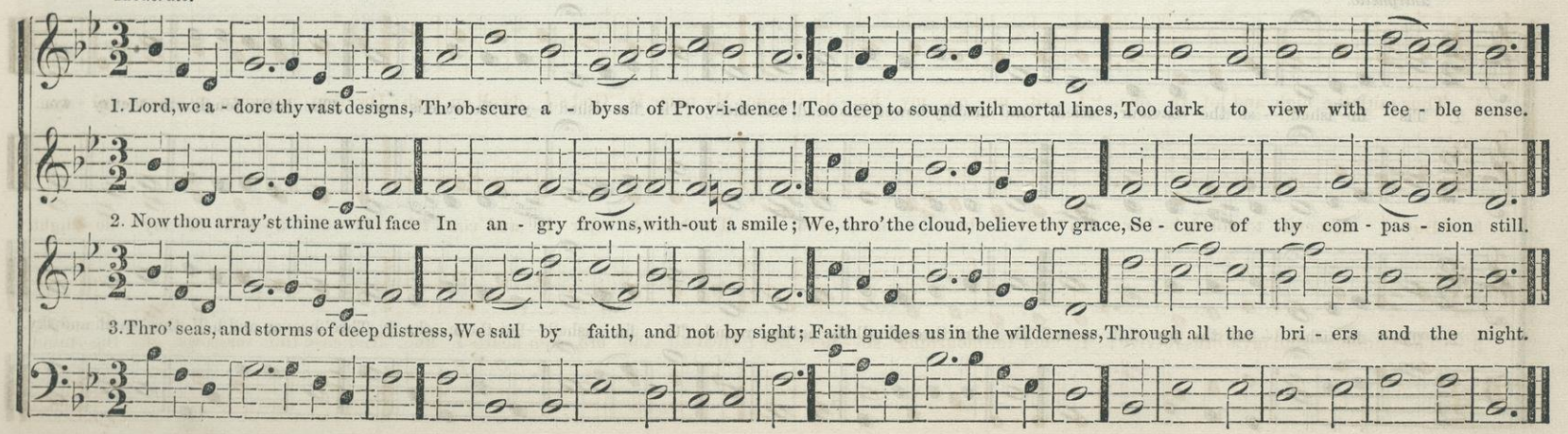
AMBOY. L. M.

Maestoso.



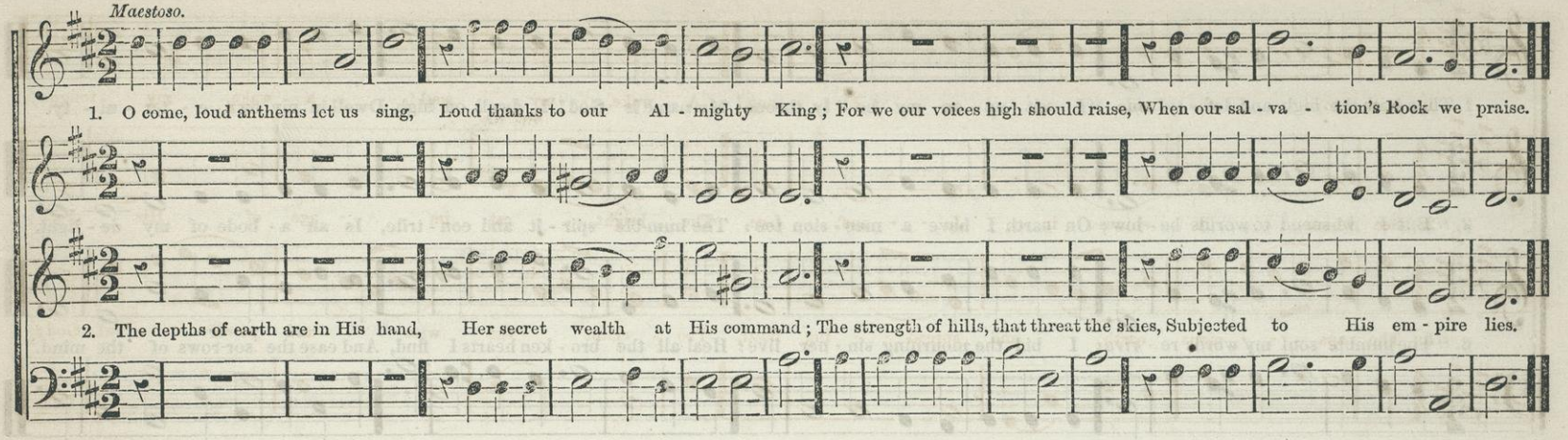
ROXBURY. L. M.

Moderato.



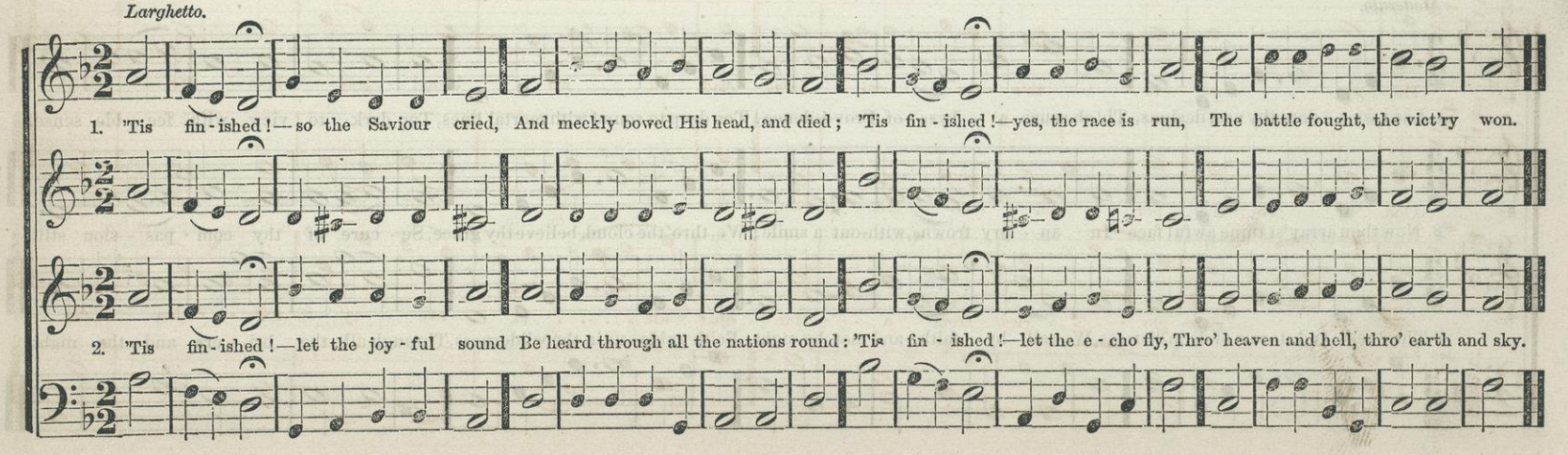
KLOPSTOCK. L. M.

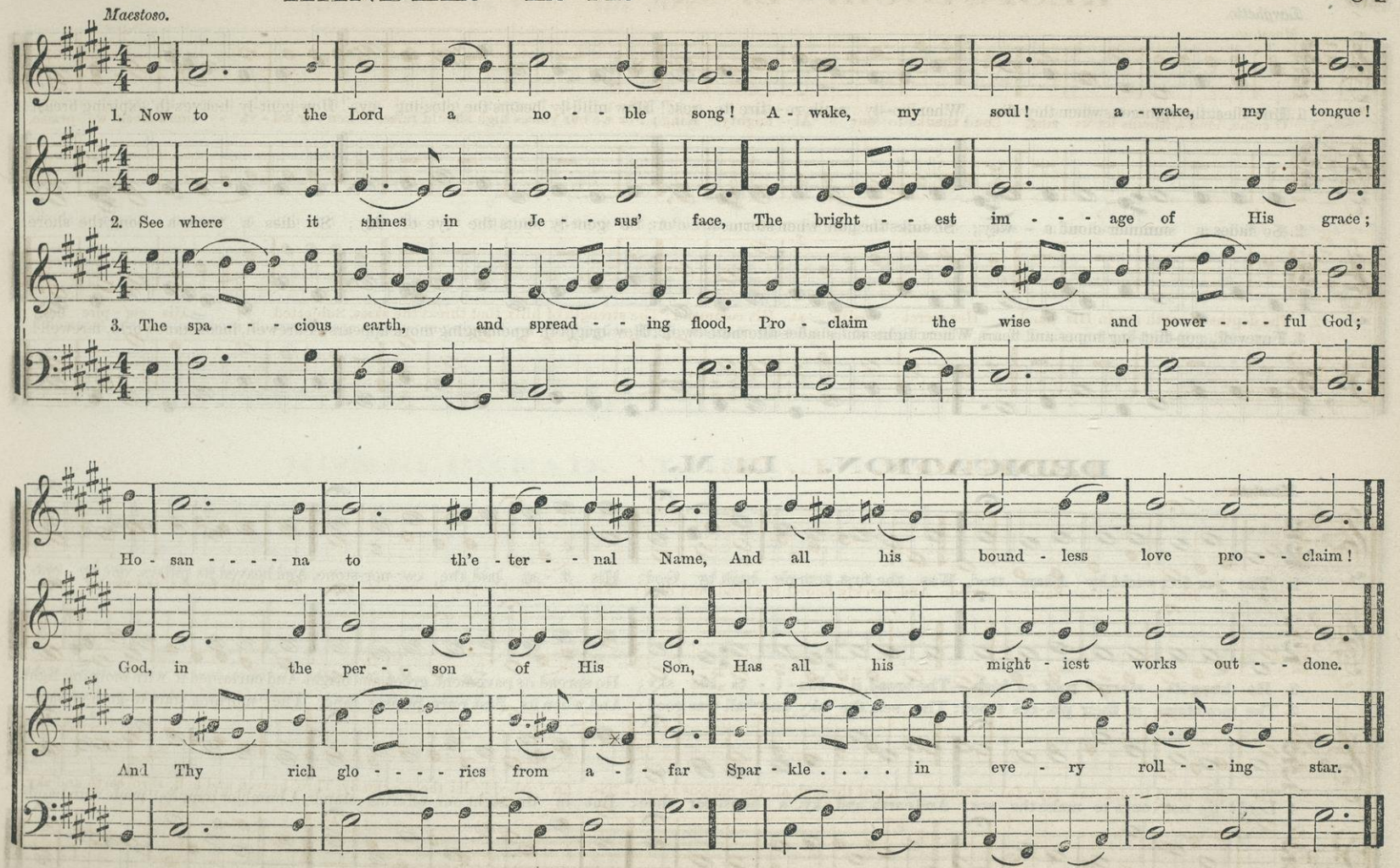
Maestoso.



LANGDON. L. M.

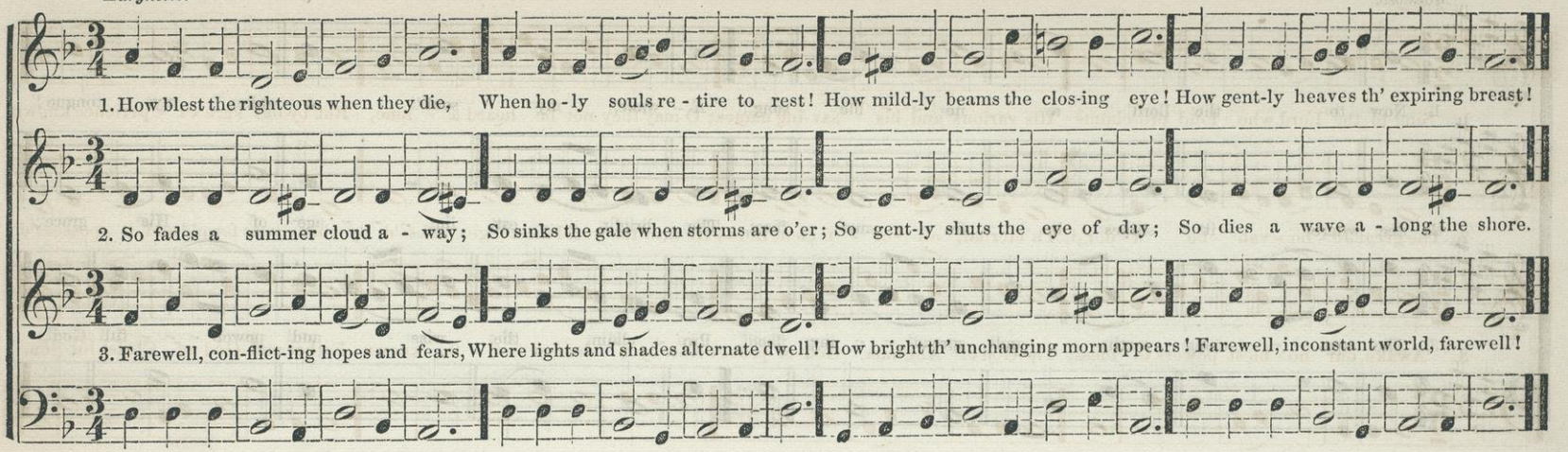
Larghetto.




Maestoso.
1. Now to the Lord a no - - ble song! A - wake, my soul! a - wake, my tongue!
2. See where it shines in Je - - sus' face, The bright - - est im - - - age of His grace;
3. The spa - - - cious earth, and spread - - ing flood, Pro - claim the wise and power - - - ful God;
Ho - san - - - - na to th'e - ter - - nal Name, And all his bound - less love pro - - claim!
God, in the per - - son of His Son, Has all his might - iest works out - - done.
And Thy rich glo - - - - ries from a - - far Spar - kle . . . . in eve - ry roll - - ing star.

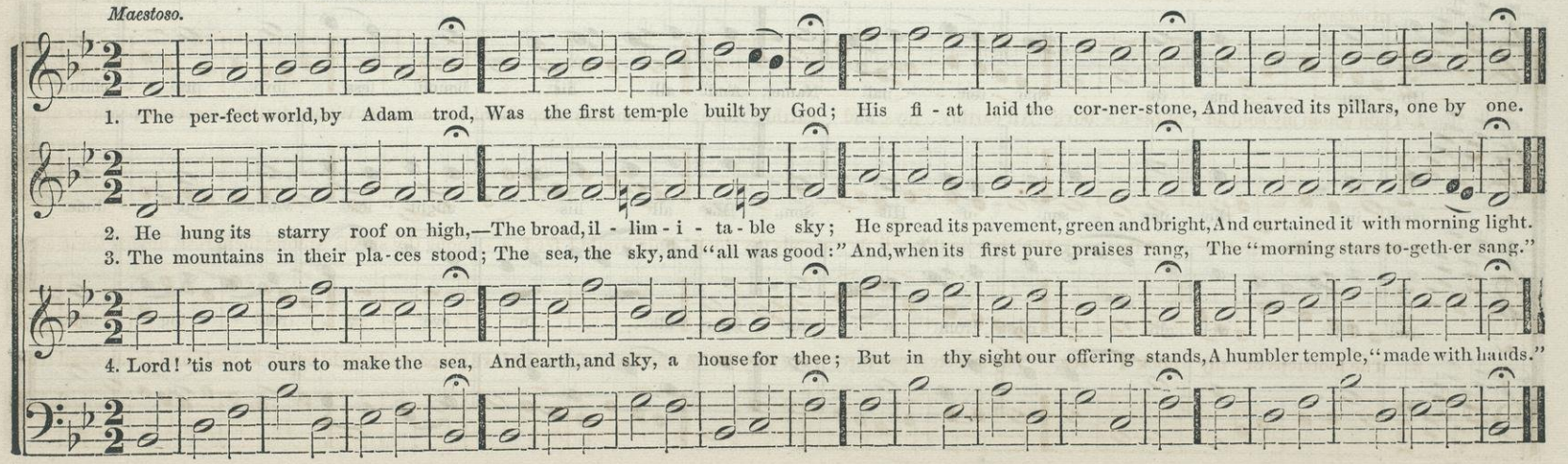
DOVER. L. M.

Larghetto.

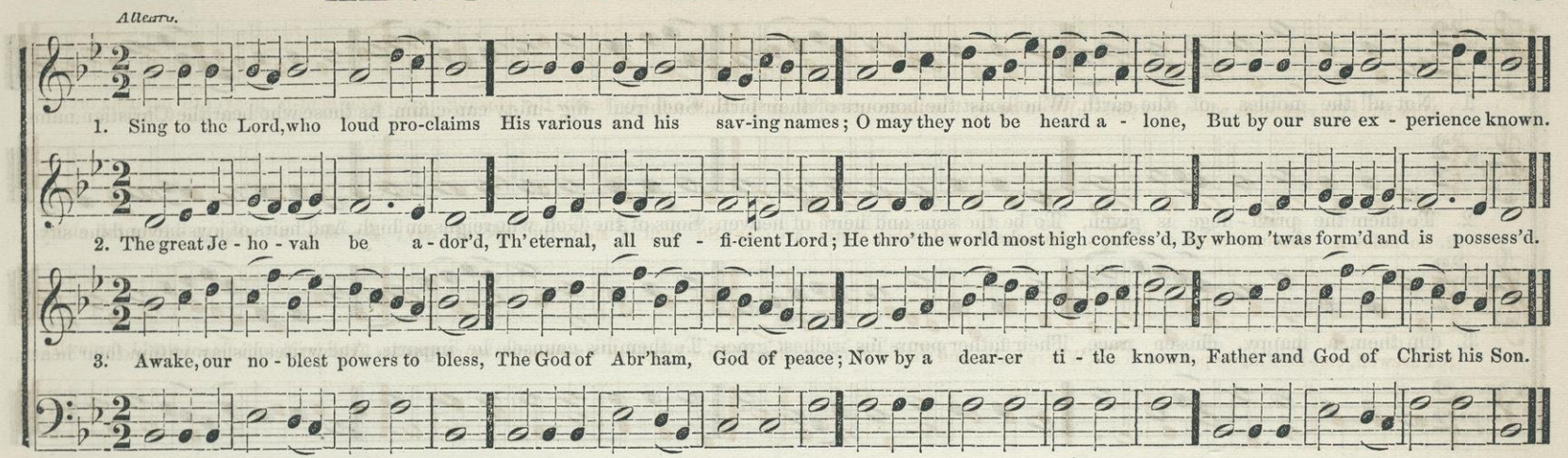


DEDICATION. L. M.

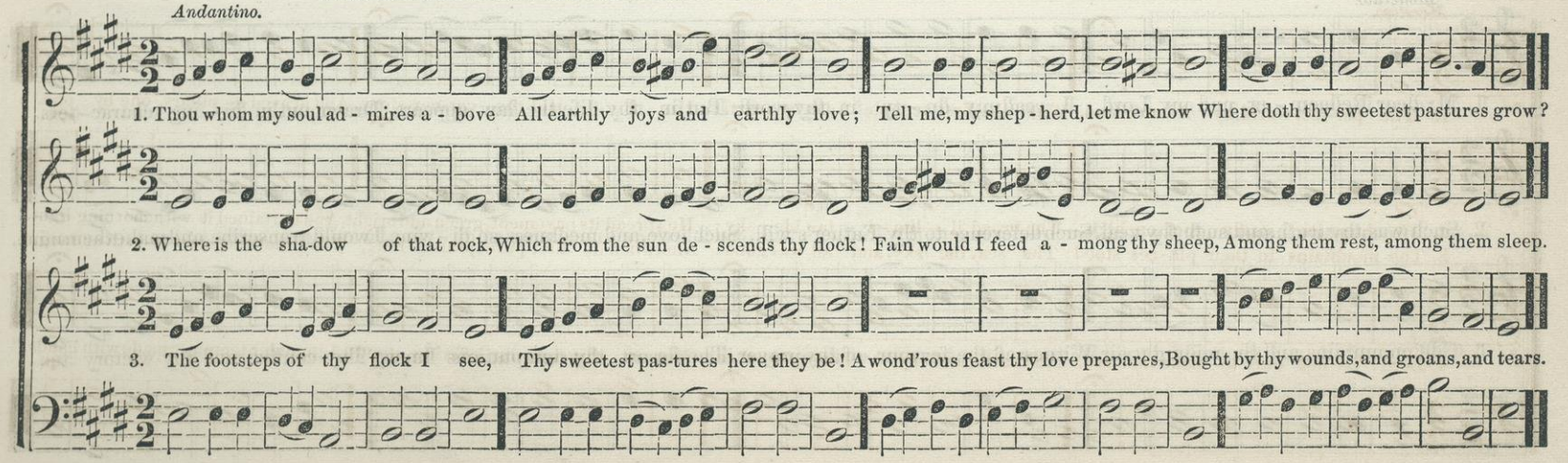
Maestoso.



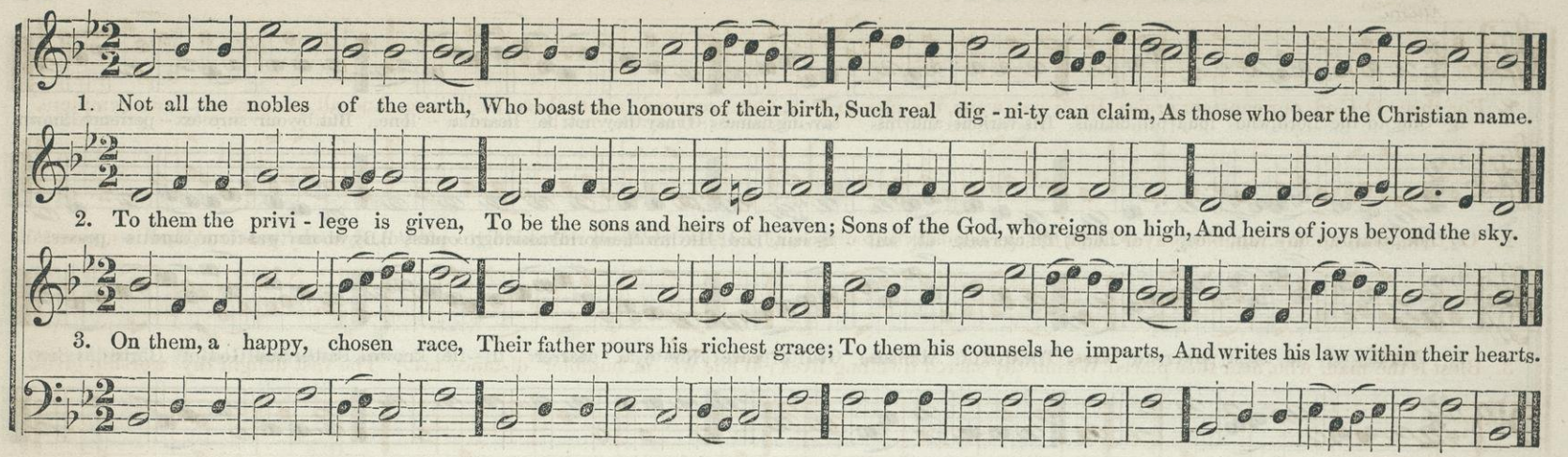
KENTUCKY. L. M.



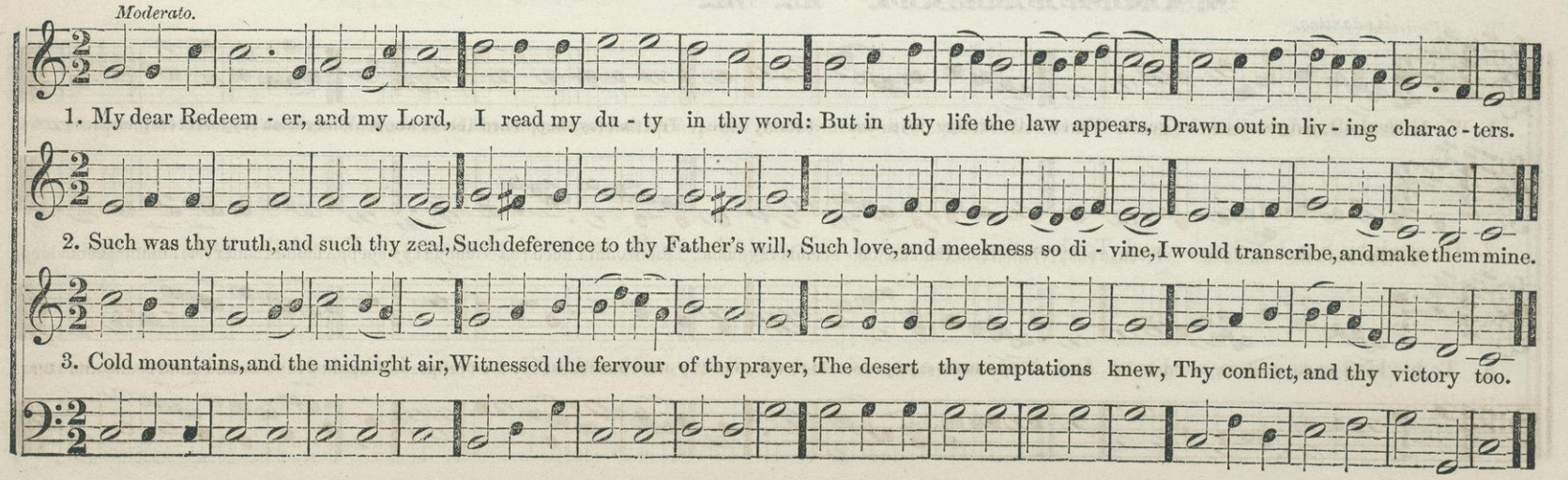
MARBLEHEAD. L. M.



BEVERLY. L. M.

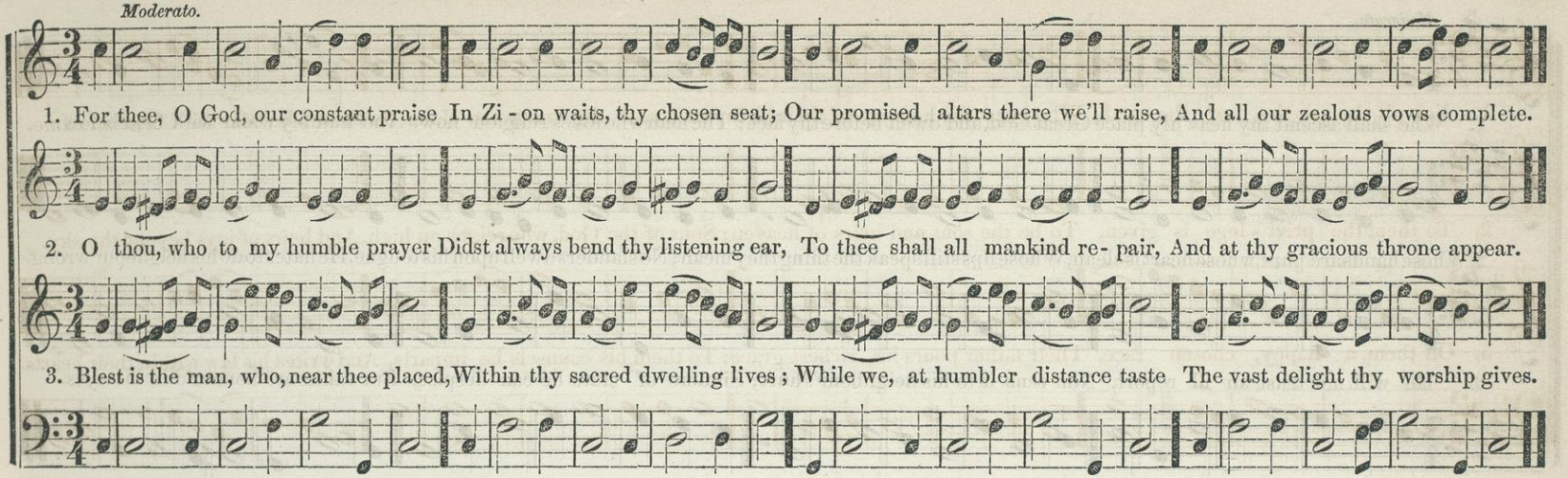


SALEM. L. M.



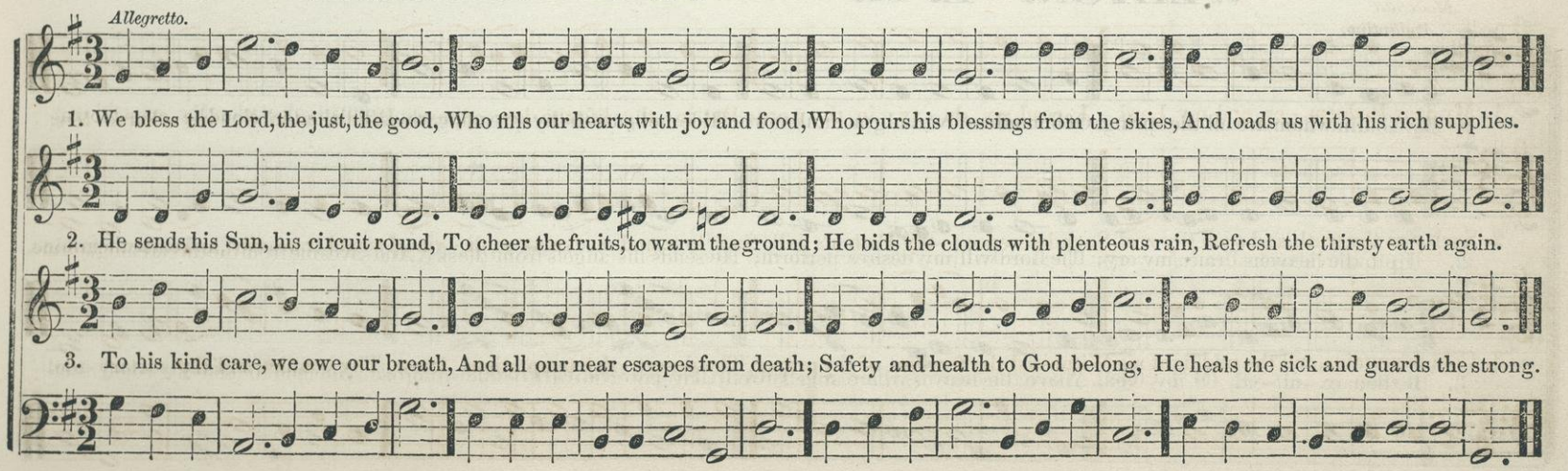
PARSONS. L. M.

Moderato.



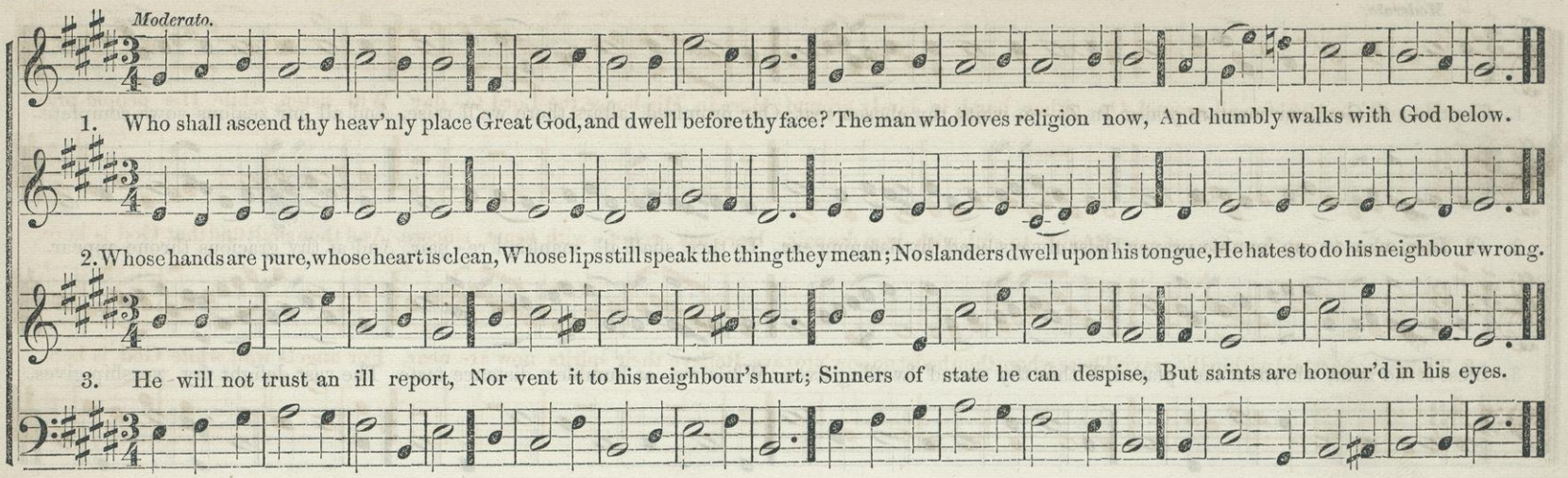
LANDER. L. M.

Allegretto.



MOBILE. L. M.

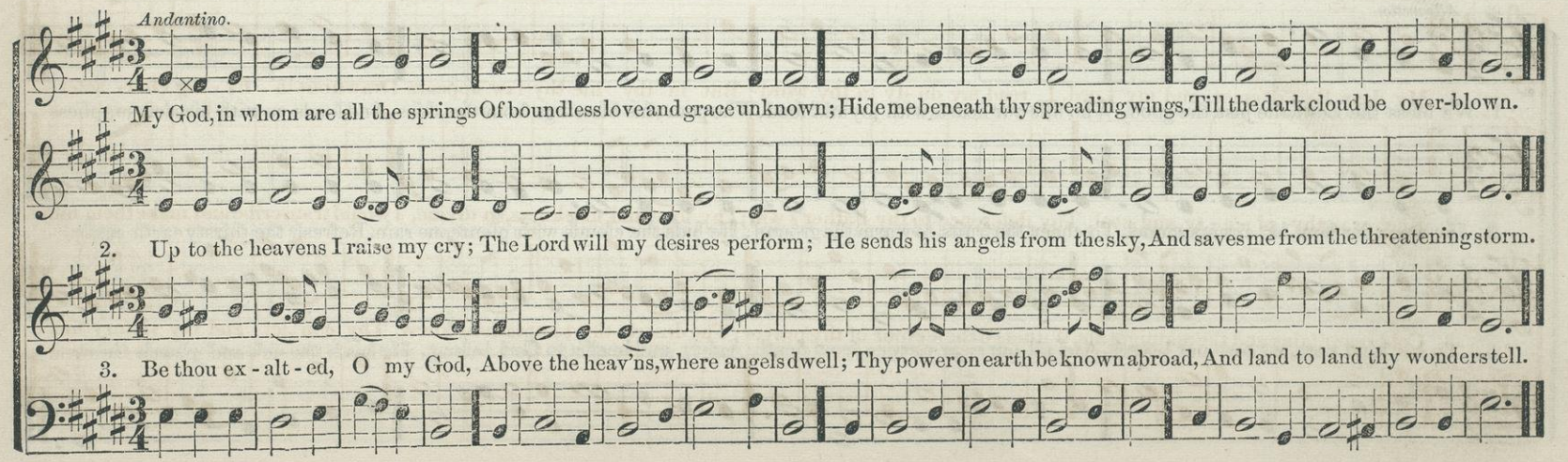
Moderato.



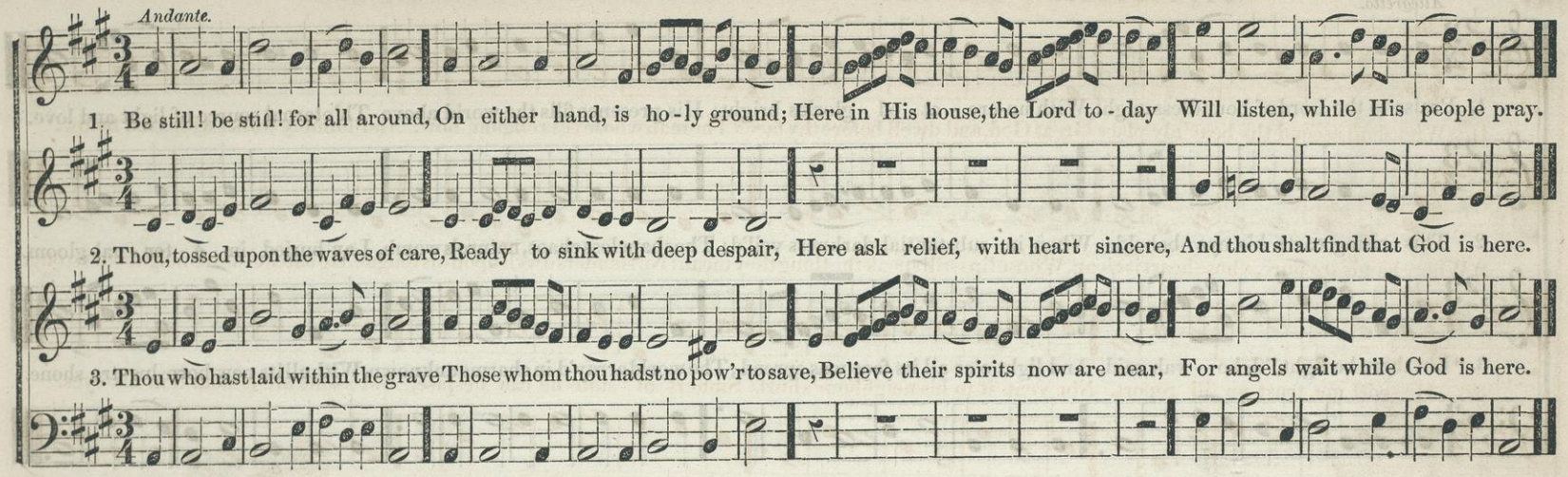
WELTON. L. M.

BEETHOVEN.

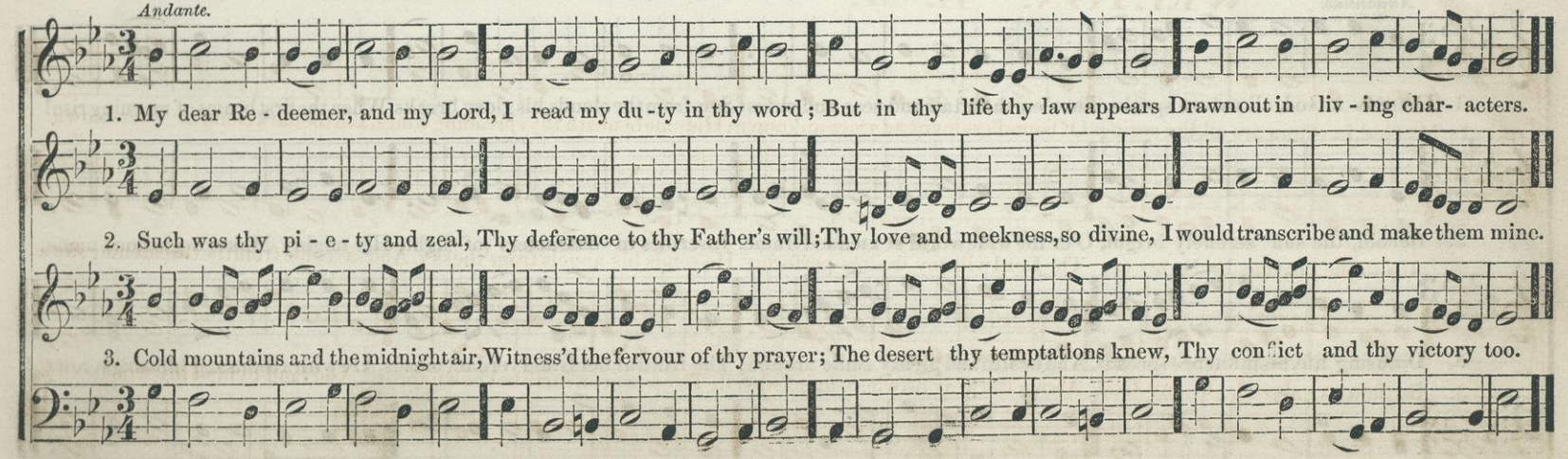
Andantino.



DARTMOUTH. L. M.



TRIBUTE. L. M.



MEDINA. L. M.

Allegretto.

1. Praise to the Lord of boundless might, With un-cre - at - ed glories bright; His presence fills the world above Th' eternal source of light and love.

2. This rising earth his eye beheld, When in substantial darkness veil'd; The shapeless chaos, nature's womb, Lay buried in e - ter - nal gloom.

3. "Let there be light," Jeho - vah said, And light o'er all its face was spread; The world array'd in charms unknown, With all its new born lus-tre shone.

ORLAND. L. M.

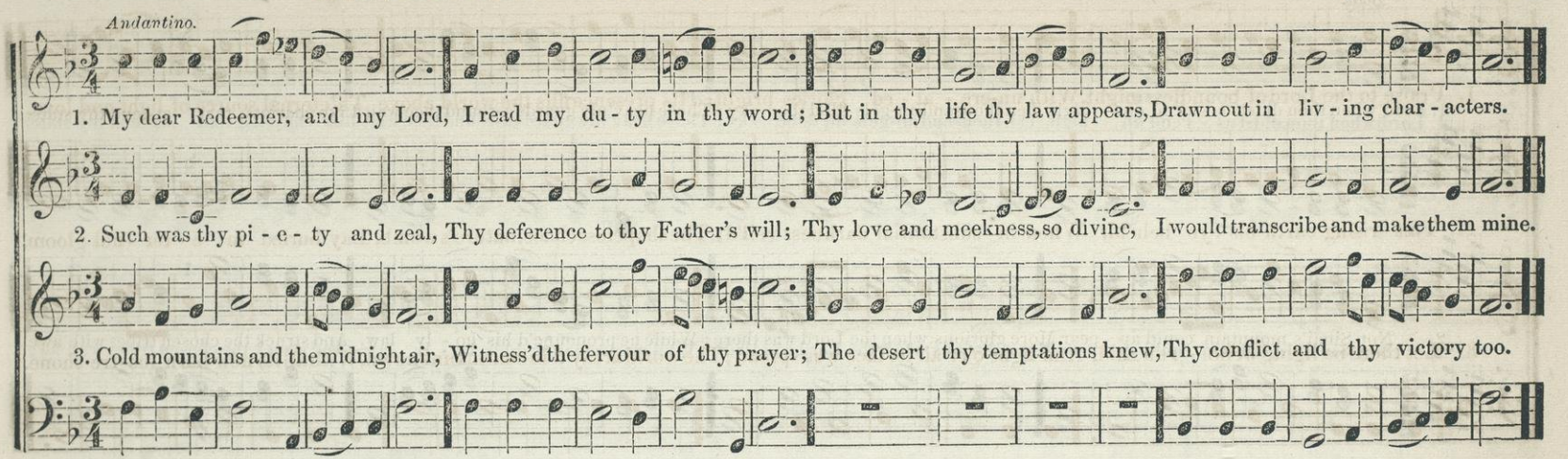
Andantino.

1. There is a God, all nature speaks, Thro' earth and air and seas and skies; See, from the clouds, his glory breaks, When the first beams of morning rise!

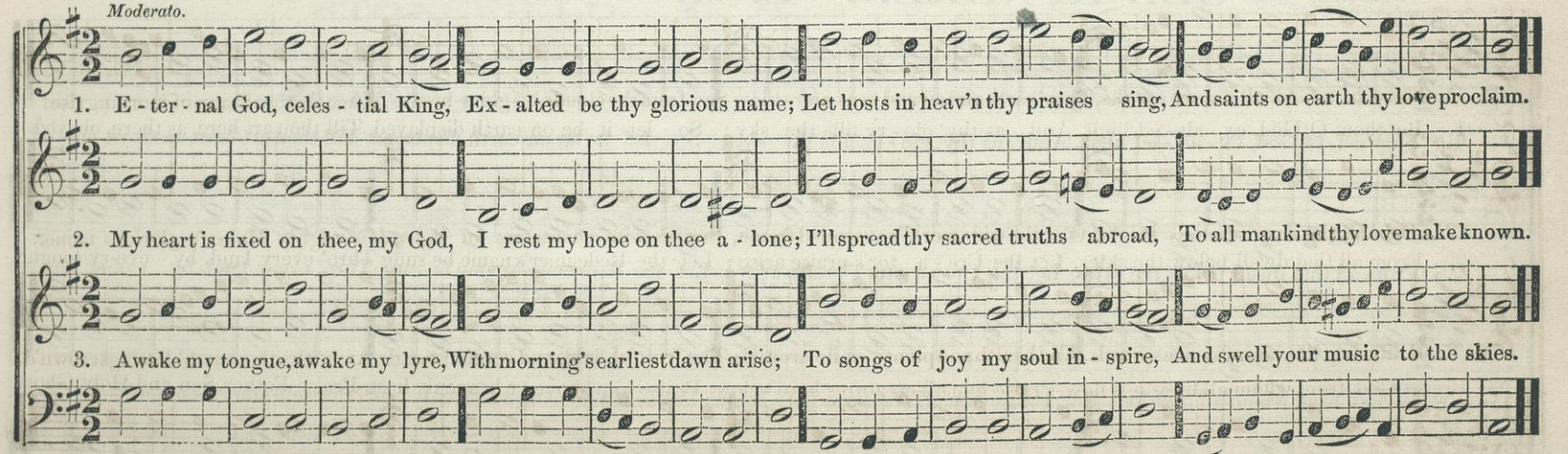
2. Behold, the sun serenely bright, O'er the wide world's extended frame, Inscribes in characters of light, His mighty Maker's glorious name.

3. Diffusing life, his influence spreads, And health and plenty smile around; The fruitful fields and verdant meads, Are with a thousand blessings crown'd.

LINCOLN. L. M.

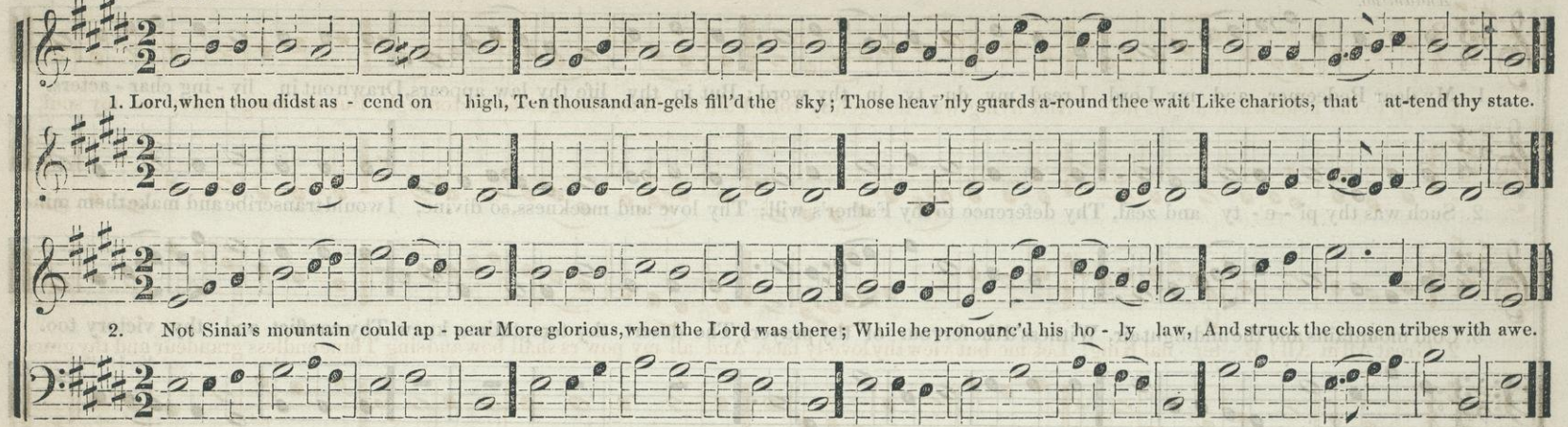


SEVILLE. L. M.



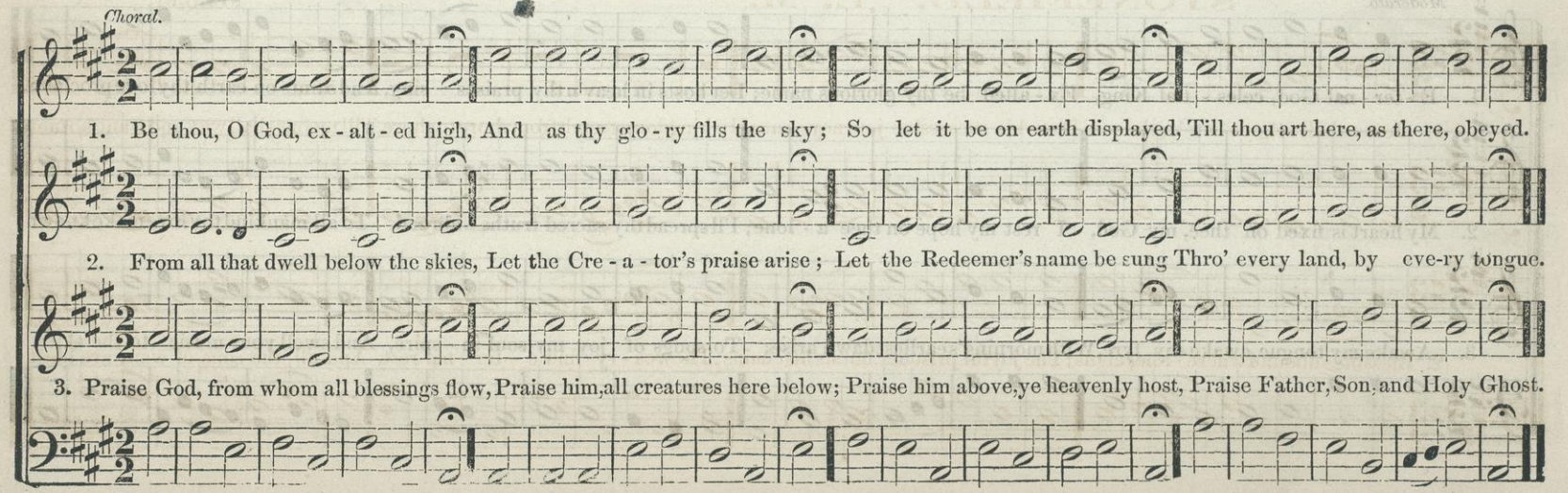
DUKE STREET. L. M.

Bold.



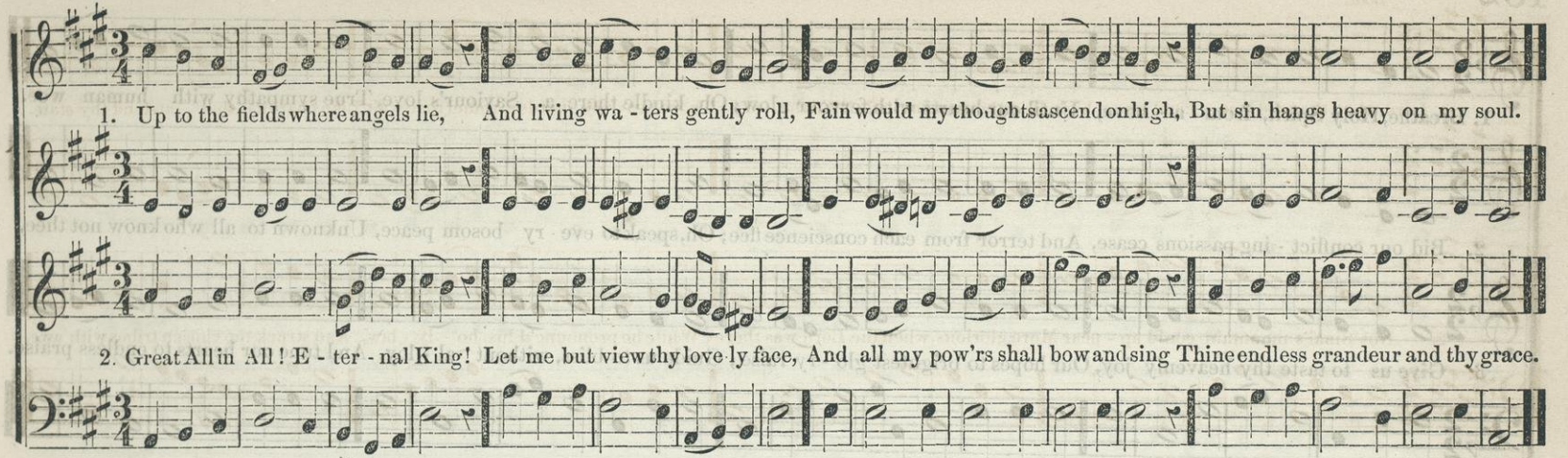
OLD HUNDRED. L. M.

Choral.



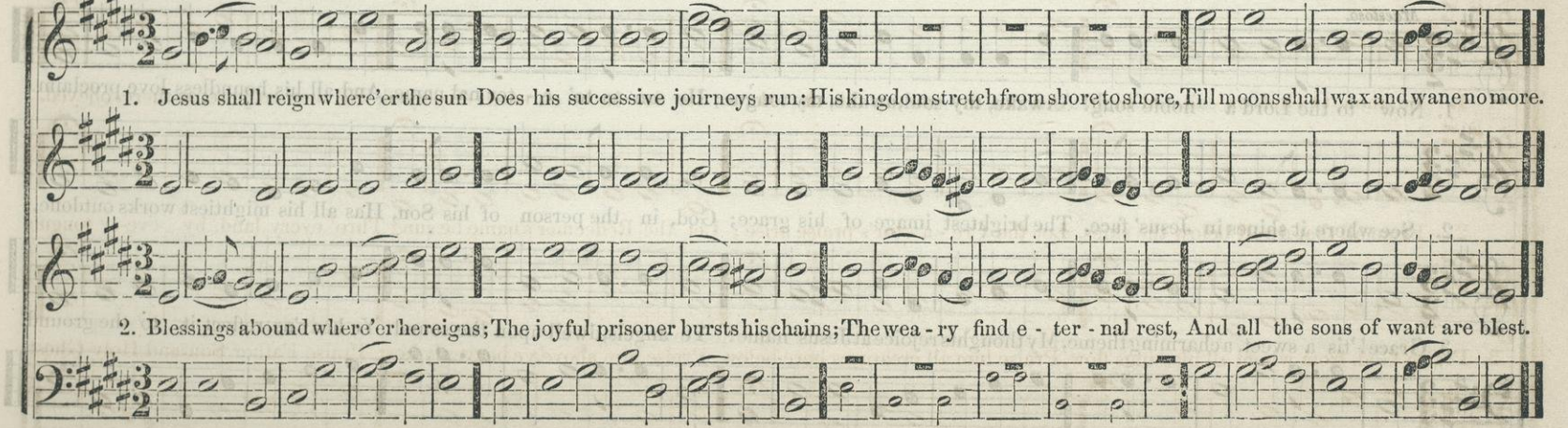
BOWEN. L. M.

HAYDN.

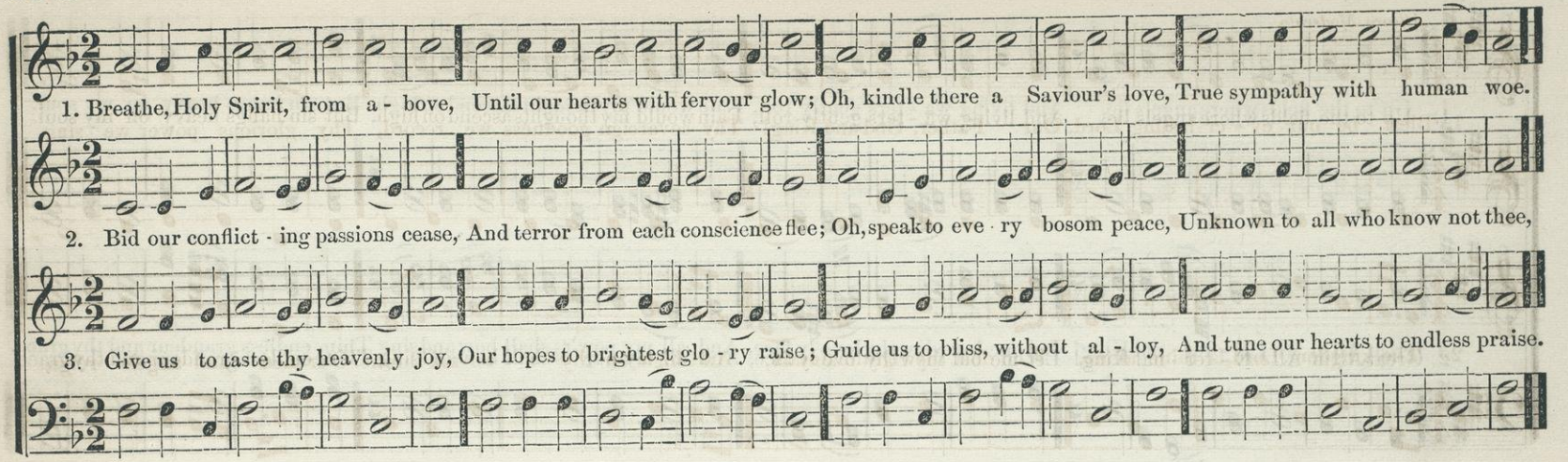


STONEFIELD. L. M.

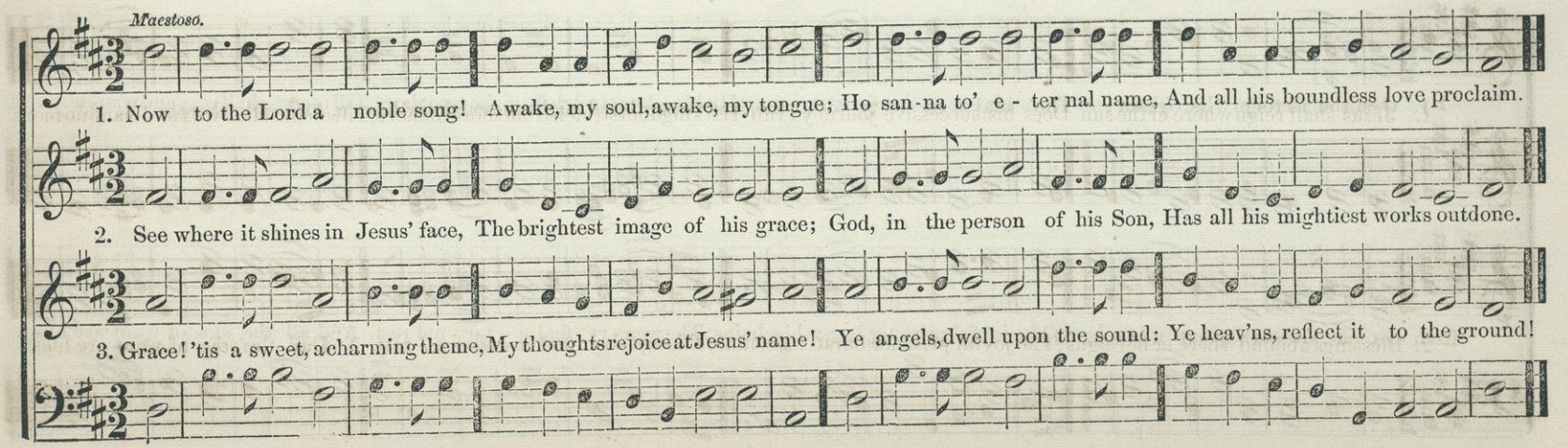
STANLEY.

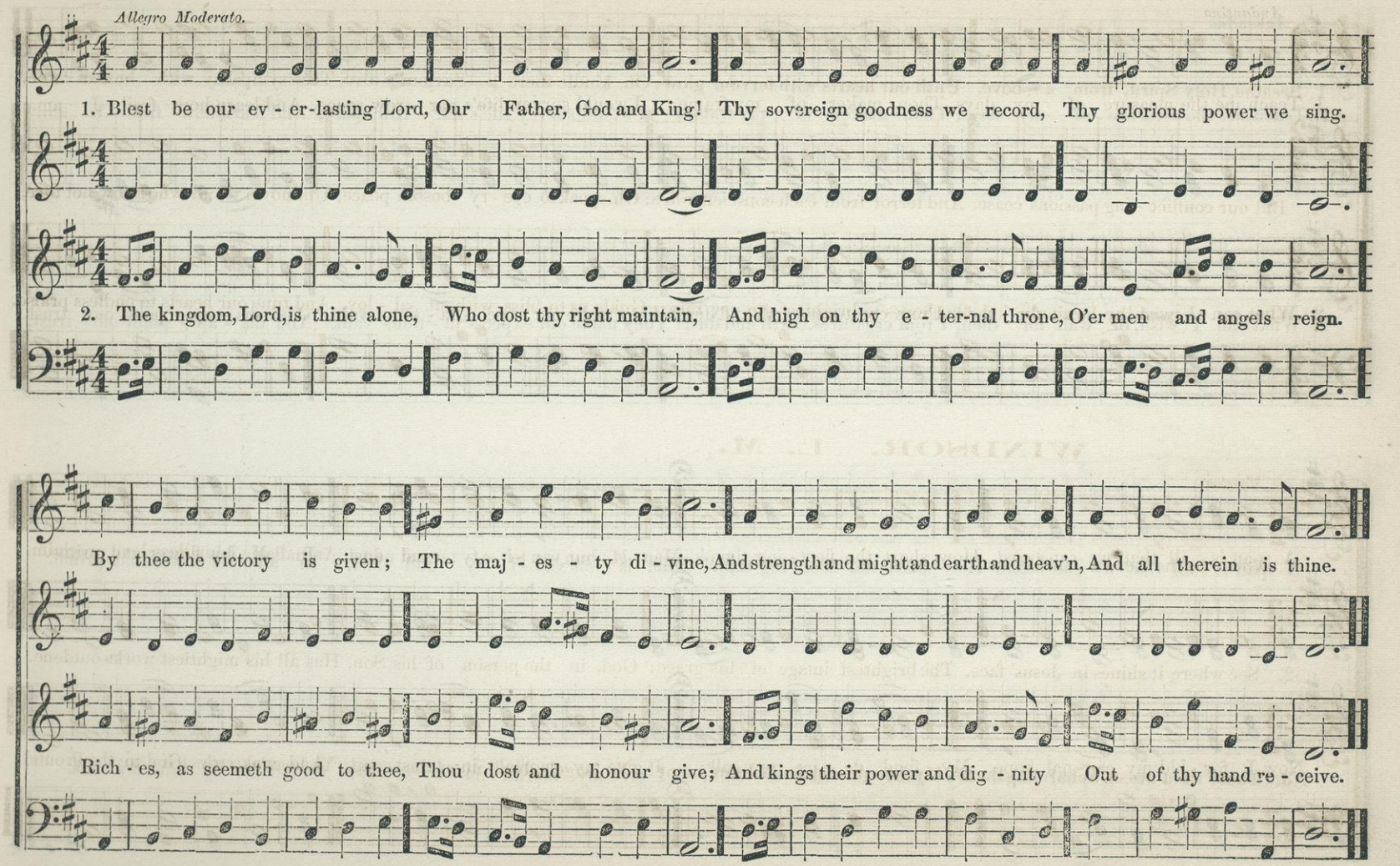


HAMBURG. L. M.

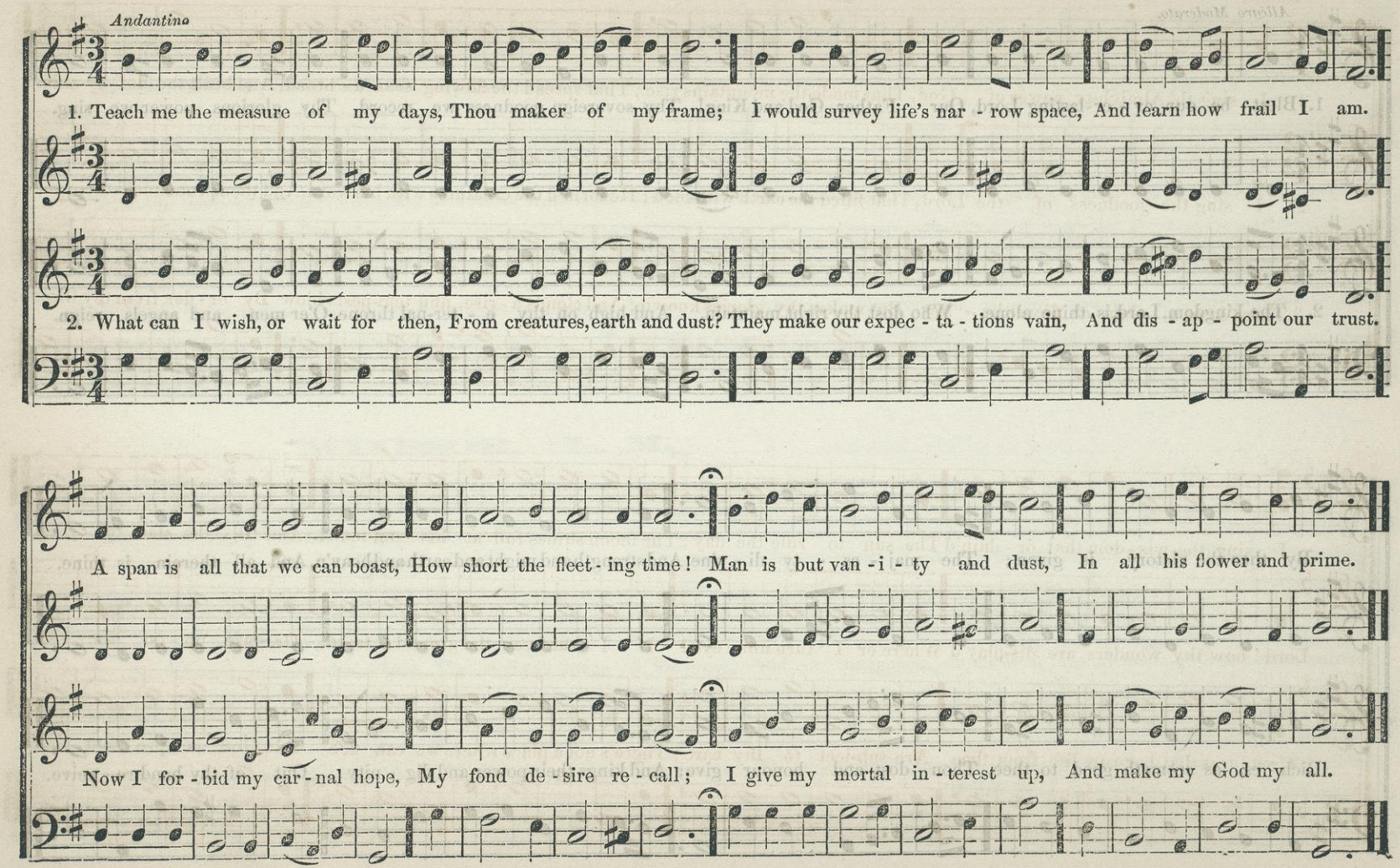


WINDSOR. L. M.



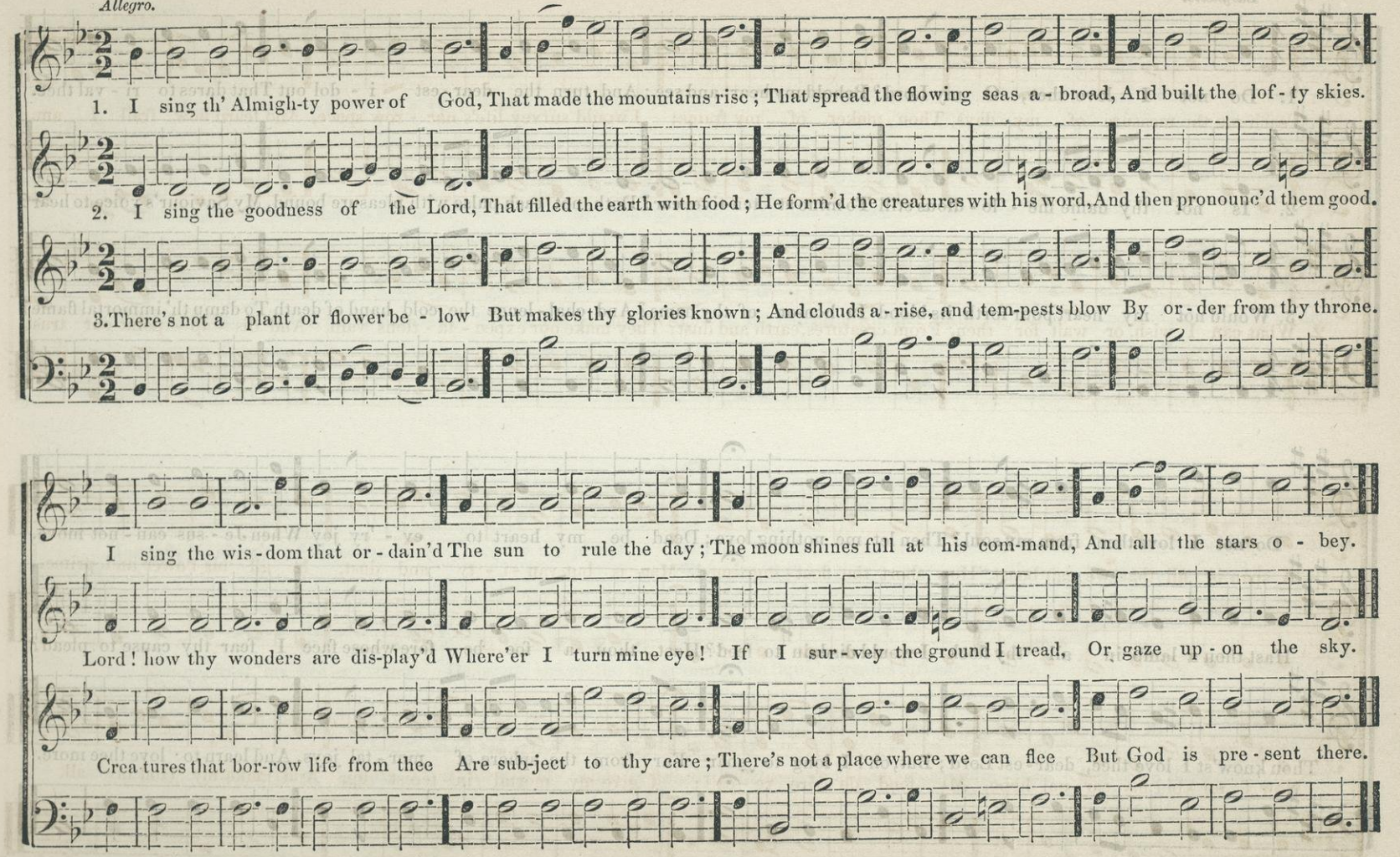

Allegro Moderato.
1. Blest be our ev - er-lasting Lord, Our Father, God and King! Thy sovereign goodness we record, Thy glorious power we sing.
2. The kingdom, Lord, is thine alone, Who dost thy right maintain, And high on thy e - ter-nal throne, O'er men and angels reign.
By thee the victory is given; The maj - es - ty di - vine, And strength and might and earth and heav'n, And all therein is thine.
Rich - es, as seemeth good to thee, Thou dost and honour give; And kings their power and dig - nity Out of thy hand re - ceive.

LUDLOW. C. M. 8 lines.



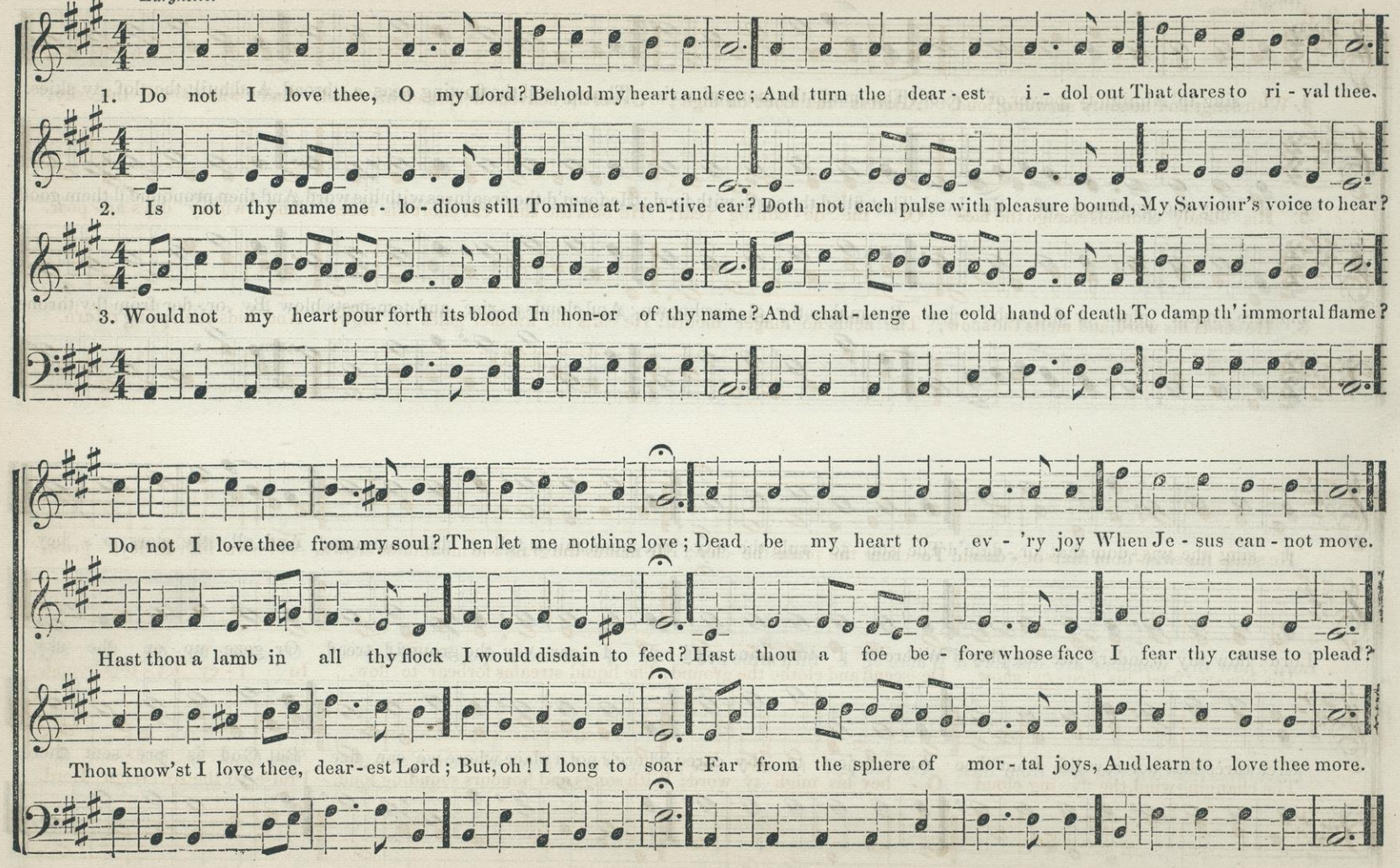
TOLAND. C. M. 8 lines.

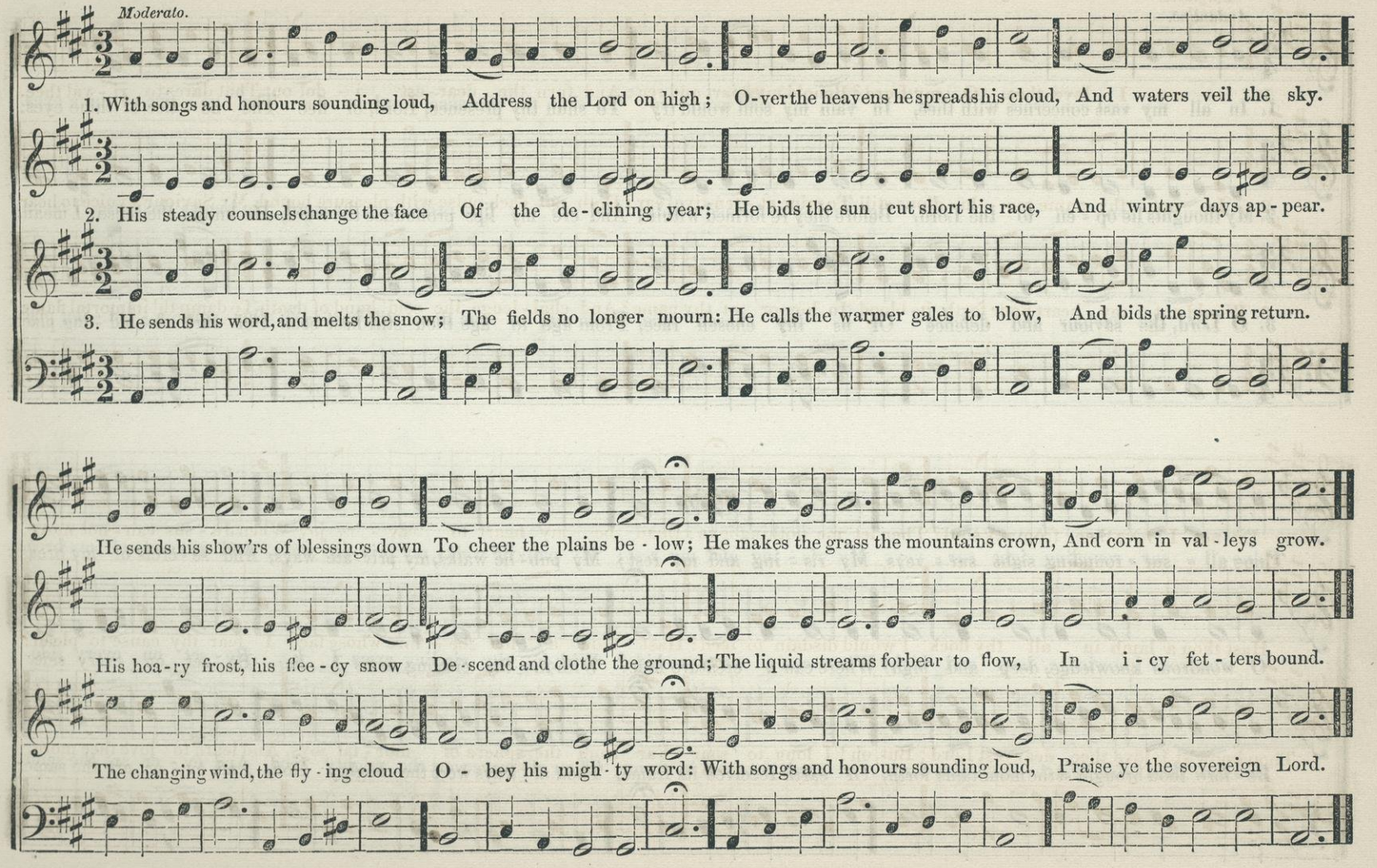
Allegro.



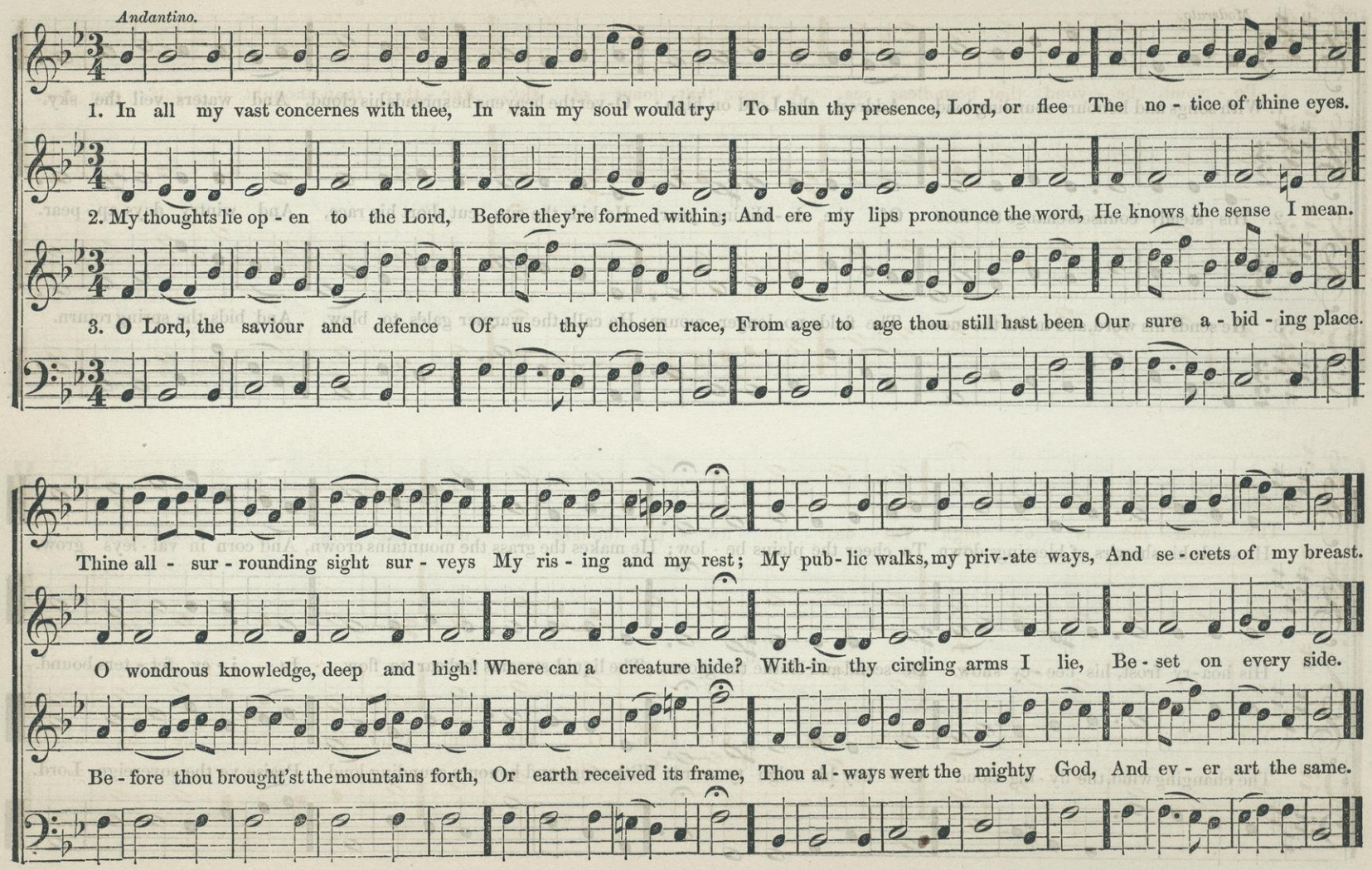
MERRICK. C. M. 8 lines.

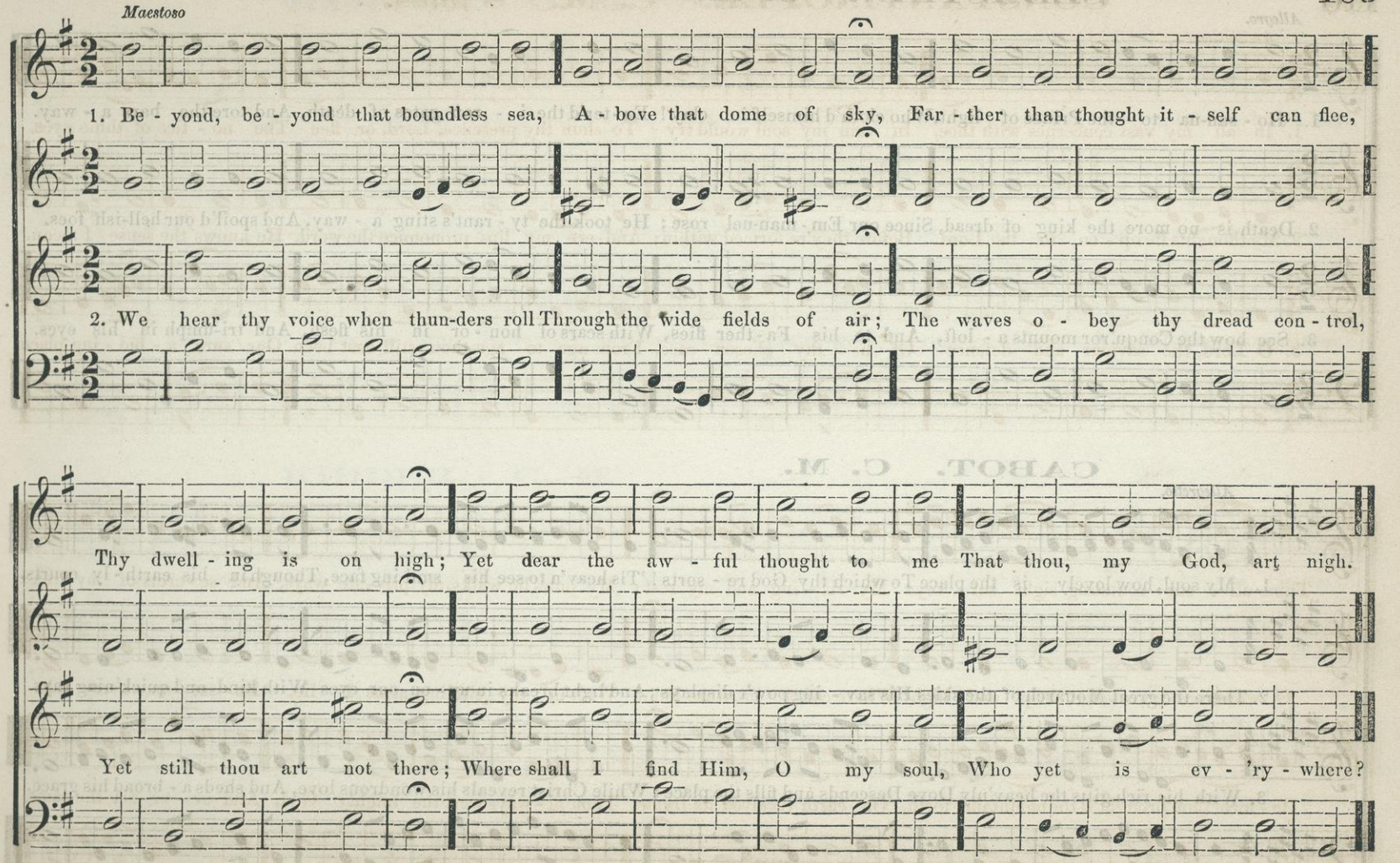
Larghetto.




Moderato.
1. With songs and honours sounding loud, Address the Lord on high; O-ver the heavens he spreads his cloud, And waters veil the sky.
2. His steady counsels change the face Of the de-clining year; He bids the sun cut short his race, And wintry days ap-pear.
3. He sends his word, and melts the snow; The fields no longer mourn: He calls the warmer gales to blow, And bids the spring return.
He sends his show'rs of blessings down To cheer the plains be-low; He makes the grass the mountains crown, And corn in val-leys grow.
His hoa-ry frost, his flee-cy snow De-scend and clothe the ground; The liquid streams forbear to flow, In i-cy fet-ters bound.
The changing wind, the fly-ing cloud O-bey his migh-ty word: With songs and honours sounding loud, Praise ye the sovereign Lord.

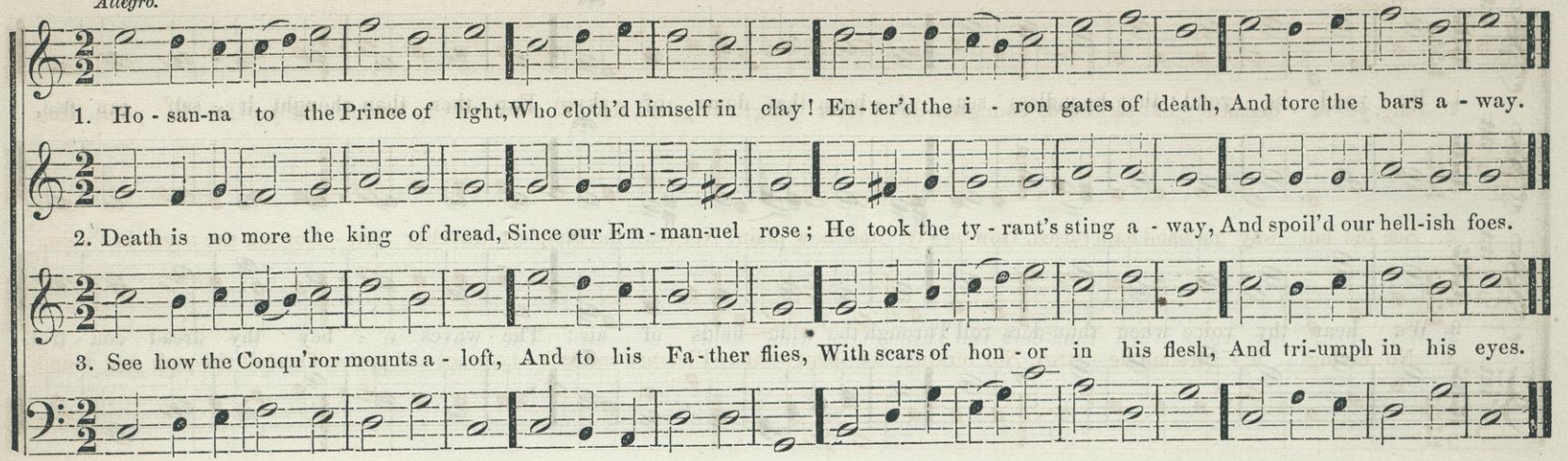
CONSTANTINOPLE. C. M. 8 lines.




Maestoso
1. Be - yond, be - yond that boundless sea, A - bove that dome of sky, Far - ther than thought it - self can flee,
2. We hear thy voice when thun-ders roll Through the wide fields of air; The waves o - bey thy dread con - trol,
Thy dwell - ing is on high; Yet dear the aw - ful thought to me That thou, my God, art nigh.
Yet still thou art not there; Where shall I find Him, O my soul, Who yet is ev - 'ry - where?

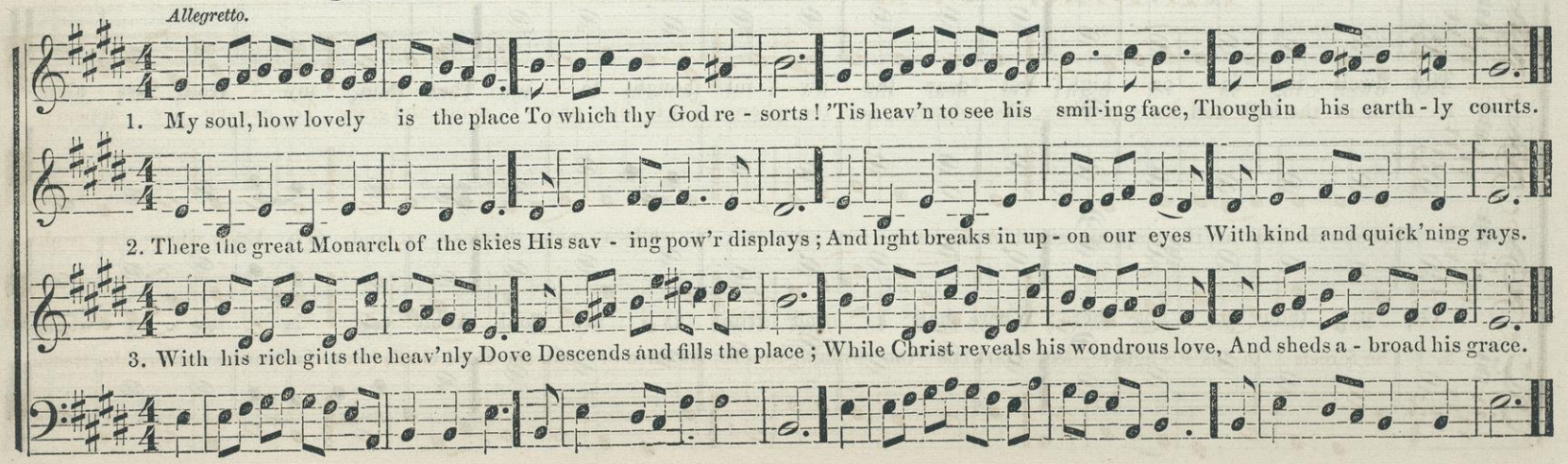
SEBASTIAN. C. M.

Allegro.

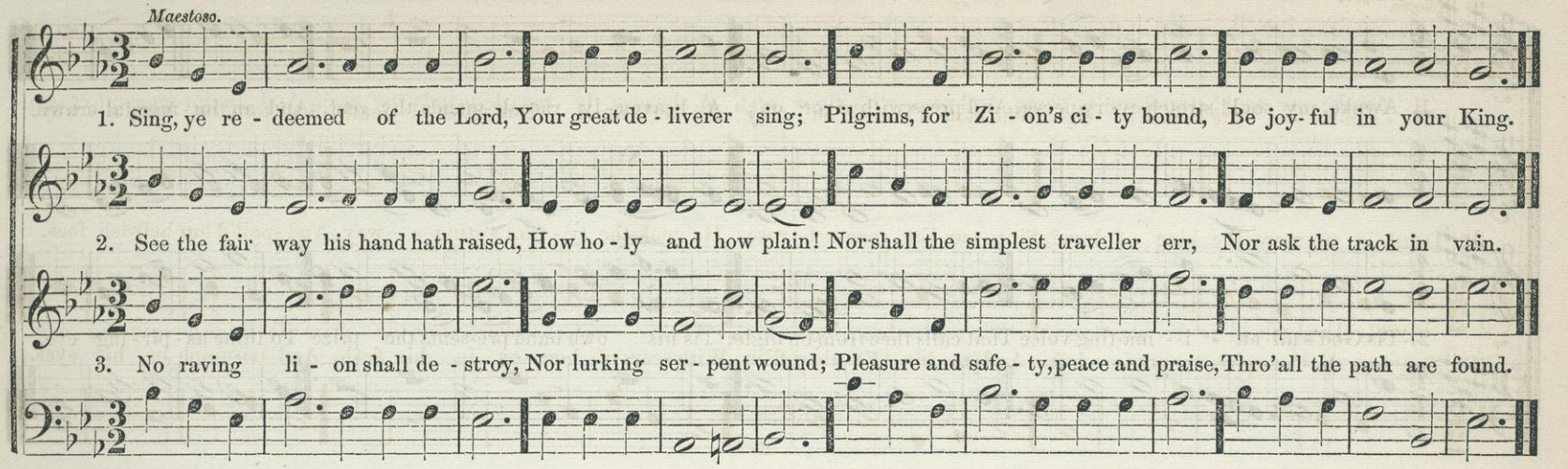


CABOT. C. M.

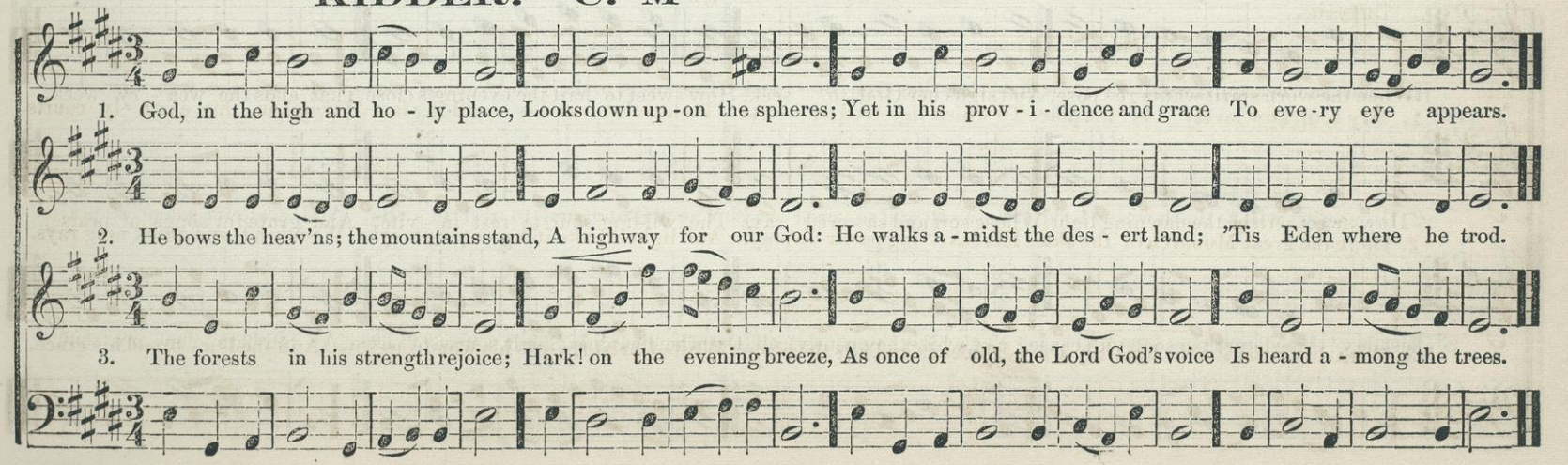
Allegretto.



REDEMPTION. C. M.

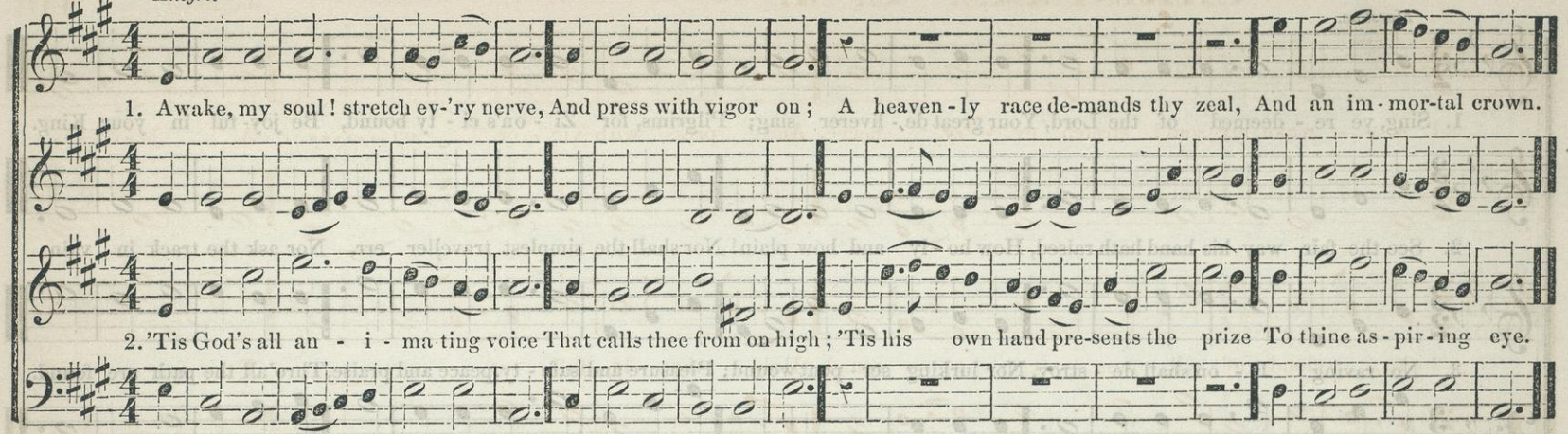


KIDDER. C. M



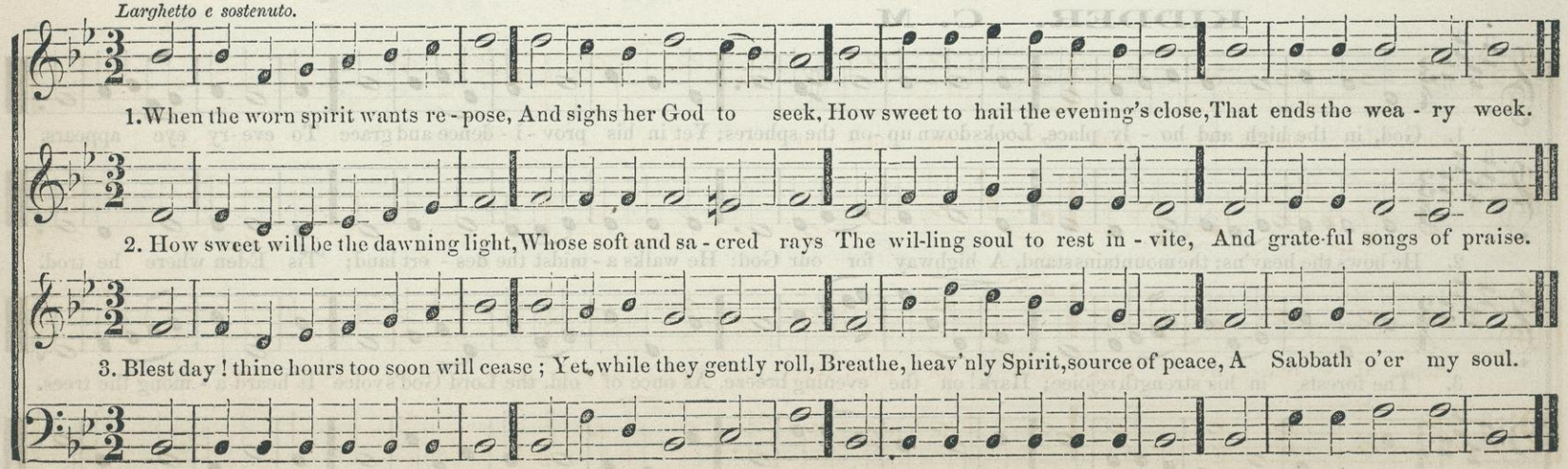
TYRE. C. M.

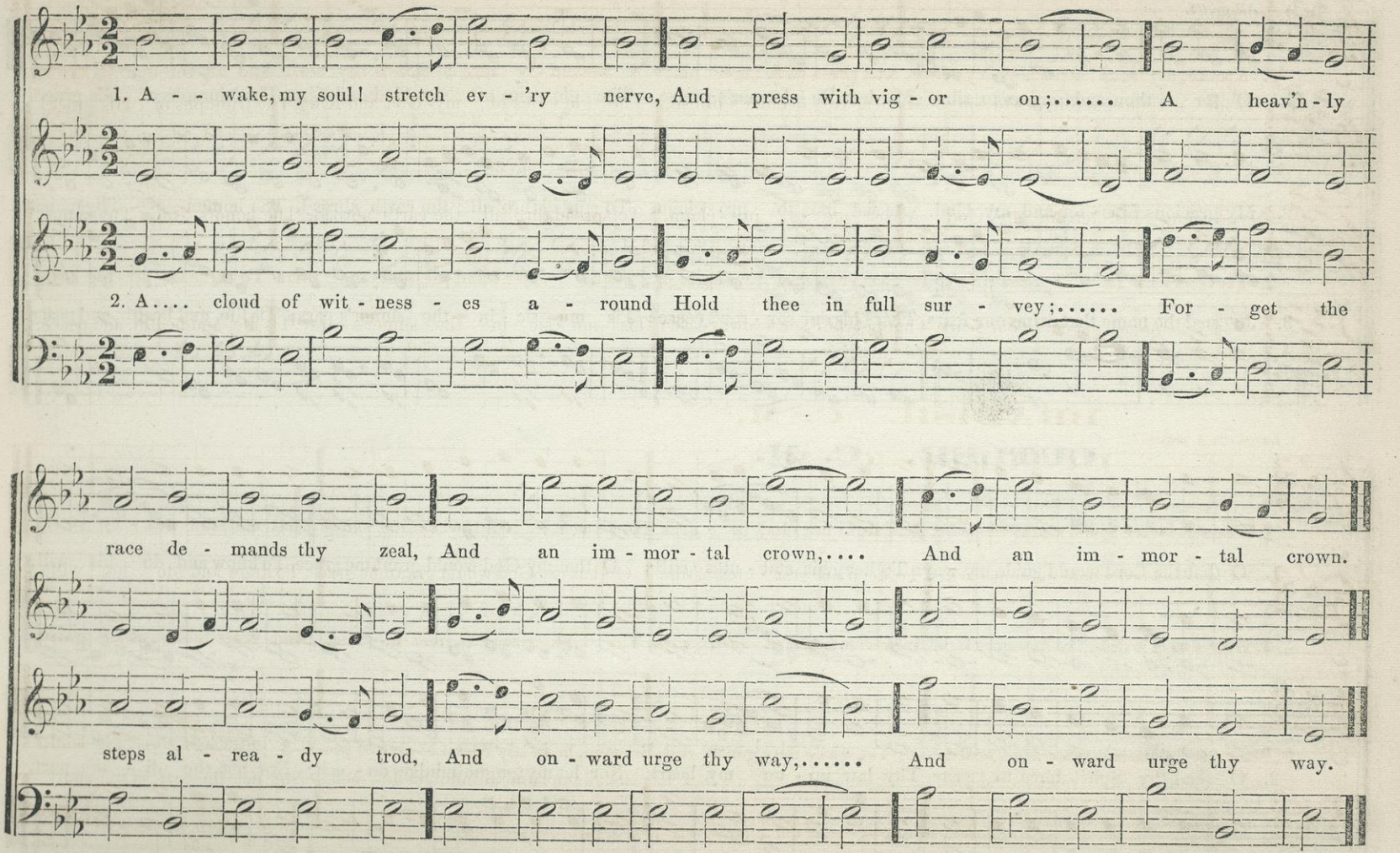
Allegro.



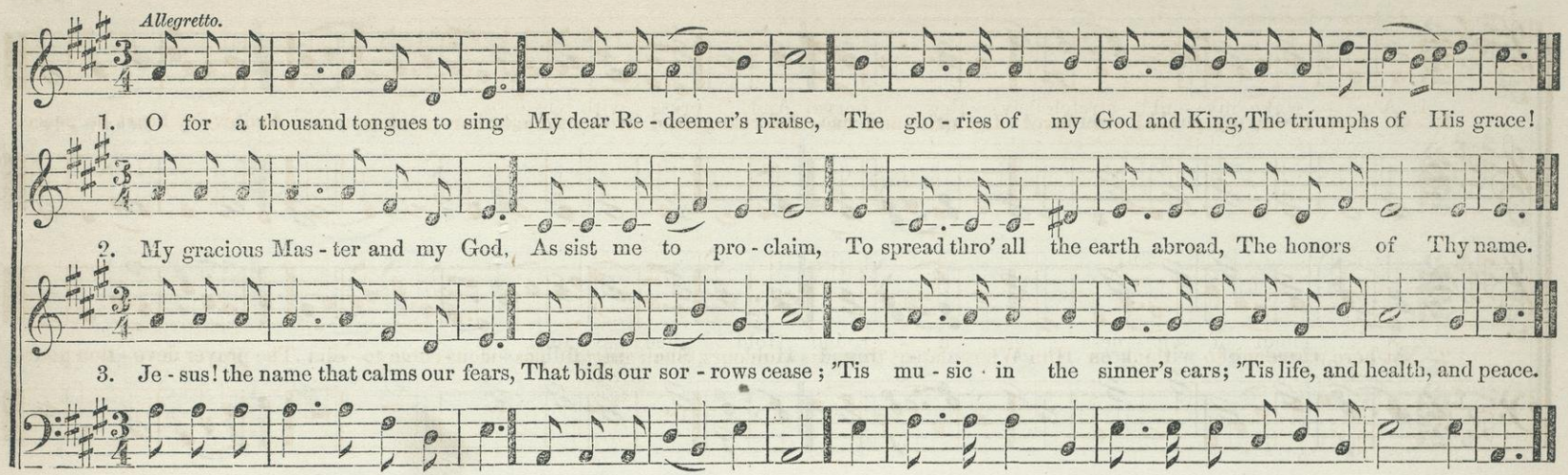
BRADISH. C. M.

Larghetto e sostenuto.

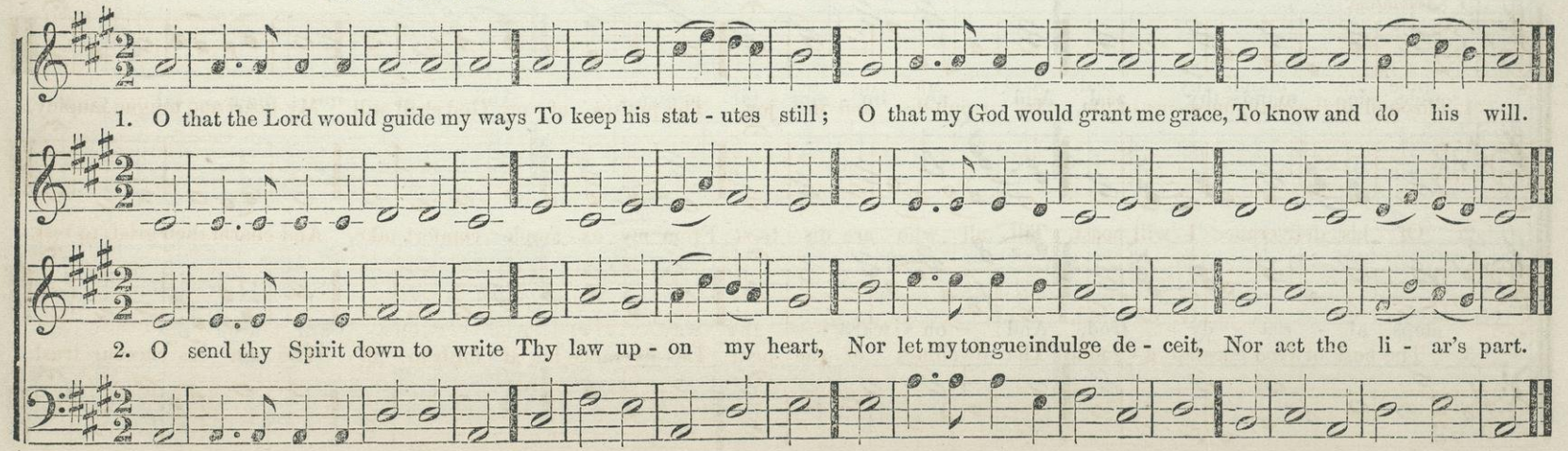



1. A - - wake, my soul! stretch ev - 'ry nerve, And press with vig - or on;..... A heav'n - ly
2. A.... cloud of wit - ness - es a - round Hold thee in full sur - vey;..... For - get the
race de - mands thy zeal, And an im - mor - tal crown,.... And an im - mor - tal crown.
steps al - rea - dy trod, And on - ward urge thy way,..... And on - ward urge thy way.

CHARITY. C. M.



CUTLER. C. M.



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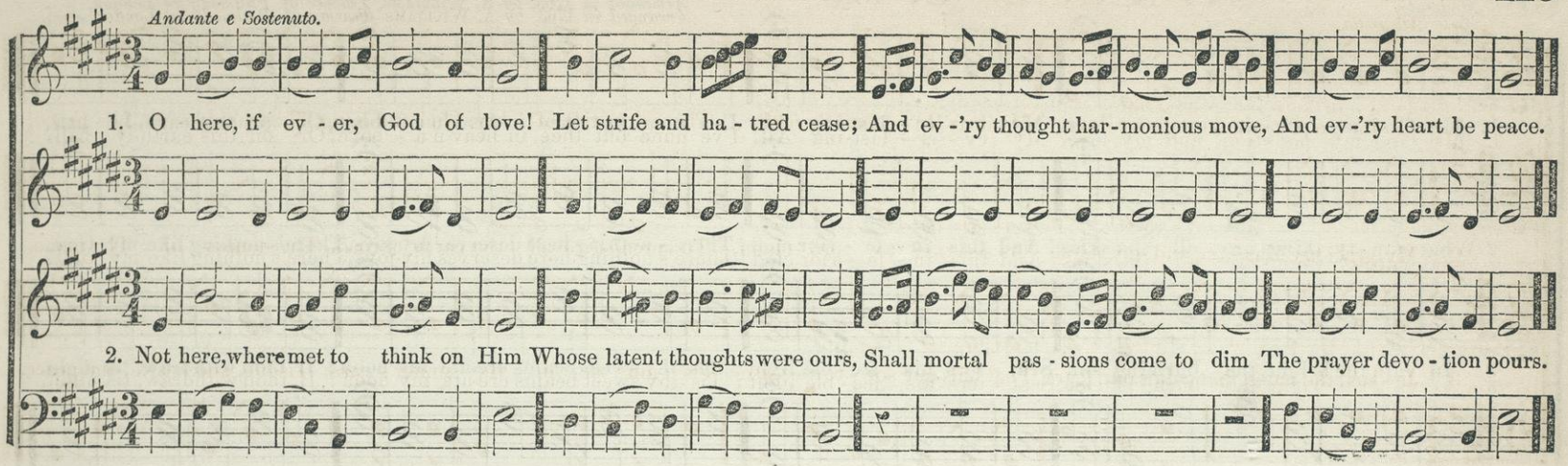
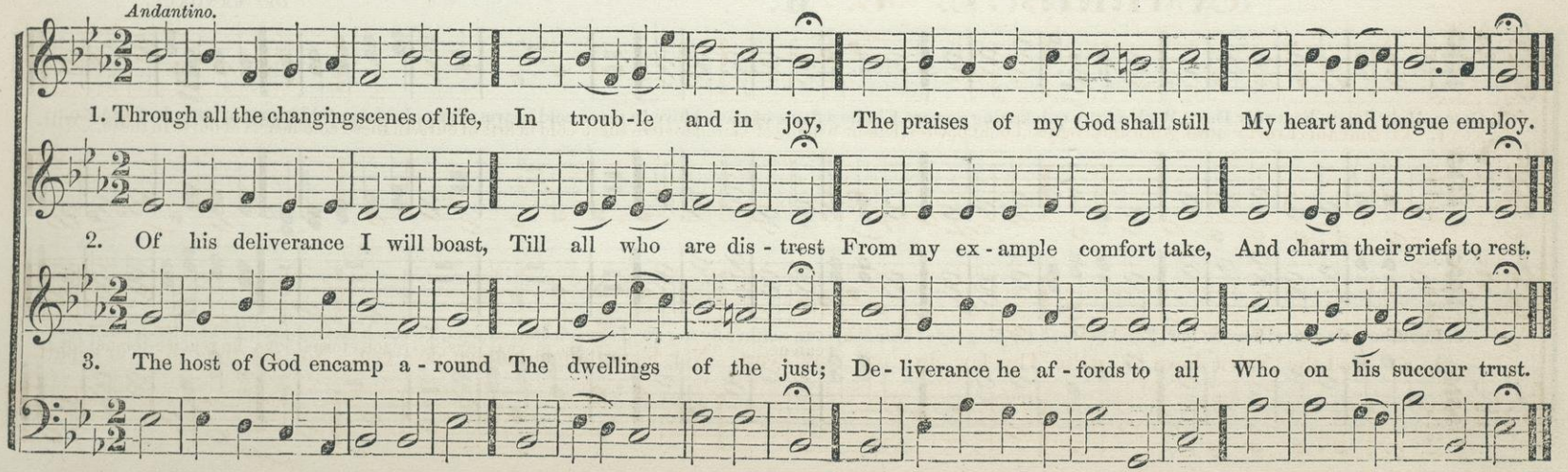


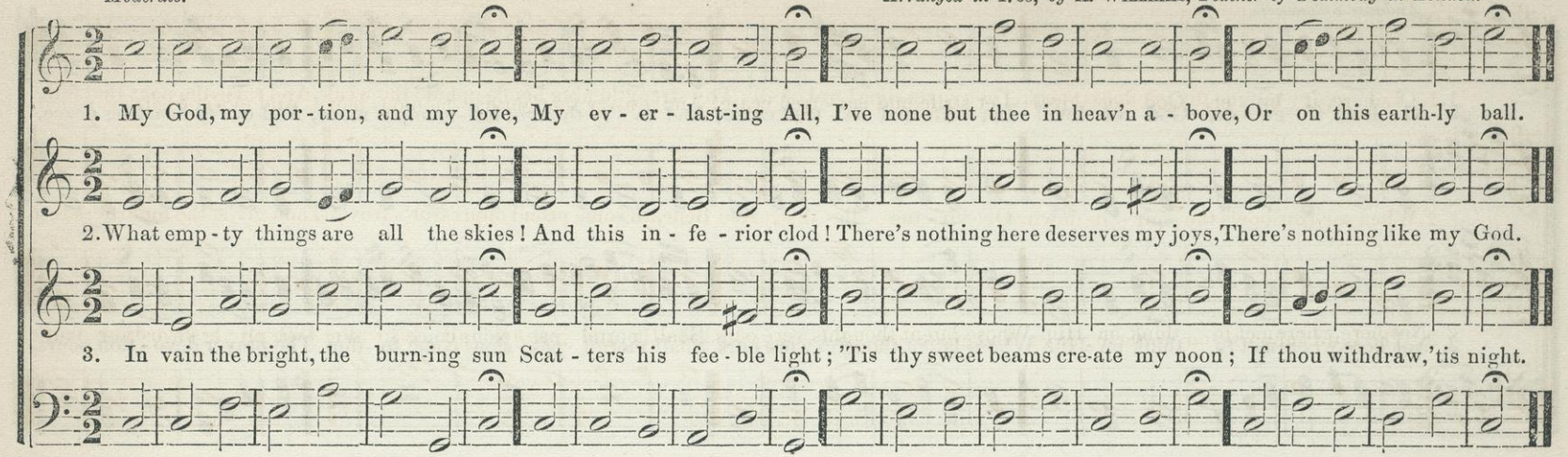
DALE. C. M.



ST. ANN'S. C. M.

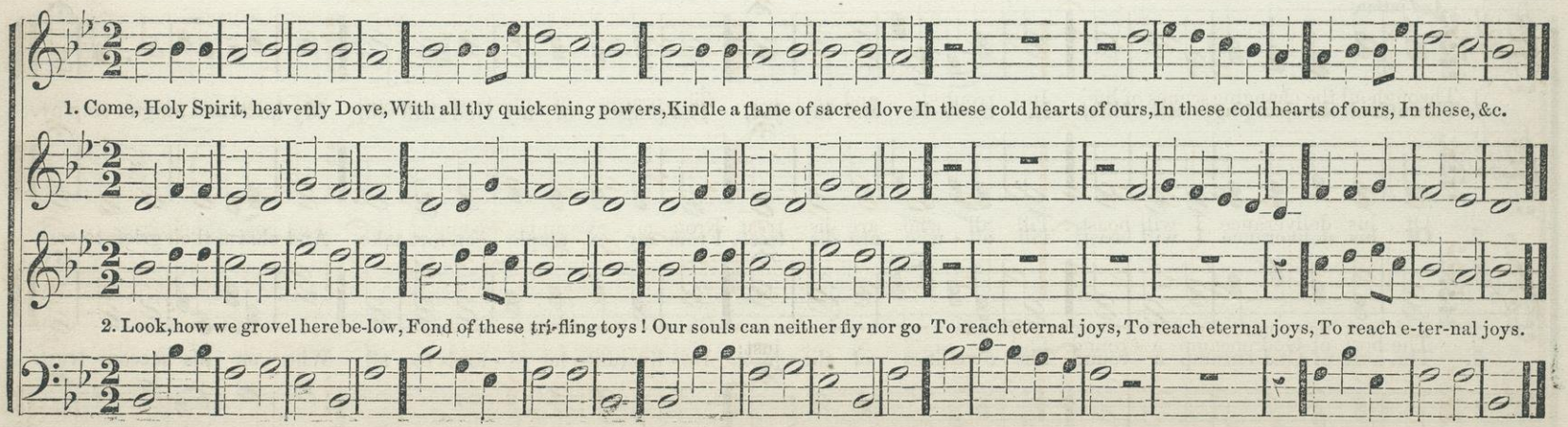
Moderato.

Arranged in 1763, by A. WILLIAMS, *Teacher of Psalmody in London.*



CAMBRIDGE. C. M.

DR. RANDALL.



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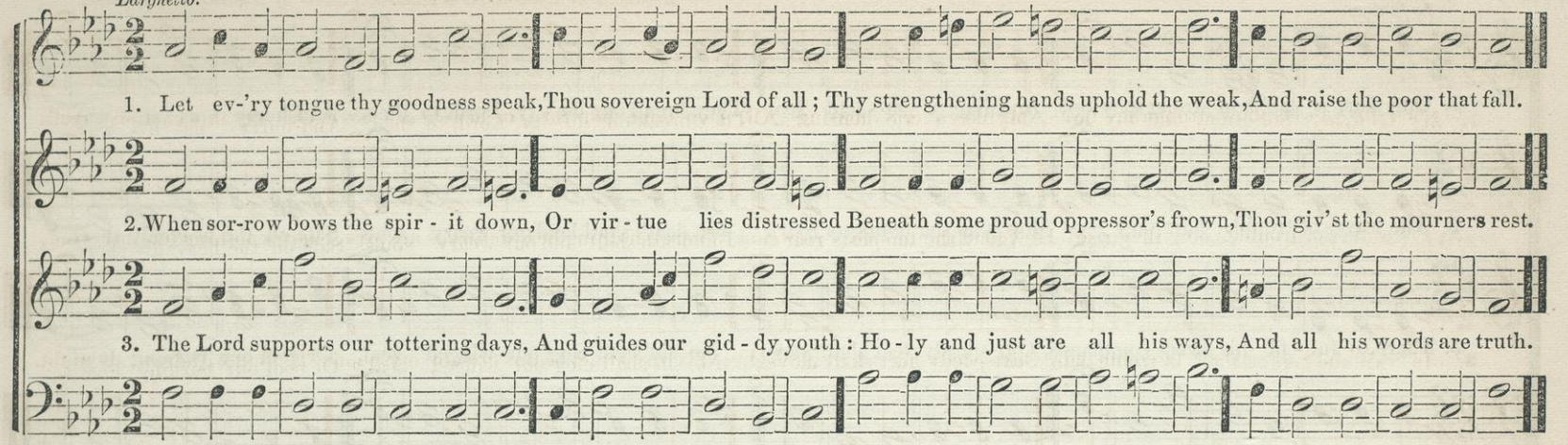
Larghetto.



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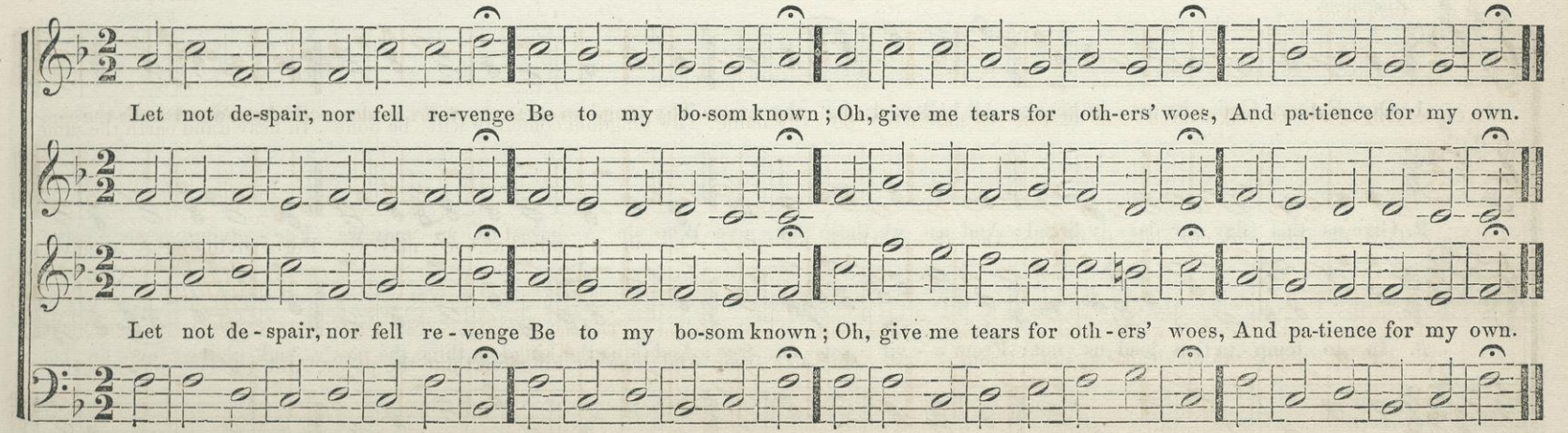

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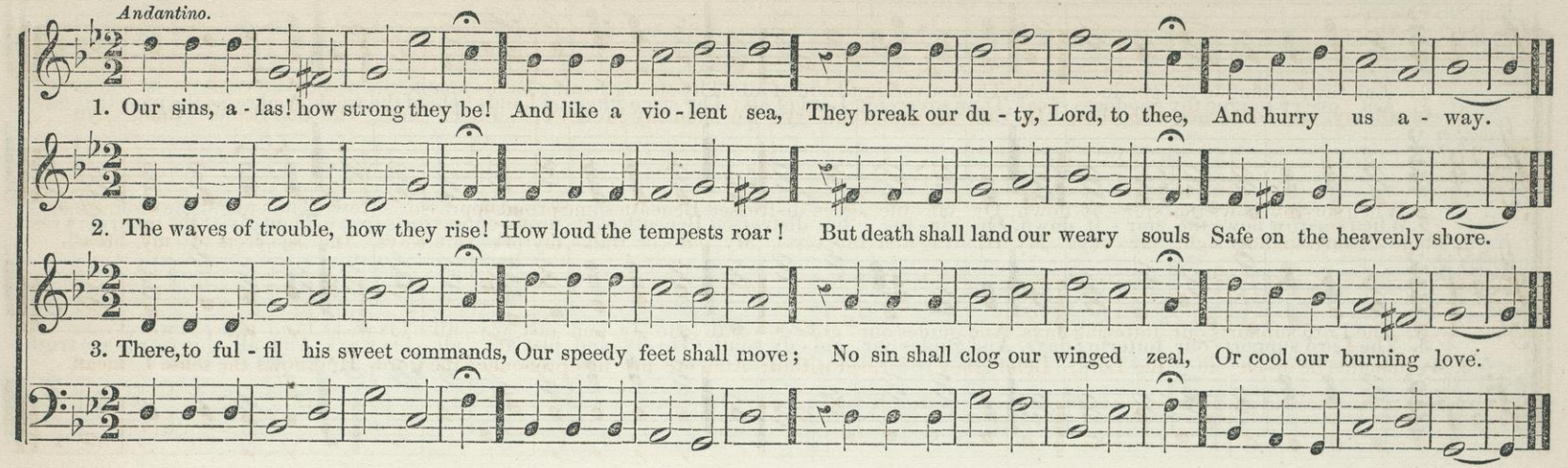
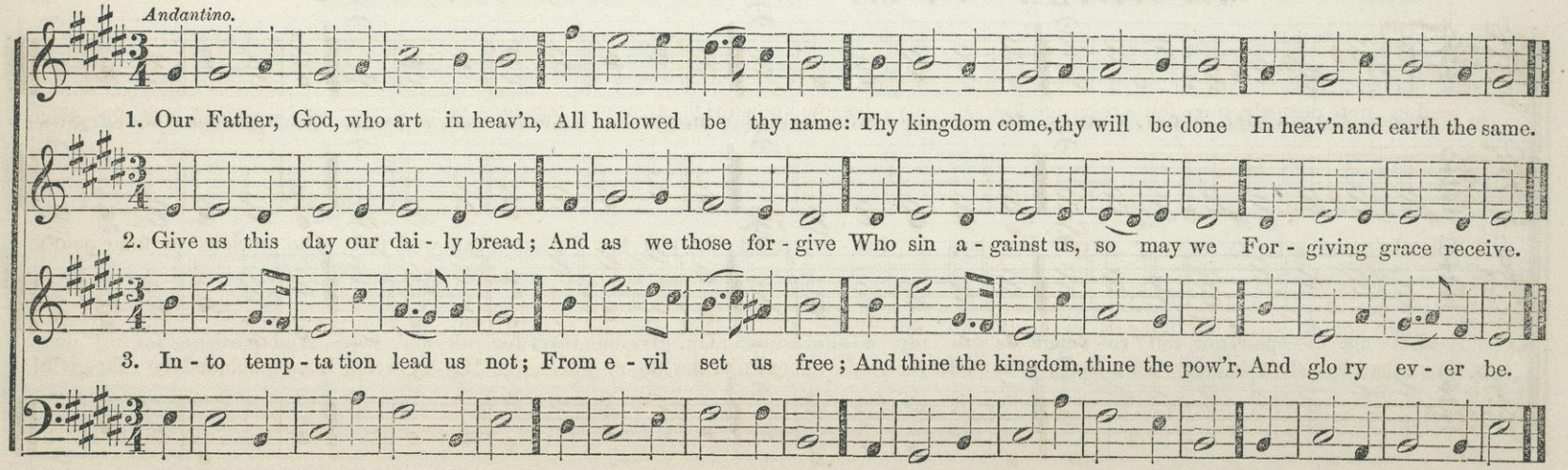


PETITION. C. M.

HANDEL.



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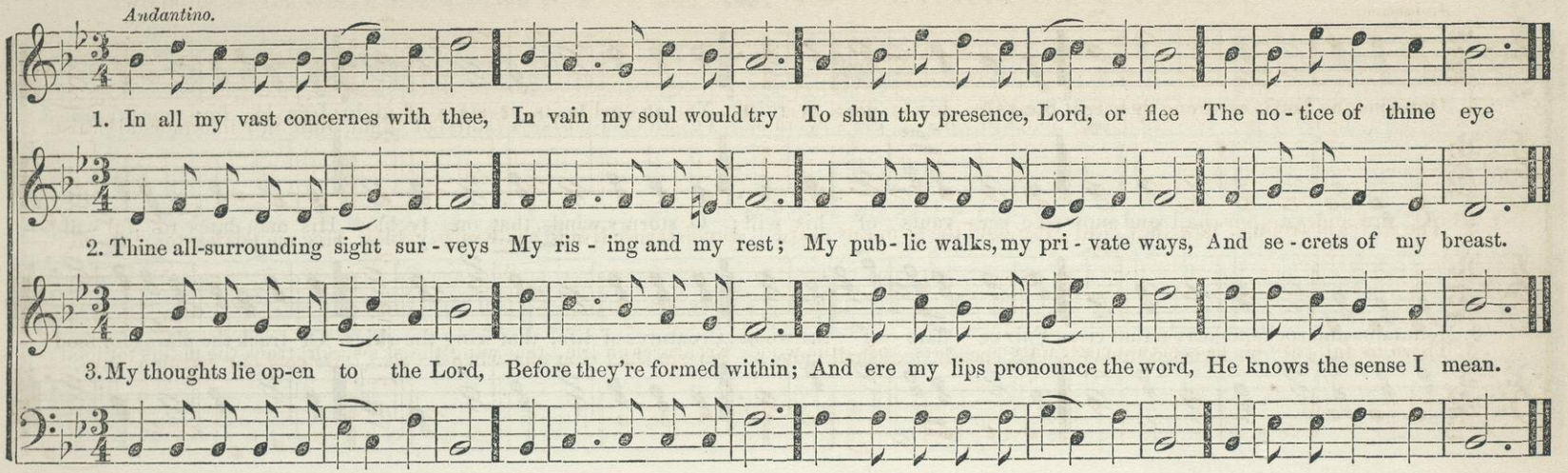

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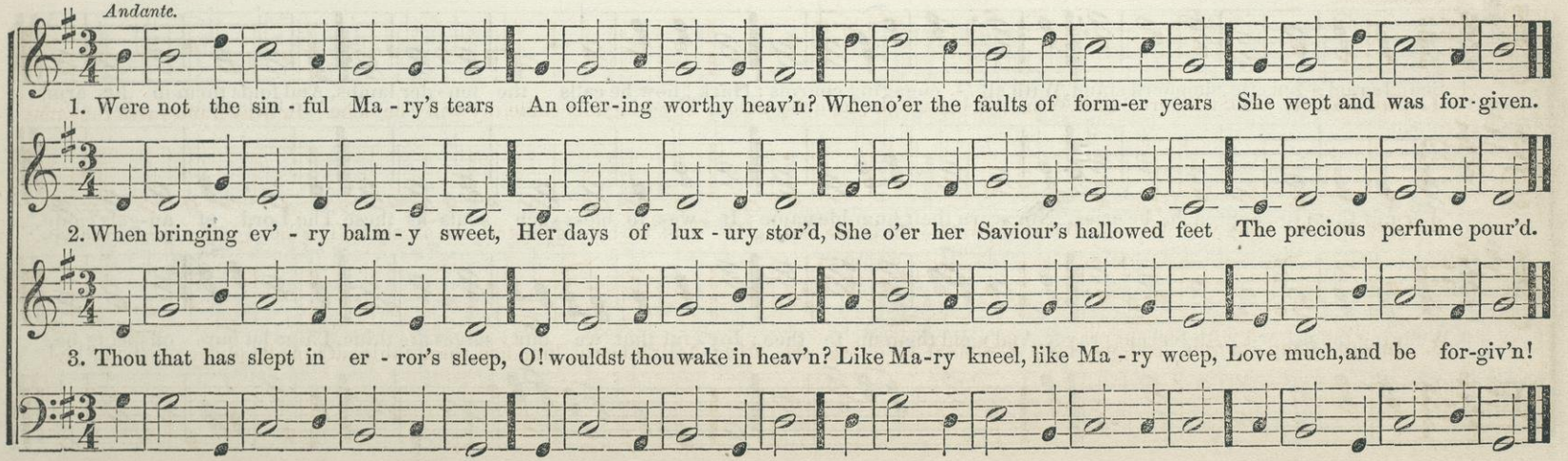
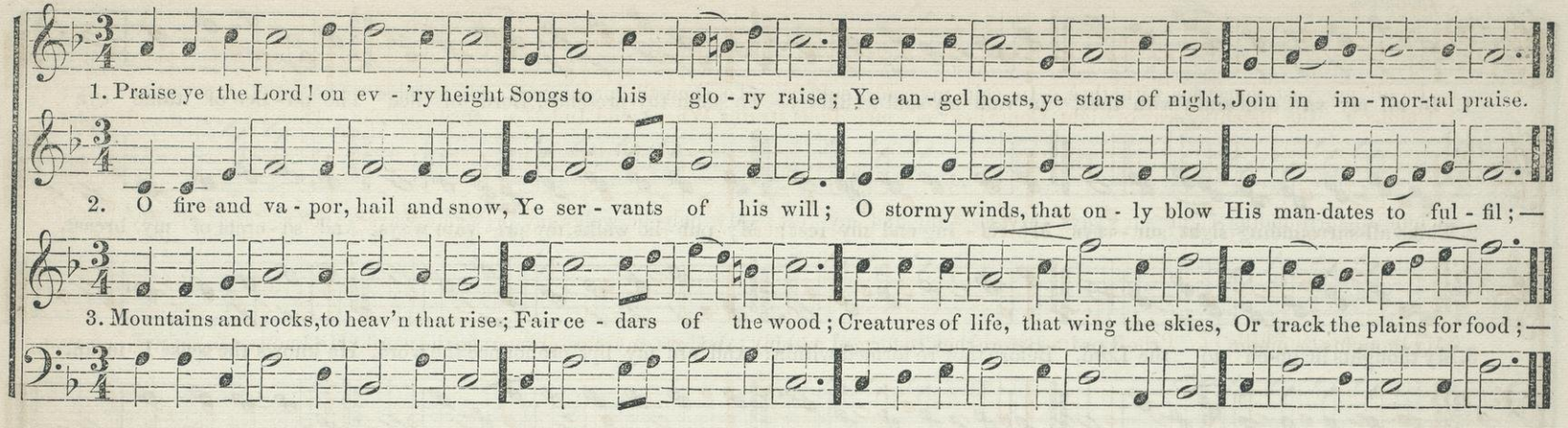


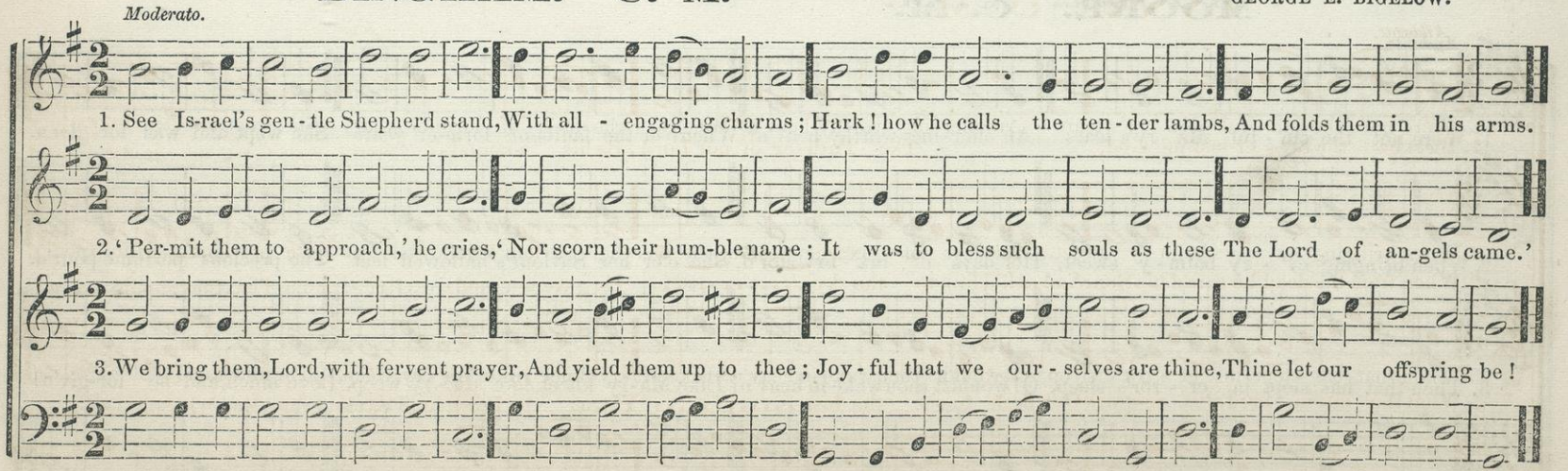
FAYETTVILLE. C. M.

GEORGE E. BIGELOW.



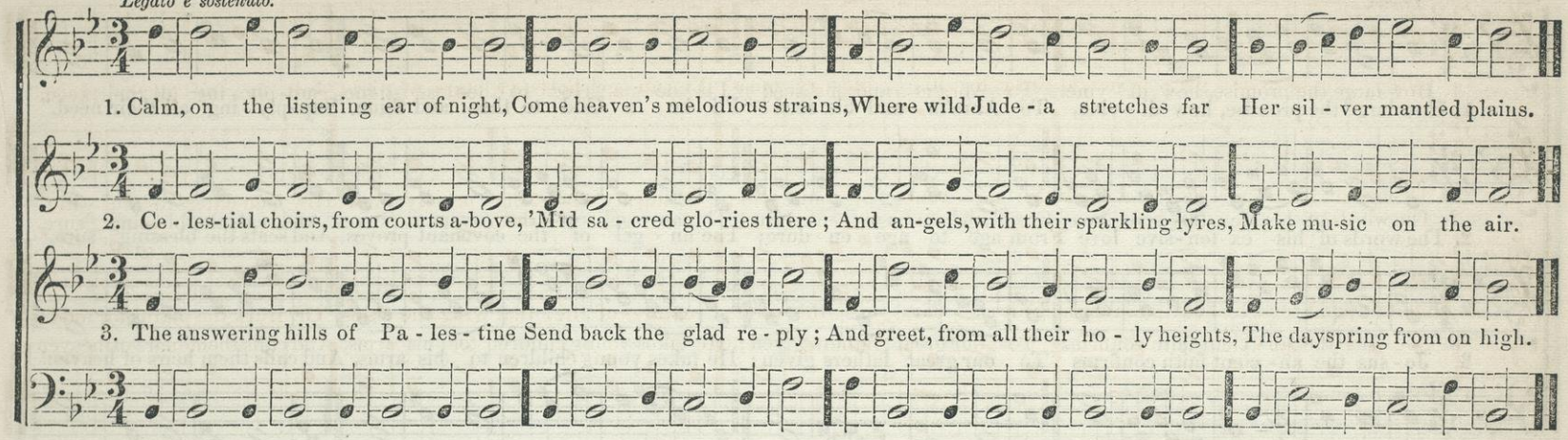
BINGHAM. C. M.

GEORGE E. BIGELOW.



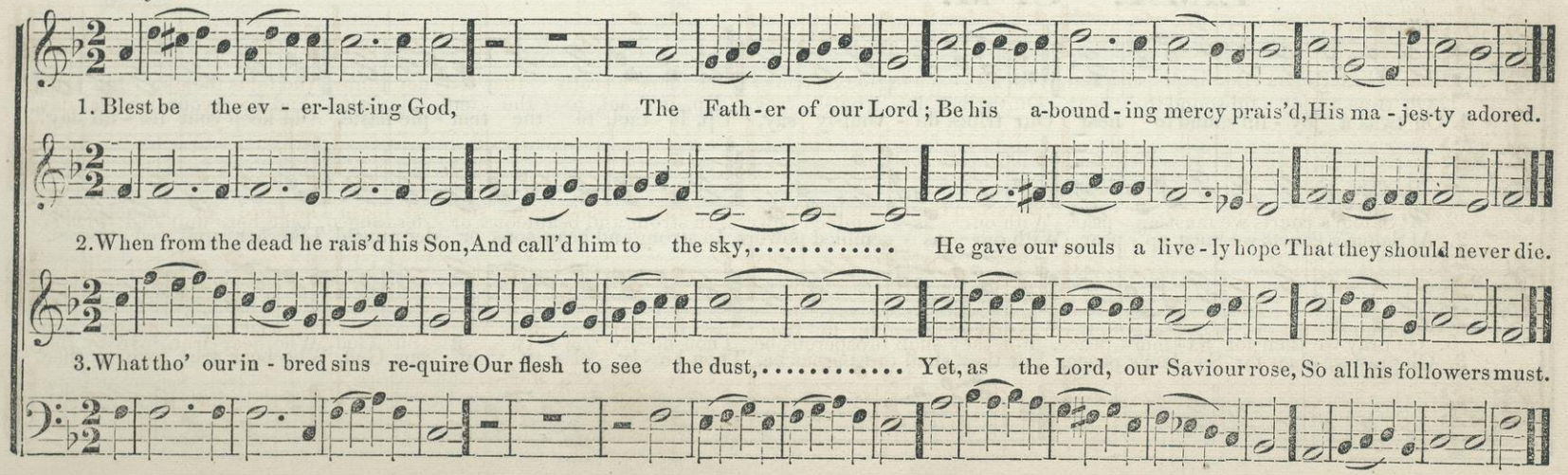
MONTEREY C. M.

Legato e sostenuto.



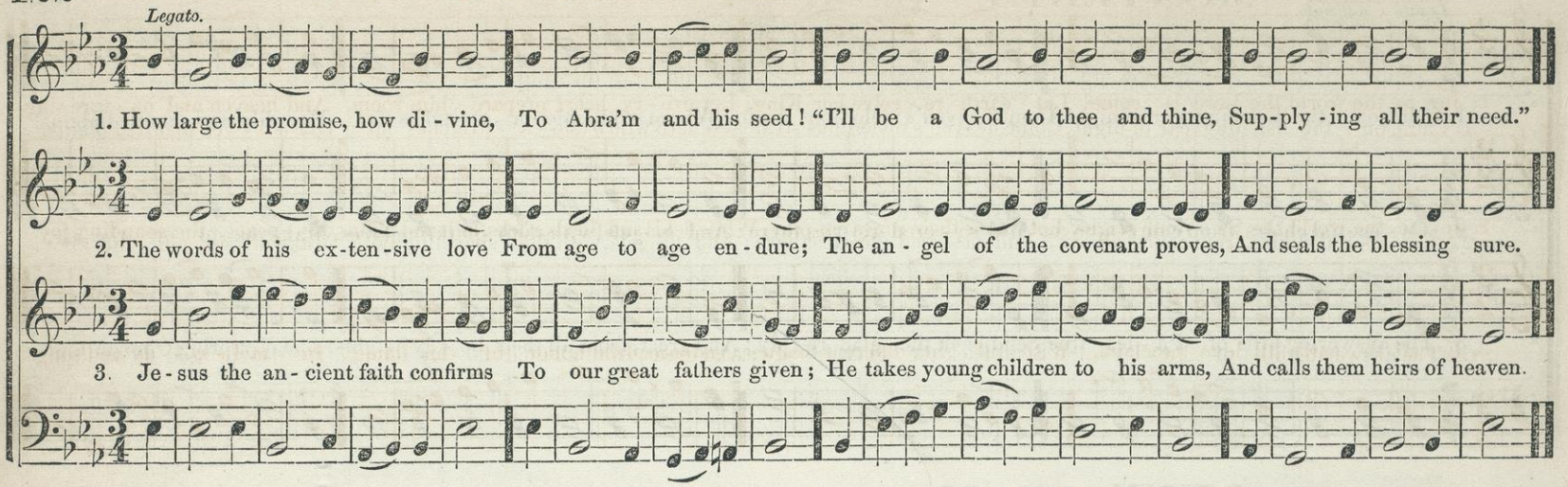
LYNN. C. M.

Allegro.

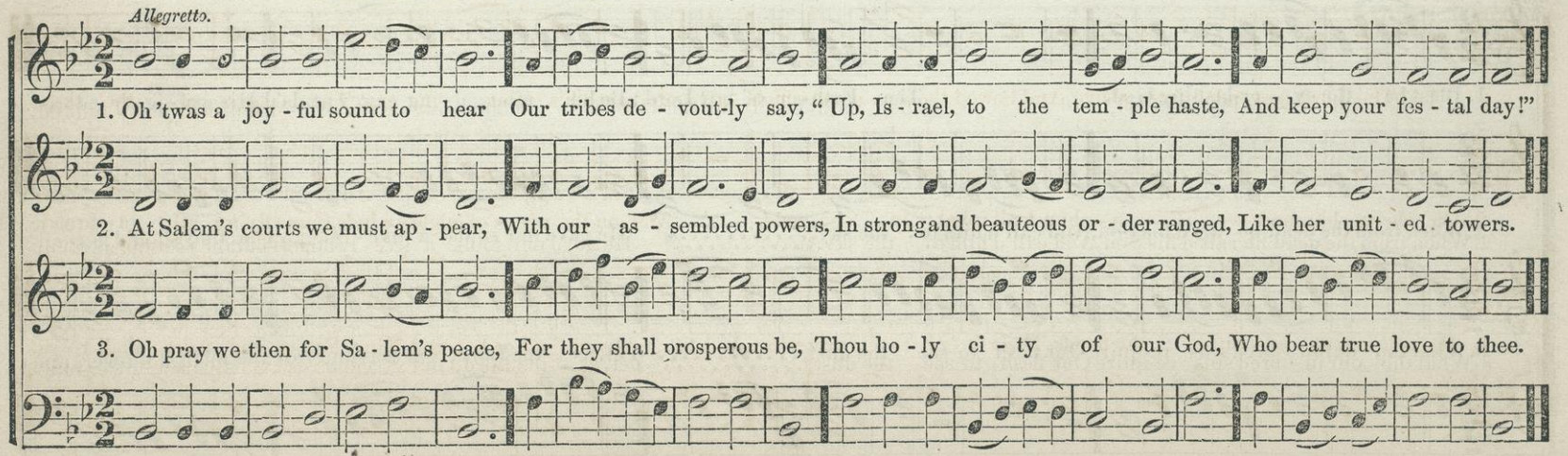


ROCKLAND. C. M.

WILLIAM A. PACKARD.

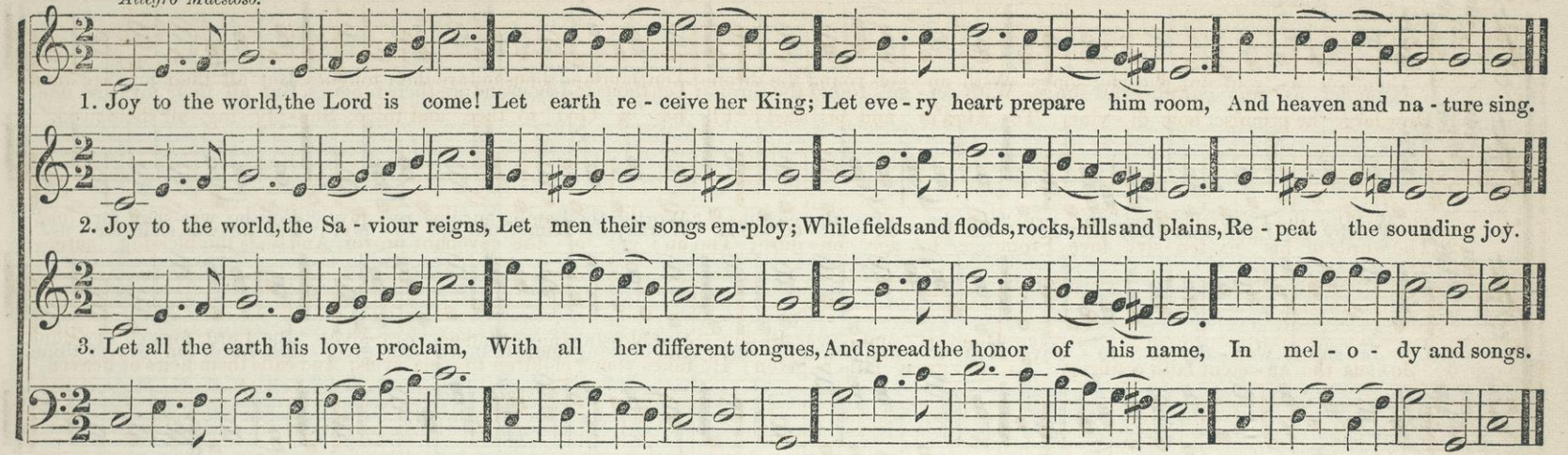


LIMA. C. M.



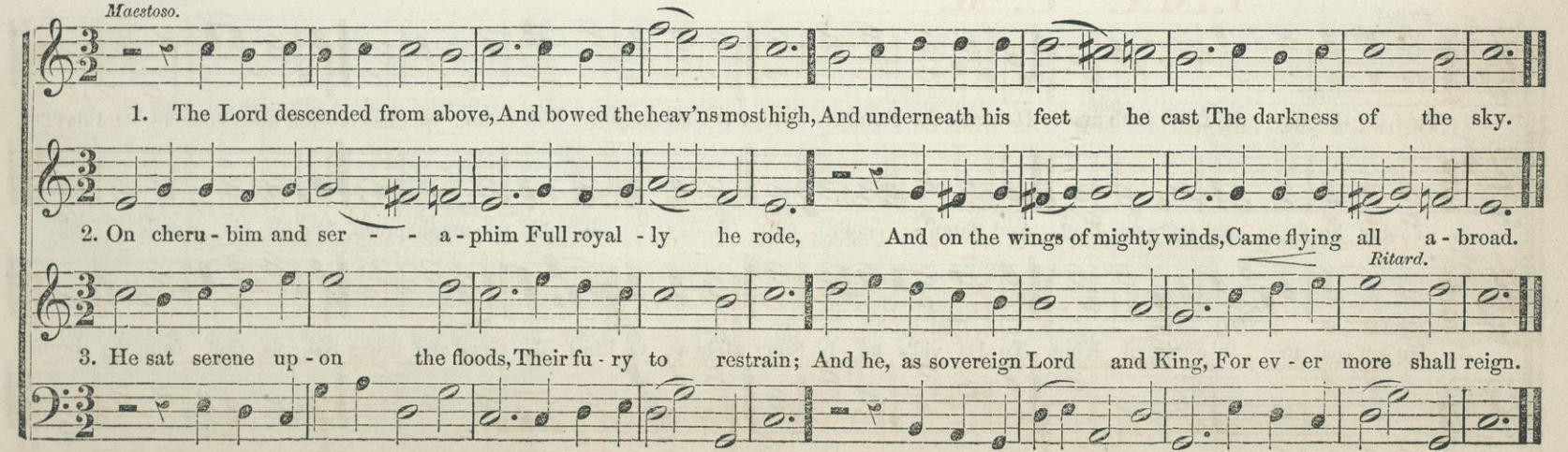
BROOKERVILLE. C. M.

Allegro Maestoso.

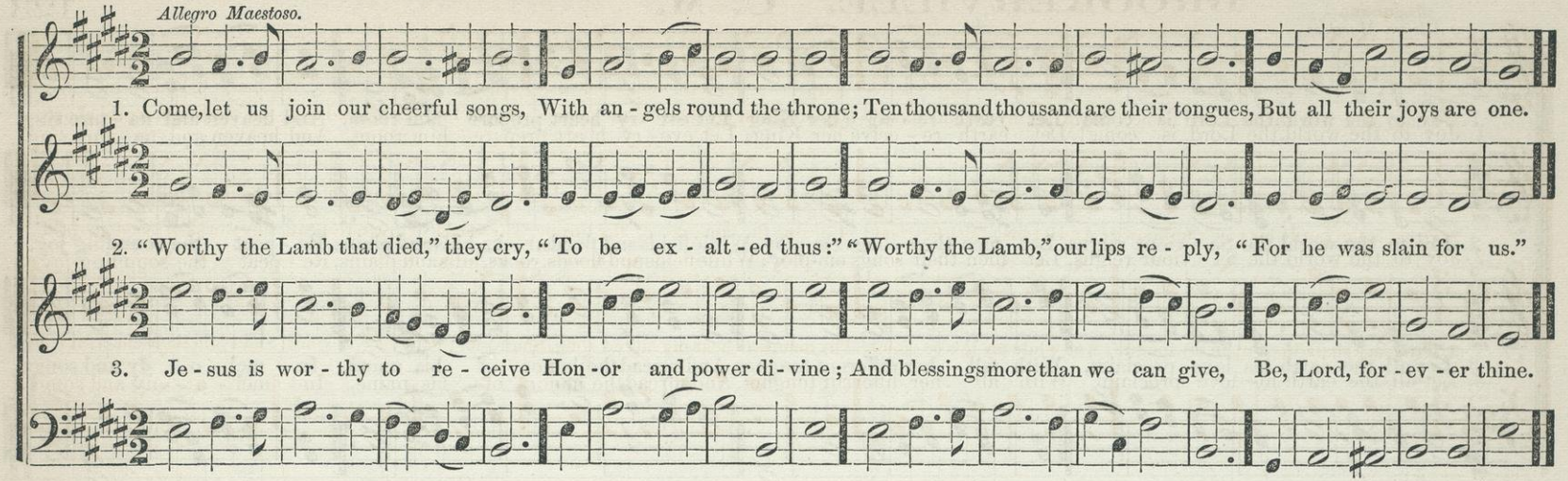


BLOOMINGTON. C. M.

Maestoso.



PEARSONVILLE. C M.



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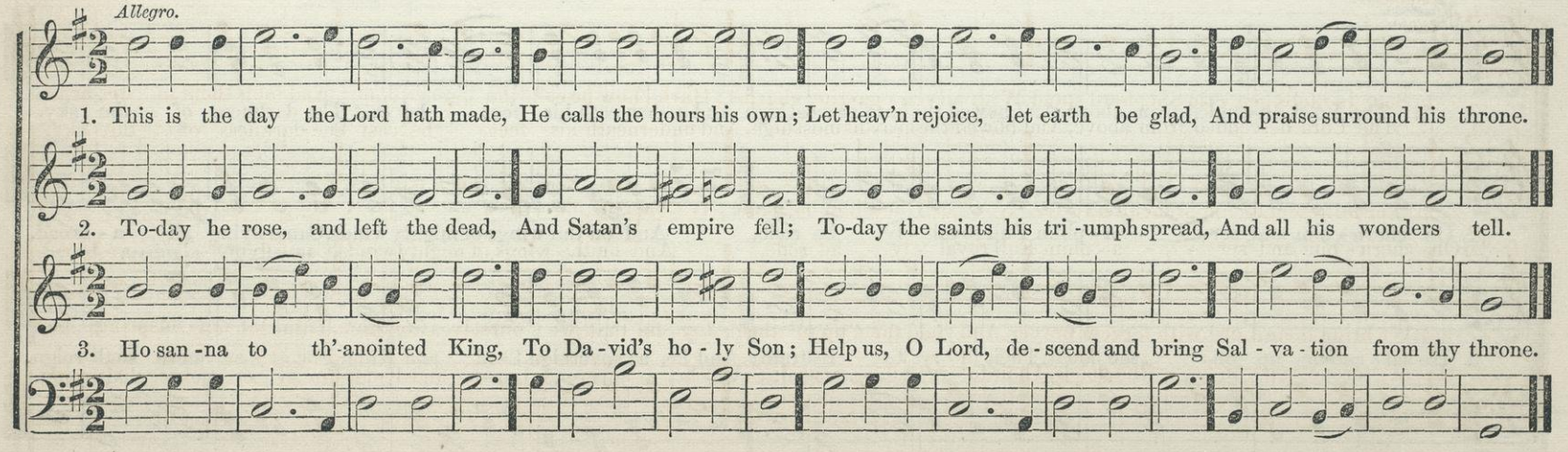
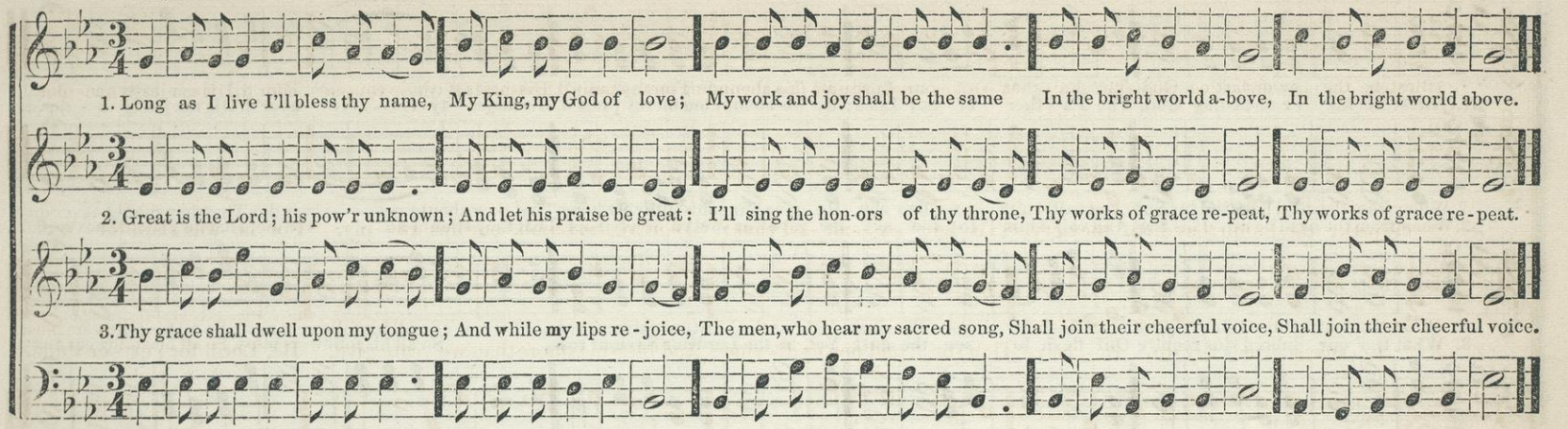


SPENCER. C. M.

Andantino.



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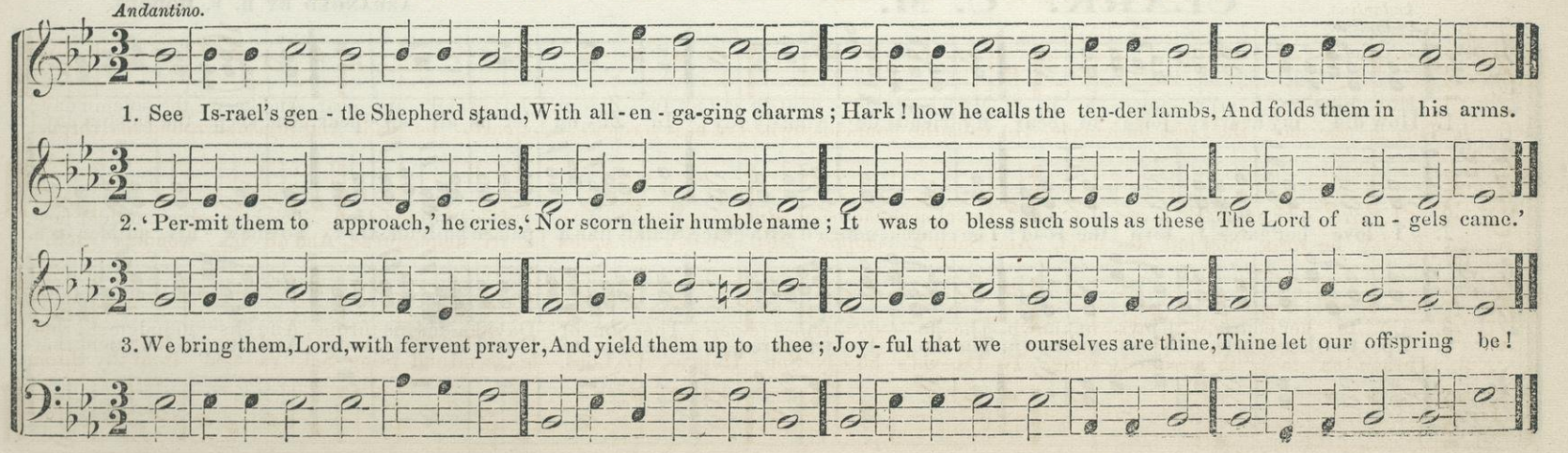
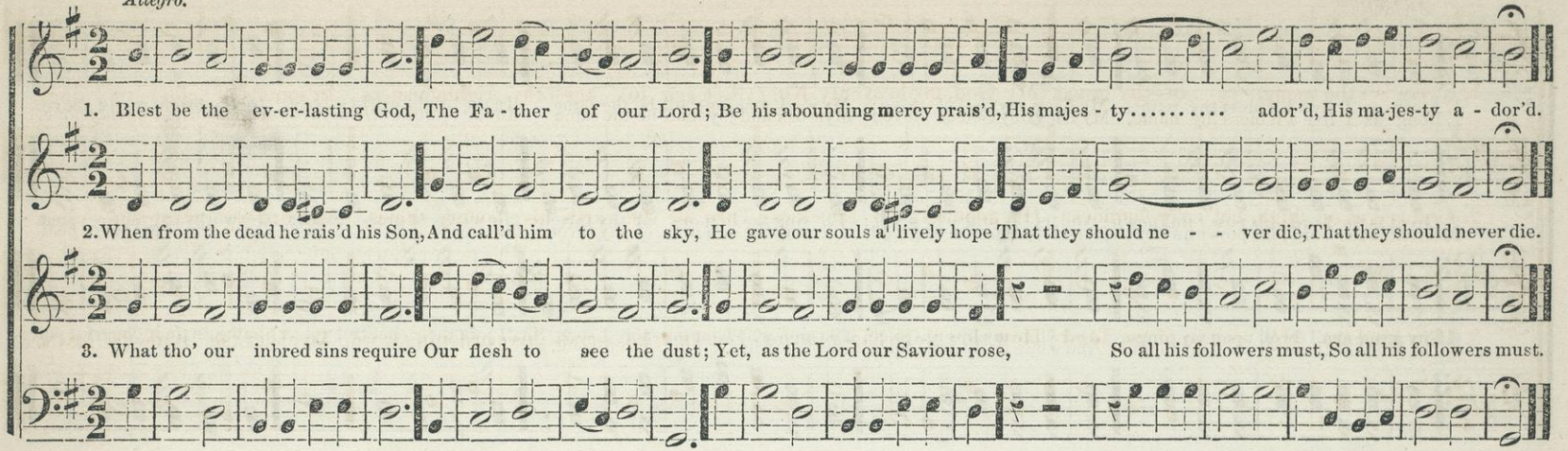
Andantino.



STANHOME. C. M.

D. F. HODGES.

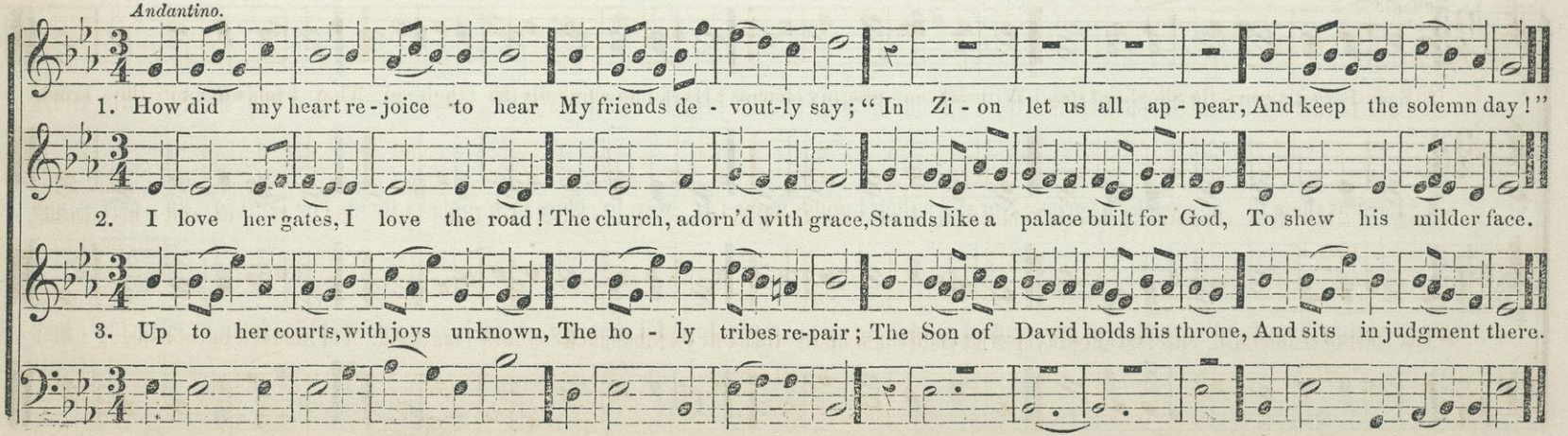
Allegro.



CLARK. C. M.

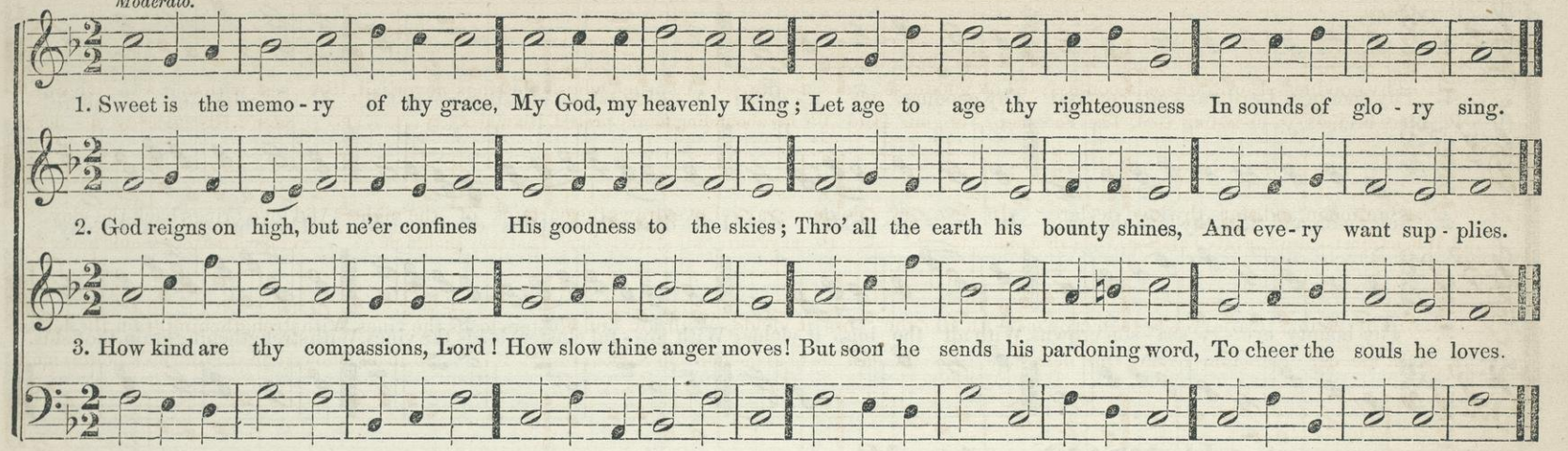
ARRANGED BY D. F. HODGES.

Andantino.



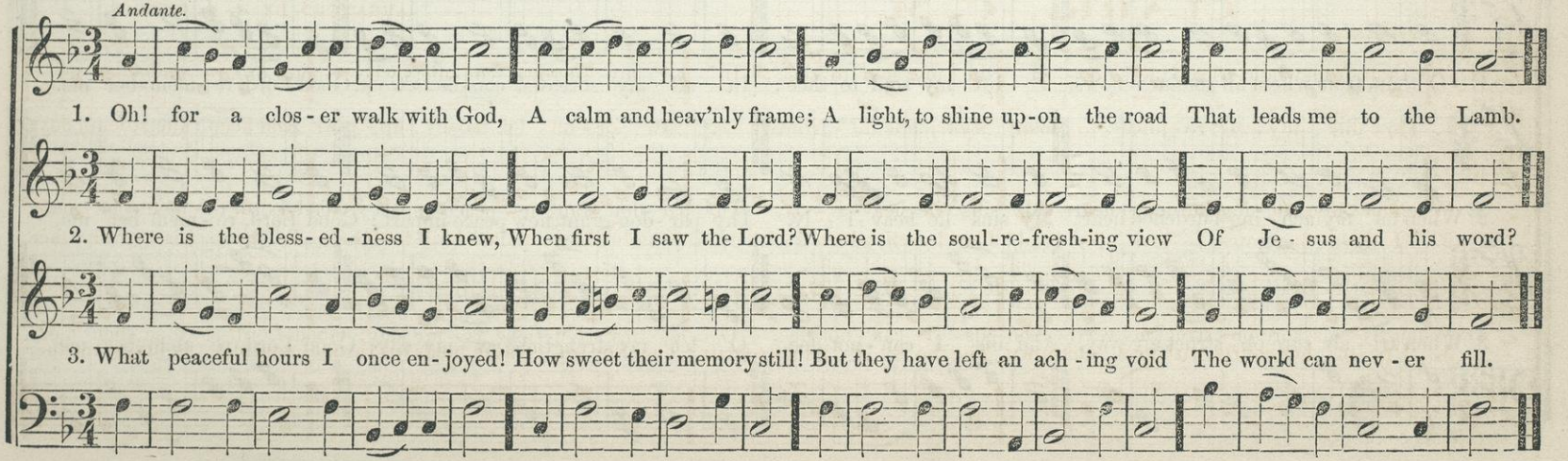
FREDONIA. C. M.

Moderato.



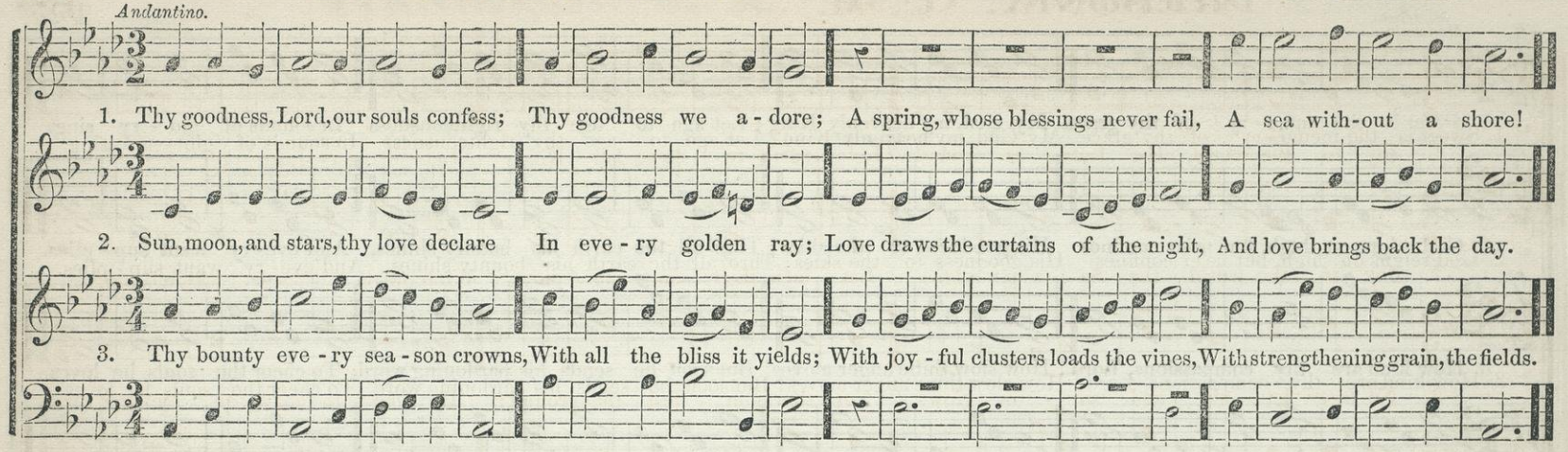
PRINCE. C. M.

Andante.



MINAIATO. C. M.

I. J. ZIMMERMAN.



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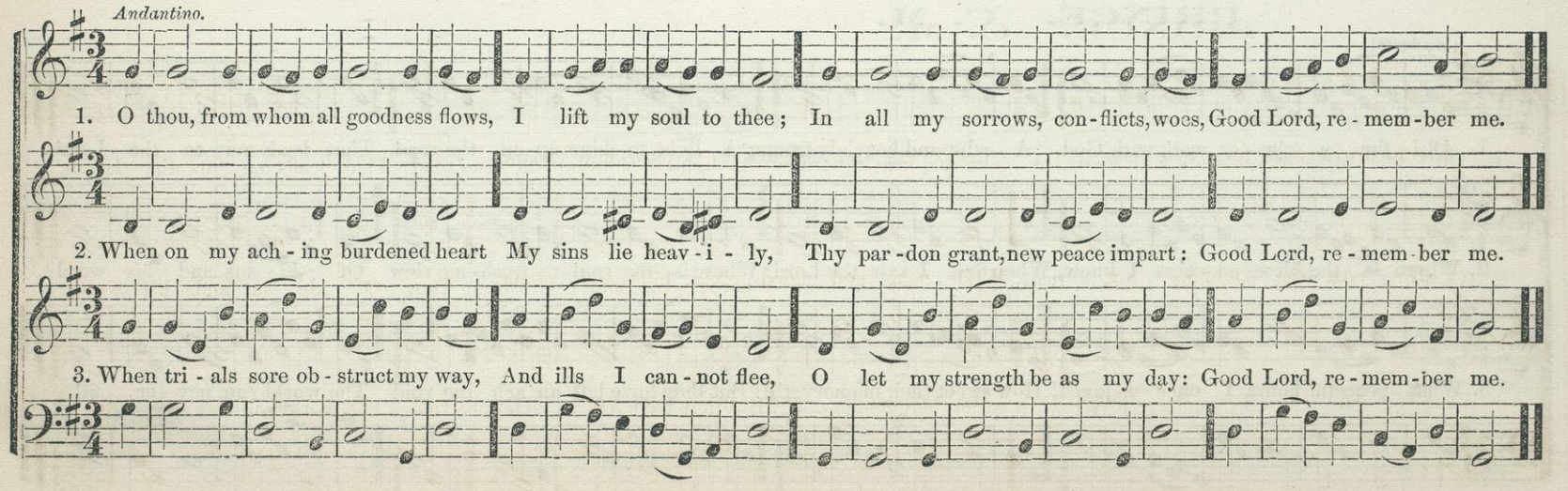
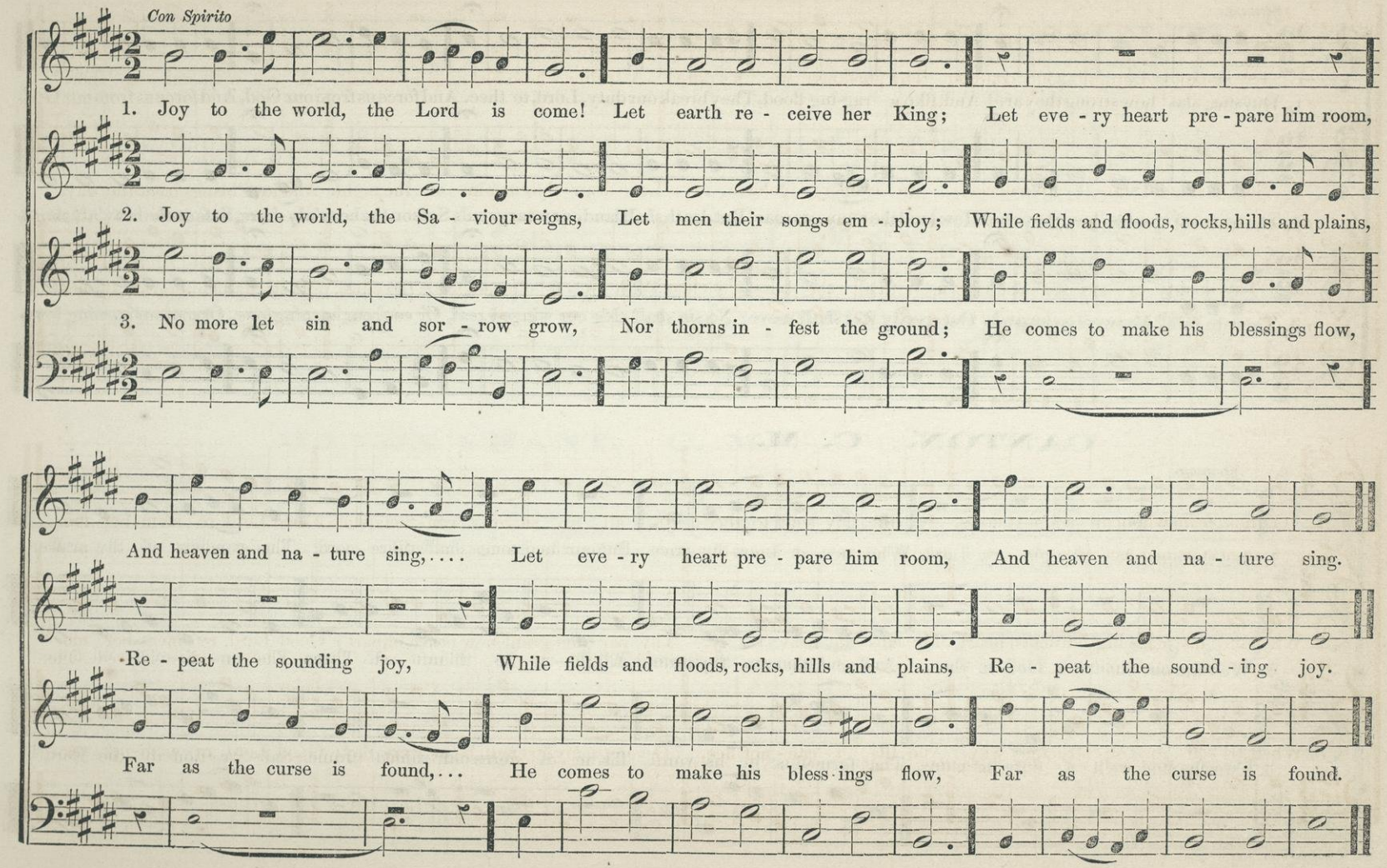
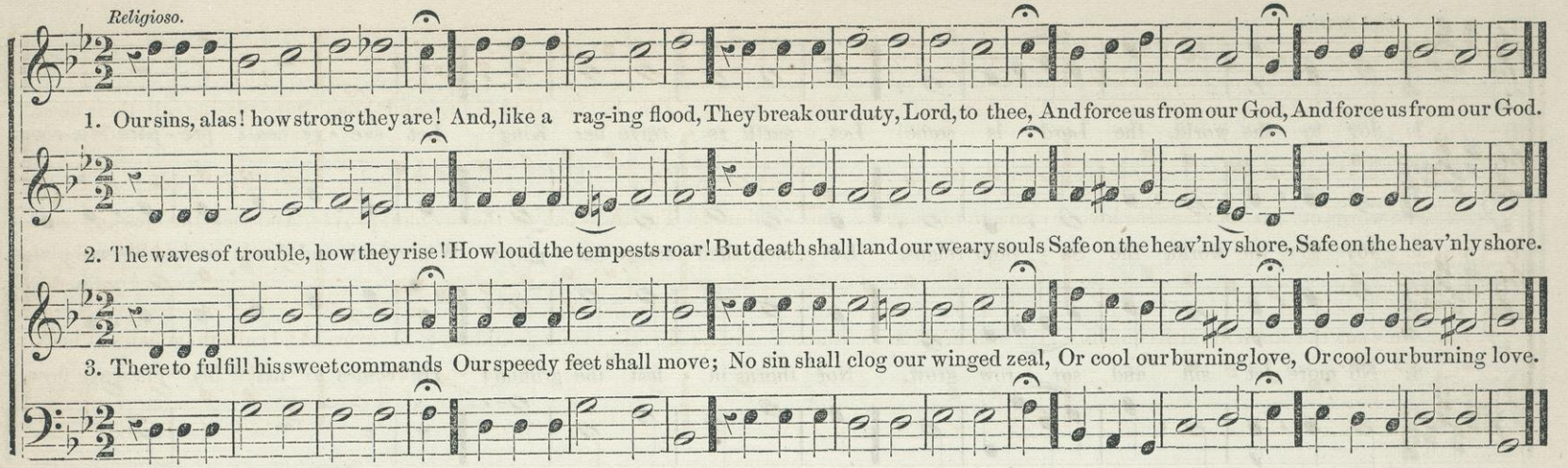
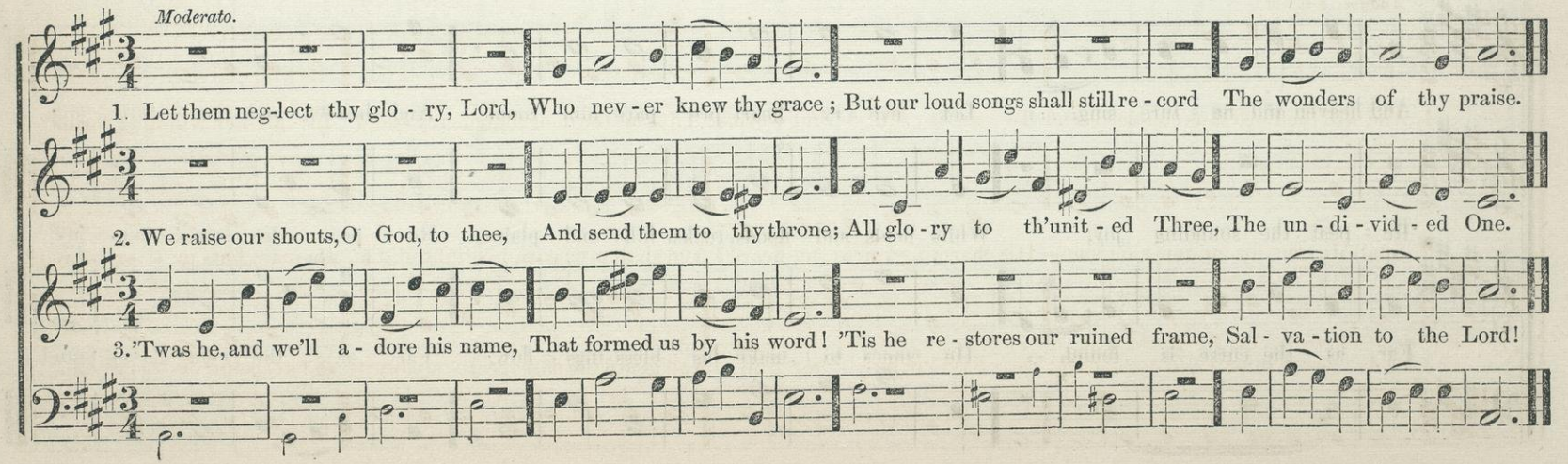



Con Spirito
1. Joy to the world, the Lord is come! Let earth re - ceive her King; Let eve - ry heart pre - pare him room,
2. Joy to the world, the Sa - viour reigns, Let men their songs em - ploy; While fields and floods, rocks, hills and plains,
3. No more let sin and sor - row grow, Nor thorns in - fest the ground; He comes to make his blessings flow,
And heaven and na - ture sing,.... Let eve - ry heart pre - pare him room, And heaven and na - ture sing.
Re - peat the sounding joy, While fields and floods, rocks, hills and plains, Re - peat the sound - ing joy.
Far as the curse is found,... He comes to make his bless - ings flow, Far as the curse is found.

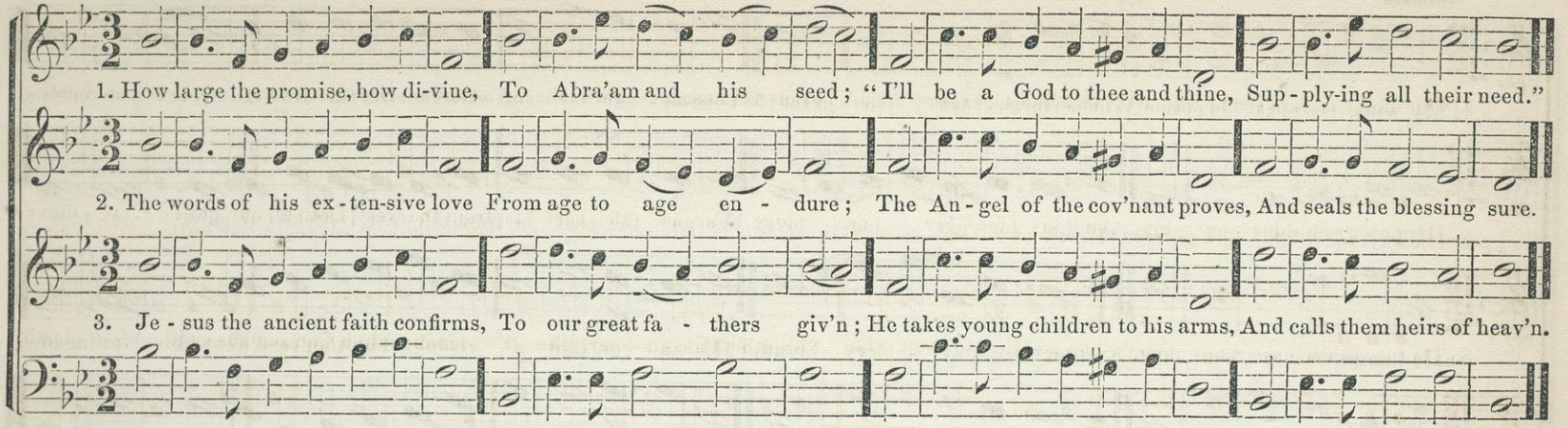
PORTLAND. C. M.



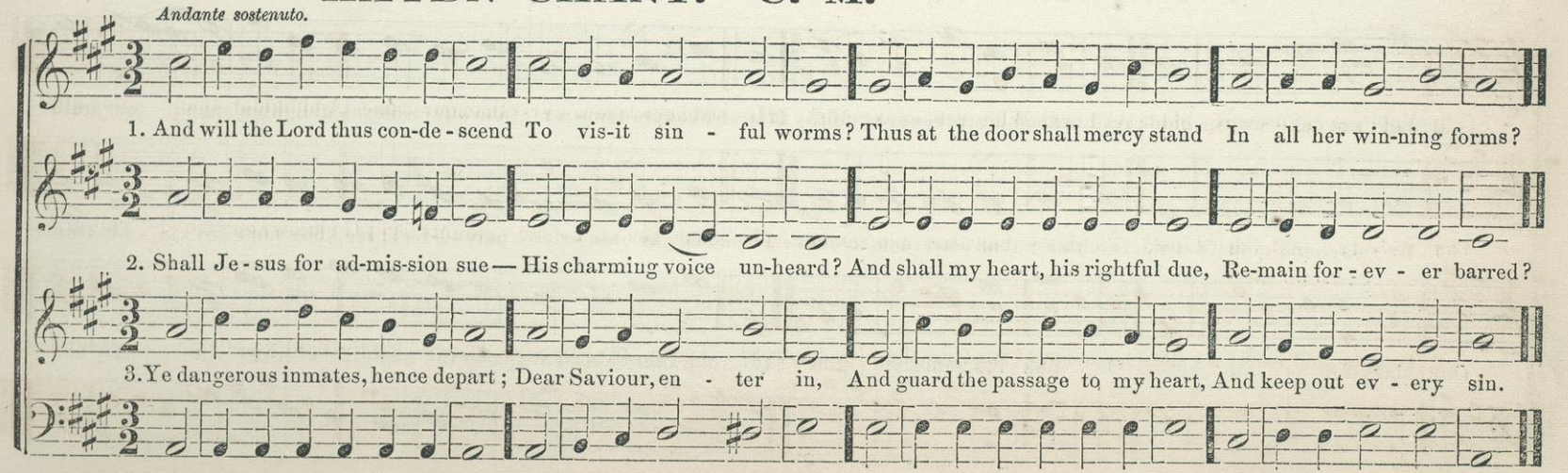
CANTON. C. M.



TREADWELL. C. M.

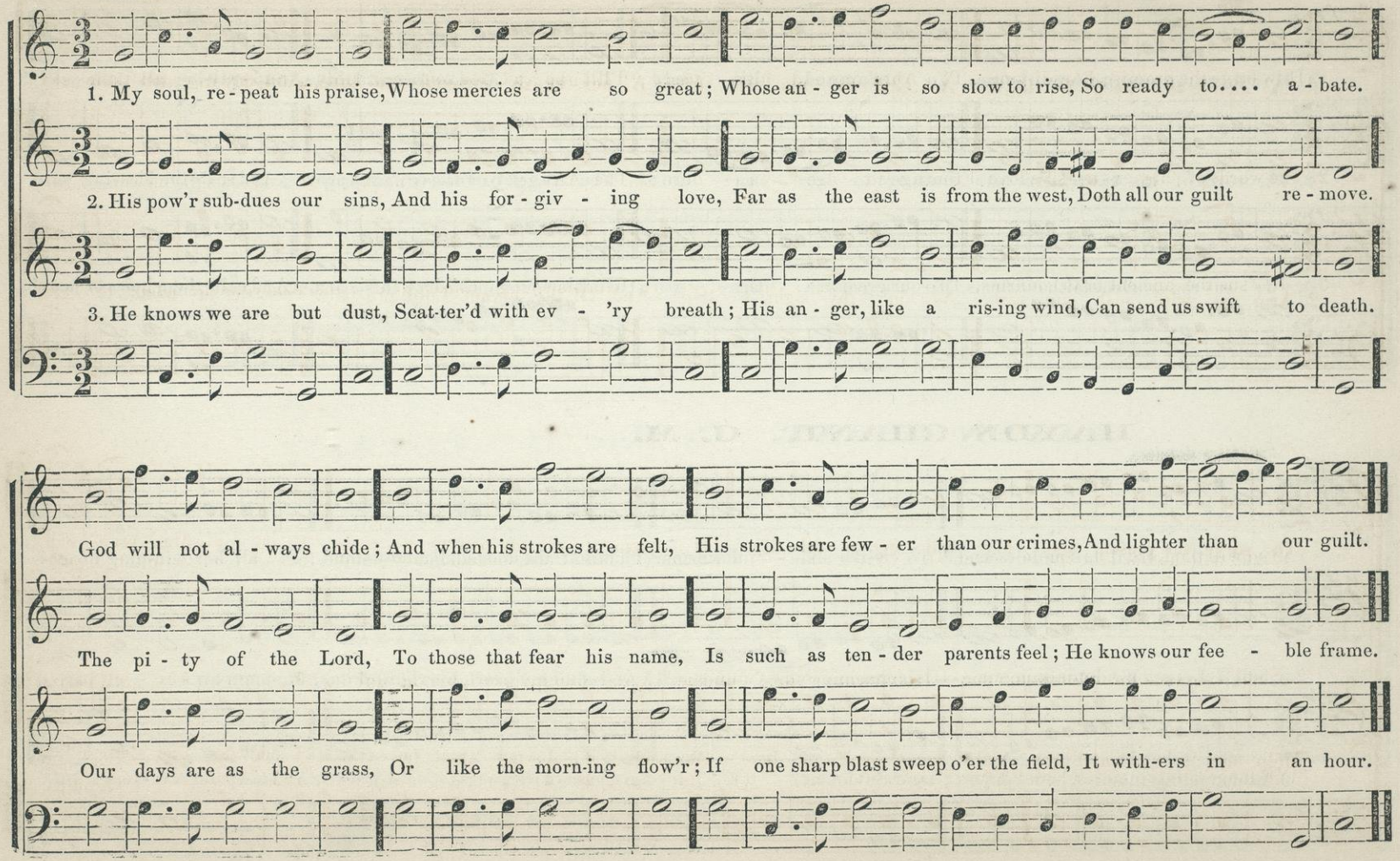


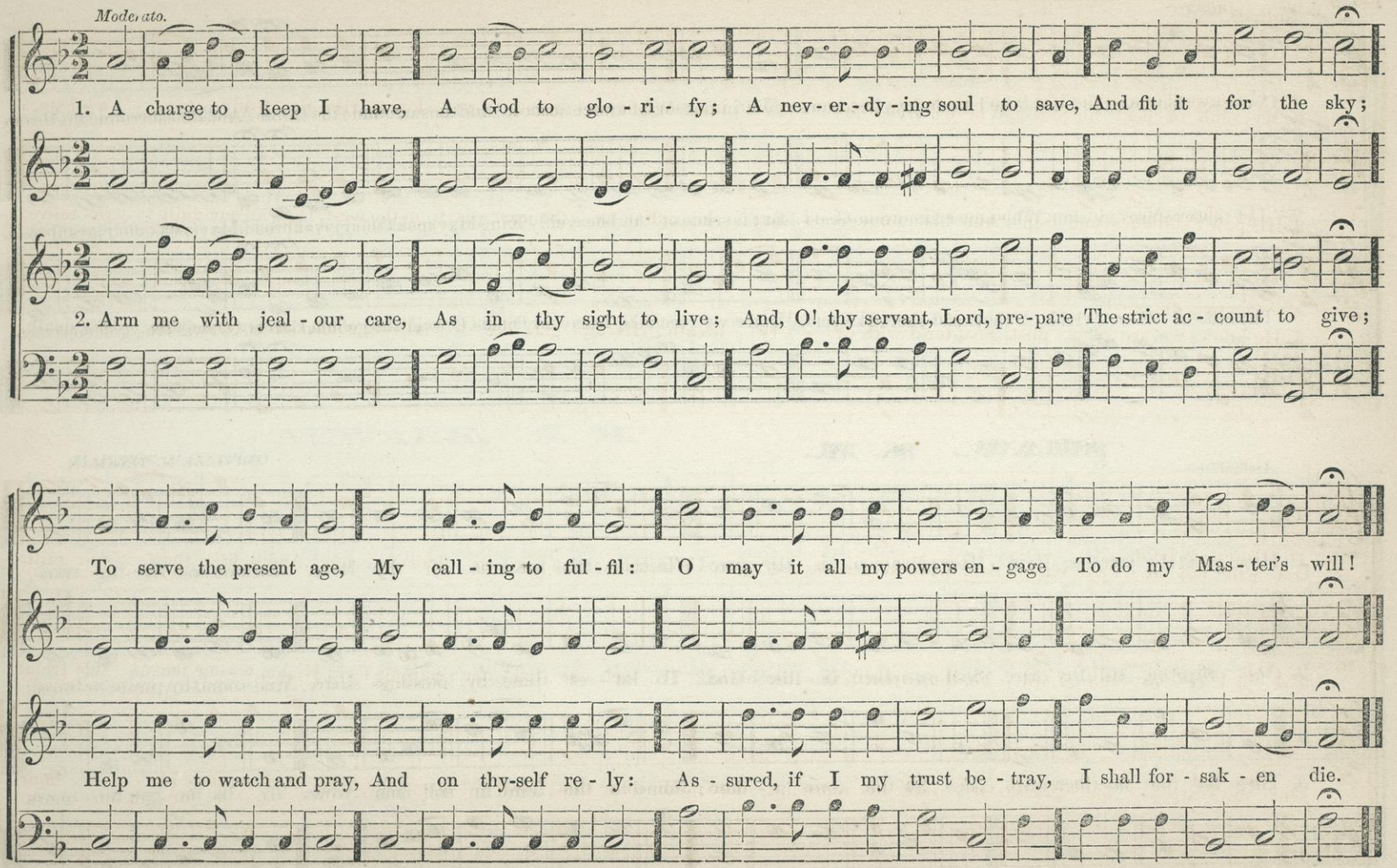
HAYDN CHANT. C. M.



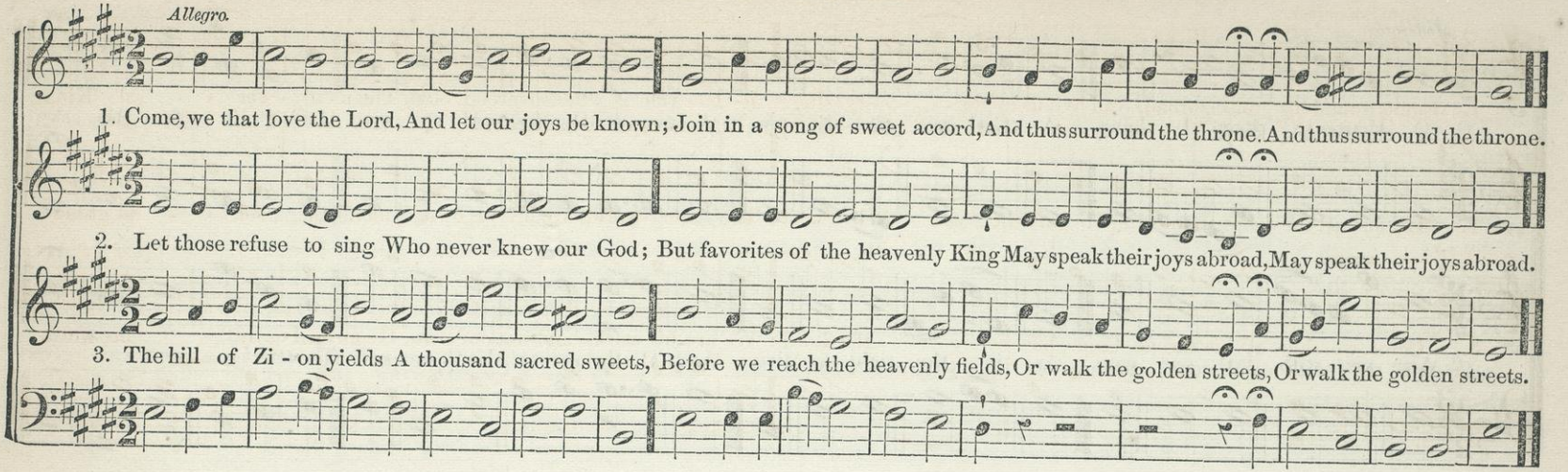
THOMAS. S. M. 8 lines.

Moderato.



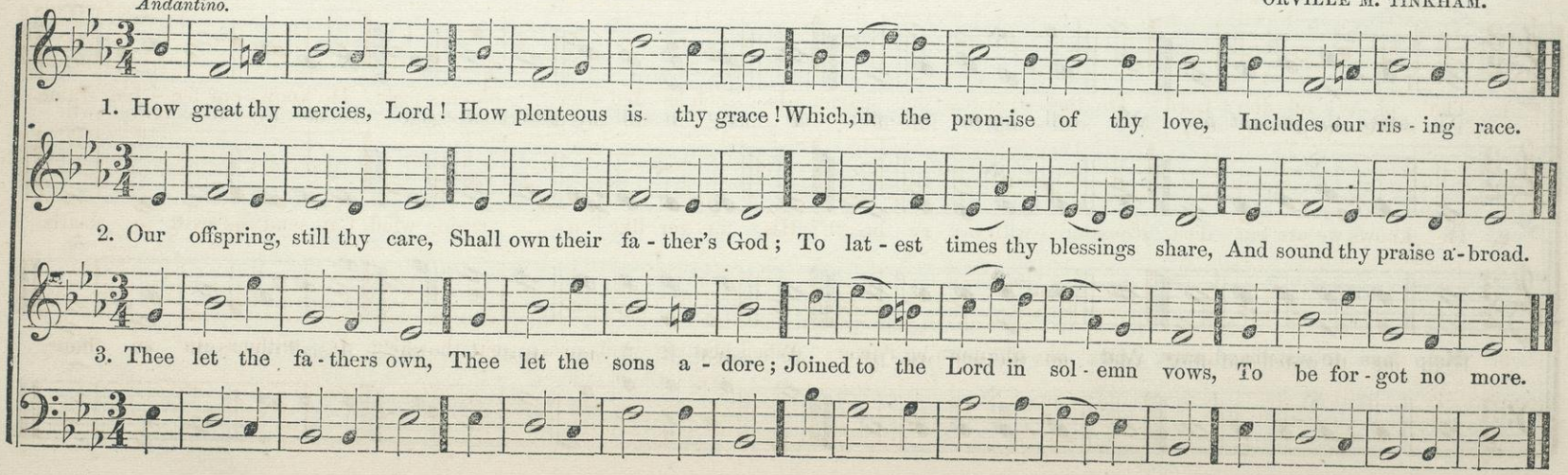

Moderato.
1. A charge to keep I have, A God to glo - ri - fy; A nev - er - dy - ing soul to save, And fit it for the sky;
2. Arm me with jeal - our care, As in thy sight to live; And, O! thy servant, Lord, pre - pare The strict ac - count to give;
To serve the present age, My call - ing to ful - fil: O may it all my powers en - gage To do my Mas - ter's will!
Help me to watch and pray, And on thy-self re - ly: As - sured, if I my trust be - tray, I shall for - sak - en die.

GOLDEN STREET. S. M.

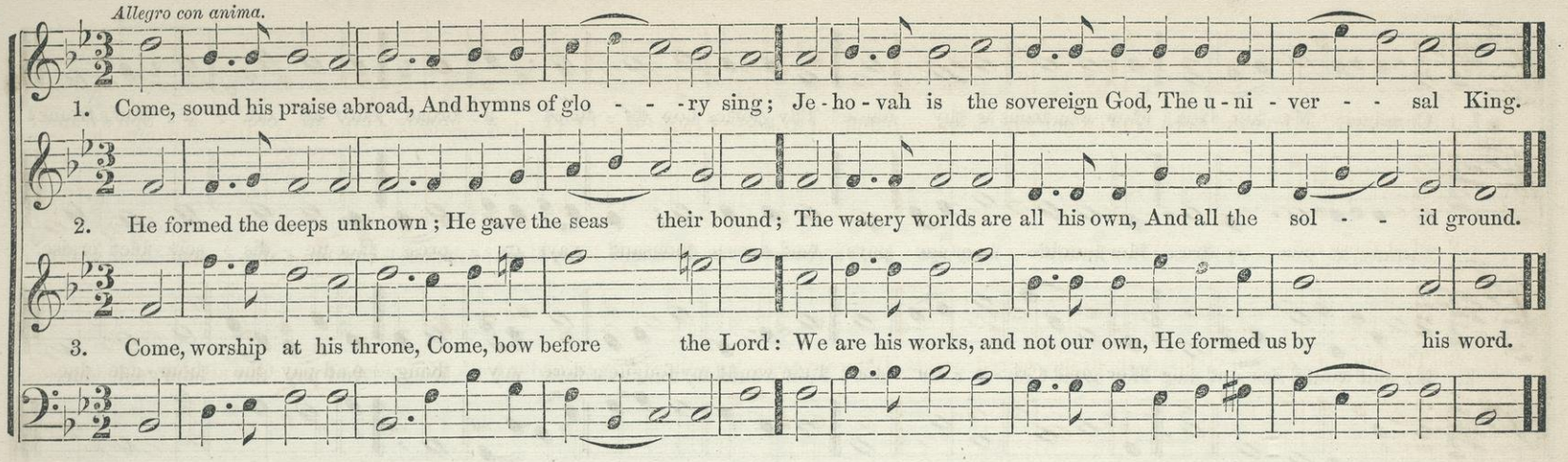


SHAW. S. M.

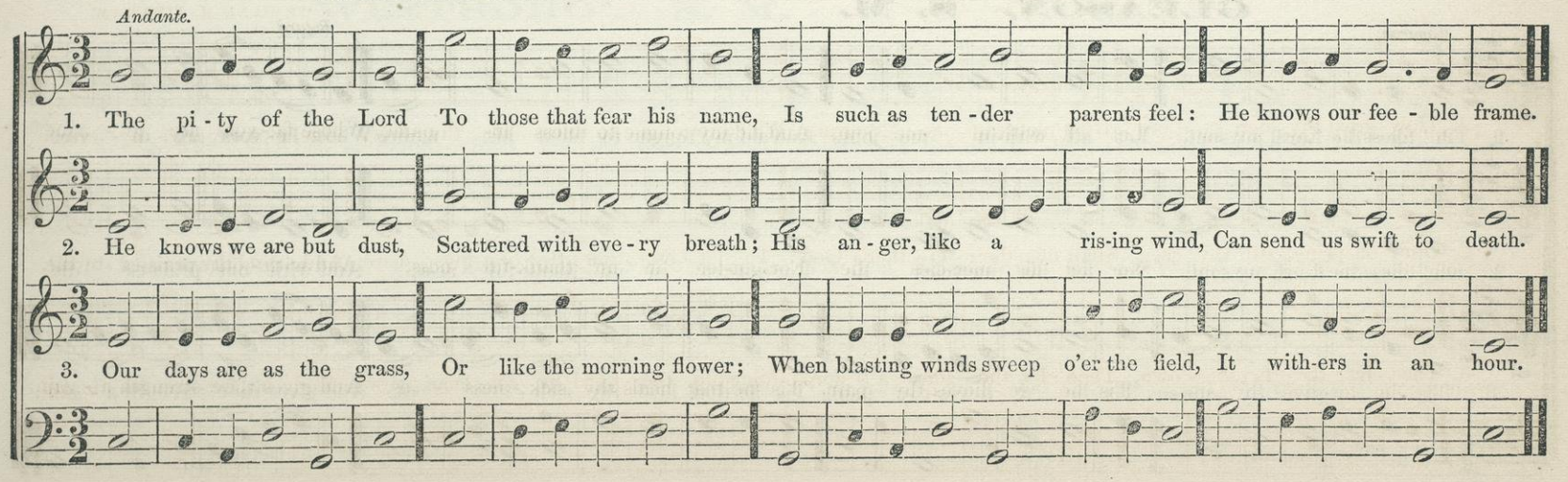
ORVILLE M. TINKHAM.



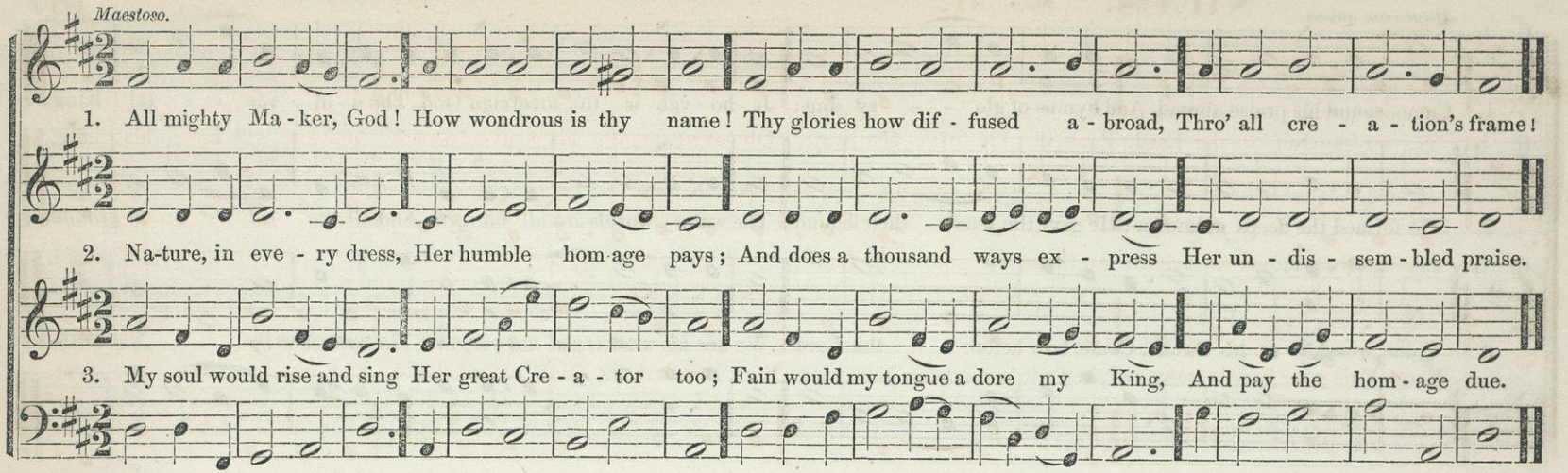
BENJAMIN. S. M.



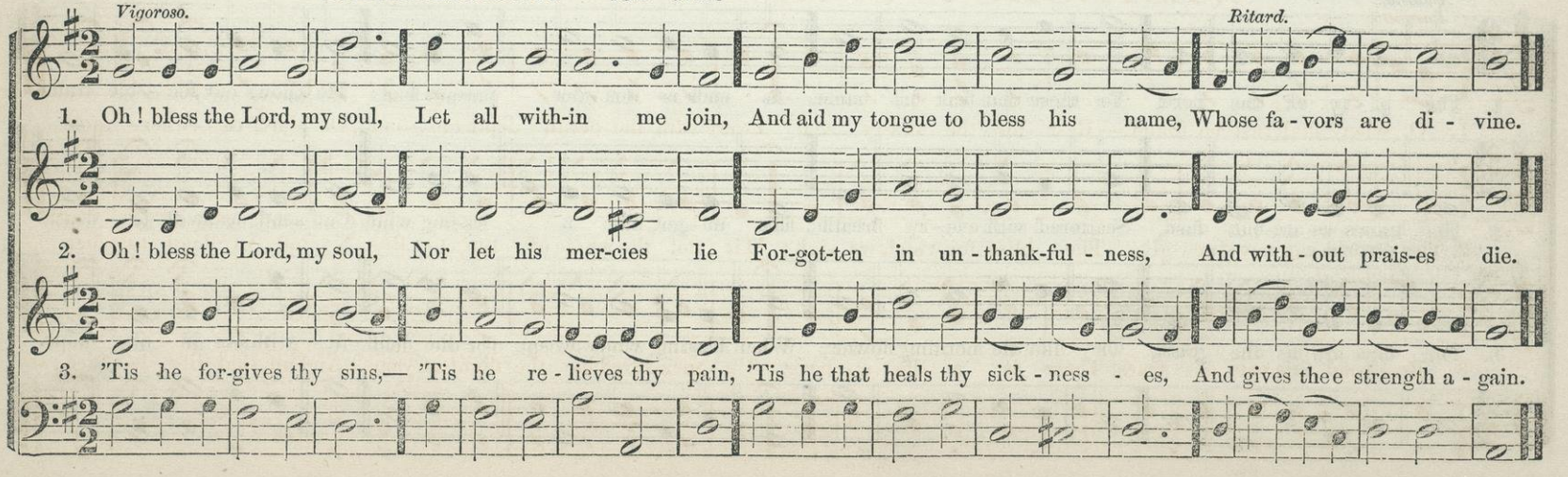
NEWARK. S. M.



ROBINSON. S. M.

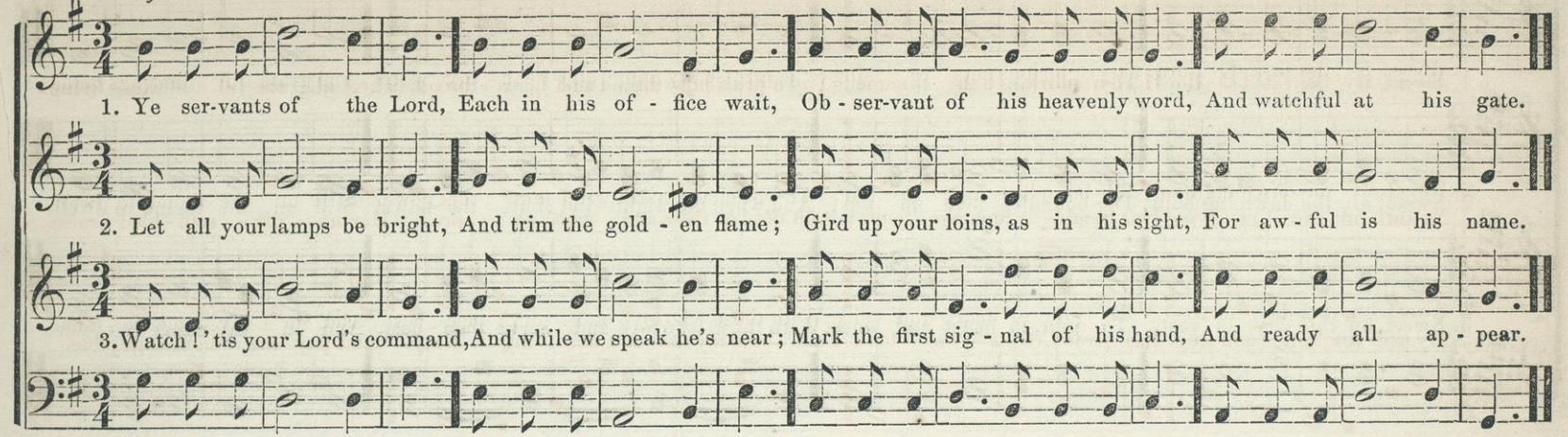


GLEASON. S. M.



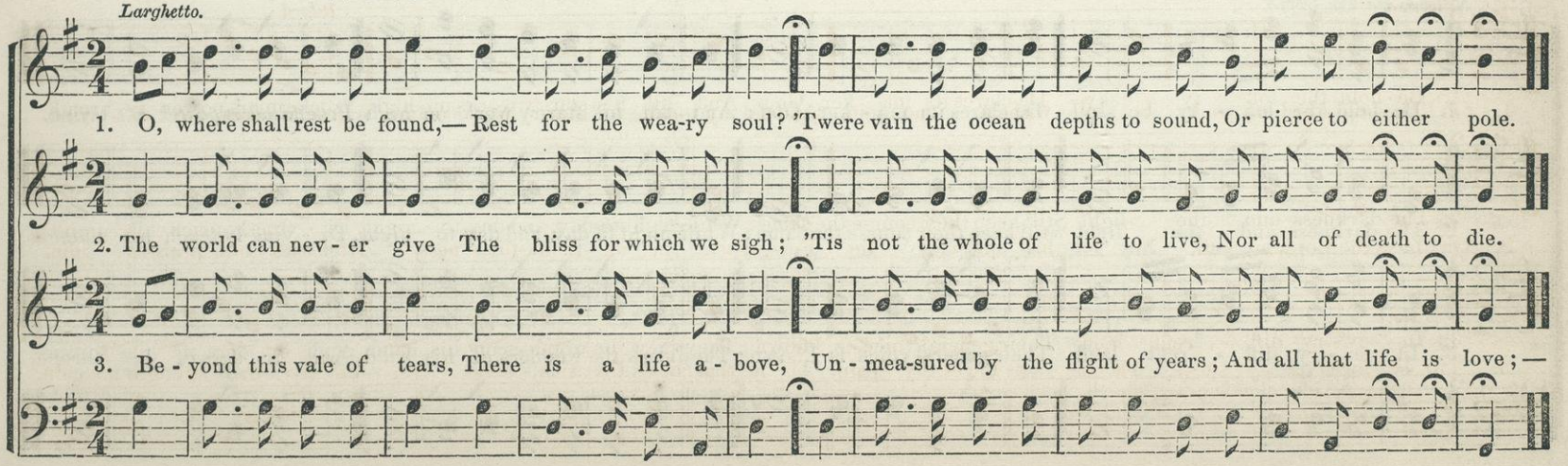
NILES. S. M.

Vigoroso.



WESTBORO'. S. M.

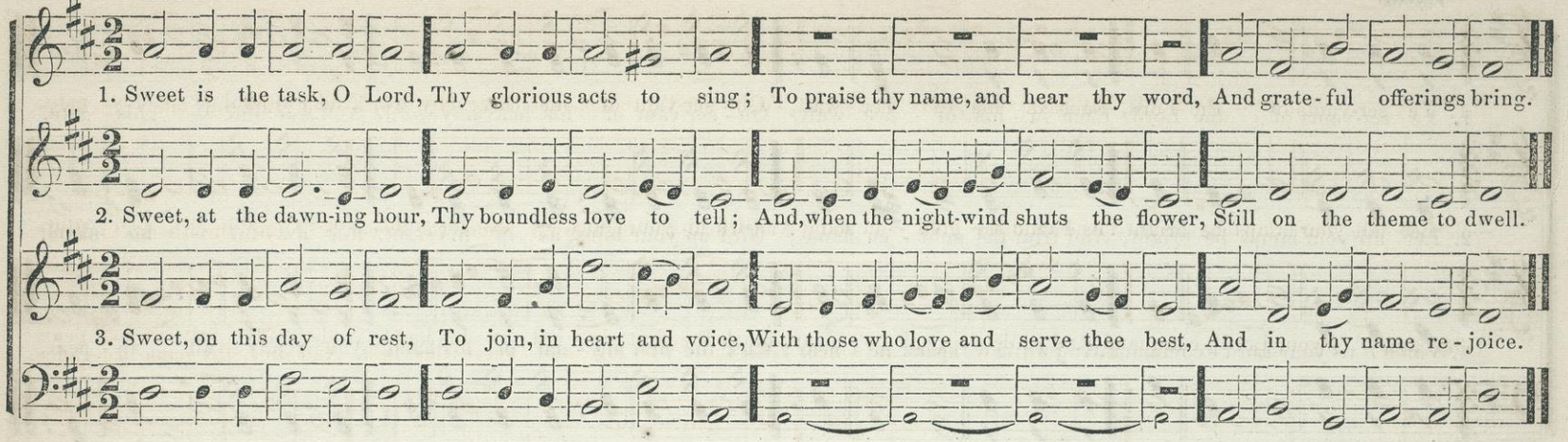
Larghetto.



MARTIN. S. M.

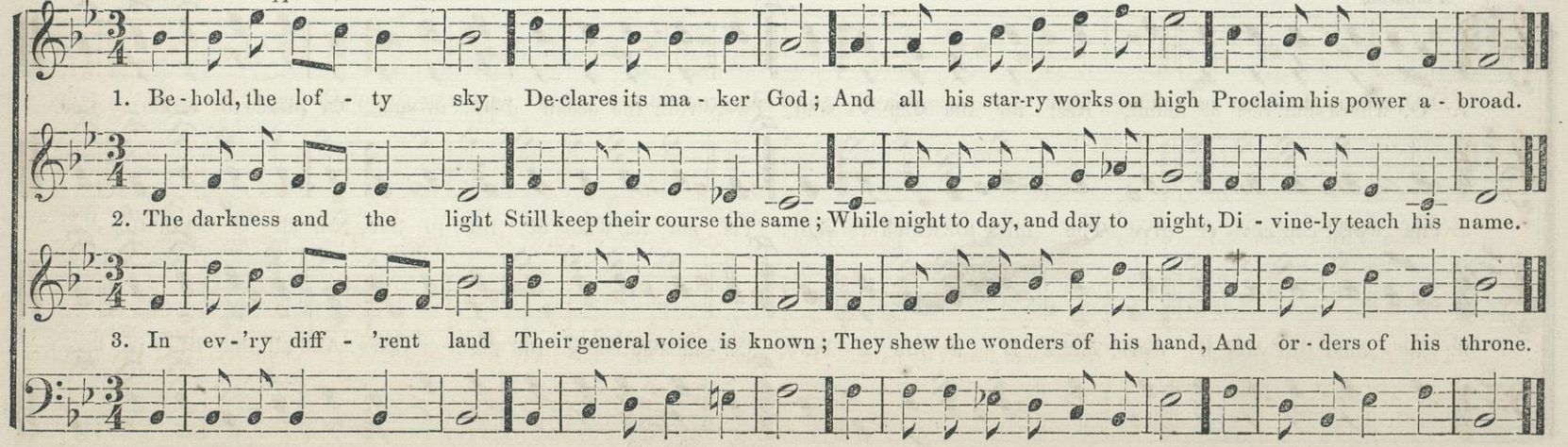
N. E. SKINNER.

Moderato.



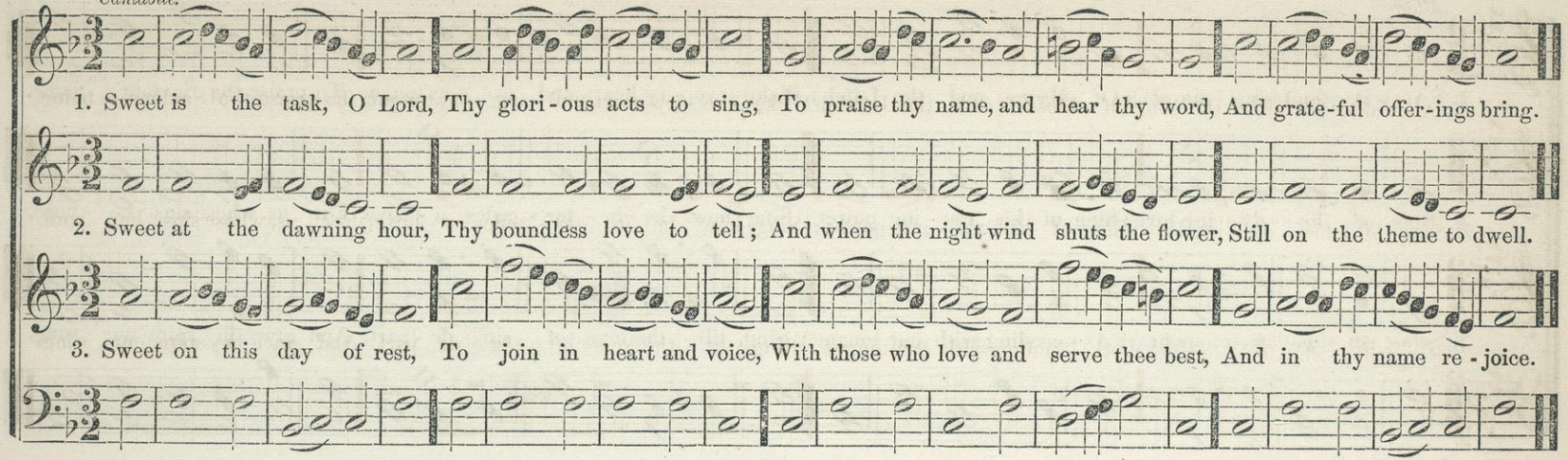
STELLA. S. M.

Maestoso ma non troppo.



FARNSWORTH. S. M.

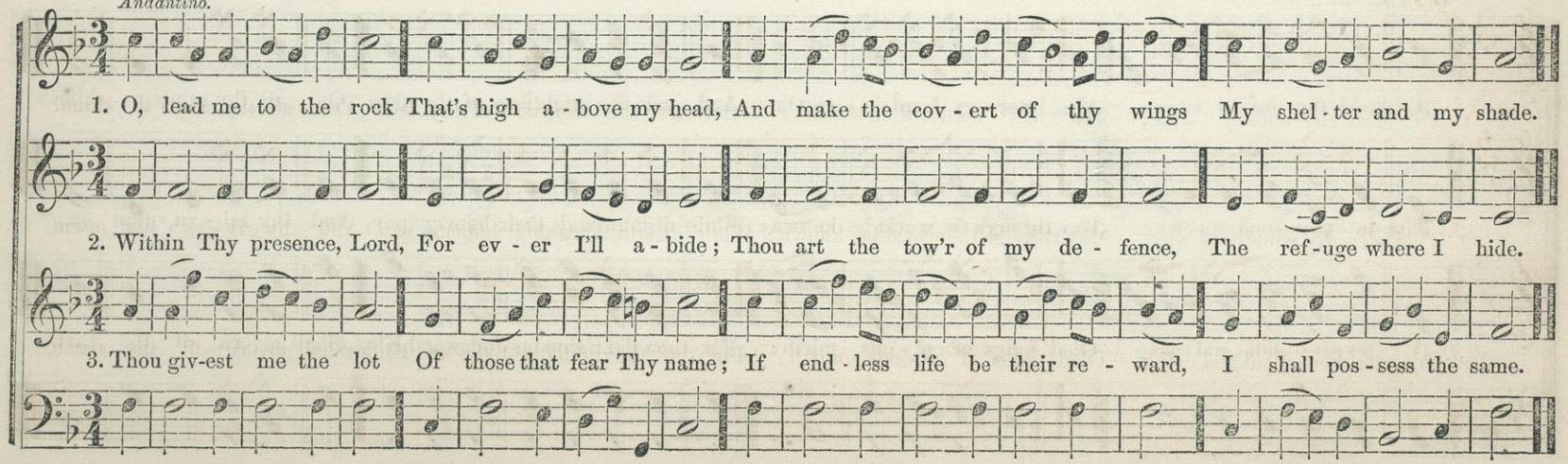
Cantabile.



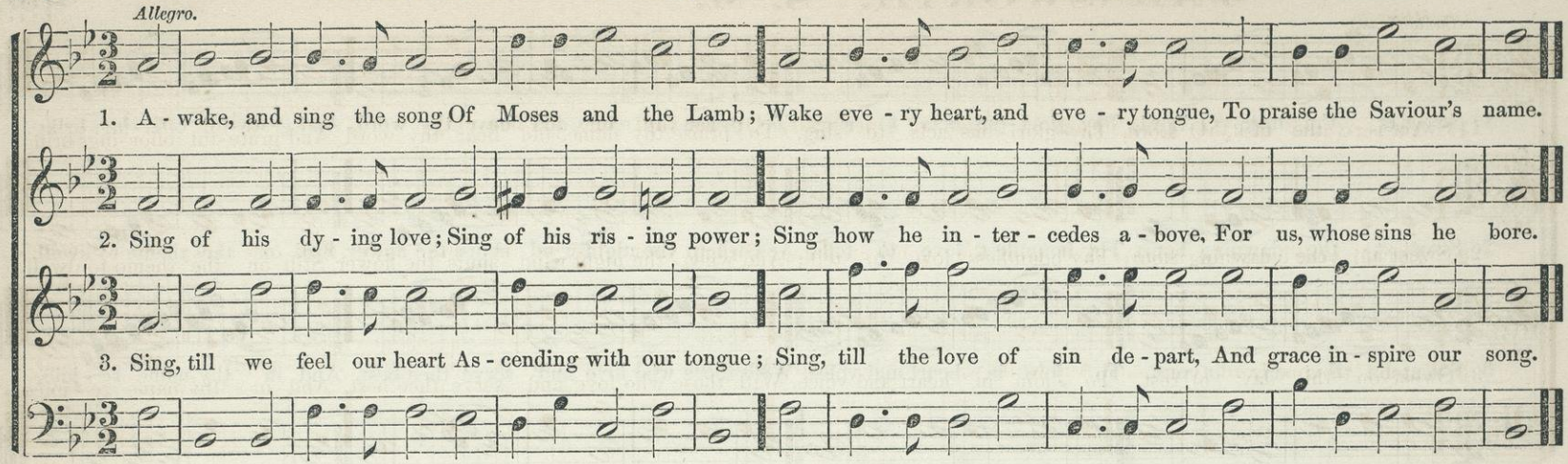
STAPLES. S. M.

GEORGE H. THAYER.

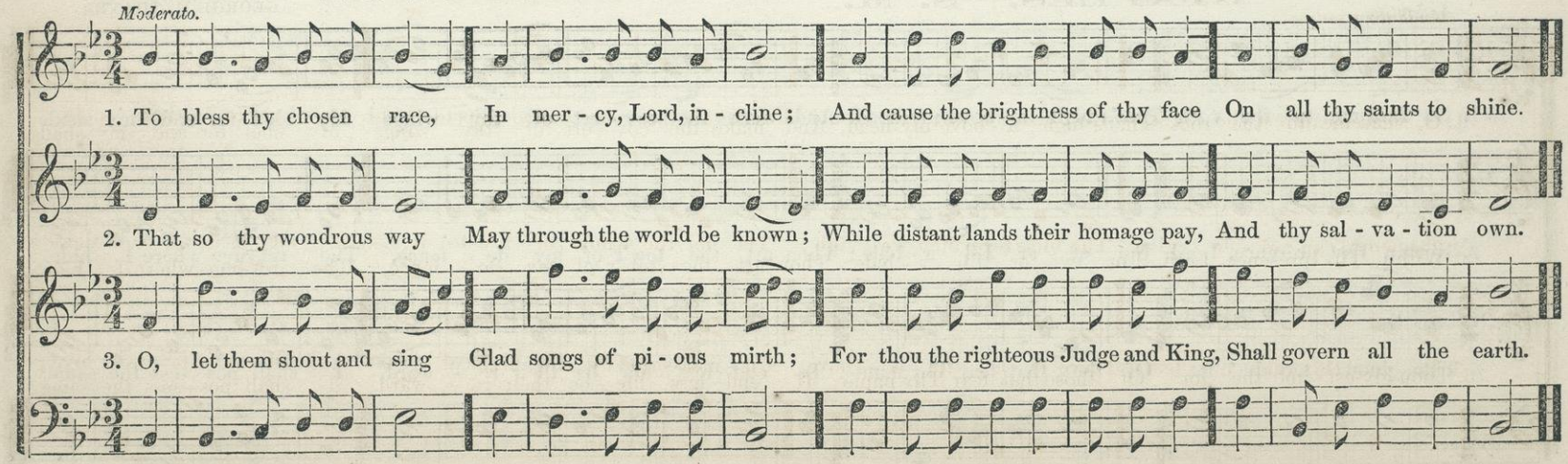
Andantino.



BERLIN. S. M.

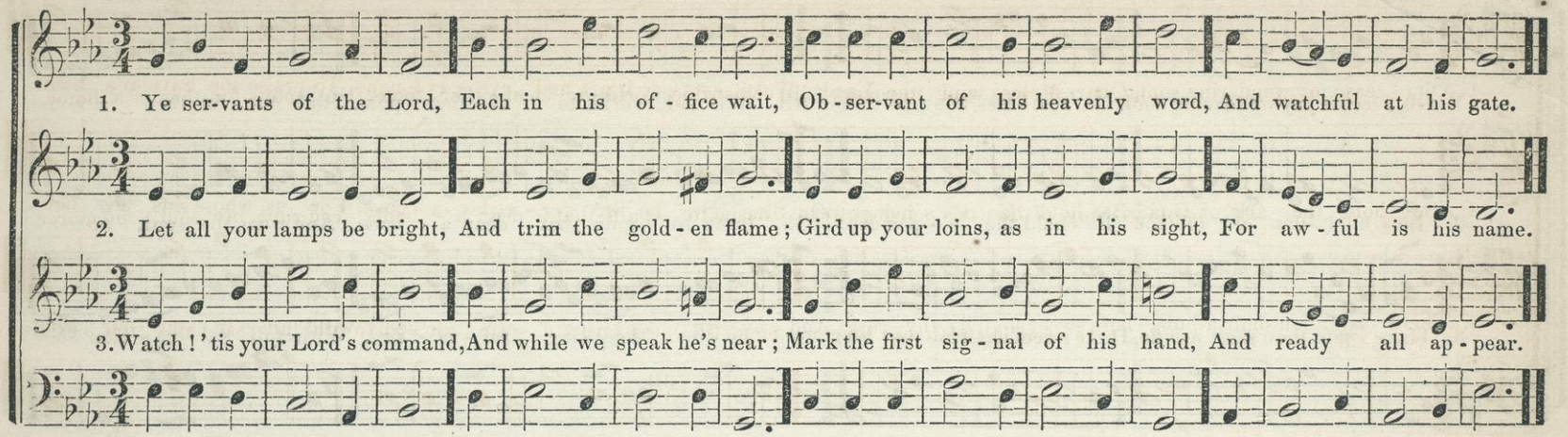


POWELSON. S. M.



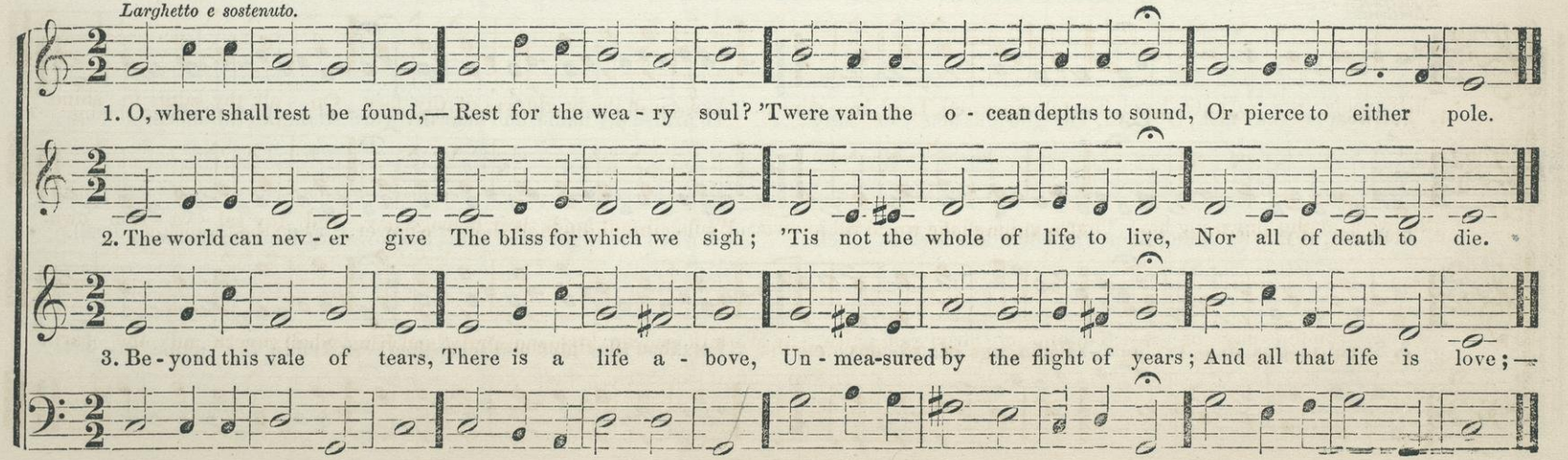
KENDALL. S. M.

Moderato.



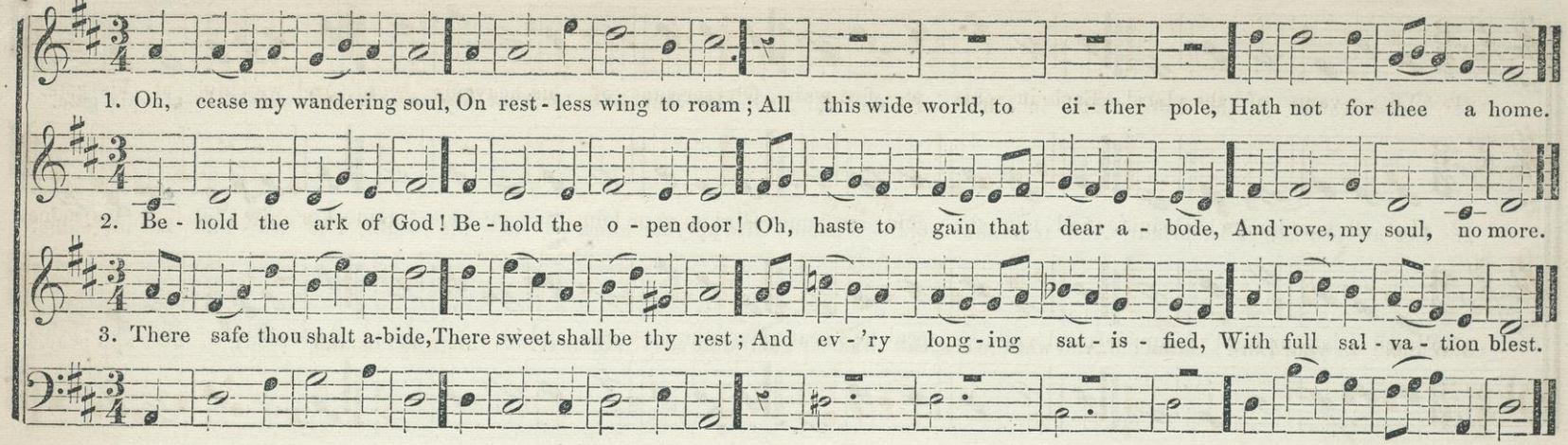
ADA. S. M.

Larghetto e sostenuto.



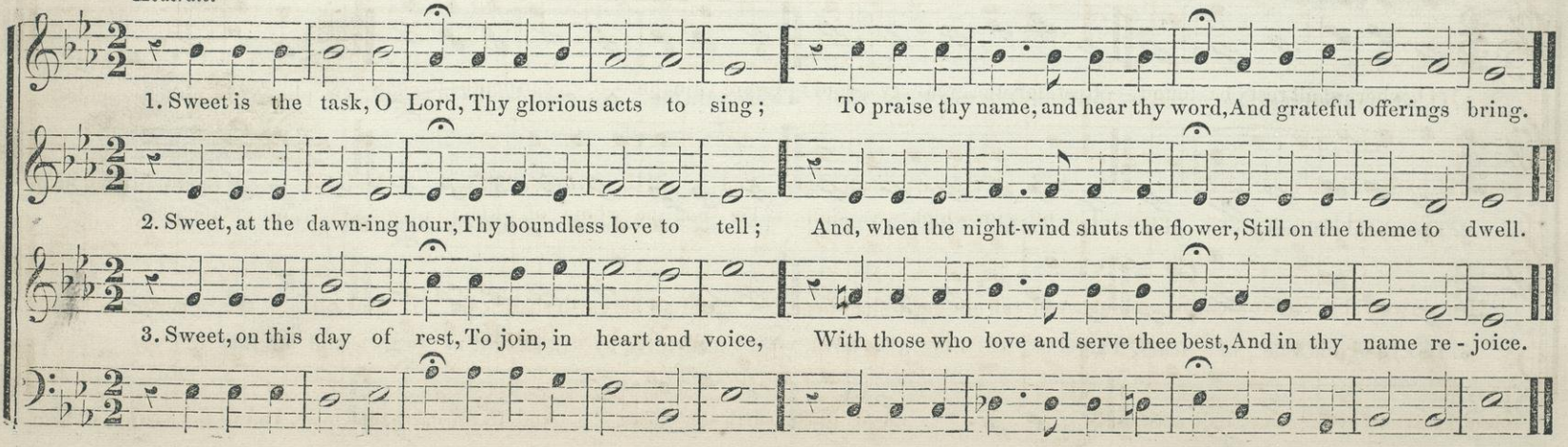
MARLBORO'. S. M.

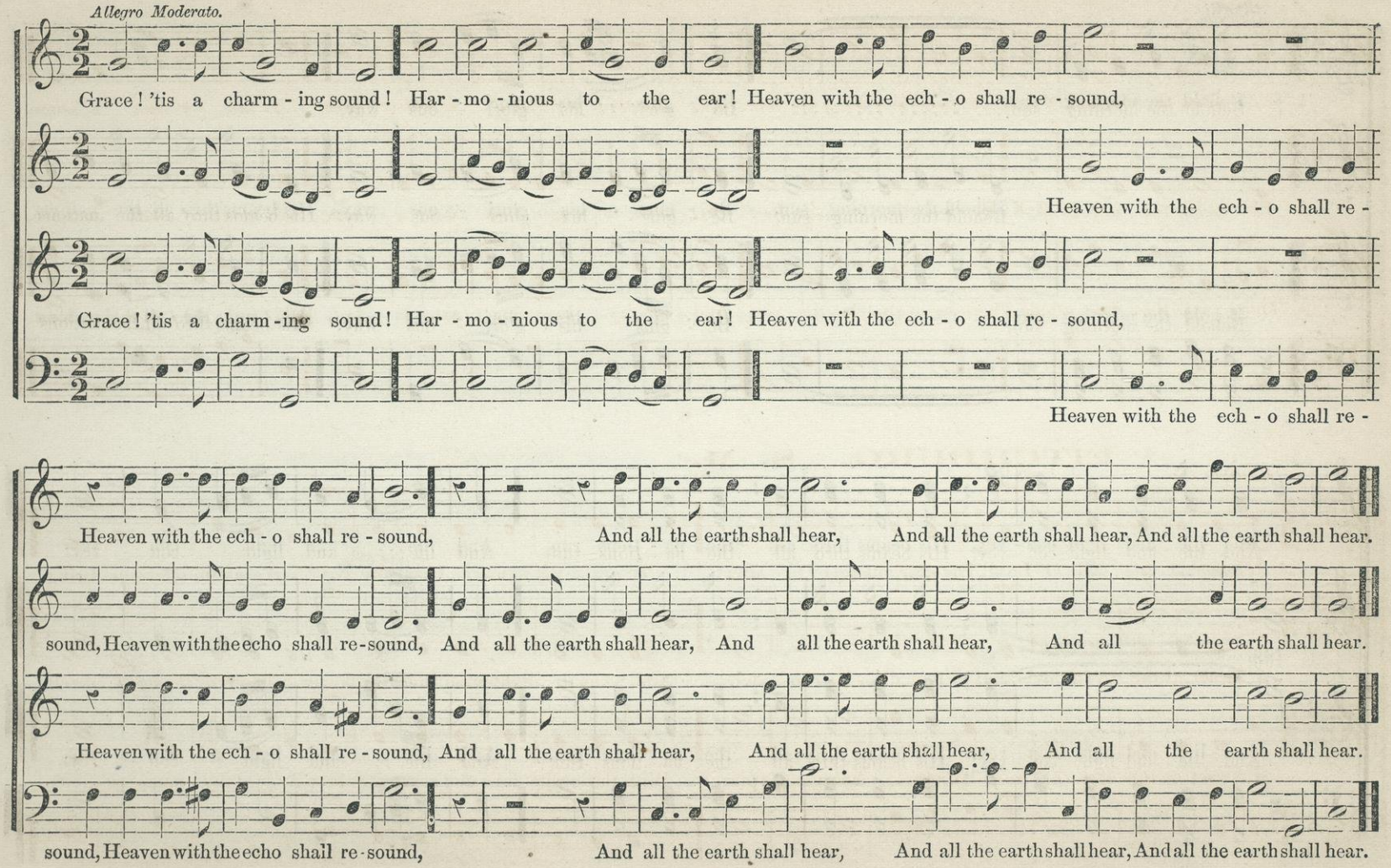
Vigoroso.



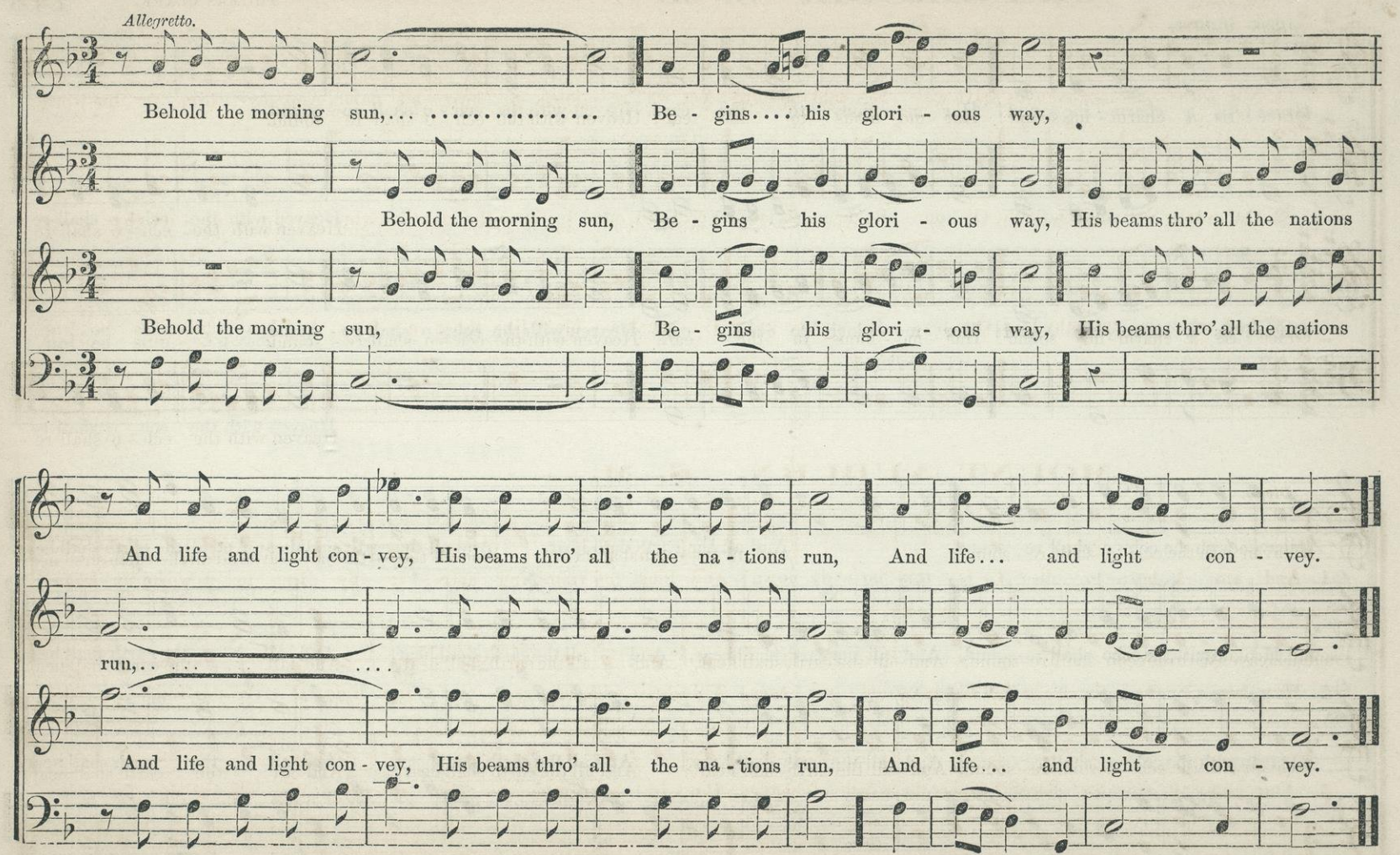
FITCHBURG. S. M.

Moderato.



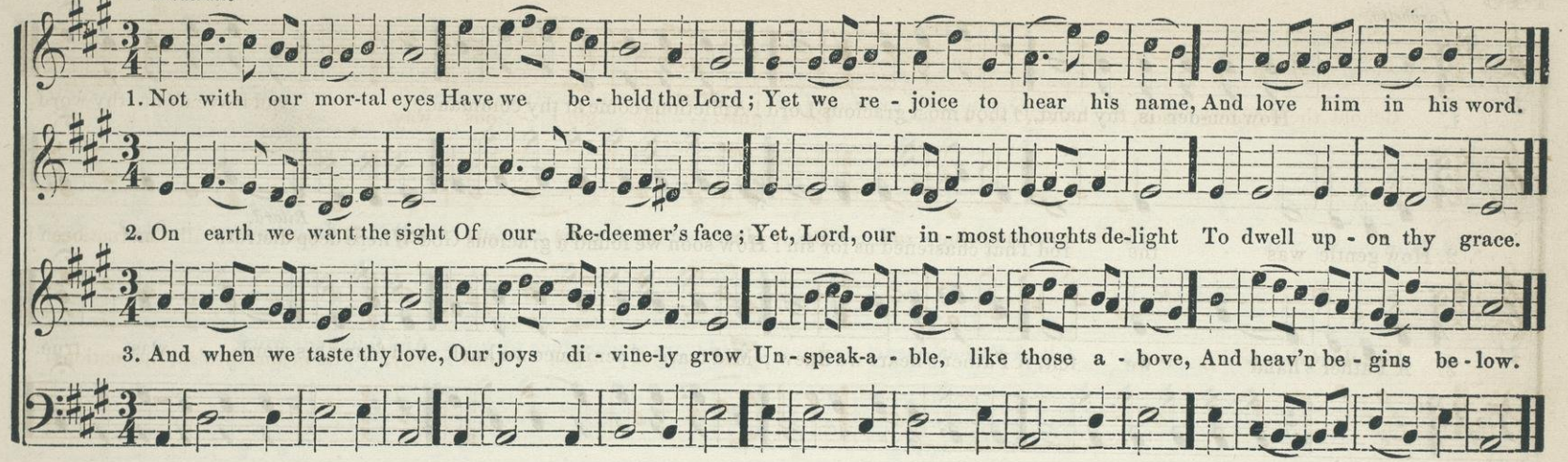

Allegro Moderato.
Grace! 'tis a charm - ing sound! Har - mo - nious to the ear! Heaven with the ech - o shall re - sound,
Heaven with the ech - o shall re -
Grace! 'tis a charm - ing sound! Har - mo - nious to the ear! Heaven with the ech - o shall re - sound,
Heaven with the ech - o shall re -
Heaven with the ech - o shall re - sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.
sound, Heaven with the echo shall re - sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.
Heaven with the ech - o shall re - sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.
sound, Heaven with the echo shall re - sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

AURORA. S. M.


Allegretto.
Behold the morning sun,... ..... Be - gins.... his glori - ous way,
Behold the morning sun, Be - gins his glori - ous way, His beams thro' all the nations
Behold the morning sun, Be - gins his glori - ous way, His beams thro' all the nations
And life and light con - vey, His beams thro' all the na - tions run, And life... and light con - vey.
run,.. ... .
And life and light con - vey, His beams thro' all the na - tions run, And life... and light con - vey.

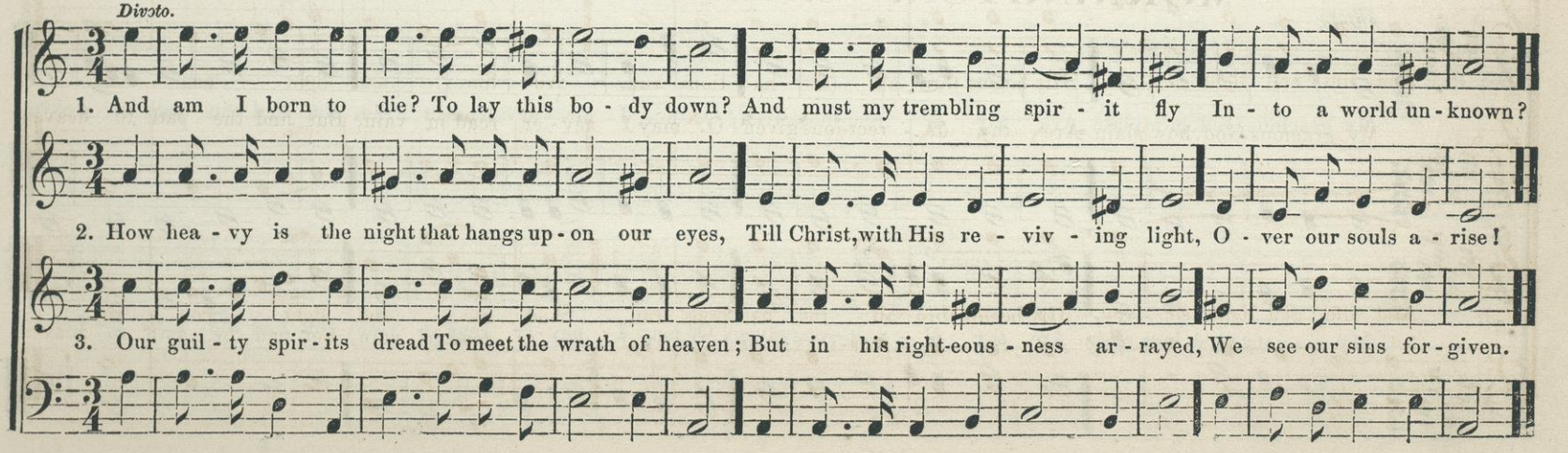
HARWOOD. S. M.

Moderato.

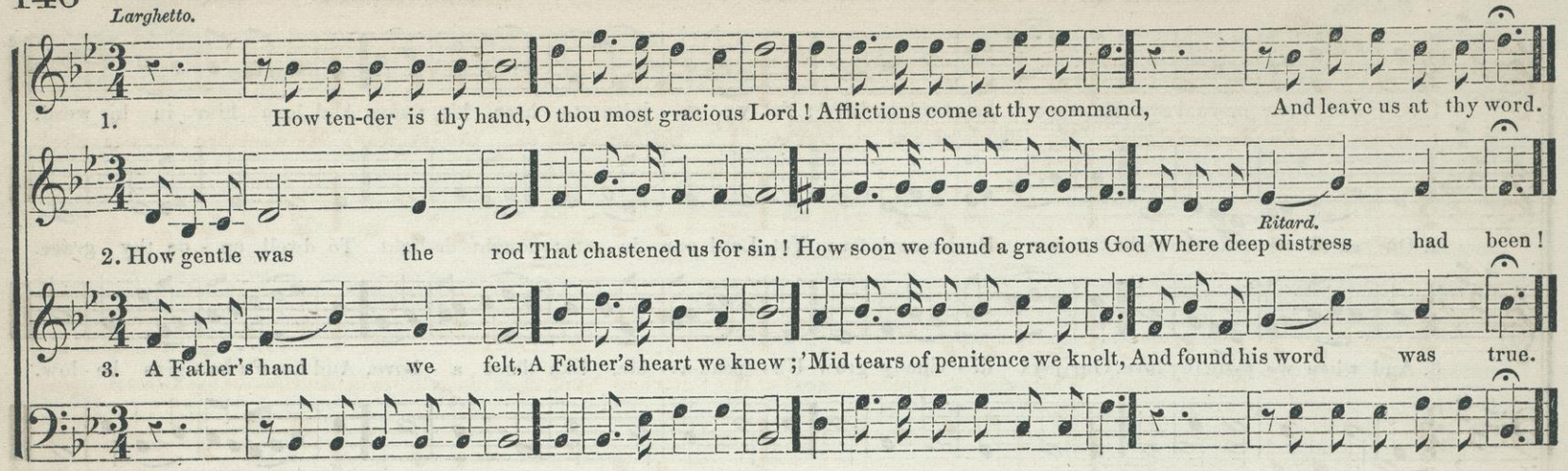


MOUNT AUBURN. S. M.

Divoto.

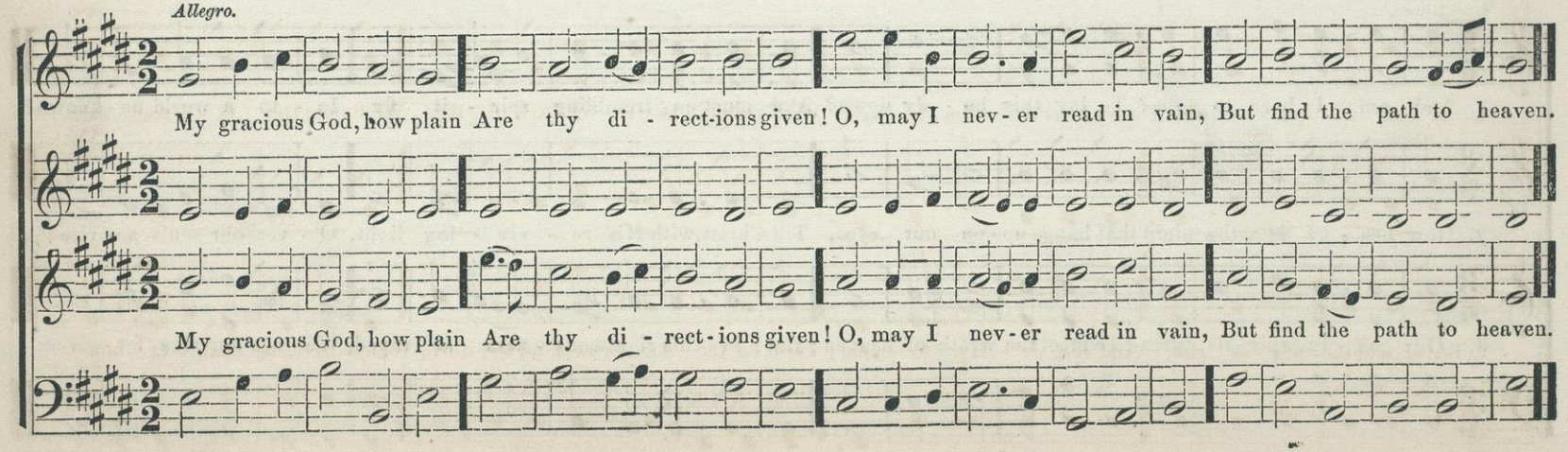


KNOXVILLE. S. M.



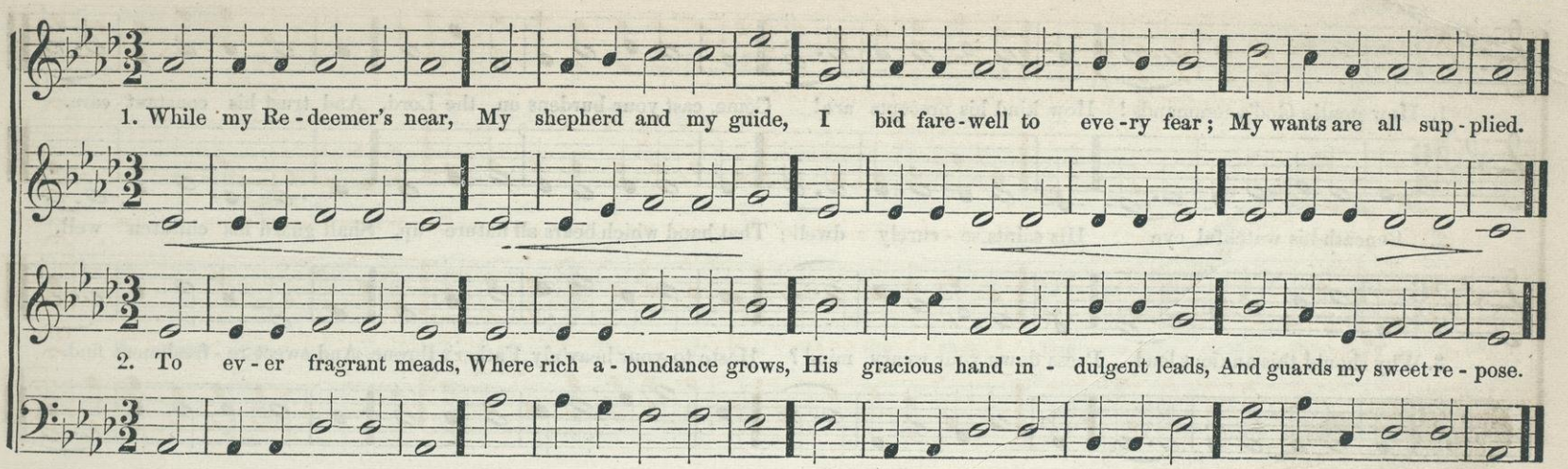
MORNINGTON. S. M.

LORD MORNINGTON.



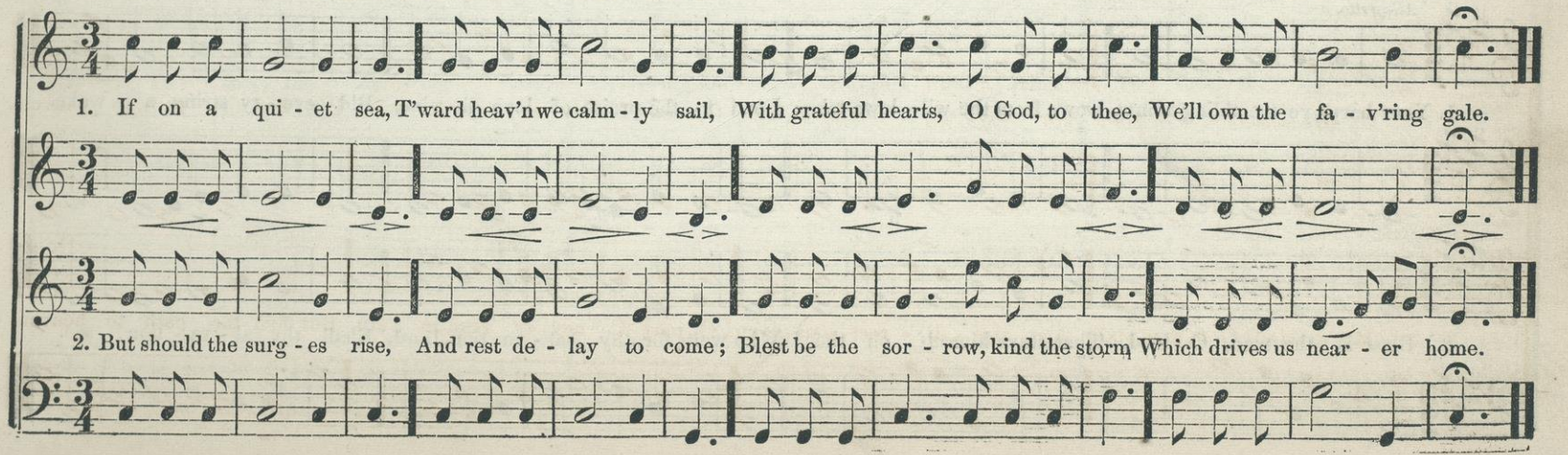
BEETHOVEN. S. M.

ARRANGED FROM L. V. BEETHOVEN.

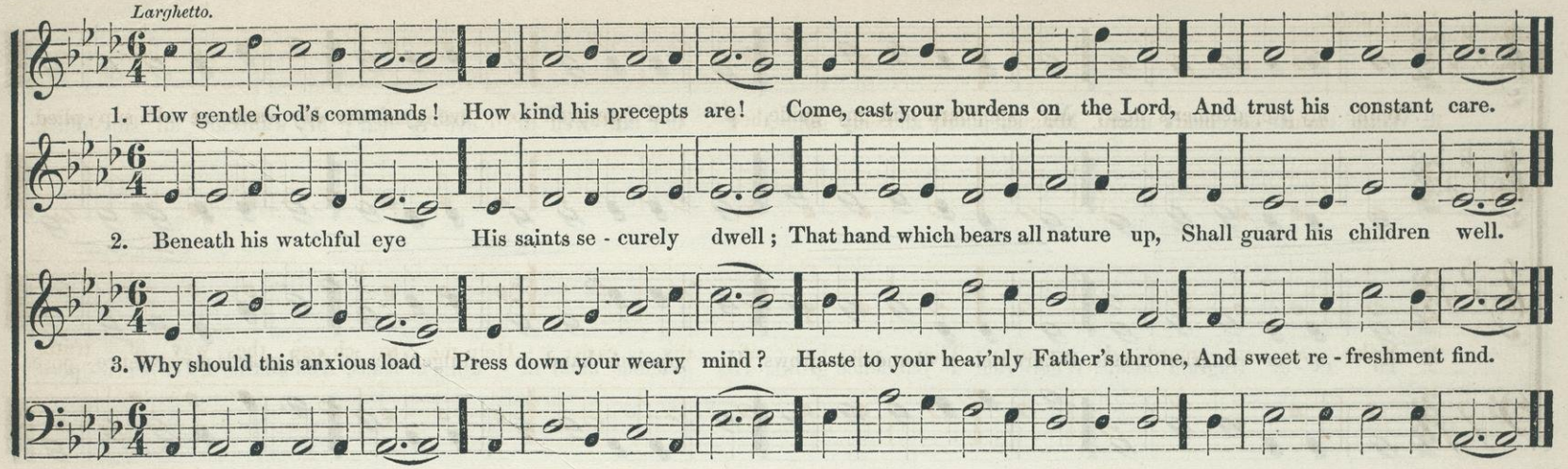


MARCIA. S. M.

O. B. BROWN.

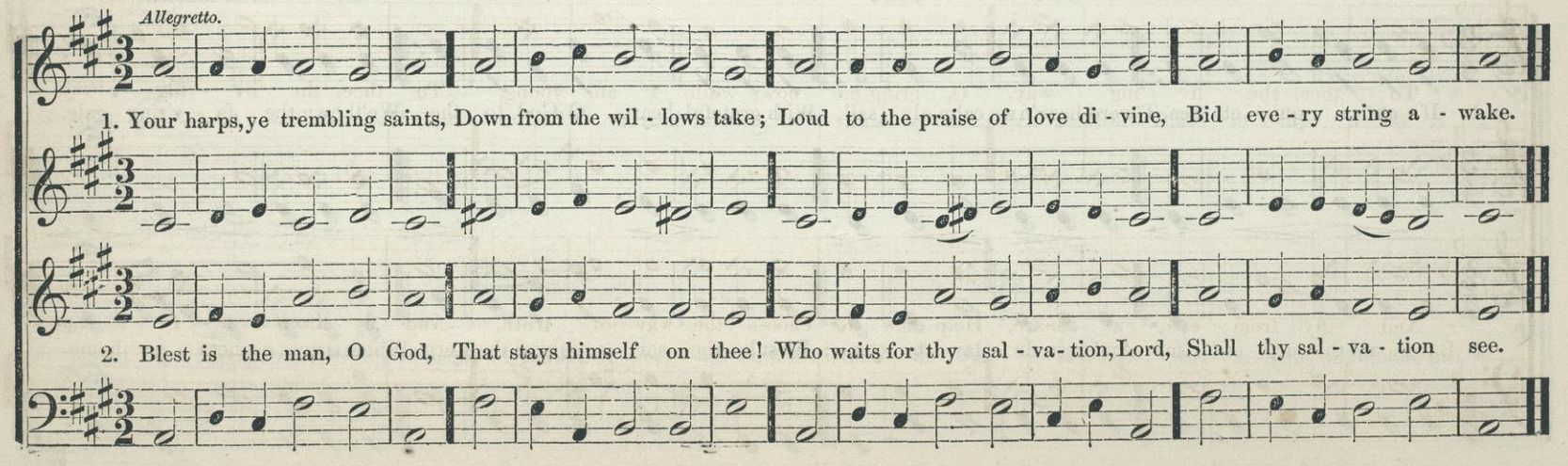


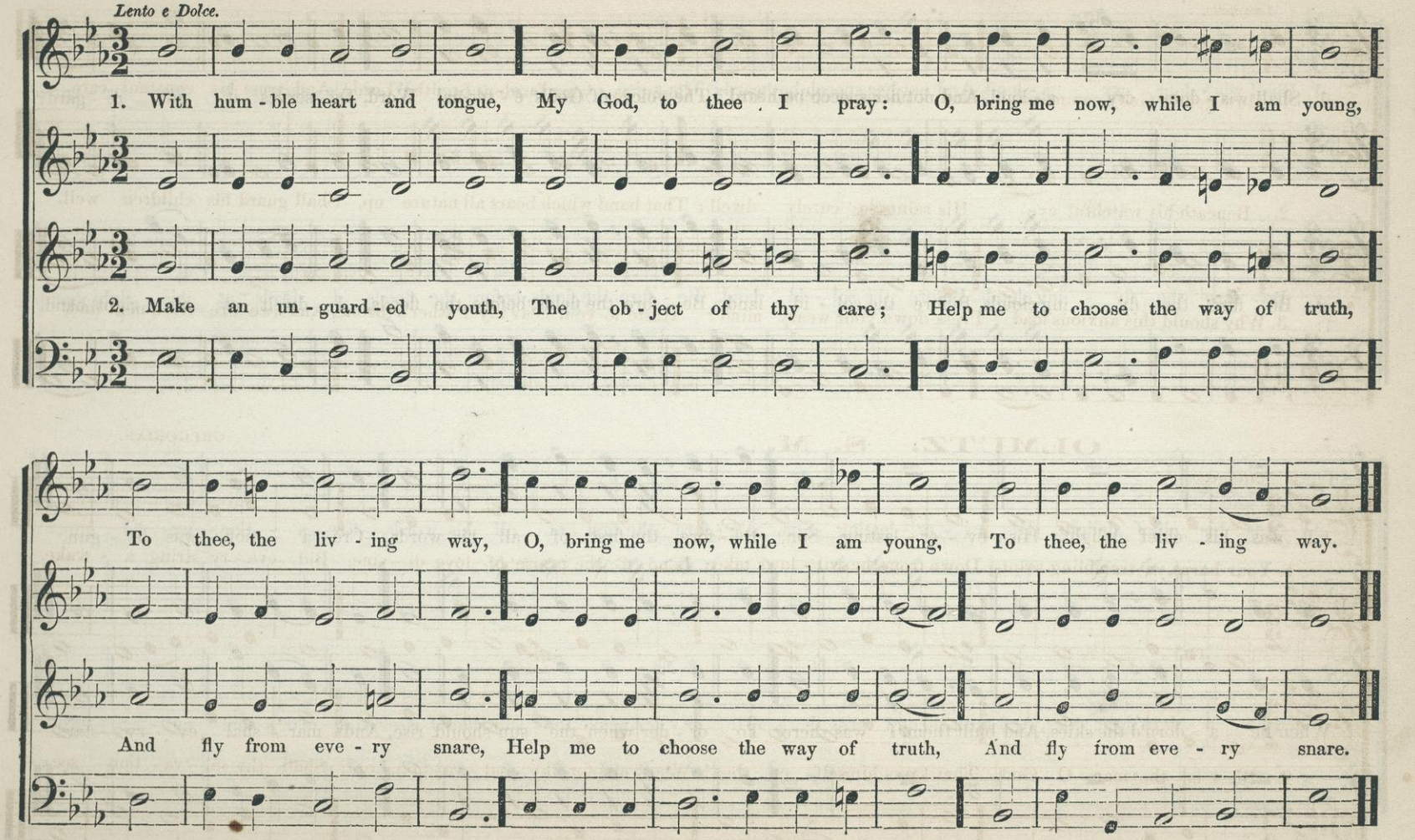
QUINCY. S. M.



OLMUTZ. S. M.

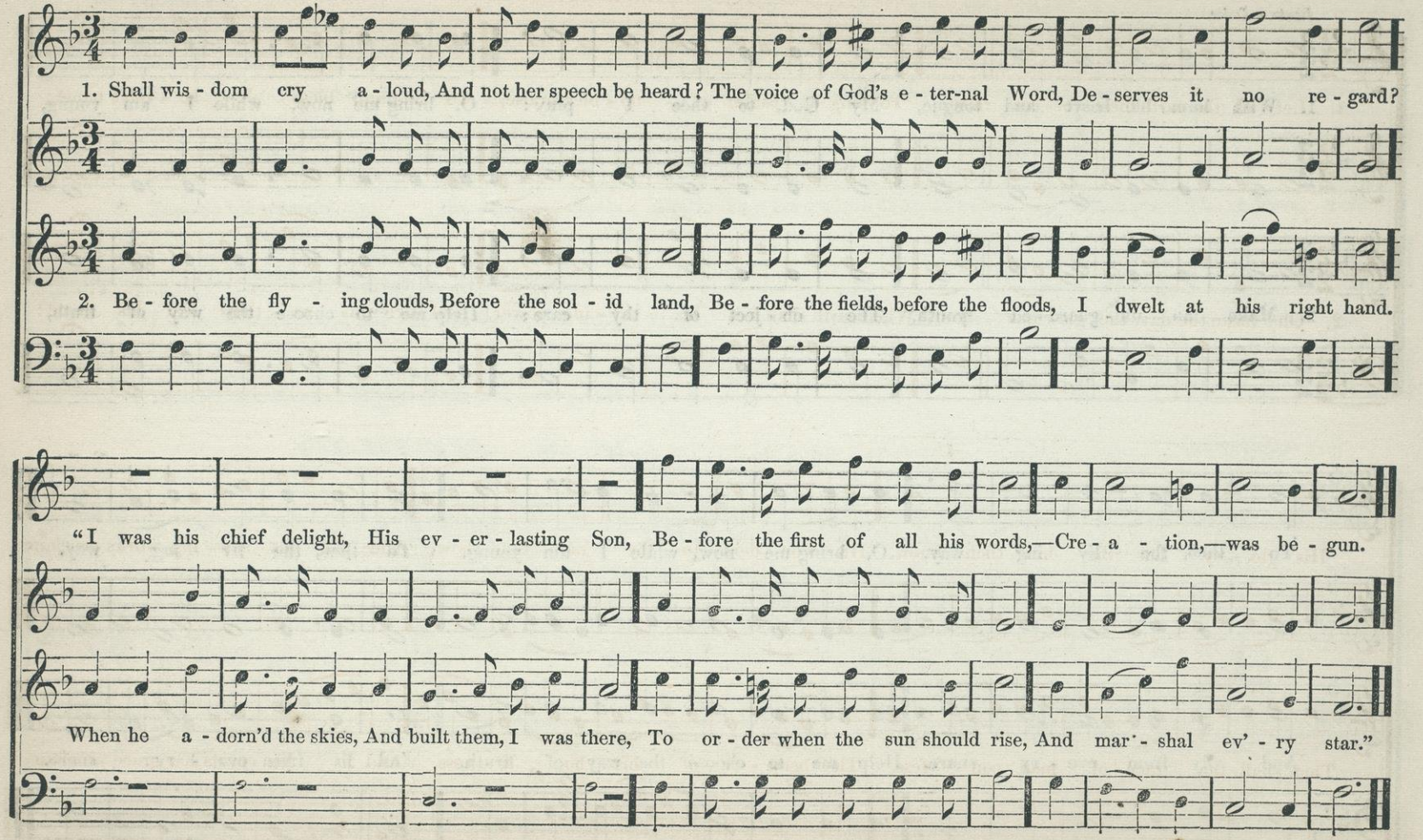
GREGORIAN.

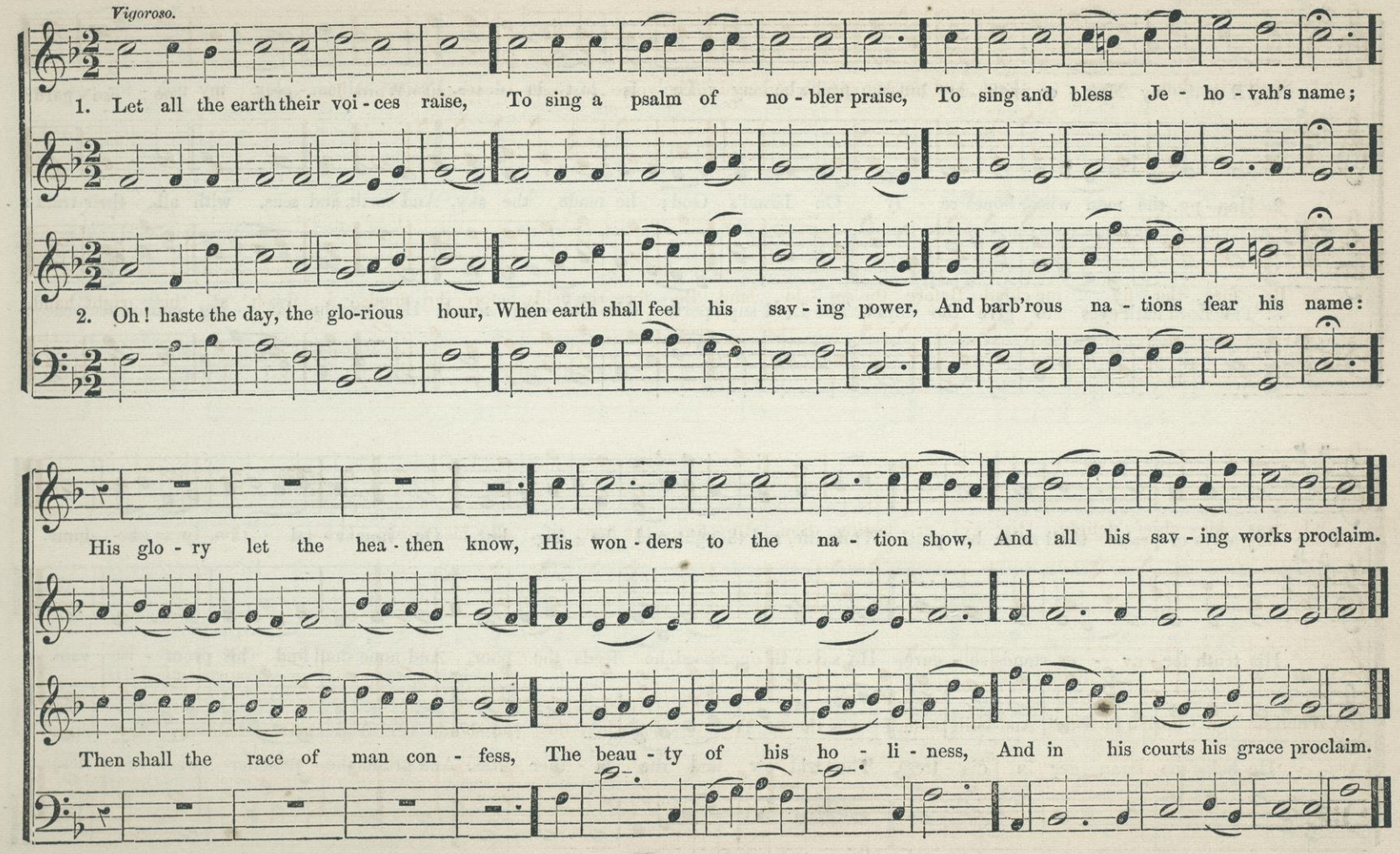



Lento e Dolce.
1. With hum - ble heart and tongue, My God, to thee I pray: O, bring me now, while I am young,
2. Make an un - guard - ed youth, The ob - ject of thy care; Help me to choose the way of truth,
To thee, the liv - ing way, O, bring me now, while I am young, To thee, the liv - ing way.
And fly from eve - ry snare, Help me to choose the way of truth, And fly from eve - ry snare.

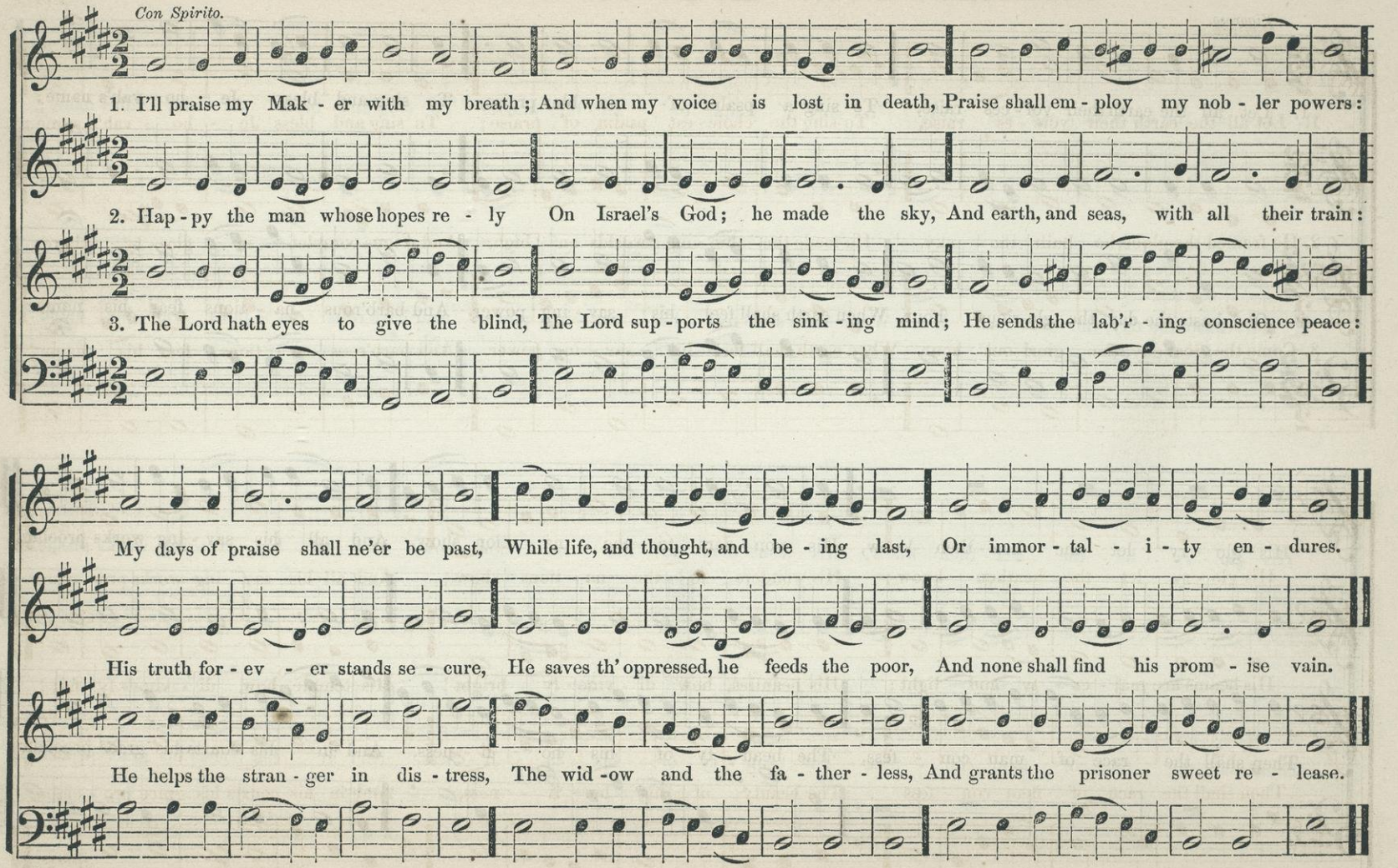
GILES. S. M. Double.

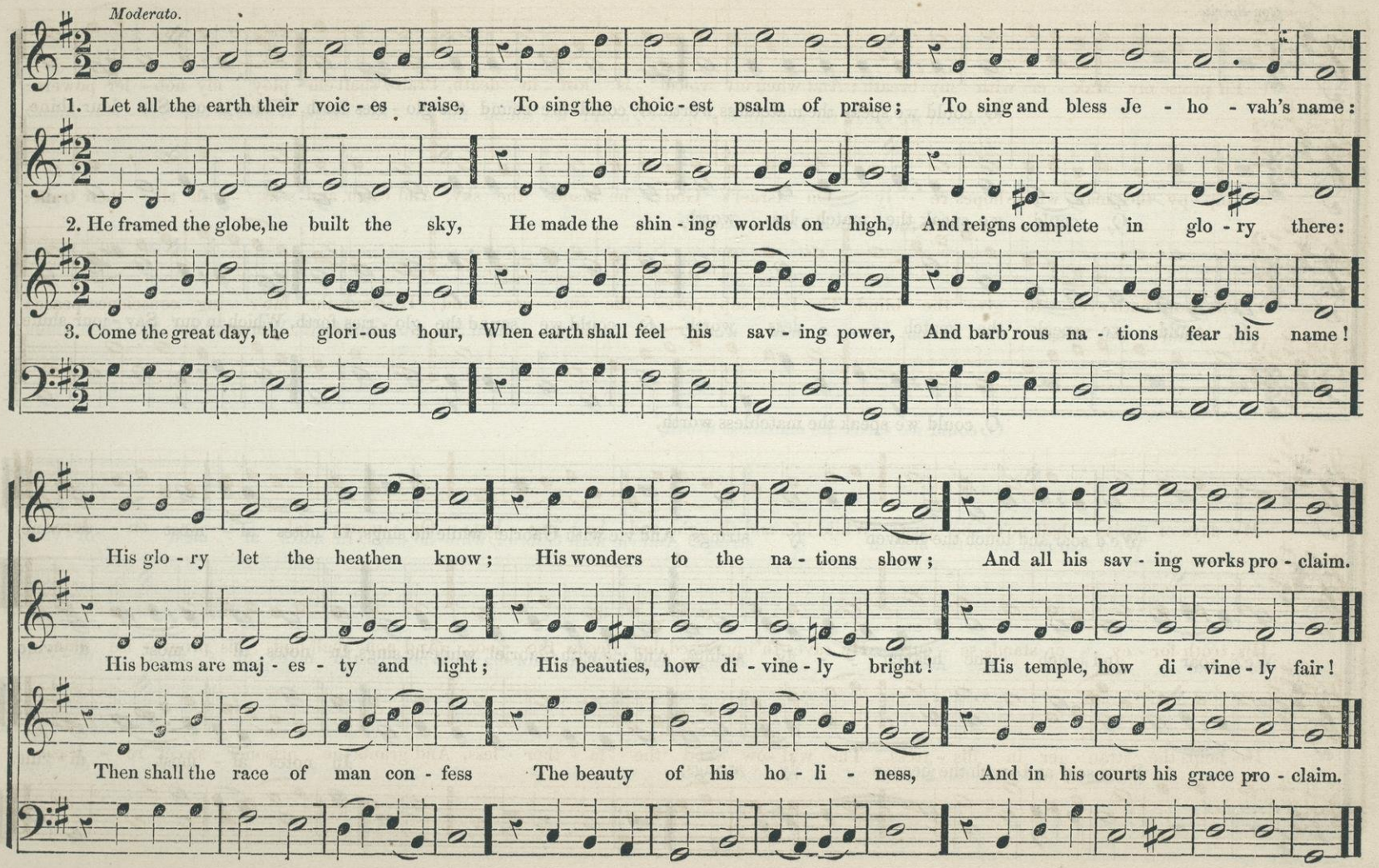
CHERUBINI.




Vigoroso.
1. Let all the earth their voi - ces raise, To sing a psalm of no - bler praise, To sing and bless Je - ho - vah's name;
2. Oh! haste the day, the glo-rious hour, When earth shall feel his sav - ing power, And barb'rous na - tions fear his name:
His glo - ry let the hea - then know, His won - ders to the na - tion show, And all his sav - ing works proclaim.
Then shall the race of man con - fess, The beau - ty of his ho - li - ness, And in his courts his grace proclaim.

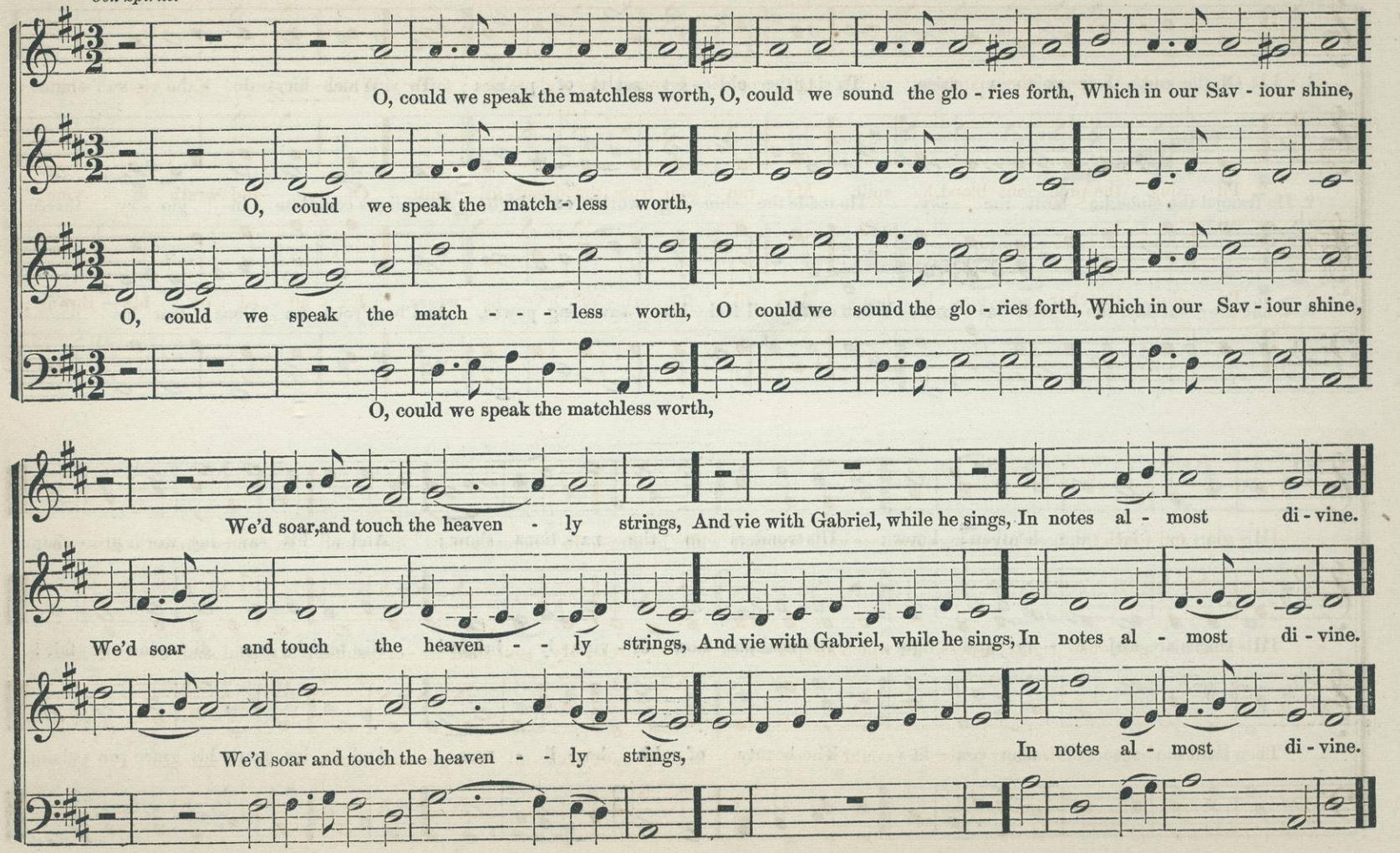
BICKNELL. L. P. M.

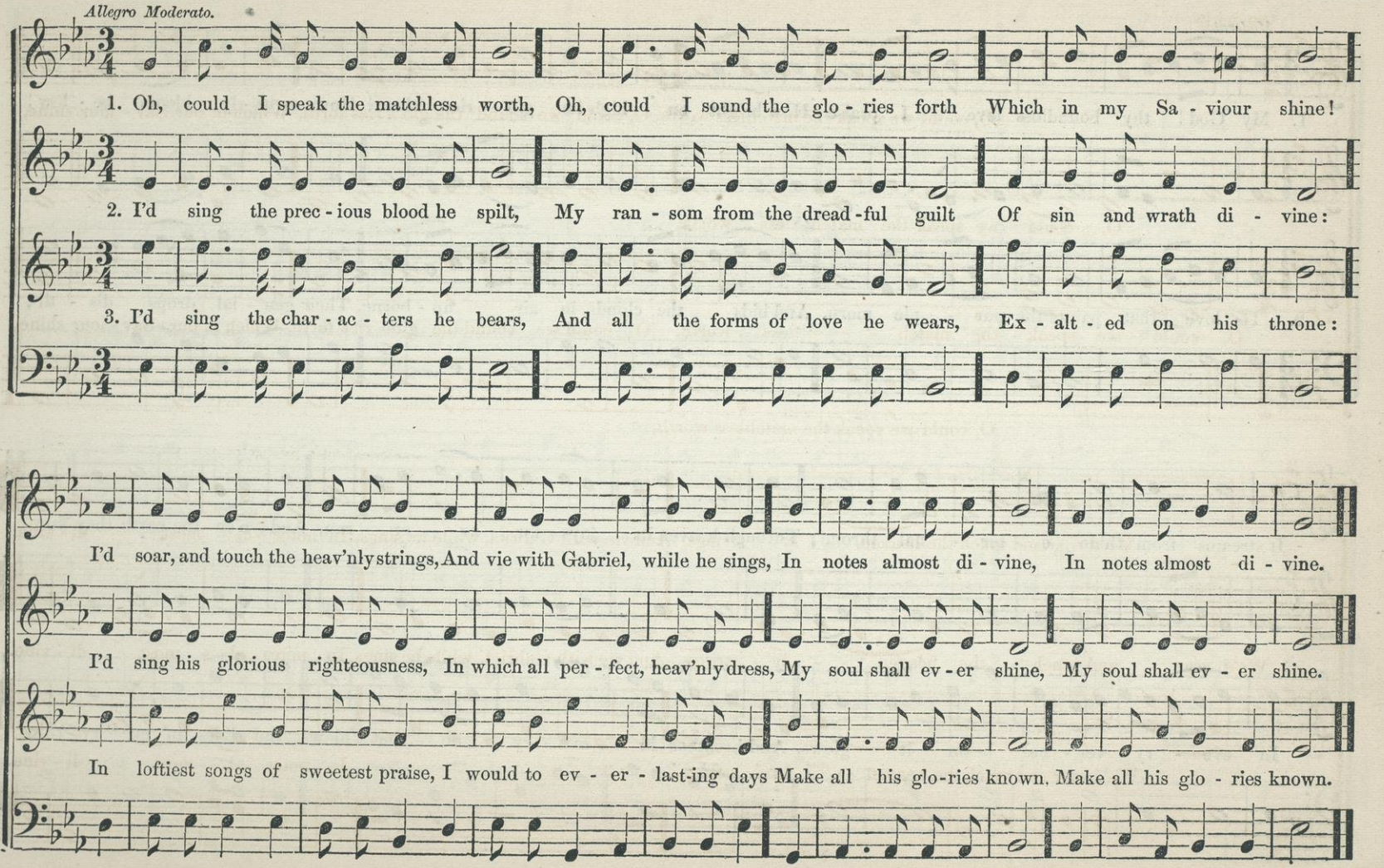



Moderato.
1. Let all the earth their voic - es raise, To sing the choic - est psalm of praise; To sing and bless Je - ho - vah's name:
2. He framed the globe, he built the sky, He made the shin - ing worlds on high, And reigns complete in glo - ry there:
3. Come the great day, the glori - ous hour, When earth shall feel his sav - ing power, And barb'rous na - tions fear his name!
His glo - ry let the heathen know; His wonders to the na - tions show; And all his sav - ing works pro - claim.
His beams are maj - es - ty and light; His beauties, how di - vine - ly bright! His temple, how di - vine - ly fair!
Then shall the race of man con - fess The beauty of his ho - li - ness, And in his courts his grace pro - claim.

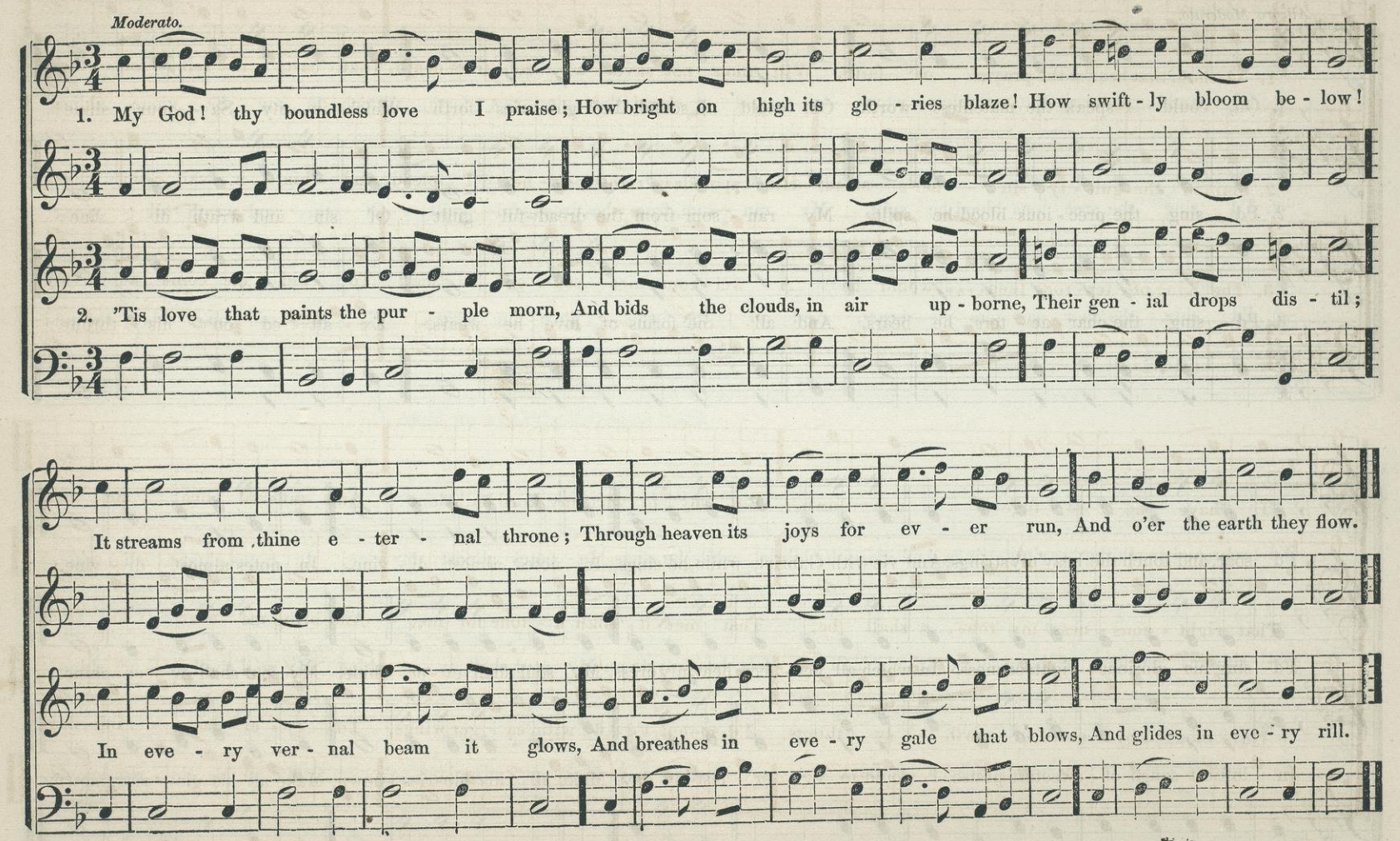
WOODVILLE. C. P. M.

Con Spirito.



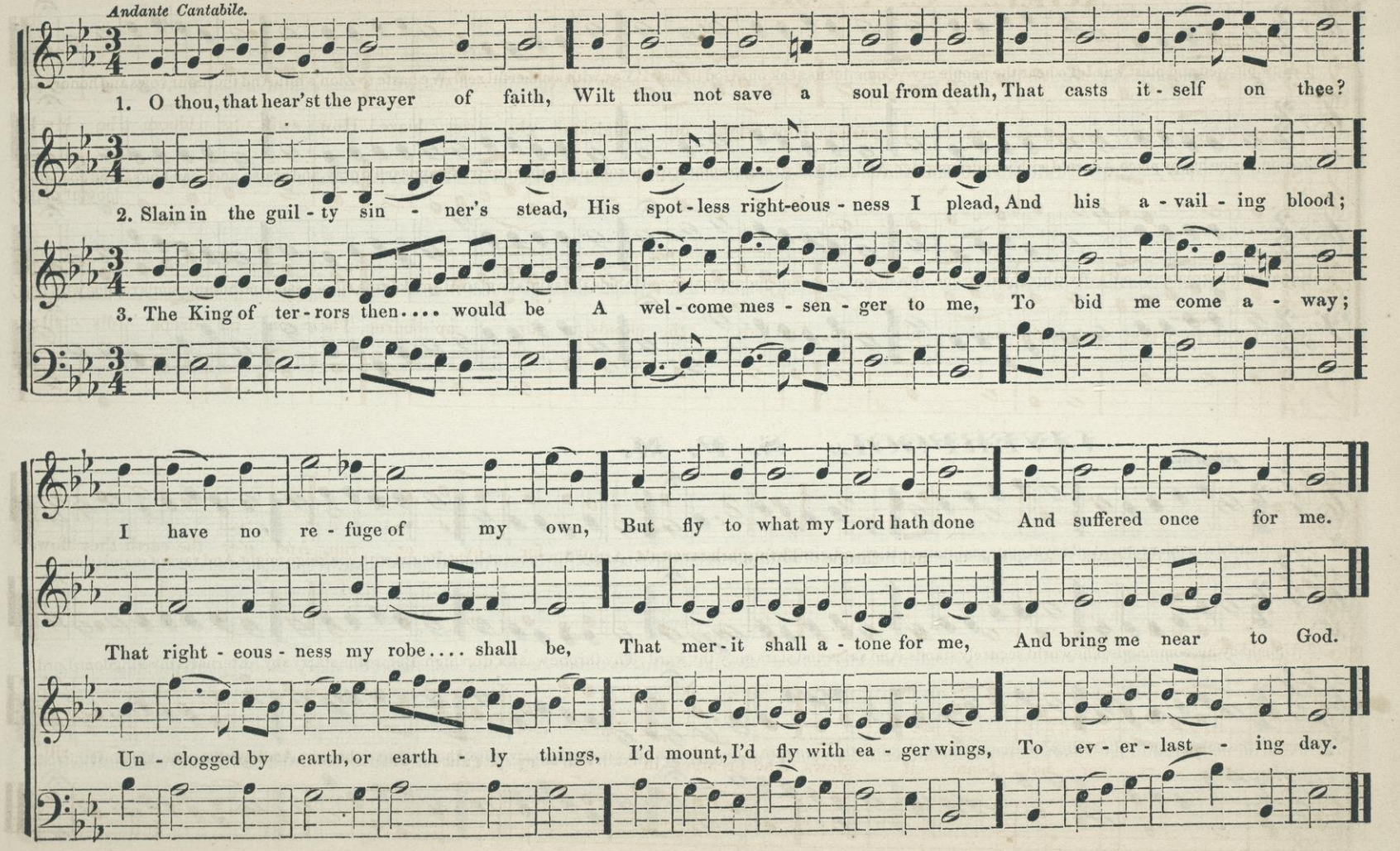

Allegro Moderato.
1. Oh, could I speak the matchless worth, Oh, could I sound the glo - ries forth Which in my Sa - viour shine!
2. I'd sing the prec - ious blood he spilt, My ran - som from the dread - ful guilt Of sin and wrath di - vine:
3. I'd sing the char - ac - ters he bears, And all the forms of love he wears, Ex - alt - ed on his throne:
I'd soar, and touch the heav'nly strings, And vie with Gabriel, while he sings, In notes almost di - vine, In notes almost di - vine.
I'd sing his glorious righteousness, In which all per - fect, heav'nly dress, My soul shall ev - er shine, My soul shall ev - er shine.
In loftiest songs of sweetest praise, I would to ev - er - last-ing days Make all his glo-ries known. Make all his glo - ries known.

NOEL. C. P. M.


Moderato.
1. My God! thy boundless love I praise; How bright on high its glo - ries blaze! How swift - ly bloom be - low!
2. 'Tis love that paints the pur - ple morn, And bids the clouds, in air up - borne, Their gen - ial drops dis - til;
It streams from thine e - ter - nal throne; Through heaven its joys for ev - er run, And o'er the earth they flow.
In eve - ry ver - nal beam it glows, And breathes in eve - ry gale that blows, And glides in eve - ry rill.

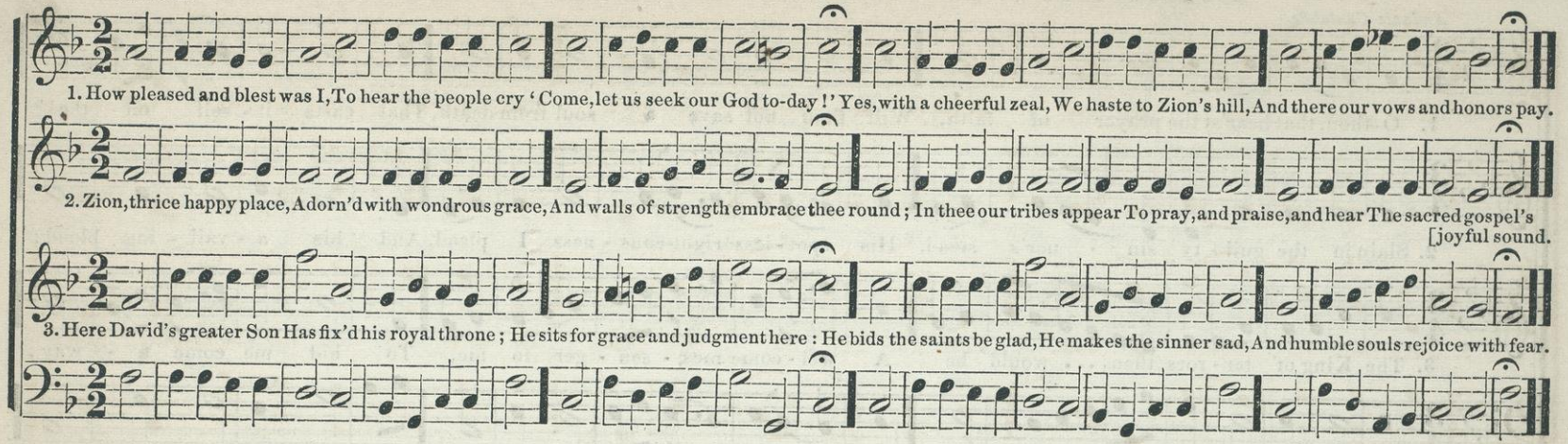
CANDIA. C. P. M.

Andante Cantabile.



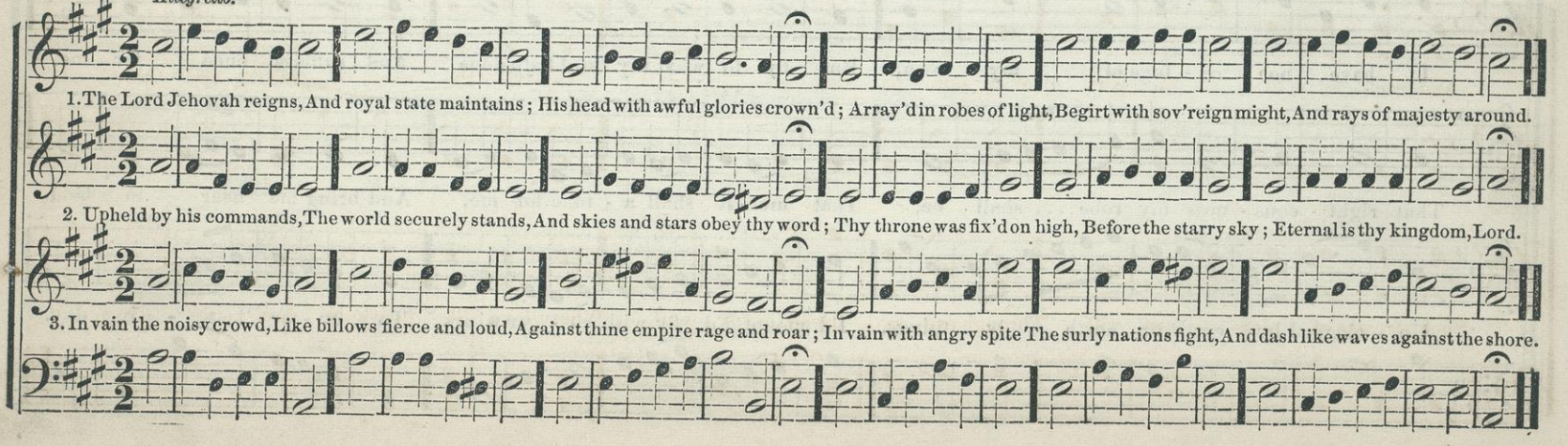
DILLINGHAM. S. P. M.

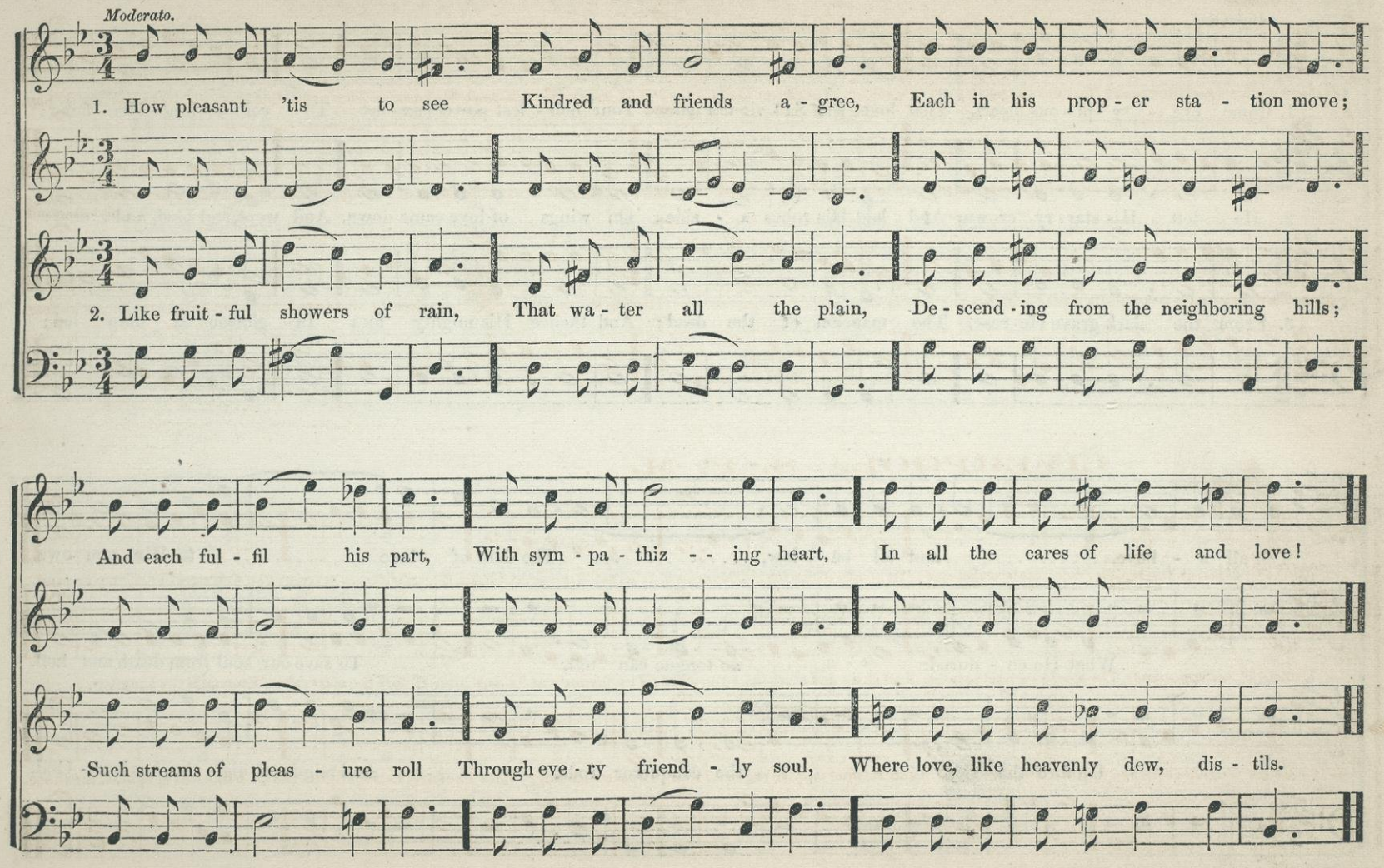
Cantabile.



LIVERPOOL. S. P. M.

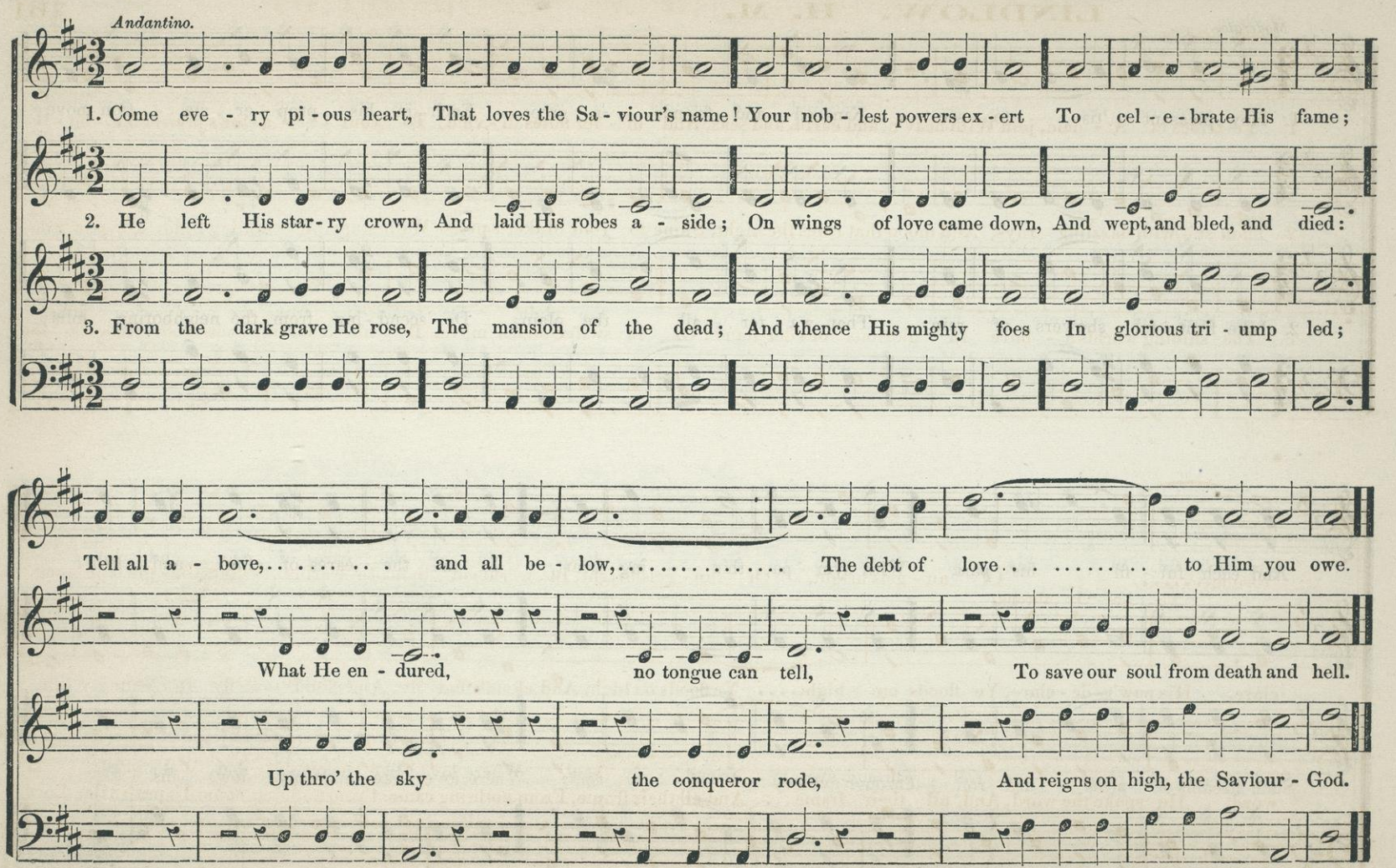
Allegretto.

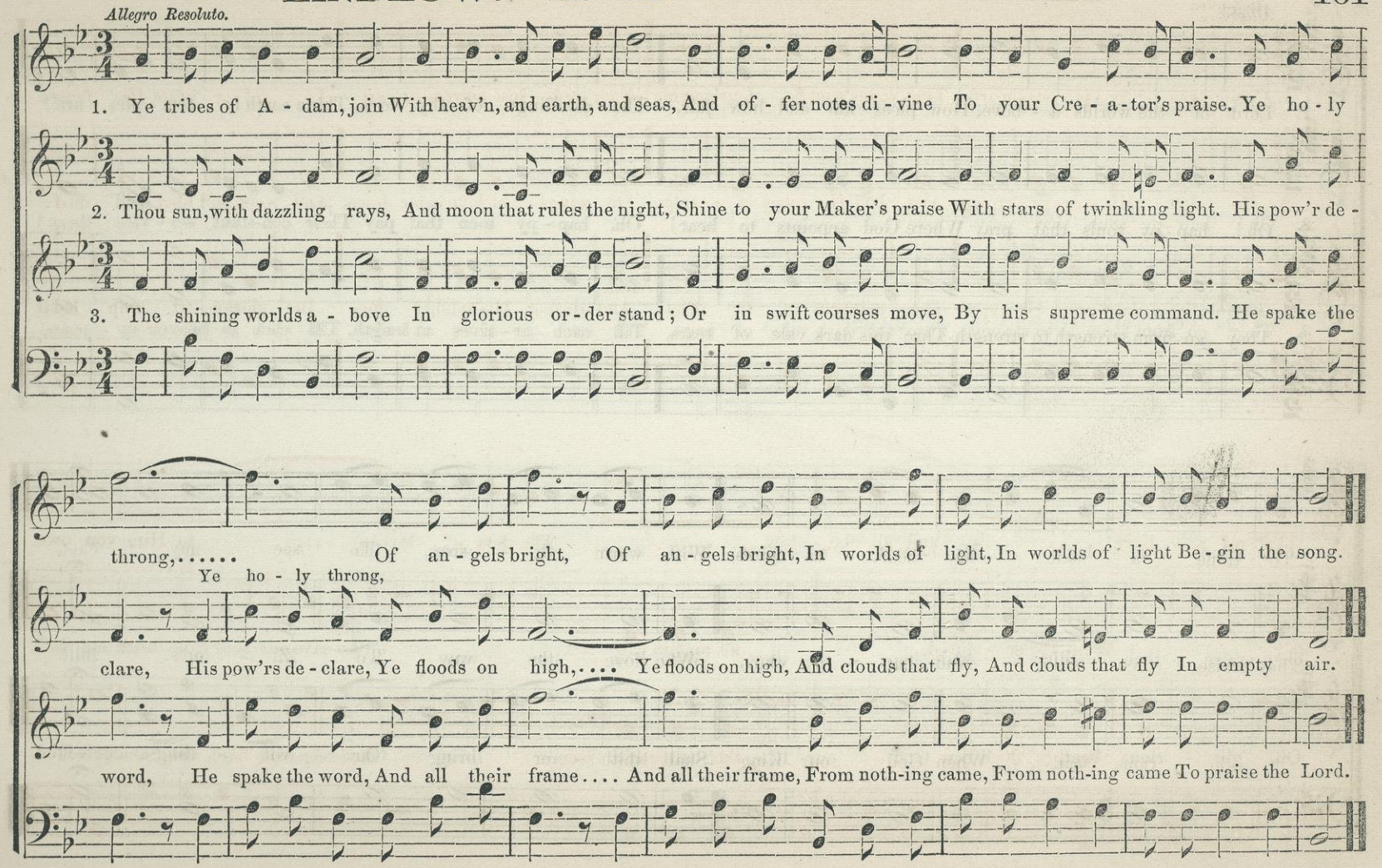



Moderato.
1. How pleasant 'tis to see Kindred and friends a - gree, Each in his prop - er sta - tion move;
2. Like fruit - ful showers of rain, That wa - ter all the plain, De - scend - ing from the neighboring hills;
And each ful - fil his part, With sym - pa - thiz - - ing heart, In all the cares of life and love!
Such streams of pleas - ure roll Through eve - ry friend - ly soul, Where love, like heavenly dew, dis - tils.

RIALLSIDE. H. M.

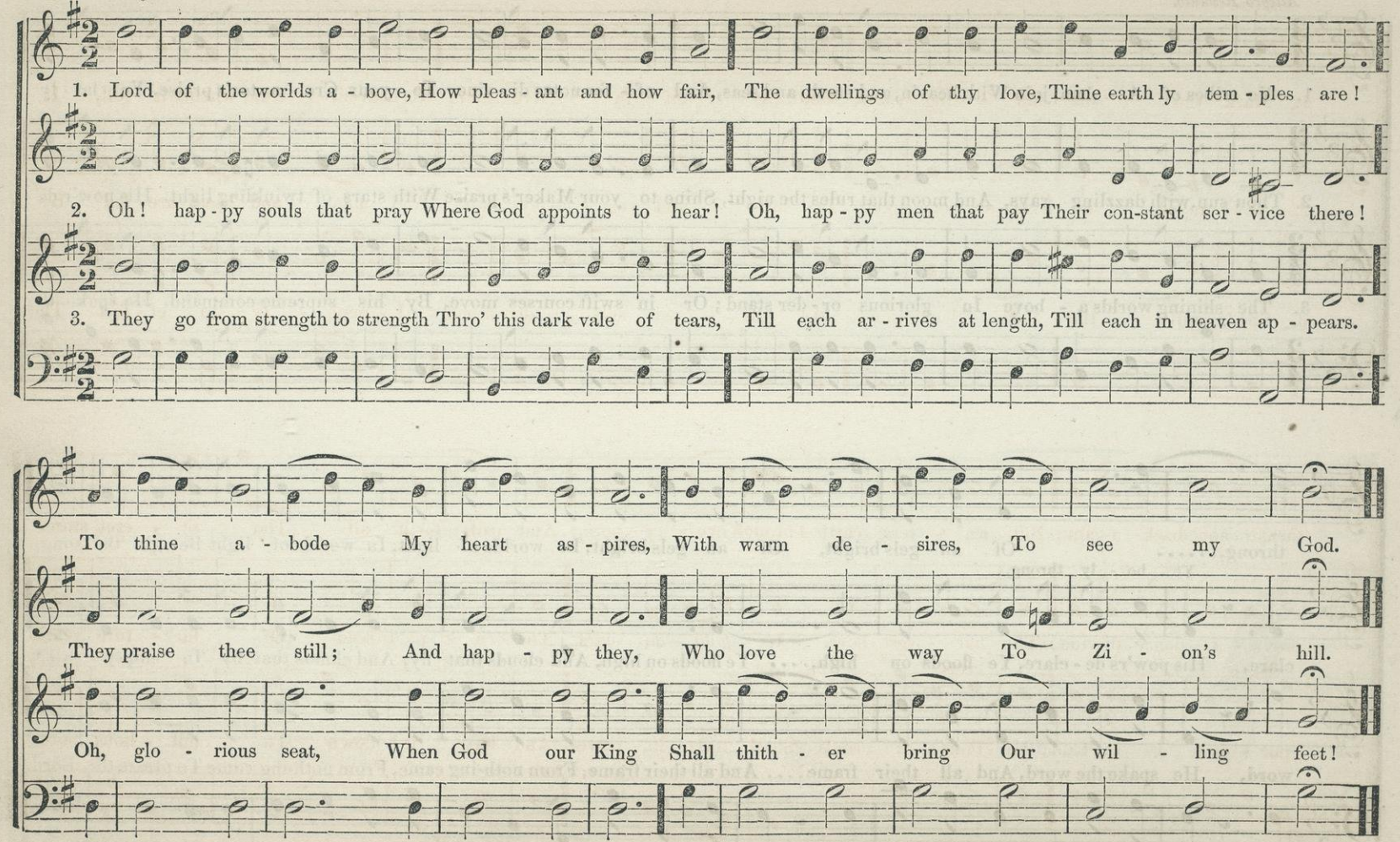
I. B. WOODBURY.

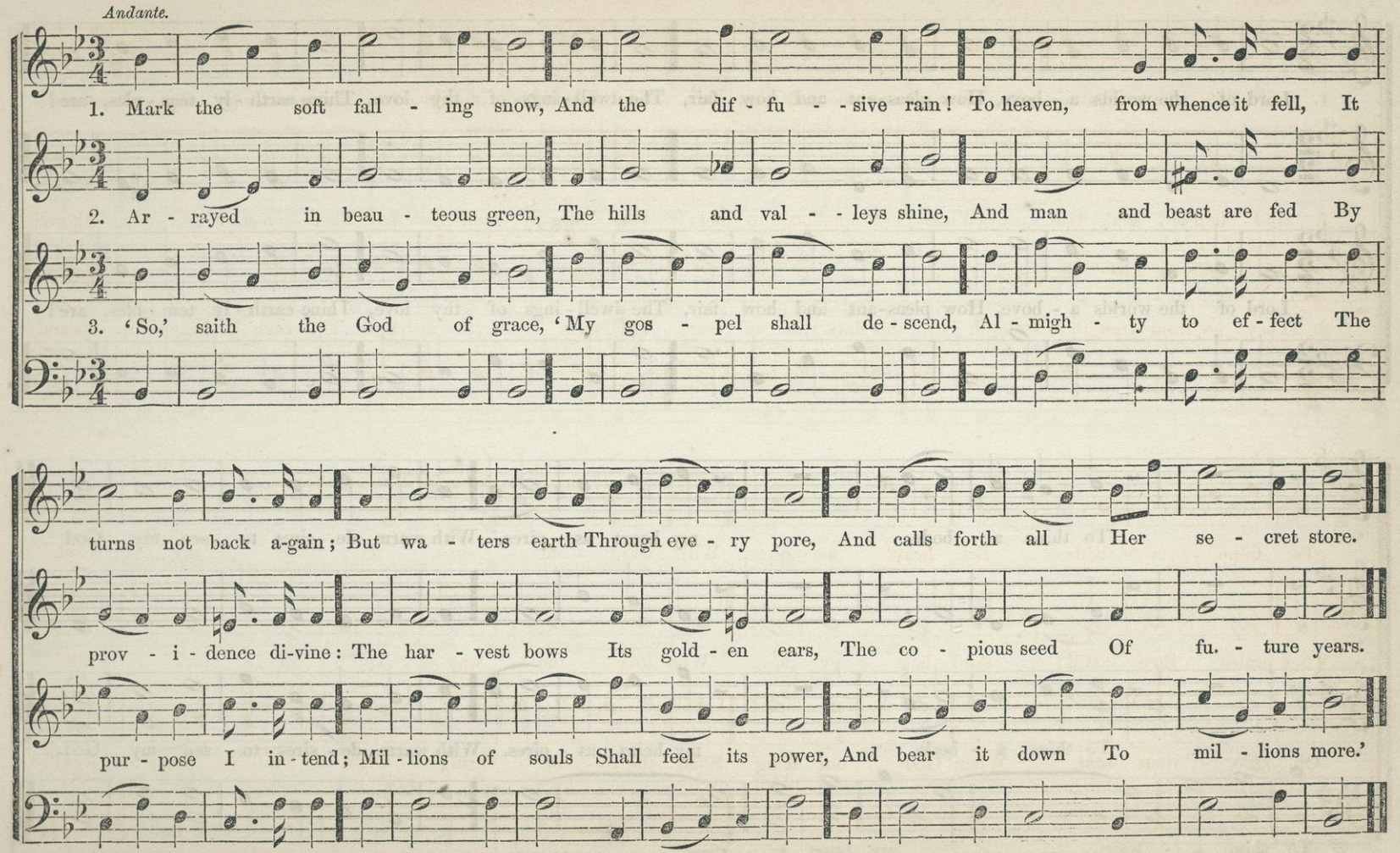


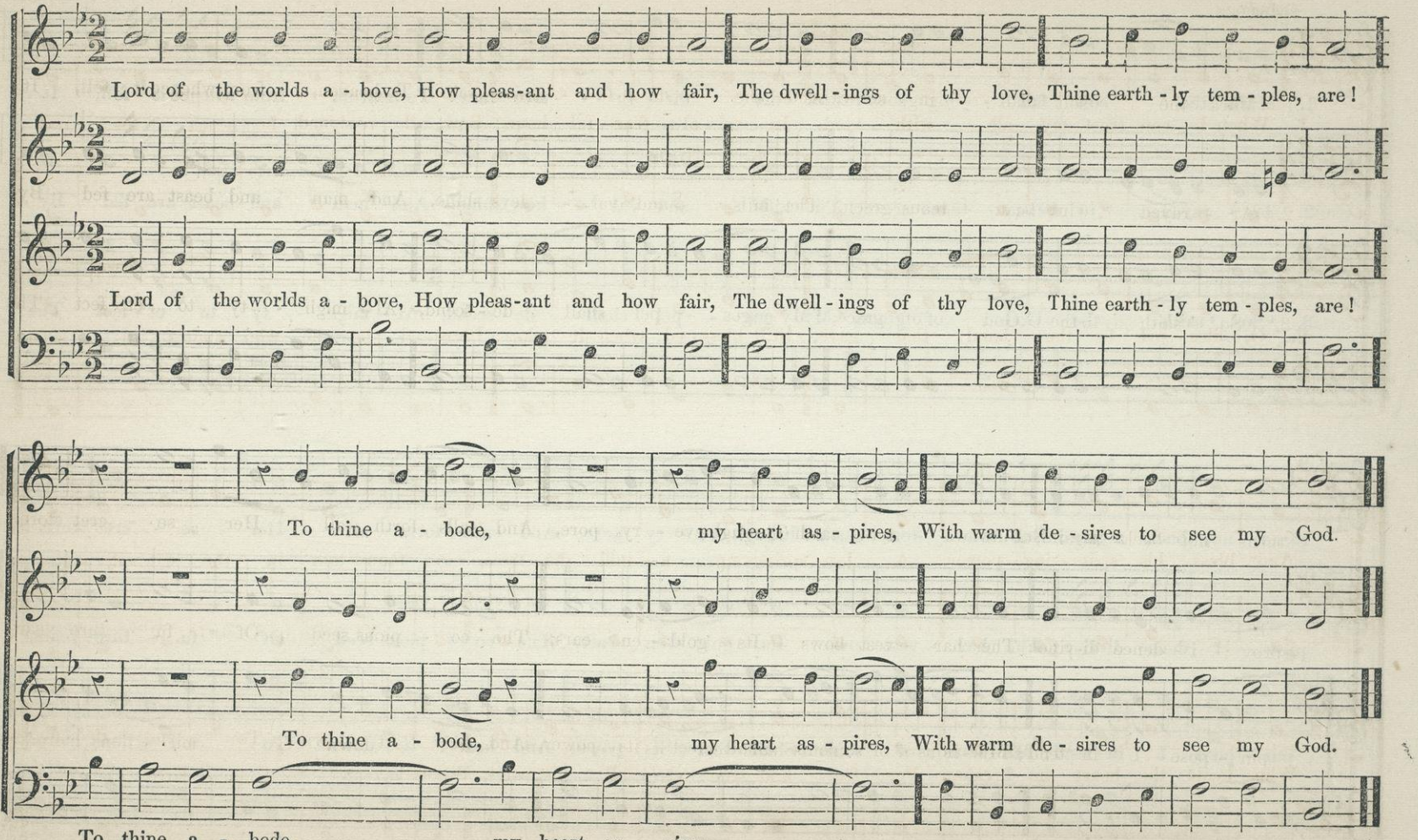

Allegro Resoluto.
1. Ye tribes of A - dam, join With heav'n, and earth, and seas, And of - fer notes di - vine To your Cre - a - tor's praise. Ye ho - ly
2. Thou sun, with dazzling rays, And moon that rules the night, Shine to your Maker's praise With stars of twinkling light. His pow'r de -
3. The shining worlds a - bove In glorious or - der stand; Or in swift courses move, By his supreme command. He spake the
throng,..... Of an - gels bright, Of an - gels bright, In worlds of light, In worlds of light Be - gin the song.
Ye ho - ly throng,
clare, His pow'rs de - clare, Ye floods on high,.... Ye floods on high, And clouds that fly, And clouds that fly In empty air.
word, He spake the word, And all their frame.... And all their frame, From noth-ing came, From noth-ing came To praise the Lord.

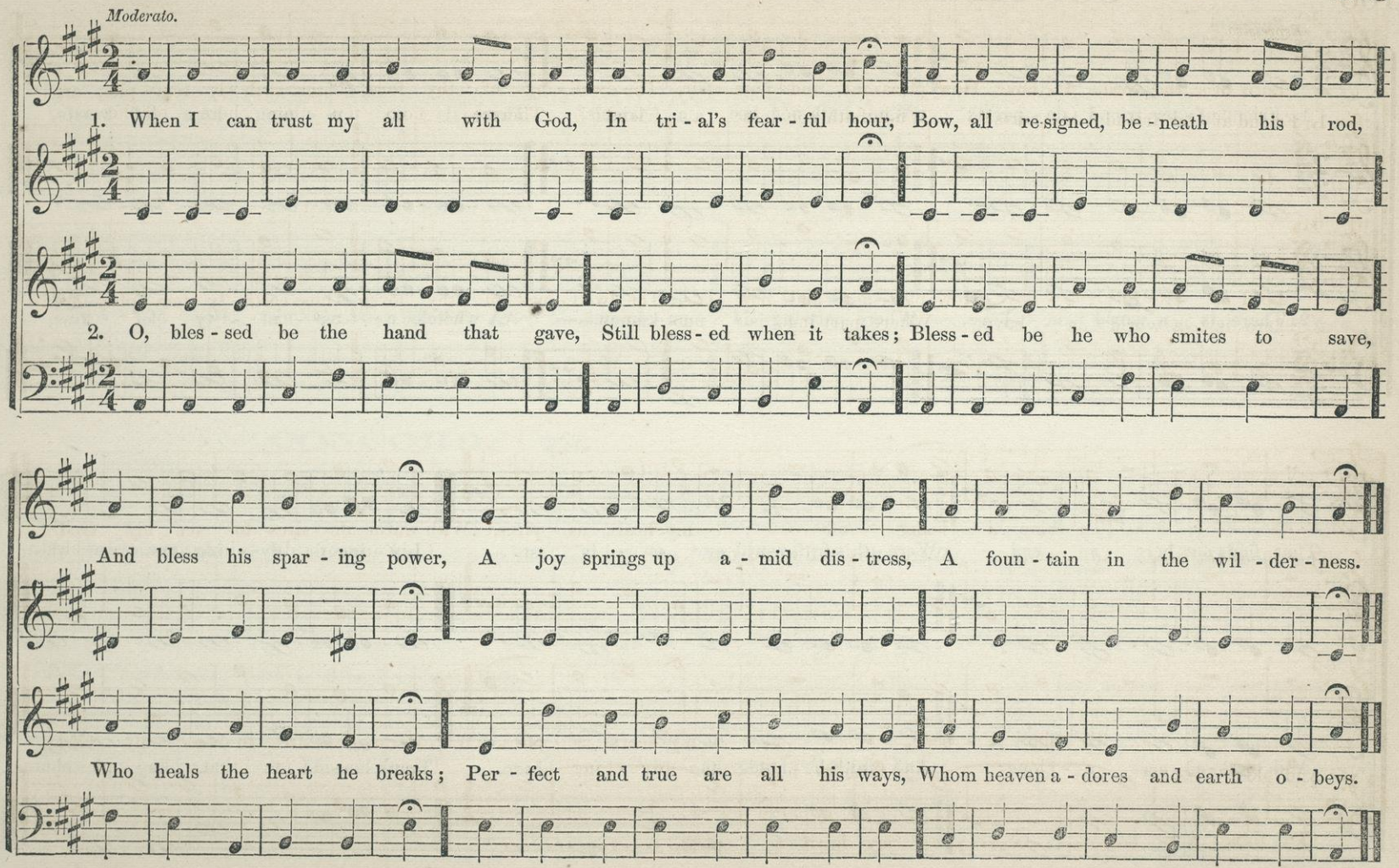
CLAREMONT H. M.

Allegro.



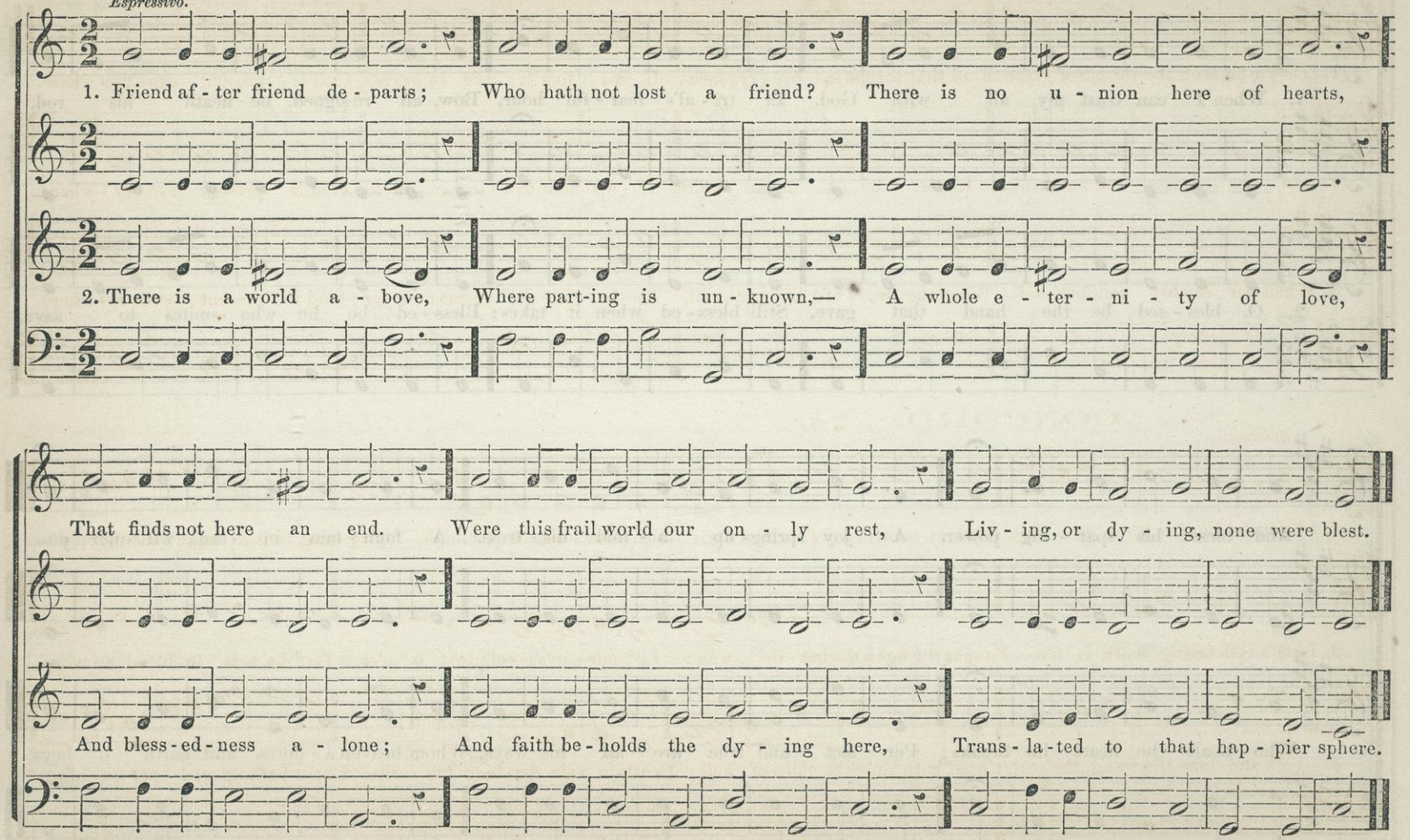

Andante.
1. Mark the soft fall - ing snow, And the dif - fu - - sive rain! To heaven, from whence it fell, It
2. Ar - rayed in beau - teous green, The hills and val - - leys shine, And man and beast are fed By
3. 'So,' saith the God of grace, 'My gos - pel shall de - scend, Al - migh - ty to ef - fect The
turns not back a-gain; But wa - ters earth Through eve - ry pore, And calls forth all Her se - cret store.
prov - i - dence di-vine: The har - vest bows Its gold - en ears, The co - pious seed Of fu. - ture years.
pur - pose I in - tend; Mil - lions of souls Shall feel its power, And bear it down To mil - lions more.'


Lord of the worlds a - bove, How pleas-ant and how fair, The dwell - ings of thy love, Thine earth - ly tem - ples, are!
Lord of the worlds a - bove, How pleas-ant and how fair, The dwell - ings of thy love, Thine earth - ly tem - ples, are!
To thine a - bode, my heart as - pires, With warm de - sires to see my God.
To thine a - bode, my heart as - pires, With warm de - sires to see my God.
To thine a - bode..... my heart as - pires,.....


Moderato.
1. When I can trust my all with God, In tri - al's fear - ful hour, Bow, all re-signed, be - neath his rod,
2. O, bles - sed be the hand that gave, Still bless - ed when it takes; Bless - ed be he who smites to save,
And bless his spar - ing power, A joy springs up a - mid dis - tress, A foun - tain in the wil - der - ness.
Who heals the heart he breaks; Per - fect and true are all his ways, Whom heaven a - dores and earth o - beys.

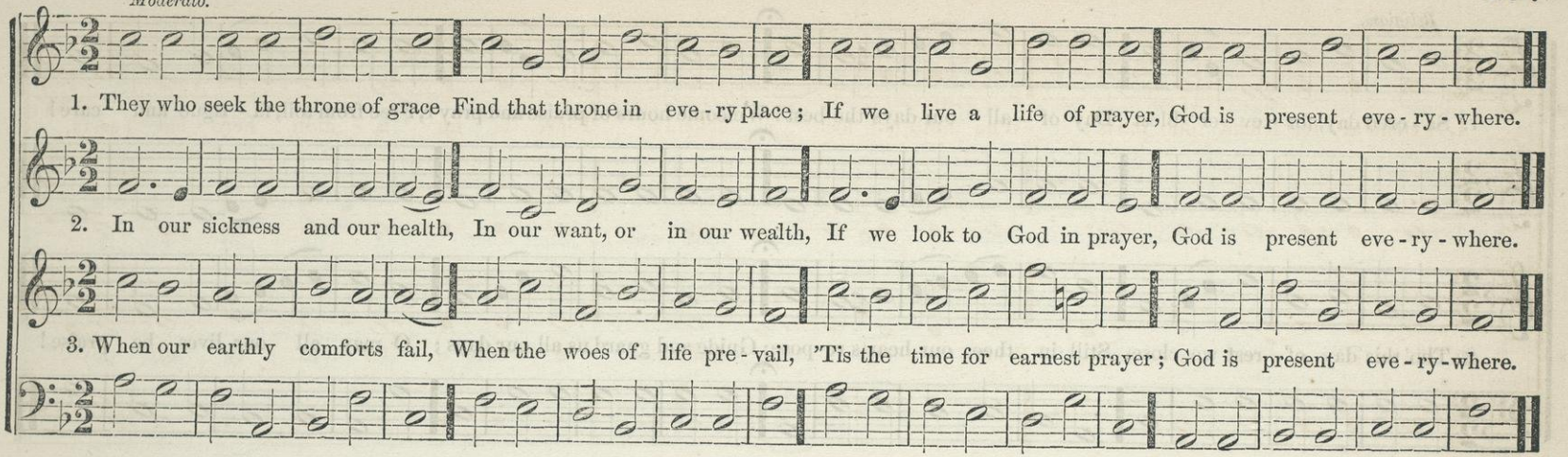
CONTEMPLATION. S. H. M.

Espressivo.



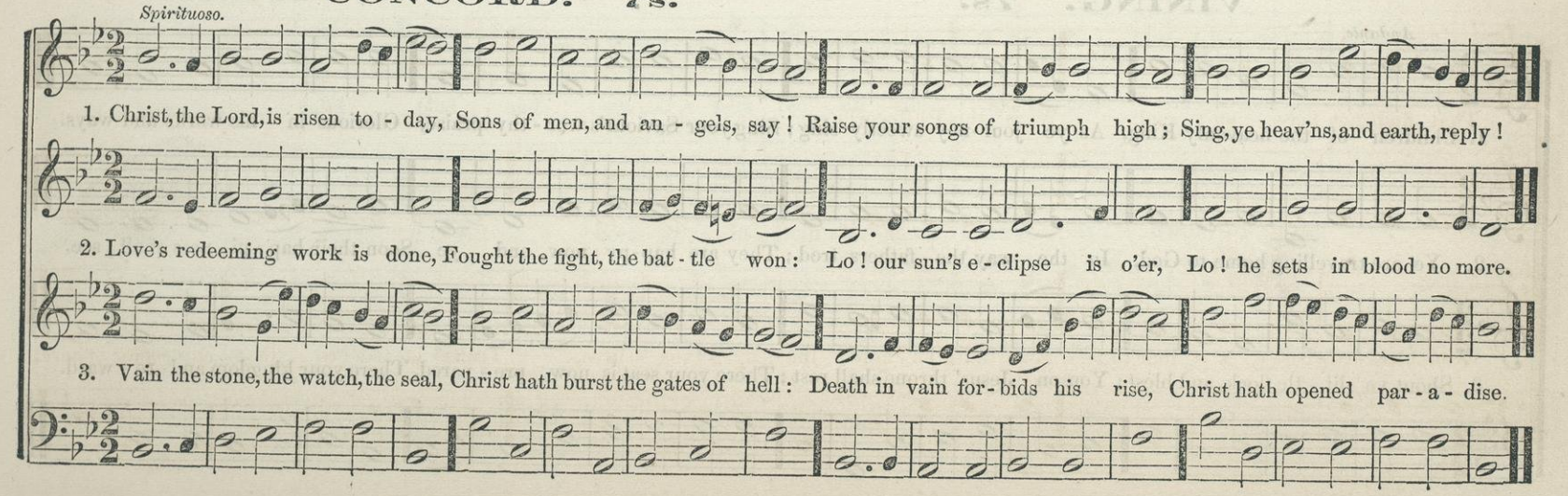
SWIFTVILLE. 7s.

Moderato.



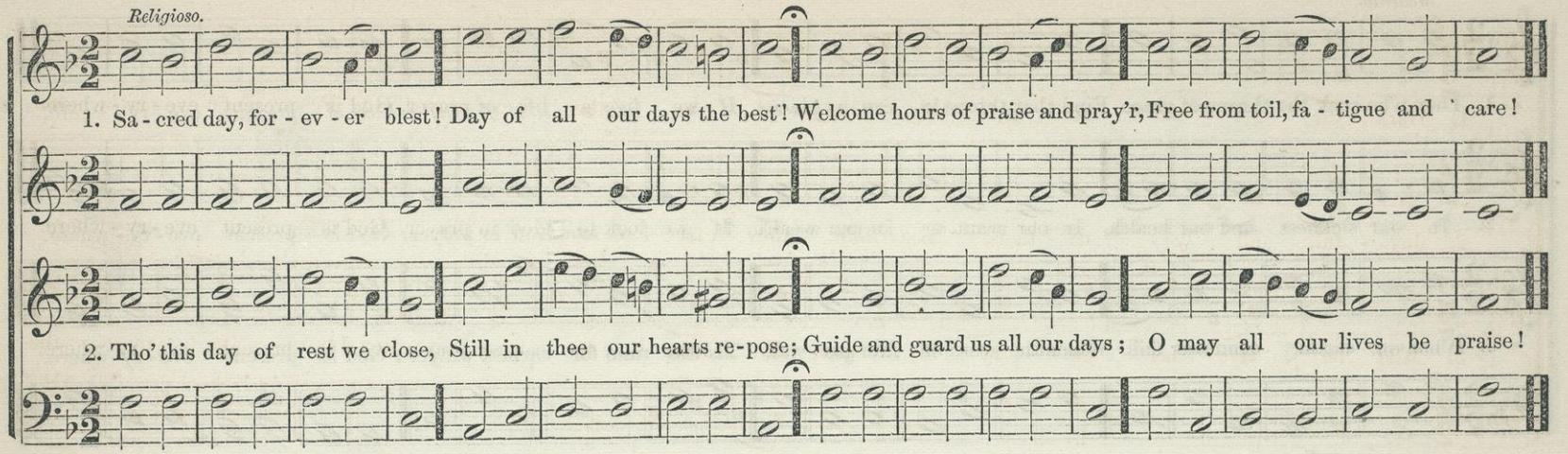
CONCORD. 7s.

Spirituoso.



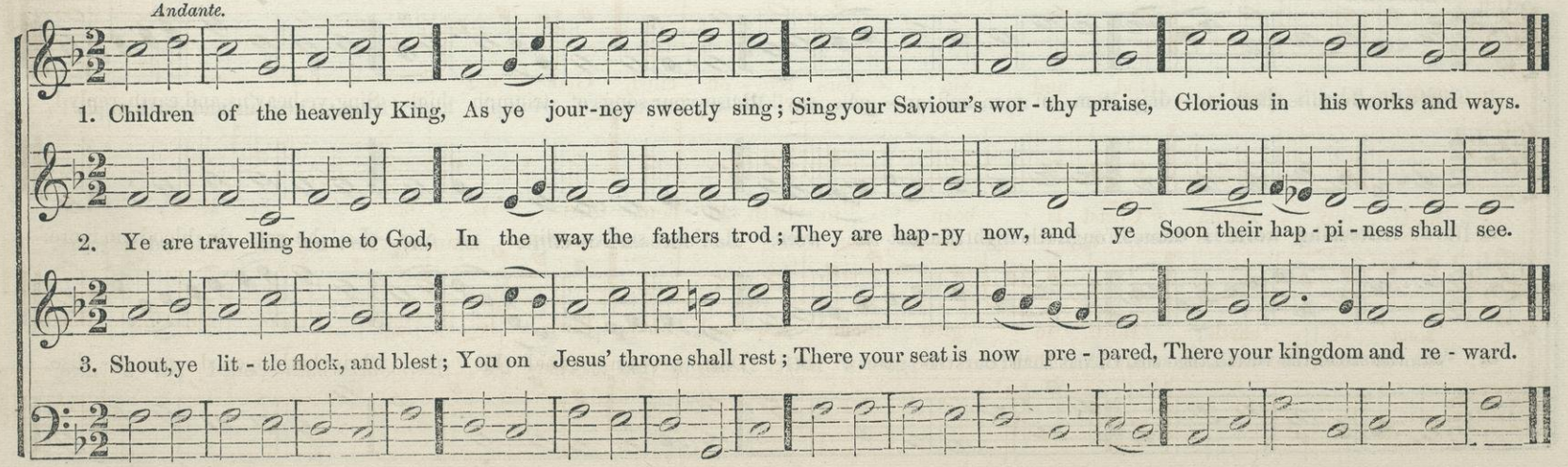
DEVA. 7s.

WEBER.

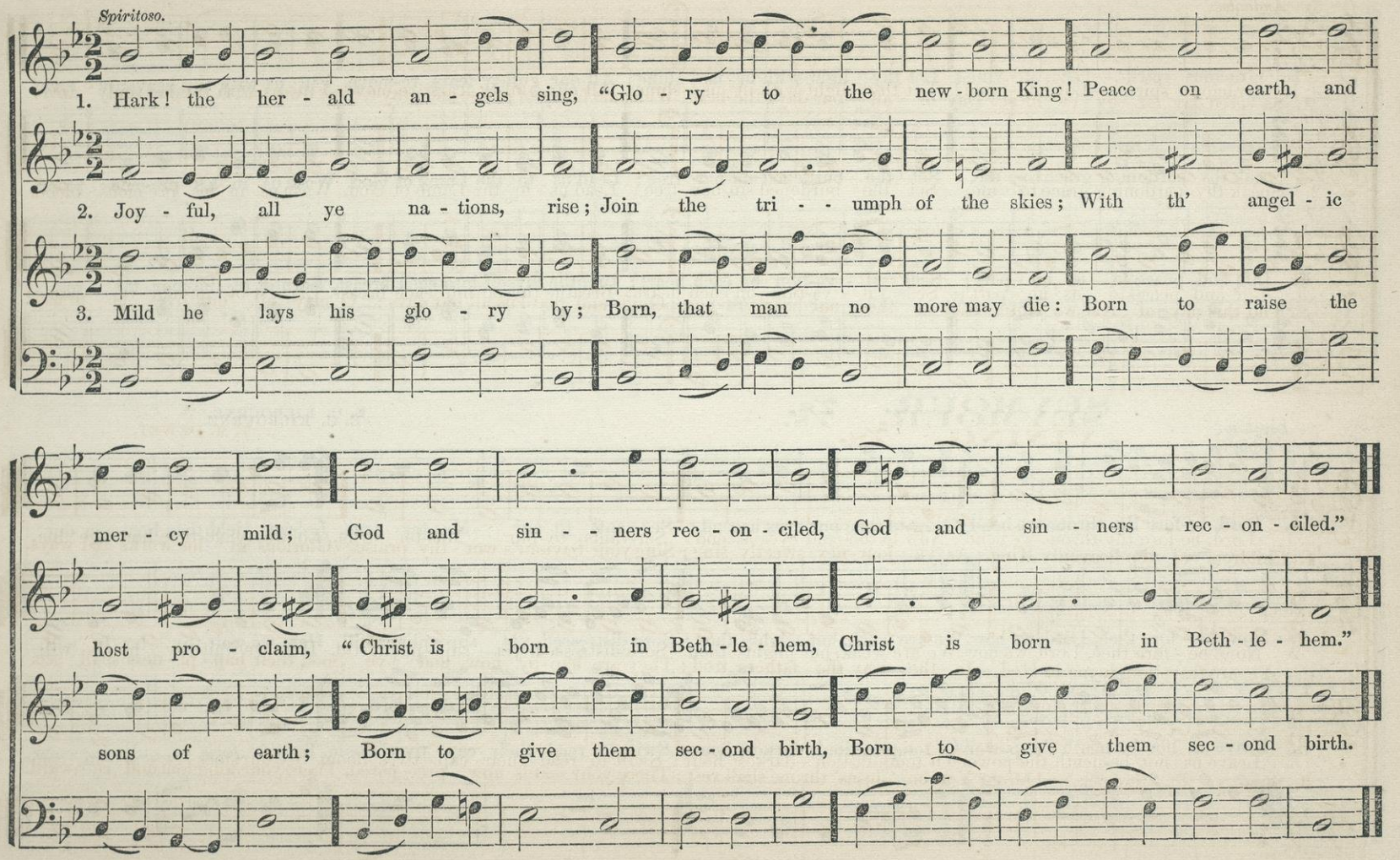


VINING. 7s.

T. M. DEWEY.

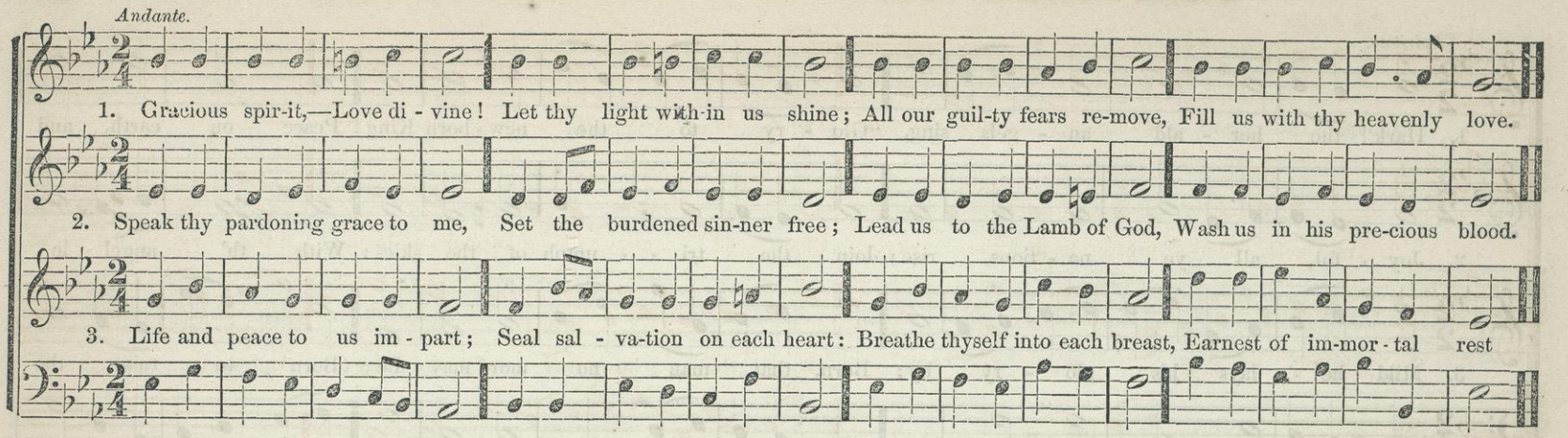


FOXVILLE. 7s.


Spiritoso.
1. Hark! the her - ald an - gels sing, "Glo - ry to the new - born King! Peace on earth, and
2. Joy - ful, all ye na - tions, rise; Join the tri - - umph of the skies; With th' angel - ic
3. Mild he lays his glo - ry by; Born, that man no more may die: Born to raise the
mer - cy mild; God and sin - - ners rec - on - ciled, God and sin - ners rec - on - ciled."
host pro - claim, "Christ is born in Beth - le - hem, Christ is born in Beth - le - hem."
sons of earth; Born to give them sec - ond birth, Born to give them sec - ond birth.

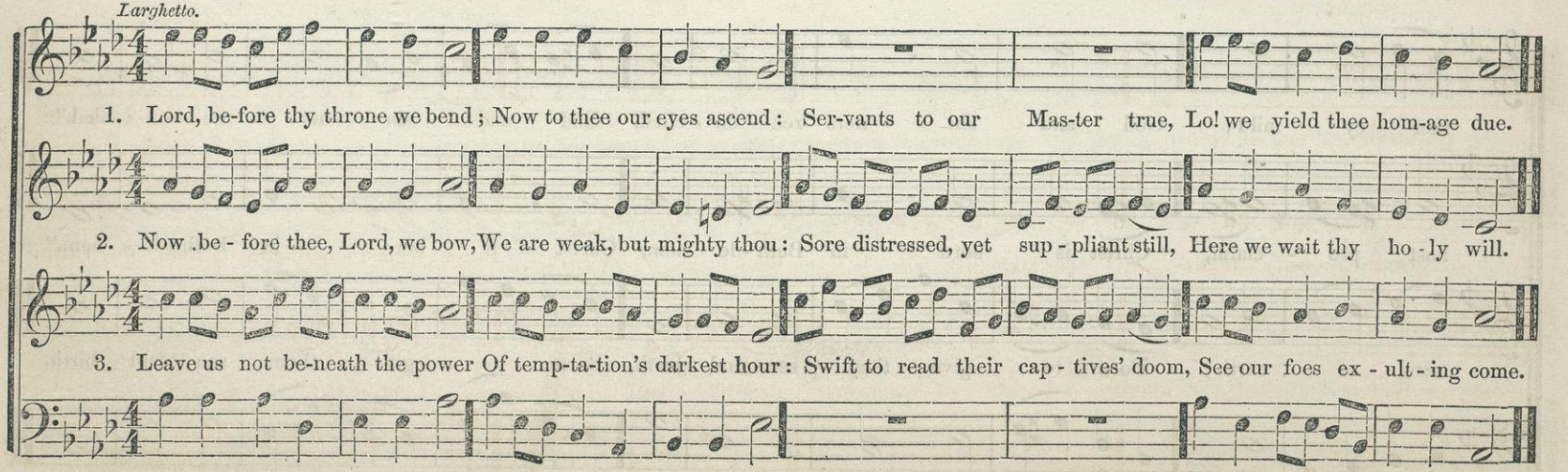
GORHAM. 7s.

E. C. KILBOURNE.



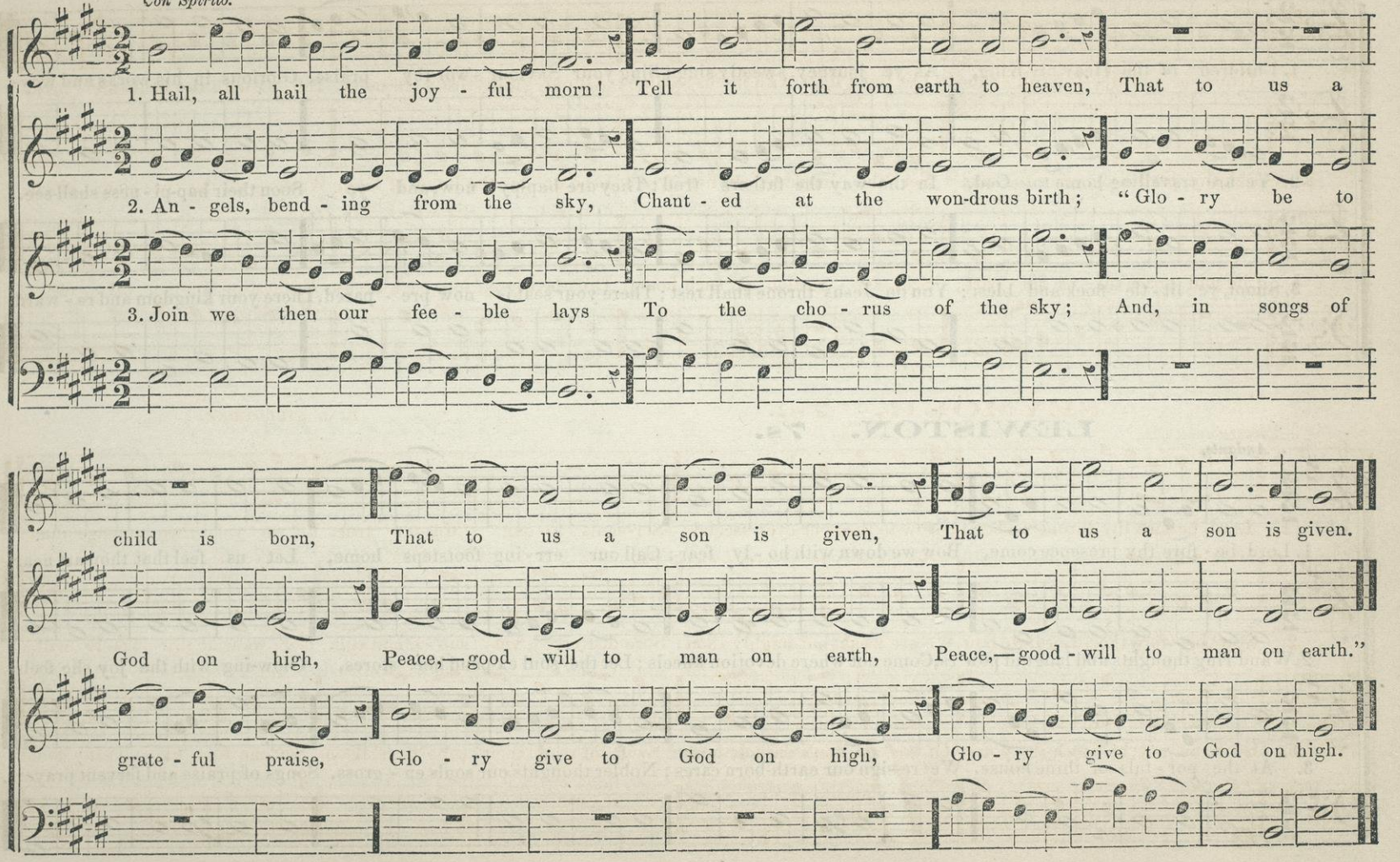
SEYMOUR. 7s.

E. C. KILBOURNE.



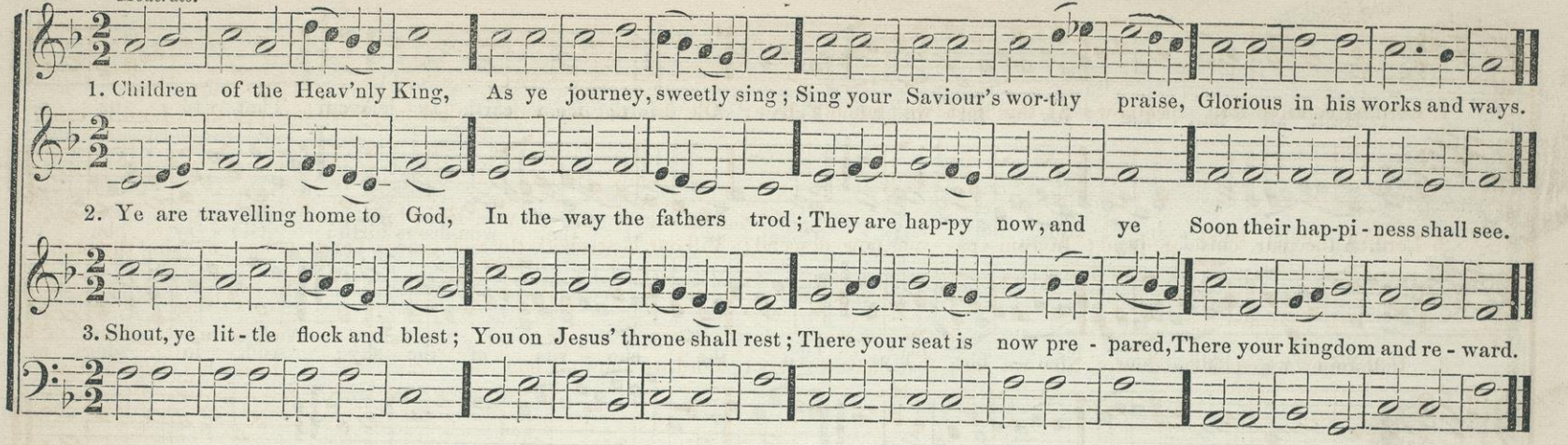
DANVERS. 7s.

Con Spirito.



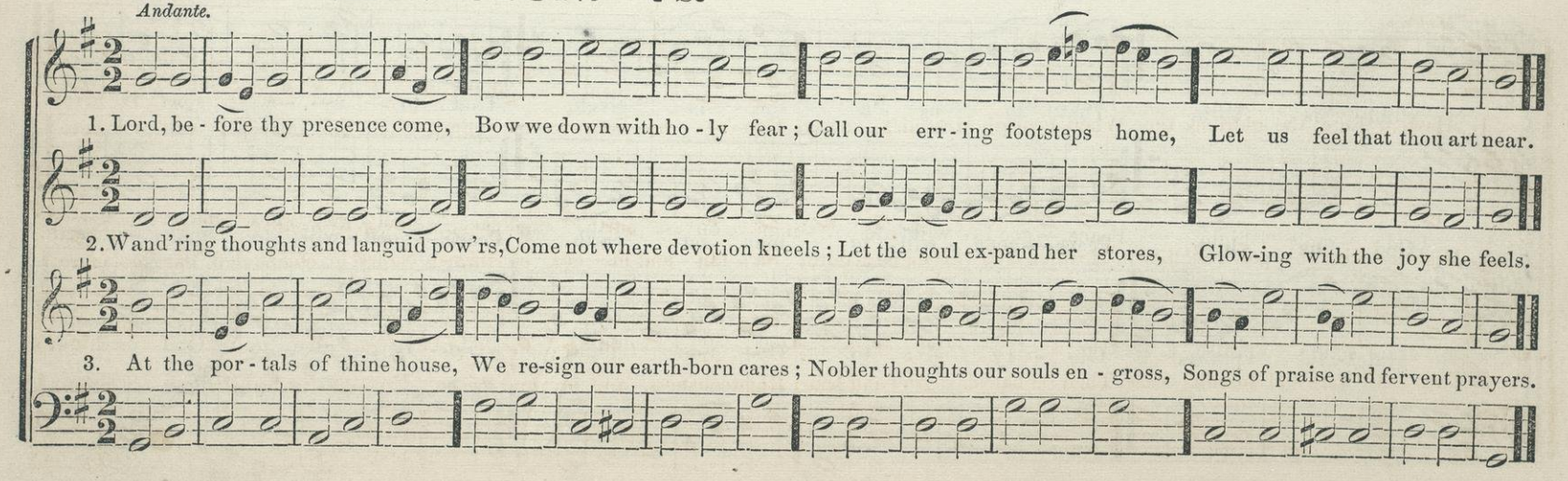
RAWSONVILLE. 7s.

Moderato.

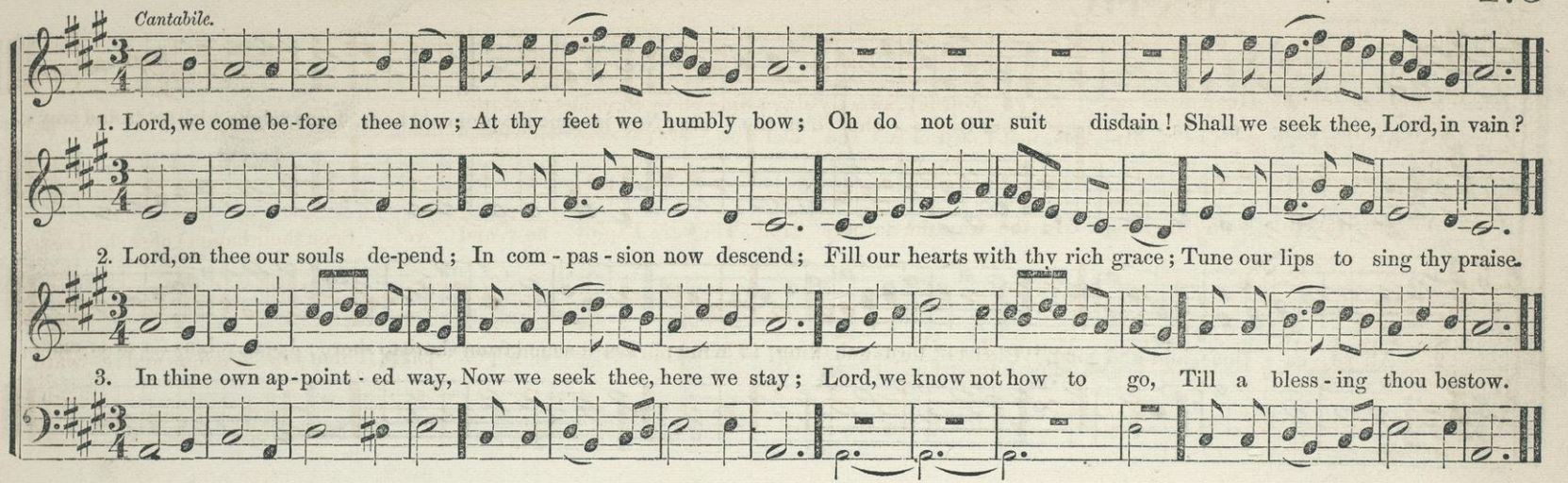


LEWISTON. 7s.

Andante.

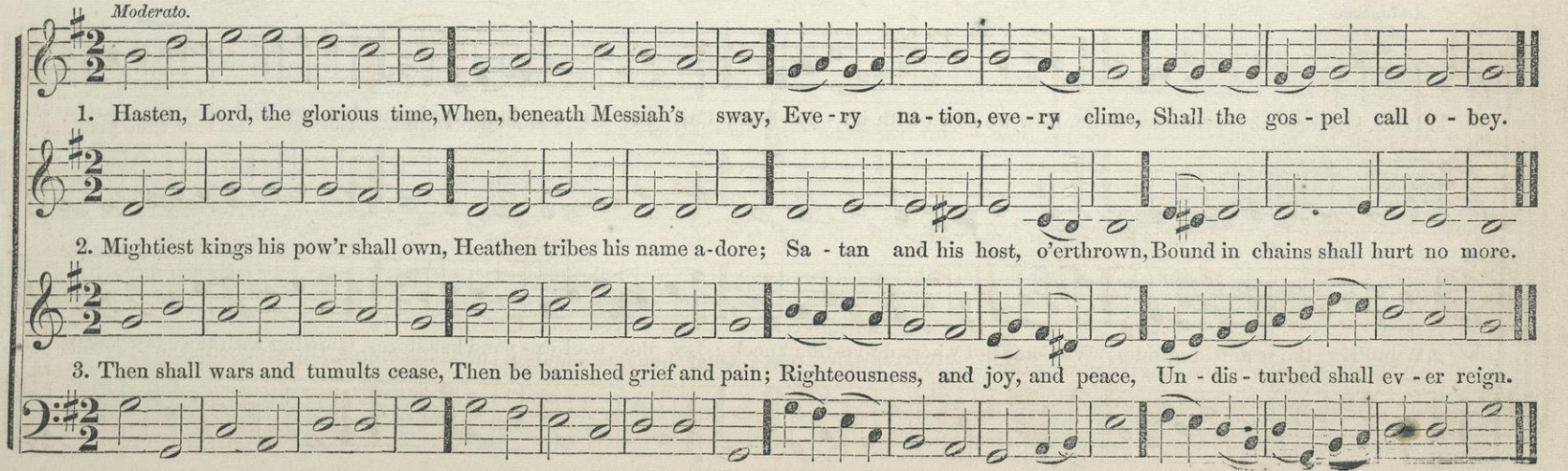


WALTHAM. 7s.



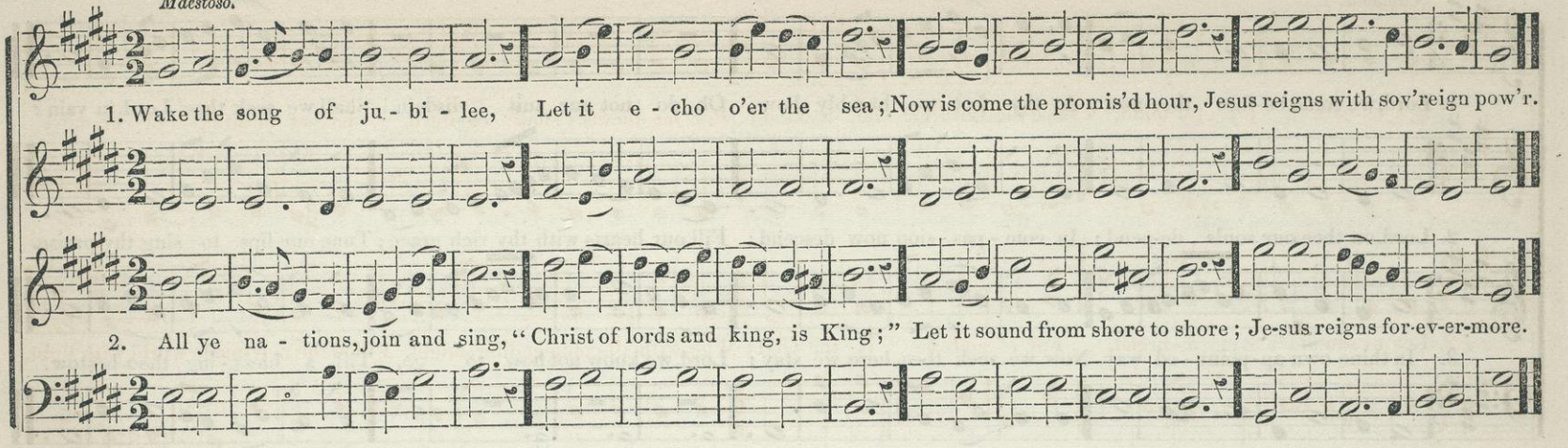
SAVANNAH. 7s.

ALFRED ARTHUR.



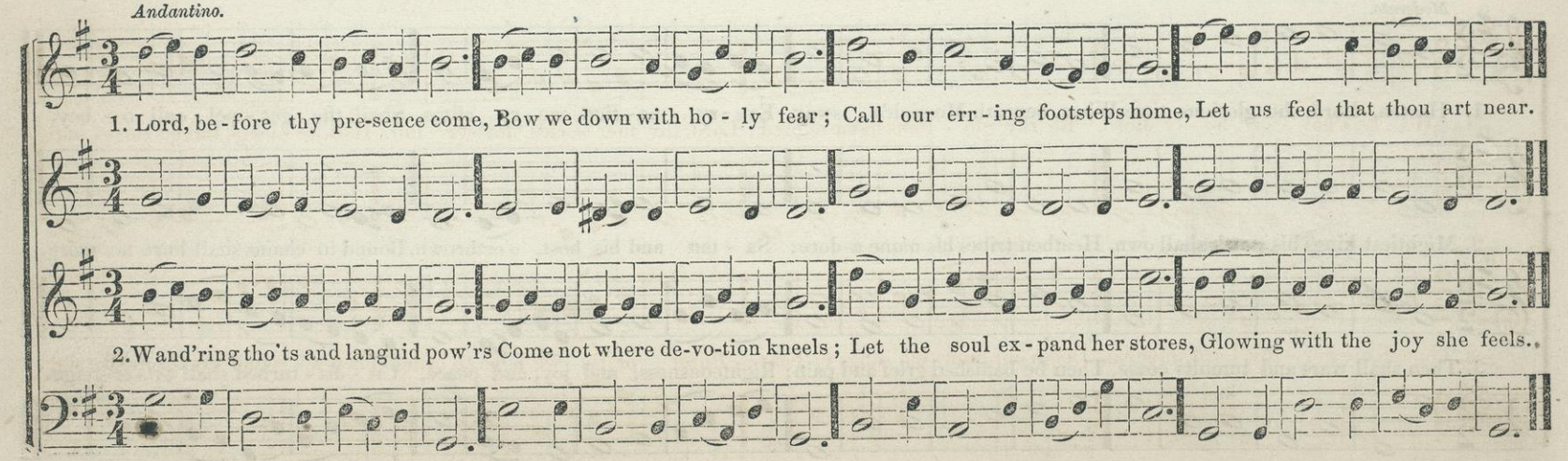
BATH. 7s.

Maestoso.

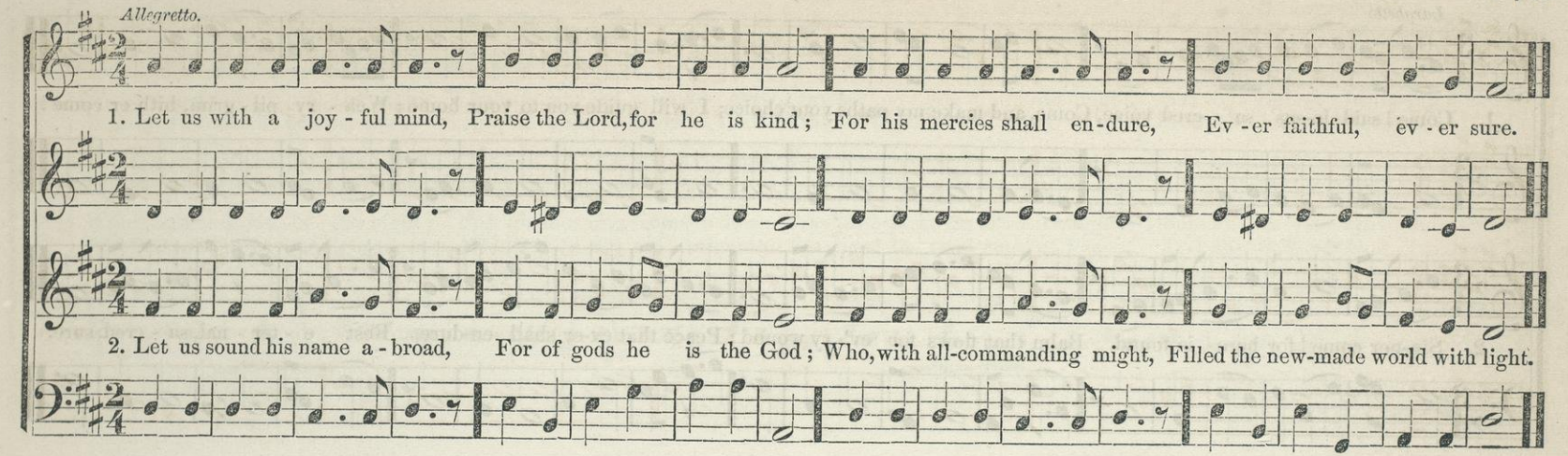


MONTREAL. 7s.

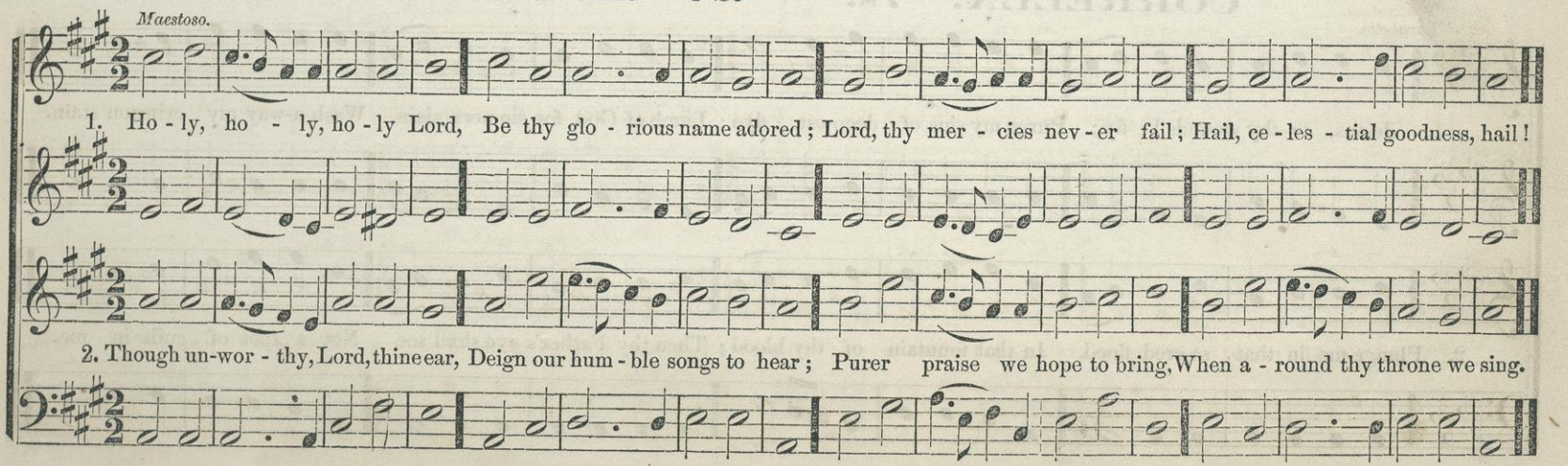
Andantino.



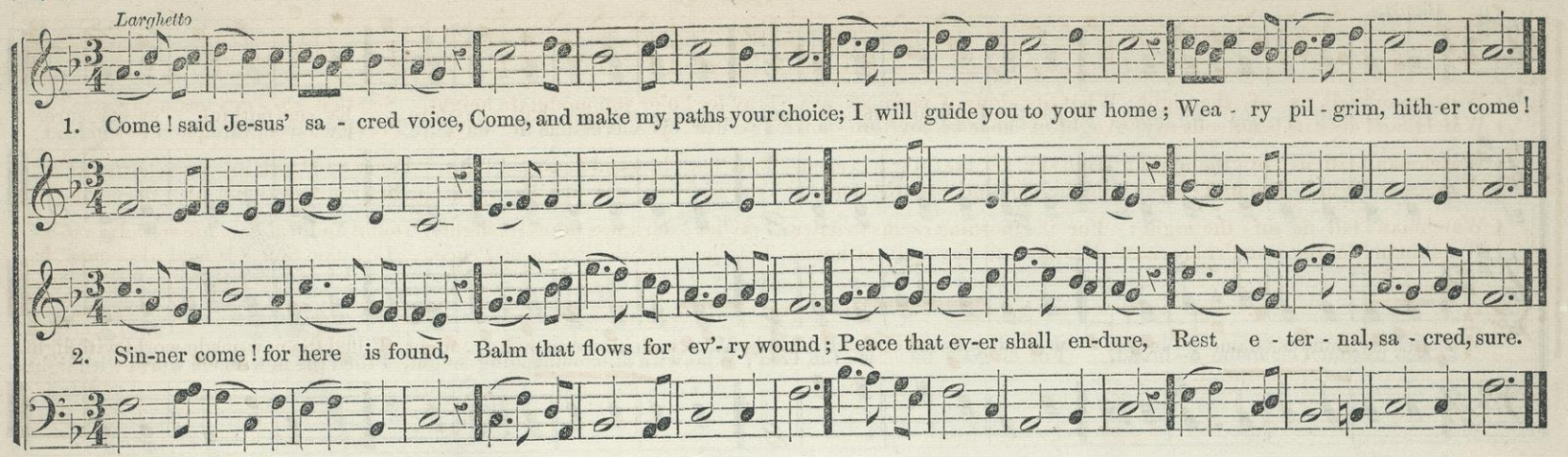
EDES. 7s.



BARCELONA. 7s.

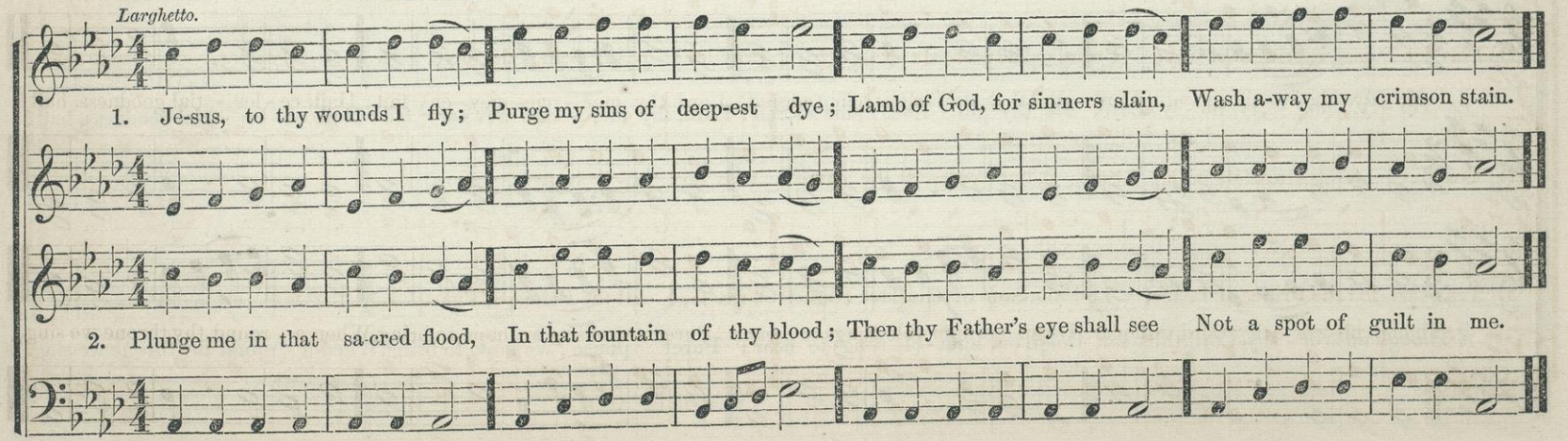


JEWETT. 7s.



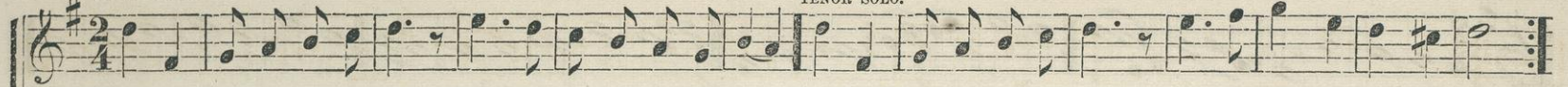
CORRELLA. 7s.

BELLINI.



"Watchman! tell us of the Night." 7s.

TREBLE SOLO. TENOR SOLO.



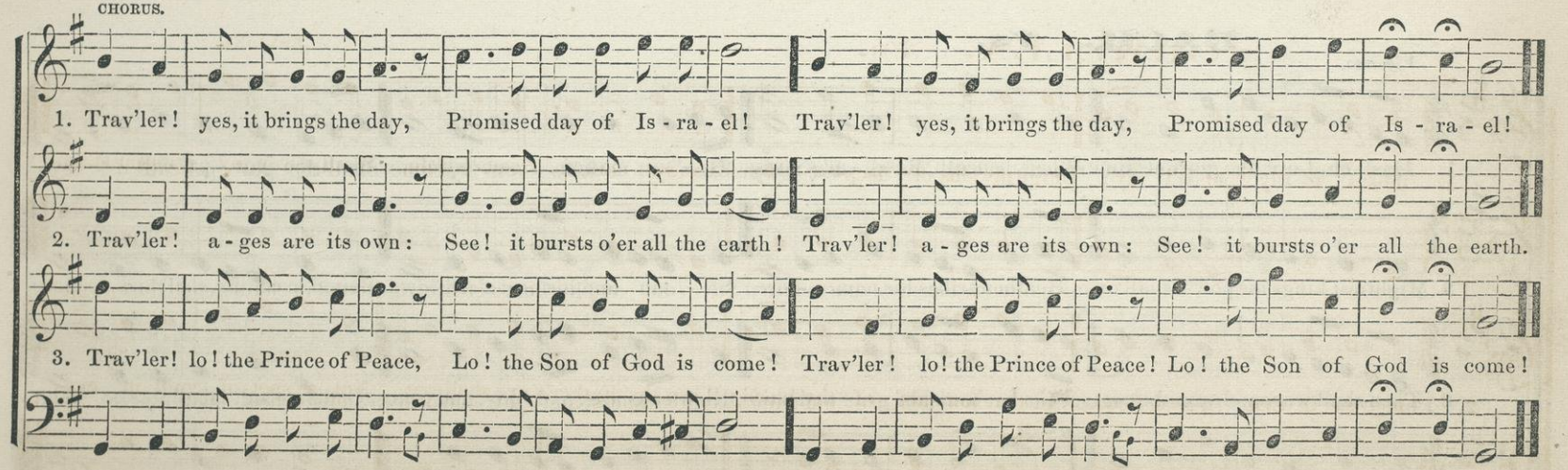
1. { Watchman! tell us of the night; What its signs of promise are. Trav'ler! o'er yon mountain height, See that glo - ry - beam-ing star!
   { Watchman! does its beauteous ray Aught of hope or joy fore - tell? Trav'ler! yes, it brings the day, Promised day of Is - ra - el!

2. { Watchman! tell us of the night; High - er yet that star as - cends. Trav'ler! bless-ed-ness and light, Peace and truth its course portends.
   { Watchman! will its beams a - lone Gild the spot that gave them birth? Trav'ler! a - ges are its own: See! it bursts o'er all the earth.

3. { Watchman! tell us of the night; For the morning seems to dawn. Trav'ler! darkness takes its flight, Doubt and ter - ror are withdrawn.
   { Watchman! let thy wand'rings cease, Hie thee to thy qui - et home. Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come!

INSTRUMENT.

CHORUS.



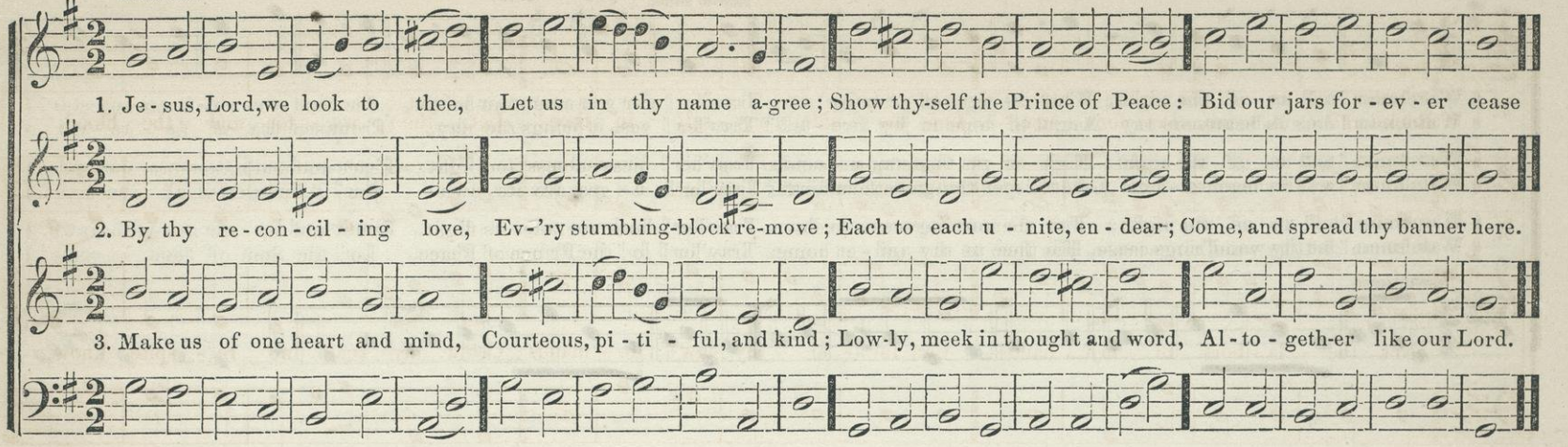
1. Trav'ler! yes, it brings the day, Promised day of Is - ra - el! Trav'ler! yes, it brings the day, Promised day of Is - ra - el!

2. Trav'ler! a - ges are its own: See! it bursts o'er all the earth! Trav'ler! a - ges are its own: See! it bursts o'er all the earth.

3. Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come! Trav'ler! lo! the Prince of Peace! Lo! the Son of God is come!

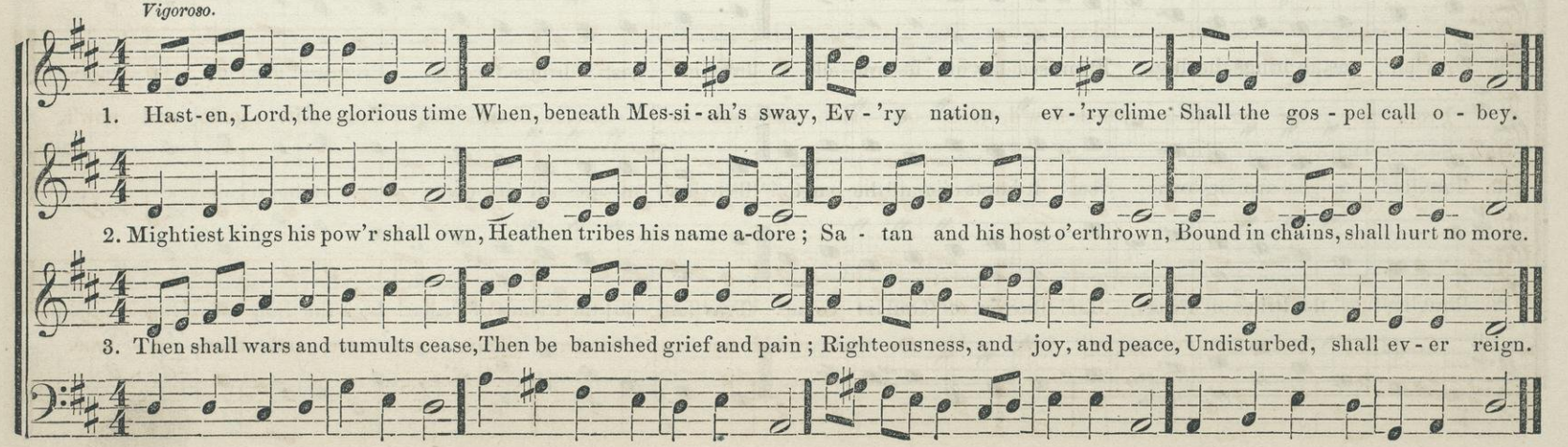
GRANNIS. 7s.

Moderato.

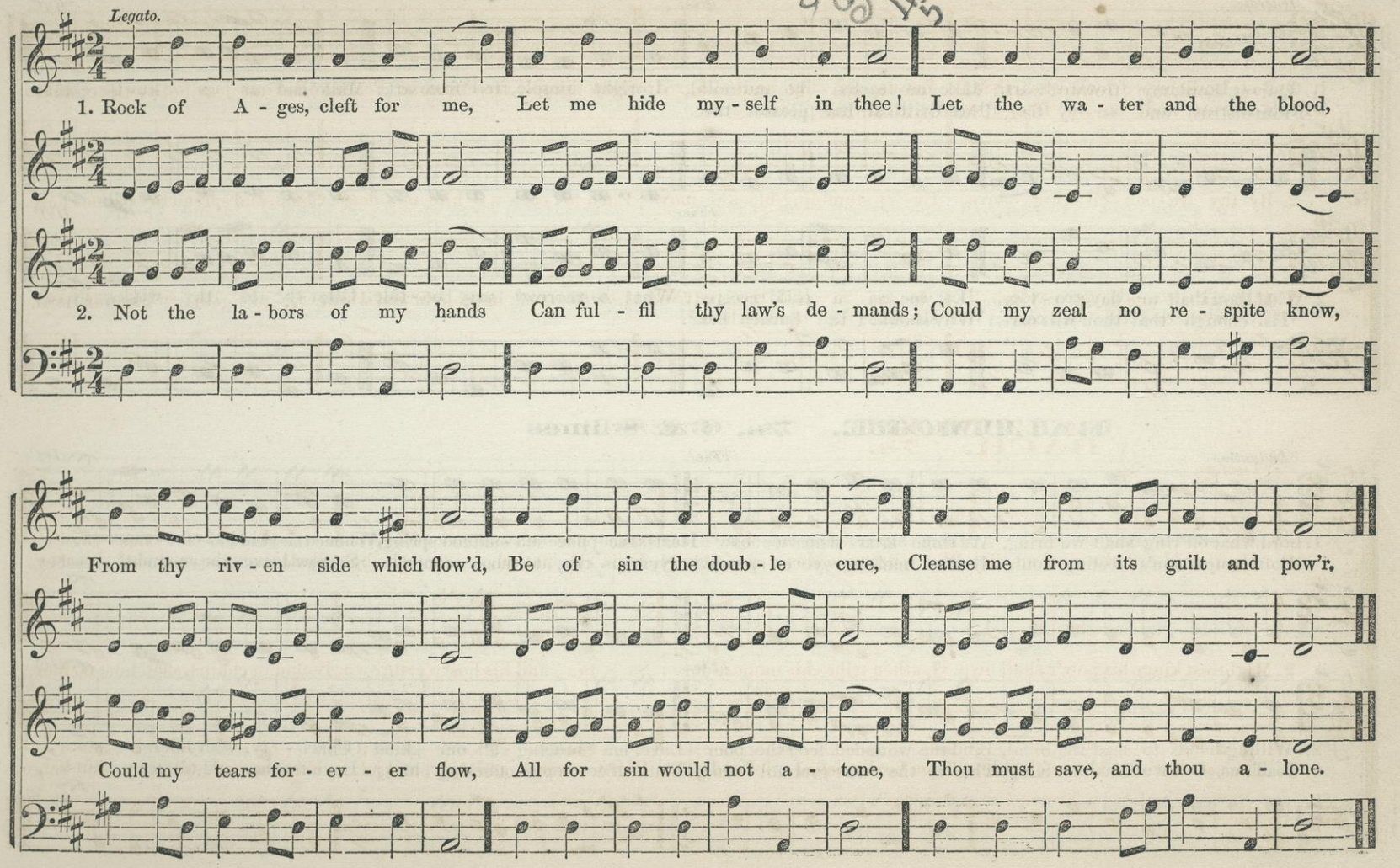


BACH. 7s.

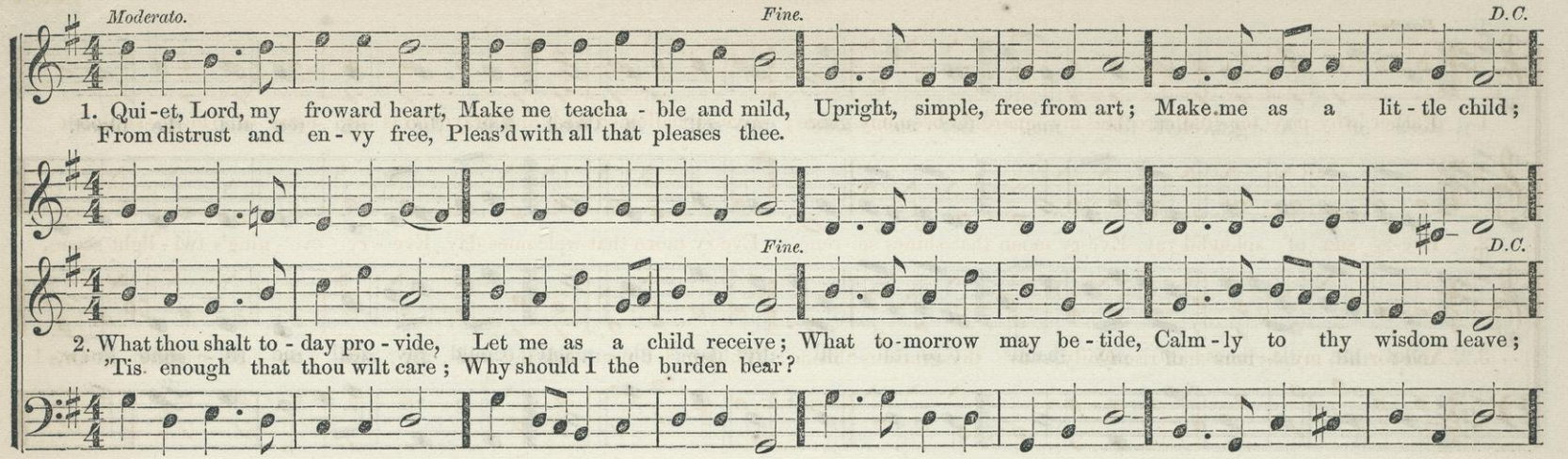
Vigoroso.



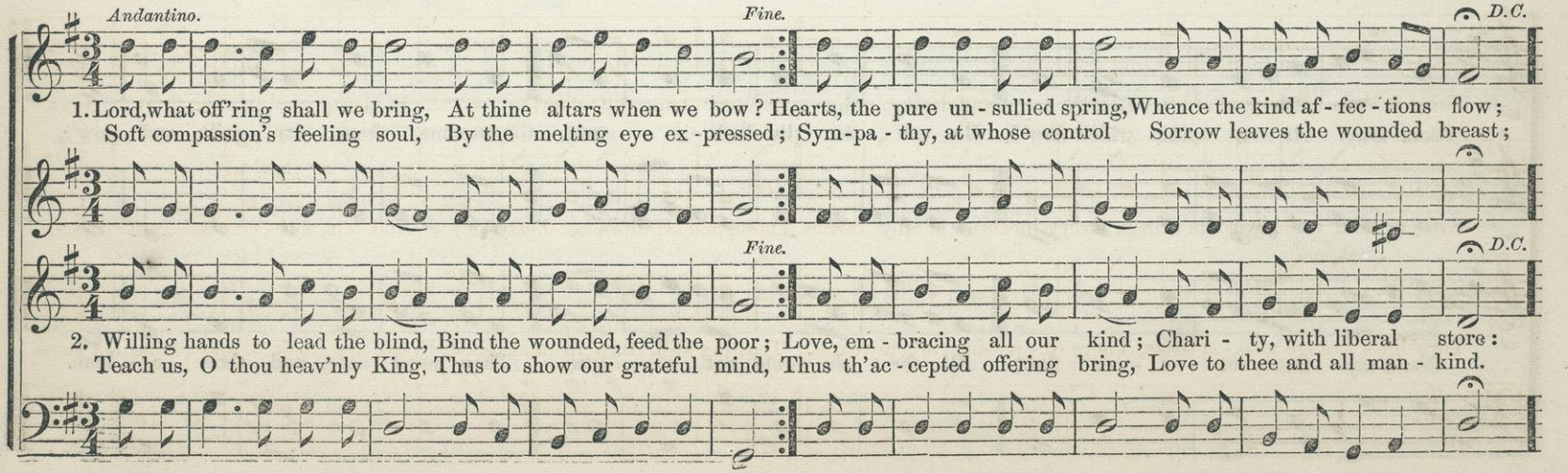
KEOKUCK. 7s. 6 lines.

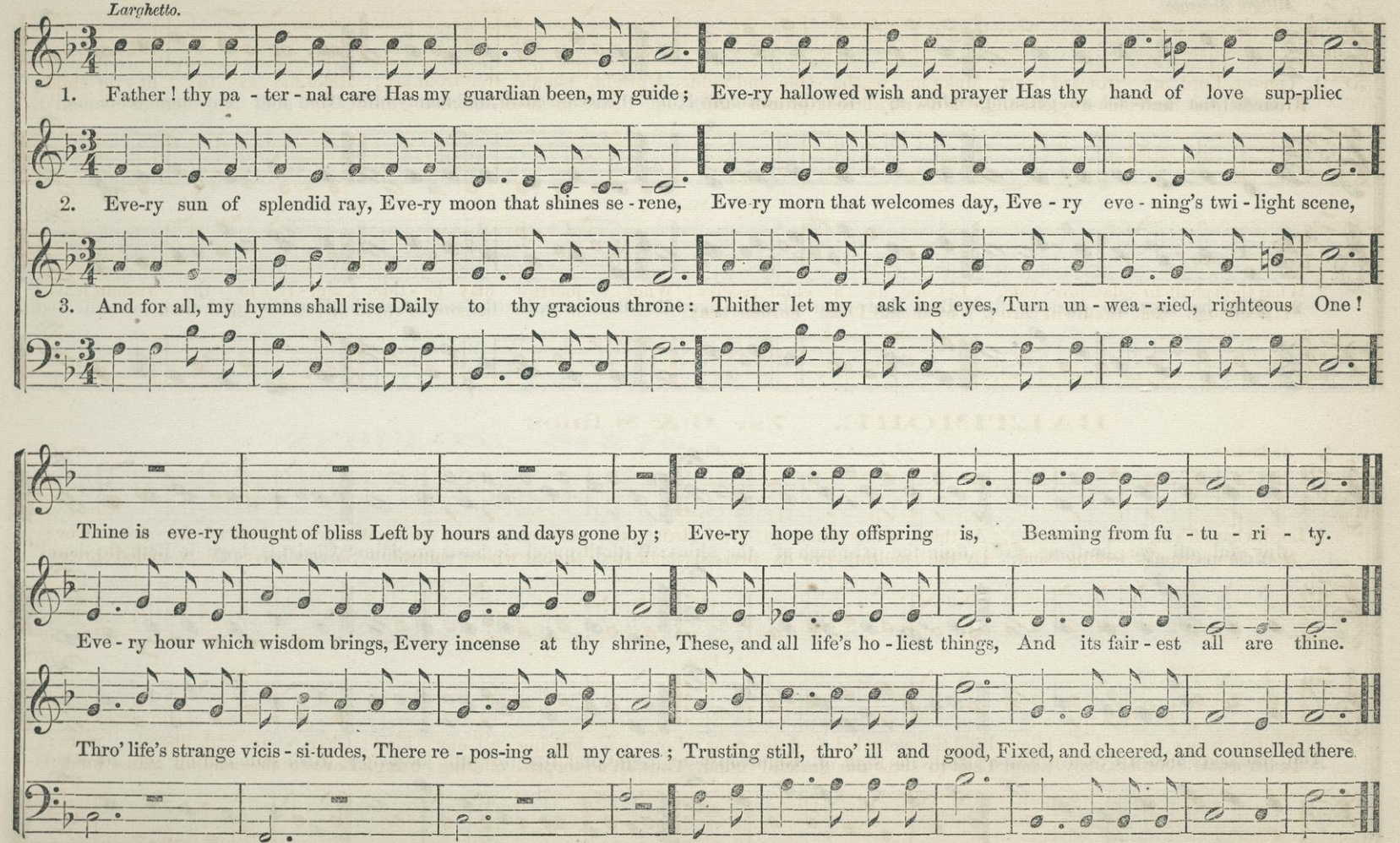


HANDEL. 7s. 6 lines.



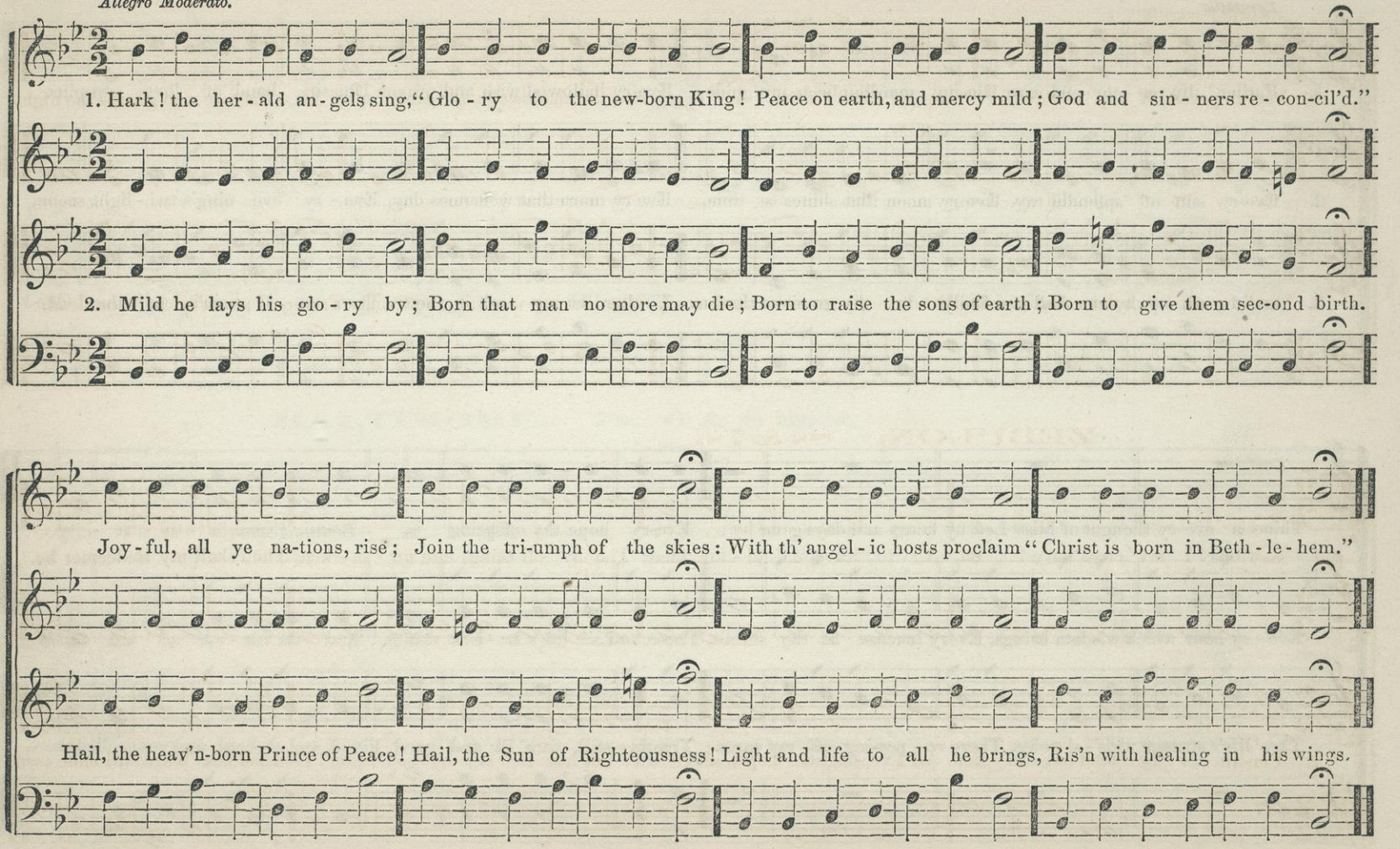
BALTIMORE. 7s, 6 & 8 lines




Larghetto.
1. Father! thy pa - ter - nal care Has my guardian been, my guide; Eve-ry hallowed wish and prayer Has thy hand of love sup-plied
2. Eve-ry sun of splendid ray, Eve-ry moon that shines se - rene, Eve-ry morn that welcomes day, Eve - ry eve - ning's twi - light scene,
3. And for all, my hymns shall rise Daily to thy gracious throne: Thither let my ask ing eyes, Turn un - wea - ried, righteous One!
Thine is eve-ry thought of bliss Left by hours and days gone by; Eve-ry hope thy offspring is, Beaming from fu - tu - ri - ty.
Eve - ry hour which wisdom brings, Every incense at thy shrine, These, and all life's ho - liest things, And its fair - est all are thine.
Thro' life's strange vicis - si-tudes, There re - pos-ing all my cares; Trusting still, thro' ill and good, Fixed, and cheered, and counselled there

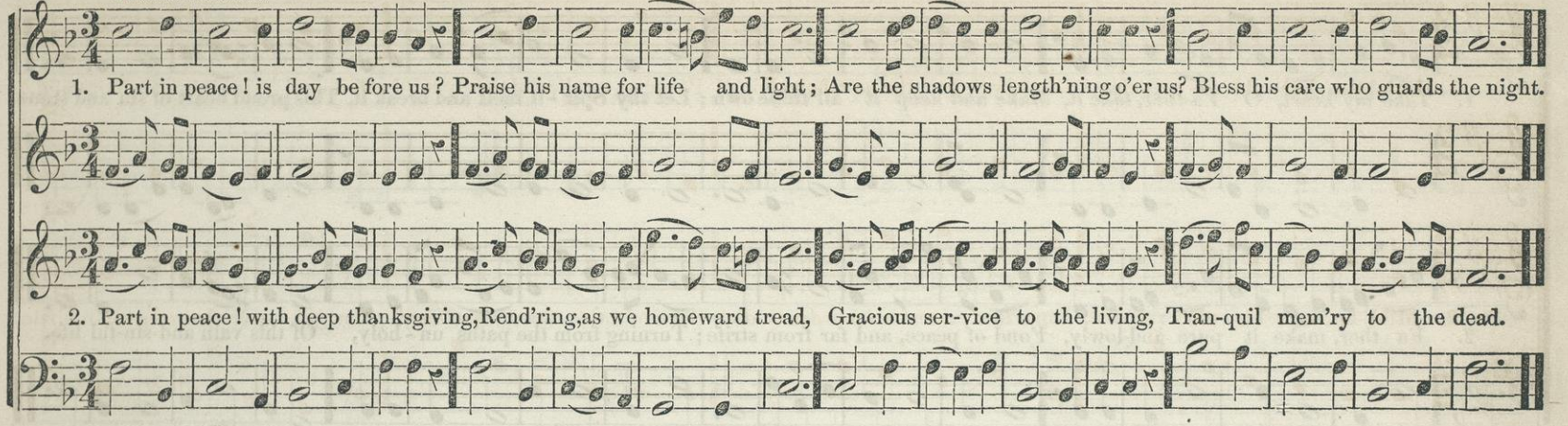
HERALD. 7s, 8 lines.

Allegro Moderato.



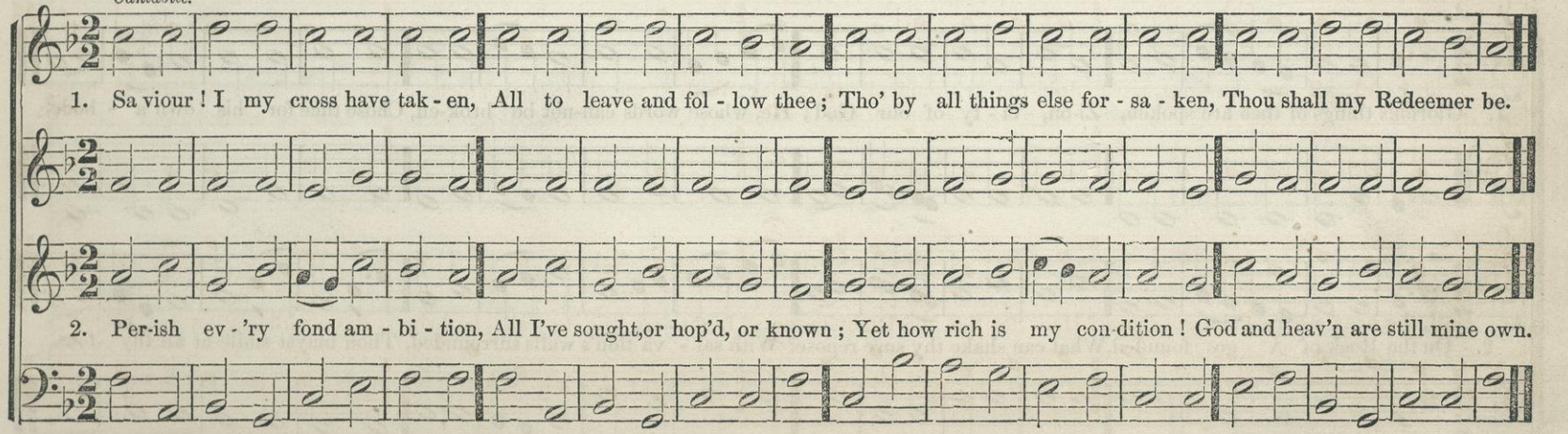
MACOMB. 8s & 7s.

Andante Cantabile.



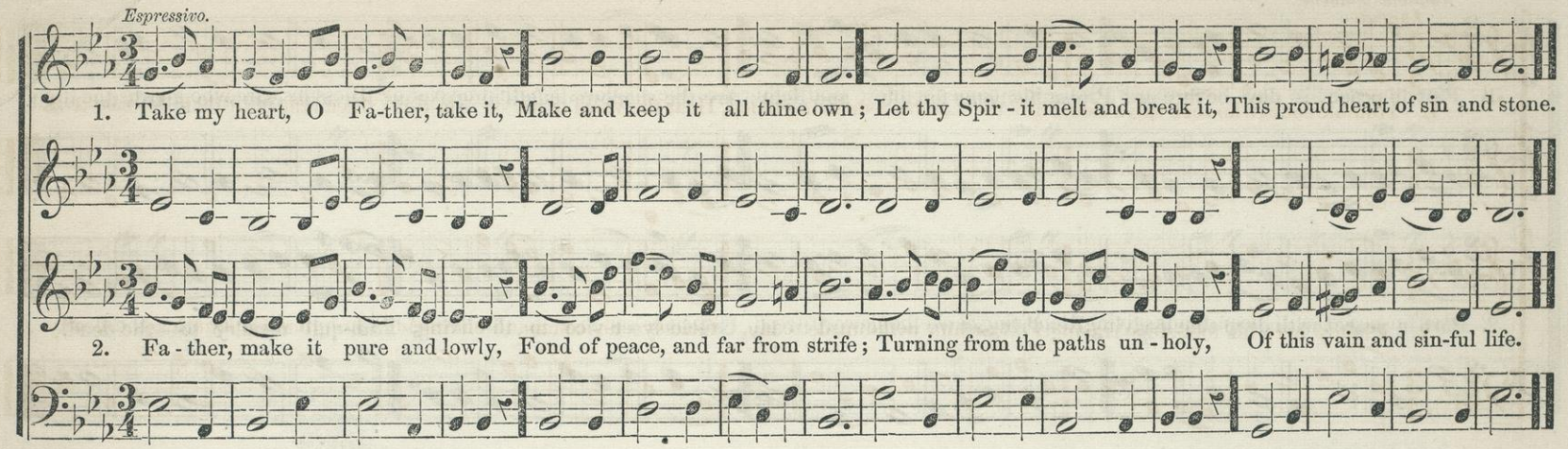
ZEBULON. 8s & 7s.

Cantabile.



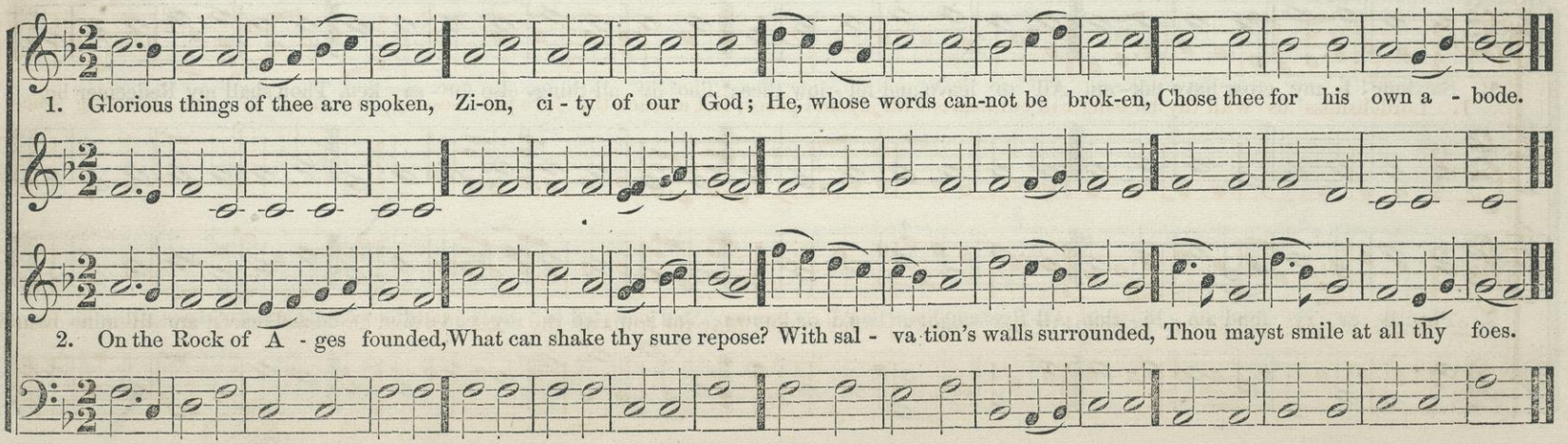
HUDSON. 8s & 7s.

MOZART.



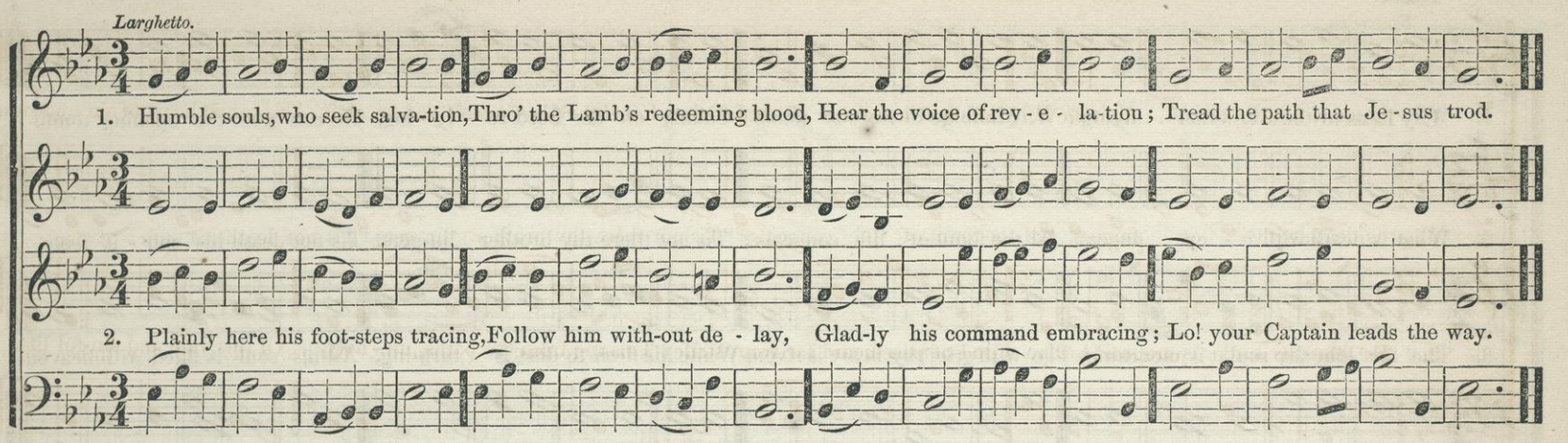
WORTHING. 8s & 7s.*

SCHULTZ.

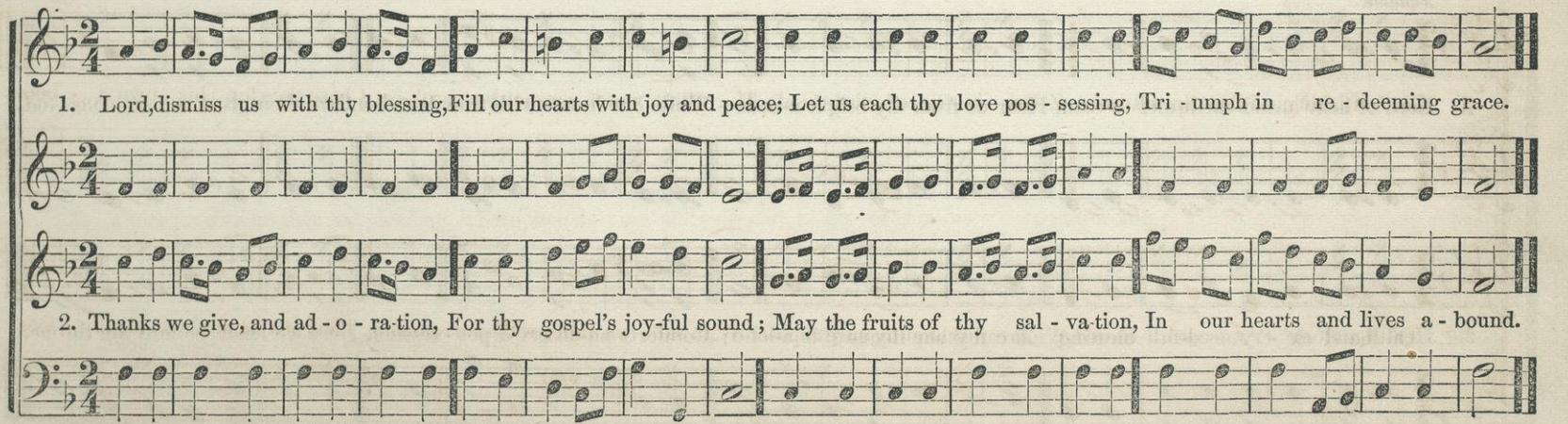


* Or six lines, by repeating last two lines.

FLORIDA. 8s & 7s.

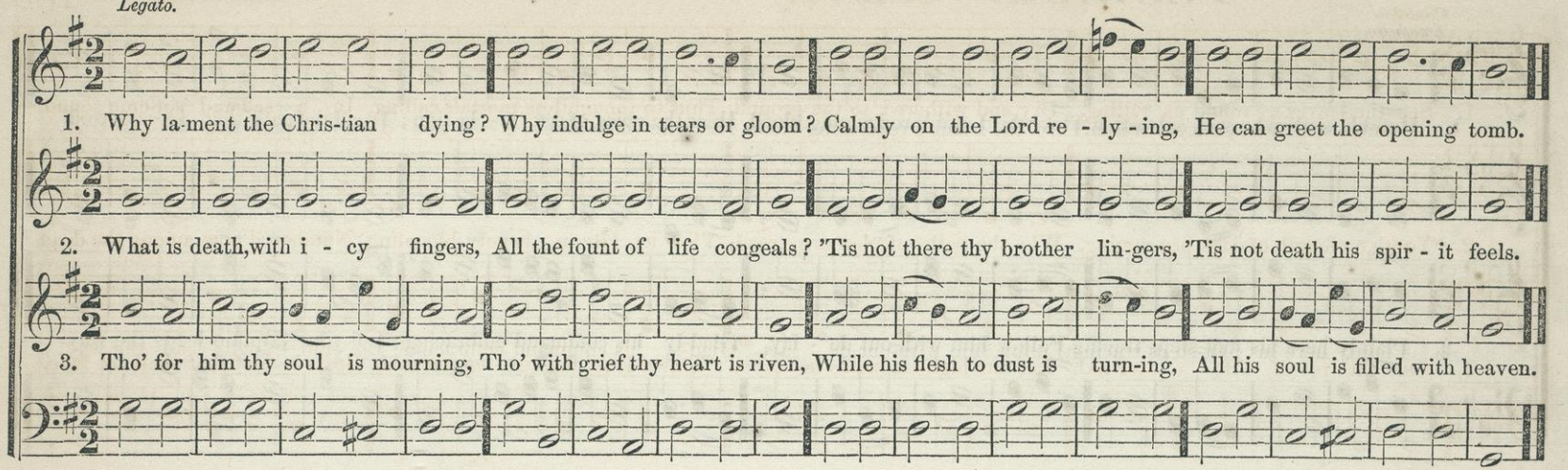


SICILIAN HYMN. 8s & 7s.



DINSMORE. 8s & 7s.

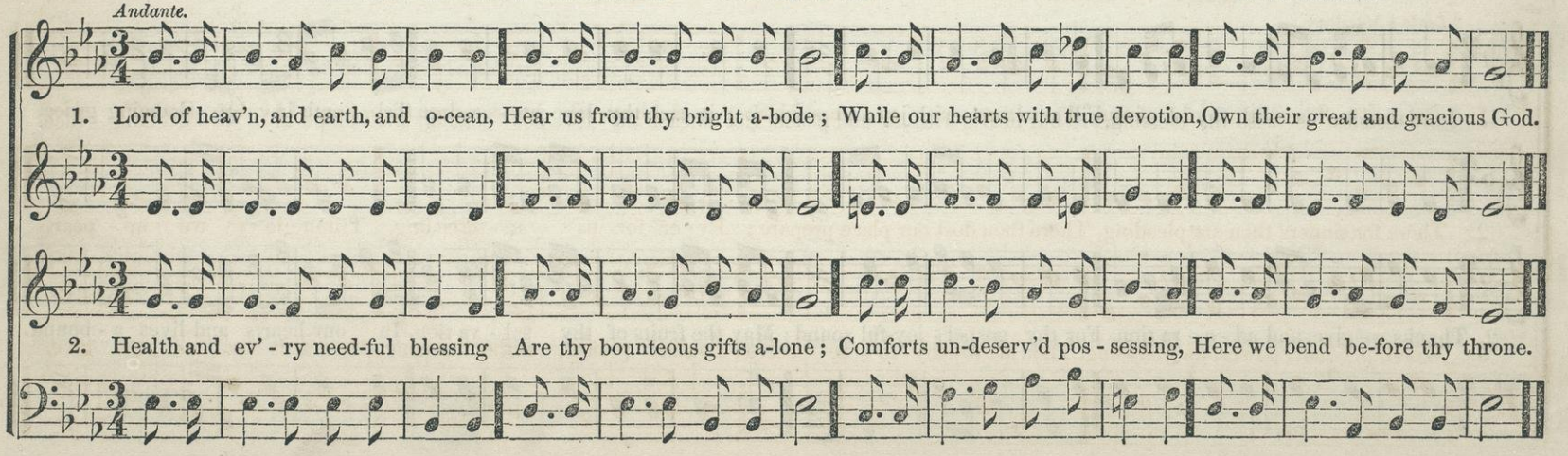
Legato.



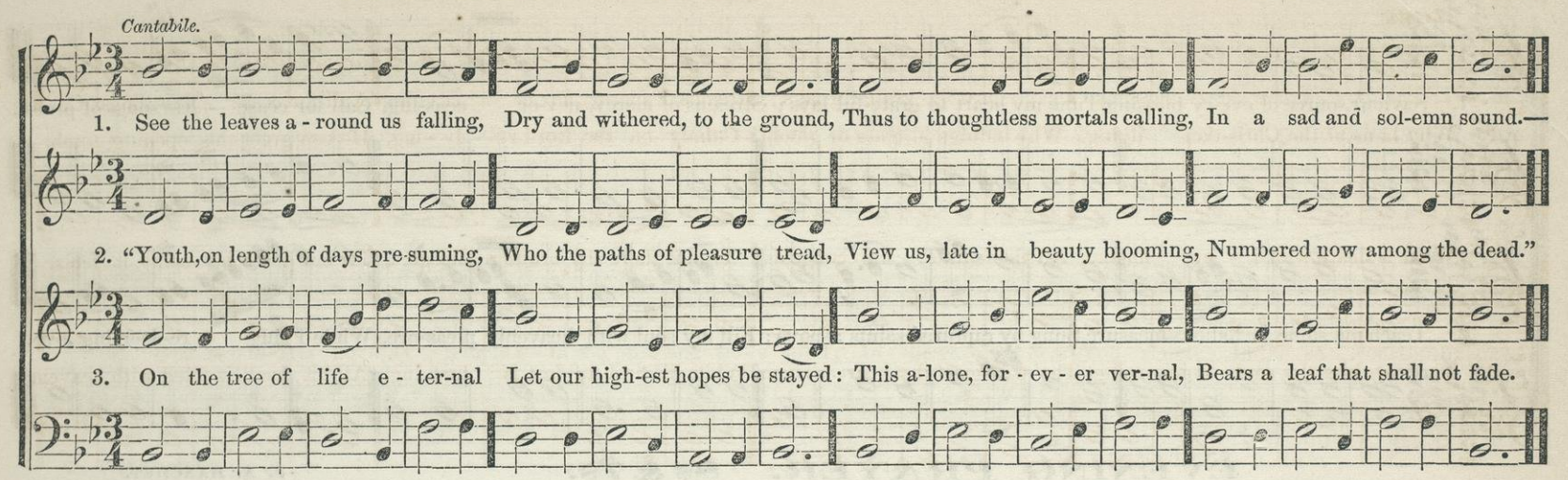
WATERVILLE. 8s & 7s.

A. P. WYMAN.

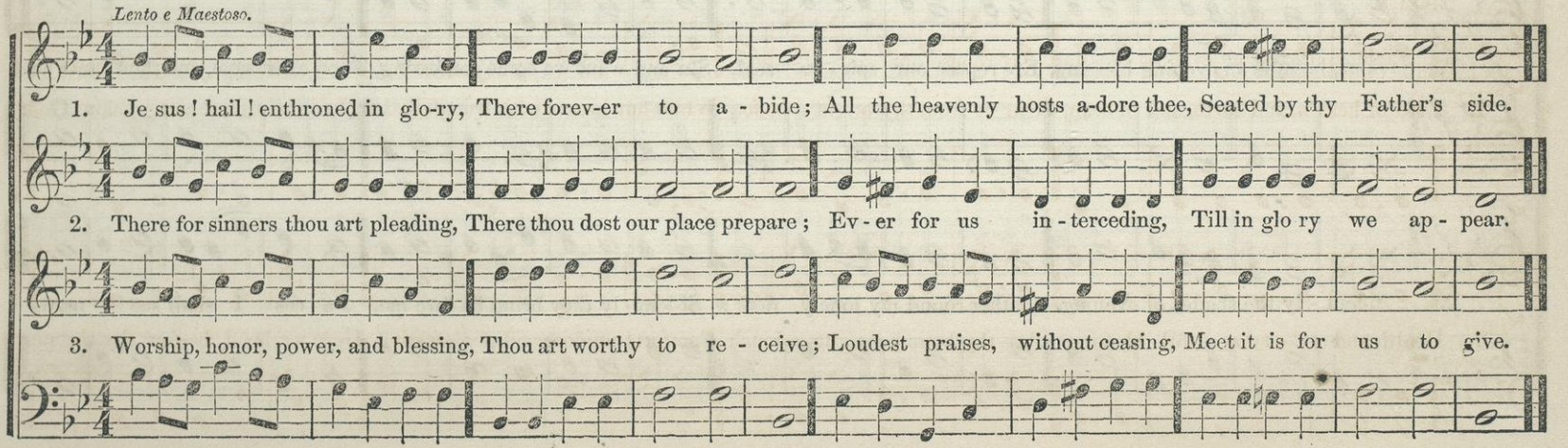
Andante.



AUTUMN. 8s & 7s.



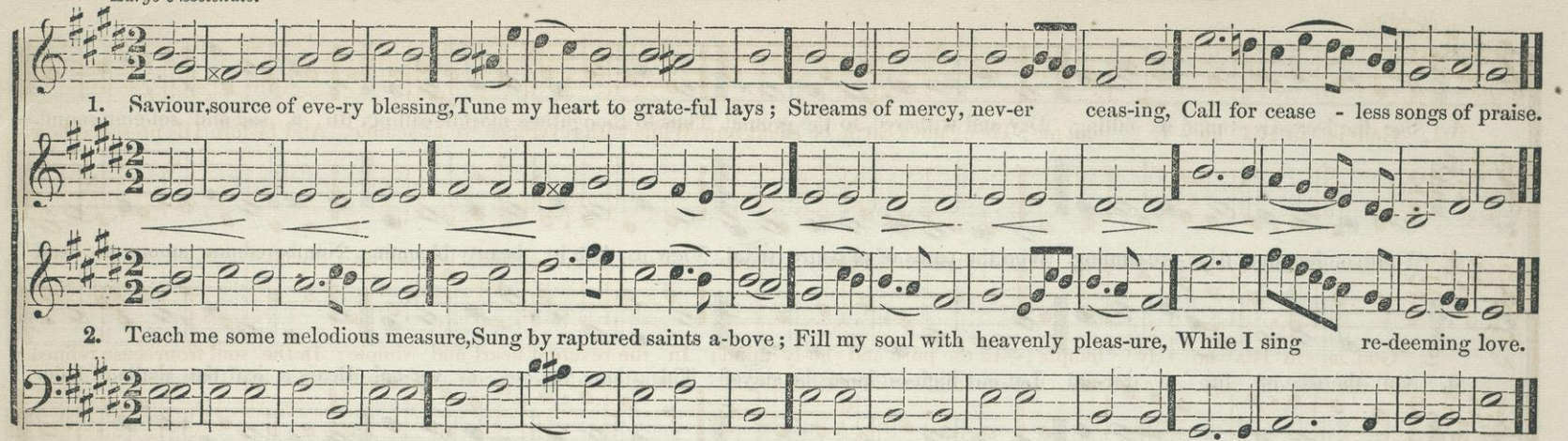
LAWRENCE. 8s & 7s.



CERES. 8s & 7s.

WEBER.

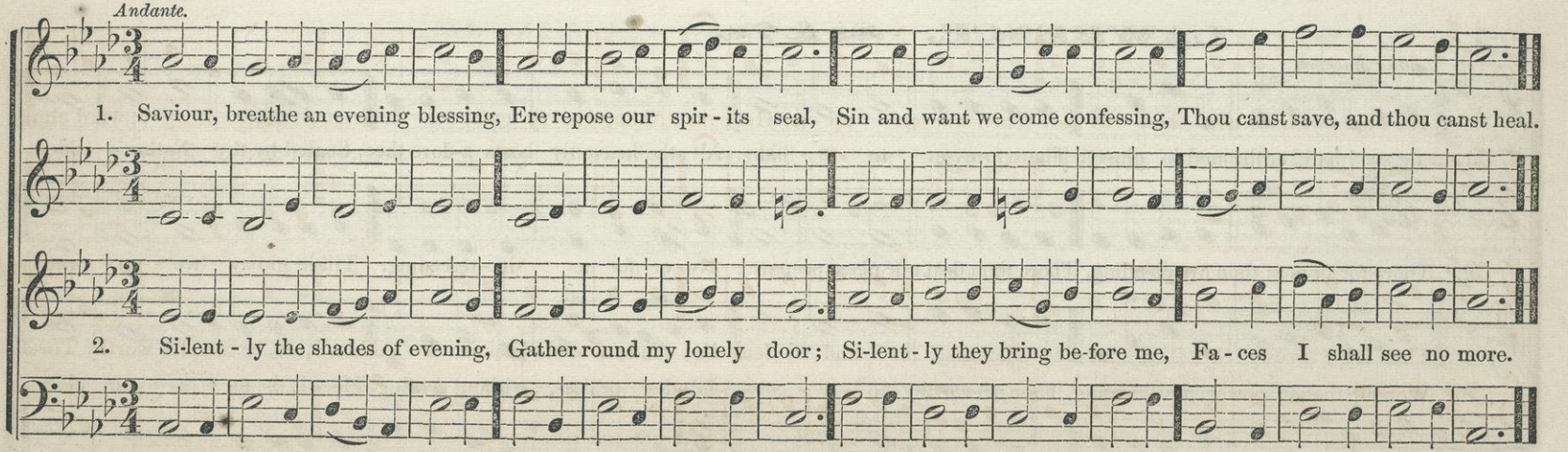
Largo e Sostenuto.

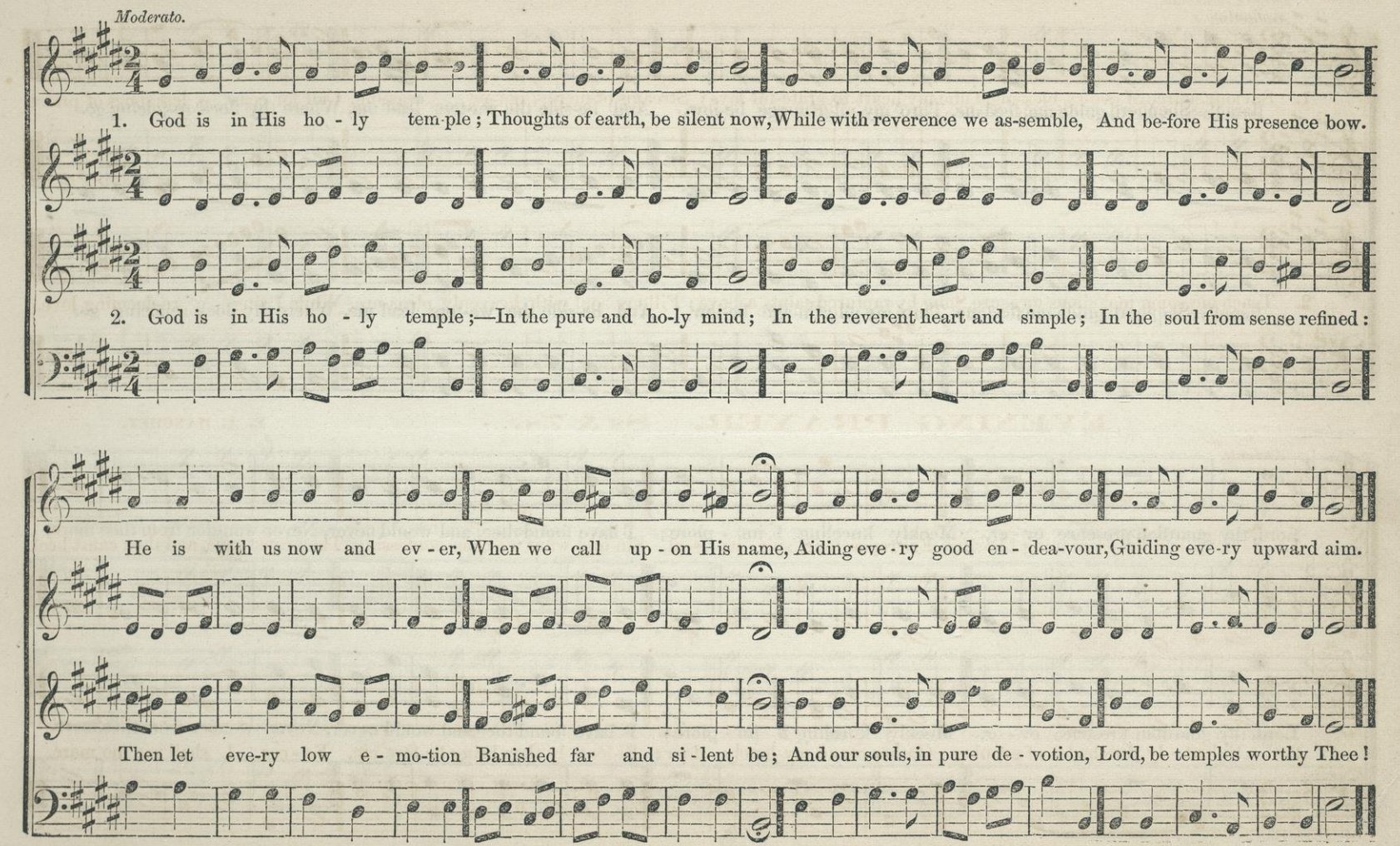


EVENING PRAYER. 8s & 7s.

E. A. HANCHET.

Andante.

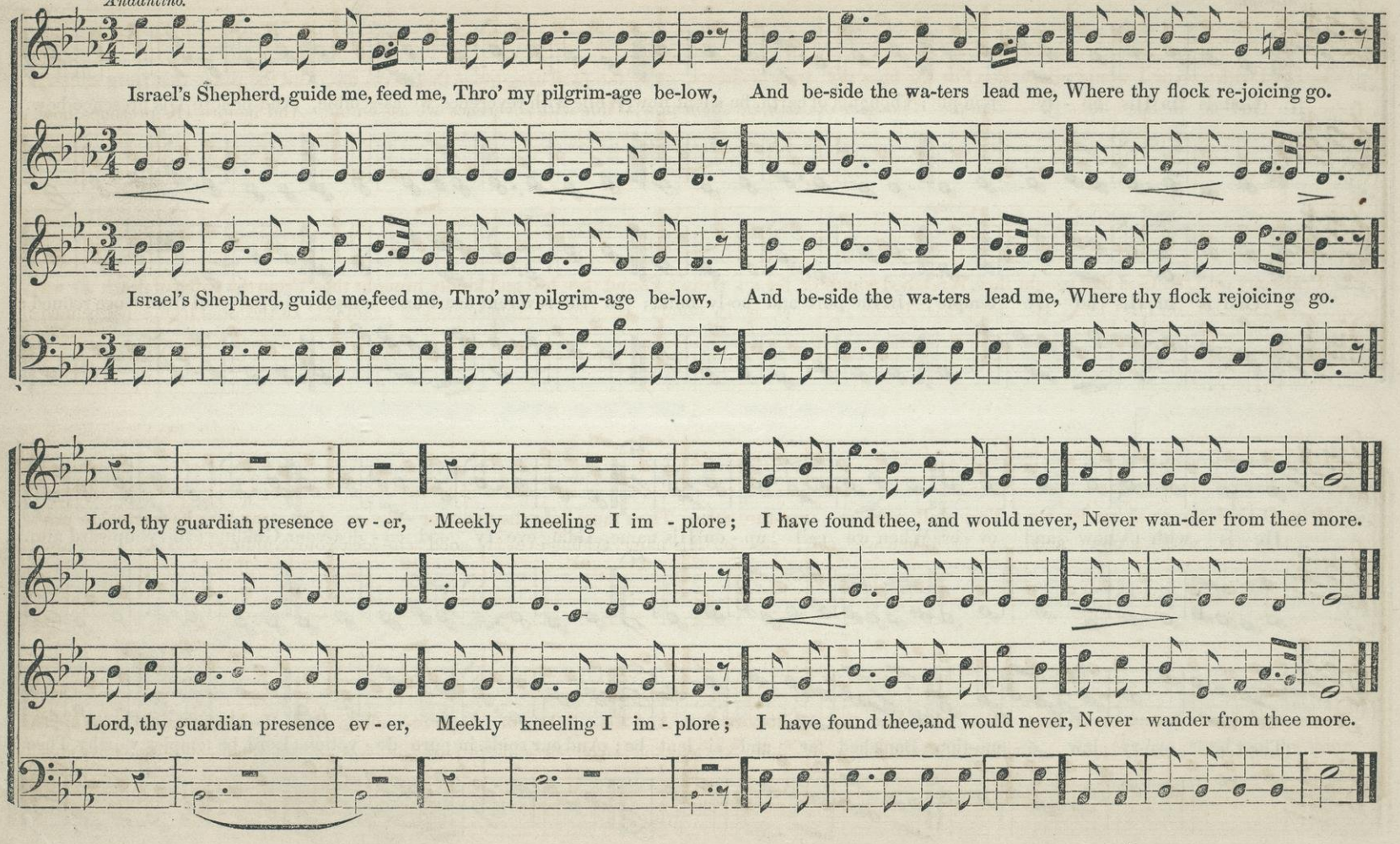



Moderato.
1. God is in His ho - ly tem-ple ; Thoughts of earth, be silent now, While with reverence we as-semble, And be-fore His presence bow.
2. God is in His ho - ly temple ;—In the pure and ho-ly mind ; In the reverent heart and simple ; In the soul from sense refined :
He is with us now and ev - er, When we call up - on His name, Aiding eve - ry good en - dea-vour, Guiding eve-ry upward aim.
Then let eve-ry low e - mo-tion Banished far and si - lent be ; And our souls, in pure de - votion, Lord, be temples worthy Thee !

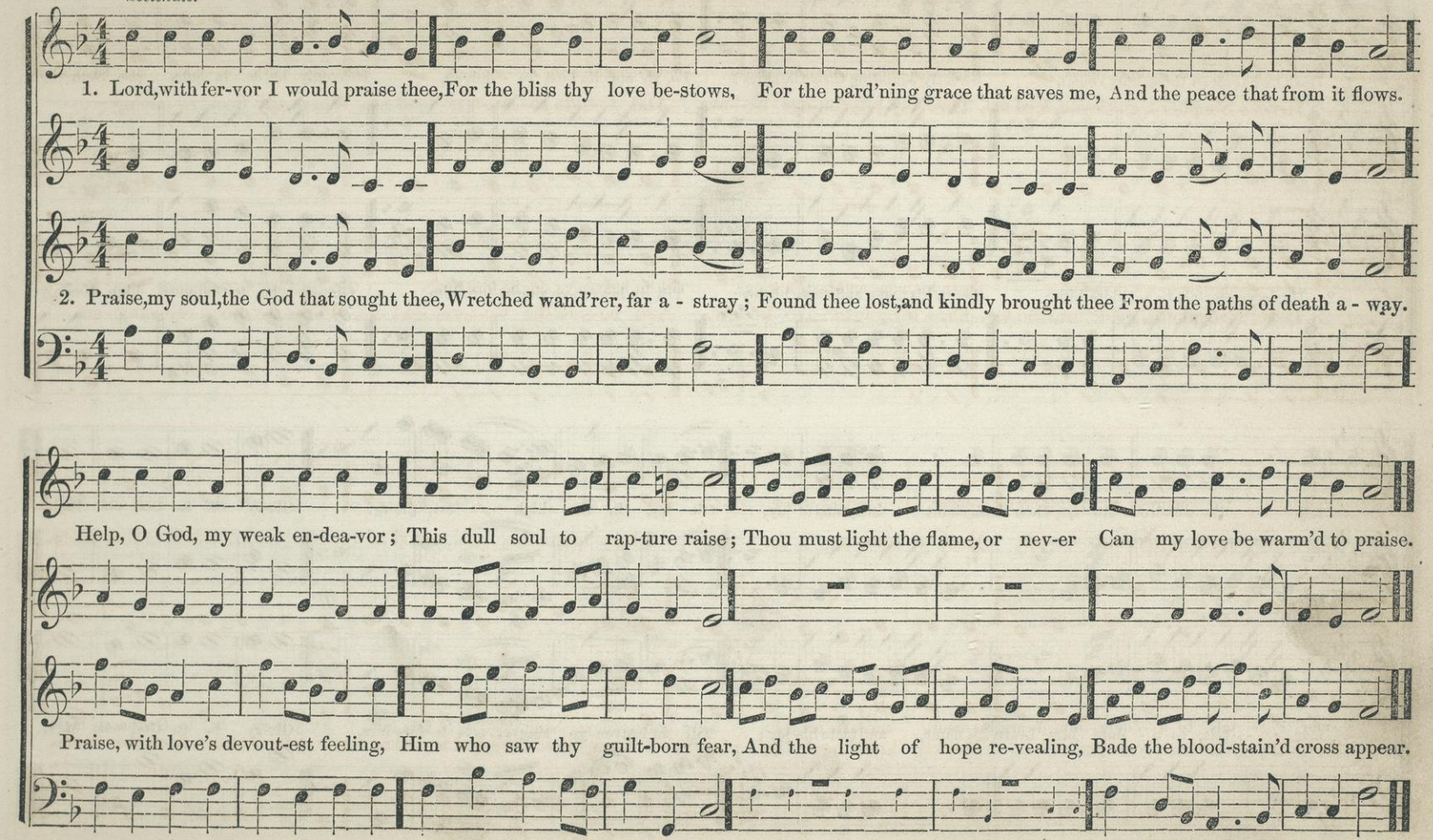
CLEVELAND. 8s & 7s. Double.

L. B. BARNES.

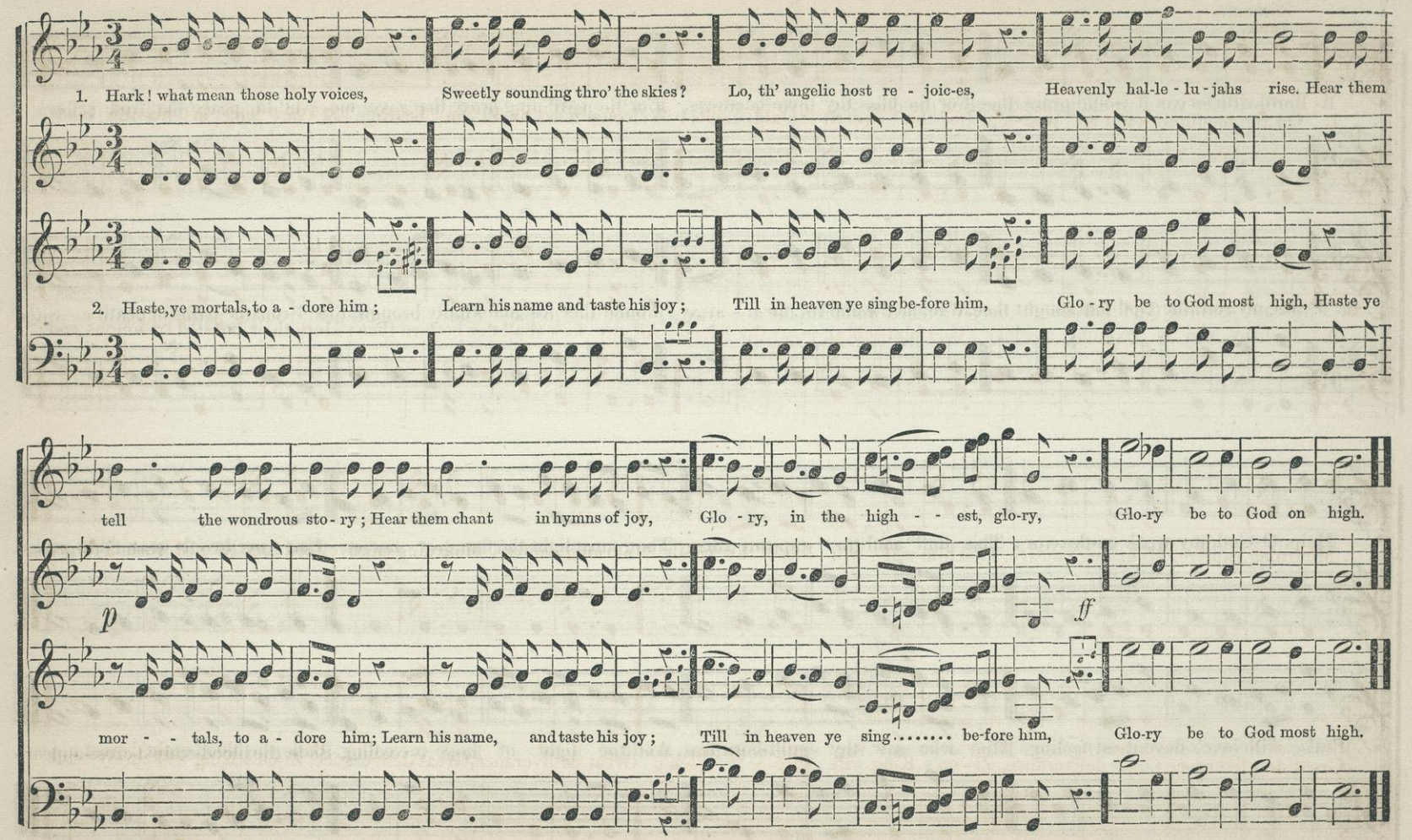
Andantino.

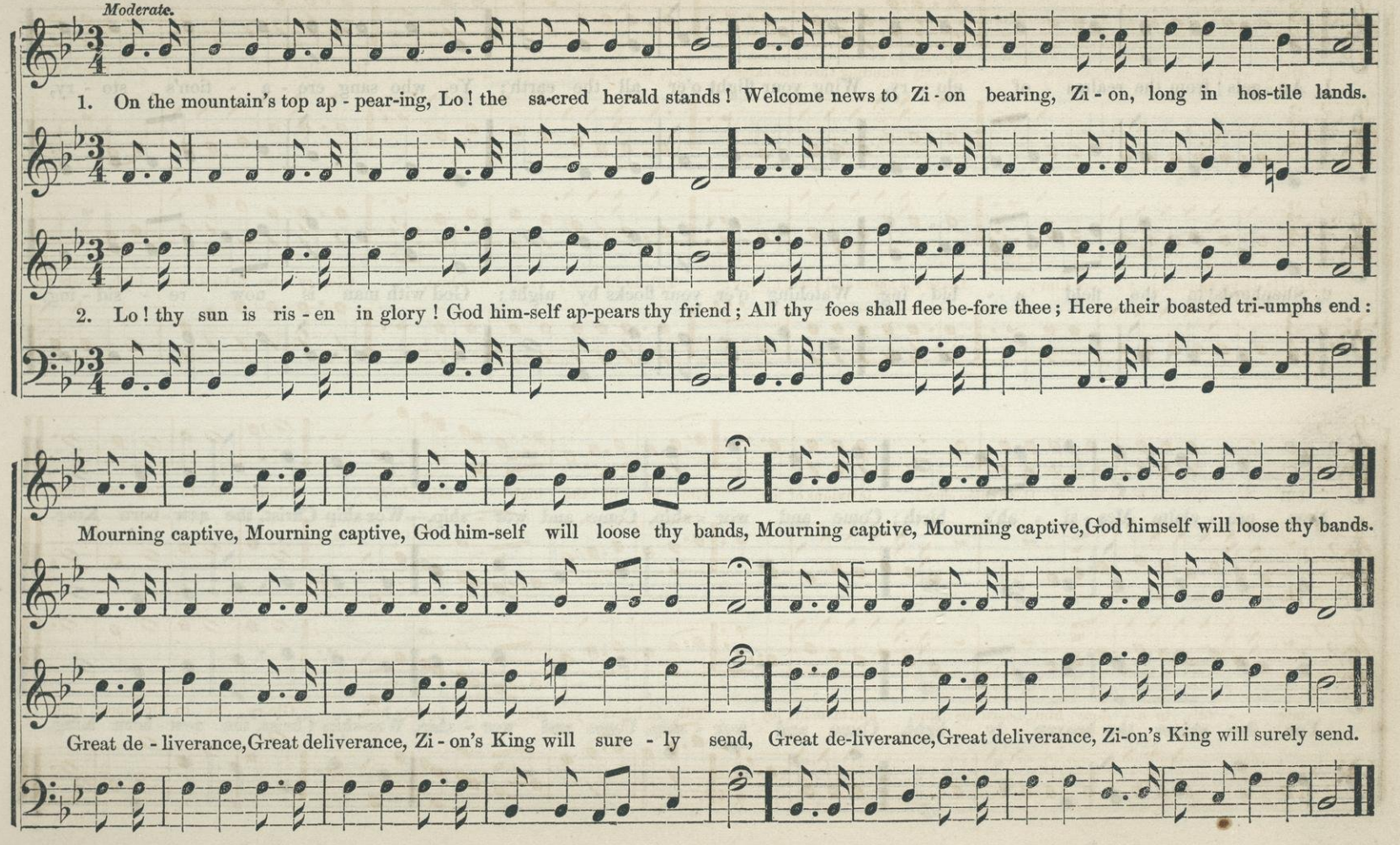


Sostenuto.


1. Lord, with fer-vor I would praise thee, For the bliss thy love be-stows, For the pard'ning grace that saves me, And the peace that from it flows.
2. Praise, my soul, the God that sought thee, Wretched wand'rer, far a - stray; Found thee lost, and kindly brought thee From the paths of death a - way.
Help, O God, my weak en-dea-vor; This dull soul to rap-ture raise; Thou must light the flame, or nev-er Can my love be warm'd to praise.
Praise, with love's devout-est feeling, Him who saw thy guilt-born fear, And the light of hope re-vealing, Bade the blood-stain'd cross appear.

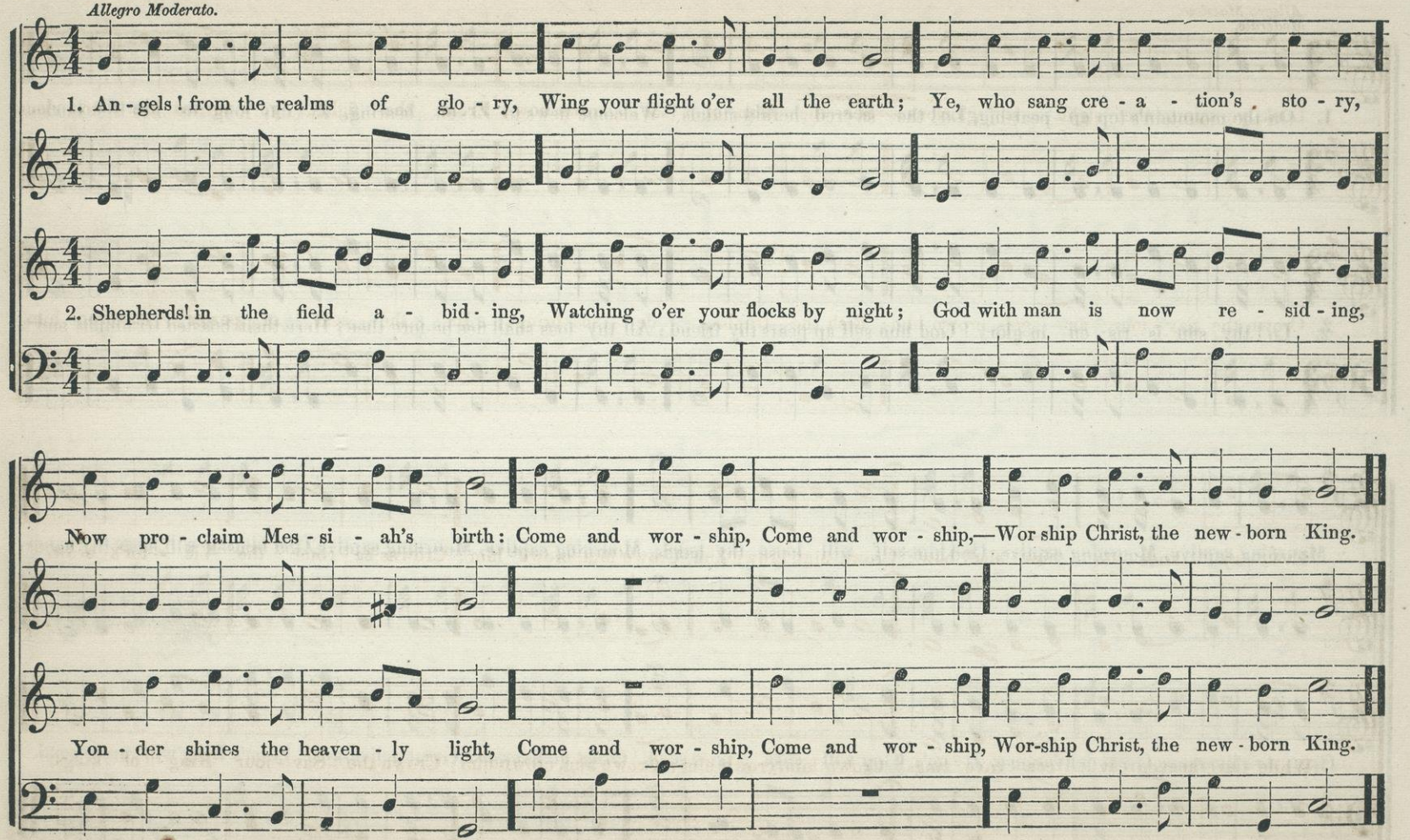
DOANE. 8s & 7s. Double.



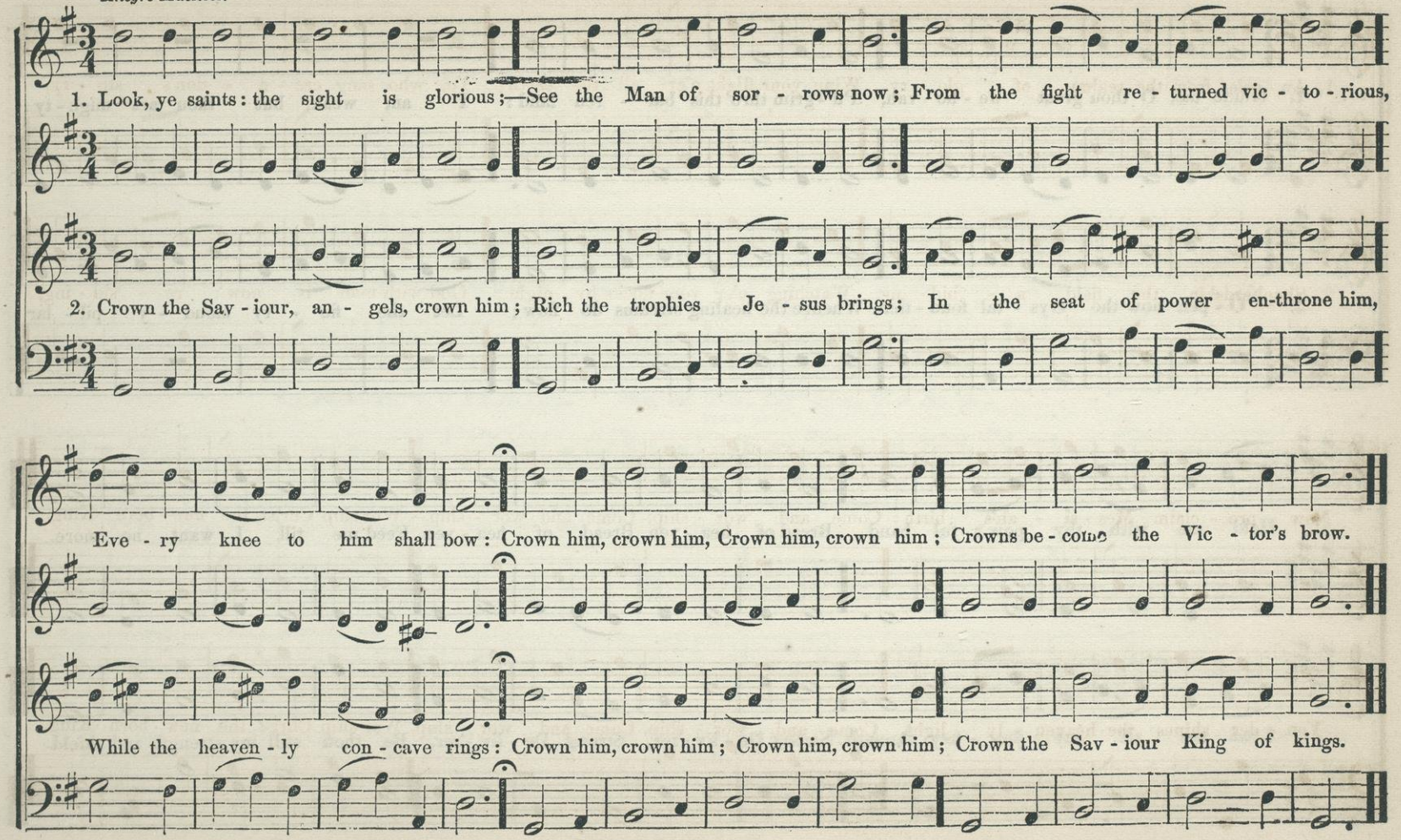

Moderate.
1. On the mountain's top ap - pear-ing, Lo! the sa-cred herald stands! Welcome news to Zi - on bearing, Zi - on, long in hos-tile lands.
2. Lo! thy sun is ris - en in glory! God him-self ap-pears thy friend; All thy foes shall flee be-fore thee; Here their boasted tri-umphs end:
Mourning captive, Mourning captive, God him-self will loose thy bands, Mourning captive, Mourning captive, God himself will loose thy bands.
Great de - liverance, Great deliverance, Zi - on's King will sure - ly send, Great de-liverance, Great deliverance, Zi-on's King will surely send.

DELAWARE. 8s, 7s & 4s.

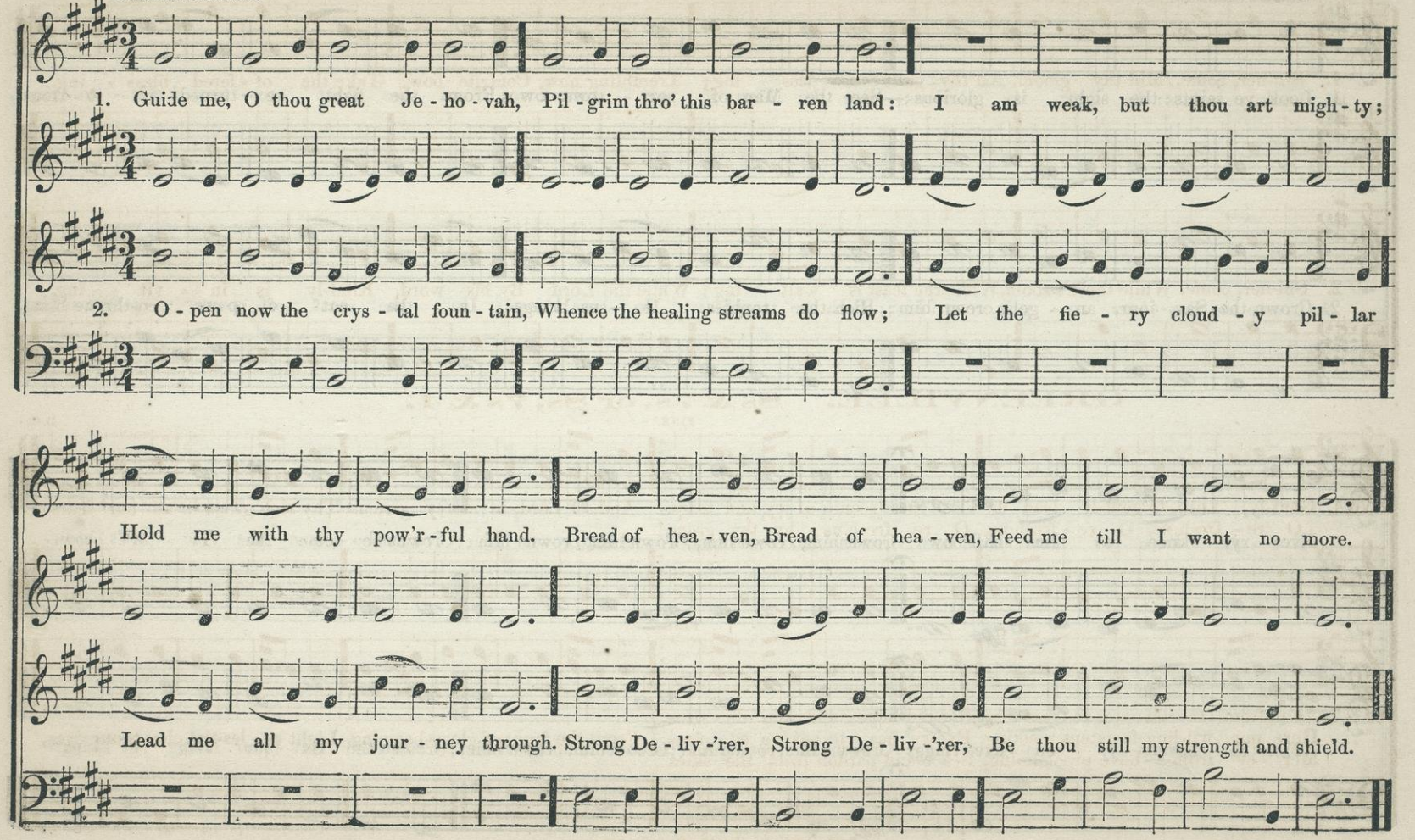
Allegro Moderato.



Allegro Maestoso.

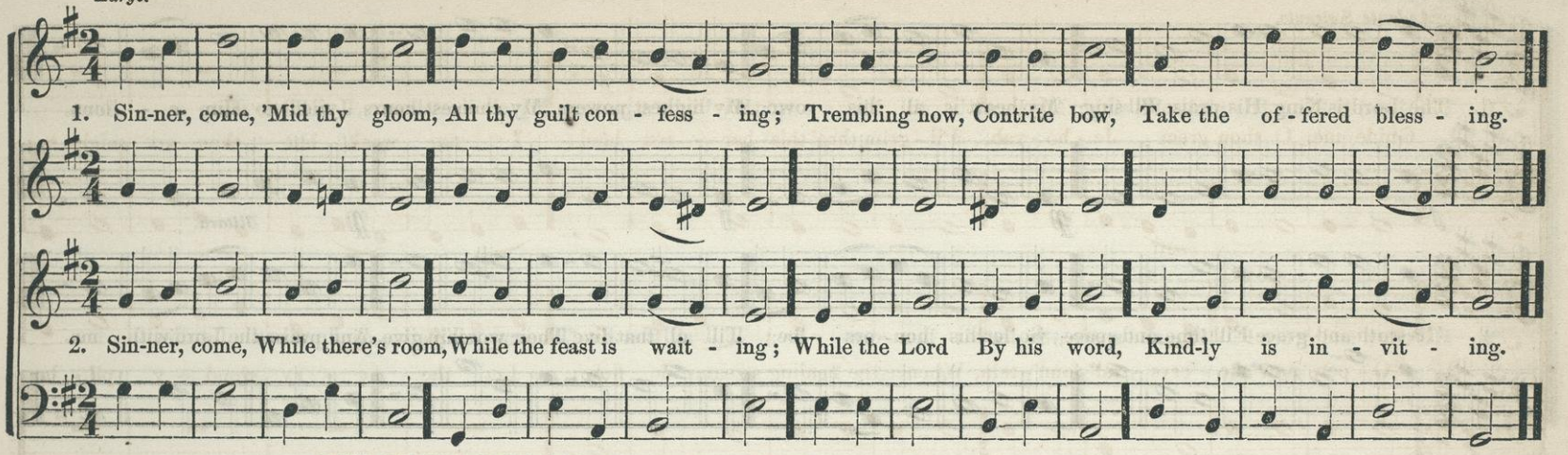


Andante Sostenuto.

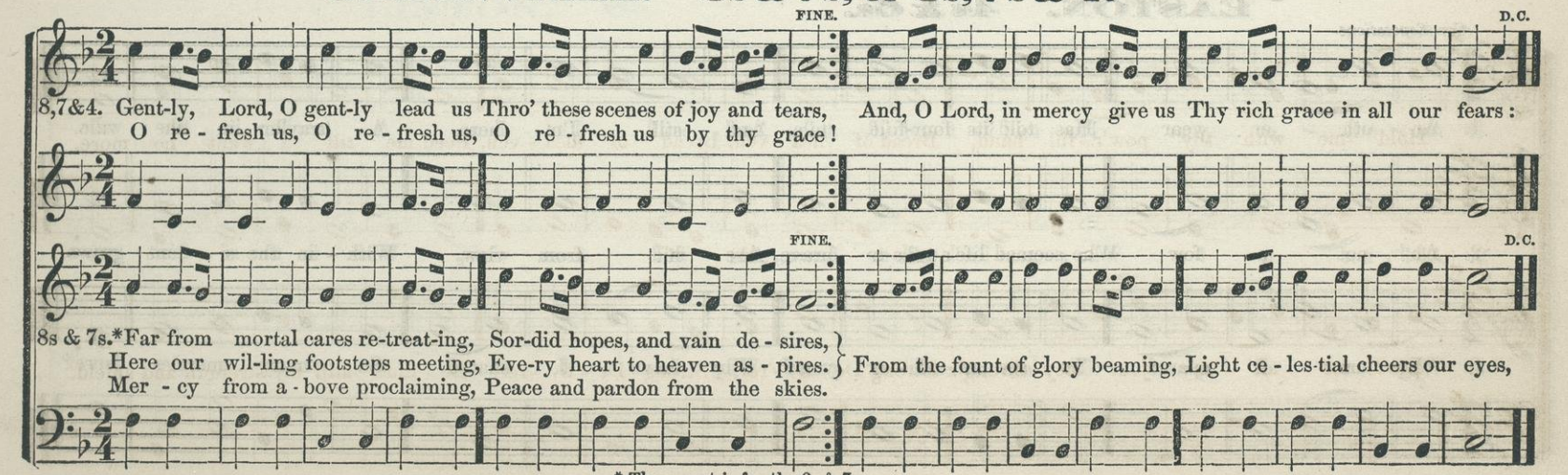


RUTLAND. 3s & 6s. (3, 3, 6, 3, 3, 6.)

Largo.

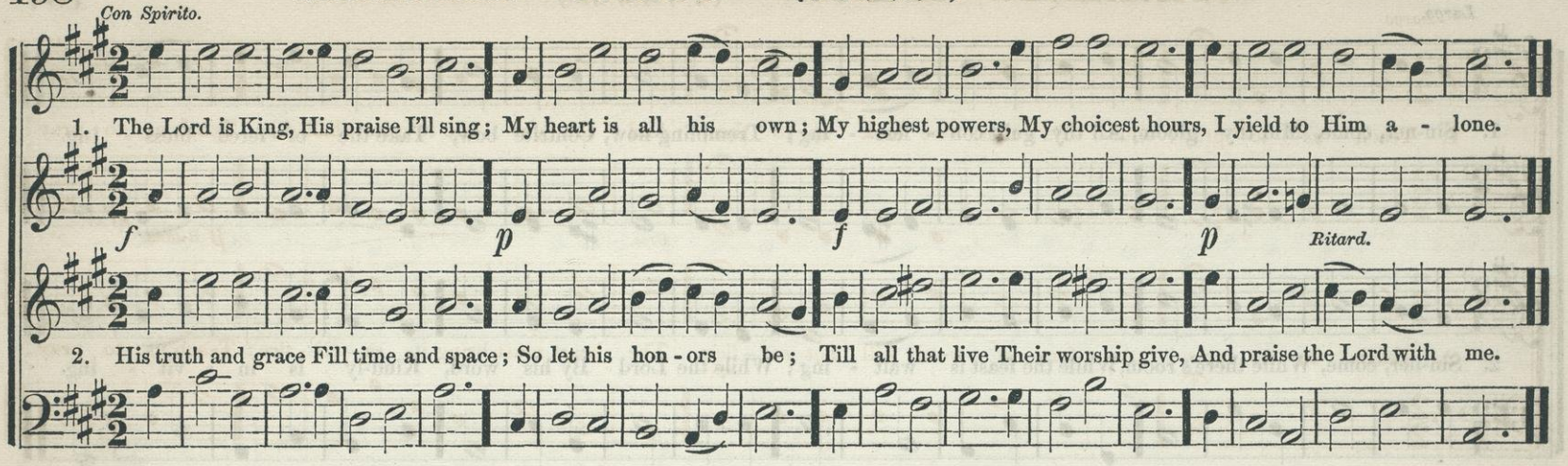


GREENVILLE. 8s & 7s, or 8s, 7s & 4.

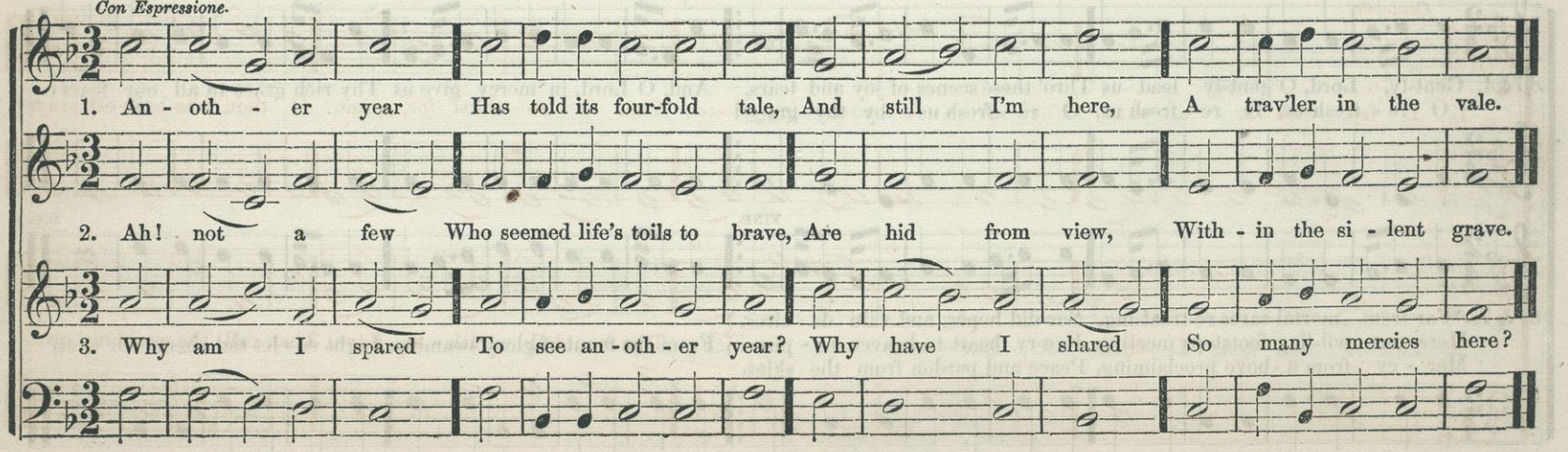


* The repeat is for the 8s & 7s.

ELMORE. 4s & 6s. (4, 4, 6, 4, 4, 6)

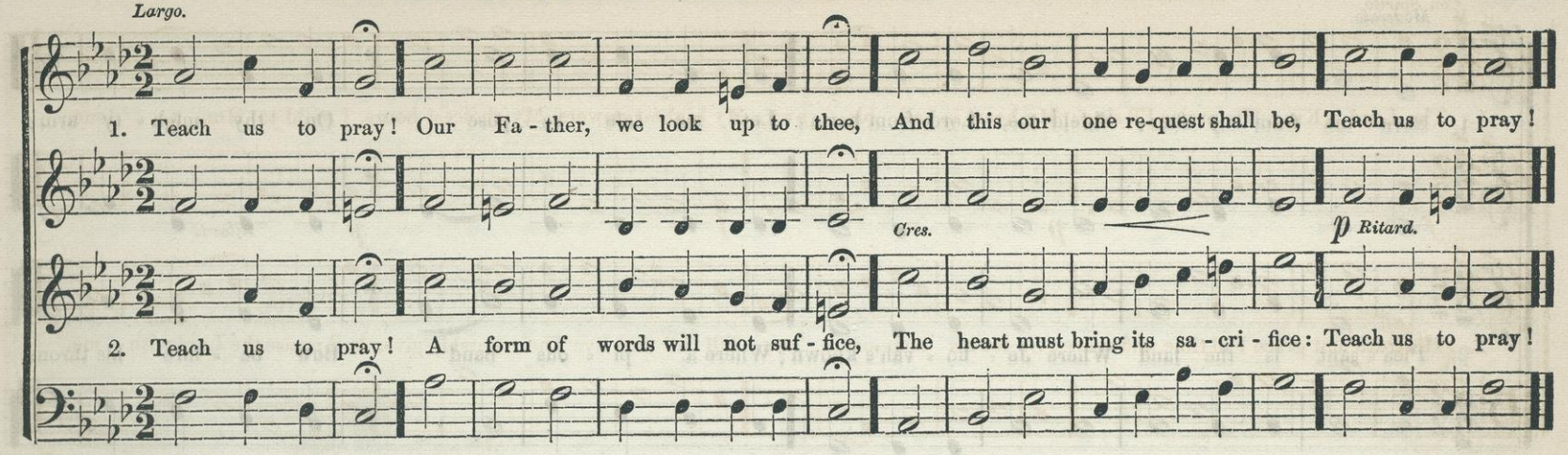


EASTON. 4s & 6s.



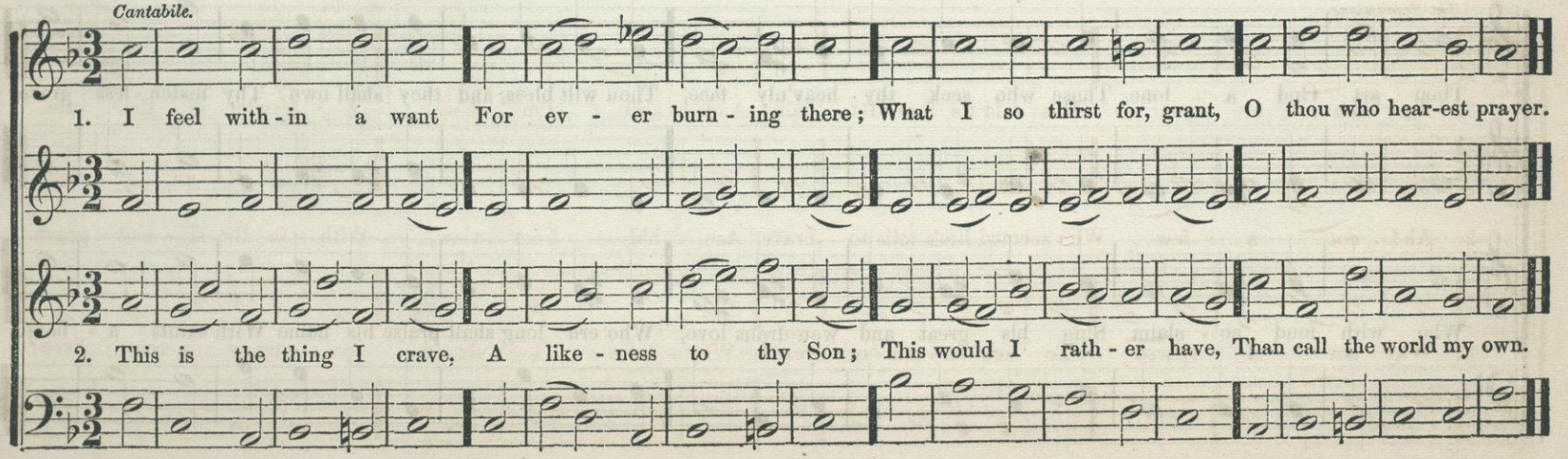
WINDSOR. 4s & 8s. (4, 8, 8, 4.)

Largo.

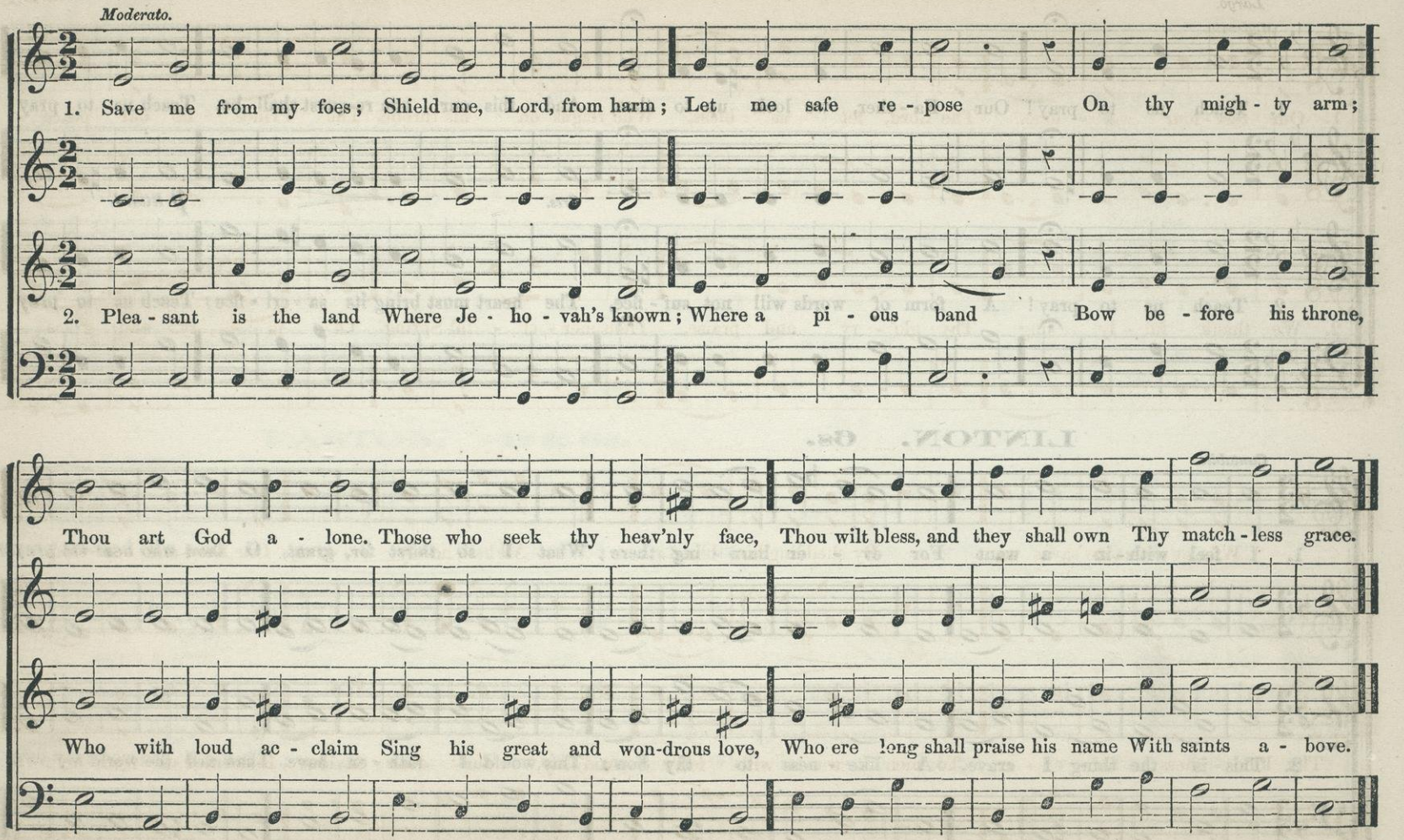


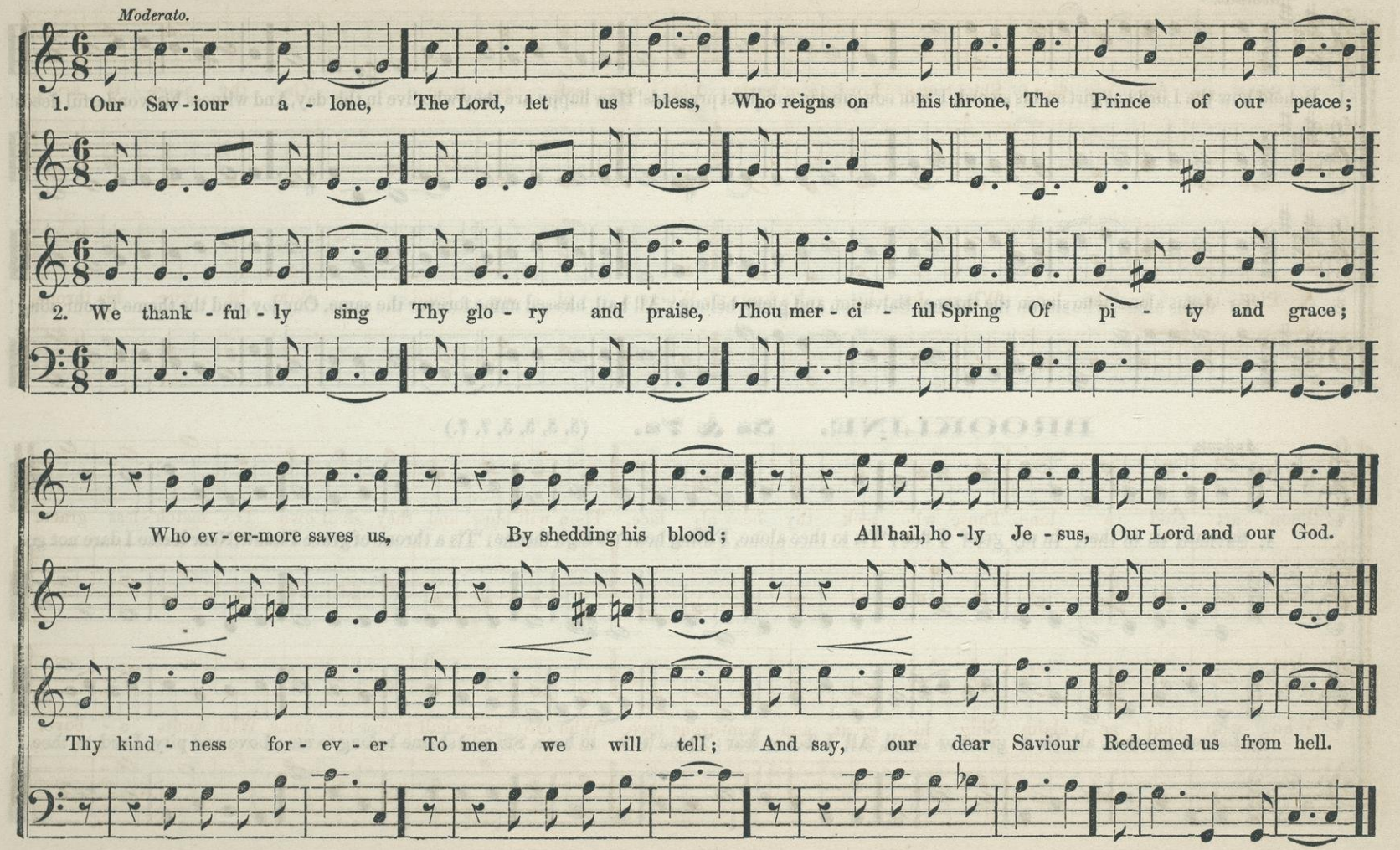
LINTON. 6s.

Cantabile.



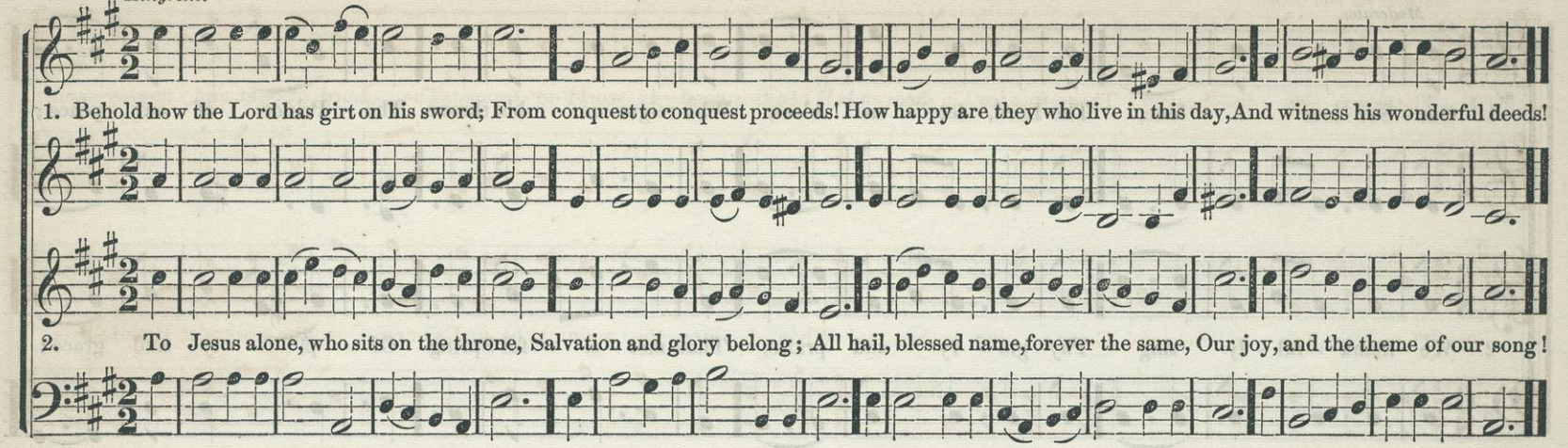
BRATTLEBORO. 5s, 7s & 4s. (5, 5, 5, 5, 5, 7, 7, 4.)




Moderato.
1. Our Sav - iour a - lone, The Lord, let us bless, Who reigns on his throne, The Prince of our peace;
2. We thank - ful - ly sing Thy glo - ry and praise, Thou mer - ci - ful Spring Of pi - ty and grace;
Who ev - er-more saves us, By shedding his blood; All hail, ho - ly Je - sus, Our Lord and our God.
Thy kind - ness for - ev - er To men we will tell; And say, our dear Saviour Redeemed us from hell.

LAVONIA. 5s & 8s. (5, 5, 8, 5, 5, 8.) or (10, 8, 10, 8.)

Allegretto.

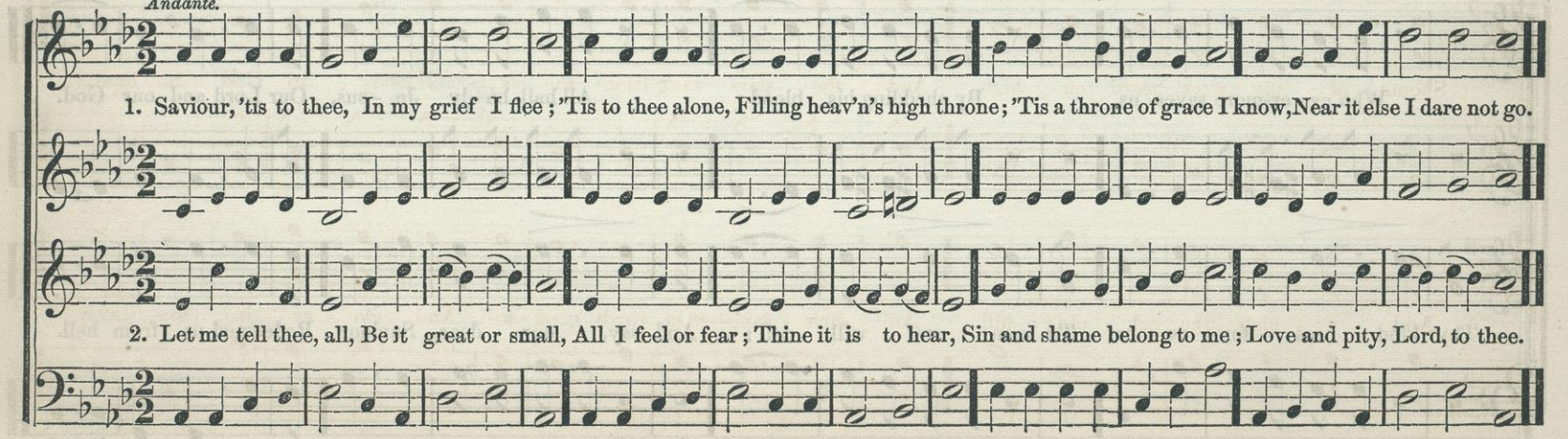


1. Behold how the Lord has girt on his sword; From conquest to conquest proceeds! How happy are they who live in this day, And witness his wonderful deeds!

2. To Jesus alone, who sits on the throne, Salvation and glory belong; All hail, blessed name, forever the same, Our joy, and the theme of our song!

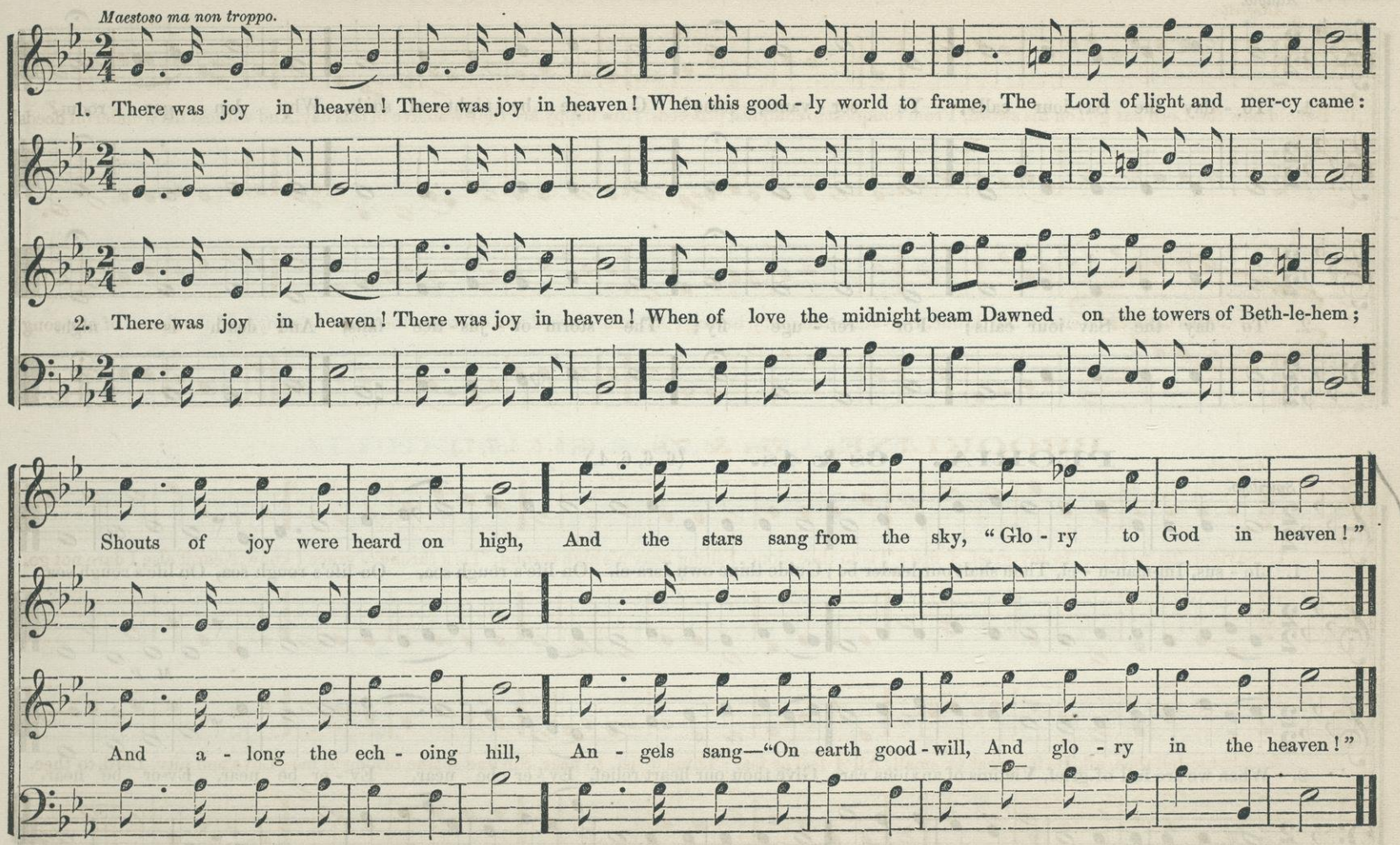
BROOKLINE. 5s & 7s. (5, 5, 5, 5, 7, 7.)

Andante.



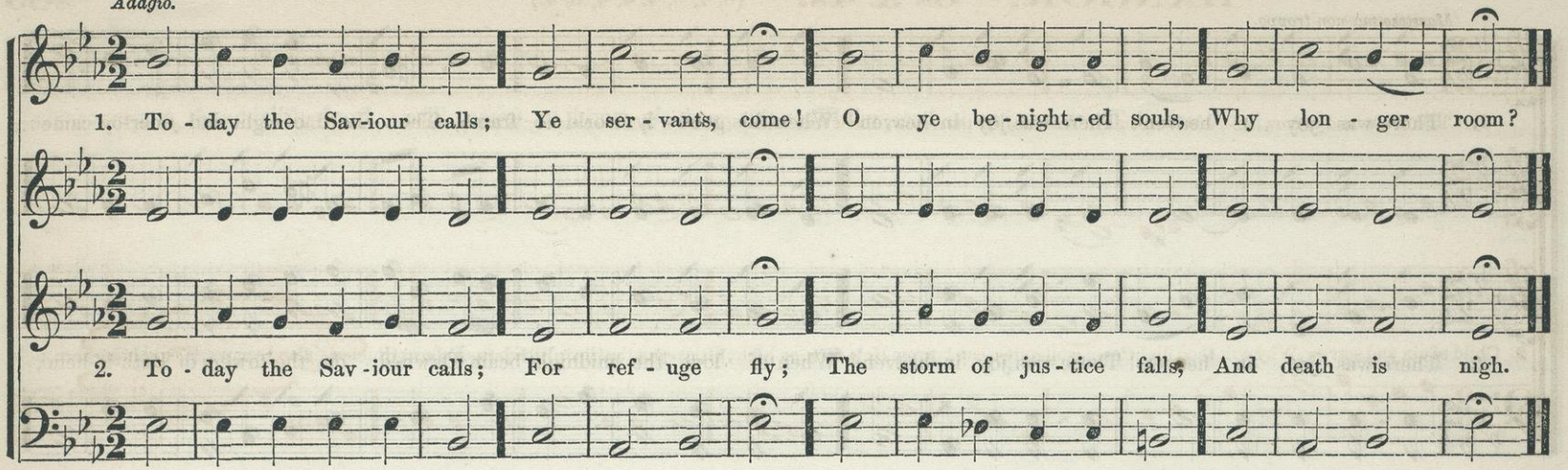
1. Saviour, 'tis to thee, In my grief I flee; 'Tis to thee alone, Filling heav'n's high throne; 'Tis a throne of grace I know, Near it else I dare not go.

2. Let me tell thee, all, Be it great or small, All I feel or fear; Thine it is to hear, Sin and shame belong to me; Love and pity, Lord, to thee.


Maestoso ma non troppo.
1. There was joy in heaven! There was joy in heaven! When this good - ly world to frame, The Lord of light and mer-cy came:
2. There was joy in heaven! There was joy in heaven! When of love the midnight beam Dawned on the towers of Beth-le-hem;
Shouts of joy were heard on high, And the stars sang from the sky, "Glo - ry to God in heaven!"
And a - long the ech - oing hill, An - gels sang—"On earth good - will, And glo - ry in the heaven!"

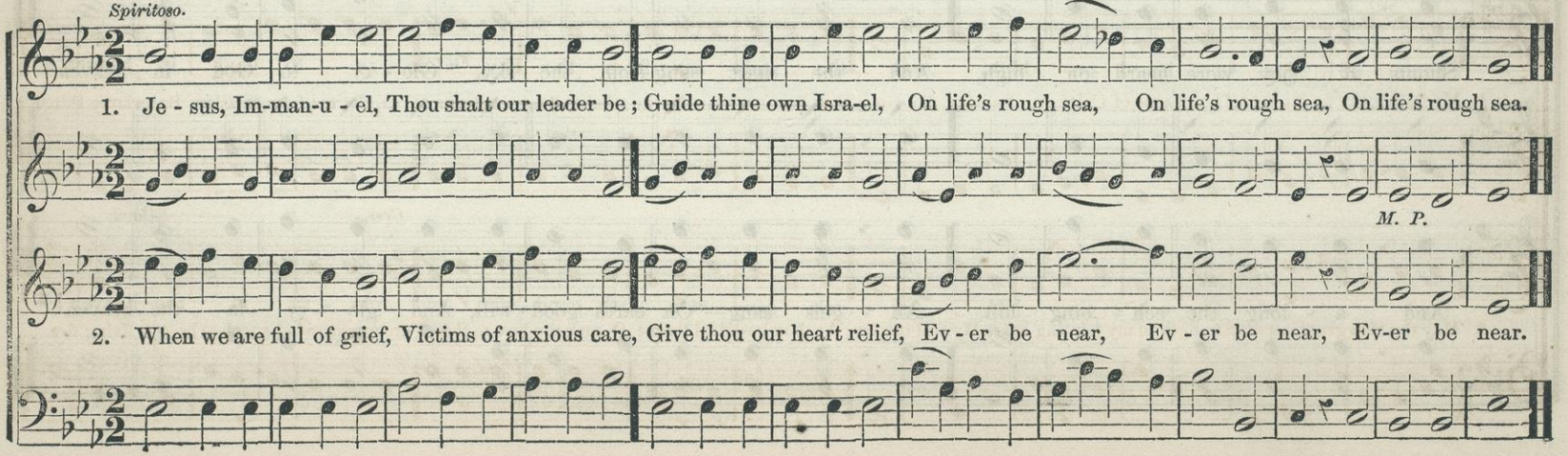
CHAMPLAIN. 6s & 4s. (6, 4, 6, 4.)

Adagio.



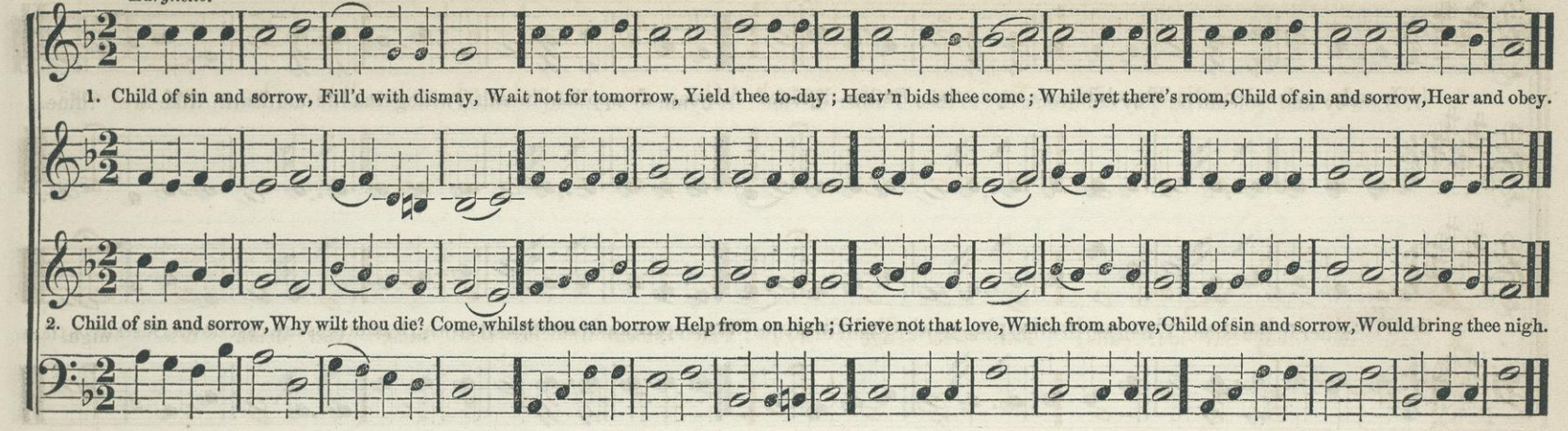
PEORIA. 6s & 4s. (6, 6, 6, 4.)

Spiritoso.



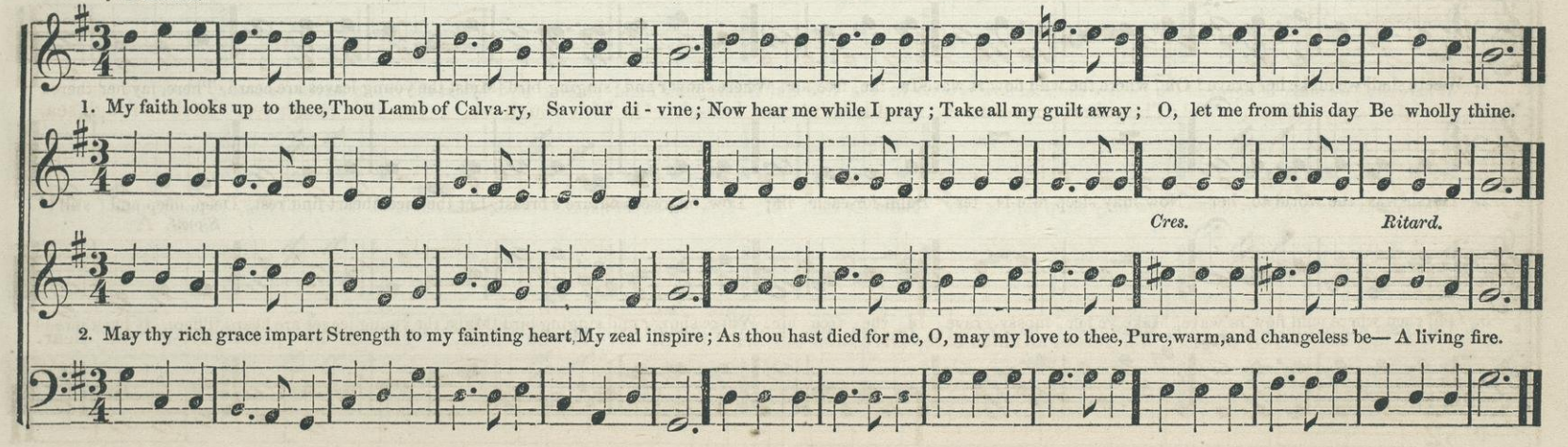
BANGOR. 6s & 4s. (6, 4, 6, 4, 4, 4, 6, 4.)

Larghetto.

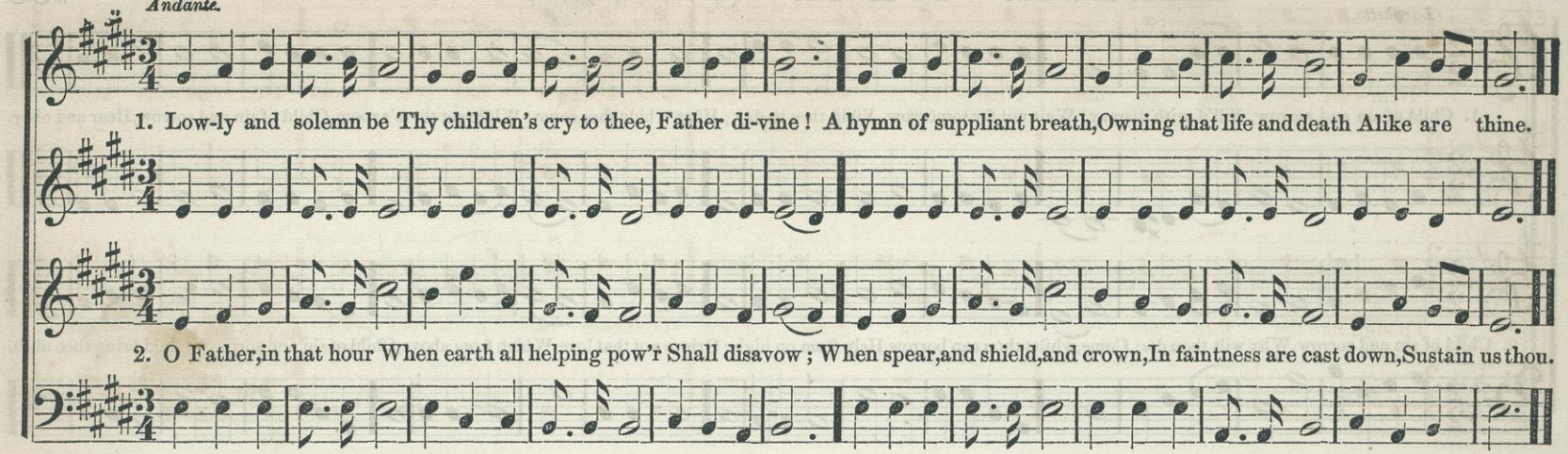


ALPHEUS. 6s & 4s. (6, 6, 4, 6, 6, 6, 4.)

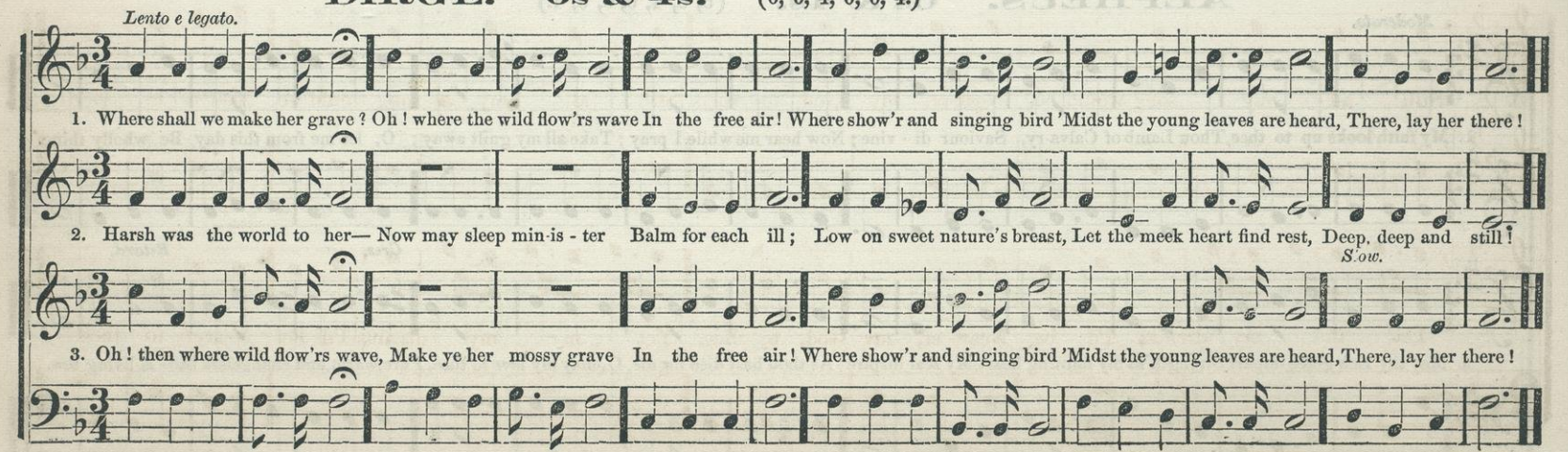
Moderato.

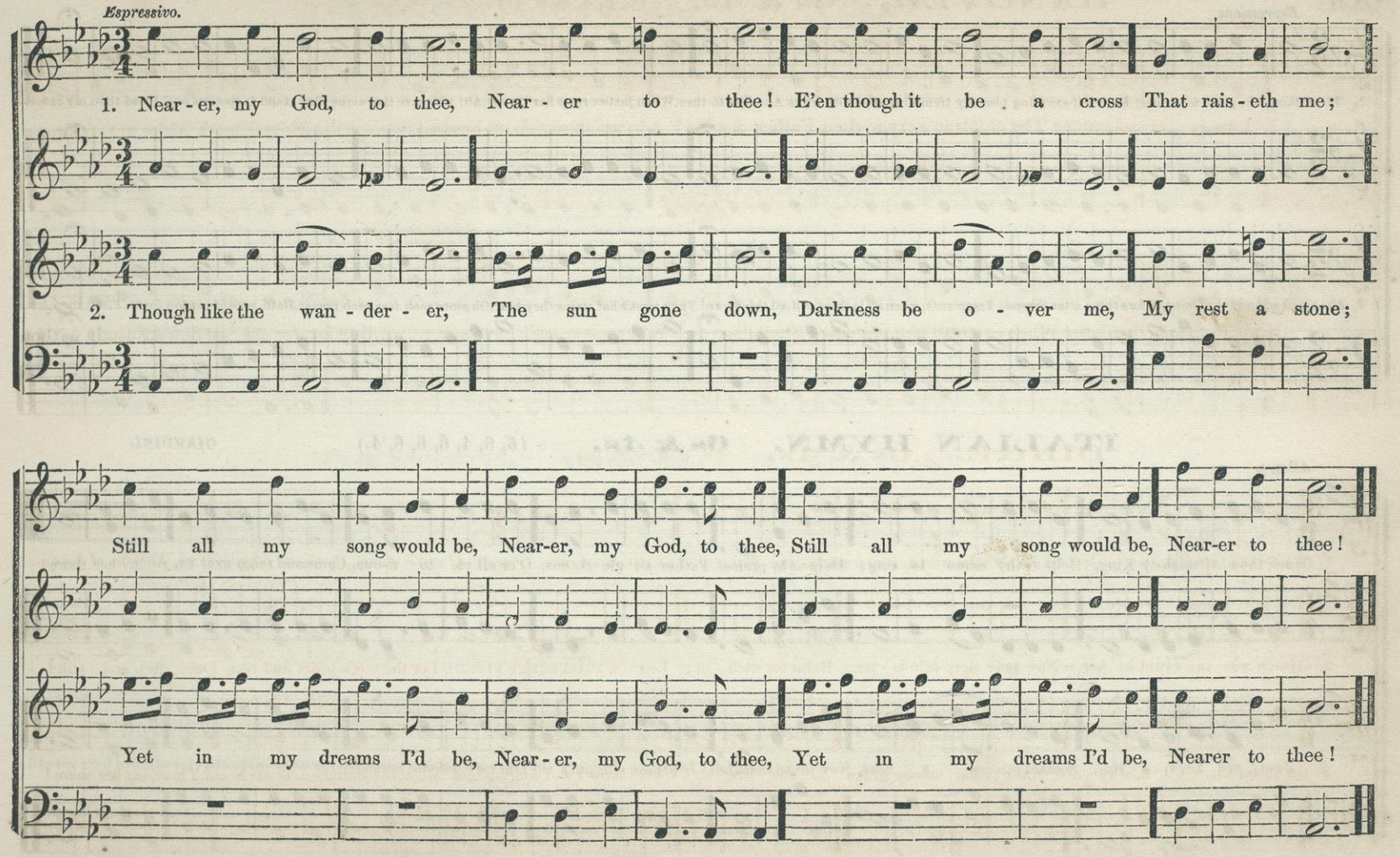


HANOVER. 6s & 4s. (6, 6, 4, 6, 6, 4.)



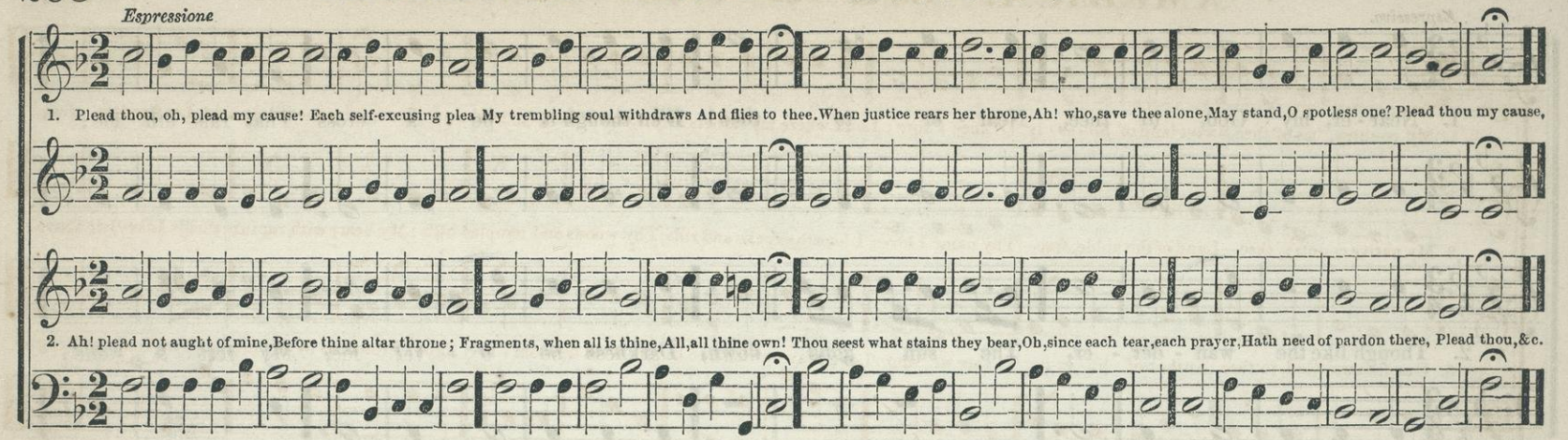
DIRGE. 6s & 4s. (6, 6, 4, 6, 6, 4.)




Espressivo.
1. Near - er, my God, to thee, Near - er to thee! E'en though it be a cross That rais - eth me;
2. Though like the wan - der - er, The sun gone down, Darkness be o - ver me, My rest a stone;
Still all my song would be, Near-er, my God, to thee, Still all my song would be, Near-er to thee!
Yet in my dreams I'd be, Near - er, my God, to thee, Yet in my dreams I'd be, Nearer to thee!

BIGELOW. 6s & 4s. (6, 6, 6, 4, 6, 6, 6, 4.)

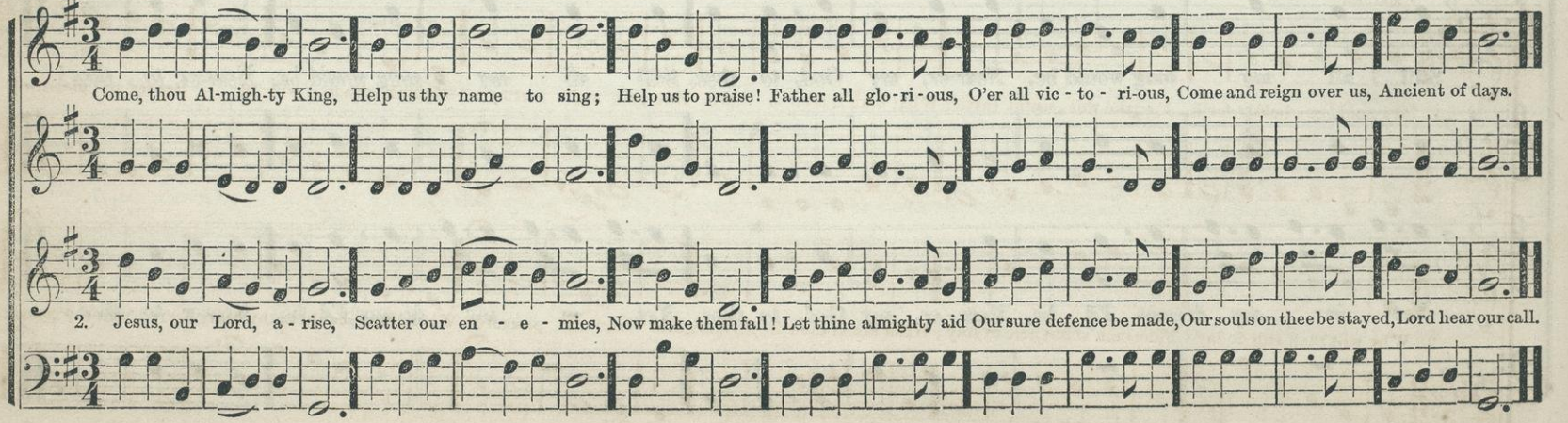
Espressione



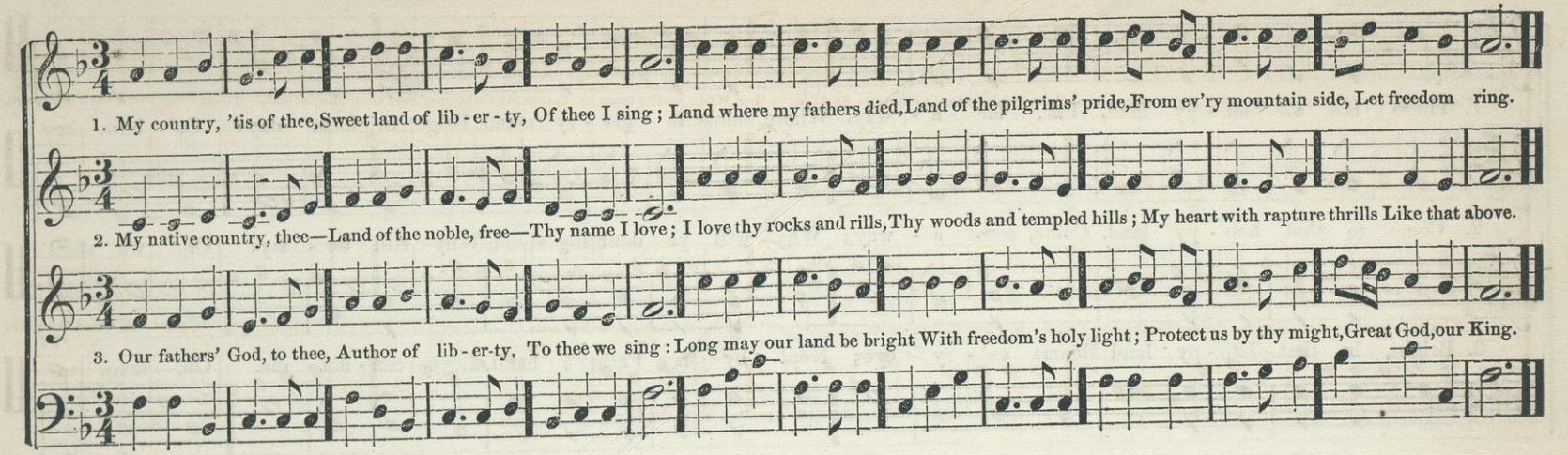
ITALIAN HYMN. 6s & 4s. (6, 6, 4, 6, 6, 6, 4.)

GIARDINI.

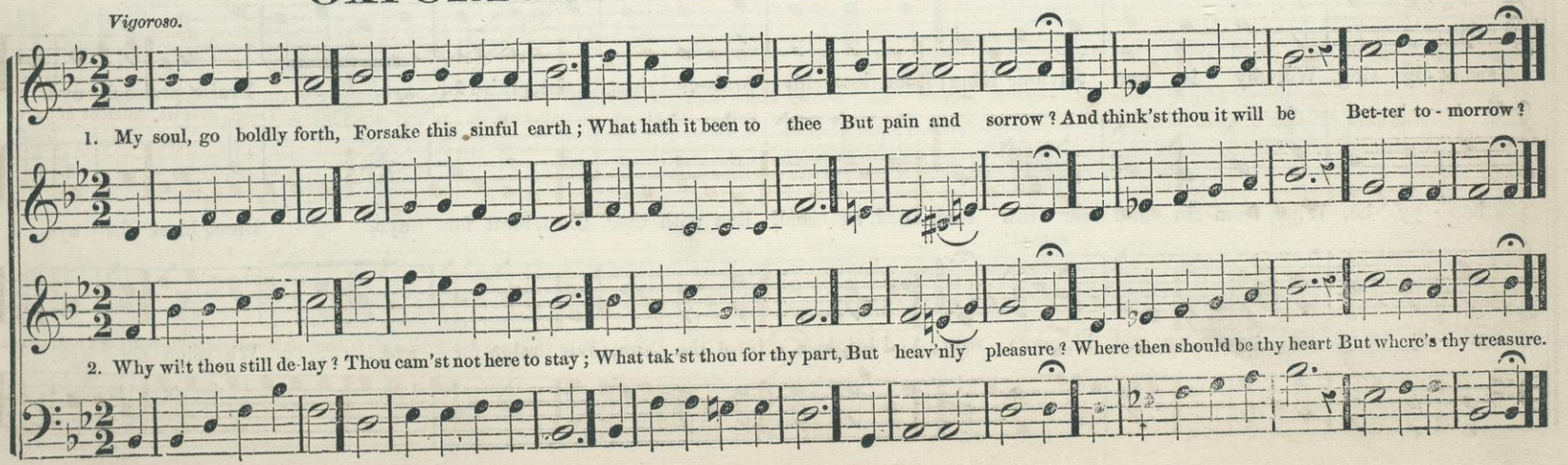
Allegro.



AMERICA. 6s & 4s. (6, 6, 4, 6, 6, 6, 4.)

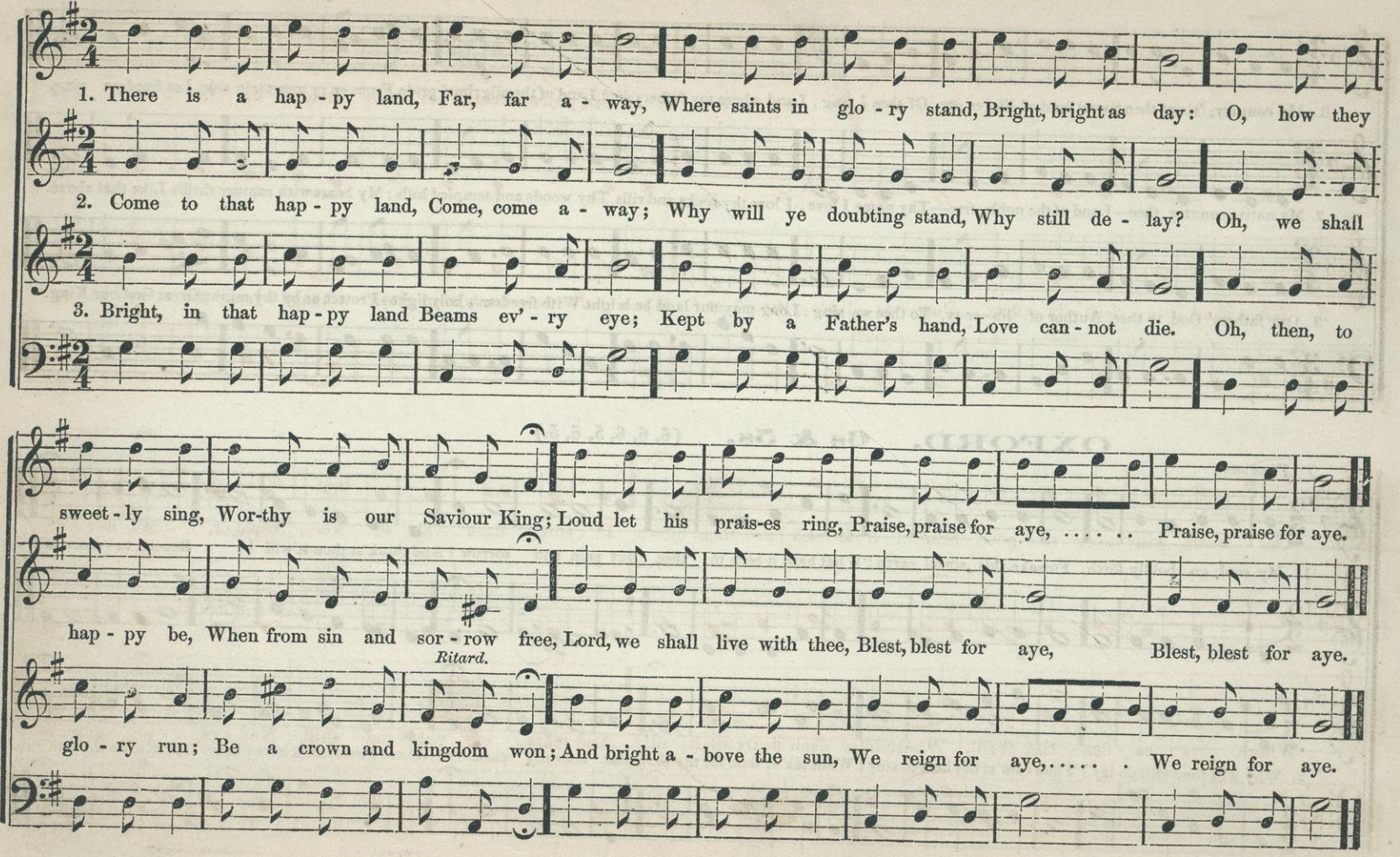


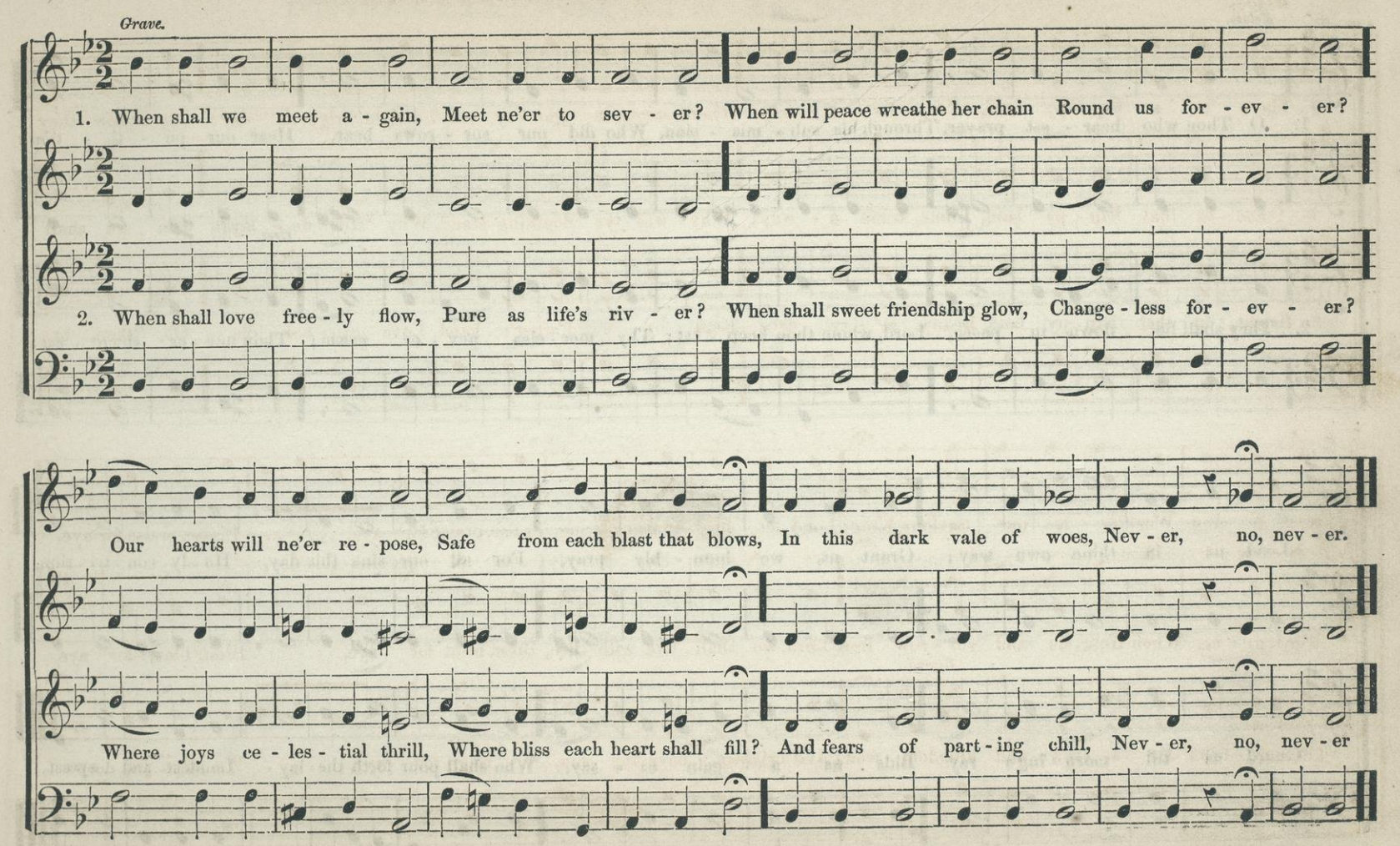
OXFORD. 6s & 5s. (6, 6, 6, 5, 6, 5.)



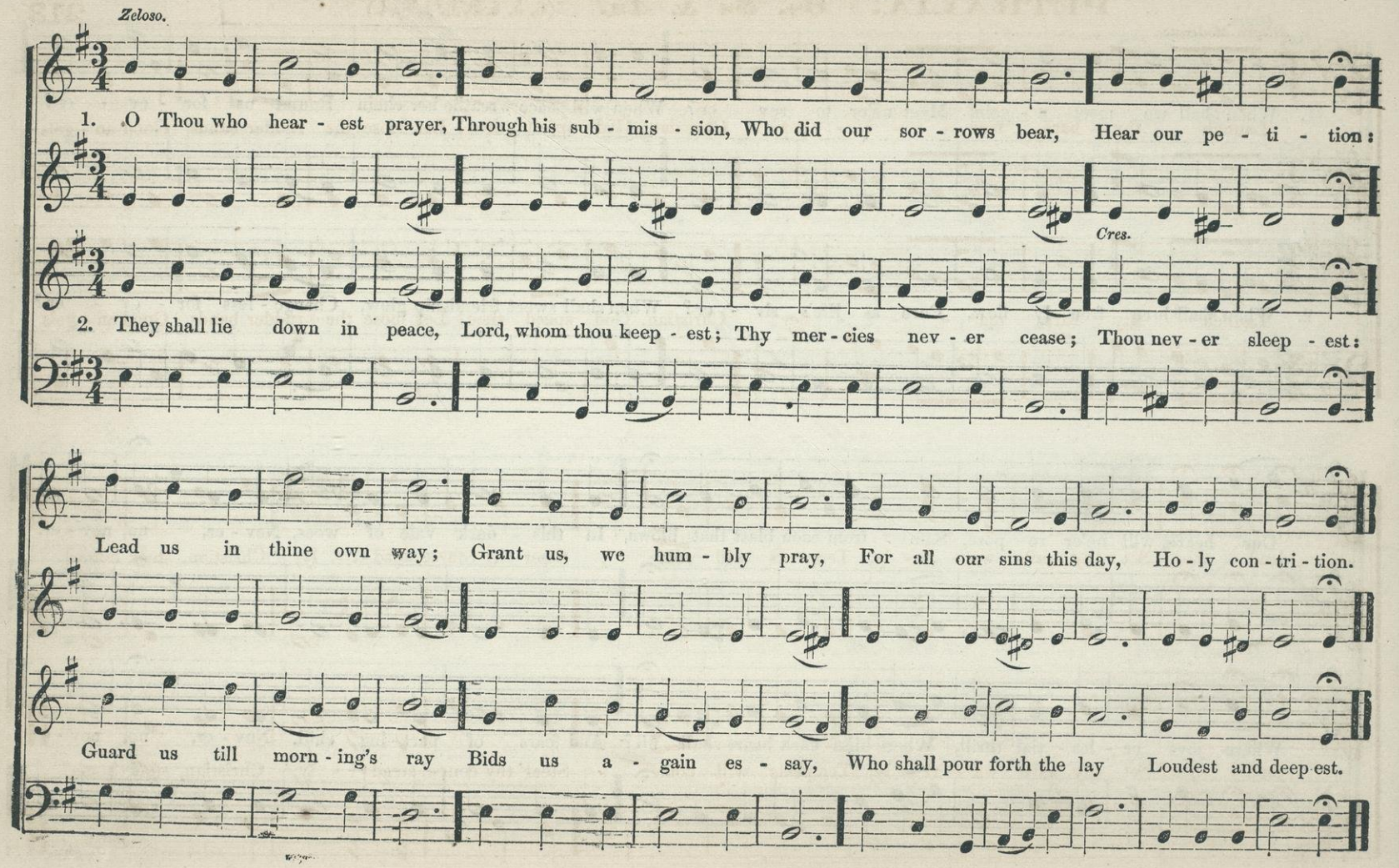
QUEBEC. 6s, 4s & 7s. (6, 4, 6, 4, 6, 7, 6, 4.)

Moderato.



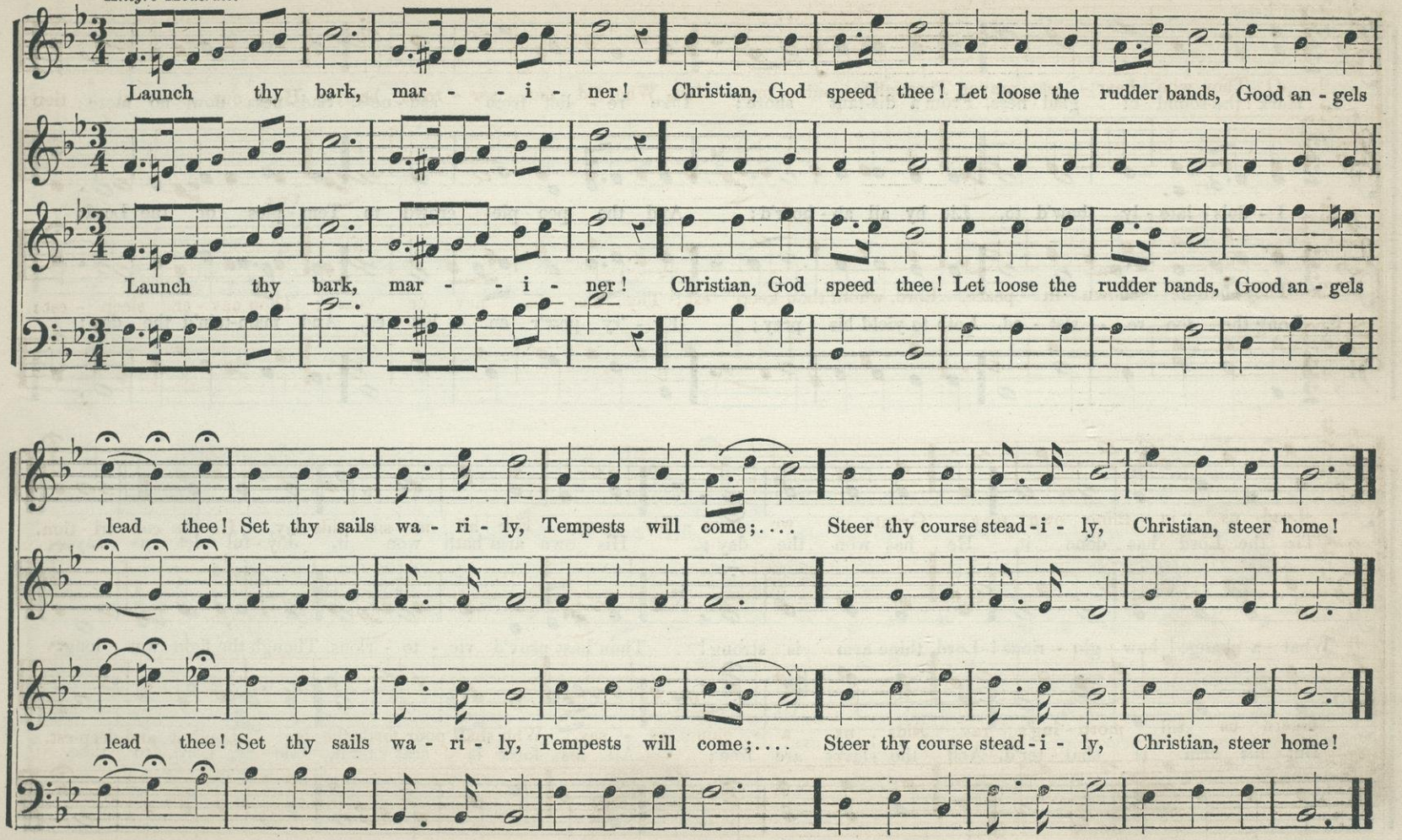

Grave.
1. When shall we meet a - gain, Meet ne'er to sev - er? When will peace wreathe her chain Round us for - ev - er?
2. When shall love free - ly flow, Pure as life's riv - er? When shall sweet friendship glow, Change - less for - ev - er?
Our hearts will ne'er re - pose, Safe from each blast that blows, In this dark vale of woes, Nev - er, no, nev - er.
Where joys ce - les - tial thrill, Where bliss each heart shall fill? And fears of part - ing chill, Nev - er, no, nev - er

HAVEN. 6s & 5s. (6, 5, 6, 5, 6, 6, 6, 5.)



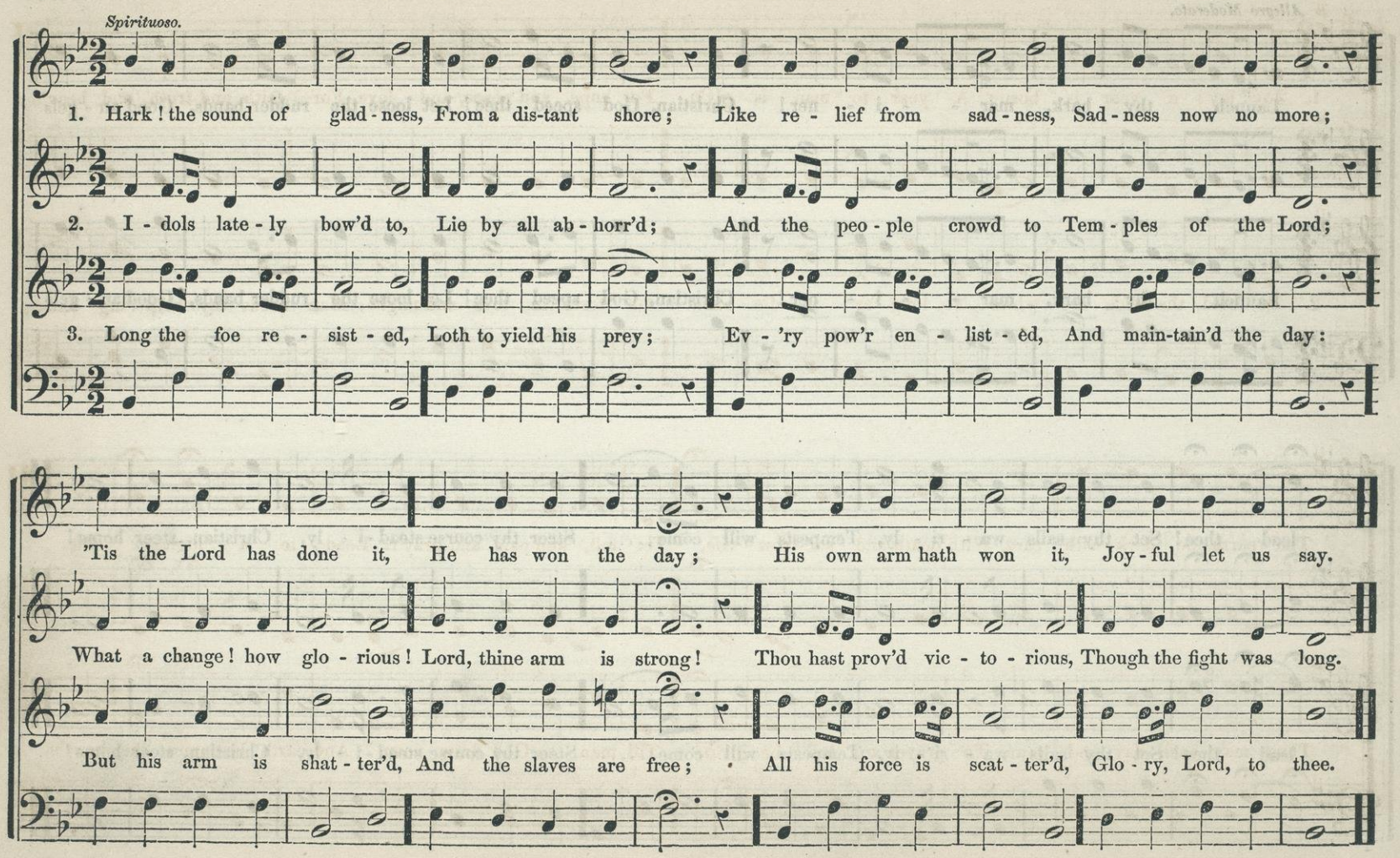
PETRALIA. 6s, 5s & 4s. (6, 5, 6, 5, 6, 4, 6, 4.)

Allegro Moderato.



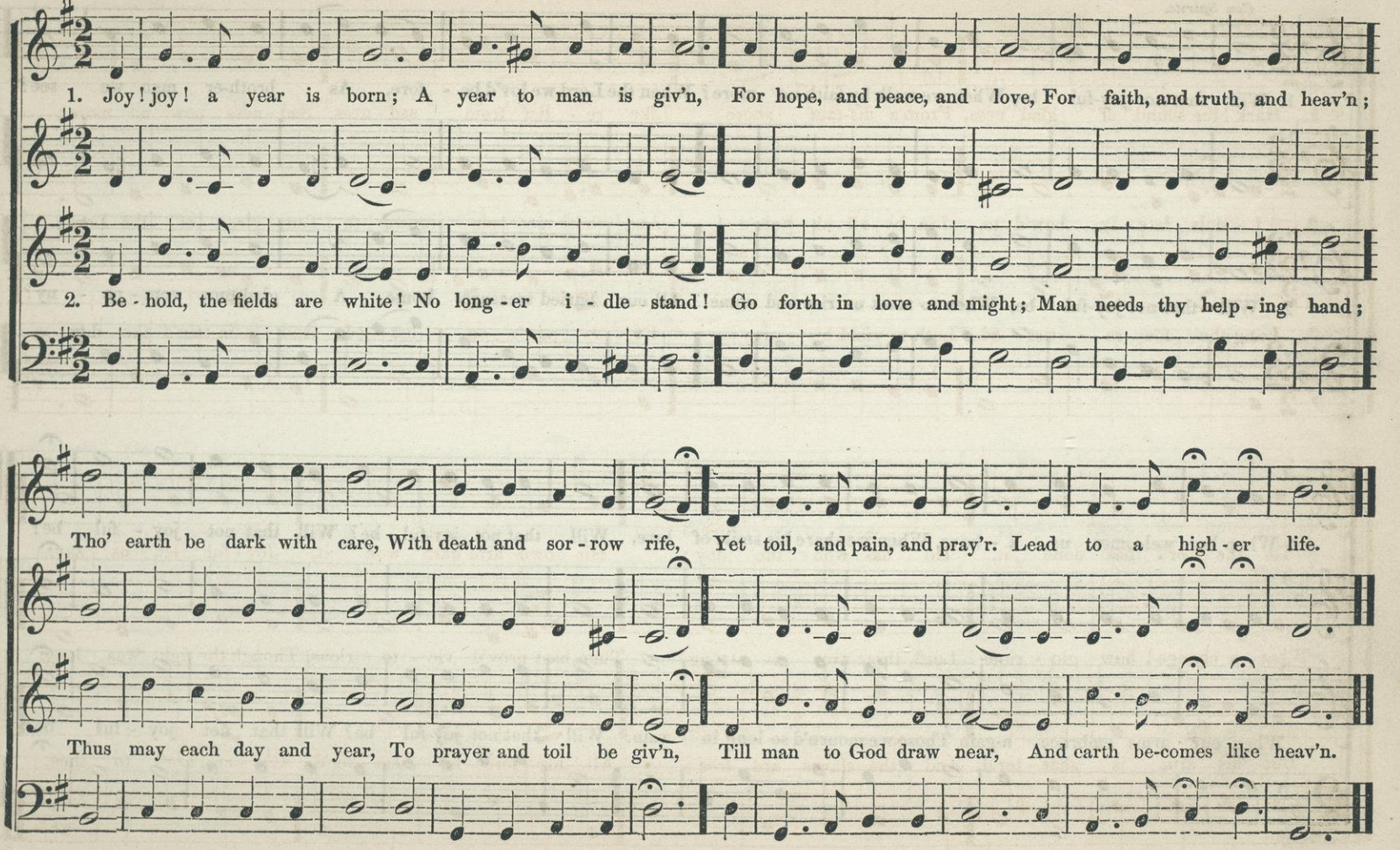
BURNHAM. 6s & 5s. (6, 5, 6, 5, 6, 5, 6, 5.)

T. FOWNES.

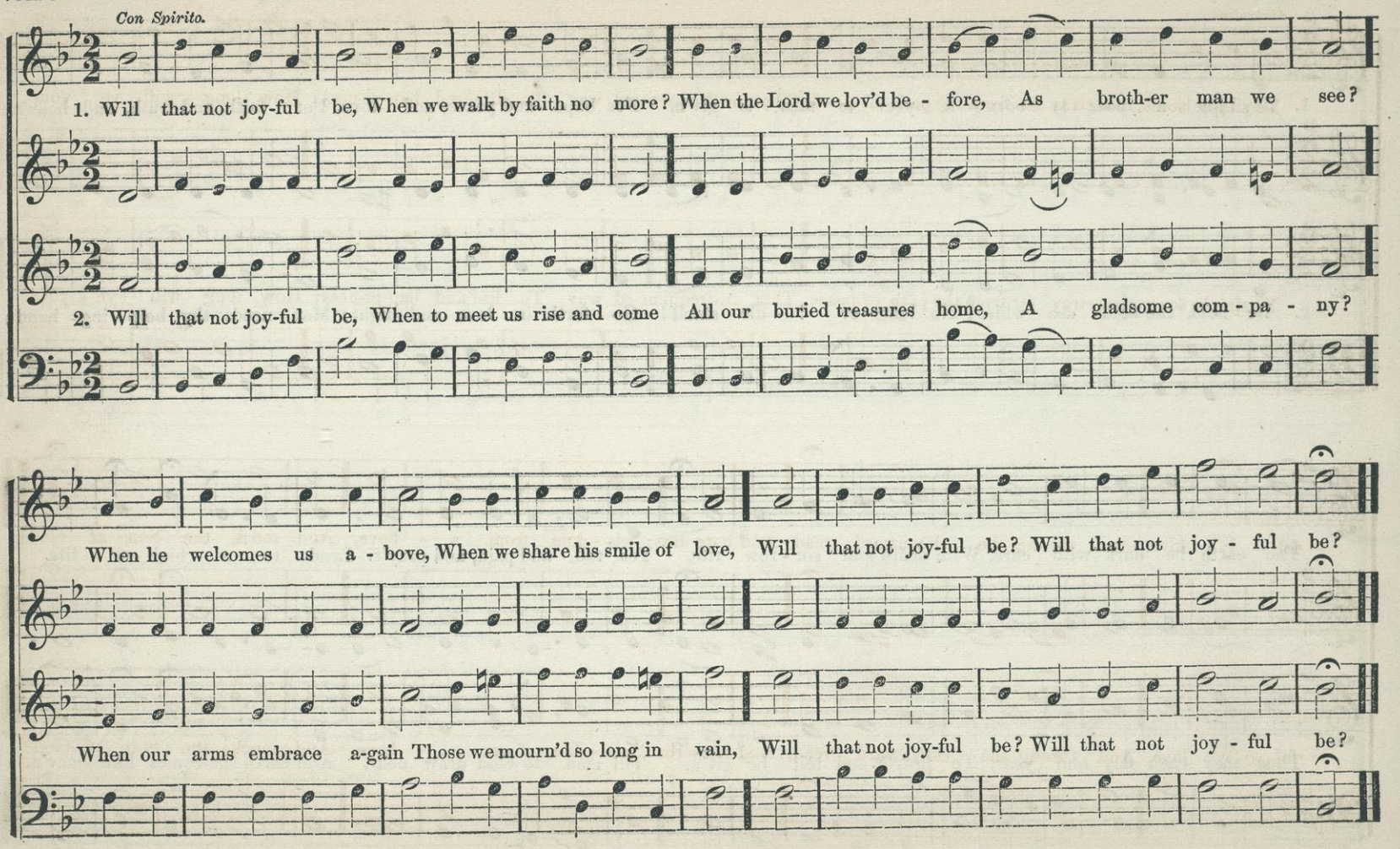


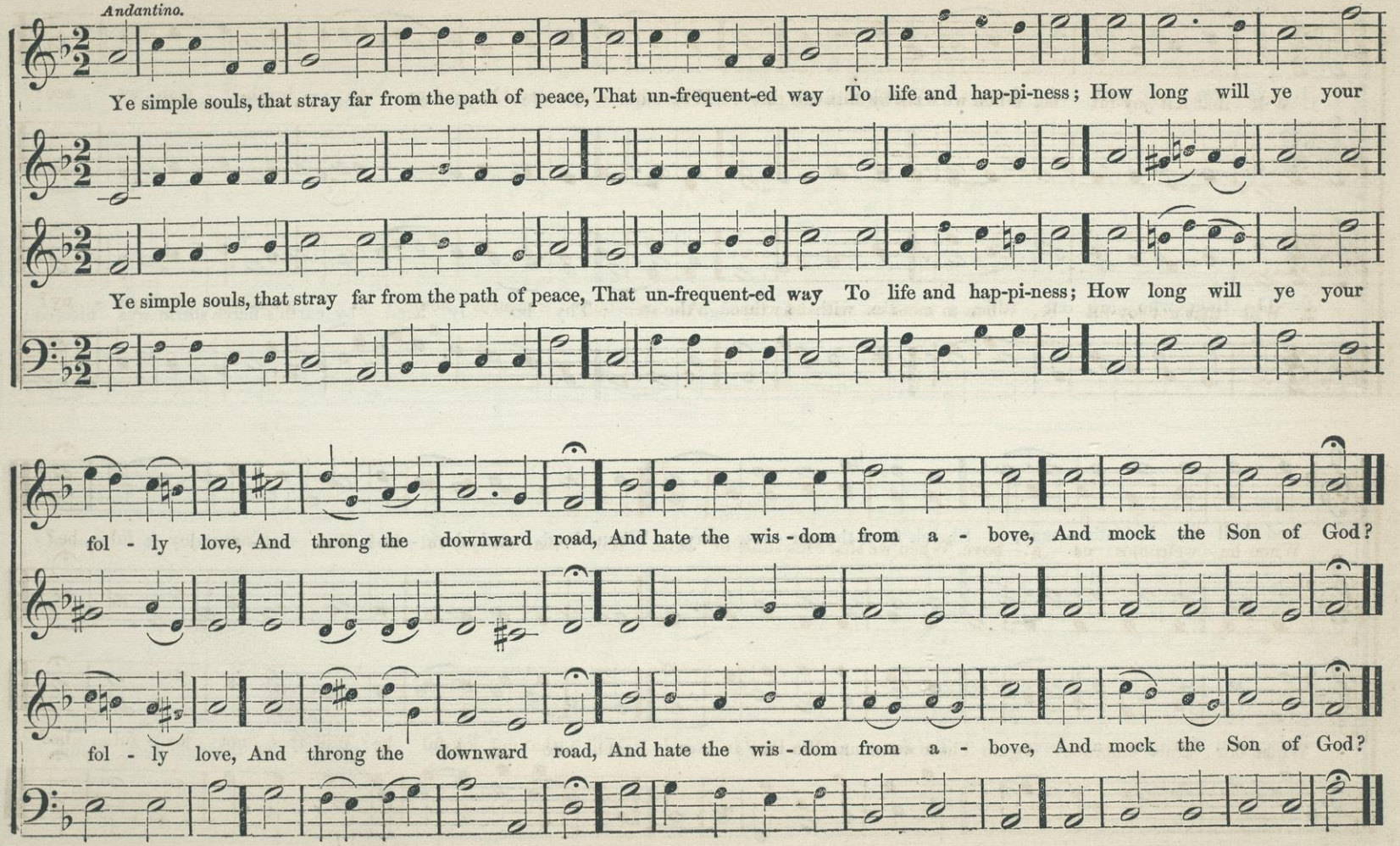
NEW-YEAR. 6s. Double. (6, 6, 6, 6, 6, 6, 6, 6.)

Maestoso.



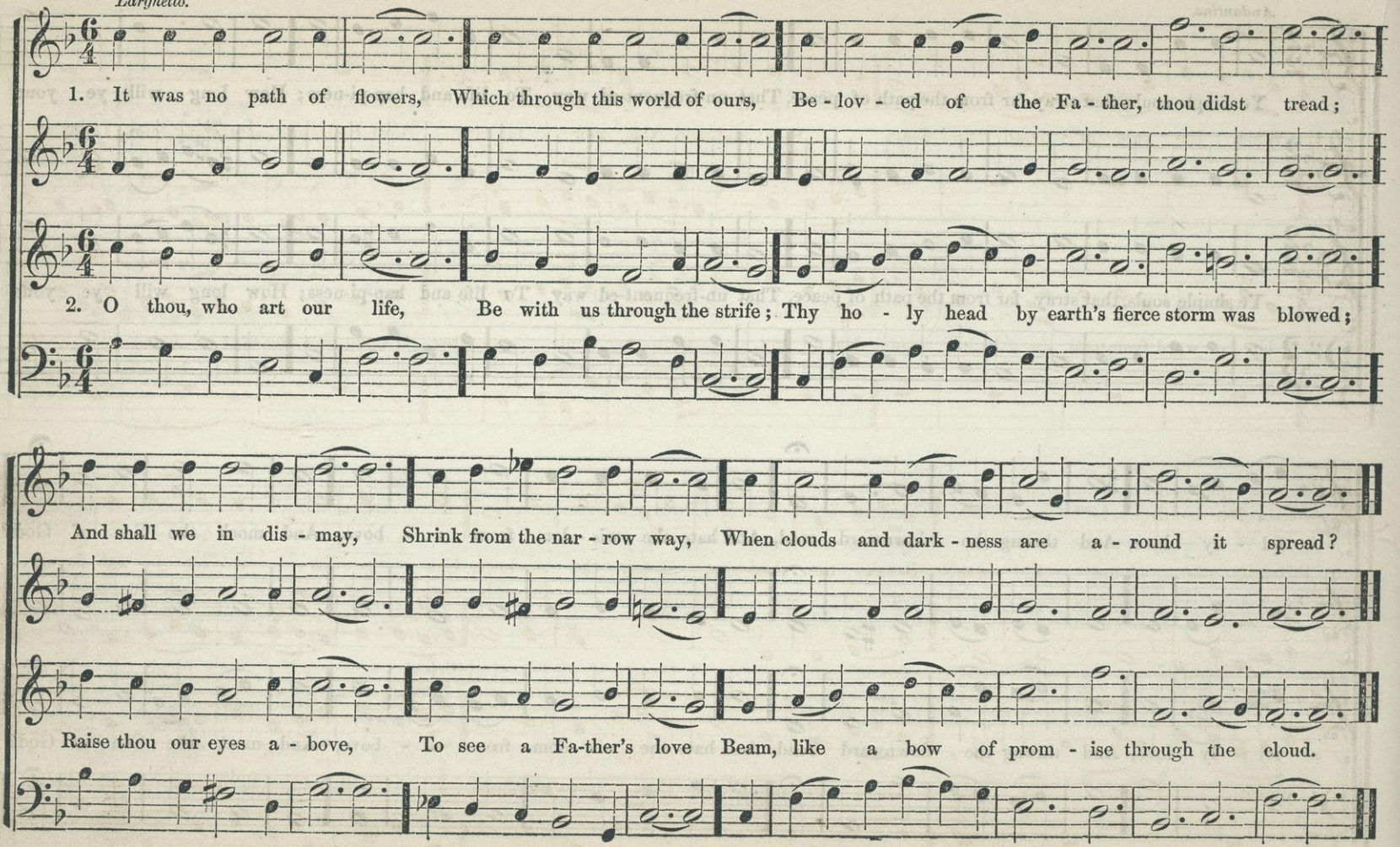
GOODWIN. 6s & 7s. (6, 7, 7, 6, 7, 7, 6.)

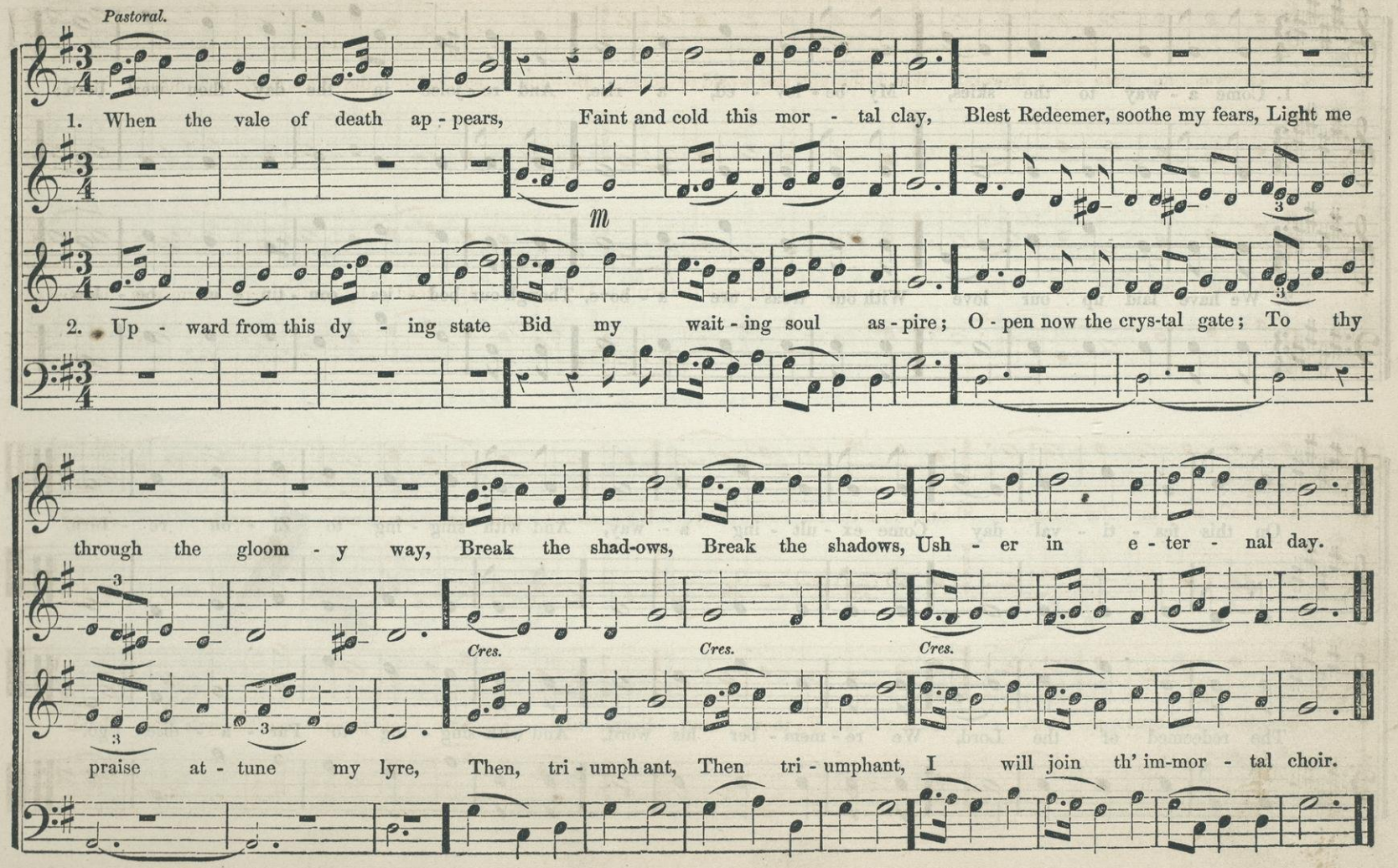



Andantino.
Ye simple souls, that stray far from the path of peace, That un-frequent-ed way To life and hap-pi-ness; How long will ye your
Ye simple souls, that stray far from the path of peace, That un-frequent-ed way To life and hap-pi-ness; How long will ye your
fol - ly love, And throng the downward road, And hate the wis - dom from a - bove, And mock the Son of God?
fol - ly love, And throng the downward road, And hate the wis - dom from a - bove, And mock the Son of God?

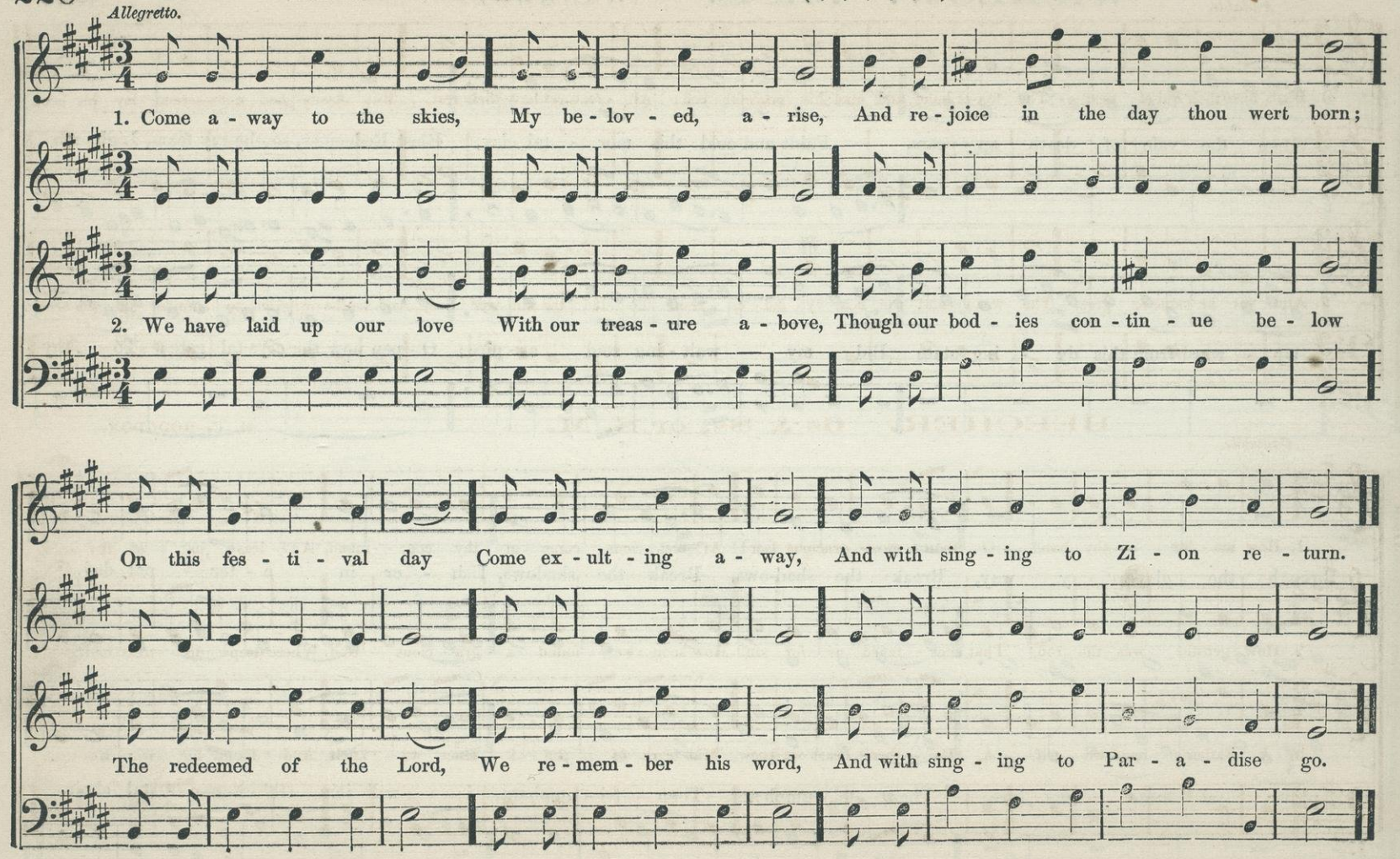
WILSON. 6s & 10s. (6, 6, 10, 6, 6, 10.)

Larghetto.



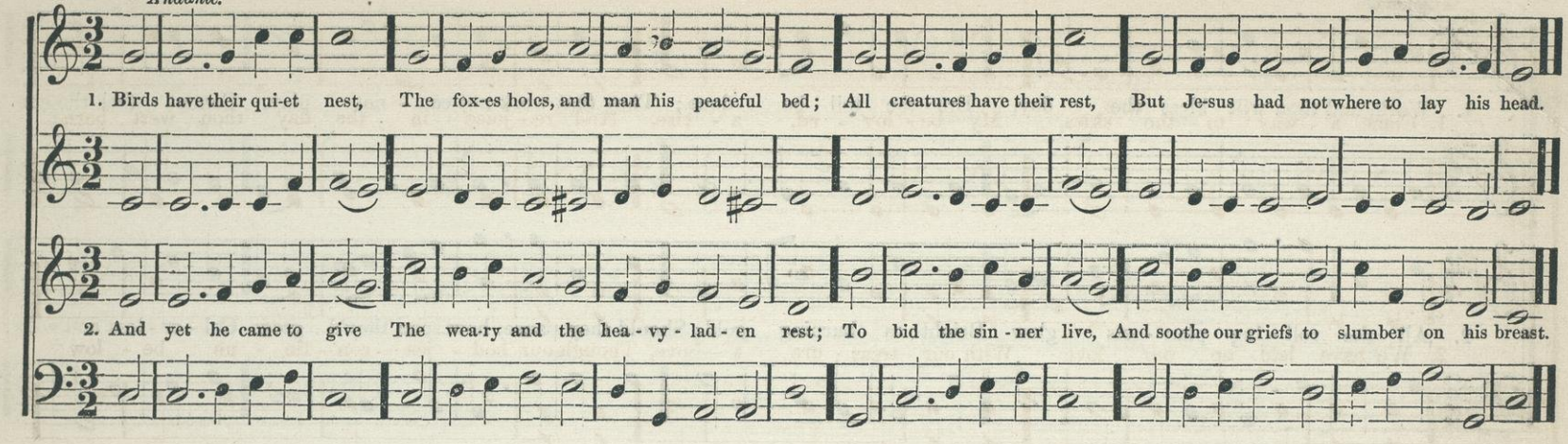

Pastoral.
1. When the vale of death ap - pears, Faint and cold this mor - tal clay, Blest Redeemer, soothe my fears, Light me
m
2. Up - ward from this dy - ing state Bid my wait - ing soul as - pire; O - pen now the crys-tal gate; To thy
through the gloom - y way, Break the shad-ows, Break the shadows, Ush - er in e - ter - nal day.
Cres.
Cres.
Cres.
praise at - tune my lyre, Then, tri - umph ant, Then tri - umphant, I will join th' im-mor - tal choir.

NASHVILLE. 6s & 9s. (6, 6, 9, 6, 6, 9.)



ALMO. 6s & 10s.

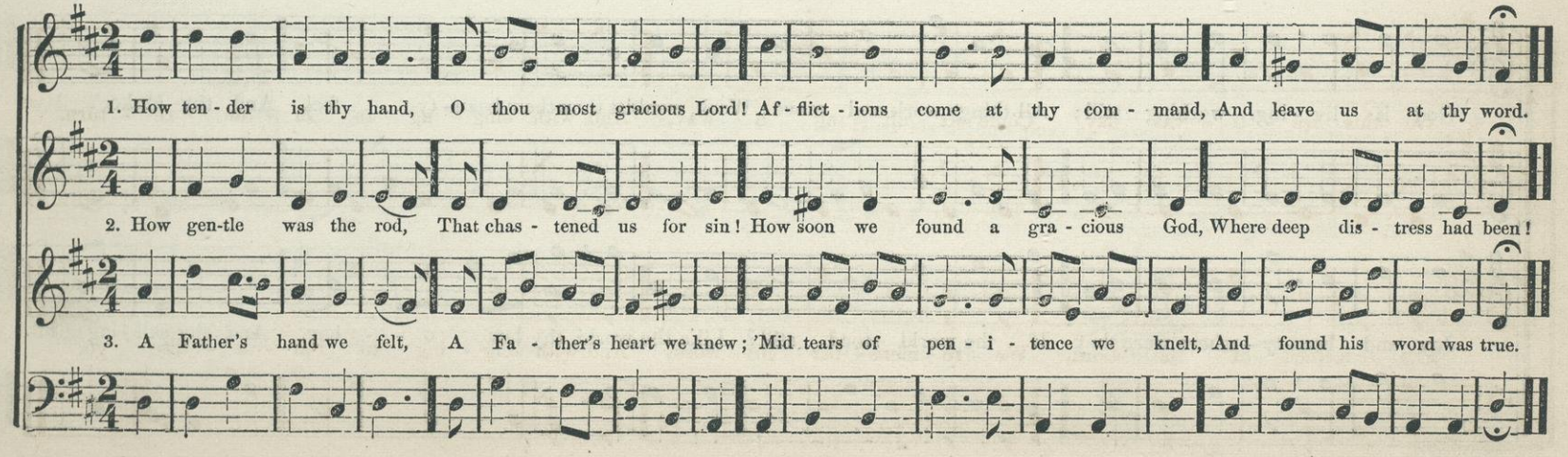
Andante.



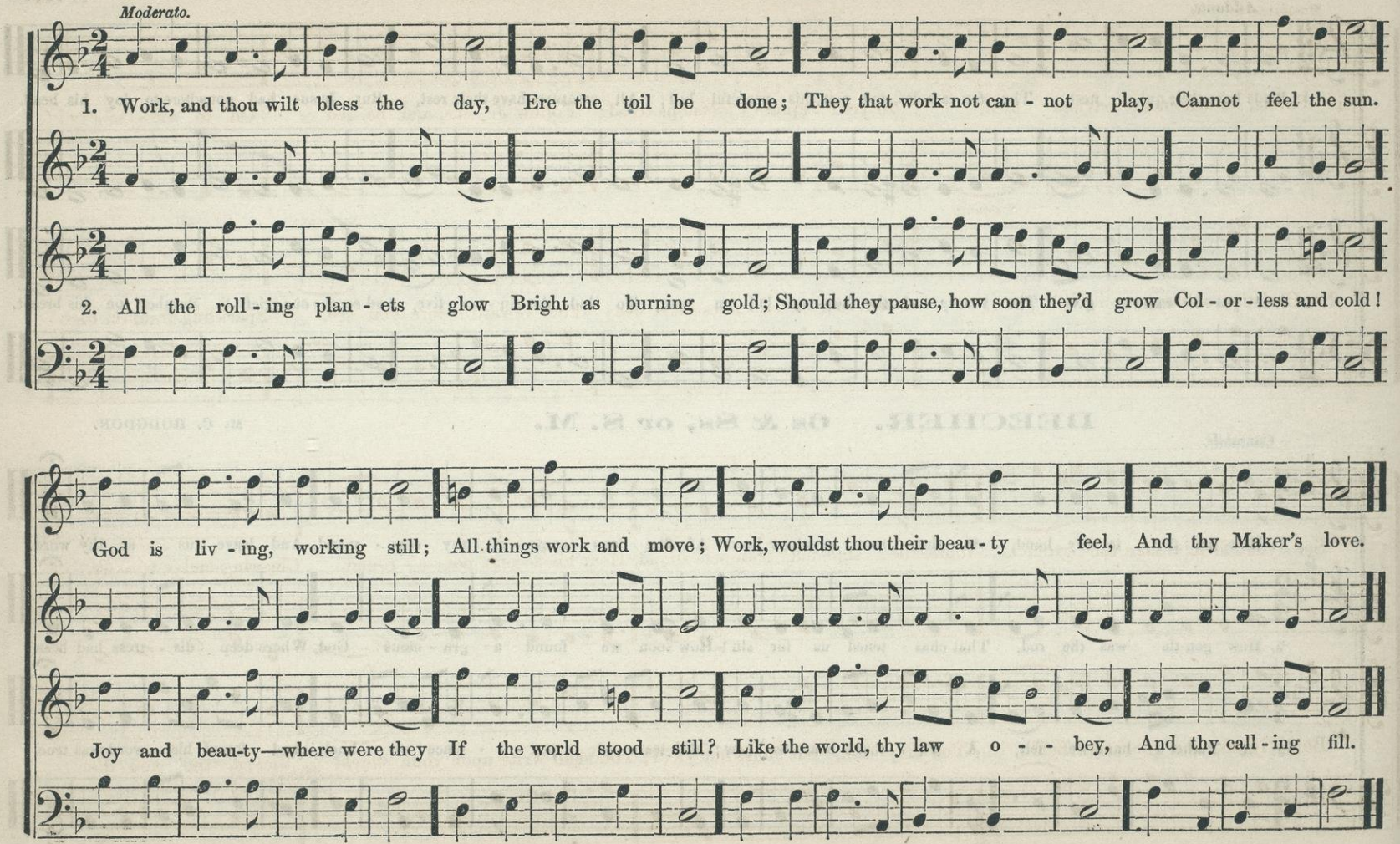
BEECHER. 6s & 8s, or S. M.

M. C. HODGDON.

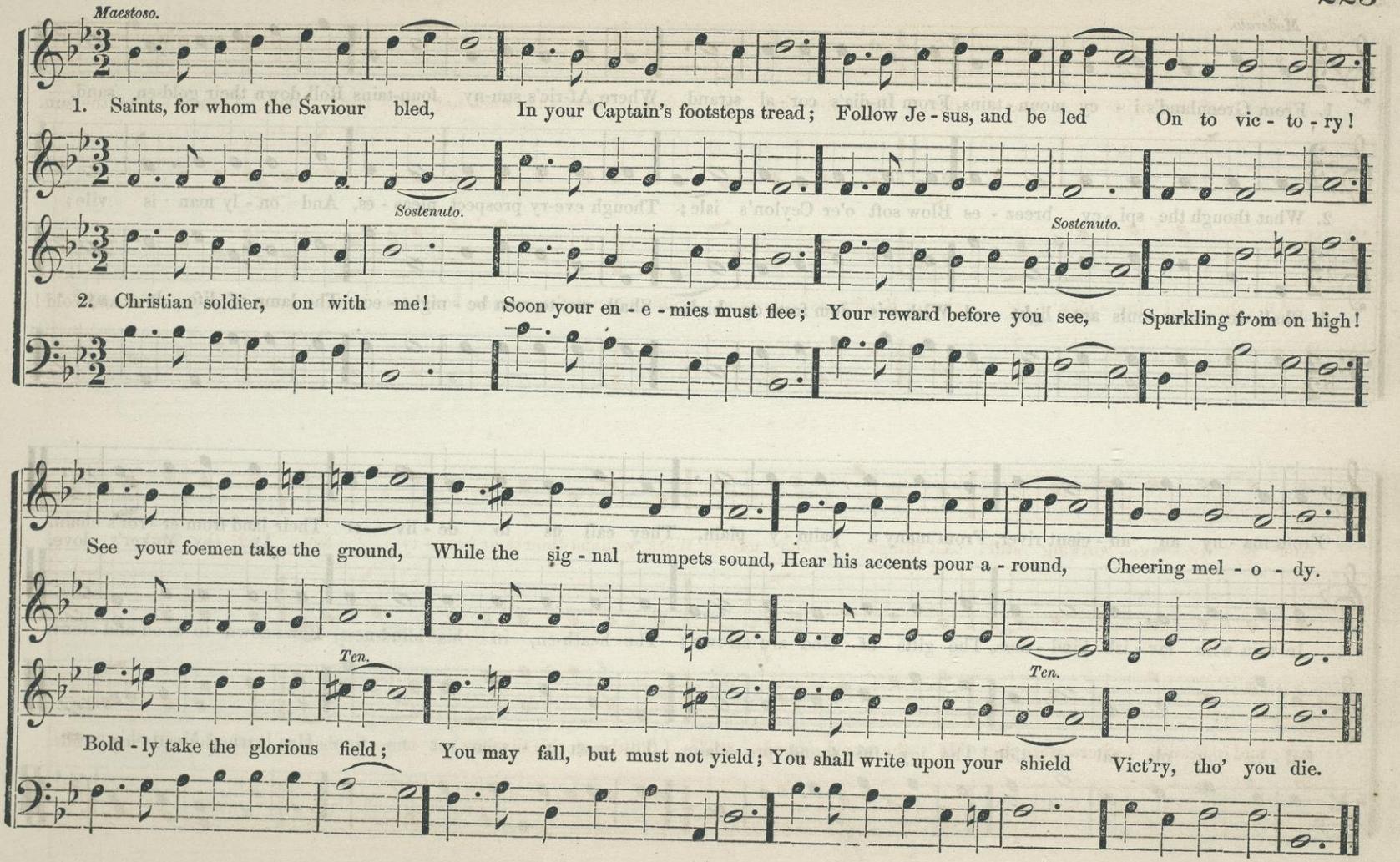
Cantabile.



ROLLO. 7s & 5s. (7, 5, 7, 5.)

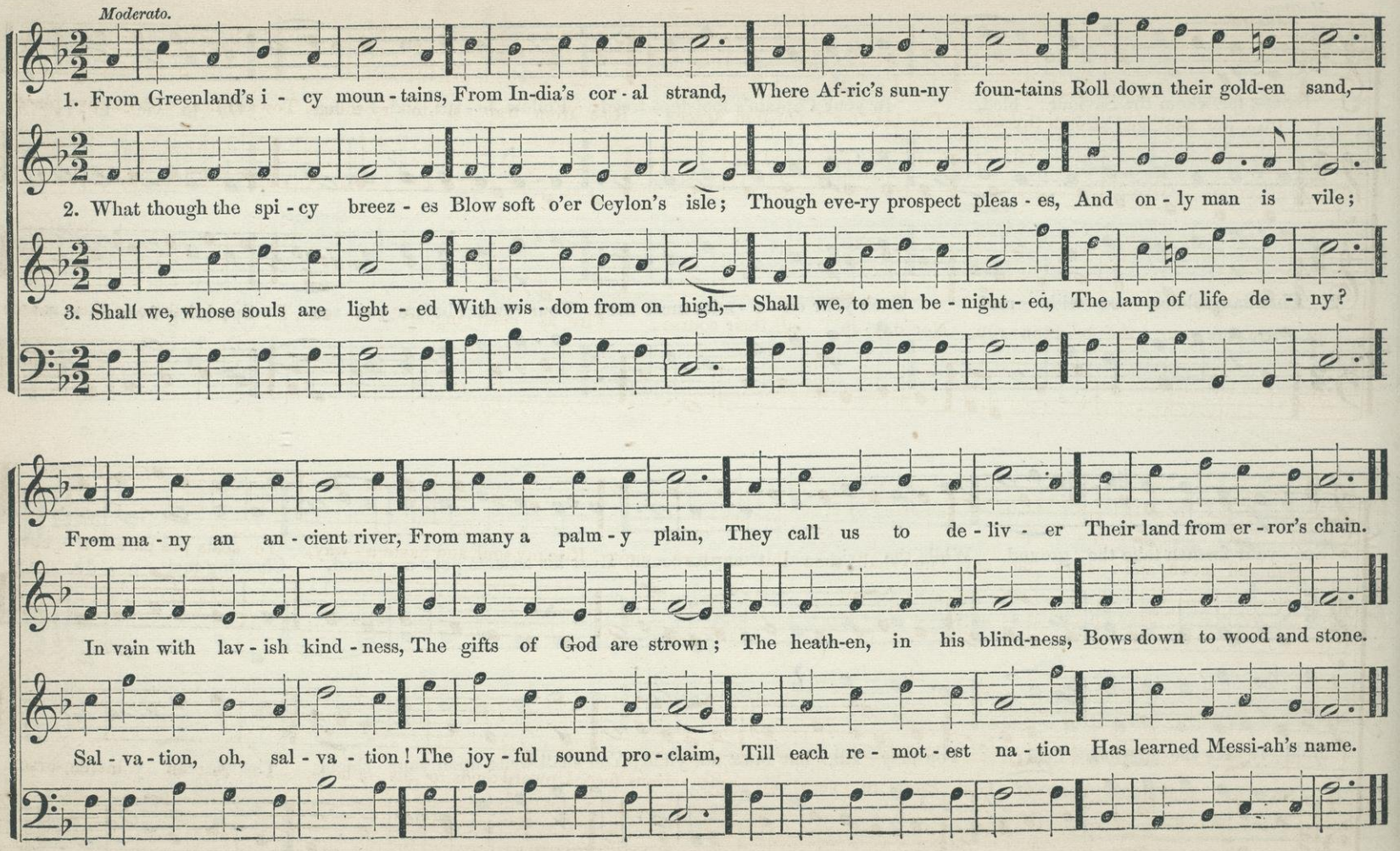


GOODNOW. 7s & 5s. (7, 7, 7, 5, 7, 7, 7, 5.)



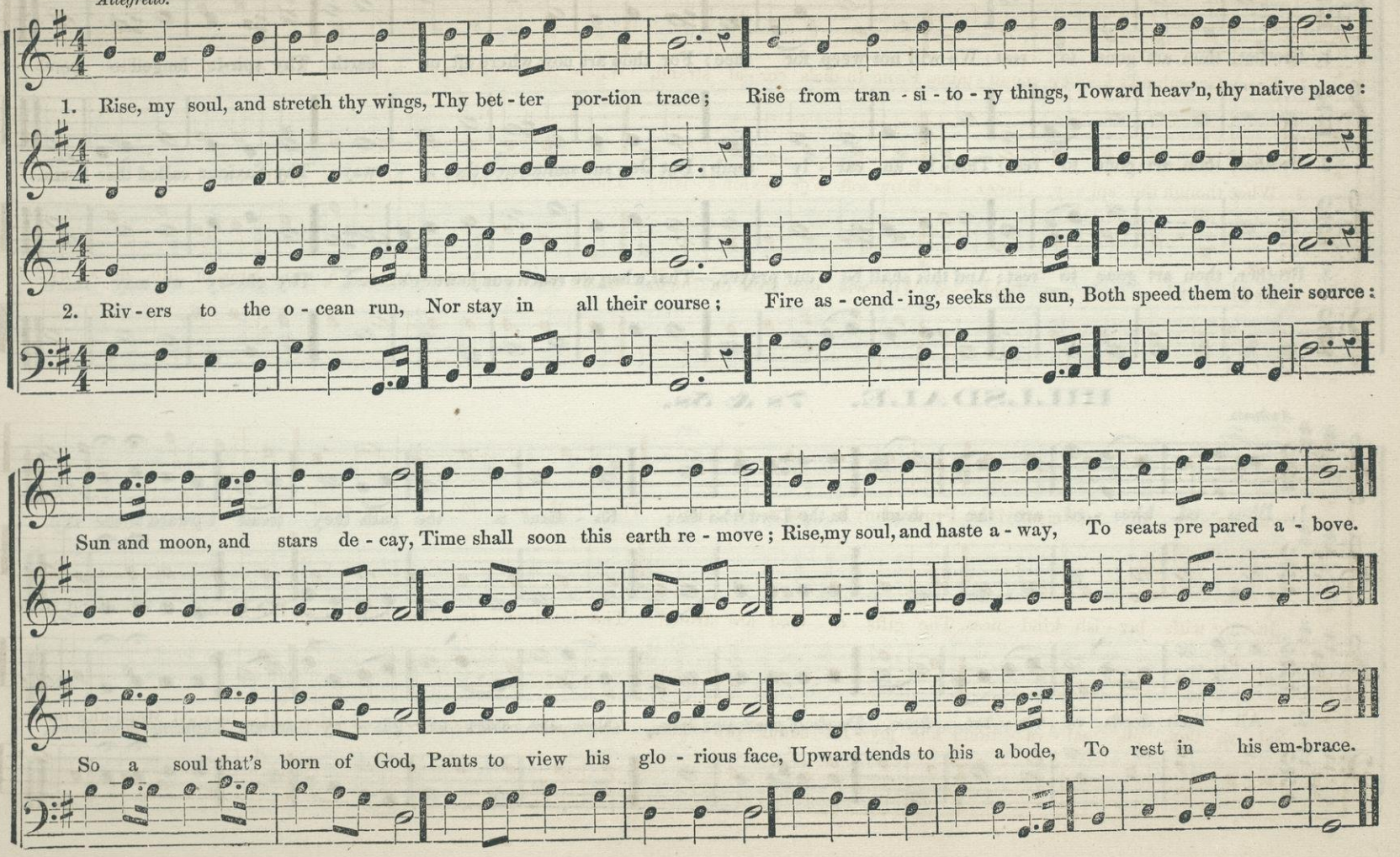
MISSIONARY HYMN. 7s & 6s, 8 lines.

ARRANGED FROM HAYDN.



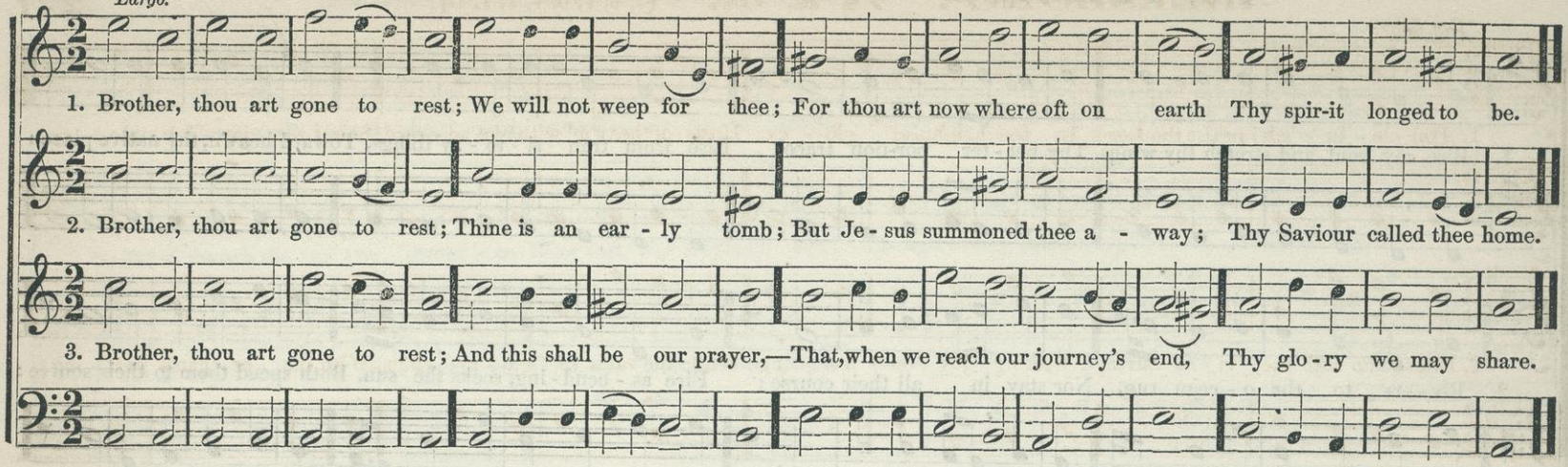
AMSTERDAM. 7s & 6s. (7, 6; 7, 6; 7, 7; 7, 6.)

Allegretto.



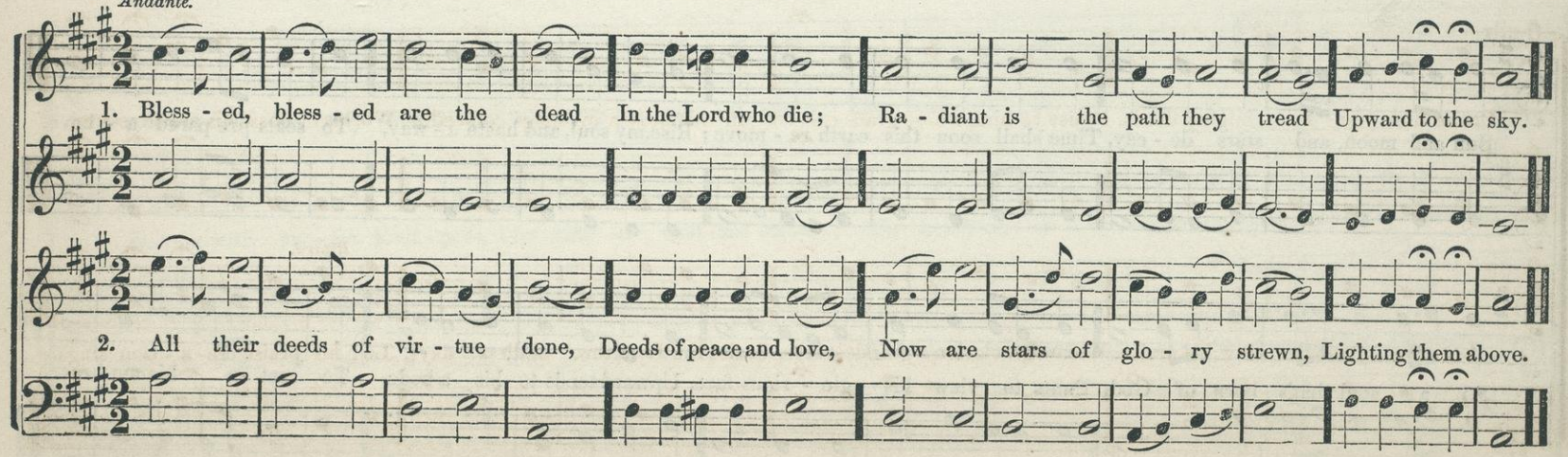
SYCAMORE. 7s, 6s & 8s. (7, 6, 8, 6.)

Largo.



HILLSDALE. 7s & 5s.

Andante.



HILLSBORO'. 7s & 6s. (7, 6, 7, 6, 7, 7, 7, 7.)

Con Spirito.

1. Hal - le - lu - jah! praise the Lord, In the heights of glo - ry; Hosts of heav'n! with one ac - cord, Shout the joy - ful sto - ry;

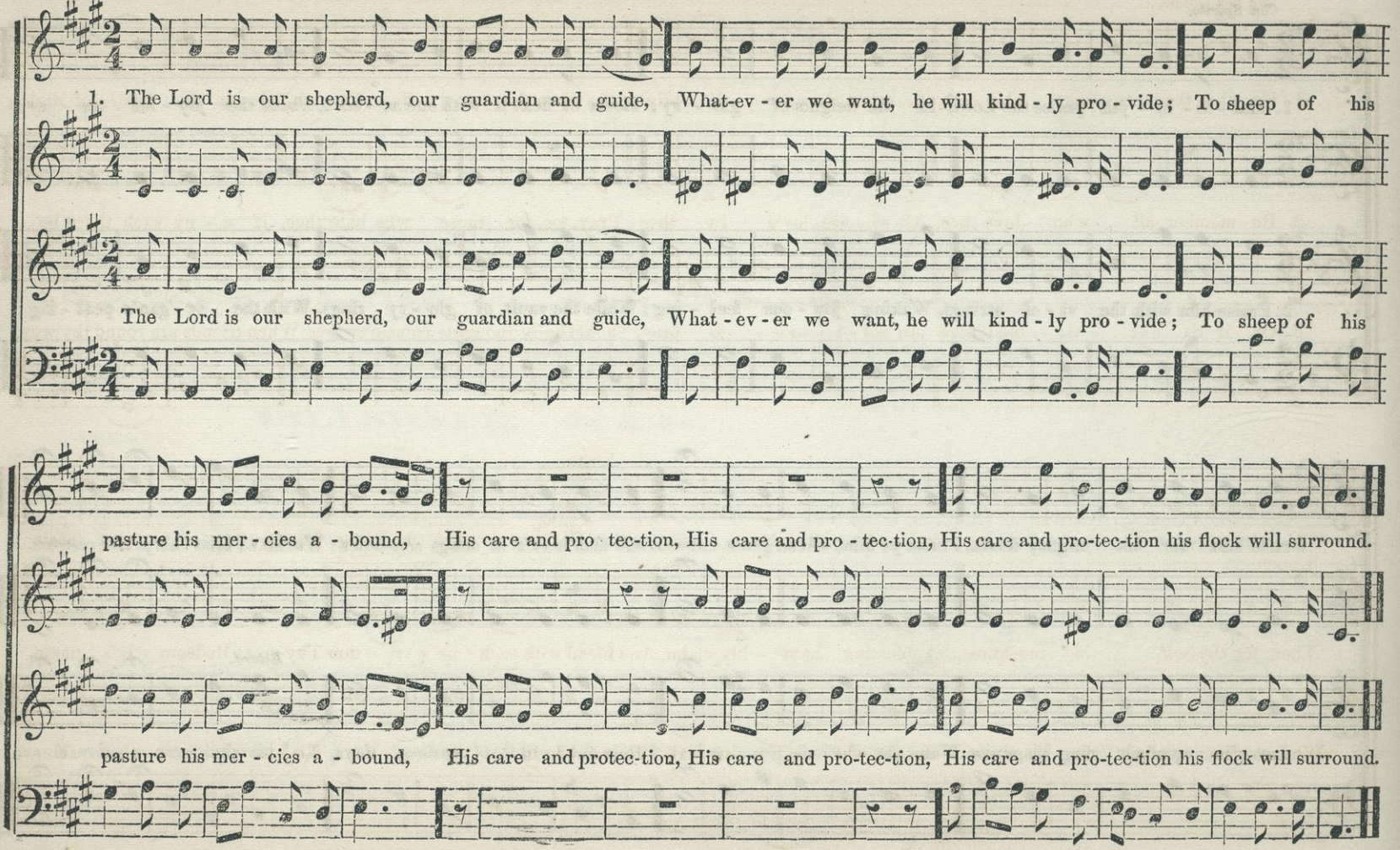
2. Praise him with the vi - ol strings, Waking joy - ous feel - ing; While the vault of glo - ry rings, With the or - gan's peal - ing;

Praise him for his mighty deeds, Praise ye him, whose grace exceeds All that heav'n in songs con-cedes; Worlds of bliss! his praise re-cord.

Ritard.

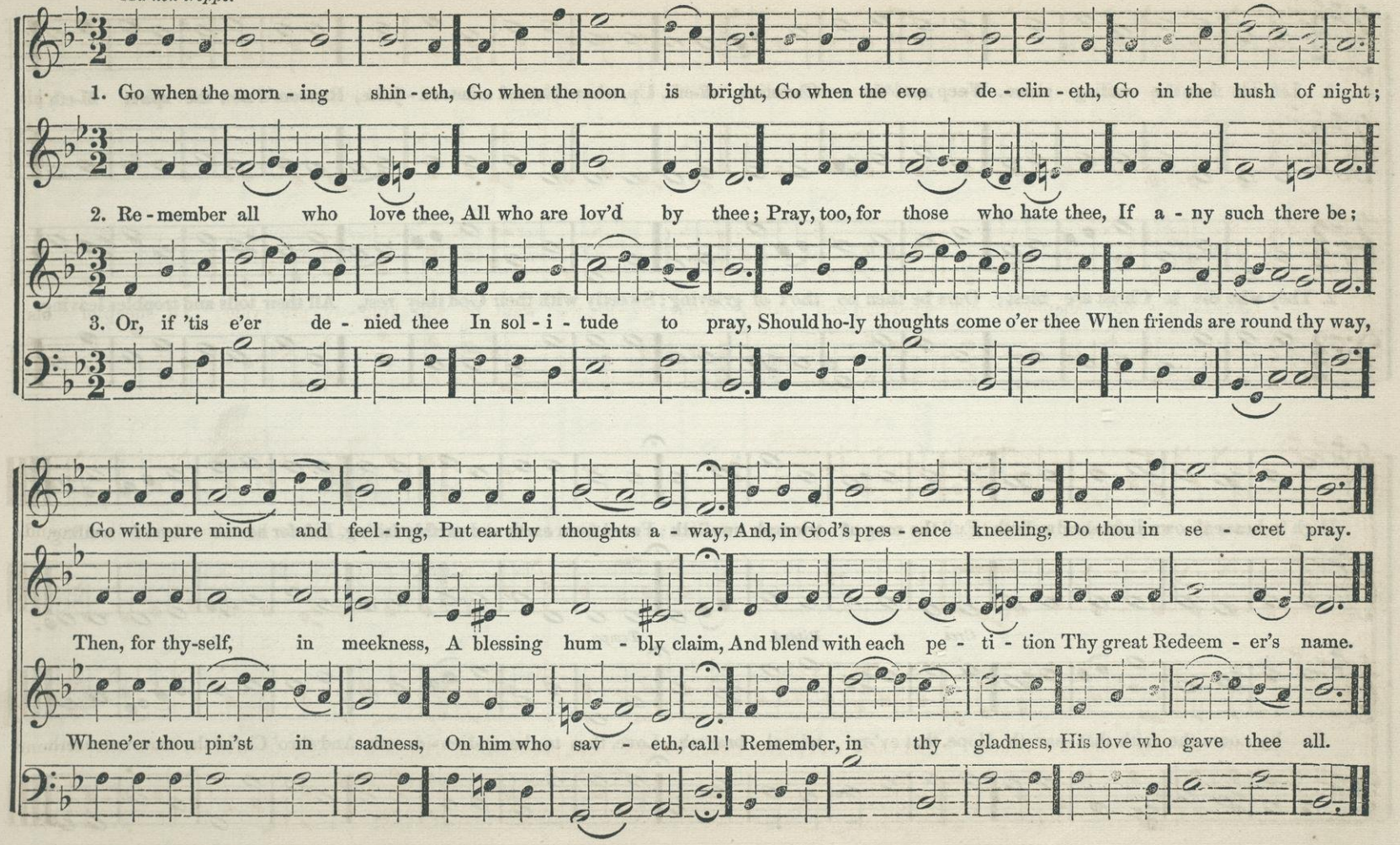
Let the cymbals ring his praise, Wake the clarion's grandest lays, Praise the Lord thro' endless days, Lo! his praise cre - a - tion sings.

PORTUGUESE HYMN. 11s.



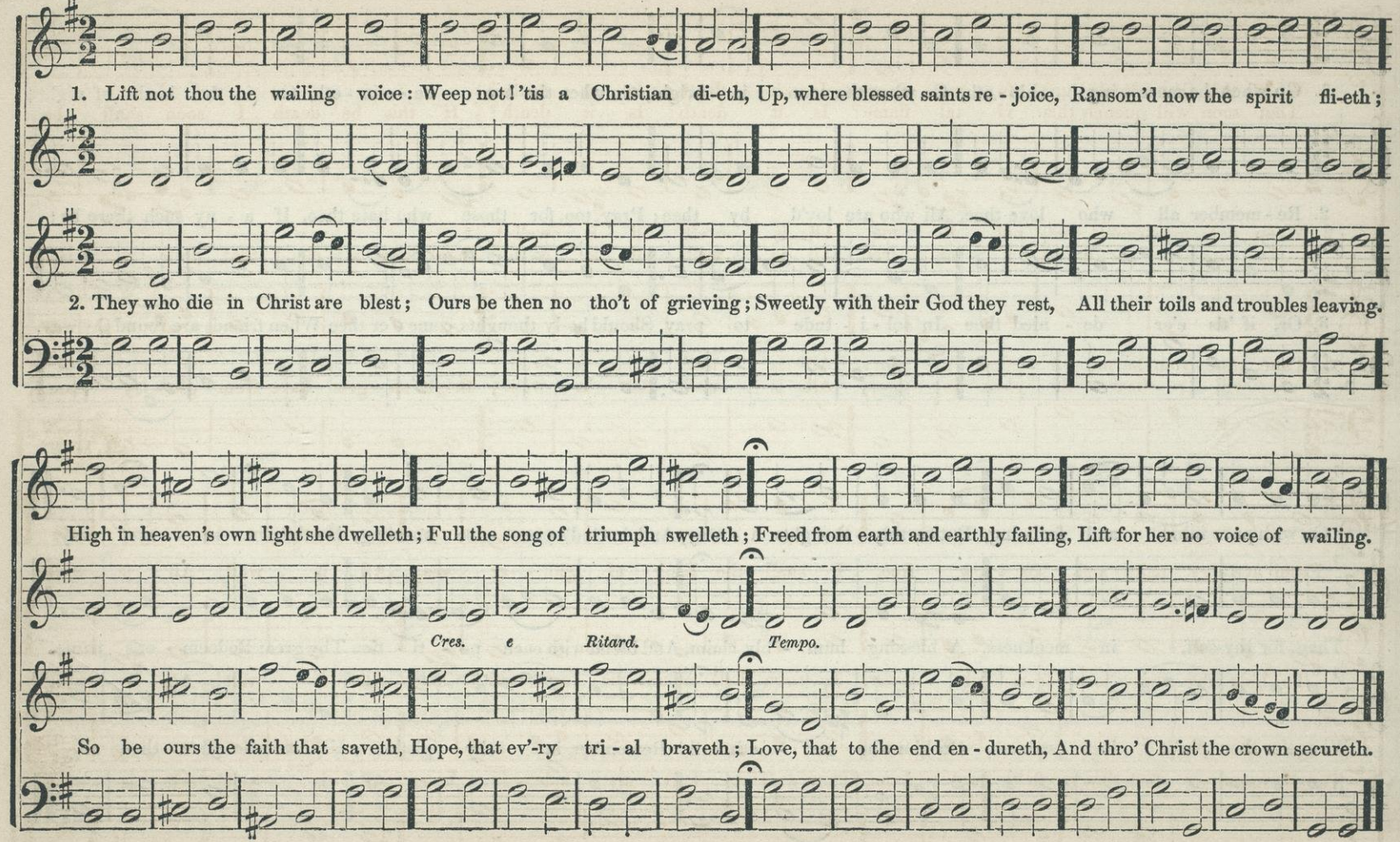
WINDHAM. 7s & 6s.

Ma non troppo.



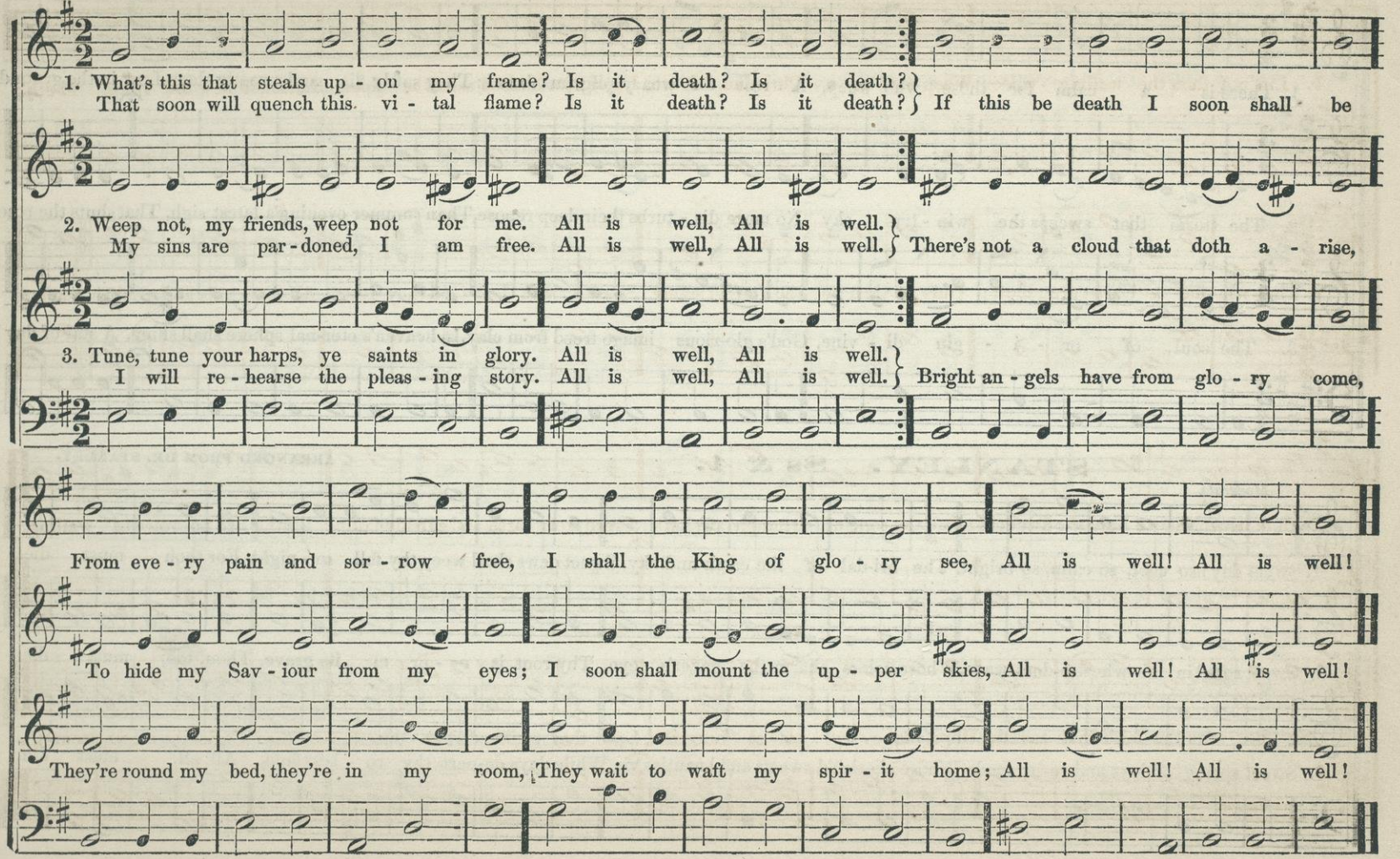
ARTON. 7s & 8s. (7, 8, 7, 8, 8, 8, 8, 8.)

Lento.



MEADVILLE. 8s & 3s. (8, 3, 8, 3, 8, 8, 8, 3.)

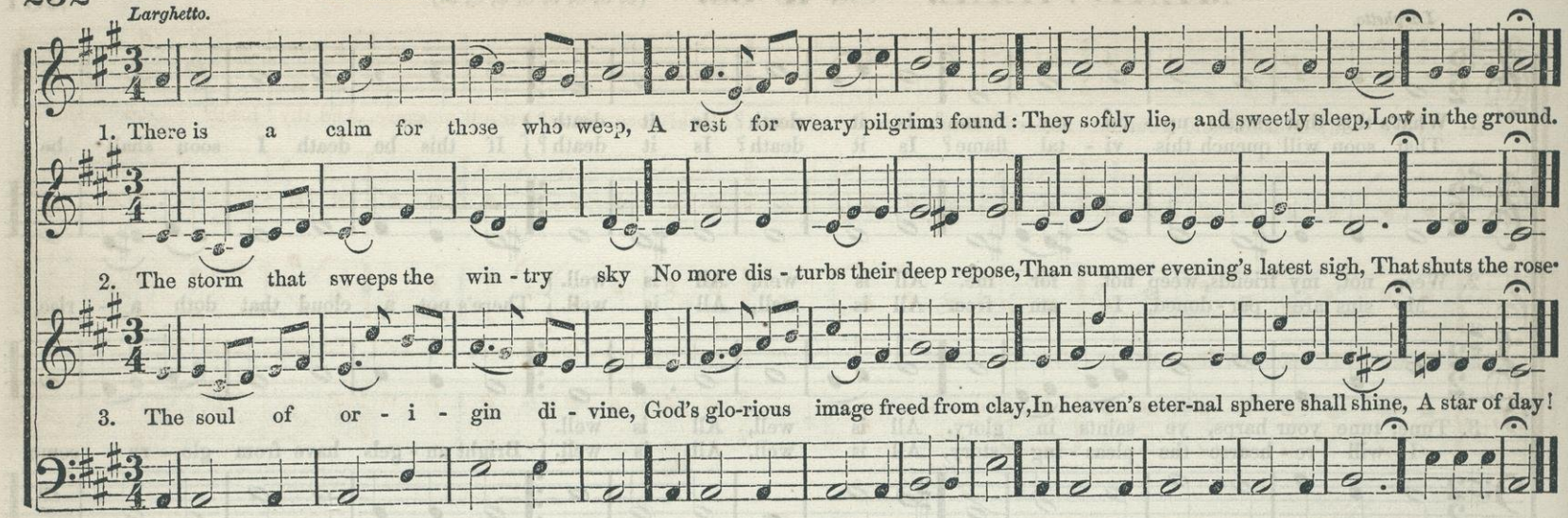
Larghetto.



PEACE. 8s & 4. (8, 8, 8, 4.)

FRANZ LACHNER.

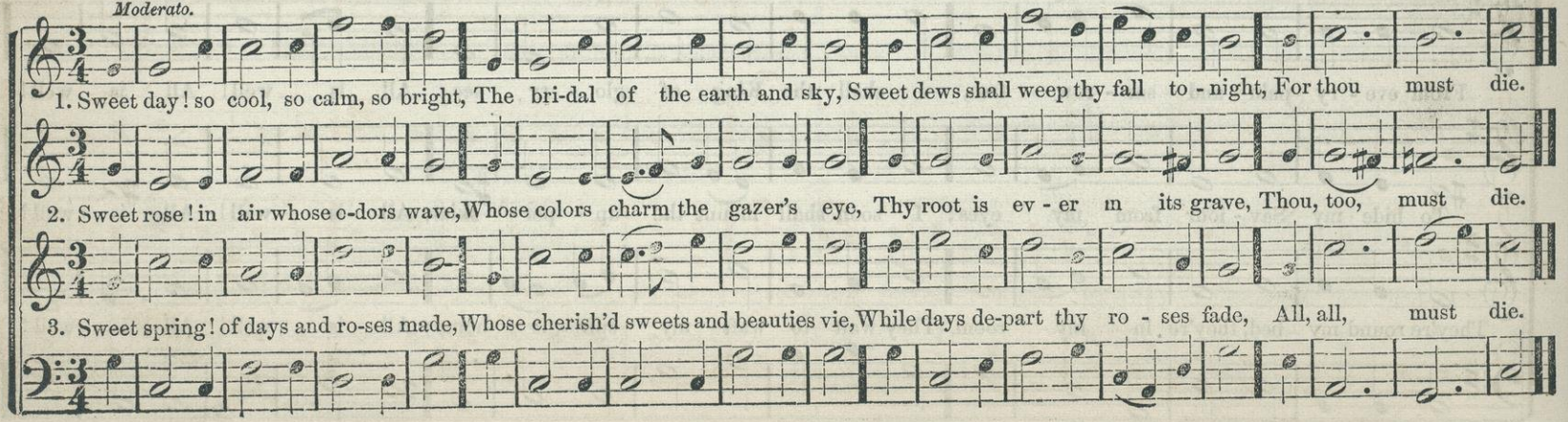
Larghetto.

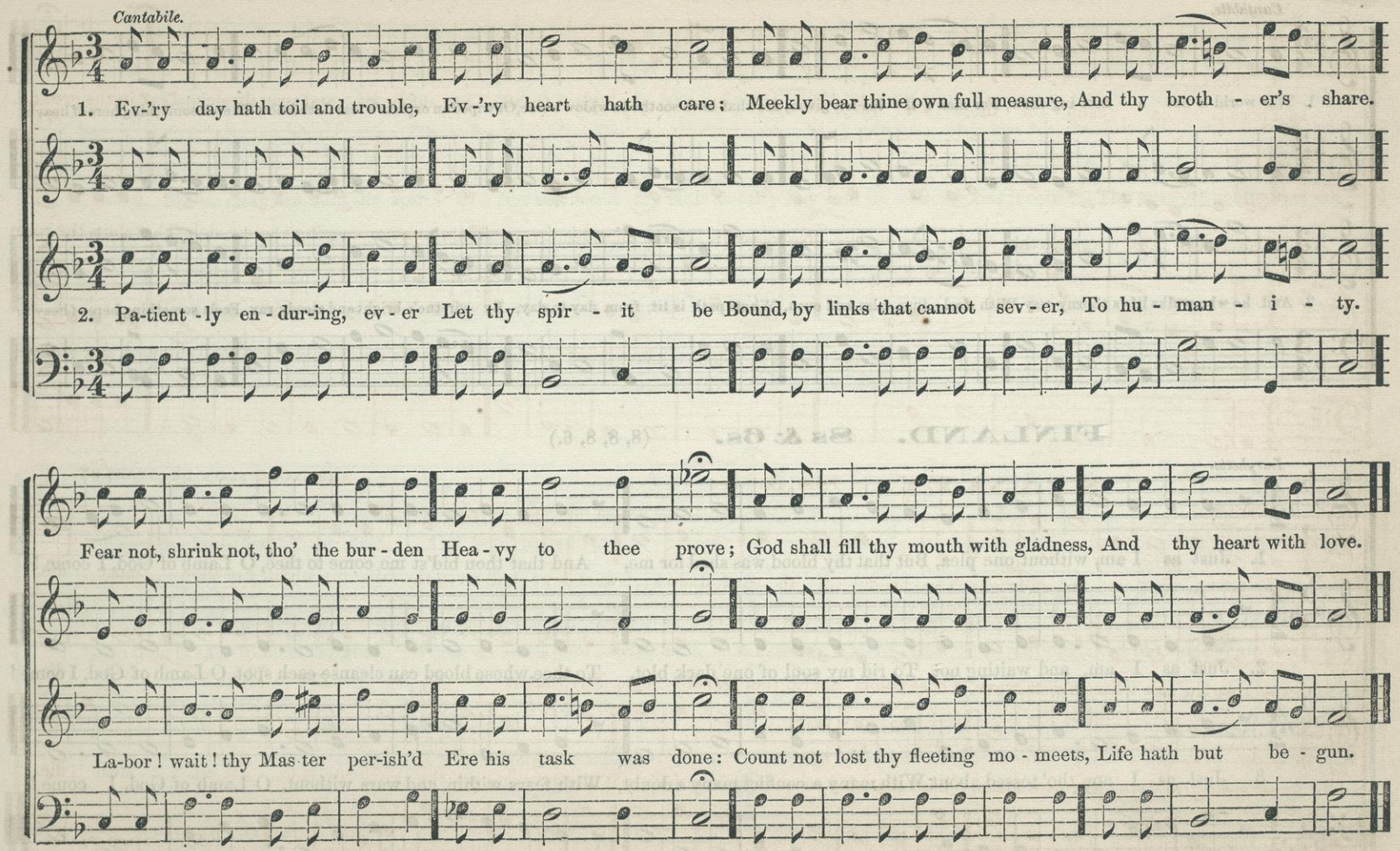


STANLEY. 8s & 4.

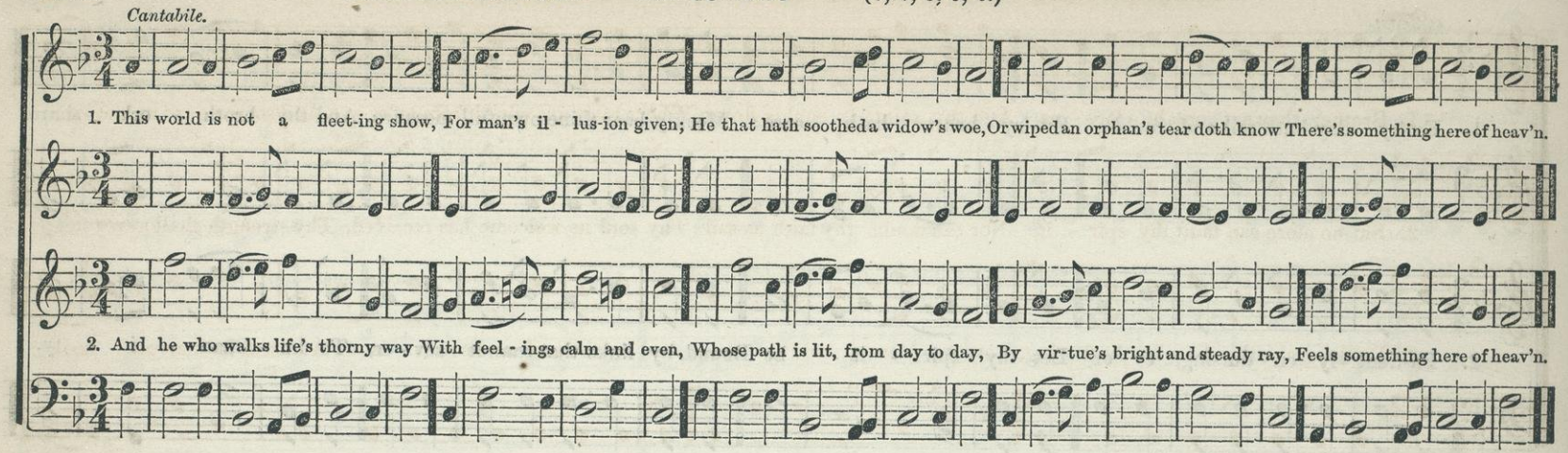
ARRANGED FROM DR. STANLEY.

Moderato.

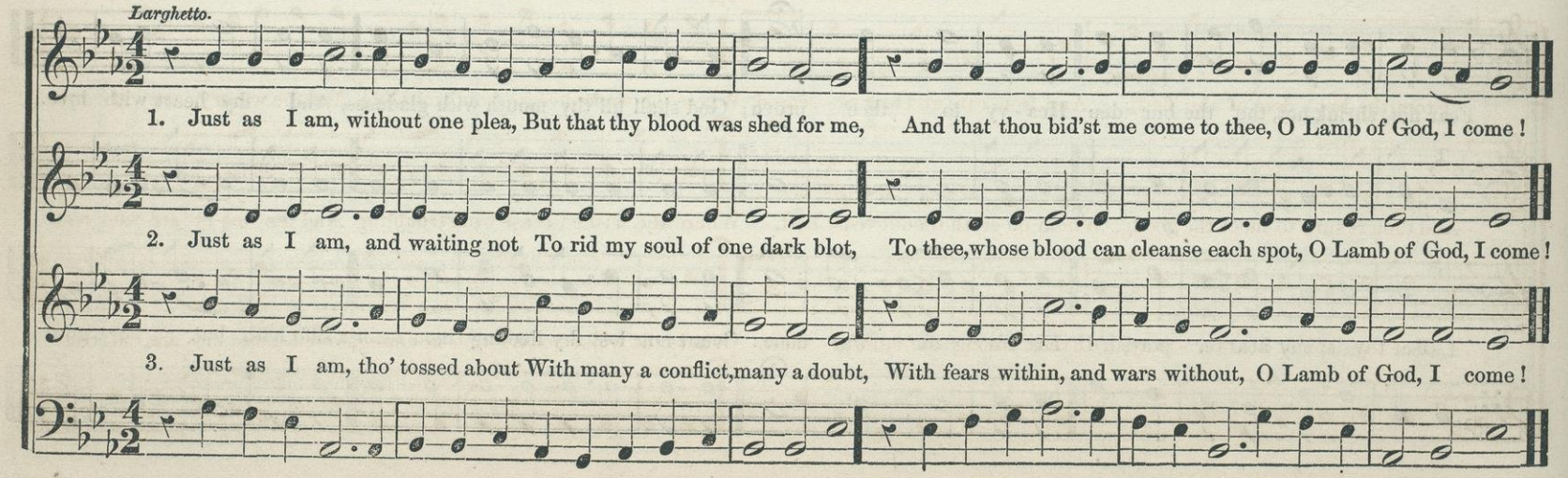


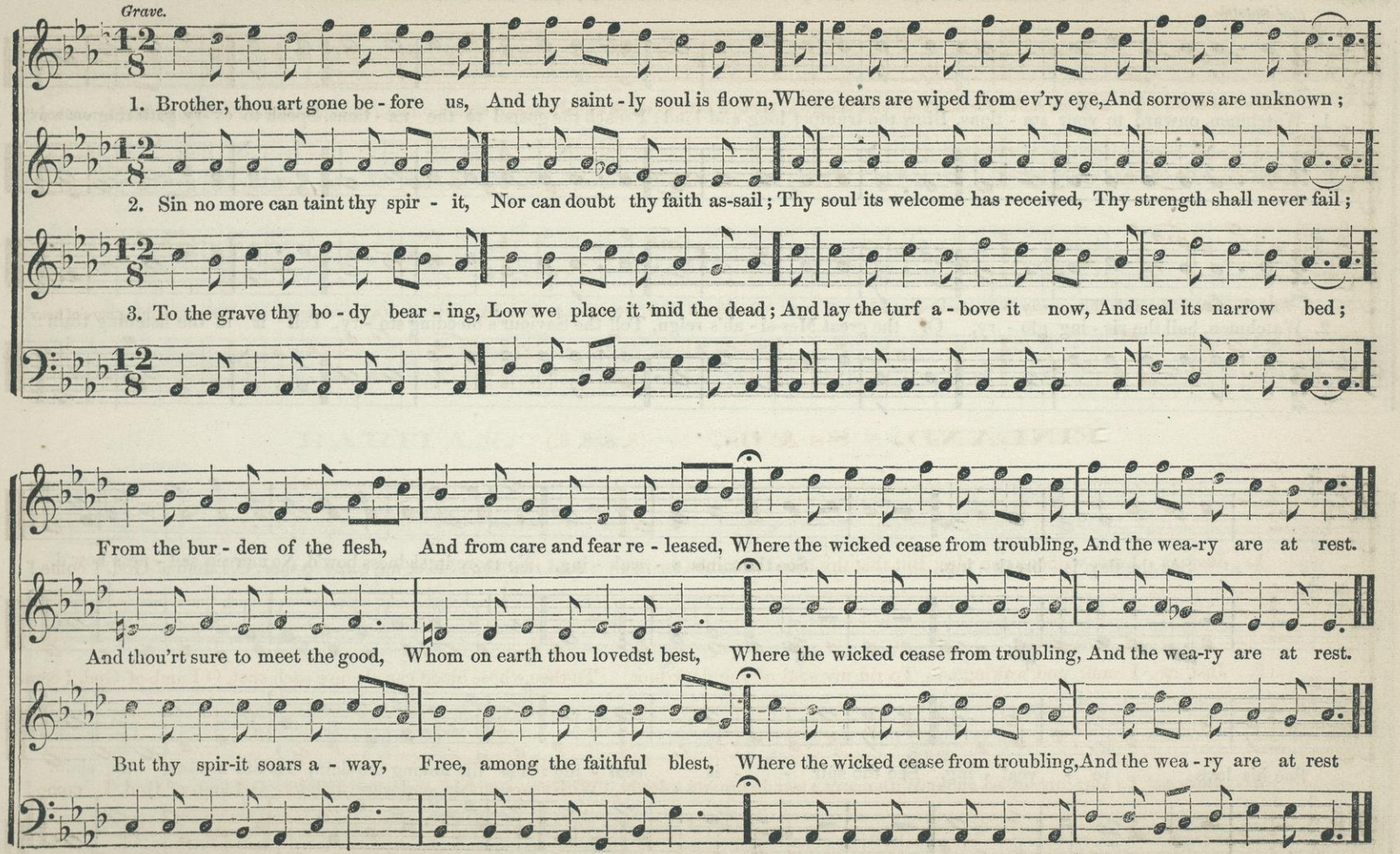

Cantabile.
1. Ev-'ry day hath toil and trouble, Ev-'ry heart hath care; Meekly bear thine own full measure, And thy broth - er's share.
2. Pa-tient - ly en - dur-ing, ev - er Let thy spir - it be Bound, by links that cannot sev - er, To hu - man - i - ty.
Fear not, shrink not, tho' the bur - den Hea - vy to thee prove; God shall fill thy mouth with gladness, And thy heart with love.
La-bor! wait! thy Mas-ter per-ish'd Ere his task was done: Count not lost thy fleeting mo - meets, Life hath but be - gun.

ACCADIA. 8s & 6s. (8, 6, 8, 8, 6.)



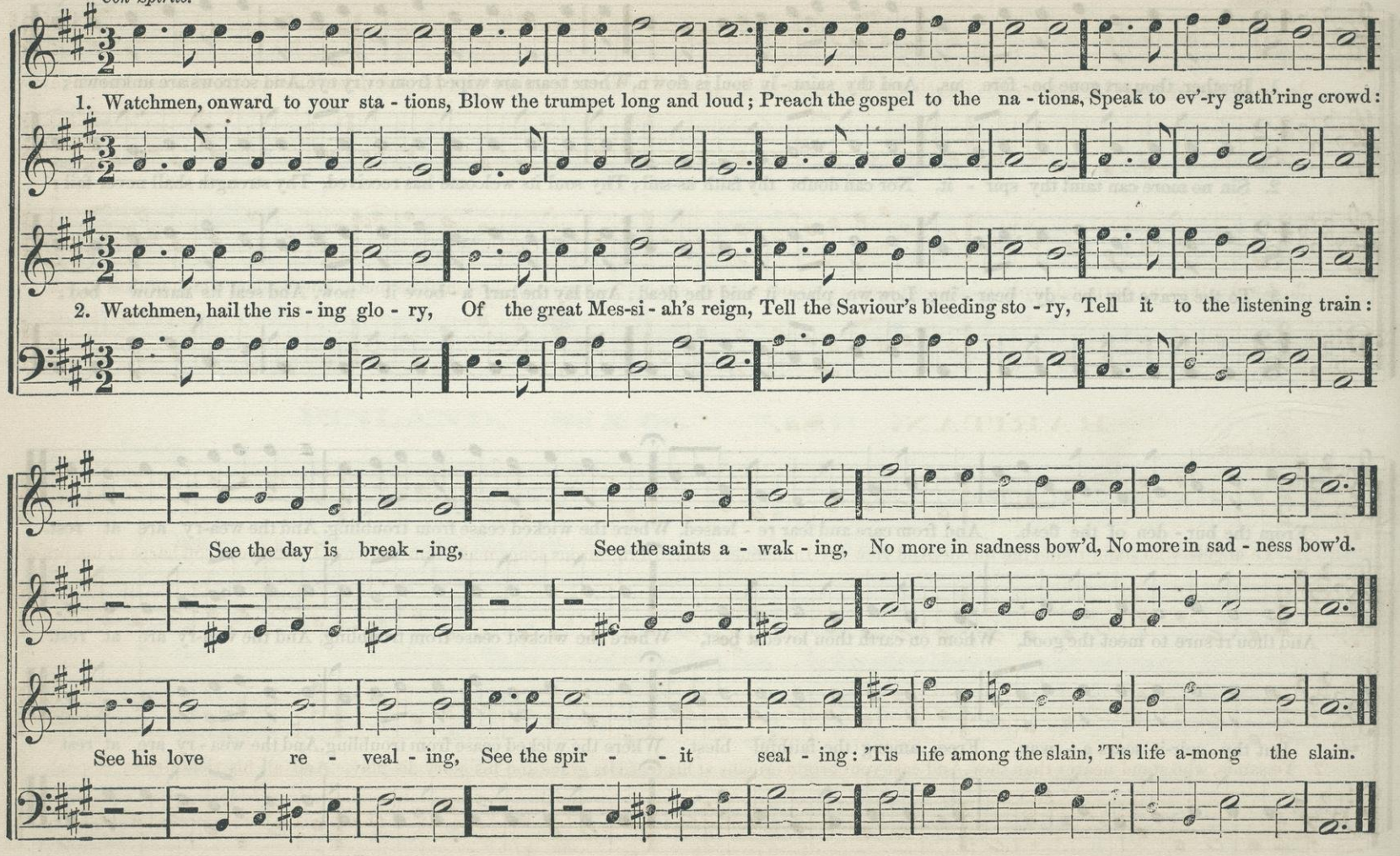
FINLAND. 8s & 6s. (8, 8, 8, 6.)




Grave.
1. Brother, thou art gone be - fore us, And thy saint - ly soul is flown, Where tears are wiped from ev'ry eye, And sorrows are unknown ;
2. Sin no more can taint thy spir - it, Nor can doubt thy faith as-sail ; Thy soul its welcome has received, Thy strength shall never fail ;
3. To the grave thy bo - dy bear - ing, Low we place it 'mid the dead ; And lay the turf a - bove it now, And seal its narrow bed ;
From the bur - den of the flesh, And from care and fear re - leased, Where the wicked cease from troubling, And the wea-ry are at rest.
And thou'rt sure to meet the good, Whom on earth thou lovedst best, Where the wicked cease from troubling, And the wea-ry are at rest.
But thy spir-it soars a - way, Free, among the faithful blest, Where the wicked cease from troubling, And the wea - ry are at rest

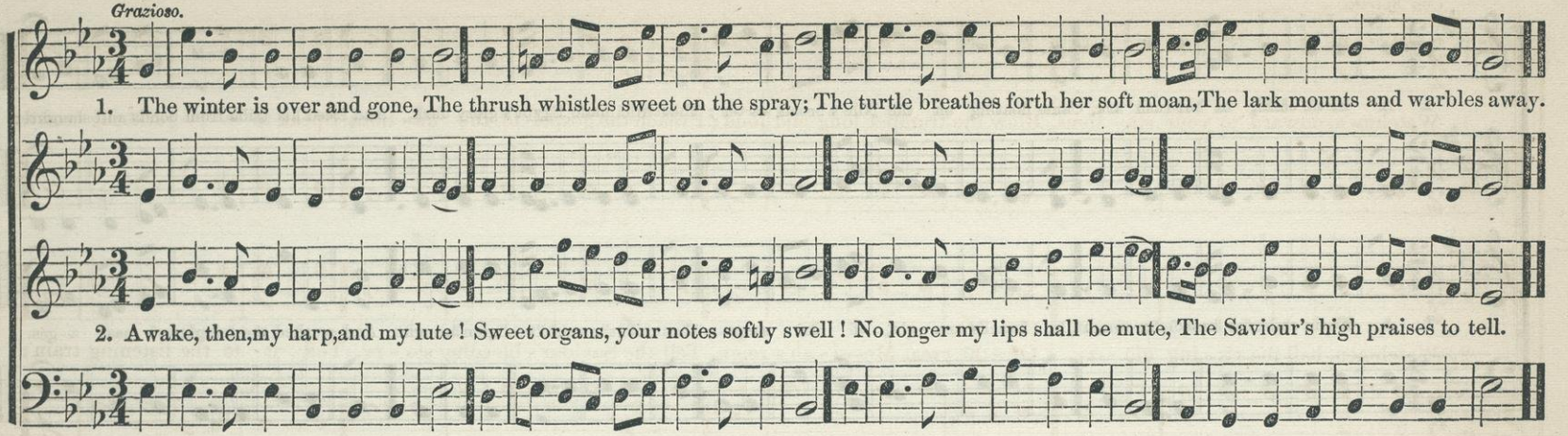
DUNMORE. 8s, 7s & 6s. (8, 7, 8, 7, 6, 6, 6.)

Con Spirito.



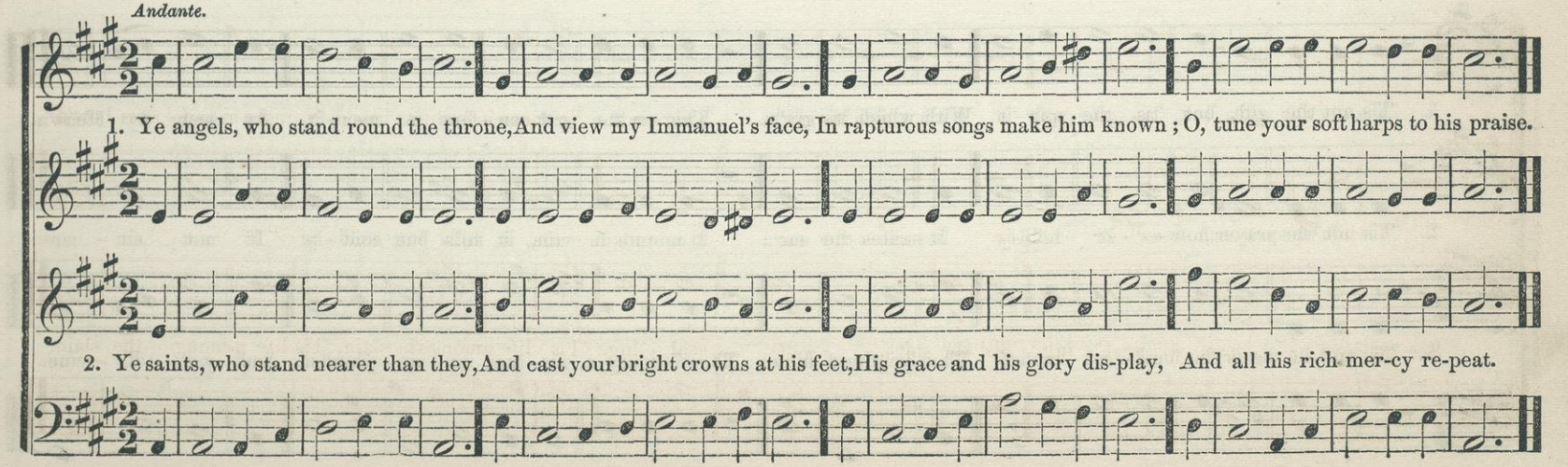
GARDINER. 8s.

Grazioso.

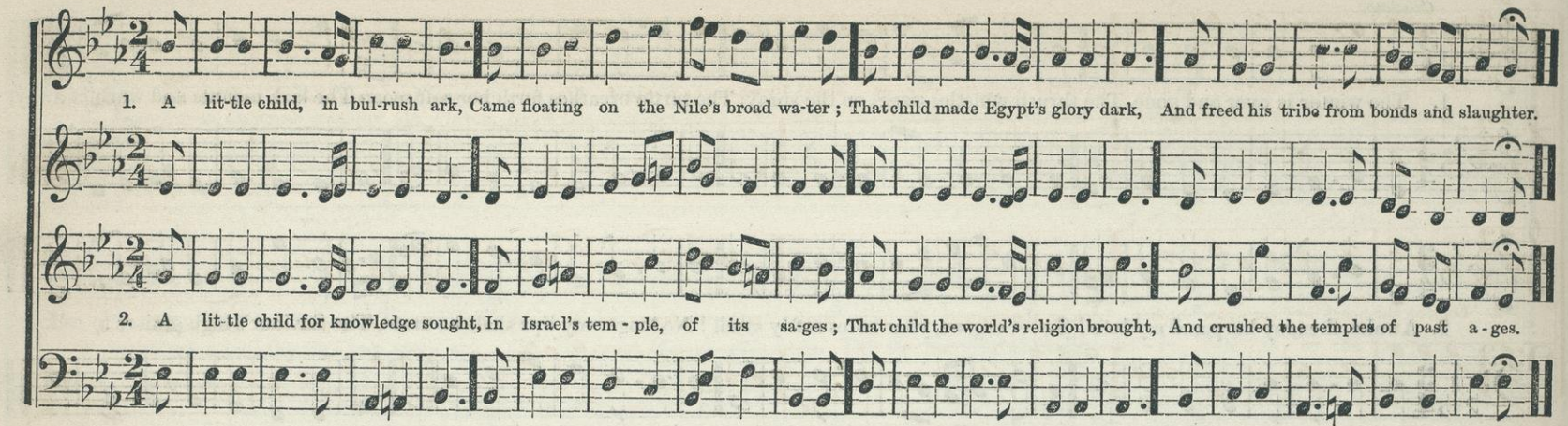


RARITAN. 8s.

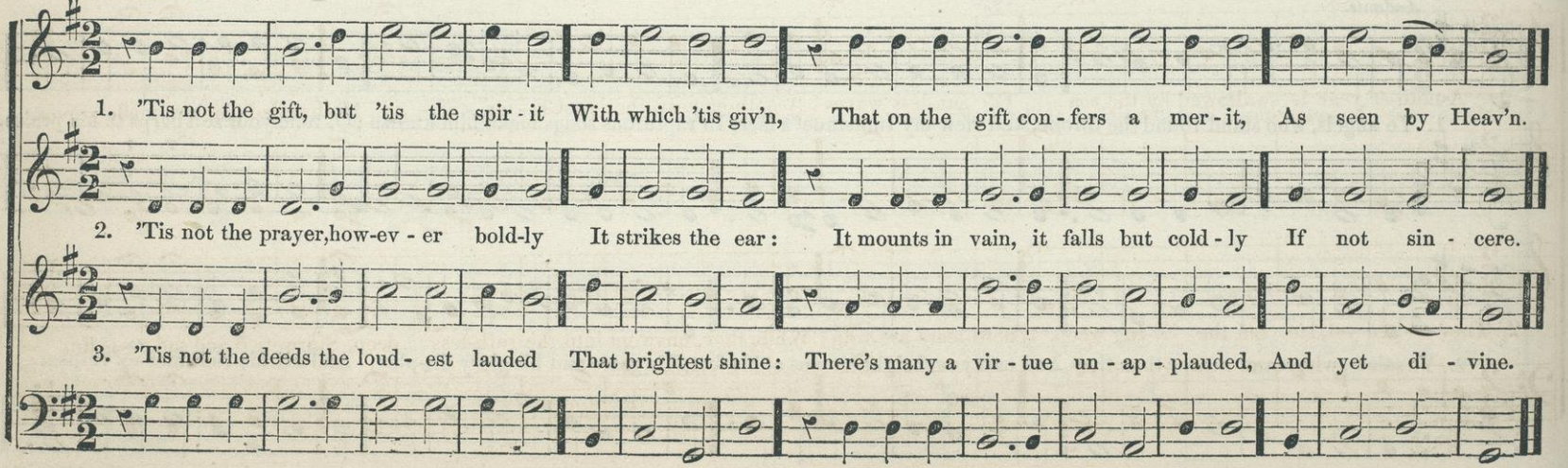
Andante.



MANAGUA. 8s & 9s.

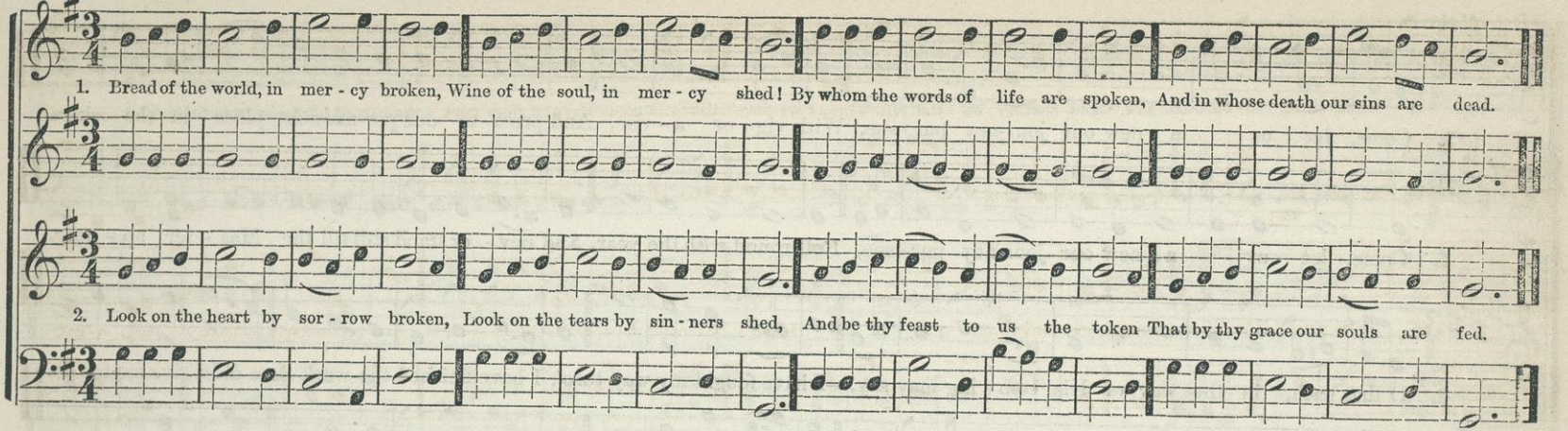


HERSTELLE. 9s & 4s.



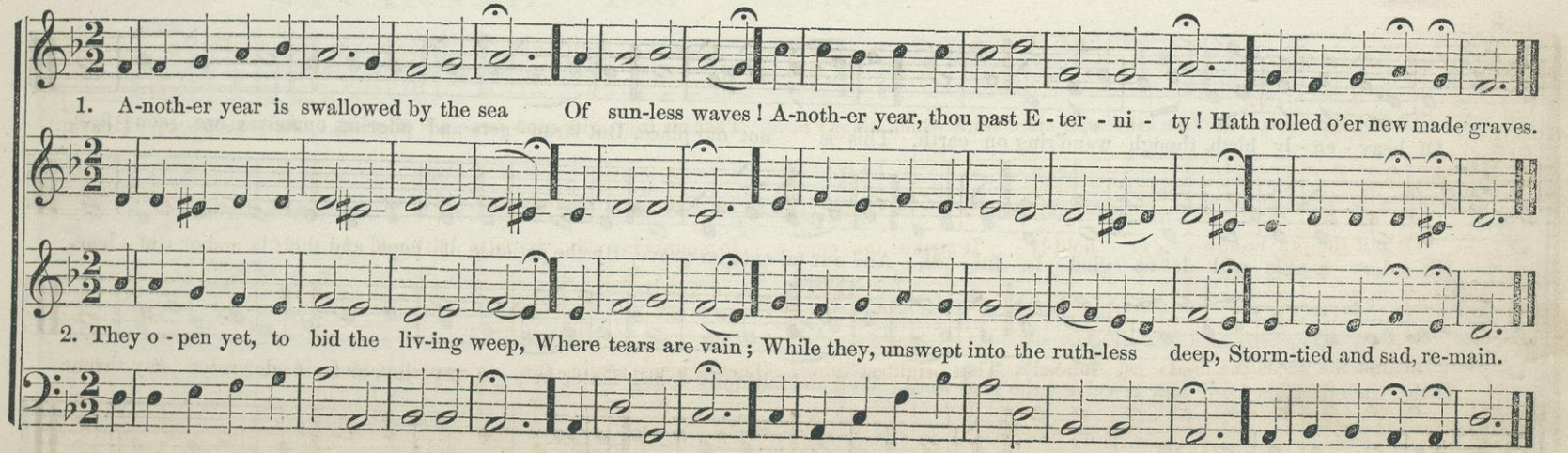
BOWRY. 9s & 8s.

Rilugioso.



TAENBA. 10s, 4s & 6s. (10, 4, 10, 6,)

Larghetto.



CORINTH. 10s, 5s & 11s.

Moderato.

1. Come, let us a - new our jour-ney pur - sue, With vig - or a - rise, And press to our per-ma-nent place in the skies.

2. Come, let us a - new our jour-ney pur - sue, Roll round with the year, And nev - er stand still till the Mas - ter ap - pear.

3. O that each, in the day of His com - ing may say,—I have fought my way thro'; I have finished the work thou didst give me to do.

Of heav - en - ly birth, though wand'ring on earth, This is not our place, But stran - gers and pilgrims ourselves we con - fess.

His a-dor - a - ble will let us glad - ly ful - fil, And our tal-ents im-prove, By the patience of hope, and the la - bor of love.

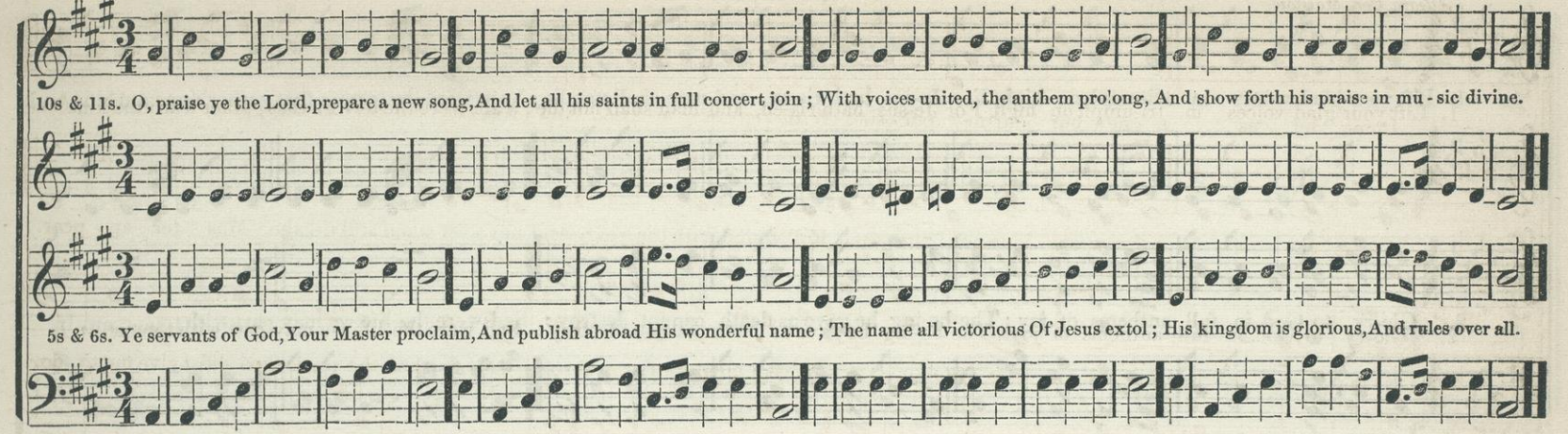
Ritard. *Ritard.*

O that each from his Lord may re-ceive the glad word, "Well and faithfully done! Enter in - to my joy, and sit down on my throne.

LYONS. 10s & 11s. (10, 10; 11, 11.) or, 5s & 6s. (5, 5; 5, 5; 6, 5; 6, 5.)

HAYDN.

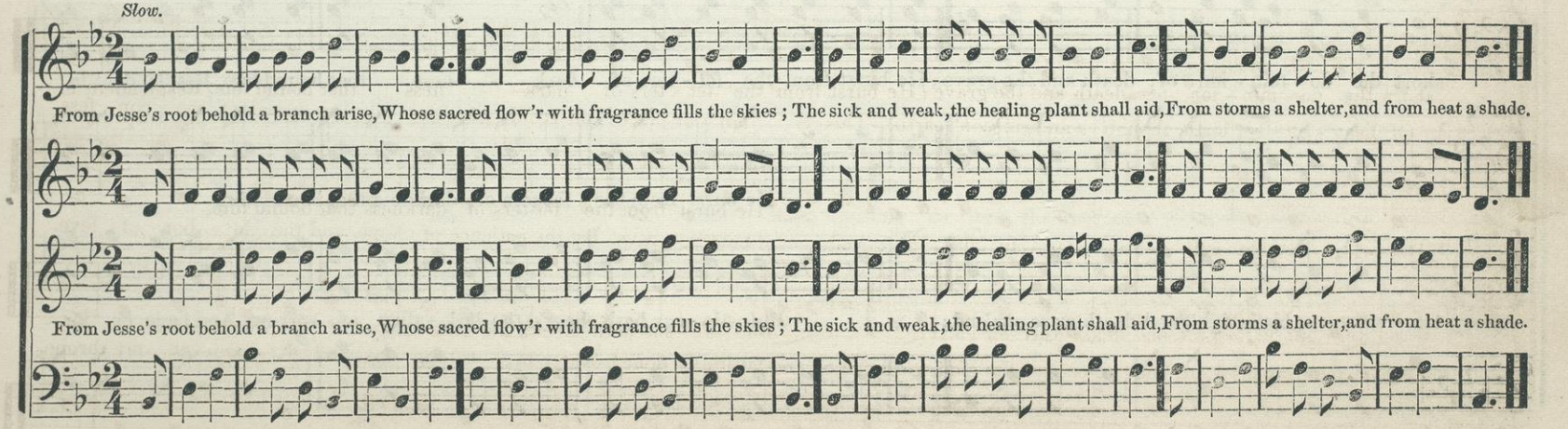
Allegro.



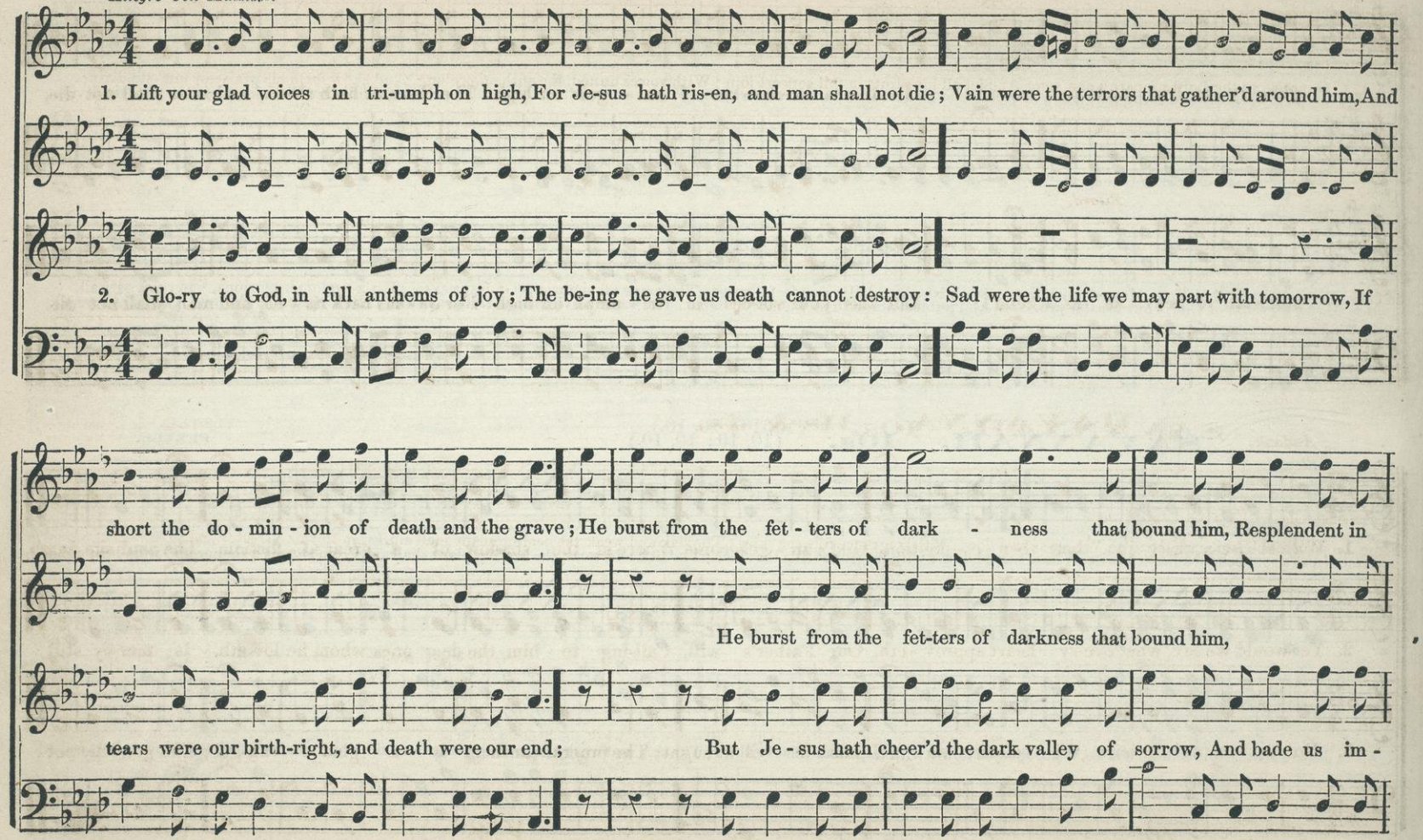
SAVANNAH. 10s. (10, 10; 10, 10.)

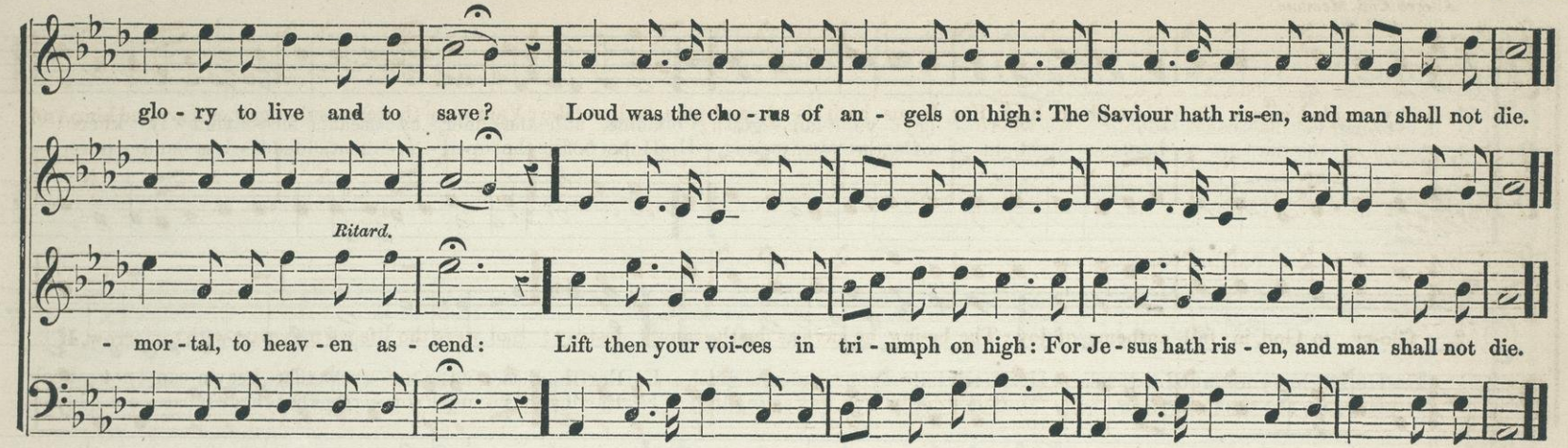
PLEYEL.

Slow.

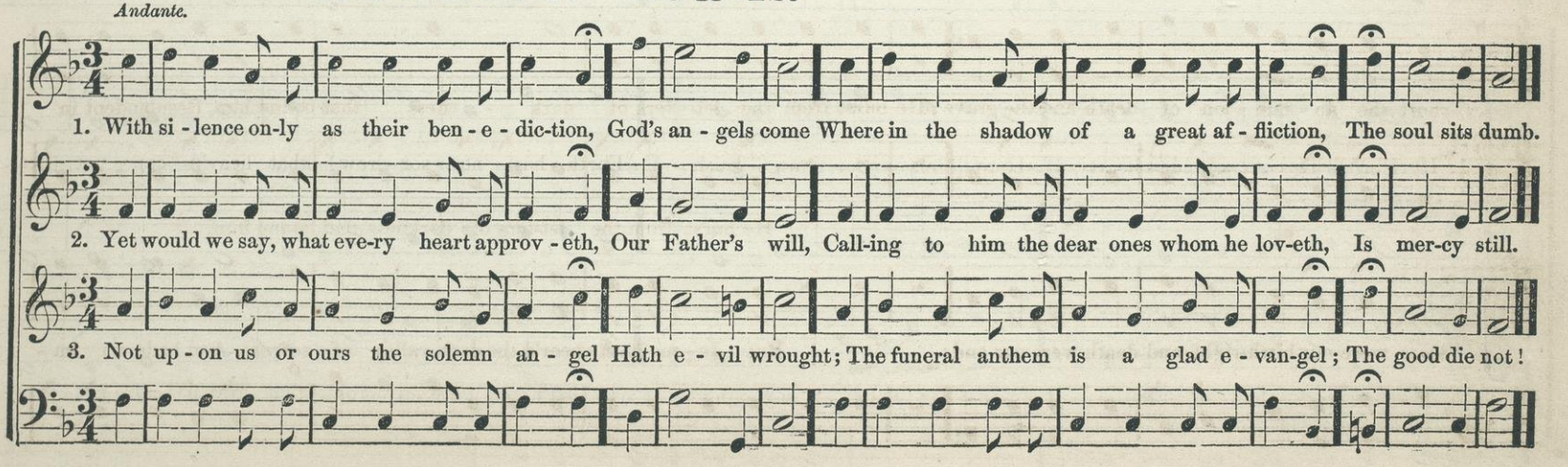


Allegro Con Maestoso.

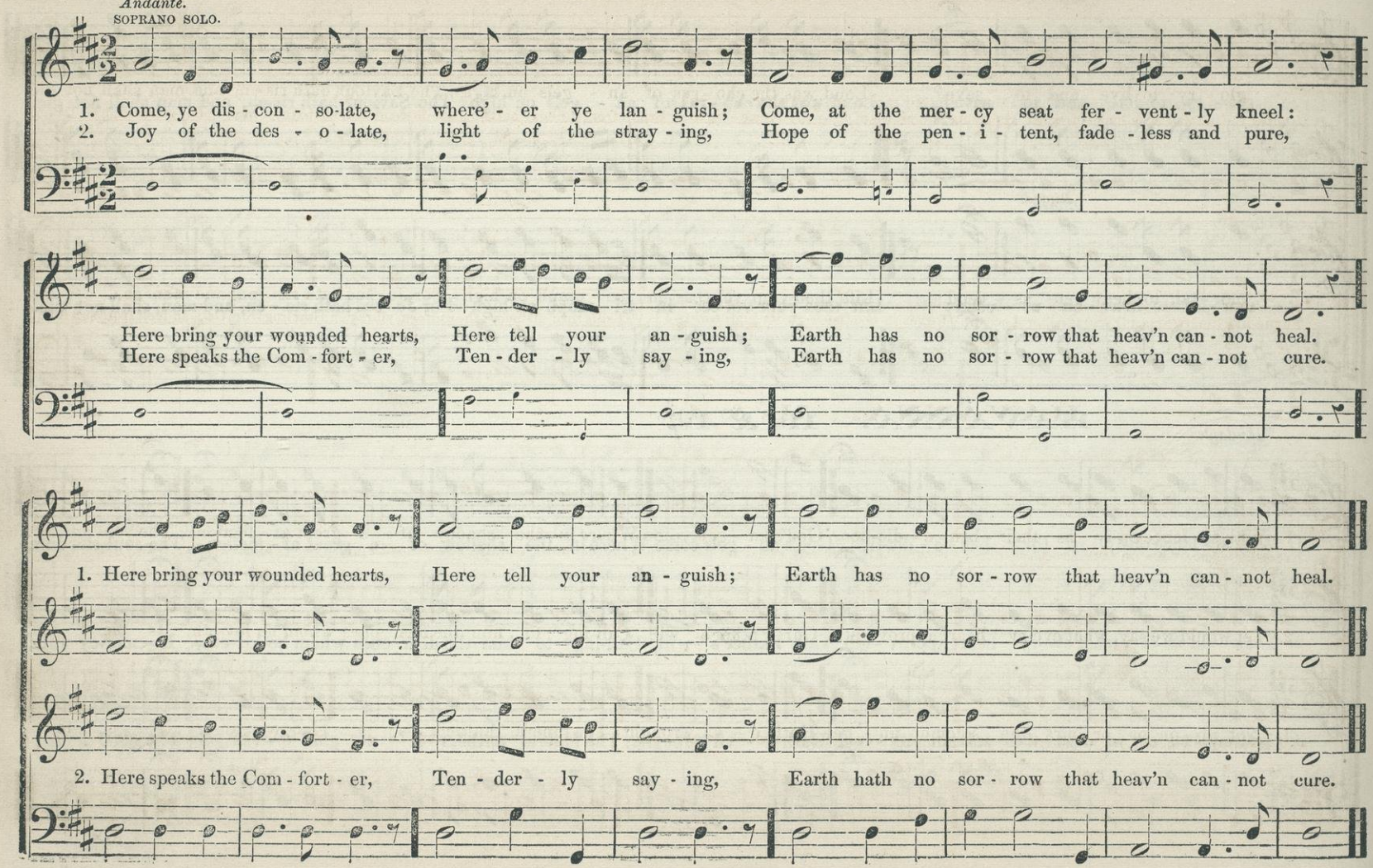




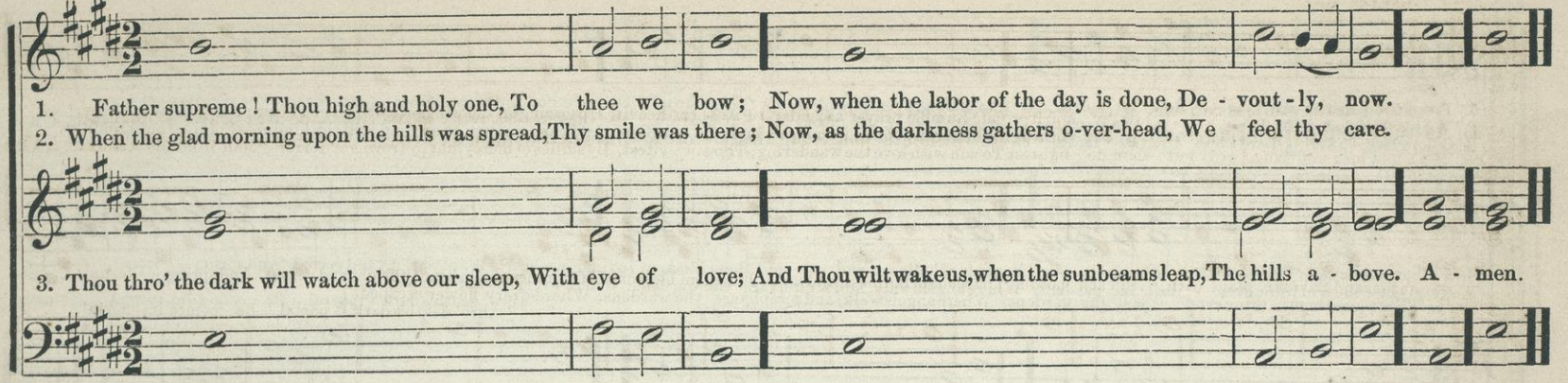
HAVANNA. 11s & 4s.



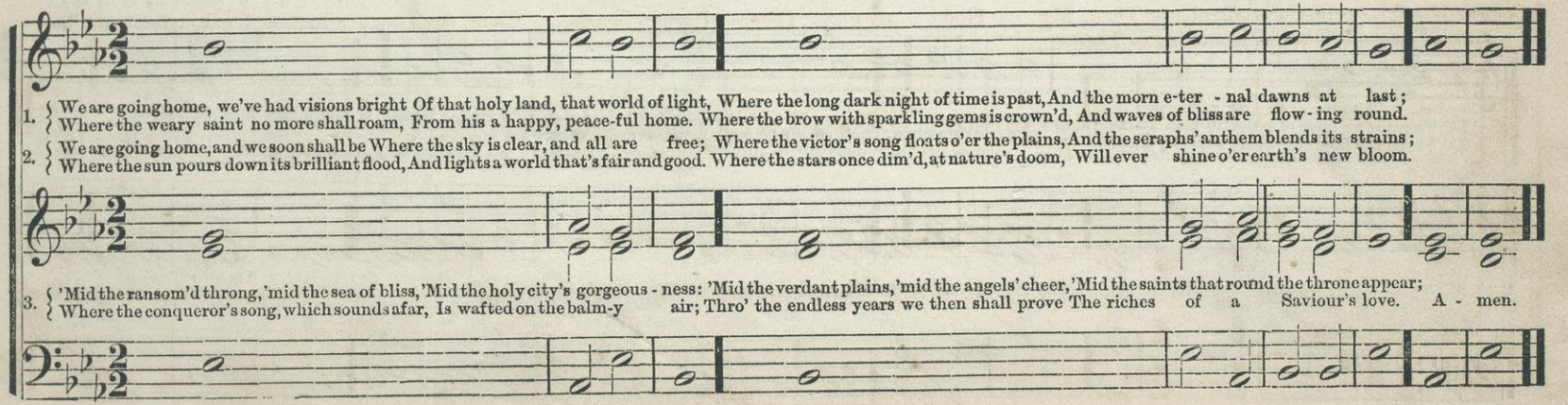
COME, YE DISCONSOLATE. 6s, 5s & 10s.



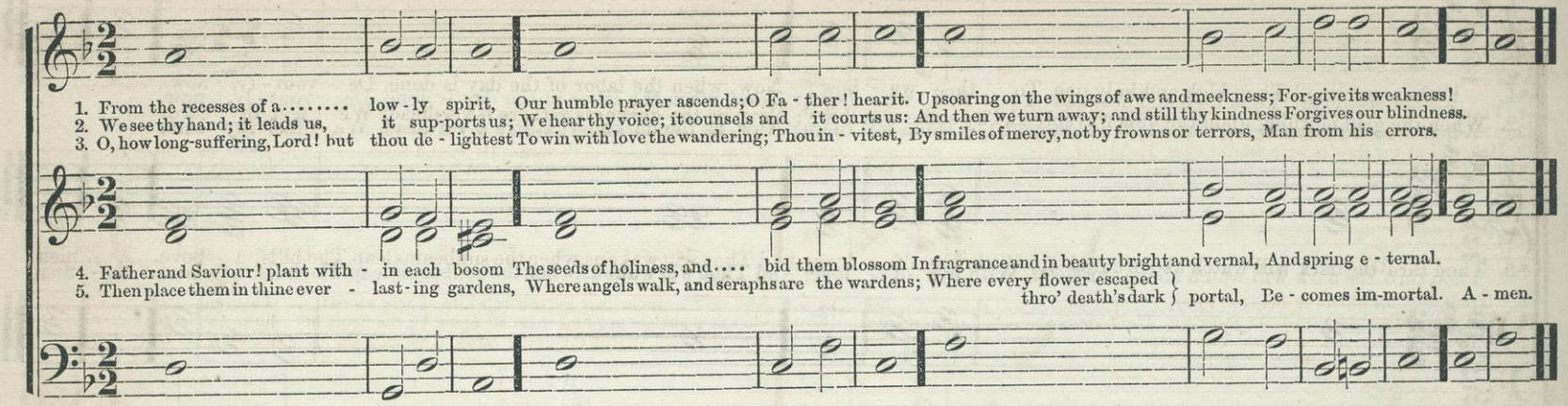
HYMN CHANT. 10s & 4s. "Father Supreme."



HYMN CHANT. 10s, 9s & 8s. "We are going home."

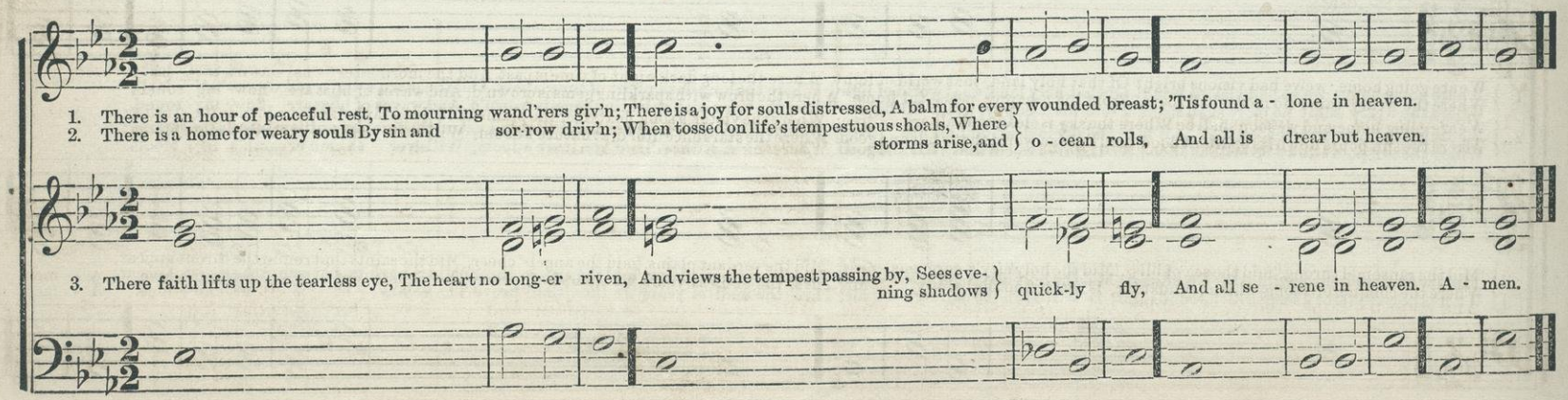


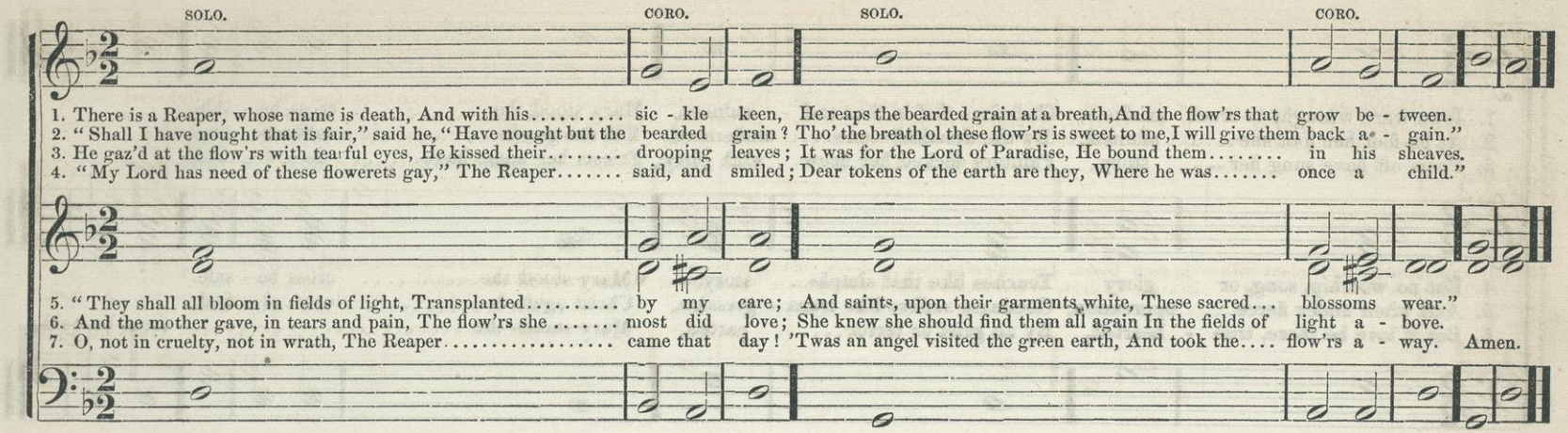
HYMN CHANT. "From the recesses." 11s & 5s.



HYMN CHANT. "There is an hour of peaceful rest." 9s & 6s.

(9, 6, 9, 6.)

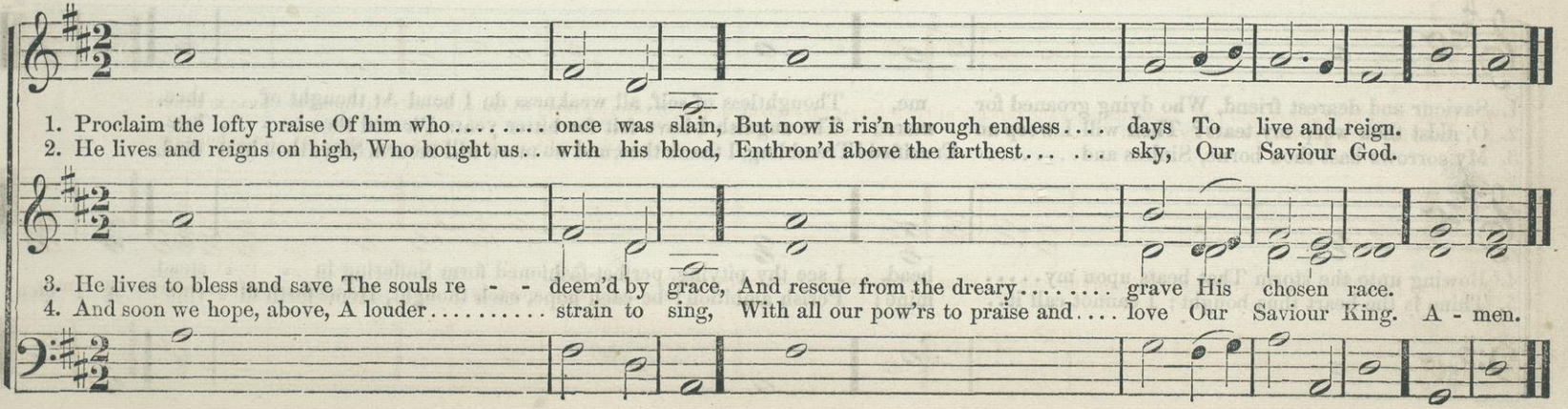




1. There is a Reaper, whose name is death, And with his..... sic - kle keen, He reaps the bearded grain at a breath, And the flow'rs that grow be - tween.
2. "Shall I have nought that is fair," said he, "Have nought but the bearded grain? Tho' the breath of these flow'rs is sweet to me, I will give them back a - gain."
3. He gaz'd at the flow'rs with tearful eyes, He kissed their..... drooping leaves; It was for the Lord of Paradise, He bound them..... in his sheaves.
4. "My Lord has need of these flowerets gay," The Reaper..... said, and smiled; Dear tokens of the earth are they, Where he was..... once a child."

5. "They shall all bloom in fields of light, Transplanted..... by my care; And saints, upon their garments white, These sacred... blossoms wear."
6. And the mother gave, in tears and pain, The flow'rs she ..... most did love; She knew she should find them all again In the fields of light a - bove.
7. O, not in cruelty, not in wrath, The Reaper..... came that day! 'Twas an angel visited the green earth, And took the.... flow'rs a - way. Amen.

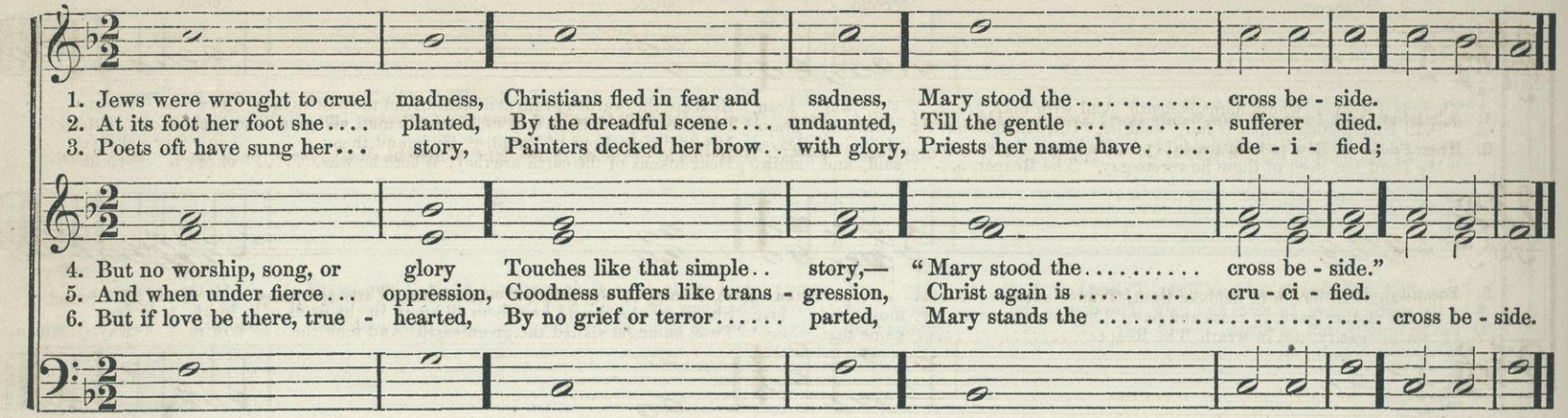
HYMN CHANT. "Proclaim the lofty praise." 6s, 8s & 4s.



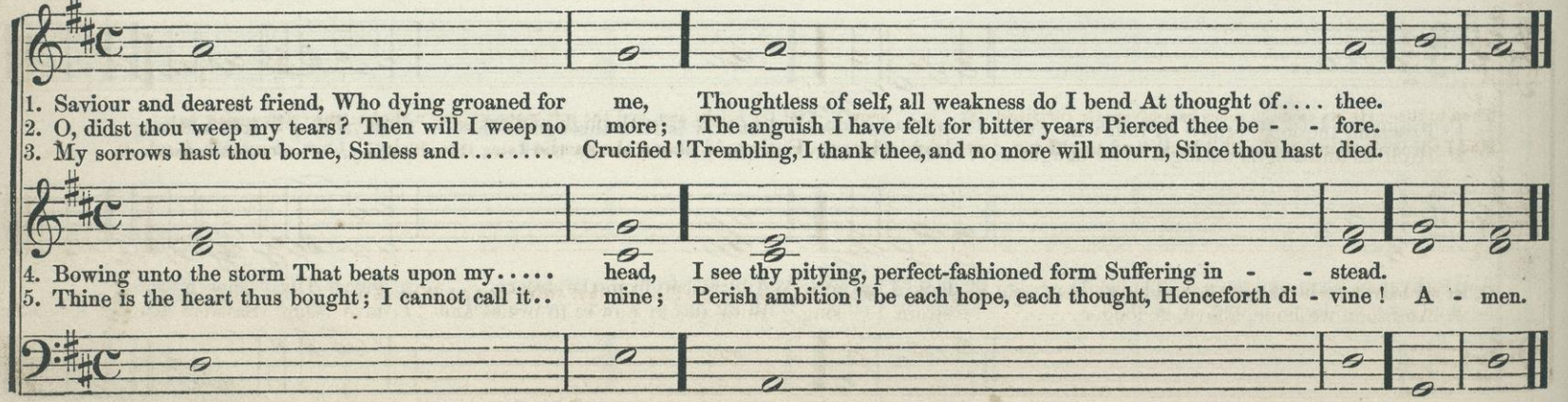
1. Proclaim the lofty praise Of him who..... once was slain, But now is ris'n through endless.... days To live and reign.
2. He lives and reigns on high, Who bought us.. with his blood, Enthron'd above the farthest... ... sky, Our Saviour God.

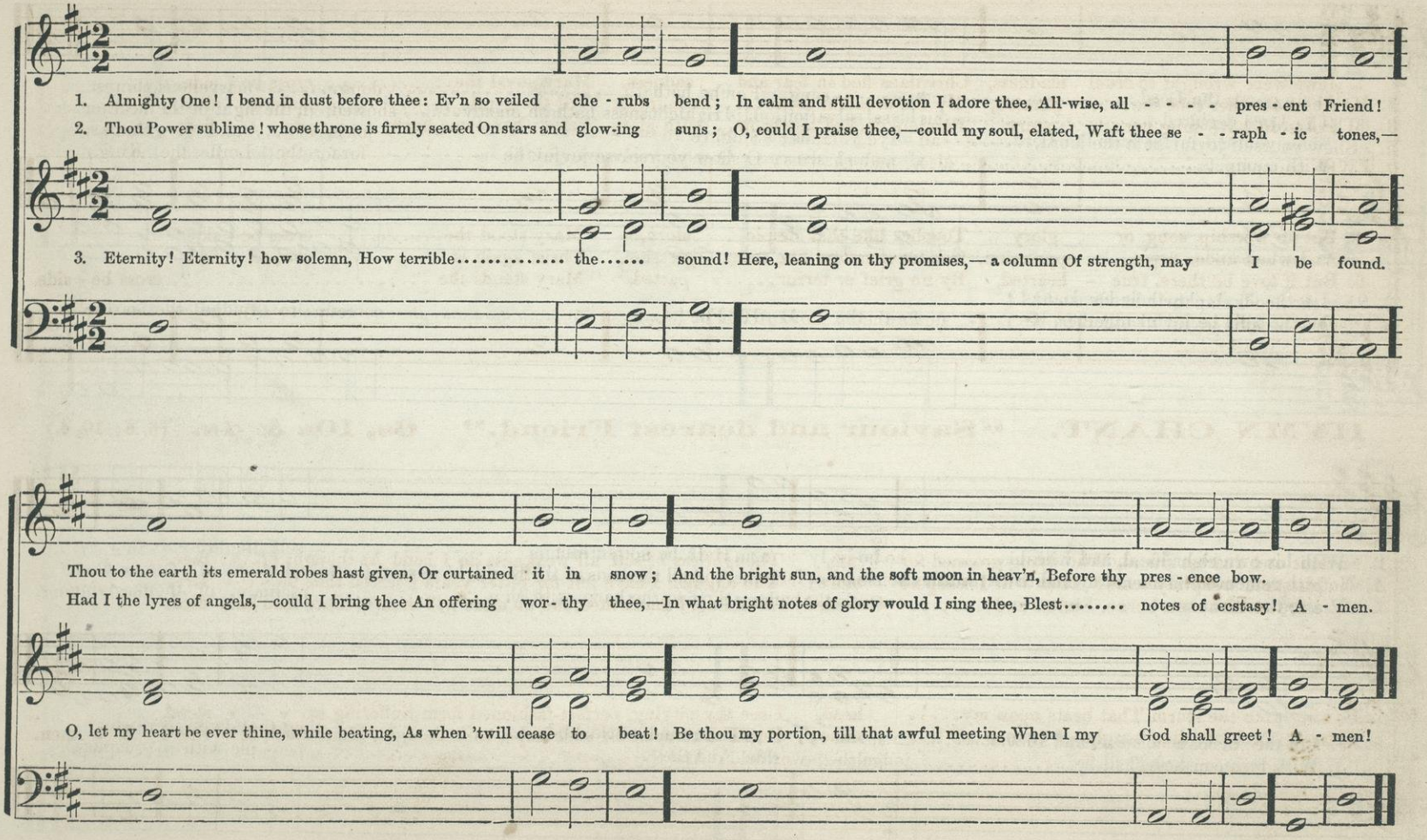
3. He lives to bless and save The souls re - - deem'd by grace, And rescue from the dreary..... grave His chosen race.
4. And soon we hope, above, A louder..... strain to sing, With all our pow'rs to praise and.... love Our Saviour King. A - men.

HYMN CHANT. "Jews were wrought." 8s & 7s. (8, 8, 7.)

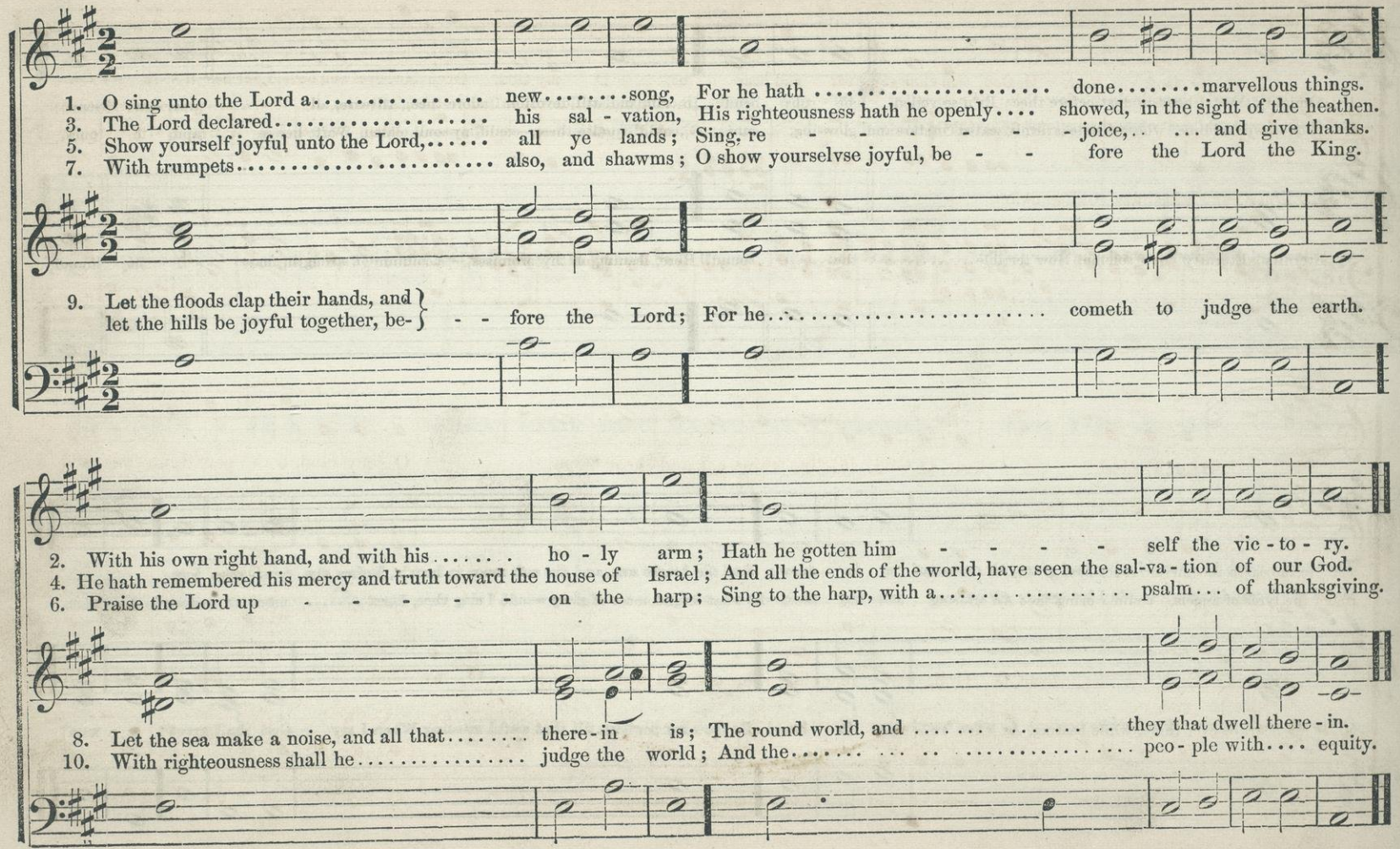


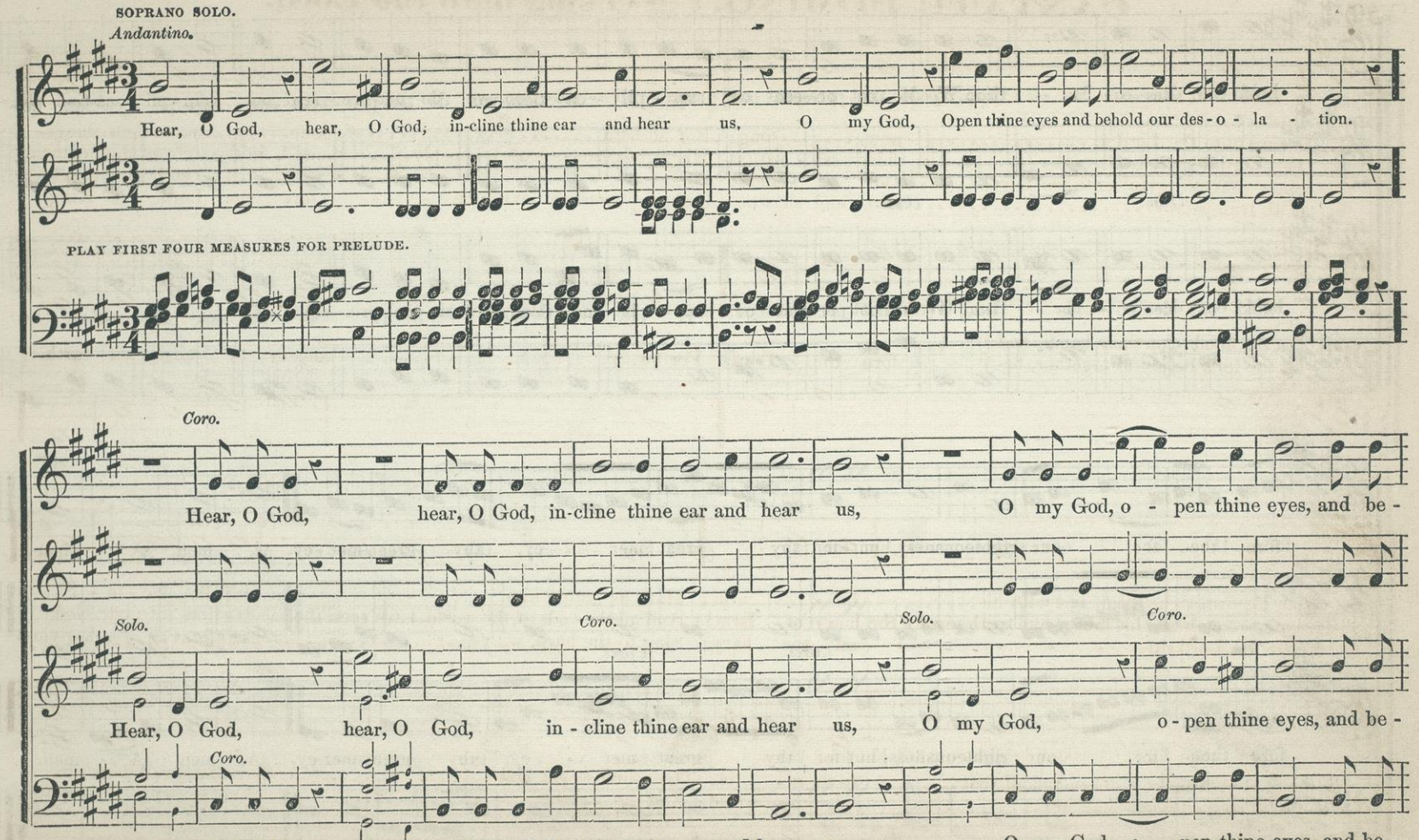
HYMN CHANT. "Saviour and dearest Friend." 6s, 10s & 4s. (6, 6; 10, 4.)

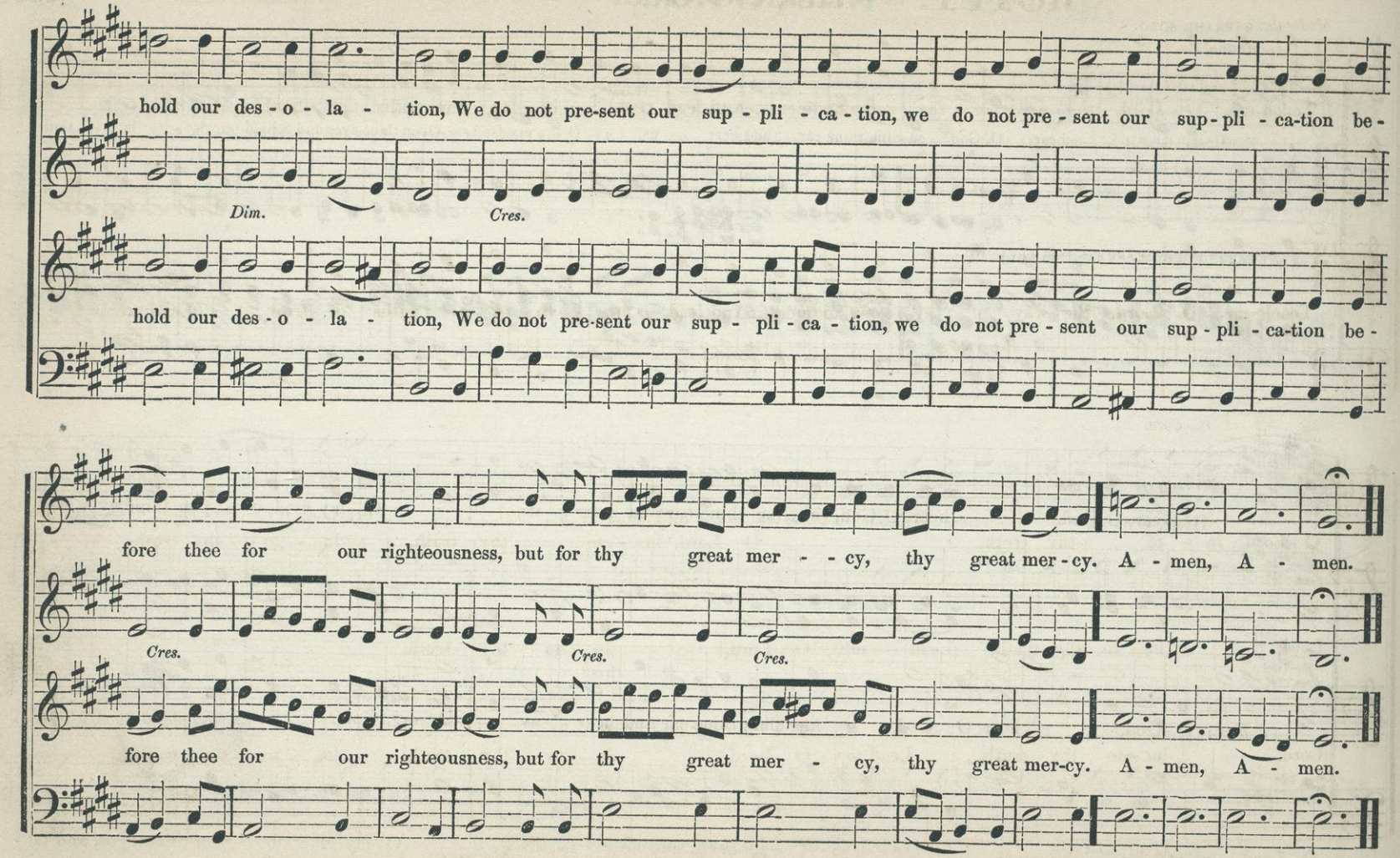


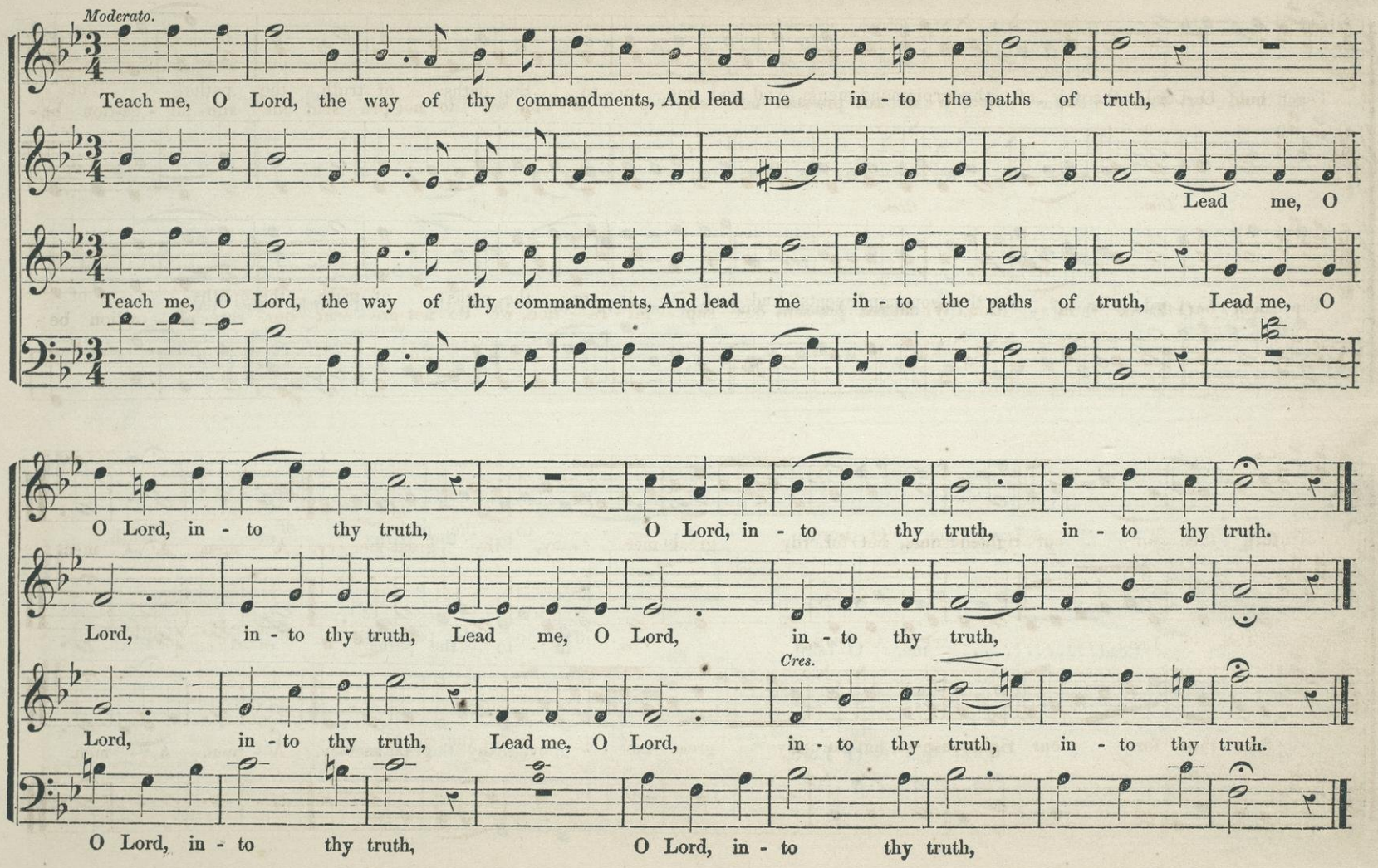

1. Almighty One! I bend in dust before thee: Ev'n so veiled che - rubs bend; In calm and still devotion I adore thee, All-wise, all - - - - pres - ent Friend!
2. Thou Power sublime! whose throne is firmly seated On stars and glow-ing suns; O, could I praise thee,—could my soul, elated, Waft thee se - - raph - ic tones,—
3. Eternity! Eternity! how solemn, How terrible..... the..... sound! Here, leaning on thy promises,— a column Of strength, may I be found.
Thou to the earth its emerald robes hast given, Or curtained it in snow; And the bright sun, and the soft moon in heav'n, Before thy pres - ence bow.
Had I the lyres of angels,—could I bring thee An offering wor - thy thee,—In what bright notes of glory would I sing thee, Blest..... notes of ecstasy! A - men.
O, let my heart be ever thine, while beating, As when 'twill cease to beat! Be thou my portion, till that awful meeting When I my God shall greet! A - men!

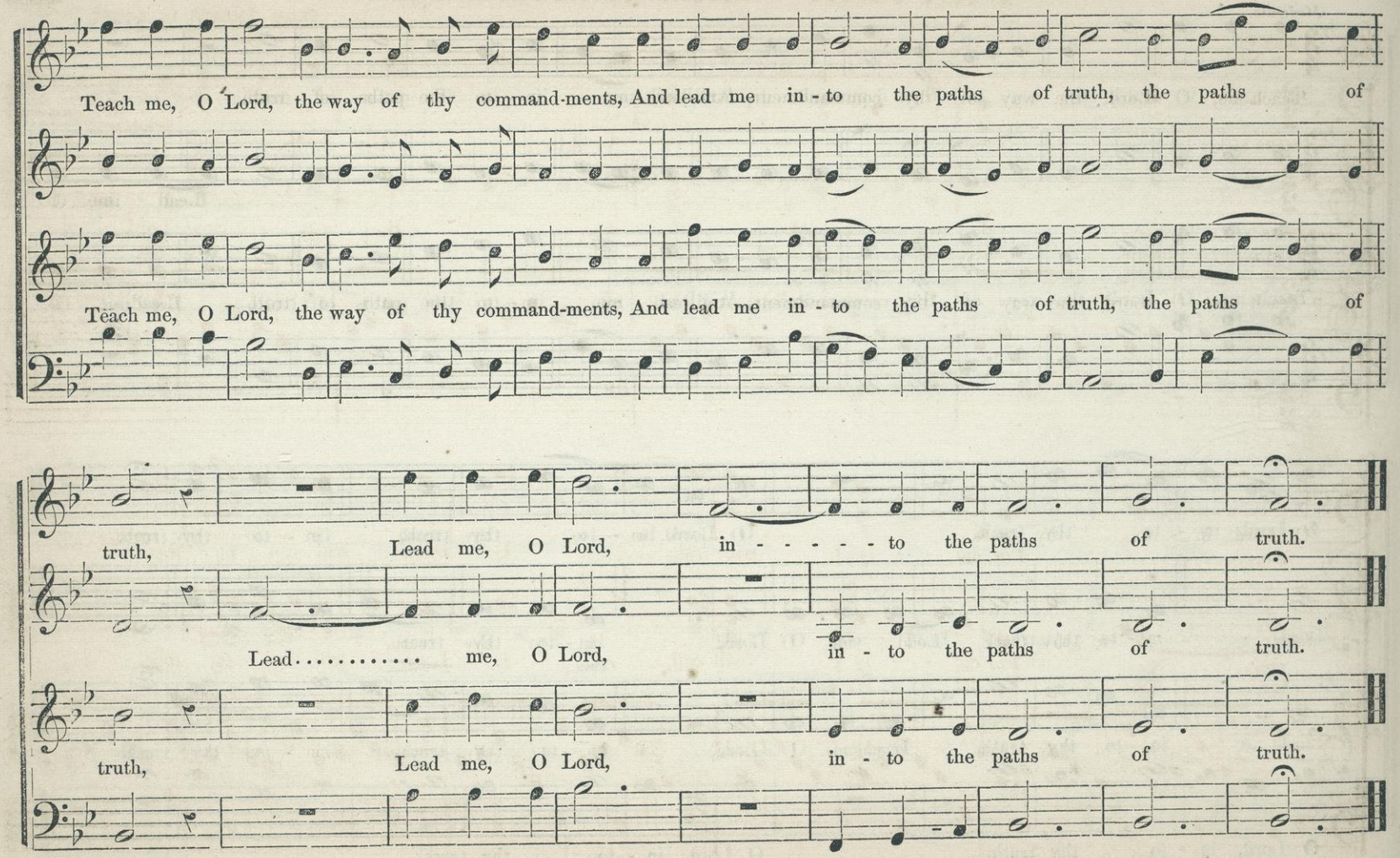
CANTATE DOMINO. "O sing unto the Lord."




SOPRANO SOLO.
Andantino.
Hear, O God, hear, O God, in-cline thine ear and hear us, O my God, Open thine eyes and behold our des-o-la-tion.
PLAY FIRST FOUR MEASURES FOR PRELUDE.
Coro.
Hear, O God, hear, O God, in-cline thine ear and hear us, O my God, o-pen thine eyes, and be-
Solo.
Coro.
Solo.
Coro.
Hear, O God, hear, O God, in-cline thine ear and hear us, O my God, o-pen thine eyes, and be-
Coro.
Hear, O God, hear, O God, in-cline thine ear and hear us, O my God, o-pen thine eyes, and be-


hold our des - o - la - tion, We do not pre-sent our sup - pli - ca - tion, we do not pre - sent our sup - pli - ca-tion be -
Dim.
Cres.
hold our des - o - la - tion, We do not pre-sent our sup - pli - ca - tion, we do not pre - sent our sup - pli - ca-tion be -
fore thee for our righteousness, but for thy great mer - - cy, thy great mer - cy. A - men, A - men.
Cres.
Cres.
Cres.
fore thee for our righteousness, but for thy great mer - cy, thy great mer-cy. A - men, A - men.

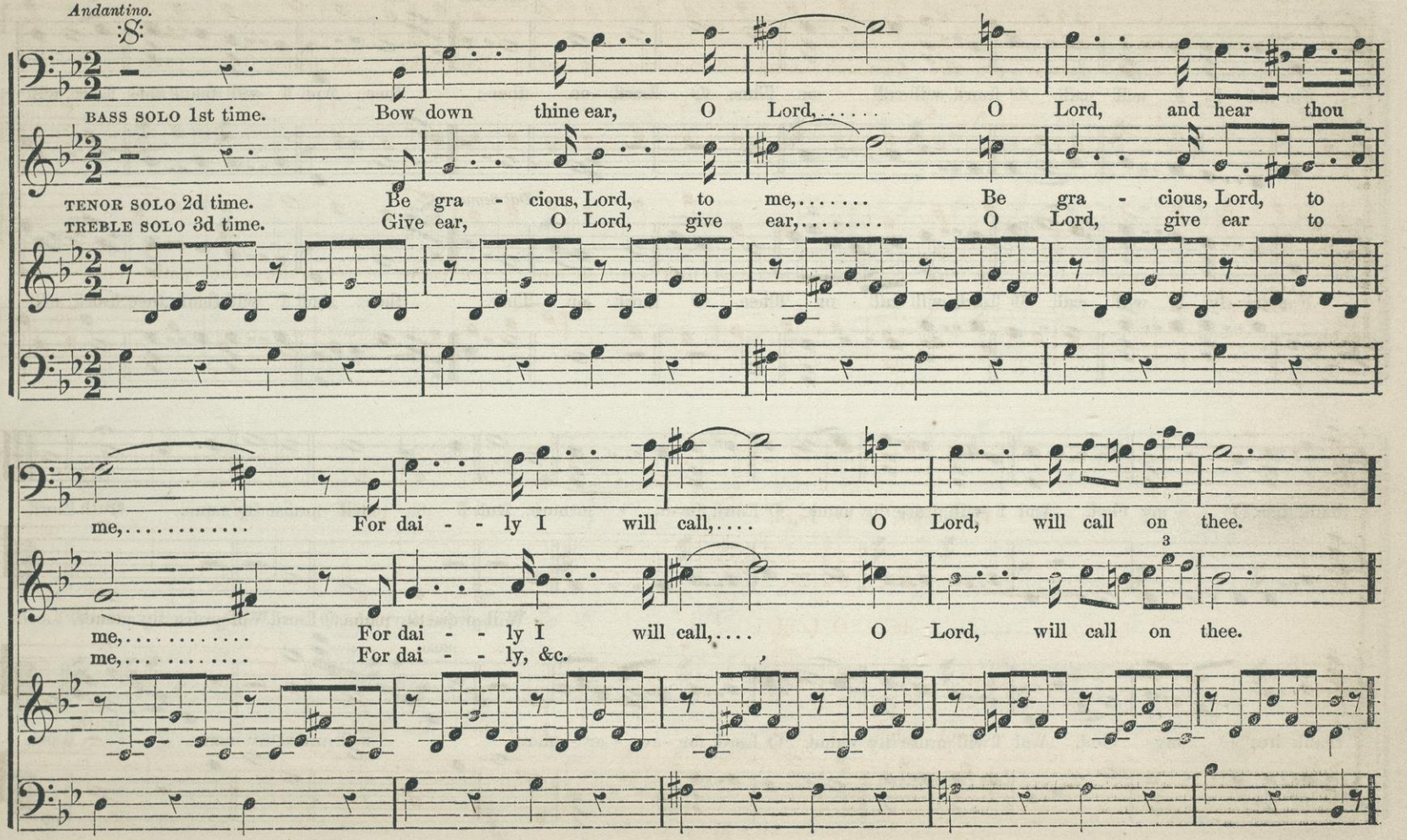

Moderato.
Teach me, O Lord, the way of thy commandments, And lead me in - to the paths of truth,
Lead me, O
Teach me, O Lord, the way of thy commandments, And lead me in - to the paths of truth, Lead me, O
O Lord, in - to thy truth, O Lord, in - to thy truth, in - to thy truth.
Lord, in - to thy truth, Lead me, O Lord, in - to thy truth,
Cres.
Lord, in - to thy truth, Lead me, O Lord, in - to thy truth, in - to thy truth.
O Lord, in - to thy truth, O Lord, in - to thy truth,

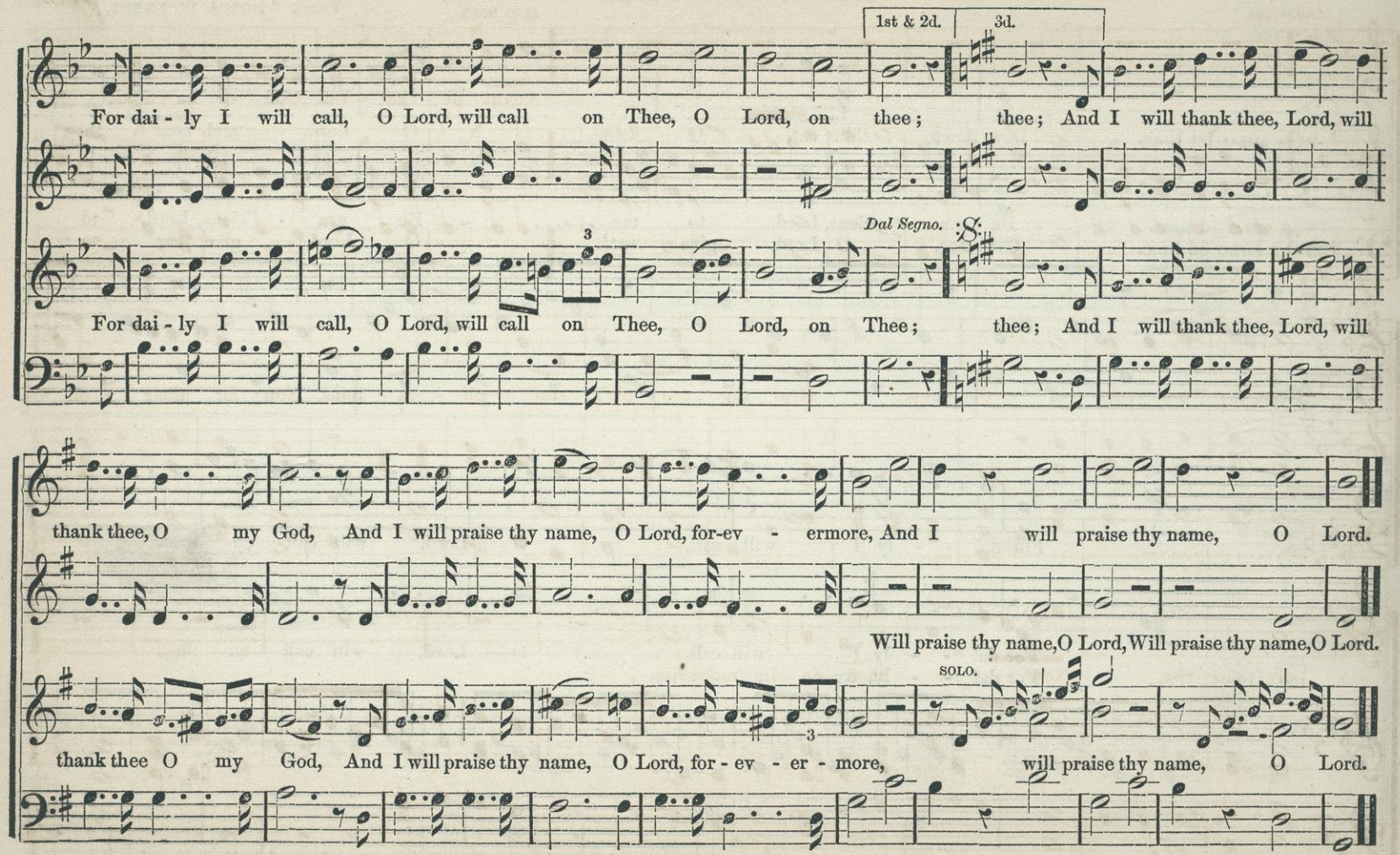

Teach me, O Lord, the way of thy command-ments, And lead me in - to the paths of truth, the paths of
Teach me, O Lord, the way of thy command-ments, And lead me in - to the paths of truth, the paths of
truth, Lead me, O Lord, in - - - - - to the paths of truth.
Lead..... me, O Lord, in - to the paths of truth.
truth, Lead me, O Lord, in - to the paths of truth.

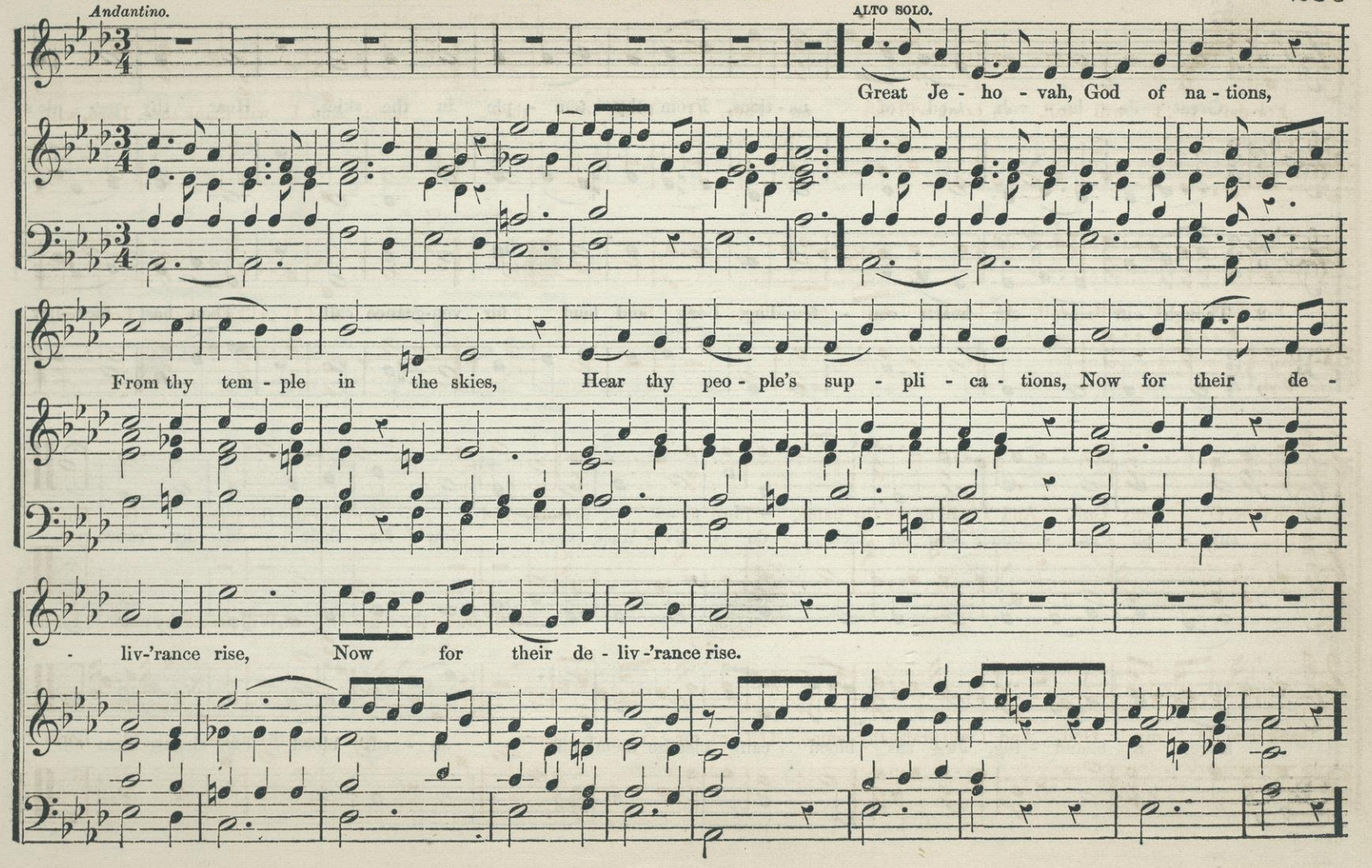
PRAYER. "Bow down thine ear."

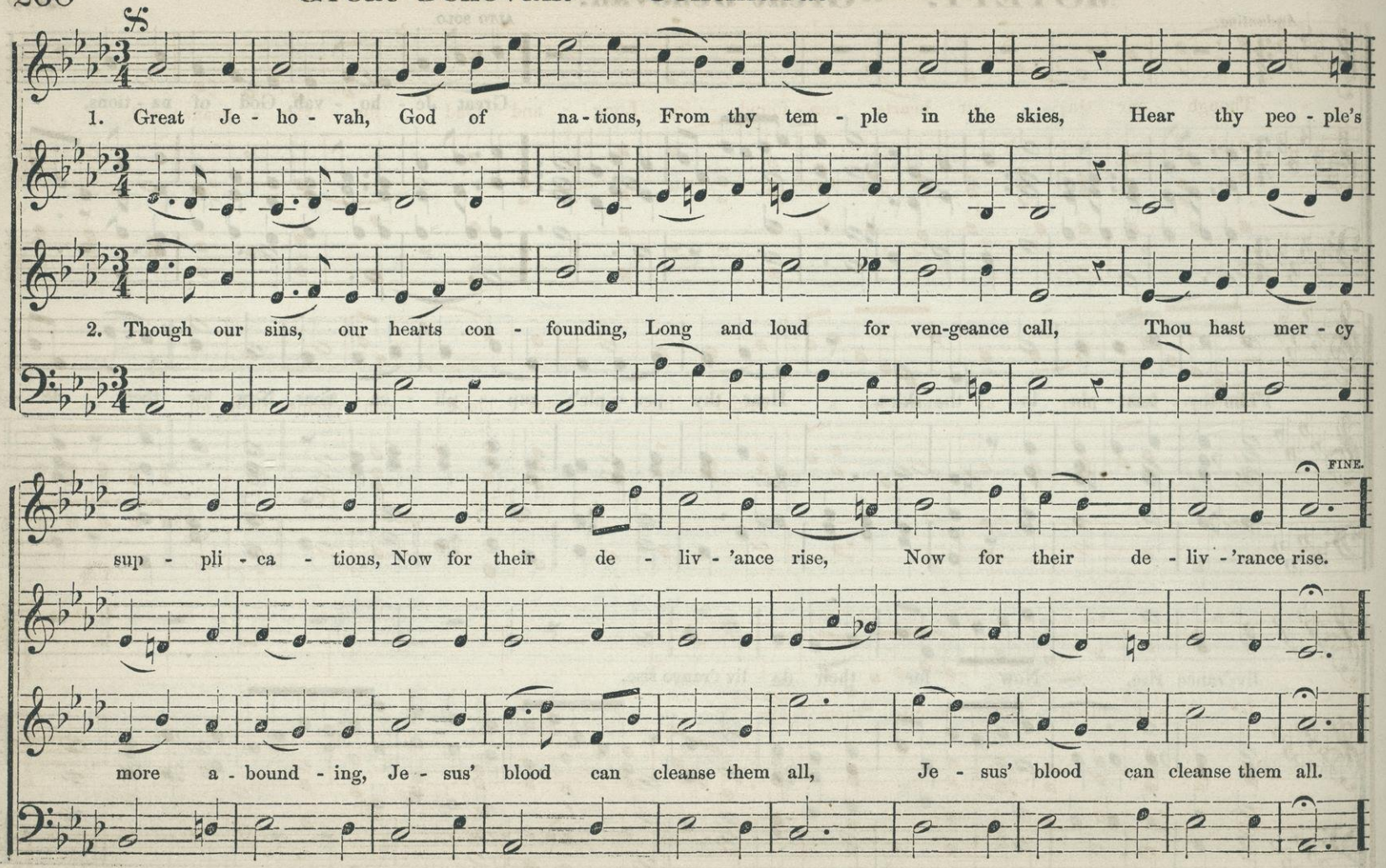
FROM "MOSES IN EGYPT."

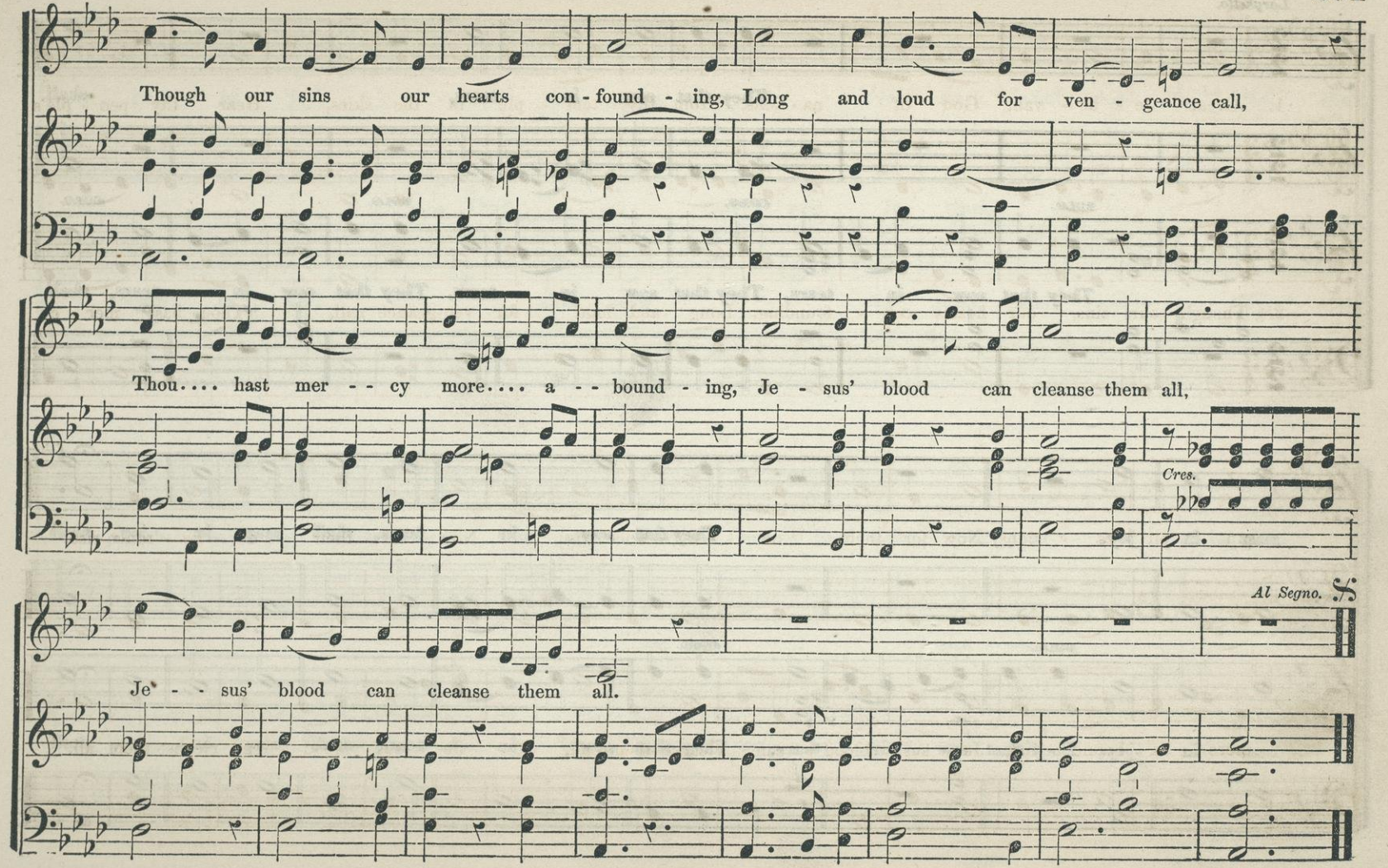
Andantino.




1st & 2d.
3d.
For dai - ly I will call, O Lord, will call on Thee, O Lord, on thee; thee; And I will thank thee, Lord, will
Dal Segno.
For dai - ly I will call, O Lord, will call on Thee, O Lord, on Thee; thee; And I will thank thee, Lord, will
thank thee, O my God, And I will praise thy name, O Lord, for-ev - ermore, And I will praise thy name, O Lord.
Will praise thy name, O Lord, Will praise thy name, O Lord.
SOLO.
thank thee O my God, And I will praise thy name, O Lord, for - ev - er - more, will praise thy name, O Lord.

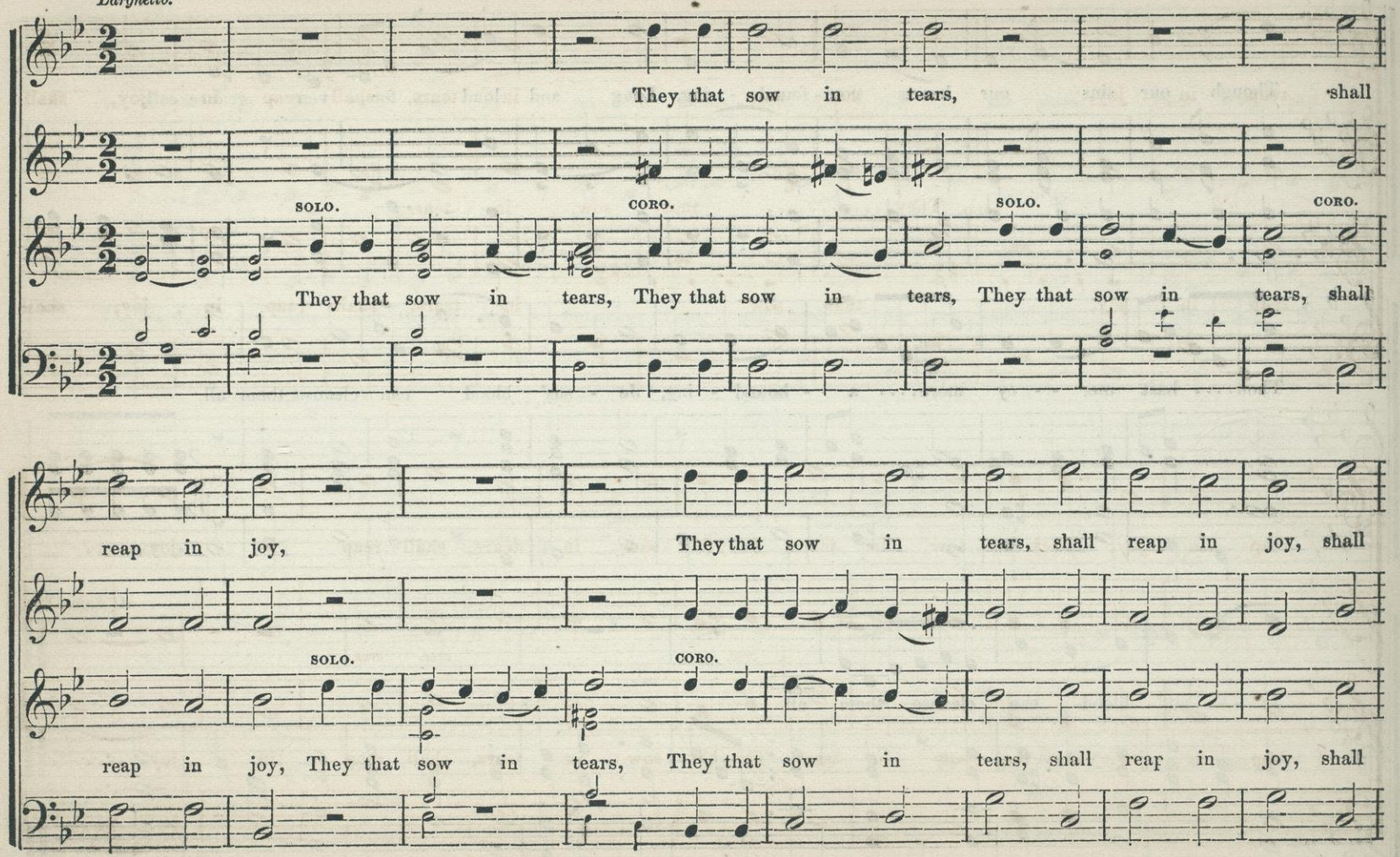

Andantino.
ALTO SOLO.
Great Je - ho - vah, God of na - tions,
From thy tem - ple in the skies, Hear thy peo - ple's sup - pli - ca - tions, Now for their de -
- liv-'rance rise, Now for their de - liv-'rance rise.

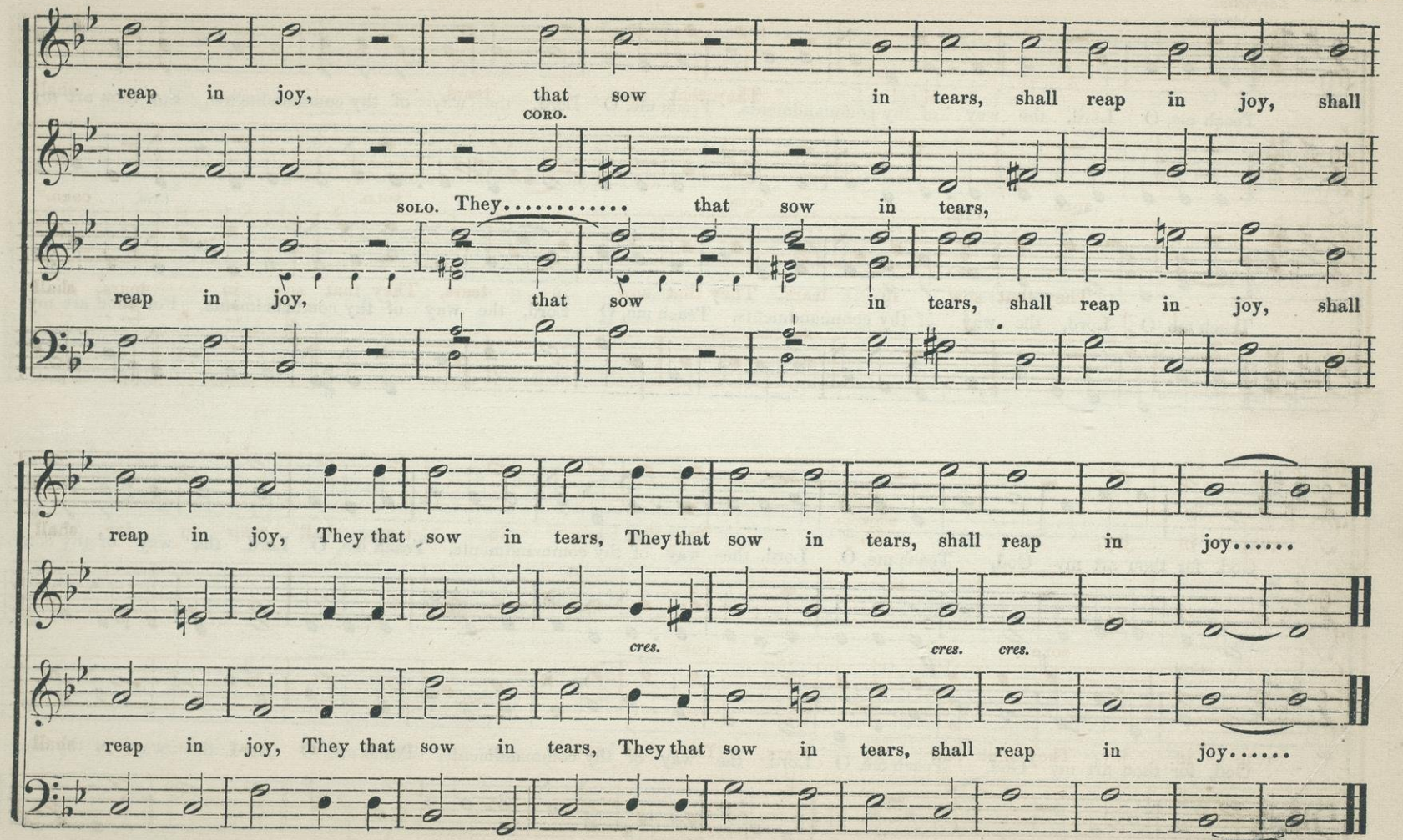

1. Great Je - ho - vah, God of na - tions, From thy tem - ple in the skies, Hear thy peo - ple's
2. Though our sins, our hearts con - founding, Long and loud for ven-geance call, Thou hast mer - cy
FINE.
sup - pli - ca - tions, Now for their de - liv - 'ance rise, Now for their de - liv - 'rance rise.
more a - bound - ing, Je - sus' blood can cleanse them all, Je - sus' blood can cleanse them all.


Though our sins our hearts con - found - ing, Long and loud for ven - geance call,
Thou.... hast mer - - cy more.... a - - bound - ing, Je - sus' blood can cleanse them all,
Cres.
Al Segno.
Je' - - sus' blood can cleanse them all.

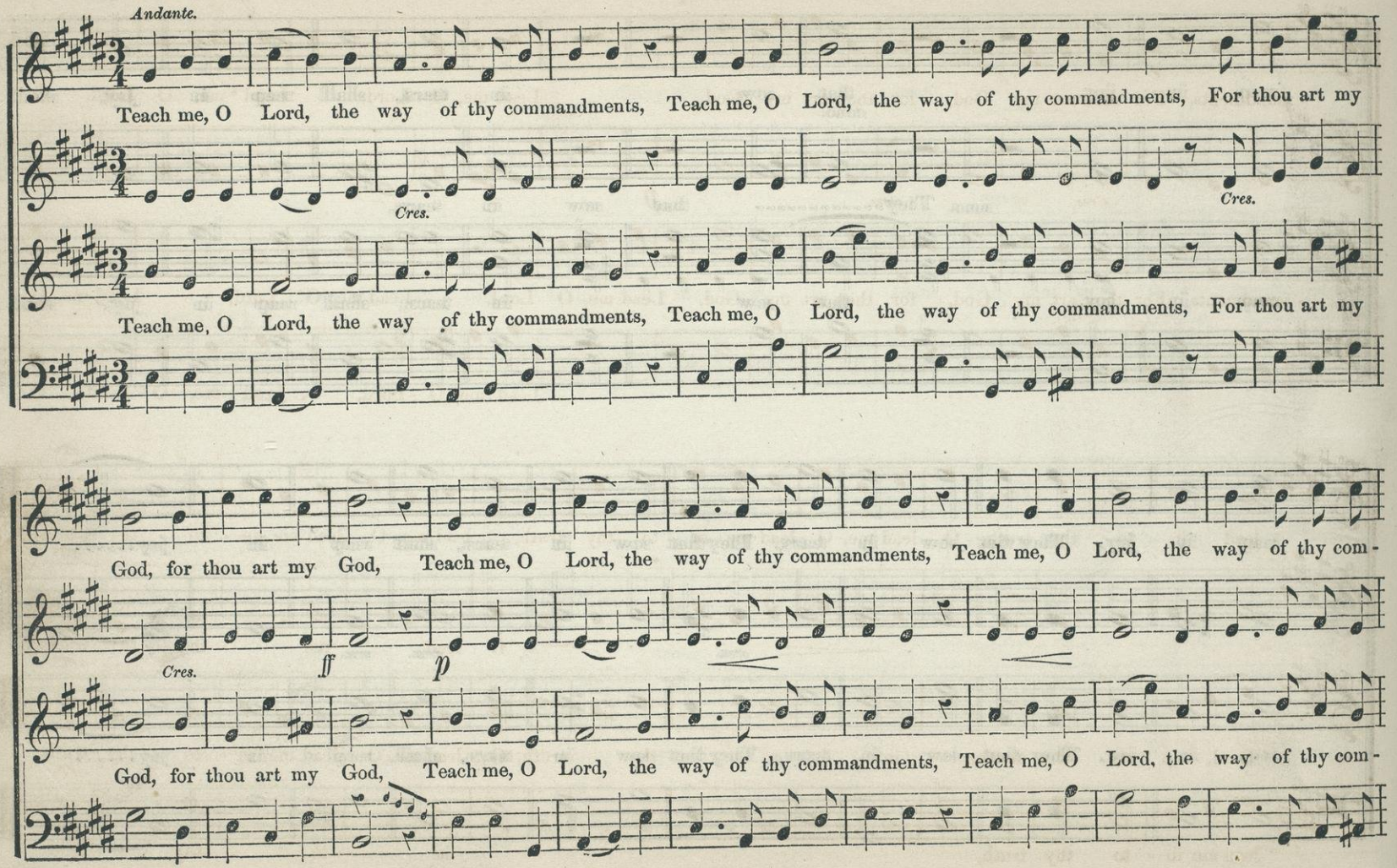
SENTENCE. "They that sow in tears."

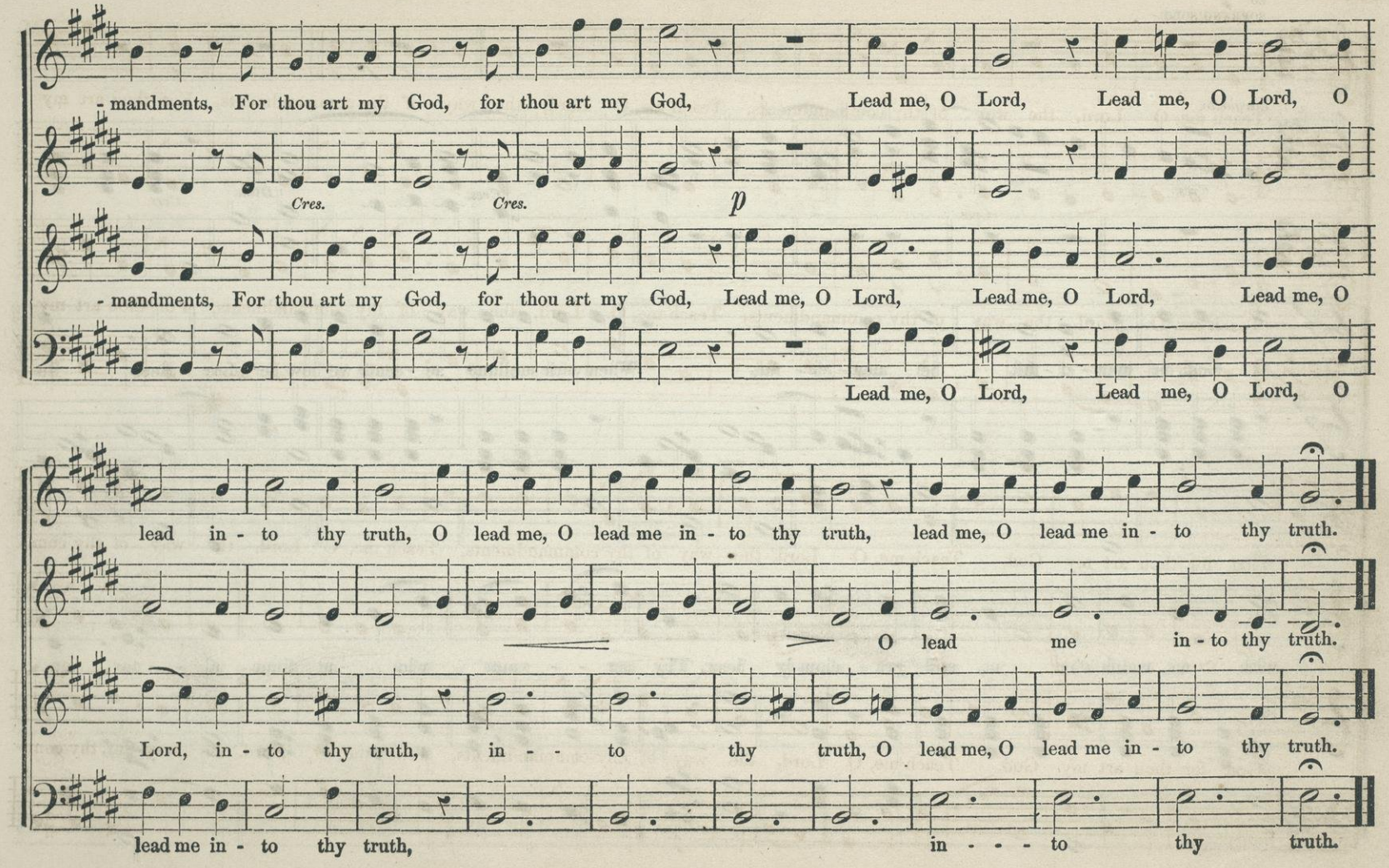
Larghetto.



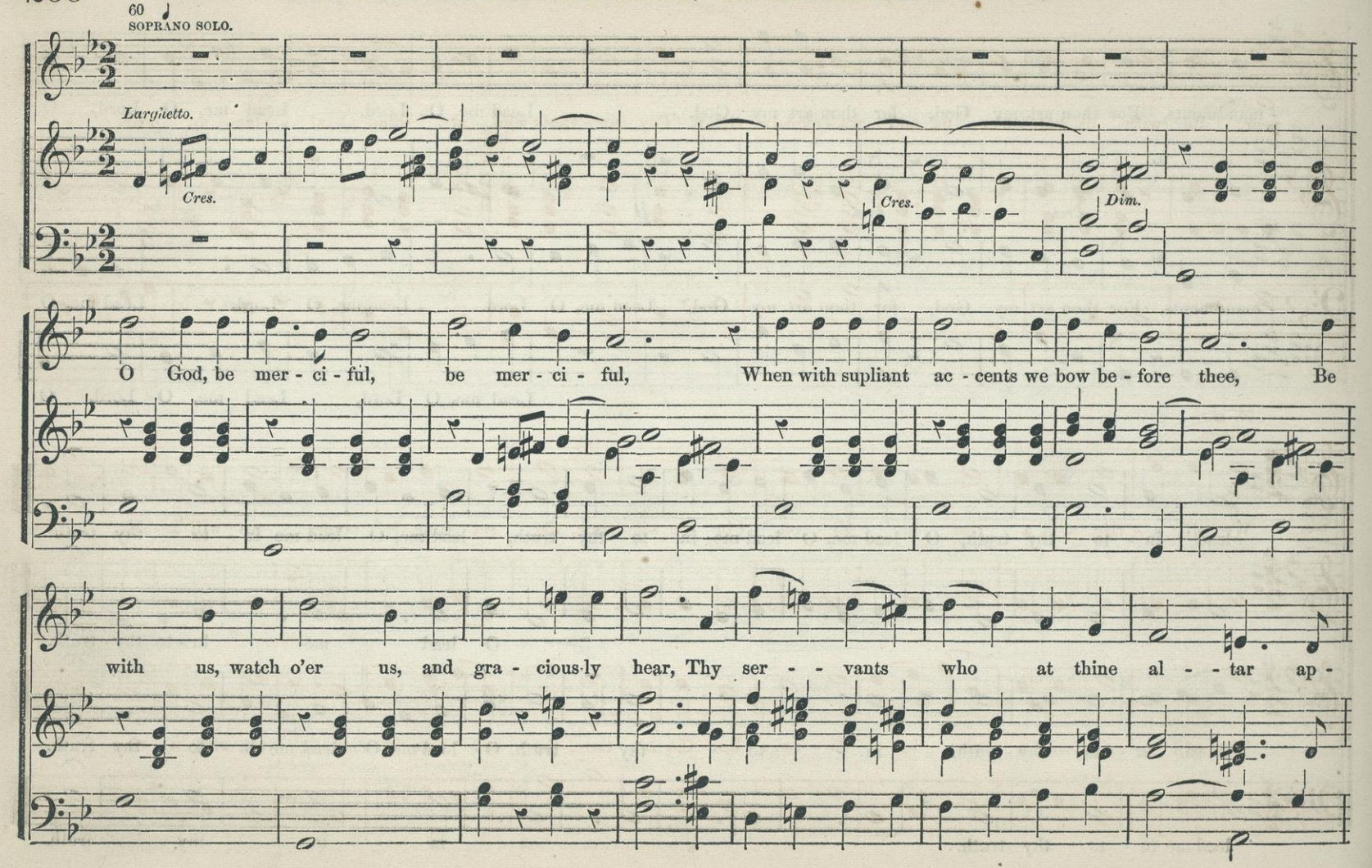

reap in joy, that sow in tears, shall reap in joy, shall
CORO.
SOLO. They..... that sow in tears,
reap in joy, that sow in tears, shall reap in joy, shall
reap in joy, They that sow in tears, They that sow in tears, shall reap in joy.....
cres.
cres.
cres.
reap in joy, They that sow in tears, They that sow in tears, shall reap in joy.....

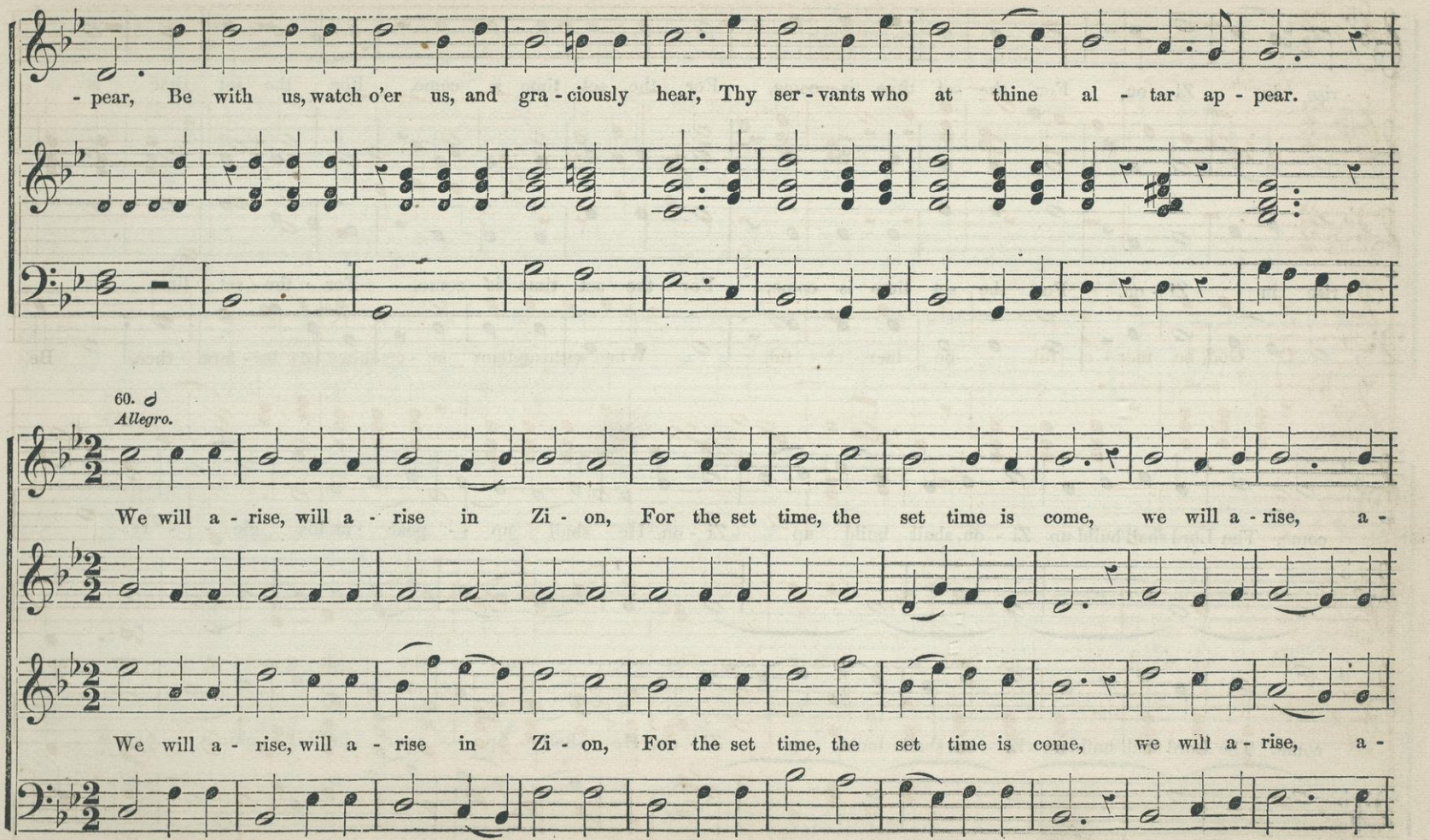
SENTENCE. "Teach me, O Lord."



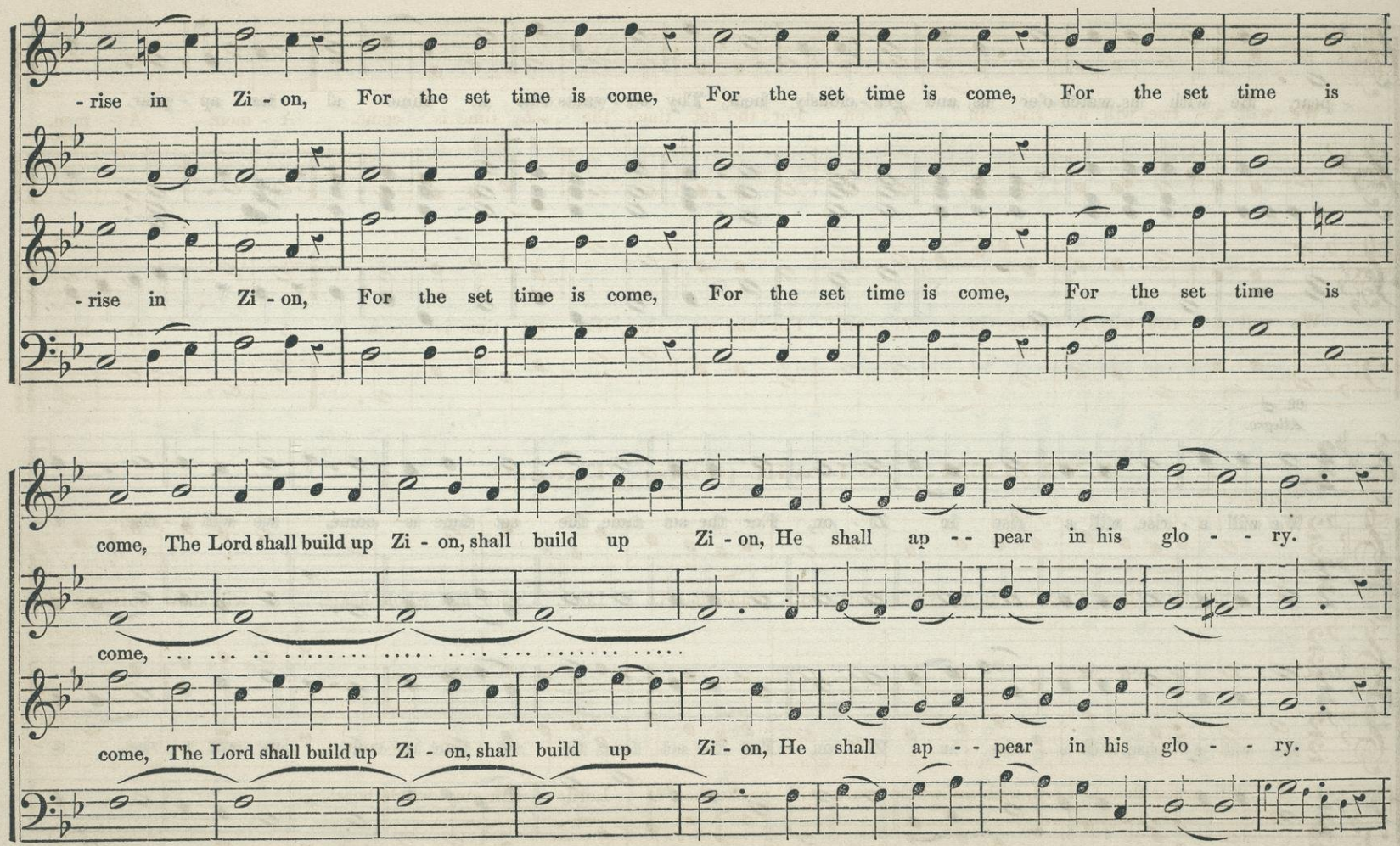

-mandments, For thou art my God, for thou art my God, Lead me, O Lord, Lead me, O Lord, O
Cres. Cres. p
-mandments, For thou art my God, for thou art my God, Lead me, O Lord, Lead me, O Lord, Lead me, O
Lead me, O Lord, Lead me, O Lord, O
lead in-to thy truth, O lead me, O lead me in-to thy truth, lead me, O lead me in-to thy truth.
O lead me in-to thy truth.
Lord, in-to thy truth, in--to thy truth, O lead me, O lead me in-to thy truth.
lead me in-to thy truth, in---to thy truth.

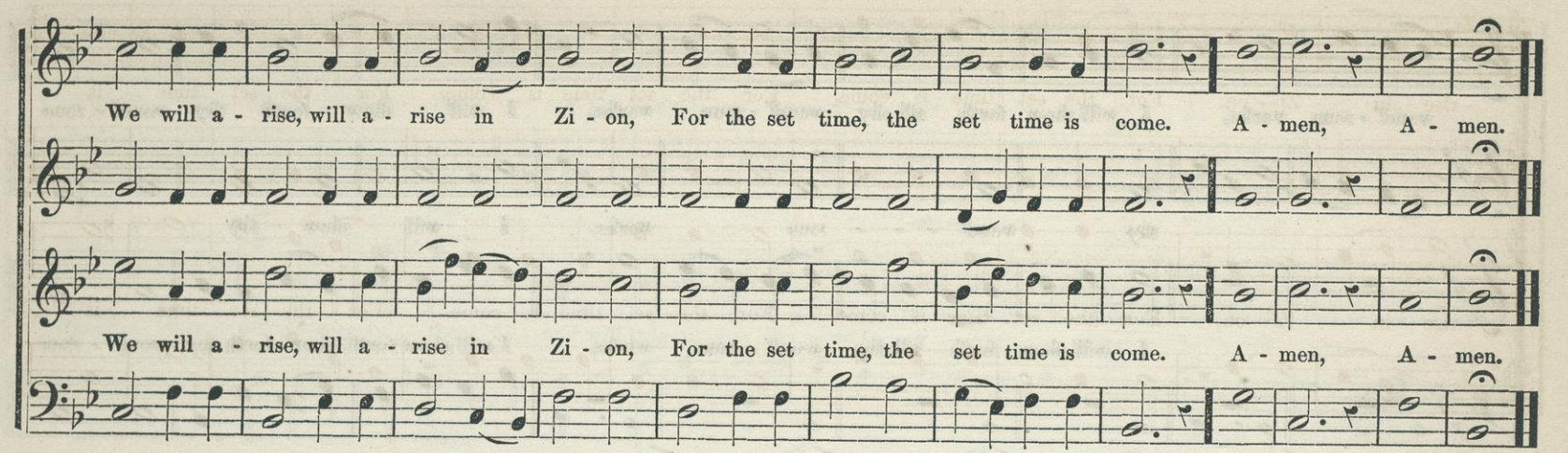
MOTETTE. "O God, be merciful."



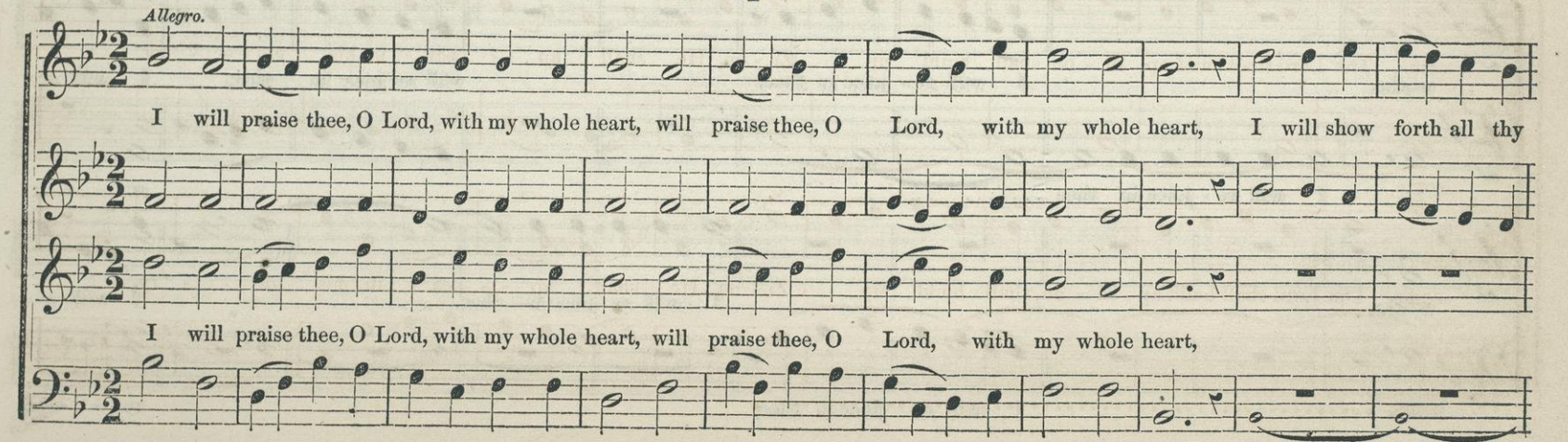

- pear, Be with us, watch o'er us, and gra - ciously hear, Thy ser - vants who at thine al - tar ap - pear.
60.
Allegro.
We will a - rise, will a - rise in Zi - on, For the set time, the set time is come, we will a - rise, a -
We will a - rise, will a - rise in Zi - on, For the set time, the set time is come, we will a - rise, a -

"O God, be merciful." Continued.

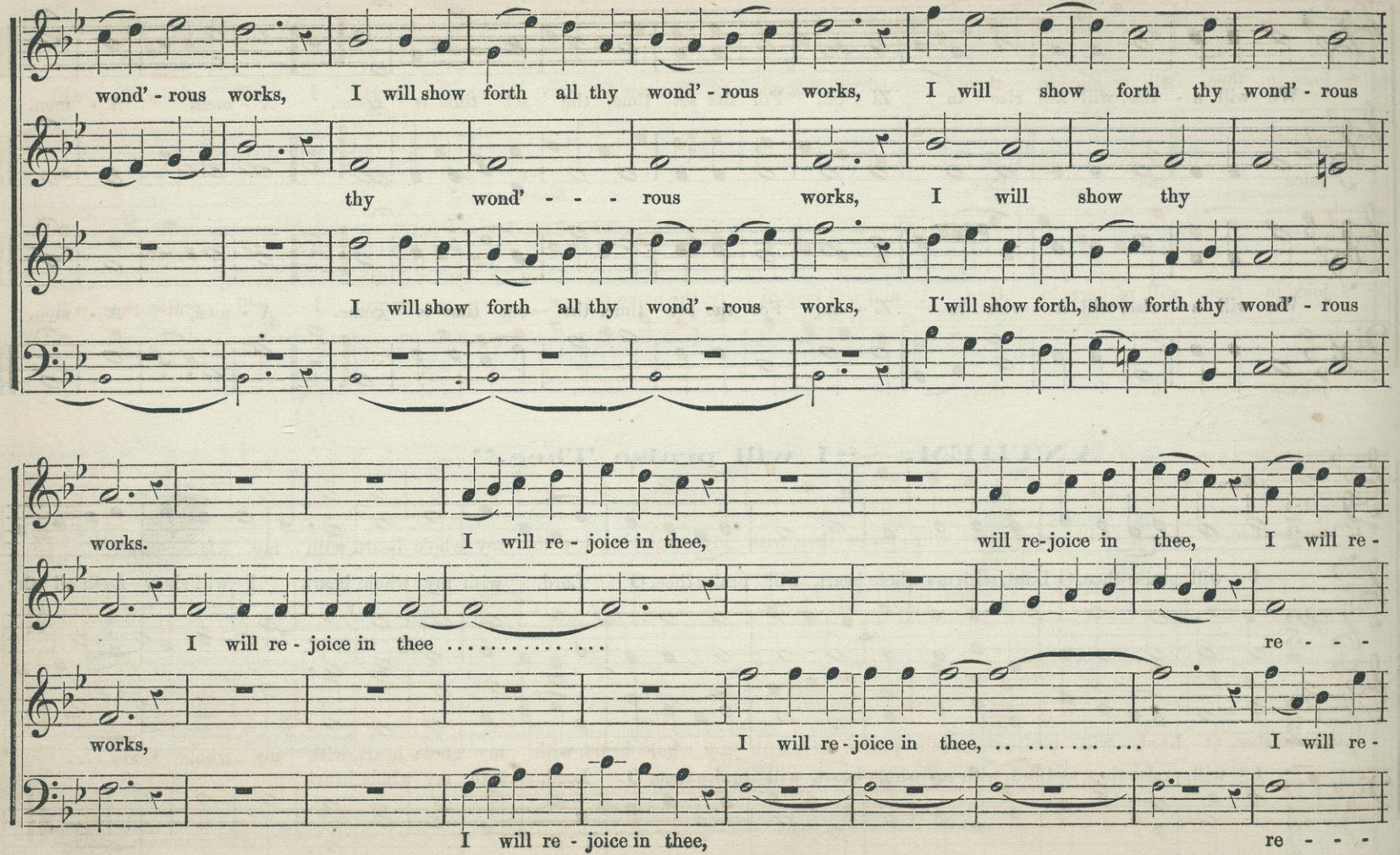


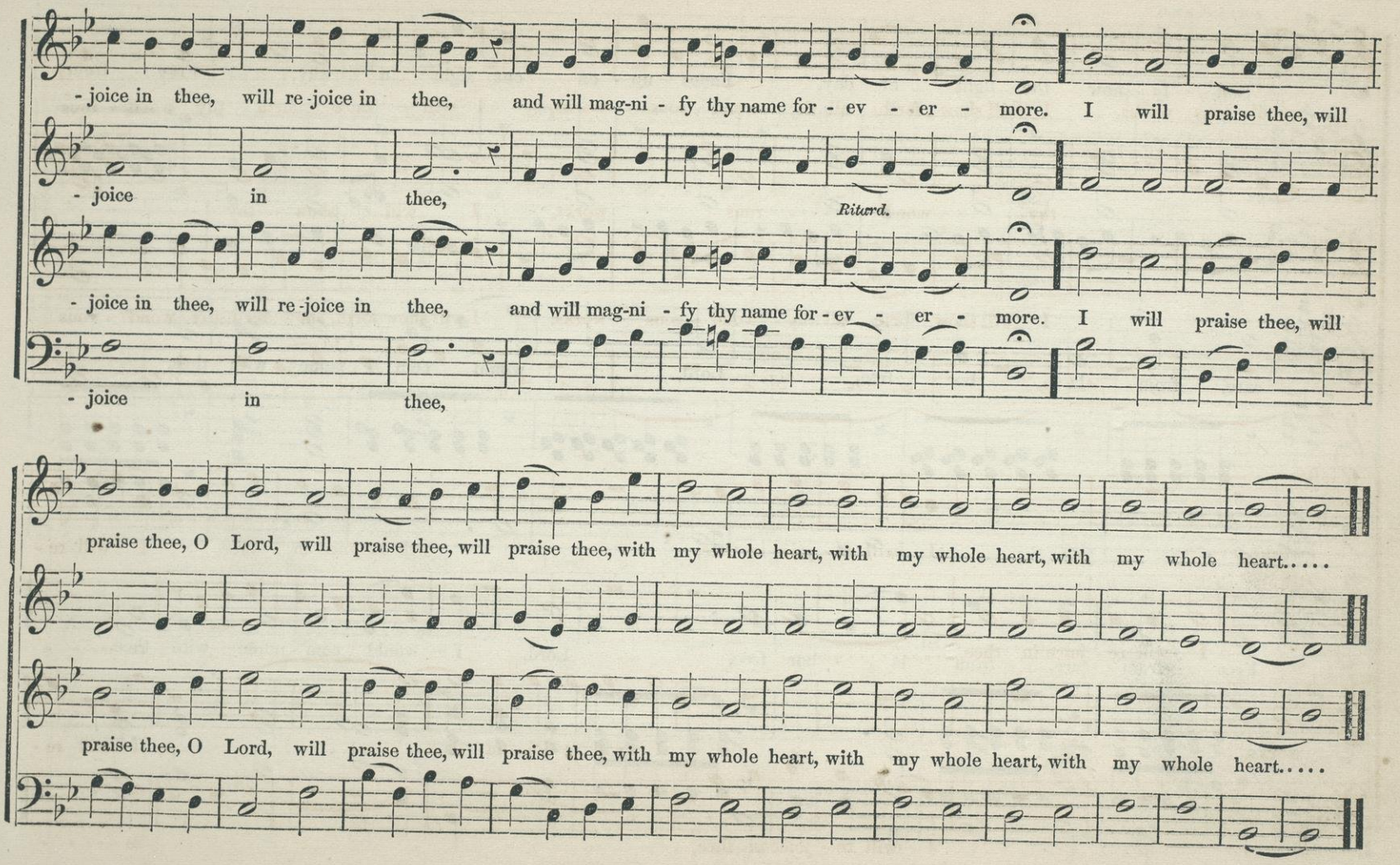


ANTHEM. "I will praise Thee."



"I will praise Thee." Continued.




- joice in thee, will re-joice in thee, and will mag-ni - fy thy name for - ev - er - more. I will praise thee, will
- joice in thee,
Ritard.
- joice in thee, will re-joice in thee, and will mag-ni - fy thy name for - ev - er - more. I will praise thee, will
- joice in thee,
praise thee, O Lord, will praise thee, will praise thee, with my whole heart, with my whole heart, with my whole heart.....
praise thee, O Lord, will praise thee, will praise thee, with my whole heart, with my whole heart, with my whole heart.....

SENTENCE. "Softly now the light of day."

Larghetto

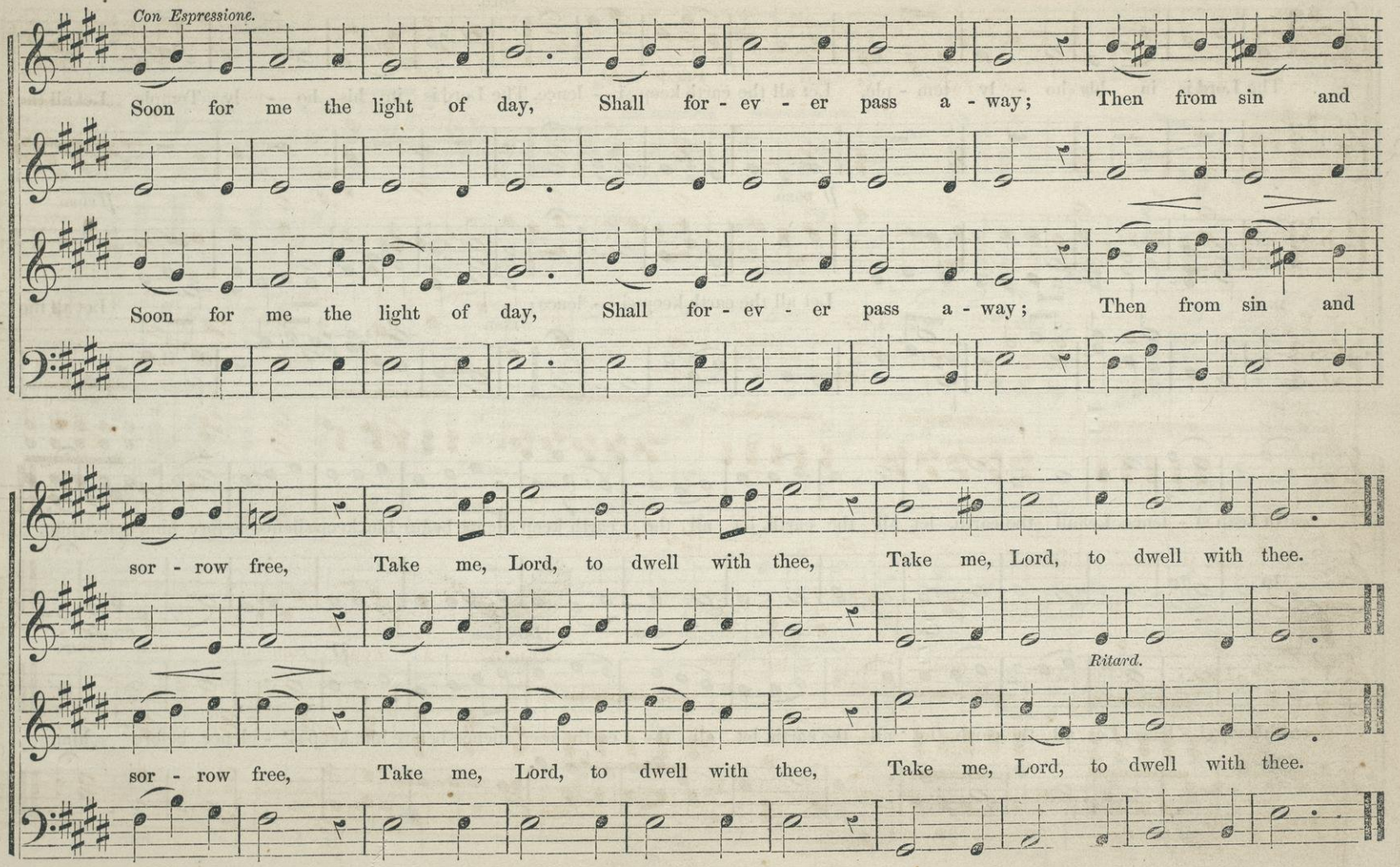
SOPRANO SOLO.

Soft - ly now the light of day, Fades up - on our sight a - way, Free from

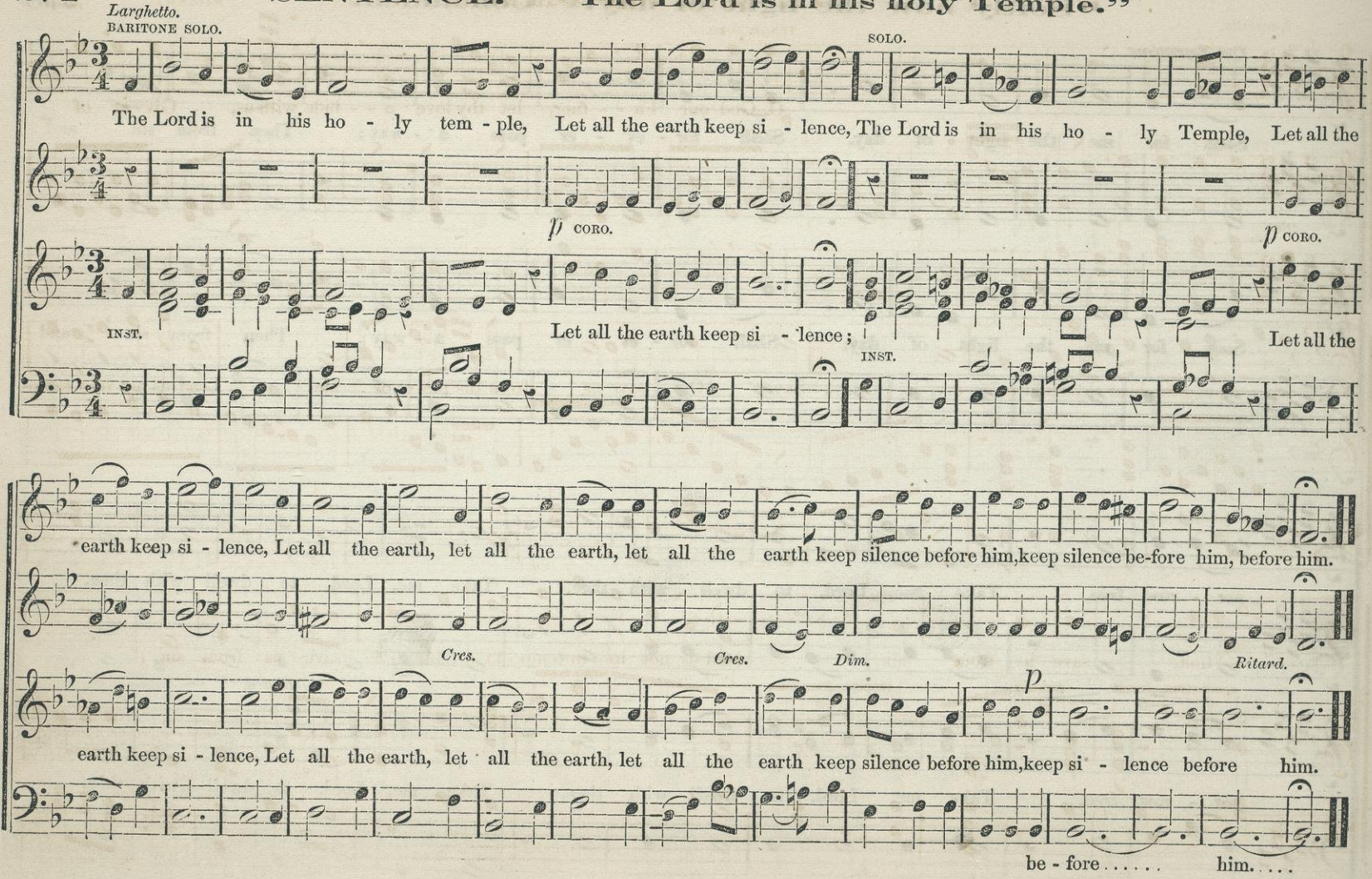
INST.

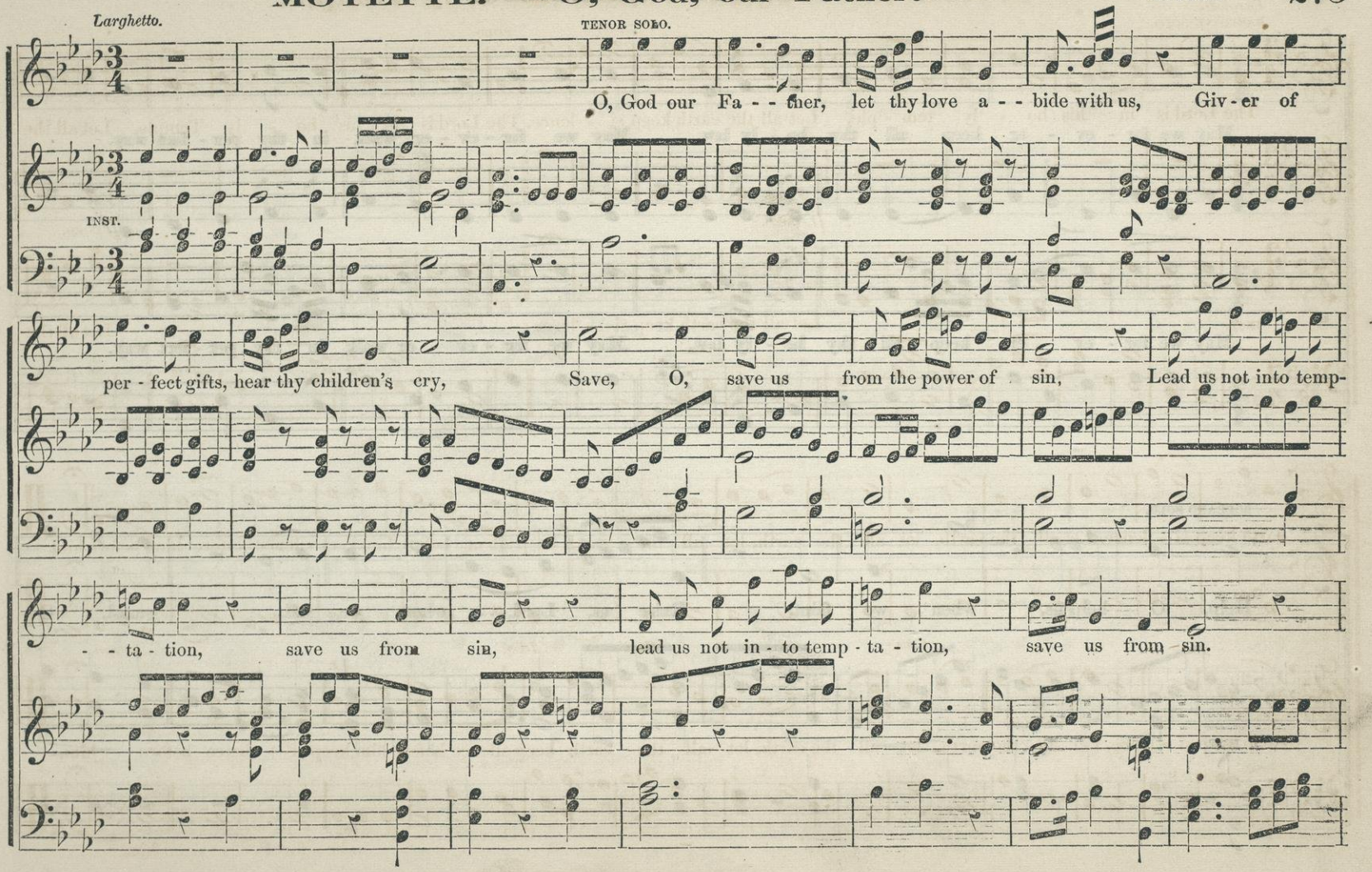
care, from la - - - bor free, Lord, I would com - mune with thee,

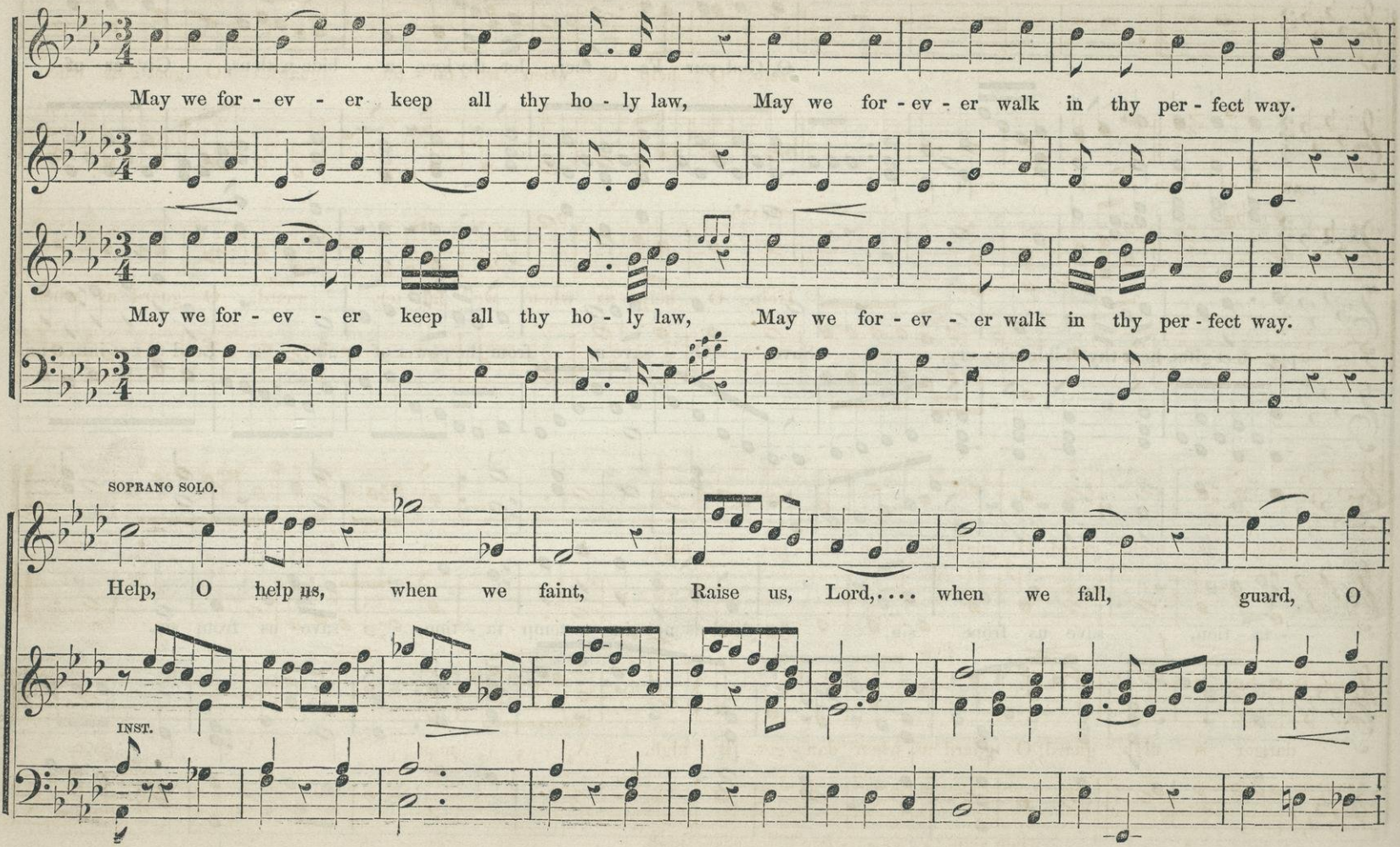
Free from care, from la - - bor free, Lord, I would com - mune with thee.

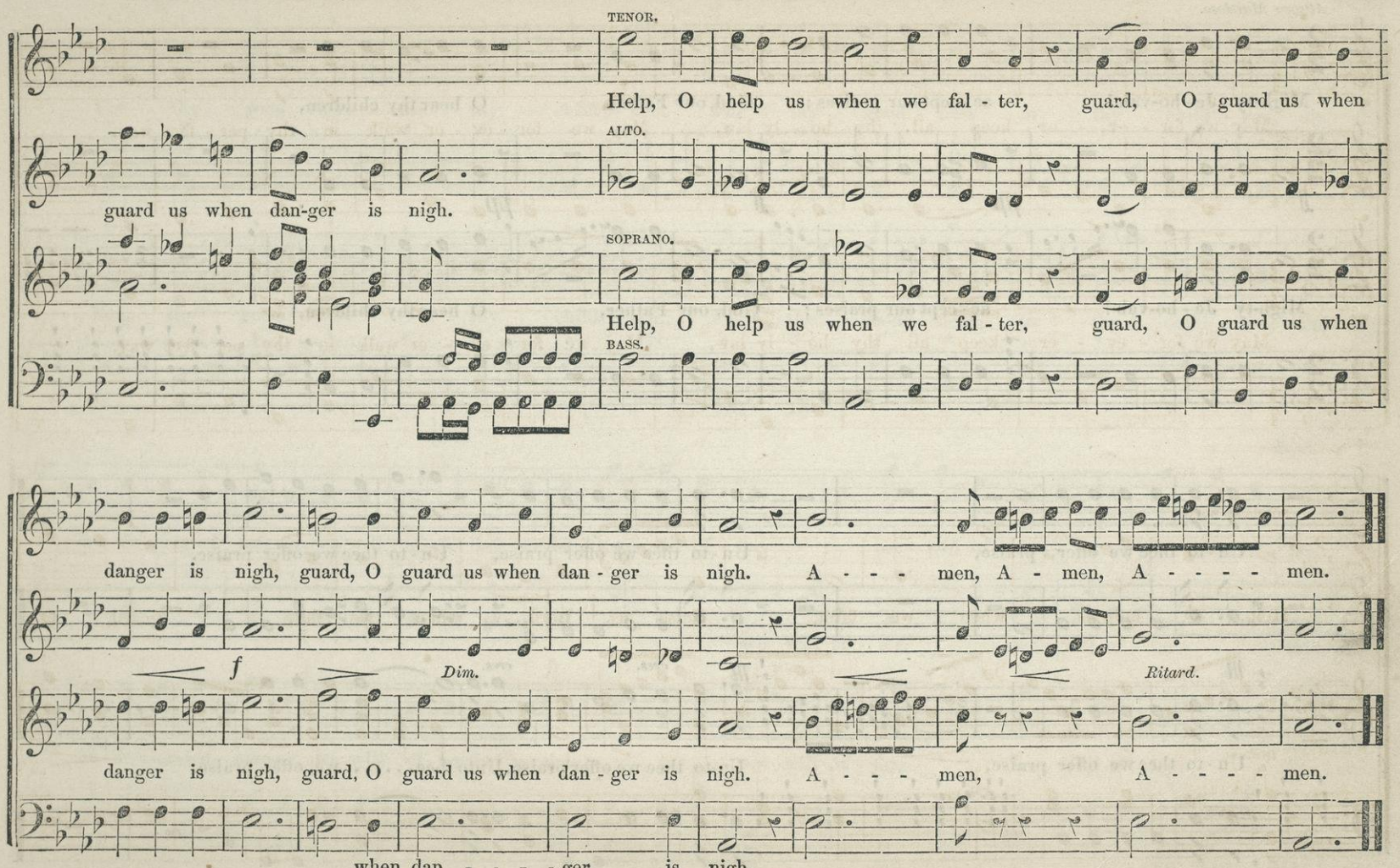

Con Espressione.
Soon for me the light of day, Shall for - ev - er pass a - way; Then from sin and
Soon for me the light of day, Shall for - ev - er pass a - way; Then from sin and
sor - row free, Take me, Lord, to dwell with thee, Take me, Lord, to dwell with thee.
Ritard.
sor - row free, Take me, Lord, to dwell with thee, Take me, Lord, to dwell with thee.

SENTENCE. "The Lord is in his holy Temple."




Larghetto.
TENOR SOLO.
O, God our Fa - - ther, let thy love a - - bide with us, Giv - er of
INST.
per - fect gifts, hear thy children's cry, Save, O, save us from the power of sin, Lead us not into temp-
- - ta - tion, save us from sin, lead us not in - to temp - ta - tion, save us from sin.


May we for - ev - er keep all thy ho - ly law, May we for - ev - er walk in thy per - fect way.
May we for - ev - er keep all thy ho - ly law, May we for - ev - er walk in thy per - fect way.
SOPRANO SOLO.
Help, O help us, when we faint, Raise us, Lord,.... when we fall, guard, O
INST.


TENOR.
Help, O help us when we fal - ter, guard, O guard us when
ALTO.
guard us when dan-ger is nigh.
SOPRANO.
Help, O help us when we fal - ter, guard, O guard us when
BASS.
danger is nigh, guard, O guard us when dan - ger is nigh. A - - - men, A - men, A - - - - men.
f
Dim.
Ritard.
danger is nigh, guard, O guard us when dan - ger is nigh. A - - - men, A - - - - men.
when dan - - - - ger is nigh.

ANTHEM. "Mighty Jehovah."

ARRANGED FROM BELLINI.

Allegro Maestoso.

Migh-ty Je-ho-vah! ac-cept our praises; God, our Father, O hear thy children,

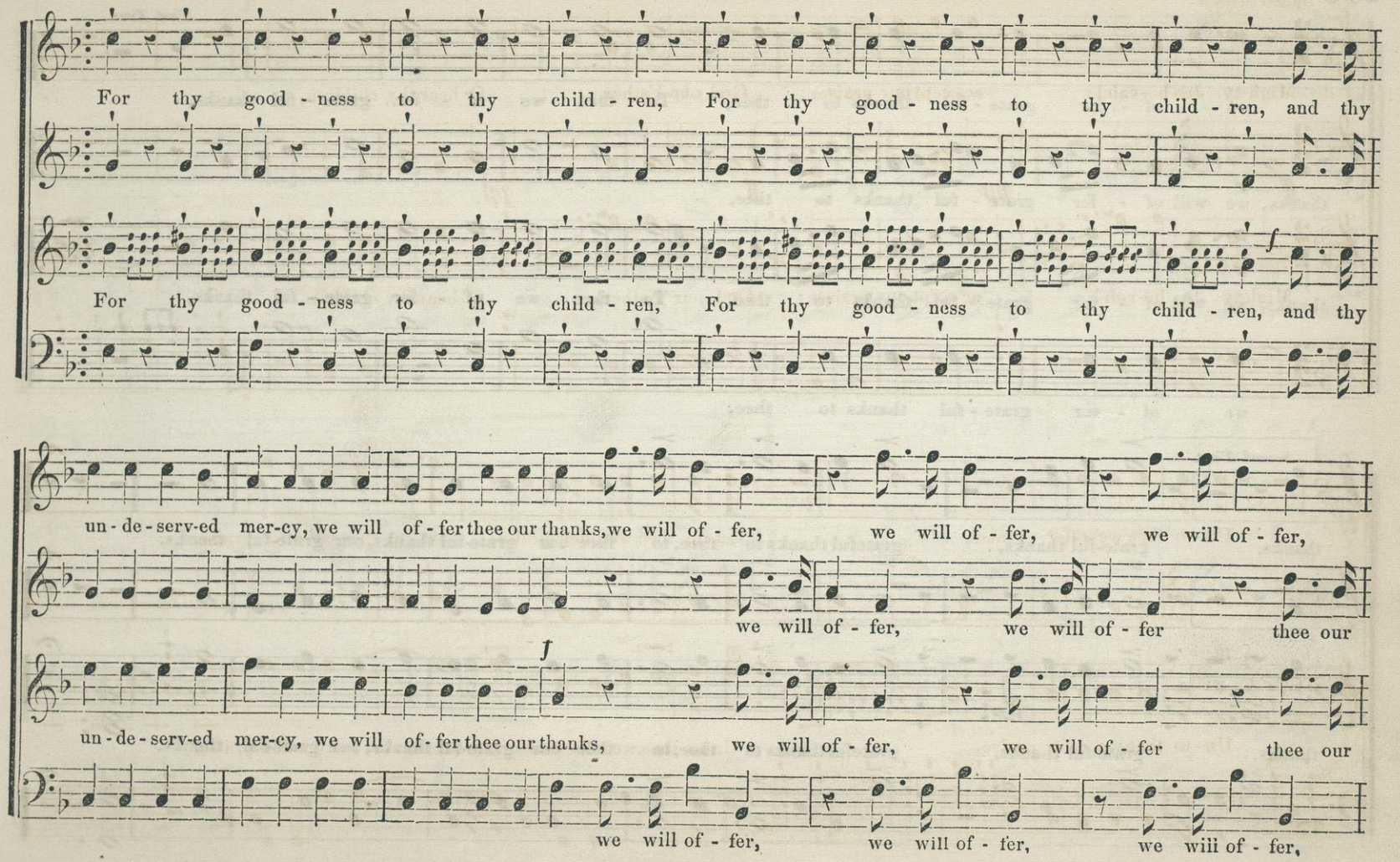
ff *pp* *ff* *pp*

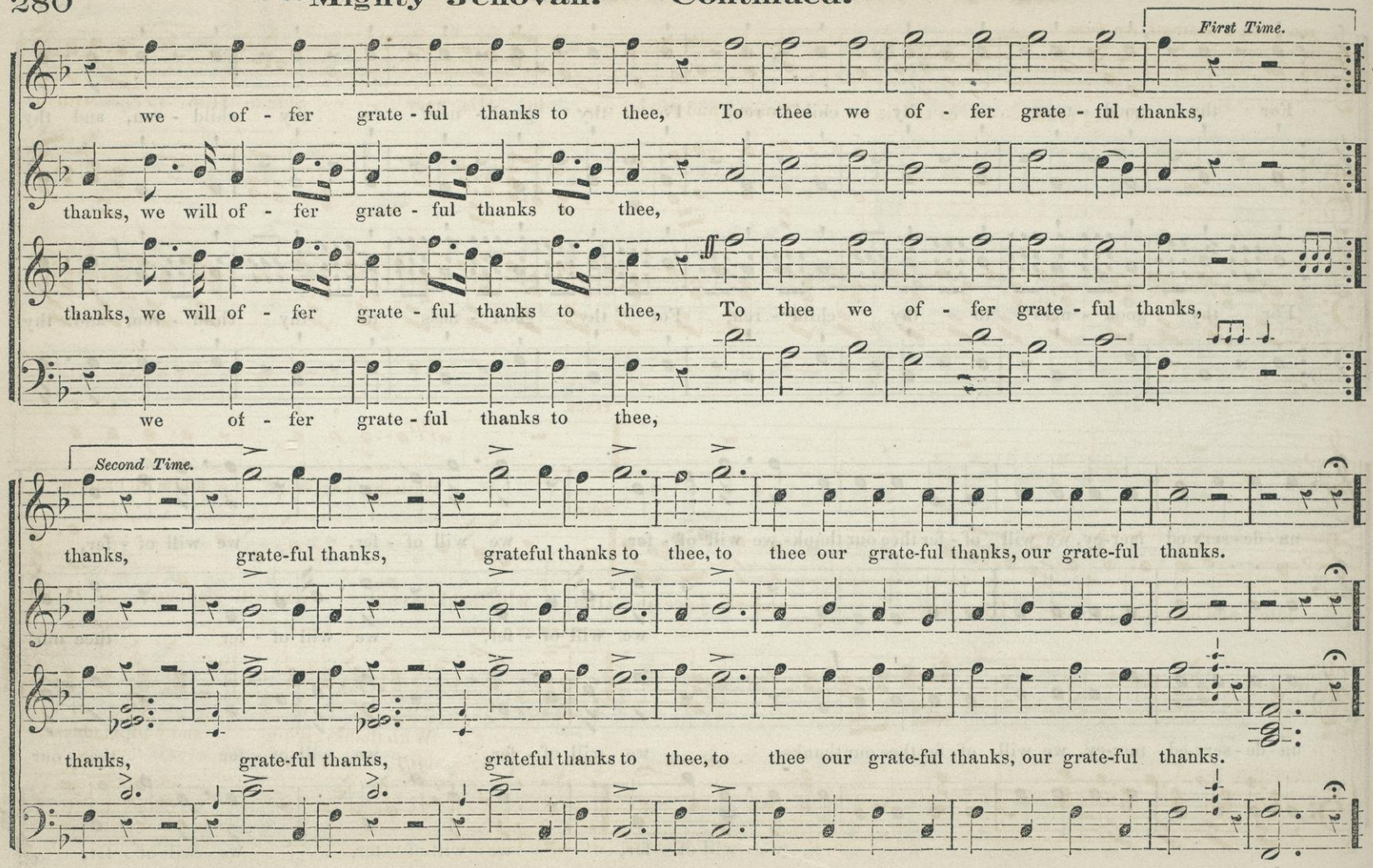
Migh-ty Je-ho-vah! ac-cept our praises; God, our Father, O hear thy children,

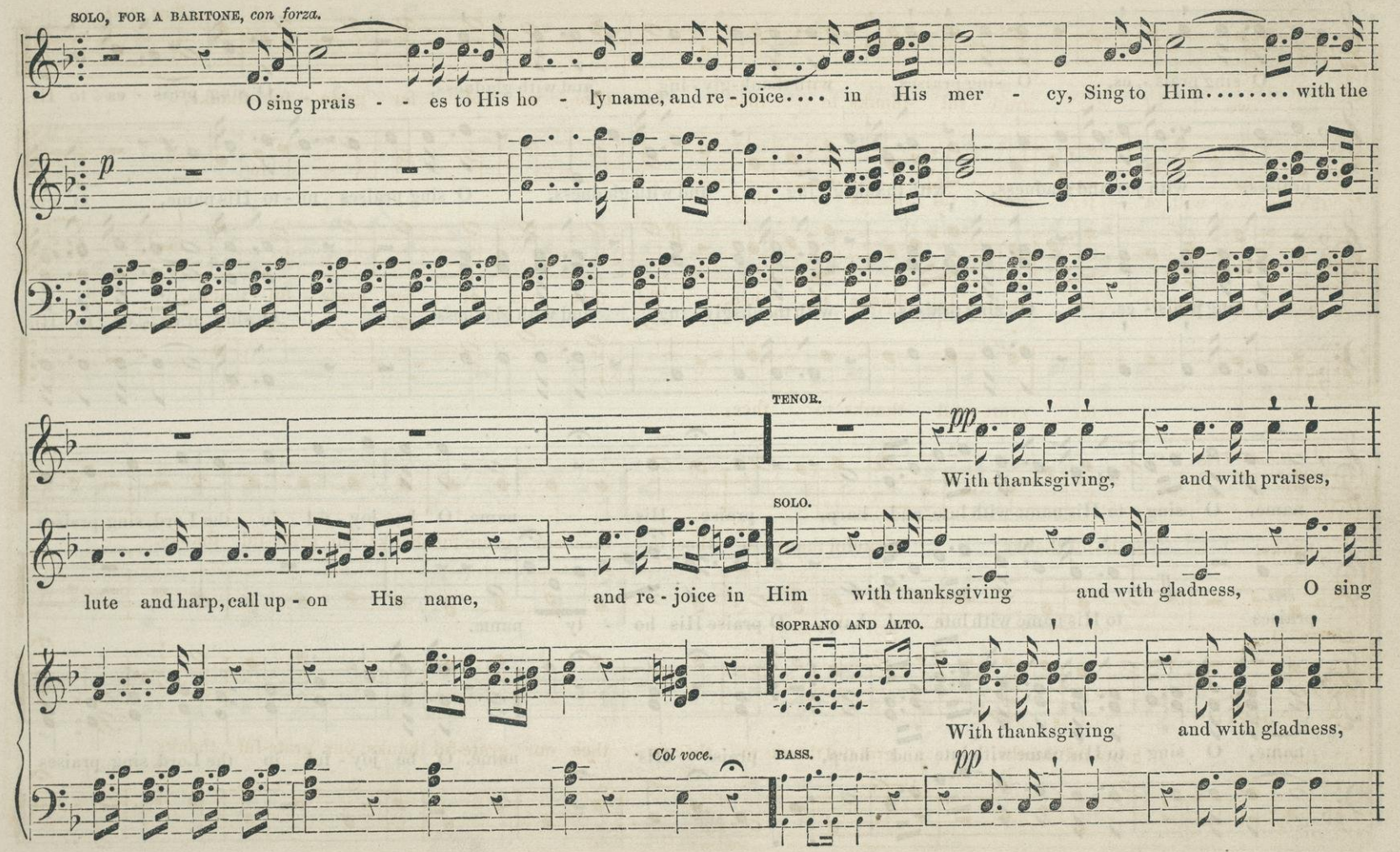
Un-to thee we offer praise, Un-to thee we offer praise, Un-to thee we offer praise.

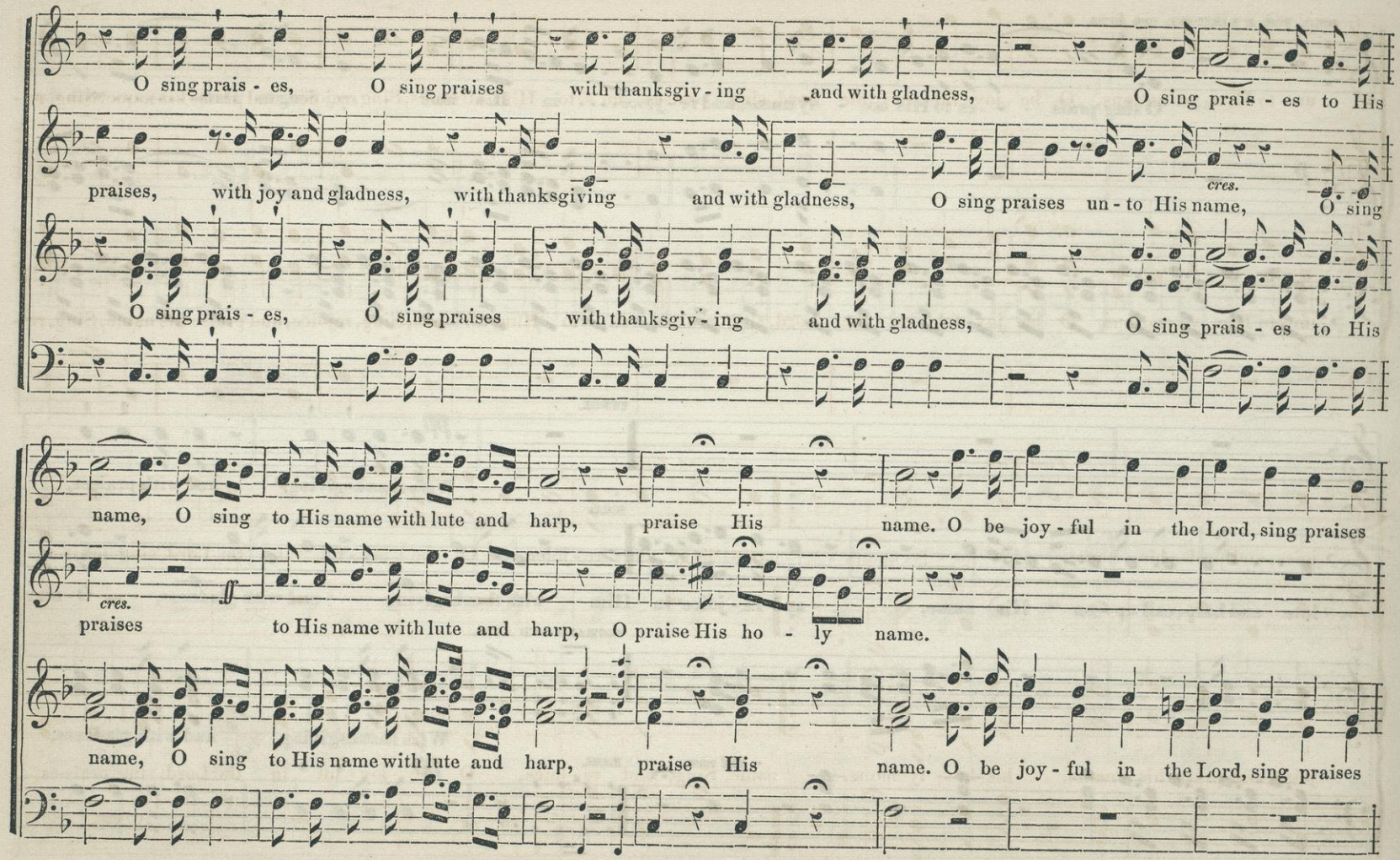
m *m* *cres.* *cres.*

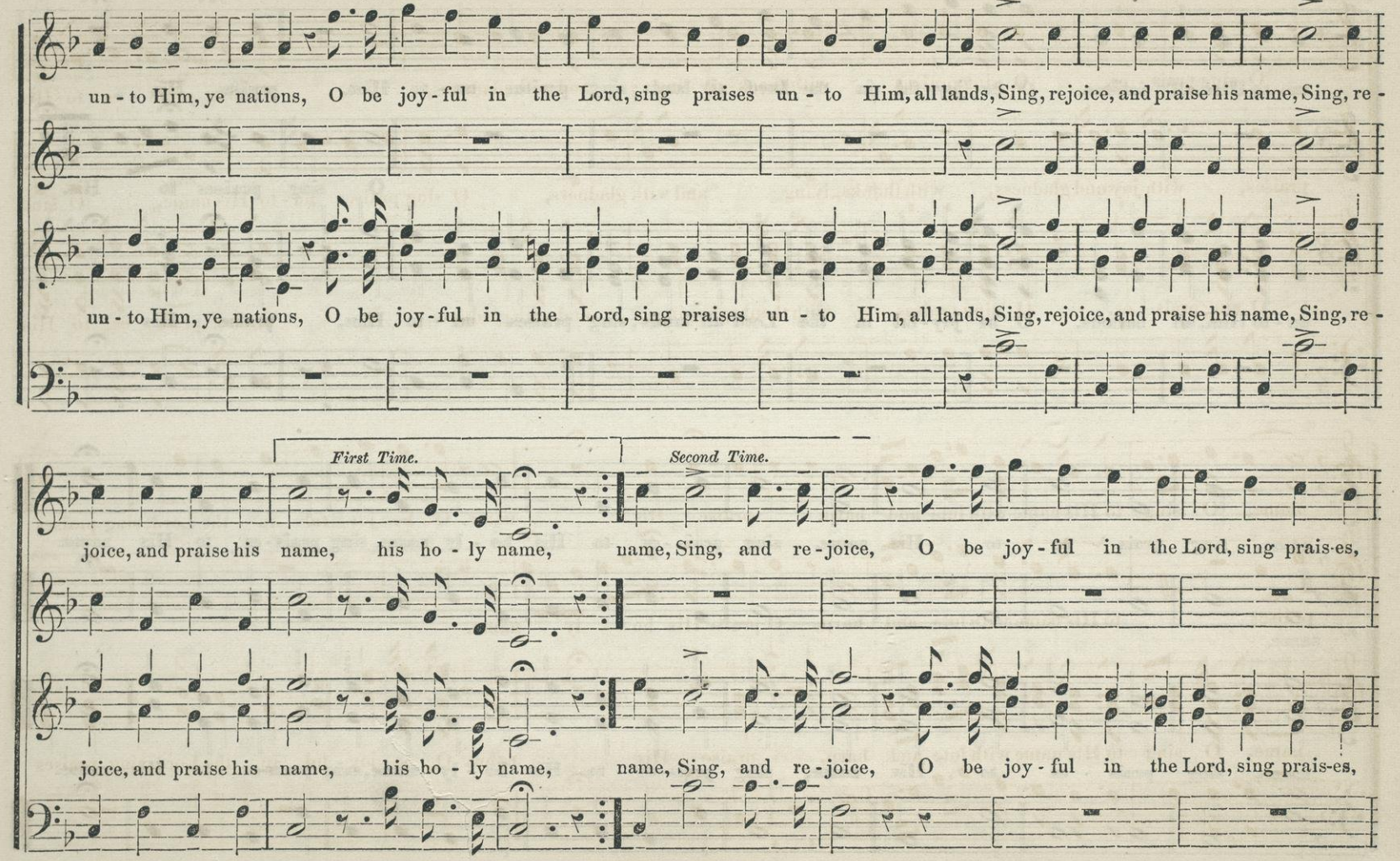
Un-to thee we offer praise, Un-to thee we offer praise, Unto thee..... we offer praise.

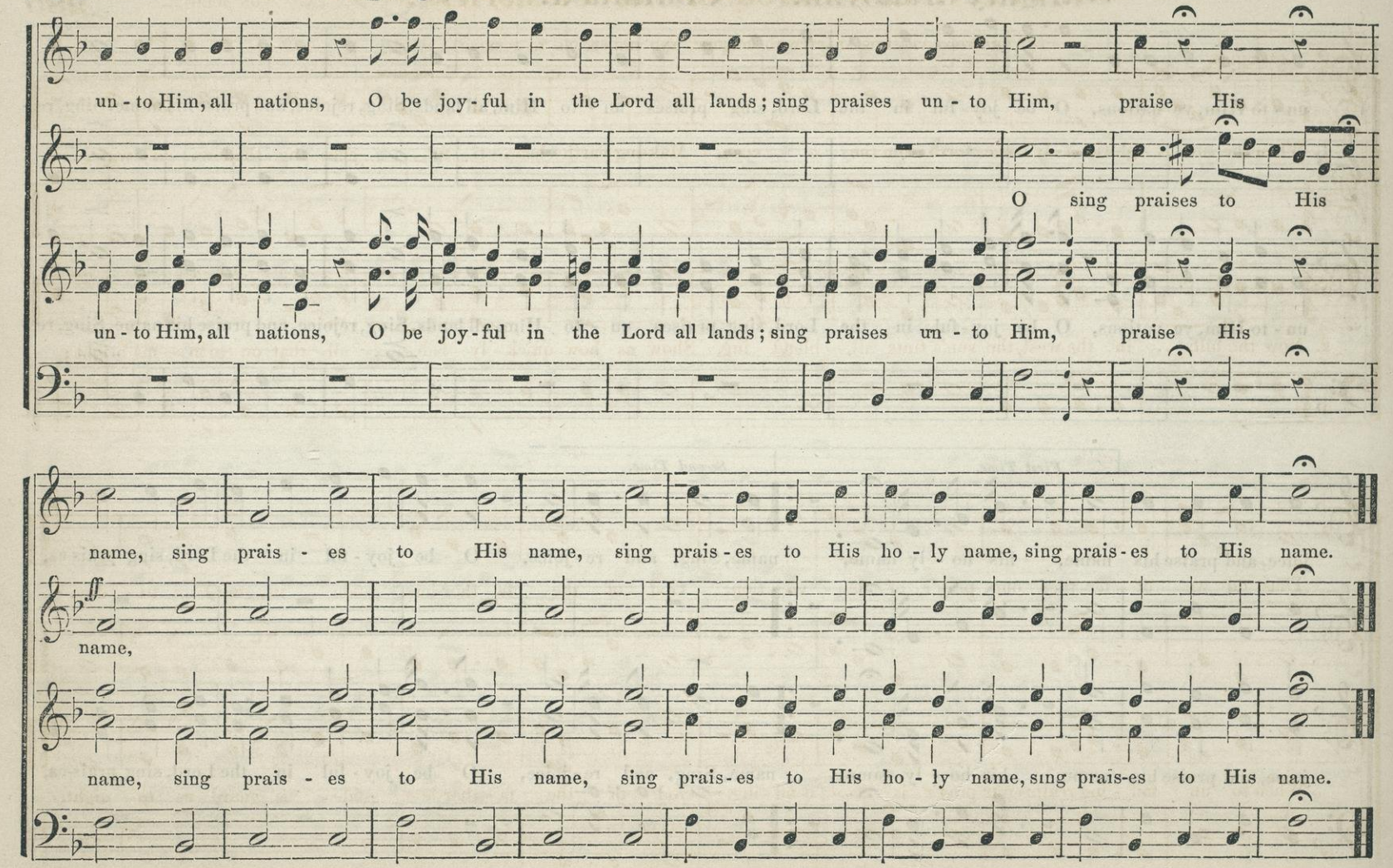

For thy good - ness to thy child - ren, For thy good - ness to thy child - ren, and thy
For thy good - ness to thy child - ren, For thy good - ness to thy child - ren, and thy
f
un - de - serv-ed mer-cy, we will of - fer thee our thanks, we will of - fer, we will of - fer, we will of - fer,
we will of - fer, we will of - fer thee our
f
un - de - serv-ed mer-cy, we will of - fer thee our thanks, we will of - fer, we will of - fer thee our
we will of - fer, we will of - fer, we will of - fer,


First Time.
we of - fer grate - ful thanks to thee, To thee we of - fer grate - ful thanks,
thanks, we will of - fer grate - ful thanks to thee,
thanks, we will of - fer grate - ful thanks to thee, To thee we of - fer grate - ful thanks,
we of - fer grate - ful thanks to thee,
Second Time.
thanks, grate-ful thanks, grateful thanks to thee, to thee our grate-ful thanks, our grate-ful thanks.
thanks, grate-ful thanks, grateful thanks to thee, to thee our grate-ful thanks, our grate-ful thanks.

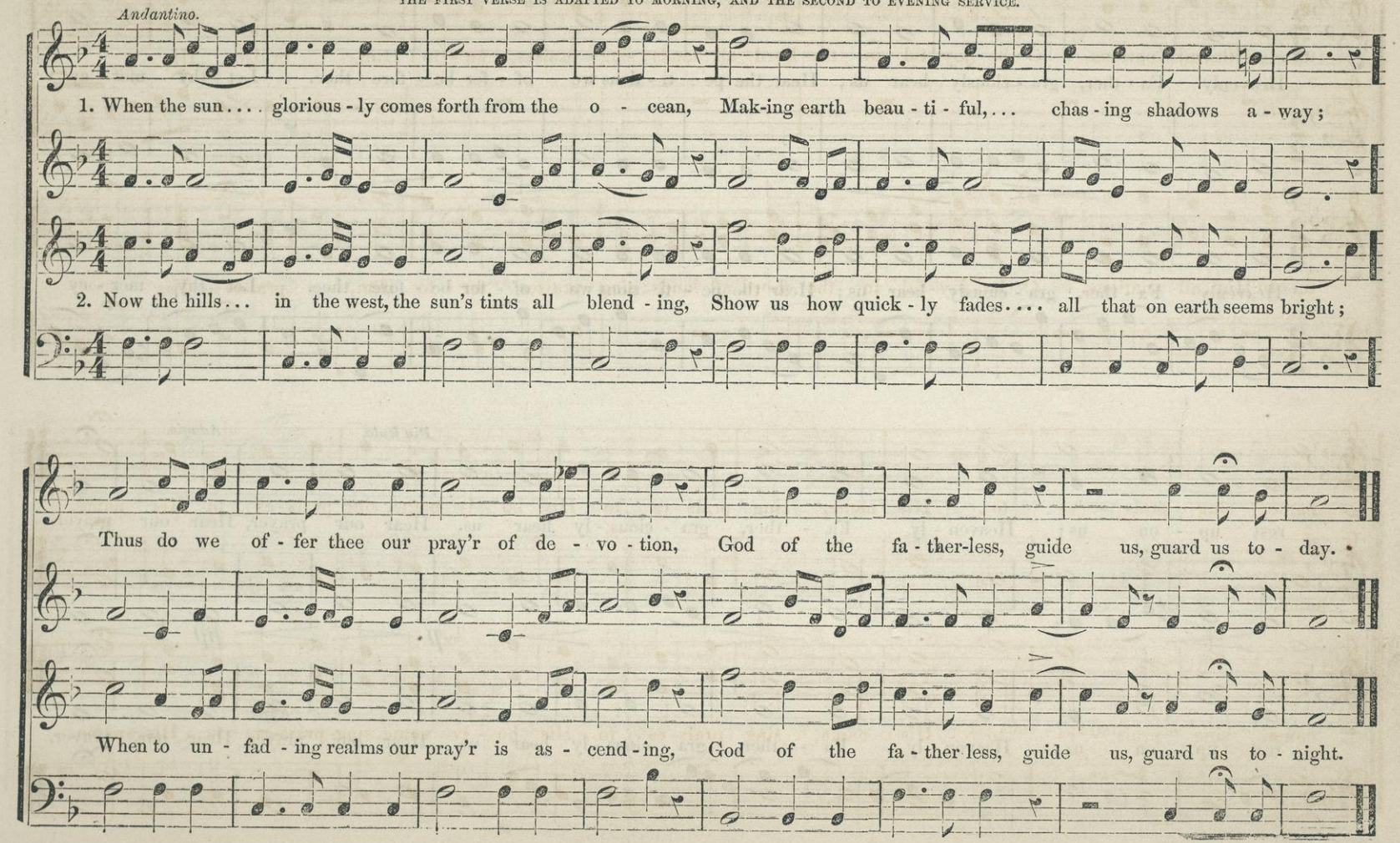

SOLO, FOR A BARITONE, con forza.
O sing prais - - es to His ho - ly name, and re - joice.... in His mer - cy, Sing to Him..... with the
p
TENOR.
pp
With thanksgiving, and with praises,
SOLO.
lute and harp, call up - on His name, and re - joice in Him with thanksgiving and with gladness, O sing
SOPRANO AND ALTO.
With thanksgiving and with gladness,
Col voce.
BASS.
pp


O sing prais - es, O sing praises with thanksgiv - ing and with gladness, O sing prais - es to His
praises, with joy and gladness, with thanksgiving and with gladness, O sing praises un - to His name, O sing
cres.
O sing prais - es, O sing praises with thanksgiv - ing and with gladness, O sing prais - es to His
name, O sing to His name with lute and harp, praise His name. O be joy - ful in the Lord, sing praises
cres.
praises to His name with lute and harp, O praise His ho - ly name.
name, O sing to His name with lute and harp, praise His name. O be joy - ful in the Lord, sing praises

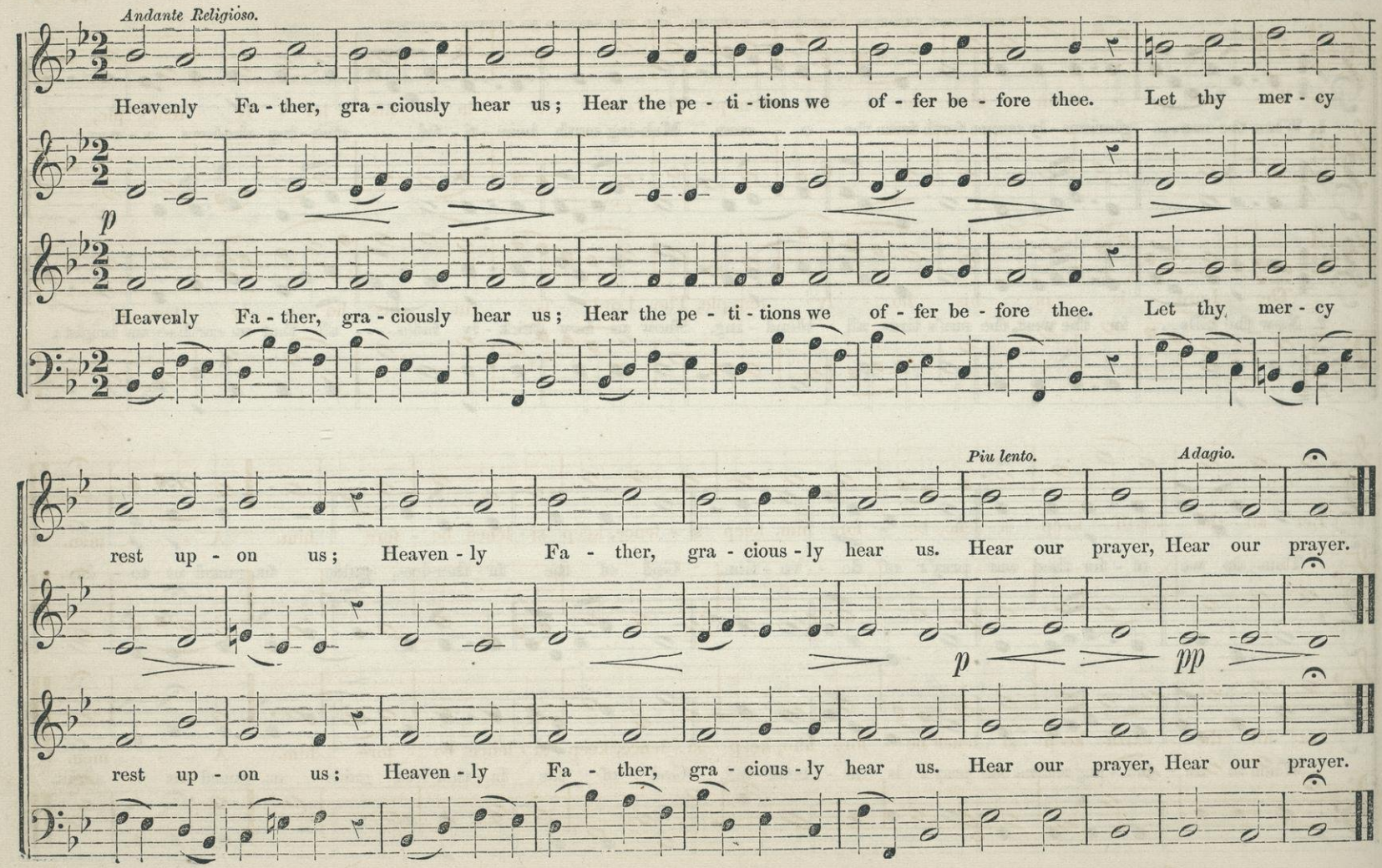

un - to Him, ye nations, O be joy - ful in the Lord, sing praises un - to Him, all lands, Sing, rejoice, and praise his name, Sing, re -
un - to Him, ye nations, O be joy - ful in the Lord, sing praises un - to Him, all lands, Sing, rejoice, and praise his name, Sing, re -
First Time.
Second Time.
joice, and praise his name, his ho - ly name, name, Sing, and re - joice, O be joy - ful in the Lord, sing prais-es,
joice, and praise his name, his ho - ly name, name, Sing, and re - joice, O be joy - ful in the Lord, sing prais-es,

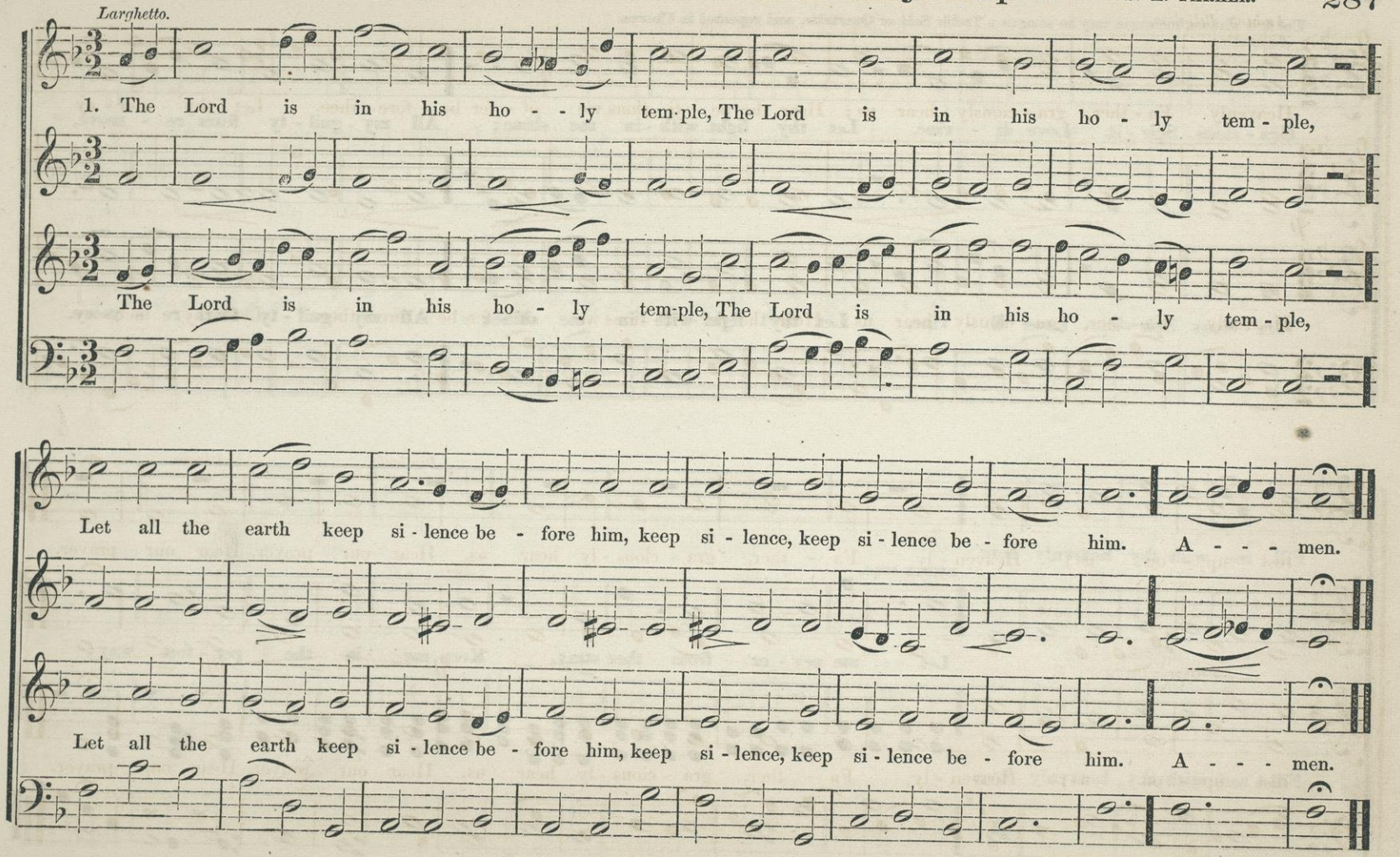

un - to Him, all nations, O be joy - ful in the Lord all lands; sing praises un - to Him, praise His
O sing praises to His
un - to Him, all nations, O be joy - ful in the Lord all lands; sing praises un - to Him, praise His
name, sing prais - es to His name, sing prais - es to His ho - ly name, sing prais - es to His name.
name,
name, sing prais - es to His name, sing prais - es to His ho - ly name, sing prais - es to His name.

THE FIRST VERSE IS ADAPTED TO MORNING, AND THE SECOND TO EVENING SERVICE.



SENTENCE. "Heavenly Father."



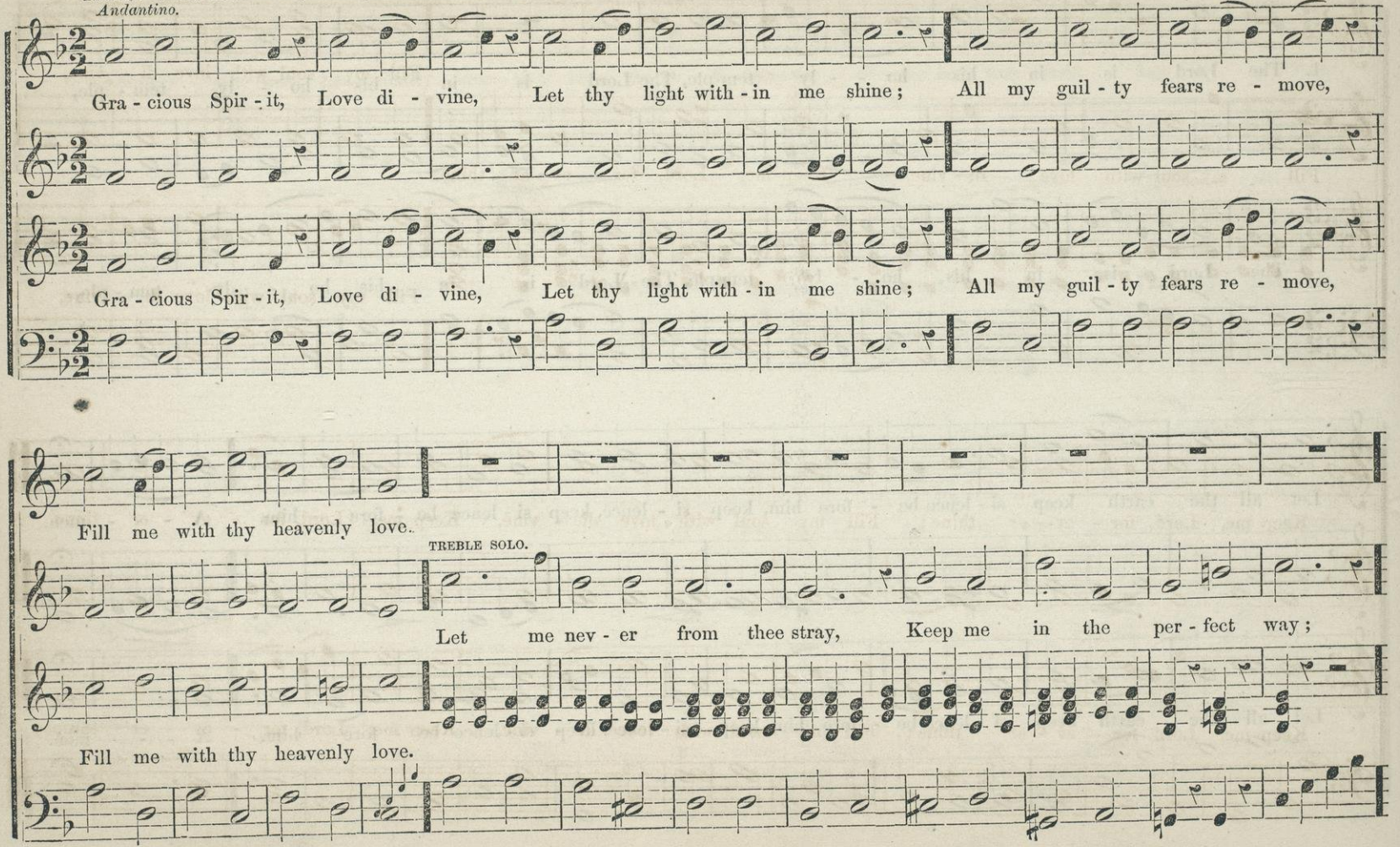

Larghetto.
1. The Lord is in his ho - - ly tem-ple, The Lord is in his ho - ly tem - ple,
The Lord is in his ho - ly tem-ple, The Lord is in his ho - ly tem - ple,
Let all the earth keep si - lence be - fore him, keep si - lence, keep si - lence be - fore him. A - - - men.
Let all the earth keep si -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

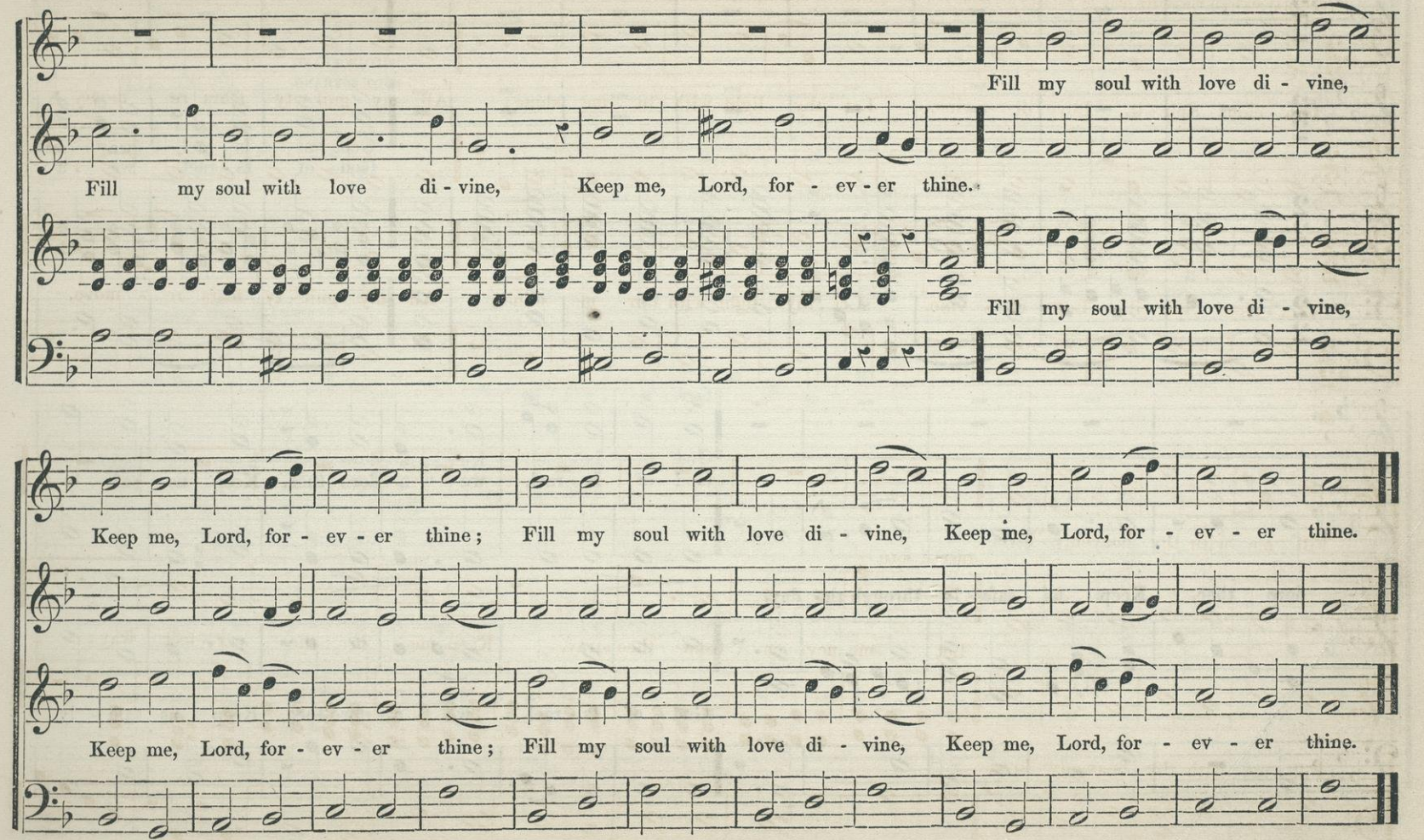
SENTENCE. "Gracious Spirit."

A. MINE.

The first sixteen measures may be sung as a Treble Solo or Quartette, and repeated in Chorus.

Andantino.




Fill my soul with love di - vine,
Fill my soul with love di - vine, Keep me, Lord, for - ev - er thine.
Fill my soul with love di - vine,
Keep me, Lord, for - ev - er thine; Fill my soul with love di - vine, Keep me, Lord, for - ev - er thine.
Keep me, Lord, for - ev - er thine; Fill my soul with love di - vine, Keep me, Lord, for - ev - er thine.

SENTENCE. "God of Israel."

ARRANGED FROM A. MINE.

Religioso.

SOLO SOPRANO.

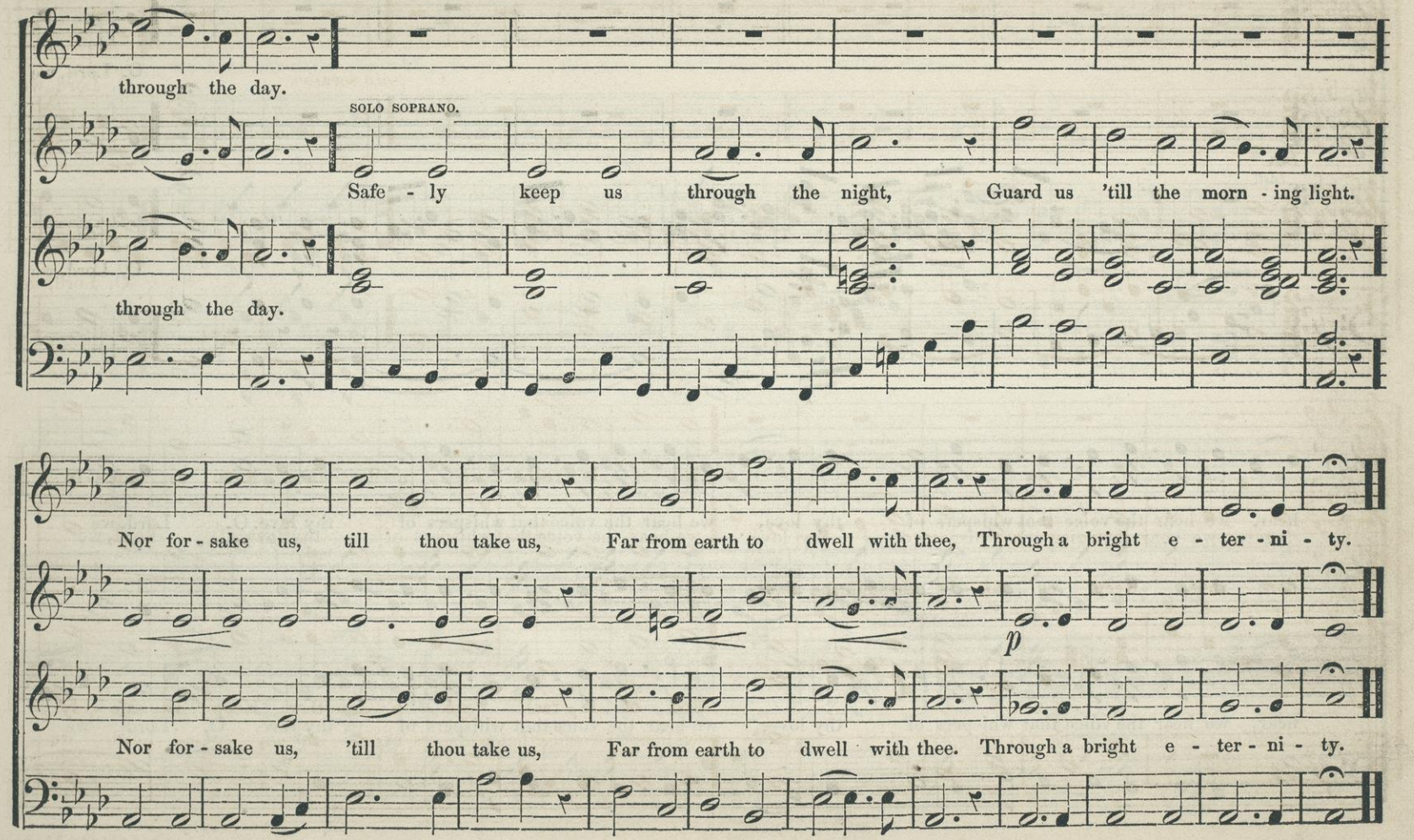
God of Is - rael, we a -

Coro.

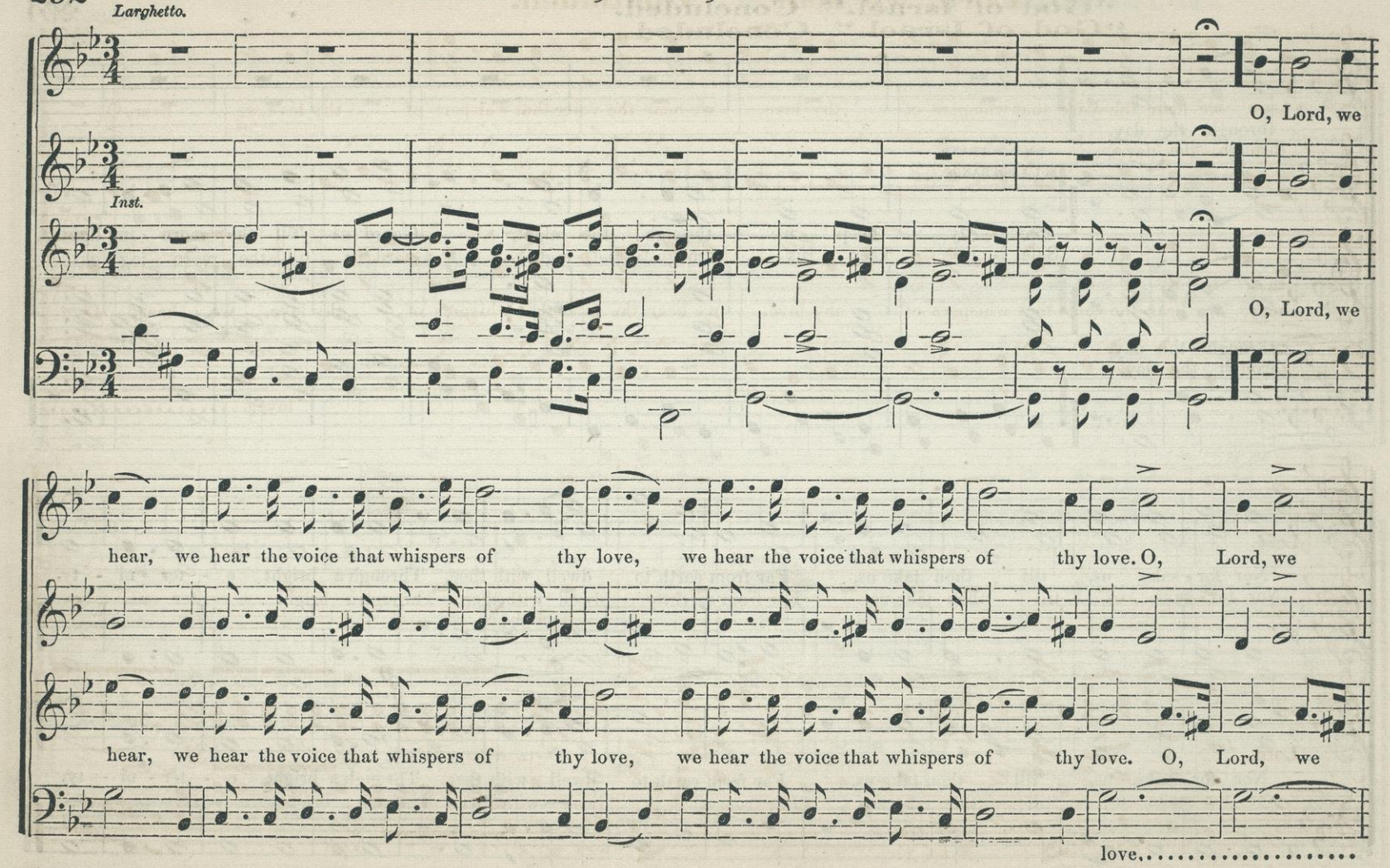
God of Is - rael, we a - dore thee, Keep us safe - ly

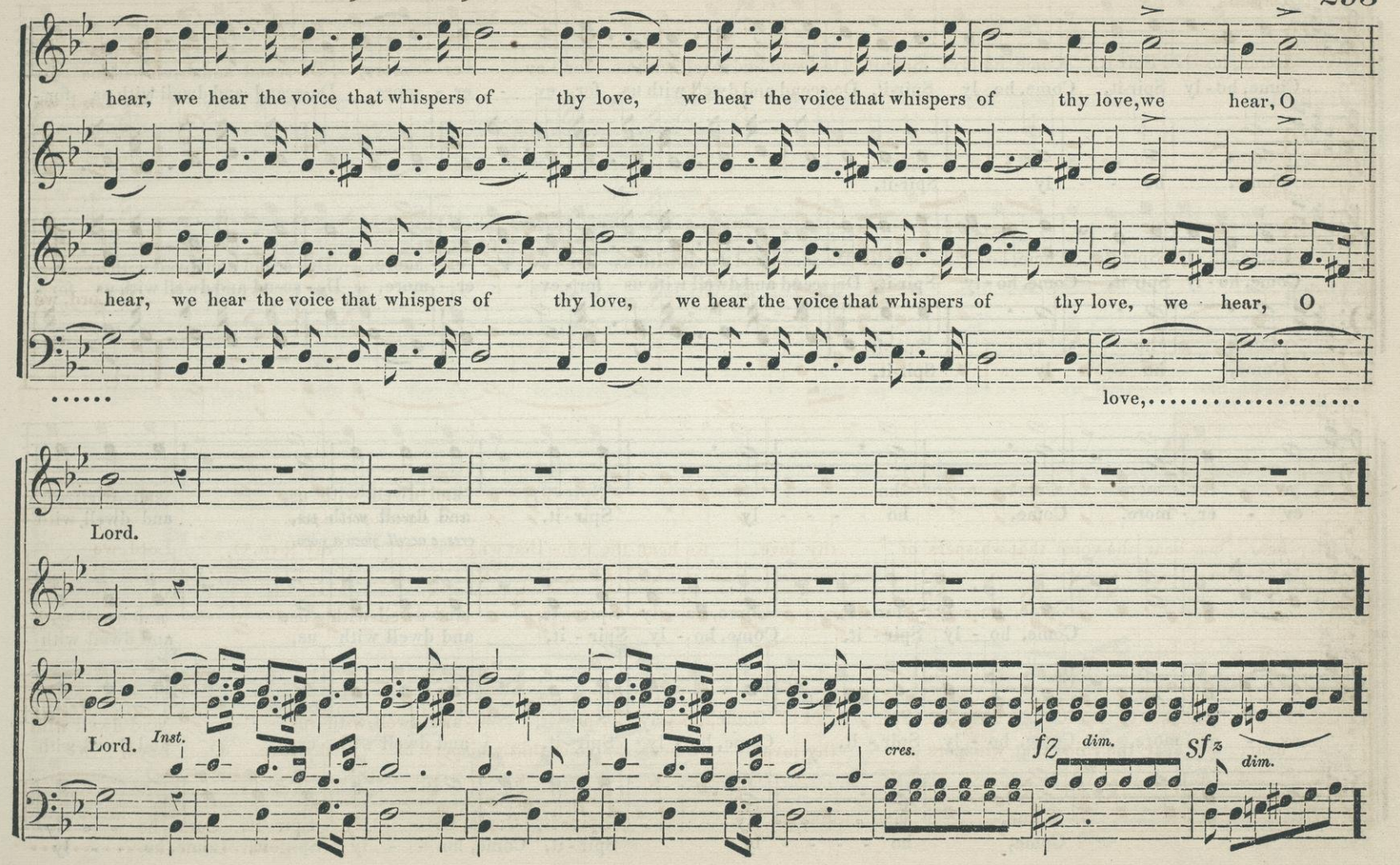
- dore thee, Keep us safe - ly through the day.

God of Is - rael, we a - dore thee, Keep us safe - ly


through the day.
SOLO SOPRANO.
Safe - ly keep us through the night, Guard us 'till the morn - ing light.
through the day.
Nor for - sake us, till thou take us, Far from earth to dwell with thee, Through a bright e - ter - ni - ty.
p
Nor for - sake us, 'till thou take us, Far from earth to dwell with thee. Through a bright e - ter - ni - ty.

ANTHEM. "O, Lord, we hear."




hear, we hear the voice that whispers of thy love, we hear the voice that whispers of thy love, we hear, O
hear, we hear the voice that whispers of thy love, we hear the voice that whispers of thy love, we hear, O
.....
love,.....
Lord.
Lord.
Inst.
cres.
f2
dim.
Sfz
dim.

Andante e sostenuto.

Come, ho - ly Spir-it, Come, ho - ly Spir-it, De-scend and dwell with us for - ev - er - more, De-scend and dwell with us for -

Come, ho - - ly Spir-it,

Come, ho - ly Spir-it, Come, ho - ly Spir-it, De-scend and dwell with us for - ev - - er - more, De - scend and dwell with us for -

Come, ho - - ly Spir-it,

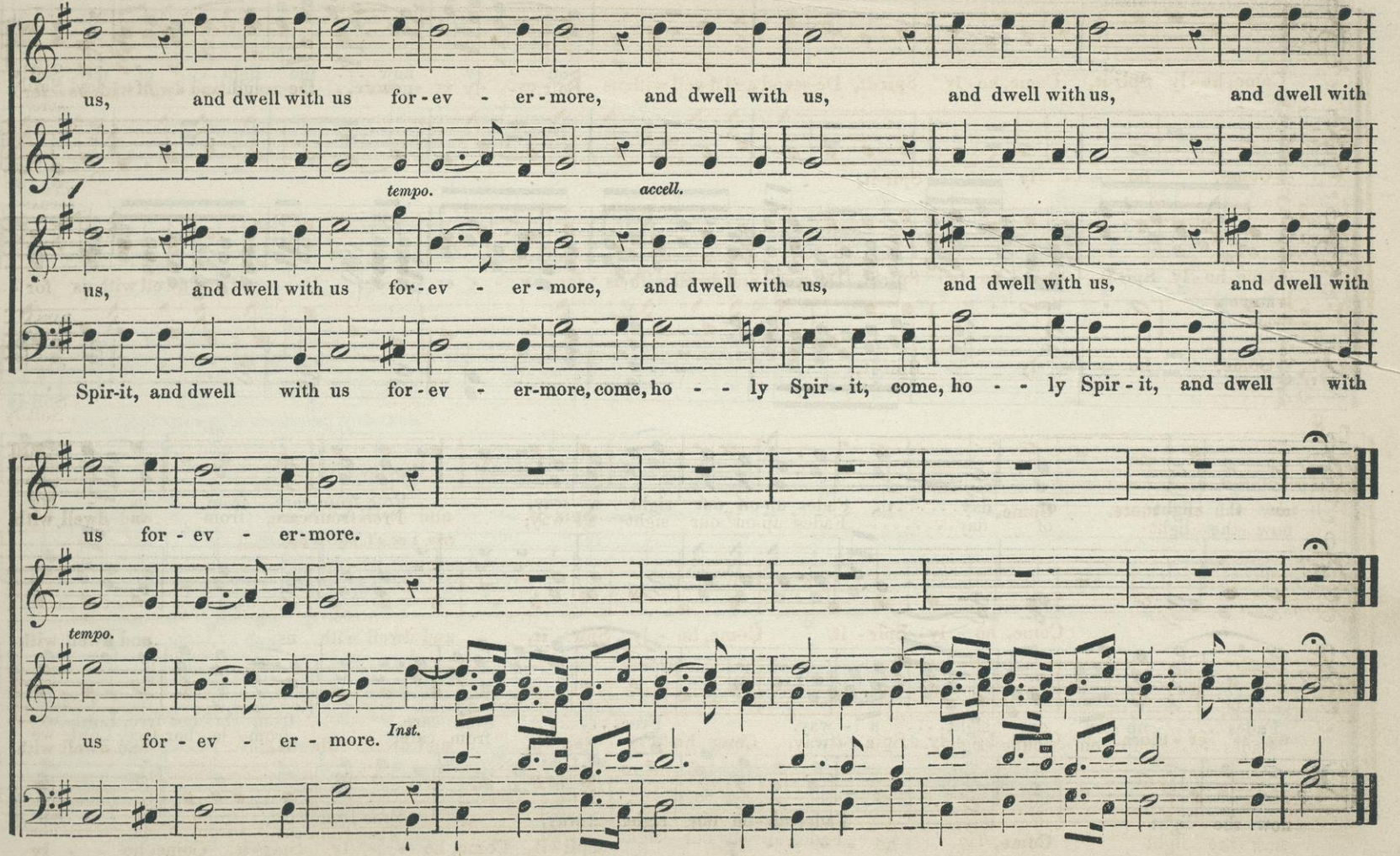
ev - er - more. Come, ho - - - - ly Spir - it, and dwell with us, and dwell with

cres. e accell. poco a poco.

Come, ho - ly Spir - it, Come, ho - ly Spir - it, and dwell with us, and dwell with

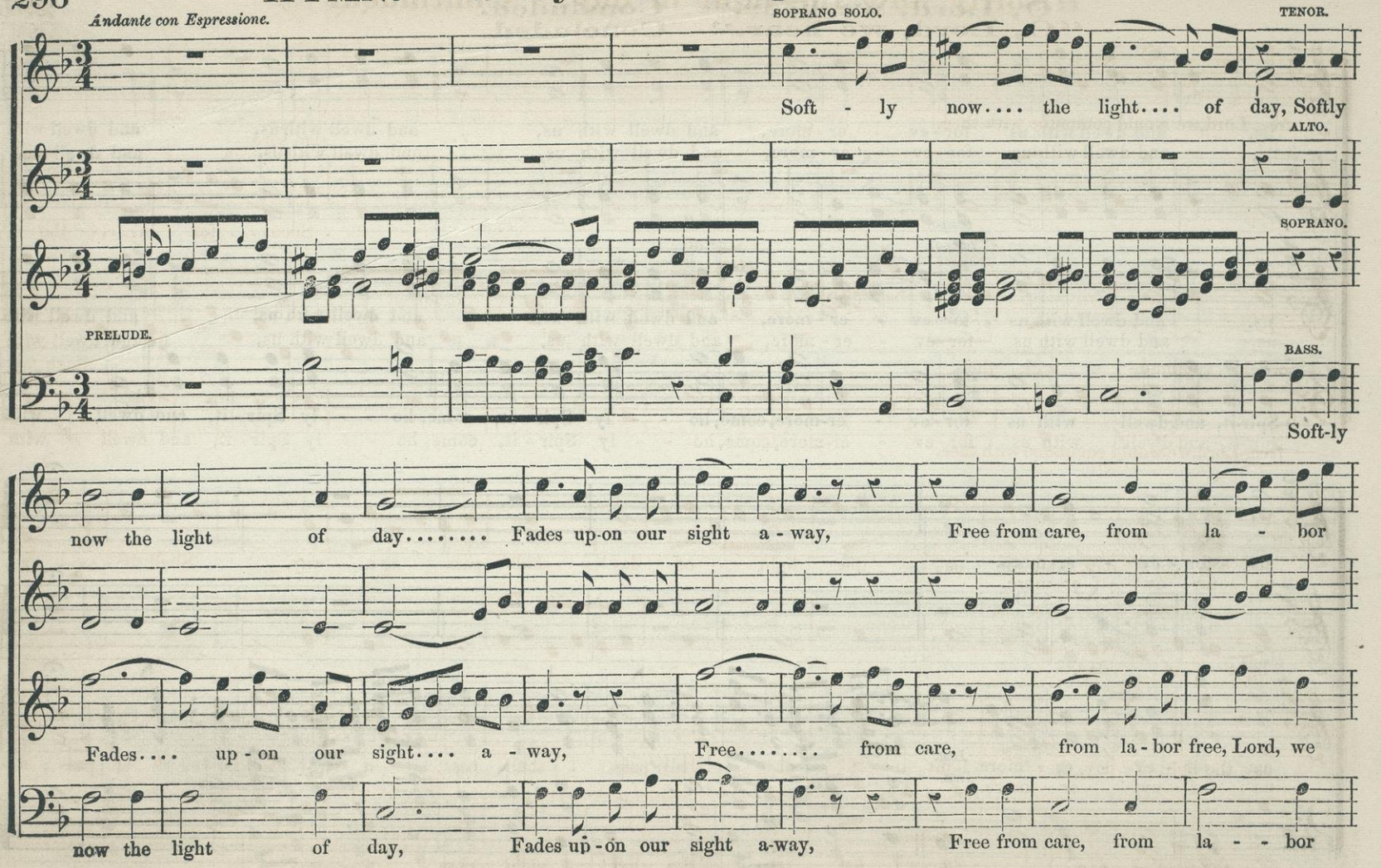
ev - er - more. Come, ho - ly Spir - it, Come, ho - ly Spir - it, and dwell with us, and dwell with

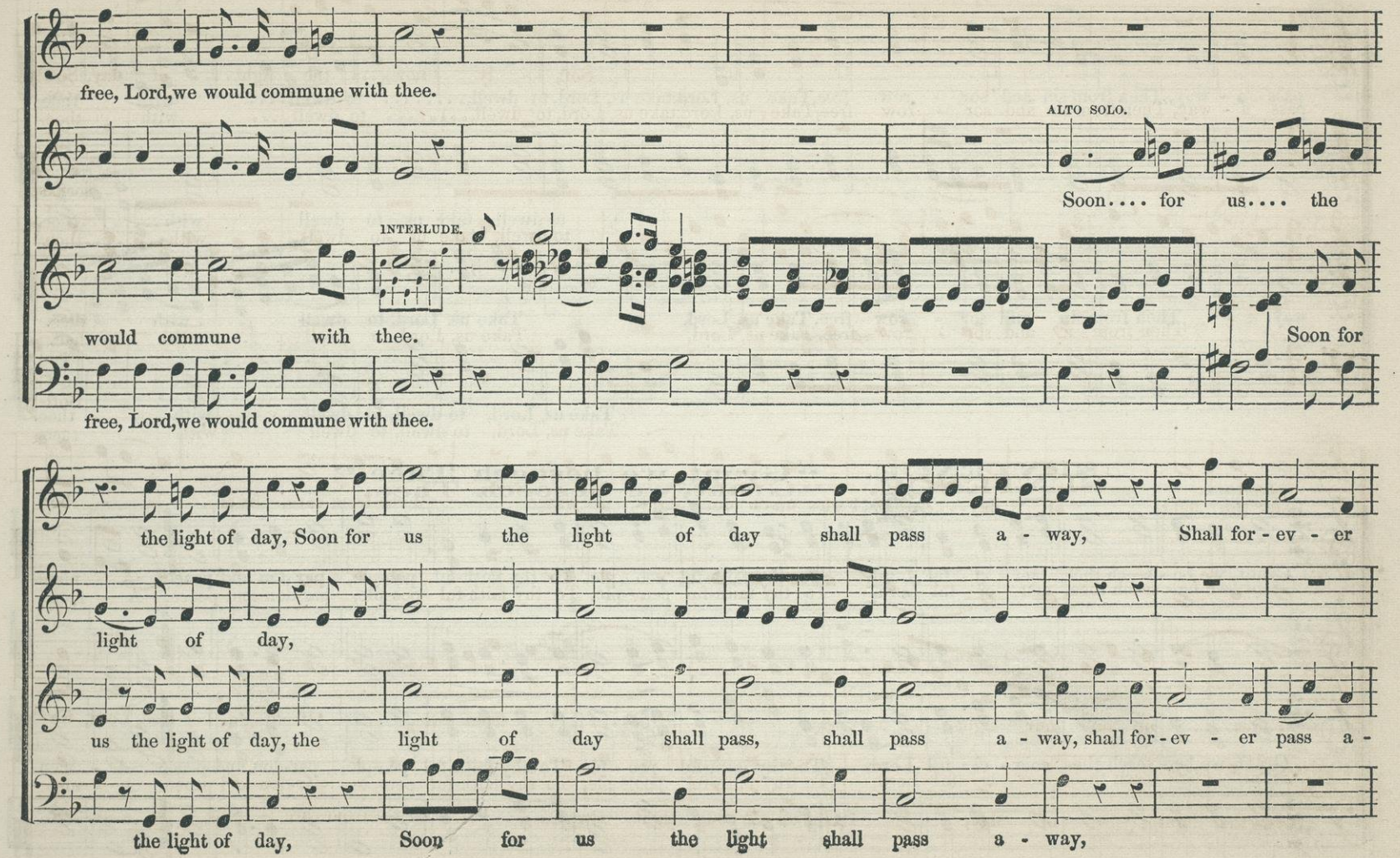
Come, ho - - - - ly Spir - it, Come, ho - - ly Spir - it, Come, ho - - ly


us, and dwell with us for-ev - er-more, and dwell with us, and dwell with us, and dwell with
tempo.
accell.
us, and dwell with us for-ev - er-more, and dwell with us, and dwell with us, and dwell with
Spir-it, and dwell with us for-ev - er-more, come, ho - - ly Spir-it, come, ho - - ly Spir-it, and dwell with
us for-ev - er-more.
tempo.
us for-ev - er - more.
Inst.

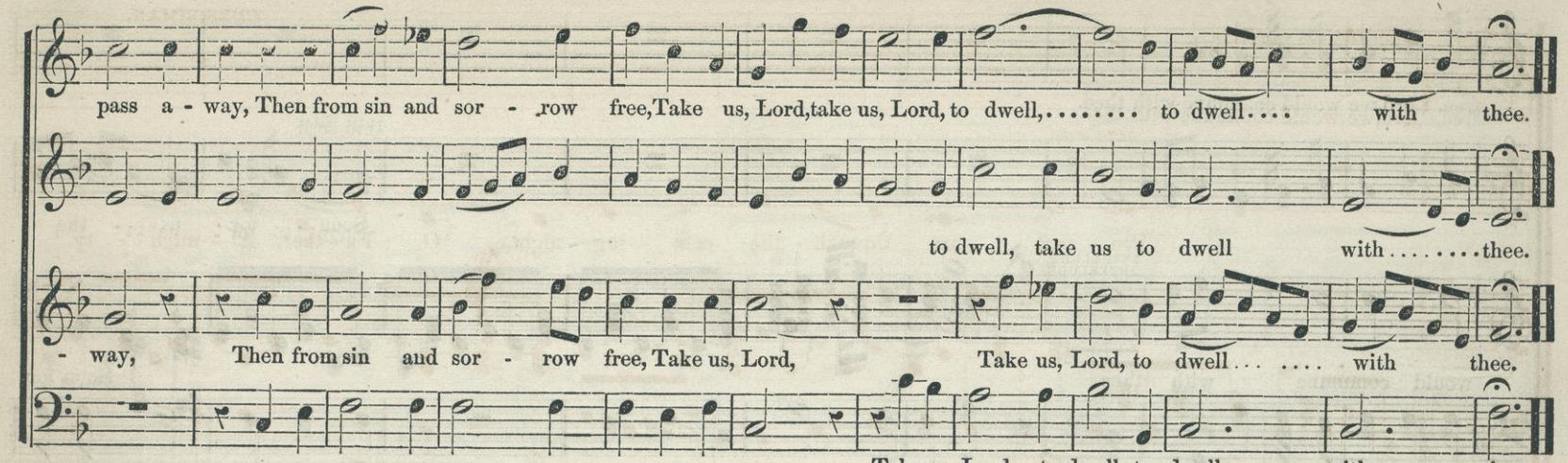
HYMN. "Softly now the light of day."

Andante con Espressione.

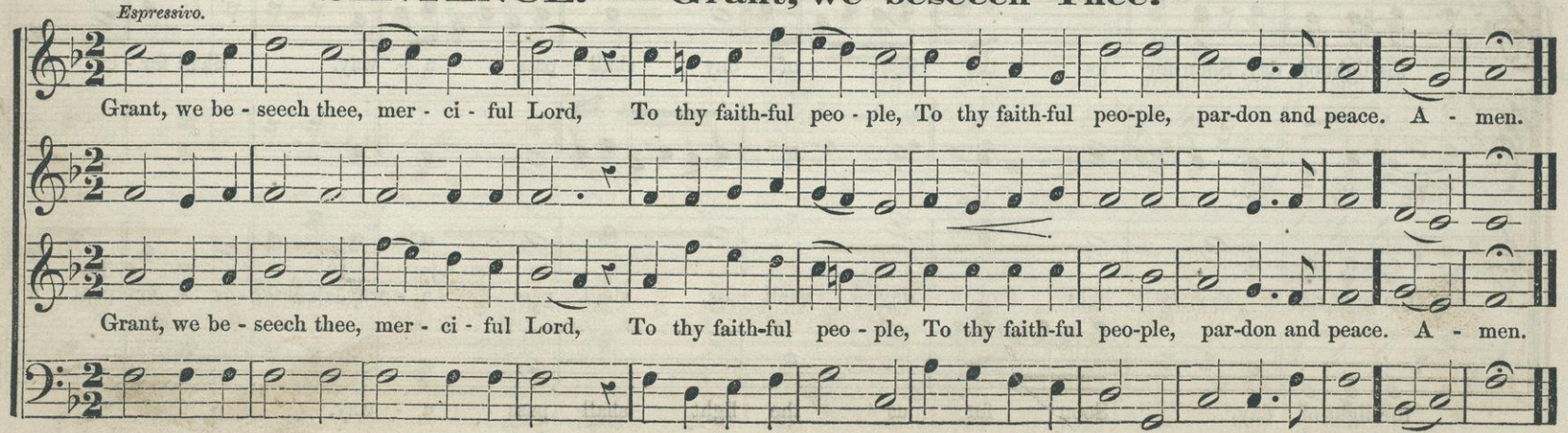



free, Lord, we would commune with thee.
ALTO SOLO.
Soon.... for us.... the
INTERLUDE.
would commune with thee.
Soon for
free, Lord, we would commune with thee.
the light of day, Soon for us the light of day shall pass a - way, Shall for - ev - er
light of day,
us the light of day, the light of day shall pass, shall pass a - way, shall for - ev - er pass a -
the light of day, Soon for us the light shall pass a - way,

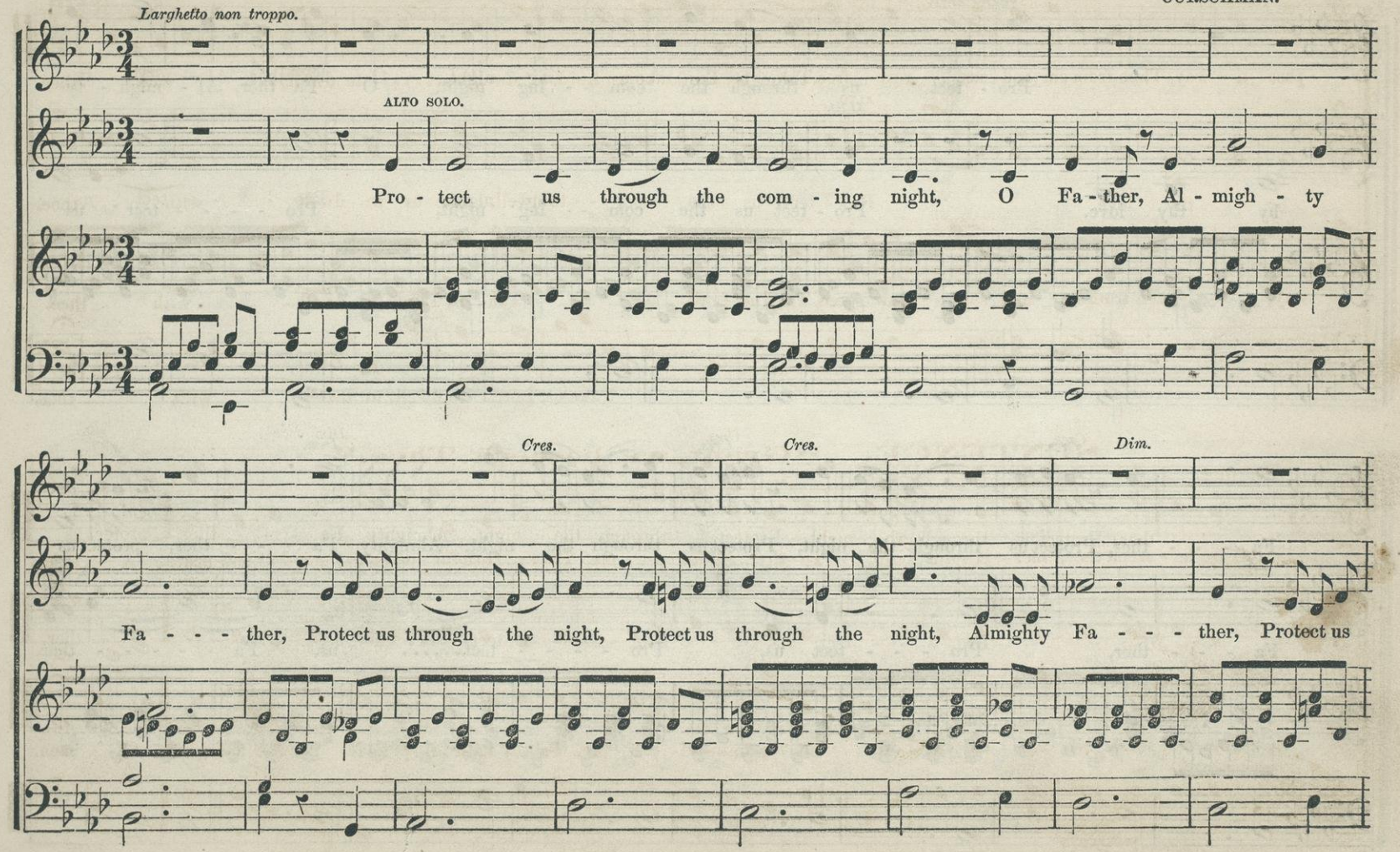
"Softly now the light of day." Concluded.



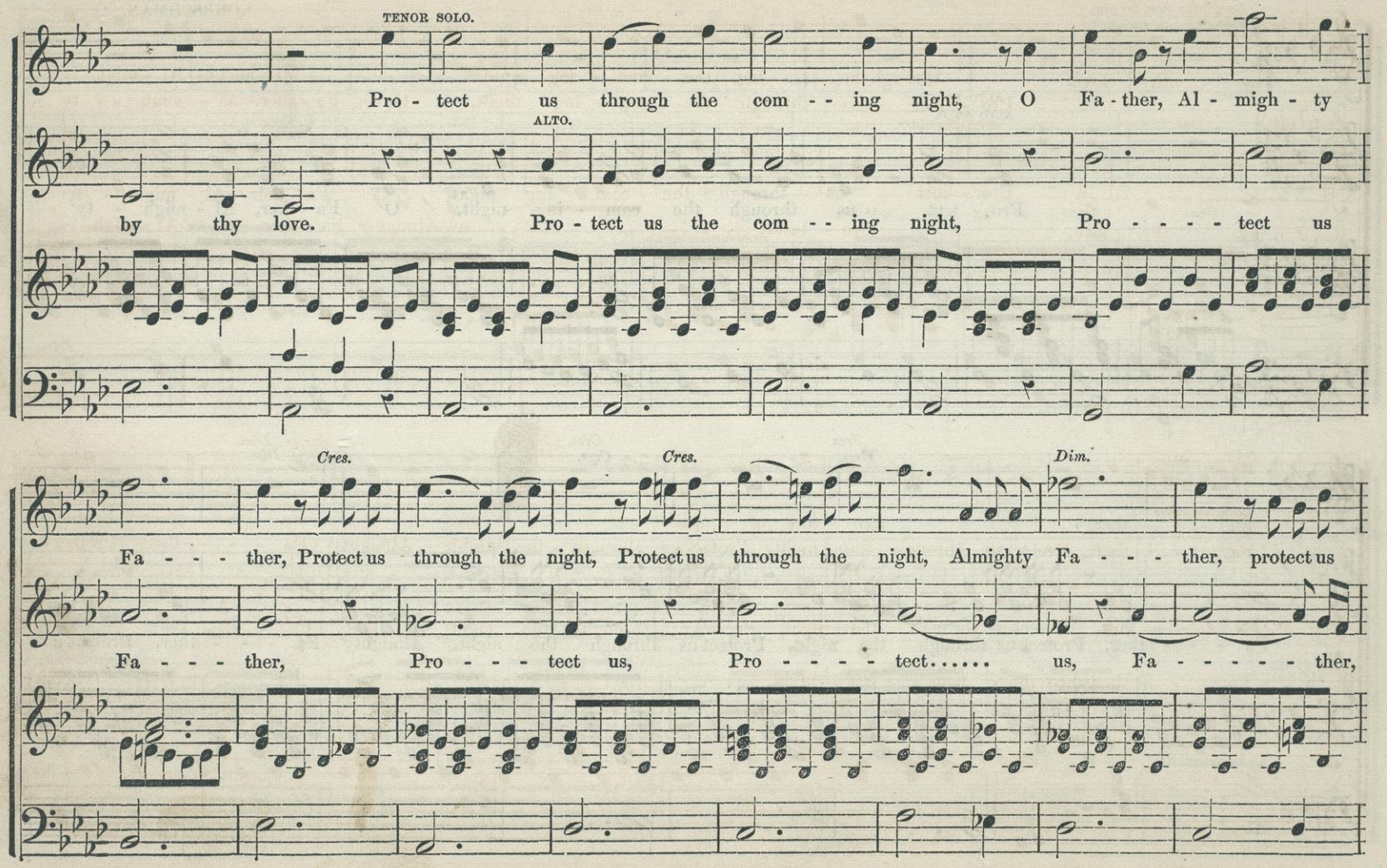
SENTENCE. "Grant, we beseech Thee."

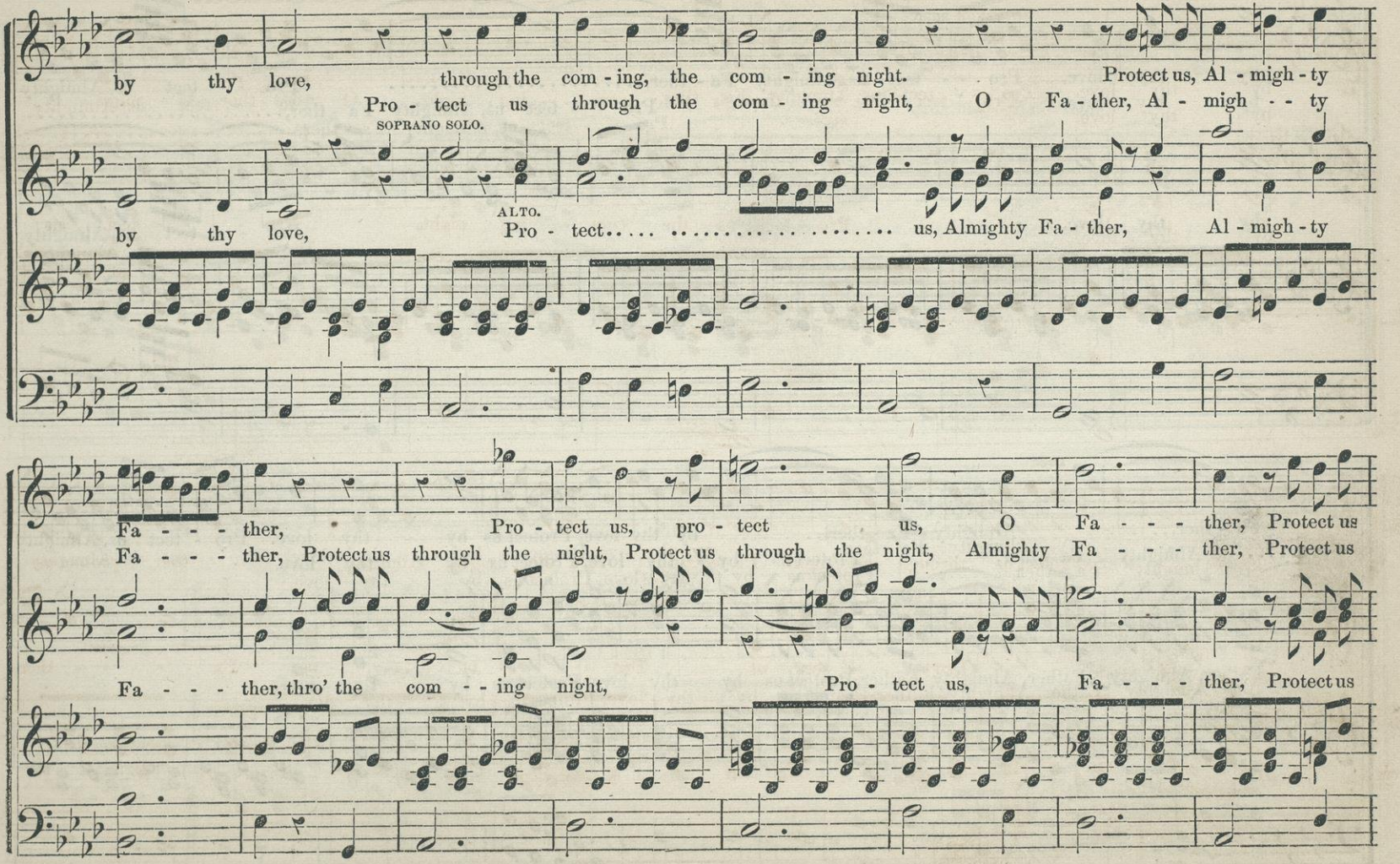


CURSCHMAN.

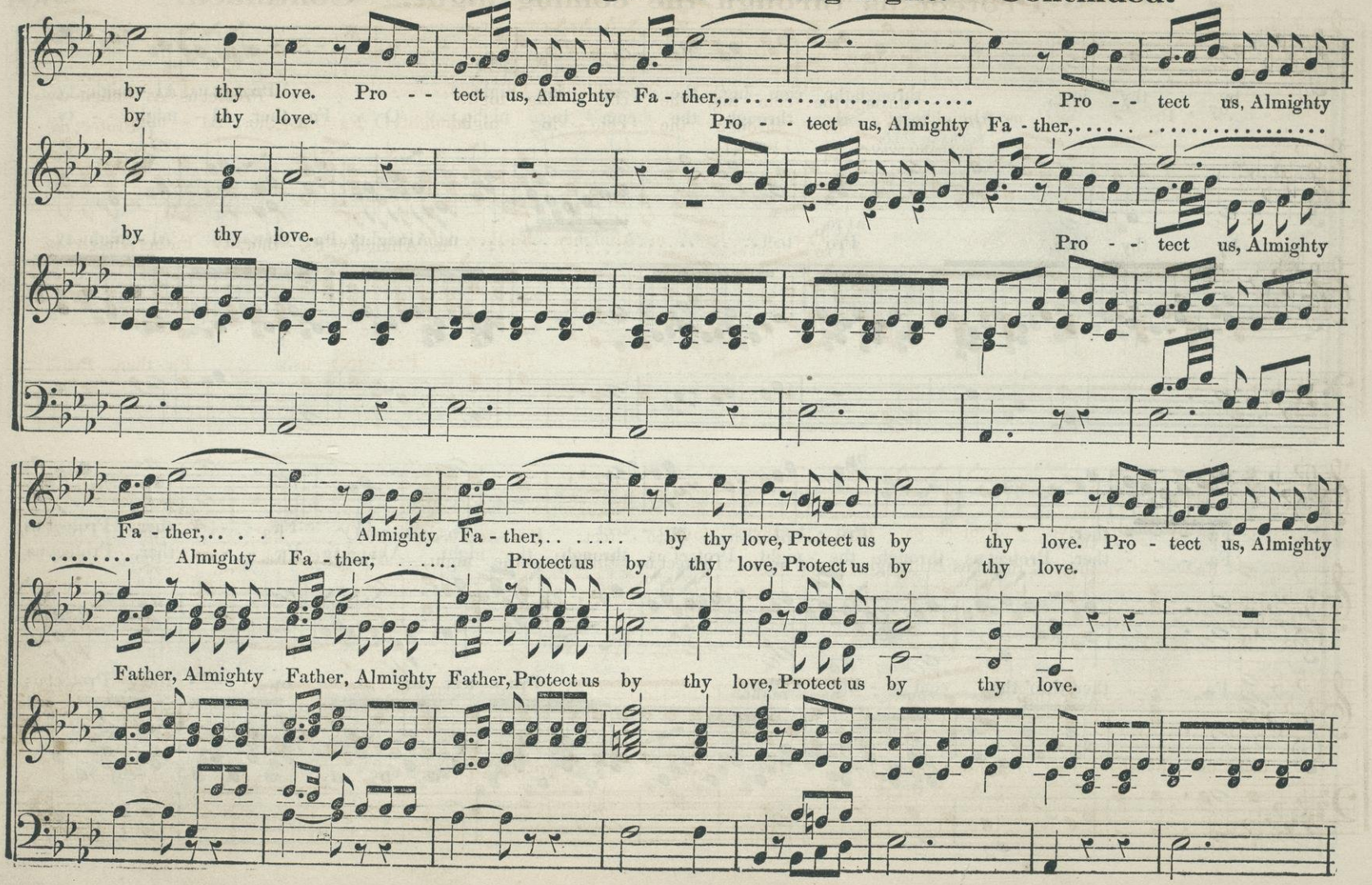

Larghetto non troppo.
ALTO SOLO.
Pro - tect us through the com - ing night, O Fa - ther, Al - migh - ty
Cres.
Cres.
Dim.
Fa - - - ther, Protect us through the night, Protect us through the night, Almighty Fa - - - ther, Protect us

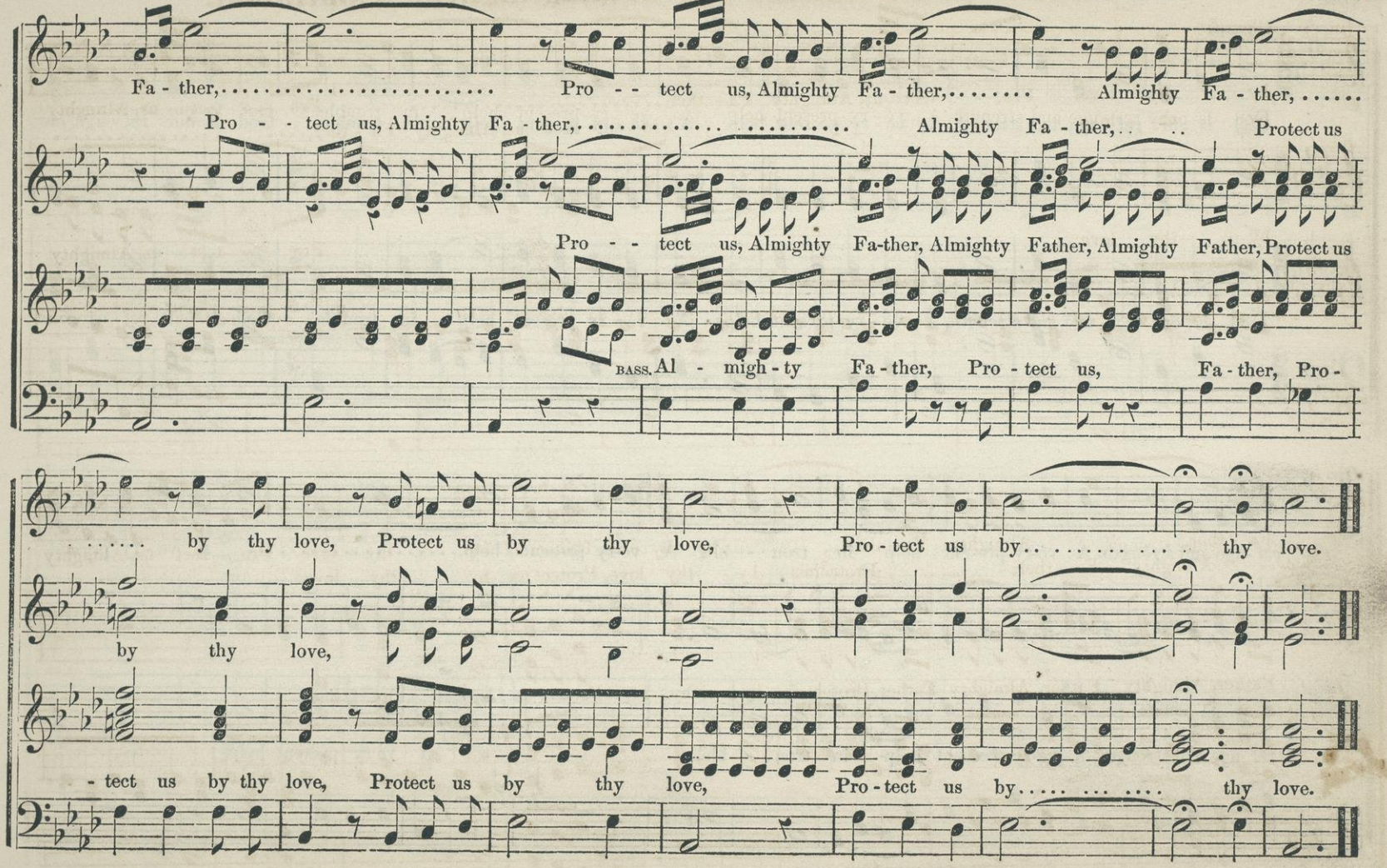
"Protect us through the coming night." Continued.



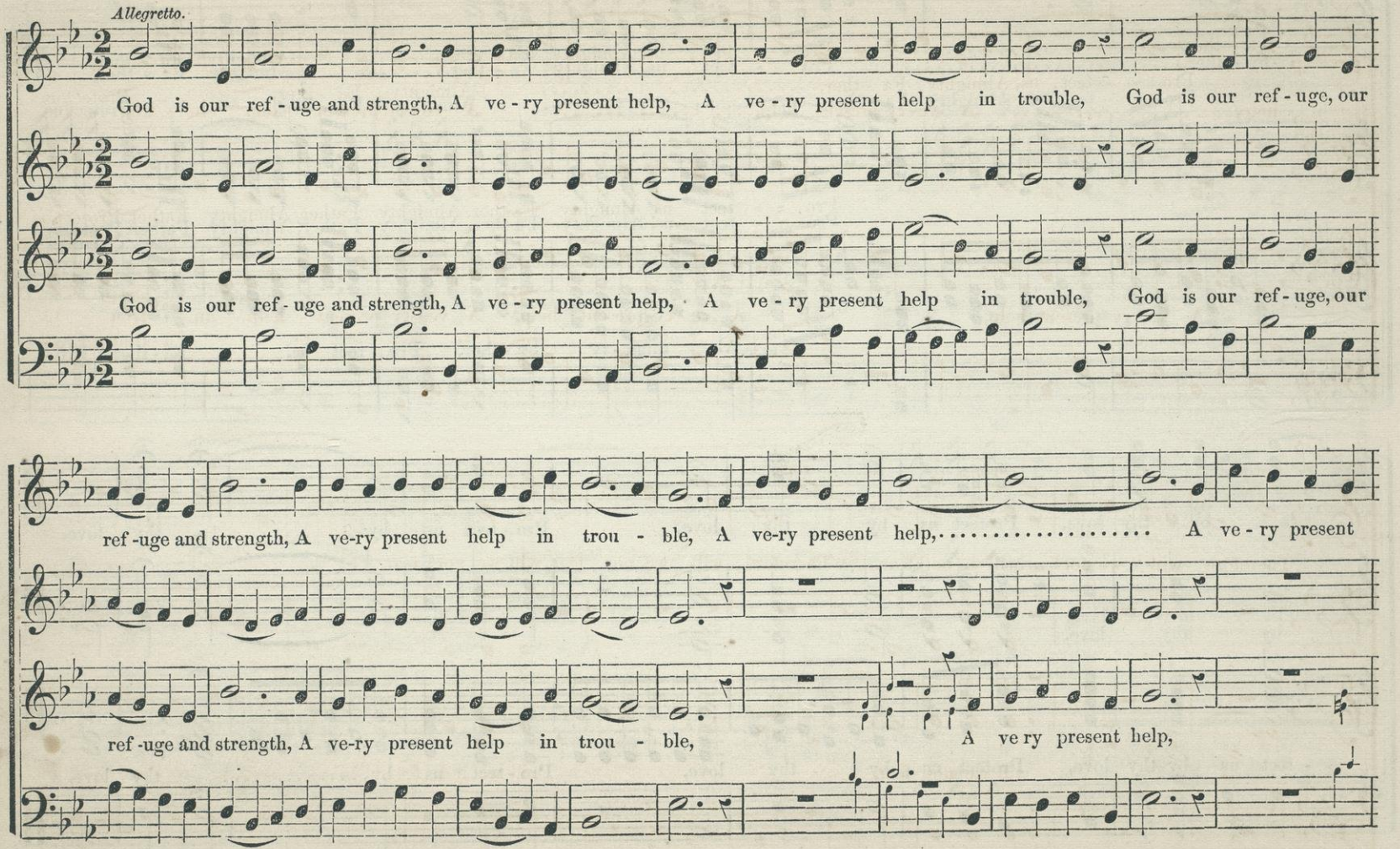

by thy love, through the com - ing, the com - ing night. Protect us, Al - migh - ty
Pro - tect us through the com - ing night, O Fa - ther, Al - migh - ty
SOPRANO SOLO.
by thy love,
ALTO.
Pro - tect..... us, Almighty Fa - ther, Al - migh - ty
Fa - - - ther, Pro - tect us, pro - tect us, O Fa - - - ther, Protect us
Fa - - - ther, Protect us through the night, Protect us through the night, Almighty Fa - - - ther, Protect us
Fa - - - ther, thro' the com - - ing night, Pro - tect us, Fa - - - ther, Protect us

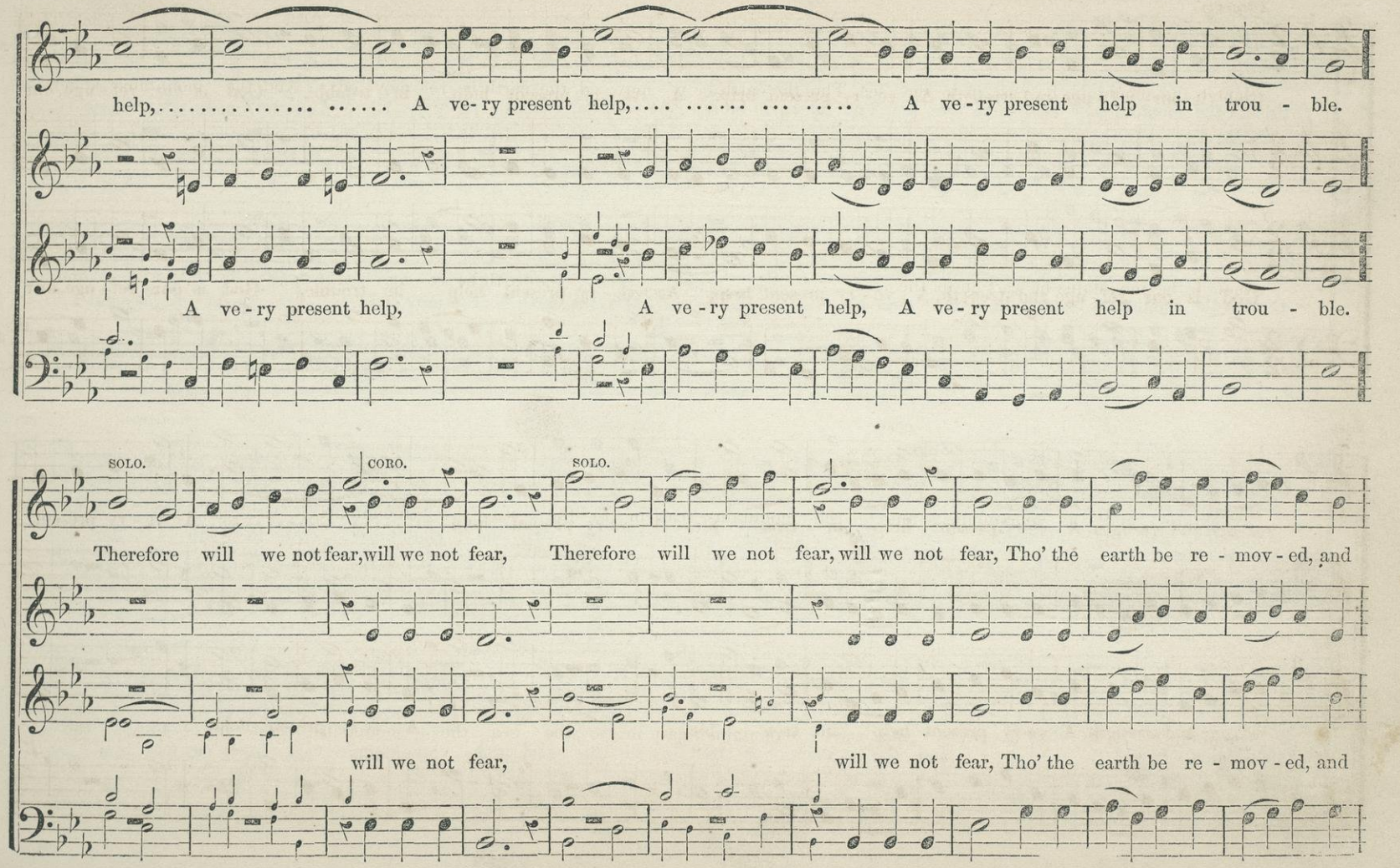
"Protect us through the coming night." Continued.

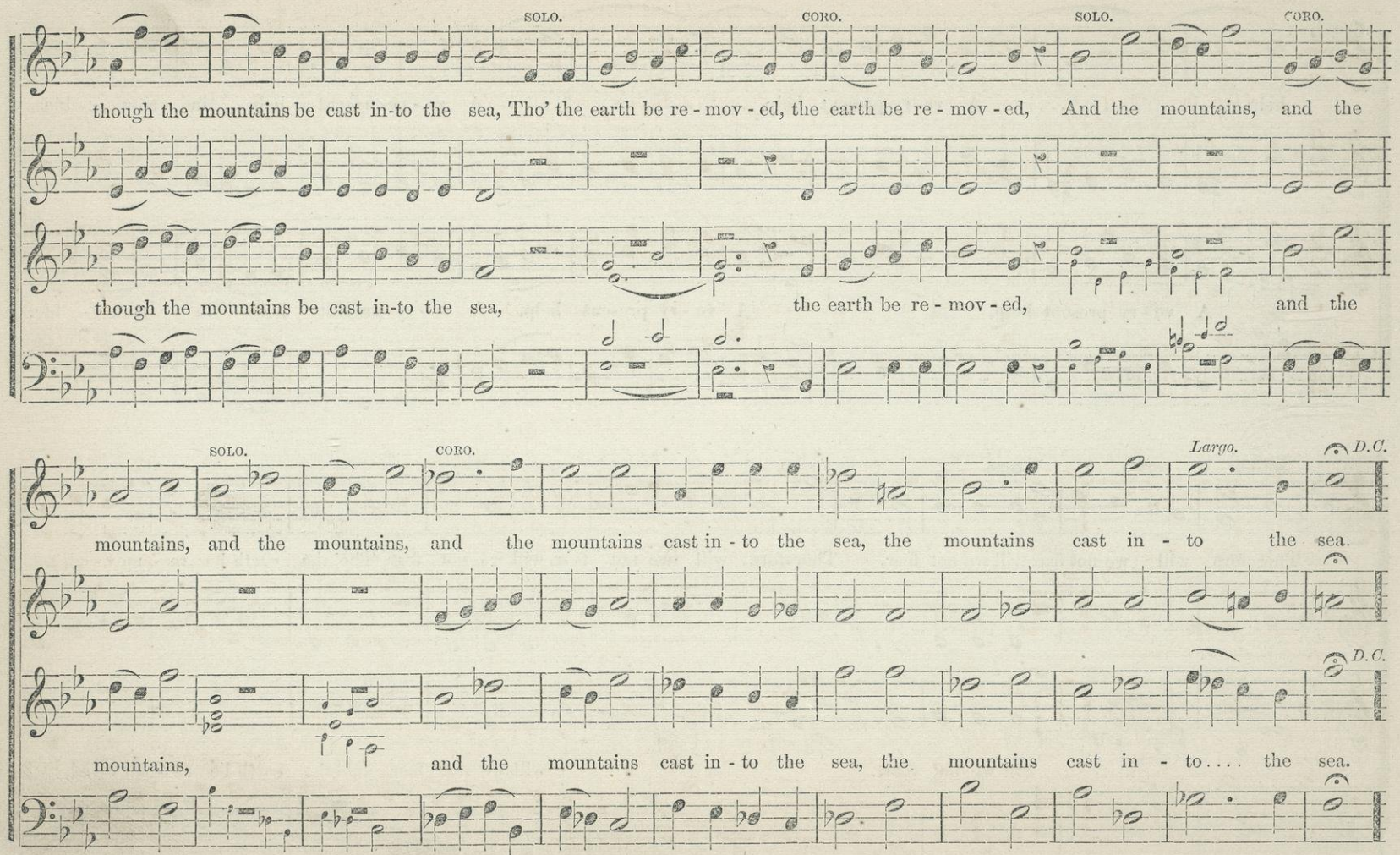


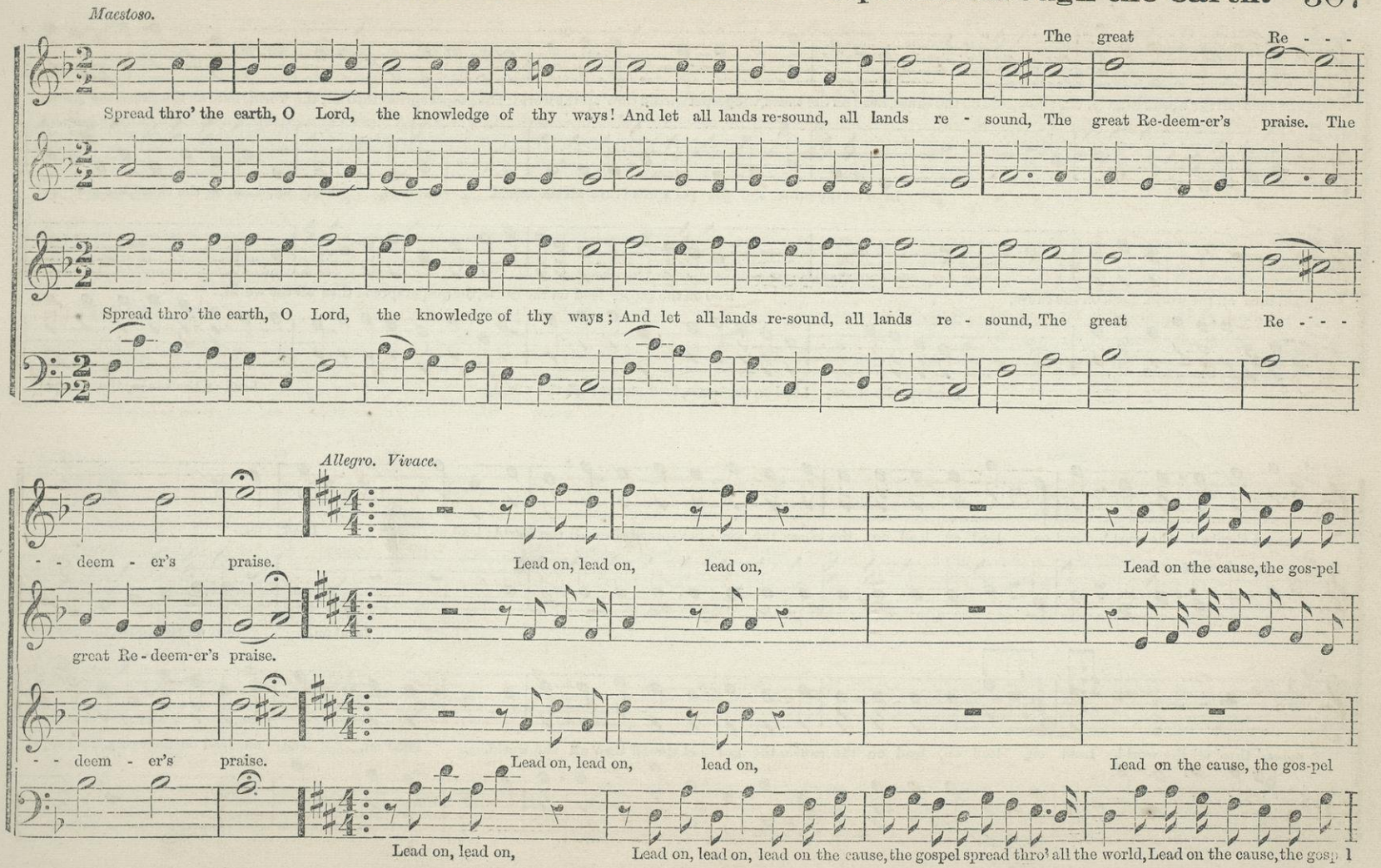

Fa - ther, Pro - - tect us, Almighty Fa - ther, Almighty Fa - ther,
Pro - - tect us, Almighty Fa - ther, Almighty Fa - ther, Protect us
Pro - - tect us, Almighty Fa-ther, Almighty Father, Almighty Father, Protect us
BASS. Al - migh - ty Fa - ther, Pro - tect us, Fa - ther, Pro -
by thy love, Protect us by thy love, Pro - tect us by thy love.
by thy love,
- tect us by thy love, Protect us by thy love, Pro - tect us by thy love.

ANTHEM. "God is our refuge."

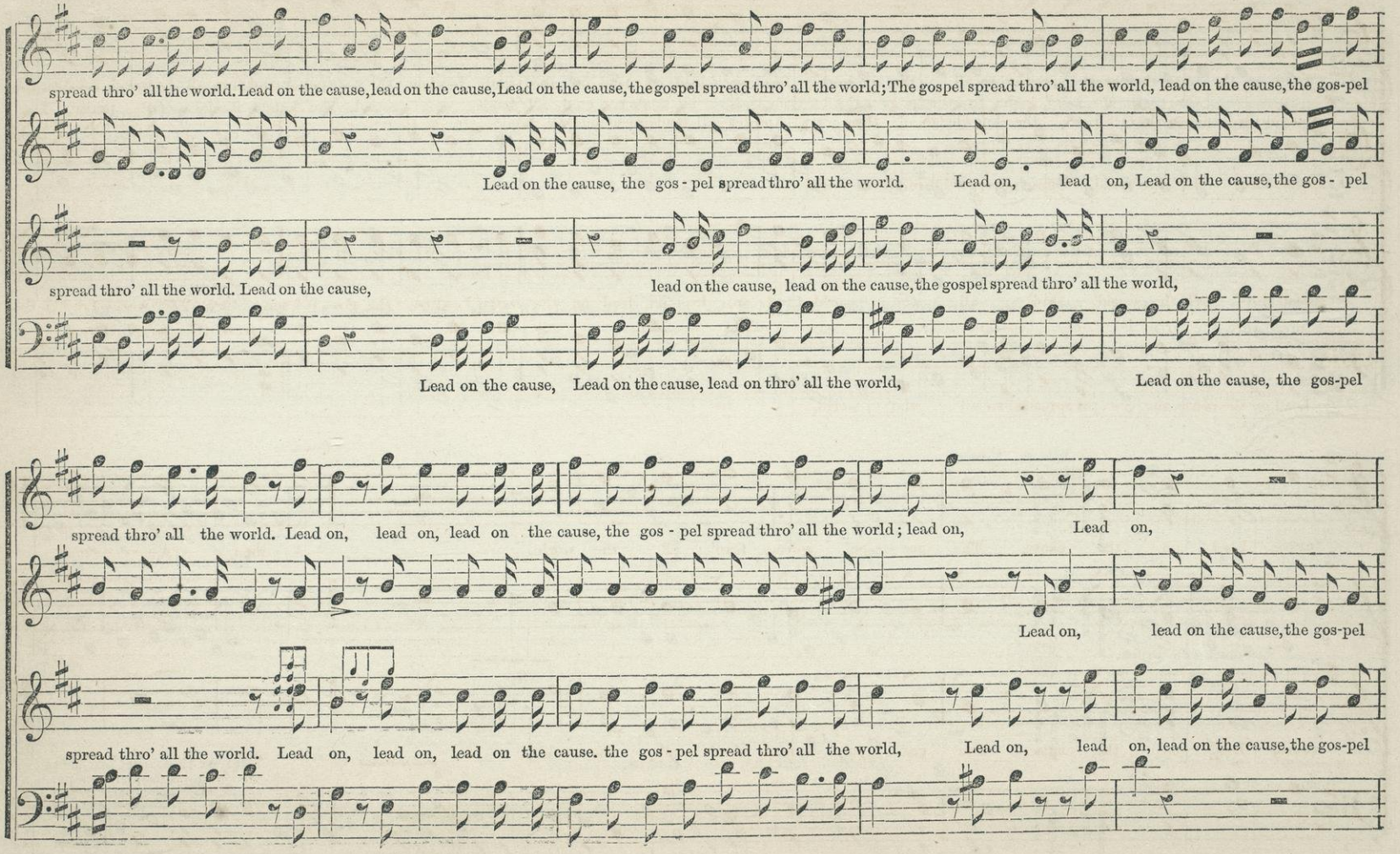


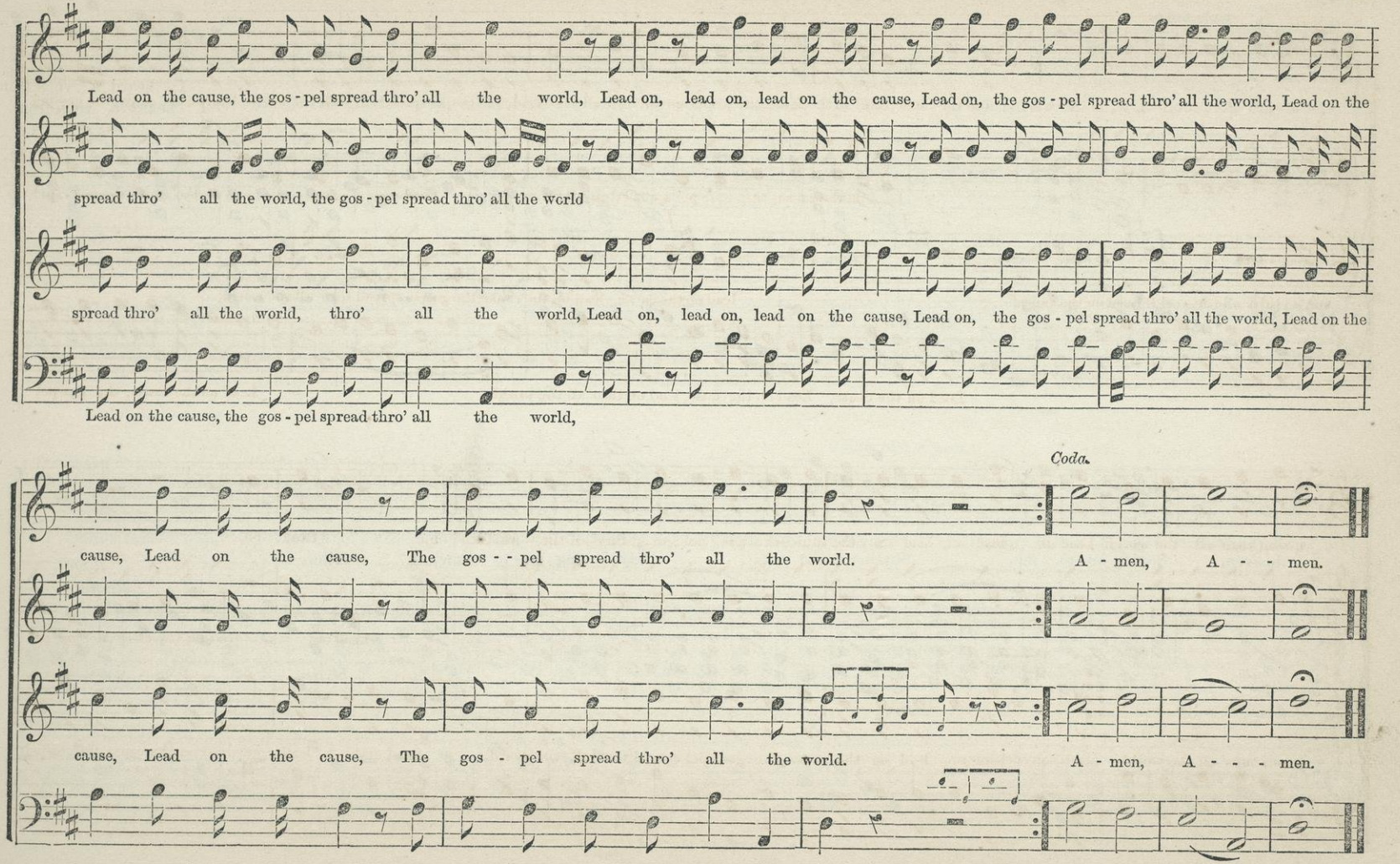

help,..... ..... A ve-ry present help,.... .... A ve-ry present help in trou - ble.
A ve-ry present help, A ve-ry present help, A ve-ry present help in trou - ble.
SOLO.
CORO.
SOLO.
Therefore will we not fear,will we not fear, Therefore will we not fear, will we not fear, Tho' the earth be re - mov-ed, and
will we not fear, will we not fear, Tho' the earth be re - mov-ed, and


SOLO.
CORO.
SOLO.
CORO.
though the mountains be cast in-to the sea, Tho' the earth be re - mov - ed, the earth be re - mov - ed, And the mountains, and the
though the mountains be cast in-to the sea, the earth be re - mov - ed, and the
SOLO.
CORO.
Largo.
D.C.
mountains, and the mountains, and the mountains cast in - to the sea, the mountains cast in - to the sea.
D.C.
mountains, and the mountains cast in - to the sea, the mountains cast in - to .... the sea.

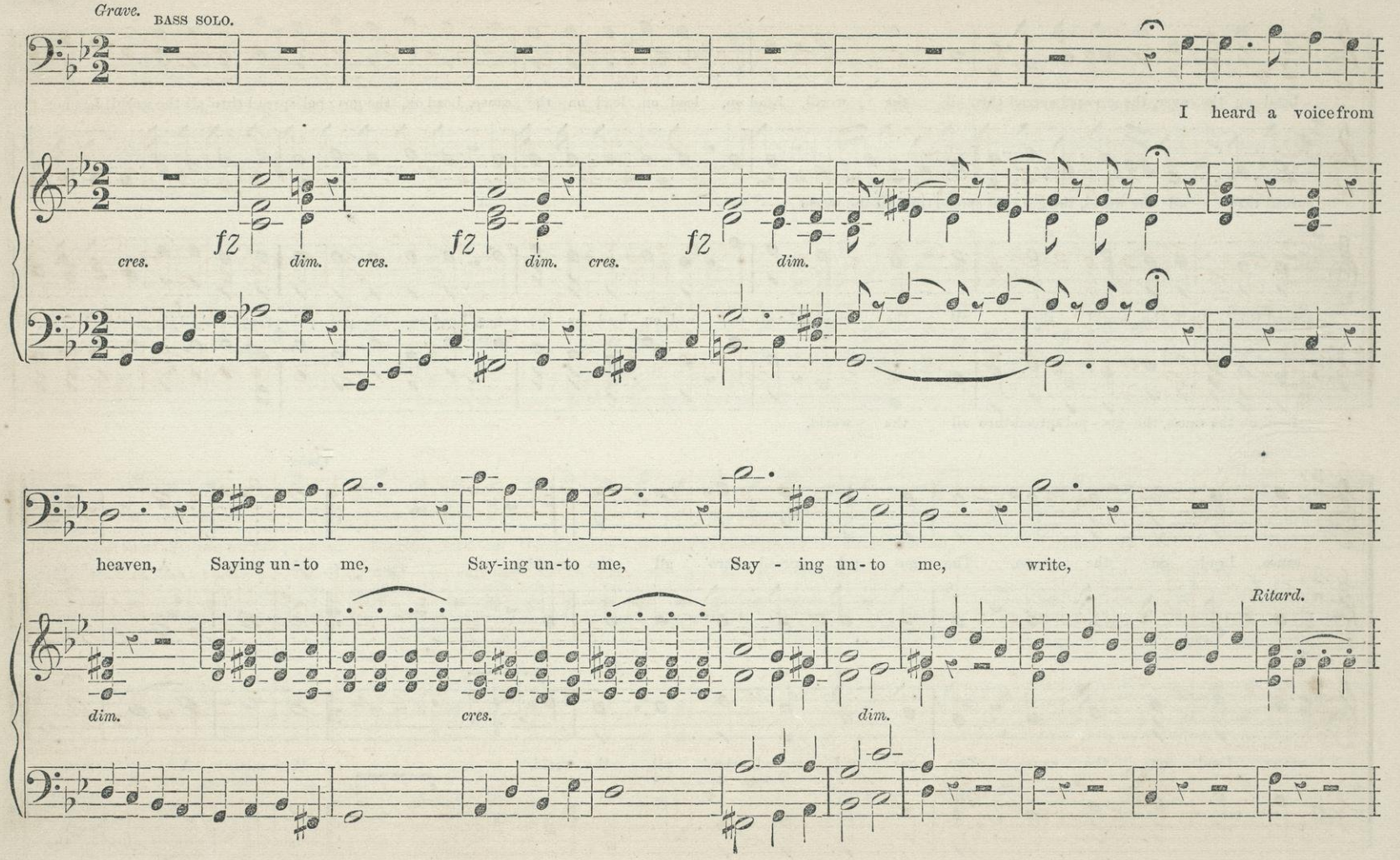

Maestoso.
The great Re - - -
Spread thro' the earth, O Lord, the knowledge of thy ways! And let all lands re-sound, all lands re - sound, The great Re-deem-er's praise. The
Spread thro' the earth, O Lord, the knowledge of thy ways; And let all lands re-sound, all lands re - sound, The great Re - - -
Allegro. Vivace.
- - deem - er's praise. Lead on, lead on, lead on, Lead on the cause, the gos-pel
great Re - deem-er's praise.
- - deem - er's praise. Lead on, lead on, lead on, Lead on the cause, the gos-pel
Lead on, lead on, Lead on, lead on, lead on the cause, the gospel spread thro' all the world, Lead on the cause, the gosp l

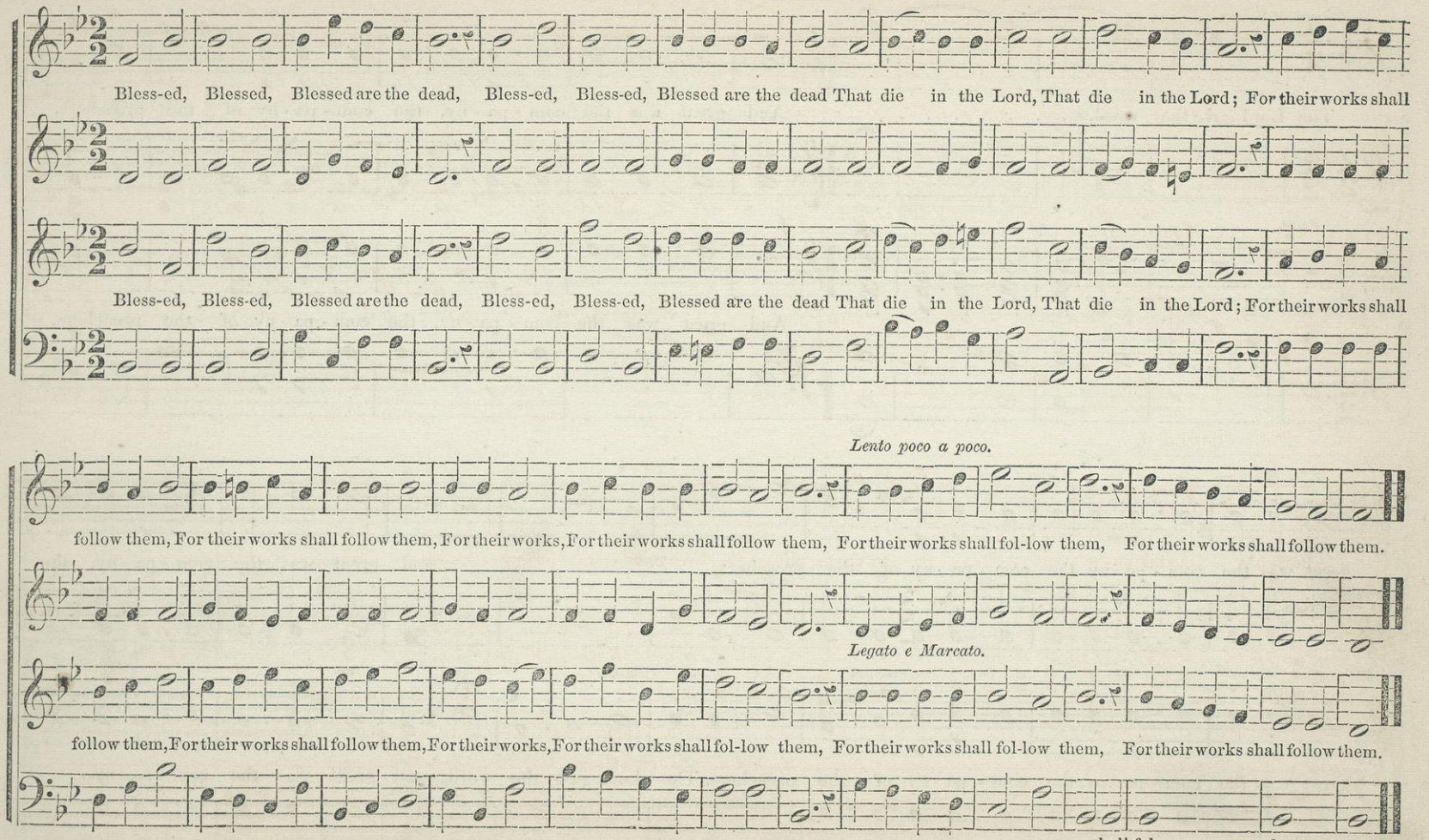
"Spread through the earth." Continued.



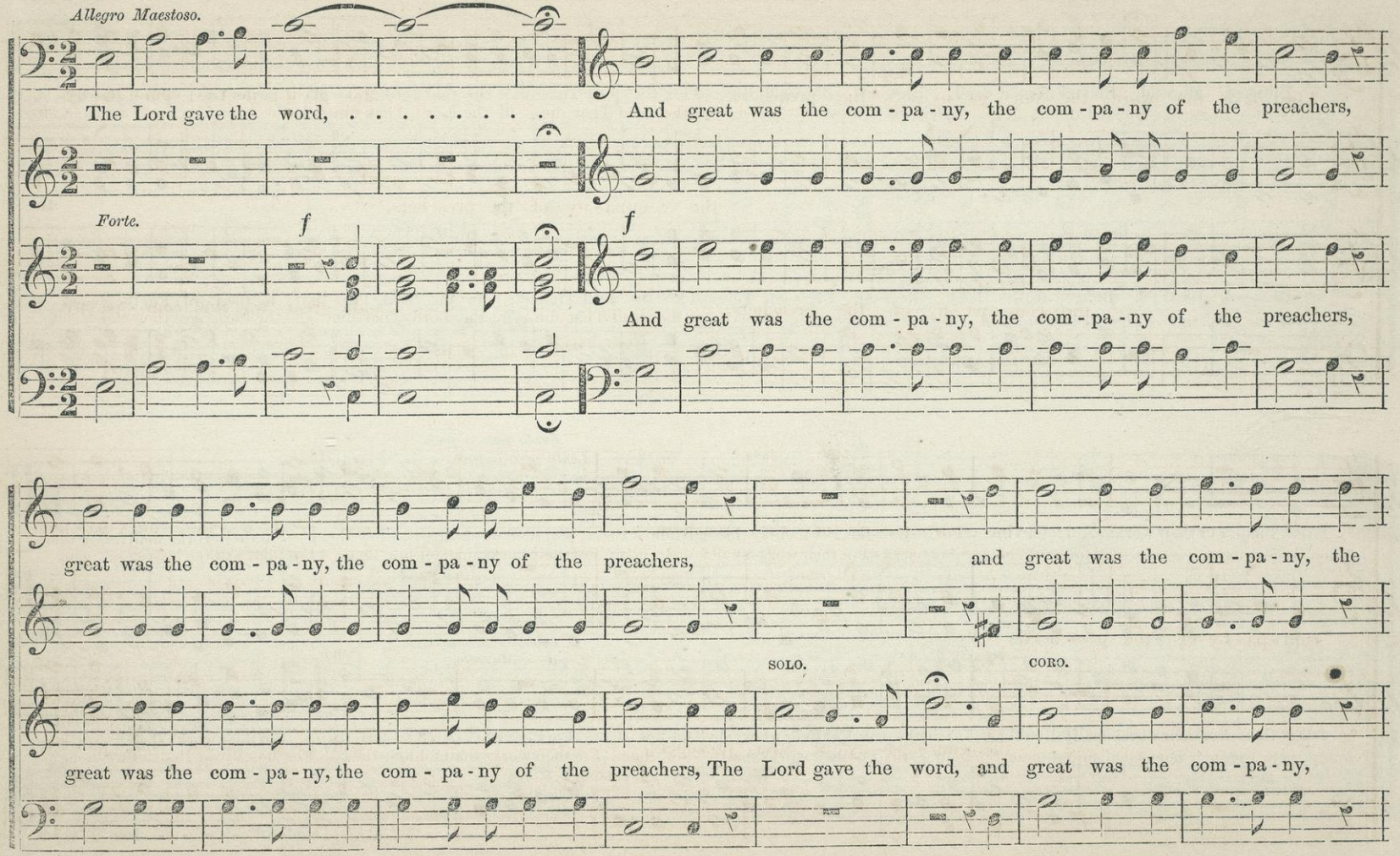

Lead on the cause, the gos - pel spread thro' all the world, Lead on, lead on, lead on the cause, Lead on, the gos - pel spread thro' all the world, Lead on the
spread thro' all the world, the gos - pel spread thro' all the world
spread thro' all the world, thro' all the world, Lead on, lead on, lead on the cause, Lead on, the gos - pel spread thro' all the world, Lead on the
Lead on the cause, the gos - pel spread thro' all the world,
Coda.
cause, Lead on the cause, The gos - - pel spread thro' all the world. A - men, A - - men.
cause, Lead on the cause, The gos - pel spread thro' all the world. A - men, A - - - men.

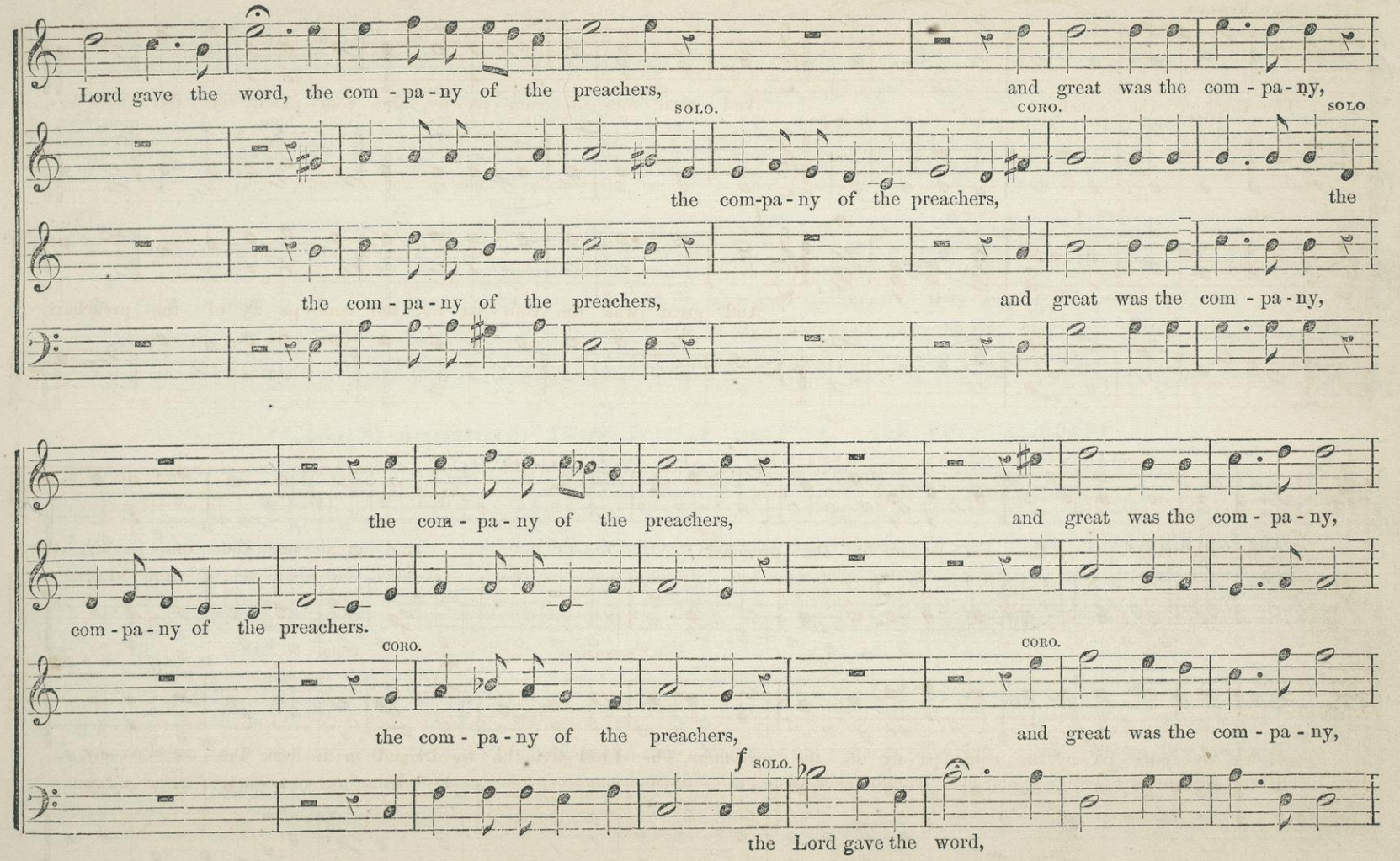
ANTHEM. "Blessed are the dead."




Bless-ed, Blessed, Blessed are the dead, Bless-ed, Bless-ed, Blessed are the dead That die in the Lord, That die in the Lord; For their works shall
Bless-ed, Bless-ed, Blessed are the dead, Bless-ed, Bless-ed, Blessed are the dead That die in the Lord, That die in the Lord; For their works shall
Lento poco a poco.
follow them, For their works shall follow them, For their works, For their works shall follow them, For their works shall fol-low them, For their works shall follow them.
Legato e Marcato.
follow them, For their works shall follow them, For their works, For their works shall fol-low them, For their works shall fol-low them, For their works shall follow them.
shall fol - - - - low them.

ORDINATION ANTHEM. "The Lord gave the word."




Lord gave the word, the com - pa - ny of the preachers, and great was the com - pa - ny,
SOLO.
CORO.
SOLO
the com-pa - ny of the preachers, the
the com - pa - ny of the preachers, and great was the com - pa - ny,
the com - pa - ny of the preachers, and great was the com - pa - ny,
com - pa - ny of the preachers.
CORO.
CORO.
the com - pa - ny of the preachers, and great was the com - pa - ny,
f SOLO.
the Lord gave the word,

"The Lord gave the word." Concluded.

great was the com - pa - ny, great was the com - pa - ny of preach - - ers. A - men, A - men.

great was the com - pa - ny, great was the com - pa - ny of preach - - ers. A - men, A - men

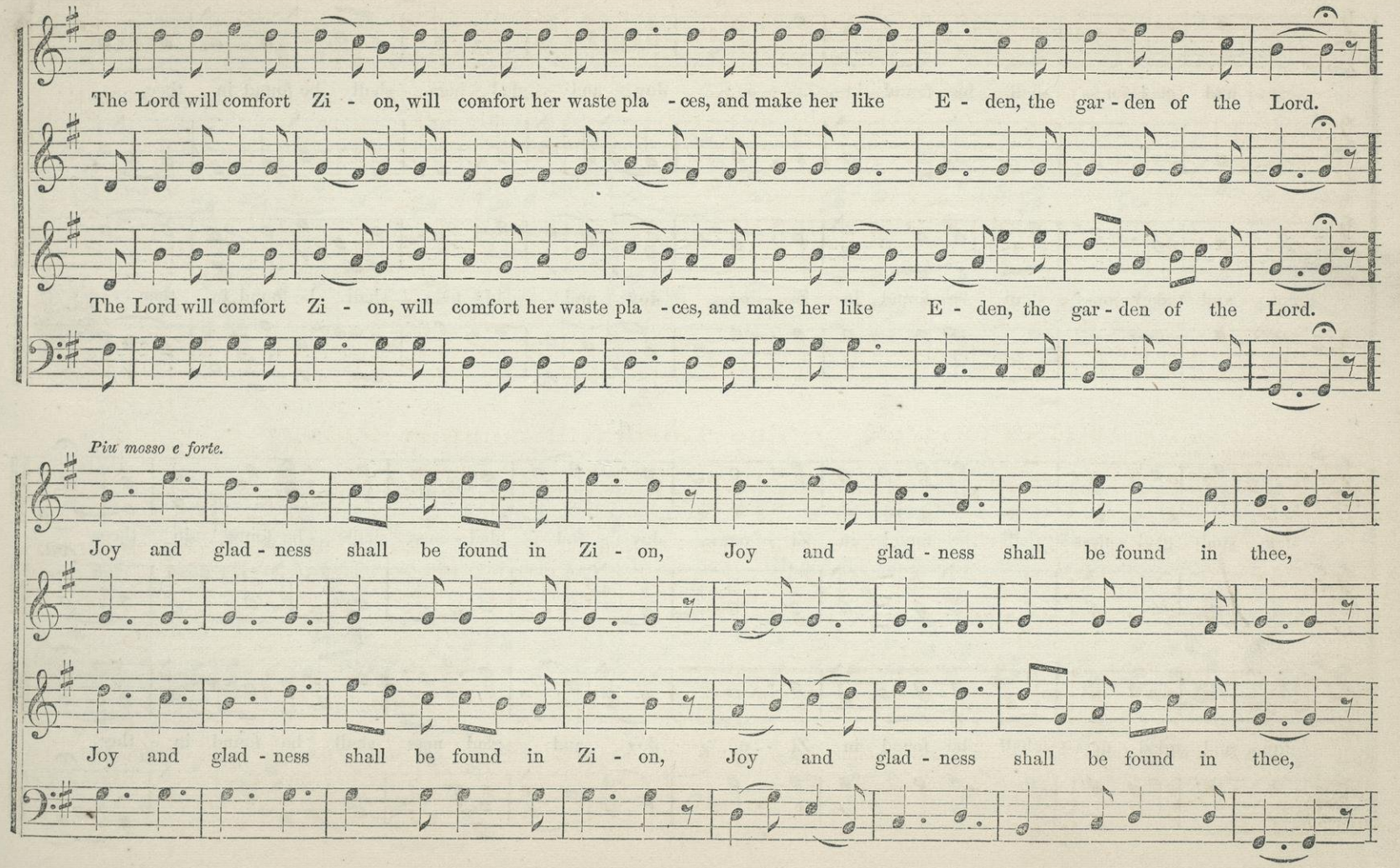
SENTENCE. "The Lord will comfort Zion."

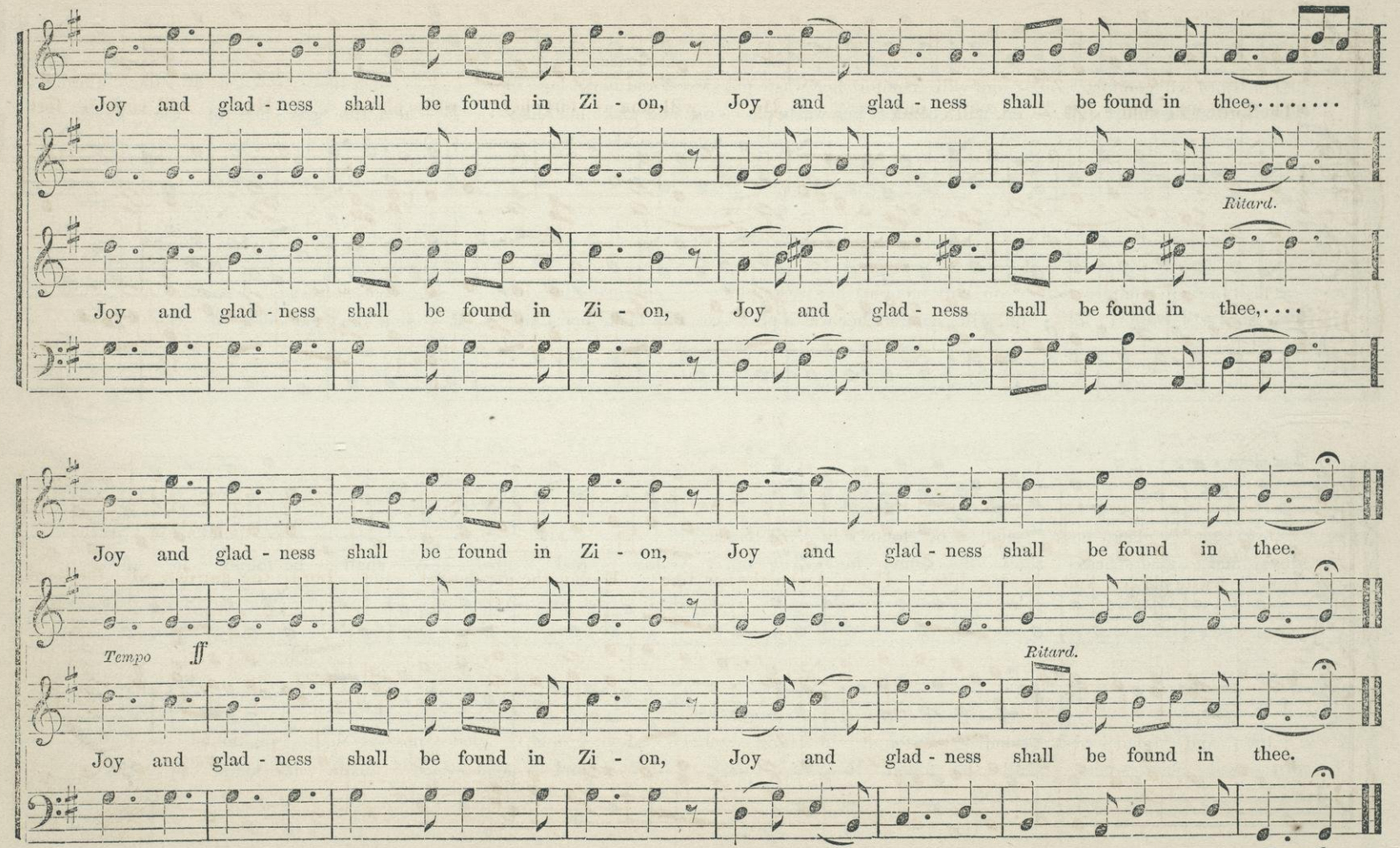
Andante Cantabile.

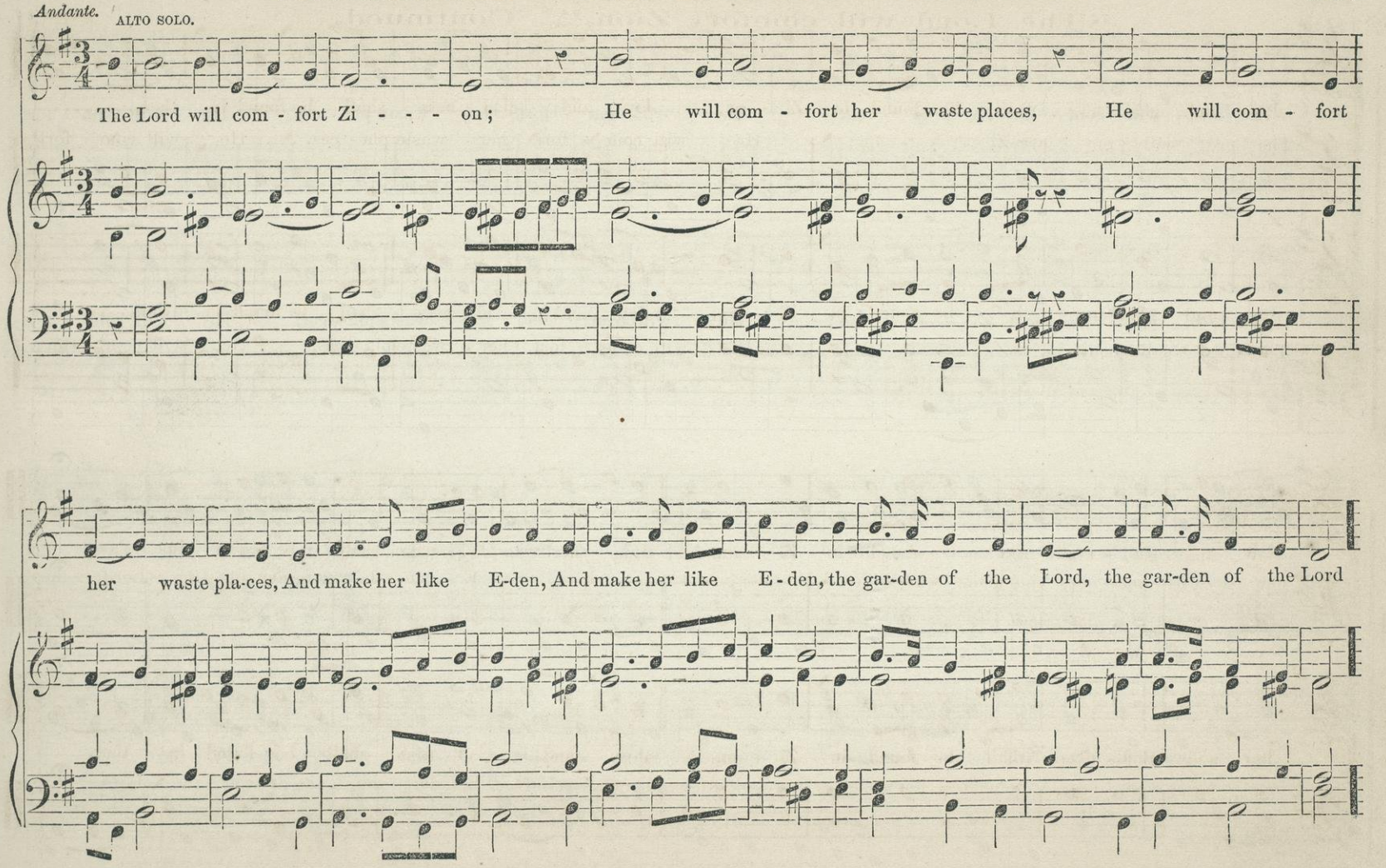
The Lord will comfort Zi - on, will comfort her waste pla - ces, and make her like E - den, the gar - den of the Lord.

Ritard.

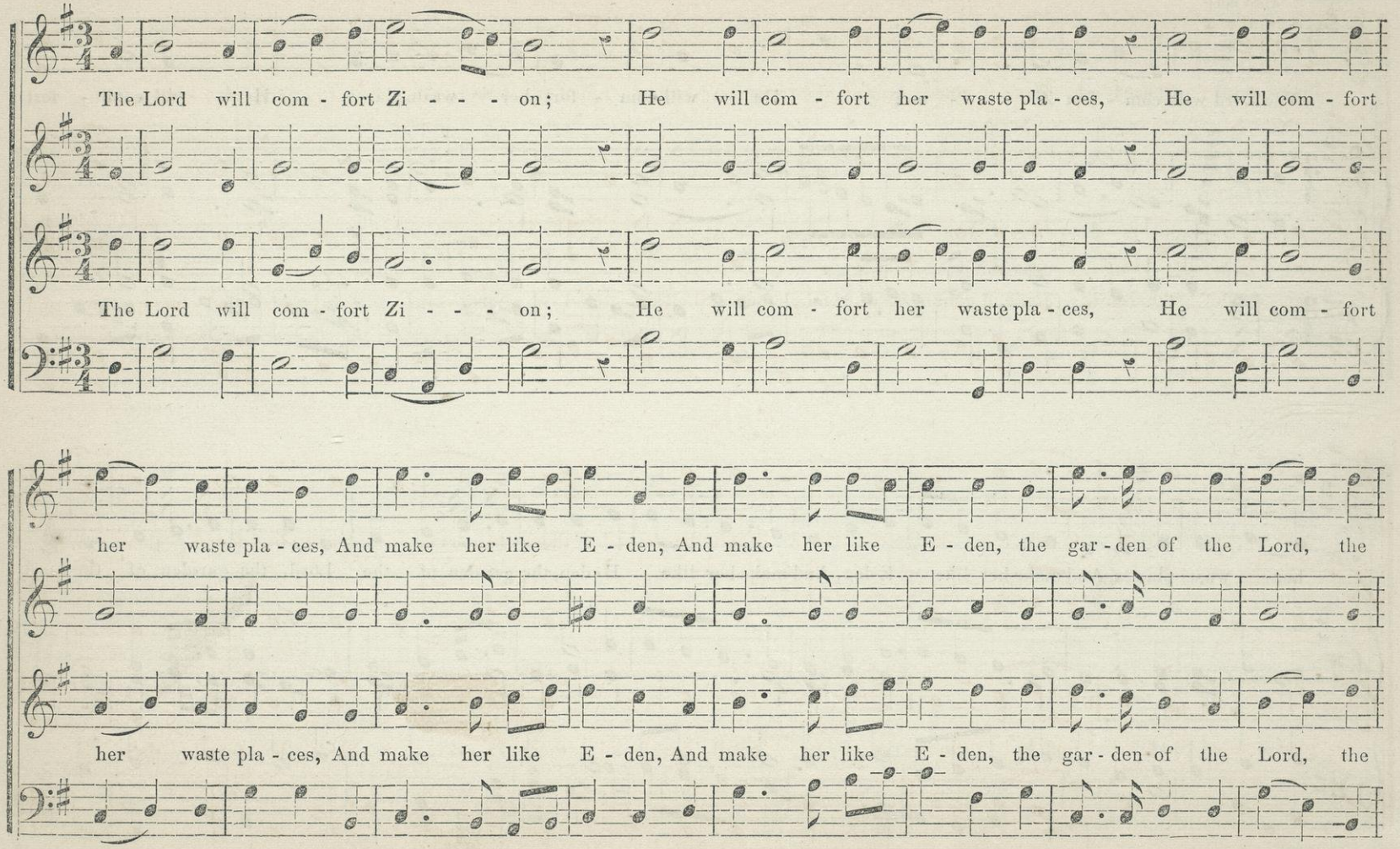
The Lord will comfort Zi - on, will comfort her waste pla - ces, and make her like E - den, the gar - den of the Lord.

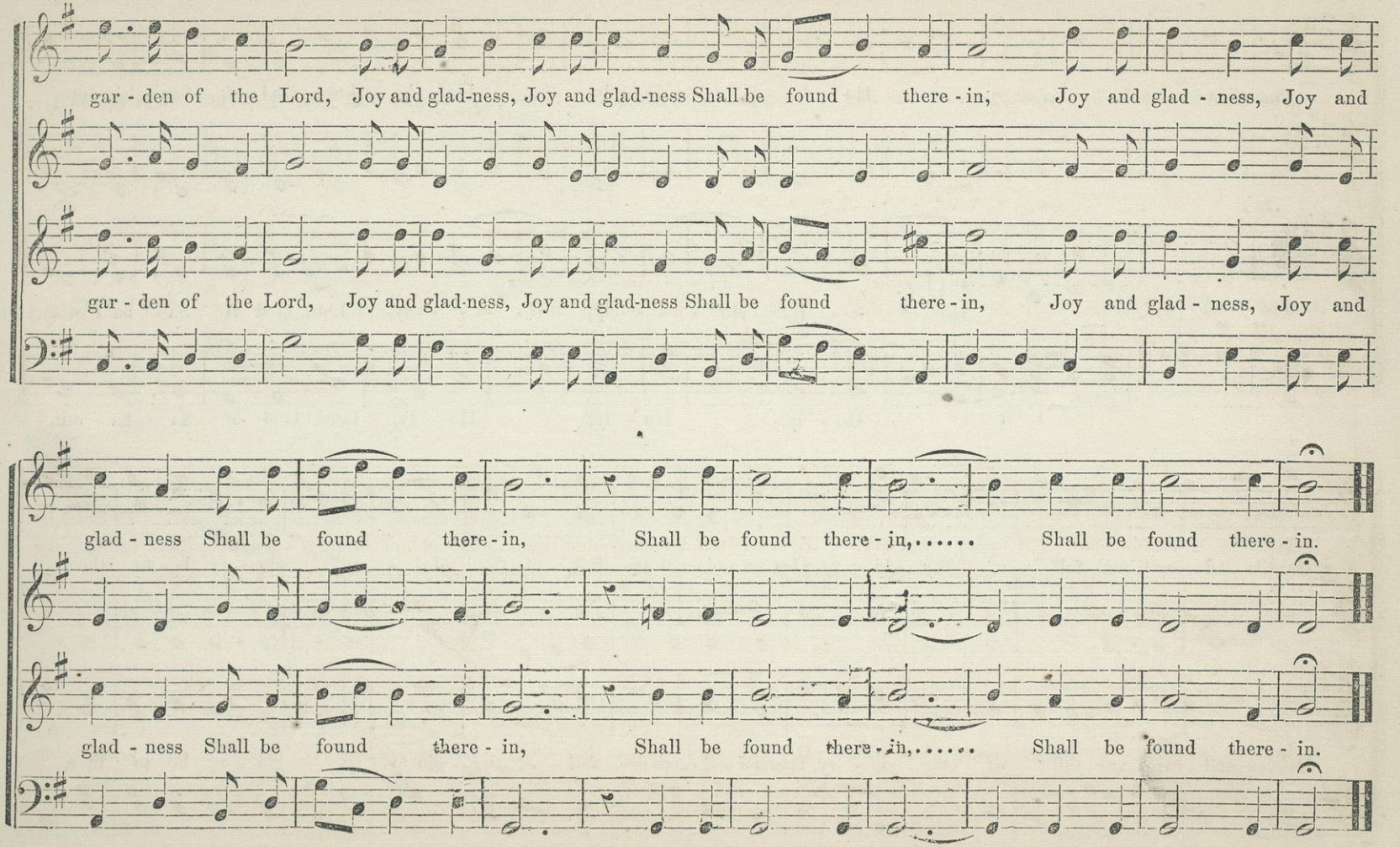

The Lord will comfort Zi - on, will comfort her waste pla - ces, and make her like E - den, the gar - den of the Lord.
The Lord will comfort Zi - on, will comfort her waste pla - ces, and make her like E - den, the gar - den of the Lord.
Piu mosso e forte.
Joy and glad - ness shall be found in Zi - on, Joy and glad - ness shall be found in thee,
Joy and glad - ness shall be found in Zi - on, Joy and glad - ness shall be found in thee,


Joy and glad - ness shall be found in Zi - on, Joy and glad - ness shall be found in thee,.....
Ritard.
Joy and glad - ness shall be found in Zi - on, Joy and glad - ness shall be found in thee,....
Joy and glad - ness shall be found in Zi - on, Joy and glad - ness shall be found in thee.
Tempo
ff
Ritard.
Joy and glad - ness shall be found in Zi - on, Joy and glad - ness shall be found in thee.


Andante.
ALTO SOLO.
The Lord will com - fort Zi - - - on; He will com - fort her waste places, He will com - fort
her waste pla-ces, And make her like E-den, And make her like E - den, the gar-den of the Lord, the gar-den of the Lord

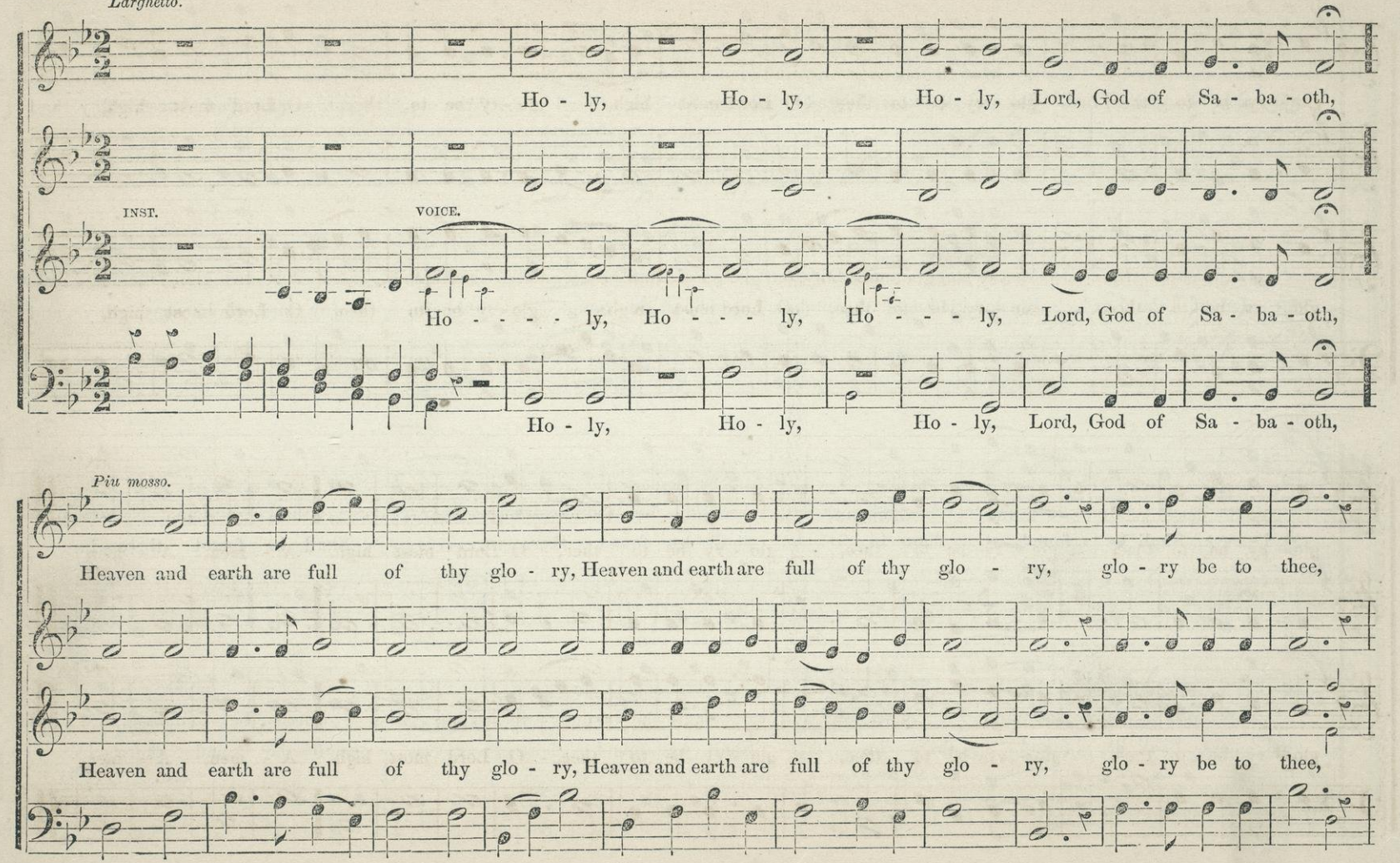
"The Lord will comfort Zion." Continued.

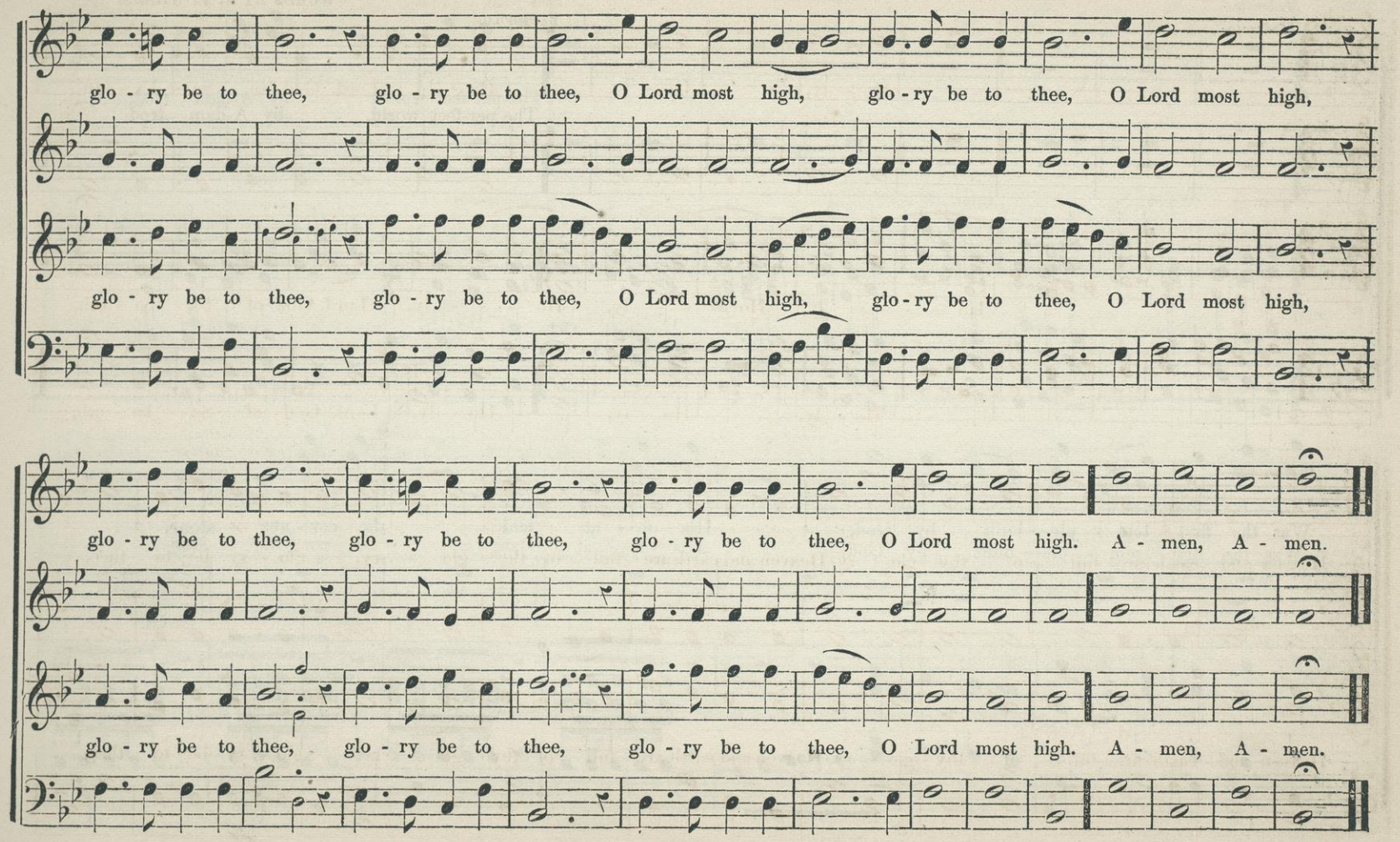



gar - den of the Lord, Joy and glad-ness, Joy and glad-ness Shall be found there - in, Joy and glad - ness, Joy and
gar - den of the Lord, Joy and glad-ness, Joy and glad-ness Shall be found there - in, Joy and glad - ness, Joy and
glad - ness Shall be found there - in, Shall be found there - in,..... Shall be found there - in.
glad - ness Shall be found there - in, Shall be found there - in,..... Shall be found there - in.

SANCTUS. "Holy, Holy, Lord."

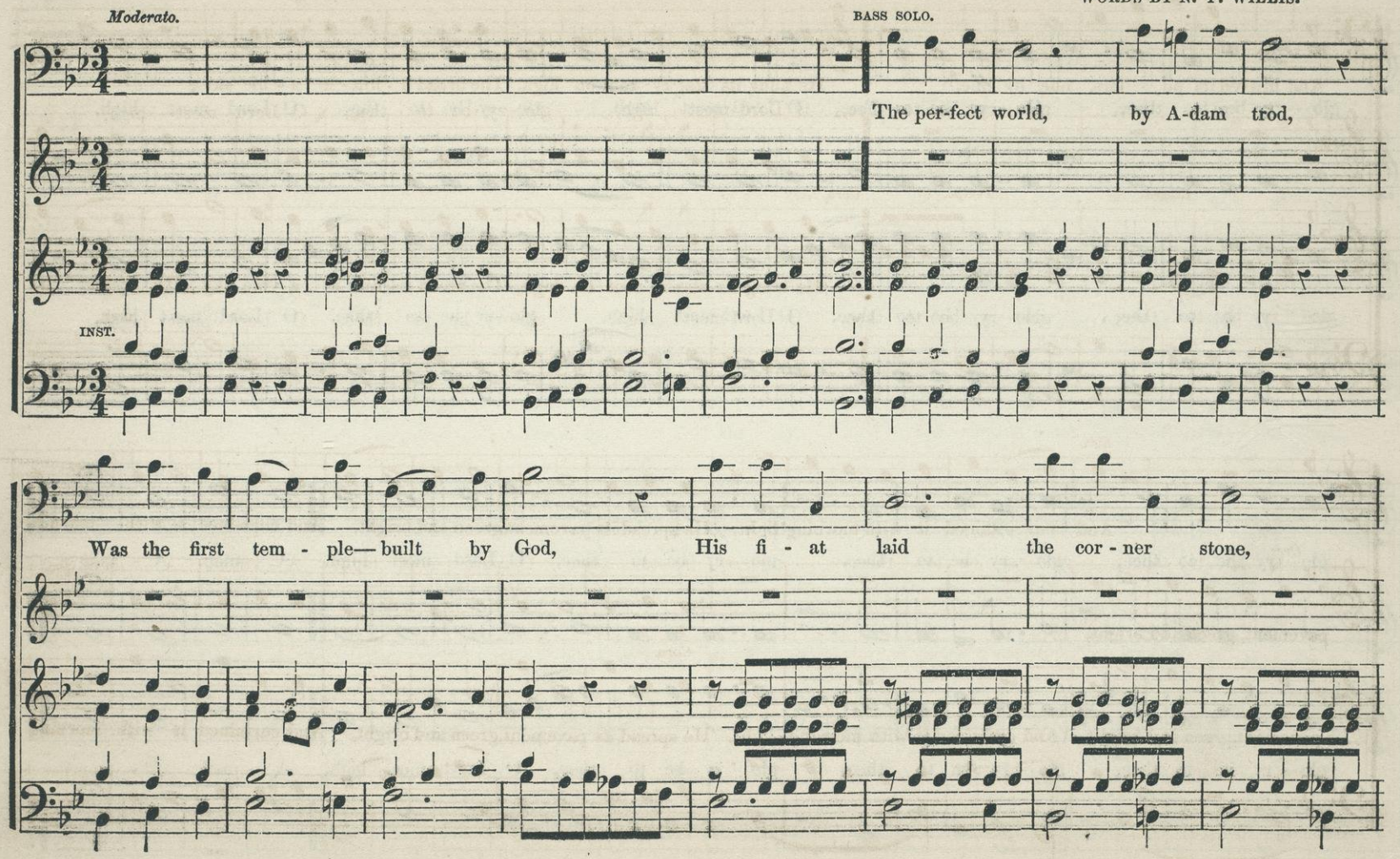
Larghetto.

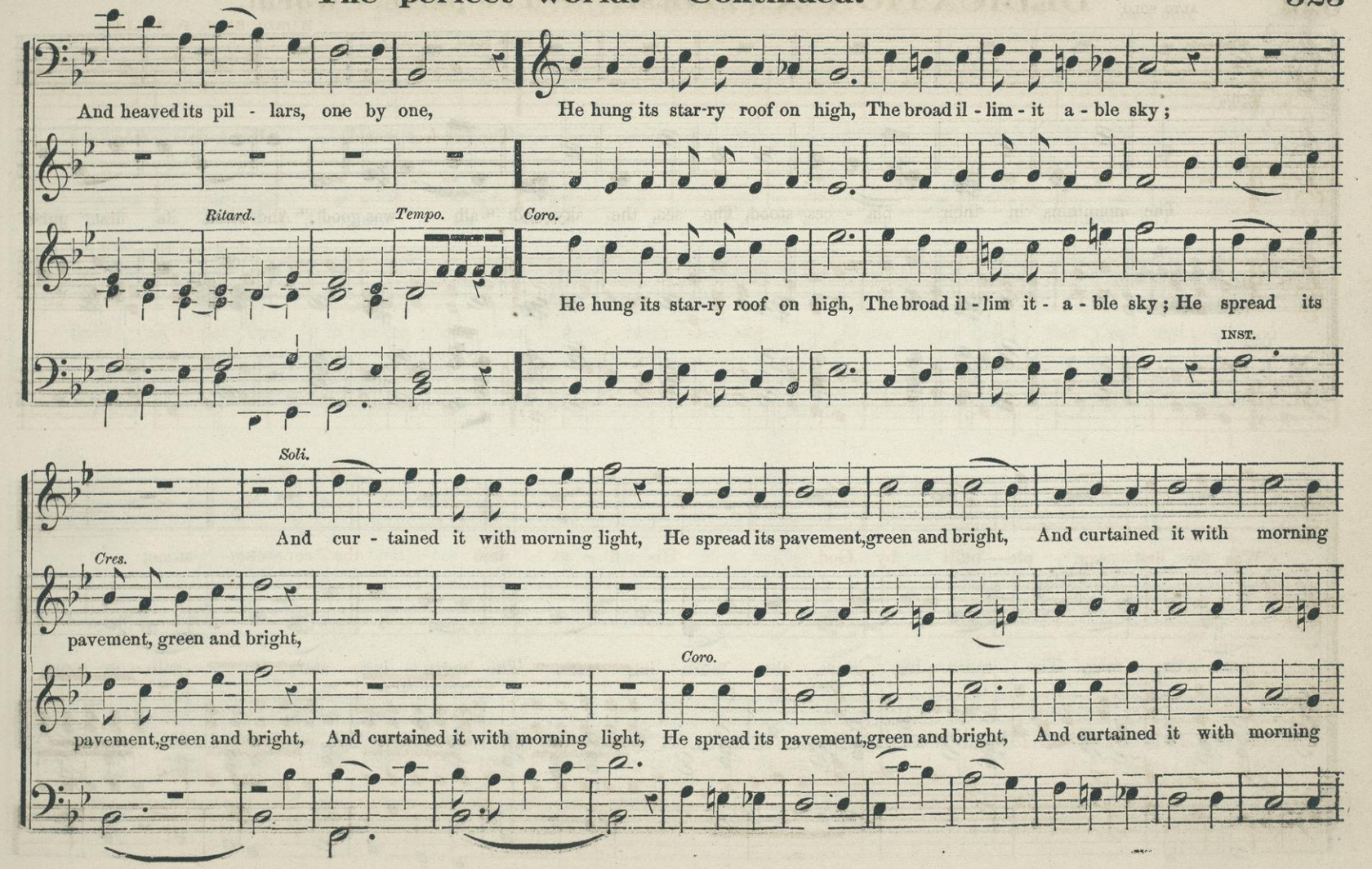



glo - ry be to thee, glo - ry be to thee, O Lord most high, glo - ry be to thee, O Lord most high,
glo - ry be to thee, glo - ry be to thee, O Lord most high, glo - ry be to thee, O Lord most high,
glo - ry be to thee, glo - ry be to thee, glo - ry be to thee, O Lord most high. A - men, A - men.
glo - ry be to thee, glo - ry be to thee, glo - ry be to thee, O Lord most high. A - men, A - men.

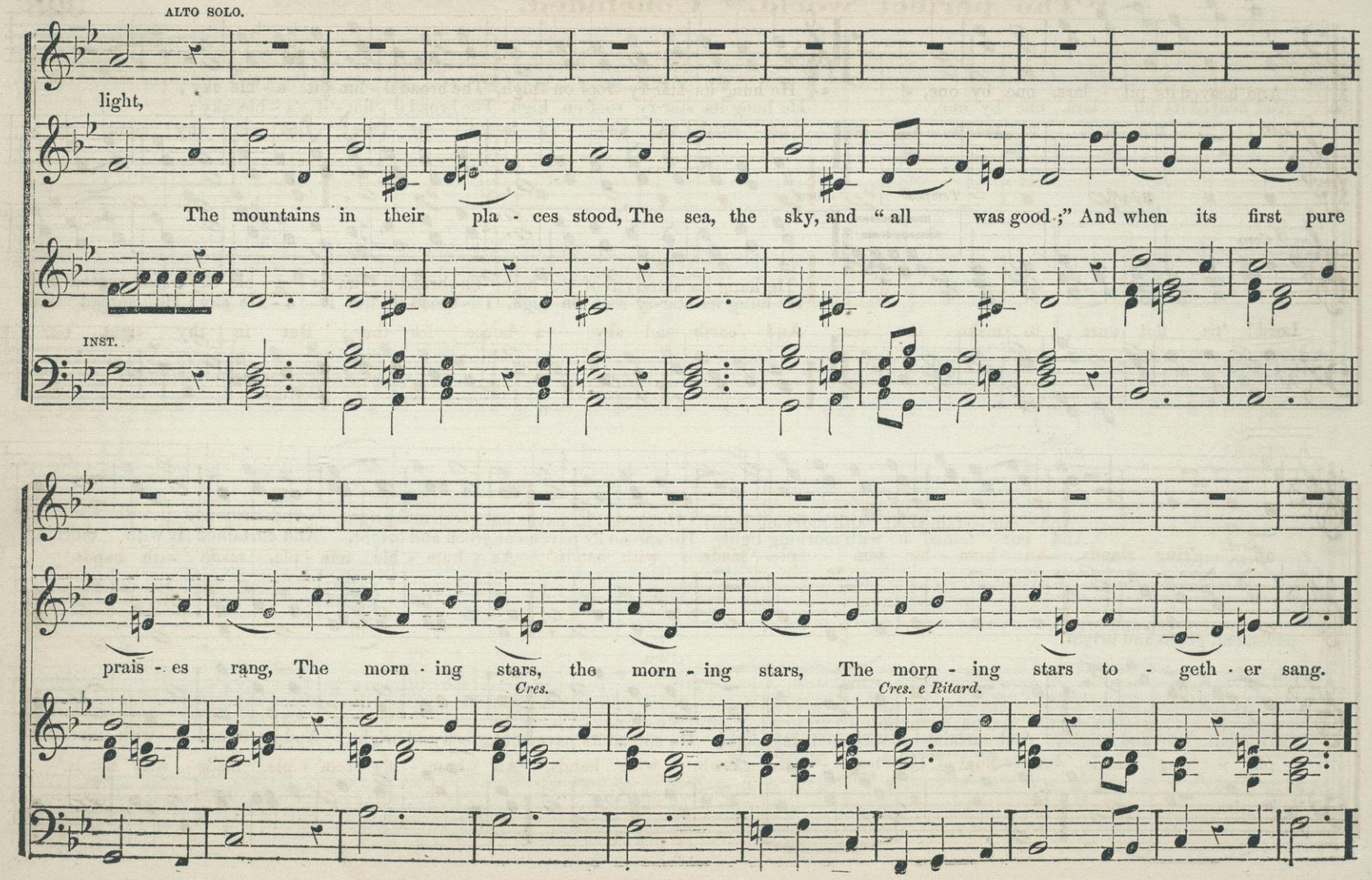
DEDICATION ANTHEM. "The perfect world."

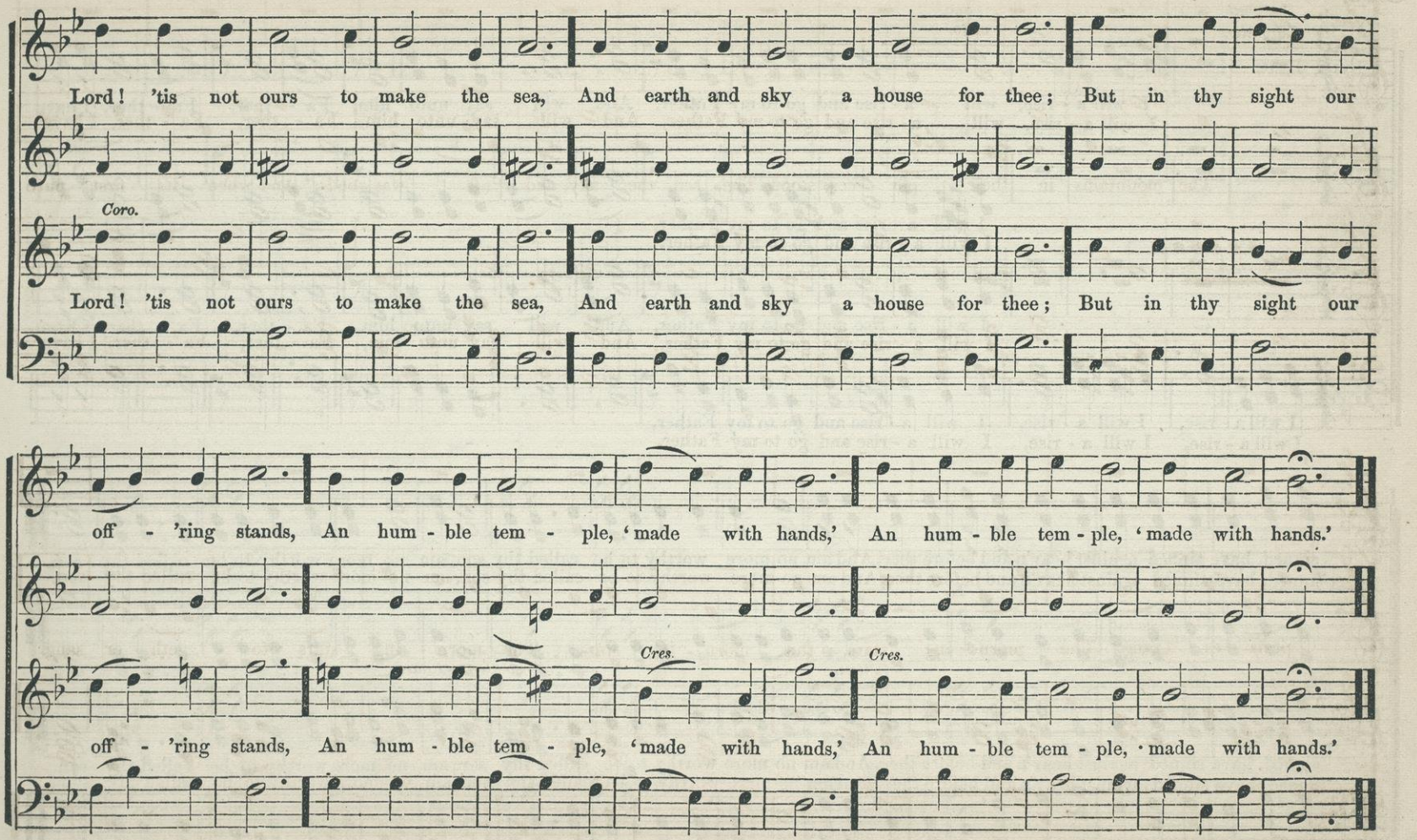
WORDS BY N. P. WILLIS.



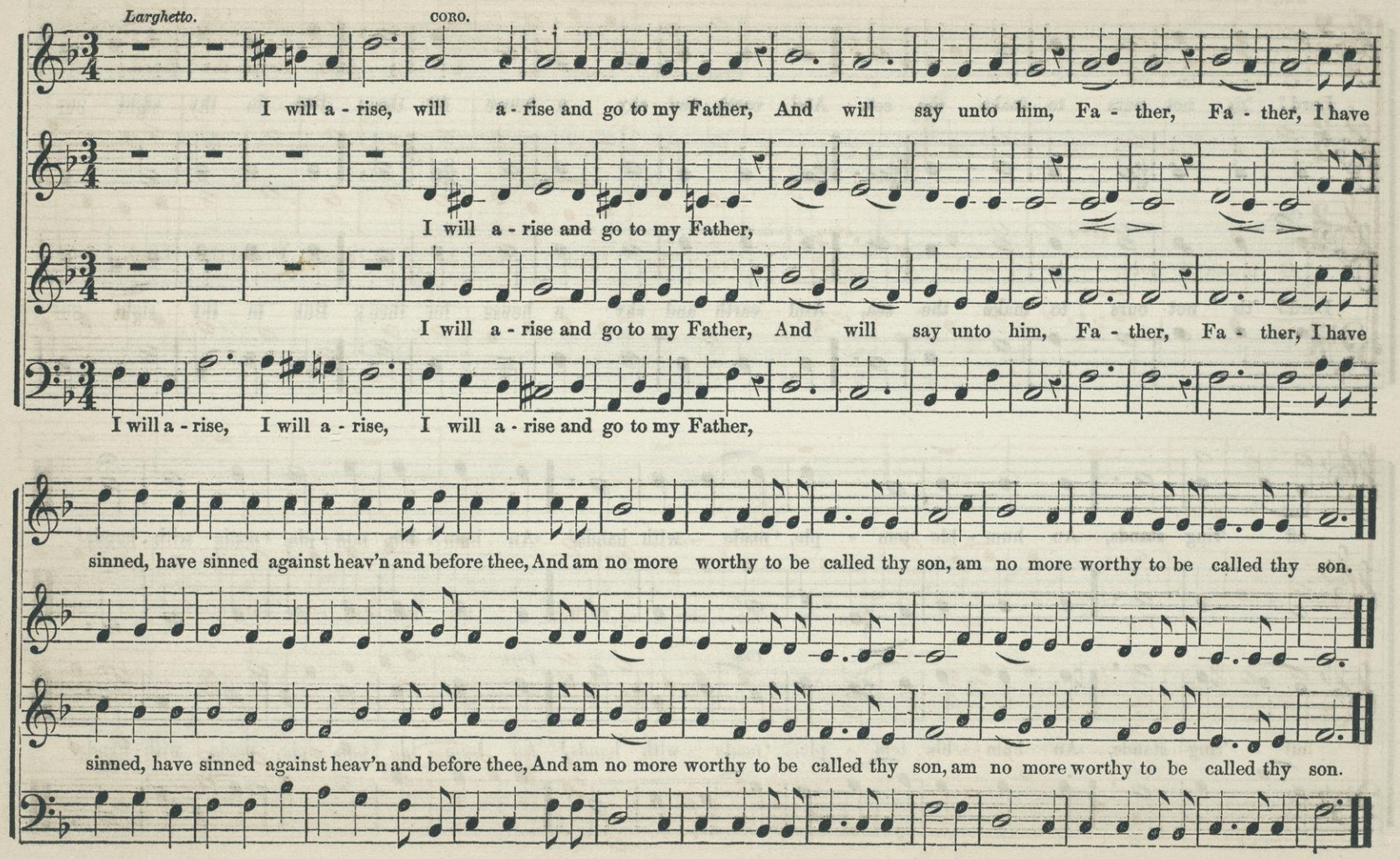

And heaved its pil - lars, one by one,
He hung its star-ry roof on high, The broad il - lim - it a - ble sky;
Ritard.
Tempo.
Coro.
He hung its star-ry roof on high, The broad il - lim it - a - ble sky; He spread its
INST.
Soli.
And cur - tained it with morning light, He spread its pavement, green and bright, And curtained it with morning
Cres.
pavement, green and bright,
Coro.
pavement, green and bright, And curtained it with morning light, He spread its pavement, green and bright, And curtained it with morning

"The perfect world." Continued.

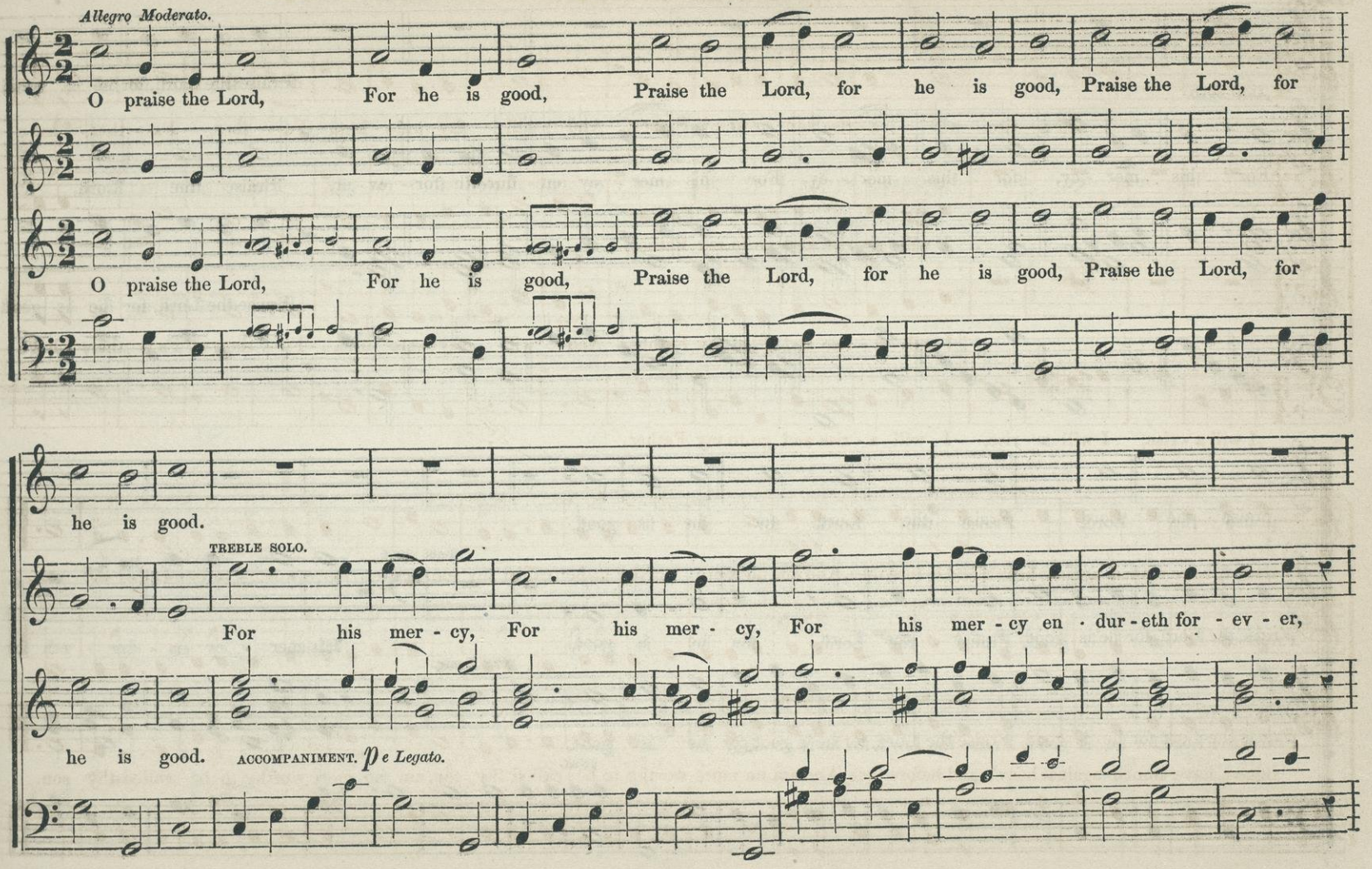


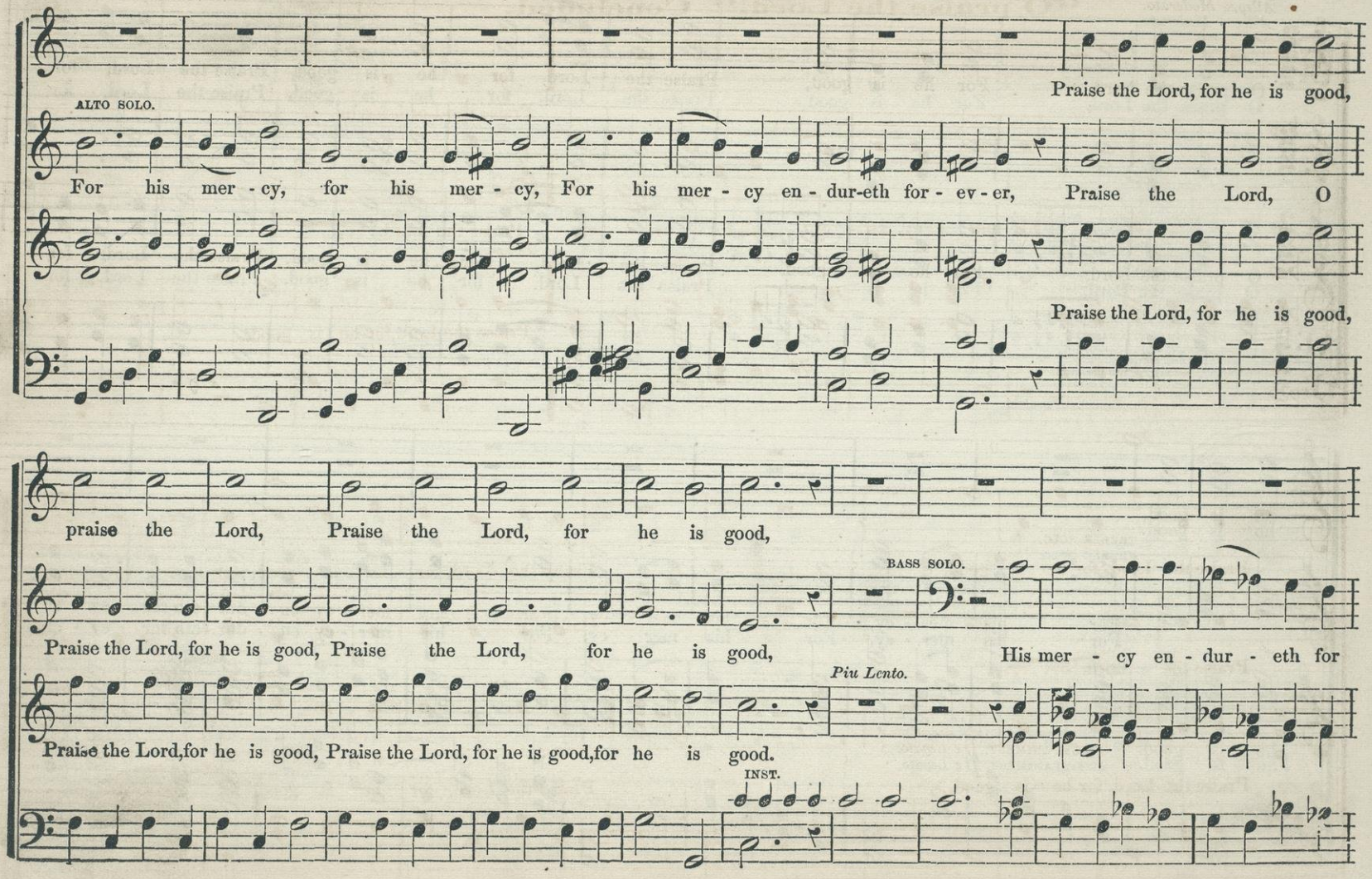

Lord! 'tis not ours to make the sea, And earth and sky a house for thee; But in thy sight our
Coro.
Lord! 'tis not ours to make the sea, And earth and sky a house for thee; But in thy sight our
off - 'ring stands, An hum - ble tem - ple, 'made with hands,' An hum - ble tem - ple, 'made with hands.'
Cres.
Cres.
off - 'ring stands, An hum - ble tem - ple, 'made with hands,' An hum - ble tem - ple, 'made with hands.'

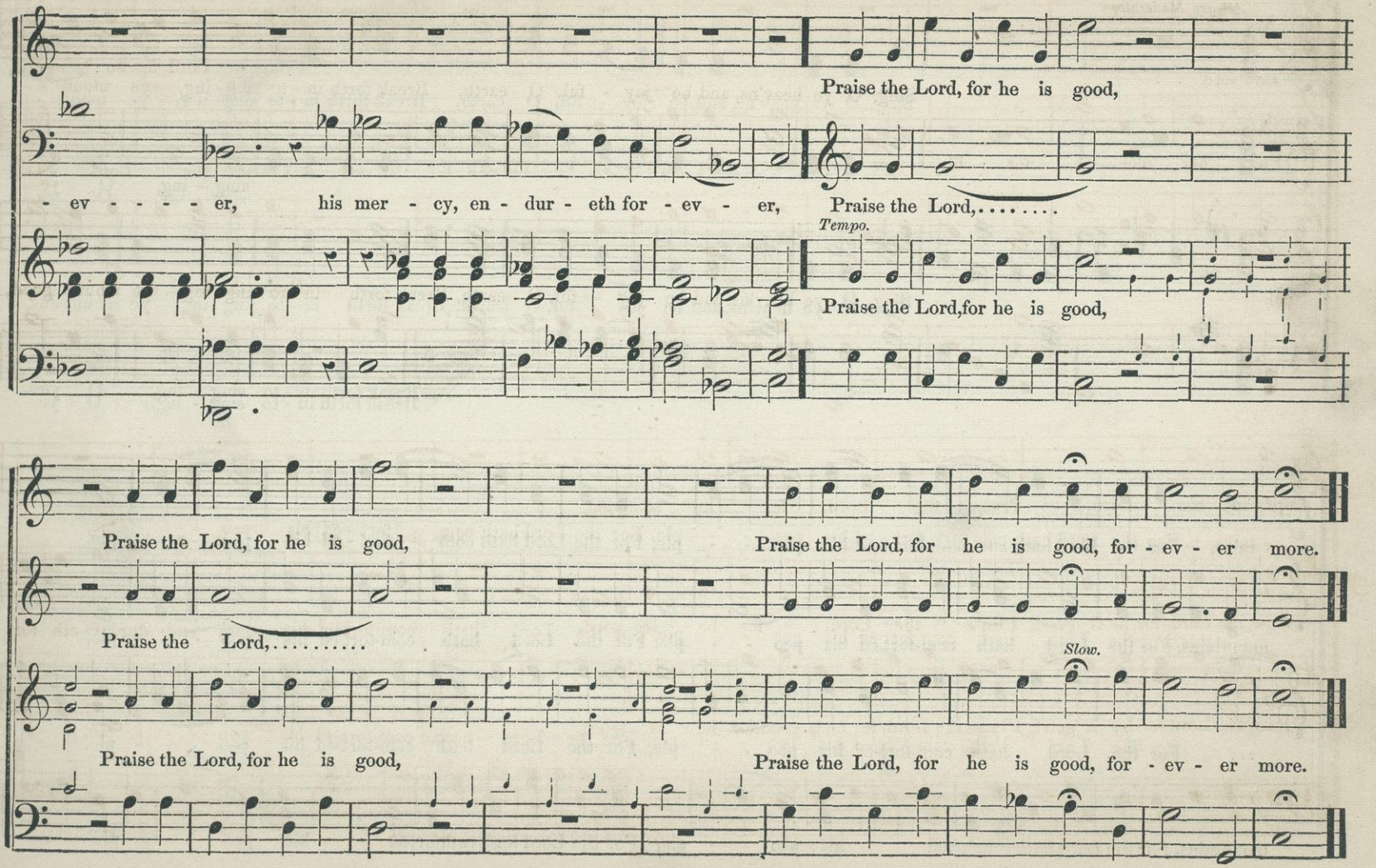
SENTENCE. "I will arise."



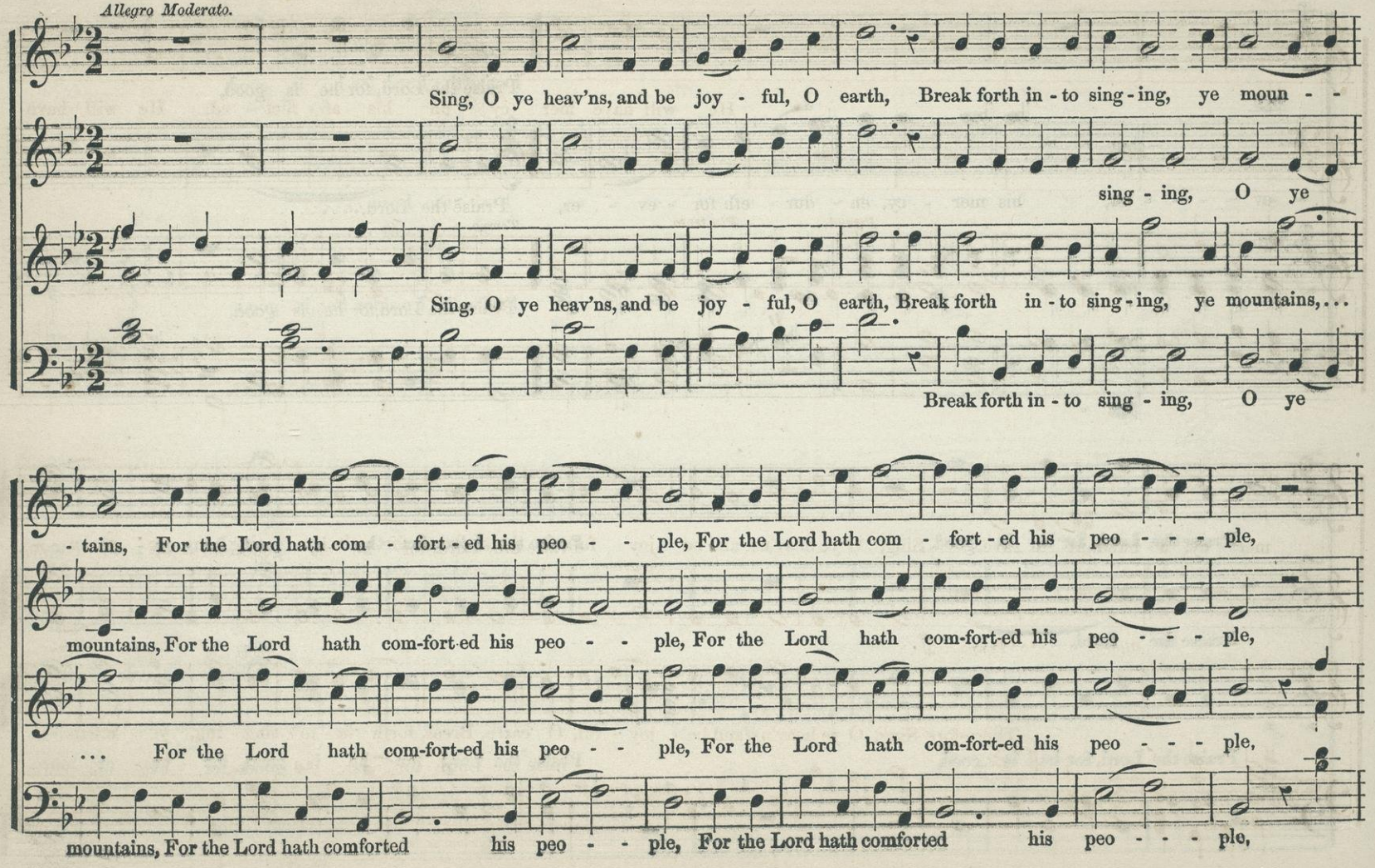
ANTHEM. "O praise the Lord."

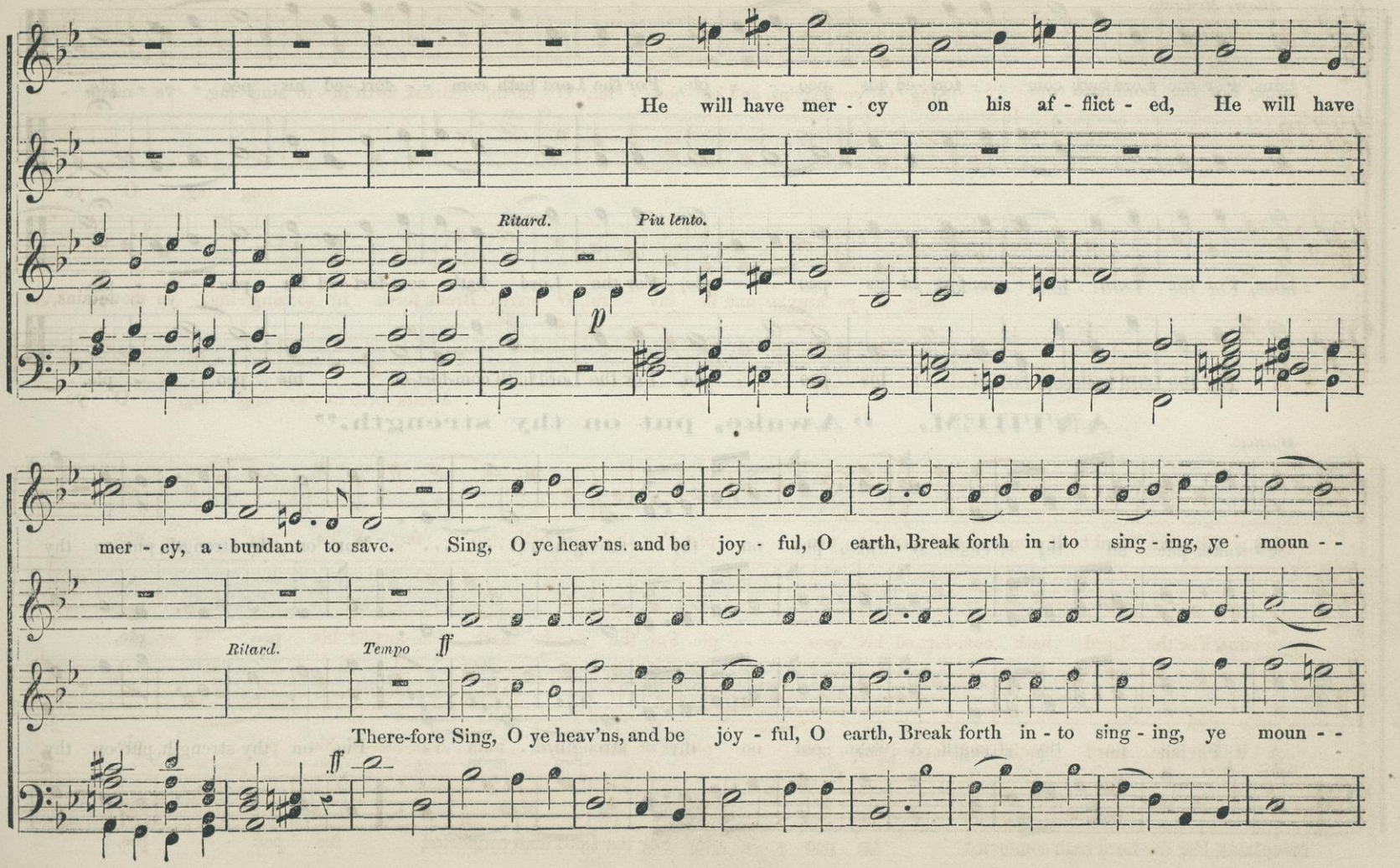



Praise the Lord, for he is good,
ALTO SOLO.
For his mer - cy, for his mer - cy, For his mer - cy en - dur-eth for - ev - er, Praise the Lord, O
Praise the Lord, for he is good,
praise the Lord, Praise the Lord, for he is good,
BASS SOLO.
Praise the Lord, for he is good, Praise the Lord, for he is good, His mer - cy en - dur - eth for
Piu Lento.
Praise the Lord,for he is good, Praise the Lord, for he is good,for he is good.
INST.

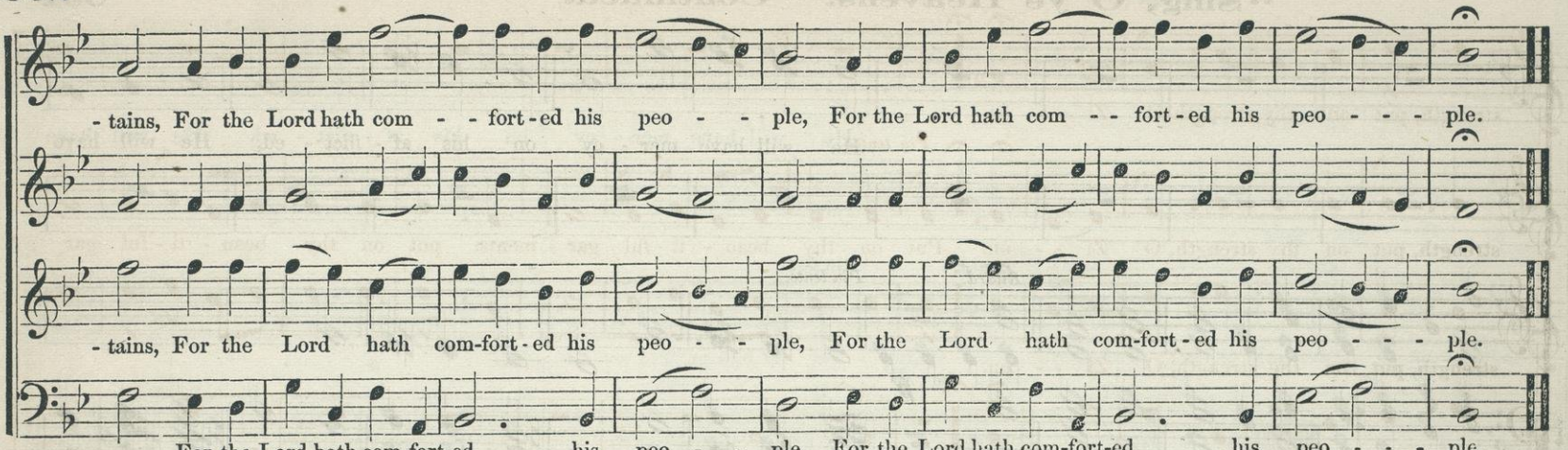

Praise the Lord, for he is good,
- ev - - - - er, his mer - cy, en - dur - eth for - ev - er, Praise the Lord,.....
Tempo.
Praise the Lord,for he is good,
Praise the Lord, for he is good, Praise the Lord, for he is good, for - ev - er more.
Praise the Lord,.....
Slow.
Praise the Lord, for he is good, Praise the Lord, for he is good, for - ev - er more.

ANTHEM. "Sing, O ye Heavens."

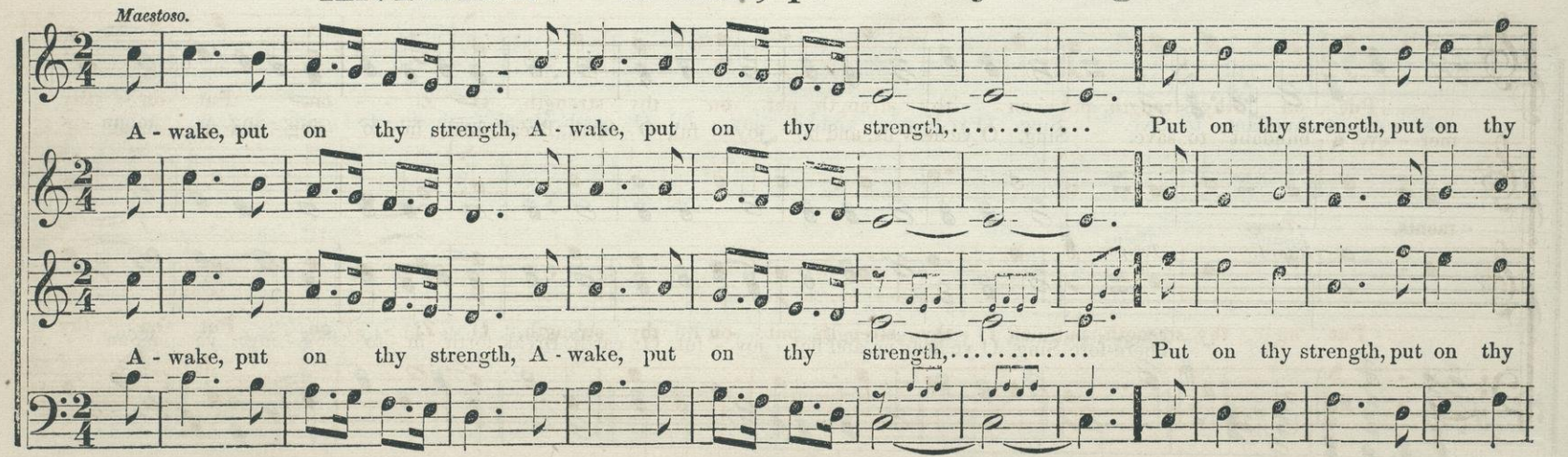


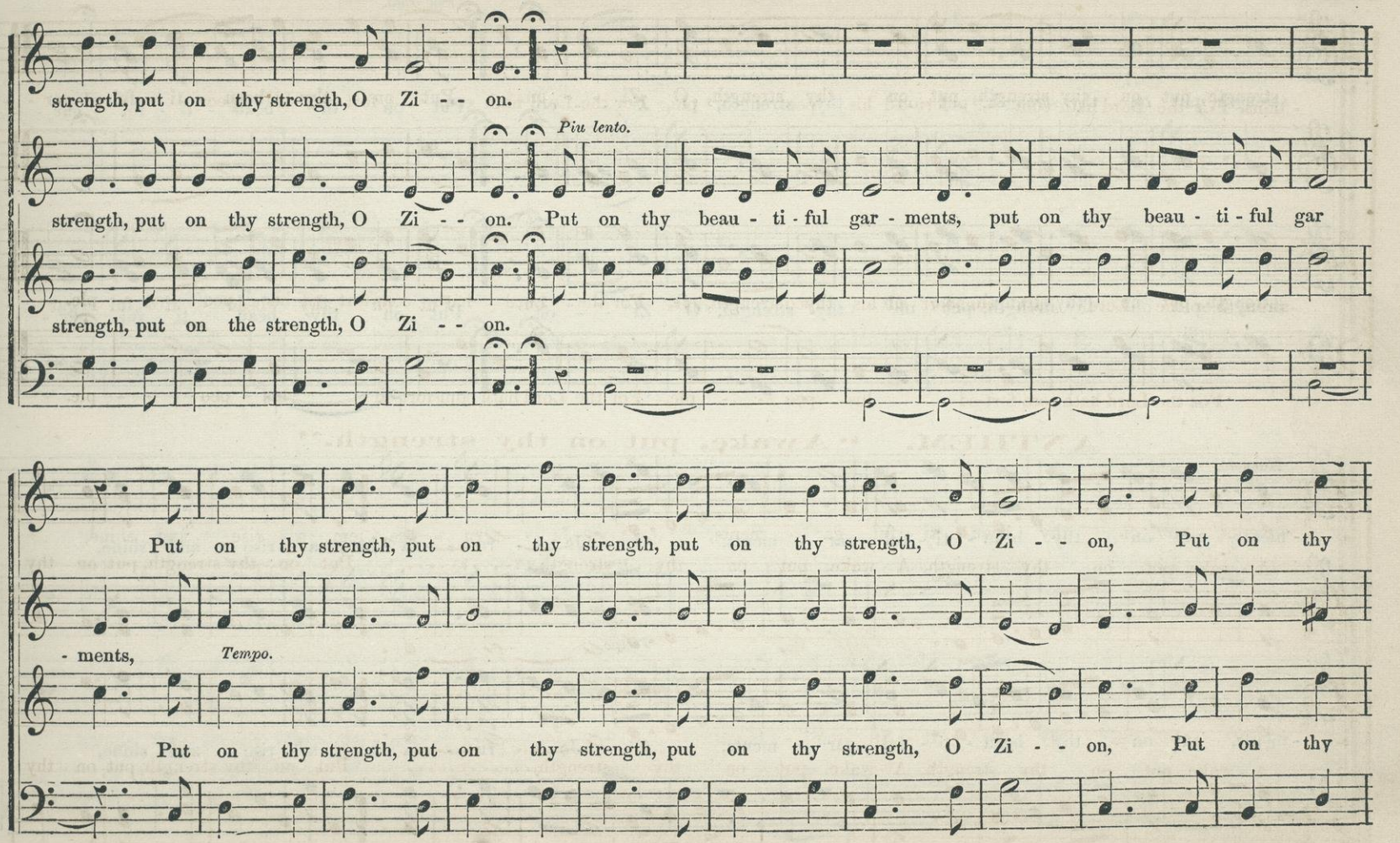

He will have mer - cy on his af - flict - ed, He will have
Ritard.
Piu lento.
p
mer - cy, a - bundant to save. Sing, O ye heav'ns. and be joy - ful, O earth, Break forth in - to sing - ing, ye moun - -
Ritard.
Tempo
ff
There-fore Sing, O ye heav'ns, and be joy - ful, O earth, Break forth in - to sing - ing, ye moun - -
ff

"Sing, O ye Heavens." Concluded.

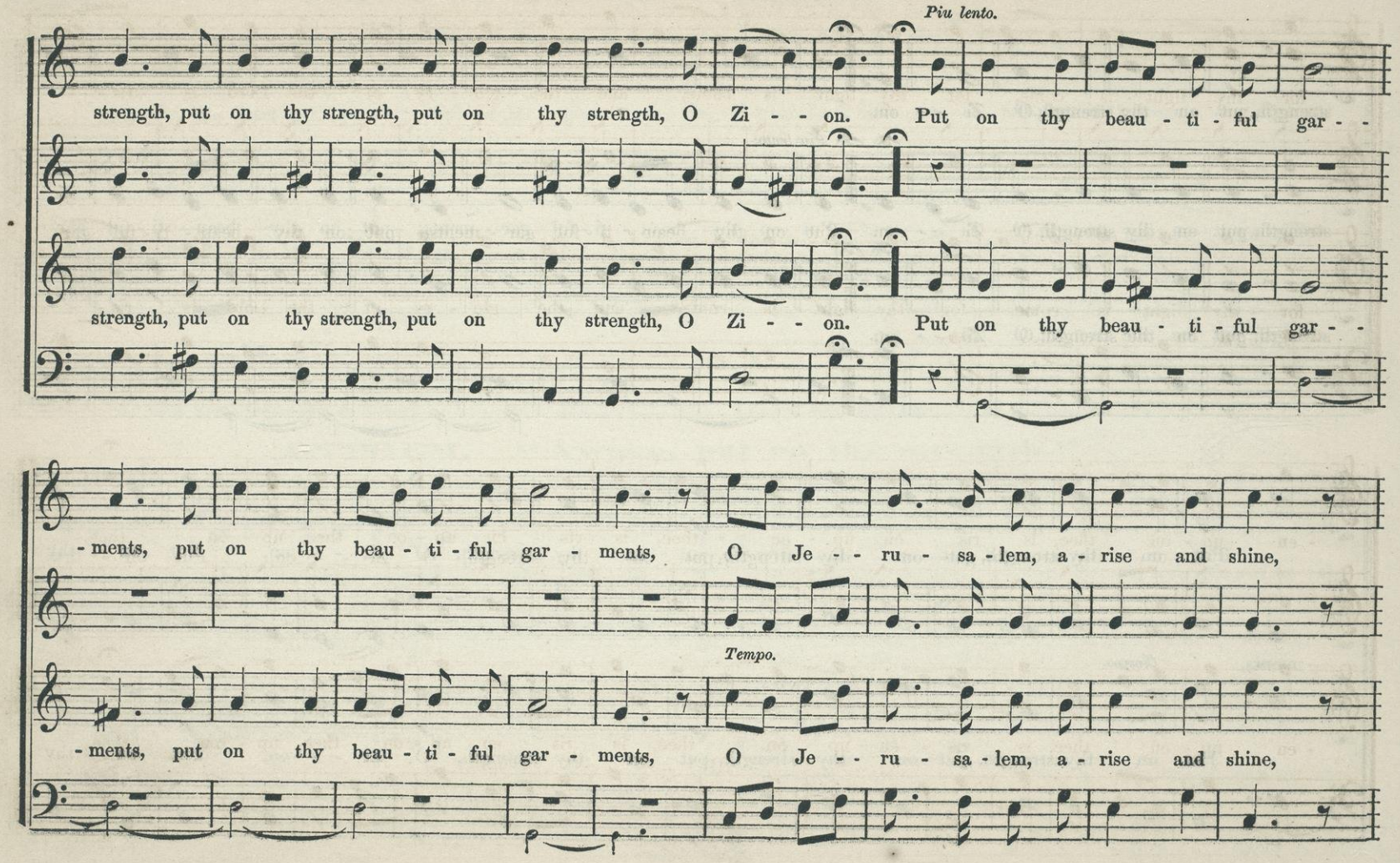


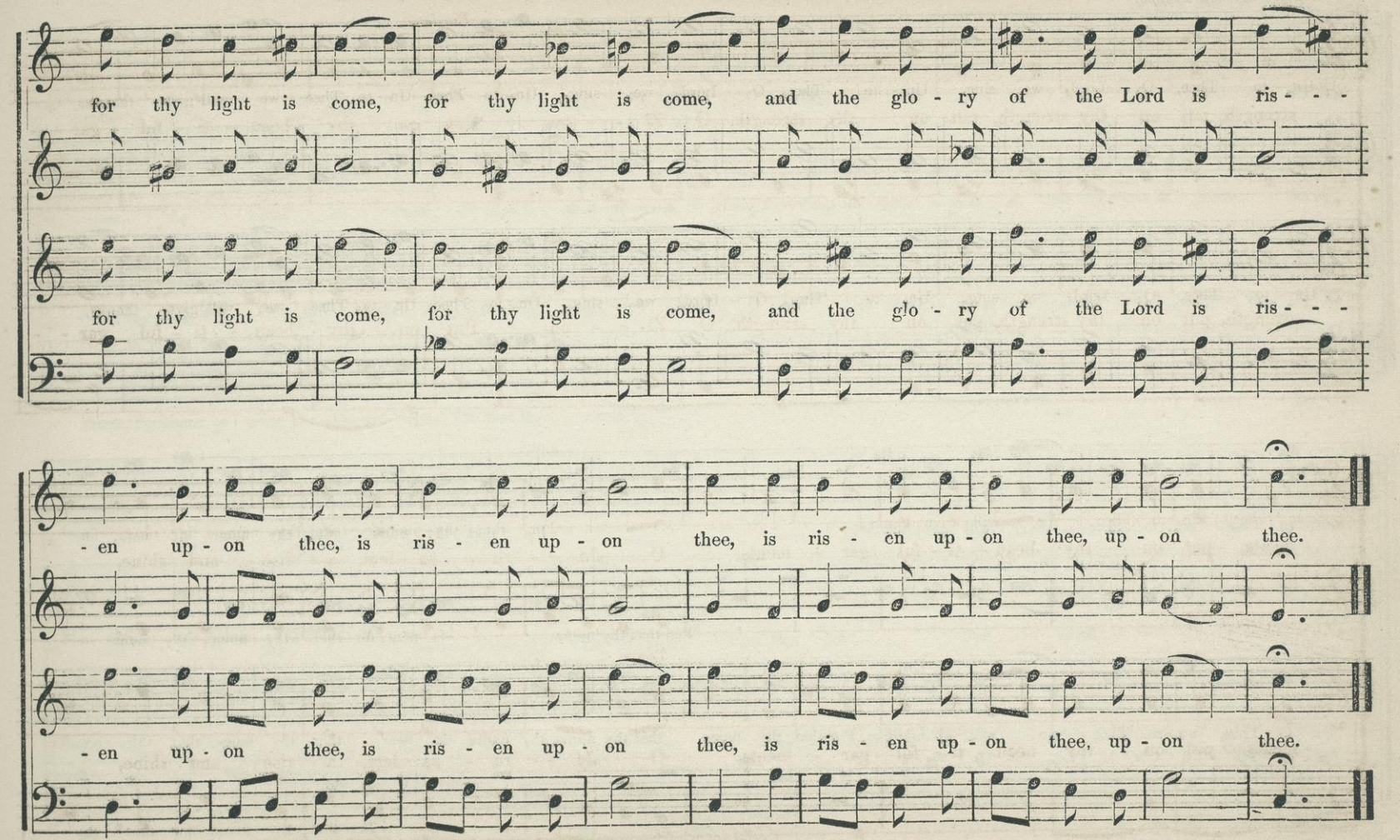
ANTHEM. "Awake, put on thy strength."




strength, put on thy strength, O Zi - - on.
Piu lento.
strength, put on thy strength, O Zi - - on. Put on thy beau - ti - ful gar - ments, put on thy beau - ti - ful gar
strength, put on the strength, O Zi - - on.
Put on thy strength, put on thy strength, put on thy strength, O Zi - - on, Put on thy
- ments,
Tempo.
Put on thy strength, put on thy strength, put on thy strength, O Zi - - on, Put on thy

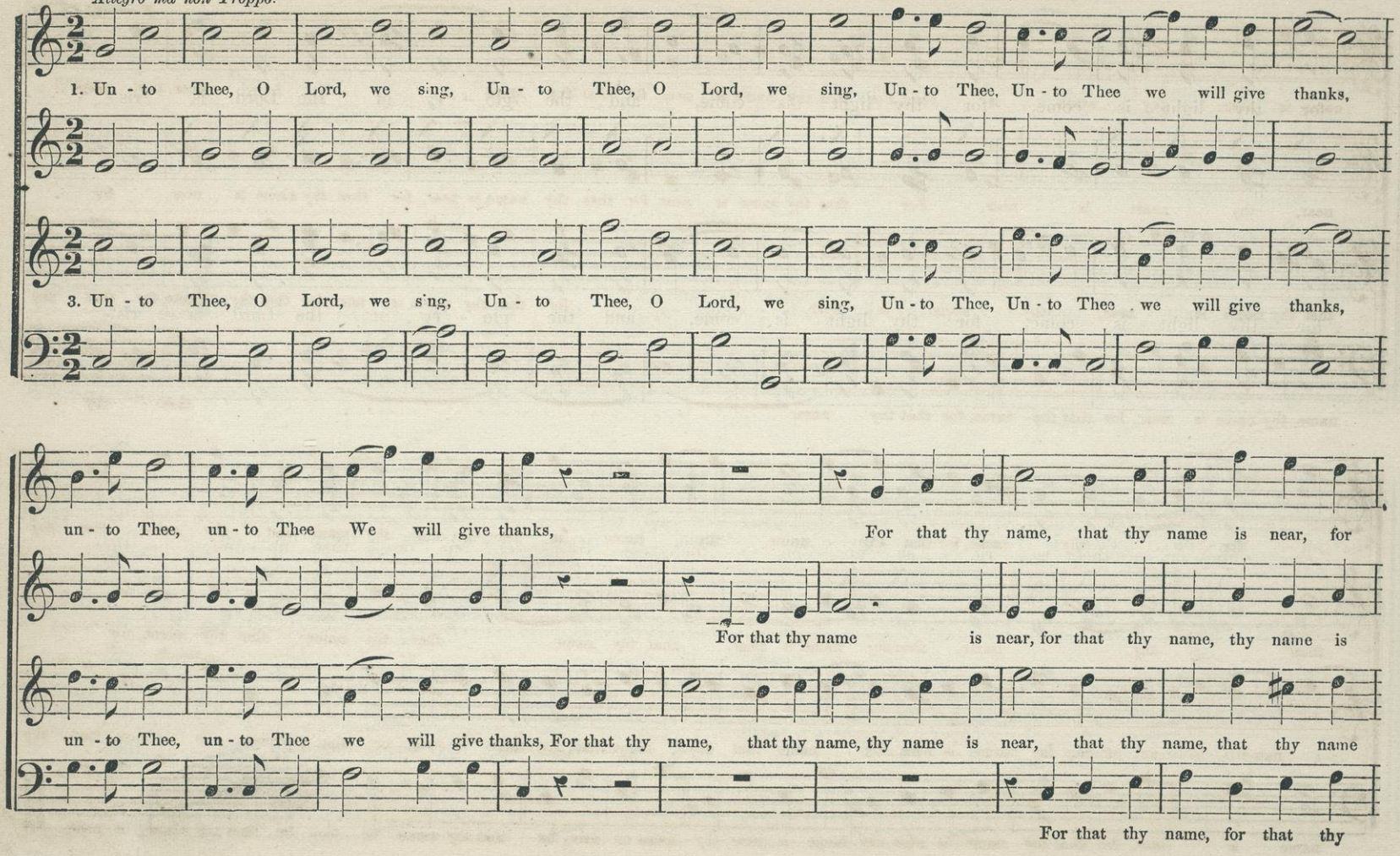
"Awake, put on thy strength." Continued.

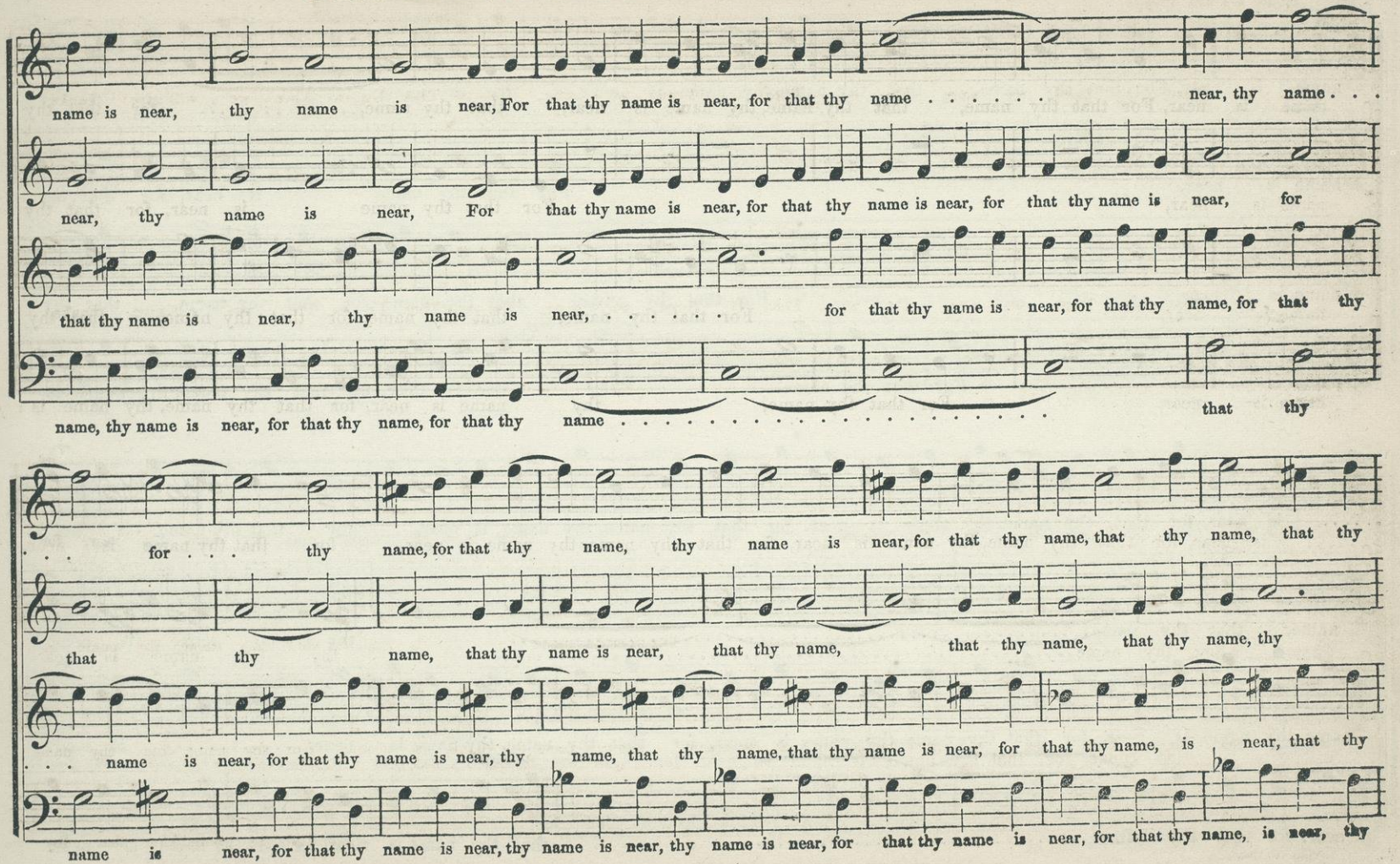



for thy light is come, for thy light is come, and the glo - ry of the Lord is ris - - -
for thy light is come, for thy light is come, and the glo - ry of the Lord is ris - - -
- en up - on thee, is ris - en up - on thee, is ris - en up - on thee, up - on thee.
- en up - on thee, is ris - en up - on thee, is ris - en up - on thee, up - on thee.

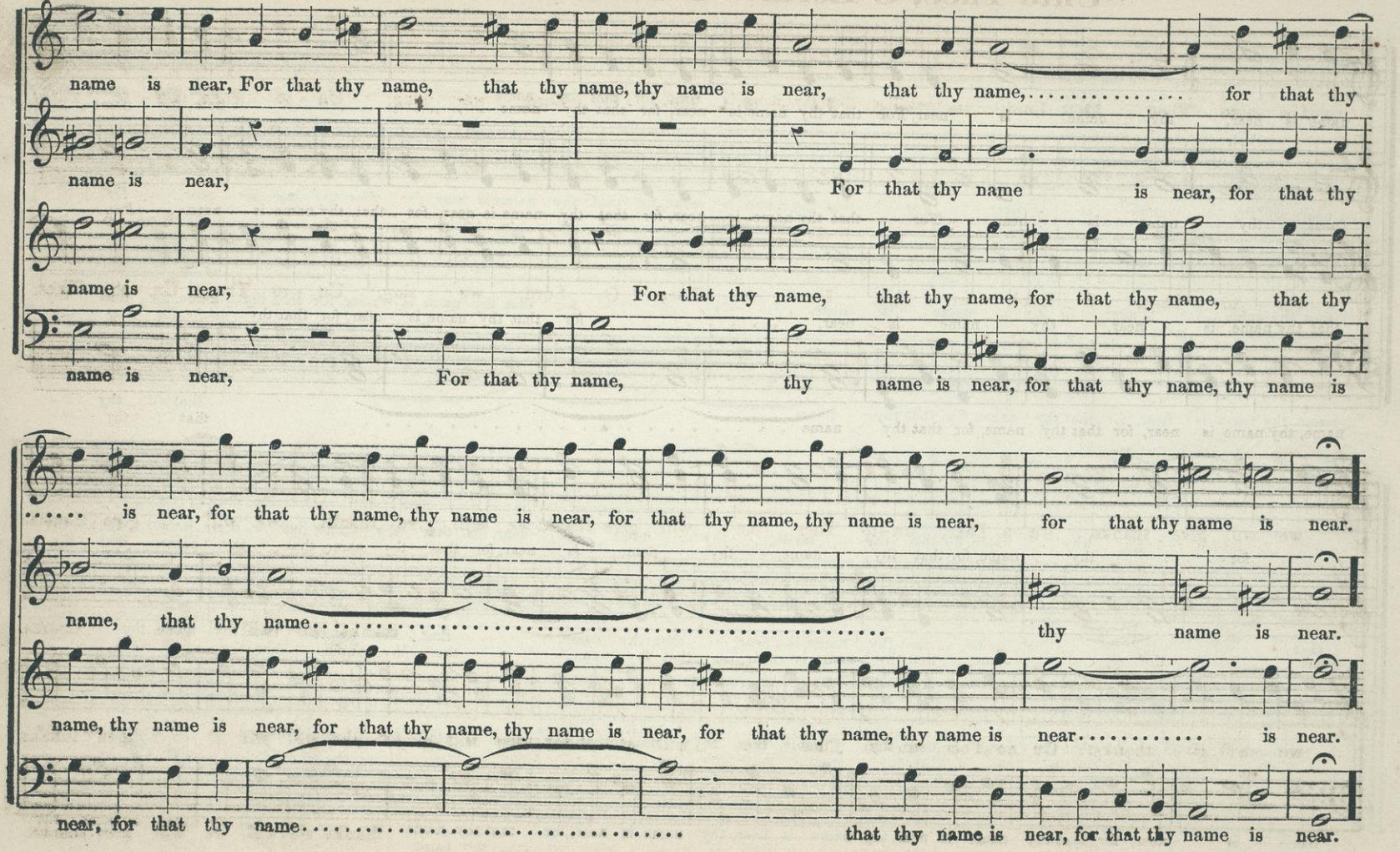
CHORAL ANTHEM. "Unto Thee, O Lord."

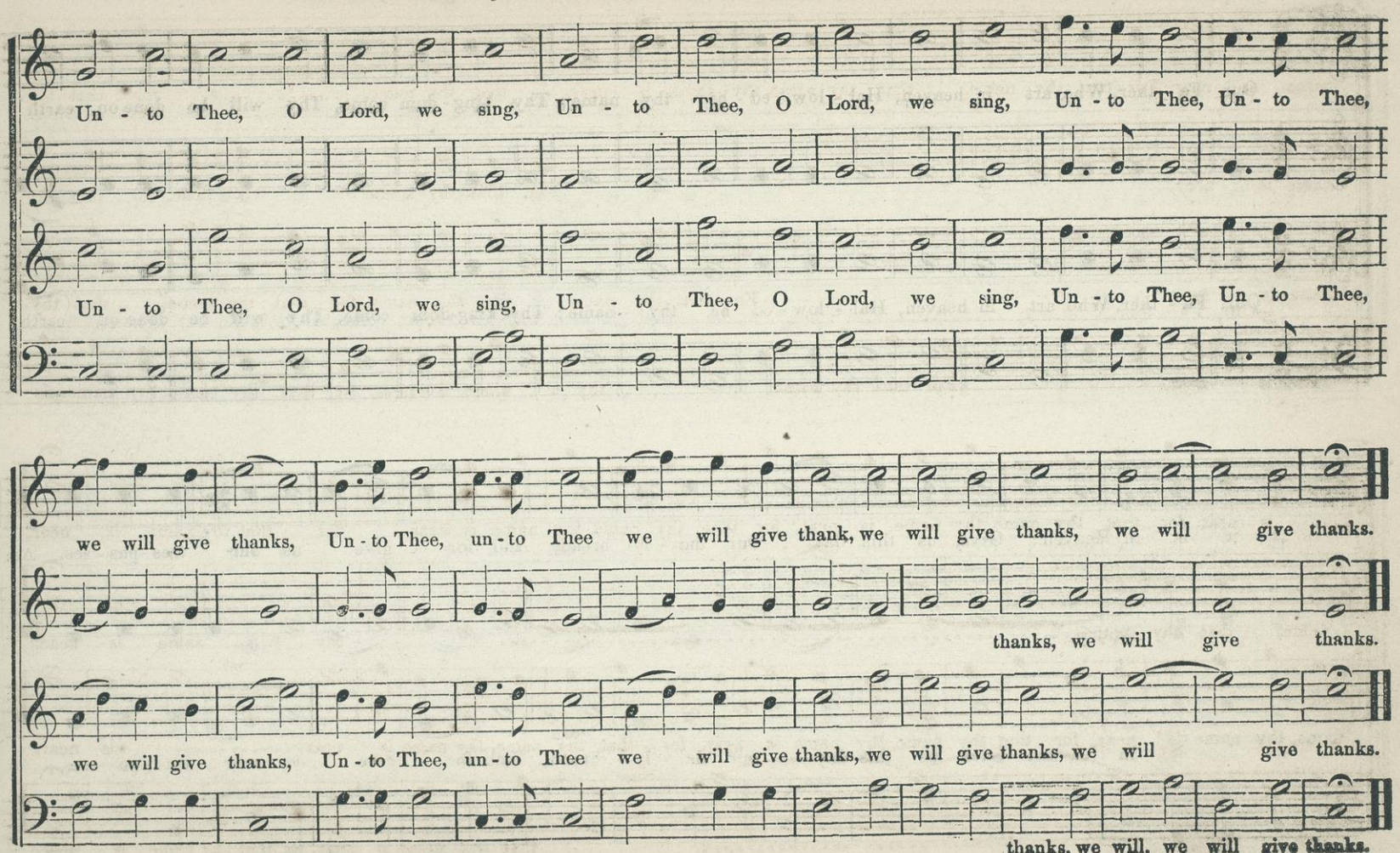
Allegro ma non Troppo.




name is near, thy name is near, For that thy name is near, for that thy name . . . . . near, thy name . . .
near, thy name is near, For that thy name is near, for that thy name is near, for that thy name is near, for
that thy name is near, thy name is near, ... for that thy name is near, for that thy name, for that thy
name, thy name is near, for that thy name, for that thy name . . . . . that thy
. . . for . . . thy name, for that thy name, thy name is near, for that thy name, that thy name, that thy
that thy name, that thy name is near, that thy name, that thy name, that thy name, thy
. . . name is near, for that thy name is near, thy name, that thy name, that thy name is near, for that thy name, is near, that thy
name is near, for that thy name is near, thy name is near, thy name is near, for that thy name is near, for that thy name, is near, thy

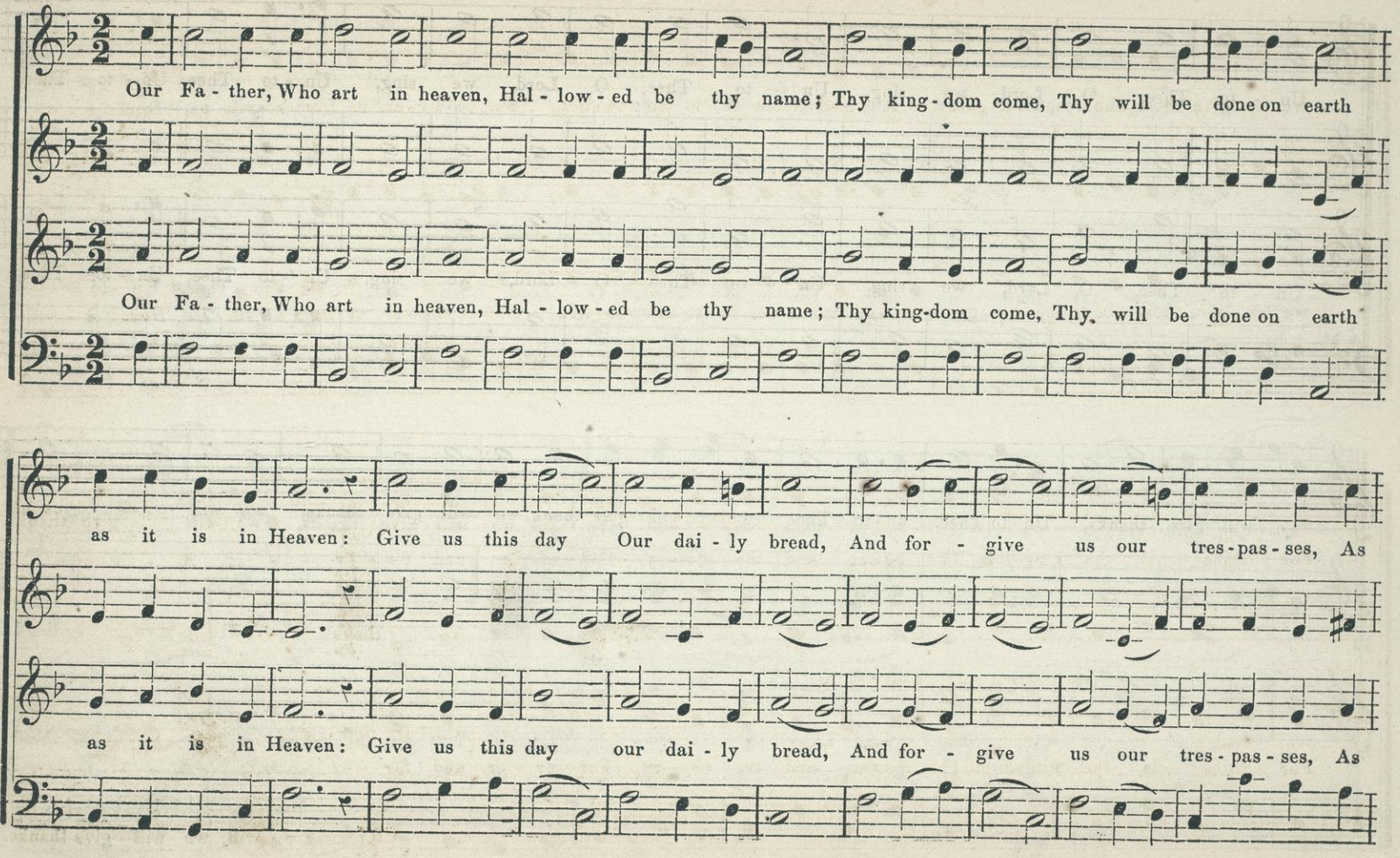
"Unto Thee, O Lord." Continued.

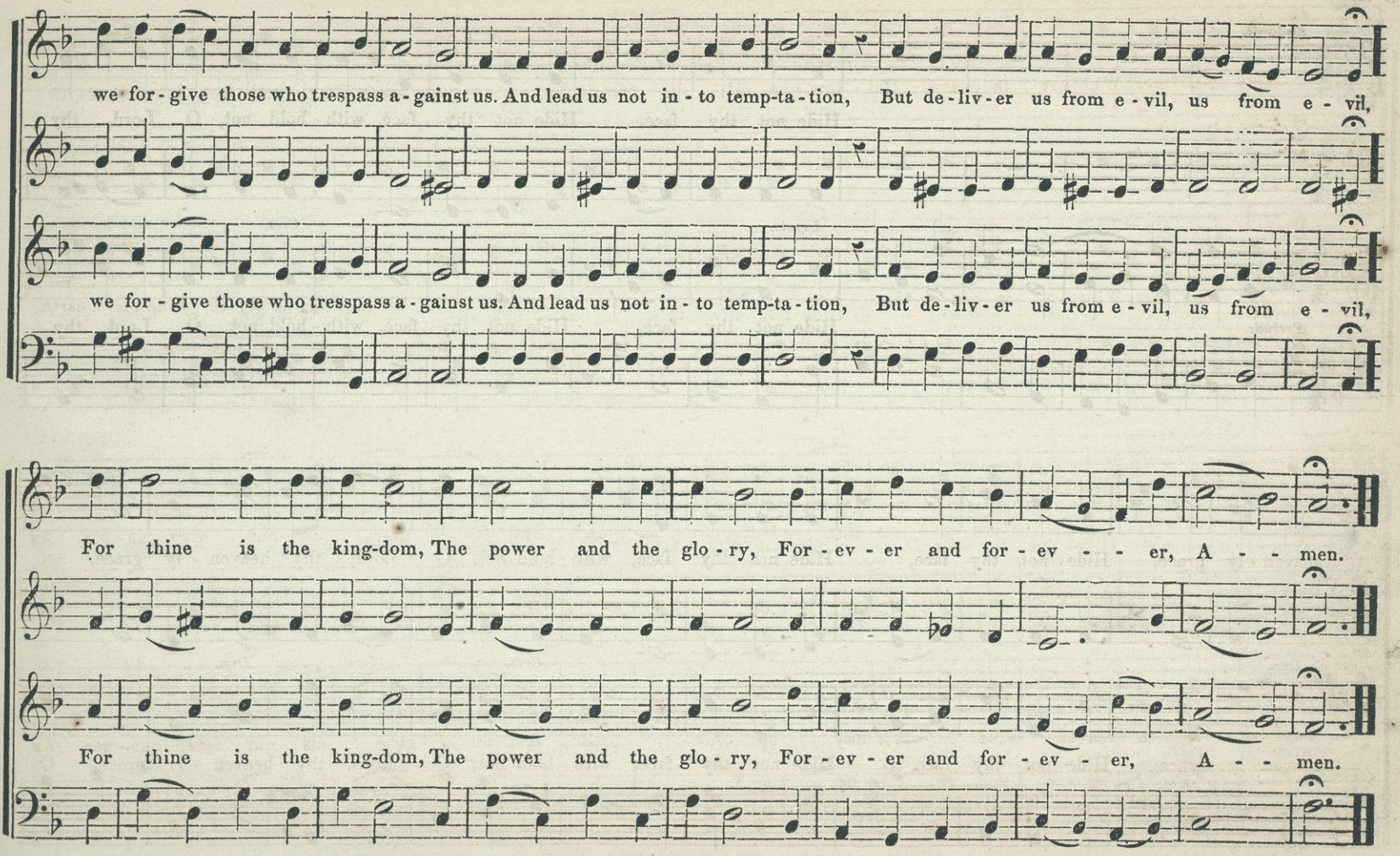



Un - to Thee, O Lord, we sing, Un - to Thee, O Lord, we sing, Un - to Thee, Un - to Thee,
Un - to Thee, O Lord, we sing, Un - to Thee, O Lord, we sing, Un - to Thee, Un - to Thee,
we will give thanks, Un - to Thee, un - to Thee we will give thank, we will give thanks, we will give thanks.
thanks, we will give thanks.
we will give thanks, Un - to Thee, un - to Thee we will give thanks, we will give thanks, we will give thanks.
thanks, we will, we will give thanks.

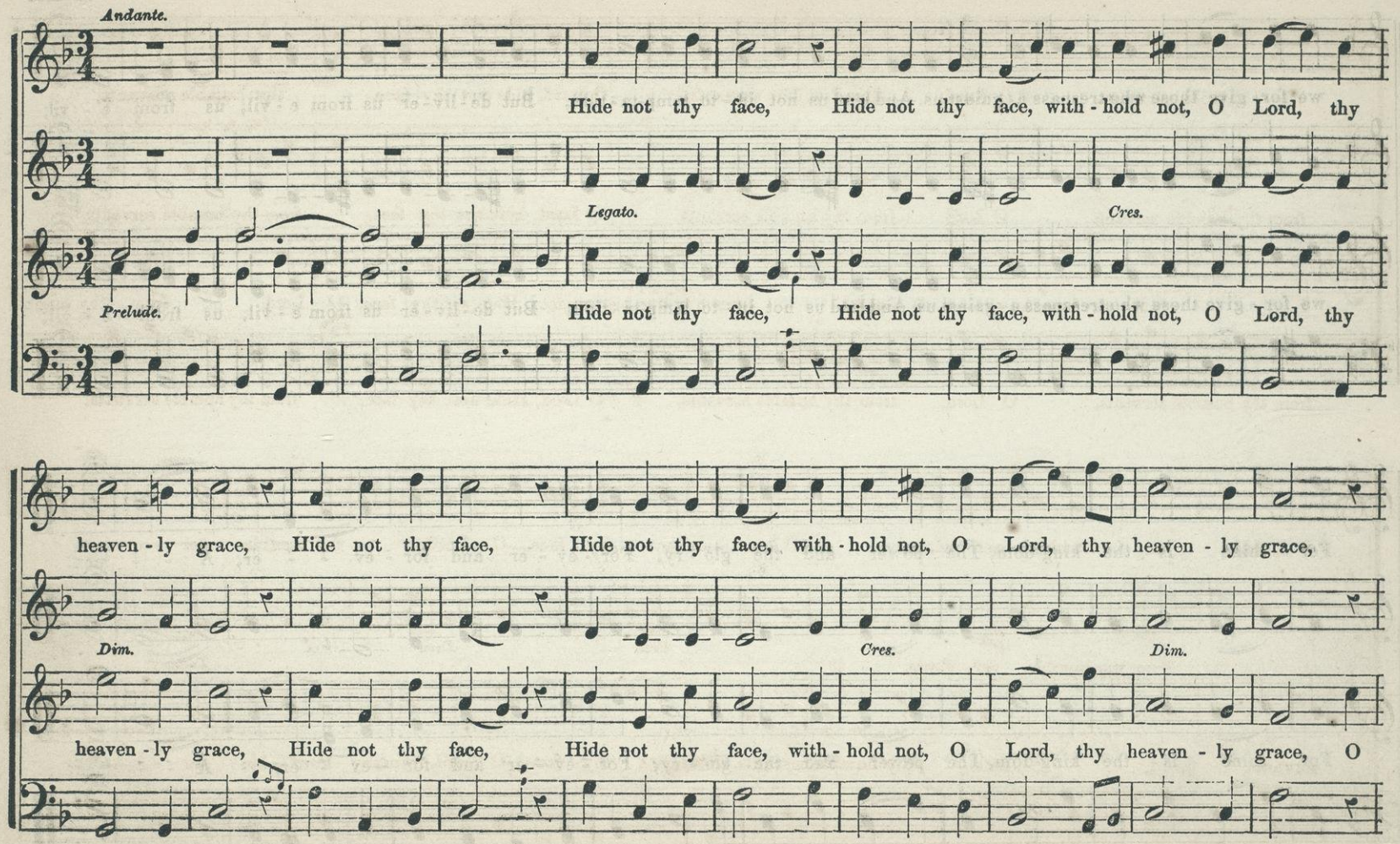
THE LORD'S PRAYER. "Our Father," &c.

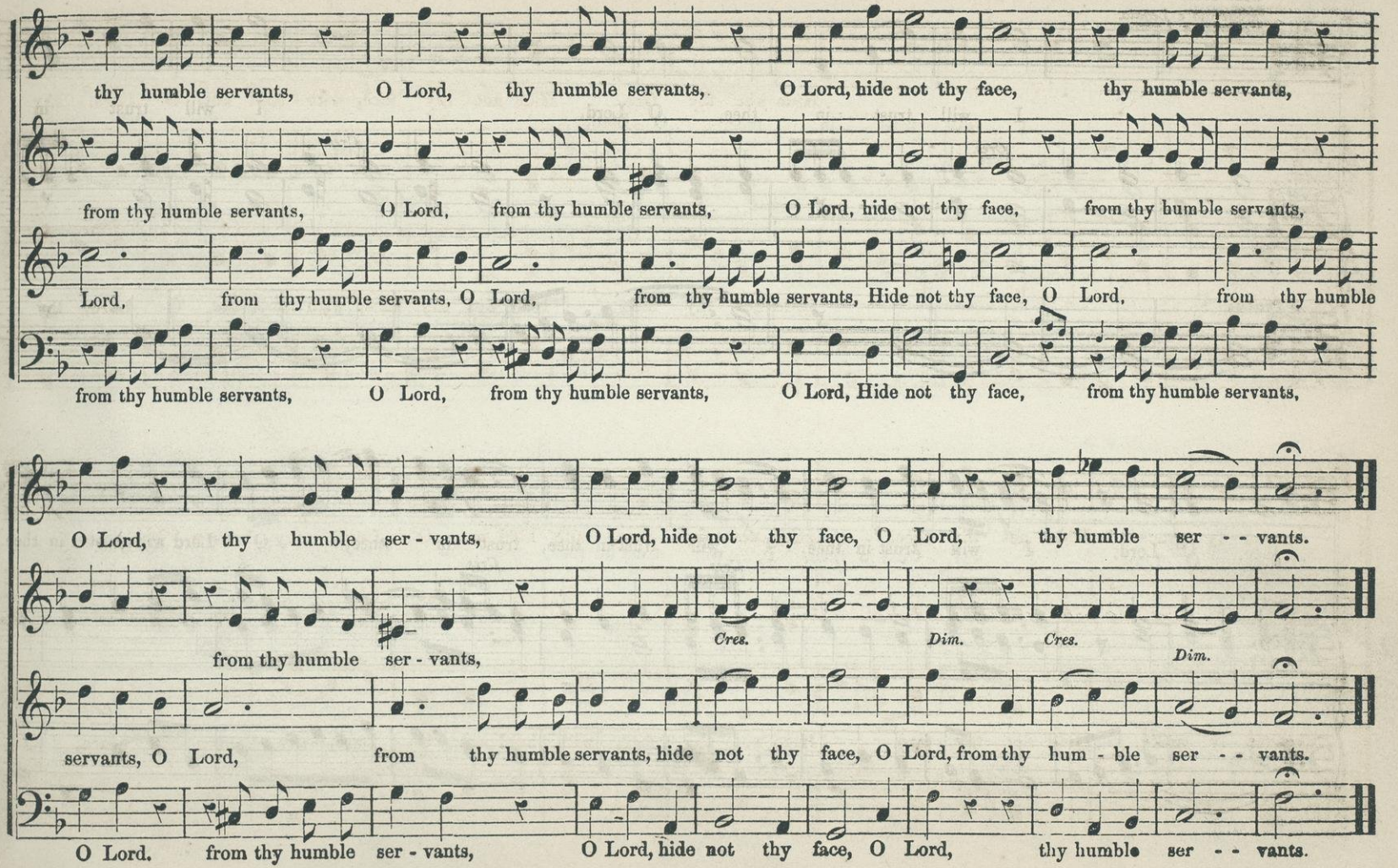
Andantino.



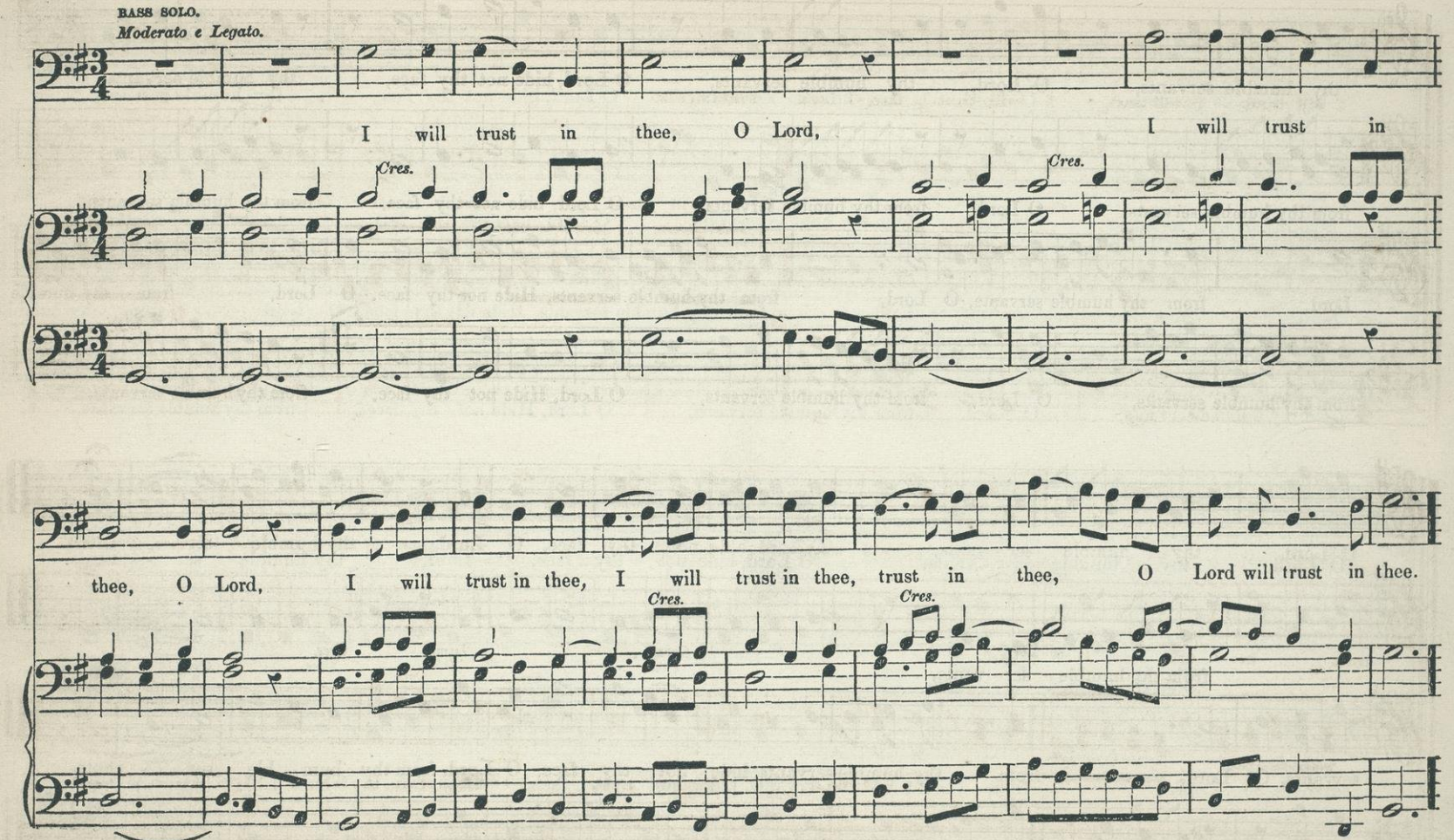

we for - give those who trespass a - gainst us. And lead us not in - to temp-ta - tion, But de - liv - er us from e - vil, us from e - vil,
we for - give those who tresspass a - gainst us. And lead us not in - to temp-ta - tion, But de - liv - er us from e - vil, us from e - vil,
For thine is the king-dom, The power and the glo - ry, For - ev - er and for - ev - - - er, A - - men.
For thine is the king-dom, The power and the glo - ry, For - ev - er and for - ev - er, A - - men.

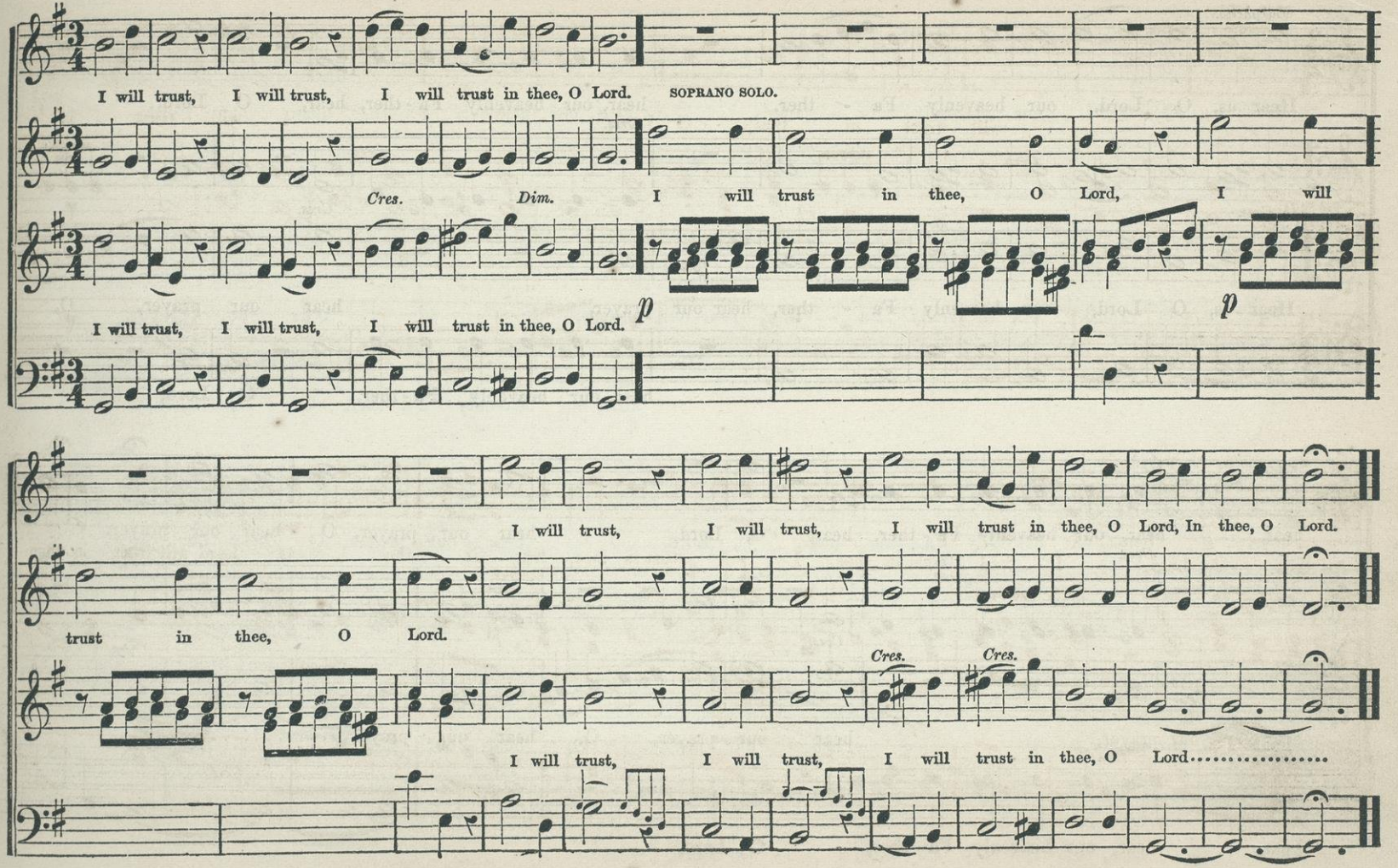
MOTETTE. "Hide not thy face."



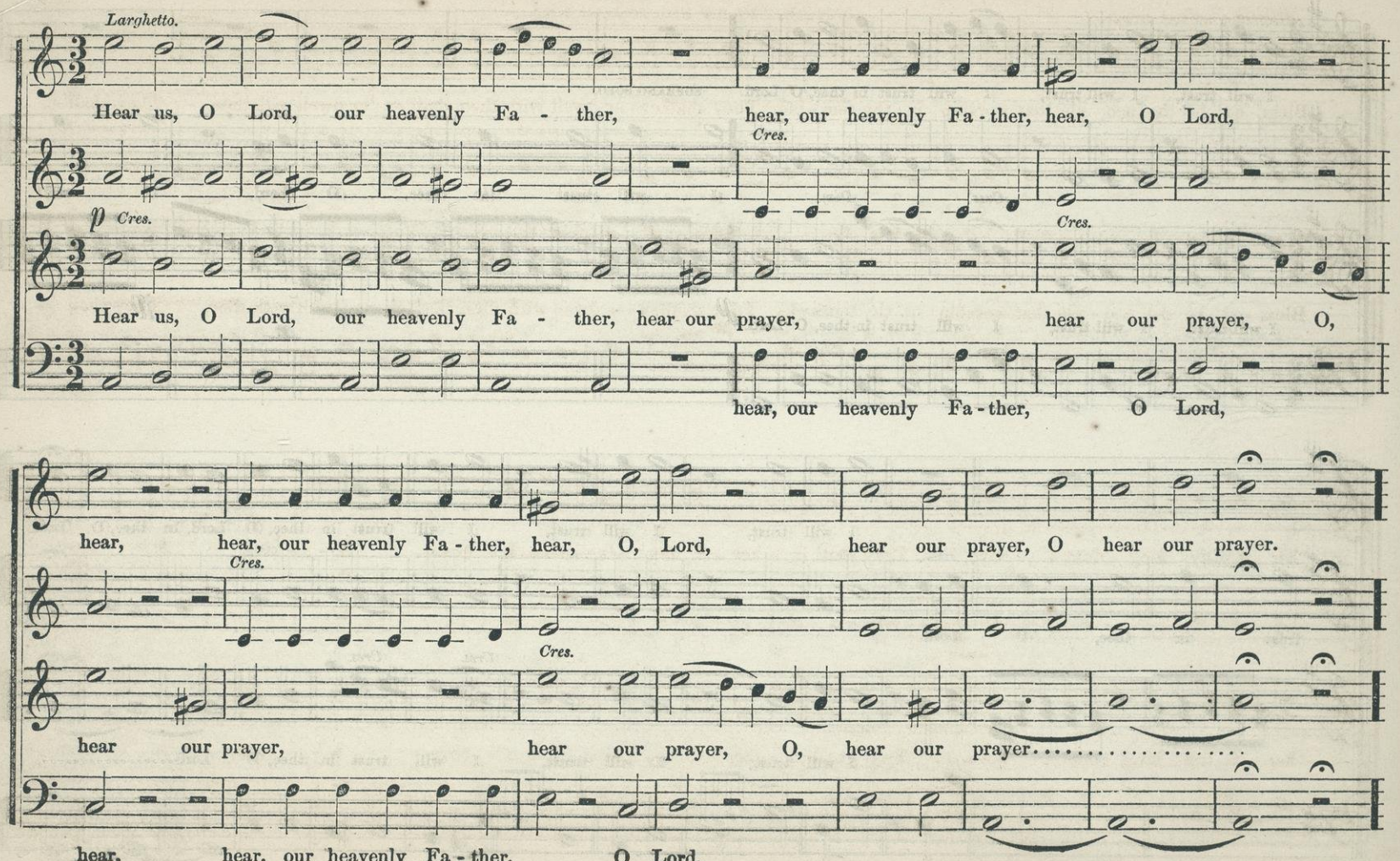

thy humble servants, O Lord, thy humble servants, O Lord, hide not thy face, thy humble servants,
from thy humble servants, O Lord, from thy humble servants, O Lord, hide not thy face, from thy humble servants,
Lord, from thy humble servants, O Lord, from thy humble servants, Hide not thy face, O Lord, from thy humble
from thy humble servants, O Lord, from thy humble servants, O Lord, Hide not thy face, from thy humble servants,
O Lord, thy humble ser - vants, O Lord, hide not thy face, O Lord, thy humble ser - - vants.
from thy humble ser - vants,
Cres.
Dim.
Cres.
Dim.
servants, O Lord, from thy humble servants, hide not thy face, O Lord, from thy hum - ble ser - - vants.
O Lord. from thy humble ser - vants, O Lord, hide not thy face, O Lord, thy humble ser - - vants.

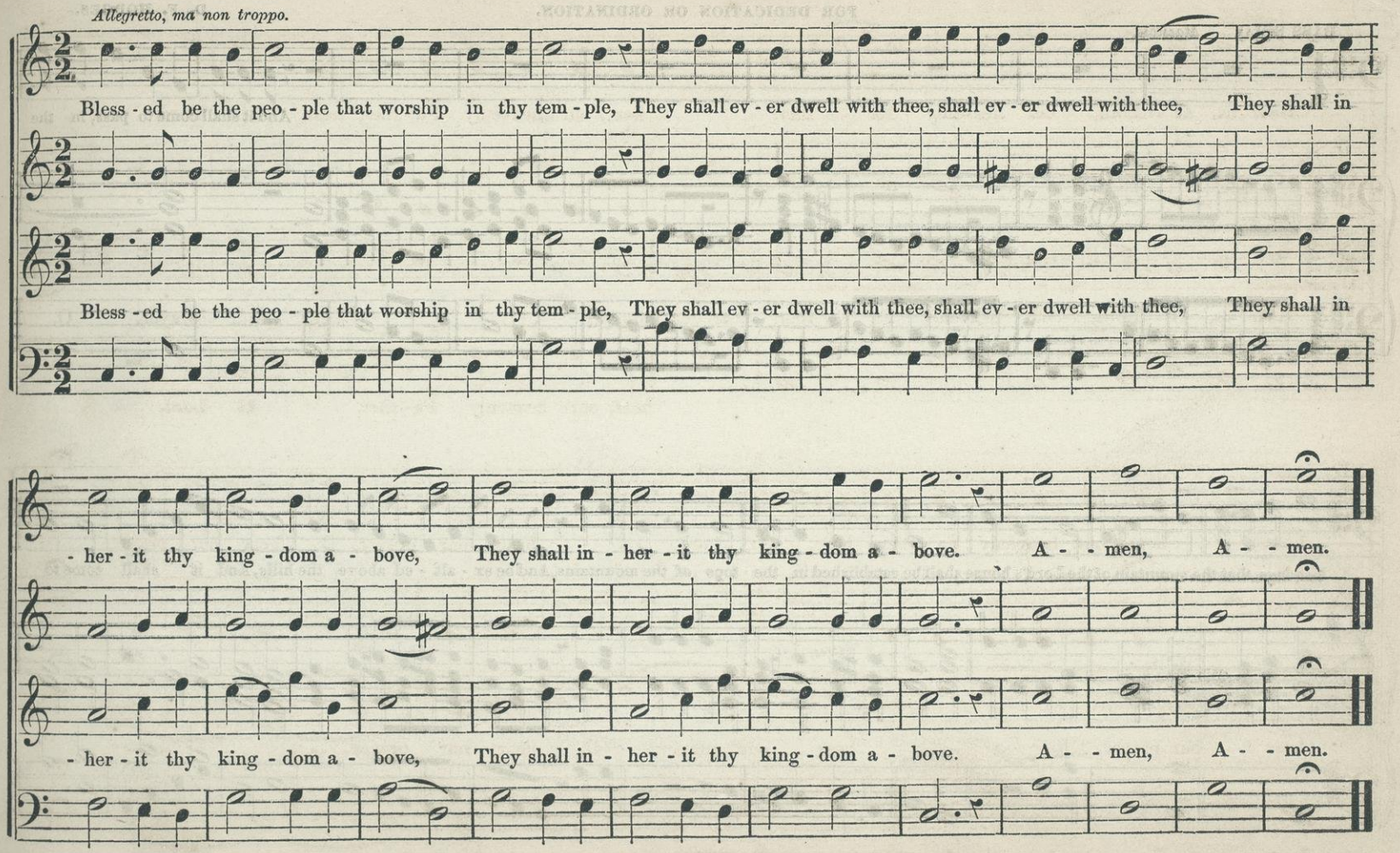
MOTETTE. "I will trust in Thee."




I will trust, I will trust, I will trust in thee, O Lord.
SOPRANO SOLO.
Cres.
Dim.
I will trust in thee, O Lord, I will
I will trust, I will trust, I will trust in thee, O Lord.
p
p
I will trust, I will trust, I will trust in thee, O Lord, In thee, O Lord.
trust in thee, O Lord.
Cres.
Cres.
I will trust, I will trust, I will trust in thee, O Lord.....

ANTHEM. "Hear us, O Lord."



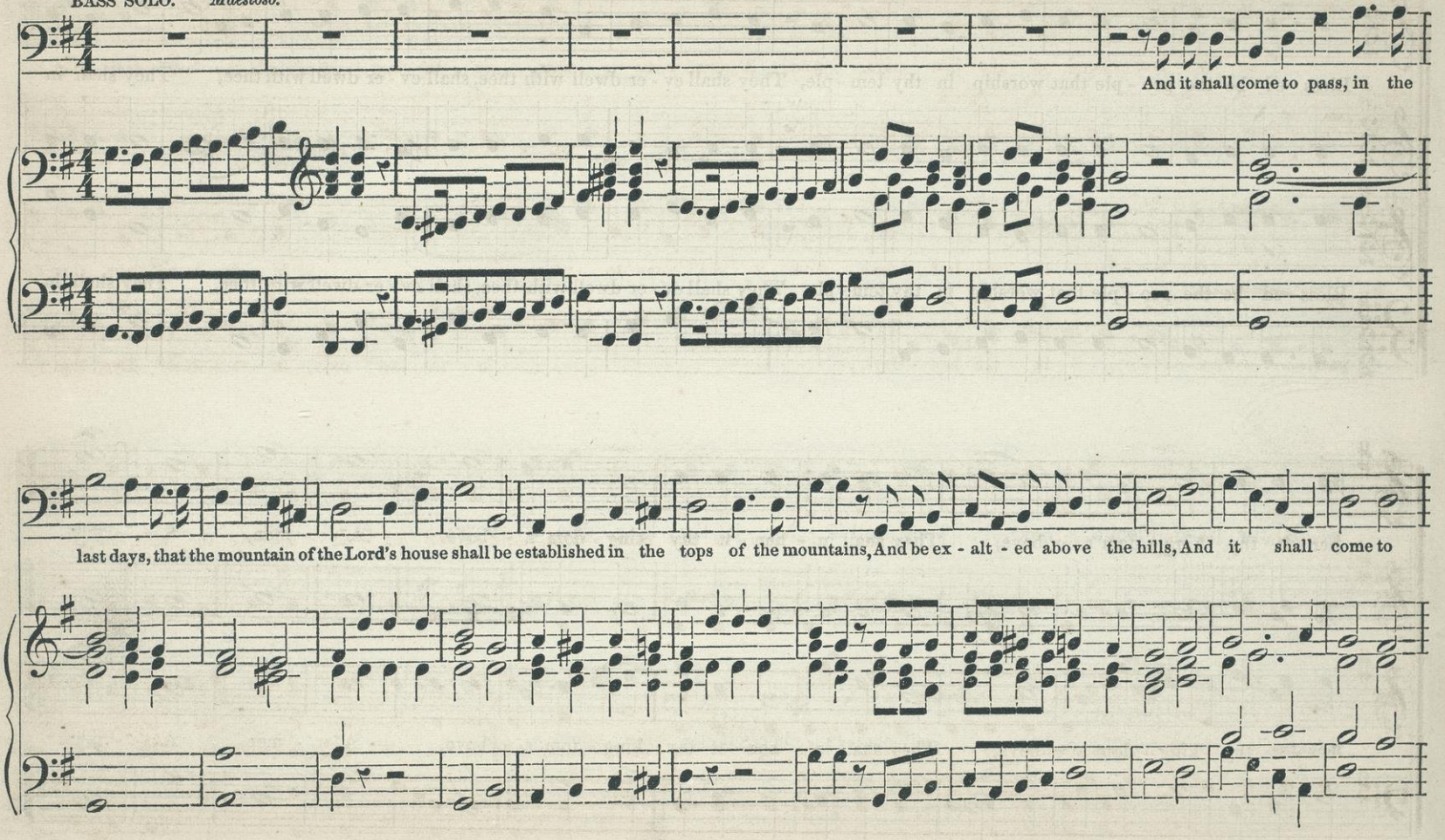

Allegretto, ma non troppo.
Bless - ed be the peo - ple that worship in thy tem - ple, They shall ev - er dwell with thee, shall ev - er dwell with thee, They shall in
Bless - ed be the peo - ple that worship in thy tem - ple, They shall ev - er dwell with thee, shall ev - er dwell with thee, They shall in
- her - it thy king - dom a - bove, They shall in - her - it thy king - dom a - bove. A - - men, A - - men.
- her - it thy king - dom a - bove, They shall in - her - it thy king - dom a - bove. A - - men, A - - men.

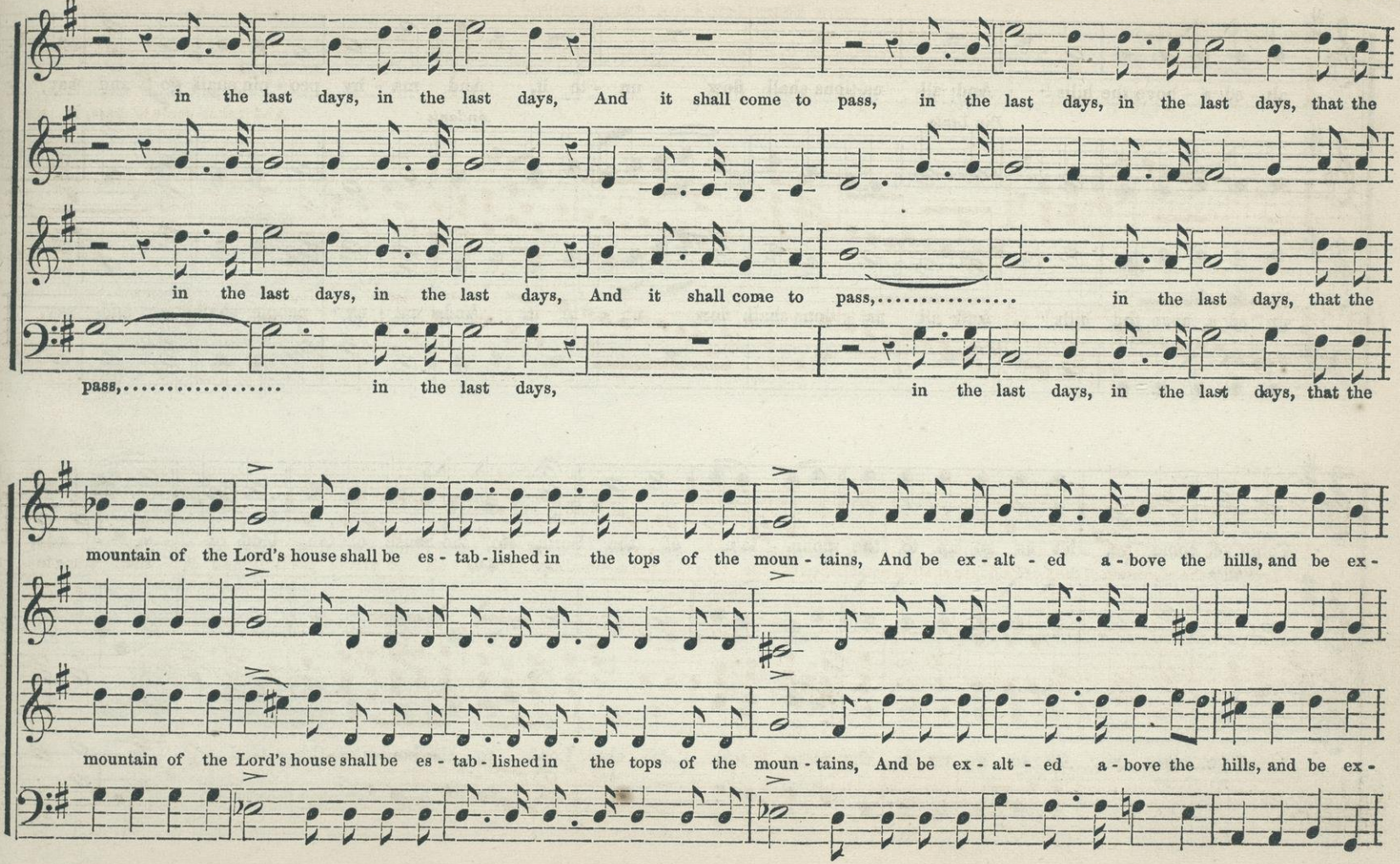
ANTHEM. "And it shall come to pass in the last days."

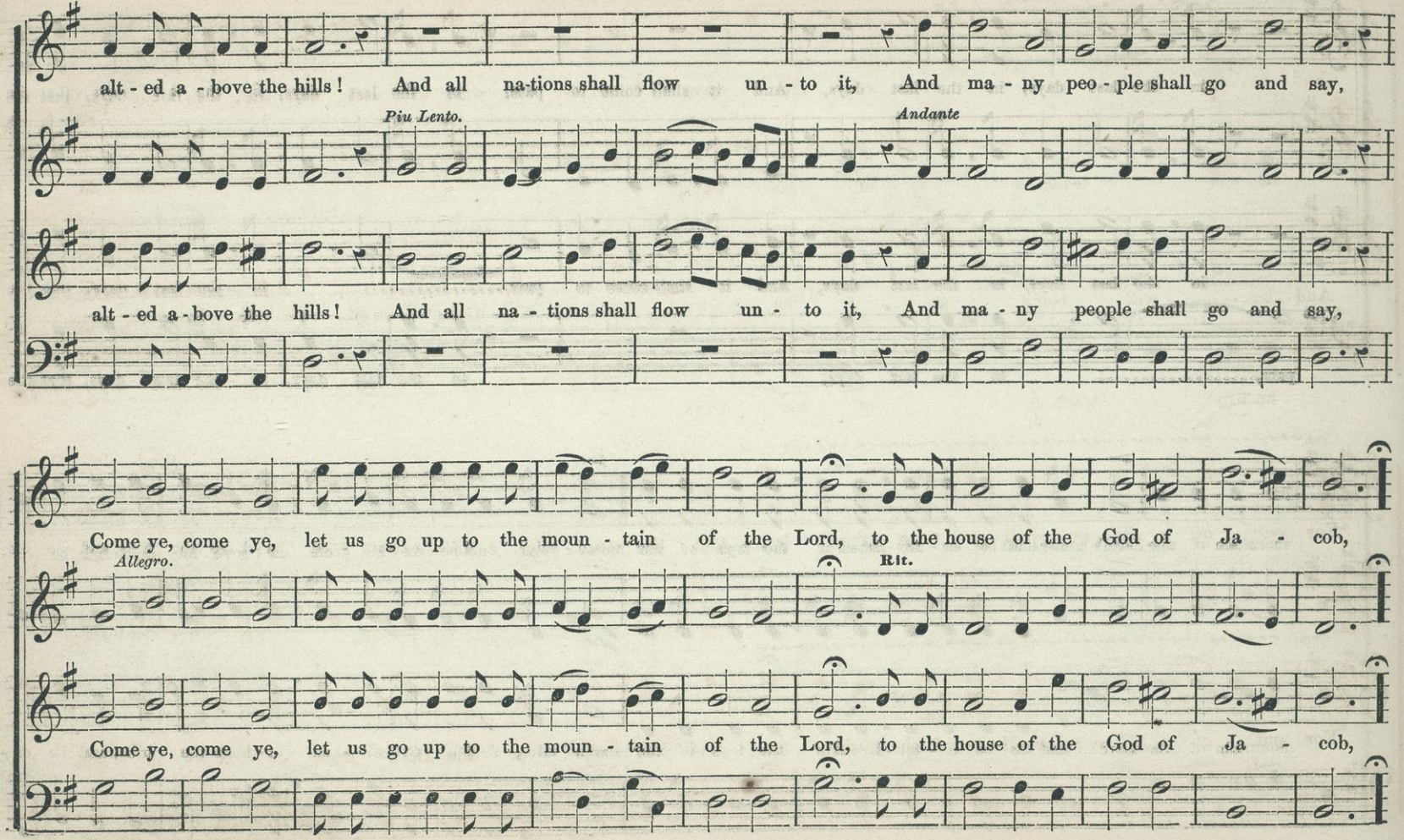
FOR DEDICATION OR ORDINATION.

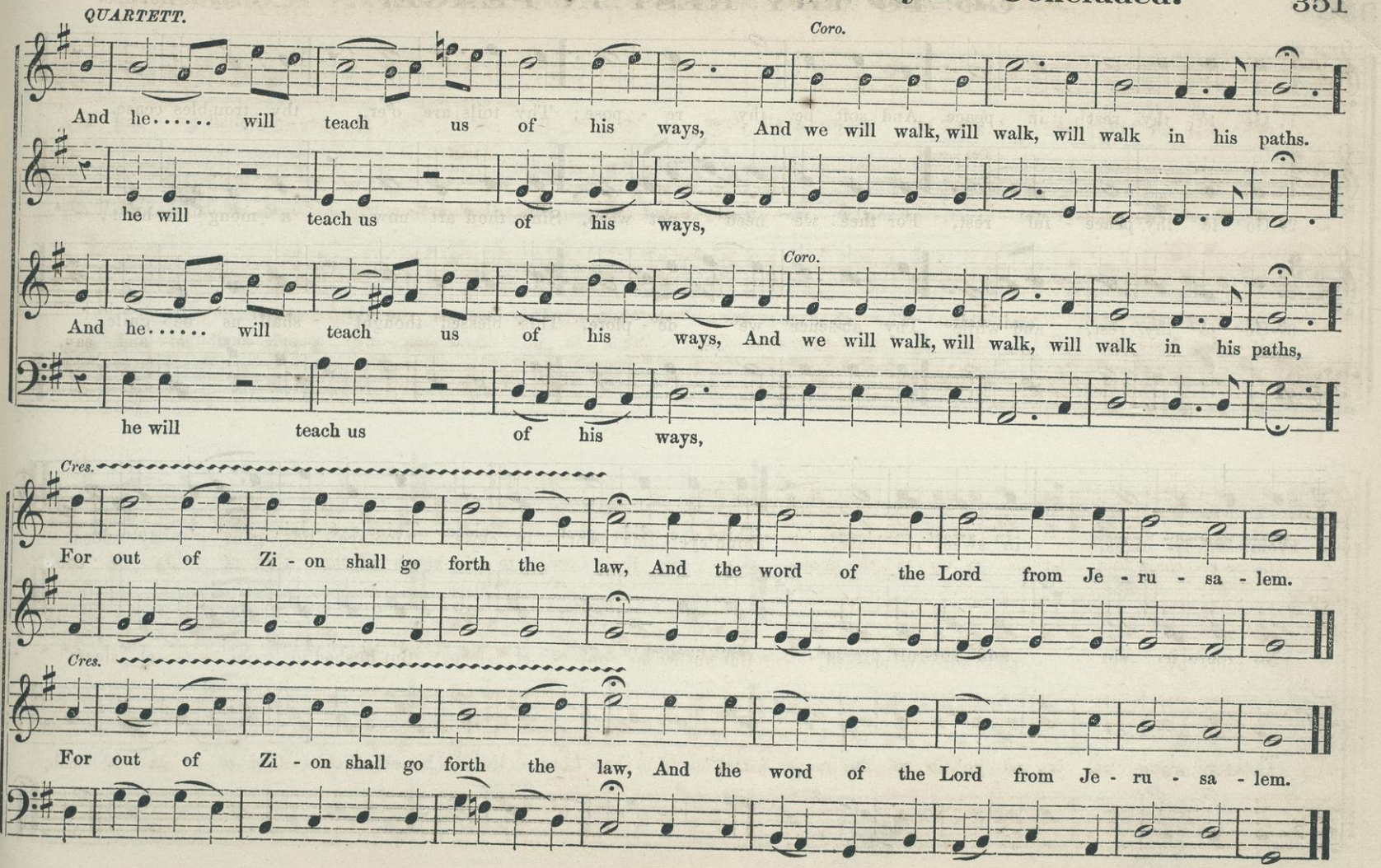
D. F. HODGES.

BASS SOLO. *Maestoso.*



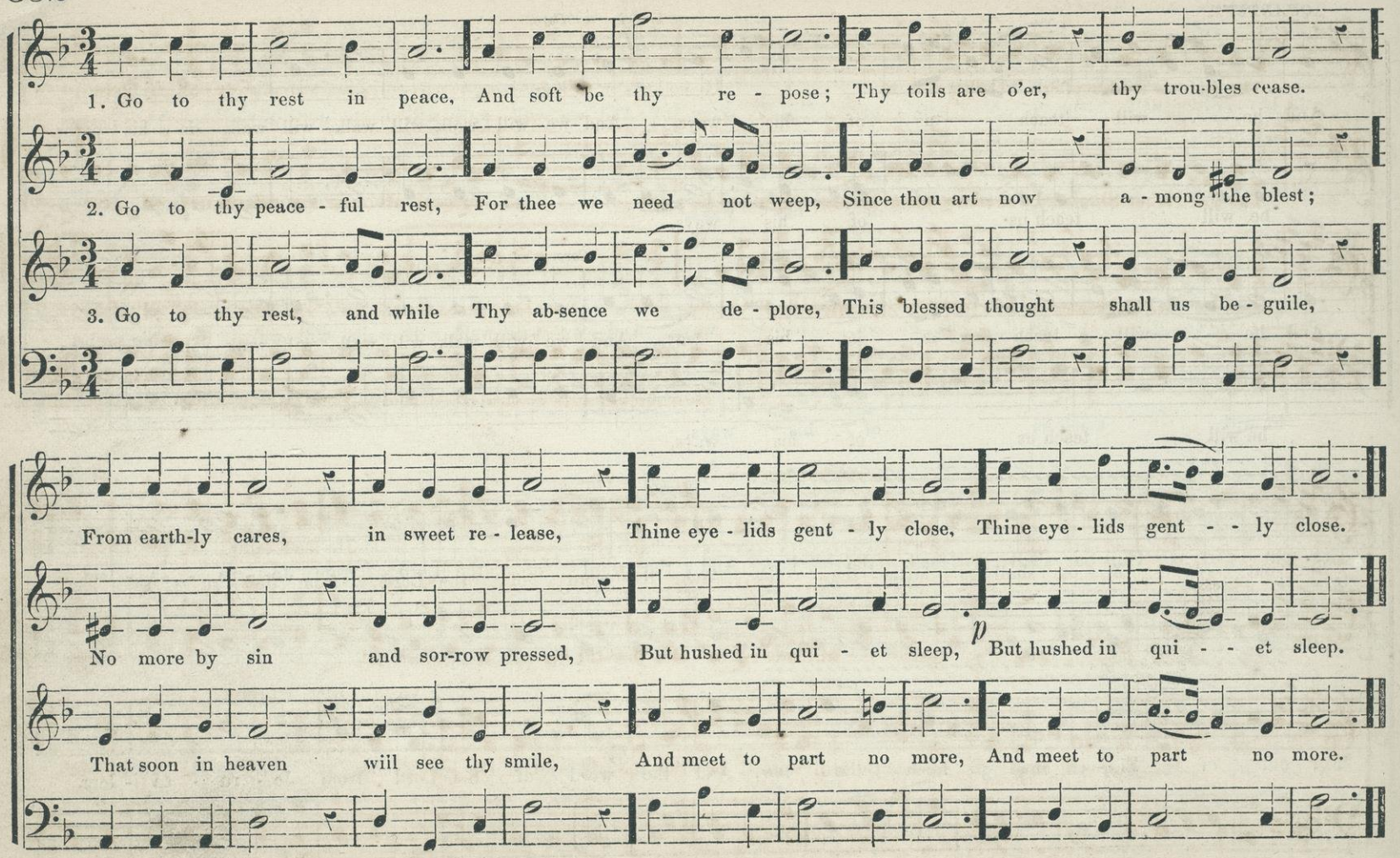

in the last days, in the last days, And it shall come to pass, in the last days, in the last days, that the
in the last days, in the last days, And it shall come to pass,..... in the last days, that the
pass,..... in the last days, in the last days, in the last days, that the
mountain of the Lord's house shall be es - tab - lished in the tops of the moun - tains, And be ex - alt - ed a - bove the hills, and be ex -
mountain of the Lord's house shall be es - tab - lished in the tops of the moun - tains, And be ex - alt - ed a - bove the hills, and be ex -

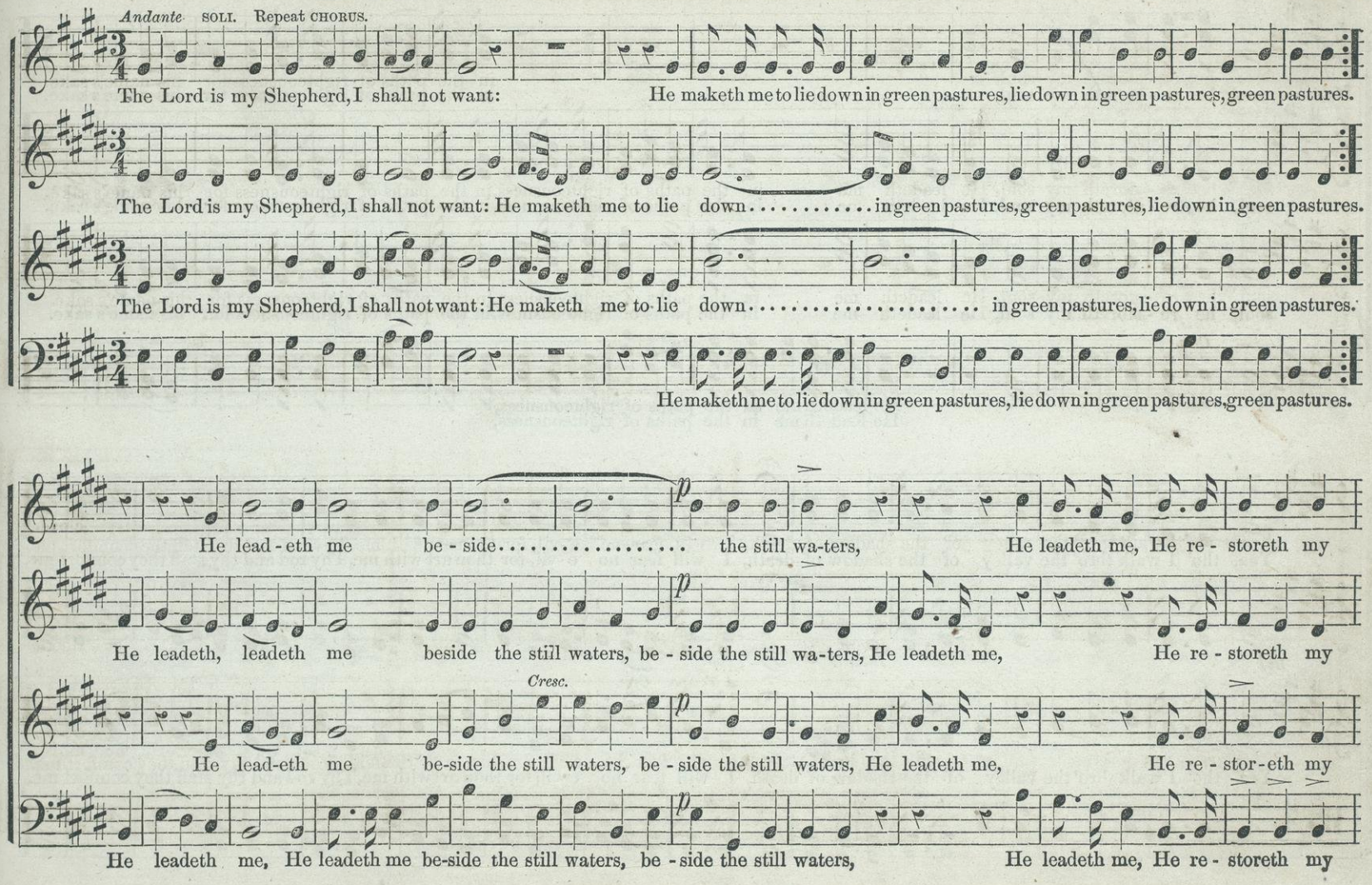

alt - ed a - bove the hills! And all na-tions shall flow un - to it, And ma - ny peo - ple shall go and say,
Piu Lento.
Andante
alt - ed a - bove the hills! And all na - tions shall flow un - to it, And ma - ny people shall go and say,
Come ye, come ye, let us go up to the moun - tain of the Lord, to the house of the God of Ja - cob,
Allegro.
Rit.
Come ye, come ye, let us go up to the moun - tain of the Lord, to the house of the God of Ja - cob,


QUARTETT.
Coro.
And he..... will teach us of his ways, And we will walk, will walk, will walk in his paths.
he will teach us of his ways,
Coro.
And he..... will teach us of his ways, And we will walk, will walk, will walk in his paths,
he will teach us of his ways,
Cres.
For out of Zi - on shall go forth the law, And the word of the Lord from Je - ru - sa - lem.
Cres.
For out of Zi - on shall go forth the law, And the word of the Lord from Je - ru - sa - lem.

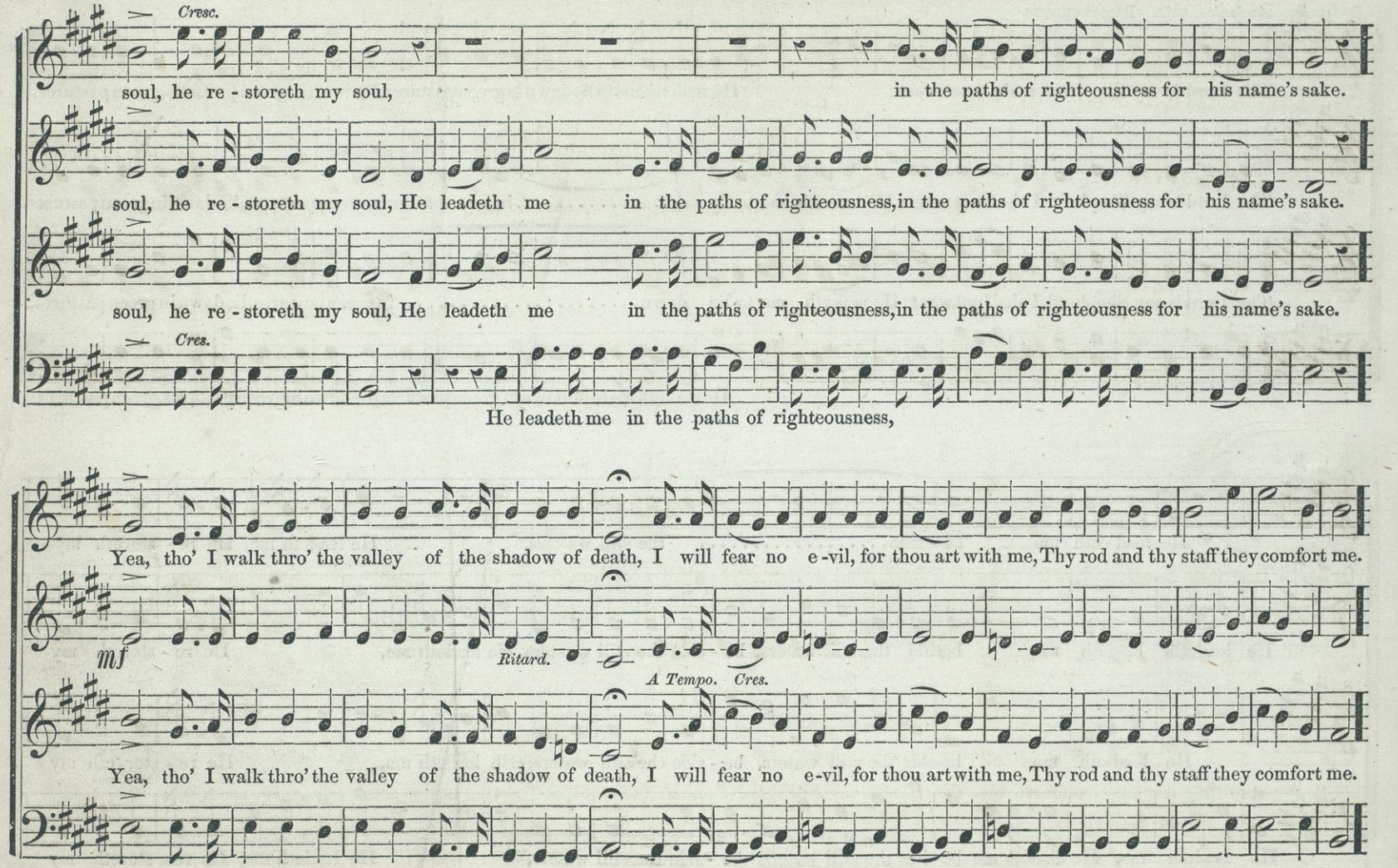
GO TO THY REST IN PEACE.

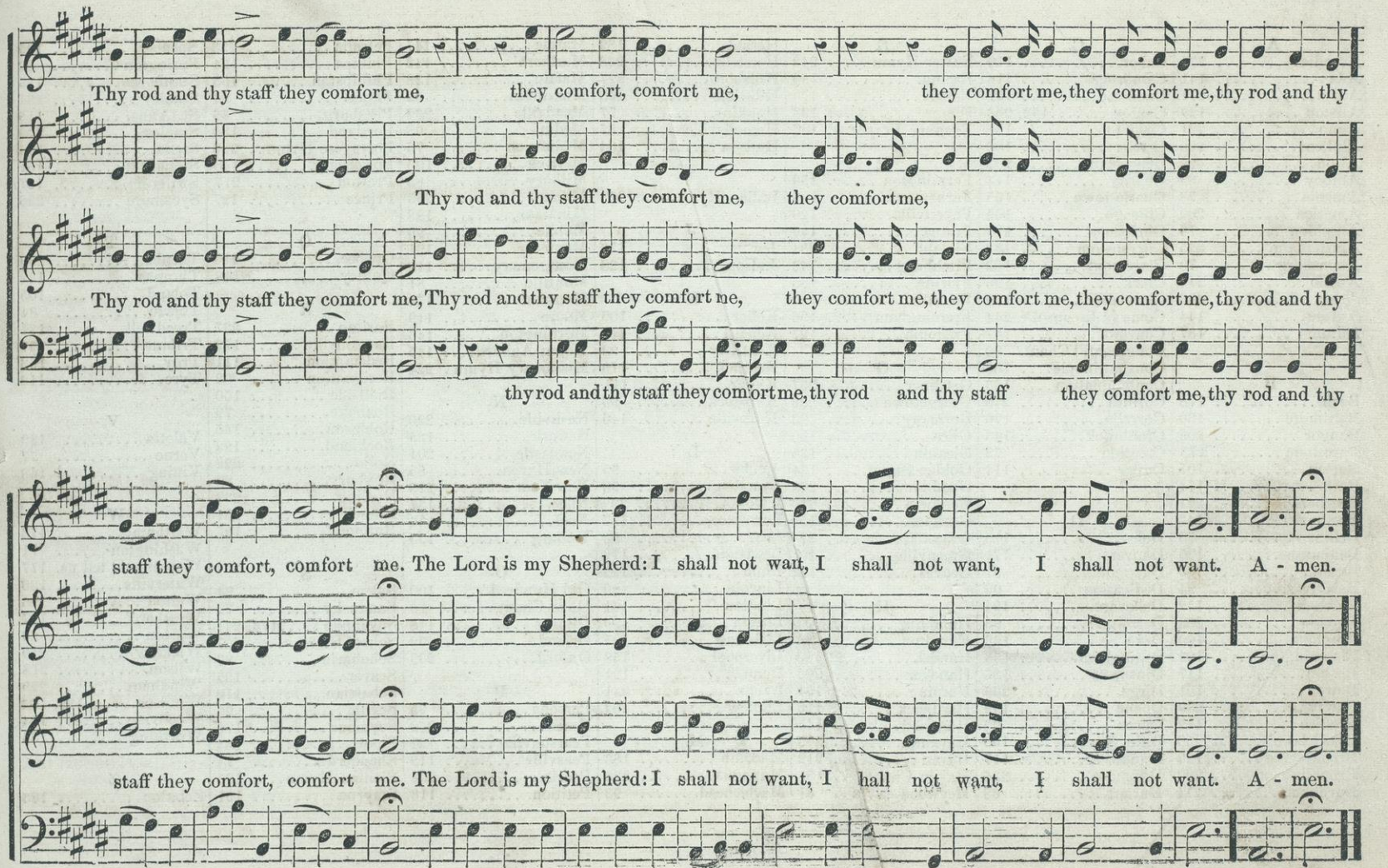
D. F. HODGES.




Andante SOLI. Repeat CHORUS.
The Lord is my Shepherd, I shall not want: He maketh me to lie down in green pastures, lie down in green pastures, green pastures.
The Lord is my Shepherd, I shall not want: He maketh me to lie down..... in green pastures, green pastures, lie down in green pastures.
The Lord is my Shepherd, I shall not want: He maketh me to lie down..... in green pastures, lie down in green pastures.
He maketh me to lie down in green pastures, lie down in green pastures, green pastures.
He lead-eth me be-side..... the still wa-ters, He leadeth me, He re-storeth my
He leadeth, leadeth me beside the still waters, be-side the still wa-ters, He leadeth me, He re-storeth my
Cresc.
He lead-eth me be-side the still waters, be-side the still waters, He leadeth me, He re-stor-eth my
He leadeth me, He leadeth me be-side the still waters, be-side the still waters, He leadeth me, He re-storeth my

"The Lord is my Shepherd." Continued.




Thy rod and thy staff they comfort me, they comfort, comfort me, they comfort me, they comfort me, thy rod and thy
Thy rod and thy staff they comfort me, they comfort me,
Thy rod and thy staff they comfort me, Thy rod and thy staff they comfort me, they comfort me, they comfort me, they comfort me, thy rod and thy
thy rod and thy staff they comfort me, thy rod and thy staff they comfort me, thy rod and thy
staff they comfort, comfort me. The Lord is my Shepherd: I shall not want, I shall not want, I shall not want. A - men.
staff they comfort, comfort me. The Lord is my Shepherd: I shall not want, I hall not want, I shall not want. A - men.

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