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Sacred song: for choir and home-circle: a collection of solos, concerted pieces, hymns, etc., selected from the works of the best composers and poets: with accompaniments for cabinet organ or piano. ...

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SACRED SONG

FOR

CHOIR AND HOME-CIRCLE;

Collection of Solos, Concerted Pieces, Hymns, etc.

SELECTED FROM THE WORKS OF THE BEST

COMPOSERS AND POETS.

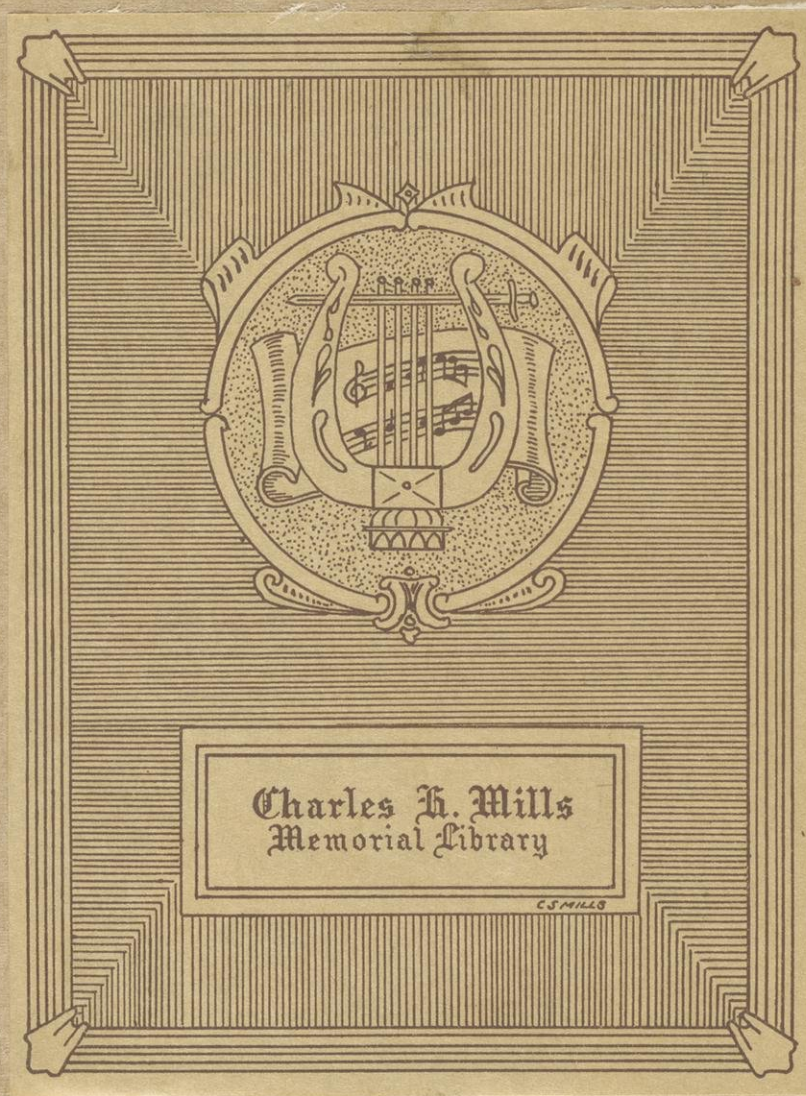
WITH ACCOMPANIMENTS FOR

CABINET ORGAN OR PIANO.

BY GEORGE W. TRYON, JR.

PHILADELPHIA: LEE & WALKER, 118 CHESTNUT ST.

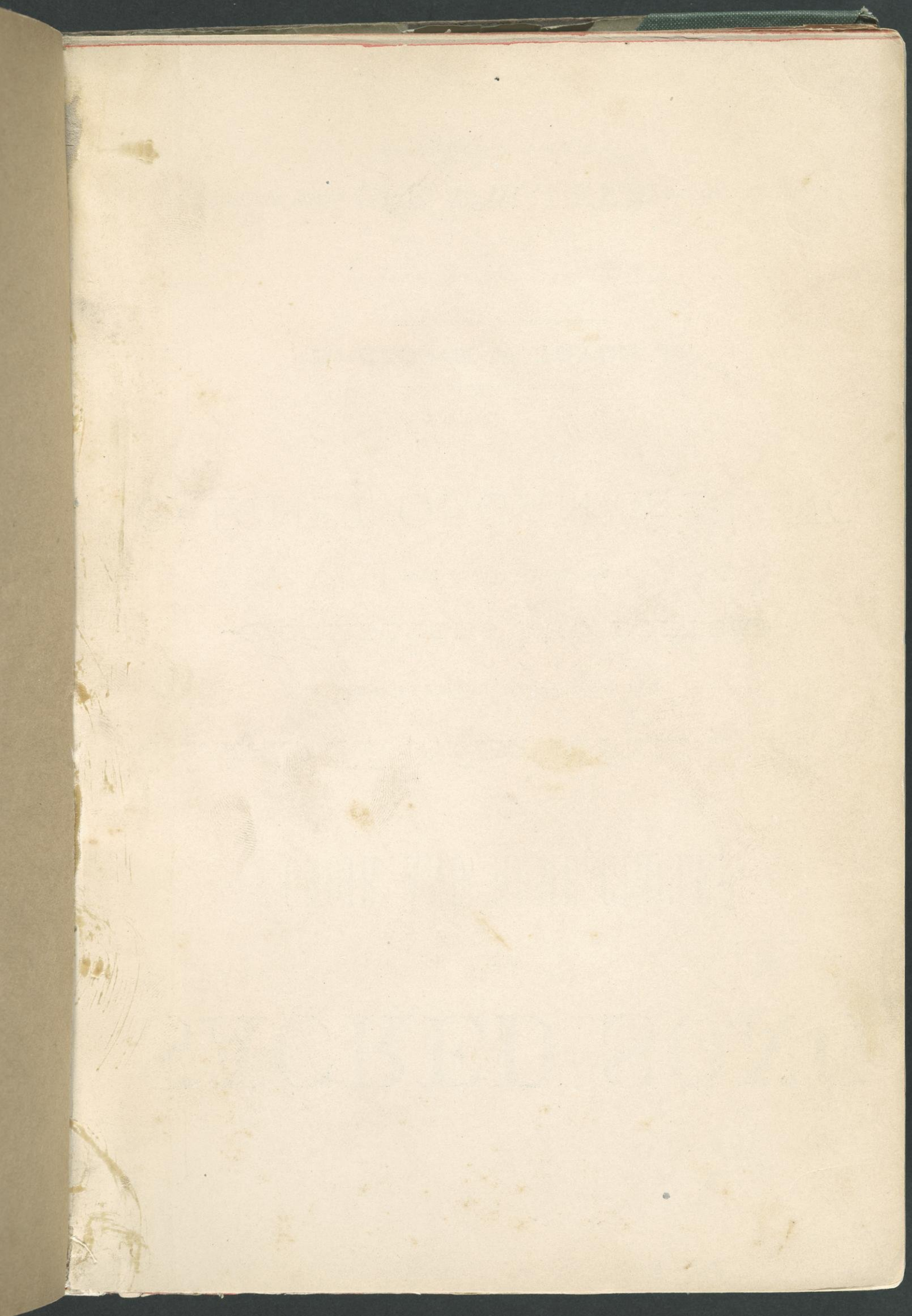
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P R E F A C E.

THE collection herewith presented includes, besides many established musical favorites, a considerable number of new settings of sacred poetry. The solos and concerted pieces are simple, yet effective, requiring no greater musical training to sing them than usually exists in cultured circles; yet also well adapted to choir or concert purposes: to these are added a few of the most beautiful of the hymn-tunes in general use.

Whilst aiming to be religious, this work, intended mainly for household gatherings, is distinctly non-sectarian; the compiler has therefore permitted himself a somewhat wider range of selections from poets and composers than is frequently the case in collections of sacred music. Many of the adaptations are from the works of the great operatic and classical composers; a number of them provided with sacred poetry for the first time. The opera, especially, affords melodies scarcely matched elsewhere both for intrinsic beauty and for the development and expression of devotional feeling: such of these as are not marred by their original association with objectionable words or situations have been regarded as available for the present purpose. Some few of these operatic tunes are already included in many hymn-books; usually without indication of their origin.

The poetry includes many well-known gems, besides a few other pieces which appear to deserve greater appreciation than they have heretofore received: the great religious poets will be found adequately represented. In selecting verses, preference has usually been given to those of a cheerful, hopeful character. In the adaptation of poetry and music, the compiler has not rested satisfied with the mere adjustment of measures: the qualities of each have been carefully considered, with a view to secure perfect harmony of sentiment.

The cultivation of the voice and of the habit of singing *at home* is surely one of the best methods of securing good congregational singing in the church: unfortunately, most hymn-books are either without notes or have the notes and verses separated, and neither plan encourages home practice. The ideal hymn- and tune-book should have fewer hymns and more tunes; or rather, every hymn should be set up between the staves of its tune, as exemplified in this work. The words and music, thus inseparable, will alike become familiar by association, the beginner in music will be stimulated to learn to sing by note, and the sight-reader will be enabled to choose the part adapted to his voice, and thus contribute towards a richer effect of the music; besides, the hasty selection of inappropriate tunes by the organist, resulting in wrong accents and other offenses against good taste will be avoided.

The present modest compilation is offered in the hope that it may conduce towards the adoption of a better style of hymn-book than those generally in use; meantime, if it bring profitable pleasure to some households, the compiler will feel richly recompensed for the labor bestowed upon it.

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SACRED SONG.

DIVINE LOVE.

Charles Wesley, 1747.

DUET.

"MARTHA" Flotow.

Larghetto.

Piano introduction in G minor, 3/4 time. The score consists of two staves: a treble staff with a melody and a bass staff with accompaniment. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass staff provides harmonic support with chords and single notes. A dynamic marking of *p* is present. Handwritten Roman numerals (I, III, I, I, V, I) are written below the bass staff.

Male Voice.

Male voice and piano accompaniment for the first system. The male voice part is on a treble staff, and the piano accompaniment is on two staves (treble and bass). The lyrics are: "Love di-vine, all love ex-cell-ing, Joy of heaven, to earth comedown; Fix in us thy humble". Handwritten Roman numerals (I, IV, I, V, I, I, IV) are written below the piano accompaniment.

Male voice and piano accompaniment for the second system. The male voice part is on a treble staff, and the piano accompaniment is on two staves. The lyrics are: "dwelling, All thy faith-ful mercies crown. Fa-ther, thou art all com-panion, Pure unbounded love thou". Handwritten Roman numerals (I, IV, I, V, I, I, IV) are written below the piano accompaniment.

Male voice and piano accompaniment for the third system. The male voice part is on a treble staff, and the piano accompaniment is on two staves. The lyrics are: "art; Visit us with thy sal-va-tion, Enter ev'-ry longing heart." The piano accompaniment features triplet patterns in the bass line. Handwritten Roman numerals (I, V, I, I, IV, I, I, IV, V) are written below the piano accompaniment. The tempo marking "ad lib. a tempo" is written above the male voice staff.

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Soprano.

Breathe, oh, breathe thy lov - ing spir - it, In - to ev' - ry trou - bled

The first system of music features a vocal line in soprano clef with a key signature of two flats and a 4/4 time signature. The lyrics are "Breathe, oh, breathe thy lov - ing spir - it, In - to ev' - ry trou - bled". The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with sustained bass notes.

breast; Let us all in thee in - her - it, Let us find thy promised

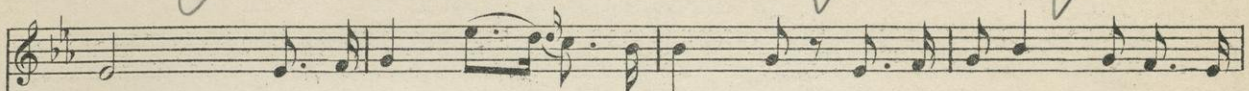
The second system continues the vocal line with the lyrics "breast; Let us all in thee in - her - it, Let us find thy promised". The piano accompaniment remains consistent with the first system.

rest. Come, al - migh - ty to de - liv - er, Let us all thy life re -

The third system continues the vocal line with the lyrics "rest. Come, al - migh - ty to de - liv - er, Let us all thy life re -". The piano accompaniment includes a triplet of eighth notes in the right hand.

ad lib. *a tempo*
ceive; ... Gracious - ly ... come down, and nev - er, Nev - er more thy temples

The fourth system begins with the instruction "ad lib." and "a tempo". The vocal line continues with the lyrics "ceive; ... Gracious - ly ... come down, and nev - er, Nev - er more thy temples". The piano accompaniment features a complex right-hand part with sixteenth-note runs and sixteenth-note chords, with the number "6" written below several notes.



leave. Love di-vine, all love ex-cell - ing, Joy of hea-ven, to earth come



down; Fix in us thy humble dwell - ing, All thy faith - ful mercies



crown. Fa-ther, thou art all com-pas - sion - Pure un-bound - ed love thou



Soprano.

musical notation for Soprano part, first system

art;... Vis - it us with thy sal - va - tion, En - ter ev' - ry lov - ing

Tenor.

musical notation for Tenor part, first system

Contralto.

musical notation for Contralto part, first system

Vis - it us with thy sal - va - tion, En - ter ev' - ry lov - ing

Bass.

musical notation for Bass part, first system

ad lib.

musical notation for piano accompaniment, first system

musical notation for Soprano part, second system

heart - Vis - it us with thy sal - va - tion, En - ter ev' - ry lov - ing heart.

musical notation for Tenor part, second system

musical notation for Contralto part, second system

heart - Vis - it us with thy sal - va - tion, En - ter ev' - ry lov - ing heart.

musical notation for Bass part, second system

ad lib.

musical notation for piano accompaniment, second system

GOD OUR ALL IN ALL.

QUARTETTE.

Charles Wesley.

Larghetto: 2d Symphony. Beethoven.

Larghetto.

tr

p *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *sf* *p*

Thou hidden Source of calm re- pose, Thou all suf- fi- cient Love di- vine,

My help and re- fuge from my foes, Se- cure I am if thou art mine. And

cresc. *sf* *p* *cresc.* *sf* *p*

Detailed description: This is a musical score for a quartette. It features a piano accompaniment and two vocal lines. The piano part is in 3/8 time and G major, starting with a piano (*p*) dynamic and including a trill (*tr*) in the right hand. The vocal lines enter with the lyrics: "Thou hidden Source of calm re- pose, Thou all suf- fi- cient Love di- vine, My help and re- fuge from my foes, Se- cure I am if thou art mine. And". The score includes various dynamics such as *p*, *cresc.*, *sf*, and *p* throughout. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. The vocal lines are written in a single staff with lyrics underneath.

Sop: Solo.

lo! from sin and grief and shame I hide me, *f* Fa - ther, in thy name. *p* Fa -

Sopr: and Contr: Duet.

ther, my all in All thou art,

The healing of my broken heart;

Ten: Solo.

Ten: and Bass Duet.

My rest in toil, my ease in pain;

In

My smile beneath the cold world's frown; In shame my glory and my crown.

strife my peace, in loss, my gain;

cresc. *sf* *p*

In want my plen - ti - ful sup - ply; In weak - ness my al - migh - ty pow'r; In

cresc. *sf* *p*

cresc. *sf* *p*

bonds my per - fect li - ber - ty; My light in e - vil's dark - est

cresc. *sf* *p*

p *cresc.* *lento.*

hour; In grief, my joy un - speak - a - ble; My life in death, my all in all.

p *cresc.* *col. voce*

IMPLORING DIVINE LIGHT.

Dr. Samuel Johnson.

"Sun of the Sleepless?" Mendelssohn.

Assai sostenuto.

O Thou whose pow'r o'er
'Tis thine a-lone to

poco rit. *Tempo*

mov - ing worlds pre - sides, Whose voice cre - a - ted, and whose wisdom guides: On
calm the pi - ous breast With si - lent con - fi - dence and ho - ly rest; From

cresc. *dim.*

dark - ling man in pure ef - ful - gence shine, And cheer the clouded mind with light di -
thee, great God, we spring, to thee we tend, - Path, Motive, Guide, O - ri - gi - nal and

p

vine - And cheer the clouded mind with light di - vine.
end, Path, Motive, Guide, O - ri - gi - nal and end.

espress. *dim.* *p* *pp*

GOD IS EVERYWHERE.

Sir John Bowring.

"Anna Bolena:" Donizetti.

Andantino.

1. Fa - ther and Friend, thy light thy love, Beaming through all thy works, we see;
 2. We know not in what hal - low'd part Of the wide heav'n's thy throne may be;

Thy glo - ry gilds the heav'n's a - bove, And all the earth is full - is full of thee.
 But this we know, that where thou art Strength, wisdom, goodness, dwell with thee.

Thy voice we hear, thy pres - ence feel, While thou, too pure for mor - tal sight, Involv'd in clouds in -
 Thy children shall not faint nor fear, Sustained by this de - lightful thought, - Since thou, their God, art

a piacere

vis - - i - ble Reign - est the Lord of life and light.
 ev' - - ry - where They can - not be where thou art not.

THO' CLOUDS AROUND YON SUN.

(UND OB DIE WOLKE.)

Thomas Campbell.

"Der Freischütz" Weber.

Piano introduction in G minor, 3/4 time, marked 'p'. The music features a steady accompaniment in the left hand and a more active melody in the right hand.

Tho' clouds a - round yon sun may low - er, He still abides in Heav'n's ex - panse, Still o'er us

Piano accompaniment for the first vocal line, continuing the 3/4 time signature and G minor key.

reigns a hallow'd pow - er, Nor bows the world to blind - fold chance.

Piano accompaniment for the second vocal line, continuing the 3/4 time signature and G minor key.

A pure e - ter - nal eye a - bove, Looks down on all, and looks with love!

Piano accompaniment for the third vocal line, concluding the piece with a final chord in the left hand.

A pure e - ter - nal eye a - bove, Looks down on all, and looks with

love! A pure e - ter - nal eye a - bove, Still looks on all with love!

On me, let what so e'er be - fall me, That

Father's sheltring arm is cast, E'en though his voice should home - ward

call me, And tho' this morn should shine my last, There is a pure bright eye a -

bove, To watch me with e - ter - nal love! There is a pure bright eye a - bove, To

watch me with e - ter - nal love! To watch me with e - ter - nal

love! With his e - ter - nal love.

REDEEMING LOVE.

DUET.

Rev. R. Robinson.

"Martha," Flotow.

Piano introduction in 3/8 time, key of B-flat major. The music is marked with a piano (*p*) dynamic. It features a simple harmonic accompaniment with chords in the right hand and a melodic line in the left hand.

Tenor or Soprano.

Vocal line for the first phrase: "Fa - ther, source of ev' - ry bless - ing, Tune my heart to grate - ful lays:". The melody is simple and melodic, with a range of approximately an octave.

Fa - ther, source of ev' - ry bless - ing, Tune my heart to grate - ful lays:

Piano accompaniment for the first phrase, consisting of chords in the right hand and a bass line in the left hand. The bass line features a steady eighth-note accompaniment.

Vocal line for the second phrase: "Streams of mer - cy, nev - er ceas - ing, Call for cease - less songs of praise." The melody continues with a similar melodic style.

Streams of mer - cy, nev - er ceas - ing, Call for cease - less songs of praise.

Piano accompaniment for the second phrase, continuing the harmonic support with chords and a bass line.

Vocal line for the third phrase: "Teach me some me - lo - di - ous mea - sure, Sung by rap - tur'd". The melody concludes the phrase.

Teach me some me - lo - di - ous mea - sure, Sung by rap - tur'd

Piano accompaniment for the third phrase, ending with sustained chords in the right hand and a final bass note in the left hand.

saints a - bove; Fill my soul with sa - cred plea - sure,

While I sing re - deem - ing love - While I sing re -

ad lib. *Basso.*
deeming love. *p* Thou didst seek me when a stran-ger, Wand'ring from the

colla voce. *p*

fold a - bove; Thou to save my soul from dan - ger, Didst re - deem me with thy Love.

By thy hand restor'd de-fen-ded, Safe thro' life thus far I've come: Safe, O Lord! when

life is ended, Bring me to my heav'nly home Bring.... me to my heav'nly home.

Tenor.

Fa-ther source of ev'-ry, bless-ing, Tune my heart to grate-ful lays:

Basso.

Fa-ther source of ev'-ry, bless-ing, Tune my heart to grate-ful lays:

Streams of mer-cy, nev-er ceas-ing, Call for cease-less songs of praise.

Teach me some me - lo - di - ous mea - sure, Sung by rap - tur'd

saints a - bove; Fill my soul with sa - cred plea - sure,

While I sing re - deem - ing love - While I sing re - deem - ing love.

The musical score is written in a key with two flats (B-flat and E-flat) and a common time signature. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand bass line with chords and eighth-note accompaniment. The lyrics are: "Teach me some me - lo - di - ous mea - sure, Sung by rap - tur'd saints a - bove; Fill my soul with sa - cred plea - sure, While I sing re - deem - ing love - While I sing re - deem - ing love." The score is divided into three systems, each with a vocal line and a piano accompaniment.

VESPER HYMN:

"ABIDE WITH US, FOR IT IS TOWARD EVENING"

DUET.

Words anonymous.

Contralto and Tenor.

"Trovatore," Verdi.

Andantino.

Contralto. Tar - ry with me, O my Fa - ther! For the

day is pass - ing by; See! the shades of even - ing ga - ther,

Tenor. And the night is draw - ing nigh. See! the shades of

ev - en - ing ga - ther, And the night is draw - ing nigh.

Contralto.

Deep - er, deep - er grow the shad - ows,

Pa - ler now the glow - ing west, Swift the night of death ad - van - ces;

Tenor.

Shall it be the night of rest? Fee - ble, trem - bling, faint - ing, dy - ing,

Lord, I cast my - self on thee; O,

Contralto.

O, Tar - ry with me through the darkness,

Tar - ry with me, tar-ry with me. O

While I sleep, still watch by me. Yes, Tar - ry with me, O my Fa-ther!

while I sleep, still watch by me. Un - til the

Lay my head up - on thy breast Un - til the morn;

morn - - ing. Of e - ter-nal rest - Of e-ternal rest!

then a - wake me, Un - til the morn of e - ter - nal rest!

E - ter - nal rest! E - ter - nal rest!.....

E - ter - nal rest! E - ter - nal rest!.....

morendo

PRAY WITHOUT CEASING.

(BRATTLE STREET, C.M.)

Helen Maria Williams, 1786.

Ignace Pleyel, 1791.

1. While thee I seek, protecting Pow'r, Be my vain wishes still'd; And may this conse-
 2. In each event of life, how clear Thy ruling hand I see! Each blessing to my
 3. When gladness wings my favor'd hour, Thy love my thoughts shall fill; Resign'd when storms of

gra-ted hour With bet-ter hopes be fill'd. Thy love the pow'rs of thought bestow'd, To
 soul more dear, Be-cause con-ferr'd by thee. In ev-ry joy that crowns my days, In
 sor-row lower, My soul shall meet thy will. My lift-ed eye, with-out a tear, The

thee my thoughts would soar; Thy mer-cy o'er my life has flow'd, That mer-cy I a-dore.
 ev-ry pain I bear, My heart shall find de-light in praise, Or seek relief in pray'r.
 low'ring storm shall see; My steadfast heart shall know no fear, That heart will rest on thee.

THERE IS A FLOWER THAT BLOOMETH.

LIGHT FOR ALL.

"Maritana," Wallace.

p *dim.*

1. There is a flow'r that bloom - eth When au - tumn leaves are for -
 2. It waft - eth per - fume o'er us, Which few can e'er for -

staccato. *pp*

1. The light pours down from hea - ven, And en - ters where it
 2. Then let each hu - man spir - it En - joy the vis - ion

shed, With the si - lent moon it weep - eth, The spring and sum - - mer
 get, Of the bright scenes gone be - fore us, Of sweet, tho' sad re -

may; The eyes of all earth's chil - dren Are cheer'd with one bright
 bright; The truth which comes from hea - ven Shall spread like hea - ven's own

fled. The ear - ly frost of win - - ter,
 gret! Let no heart brave its pow - - er, By

day. So let the mind's true sun - - shine Be
 light, Till earth becomes God's tem - - ple And

Scarce its brow hath o - ver - cast,
 guil - ty thoughts o'er - cast,

Oh! pluck it ere it
 For then a poi - son'd

spread o'er earth as free, And fill men's wait - ing
 ev' - ry hu - - man heart, Shall join in one great

wither, 'Tis the mem'ry of the past,
 flower Is the mem'ry of the past,

Oh! pluck it ere it
 For then a poi - son'd

spirits As the wa - ters fill the sea, And fill men's wait - ing
 service Each happy in his part, Shall join in one great

wither 'Tis the mem' - ry, the mem'ry of the past.
 flower Is the mem' - ry, the mem'ry of the past.

spirits As the wa - ters, the waters fill the sea.
 service, Each hap - py, each happy in his part.

mf *p* *pp*

THE PEACE OF GOD.

Anonymous.

Prayer from "Stradella", Flotow.

Andante. *p* O, Fa - ther lift.... our

souls..... a - bove,..... Till we find rest in thy..... dear

love; And still that peace di - vine..... im - part.....

Which sanc - ti - fies..... the in - - most heart,

And makes each morn and set - - ting sun..... But bring us

ritard.

ritard.

pp

near - er to thy throne - near - er to thy throne.

The first system of music features a vocal line with a treble clef and a piano accompaniment with both treble and bass clefs. The key signature has one sharp (F#). The piano part includes a dynamic marking of *pp* at the end.

Help us with man in peace to live, Our bro - ther's

The second system continues the vocal and piano parts. The piano accompaniment includes a *ritard* marking.

wrong in love for - give, And, day and night, the

The third system continues the vocal and piano parts. The piano accompaniment includes a *ritard* marking.

tempt - - er flee Through strength which comes . . . a -

The fourth system continues the vocal and piano parts.

lone from thee! Thus will our spir - its find their rest, In thy deep

The fifth system concludes the page with the final vocal and piano notation.

peace for - ev - er, for - ev - er blest

(Quartette ad lib.)

Play small notes for quartette ending.

O, Fa - ther lift our souls a - bove,

Till we find rest . . . in thy . . . dear love;

And still that peace di - vine im - part

Which sanc - ti - - fies..... the in - - most heart.

8

3 3 3

p

UNIVERSAL PRAISE.

Ps. CXVII.

(OLD HUNDRED, L.M.)

Isaac Watts, 1718.

Guillaume Franck, 1545

1. From all that dwell be - neath the skies, Let our Cre - a - tor's praise a - rise;
2. E - ter - nal are thy mer - cies, Lord; E - ter - nal truth at - tend thy word;

Let our Re - deem - er's name be sung Thro' ev' - ry land, by ev' - ry tongue.
Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

BEFORE WORK.

Charles Wesley.

"Ave Maria" Kücken.

Adagio.

The score consists of a piano introduction and three systems of vocal and piano accompaniment. The piano introduction is in E-flat major, 3/4 time, and features a series of chords with triplets and a 'rit.' marking. The vocal lines are in the same key and time, with lyrics in two parts. The piano accompaniment for the vocal sections includes triplets and sixteenth-note patterns. Dynamics include *mf*, *p*, and *dol.*

1. Forth in thy name, Oh Lord I
3. Give me to bear Thine ea - sy

go, My dai - ly la - bor to pur - sue . . . Thee,
 yoke, And ev' - ry mo - ment watch and pray; . . . And

on - ly thee resolv'd to know, In all I think, or speak, or
 still to things e - ter - nal look, And hast - en to thy glorious

dim.

do..... In all I think, or speak, or do..... 2. The
 day..... And hasten to thy glorious day.... 4. Fain

The first system of the musical score features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a long note, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. A *dim.* (diminuendo) marking is placed above the vocal line.

task thy wis-dom hath as - sign'd, Oh, let me cheerful - ly ful -
 would I still for thee em - ploy What - e'er thy bounteous grace hath

The second system continues the musical score. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains the eighth-note pattern. A *dim.* marking is also present above the piano part.

mf

fill! In all my works thy presence find... Lord,
 giv'n, And run my course with e - ven joy,... Lord,

The third system of the score. The vocal line starts with a *mf* (mezzo-forte) dynamic. The piano accompaniment includes a *cresc.* (crescendo) marking in the left hand. The system concludes with a *f* (forte) dynamic marking.

f *p rit.*

prove thy good and per - fect will. Hear,..... Oh Fa - ther! Hear,... Oh
 close - ly walk with thee to heav'n.

The final system on the page. The vocal line begins with a *f* (forte) dynamic and ends with a *p rit.* (piano ritardando) marking. The piano accompaniment also features a *p rit.* marking. The system concludes with a *p* (piano) dynamic marking.

hear my pray'r, Hear me, Oh

dim. *dol.* *p*

Fa - - - ther.

me *dim.* *8*

Detailed description: This block contains the first system of a musical score. It features a vocal line at the top and a piano accompaniment below. The vocal line has lyrics: "hear my pray'r, Hear me, Oh". The piano accompaniment includes dynamic markings like *dim.*, *dol.*, and *p*. The second system continues the vocal line with the word "Fa" and the piano accompaniment with triplets and a *dim.* marking. The system ends with a repeat sign and the number 8.

THE LIGHT OF LIFE.

(SPANISH HYMN.7.)

Charles Wesley.

Spanish Melody.

1. Light of life, ser - a - phic Fire, Love di - vine, thy - self impart; Ev' - ry fainting
2. Come, in this ac - cept - ed hour, Bring thy heav'nly king - dom in; Fill us with thy

Detailed description: This block contains the second system of the musical score. It features a vocal line and a piano accompaniment. The lyrics are: "1. Light of life, ser - a - phic Fire, Love di - vine, thy - self impart; Ev' - ry fainting" and "2. Come, in this ac - cept - ed hour, Bring thy heav'nly king - dom in; Fill us with thy". The piano accompaniment is in 4/4 time and consists of chords.

soul in - spire; En - ter ev' - ry droop - ing heart: Ev' - ry mournful spir - it cheer;
glor - ious pow'r, Rooting out the seeds of sin: No - thing more can we re - quire,

Detailed description: This block contains the third system of the musical score. It features a vocal line and a piano accompaniment. The lyrics are: "soul in - spire; En - ter ev' - ry droop - ing heart: Ev' - ry mournful spir - it cheer;" and "glor - ious pow'r, Rooting out the seeds of sin: No - thing more can we re - quire,". The piano accompaniment continues with chords.

Scat - ter all our doubt and gloom; Father, in thy grace ap - pear, To thy human temples come!
We can rest in nothing less; Be thou all our heart's de - sire, All our joy and all our peace.

Detailed description: This block contains the fourth system of the musical score. It features a vocal line and a piano accompaniment. The lyrics are: "Scat - ter all our doubt and gloom; Father, in thy grace ap - pear, To thy human temples come!" and "We can rest in nothing less; Be thou all our heart's de - sire, All our joy and all our peace." The piano accompaniment continues with chords.

THE HOUR OF PRAYER.

Anonymous.

"Ave Maria" Schubert.

Adagio.

Piano introduction in B-flat major, 4/4 time, marked Adagio. The piece begins with a piano (pp) dynamic and a 'Con Ped.' (con pedale) instruction. The right hand features a complex texture of sixteenth-note chords, while the left hand plays a simple bass line of quarter notes. The introduction concludes with a sixteenth-note flourish in the right hand.

It is the hour of pray'r; Draw near and bend the
Oh, blessed is the hour That lifts our hearts on

The first system of the vocal score. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with the same sixteenth-note chordal texture as the introduction.

knee, And fill the calm and ho-ly air,..... With voice—with voice of melo-
high! Like sun - light when the tempests low'r,..... So pray'r un-to the soul is

The second system of the vocal score. The vocal line features a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with the same sixteenth-note chordal texture.

dy! And fill the calm and ho-ly air..... with mel-o-dy. O'er
nigh; So pray'r un-to our souls is nigh..... to our souls is nigh; Though

The third system of the vocal score. The vocal line features a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with the same sixteenth-note chordal texture.

wear - ied, o'er_wear_ied with the heat And bur - den of the day, Now
 dark, though dark may be our lot, Our eyes be dim with care, These

let us rest our wand'ring feet, And ga - ther, ga - ther here to pray.
 sad'ning thoughts shall trouble not This ho - ly, ho - ly hour of pray'r.

fp *pp*

Ga - - ther here to pray.
 Ho - - ly hour of pray'r.

D.C. Dal Segno.

AS PANTS THE HART.

PSALM XLII.

DUETTO.

Metrical Psalm.

"Aida" Verdi.

Arranged by G.W. Tryon Jr.
(By permission of Oliver Ditson & Co.)

Andantino.

Soprano.

As pants the wearied hart for cool - ing

springs, That sinks exhausted in the sum - mer's chase, So pants my soul for thee, great King of

kings!... So thirsts to reach thy sacred dwell - ing place... So thirsts to reach thy sacred dwelling

place. Tenor. *morendo.* Lord, thy sure mercies,

Lord, thy sure mercies ev - er in my sight, My heart shall gladden through the tedious

My heart shall gladden - My heart shall gladden.

day: And midst the dark and gloomy shades of night, To thee, my God, I'll tune the grateful

To thee, my God, I'll tune the grateful lay, I'll tune the

lay To thee, my God, I'll tune the grateful lay, I'll tune the

dolciss.

pp

grate - ful lay. Why faint my soul? why doubt Je - ho - vah's aid? Thy God the

grate - ful lay. Why faint my soul? why doubt Je - ho - vah's aid. Thy God the

pp

p
 God of mercy still shall prove; Within his courts thy thanks shall yet be paid: . . . Unquestion'd
 God of mercy still shall prove; Within his courts thy thanks shall yet be paid: . . . Unquestion'd

dim.
 be his faithfulness and love Unquestion'd be his faithfulness and love, Unquestion'd
 be his faithfulness and love Unquestion'd be his faithfulness and love, Un-

dolciss *ppp*

dolciss. *sempre dolciss.*
 be his faithfulness - His faithful-ness and mighty love!
 question'd be his faithfulness - His faithful-ness and mighty love!

col canto. *ppp*

HOLY, HOLY, HOLY.

G.W. Tryon, Jr.

"Dinorah." Meyerbeer.

Molte dolce ma sostenuto.

First system of piano introduction. Treble clef, common time (C), key signature of three flats (B-flat major). Dynamics: *pp*.

Second system of piano introduction. Treble clef, common time (C), key signature of three flats (B-flat major). Dynamics: *cresc.*, *p*, *molto cresc.*. Includes triplet markings.

Soprano Solo.

cresc. poco a

Soprano vocal line. Treble clef, common time (C), key signature of three flats (B-flat major). Lyrics: Ho-ly, Ho-ly, Ho-ly, Bowing low before thee, Father we a-

Piano accompaniment for Soprano Solo. Treble clef, common time (C), key signature of three flats (B-flat major). Dynamics: *dim.*, *pp*, *cresc. poco a*. Includes triplet markings.

poco.

dim.

Continuation of Soprano vocal line. Treble clef, common time (C), key signature of three flats (B-flat major). Lyrics: dore thee, And rest us in thy care.

dore thee, And rest us in thy care.

Contr. *p*

Contralto vocal line. Treble clef, common time (C), key signature of three flats (B-flat major). Dynamics: *p*, *f*.

Tenor. *p*

Oh, Ho-ly, Ho-ly, Ho-ly, We bend the knee before thee, And

Tenor vocal line. Treble clef, common time (C), key signature of three flats (B-flat major). Dynamics: *p*.

Bass.

Bass vocal line. Bass clef, common time (C), key signature of three flats (B-flat major).

Oh, Ho-ly, Ho-ly, Ho-ly, We bend the knee before thee, And

Piano accompaniment for vocalists. Treble clef, common time (C), key signature of three flats (B-flat major). Dynamics: *poco.*, *dim.*, *p*, *f*.

And raise . . . our songs and hearts in . . . prayer, in
 raise our songs and hearts in prayer!
 raise our songs and hearts in prayer!

pp *pp* *p*

a tempo. *p* *cresc. poco a poco.*

pray'r. We bow be-fore thee, Ho - ly, Ho - ly, Ho - ly. In thine arms en - fold us, And
 Ho - - ly, Ho - - ly. In thine arms en - fold us, And
 Ho - - ly, Ho - - ly. In thine arms en - fold us, And

p *cresc. poco a poco.*

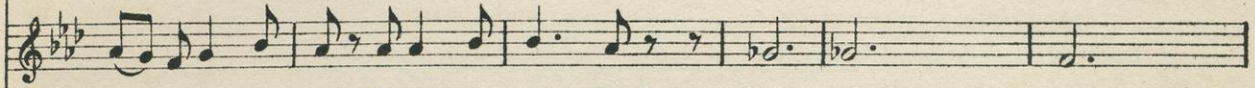
dim.

dolce.

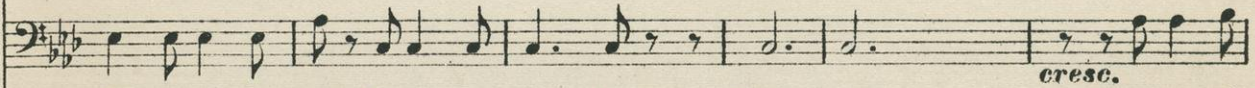
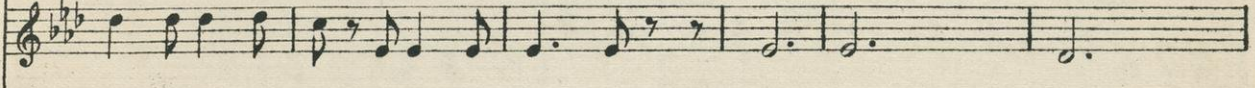


list_en to our pray'r.

Hear us we pray thee, Hear us we pray



list_en to our pray'r. Hear us we pray thee! Hear us we



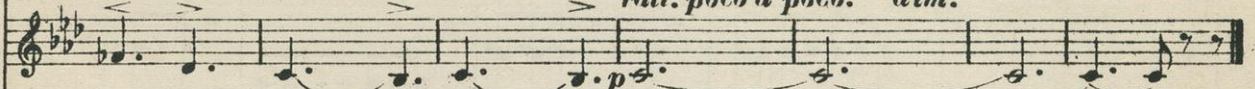
list_en to our pray'r. Hear us we pray thee! Hear us, *cresc.* Hear us we



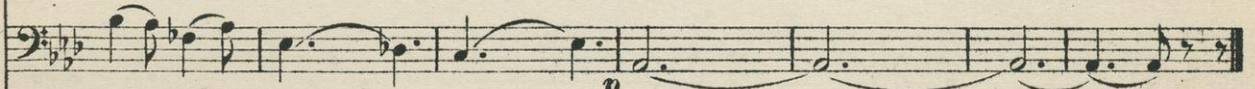
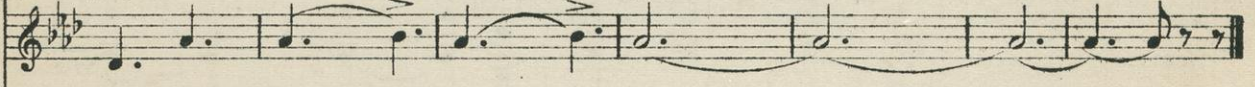
dim.



thee. Hear us we pray, Hear us we pray, Hear... us..... we... pray.....
rall. poco a poco. dim.



pray, Hear us..... we..... pray.....



pray, Hear us..... we..... pray.....



p rall. poco a poco.

WAITING FOR DEATH.

SOLO.

Frances L. Mace.

"Maritana"? Wallace.

Andante.

soave

pp

Basso ben leg.

8vs

On_ly wait - - ing till the shad - ows Till the
 On_ly wait - - ing till the reap - ers Till the
 On_ly wait - - ing till the shad - ows Till the

shad - ows Are a lit - tle long - er grown; On - ly waiting till the
 reap - ers Have the last sheaf gather'd home; For the summer time is
 shad - ows Are a lit - tle long - er grown; On - ly waiting till the

glim - mer Of the day's last beam is flown; Till the light of earth is
 fa - ded, And the autumn winds have come. Quick - ly, reapers, gather
 glim - mer Of the day's last beam is flown. Then, from out the gather'd

fa - ded From the heart once full of day; Till the stars of heav'n are
 quick - ly These last ripe hours of my heart; For the bloom of life is
 dark - ness Ho - ly, deathless stars shall rise, By whose light my soul shall

break - ing Through the twilight soft and gray. Till the stars of heav'n are
 with - er'd, And I has - ten to de - part. For the bloom of life is
 glad - ly Tread its pathway to the skies. By whose light my soul shall

breaking, Through the twilight soft and gray.
wither'd, And I has ten to de-part.
glad-ly Tread its pathway to the skies.

pp *rit.* *pp* *rit.*

GOD OUR SHEPHERD.

(PORTUGUESE HYMN. 11.)

James Montgomery. 1822.

John Reading. 1760.

(This may be sung, if preferred, alternate voices for Solo and Chorus; say 1st verse, Bass, 3d v. Sopr.)

1. The Lord is my shep-herd, no want shall I know: I
2. Thro' val-ley and shad-ow of death tho' I stray, Since
3. In midst of af-flic-tion, my ta-ble is spread; With
4. Let good-ness and mer-cy, my boun-ti-ful God, Still

feed in green pas-tures, safe fold-ed I rest: He lead-eth my
thou art my guar-dian, no e-vil I fear: Thy rod shall de-
bless-ings un-meas-ur'd, my cup run-neth o'er; With per-fume and
fol-low my steps till I meet thee a-bove: I seek, by the

soul where the still wa-ters flow,.... Re-stores me when wand'ring, re-
fend me, thy staff be my stay;.... No harm can be-fall, with my
oil thou an-noint-est my head:.... Oh, what shall I ask of thy
path which my fore-fa-thers trod.... Thro' land of their sou-journ, thy

Solo. *Duet.*

deems when op-press'd- Re-stores me when wan-d'ring, re-deems when op-press'd.
com-fort-er near- No harm can be-fall, with my com-fort-er near.
pro-vi-dence more. Oh, what shall I ask of thy pro-vi-dence more.
King-dom of love- Thro' land of their sou-journ, thy King-dom of love.

Chorus.

IT CAME UPON THE MIDNIGHT CLEAR.

E.H. Sears.

Arthur S. Sullivan.

Allegretto.

s.

1. It came up-on the mid-night clear, That glorious song of old, ... From
 2. Still thro' the clo-ven sky they come, With peace-ful wings un-furl'd, And

p

an-gels bend-ing near the earth, To touch their harps of gold; "Peace to the
 still their heav'nly mu-sic floats O'er all the wea-ry world; A-bove... its

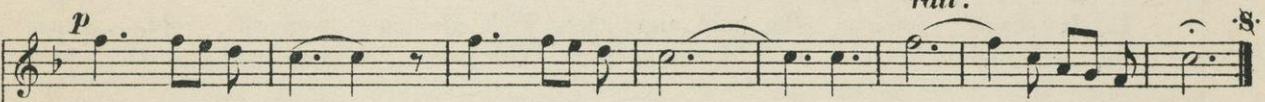
cresc. *p*

earth, good-will to men, .. From heav'n's all gra-cious King?" .. The
 sad and low-ly plains They bend on heav'n-ly wing, ... And

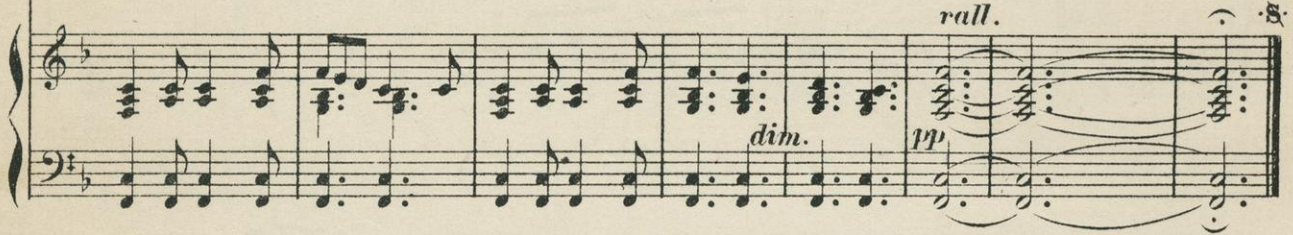
cresc. *p*



world in sol - emn still - ness lay To hear the an - gels sing,
ev - er o'er its Ba - bel sounds The bless - ed an - gels sing,



"Peace to the earth, good - will to men, From heav'n's all gracious King!"



3. Yet with the woes of sin and strife The world has suf - fer'd long; . . . Be -



neath the an - gel strain have roll'd . . . Two thousand years of wrong;



diu.

And men at war with men, Hear not the love-song which they

dim.

pp

bring: "Peace to the earth, good-will to men,

dim.

rall. *lunga.* *p*

... From heav'n's... all gra-cious King!?'.. And ye, beneath life's

pp *rall.* *p*

crushing load Whose forms are bending low, Who toil a-long the climbing way With

p

p *rall* *f a tempo.*

pain-ful steps and slow, With pain-ful steps and slow;... Look now! for glad and

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *p* (piano), *rall* (rallentando), and *f a tempo.* (forte, return to tempo).

gold-en hours Come swif-ly on the wing O rest beside the wea-ry road And hear the angels

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with chords and moving lines. The dynamic marking *p* is present.

p

sing: "Peace to the earth... good-will to men...

The third system shows the vocal line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with chords and moving lines. The dynamic marking *p* is present.

rit. al fine.

... From heav'n's... all gra-cious, all gra-cious King!"

rit. al fine. *pp*

The fourth system concludes the piece. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with chords and moving lines. The dynamic marking *pp* (pianissimo) is present. The system ends with a double bar line.

PURE WORSHIP.

BASS OR CONTRALTO SOLO.

Sir John Bowring.

"Bohemian Girl," Balfe.

Larghetto cantabile.

First system of piano introduction. Treble clef, key signature of one sharp (F#), common time. The right hand plays a melody with a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *mf*.

Second system of piano introduction, continuing the melody and accompaniment from the first system.

Vocal entry and piano accompaniment. The vocal line has two verses. The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *p*.

1. The of-f'rings to thy throne which rise, Of mingled praise and
 3. My of-f'rings will in - deed be blest, If sanc-ti - fied by

Second system of vocal entry and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with a steady eighth-note pattern.

pray'r, Are but a worth-less sa-cri-^{be} - fice, Un - less the heart... is
 thee; If thy pure spir - it touch my breast With its own pur - - i -

rallent.

there_ is there_un - less the heart... is there. 2. Up - on thine all dis -
 ty_with its_ with its own pur - i - ty. 4. Oh, may that spir - it

cern - ing ear Let no vain words... in - trude; No
 warm my heart To pi - e - ty and love, And

tri - bute but the vow sincere, - The tri - bute of... the good - the
 to life's low - ly vale impart Some rays from heav'n a - bove - some

tri - bute of the good... the tri - bute of the good.
 rays from heav'n a - bove... some rays from heav'n a bove.

GOD IS LOVE.

SOLO OR QUARTETTE.

Sir John Bowring.

"Der Freischütz", Weber.

Adagio.

pp *legato assai*

The piano introduction consists of two staves in G major, 2/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines.

(Verses may be sung alternately as Solo and Quartette.)

pp

1. God is love: his mer - cy bright - ens All the path in which we rove; ...
 2. Chance and change are bu - sy ev - er; Man de - cays, and a - ges move; ..
 3. E'en the hour that dark - est seem - eth Will his changeless goodness prove; ..
 4. He with earth - ly cares en - twin - eth Hope and comfort from a - bove; ..

The vocal melody is written on a single staff in G major, 2/4 time, with lyrics underneath. It begins with a piano (*pp*) dynamic and includes various note values and rests.

pp

The piano accompaniment for the first four verses is written on two staves in G major, 2/4 time. It features a steady accompaniment with chords and moving lines, starting with a piano (*pp*) dynamic.

p *cresc.* *dim.*

... Bliss he wakes, and woe . . he lightens:
 ... But his mer - cy wan - eth nev - er:
 ... From the gloom his bright - ness streameth: } God is wis - dom, God is
 ... Ev' - ry - where his glo - ry shin - eth:

The vocal melody continues on a single staff in G major, 2/4 time. It includes dynamics such as *p*, *cresc.*, and *dim.* and concludes with the phrase "God is wis - dom, God is".

dim. *p* *cresc.* *dim.* *p*

The piano accompaniment for the concluding lines is written on two staves in G major, 2/4 time. It includes dynamics such as *dim.*, *p*, *cresc.*, and *dim.* and concludes with a final chord.

1st, 2d and 3d Verses. Dal Segno. || 4th time.

Love. Love.

Ped.

CLOSE OF THE SERVICE.

(DUKE STREET. L.M.)

Henry Kirk White, 1806.

John Hatton, 1790.

1. Come, Christians, bre - thren, ere we ... part, Join ev' - ry
 2. Christ - ians, we here may meet no ... more, But there is

voice and ... ev' - ry heart; One sol - emn hymn to ...
 yet a ... hap - pier shore; And there, re - leas'd from

God we ... raise, One fin - al song ... of grate - ful praise.
 toil and pain, Soon, brethren, we ... may meet a - - gain.

EVENING WORSHIP.

Sir John Bowring.

"Water Carrier," Cherubini.

How shall we praise thee, Lord of light... How all thy bound-less
For thou art pres-ent with us here,.. As in thy glitt'-ring

love de-clare. All earth is veiled in shades of night,...
high do-main, And grateful hearts and hum-ble fear....

But heav'n is o-pen to our pray'r. We would a-dore thee,
Can nev-er seek thy face in vain. Help us to praise thee,

God sub-lime,... Whose pow'r and wis-dom, love and grace,...
Lord of light;... Help us thy bound-less love de-clare;...

Are great-er than the round of time And wi - der than the
And while we crowd thy courts to - night, Aid us, and heark - en

bounds of space - And wi - der than the bounds of space
to . . . our pray'r - Aid us, and heark - en to . . . our pray'r

LET THERE BE LIGHT.

John Marriott. 1813.

(AMERICA. 6. 4.)

English Hymn.

1. Thou, whose al - might - y word Cha - os and dark - ness heard,
2. Thou, who didst come to bring, On thy re - deem - ing wing,
3. De - scend thou from a - bove, Spi - rit of truth and love, -

And took their flight! Hear us, we hum - bly pray; And where the
Heal - ing and sight! Health to the sick in mind, Light to the
Speed on thy flight! Move o'er the wa - ters' face, Spi - rit of

gos - pel day Sheds not its glo - rious ray, } Let . . . there be light!
in - ly blind, Oh, now to all man - kind, }
hope and grace, And in earth's dark - est place }

FATHER, WE COME TO THEE.

DUET. SOPRANO AND TENOR.

Geo. W. Tryon, Jr.

"Ave Maria," Melody adapted to Bach's 1st Prelude. Gounod.

Moderato.

Piano introduction in G major, 3/4 time. The right hand plays a continuous eighth-note pattern, and the left hand plays a simple bass line. Pedal markings include *P Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*

Soprano.

Fa - - - ther, we

The piano accompaniment continues with the same eighth-note pattern. Pedal markings include *Ped.*, ** Ped.*, *pp Ped.*, ** Ped.*, and ** Ped.*

come to thee; List - - - en to our

The piano accompaniment continues. Pedal markings include *Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*

Tenor.

List - - - en to our earn - - est pray'r Lend to us a

earn - - est pray'r Lend to us a gra cious ear

The piano accompaniment continues. Pedal markings include *pp Ped.*, ** Ped.*, *cresc. Ped.*, ** Ped.*, and ** Ped.*

cresc. *dim.* *p*

gra - cious ear, Fa - ther

From all fear, Oh set us free. We

cresc. *p*

Ped. * Ped. *dim.* * Ped. *

p

We pray that thou wilt bless us, We

pray that thou wilt bless this hour, We raise the voice to

cresc. *p* *cresc.*

Ped * Ped * Ped *

raise the voice to thee in song, Fill us with thy

thee in song, Fill us with thy ho - - ly, thy

p

Ped * Ped * Ped *

dim. *p*

ho - - ly, thy ho - ly spir - it. Hear us, Oh

ho - ly spir - - it Hear us, Oh

Fa - - ther! Oh, *cresc.* Hear us, Oh *molto.* Fa - - ther! Oh

Fa - - ther! Hear *cresc.* us, Oh Fa - - ther! Oh *mol* - - - - -

Ped. *** *Ped.* ***

Fa - - ther! *pp* In - - cline to us thine ear.

Fa - - ther! In - - cline to us thine ear.

to. *Ped.* *** *pp* *Ped.* *** *Ped.* ***

Ev - er thou art near to us, Fa - ther we
cre - - - - - scen - - - - - do.

cresc. *molto.* *f*

Ped * Ped * Ped *

come to thee, List - en to . . our earn - est

Ped *sf* Ped * Ped *

dim. *rit.*

pray'r, Our earn - est pray'r. A - - - men . . .

pray'r A - - - men . . .

dim. *p* *pp*

Ped * Ped * Ped * Ped *

PRAISE.

James Montgomery.

"Satanella," Balfe.

Sostenuto assai. dolce

Stand up and bless the Lord, Ye people of his

Andante cantabile. staccato

p *dim.* *pp*

choice; Stand up and bless the Lord your God, With heart and soul re-joice. . . Though high above all

cresc.

praise, Above all blessing high, Who would not fear his ho-ly name, And laud and mag-ni-

fy. Oh, for the liv-ing flame, From his own al-tar brought, To touch our lips, our

riten. *Tempo*

minds inspire, And raise to heav'n our thought. . . . Stand up and bless the Lord, The Lord your God a-

pp *pp* *pp* *pp*

poco accel.

dore; . . Stand up and bless his glorious name, Henceforth, for - ev - er more! Hence - forth, for -

poco accel.

cresc. *riten.* *rf*

ev - er - Henceforth ev - er - more - Henceforth, ever, ev - er - more - For ev - er praise the

f *p* *f* *p*

riten. a piacere *long*

Lord the Lord your God a - dore praise him for - ev - er, ev - er more!

p *riten.* *f*

pp *f*

RESIGNATION.

SOLO OR CHORUS.

James Montgomery.

"Anna Bolena:" Donizetti.

Piano introduction in G minor, 2/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines.

Soprano Solo.

One pray'r I have, - all pray'rs in one, - When I am whol - ly thine; . . . Thy
Thy gifts are on - ly then enjoy'd, When used as tal - ents lent; . . . Those

Piano accompaniment for the first vocal line, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

will, my God, thy will be done; And let that will be mine. All
tal - ents on - ly well employ'd, When in thy ser - vice spent. And,
Contralto.

Contralto vocal line, starting with a rest and then entering with a melodic phrase.

sempre pp

All Wise, Al - migh - ty,
And, though thy wis - dom

Tenor.

Tenor vocal line, starting with a rest and then entering with a melodic phrase.

Bass.

Piano accompaniment for the second vocal line, continuing the eighth-note accompaniment in the right hand and bass line in the left hand.

Wise, Al - migh - ty, and all Good, In thee I firm - ly trust; Thy
 though thy wis - dom takes a - way, Shall I ar - raign thy will No:

and all Good, In thee I firm - ly trust; Thy ways un - known or
 takes a - way, Shall I ar - raign thy will. No: let me bless thy

ways, unknown or un - derstood, Are mer - ci - ful and just. Thy
 let me bless thy name, and say The Lord is gra - cious still. Is

un - derstood Are mer - ci - ful and just. Thy
 name, and say The Lord is gra - cious still. Is

ways are just - Thy . . . ways, . . . thy . . . ways are just.
 gra - cious still, The . . . Lord . . . is . . . gracious still.

ways are just - Thy ways are just.
 gra - cious still, Is gra - cious still.

THE BLESSED LIFE.

Sir Henry W. Baker.

"Oh, whisper what thou feelest:" Brinley Richards.

Andante. *pp*

Introduction for piano. The piece begins with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music is marked *Andante. pp*. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *f*, *pp*, *f*, and *mp*. A *dol.* (dolce) marking is present in the second system.

Continuation of the piano introduction. The treble staff features a melodic line with a *S.* (sostenuto) marking. The bass staff continues the accompaniment. Dynamics include *p* and *rall.* (rallentando).

Vocal entry and piano accompaniment. The vocal line begins with the lyrics: "1. There is a bles-sed home, ... Be - yond this land of woe, Where" and "2. Look up, ye saints of God, ... Nor fear to tread be - low The". The piano accompaniment is marked *a tempo.* and *pp*. Dynamics include *p* and *mp*.

Continuation of the vocal entry and piano accompaniment. The vocal line continues with the lyrics: "tri - als nev - er come, Nor tears of sor - row flow; Where faith is lost in" and "path your Sa - viour trod, Of dai - ly toil and woe. Wait but a lit - tle". The piano accompaniment is marked *rall.* and *a tempo.* Dynamics include *colla voce*.

Agitato.

sight, And pa-tient hope is crown'd, And ev-er-last-ing light Its
 while, In un-com-plain-ing love; The Fa-ther's gra-cious smile, Shall

glo-ry throws a-round There is a bles-sed home, . . . Be-yond this land of
 wel-come you a-bove. . . . Wait but a lit-tle while, . . . In un-com-plain-ing

woe, Where trials nev-er come, . . . Nor tears of sor-row flow.
 love; The Fa-ther's gra-cious smile . . . Shall wel-come you a -

Dal Segno. || 2do.

-bove.

COD IS LOVE AND LOVE ALONE.

SOLO OR DUET.

Farrar. Andante cantabile.

"Aïda:"Verdi*

mp Lord and Fa-ther, great and ho-ly, Fear-ing...
Though the worlds in flames should per-ish, Suns and...

con espress.

naught, we come to thee; Fear-ing naught, though weak and... low-ly,
stars in ru-in fall, Trust in thee our hearts should cher-ish,

For thy love has made us free. By the blue sky
Thou to us be all in all. And though the heav-ens

bend-ing... o'er us, By the green earth's flow'ry zone, Teach us, Lord, the
thy name are prais-ing, Seraphs hymn no sweeter tone, Than the strain our

cresc.

* Arranged by G.W. Tryon Jr. Published by permission of Oliver Ditson & Co.

an - gel chor - us, "Thou art Love and Love a - lone, Thou'rt love a - lone, Thou'rt
 hearts are rais - ing "Thou art Love and Love a - lone, Thou'rt love a - lone, Thou'rt

pp *perpendosi.*

love a - lone?
 love a - lone?

pp *morendo.* *dolce.* *dim.* *perpendosi.*

THE BOND OF LOVE.

Samuel Longfellow.

(CORONATION. C. M.)

Oliver Holden, 1793.

1. Be - neath the shad - ow of the cross As earth - ly hopes re - move,
 2. O bond of un - ion, strong and deep! O bond of per - fect peace!
 3. Then, Je - sus, be thy Spir - it ours; And swift our feet shall move

His new commandment Je - sus gives, - His bles - sed word of love.
 Not e'en the lift - ed cross can harm, If we but hold to this.
 To deeds of pure self - sac - ri - fice, And all sweet tasks of love.

His new commandment Je - sus gives, - His bles - sed word . . . of love.
 Not e'en the lift - ed cross can harm, If we but hold . . . to this.
 To deeds of pure self - sac - ri - fice, And all sweet tasks . . . of love.

THE STILL HOUR.

67

* QUARTETTE.

Words by Sir John Bowring.

"Tannhauser": Wagner.

1. *p* Gent - ly the shades of night de - scend; Thy tem - ple, Lord, is
calm and still; A thousand lamps of e - ther blend, A thous - and
fires that tem - ple fill. 2. Thou bid'st the cares of earth de -
part; Heaven's peace is waft - ed from a - bove; A Sab - bath
still - ness fills the heart, De - vo - tion's calm and ho - ly
love. De - vo - tion's calm and ho - ly love. 3 And man e'en from the

* When sung by male voices only, the tenors take the notes of the treble staff.

dust, may rise, Borne on the pin - ions of thy grace, Up to an -

gel - ic mys - ter - ies, And find in thee a rest - ing place.

dim e ritard.

UNIVERSAL PRAISE TO GOD.

(WILMOT. 8.7.)

John Fawcett. 1767.

C.M.von Weber. 1820.

1. Praise to thee, thou great Cre - a - tor! Praise be thine from ev' - ry tongue!
 2. Fa - ther, source of all com - pas - sion! Free un - bound - ed grace is thine:
 3. For ten thousand bless - ings giv - en, For the hope of fu - ture joy,
 4. Joy - ful - ly on earth a - dore him, Till in heav'n our song we raise;

Join, my soul with ev' - ry crea - ture, Join the u - ni - ver - sal song.
 Hail the God of our sal - va - tion! Praise him for his love di - vine.
 Sound his praise thro' earth and hea - ven, Sound Je - ho - vah's praise on high.
 There en - rap - tur'd fall be - fore, him, Lost in won - der love and praise.

TEACH US TO PRAY.

Anonymous.

Mendelssohn.

Oh Fa-ther, we look up to thee, And this our one re - quest shall be, Teach

mf *poco sostenuto*

us to pray! A form of words will not suffice, The

mf

heart must bring its sac - ri - fice: Teach us to pray! Teach

dim. *p.* *A Cor into*

us to pray! To whom shall we thy chil - dren turn? Teach

f *p*

p *cres.* *pp. marcato*

thou the les-son we would learn. How-e'er our stream of life may run, Oh may we say "Thy

will be done? Teach us to pray! Teach us to pray!

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a piano (*p*) dynamic and a crescendo (*cres.*) marking. The piano accompaniment includes a *f* dynamic and another *cres.* marking, followed by a return to *p*. Handwritten annotations include accents (>) over the notes 'may' and 'say' in the vocal line, and 'pp. marcato' above the piano accompaniment.

LIFT UP YOUR HEADS, YE GATES.

(GRACE CHURCH. L.M.)

From the German.

The second system of music consists of a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps and the time signature is 4/4. The vocal line includes three numbered verses of lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

1. O blest the souls, for - ev - er blest, Where God as rul - er is con - fess'd!
 2. Fling wide the por - tals, O my heart! Be thou a tem - ple set a - part,
 3. De - liv' - rer, come! we o - pen wide Our hearts to thee; here, Lord, a - bid!

Oh, hap - py hearts and hap - py homes, To whom the King of Glo - ry comes!
 So shall thy Sov'reign en - ter in, And new and no - ble life be - gin.
 Let all thy glo - rious presence feel, Oh, King of souls thy - self re - veal.

FOR PURITY OF HEART.

TRIO.

Words by Charles Wesley.

"Maritana." Wallace.

The first system of the Trio begins with a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 6/8. The music is marked with a piano 'p' dynamic. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and eighth notes.

The second system features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a rest followed by the lyrics "Oh for a heart to". The piano accompaniment consists of two staves (treble and bass clef) with chords and eighth notes. The key signature remains two sharps and the time signature is 6/8.

The third system continues the vocal and piano accompaniment. The vocal line has the lyrics "praise my God, A heart from sin from sin set free; A heart that". The piano accompaniment continues with chords and eighth notes. The key signature remains two sharps and the time signature is 6/8.

The fourth system concludes the vocal and piano accompaniment. The vocal line has the lyrics "al - - - ways feels how good, . . . Thou, Lord, hast been hast been to". The piano accompaniment continues with chords and eighth notes. The key signature remains two sharps and the time signature is 6/8.

me Oh, for a hum - - ble, con- trite heart, Be- liev- ing,

true, aye, true, and clean, which neither life nor death can

part From Him who dwells who dwells with- in

rallent. *a tempo.*

Contralto.

A heart in ev' - - - ry

thought re-new'd, . . . And full of love of love di - vine, Per-fect and

right and pure and good, . . . Conform'd, O Lord O-Lord, to

thine! Thy temper, gra - - - cious Lord impart, . . . Come quickly

from yes, from a - bove; O, write thy name u - pon my

heart; Thy name, O God thy name is love.

Contralto.

Oh, for a heart to praise my

Tenor.

Oh, for a heart to praise my

Bass.

Oh, for a heart to praise my

God A heart from sin from sin set free A heart that

God A heart from sin from sin set free A heart that

God A heart from sin . . . a heart from sin set free A heart that

al - ways, that al - ways feels how good, . . . Thou, Lord hast been

al - ways, that al - ways feels how good, . . . Thou, Lord hast been

al - ways, that al - ways feels how good, . . . Thou, Lord hast been

. . . hast been to me! Oh, for a hum - ble con - trite heart,

. . . hast been to me! Oh, for a hum - ble con - trite heart,

. . . hast been to me! Oh, for a hum - ble con - trite heart,

... Believ-ing, true, aye, true and clean, Which neither

... Believ-ing, true, aye, true and clean, Which neither life

... Believ-ing, true, aye, true and clean, Which neither

8

life nor death can part From Him who dwells who dwells with-in . . .

... nor death can part From Him who dwells who dwells with-in . . .

life nor death can part From Him who dwells who dwells with-in.

8

Oh, write thy name up - on my heart; Thy name, Oh, God, thy

Oh, write thy name up - on my heart; Thy name, Oh, God, thy

Oh, write thy name up - on my heart; Thy name, Oh, God, thy

pp

name, O God, is love Thy name is love Thy name is love.

name, O God, is love

name, O God, is love Thy name is love Thy name is love.

pp
Ped.

CELESTIAL HARPS.

G.W. Tryon Jr.

"Maritana" Wallace.

Andantino.

The musical score is arranged in four systems. Each system consists of a vocal line and a piano accompaniment. The piano part is in 6/8 time and features a steady accompaniment of chords and moving lines. The vocal line is in the same time signature and includes lyrics. Performance markings include *pp* (pianissimo), *una corda*, and *Ped.* (pedal). The score includes several measures with an 8-measure slur over the piano accompaniment. Asterisks (*) are placed below the piano part in several measures, likely indicating where to lift the pedal.

pp *una corda*

Ped. *

Ped. * *Ped.* *

Cel_es_tial harps are at_tun'd

Ped. * *Ped.*

. To give praise to thee, Lord.

* *Ped.* * *Ped.*

... And yet my frail voice may with an - gels re -

* (pedal mark)

joice And yet my frail voice may with an - gels re -

joice And raise to thee an - - - - - them, To

á piacere

thee, God of love! Hear me, Hear me,

Ped.

* Ped. *

God of Love!

leggiere

Ped. * Ped. * Ped.

I thank thee, O Lord That my song

* Ped. *

. That my song reaches thee

Ped. * Ped. *

a tempo

My

ritard

f *p* *pp*

Ped. *

heart and voice u - nite In ho - san - nas of ' praise; My heart and voice u - nite In ho -

san - nas of praise! Oh may . . . my harp, Sweetest chords to thee raise .

Lord! Hear me!

Lord! Hear me!

Oh, may my harp sweetest tones to thee raise, ... Oh, may my

pp tre corde. Ped. *

harp sweetest tones to thee raise, Oh, may my harp sweetest

cresc. f

Ped. * Ped. * *cresc. f p*

tones to thee raise, ... Oh, may my harp sweetest tones to thee

p p cresc.

p Ped. *

raise, Oh, may my harp sweetest tones to thee raise...

f p

cresc. f p una corda.

Lord! Hear me!

p Ped. *

Detailed description: This system contains the first four measures of the piece. The vocal line begins with a whole rest, followed by the lyrics 'Lord!' and 'Hear me!'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A piano dynamic marking (*p*) is present at the start. Pedal markings 'Ped.' and '*' are used to indicate sustained notes in the bass line.

Lord! Hear

p Ped.

Detailed description: This system contains the next four measures. The vocal line has a whole rest followed by 'Lord!' and 'Hear'. The piano accompaniment continues with the eighth-note pattern. A piano dynamic marking (*p*) is present. Pedal markings 'Ped.' and '*' are used.

me!

pp *rall.* *

Detailed description: This system contains the next four measures. The vocal line has a whole rest followed by 'me!'. The piano accompaniment features a piano dynamic marking (*pp*) and a 'rall.' (rallentando) instruction. Pedal markings 'Ped.' and '*' are used.

dim. *pp* *

Detailed description: This system contains the final four measures of the piece. The piano accompaniment features a piano dynamic marking (*pp*) and a 'dim.' (diminuendo) instruction. Pedal markings 'Ped.' and '*' are used.

FOR GUARDIANSHIP AND GUIDANCE.

TRIO.

Tersteegen, 1731. Trans: by Wesley 1738.

"Anna Bolena" Donizetti.

Oh Thou, to whose all - search - ing sight The dark - ness shin - eth
When ris - ing floods my soul o'er - flow, When sinks my heart in

as the light! Search, prove my heart; it pants for thee: Oh, burst these bonds and
waves of woe, O God thy time - ly aid im - part: And raise my head and

set it free! If in this darksome wild I stray, Be thou my light, be
cheer my heart. If rough and thorn - y be the way, My strength pro - por - tion

Thou my way: No foes, no vio_lence need I fear; No ill, while thou, art:
to my day: Till toil and grief and pain shall cease, Where all is calm and

near.No ill,while thou,my God art near.No foes,no violence need I fear;No ill,while thou,my God art
peace.Where all is calm and joy and peace.Till toil and grief and pain shall cease,Whereall is calm and joy and

near, No ill whilethou my God art near No foes, no vio_lence.
peace,Where all is calm and joy and peace Till toil and grief and

Dal Segno.

need I fear; While thou, my God, art near. No foes, no violence, need I
 pain shall cease, Where all is calm and peace. Till toil, and grief and pain shall

fear; No ill while thou, my God, art near. No foes, no violence, need I fear; No ill while thou, my God, art
 cease, Where all is calm and joy and peace. Till toil, and grief and pain shall cease, Where all is calm and joy and

near. While thou, my God art near. While thou, my God, art near.
 peace. Where all is joy and peace. Where all is joy and peace.

tr

GOD A REFUGE.

Bishop Heber.

"William Tell" Rossini.

Andante grazioso.

p
Forth from the dark and storm - y sky, . . . Lord to thine al - tar's

f shade we fly; *p* Forth from the world, its hope and fear, *f* Fa - ther, we

seek thy shel - ter here: Fa - ther, we seek thy shel - ter here: Fa - ther, we seek thy

shel - ter here: Wea - ry and weak, thy grace we pray

Turn not, O Lord, Turn not, O Lord, thy guests a - way.

cresc.

Long have we roamed in want and pain, Long have we

sought thy rest in vain; Wil-der'd in doubt,

in dark-ness lost: . . . Long have our souls been tem-pest-tost:

Low at thy feet our sins we lay; . . . Turn not, O Lord, thy

p guests a-way. Turn not, O Lord, thy guests a-

cresc.

way. Turn not, O Lord, thy guests a-way

THRICE HOLY.

89

Bishop Heber. 1817.

Rev. 14.8.

"Msaniello?" Auber.

Ho - - ly, Ho - ly, Ho - ly Lord God Al - migh - ty! Ear - ly in the
morn - ing our song shall rise to thee; . . . Ho - - ly, Ho - ly, Ho -
ly merci - ful and mighty! All thy works shall praise thy name in earth and sky and sea.
Ho - ly, thrice Ho - ly! Though the darkness hide thee, Though the eye of sin - ful man thy
glo - ry may not see, . . . On - ly thou art ho - ly, There is none be - side thee,
In - fi - nite in pow - er, in love and pur - i - ty

The musical score is written for piano and voice. It consists of seven systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The lyrics are printed below the vocal line. The piano accompaniment features a steady bass line with chords and some melodic movement in the right hand.

SABBATH EVENING.

James Montgomery.

Prayer. "Fra Diavolo": Auber

With - in thy courts have millions

p dolce

met, Millions this day be - fore thee bowed; Their fa - ces hea - venward were set, Their vows to

thee, O God, they vowed. And not a pray'r, a tear, a sigh, Hath fail'd this day some suit to

Bass Solo.

gain; To hearts that sought thee, thou wast nigh, Nor hath one sought thy face in vain. The poor in
Duet.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking 'p' is present in the piano part.

spir - it thou hast fed, The fee - ble soul hath strengthen'd been, The mourner thou hast comfort -

The second system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment features a more active bass line with eighth notes. There are two 'p.' markings in the piano part.

ed, The pure in heart their God have seen. The mourner thou hast com - fort - ed, The pure in

The third system concludes the page. The vocal line continues with eighth and sixteenth notes. The piano accompaniment maintains its rhythmic accompaniment. A 'p.' marking is visible in the piano part.

heart their God have seen

pp

PRAYER FOR LIGHT.

(AUSTRIA. 8.7.)

Charles Wesley . 1745.

Haydn . 1797

1. Light of those whose drear-y dwell-ing Borders on the shades of death, Rise on us, thy-
 2. Still we wait for thine ap-pear-ing: Life and joy thy beams im-part; Chas-ing all our

self re-veal-ing; Rise and chase the clouds beneath. Thou of life and light cre-a-tor,
 fears, and cheer-ing Ev'-ry meek and con-trite heart. Save us, in thy great com-pas-sion,

In our deepest darkness rise; Scat-ter all the night of nature, Pour the day up-on our eyes.
 O thou God of peace and love. Give the knowledge of sal-va-tion, Fix our hearts on things a-bove.

I WAITED FOR THE LORD.

DUET AND CHORUS.

"Hymn of Praise." Mendelssohn

Andante.

cresc.

f *f* *dim.*

Solo. Soprano.

I wait - ed for the Lord, He in - clin - ed un - to me He heard my com -

plaint, He heard my complaint. I wait - ed for the Lord, He in - clin - ed unto me, He

heard my complaint, He heard my complaint. O bless'd are they that hope and trust in the

CHORUS.

Sop. *p* Lord, O bless'd are they that hope and trust in the Lord. I

Alto. *p* O bless'd are they that hope and trust in the Lord. I wait - ed for the

Ten. *p* O bless'd are they that hope and trust in the Lord. I wait - ed for the

Bass. *p* O bless'd are they that hope and trust in the Lord.

mes. dim. piano

O bless'd are they that hope and trust in the Lord.

wait - ed for the Lord, He inclin - ed un - - to me, and he heard my com -

Lord, He in - clin - ed un - to me, He heard my com - plaint, He heard my com -

plaint. I wait - ed for the Lord, He in - clin - ed un to me, He

plaint. I wait - ed for the Lord, He in - clin - ed un - to me, He heard my com -

heard, He heard my complaint, O bless'd are they that hope in the
 plaint, He heard my complaint, O bless'd are they that hope and trust in the
 Lord, O bless'd are they that hope and trust in the Lord, are they that hope and
 O bless'd are they that hope and trust in the Lord, I wait - ed for the
 O bless'd are they that hope and trust in the Lord, I wait - ed for the
 trust, they that hope and trust in Him, in Him are they that hope . . and
 in Him are they that hope and trust . . in
 Lord, He in - clin - ed un - to me, He heard my com - plaint, He heard my com -
 Lord, the Lord,

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features a vocal line and a piano accompaniment. The piano part includes various dynamics such as *cres.*, *dim.*, *p*, and *pp*. The lyrics are printed below the vocal line, with some words appearing on multiple lines of music.

cres.

trust in the Lord, I wait - ed for the Lord, I wait - ed for the
 Him, in Him. *cres.* I wait - ed for the Lord, I wait - ed for the
 plaint, I wait - ed for the Lord, He in - clin - ed un - to me, He

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "trust in the Lord, I wait - ed for the Lord, I wait - ed for the Him, in Him. I wait - ed for the Lord, I wait - ed for the plaint, I wait - ed for the Lord, He in - clin - ed un - to me, He". Dynamic markings include *cres.* and *p*.

Lord, He heard my com - plaint, O bless'd are they. . . .

Lord, He heard my com - plaint, O bless'd are
 heard my com - plaint, He heard my com - plaint, O bless'd are they that.

cres. *p* *f* *dim.*

The second system of the musical score continues the vocal and piano parts. The lyrics are: "Lord, He heard my com - plaint, O bless'd are they. . . . Lord, He heard my com - plaint, O bless'd are heard my com - plaint, He heard my com - plaint, O bless'd are they that.". Dynamic markings include *f*, *pp*, and *f*. The piano accompaniment includes markings for *cres.*, *p*, *f*, and *dim.*

... that hope and trust in the Lord, O bless'd are they that hope

hope and trust in the Lord, O bless'd are they that

The first system of music features four staves. The top two staves are vocal parts, with lyrics underneath. The bottom two staves are piano accompaniment. Dynamics include *f* (forte) and *p* (piano). The key signature has two flats, and the time signature is 4/4.

... and trust, O bless'd are they that hope and trust in the Lord,

O bless'd are they that hope and trust in the

hope and trust, O bless'd are they that hope and trust in the Lord,

O bless'd . . . are they . . . that hope and trust in the

The second system of music continues the vocal and piano parts. It includes lyrics and musical notation. Dynamics include *cres.* (crescendo), *f* (forte), and *p* (piano). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

trust in the Lord, trust in the Lord, the Lord,

Lord, in the Lord, in the Lord, the Lord,

trust in the Lord, the Lord, in the Lord,

Lord, trust in the Lord, in the Lord, the Lord,

f

f

f

f

... I wait - ed for the Lord, the

... I wait - ed for the Lord, the

... I wait - ed for the

... I wait - ed for the

pp

pp

dim.

p

Lord, He in-clin - ed un-to me, to me,

Lord, He in-clin - ed un-to me, in - clin - ed un-to me, O bless'd..

Lord, He in-clin - ed un-to me,

O bless'd... are they that hope and trust, that hope and trust in Him.

...
bless'd, O bless'd, are they that hope, that hope and trust in Him.

THE PEACE OF GOD.

SOLO AND QUARTETTE.

Words Anonymous.

"Maritana": Wallace

pp
unison.
Peace of God, which knows no measure, Heav'n-ly sun - light of the soul,

p
Peace be - yond all earth - ly trea - sure, Come and

all our hearts con - trol. Oh, come, al - migh - ty

to de - liv - er. Naught shall make us then a -

Sop.

Contr.

fraid - Naught shall make us then a - fraid.... We will trust in

Tenor.

Bass.

Musical score for Soprano, Contralto, Tenor, and Bass. The Soprano part has lyrics "fraid - Naught shall make us then a - fraid.... We will trust in". The piano accompaniment includes dynamic markings *p* and *sf*.

unison.

thee for - ev - er, Thou on whom our hope is

Musical score for unison vocal part and piano accompaniment. The unison part has lyrics "thee for - ev - er, Thou on whom our hope is". The piano accompaniment includes dynamic markings *f* and *p*.

staid! Oh, come, al - migh - ty to de - liv - er!

Musical score for unison vocal part and piano accompaniment. The unison part has lyrics "staid! Oh, come, al - migh - ty to de - liv - er!". The piano accompaniment includes dynamic markings *p* and *cresc.*

Sop. & Contr.

Naught shall make us then a - fraid - Naught shall make us ✓

Ten. & Bass. Naught shall make us - shall make us

then a - fraid. Naught shall make us then a - fraid.

cresc. sf pp

cresc. sf pp

cresc. sf pp

We will trust in thee for - ev - - er, Thou on

pp sf

pp p sf

whom our hope is stayed! Our hope is

stayed!

ff

fff

THE KINGDOM OF GOD.

(SUDDARDS. L.M.)

James Montgomery. 1825.

Ancient Chant.

1. Oh, spirit of the liv - ing God. In all thy plen - i - tude of grace,
 2. Be darkness, at thy com - ing, light; Con - fu - sion, or - der in thy path;
 3. Oh, Spirit of the Lord, pre - pare All the round earth her God to meet;
 4. Bap - tize the nations; far and nigh The tri - umphs of the cross re - cord;

Wher - e'er the foot of man hath trod, De - scend on our be - night - ed race.
 Souls without strength in - spire with might; Bid mer - cy tri - umph o - ver wrath.
 Breathe thou a - broad like morn - ing air, Till hearts of stone be - gin to beat.
 Thy name, O Fa - ther glo - ri - fy, Till ev' - ry kin - dred call thee Lord.

FATHER, WHOSE MIGHTY LOVE.

"Masaniello" Auber.

Andante con moto.

Fa-ther whose migh-ty love for - ev-er watches o'er us, Pro-*pp* tect us

from all sin, our souls shield thou from harm! 1. Thou who with strength of will to
2. Fa - ther whose migh-ty love for -

serve thee can len - dow us, Sus - tain each good re - solve, im - bue with pow'r each
ev - er watch - es o'er us, Pro - tect us from all sin, our souls shield thou from

arm. Thou who seest all, Here low we kneel; Be with us Lord, Bear with us still. All mer-ci-
harm.

ful. Pro - tect us still. 1. 2. ful. Pro - tect us still. Oh, heav'nly Fa-ther shield us,

Guard, protect us still. Lord, in thy love re - ceive us, Bow - ing to thy will.

THOU SOURCE DIVINE.

QUARTETTE.

Trans. by John Chandler
from Ambrose of Milan.

“Maritana” Wallace.

Sop. *p* Thou Source di_vine of life and light, Whose beams disperse . . . the shades of

Contr. Thou Source divine of life and light, Whose beams disperse .

Tenor. Thou Source divine of life and light, Whose beams disperse .

Bass. Thou Source divine of life and light, Whose beams disperse .

Adagio. p

night! Oh, show us, Lord of light and grace, . . . The brightness of thy loving

the shades of night! Oh, show us, Lord of light and grace, The brightness of

the shades of night! Oh, show us, Lord of light and grace, The brightness of

face. *pp* Come, holy Sun of heav'nly love, Come in thy radiance

Thy loving face.

Thy loving face *pp* Come, holy Sun of heav'nly love, Come in thy radiance

Thy loving face. Come, holy Sun of heav'nly love, Come in thy ra - - diance from a -

from a - bove. And to our hearts - our hearts convey Thy holy Spirit's

from above. And to our hearts - our hearts convey Thy holy Spirit's

bove. And to our in - - ward hearts convey Thy holy Spir - - it's cloudless

cloudless ray. Wilt thou our ac - - tions deign to bless, And loose the bonds of wicked -

cloudless ray. Our actions deign - Oh deign to bless, And loose the bonds -

ray. Our actions deign - Oh deign to bless, And loose the

mf

mf

ness; From sudden falls our feet defend, And guide us safe - - ly to the

And loose the bonds of wickedness; From sudden falls our feet defend, And guide us safe

bonds of wick - ed - ness; From sudden falls our feet defend, And guide us safe

cresc.

cresc.

cresc.

f

end. *pp* Oh, hallow'd be our ev'ry day; Let meekness

Un - to the end. Oh, hallow'd be our ev'ry day;

Unto the end. Oh, hallow'd be our ev'ry day;

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in bass clef. The vocal line begins with a half rest followed by a quarter note G, then a quarter note A, and a quarter note B. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

be our morning ray;.. Our faith.. like noon - tide splen - dor

Let meekness be our morning ray;.. Our faith.. like noon - tide splen - dor

Let meekness be our morning ray;.. Our faith.. like noon - tide splen - dor

The second system continues the vocal and piano parts. The vocal line has a melodic line with a treble clef and lyrics underneath. The piano accompaniment continues with a consistent rhythmic pattern.

The third system shows the piano accompaniment for the final part of the page. It features a complex texture with multiple voices in the right hand and a bass line in the left hand, all in G major.

glow; Our souls the twilight nev - er, nev - er know. Our faith like noon in splendor

sf *p* *pp*

sf *p*

glow; The twilight may our souls ne'er know

The twilight may our souls ne'er know.

glow; The twilight may our souls ne'er know. The twilight may our souls ne'er know.

dim.

allegro

ETERNAL LIGHT.

QUARTETTE.

W. H. Furness, D. D.

Chorale: Schumann.

1. Slow - ly by God's hand un - fur'd, Down a - round the wea - ry world,
3. Liv - ing stars to view be - brought In the boundless realms of thought;

Falls the dark - ness: Oh, how still... Is the work - ing of his will.
High and in - fi - nite de - sires,.. Flam - ing like those up - per fires.

2. Migh - ty Spir - it ev - er nigh, Work in me as si - lent - ly;
4. Ho - ly Truth, E - ter - nal Right, Let them break up - on my sight;

Veil the day's dis - tract - ing sights, Show me heav'n's e - ter - nal lights.
Let them shine se - rene and still, And with light my be - ing fill.

DISMISSION.

Walter Shirley. 1774.

(SICILY, 8.7.4.)

Sicilian Melody.

1. Lord, dis - miss us with thy blessing, Hope and comfort from above; Let us each, thy peace possessing
2. Thanks we give and a - dor - a - tion, For the gospel's joyful sound: May the fruits of thy sal - va - tion

Triumph in re - deem - ing love; Still support us, Still support us, While in du - ty's path we move.
In our hearts and lives about: May thy presence, May thy presence With us ev - er - more be found.

DIVINE LOVE.

111

Charles Wesley. 1747.

(AUTUMN, 8.7.)

Marechio. (Spanish Melody.)

1. Love di - vine, all love ex - cell - ing, Joy of Heav'n to earth come down; Fix in
 2. Breathe, oh breathe thy lov - ing Spir - it In - to ev' - ry troubled breast; Let us
 us thy humble dwelling, All thy faith - ful mercies crown. Fa - ther, thou art all compassion,
 all in thee in - her - it, Let us find thy promis'd rest. Come al - migh - ty to de - liv - er,
 Pure un - bounded lovethou art; Vis - it us with thy sal - va - tion, En - ter ev - ry longing heart.
 Let us all thy life re - ceive; Gra - cious - ly come down, and never, Nev - er more thy temples leave.

INVOCATION.

Charles Wesley. 1757.

(ITALY, 6.4.)

Felice Giardini. 1760.

1. Come, thou Al - migh - ty King. Help us thy name... to
 2. Come, thou all gra - cious Lord, By heav'n and earth... a -
 3. Nev - er from us de - part; Rule thou in ev' - ry
 sing; Help us to praise! Fa - ther all glo - ri - ous,
 dor'd, Our pray'r at - tend! Come and thy chil - dren bless;
 heart, Hence, ev - er - more. Thy sov' reign ma - jes - ty
 O'er all vic - tor - i - ous, Come and reign o - ver us An - cient of Days.
 Give thy good word suc - cess, Make thine own ho - li - ness On us de - scend.
 May we in glo - ry see, And to e - ter - ni - ty Love and a - dore.

"ABIDE WITH US, FOR IT IS TOWARD EVENING"

QUARTETTE.

Anonymous.

"Martha." Flotow.

Andante.

The first system of piano accompaniment consists of two staves. The treble staff begins with a piano (*pp*) dynamic and contains a melodic line with some rests. The bass staff features a rhythmic accompaniment with triplets and sixteenth-note patterns. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Tenor.

The second system includes the vocal line for the Tenor and the piano accompaniment. The Tenor part has the lyrics: "Tar-ry with me, O my Fa - ther! For the day is pass - ing". The piano accompaniment continues with similar rhythmic patterns, including triplets and sixteenth notes. The *pp* dynamic is indicated.

The third system continues the vocal line and piano accompaniment. The Tenor part has the lyrics: "by; See the shades of ev.-ning ga - ther, And the night is draw - ing". The piano accompaniment maintains the same rhythmic texture. The *pp* dynamic is also present.

Tenor.

Contralto.

nigh.

Deep - er, deep - er grow the sha_dows,

Pa - ler

Bass.

Deep_er, deep_er grow the

now the glow - ing west,

Swift the night of death ad -

shad_ows,

Pa - ler now the glowing west,

Swift the night of death ad -

van - ces: Shall it be the night of rest.

Shall it

van - ces:

Shall it be -

Shall it be the night of

Soprano.

Feeble, trembling, fainting, dy - ing, Lord, I cast myself on thee; Tar - ry

Contralto.

be the night of rest.

Tenor.

night of rest. Feeble, trembling, fainting, dy - ing, Lord, I cast myself on thee; ... Tar - ry

Bass.

rest - night of rest.

p

with me through the darkness; While I sleep still watch by me - While I sleep still watch by me.

with me through the darkness; While I sleep still watch by me -

Tenor Solo.

with me through the darkness; While I sleep still watch by me - Tar - ry with me

While I sleep still watch by me.

cresc.

O my Fa - ther! Lay my head up - on thy breast Till the morning; Then a -

wake me - a - wake me - Morning of e - ter - nal rest, Morn - ing of e - ter - nal rest.

Sop. & Contr.

Then awake, Morn - ing of e - ter - nal rest.

sempre dim. dal fin.

SUNDAY MORNING.

SOLO AND QUARTETTE.

Anonymous.

"Faust." Gounod.

Maestoso moderato.

Solo. How sweet, how calm this sacred morn. How pure the air that breathes, And soft the sounds up-

on it borne, And light its va - por - light its va - por wreathes! It seems as if the christian's pray'r for

peace and joy and love, Were answer'd by the ver - y air That wafts its strains - That

wafts its strains a - bove. Let each un - ho - ly pas-sion cease, Each e-vil thought_ each
 thought be crush'd, Each anxious care that mars thy peace In faith and love_ in love be hush'd.

FOR GUIDANCE AND PROTECTION.

(CHRISTMAS, C.M.)

Philip Doddridge. 1736.

Handel.

1. God of our fa - thers, by whose hand Thy peo - ple still are blest, Be
 2. Thro' each per - plex - ing path of life Our wand'ring foot - steps guide; Give
 3. Oh, spread thy shelt'ring wings a - round, Till all our wand'rings cease; And,
 4. Such blessings, from thy gra - cious hand, Our hum - ble pray'rs im - plore; And

with us through our pil - grimage, Con - duct us to our rest, Con - duct us to our rest.
 us each day our dai - ly bread, And raiment fit pro - vide_ And raiment fit pro - vide.
 at our Fa - ther's lov'd a - bode, Our souls ar - rive in peace_ Our souls ar - rive in peace.
 thou, the Lord, shalt be our God, And por - tion ev - er - more_ And por - tion ev - er - more.

THE SOUL.

Dr. W. H. Furness.

"Agatha." Franz Abt.

Andantino.

1. What is this that stirs with - in, Loving good - ness, hating sin, Always crav - ing to be
 3? T is the soul, mysterious name; Him it - seeks from whom it came: While I muse, I feel the

blest, Finding here below no rest. 2. What is it, and whither, whence, This unsleep - ing, secret
 fire Burning on and mounting higher. 4. Onward, up - ward, to thy throne, O thou In - fi - nite, Un -

ten.

a tempo

sense, Long - ing for its rest and food In some
 known. Still it press - eth, till it see Thee in

a tempo

hid - den un - tried good. In some hid - den un - tried good.
 all, and all in thee - Thee in all and all in thee.

f *ritard*

D.C.

THE PILGRIM'S PRAYER.

(DELIVERANCE. 8.7.4.)

William Williams, 1773.

1. Guide me, O thou great Je - ho - vah. Pilgrim thro this bar - ren land: I am
 2. O - pen now the crys - tal foun - tain, Whence the heal - ing wa - ters flow: Let the
 3. When I tread the verge of Jor - dan, Bid my anxious fears sub - side: Cleave the

weak but thou art might - y, Hold me with thy pow'rful hand. Bread of hea - ven! Feed me
 fie - ry cloud - y pil - lar Lead me all my jour - ney through. Strong De - liv' - rer! Be thou
 flood and stay the wa - ters, Land me safe on Canaan's side. Songs of prai - ses I will

till I want no more! Bread of hea - ven! Feed me till I want no more!
 still my strength and shield! Strong De - liv' - rer! Be thou still my strength and shield!
 ev - er give to thee. Songs of prai - ses I will ev - er give to thee.

GUIDE OUR FOOTSTEPS.

DUETTO.

G.W. Tryon, Jr.
Lento.

"Maritana." Wallace.

A piano introduction consisting of two staves. The right hand plays chords and single notes, while the left hand plays a continuous eighth-note accompaniment. A dynamic marking 'p' is present at the beginning.

Soprano.

The first system of the duetto. It features a soprano vocal line with lyrics and a piano accompaniment. The lyrics are: "Fa - ther in hea - ven, Guide thou our foot - steps;". The piano accompaniment consists of a treble and bass staff with a rhythmic accompaniment.

The second system of the duetto. It features a soprano vocal line with lyrics and a piano accompaniment. The lyrics are: "Guide us in thy mer - cy, To a per - fect trust in thee". The piano accompaniment continues with the same rhythmic accompaniment.

Contralto.

The third system of the duetto. It features a contralto vocal line with lyrics and a piano accompaniment. The lyrics are: "Fa - ther in hea - ven, Guide thou our foot - steps;". The piano accompaniment continues with the same rhythmic accompaniment.

Guide us in thy mer-cy To a per-fect, a perfect trust in thee, Let all

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The piano part consists of a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand. The lyrics are: "Guide us in thy mer-cy To a per-fect, a perfect trust in thee, Let all".

wick - ed thoughts then per- ish; In thy love . . . enfold our souls secure: May we

The second system continues the vocal line and piano accompaniment. The piano part features a more complex texture with chords and moving lines. The lyrics are: "wick - ed thoughts then per- ish; In thy love . . . enfold our souls secure: May we".

e'er thy sta - tutes cher-ish, May our hearts remain e'er pure . . .

The third system continues the vocal line and piano accompaniment. The piano part includes dynamic markings: *cresc.*, *ritard.*, *mf*, and *pp*. The lyrics are: "e'er thy sta - tutes cher-ish, May our hearts remain e'er pure . . .".

Soprano.
Fa - ther in hea - ven, Guide our footsteps, Ah!

The fourth system is for the Soprano voice. It features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The piano part continues with a rhythmic accompaniment. The lyrics are: "Soprano. Fa - ther in hea - ven, Guide our footsteps, Ah!".

guide us in thy mer - cy To a per - fect trust in thee.

Contralto.

Fa - ther in hea - - ven, Guide our footsteps, Ah.

Guide us in thy mer - cy To a per - fect trust in thee. Let all

wick - ed thoughts then per-ish, In thy love... enfold our souls se - cure May we

Let all wick-ed Let all wick - ed thoughts then per - ish May we

p

e'er thy sta - tutes cherish, May our hearts re - - main, remain e'er

pure. Let all wick - ed thoughts then per-ish, In thy love... enfold our souls se-

Let all wick-ed Let all wick - ed thoughts then

cure: } May we e'er thy sta - tutes cher - ish May our
perish }

hearts re - - main - re-main e'er pure, May our hearts, our hearts re -

pp

main e'er pure.

tr *tr*

p *dim.*

AS PANTS THE HART.

PSALM XLIII.

(BERLIN 10.)

Metrical Psalm.

Mendelssohn.

1. As pants the wear - ied hart for cool - ing springs, That sinks ex -
 2. Lord, thy sure mer - cies ev - er in my sight, My heart shall
 3. Why faint, my soul. Why doubt Je - ho - vah's aid, Thy God the

haust - ed in the sum - mer's chase, So pants my soul for
 glad - den through the te - dious day: And midst the dark and
 God of mer - cy still shall prove; With - in his courts thy

thee, great King of Kings. So thirsts to reach thy sacred dwell - ing place.
 gloomy shades of night, To thee, my God, I'll tune the grate - ful lay.
 thanks shall yet be paid: Un - question'd be his faith - ful - ness and love..

NOT A SPARROW FALLETH.

Matthew, 10 v. 29-31.

W. S. Passmore.

Franz Abt.

Moderato.

1. Not a spar - row
2. For the God that

p Ped. * Ped. * Ped. *

falleth, but its God doth know, Just as when His mandate
planted in thy breast a soul, On his sa - cred tablets

pp *mf poco animato.*

lays a mon - arch low; Not a leaf - let wav - eth, but its God doth
doth thy name en - roll. Cheer thy heart, then, trem - bler, nev - er faith - less

pp *mf poco animato.*

rall *pp*

see, Think not, then, oh. trembler, God for - get - eth thee!
be He that marks the sparrow, Will re - mem - ber thee!

rall. *pp* *p* *mf*

1. || 2.

mf poco piu animato.
cresc.

Far more precious, sure - ly, than the birds that fly, Is a Fa-ther's

mf poco piu animato.

im-age to a Fa - - ther's eye. E'en thine hairs are num - ber'd,

dim. *p piu tranquilo.*

trust him full and free. Cast thy care be - fore Him, and He'll care for thee! . . . rit.

poco riten *f dim. p*

molto cresc.

Dal Segno.

THE HOUSE OF GOD.

G. Tersteegen, 1721.

"Crown Diamonds," Auber.

Tenors.



Lo, God is here, let us a - dore, And humbly bow be - fore his

Bass.



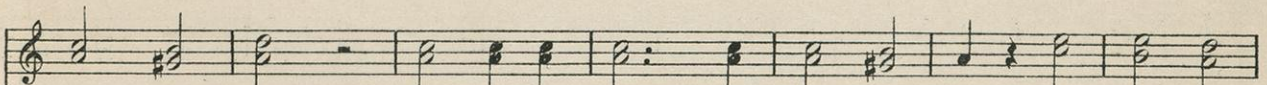
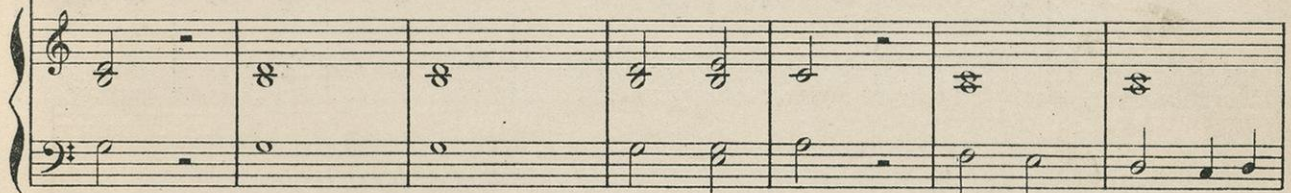
p



p



face: Let all with - in us feel his pow - - er, Let all with - in us



seek his grace - Let all with - in us seek his grace. Lo, God is



here, him day and night U - ni - ted choirs of an - gels sing; To

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "here, him day and night U - ni - ted choirs of an - gels sing; To". The middle staff is a bass line in bass clef. The bottom two staves are a piano accompaniment in treble and bass clefs, with a key signature of one sharp and a common time signature. The piano part features chords and a simple bass line.

him en - thron'd a - bove all height, Heaven's host their no - blest hom - age

The second system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. It contains the lyrics "him en - thron'd a - bove all height, Heaven's host their no - blest hom - age". The middle staff is a bass line in bass clef. The bottom two staves are a piano accompaniment in treble and bass clefs, with a key signature of one sharp and a common time signature. The piano part features chords and a simple bass line.

bring.

The third system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. It contains the lyrics "bring.". The middle staff is a bass line in bass clef. The bottom two staves are a piano accompaniment in treble and bass clefs, with a key signature of one sharp and a common time signature. The piano part features chords and a simple bass line.

OVER THE STARS THERE IS REST.

T. T. Barker.

Franz Abt, Op. 125.

Andante.

pp

O-ver the stars there is rest . . .
O-ver the stars there is rest . . .

O-ver the stars there is rest . . . Suf-fer in patience con - fid - - ing,
O-ver the stars there is rest . . . Bear up, to life's ills re - sign - - ing,

Life with its tri - als and chid - ing, There, peace e - ter - nal, a - bid - - ing
There, where the sun is still shin - ing, Comes neither grief nor re - pin - - ing

Makes the de-light of the blest Dark, tho' to - day be with sor - - row,
There are re-lieved the op - prest Onward with courage re - viv - - ing,

Hope gilds more brightly the mor - - row, O-ver the stars there is rest!
 Ev-er still patient-ly striv - - ing, O-ver the stars there is rest!

O-ver the stars there is rest! . . .
 O-ver the stars there is rest! . . .

MORNING HYMN.

(NUREMBERG, 7.)

W.H. Furness. 1840.

J.R. Ahle. 1664.

1. In the morn - ing I will pray For God's bless - ing on the day;
 2. Should it be with clouds o'er - cast, Clouds of sor - row gath' - ring fast,
 3. Show me, if I tempt - ed be, Need - ed strength to find in thee,
 4. Keep my feet from hid - den snares, And my eyes, O God, from tears;
 5. Then, when fall the shades of night, All with - in shall still be light,

What this day shall be my lot, Light or dark - ness know I not.
 Thou who giv - est light di - vine, Shine with - in me, Lord, oh shine.
 And a per - fect tri - umph win O - ver ev' - ry bo - som sin.
 Ev' - ry step thy grace at - tend, And my soul from death de - fend.
 Thou wilt peace a - round dif - fuse, Gent - ly as the ev' - ning dews.

THY WILL BE DONE.

(CREATION, L.M.)

"Creation" Haydn.

n Wesley.

1. Spir - it of peace and health and power, Foun - tain of life and
 2. Fa - ther, 'tis thine each day to yield Thy chil - dren's wants a -
 3. In faith we wait and long and pray, To see that time, by

light be - low, A - broad thy heal - ing in - fluence shower, O'er
 fresh sup - ply; Thou cloth'st the lil - lies of the field, And
 pro - phets told, When na - tions, new - born in - to day, Shall

all the na - tions let it - flow. In - spire our hearts with
 hear - est the young ra - vens cry. To thee we pray; for
 be in - gath - ered to thy fold. We can - not doubt thy

J.R. Ahle. 18

per - fect love; In us the work of faith ful - fill. So
 all must live By thee who know'st their ev' - ry need, Pray
 gra - cious will, Thou might - y, mer - ci - ful and just. And

not heav'n's host shall swift - er move, Than we on earth to do thy will.
 for the world, that thou wilt give All hu - man hearts thy liv - ing bread.
 thou wilt speed - i - ly ful - fill The word in which thy servants trust.

VESPER HYMN.

(8.7.)

*Samuel Longfellow.**Russian Air.*

1. Now, on sea and land descend_ing, Brings the night its peace profound: Let our ves_per
 2. Now, our wants and burdens leaving To his care who cares for all, Cease we fear_ing,

hymn be blending With the ho_ly calm around. Soon as dies the sun_set glo_ry,
 cease we griev_ing; At his touch our bur_dens fall. As the dark_ness deepens o'er us,

Stars of heav'n shine out a_bove, Tell_ing still the ancient sto_ry, Their Creator's changeless love.
 Lo! e_ter_nal stars a_rise; Hope and Faith and Love rise glorious, Shining in the Spirit's skies.

THE LORD'S PRAYER.

James Montgomery, 1825.

(THATCHER, S. M.)

Geo. Fred. Handel, 1732

1. Our heav'n - ly Fa - ther, hear The pray'r we of - fer now,
 2. Thy king - dom come; thy will On earth be done in love,
 3. Our dai - ly bread sup - ply, While by thy word we live;
 4. From dark temp - ta - tion's pow'r Our fee - ble hearts de - fend;
 5. Thine, then, for - ev - er be Glo - ry and pow'r di - vine;

Thy name be hal - low'd far and near, To thee all na - tions bow.
 As saints and ser - a - phim ful - fill Thy per - fect law a - bove.
 The guilt of our in - i - qui - ty For - give as we for - give.
 De - liv - er in the e - vil hour, And guide us to the end.
 The scep - tre, throne and ma - jes - ty Of heav'n and earth are thine.

FAINT, YET PURSUING.

(HINTON.)

Benjamin Beddome.

1. Tho' faint, yet pur - su - ing, we go on our way, The Lord is our
 2. He rais - eth the fal - len, he cheer - eth the faint; The weak and op -
 3. And to his green pas - tures our foot - steps he leads; His flock in the
 4. Tho' clouds may sur - round us, our God is our light; Though storms rage a -

Lead - er, his word is our stay; Though suf - f'ring and sor - row and
 press'd, he will hear their com - plaint; The way may be wea - ry, and
 des - ert how kind - ly he feeds! The lambs in his bo - som he
 round us, our God is our might; So faint, yet pur - su - ing, still

tri - al be near, The Lord is our re - fuge, and whom can we fear.
 thorn - y the road, But how can we fal - ter, our help is our God.
 ten - der - ly bears, And brings back the wan - der - ers safe from the snares.
 on - ward we go; The Lord is our Lead - er; no fear can we know.

PROGRESS OF GOSPEL TRUTH.

Sir John Bowring.

(ISRAEL, L. M.)

German Choral.

1. Up - on the gospel's sa - cred page The gath - er'd beams of a - ges shine;
 2. On mightier wing, in loft - ier flight, From year to year does knowledge soar;
 3. More glorious still as centuries roll, New re - gions blest, new pow'rs unfurl'd,
 4. Flow to re - store, but not de - stroy; As when the cloudless lamp of day

And, as it hast - ens ev' - ry age But makes its brightness more di - vine.
 And, as it soars, the gos - pel light Adds to its influence more and more.
 Ex - panding with th' ex - pand - ing soul, Its wa - ters shall o'er - flow the world.
 Pours out its flood of light and joy, And sweeps each ling'ring mist a - way.

OUR FATHER WHO ART IN HEAVEN.

Anonymous.

(HALLE, 7.)

Francis Joseph Haydn, 1798.

1. Ho - ly, ho - ly, ho - ly, Lord, In the high - est heav'n a - dor'd,
 2. In our spir - its may we feel Fil - ial love thy Spir - it's seal;
 3. Liv - ing near to thee al - way, Thy com - mands may we o - bey,

Dwell - ing in the lov - ing heart, Sure - ly thou our Fa - ther art:
 Then in all our want or wealth, Joy or sor - row, pain or health,
 Glad - ly by thy hand be led, Seek from thee our dai - ly bread,

From thy love, our spir - its came;— Fa - ther, hal - low'd be thy name!
 Still our pray'r shall be the same;— Fa - ther, hal - low'd be thy name!
 While our dai - ly pray'r we frame;— Fa - ther, hal - low'd be thy name!

EVENING HYMN.

Isaac Watts, 1709.

(EBUR, L. M.)

German Choral.

1. Thus far the Lord has led me on, Thus far his pow'r pro - longs my days;
 2. Much of my time has run to waste, And I per - haps, am near my home;
 3. I lay my bod - y down to sleep; Peace is the pil - low for my head;
 4. Faith in his name for - bids my fear: Oh, may thy presence ne'er de - part!

And ev' - ry ev' - ning shall make known Some fresh me - mor - ial of his grace.
 But he for - gives my fol - lies past, And gives me strength for days to come.
 While well ap - point - ed an - gels keep Their watch - ful sta - tions round my bed.
 And in the morn - ing make me hear Thy love and kind - ness in my heart.

JOY AND PEACE.

(PILGRIM. 8.7.)

Anonymous.

Arr: from Mozart.

1. Ho - ly Spir - it, source of gladness, Come with all thy radiance bright; O'er our wear - i -
 2. Let that love, which knows no measure, Now in quick'ning show'rs descend, Bringing us the

ness and sad - ness Breathe thy life and shed thy light! Send us thine il - lu - mi - na - tion,
 richest treas - ure Man can wish or God can send; Hear our earn - est sup - pli - ca - tion;

Banish all our fears at length, Rest up - on this congre - ga - tion, Spirit of un - failing Strength.
 Ev' ry struggling heart re - lease; Rest up - on this congre - ga - tion Spirit of un - troubled Peace.

THE MANIFOLD GRACE OF GOD.

Eliza Scudder, 1857.

(MANOAH. C. M.)

Rossini.

1. Thou Grace di - vine, en - cir - cling all, A shore - less, sound - less sea,
 2. When o - ver diz - zy heights we go, One soft hand blinds our eyes,
 3. And though we turn us from thy face, And wan - der wide and long,
 4. The sad - den'd heart, the rest - less soul, The toil - worn frame and mind,
 5. And, fill'd and quicken'd by 'thy breath, Our souls are strong and free.

Where - in at last our souls must fall, - O love of God most free!
 The oth - er leads us safe and slow, - O love of God most wise!
 Thou hold'st us still in thy em - brace, - O love of God most strong!
 A - like con - fess thy sweet con - trol, - O love of God most kind!
 To rise o'er sin and fear and death, O love of God to thee!

GOD INCOMPREHENSIBLE.

Andrew Kippis, 1795.

QUARTETTE.

"Semiramide;" Rossini.

Andante.

Piano introduction for the first system, featuring a grand staff with treble and bass clefs. The music is in 6/8 time and B-flat major. It begins with a piano (*p*) dynamic and includes several measures of chords and moving lines.

Bass.

Bass vocal line for the first system, starting with a piano (*p*) dynamic. The lyrics are: "Just God, in vain man's nar - row view At tempts to look ... thy na - ture through!".

Just God, in vain man's nar - row view At tempts to look ... thy na - ture through!

Piano accompaniment for the second system, starting with a piano (*p*) dynamic. It features a grand staff with treble and bass clefs, providing harmonic support for the vocal lines.

Bass vocal line for the second system, including a trill (*tr.*) in the final measure. The lyrics are: "Our lab'ring pow'rs with rev'rence own Thy glories nev - er, never can be.. known."

Our lab'ring pow'rs with rev'rence own Thy glories nev - er, never can be.. known.

Piano accompaniment for the third system, starting with a piano (*p*) dynamic. It features a grand staff with treble and bass clefs, providing harmonic support for the vocal lines.

Sopr.

Soprano vocal line for the third system, including a trill (*tr.*) and triplet (*3*) markings. The lyrics are: "Not the high ser_aph's might_y thought Who count_ess years ... his God ... has sought,"

Not the high ser_aph's might_y thought Who count_ess years ... his God ... has sought,

Bass vocal line for the fourth system. The lyrics are: "high seraph's might_y thought who years his God has sought,"

high seraph's might_y thought who years his God has sought,

Piano accompaniment for the fourth system, featuring a grand staff with treble and bass clefs, providing harmonic support for the vocal lines.

Such wondrous height or depth confined, Or fully trace or trace thy bound - - less

Such wondrous depth confined, Ful - ly trace thy bound - less

mind. Tenor. Thy kindness deigns to show for mor-tal

And yet thy kindness deigns to show e-nough for mor - tal

mind. Yes, deigns to show our

minds to know While wisdom, pow'r divine, Through thy

minds... to know; While wisdom, good - ness, pow'r divine, Through all thy

minds to know Thy pow'r divine, Through thy

works and con - - duct shine. With

works, thy works and con - - duct shine. Our souls with

2d Bass.

Oh, may our souls with

works and con - - duct shine.

rapture trace thy works of grace. Thy

rapture trace of na - ture and of grace. Ex-plore thy

2d Bass.

rapture trace Thy works of na - ture and of grace. Ex-plore thy sa - cred

rapture trace. and of grace.

truth, and still Press to know and do thy will! Press on to know thy
truth, and still Press to know and do thy will! Press on to know thy
truth, and still Press on to know - to know and do thy will! Press on to know thy
To know and do thy will! Press on to know thy

will - Press on to do thy will. Explore thy truth and still... Press on to do thy
will - Press on to do thy will. Explore thy truth and still... do thy

f

p *f* >

will. Press on to know thy will, Press on to do thy will. Explore thy truth and still . . .

will. Press on to know thy will, Press on to do thy will. Explore thy truth and still . . .

The first system consists of two vocal staves and two piano accompaniment staves. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The music is in a minor key with a 3/4 time signature. Dynamics include piano (*p*) and forte (*f*) with an accent (>).

f *p*

The piano accompaniment for the first system features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand. Dynamics range from forte (*f*) to piano (*p*).

pp

Press on to do thy will Press on to do thy will.

To do thy will.

do thy will To do thy will.

The second system continues the vocal and piano parts. The vocal staves have lyrics. Dynamics include pianissimo (*pp*).

f *p* *p* *p*

The piano accompaniment for the second system features a more complex rhythmic texture with sixteenth notes and chords. Dynamics range from forte (*f*) to piano (*p*).

COME HOME.

(Usually sung without accompaniment.)

Briggs' Coll.

"Bohemian Girl" Balfe.

Sop. *pp*

Contr. Soul. ce_les-tial in thy birth. Dwell-ing yet in low-est earth, Panting
 Tenor. Turn to hope and peace and light, Freed from sin and earth and night; I have
 Bass. *f* *pp* *f*

f *pp*

p *pp*

shrink - ing to be free, Hear God's spir - it whis - per thee. - Pant - ing shrink - ing
 call'd, en - treat-ed thee, In my mer - cies gen - tle, free. I have call'd, en -

p *pp*

p *pp*

to be free, Hear God's spir - it whis - per thee Thus it saith in ac - cents
 treat-ed thee, In my mer - cies gen - tle, free Hu - man soul, in love di -

pp *pp*

cresc. *pp*

mild,—"Wea-ry wan-der-er, way-ward child, From thy Father's earnest love Still for-
vine I have sought to make thee mine; Still for thee good an-gels yearn: Hu-man

ev - - er wilt thou rove. Still for - ev - er wilt thou rove.
soul re - turn, re - turn!" Hu - man soul re - turn, re - turn!

From thy Father's earnest love Still for - ev - er wilt thou rove.
Still for thee good an-gels yearn: Human soul, re - turn, re - turn!

f From thy Father's earnest love . . . his earn - est
Still for thee good an-gels yearn . . . good an-gels

From thy Fa_ther's earn_est love Still for - ev - er wilt thou rove?
 Still for thee good an_gels yearn: Hu - man soul re - turn, re - - turn."

The musical score consists of three systems. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system continues the vocal and piano parts. The third system shows the piano accompaniment in both treble and bass clefs. Dynamics include *ff* and *f*. There are triplets marked with a '3' in several places.

PRAISE HIM ALL YE PEOPLE.

(A SAFE STRONGHOLD. P.M.)

Sir H.W. Baker, 1861.

Martin Luther, 1529.

1. Re - joice to day with one accord, Sing out with ex - ul - ta - tion, Re - joice and praise our
 2. When in dis - tress to him we cried, He heard our sad com - plain - ing; Oh, trust in him, what -

mighty Lord, Whose arm hath brought sal - va - tion. His works of love proclaim The greatness of his name,
 e'er be - tide, His love is all sus - tain - ing. Tri - umphant songs of praise, To him our hearts shall raise;

For he is God a - lone Who hath his mer - cy shown; Let all his saints a - dore him.
 Now ev' - ry voice shall say, "Oh praise our God al - way." Let all his saints a - dore him.

The musical score is in G major and 4/4 time. It features a piano accompaniment with a treble and bass clef. The lyrics are arranged in two verses, with the first verse starting at the beginning and the second verse starting after the first system. The score includes various musical notations such as notes, rests, and dynamic markings.

HE THAT DWELLETH IN LOVE.

(First eight bars may be played as a symphony.)

Wm. H. Furness.

"Zampa" Herold.

p

1. O, how far we are be - low Him! Him no hu - man thought can reach;
3. So in Him to have our be - ing, Choos - ing love for our a - bode,

p

Nev - er, nev - er can we know Him, Far be - yond all sight, all speech.
More than know - ing Him or see - ing, Is it thus to dwell in God.

Fine.

Solo.

2. Yet. the secret of his presence Is with those whodwell in love; They, embosom'd in his

essence, In Him ev - er live and move. So in Him to have our be - - ing,

Choosing Him for our a_bode, More than knowing Him or see_ing, Is it thus to dwell in God.

JESUS' PREACHING THE GOSPEL.

Sir John Bowring, 1823.

"Zampa" Herold.

Andante.

pp *p*

1. How sweetly flow'd the gos_pel's sound From lips of gen_tle_ness and grace, When
2. "Come wand'ers to my Fa_ther's home; Come all ye wea_ry ones and rest?" Yes,

list_ning thousands gather'd round, And joy and rev'rence fill'd the place. From
sa_cred Teach_er we will come, O_bey thee, love thee, and be blest. De_

hea_ven he came, of heav'n he spoke, To heaven he led his fol_low'r's way; Dark
cay then ten_e_ments of dust;.. Pillars of earth_ly pride de_cay A

clouds of gloom-y night he broke, Un-veil-ing an im-mor-tal
no- bler man-sion waits the just, And Je-sus has pre-par'd the

day- Dark clouds of gloom-y night he broke, Un-veil-ing an im-
way- A no- bler man-sion waits the just, And Je-sus has pre-

mor-tal day- im- mor- tal day
par'd the way, pre- par'd the way

EVENING HYMN.

Adelaide Procter, 1860.

(PETERBOROUGH, C. M.)

Ralph Harrison, 1786.

1. Be-fore thy throne, O Lord of heav'n, We kneel at close of day:
2. The sorrows of thy ser-vants, Lord, Oh, do not thou des-pise!
3. The brightness of the com-ing night Up-on the dark-ness rolls:
4. Slow-ly the rays of day-light fade: So fade with-in our heart:
5. Slow-ly the bright stars, one by one, With-in the hea-vens shine:

Look on thy children from on high, And hear us while we pray.
But let the incense of our pray'rs Be-fore thy mer-cy rise.
With hopes of fu-ture glo-ry chase The shad-ows on our souls.
The hopes in earthly love and joy That one by one de-part.
Give us, O Lord, fresh hopes in heav'n, And trust in things di-vine.

FOR MORNING OR EVENING.

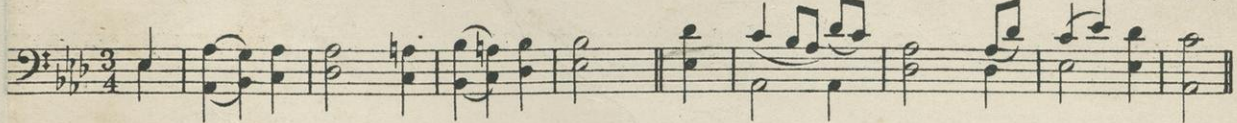
(*BEETHOVEN, L.M.*)

Watts. 1709.

Arr: from Beethoven.



1. My God how end-less is thy love. Thy gifts are ev'-ry ev'ning new;
 2. Thou spreadst the cur-tains of the night, Great Guar-dian of my sleep-ing hours.
 3. I yield my pow'rs to thy com-mand; To thee I con-se-crate my days;



And morn-ing mercies from a-bove Gen-tly dis-til like ear-ly dew.
 Thy sov'reign word re-stores the light, And quick-ens all my drow-sy pow'rs.
 Per-pet-ual bless-ings from thy hand De-mand pet-pet-ual songs of praise.



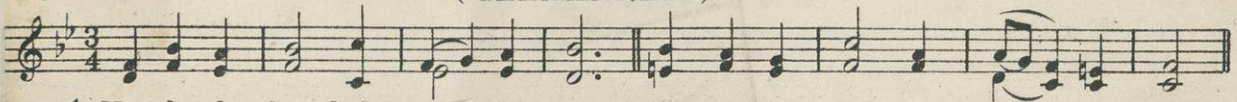
THE LORD IS THY KEEPER.

PSALM CXXI-5.

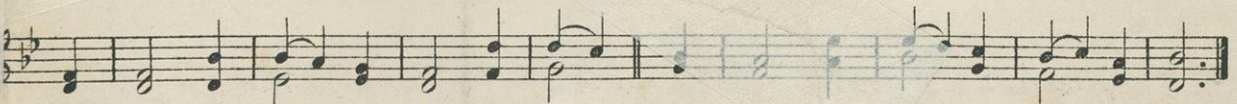
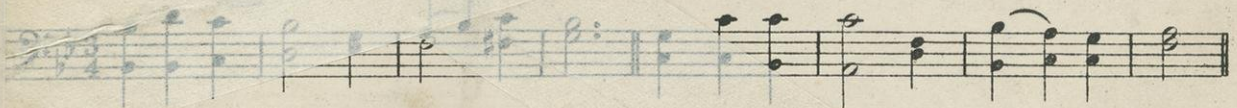
(*GERMANY, L.M.*)

Anonymous.

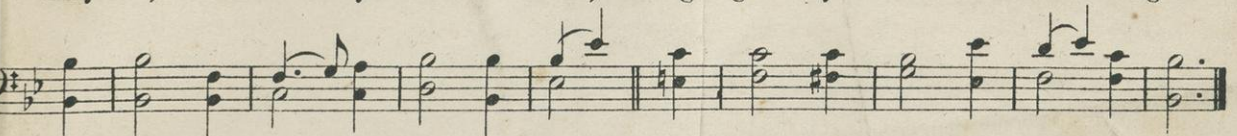
Beethoven.



1. Now that the day-light fills the sky, Lift we our hearts to God on high,
 2. May he re-strain our tongues, lest strife Break forth to mar the peace of life;
 3. Oh, may our in-most hearts be pure, Our thoughts from fol-ly kept se-ure,
 4. So when the day-light leaves the sky, And night's dark hours once more are nigh,



That he in all we do or say Would keep us free from harm to-day.
 And guard with watch-ful care our eyes From earth's ab-sorb-ing van-i-ties.
 The pride of flesh-ly sense sub-dued By temp'rate use of drink and food.
 May we, un-soil'd by sin-ful stain, Sing glo-ry to our God a-gain.



PRAISE.

(RUSSIA, 10.)

Franck.

Alexis Theo. Lwoff, 1833.

1. We praise thee, Lord, with earliest morning ray; We praise thee with the glowing light of day:
 2. Thy fol-low-ers are singing night and day, Glo-ry to him the mighty God, for aye,
 3. Thy name supreme, thy kingdom in us dwell, Thy will con-strain and feed and guide us well:

All things that live and move, by sea and land, For-ev-er ready at thy ser-vice stand.
 By whom, thro' whom, in whom all beings are. Grant us to echo on the song a-far.
 Guard us, re-deem us in the e-vil hour; For thine the glory, Lord, and thine the pow'r.

COME YE DISCONSOLATE.

(11, 10.)

Thomas Moore.

Samuel Webbe, 1800.

1. Come, ye dis-con-so-late, wher-e'er ye lan-guish; Come, at the shrine of God fervent-ly kneel;
 2. Joy of the de-so-late, light of the stray-ing, Hope, wher-e' others die, fadeless and pure,
 3. Here see the bread of life; see waters flow-ing forth from the well of G-d living and pure;

Here bring your wounded hearts, here tell your an-guish: Earth has no sorrow that Heav'n cannot heal.
 Here speaks the Comforter, ten-der-ly say-ing, "Earth has no sorrow that Heav'n cannot cure."
 Come to the feast of love; come ev-er know-ing Earth has no sorrow that Heav'n cannot cure.

C. S. Winner, Eng., Phila.

woff, 18

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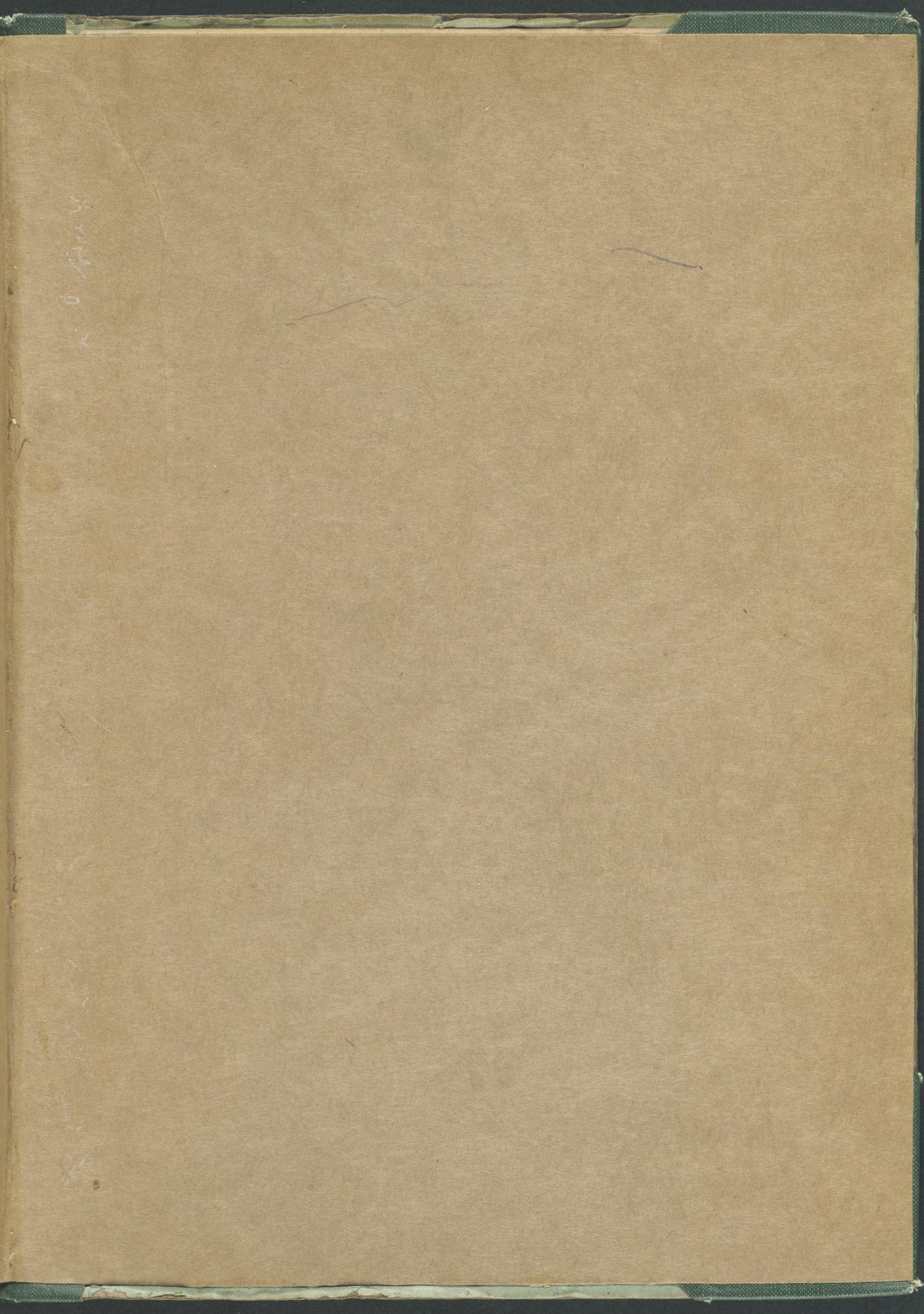
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