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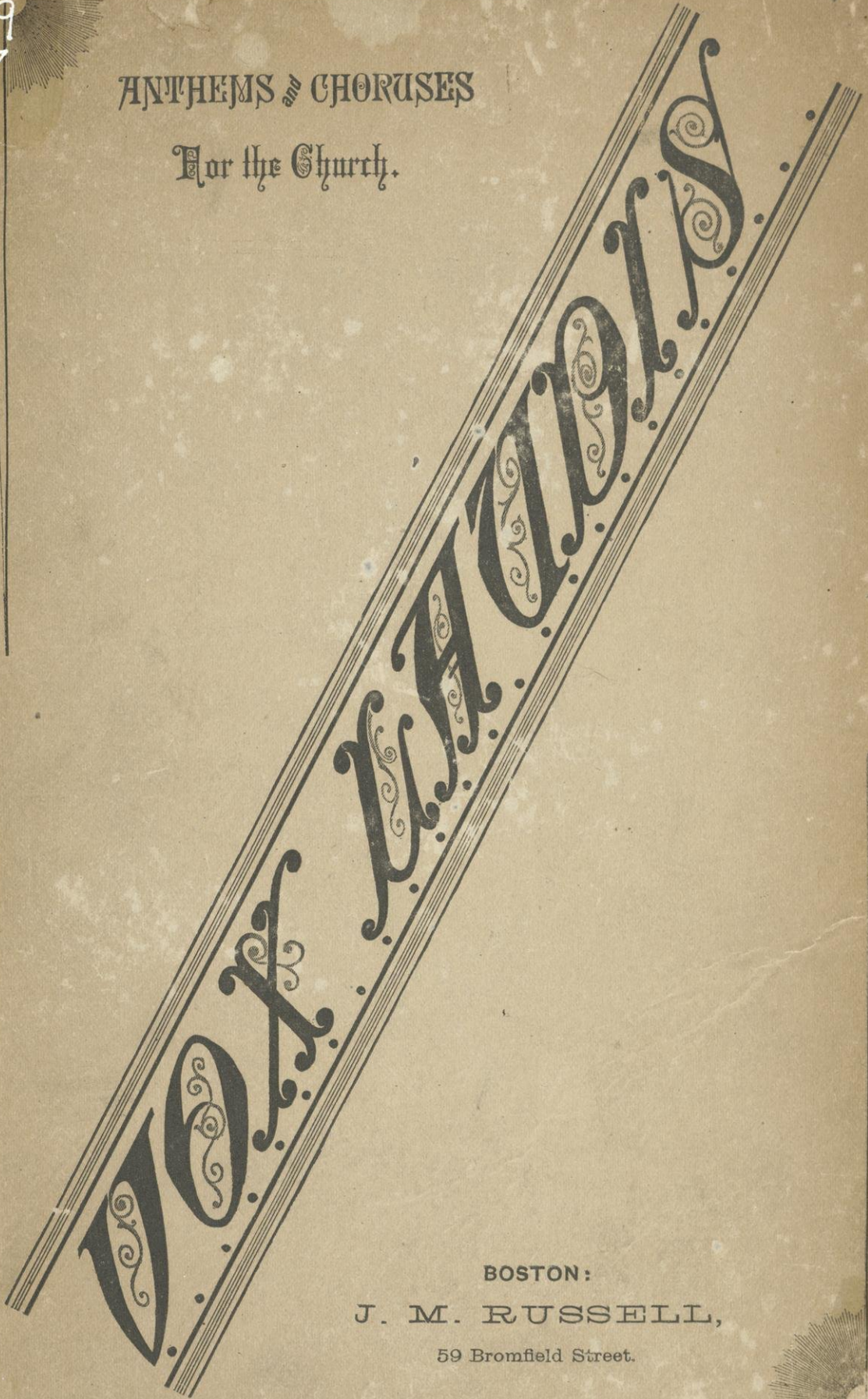
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1999
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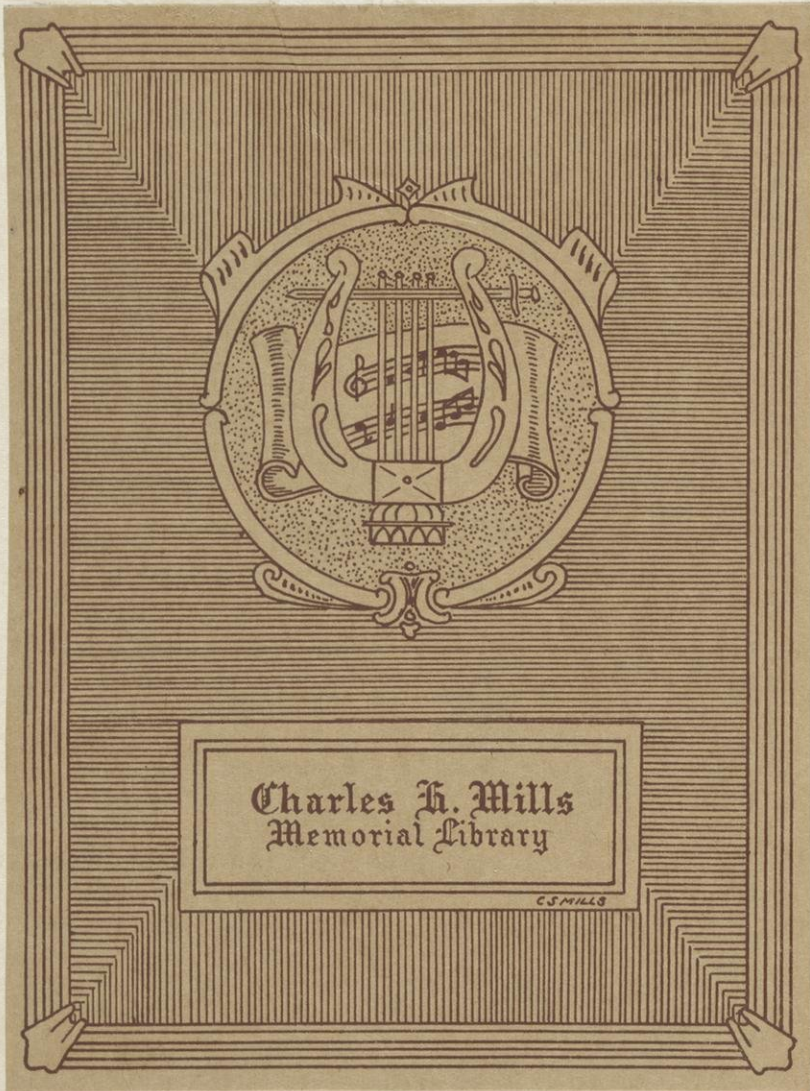
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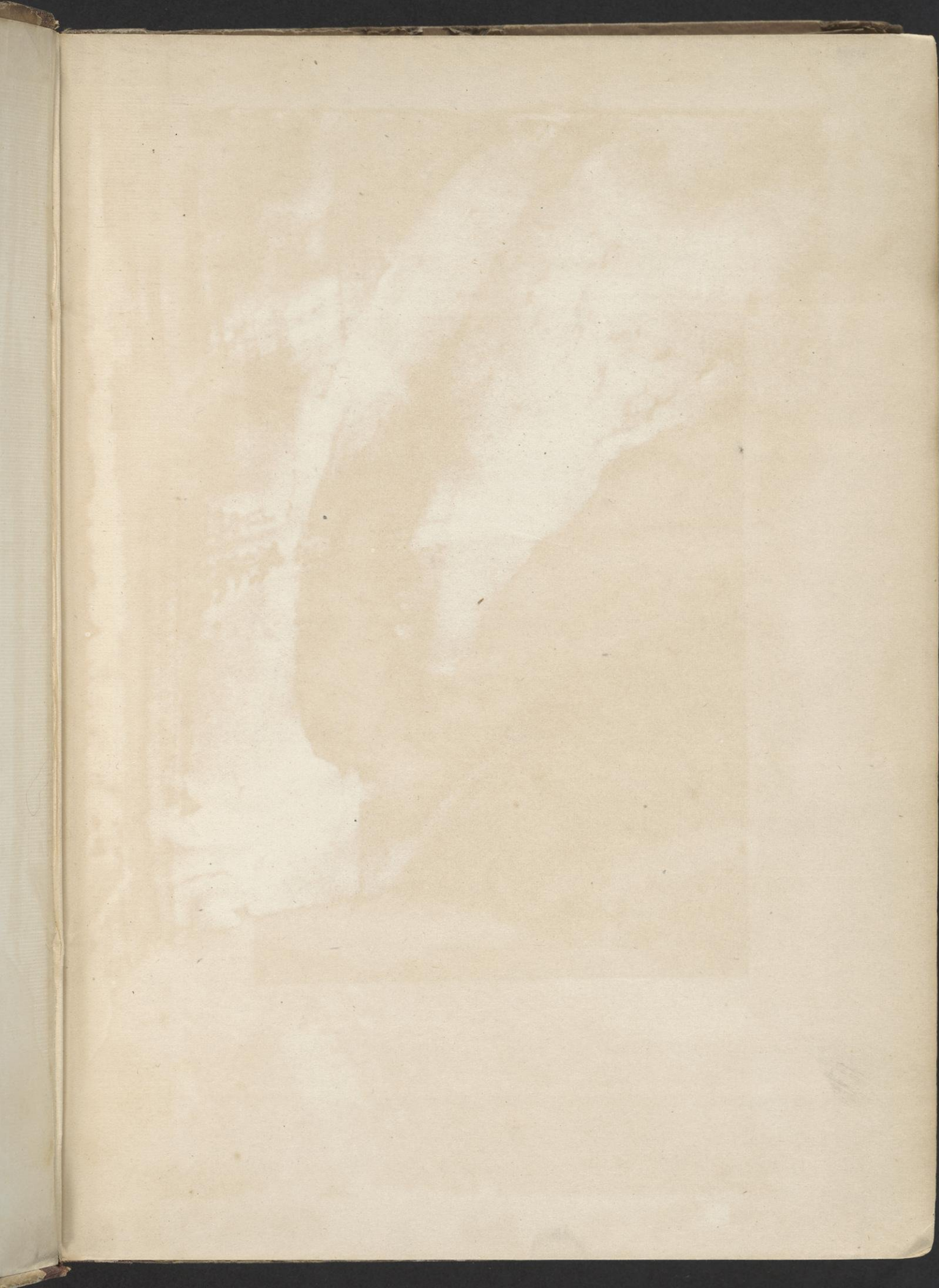
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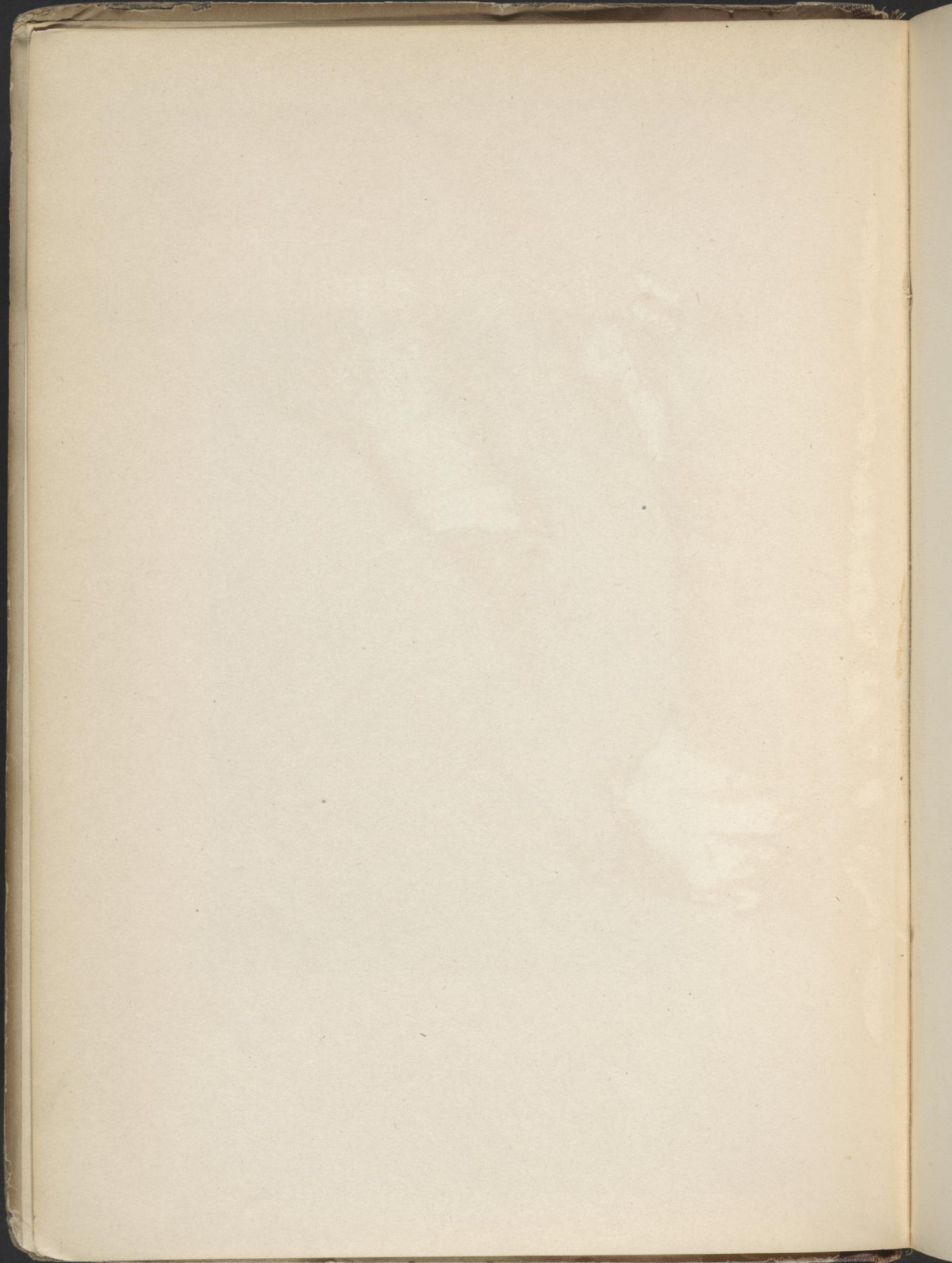
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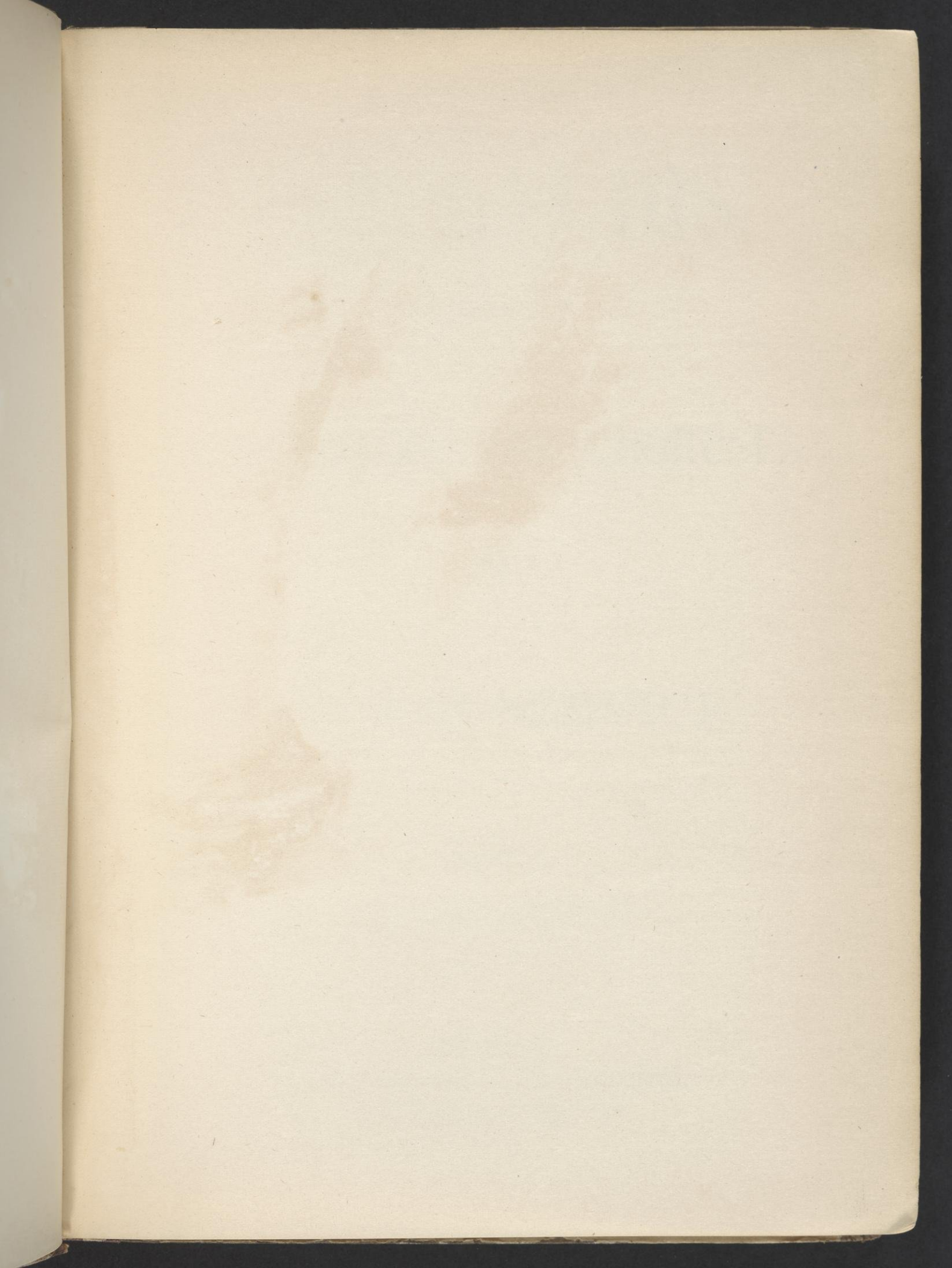


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VOX LAUDIS.

A Collection of

QUARTETTES AND CHORUSES.

FOR CHURCH SERVICE.

BY ERNEST LESLIE.

BOSTON

PUBLISHED BY J. M. ROBERTS.

THE NEW YORK PUBLIC LIBRARY

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VOX LAUDIS,

A Collection of

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For

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Compiled by

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PUBLISHED BY J. M. RUSSELL.

59 BROMFIELD STREET,

Copyright 1881. by J. M. RUSSELL.

m
1999
L47
v6

VOX LAUDIS

PREFACE

In the preparation of the Vox Laudi it has been our aim to present such names as will not only be appropriate for use in the sanctuary but also as a help to those who desire to contribute to further the extension of a common faith.

This work contains in addition to fixed quarters and choirs, choice selections for male and female voices.

The well-known repertoire of the responses whose names are represented in this collection will serve as a sufficient introduction.

Each number will be furnished separately, upon application to the publisher, upon request.



BOSTON
 PUBLISHED BY J. M. WOODS
 25 NASSAU ST. N. Y. C.

M
1999
L47
V6

M
1999
L473
V6
1881

PREFACE.

In the preparation of the VOX LAUDIS, it has been our aim to present such music as will not only be appropriate for use in the Sanctuary, but interesting as a study, and which, we believe, cannot fail to further the cultivation of a correct taste.

This work contains, in addition to mixed quartettes and choruses, choice selections for male and female voices.

The well-known reputation of the composers whose names are represented in this collection will serve as a sufficient introduction.



Each anthem will be furnished separately, upon application to the publisher, at a very low rate.

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5
SANCTUS.

O. B. B.

Andante. ♩ = 104.

Ho - - ly, Ho - ly,

p *sempre p*

Ho - - ly, Ho - ly,

p *sempre p*

p *p*

This system contains the first four staves of the musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p* and *sempre p*.

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

p *mf*

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

p *mf*

p *mf*

This system contains the next four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p* and *mf*.

glo - ry, Heav'n and earth are full of thy glo - ry,

glo - ry, Heav'n and earth are full of thy glo - ry,

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one sharp) and 4/4 time, with lyrics "glo - ry, Heav'n and earth are full of thy glo - ry,". The bottom two staves are piano accompaniment. The piano part features a melodic line in the right hand and a harmonic line in the left hand, with dynamic markings of *f* and accents.

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

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

The second system of the musical score also consists of four staves. The top two staves are vocal lines with lyrics "Glo - ry be to thee, O Lord most high. A - men, A - men." and dynamic markings of *f*, *p*, and *f*. The bottom two staves are piano accompaniment, including a *marcato* section. The piano part continues with melodic and harmonic lines, using dynamic markings of *f*, *p*, and *f*.

BENEDICTUS.

J. P. COBB.

Moderato.
SOPRANO.

Bless - ed, bless - ed, Bless - ed be the Lord, The Lord God of Is - ra - el,

ALTO.

mf
TENOR.

f

BASS.

Bless - ed be the Lord, The Lord God of Is - ra - el,

For He hath vis - it - ed and redeem'd His peo - ple, And redeem'd His peo - ple,

For He hath vis - it - ed and redeem'd His peo - ple, And redeem'd His peo - ple.

And hath rais - ed up a might - ty sal - va - tion, Sal -

ff *ff*

And hath rais - ed up a might - ty sal - va - tion, Sal -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature. The piano accompaniment is in a B-flat major key signature and features a steady bass line and a more active treble line.

va - tion for us in the house of His ser - vant Da - vid.

va - tion for us in the house of His ser - vant Da - vid.

The second system continues the vocal and piano parts from the first system. It consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature. The piano accompaniment is in a B-flat major key signature and features a steady bass line and a more active treble line.

As He spake by the mouth of His ho - ly prophets, which have been since the world be - gun,

p
As He spake by the mouth of His ho - ly prophets, which have been since the world be - gun,

Detailed description: This system contains two vocal parts and piano accompaniment. The first vocal staff (Soprano) has a melodic line with lyrics. The second vocal staff (Alto) has a similar melodic line. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. A dynamic marking of *p* (piano) is placed above the second vocal staff.

That we should be sa-ved from our en - e - mies, and from the hand of all that hate us.

f
That we should be sa-ved from our en - e - mies, and from the hand of all that hate us.

Detailed description: This system contains two vocal parts and piano accompaniment. The first vocal staff (Soprano) has a melodic line with lyrics. The second vocal staff (Alto) has a similar melodic line. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. A dynamic marking of *f* (forte) is placed above the second vocal staff.

Glo-ry be to the Father, and to the Son, And to the Ho-ly Ghost; As it was in the be-

ff

Glo-ry be to the Father, and to the Son, And to the Ho-ly Ghost; As it was in the be-

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics underneath. The bottom two staves are piano accompaniment. A forte dynamic marking (*ff*) is present at the beginning of the piano part.

ginning, is now, and ev-er shall be, World without end, World without end, A - - - men, A - men.

ff *ff* *ff*

ginning, is now, and ev-er shall be, World without end, World without end, A - - - men, A - men.

The second system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics underneath. The bottom two staves are piano accompaniment. Three forte dynamic markings (*ff*) are placed under the piano part. An asterisk (*) is located in the piano part of the final measure of the system.

To J. A. BUTTERFIELD, Esq., Chicago, Ill.

CANTATE DOMINO.

W. E. CHANDLER.

f *Allegro vivace*. $\text{♩} = 116$.

(O SING UNTO THE LORD.)

SOP.
O sing, O sing un-to the Lord a new song, For he hath done mar - vellous, mar - vellous

ALTO.
O sing, O sing un-to the Lord a new song, For he hath done mar - vellous, mar - vellous

TENOR.
O sing, O sing un-to the Lord a new song, For he hath done mar - vellous, mar - vellous

BASS.
O sing, O sing un-to the Lord a new song, For he hath done mar - vellous, mar - vellous

Allegro vivace. $\text{♩} = 116$.

things, with his own right hand and with his ho - ly arm, hath he got-ten him - self the

things, with his own right hand and with his ho - ly arm, hath he got-ten him - self the

(Sw.) (Gr.) *cres.*

SOLO. *p*

vic - to - ry, The Lord de - clar - ed his sal - va - tion, his right-eousness

SOLO.

SOLO.

SOLO.

vic - to - ry, The Lord de - clar - ed his sal - va - tion, his right-eousness

SOLO.

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The first vocal line is marked 'SOLO.' and 'p'. The piano accompaniment features chords and moving lines in both hands.

RIT.

hath he o - pen - ly show - ed in the sight of the hea - then,

RIT.

hath he o - pen - ly show - ed in the sight of the hea - then,

RIT.

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The first vocal line is marked 'RIT.'. The piano accompaniment features chords and moving lines in both hands.

SOPRANO SOLO.

He hath re - membered his mer - cy and truth, his mer - cy and

TENOR SOLO.

truth towards the house of Is - ra - el, and all..... the ends, the

Péd.

ends of the world have seen the sal - va - tion, the sal - va - tion of our God.

RIT.

CHORUS.

Show yourselves joy - ful in the Lord, all ye lands, all ye lands,

CHORUS.

Show yourselves joy - ful in the Lord, all ye lands, all ye lands,

ff *sw.*

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment is in the same key and time, starting with a forte (*ff*) dynamic. The lyrics are: "Show yourselves joy - ful in the Lord, all ye lands, all ye lands,". The piano part includes a section marked *sw.* (sostenuto).

Sing, rejoice, re - joice and give thanks, re - joice and give thanks,

RIT.

Sing, rejoice, re - joice and give thanks, re - joice and give thanks.

RIT.

GR. RIT.

The second system of music continues the vocal and piano parts. It features two vocal staves and a piano accompaniment. The lyrics are: "Sing, rejoice, re - joice and give thanks, re - joice and give thanks,". The piano part includes a section marked *GR.* (grandioso) and a section marked *RIT.* (ritardando). The tempo markings *RIT.* appear above the vocal staves.

MODERATO.
SOPRANO SOLO. *Andante sostenuto.*

Praise the Lord up - on the harp, Sing to the

Ped

harp, Sing to the harp with a psalm of thanks-giv - ing,

rit.
tr
colla voce. (Gr. Trumpet.)

ff vivace.

With trumpets, with trum-pets, with trum-pets al - so, and shawms, O

With trumpets, with trum-pets, with trum-pets al - so, and shawms, O

vivace.

(Sw.)

show yourselves joy-ful, O show yourselves joyful be - fore the Lord, the Lord the King,

show yourselves joy-ful, O show yourselves joyful be - fore the Lord, the Lord the King,

The first system consists of four staves. The top two staves are vocal lines in treble clef, 3/4 time, with lyrics. The bottom two staves are piano accompaniment in bass clef, 3/4 time. The key signature has two flats (B-flat and E-flat).

ff
Let the sea make a noise, and all that therein is, the round world and they that

Let the sea make a noise, and all that therein is, the round world and they that

The second system consists of four staves. The top two staves are vocal lines in treble clef, common time, with lyrics. The bottom two staves are piano accompaniment in bass clef, common time. The key signature has two flats. A forte (*ff*) dynamic marking is present at the beginning of the first vocal line. The piano part includes a guitar part labeled "(Gt.)".

* *ff*

dwel there - in. Let the floods clap their hands, and let the hills be joy - ful to -

dwel there - in. Let the floods clap their hands, and let the hills be joy - ful to -

ff (Sw.)

Piu Lento.

p

geth - er, joy - ful to - geth - er be - fore the Lord, For He com - eth, he com -

geth - er, joy - ful to - geth - er be - fore the Lord, For He com - eth, he com -

Piu Lento.

p

* If preferred, sing in unison by using small notes.

eth, to judge the earth, With righteous - ness shall he judge the

eth, to judge the earth, With righteous - ness shall he judge the

rit. *Tempo di prima.* **f** CHO.

world, and the people with e - qui - ty. Glo - ry, glo - ry, be to the Father, and

world, and the people with e - qui - ty. Glo - ry, glo - ry, be to the Father, and

rit. *Tempo di prima.* **f**

mf

to the Son, and to the Ho - ly Ghost, As it was in the be - gin - ing is

mf

to the Son, and to the Ho - ly Ghost, As it was in the be - gin - ing is

ff **RIT.**

now and ev - er shall be, world with - out end, world with - out end, A - men, A - men.

ff

now and ev - er shall be, world with - out end, world with - out end, A - men, A - men.

RIT.

To G. W. SUMNER, Esq. Boston, Mass.

BONUM EST.

W. E. CHANDLER.

Allegro con spirito.

SOPRANO.
It is a good thing to give thanks un - to the Lord, And to sing

ALTO.
It is a good thing to give thanks un - to the Lord, And to sing

TENOR.
It is a good thing to give thanks un - to the Lord, And to sing

BASS.
It is a good thing to give thanks un - to the Lord, And to sing

Allegro con spirito.

f

con sva.

SOLO.
prais - es un - to thy name O most Highest, To tell of thy lov - ing kind - ness

SOLO.
prais - es un - to thy name O most Highest,

f CHO. *dim.* *p* *f*

Ear-ly in the morning, And of thy truth, and of thy truth in the night sea-son, Up -

f CHO. *f*

Ear-ly in the morning, And of thy truth, and of thy truth in the night sea-son, Up -

p *f*

- on an in - strument of ten strings, and.... up - on the lute, Up -

p *f*

- on an in - strument of ten strings, and.... up - on the lute, Up -

SOLO.
SOPRANO or TENOR.

on a loud in - strument, and up - on the harp, For

on a loud in - strument, and up - on the harp,

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The vocal line begins with a piano (*p*) dynamic and includes a fermata over the first measure. The piano accompaniment consists of chords and moving lines in both hands.

thou Lord, hast made me glad, glad through thy works, And I

cres.

The second system continues the vocal line and piano accompaniment. The vocal line has a crescendo hairpin. The piano accompaniment includes a *cres.* marking in the left hand.

will rejoice in giv - ing praise for the op - er - a - tions of thy hands.

rall.

cres. *colla parte.*

Ped *Sva*

The third system concludes the piece. The vocal line is marked *rall.* (rallentando). The piano accompaniment features a *cres.* marking and a *colla parte.* instruction. Pedal and Sustain (Sva) markings are present at the bottom of the piano part.

Tempo primo.

f

Glo - - ry, Glo - ry be to the Fa - - ther,

Glo - - ry, Glo - ry be to the Fa - - ther,

Tempo primo.

And to the Son, and to the Ho - ly Ghost, As it

And to the Son, and to the Ho - ly Ghost, As it

cres. *f* *ff*

was in the be - gin - ning, is now, and ev - er shall be, world

cres. *f* *ff*

was in the be - gin - ning, is now, and ev - er shall be, world

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time. The first vocal staff has dynamics *cres.*, *f*, and *ff*. The second vocal staff also has dynamics *cres.*, *f*, and *ff*. The piano accompaniment has dynamics *cres.*, *f*, and *ff*.

rall.

with - out end, world with - out end, A - men, A - men.

rall.

with - out end, world with - out end, A - men, A - men.

The second system consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time. The first vocal staff has a *rall.* marking. The second vocal staff also has a *rall.* marking. The piano accompaniment has a *rall.* marking.

I WILL EXTOL THEE.

Anthem. Solo and Chorus.

THOMAS P. MURPHY.
Ps. cxlv, 1-10.

Andante moderato.

VOICE.

PIANO or ORGAN.

p

cres.

f

Ped.

espressione.

I will ex - tol thee, my

dimin.

molto.

p

pp

p

God, O King; and I will bless thy name for - ev - er and ev - er.

cres.

dim.

p

cres.

f

dim.

p

p

I will ex - tol thee, my God, O

legato.

p

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

cres. *f* *dim.*

King; and I will bless thy name for - ev - er and ev -

cres. *f* *dim.*

p

er. And I will bless thy name for - ev - er and ev - er.

p *dim.* *pp* *f*

Ped.

Soprano. *tutti.*

Musical staff for Soprano part, showing a melodic line with notes and rests.

All thy works shall praise thee, shall praise thee, O Lord;

Alto. *tutti.*

Musical staff for Alto part, showing a melodic line with notes and rests.

Tenor. (Sva lower.) *tutti.*

Musical staff for Tenor part, showing a melodic line with notes and rests.

All thy works shall praise thee, shall praise thee, O Lord; All thy works shall praise thee, shall

Bass. *tutti.*

Musical staff for Bass part, showing a melodic line with notes and rests.

All thy works shall praise thee, O Lord; All thy works shall praise thee, shall

Accomp.

Piano accompaniment staff, showing chords and bass line. Includes dynamic markings *f* (Full without trumpet) and *p*.

tutti. p

Musical staff for Soprano part of the second system, showing a melodic line with notes and rests.

And thy saints shall bless thee, shall bless thee, And thy

tutti. p

Musical staff for Alto part of the second system, showing a melodic line with notes and rests.

And thy saints shall bless thee, And thy

Musical staff for Tenor part of the second system, showing a melodic line with notes and rests.

praise thee, O Lord;

And thy saints shall bless thee, And thy

Musical staff for Bass part of the second system, showing a melodic line with notes and rests.

praise thee, O Lord;

And thy saints shall bless thee, And thy

Piano accompaniment staff of the second system, showing chords and bass line. Includes dynamic markings *p* and *cres.*

Ped.

I will extol Thee.—6.

f *dim.* *p cres.*

saints shall bless thee, shall bless thee. All thy works shall

saints shall bless thee, shall bless thee. All thy works shall praise, shall

saints shall bless thee, shall bless thee. All thy works shall praise, shall

f *dim.* *dim.* *p cres.* Full swell.

dim. *p* *Andante moderato.* *Solo.*

praise thee, O Lord. I will ex - tol thee, my God, O King; and

dim. *p*

praise thee, O Lord.

dim. *p* *Solo.*

praise thee, O Lord. and

rit. *Andante moderato.*

dim. *p* *pp* *p*

I will bless thy name for - ev - er and ev - er.

I will bless thy name for - ev - er and ev - er.

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

I will ex - tol thee, my God, O

p Soli.

p Soli.

I will ex - tol thee, my God, O

p dolce.

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

I will extol Thee.—6.

King; and I will bless thy name for - e - ver and e -

King; and I will bless thy name for - e - ver and e -

Ped. * *cres.* *dim.*

ver. FINE.

ver. FINE.

a - men - a - men
Mo - ren - do.

Ped. * *dim.* *pp* *FINE.* *ppp* *Ped.* *

FESTIVAL JUBILATE.

G. A. BURDETT.

Moderato, *MM* ♩ = 112.

SOPRANO.

CHORUS. *f*

Oh be joy - ful, oh be joy - ful in the Lord all ye lands,

ALTO.

CHORUS. *f*

Oh be joyful in the

TENOR.

CHORUS. *f*

Oh be joy - ful, oh be joy-ful in the Lord all ye lands,

BASS.

CHORUS. *f*
Moderato. *MM* ♩ = 112.

Sw full cpl'd to qt full to 4 ft.

Ped. with couplers.

Serve the Lord with gladness, Serve the Lord with gladness, Oh be joy-ful, Oh be joy-ful in the

Serve the Lord with gladness, Serve the Lord with gladness, Oh be joy-ful, Oh be joy-ful in the

Lord all ye lands, Serve the Lord with gladness, Serve the Lord with gladness and

Lord all ye

Lord all ye lands, Serve the Lord with gladness, Serve the Lord with gladness and

Serve the Lord with

come be-fore his presence, be-fore his presence, be-fore his presence, be-fore his presence with a do.

presence, and come be-fore his presence with a do.

come before his presence, before his presence, before his presence, before his presence with a do.

presence, and come be-fore his presence with a do.

f
 song, And come before his pres - ence with a song.

f

f
 song, And come before his pres - ence with a song.

f
 Be ye sure that the Lord.

Gt Diaps.

mf

We are His

mf

mf

He is God; it is He that hath made us, and not we ourselves. We are His

mf

We are His peo-ple, We are His peo-ple, We are His peo-ple,
 peo-ple and the sheep of his pas-ture, We are His peo-ple, We are His people, We
 peo-ple and the sheep of His pas-ture, We are His peo-ple, We are His people, We

a tempo. cres.
 And the sheep of His pas - ture, We are His peo - ple, We are His
a tempo. cres.
 are His people and the sheep of His pas - ture, We are His peo - ple, We are His
a tempo. cres.
 are His people and the sheep of His pas - ture, We are His peo - ple, We are His
a tempo. cres.
add mixture cres. in sw.

f *deces.* *p poco rit.*

people, and the sheep of His pas - ture, We are His people, and the sheep of His pas - ture.

f *deces.* *p poco rit.*

people, and the sheep of His pas - ture, We are His people, and the sheep of His pas - ture.

f *deces.* *p poco rit.*

Sw. poco rit.

off ped & gt.

SOPRANOS. *mf*

Piu mosso. M.M. ♩ = 132. *mf* O go your way into His gate with thanks-

Ready Gt. 8 ft. mf. c'pl'd to Sw.

Sw. 16, 8 & 4 ft. *Gt.* *Gt.*

Ped. coupled to Sw. *add ped & gt.*

mf TENORS.

giving, and in - to His courts, into His courts with praise, O go your way in-to His

SOPRANOS & TENORS.

BASSES.

gates with thanksgiving, and in - to His courts, His courts with praise, Be thankful un - to

Gt. add Diaps. 8 ft.

f TENORS.
Him, and speak well of His name, Be thankful unto Him, and speak well of His name,

add 15th in Sw. *add 4ft in Gt mixture in Sw.*

f
O go your way into His gates with thanksgiving, and in - to His courts, in - to His courts with

f
O go your way into His gates with thanksgiving, and in - to His courts, His courts with

f
O go your way into His gates with thanksgiving, and in - to His courts, His courts with

f
O go your way into His gates with thanksgiving, and in - to His courts with

praise, Be thank-ful un-to Him and speak well of His name, O go your way in-to His
praise, and speak well of His name, O go your way in-
praise, Be thank-ful un-to Him and speak well of His name, O go your way in-to His
praise, Be thankful un-to Him and speak well of His name, O go your way in-

gates with thanksgiving and in - to His courts with praise, in-to His courts with praise. *mf*
to His gates with thanksgiving and into His courts with praise, His courts with praise. Be
gates with thanksgiving and in - to His courts with praise, His courts with praise.
to His gates with thanksgiving and into His courts with praise, His courts with praise.

thankful unto Him and speak good of His name, *mf*

Be thankful unto Him and speak good of His name,

mf (Sw.) full.

Off Ped. & Gt. *Man.*

p cres - cen - - - - - do. *ff* *f*

O go your way into His gates with thanksgiving and in - to His courts, His courts with praise, Be

p cres - cen - - - - - do. *ff* *f*

O go your way into His gates with thanksgiving and in - to His courts, His courts with praise, Be

Gt. mf
apl'd. to Sw.

Ped *On Ped. & Gt.* *f* *mf*

thankful unto Him, and speak good of His name, Be thank - ful un - to Him, and speak good of His

Be thankful un - to Him,

thankful unto Him, and speak good of His name, Be thank - ful un - to Him, and speak good of His

Be thankful un - to Him,

mf poco a poco. rit.

name, Be thankful un-to Him, and speak good of His name, and speak good

poco a poco. rit. *a tempo primo.*

mf *p*

and speak good of His name, and speak

mf poco a poco. rit. *a tempo primo.*

name, Be thankful un-to Him, and speak good of His name, and speak good of His name, and speak

mf poco a poco. rit. *a tempo primo.*

poco a poco. rit. *M.M. = 112.* *a tempo primo.*

Sw. (full.) *off mixture.*

off ped & Gt.

poco rit.

M. M. ♩ = 40.

of His Name, Be thankful un-to Him, speak good of His name.
 good of His name, un-to Him, speak good of His name.
 good of His name, un-to Him, speak good of His name.

Gt. st'd. Diap. alone
Ped

QUARTETTE.
Andante. M. M. ♩ = 88.

For the Lord is gracious, His mer-cy is everlasting, The Lord is gracious, His
 For the Lord is gracious, His mer-cy is everlasting, The Lord is gracious, His

Sw. Diaps. p
Man.
Add 4ft.

mer - cy is ev - er - last - ing, His mer - cy, His mer - cy is ev - er last - ing, For the Lord is

mer - cy is ev - er - last - ing, His mer - cy, His mer - cy is ev - er last - ing, For the Lord is

gracious, His mer - cy is ev - er - last - ing, and His truth en - dureth, His truth en - dureth from

gracious, His mer - cy is ev - er - last - ing, and His truth en - dureth, His truth en - dureth from

f **B** CHORUS.

gen - e - ra - tion to gen - e - ration. For the Lord is gracious, His

CHORUS.

f CHORUS.

gen - e - ra - tion to gen - e - ration. For the Lord is gracious, His

CHORUS.

f *Gt.*

Sw. 8 & 4 ft. c'pl'd to Gt.

On Ped. & Gt. *Ped.*

mercy is ev - er - lasting, His mer - cy is ev - er - last - ing, For the Lord is gracious, His

mercy is ev - er - lasting, His mer - cy is ev - er - last - ing, For the Lord is gracious, His

add 16 ft. in sw.

poco a poco cres. **f**

mer - cy is ev - er - last - ing, His truth en - dur - eth, His truth en - dur - eth from gen - e -

poco a poco cres. **f**

mer - cy is ev - er - last - ing, His truth en - dur - eth, His truth en - dur - eth from gen - e -

Add Diap in Gt. *Add Gt. 4 ft. & Sw. 2 ft.*

deces. *poco rit.*

ra - tion to gen - e - ra - tion, from gen - e - ra - tion to gen - e - ra - tion.

deces. *poco rit.*

ra - tion to gen - e - ra - tion, from gen - e - ra - tion to gen - e - ra - tion.

Sw. *poco rit.*

Off Ped & Gt.

a tempo primo. M.M. ♩ = 112.

p poco a poco cres. ff full to 15th.

This block contains the piano introduction for the piece. It consists of four staves: three treble clefs and one bass clef. The music begins with a series of rests on all staves. The piano part starts with a *p* dynamic, gradually increasing through *poco*, *a poco*, and *cres.* to *ff* by the end of the section. The tempo is marked *a tempo primo* with a metronome marking of *M.M. ♩ = 112*. The key signature has one flat (B-flat).

ff a tempo primo.

Glo - ry, Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

This block contains the first vocal line of the piece. It features a single treble clef staff with lyrics underneath. The music is marked *ff a tempo primo*. The lyrics are: "Glo - ry, Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly". There are accents (>) over the words "be", "Fa", and "Ho".

ff a tempo primo.

Glo - ry, Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly

This block contains the second vocal line of the piece. It features a single treble clef staff with lyrics underneath. The music is marked *ff a tempo primo*. The lyrics are: "Glo - ry, Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly". There are accents (>) over the words "be", "Fa", and "Ho".

This block contains the piano accompaniment for the vocal lines. It consists of two staves: a treble clef and a bass clef. The music is written in a grand staff format. The key signature has one flat (B-flat). The piano part provides harmonic support for the vocal lines, featuring chords and moving lines in both hands.

Ghost, As it was in the be-ginning, is now, and ev - er shall be, As it was in the be-

Ghost, As it was in the be-ginning, is now, and ev - er shall be, As it was in the be-

full to 15th.

o - ly

ginning, As it was in the be - ginning, is now, and ever shall be, world without end, As it

o - ly

ginning, As it was in the be - ginning, is now, and ev - er shall be, world without end, As it

ff rit.

was in the be-gin-ning, is now, and e-ver shall be, world with-out end, world

ff rit.

ff rit.

was in the be-gin-ning, is now, and e-ver shall be, world with-out end, world

ff rit.

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics: "was in the be-gin-ning, is now, and e-ver shall be, world with-out end, world". The bottom two staves are piano accompaniment. The first vocal line is marked *ff rit.* and the second is also marked *ff rit.*. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Slower.

with-out end. A men.

Slower.

Slower.

with-out end. A men.

Slower.

The second system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics: "with-out end. A men.". The bottom two staves are piano accompaniment. The first vocal line is marked *Slower.* and the second is also marked *Slower.*. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The system concludes with a double bar line.

To EUGENE THAYER, Esq., Boston, Mass.

BENEDIC ANIMA.

(PRAISE THE LORD.)

W. E. CHANDLER

Allegro con spirito. ♩ = 116.

SOPRANO.

f

Praise the Lord, the Lord, O my soul, And

ALTO.

TENOR.

f

Praise the Lord, the Lord, O my soul, And

BASS.

Allegro con spirito. ♩ = 116.

all that is with - in me, praise his ho - ly name, Praise the Lord, the

all that is with - in me, praise his ho - ly name, Praise the Lord, the

Ped.

Lord O my soul, And for - get not, for - get not all his

Lord O my soul, And for 'get not, for - get not all his

The first system of the musical score consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Lord O my soul, And for - get not, for - get not all his".

ben - e - fits.

ben - e - fits.

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "ben - e - fits.". The piano accompaniment continues with chords and melodic lines.

(sw)

The third system of the musical score consists of four staves. The top two staves are vocal parts. The bottom two staves are piano accompaniment. The lyrics are: "(sw)". The piano accompaniment features a more active melodic line in the right hand.

ANDANTE CANTABILE.

BASS SOLO.

Who for - giv - eth all thy sins, and heal - eth

all..... thine in - firm - i - ties, Who sa - veth thy life— thy

life from de - struc - tion, And crown - eth thee, And crown - eth thee with

mer - cy and lov - ing kind - ness.

CHO. *ff* *p* *f*

O praise the Lord, ye an - gels of his, ye that ex - cel in

CHO. *ff* *p* *f*

O praise the Lord, ye an - gels of his, ye that ex - cel in

ALLEGRO.

ff (GR.) *p* *f*

ff *mf*

strength, Ye that ex - cel in strength, Ye that ful - fil his com - mand -

ff *mf*

strength, Ye that ex - cel in strength, Ye that ful - fil his com - mand -

ff *mf*

ment, and heark-en un - to the voice of his word. O praise the

ment, and heark-en un - to the voice of his word. O praise the

Ped..

Detailed description: This system contains the first two systems of music. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "ment, and heark-en un - to the voice of his word. O praise the". The second system is identical to the first. The piano accompaniment features a "Ped.." marking under the first system.

Lord, All ye his hosts, Ye ser - vants of his, Ye

Lord, All ye his hosts, Ye ser - vants of his, Ye

Detailed description: This system contains the second two systems of music. The first system has four vocal staves and a piano accompaniment. The lyrics are "Lord, All ye his hosts, Ye ser - vants of his, Ye". The second system is identical to the first.

Ser - vants of his that do his pleas - ure,

Ser - vants of his that do his pleas - ure,

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "Ser - vants of his that do his pleas - ure," repeated on two lines.

rit.

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clefs) in grand staff notation. It includes a "rit." (ritardando) marking in the middle of the system. The key signature remains two sharps.

Andante Grazioso.

SOP. SOLO.

O speak good of the Lord, . . . All ye works, ye works of his, . . .

(Sw.)

(Ch.)

Ped.

This system features a soprano solo and piano accompaniment. The vocal line is in treble clef with a 6/8 time signature and a key signature of two sharps. The lyrics are: "O speak good of the Lord, . . . All ye works, ye works of his, . . .". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It includes markings for "(Sw.)" (Sustentando) and "(Ch.)" (Crescendo). A "Ped." (pedal) marking is present at the bottom left.

in . . . all pla - ces of his do - min - ion, Praise thou the

Lord, Praise thou the Lord, O my soul, O my soul.

f TEMPO PRIMO.

Glo - ry, glo - ry be to the Fa - ther, and to the Son, and

Glo - ry, glo - ry be to the Fa - ther, and to the Son, and

TEMPO PRIMO.

f (Gr.)

to.... the Ho - ly Ghost, As it was in the be - gin - ning, is

to.... the Ho - ly Ghost, As it was in the be - gin - ning, is

The first system consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "to.... the Ho - ly Ghost, As it was in the be - gin - ning, is".

now and ev - er shall be, world with - out end.... A - men, A - men.

now and ev - er shall be, world with - out end.... A - men, A - men.

The second system consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "now and ev - er shall be, world with - out end.... A - men, A - men.".

To my friend Mr. CHARLES H. CLARK.

BENEDIC ANIMA MEA.

E. L. BUFFINTON.

Moderato. 96 = ♩

f

Praise the Lord, Praise the Lord, Praise the

Praise the Lord, Praise the Lord, Praise the

mf ORGAN.

Lord, O my soul, and all that is with - in me praise,

Lord, O my soul, and all that is with - in me praise,

his ho - ly name,

his ho - ly name,

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one treble clef, one alto clef), both with the lyrics "his ho - ly name,". The bottom two staves are piano accompaniment in G major (one treble clef, one bass clef), featuring a steady harmonic accompaniment.

Praise the Lord, Praise the Lord, Praise the Lord, O my

Praise the Lord, Praise the Lord, Praise the Lord, O my

The second system of the musical score also consists of four staves. The top two staves are vocal lines in G major (one treble clef, one alto clef), both with the lyrics "Praise the Lord, Praise the Lord, Praise the Lord, O my". The bottom two staves are piano accompaniment in G major (one treble clef, one bass clef), continuing the harmonic accompaniment.

soul, and for - get not, for - get not, all his ben - e - fits.

soul, and for - get not, for - get not, all his ben - e - fits.

my

WITH REEDS.

REEDS OFF.

DIM.

my

ANDANTE.

p Who for - giv - eth all . . . thy sins, and heal - eth

p

CRES.

mf

all thine in - firm - i - ties. Who sav - eth thy life, thy

dim. *mf*

LENTO. *ff*

life from de - struc - tion, thy life from de - struc - tion.

ff

a tempo. *p* *mf* *pp*


And crown - eth thee, and crowneth thee with mer - cy and


p *mf* *p*

pp *RITARD.* *SOTTO VOCE.*

lov - ing kind - ness, with mer - cy, with mer - cy and lov - - - ing kind - ness.

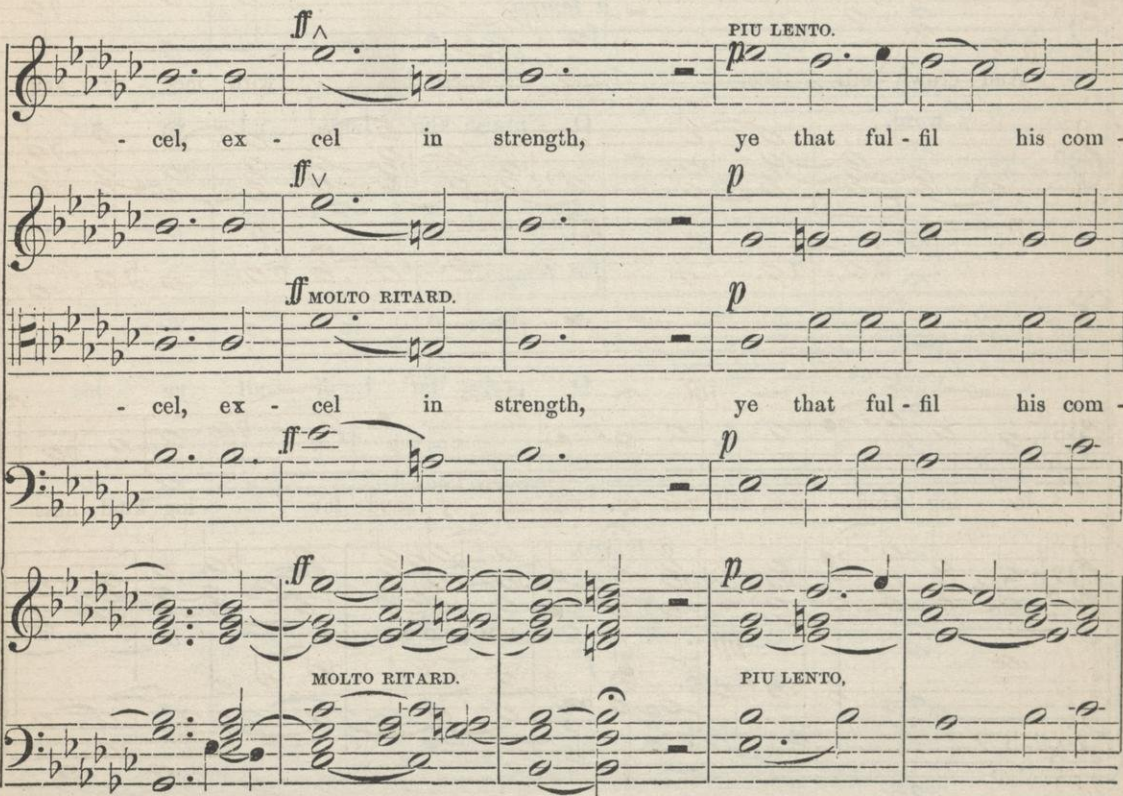
pp *DIMINUENDO.*

Allegro. 144 = 



O praise the Lord, ye An - gels of his, ye that ex -

O praise the Lord, ye An - gels of his, ye that ex -



cel, ex - cel in strength, ye that ful - fil his com -

cel, ex - cel in strength, ye that ful - fil his com -

MOLTO RITARD. PIU LENTO.

MOLTO RITARD. PIU LENTO.

ritard.

mand - ments, and hear - ken un - to the voice of his

mand - ments, and hear - ken un - to the voice of his

ritard.

a tempo.

word. O praise the Lord, all ye his

f a tempo.

word. O praise the Lord, all ye his

a tempo.

a tempo. *f*

hosts, Ye ser - vants of his that do his pleas - ure.

hosts, Ye ser - vants of his that do his pleas - ure.

Lento. 92. = ♩ .

pp *cres.* *mf*

O speak good of the Lord, all ye works, ye works of his, In all

pp *cres.* *mf*

O speak good of the Lord, all ye works, ye works of his, In all

pp *cres.* *mf*

pla - ces of his do - min-ion.

pla - ces of his do - min-ion.

PIU MOSSO.

Detailed description: This system contains four staves. The top two staves are vocal parts with lyrics 'pla - ces of his do - min-ion.' The third staff is a piano accompaniment. The bottom two staves are a grand staff (treble and bass clef) with piano accompaniment. The tempo marking 'PIU MOSSO.' is placed above the piano accompaniment in the second measure of the grand staff.

Praise the Lord, O my soul, O my soul.

Praise the Lord, O my soul, O my soul.

ACCELERANDO.

Detailed description: This system contains four staves. The top two staves are vocal parts with lyrics 'Praise the Lord, O my soul, O my soul.' The third staff is a piano accompaniment. The bottom two staves are a grand staff (treble and bass clef) with piano accompaniment. The tempo marking 'ACCELERANDO.' is placed above the piano accompaniment in the first measure of the grand staff.

Allegro Moderato. ♩ = 108.

Glo - ry, Glo - ry, be to the Fa - ther,

f

Glo - ry, Glo - ry, be to the Fa - ther,

f

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked 'Allegro Moderato' with a quarter note equal to 108 beats per minute. The key signature has two flats. The vocal parts sing 'Glo - ry, Glo - ry, be to the Fa - ther,' with a dynamic marking of *f* (forte). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand, also marked with *f*.

And to the Son, and to the Ho - ly Ghost;

And to the Son, and to the Ho - ly Ghost;

The second system of the musical score continues the vocal and piano parts. The vocal parts sing 'And to the Son, and to the Ho - ly Ghost;'. The piano accompaniment continues with a similar rhythmic pattern, marked with a dynamic of *p* (piano) in the lower register. The overall texture is consistent with the first system.

As it was in the be - gin - ning, is now and ev - er shall be,

As it was in the be - gin - ning, is now and ev - er shall be,

The first system consists of four staves. The top two staves are vocal lines in G major (one sharp) with a common time signature. The bottom two staves are piano accompaniment in G major. The lyrics are: "As it was in the be - gin - ning, is now and ev - er shall be,".

ff
world with - out end. A - - - men.

ff
world with - out end. A - - - men.

The second system consists of four staves. The top two staves are vocal lines in G major with a common time signature. The bottom two staves are piano accompaniment in G major. The lyrics are: "world with - out end. A - - - men." The dynamic marking *ff* (fortissimo) is present above the first and third staves.

HARVEST ANTHEM.

SIR JOHN GOSS.

Full. With spirit. $\text{♩} = 116.$

TREBLE.

I will mag - ni - fy Thee, O God, my King, and I will praise Thy

ALTO.

I will mag - ni - fy Thee, O God, my King, and I will praise Thy

TEN.

I will mag - ni - fy Thee, O God, my King, and I will praise Thy

BASS.

I will mag - ni - fy Thee, O God, my King, and I will praise Thy

Full. With spirit.

$\text{♩} = 116.$

Name, will praise Thy Name for ev - er, for ev - er and ev - - er. Ev-'ry

Name, will praise Thy Name for ev - er, for ev - er and ev - - er. Ev-'ry

Name, will praise Thy Name for ev - er, for ev - er and ev - - er. Ev-'ry

8ves.

day will I give thanks, will I give thanks un - to Thee, and praise Thy Name for

day will I give thanks, will I give thanks un - to Thee..... for

day will I give thanks, will I give thanks un - to Thee, and praise Thy Name for

Choir Organ.

ev - er and ev - er. Ev - ry day will I give thanks, Ev - ry day will I give thanks,

ev - er and ev - er. Ev - ry day will I give thanks, Ev - ry day will I give thanks, will

ev - er and ev - er. Ev - ry day will I give thanks, Ev - ry day will I give thanks, will

f Gt. Org.

... .. give thanks un - to Thee, and praise....

I give thanks un - to Thee, and praise....

I give thanks, will I give thanks un - to Thee, and praise....

I give thanks, give thanks un - to Thee, and praise....

... .. Thy Name, and praise Thy Name for ev - - -

... .. and praise Thy Name for

... .. Thy Name, and praise Thy Name.....

... .. Thy Name, and praise Thy Name for..

er and ev - er. SOLO.
 ev - er and ev - er. The eyes of all wait . . up-on
 for ev - er and ev - er.
 ev - er and ev - er.

p
 Swell or Choir Org.

p Full.
 Thou
p Full.
 Thee, and Thou givest them their meat in due sea - - - son. Thou openest Thine
p Full.
 Thou
p Full.
 Thou

cres.

o - pen-est Thine hand, Thou o - pen-est Thine hand, and fill - est all things

hand, Thou o - pen - est Thine hand, and fill - - - est

cres.

o - pen-est Thine hand, Thou o - pen-est Thine hand, and fill - est, and

o - pen-est Thine hand, Thou o - pen-est Thine hand, and fill - - - est

The first system of music features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in a B-flat major key with a common time signature. The piano accompaniment consists of chords and moving lines in both hands. The lyrics are: "o - pen-est Thine hand, Thou o - pen-est Thine hand, and fill - est all things hand, Thou o - pen - est Thine hand, and fill - - - est". The first vocal line is marked with a crescendo (*cres.*). The piano accompaniment also has a crescendo marking.

dim.

liv - ing, and fill - est all things liv - ing with plen - teous-ness, . . . and

all things liv - - - - - ing with plen - teous-ness, . . . and

dim. *f*

fill - est all things liv - ing, things liv - ing with plen - teous-ness, . . . and

all things liv - ing with plen - - - - - teous-ness, . . . and

dim. *f* *Gt. Org.*

The second system of music continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The lyrics are: "liv - ing, and fill - est all things liv - ing with plen - teous-ness, . . . and all things liv - - - - - ing with plen - teous-ness, . . . and fill - est all things liv - ing, things liv - ing with plen - teous-ness, . . . and all things liv - ing with plen - - - - - teous-ness, . . . and". The first vocal line is marked with a decrescendo (*dim.*). The piano accompaniment has a decrescendo marking and a forte (*f*) marking. The system ends with a double bar line and a repeat sign.

8ves.

I will magnify Thee. - 19.

fill - est all things liv - - ing with plen - teous - ness.

fill - est all things liv - - ing with plen - teous - ness.

fill - est all things liv - - ing with plen - teous - ness.

fill - est all things liv - - ing with plen - teous - ness.

This block contains a musical score for four voices and piano accompaniment. The lyrics are "fill - est all things liv - - ing with plen - teous - ness." The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The music is in a simple, homophonic style with a steady rhythm.

I will mag - ni - fy Thee, O God, my King, and I will praise Thy

I will mag - ni - fy Thee, O God, my King, and I will praise Thy

I will mag - ni - fy Thee, O God, my King, and I will praise Thy

I will mag - ni - fy Thee, O God, my King, and I will praise Thy

I will magnify Thee.—40.

This block contains a musical score for four voices and piano accompaniment. The lyrics are "I will mag - ni - fy Thee, O God, my King, and I will praise Thy". The score is written in a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The music is in a simple, homophonic style with a steady rhythm. The piano accompaniment features a prominent bass line and chords. The score ends with the instruction "I will magnify Thee.—40."

Name, will praise Thy Name for ev - er, for ev - er and ev - - er. Ev-'ry

Name, will praise Thy Name for ev - er, for ev - er and ev - - er. Ev-'ry

Name, will praise Thy Name for ev - er, for ev - er and ev - - er. Ev-'ry

Sves.

day will I give thanks, will I give thanks un - to Thee, and praise Thy Name for

day will I give thanks, will I give thanks un - to Thee..... for

day will I give thanks, will I give thanks un - to Thee, and praise Thy Name for

Choir Organ.

ev - er and ev - er. Ev-'ry day will I give thanks, Ev-'ry day will I give
 ev - er and ev - er. Ev-'ry day will I give thanks, Ev-'ry day will I give
 ev - er and ev - er. Ev-'ry day will I give thanks, Ev-'ry day will I give

f Gt. Org.

thanks,..... will I give
 thanks, will I give thanks, will I, will I give thanks, give
 thanks, will I give thanks, will I give thanks,.....
 thanks, will I give thanks, will I give

thanks un - to Thee,.... and praise Thy Name,.....

thanks un - to Thee, and praise, and praise Thy Name, praise Thy

..... to Thee, and praise Thy Name, praise Thy

thanks un - to Thee, and praise, and praise Thy Name, praise Thy

..... for ev - - - - er and ev - - - - er; and praise

Name for - ev - er, for ev - - - - er and ev - er; and praise

Name..... for ev - - - - er and ev - er; and praise

Name..... for ev - - - - er and ev - er; and praise

Sves.
I will magnify Thee.—10.

Thy Name for ev - - er, for ev - er and ev - -

Thy Name for ev - - er, for ev - er and ev - -

Thy Name for ev - - er, for ev - er and ev - -

Slow.

- - er. A - - - men. A - - - - men.

- - er. A - - - men. A - - - - men.

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

p Ch. Org. *f* Gt. Org.

GOD HATH APPOINTED A DAY.

Anthem for Easter.

BERTHOLD TOURS.

Maestoso assai.

ORGAN. ♩ = 69.

Organ accompaniment for the first system, featuring treble and bass staves. The music begins with a forte (*f*) dynamic, moves to mezzo-forte (*mf*), and ends with a *dim.* (diminuendo) marking.

mf TENORS & BASSES.

Vocal line for Tenors and Basses, starting with a mezzo-forte (*mf*) dynamic.

God hath ap-pointed a day, in the which he will judge the world in righteousness by

Organ accompaniment for the second system, featuring treble and bass staves. The music begins with a piano (*p*) dynamic, moves to mezzo-forte (*mf*), and continues with various chordal textures.

Vocal line for Trebles, starting with a piano (*p*) dynamic.

that man whom He hath or-dained;

Where-of

Organ accompaniment for the third system, featuring treble and bass staves. The music begins with a piano (*p*) dynamic and concludes with a final cadence.

Marcato.

CHORUS *f*
TREBLE

ALTO.

TENOR *f*

BASS

He hath given as - surance un - to all men, in . . . that He hath raised Him, bath

f *rall.*

rais - ed Him from the dead, . . . hath rais - ed him from the dead. . .

cres. *f marcato.* *rall.*

Ped f

Andante tranquillo. ♩ = 63.

p

God hath appointed a day.

p TREBLE SOLO.

Mercy and truth ; mercy and truth, mercy and truth are met to - ge -

p ALTO SOLO.

p TENOR SOLO. 8va lower.

Mercy and truth, mercy and truth, mercy and truth are met to - ge -

p BASS SOLO.

pp CHORUS.

ther, Mercy and truth,.... mercy and truth,.... mercy and truth, mercy and

pp

and

pp

ther, Mercy and truth,.... mercy and truth,.... mercy and truth, and

pp

truth, are met to - gether, are met to - ge - - - ther.

mf SOLO,
truth, are met to - gether, are met to - ge - - - ther. Righteousness and peace have

truth, are met to - gether, to - geth - - - er.

dim.
p

p SOLO.
Righteousness and peace have kissed each oth - er, righteousness and

p SOLO.
kissed each other, Righteousness and

p SOLO.
Righteousness and

Right - eous-

pp
m

poco cres. *dim.* *poco rit.*

peace have kissed each oth-er, righteousness and peace have kissed each oth-er.

poco cres. *dim.*

peace have kissed each oth-er, righteousness and peace have kissed each oth-er.

ness ... and peace have kiss-ed each oth - - - er, each oth - - - er.

poco cres. *dim.* *poco rit.*

CHORUS. *a tempo.* *mf* *dim.*

Mercy and truth,.... mercy and truth, ... mercy and... truth, are

mf *a tempo.* *mf* *dim.*

Mercy and truth,.... mer - cy and truth,.... mer - cy and truth are

pp a tempo. *mf* *dim.*

met to - gether, righteousness and peace are met to - ge - ther,

met to - gether, righteousness and peace are met to - ge - ther,

and truth, righteousness and peace,

pp

p

right - eous - ness and peace are met to - ge - ther,

right - eous - ness and peace are met to - ge - ther,

and peace..... and peace,

pp

pp

poco rall. al fine.

righteousness and peace, righteousness and peace.

righteousness and peace, righteousness and peace.

poco rall. al fine.

righteousness and peace, righteousness and peace.

poco rall. al fine.

dim.

pp

Allegro. *pp*

Thanks be to God, thanks be to God.

Thanks be to God, thanks be to God.

pp

pp

Allegro. $\text{♩} = 76.$

mf poco marcato. *Voices alone.* *mf* *Voices alone.* *f molto marcato.*

f

thanks be to God, thanks be to

f

thanks be to God, thanks be to

cres.

f

Ped

dim. *Allegro con spirito.* *f marcato.*

God, . . . Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which

dim. *f marcato.*

God, . . . Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which

Allegro con spirito. ♩ = 88.

dim. *f marcato.*

ff

giv-eth us the vic-tory, thanks be to God, thanks be to God, thanks be to God,

ff

giv-eth us the vic-tory, thanks be to God, thanks be to God, thanks be to God,

The first system of music consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The first vocal staff has a dynamic marking of *ff* above it. The second vocal staff also has a dynamic marking of *ff* above it. The piano accompaniment features chords and moving lines in both hands.

mf SOLO.

thanks be to God, which giv-eth us the vic-to-ry through our Lord Je-sus Christ.

mf SOLO.

thanks be to God, which giv-eth us the vic-to-ry through our Lord Je-sus Christ.

Voices alone.

f ORGAN.

The second system of music consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The first vocal staff has a dynamic marking of *mf* SOLO. above it. The second vocal staff also has a dynamic marking of *mf* SOLO. above it. The piano accompaniment includes the instruction "Voices alone." in the middle and "*f* ORGAN." at the end.

f CHORUS.

Thanks be to God, which giv-eth us the vic-to-ry, thanks be to God which giveth us the

f

Thanks be to God, which giv-eth us the vic-to-ry, thanks be to God which giv-eth us the

Detailed description: This system contains the first two systems of a musical score. The first system has a vocal line on a treble clef staff with the lyrics 'Thanks be to God, which giv-eth us the vic-to-ry, thanks be to God which giveth us the'. Below it is a piano accompaniment on a grand staff (treble and bass clefs). The second system continues the vocal line with the lyrics 'Thanks be to God, which giv-eth us the vic-to-ry, thanks be to God which giv-eth us the'. The piano accompaniment continues below. A dynamic marking 'f' is placed below the second system's vocal line.

vic-to-ry, which giveth us the vic-to-ry, which giveth us the vic-to-ry, which giv - -

vic-to-ry, which giv-eth us the vic-tory, the vic-to-ry, which...

Detailed description: This system contains the third and fourth systems of the musical score. The third system has a vocal line on a treble clef staff with the lyrics 'vic-to-ry, which giveth us the vic-to-ry, which giveth us the vic-to-ry, which giv - -'. Below it is a piano accompaniment on a grand staff. The fourth system continues the vocal line with the lyrics 'vic-to-ry, which giv-eth us the vic-tory, the vic-to-ry, which...'. The piano accompaniment continues below.

eth us the vic - to - ry, through
 eth us the vic - - to - ry.... through
 giv - eth us,....which giv - - eth us the vic - to -
 which giv-eth us the vic - - -

cres. **f**
 our Lord, which giv-eth us the
cres. **ff**
cres. **f**
 ry through our Lord, which giv-eth us the vic - to - ry.
cres **ff**
 to - ry,

cres. **f**

f

vic - to - ry, which giv-eth us the vic - to - ry, thanks be to

f

which giv-eth us the vic - to - ry, thanks be to

The first system of music consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "vic - to - ry, which giv-eth us the vic - to - ry, thanks be to". The piano part features a steady accompaniment with chords and moving lines in both hands.

accel. e cres.

God, which giv-eth us the vic - to - ry, the vic - to - ry, the vic - to - ry.

accel. e cres.

God, which giv-eth us the vic - to - ry, the vic - to - ry, the vic - to - ry.

accel. e cres.

The second system of music consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "God, which giv-eth us the vic - to - ry, the vic - to - ry, the vic - to - ry." The piano part features a steady accompaniment with chords and moving lines in both hands. The tempo and dynamics markings are "accel. e cres.".

ff a tempo.

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

ff

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

ff

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

ff

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

a tempo.

ff

sempre ff *ri - tar - dan - do.* *Adagio.*

men, which giv-eth us the vic - to-ry thro' our Lord Je - sus Christ. A - men.

sempre ff

men, which giv-eth us the vic - to-ry thro' our Lord Je - sus Christ. A - men.

ff

ri - tar - dan - do. *Adagio.*

sempre. ff

88
THE SEARCH FOR GOD.

C. C. STEARNS.

Job 11: 7. Job 9: 11. Job 23: 8-9. Psalms 139: 8-9-10-11. John 4: 24.

Moderato Declamando.

Canst thou by searching find out God? Canst thou by search-ing find out God? Lo! He go-eth

Moderato Declamando.

by me and I see Him not, I see Him not. He pass-eth on al-so, but

f *pp*

I perceive Him not, Canst thou by searching find out God? Canst thou by searching find out God?

f *pp*

I perceive Him not, Canst thou by searching find out God? Canst thou by searching find out God?

p

On the left hand, where He doth work, but I

f SOLO. *rit. dim.* *p*

Behold I go for-ward, but He is not there; And back - ward, but I perceive Him not; On the left hand, where He doth work, but I

rit. dim. *pp*

ff *pp* *p* *p*

can- not behold Him, He hideth Himself on the right hand, that I cannot see Him; Canst thou by

can- not behold Him, He hideth Himself on the right hand, that I cannot see Him; Canst thou by

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in grand staff. Dynamics include *ff*, *pp*, and *p*. The lyrics are: "can- not behold Him, He hideth Himself on the right hand, that I cannot see Him; Canst thou by".

search- ing find out God? Can'st thou by search - ing find out God?

search -ing find out God? Can'st thou by search-ing find out God?

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in grand staff. Dynamics include *f* and *pp*. The lyrics are: "search- ing find out God? Can'st thou by search - ing find out God?".

SOLO RECIT.

If I ascend up into heaven, be-hold Thou art there.

SOLO RECIT.

If I make my bed in the grave, be-hold Thou art there.

p

p TUTTI.

Even there shall Thy hand lead me }
and Thy } right hand

TUTTI.

SOLO RECIT.

If I take the wings of the morning and dwell }
in the uttermost parts of the } sea,

Even there shall Thy hand lead me }
and Thy } right hand

TUTTI.

p

shall hold me, *p* Even the night shall be } light a - bout me.

shall hold me, *p* Even the night shall be } light a - bout me.

SOLO RECIT. *p* TUTTL.

If I say, surely the } dark-ness shall cov - er me,

SOLO.

God is a Spir - it,

rit. *pp*

SOLO. *f* TUTTI

God is a Spir - it, God is a Spir - it,

SOLO.

God is a Spir - it,

SOLO. TUTTI

God is a Spir - it, God is a Spir - it,

And they that wor-ship Him, Must wor-ship Him in spir - it and in truth.

Must wor-ship Him in spir - it and in truth.

SOLO.

And they that wor-ship Him, in spir - it and in truth. God is a

SOLO. God is a Spir - it.

SOLO. God is a Spir - it.

SOLO. God is a Spir - it.

Spir - it.

Allegretto.
TUTTI

God is a Spir-it, God is a Spir-it, and they that worship Him, Must worship Him in TUTTI.

Allegretto.
TUTTI

God is a Spir-it, God is a Spir-it, and they that worship Him, Must worship Him in TUTTI.

Allegretto.

spir - it and in truth ; God is a Spir it, God is a Spir - it, and they that wor-ship

spir - it and in truth ; God is a Spir - it, God is a Spir - it, and they that wor-ship

p Lento

Him, Must worship, must worship Him in spir - it and in truth, in spir - it and in truth.

Lento.

Him, Must worship, must worship Him in spir - it and in truth, in spir - it and in truth.

Lento.

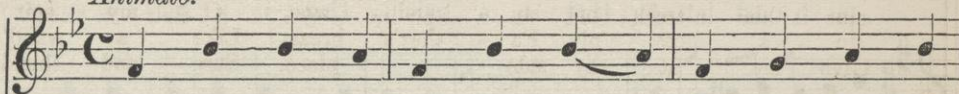
PLEASANT ARE THY COURTS ABOVE.

FULL ANTHEM.

EUGENE THAYER.

Animato.

SOPR.



1. Pleas - ant are thy courts a - - bove, In the land of
 2. Hap - py birds that sing and fly Round thy al - tars
 3. Lord be mine this prize to win; Guide me through a

ALTO.



TENOR.



1. Pleas - ant are thy courts a - - bove, In the land of
 2. Hap - py birds that sing and fly Round thy al - tars
 3. Lord be mine this prize to win; Guide me through a

BASS.



ORGAN.



light and love; Pleas - ant are thy courts be - low,
 O Most High! Hap - pier souls that find a rest,
 world of sin, Keep me by thy sav - ing grace,



light and love; Pleas - ant are thy courts be - low,
 O Most High! Hap - pier souls that find a rest,
 world of sin, Keep me by thy sav - ing grace,



mp

In this land of sin and woe, O my spir - it
 In a heav - 'nly Fa - ther's breast! Like a wand' - ring
 Give me at thy side a place. Sun and shield a -

mp

In this land of sin and woe, O my spir - it
 In a heav - 'nly Fa - ther's breast! Like a wand' - ring
 Give me at thy side a place. Sun and shield a -

mp

poco rit.

longs and faints For the con - verse of the saints,
 dove that found No re - pose on earth a - round,
 - like thou art, Guide and guard my er - ring heart;

poco rit.

longs and faints For the con - verse of the saints,
 dove that found No re - pose on earth a - round,
 - like thou art, Guide and guard my er - ring heart;

poco rit.

poco rit.

f

For the bright - ness of thy face, King of Glo - ry,
 They can to their ark re - pair, And en - joy it
 Grace and glo - ry flow from Thee, Shower, O shower them

mf *f*

For the bright - ness of thy face, King of Glo - ry,
 They can to their ark re - pair, And en - joy it
 Grace and glo - ry flow from Thee, Shower, O shower them

mf *f*

f *rit.*

God of grace, King of Glo - ry, God of grace.
 ev - er there, And en - joy it ev - er there.
 Lord on me, Shower, O shower them Lord on me.

f *rit.*

God of grace, King of Glo - ry, God of grace.
 ev - er there, And en - joy it ev - er there.
 Lord on me, Shower, O shower them Lord on me.

GUIDE ME, O THOU GREAT JEHOVAH.

GEO. H. RYDER.

ORGAN.

The organ accompaniment for the first system is written in 2/4 time. The right hand (treble clef) plays a melody of eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and moving lines.

Alto Solo.

Guide me, O thou great Je - ho - vah, Pil - grim through this bar - ren land :

The second system features a vocal line for the Alto Solo, written in a single treble clef. The lyrics are: "Guide me, O thou great Je - ho - vah, Pil - grim through this bar - ren land :". Below the vocal line is the organ accompaniment, which continues from the first system.

I am weak, but thou art migh - ty ; Hold me with thy powerful hand :

The third system continues the vocal line with the lyrics: "I am weak, but thou art migh - ty ; Hold me with thy powerful hand :". The organ accompaniment continues to provide harmonic support.

Sopr. & Alto.

Bread of Hea - ven, Bread of Hea - ven, Feed me till I want no more.

Tenor & Bass.

Tenor Solo.

O-pen now the crys - tal foun - tain, Whence the liv - ing streams do flow; Let the

fie - ry, cloud - y pil - lar, Lead me all my jour - ney through:

CHORUS.

Strong De - liv' - rer, Strong De - liv' - rer, Be thou still my strength and shield.

Soprano Solo.

When I tread the verge of Jor - dan, Bid my anx - ious fears sub - side ;

Bear me through the swell - ing cur - rent, Land me safe on Canaan's side ;

CHORUS. *

Soprano.

Songs of prais - es, Songs of prais - es, I will ev - er give to thee.

Alto.

Songs of prais - es, Songs of prais - es, I will ev - er give to thee.

Tenor.

Songs of prais - es, Songs of prais - es, I will ev - er give to thee.

Bass.

Songs of prais - es, Songs of prais - es, I will ev - er give to thee.

* The last Chorus may be repeated softly, and without accom't.
Guide me, O thou great Jehovah. — 3.

MORNING STAR.

Words by FANNIE CROSBY.

C. W. GREENE.

Con Commodo.

Piano introduction in 9/8 time. The score consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The piece is marked with 'Ped' (pedal) and asterisks (*) at the end of the first, second, and third measures.

SOPRANO SOLO.

Soprano solo line with lyrics: "1. Morn - ing. Star,.... in splen - dor shin - ing, Glad we". Below the vocal line is the piano accompaniment, featuring a treble staff with chords and a bass staff with a simple bass line.

Soprano solo line with lyrics: "hail.... thee on thy way; While we chant with hap - py". Below the vocal line is the piano accompaniment, continuing the chordal accompaniment from the previous system.

DUET.

vo - ces, Christ the Lord . . . is born to - day See! the des - - ert robed in

p

Scherzando.

beau - ty, See the Rose of Shar-on bloom! While the

cres - - - - - *cen* - - - - - *do.*

cres - - - - - *cen* - - - - - *do.*

lil - - y of the val - ley Breathes a - gain its sweet per - fume; While the

f *dim.*

f *dim.*

f *dim.* *p*

li - - ly of the val - ley, Breathes a - gain..... its sweet per - fume.

CHORUS.

f *dim.* *p*

Loud ho - san - nas hail His com - ing, Festive gar - ments crown His birth, Trumpet

Loud ho - san - nas hail His com - ing, Festive gar - ments crown His birth, Trumpet

Loud ho-san - nas hail His coming, Fes-tive gar-ments crown His birth, Trumpet

Loud ho-san - nas hail His coming, Fes-tive gar-ments crown His birth,

f *dim.* *p*

tongues re-peat the sto - ry, Peace, good will..... to all the earth.

tongues repeat the sto - ry, Peace, good will ... to all the earth.

tongues re-peat the sto - ry, Peace, good will to all the earth.

Trumpet tongues repeat the sto - ry. Peace, good will to all the earth.

105
ABIDE WITH ME.

Music by L. E. H.

Soprano and Alto.

f *p*

Abide with me ! fast falls the e - ven-tide, The darkness deepens, Lord, with me a - bid!

Tenor and Bass.

Bass Solo.

rit.

When oth-er helpers fail, and com-forts flee, Help of the helpless, then a - bid with me.

Sop. *f*

p

When oth-er helpers fail, and comforts flee, Help of the helpless, then a - bid with me.

p **Bass *f***

Soprano.

I need thy presence ev'-ry passing hour; What but thy grace can foil the tempter's power?

Tenor.

Organ.

Soprano Solo.

Who, like thy - self, my guide and stay can be? Thro' cloud and sun - shine, Lord, a -

- bide with me, Thro' cloud and sun - shine, Lord, a - bide with me.

rit. . . .

Tutti.

I fear no foe with thee at hand to bless; Ills have no weight, and tears no bitterness;
I fear with thee

Where is death's sting? Where, grave, thy victory? I triumph still, if thou a - bide with me.

Slow and soft ad lib.

ABIDE WITH ME.

Composed by ARTHUR J. MUNDY.

SOPRANO.

A-bide with me, fast falls the e-ventide, The darkness deepens; Lord with me a -bide, When
I need thy presence ev-'ry passing hour, What but thy grace can foil the tempter's pow'r, Who

ALTO.

TENOR.

BASS.

A-bide with me, fast falls the e-ventide, The darkness deepens; Lord with me a -bide, When
I need thy presence ev-'ry passing hour, What but thy grace can foil the tempter's pow'r, Who

o - ther help-ers fail and com-forts flee, Help of the helpless, Lord, Swift
like thy self my guide and stay can be, Thro' cloud and sunshine, Lord, Hold

A - - bide,.... a-bide with me.

o - ther help-ers fail and com-forts flee,
like thy-self my guide and stay can be, A - - bide,.... a-bide with me.

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to its close ebbs out life's little day,
thou thy cross before my closing eyes,

Change
Heav'n's

Earth's joys grow dim, its glories pass a - way,
Shine thro' the gloom, and points me to the skies,

Change
Heav'n's

BASSO MARCATO.

and de - cay in all a - round I see,
morning breaks and earth's vain shadows flee,

Oh thou who changest not, abide with me.
In life, in death, O Lord abide with me.

Abide with me, a - bide, abide with me.

and de - cay in all around I see,
morning breaks and earth's vain shadows flee, Abide with me, a - bide, abide with me.

DEEP SILENCE REIGNS. Octette. Op. 4, No. 1.

English version by J. C. D. PARKER.

Composed by JAMES H. HOWE.

LENTO.
1st TENOR. *p*

Deep si - lence reigns, mine ear at - tend - ing, Catch - eth no

2nd TENOR.

1st BASS. *p*

2nd BASS.

Deep . . . si - lence reigns . . .

sound of joy or mirth, The woods a - lone in rev - rence

mf *mp*

sound of joy or mirth, The woods a - lone in rev - rence

sound of joy or mirth, The woods a - - lone in rev'rence

bend - ing, As tho' God walk'd up - on the earth, As tho' God walk'd up - on the

bend - ing, As tho' God walk'd up - on the earth, As tho' God walk'd up - on the

1st SOP. *p*
 I seem as though a - new cre - a - ted, No sor - row

2nd SOP.
 I seem as though a - new cre - a - ted, No sor - row

1st ALTO. *p*
 I seem as though a - new cre - a - ted, No sor - row

2nd ALTO.
 Deep si - lence reigns,

1st TENOR.
 earth,

2nd TENOR.
 earth,

1st BASS. *p*
 earth,

2nd BASS.
 earth,

now nor want is mine, What yes - - ter - day my soul e -

mf *mp*

now nor want is mine, What yes - - ter - day my soul e -

Deep Silence Reigns.

la - ted, To - day I would with joy re - sign, To - day I would with joy re -

la - ted, To - day I would with joy re - sign, To - day I would with joy re -

1st SOPRANO.
ANDANTE. *mf*

sign, What yes - ter - day, What yes - ter - day my soul e - la - ted, To -

2nd SOPRANO. *p*

ALTO *mf*

sign, What yes - ter - day my soul e - la - - ted, My soul e -

2nd ALTO.

1st TENOR.

What yes - ter - day my soul e - la - ted, My soul e -

2nd TENOR.

1st BASS. *mf*

To - day I would with joy re - sign, To

2nd BASS.

To-day I would with joy re - sign,

1st SOP.

day re - sign, To - day with joy re - sign,

2nd SOP.

1st ALTO.

la - ted, e - la - ted, To - day . . I would with joy re - sign. The world with

2nd ALTO.

With joy re - - sign. The

1st TENOR.

la - ted, e - la - ted, To - day I would with joy re - sign, The world with

2nd TENOR.

1st BASS.

day I would with joy, with joy re - - sign, The world with

2nd BASS.

mf CRES. *f*

The world with all its

The world with all its gains, The

CRES.

all its gains, The world with all its

world with all its gains and loss - es,

CRES.

mf *f*

all its gains, The world with its

CRES.

The world with its gains, The

CRES.

all its gains, The world with all its

CRES.

The world with all its gains,

1st SOPRANO. DIM. *mp*

gains..... or loss-es, To

2nd SOPRANO. DIM.

f world with all its gains or loss - es, To me is but a

1st ALTO.

loss - es, The world with its loss-es

2nd ALTO. DIM.

The world with all its loss-es, To me is but a

1st TENOR. *mp*

loss - es, The world with all its loss-es,

2d TENOR. DIM.

f world with all its loss-es, To me is but a

1st BASS. DIM. *mp*

loss-es, The world with all its loss-es,

2d BASS.

The world with all its loss - es, To me is but a

1st SOPRANO. T. LENTO.

me a pil - grim's road, That o'er life's, life's troubled riv - er

2nd SOPRANO.

RIT. *p*

pil - - - grim's road, That o'er life's, life's troubled riv - er

1st ALTO.

To me a pil - grim's road, That o'er life's, life's troubled riv - er

2d ALTO. LENTO.

RIT. *p*

pil - grim's road,.... Deep..... si - lence reigns, to

1st TENOR.

To me a pil - grim's road, That o'er life's, life's troubled riv - er

2nd TENOR. LENTO.

RIT. *p*

pil - grim's, pil - grim's road, That o'er life's, life's troubled riv - er

1st BASS.

To me is but a pilgrim's road, That o'er life's, life's troubled riv - er

2nd BASS. *p*

pil - grim's road, Deep... si - lence reigns, To

Words by F. N. MITCHELL
Music by F. N. MITCHELL

cross - es, To guide me on to Thee, O God.....

cross - es, To guide me on to Thee, O God.....

guide me on to Thee, to Thee, O God, to Thee, O God.

cross - es, To guide me on to Thee, O God, to Thee, O God.

cross - es, To guide me on to Thee, O God,..... O God.

guide me on to Thee, O God, O God.....

Deep Silence Reigns.

117
RING, CHRISTMAS BELLS.

Words by S. N. MITCHELL.
Allegretto.

Music by R. H. CLOUSTON.

f

1. Ring, Christmas bells, ring mer - ri - ly, And her - ald in the morn;
2. Ring, Christmas bells, ring mer - ri - ly, And peal your sweetest chime;
3. Ring, Christmas bells, ring mer - ri - ly, And sweet - est ac - cents give;

FINE.

Ring in with car - ols cheer - i - ly, The day that Christ was born.
Ring in with mu - sic joy - ful - ly, And sweet me - lo - dious rhyme.
Our bless - ed Sav - iour, Je - sus, died, That all of us might live.

Far, far a - way, in Pal - es - tine, He saw the light of day, And
Our Sav - iour, Christ, was born to - day; No pil - low eased his head; His
Up - on the cross His Spir - it fled, When He was cru - ci - fied, And

'neath the Star of Beth - le - hem, With - in a man - ger lay.
cra - dle was a man - ger hard, Wherein the cat - tle fed.
now, with - in that home on high, He bids us all a - bide.

The following Trio can be sung as Solo, or by three voices.

TRIO. *Andante.*

mf

Far, far a-way in Pal - es - tine, He saw the light of day,
 Our Saviour, Christ, was born to - day; No pil - low eased his head;
 Up - on the cross His Spir - it fled, When He was cru - ci - fied;

PIANO. *pp*

And 'neath the Star of Beth - le - hem, With - in a man - ger lay, And
 His cra - dle was a man - ger hard, Where - in the cat - tle fed, His
 And now with - in that home on high, He bids us all a - bide, And

p

'neath the Star of Beth - le - hem, With - in a man - ger lay.
 cra - dle was a manger hard, Where - in the cat - tle fed.
 now with - in that home on high, He bids us all a - bide.

rit.

ff

D. C. al fine.

119
CHRISTMAS CAROL.

Words by Mrs. EMMA PITT.

Music by R. H. CLOUSTON. 1880.

Grazioso. The first four lines to be sung as Solo or Semi-chorus.

mf

1. Hark, I hear the an - gel voi - ces, Sweet - ly ring - ing thro' the sky,
2. List, how sweet the an - gel voi - ces, Chant it thro' the si - lent air;

Peal - ing forth the roy - al cho - rus, "Glo - ry be to God on high."
Christ is born the King of glo - ry, Born that we his love might share.

Chorus.

ff

Sing ho - san - na, glad ho - san - na! Join with them this Christmas morn;

mf Heav'n and earth re - peat the sto - ry, *f* Christ the Lord to - day is born.

3 Sing! oh sing like angel voices,
Thrilling notes of love to swell,
Herald forth the glad some morning,
Tidings full of joy to tell.

CHO.

4 Christ is born, our mighty Saviour,
Oh proclaim the news afar;
Still it shines with beams of glory,
Beth'hem's bright and cheering star.

CHO.

120 CHRISTMAS CAROL.

E. L. BUFFINTON.

1. When Christ was born of Ma - ry free, In Beth - le - hem, that fair cit - ie, Angels
 2. Herdsmen be - held these an - gels bright, To them appearing with great light, Who
 3. The King is come to save mankind, As in Scripture truth we find, There -
 4. O then, dear Lord, for Thy great grace, Grant us in bliss to see Thy face, That

sang there with mirth and glee, "In ex - cel - sis glo - ri - a."
 said, "God's Son is born to - night, In ex - cel - sis glo - ri - a."
 fore this song we have in mind, "In ex - cel - sis glo - ri - a."
 we may sing to Thy sol - ace, "In ex - cel - sis glo - ri - a."

ORGAN.

VOICES IN UNISON.

"In ex - cel - sis glo - ri - a," Glo - ri - a, in ex - cel - sis.

"In ex - cel - sis glo - ri - a."

ORGAN.

121
CHRISTMAS CAROL.

E. L. BUFFINTON.

Moderato.

1. Let us sound a hap - py chime, For the
 2. Like the shep - herds let us go, Seek - ing
 3. Glo - ry sing to God a - gain, Peace on

bless - ed Christ - mas time; May good will on earth, and
 if these things be so, Till we find the Christmas
 earth, good will to men, Just as once the an - gels

peace New - ly come and nev - er cease. Let us
 Child, Je - sus, gen - tle, meek, and mild. Like the
 sang, When the Christ - mas cho - rus rang. Glo - ry

sound a hap - py chime, For the bless - ed Christmas time.
 shep - herds let us go, Seek - ing if these things be so.
 sing to God a - gain, Peace on earth, good will to men.

122
CHRISTMAS CAROL.

Old English Words.

Music by GEORGE L. OSGOOD.

mf Allegro moderato.

TENOR I.

1. Listen, Lordings, un - to me, a tale I will you tell; Which, as on this
pp 2. Shepherds lay a - field that night, to keep the sil - ly sheep, Hosts of Angels
 3. Onward then the Angels sped, the shepherds on-ward went, God was in His

TENOR II.

BASS I.

1. Listen, Lordings, un - to me, a tale I will you tell; Which, as on this
pp 2. Shepherds lay a - field that night, to keep the sil - ly sheep, Hosts of Angels
 3. Onward then the Angels sped, the shepherds on-ward went, God was in His

BASS II.

Which
 Hosts
 God

night of glee, in David's town be - fel. Joseph came from Nazareth, with Mary, that sweet
 in their sight came down from heav'n's high steep. Tidings! tidings! un - to you: to you a Child is
 man-ger bed, in worship low they bent. In the morning see ye mind, my masters one and

night of glee, in David's town be - fel. Joseph came from Nazareth, with Mary, that sweet
 in their sight came down from heav'n's high steep. Tidings! tidings! un - to you: to you a Child is
 man-ger bed, in worship low they bent. In the morning see ye mind, my masters one and

maid: Weary were they, nigh to death; and for a lodging pray'd, and for a lodging pray'd.
born, Pu - rer than the drops of dew, and brighter than the-morn, and brighter than the morn.
all, At the Al - tar Him to find, who lay with-in the stall, who lay within the stall.

maid: Weary were they, nigh to death, and for a lodging pray'd, and for a lodging pray'd.
born, Pu - rer than the drops of dew, and brighter than the morn, and brighter than the morn.
all, At the Al - tar Him to find, who lay with-in the stall, who lay within the stall.

CHORUS.* SOPRANO. *cres.* *f*

Sing high, sing high, sing low, sing low, Sing high, sing low, sing to and fro, Go tell it out with

mp ALTO.

TENOR. *cres.* *f*

Sing high, sing high, sing low, sing low, sing high, sing low, sing to and fro, Go tell it out with

BASS. *mp*

speed, Go tell it out with speed, cry out, cry out and shout all

speed, Go tell it out with speed, cry out, cry out and shout all

cry out, cry out. cry out . . .

* The chorus very sustained and elastic.

round a-bout, cry out and shout all round about, go tell it out, go tell it out,
 round a-bout, cry out and shout all round about, go tell it out, go tell it out,
 cry

Cry out that Christ is born in - deed, That Christ.
 Cry out that Christ is born in - deed, That Christ is
 out That Christ, that Christ is

is born is born in - deed. PORTO.
 born, that Christ is born, is born, is born, is born in - deed. rit.
 born is born PORTO.
 born is born, is born, is born in - deed.

DEAR REFUGE.

Arranged by R. R. BATTEE, ESQ.

Lento espr.
1st Tenor.*piu forte.*

1. Dear Ref - uge of the weary, On Thee, when sorrows rise, When waves roll dark and

2d Tenor.

p *piu forte.*

1. Dear Ref - uge of the weary, On Thee, when sorrows rise, When waves roll dark and

2d Bass.

pp *sf*

drea - ry, My faint - ing hope re - lies. A sweet re - lief shall cheer me, In

pp *sf*

drea - ry, My faint - ing hope re - lies. A sweet re - lief shall cheer me, In

sf *pp* *f* *p* *rall. pp*

ev' - ry pain I feel, For Thou art ev - er near me, In all Thy grace to heal.

sf *pp* *f* *p* *rall. pp*

ev' - ry pain I feel, For Thou art ev - er near me, In all Thy grace to heal.

Lento espr.

1st Tenor. *pp* *piu forte.*

2. When gloom - y doubts pre - vailing, I fear to call Thee mine, The springs of com - fort

2d Tenor. *pp* *piu forte.*

1st Bass. *pp* *piu forte.*

3. Thy mer - cy - seat is o - pen; Here let my soul re - treat; With humble faith at -

pp *sf*

fail - ing, And all my hopes de - cline, Where shall I flee, O Sa - viour? Thou

pp *sf*

- tend Thee, And wait be - neath Thy feet. Thy ear is ev - er read - y To

sf *pp* *f* *p* *rall.* *pp* *sf*

art my on - ly trust; I'll cling more close - ly to Thee, When prostrate in the dust.

sf *pp* *f* *p* *rall.* *pp* *sf*

hear the mourner's prayer, O may I still find ac - cess, To breathe my sor - rows there.

THE SEPULCHRE OF CHRIST.

Eng. version by ELLIS GRAY.

Music by L. TERRY.

POEM BY J. GAUCET.

Moderato assai $\text{♩} = 63.$

1st TENOR. *f* Far o - - ver Gol - go - tha, *p* Night's sa - ble veil de -

2nd TENOR. *f* Far o - - ver Gol - go - tha, *p* Night's sa - ble veil de -

1st BASS. *f* Far o - - ver Gol - go - tha, *p* Night's sa - ble veil de -

2nd BASS. *f* Far o - - ver Gol - go - tha, *p* Night's sa - ble veil de -

scend - eth, Here be - low not a mur - mur, No star . . its ra - diance

scend - eth, Here be - low not a mur - mur, No star

mf lend - - eth, Bending low on our knees, Thronging

mf its ra - diance lend - eth, Bend - ing low . . . on our knees, Thronging

pil - grims a - dore; The Sav - iour prais - ing for - ev - er - more, E - ter - nal

Glo - ry e - ter - nal, O Son of God, . . .
 glo - ry, O Son of God, . . .
 fore - er - more . . . O Son of God, fore - er - more . . .

God! . . . e - ter - nal glo - ry, O Son of
 God! . . . for - ev - er - more, O Son of God, . . . O Son of
 . . . for - ev - er - more, . . . O Son of God, . . . O Son of
 O Son of God, e - ter - nal glo - ry, O Son of

God, E - ter - nal glo - ry, O Son of God . . . O
 God, E - ter - nal glo - ry, e - ter - nal glo - ry, e - ter - nal glo - ry,
 e - ter - nal glo - ry, Sepulchre of Christ. - 12.

f **RALL E DIM.**

Son of God, e - ter - nal glo - ry, for - ev - er, O Son of God!

p **RALL E DIM.**

HALF CHORUS OR SOLO. $\text{♩} = 72$.
ANDANTE.

p

Blessed Re - deem - er, Thou who hast borne Our grief and sor - rows, Thy loving

Thy lov - ing heart,

POCO CRES. *sf* **f TUTTI.**

heart with anguish torn, Thy loving heart with an - guish torn, Bless - ed Re -

POCO CRES. *sf* *f*

deem - er, Thou who hast borne Our grief and sor - row, Thy lov - ing

CRES. *sf*

heart with an - guish torn, Thy lov - ing heart with an - guish torn, To our pe-

CRES. *sf* *p* **SOLO**

SOLO.
 To our pe - ti - tions, Ah, lend thou thine ear, Ban - ish our
 ti - - - tions, ah lend thine ear *SOLO*

>DIM. *f TUTTI*
 sor - row, Our sor - row, pain and fear, To our pe - ti - tions,
TUTTI
 To our pe - ti - - - - tions, ah lend thine

Ah lend thou thine ear, Ban - ish our sor - row,
RITEN.

Ah lend thou thine ear, Our sorrows ban - ish, our pain and sor - row,
 ear,..... Ban - ish our sor - row,

DIM. *p >*
 Ban - ish our fear, Ban - ish our sor - row, our pain and
 Ban - ish our fear, Our pain, our sor - row and fear, our pain and
DIM. *p >*
 Ban - ish our fear, Ban - ish our sor - row, our sorrow, pain, and

RITEN. *mf* *RALL MOLTO. p*

fear, Our sorrows, sor - rows and fear, our pain and fear, our pain and

fear, Our sor - rows ban-ish our pain and fear, Sorrow and fear, sor-row and

fear, Our sorrows ban-ish our pain and fear, Sorrow, sor-row, sorrow and

Our sor - rows ban-ish our pain and fear, Sorrow and fear, sorrow and

RITEN. *f* *RALL MOLTO.*

Allo. moderato assai. ♩ = 108. *f*

fear..... There be-hold now the

fear..... Ah, there be-hold!

fear..... Ah, there be -

fear..... Ah, there be - hold! ah, there be-hold! Ah, be -

mf *f*

sep - ul - chre ho - - - ly! *a tempo. mf*

Ah, be - hold! ah, be - hold! ah, be - hold! Ah, there be - hold now the

- hold now the sep - ul - chre ho - - ly! Now the

- hold now the sep - ul - chre ho - - ly!

f Rest - ing place O Lord, once for Thee, O
 sep - ul - chre ho - ly, Resting place,.... O Lord,..... O
 sep - ul - chre ho - ly! Resting place, O
 Rest - ing place, O Lord, O

Lord, once for Thee! With sa - cred
 Lord, once for Thee!
 Lord, once for Thee! With sa - cred
 Lord, once for Thee,.... *SOSTENUTO.* Behold this sep-ul-chre so ho - - -

flame burning round it for - ev - er, O may the
 With sacred, ho - ly flame for - ev - er, O
 flame burning round it for - ev - er, O may the
 ly, Thy body's rest-ing place we see,.....

light lead us up-ward to Thee! Ah there be -
 may the light lead upward, Lord to Thee!
 light lead us up-ward to Thee! Ah there be -
 with sa-cred, ho-ly flame for - ev

hold now the sep - ul-chre ho - ly, Rest-ing place, O
 Be-hold the sep-ul-chre so ho - ly,
 hold now the sep - ul-chre ho - ly, Resting place, O
 er; Ah, may its light lead upward, Lord to Thee!

Lord, O Lord, once for Thee! With sa-cred
 A rest-ing place, O Lord, for Thee! With
 Lord, O Lord, once for Thee! With sa-cred
 Ah may its light lead upward, Lord to Thee!

CRES. flame burning round it for-ev-er, Ah, may the light lead us up-ward to
 CRES. sa-cred, ho-ly, burning flame for-ev-er, Ah, may the light lead upward still to
 CRES. flame burning round it for-ev-er, Ah, may the light lead us up-ward to
 RITEN. RITEN. RITEN.

a tempo.
 Thee! Glo-ry, glo-ry, glo-ry, we sing un-to our Heavenly
 f Now glo-ry,

King, Praise the Lord, O praise the Lord, our Saviour, Who doth Sal-va-tion
 King, un-to our heav'nly King!

bring glo-ry, Glo-ry we sing un-to our heav'n-ly King,
 pp
 Now glory, glo-ry un-to our heav'n-ly King, Unto our heav'nly

Praise the Lord, O praise the Lord, our Saviour, Who doth sal-va-tion bring.
 King.

Praise the Saviour, the
The Sepulchre of Christ.—12

mf

Who sal-va - tion doth bring un - to man, un-to

mf cres.

Praise the Savior, the Savior,

mf

Who sal-va - tion doth bring un - to man, un-to

cres.

Savior, Praise the Savior, the Savior,

f

man! praise him, ho - ly Savior, Praise the Lord, praise the Lord, praise the Lord, Praise the

f

Praise the Lord, Praise the Lord.

Dim. e rall.

a tempo di prima. ♩ = 63.

Far o - ver Gol - go - tha, o - ver

Lord! Far o - ver Gol - go - tha, o - ver

Far o - - ver Gol-go - tha, Day hangs a crown of

Far o - - ver Gol-go - tha,

splendor, The happy breeze is fly - ing, Where blos - soms fair are

The hap-py breeze is fly - ing, blos-soms

ly - - ing, Once a - gain raise the strain, Pilgrims

So fair are ly - ing Once a - gain raise the strain,

rall. dim. Allegro. ♩ = 120.

kneel and a - dore. E - ter - nal glo - ry, O Son of God, For - ev - er

more..... O Son of God,..... for - ev - er - more,..... O Son of

e - ter - nal glo - ry, e - ter - nal

glo - - - ry e - ter - - nal glo - - - ry e -

for - ev - er - more,..... O Son of God! for - ev - er - more.

God..... for - ev - er - more, for - ev - er - more,..... O Son of

glo - - ry, e - ter - nal glo - - ry, O Son of God, O Son of

ter - nal, for - ev - er - more,

.... O Son of God, for - ev - er - more, O Son of

God for-ev-er-more, O Son of God, e-ter-nal glo-ry, O Son of
 God, for-ev-er-more, O Son of God, O Son of God forev-ermore, O Son of
 e-ter-nal glo-ry,

God, for-ev-er-more, O Son of God! for-ev-er-
 God, e-ter-nal glo-ry, e-ter-nal glo-ry,
 God, for-ev-er-more, O Son of God!
 God, for-ev-er-more, O Son of God,

more, O Son of God, for-ev-er-more, for-ev-er-
 e-ter-nal glo-ry, e-ter-nal glo-ry, O Son of
 glo-ry e-ter-nal, for-ev-er-more, O Son of
 for-ev-er-more, O Son of God, for-ev-er-

more, O Son of God! glo - ry e - ter - - - -

more, O Son of God! glo - ry e - ter - nal,

more, O Son of God! e - ter - nal,

nal, O Son of God, for - ev - er more, O Son of God, for -

O Son of God! for - ev - er more, O Son of God! for -

glo - ry, O Son of God, for - ev - er more, O Son of God, for -

ev - er more, O Son of God, glo - ry e -

glo - ry e - ter - nal,

ter - nal, glo - ry e - ter - nal, O Son of God!

ADAGIO.

CHRISTMAS TIME.

From the Danish of HANS ANDERSEN.
English version by Mrs. L. T. CRAIGIN.

NIELS W. GADE. Op. 51. III.

Moderato e sostenuto.

Musical score for the first system. It features two vocal staves at the top and a piano accompaniment below. The top staff is a Tenor Solo, starting with a *mf* dynamic and the lyrics "It float - eth a-". The piano accompaniment is in a grand staff (treble and bass clefs) with a *mf* dynamic in the right hand and *p* in the left hand. Pedal markings (*Ped.*) are present under the bass line. The tempo is *Moderato e sostenuto*.

Soprano and Alto Solo.
dolce.

Musical score for the second system. It features two vocal staves and a piano accompaniment. The top staff is for Soprano and Alto Solo, with a *p* dynamic and the lyrics "It hear - eth the child's prayer". The bottom staff is for the piano accompaniment, with a *p dolce.* dynamic. The lyrics "round us light - ly," are positioned between the two vocal staves. The tempo is *Moderato e sostenuto*.

night - - ly, *mf*
The *mf*
The

p dolce. mf p

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in G major (one sharp) and 4/4 time. The first vocal line has the lyrics "night - - ly," and the second has "The". Both are marked *mf*. The piano accompaniment consists of two staves. The right hand has a melodic line with slurs and dynamics *p*, *dolce.*, *mf*, and *p*. The left hand provides harmonic support with chords and single notes.

maid - en seeth the bird at the door, And tak - eth a

p mf tr

Detailed description: This system contains the second two systems of the musical score. The top two staves are vocal lines. The first vocal line has the lyrics "maid - en seeth the bird at the door, And tak - eth a". The piano accompaniment continues with two staves. The right hand features a melodic line with slurs and dynamics *p*, *mf*, and *tr*. The left hand continues with harmonic support.

dim. *p* *pp*

sheaf from the gold - en store, The gold - en store.

dim. *p* *pp*

Ped.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a treble clef with a key signature of two flats (B-flat and E-flat). The first vocal staff begins with a *dim.* marking and a *p* dynamic, followed by a *pp* marking. The lyrics are "sheaf from the gold - en store, The gold - en store." The piano accompaniment is in a grand staff (treble and bass clefs) and features a *p* dynamic in the right hand and a *pp* dynamic in the left hand. A *Ped.* marking is present at the end of the piano part.

mf

2. O'er glit - tering snow - fields it fli -
3. A - far now its soft light is stream -

mf *p*

The second system of the musical score continues with two vocal staves and a piano accompaniment. The vocal staves are in a treble clef with a key signature of two flats. The first vocal staff has a *mf* dynamic marking. The lyrics are "2. O'er glit - tering snow - fields it fli -" and "3. A - far now its soft light is stream -". The piano accompaniment is in a grand staff (treble and bass clefs) and features a *mf* dynamic in the right hand and a *p* dynamic in the left hand.

dolce. *p*

2. On mead-ow and gar-den it li - - - - eth!
 3. The Christmas star brightly is gleam - - - - ing!

eth:
 ing:

Ped.

mf

2. She think - eth glad - ly, God
 3. The maid - en whisp - 'reth her

mf

dolce. *p*

giv - eth us bread, The poor by his bounty are ev - - - er
 eve - ning prayer, And thanks to the Fa - ther she giv - - - eth

dim. *p*

mf *tr* *p*

Ped.

fed, are ev - er fed.
 there, she giv - eth there.

pp *pp* *pp* *p*

144
THOU ART, O GOD.

155

Words by THOS. MOORE.

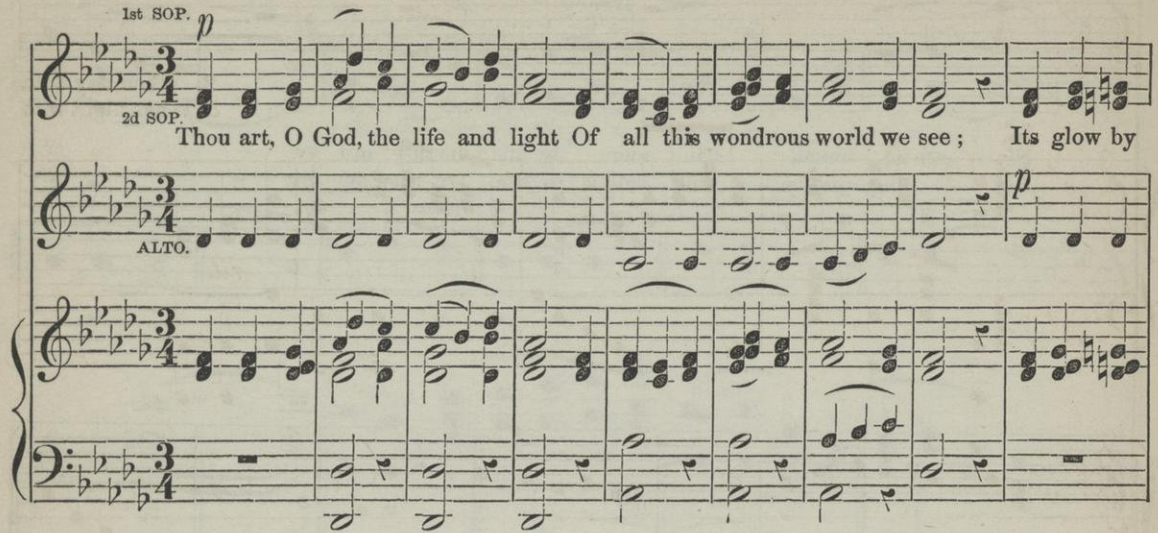
Music by O. B. BROWN.

1st SOP. *p*

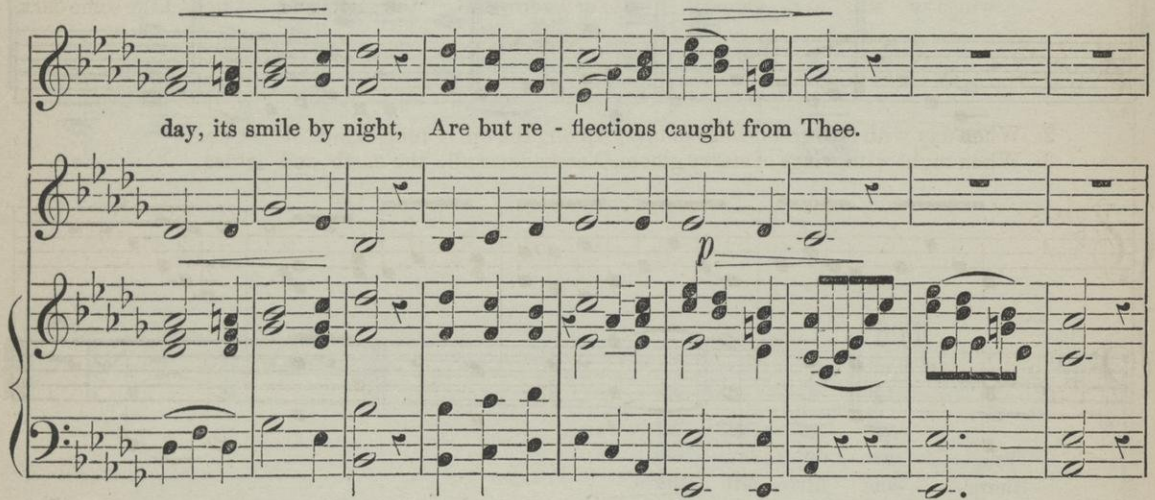
2d SOP.

ALTO.

Thou art, O God, the life and light Of all this wondrous world we see; Its glow by

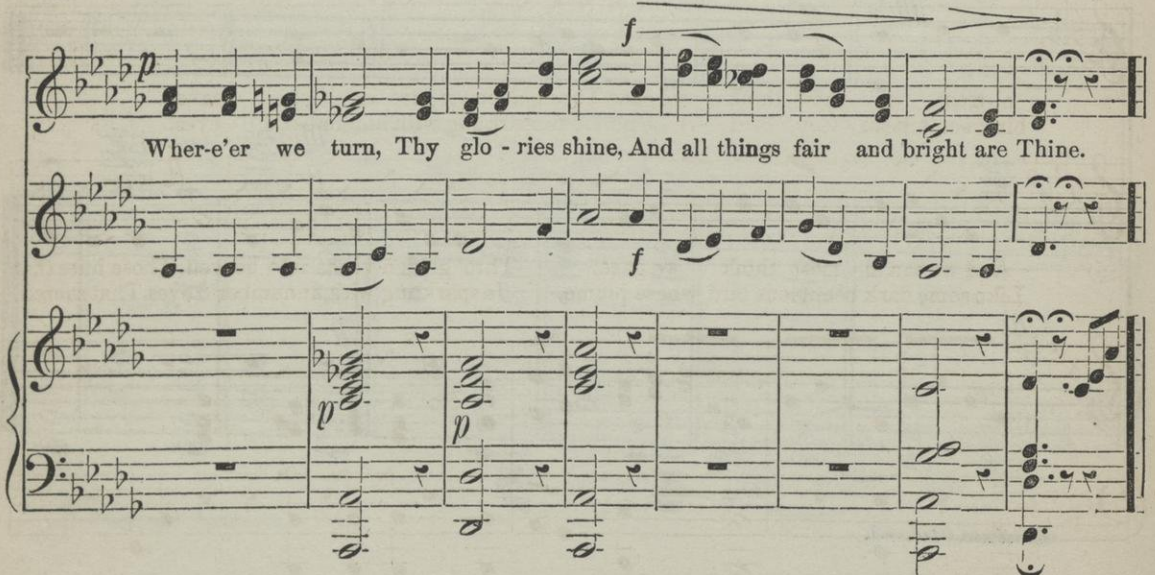


day, its smile by night, Are but re - flections caught from Thee.



f

Wher-e'er we turn, Thy glo - ries shine, And all things fair and bright are Thine.



THOU ART, O GOD. Continued.

a tempo.

2. When day with
3. When night with

fare-well beam de - lays, Among the op' - ning clouds of ev'n, And we can
wings of star - ry gloom, O'er shadows all the earth and skies, Like some dark

2. When day with farewell beam delays, Among the op' - ning clouds of ev'n.
3. When night with wings of starry gloom, O'er shadows all the earth and skies,

al-most, al - most think we gaze Thro' golden vis - tas in - to heaven.
bird, some beau - teous bird whose plume Is sparkling with unnumber'd eyes.

And we can al - most think we gaze, Thro' golden vistas into heaven, Those hues that
Like some dark beautiful bird whose plume, Is sparkling with unnumber'd eyes, That sacred

rit.

Those hues that mark the sun's decline, So radiant Lord are Thine..... Those hues that
That sacred gloom, those fires divine, So countless Lord, are Thine..... That sa - cred

mark the sun's de - cline, So soft, so ra - dant Lord, are Thine. . . Those hues that
gloom, those fires di - vine, So grand, so count-less Lord, are Thine. . . That sa - cred

rit. 1 *D.S.* 2

mark the sun's de - cline, So soft, so ra - dant Lord are Thine,
gloom, those fires di - vine, So grand, so countless Lord are . . . Thine.

mark the sun's de - cline, So soft, so ra - dant all are Thine,
gloom, those fires di - vine, So grand, so countless all are . . . Thine.

D.S.

colla voce.

When youthful spring a - round us breathes, Thy spir - it warms her fra - grant sigh ;

NOTE.—If there is neither Bass or Tenor this last verse may be sung to the music on page 155.

THOU ART, O GOD. Concluded.

And ev'ry flow'r that Summer wreathes, Is born beneath that kindling eye Where'er we

turn, Thy glo - ries shine, And all things fair and bright are Thine, O Lord, are Thine.

SENTENCE. "Ecee quam bonum."

E. LESLIE.

Be - hold Behold how good and how pleas - ant it is,
Be - hold . . . how good, how good and how pleasant it is,
Be - hold how good, how good and how pleas - ant it is,
Be - hold how good, how good and how pleas - ant it is for

for breth - ren to dwell . . in u - ni - ty.
for breth - ren to dwell in u - ni - ty.
for breth - ren to dwell to - geth - er . . in u - ni - ty.
breth - ren to dwell to - geth - er in u - ni - ty.

HEARTS FEEL, THAT LOVE THEE.

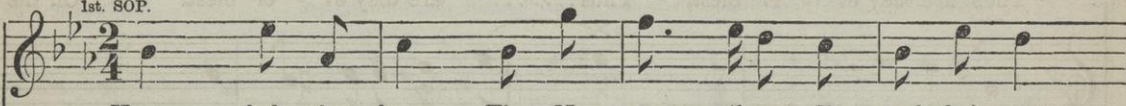
TRIO FOR FEMALE VOICES AND CHORUS.*

From the Cantata "ATHALIE."

MENDELSSOHN.

Andante tranquillo.

1st. SOP.



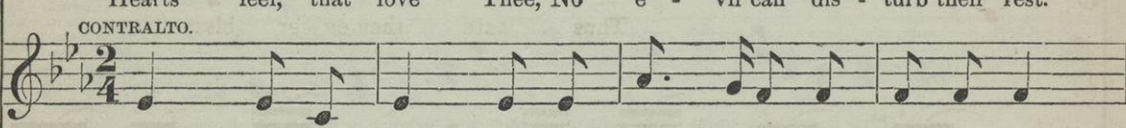
Hearts feel, that love Thee, No e - vil can dis - turb their rest.

2d. SOP.

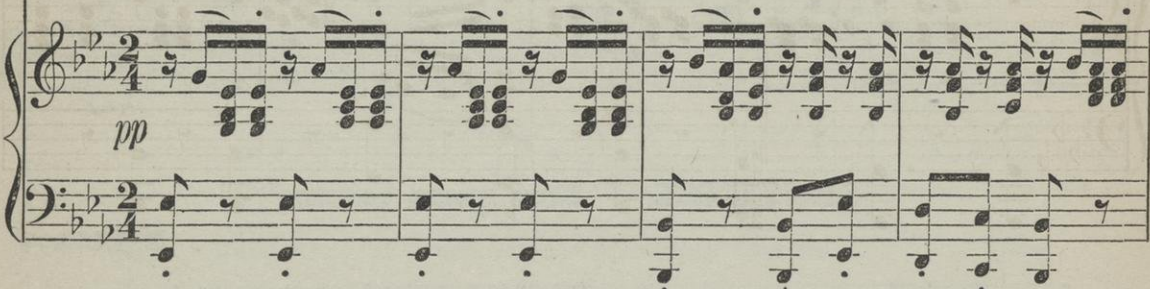


Hearts feel, that love Thee, No e - vil can dis - turb their rest.

CONTRALTO.



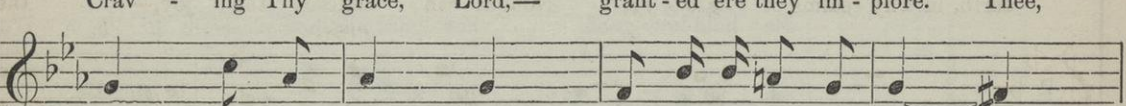
Hearts feel, that love Thee, No e - vil can dis - turb their rest.



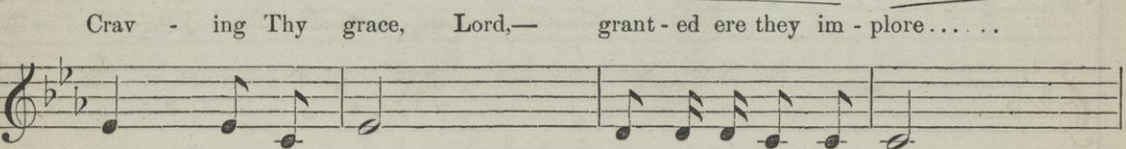

Crav - ing Thy grace, Lord,— grant - ed ere they im - plore. Thee,



Crav - ing Thy grace, Lord,— grant - ed ere they im - plore.....



Crav - ing Thy grace, Lord,— grant - ed ere they im - plore.....

* The Trio may be sung without the chorus; in which case use small notes in 2d Soprano.

Thus are they ev - er blest, Thus are they ev - er blest. On the
 Thee, Thus are they ev - er blest.
 Thus are they ev - er blest.

The piano accompaniment consists of a treble and bass clef. The treble clef part features a steady eighth-note accompaniment with chords, while the bass clef part provides a simple harmonic foundation with quarter notes.

cres. earth, in Thy realms of glo - ry, *cres.* Nought can exceed the joy,— the
cres. Nought can exceed the joy,— the
cres. Nought can exceed the joy,— the

The piano accompaniment continues with a similar texture to the first system, featuring a treble and bass clef. The treble clef part has a more active eighth-note accompaniment with chords, and the bass clef part provides a steady harmonic base.

HEARTS FEEL, THAT LOVE THEE. Continued.

dim.

calm and ho-ly rest, Hearts feel, that love Thee, that love
 calm and ho-ly rest. Hearts feel, that love Thee,

pp Hearts feel that

pp

pp

f Thee, Nought can.... ex - ceed the joy of hearts that love....
 Nought can ex - ceed the joy of hearts that love....

love Thee.

cresc. *dim.* *p*

HEARTS FEEL, THAT LOVE THEE. Concluded.

love Thee, Nought can . . . ex - ceed the joy of hearts that love . . .

Nought can ex - - ceed the joy of hearts that love

cres. of hearts, . . . pure hearts that

Pure hearts that love Thee, of hearts that love

of hearts that love

cres. *cres.* *dim.*

Thee, of hearts . . . of hearts that love Thee.

Thee, of hearts that love Thee, of hearts, of hearts that love Thee.

that love Thee, that love Thee.

Thee, of hearts that love . . . Thee, that love Thee.

pp

153
REST FOR THE WEARY.

TRIO.

CH. GOUNOD.

Andante.

p *cres.*

The piano introduction consists of two staves in G major, 3/4 time. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. The piece begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) marking.

p

Be - neath spread-ing palm - tree de - lay - ing, Lo! the

The first system of the vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Be - neath spread-ing palm - tree de - lay - ing, Lo! the". The piano part features a steady accompaniment with some melodic movement in the right hand.

pil-grim sleeps at set of day. . . . And fan cy with her brightest

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "pil-grim sleeps at set of day. . . . And fan cy with her brightest". The piano accompaniment continues with a similar accompaniment style.

REST FOR THE WEARY. Continued.

cres. *dim.*

ray . . . Bring-eth Par - a - dise for which he's pray - ing!

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). It contains the lyrics "ray . . . Bring-eth Par - a - dise for which he's pray - ing!". The piano accompaniment is written in a grand staff (treble and bass clefs) and includes dynamic markings of *cres.* and *dim.*

pp *cres.*

Wake dream-er, wake! look well a-round, Where thy path lies lone - ly and

The second system continues the musical piece. The vocal line starts with a *pp* dynamic and includes the lyrics "Wake dream-er, wake! look well a-round, Where thy path lies lone - ly and". The piano accompaniment features a *cres.* dynamic marking.

p *p cres.*

drear - y; And know child of earth, there is found On - ly in

The third system concludes the page. The vocal line begins with a *p* dynamic and includes the lyrics "drear - y; And know child of earth, there is found On - ly in". The piano accompaniment includes a *p* dynamic marking and a *p cres.* marking.

Heav'n, rest for the wea - ry, On - ly in Heav'n, rest for the

p cres.

p cres.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole note chord, followed by quarter notes for the lyrics. A dynamic marking of *p cres.* appears above the first measure of the second phrase. The bottom two staves are a piano accompaniment in treble and bass clefs, starting with a whole note chord and providing harmonic support for the vocal line.

wea - ry. Know, poor child of earth, there is found, On - ly in

f

pp

f

pp

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics. Dynamic markings include *f* above the first measure of the second phrase and *pp* above the final measure. The piano accompaniment features a *f* dynamic in the first measure and *pp* in the final measure, with various chordal textures and melodic lines in both hands.

Heav'n, rest for the wea - - - ry.

Detailed description: This system contains the final two staves of music. The vocal line concludes with the lyrics. The piano accompaniment provides a final harmonic setting for the piece, ending with a double bar line and repeat dots in both staves.

156
THE ANGEL.

RUBINSTEIN

Moderato. *p*

1. An An - gel is float - ing the
2. The soul of a child on his

e - ther a - long, And sing - eth a heav - en - ly
bo - som he bears, To earth full of sor - row and

song,..... The moon and the stars in their
tears,..... And his song all im - mor - tal with

cres. *p*

bright shin - ing thrones, They list to the sweet ho - ly
 joy un - de - filed Sinks deep in the heart of the

He sings of the bliss and e -
 Though long was the course here be -

tones,.....
 child,.....

He sings..... of the
 Though long..... was the

cres.

the - re - al love, En - joy'd by pure spir - its a - bove ;
 low to it giv'n, Its yearn - ing rose ev - er to heav'n,

bliss and e - the - re - al love Enjoy'd by pure spir - its a - bove ;
 course here be - low to it giv'n, Its yearn - ing rose ev - er to heav'n,

158
THE ANGEL. Concluded.

The glo - ry of God e - ter - nal re -
And ne'er did a song here re - place up - on

The glo - ry of God e - ter - nal re -
And ne'er did a song here re - place up - on

f

sounds, In high and all - hal
earth The ho - - ly one sung

sounds, In high ... and all - hal
earth The ho - ly one sung

p

low - ing sounds.
at its birth.

low - ing sounds.
at its birth.

Sva

pp

SAY, WHERE IS HE BORN?

TRIO FROM THE ORATORIO "CHRISTUS."

ARRANGED FOR THREE FEMALE VOICES.

F. MENDELSSOHN BARTHOLDY.

RECIT. SOPRANO.

When Je - sus, our Lord, was born in Beth - le - hem, in the land of Ju -

- dæ - a; behold, from the east to the ci - ty of Je - ru - salem there came wise men, and said;

1st SOP. *Andante.*

Say, where is He born the King of Ju - dæ - a? for

2d SOP.

Say, where is He born the King of Ju - dæ - a? for we have seen His

CONTRALTO.

Say, where is He born the King of Ju - dæ - a? for we have

Andante.

we have seen, have seen.. His star, have seen His star, and are come to a -
star, we have seen His star, have seen His star, and are come to a -
seen, ... have seen His star, have seen His star, and are come to a -

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in G major (one flat) and 4/4 time. The piano accompaniment is in the same key and time, featuring a steady bass line and chords in the right hand.

- dore Him, have seen His star, and are come to a - dore Him, are
- dore Him, have seen His star, and are come to a - dore Him, are
- dore Him, have seen His star, and are come to a - dore... .. Him, are

The second system of the musical score continues the vocal and piano parts. It features three vocal staves and a piano accompaniment. The piano accompaniment includes a dynamic marking of 'f' (forte) at the beginning of the system.

SAY, WHERE IS HE BORN. Continued.

come to adore Him. Say, where is He born the King of Ju - dæ - a? for we have
 come to adore Him. Say, where is He born the King of Ju - dæ - a? for we have
 come to adore Him. Say, where is He born the King of Ju - dæ - a? for we have

seen, have seen His star, have seen His star, have seen His star,
 seen,.. have seen His star, have seen His star,.. have seen His star, and we are
 seen,.. have seen.. His star, have seen His star,.... and we are come to adore Him,....

and we are come, come ... to a - dore Him, for we have seen,.....

come, .. come to a - dore Him, for we have

..... come to a - dore Him, are come to a - dore Him, for we have

The first system consists of three vocal staves and a piano accompaniment. The piano part features a treble and bass clef with a key signature of one flat. The vocal lines are in a single melodic line with lyrics underneath. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

..... have seen.... His star.

seen, have seen.... His star.

seen, have seen His star.

sf

The second system continues the musical piece with three vocal staves and piano accompaniment. The piano part includes a dynamic marking of *sf* (sforzando) in the bass clef. The vocal lines conclude with the lyrics 'His star.' The piano accompaniment features a more active bass line in the final measures.

From the Opera "Loreley."
Andante Sostenuto.

F. MENDELSSOHN BARTHOLDY.

1st. SOP. *p*

CHORUS. Hark! the sound of Eve - ning Bells,

2nd. SOP. *p*

Hark! the sound of Eve - ning Bells,

mp

A - - ve Ma - ri - - The boat - man in the

A - - ve Ma - ri - - a, The boat - man in the

shal - lop kneels, A - - ve Ma - ri - - a, The

shal - lop kneels, A - - ve Ma - ri - - a, The

pp

sound: through glow - ing Heav - ens spread, To greet thee, ho - ly

sounds through glow - ing Heav - ens spread, To greet thee, ho - ly

pp

cres.
Vir - - gin maid, A - - - ve Ma - ri - - - a,

cres.
Vir - - gin maid, A - - - ve Ma - ri - - - a,

p
A - - - ve Ma - ri - - - a, Thou en -

p
A - - - ve Ma - ri - - - a,

SOPRANO SOLO.

- throned..... on clouds a - bove, A - - - ve Ma -
 Hark! the sound of Eve - ning Bells, A - - - ve Ma -
 Hark! the sound of Eve - ning Bells, A - - - ve Ma -

- ri - - a, Be thou the guar - dian of our Love..... A - ve Ma -
 - ri - - a, The boat - man in the shal - lop kneels, A - - ve Ma -
 - ri - - a, The boat - man in the shal - lop kneels, A - - ve Ma -

- ri - - a, And like the Eve - ning's glow - ing sky, Let joy and peace a -
 - ri - - a, The sounds thro' glow - ing Heav - ens spread, To greet thee ho - ly
 - ri - - a, The sounds thro' glow - ing Heav - ens spread, To greet thee ho - ly

sf

round it lie, Let joy and peace around it lie,

cres. Vir - gin Maid, A - - ve Ma - ri - a, *p dim.* A - ve Ma -

Vir - gin Maid, A - - ve Ma - ri - a, A - ve Ma -

sf sf p

pp A - - ve, A - - ve Ma - ri - - - a!

- ri - - a, A - - ve, Ma - ri - - - a!

- ri - - a,

mf

167
EVENING SONG.

C. H. RINCK.

Andante.

1. The gloom of eve e - ras - es The
2. Be - fore we sink to slum - ber, We

ros - y tint - ed trac - es, That lin - ger in the west; The
con - tem - plate the num - ber Of mer - cies Thou hast shown; Our

shades of night de - scend - ing, Pro - claim the day is end - ing, And
thanks for ev' - ry bless - ing Pos - sess'd or still pos - sess - ing, Are

168
EVENING SONG. Continued.

all... a - round..... in - clines to rest.
due,.. O.... God,..... to Thee a - lone.

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 series of chords and then moves to a melodic line. The piano accompaniment consists of chords and a simple bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

3. The heal - ing dew of heav - en, The

The second system continues the musical piece. The vocal line starts with a rest followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and a steady bass line. The notation includes dynamic markings such as *mf* and *f*.

slum - ber Thou hast giv - en, We con - se - crate to Thee: When

The third system concludes the page. The vocal line features a melodic phrase that ends with a colon, indicating a caesura. The piano accompaniment includes a dynamic marking of *p* (piano) and a fermata over the final chord. The notation includes various musical symbols such as slurs and ties.

169
EVENING SONG. Concluded.

morn - ing dawns, a - wake us On earth, or deign to take... us

p

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a grand staff with treble and bass clefs. The piano part begins with a piano (*p*) dynamic marking. The music features a mix of chords and moving lines, with some notes beamed together.

Hence, Lord, to Thine e - ter - ni - ty.

ff

This system contains the second vocal line and piano accompaniment. The vocal line continues in the same clef and key signature. The piano accompaniment features a more active melody in the right hand and a steady bass line. A fortissimo (*ff*) dynamic marking is present in the piano part.

Hence, Lord, to Thine e - ter - ni - ty.

f

m

This system contains the third vocal line and piano accompaniment. The vocal line concludes with a final note. The piano accompaniment also concludes with a final chord. The system starts with a forte (*f*) dynamic marking and ends with a mezzo-forte (*m*) dynamic marking.

"IN SONG YOUR GRATEFUL VOICES RAISE."

C. H. RINCK.

Maestoso.

The first system of music consists of two treble clefs and a grand staff. The top two staves are vocal staves, each with a whole rest in the first measure and a half note in the second measure. The grand staff below provides piano accompaniment, starting with a *Maestoso* tempo marking. The piano part features a series of chords and moving lines in both hands.

In

Maestoso.

The second system continues the vocal and piano accompaniment. The vocal staves have lyrics: "song, your grate - - ful voi - - ces raise, To". The piano accompaniment continues with chords and moving lines. The tempo marking *Maestoso* is repeated.

The third system continues the vocal and piano accompaniment. The vocal staves have lyrics: "Him whom all the An - gels praise; To Him who stores the". The piano accompaniment continues with chords and moving lines. The tempo marking *Maestoso* is repeated.

hills and plains, Sing ho - ly strains; Hal - le - lu - jah, Hal - le -

f

- lu - jah! Hal - le - lu - - - jah! When gloom - y Win - ter

When gloom - y

hurls her storms, . . . What hid - den won - ders

Win - ter hurls her

16 "IN SONG YOUR GRATEFUL VOICES." Continued.

He per - forms! With - in the earth, the
 With - in the earth the

p *p*

tor - - pid grain Re - mains en - tomb'd, to

ritard.

live ... a - gain In Spring, He send - eth beams and

ritard. *a tempo.* *ritard.* *a tempo.*

"IN SONG YOUR GRATEFUL VOICES." Concluded. 17

show'rs For ver - dant leaves and fruit - ful flow'rs : Their

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics written below the notes. The piano accompaniment is written in grand staff notation (treble and bass clefs) and provides harmonic support for the vocal lines.

sum - mer fruits ma-tur'd ap - pear, And Au - tumn's

And Au-tumn's trea -

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are split across two lines, with the second line starting with "And Au-tumn's trea -". The piano accompaniment continues to support the vocal melody.

trea - sures crown the year.

sures crown the year.


The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics are split across two lines, with the second line starting with "sures crown the year.". The piano accompaniment features a more active melodic line in the final measures, leading to a double bar line.

CHIME SOFTLY BELLS OF EASTER.

EASTER HYMN.


C. C. STEARNS.

SOPR. *p* *Allegretto.* >

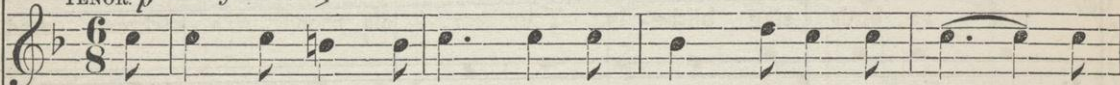


1. Chime soft - ly bells of Eas - ter, Ring out your ho - liest lay, For

ALTO.

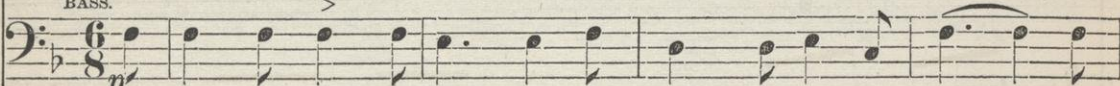


TENOR. *p* *Allegretto.* >

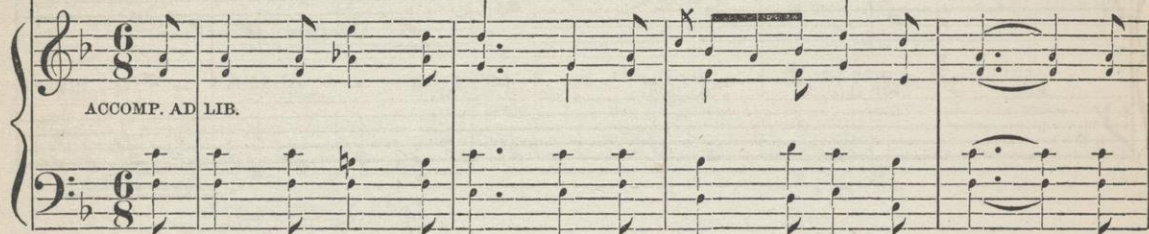


2. Tri - umph - ant there He's stand - ing, A - mid that sa - cred throng, While

BASS.



ACCOMP. AD LIB.




Christ the Lord is ris - en, 'Tis res - sur - rec - tion day;.... The




hap - py hearts are rais - ing, The glad vic - to - rious song,.... Ye




an - gels sing His prais - es, The gates of pearl - y white, Shed
 mer - ry birds sing blithe - ly, Your car - ols sound a - broad, And

The first system of the musical score consists of four staves. The top two staves are vocal lines (soprano and alto), and the bottom two are piano accompaniment (treble and bass clefs). The music is in a key with one flat (B-flat) and a common time signature. The lyrics are: "an - gels sing His prais - es, The gates of pearl - y white, Shed mer - ry birds sing blithe - ly, Your car - ols sound a - broad, And".

o'er our gen - tle Sa - viour pure gleams of ho - ly light.
 let the liv - ing world u - nite, In prais - es un - to God.

The second system of the musical score consists of four staves. The top two staves are vocal lines (soprano and alto), and the bottom two are piano accompaniment (treble and bass clefs). The music continues in the same key and time signature. The lyrics are: "o'er our gen - tle Sa - viour pure gleams of ho - ly light. let the liv - ing world u - nite, In prais - es un - to God." Above the first vocal staff, the word "rit." is written. Above the second vocal staff, "D.C." is written. Above the third vocal staff, "rit." is written. Above the fourth vocal staff, "D.C." is written.

3. O Fa - ther ev - er glo - rious, O ev - er - last - ing Son, O

3. O Fa - ther ev - er glo - rious, O ev - er - last - ing Son, O

The first system consists of four staves. The top two staves are vocal lines in G major (one treble clef, one bass clef). The bottom two staves are piano accompaniment in G major (one treble clef, one bass clef). The lyrics are: "3. O Fa - ther ev - er glo - rious, O ev - er - last - ing Son, O".

Spir - it all vic - to - rious, Thrice Ho - ly Three in One.... Great

Spir - it all vic - to - rious, Thrice Ho - ly Three in One.... Great

The second system consists of four staves. The top two staves are vocal lines in G major (one treble clef, one bass clef). The bottom two staves are piano accompaniment in G major (one treble clef, one bass clef). The lyrics are: "Spir - it all vic - to - rious, Thrice Ho - ly Three in One.... Great".

God of our Sal - va - tion, Whom earth and heaven a - dore . . . Praise,

God of our Sal - va - tion, Whom earth and heaven a - dore . . . Praise,

The first system consists of four staves. The top two staves are vocal lines in G major (one treble clef, one bass clef). The bottom two staves are piano accompaniment in G major (one treble clef, one bass clef). The lyrics are: "God of our Sal - va - tion, Whom earth and heaven a - dore . . . Praise,".

rit.
Glo - ry, A - do - ra - tion, Be Thine for - ev - er more.

rit.
Glo - ry, A - do - ra - tion, Be Thine for - ev - er more.

The second system consists of four staves. The top two staves are vocal lines in G major (one treble clef, one bass clef). The bottom two staves are piano accompaniment in G major (one treble clef, one bass clef). The lyrics are: "Glo - ry, A - do - ra - tion, Be Thine for - ev - er more." The word "rit." is written above the first vocal staff. The piano accompaniment includes a chime part at the end of the system.

Chime softly, bells of Easter.--4.

EASTER HYMN.

"Christ the Lord is risen to-day."

J. E. TROWBRIDGE.

FOR ORGAN ACCOMPANIMENT, PLAY VOCAL PARTS.

Animato.

SOPRANO.

1. Christ the Lord is
3. Lives a - gain our

ALTO.

TENOR.

1. Christ the Lord is
3. Lives a - gain our

BASS.

Allegro Moderato.

triumphs high! Sing, ye heav'ns, and earth re-ply.... 2. Love's re - deem-ing
souls to save! Where's thy vic - t'ry, boasting grave? 4. Soar we now where

triumphs high! Sing, ye heav'ns, and earth re-ply. ... 2. Love's re - deem - ing
souls to save! Where's thy vic - t'ry, boasting grave? 4. Soar we now where

work is done,.... Fought the fight, the bat - tle won,.... Lo! our sun's e -
Christ hath led, ... Following our ex - alt - ed Head,.... Made like Him, like

work is done,.... Fought the fight, the bat - tle won,.... Lo! our sun's e -
Christ hath led,.... Following our ex - alt - ed Head! Made like Him, like

- clipse is o'er,..... Lo! he sets..... in blood no more.....
 Him we rise,..... Ours the cross,..... the grave, the skies.....

f *RIT.*

f *RIT.*

- clipse is o'er,..... Lo! he sets in blood no more.....
 Him we rise,..... Ours the cross, the grave, the skies.....

(1st ENDING.)

f *Rit.*

dim.

2d ENDING.

rit.

PRAISE YE THE LORD.

EASTER ANTHEM.

THOMAS P. MURPHY.

Ps. cxxxv : 1. Ps. cxix : 77-79.

Allegro Moderato.
tutti. f
 TREBLE.

Praise ye the Lord, Praise ye the name of the Lord ;

ALTO.

tutti. f
 TENOR. (3 va. lower.)

Praise ye the Lord, Praise ye the name of the Lord ;

BASS

Allegro Moderato.
 ACCOMP.
Full to 15.

Praise him, praise him, O ye ser - vants of the Lord.

Praise him, praise him, O ye ser - vants of the Lord; Praise ye

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (one flat) and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "Praise him, praise him, O ye ser - vants of the Lord." and "Praise him, praise him, O ye ser - vants of the Lord; Praise ye".

Praise ye, Praise ye, Praise ye the Lord.

Praise ye, Praise ye, Praise ye the Lord.

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "Praise ye, Praise ye, Praise ye the Lord." and "Praise ye, Praise ye, Praise ye the Lord." The piano accompaniment continues with the same rhythmic pattern as the first system.

Praise ye, Praise ye the name of the Lord,

Praise..... ye,..... Praise ye the name of the Lord,

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "Praise ye, Praise ye the name of the Lord,". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

cres. Praise..... *ff rall.* ye . . . the Lord.

cres. Praise..... *ff rall.* ye the Lord.

cres. Praise... .. ye the Lord.

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "Praise..... ye . . . the Lord.", "Praise..... ye the Lord.", and "Praise... .. ye the Lord.". The piano accompaniment includes dynamic markings: *cres.* (crescendo) and *ff rall.* (fortissimo, rallentando). The piano part features a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

Duo. Andante lento espress.

TREBLE.

BASS.

p dolce.

Ped.

cres.

cres.

f

f

dim.

p Religioso.

TREBLE QUARTETTE.

Let thy ten - der mer - cies come un - to me that I may live:

ALTO.

TENOR. (8va lower.)

Let thy ten - der mer - cies come un - to me that I may live:

BASS.

Religioso.

p dolce.

cres. *f*

for thy law is my de - light, for thy law is my de - light.

cres. *f*

for thy law is my de - light, for thy law is my de - light.

cres. *f*

BASS SOLO.

Let those that fear thee turn un - to me, and those that have known thy tes - timonies. Let

p colla voce.

cres. *rall. e dim.*

those that fear thee turn un - to me, and those that have known thy tes - ti-monies.

cres. *rall. e dim.*

Allegro Moderato.

tutti. f

TREBLE.

Praise ye the Lord, Praise ye the name of the Lord;

ALTO.

tutti. f

TENOR. (8 va. lower.)

Praise ye the Lord, Praise ye the name of the Lord;

BASS

Allegro Moderato.

ACCOMP.

Full to 15.

Praise him, praise him, O ye ser - vants of the Lord.

Praise him, praise him, O ye ser - vants of the Lord.

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a key with two flats and a 2/4 time signature. The vocal parts feature a simple melody with accents over each note. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

Praise ye, Praise ye, Praise ye the Lord.

Praise ye, Praise ye, Praise ye the Lord.

The second system also consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music continues in the same key and time signature. The vocal parts have a similar melody to the first system. The piano accompaniment features a more active bass line with eighth notes and some chords in the right hand.

Praise ye, Praise ye the name of the Lord,

Praise ye, Praise ye the name of the Lord,

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 lyrics are: "Praise ye, Praise ye the name of the Lord,".

cres. Praise ... *ff rall.* ye ... the Lord.

Praise ... *cres.* *ff rall.* ye the Lord.

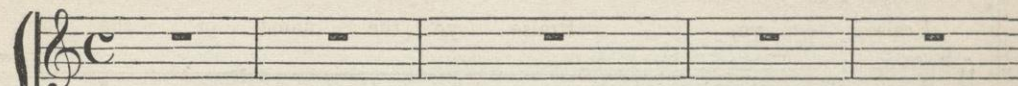
Praise ... ye the Lord.


The second system of the musical score continues the vocal and piano parts. It includes performance markings such as *cres.* (crescendo) and *ff rall.* (fortissimo, rallentando). The lyrics are: "Praise ... ye ... the Lord.".


MOTET. "I know that my Redeemer liveth."


Adapted by GEORGE L. OSGOOD.

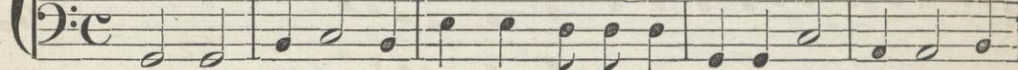
J. MICHAEL BACH.

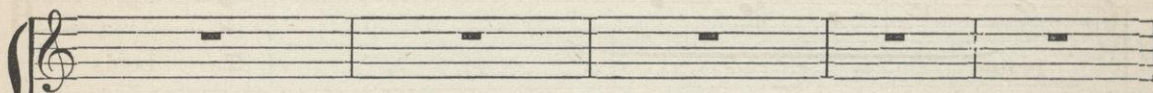
CANTO. 

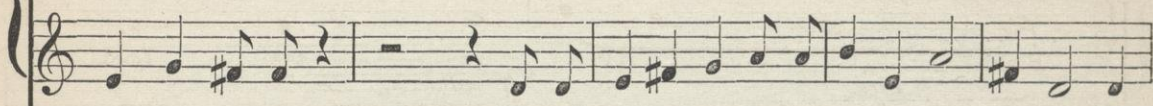
ALTO. 
I know that my Re - deem - er liv - eth, I know that my Re -


TENOR. 
I know that my Re - deem - er liv - eth, I know, I know that my Re -

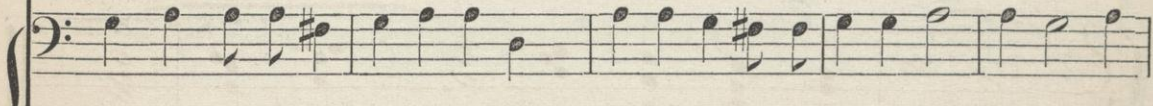
BASS I. 
I know that my Re - deem - er liv - eth, I know, I know that my Re -

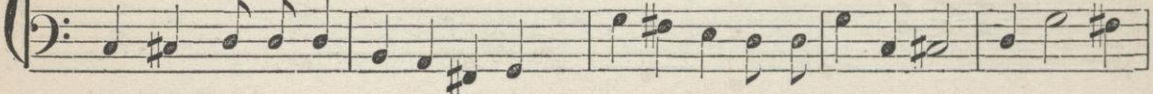
BASS II. 




- deem - er liv - eth, and that He shall stand at the lat - ter day, the lat - ter


- deem - er liv - eth, that He shall stand, that He shall stand at the lat - ter day, the lat - ter


- deem - er liv - eth, that He shall stand, that He shall stand at the lat - ter day, the lat - ter



day up-on the earth; and tho' worms shall destroy, tho' worms shall destroy, de -

day up-on the earth; and tho' worms shall destroy, tho' worms de - stroy, tho' worms de -

day up-on the earth; and tho' worms shall destroy, tho' worms shall destroy, de -

day up-on the earth; and tho' worms shall destroy, tho' worms de - stroy, tho' worms de -

Christ is my ve - ry

- stroy this bo - dy, yet, yet in my flesh shall I see God, shall

- stroy this bo - dy, yet, yet in my flesh shall I see God, shall

- stroy this bo - dy, yet, yet in my flesh shall I see God, shall

be - - ing, Dy - ing, for me, is
 see, shall see God; yet, yet in my flesh shall I see God, see God; Whom
 see, shall see God; yet, yet in my flesh shall I see, shall see God; Whom
 see, shall see God; yet, yet in my flesh shall see, shall see God; Whom

gain; From sin and sor - row
 I, whom I shall see for my - self, whom I shall see for my - self, whom
 I, whom I shall see for my - self, whom I shall see for my - self, whom

flee - - ing,

I, whom I shall see for my - self, and mine eyes be-hold, mine eyes shall behold, be -

I, whom I shall see for my - self, and mine eyes be- hold, mine eyes shall behold, be -

I, whom I shall see for my - self, and mine eyes be- hold, mine eyes shall behold, be -

I, whom I shall see for my - self, and mine eyes behold, mine eyes shall behold, be -

I would not here re - main.....

- hold, mine eyes be - hold, and not an-oth - er, not an - oth - er, an - oth - er.

- hold, mine eyes be - hold, and not an - oth - er, not an - oth - er, an - oth - er.

I know that my Redeemer liveth.— 4.

THE GOD OF ISRAEL.

Allegro moderato.

ROSSINI.

SOPRANO.
The God of Is - ra - el, The Lord is our Re - deem - - er;

ALTO.
The God of Is - ra - el, The Lord is our Re - deem - - er;

TENOR.
The God of Is - ra - el, The Lord is our Re - deem - - er;

BASS.
The God of Is - ra - el, The Lord is our Re - deem - - er;

Sva

8, or 16, or 45 measures may be played as a Symphony.

God of Ja - cob, de - sert us not in bat - tle;

God of Ja - cob, de - sert us not in bat - tle:

Sva *loco.*

For the Lord is great in pow'r,

For the Lord is great in pow'r,

p

This system contains the first two vocal entries and the piano accompaniment. The first vocal staff has a whole rest. The second vocal staff begins with the lyrics "For the Lord is great in pow'r,". The third vocal staff also has the lyrics "For the Lord is great in pow'r,". The piano accompaniment features a treble and bass clef with various chords and melodic lines, including a triplet in the first measure.

And the right - eous he'll de - fend,

And the right - eous he'll de - fend,

p

This system contains the second two vocal entries and the piano accompaniment. The first vocal staff has a whole rest. The second vocal staff begins with the lyrics "And the right - eous he'll de - fend,". The third vocal staff also has the lyrics "And the right - eous he'll de - fend,". The piano accompaniment continues with similar harmonic and melodic patterns, including triplets and a *p* dynamic marking.

Hal - le - lu - jah! Hal - le - lu - jah! Mag - ni - fy him in the

Mag - ni - fy him in the

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets in both the right and left hands.

high - est; Hal - le - lu - jah! hal - le - lu - jah! Mag - ni - fy him ev - er -

high - est; Mag - ni - fy him ev - er -

The second system continues the musical score with vocal lines and piano accompaniment. The piano part features a triplet in the right hand.

- more. Sing, sing, sing,

- more. Sing, sing, sing,

f *p* *f* *p* *f*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair has lyrics '- more. Sing, sing, sing,'. The second pair has lyrics '- more. Sing, sing, sing,'. The piano accompaniment consists of a grand staff with treble and bass clefs. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamic markings include *f* (forte) and *p* (piano) alternating across the measures.

sing a - loud, and re - joice, sing a - loud, and re -

sing a - loud, and re - joice, sing a - loud, and re -

fz *fz fz fz fz*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair has lyrics 'sing a - loud, and re - joice, sing a - loud, and re -'. The second pair has lyrics 'sing a - loud, and re - joice, sing a - loud, and re -'. The piano accompaniment consists of a grand staff with treble and bass clefs. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamic markings include *fz* (forzando) repeated across the measures.

- joice, sing a - loud, and re -

- joice, sing a - loud, sing a - loud sing a - loud, and re -

Sua

This system contains the first two systems of music. It features two vocal staves and a piano accompaniment. The piano part includes a trill marked *Sua* in the right hand. The lyrics are: "- joice, sing a - loud, and re -" and "- joice, sing a - loud, sing a - loud sing a - loud, and re -".

- joice, sing, sing, and re - joice, sing, sing, and re -

- joice, sing, sing, and re - joice, sing, sing, and re -

loco.

f *p* *f*

This system contains the second two systems of music. It features two vocal staves and a piano accompaniment. The piano part includes a trill marked *loco.* and dynamic markings *f* and *p*. The lyrics are: "- joice, sing, sing, and re - joice, sing, sing, and re -" and "- joice, sing, sing, and re - joice, sing, sing, and re -".

Fine.

- joice, re - joice, re - joice.

- joice, re - joice, re - joice, re - joice.

Fine.

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef. The third staff is a vocal line in bass clef. The bottom two staves are piano accompaniment in grand staff notation. The lyrics are: "- joice, re - joice, re - joice." on the first vocal line; "- joice, re - joice, re - joice, re - joice." on the second vocal line; and "- joice, re - joice, re - joice, re - joice." on the third vocal line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The system concludes with a double bar line and the word "Fine." written above the final measure of the piano part.

Of - fer him the sac - ri - fice of glad - ness, Of - fer

f *pp*

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef. The third staff is a vocal line in bass clef. The bottom two staves are piano accompaniment in grand staff notation. The lyrics are: "Of - fer him the sac - ri - fice of glad - ness, Of - fer" on the first vocal line; "Of - fer him the sac - ri - fice of glad - ness, Of - fer" on the second vocal line; and "Of - fer him the sac - ri - fice of glad - ness, Of - fer" on the third vocal line. The piano accompaniment begins with a forte (*f*) dynamic and includes a piano (*pp*) dynamic marking. The system concludes with a double bar line.

He will re-ward thee

him the sac - ri - fice of glad - ness, He will re-ward thee

Detailed description: This system contains the first two lines of the musical score. It features three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment. The lyrics are: "He will re-ward thee" on the first line, and "him the sac - ri - fice of glad - ness, He will re-ward thee" on the second line. The piano accompaniment consists of chords and moving lines in both hands.

with his bless - ing; O sing prais - es un - to his name.

with his bless - ing; O sing prais - es un - to his name.

Detailed description: This system contains the second two lines of the musical score. It features three vocal staves and a piano accompaniment. The lyrics are: "with his bless - ing; O sing prais - es un - to his name." on the first line, and "with his bless - ing; O sing prais - es un - to his name." on the second line. The piano accompaniment continues with chords and moving lines.

Of - - fer him the sac - ri - fice of glad - - ness ; O sing

Of - - fer him the sac - ri - fice of glad - - ness ; O sing

f

2d time end here, and return to the beginning. 1st time only.

prais - es un - to his name. He will re - ward thee with his blessing ;

prais - es un - to his name. He will re - ward thee with his blessing ;

INFLAMMATUS. (TO THY HOLY CARE.)

AIR AND CHORUS.

Andante maestoso. (Op. 66.)

ff

ff

TREMOLO.

TREMOLO.

pp

pp

3 3 3 3 3 3 3 3

1st SOPRANO. SOLO. SOTTO VOCE.

In - - - flam - - - tus, in - flam-
To thy ho - - ly, To thy

3 3 3 3 3 3 3 3

ma - tus . . . et . . . ac cen - sus Per - te
 ho - - - ly . . . care e - lect - ed. Vir - gin

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

vir - - - go sim de - fen - - sus per - -
 let me be pro - tect - - ed, Vir - gin

The second system continues the musical piece. The vocal line has a similar rhythmic structure to the first system. The piano accompaniment maintains the established rhythmic pattern.

vir - - - go sim de - fen - - sus in di - - e ju
 let me be pro - tect - - ed, On judg - ment, On

The third system of music. The vocal line includes a crescendo marking 'cres.' under the piano accompaniment. The piano accompaniment continues with the same rhythmic pattern.

di - - - ci - i.
 judg - - - ment day.

The fourth and final system on this page. The vocal line concludes with a long note. The piano accompaniment features a forte 'ff' dynamic marking. The system ends with a double bar line.

f CHORUS.

In di - e ju - di - ci - i in di - e ju - di - ci - i in di - e ju -
 On the dreadful judgment day, On the dreadful judgment day, On the dreadful

ff

In di - e ju - di - ci - i in di - e ju - di - ci - i in di - e ju -
 On the dreadful judgment day, On the dreadful judgment day, On the dreadful

ff

TREMOLO.

di - ci - i in di - e ju - di - ci - i.
 judgment day, the judgment, the judgment day.

di - ci - i in di - e ju - di - ci - i.
 judgment day, the judgment, the judgment day.

pp

pp

SOLO. SOTTO VOCE.

Fac me cru-ce cus-to-di-ri
Thro' the lov'd Redeemer's dy-ing,

Fac me cru - - ce cus - to -
Thro' the lov'd Re-deem - er's

Fac me cru - - ce cus - to -
Thro' the lov'd Re-deem - er's

- mor - - te chris-ti præ-mu-ni-ri mor - te chris-ti.
Let me fond-ly still re-ly-ing, Let me fond-ly

- di-ri mor - - te chris-ti præ-mu-ni-ri mor-te
dy-ing, Let me fond-ly still re-ly-ing, Let me

- di-ri mor - - te chris-ti præ-mu-ni-ri mor-te
dy-ing, Let me fond-ly still re-ly-ing, Let me

tr tr tr tr

præ-mu-ni - ri con fo - ve - ri gra - ti - -
 still re - ly - ing, For sweet grace and mer - cy

chris - ti præ-mu-ni - ri con - fo - ve - ri gra - ti - -
fond-ly, still re - ly - ing, For sweet grace and mer - cy

chris - ti præ-mu-ni - ri con - fo - ve - ri gra - ti - -
fond-ly, still re - ly - ing, For sweet grace and mer - cy

ff

ti - a.
 cy pray.

- a con - fo - - ve - ri gra - ti - a.
 pray. For sweet grace and mer - cy pray.

- a con - fo - - ve - ri gra - ti - a.
 pray. For sweet grace and mer - cy pray.

SOTTO VOCE.

In - - - flam - - ma - - tus, in - flam-
 To thy ho - - ly, To thy

The first system of music features a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are "In - - - flam - - ma - - tus, in - flam- To thy ho - - ly, To thy". The piano accompaniment consists of a right hand with a dense texture of sixteenth-note chords and a left hand with a simpler bass line. There are several triplet markings in the right hand.

- ma - - tus . . . et . . . ac - cen - sus Per te
 ho - - ly . . . care e - lect - ed. Vir - gin

The second system continues the vocal line with lyrics "- ma - - tus . . . et . . . ac - cen - sus Per te ho - - ly . . . care e - lect - ed. Vir - gin". The piano accompaniment maintains the same dense texture of sixteenth-note chords.

vir - - - go sim de - fen - - sus per te
 let me be pro - tect - - ed, Vir - gin

The third system continues the vocal line with lyrics "vir - - - go sim de - fen - - sus per te let me be pro - tect - - ed, Vir - gin". The piano accompaniment continues with the same dense texture.

vir - - - go sim de - fen - - sus in di - - e ju -
 let me be pro - tect - - ed, On judg - ment, On

The fourth system concludes the vocal line with lyrics "vir - - - go sim de - fen - - sus in di - - e ju - let me be pro - tect - - ed, On judg - ment, On". The piano accompaniment includes a "cres." (crescendo) marking. The system ends with a double bar line.

di - - - - - ci - i.
judg - - - - - *ment day.*

The first system consists of a vocal line in a single staff and a piano accompaniment in two staves. The vocal line begins with a long note on 'di' followed by a rest, then a note on 'ci' and another rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

ff

In di - e ju - di - ci - i in di - e ju - di - ci - i in di - e ju -
On the dreadful judgment day, On the dreadful judgment day, On the dreadful

The second system continues the vocal and piano parts. The vocal line has a dynamic marking of *ff*. The piano accompaniment maintains the rhythmic pattern from the first system.

ff

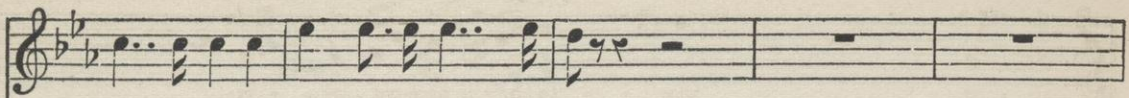
In di - e ju - di - ci - i in di - e ju - di - ci - i in di - e ju -
On the dreadful judgment day, On the dreadful judgment day, On the dreadful

The third system continues the vocal and piano parts. The vocal line has a dynamic marking of *ff*. The piano accompaniment maintains the rhythmic pattern from the first system.

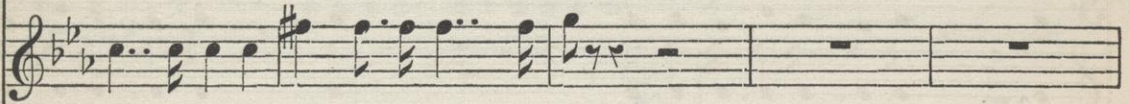
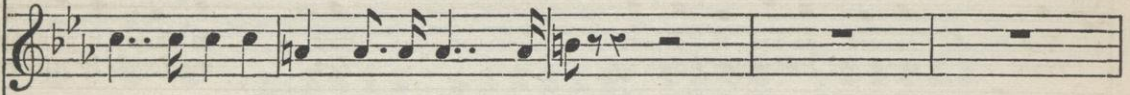
ff

TREMOLO.

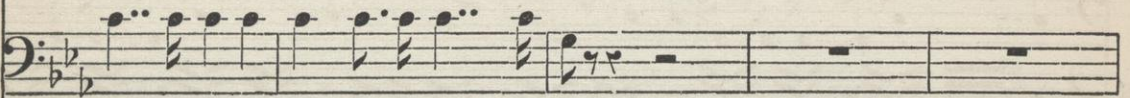
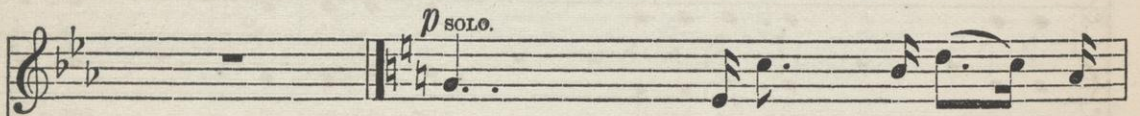
The fourth system features a piano accompaniment in two staves. The right hand has a tremolo effect indicated by a wavy line. The left hand has a bass line with a tremolo effect indicated by a wavy line. The dynamic marking is *ff*.



di - ci - i in di - e ju - di - - ci - i.
judgment day, the judgment, the judg-ment day.



di - ci - i in di - e ju - di - - ci - i.
judgment day, the judgment, the judg-ment day.

Fac me cru - - ce cus - - to
Thro' the lov'd Re-deem - - er's

- di - ri mor - - te chris-ti præ-mu - ni - - ri
dy - ing, Let me fondly still re - ly - ing,
 SOTTO VOCE.

Fac me cru - ce cus - to di - ri mor - - te chris - ti præ-mu-
Thro' the lov'd Redeemer's dy-ing, Let me fond - ly still re-

SOTTO VOCE.

Fac me cru - ce cus - to di - ri mor - - te chris - ti præ-mu-
Thro' the lov'd Redeemer's dy-ing, Let me fond - ly still re-

mor-te chris - ti præ-mu-ni - ri con fo-ve - ri
Let me fond - ly still re-ly - ing, For sweet grace and

- ni - ri mor - te chris-ti præ - mu - ni - ri con - fo
ly - ing, Let me fondly still re - ly - ing, For sweet

- ni - ri mor - te chris-ti præ - mu - ni - ri con - fo
ly - ing. Let me fondly still re - ly - ing, For sweet

Inflammas. - 12.

The musical score is divided into two main sections. The first section, spanning the top half of the page, features a choir with four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are in Latin: "gra - ti - a con - fo - ve - ri gra - ti - ty - cy", "grace and mer - cy pray. For sweet grace and mer - cy", and "a. con - fo - ve - ri gra - ti - cy". The piano part includes a prominent trill in the right hand at the beginning. The second section, at the bottom of the page, is a grand finale. It begins with a piano introduction marked "ff" (fortissimo) and includes the lyrics "a. pray. For sweet grace and mer", "a. pray. For sweet grace and", and "a. con - fo - ve - ri gra". The piano part features a dense, rhythmic accompaniment with many sixteenth notes. The score concludes with a final flourish in the piano part.

-ve
grace

ri and gra
mer

ti
cy

gra
mer

ti
cy

ti
cy

-a
pray.

con fo
For sweet

-a
pray.

con - fo - ve - ri
For sweet grace and

-a
pray.

con - fo - ve - ri gra
For sweet grace and mer

Inflamatus - 12

-ve
grace

ri
and

gra
mer

ti
cy

gra
mer

ti
cy

ti
cy

- a
pray.

- a
pray.

- a.
pray.

ff.

JUDGE ME, O GOD.

MENDELSSOHN.

SOPR. *Con moto.*

ALTO.

TENOR. *Unis.*

Judge me, O God, and plead, and plead my cause a - gainst an un - god - ly

BASS. *Unis.*

Judge me, O God, and plead, and plead my cause a - gainst an un - god - ly

ACCOMP. *Con moto.*

O de - li - ver me from de - ceit - ful and un - just men.

O de - li - ver me from de - ceit - ful and un - just men.

na - - - - - tion; For thou art the

na - - - - - tion; For thou art the

Wherefore

Wherefore

p

God, thou art the God of my strength; O why dost thou cast me from thee?

God, thou art the God of my strength; O why dost thou cast me from thee?

f

mourn I be-cause the e - ne - my sore - ly op-press - eth me? Send out thy

mourn I be-cause the e - ne - my sore - ly op-press - eth me? Send out thy

Send out thy light, . . .

Send out thy light, . . .

light, Thy light and truth, Lord; O let them lead me, and bring me

light, Thy light and truth, Lord; O let them lead me, and bring me

... Thy light and truth, Lord; ... O let them lead me, ... and bring me

... Thy light and truth, Lord; ... O let them lead ... me, and bring me

un - to thy ho - ly hill, and to . . thy dwelling place, and to thy dwelling place.

un - to thy ho - ly hill, and to . . thy dwelling place, and to thy dwelling place.

un - to thy ho - ly hill, and to . . thy dwelling place, and to thy dwelling place. And

un - to thy ho - ly hill, and to . . thy dwelling place, and to thy dwelling place. And

Andante. *mf*

And *mf*

And

Unis.

Then will I go to the al - tar of God, the God of my joy,

Unis.

Then will I go to the al - tar of God, the God of my joy,

Andante. *mf*

then will I go to the al - tar of God, the God of my joy . . .

then will I go to the al - tar of God, the God of my joy . . .

To

To

cres.
 To God, the God of my
cres.
 To God, the God of my
sf
 God, the God of my glad-ness and joy,
sf
 God, the God of my glad-ness and joy,
sf
cres.

gladness and joy. I will praise thee up -
 gladness and joy. I will praise thee up -
 I will praise thee up - on the harp, O my God,
f
 I will praise thee up - on the harp, O my God,

f

1st TREBLE.
- on the harp, O my God, praise thee, O my God, will

2nd TREBLE.

1st ALTO.
- on the harp, O my God, praise thee, O my God, will

2nd ALTO.

1st TENOR.
..... I will praise thee, will praise thee, O God, will

2nd TENOR.

1st BASS.
..... praise..... thee, O my God, will

2nd BASS.

p

dim. *rit.*

praise thee up - on the harp, O my God, will praise thee up - on the harp, O my

dim. *rit.*

praise thee up - on the harp, O my God, will praise thee up - on the harp, O my

dim. *rit.*

praise thee up - on the harp, O my God, will praise thee up - on the harp, O my

dim. *rit.*

praise thee up - on the harp, O my God, will praise thee up - on the harp, O my

dim. *rit.*

God. O my soul, why art thou cast downward, and why art thou dis - qui - et - ed with -

God. O my soul, why art thou cast downward, and why art thou dis - qui - et - ed with -

Allegro Moderato. *p*

God..... my God..... my

God..... my God, my God..... my

God..... my God, my.....

f *p* *Allegro Moderato.*

f in me? Hope in the Lord, hope in the Lord,

f in me? Hope in the Lord, hope in the Lord,

f God. Hope in the Lord, hope in the Lord, O my soul, for I will praise

f God. Hope in the Lord, hope in the Lord, O my soul, for I will praise

Hope in the Lord, hope in the Lord, O my soul, for I will praise Him

Hope in the Lord, hope in the Lord, O my soul, for I will praise Him

Him. Hope in the Lord, hope in the Lord, O my soul, for I will praise Him

Him. Hope in the Lord, hope in the Lord, O my soul, for I will praise Him

who is the health of my coun-tenance, and my gra-cious Lord and God.

who is the health of my coun-tenance, and my gra-cious Lord and God.

who is the health of my coun-tenance, and my gra-cious Lord and God.

who is the health of my coun-tenance, and my gra-cious Lord and God.

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JOY TO THE WORLD.

ANTHEM.

W. A. BRIGGS, Op. 100.

f SOLO SOP.

Joy to the world, the Lord is come; Let

CHORUS.

earth receive, receive her King. Joy to the world, Joy to the world, Let earth receive her King;

Joy to the world, Joy to the world, Let earth receive her King;

SOLO. ALTO. *rit.*

Let every heart prepare him room, And heav'n and nature sing.

Tempo.

Joy to the world the Sav-ior reigns, let men their songs em-ploy ;

f

Joy to the world the Sav-ior reigns, let men their songs em-ploy ;

The Sav - - ior reigns, let

The

The Sav - - ior reigns, let men their

The Sav - - ior reigns, let men their songs em-ploy, The Sav - - ior

men their songs em-ploy, the Savior reigns, let men their songs em-ploy, The Sav - - ior

Sav - ior reigns, The Sav - - - ior reigns, let men their songs em -
 songs em - ploy ; The Sav - ior reigns, let men their songs, let men their songs em -
 reigns, The Sav - - - ior reigns, let men their songs, let men their songs em -
 reigns, The Sav - - - ior reigns,

ploy ; Joy to the world the Lord is come, let earth re-ceive, re-ceive her King . .
 ploy ; Joy to the world the Lord is come, let earth re-ceive, re-ceive her King . .

Fine.

SOLO.

Andante.
mf

No more let sin and sorrow grow, Or thorns in-fest the ground; He

comes to make his bless - ings, bless - ings flow, Far as the curse, the

rit. *tempo primo.*

curse is found, Far as the curse, the curse is found.

rit. *tempo primo.*

f SOP. SOLO. *D.S.*

Joy to the world the Lord is come, the Lord is come, Let earth re - ceive her King.

Musical staff with notes and clef.

Musical staff with notes and clef.

Musical staff with notes and clef.

Musical staff with notes and clef.

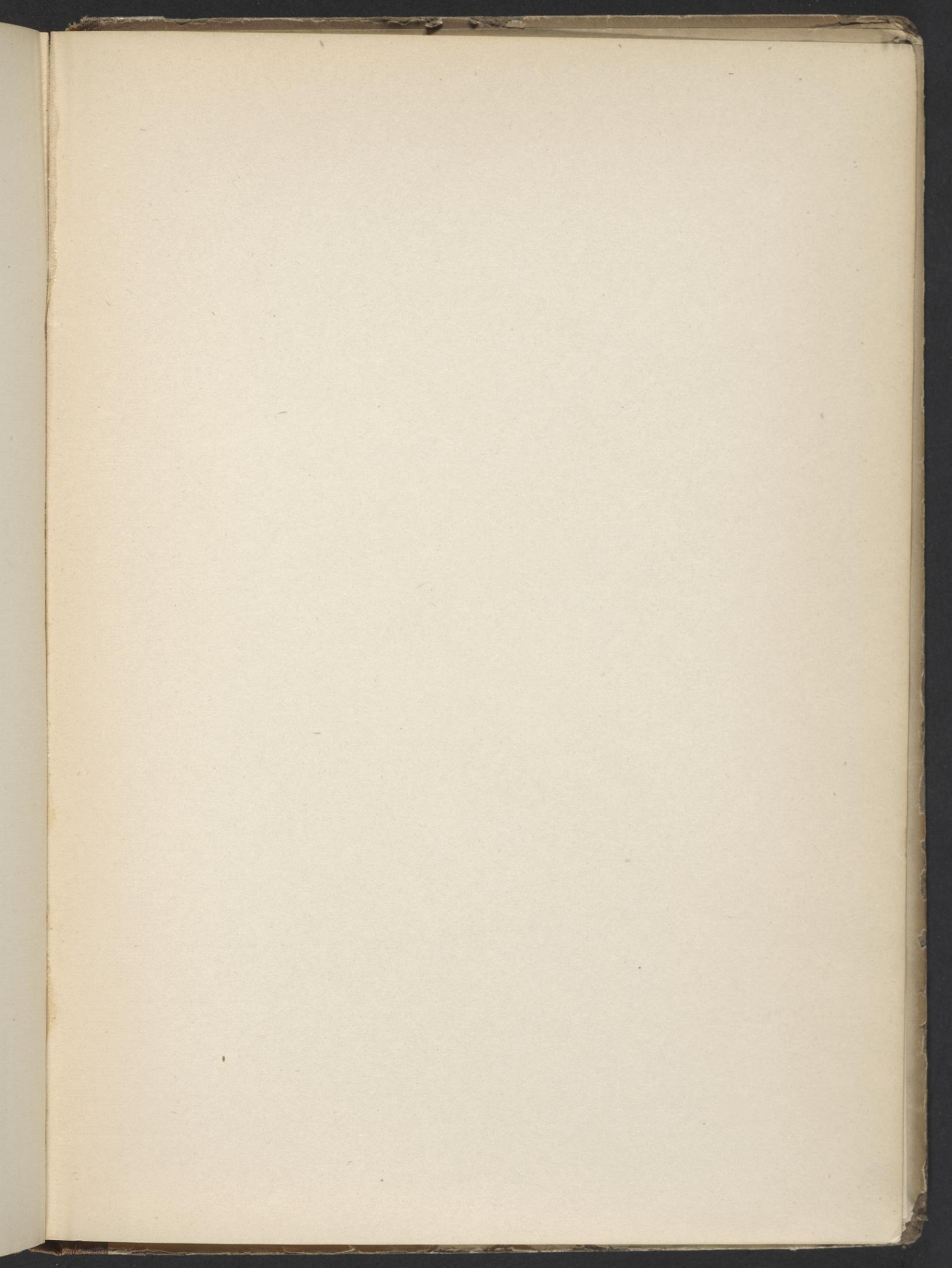
Musical staff with notes and clef.

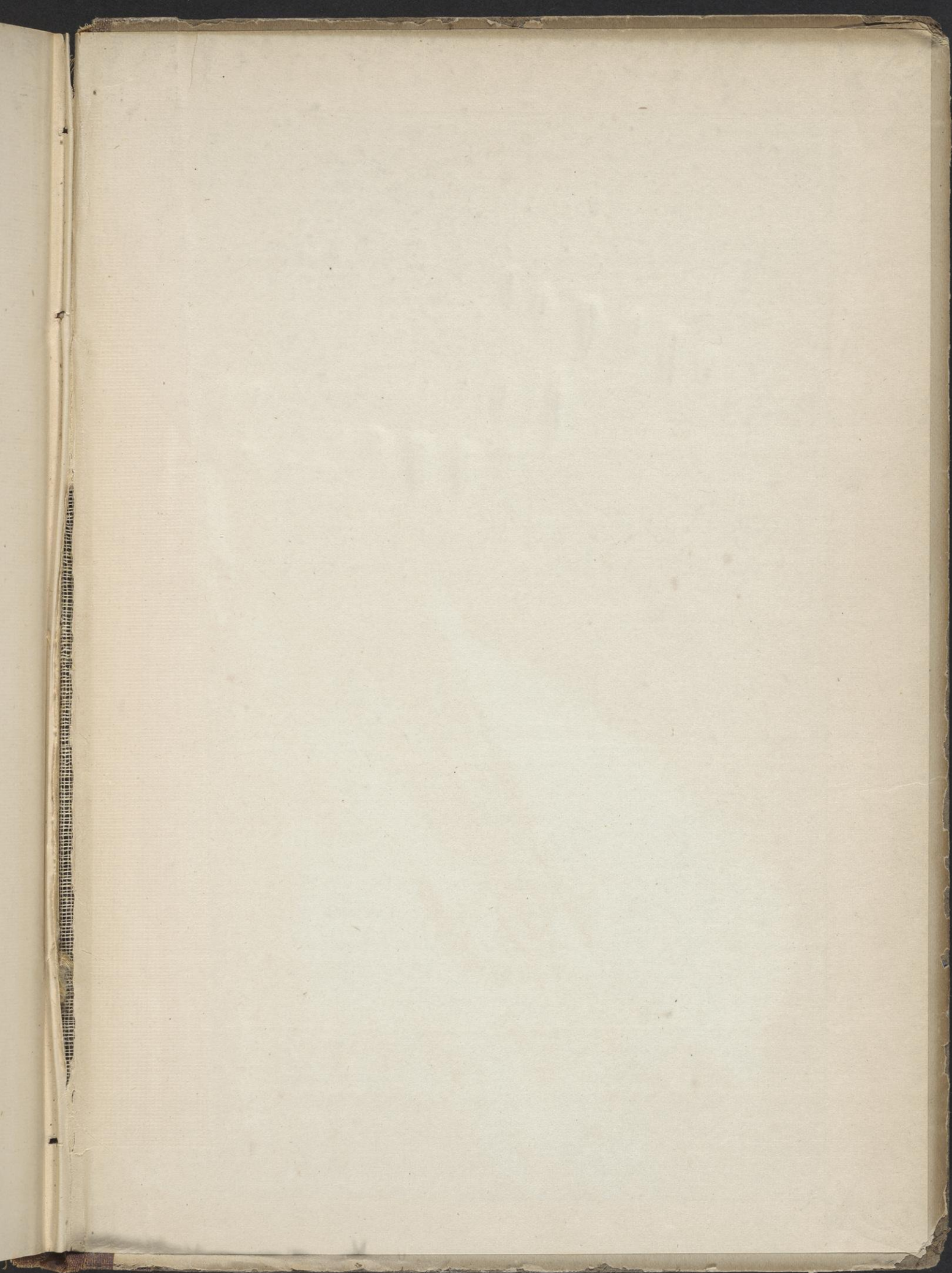
Musical staff with notes and clef.

Musical staff with notes and clef.

Musical staff with notes and clef.

Partial view of musical notation on the left edge of the page.





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