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NEW EDITION

DYER'S ANTHEMS.

BY SAMUEL DYER.

PUBLISHED BY
MASON BROTHERS,
200 BROADWAY, NEW YORK, AND TREMONT STREET, BOSTON.

1848

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Dodgeville

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NEW EDITION

OF

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BY SAMUEL DYER.

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569 BROADWAY, NEW YORK; 154 TREMONT STREET, BOSTON.

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PREFACE.

THOSE persons to whom the former editions of this work are known, may recollect that the first edition appeared in 1817, and the second in 1822; subsequently, say in 1829, several *new* pieces were inserted in the first part of the collection, *in lieu* of a few pieces which were left out at that time.

The renewed inquiry and demand for *this* collection of late, has induced the editor, by the recommendation of his publisher, to bring out the present or *third* edition, which is here presented in an improved appearance and with a considerable addition of valuable and interesting matter; and the editor is therefore induced to hope it may continue to find a favourable reception amongst the lovers of Sacred Music, and by all those having occasion for a work of this kind.

The design of this work is to form a useful and pleasing collection of anthems and pieces, approaching next in difficulty to ordinary psalmody, and adapted for the practice and improvement of Singing Societies, and those choirs who have occasion for set pieces on the Sabbath, or anniversaries, dedications, &c. The pieces usually found in the collections of Psalmody in general circulation, are not in sufficient variety to answer the purpose, and it has become very obvious that a work, embracing the character of this present volume, continues to be a desideratum. Here will be found a pleasing variety of standard and popular anthems and pieces, which are scattered through a large number of English and American collections of Sacred Music, besides

many which are not in any other publication of Sacred Music in the United States.

The arrangement of the music is in full VOCAL SCORE, and, *in general*, as their respective authors have left them. Wherever alterations have been made, they are very slight, and it is always mentioned, and the reason for the liberty thus taken is assigned.

It will be noticed, on examination, that the ALTO part is sometimes arranged for second trebles, and sometimes for men's or boys' voices: it is believed that little if any inconvenience will be caused to either males or females from the manner in which this part is found inserted.

The editor, in conclusion, feels bound in justice to himself to remark, that to select for a work of this kind, he has by experience found to be a much more arduous undertaking than might at first sight be supposed. The far greater part of the anthems and set pieces which have hitherto appeared, have been found, from various causes, to fail in answering the desired purpose; which is, to have a pleasing melody, useful subjects, the style neither too heavy nor light and trifling, and of a suitable length; and moreover not requiring a great amount of skill or practice to execute. It must also be borne in mind, that as the work has its limits, to which it must of necessity be circumscribed, no one will expect to find ALL his favourite pieces comprised in this, or in any other *single* collection. Other observations will be found in the Analysis or Epitome accompanying this volume.

INDEX.

AUTHORS.	NAMES.	PAGE.	SUBJECTS.
Beaumont,	Anthem—Hab. Ch. 3.—Altho' the Fig Tree,	18	Confidence and joy in God.
Rev. C. Gregor,	— Luke Ch. 2.—Glory to God,	218	Song of the angels at the birth of Christ.
S. Chapple,	— Isaiah Ch. 51—Hearken unto me,	164	Trust in God—and happiness of the redeemed.
Rev. C. Gregor,	— Matt. Ch. 21—Hosanna, blessed is he,	51	A Christmas Anthem—Duett and Chorus.
S. Chapple,	— Exodus Ch. 15—I will sing,	85	Song of the Israelites at the Red Sea.
Do.	— Psalm 40—I waited patiently,	98	Praise for deliverance from trouble.
E. Coates,	— Rev. 14—I heard a voice,	115	Funeral Service—Solo and Chorus.
S. Chapple,	— Job—John—I am the resurrection,	116	Funeral Anthem—Solo—Duett—Recitative and Chorus.
D. Calcott,	— Psalm 122—Introductory—I was glad,	136	Delight in public worship.
S. Chapple,	— Do. 26—I'll wash my hands,	159	The Christian's trust in God, and thanks for his mercies.
Stevenson,	— Do. 8.—O Lord our Governor,	40	God's glory in his works of nature and providence.
S. Chapple,	— Do. 95.—O come let us sing,	104	Exhortation to worship and praise God.
Dr. Clark,	— Do. 136.—O give thanks,	120	Praise for mercy, and for the deliverance of the Israelites.
Do.	— Do. 96.—O sing unto the Lord,	127	An exhortation to praise God.
G. F. Handel,	— Do. 134.—O praise the Lord,	140	Do. — Do.
L. Mason,	— Do. 150.—O praise God in his holiness,	188	Do. — Do.
S. Chapple,	— Do. 113.—Praise the Lord ye servants	154	Do. — Do.
Do.	— Do. 35.—Shew us thy mercy,	206	The Christian's prayer for mercy and salvation
Do.	— Do. 93.—The Lord is King,	1	The majesty of Christ's kingdom.
Do.	— Do. 97.—The Lord is King,	30	The majesty of God's kingdom.
Do.	— Do. 65.—Thou O God art praised,	210	The praise of God for his goodness.
John Cole,	— Do. 102.—When the Lord,	133	The triumph of the Church.—A Dedication Anthem.
C. W. Bannister,	Hymn—Avon—At anchor laid,	16	A mariner's hymn—desiring the influence of the Spirit.
Mozart,	— Achaia,	143	
Beaumont,	Barren Fig Tree,	18	Confidence and joy in God.
S. Webbe, Sen.	Benevento,	109	A hymn for New Year.
W. Thompson,	Blessed be the Lord—Sentence,	126	
Birts,	Believer's Consolation,	12	Consolation to believers.
Stanley,	Blessing—a Dismission,	196	A dismission hymn.
Giardini,	Cambridge (Supp.)	22	The glories of redemption.
Schultz,	Christmas—Thou child divine,	46	Christmas Anthem.
Dr. Arnold,	Cheshunt, (Supp.)	10	Easter Do.
Webbe,	Come ye disconsolate,	97	Consolation for the afflicted.
Bradbury,	Crucifixion—When I survey,	146	The sufferings of Christ—Hymn for Good Friday.
Anon.	Dismission—Lord dismiss us,	194	
Do.	Daughter of Zion,	217	The praise of Zion, for relief and deliverance in trouble
Whitaker,	Danube—Ye servants of God,	138	Exhortation to praise the Redeemer.
Madan,	Denmark, (Supp.)	2	
Do.	Denbigh, (Supp.)	20	The 100th Psalm—suitable for Thanksgiving, &c.
Anon.	Doxology—Now unto him,	215	The 117th Psalm—Do.
Do.	— Praise God from whom,	178	A Doxology.
Harwood,	Dying Christian, (Supp.)	6	Death of a Christian.—Funeral Hymn.
Stevenson,	Euphrates—Hymn for Thanksgiving,	151	May be used also on 4th July.
B. Milgrove,	Easter Ode, (Supp.)	10	Recitative and Chorus—From heav'n the loud &c
Spanish Air,	Far, far o'er hill and dell,	64	Funeral Hymn.
E. Taylor,	For ever reign victorious King,	206	An Easter Anthem

The Anthems which follow, are placed under their respective heads viz.—

THANKSGIVING.	
Psalm 100th Arise ye people,	92
Anthem—I waited patiently,	98
— O Lord our Governor,	40
— O come let us sing,	104
— O sing unto the Lord,	127
— O praise the Lord with one consent,	140
— O praise the Lord in that blest place,	74
— O praise God in his holiness,	188
— Praise the Lord ye servants,	154
— Thou O God art praised in Zion,	210
Hymn—Denmark, (Supp.)	2
— Denbigh, (Supp.)	20
— Euphrates—As Israel's people,	151
— Grateful notes,	198
— Happy the Land,	62
— Sons of Zion,	94

FUNERAL.	
Christian Pilgrim—Voice of Angels,	220
Funeral Service—I heard a voice,	115
Funeral Anthem—I am the resurrection,	116
Far, far o'er hill and dell,	64
Happy Man,	26
Judgment Day,	29
Loretto,	130
Mount Vernon,	184

JUDGMENT	
Judgment Day,	29
Last Day,	112

CHRISTMAS.	
Christmas—Thou child divine,	46
Glory to God in the highest—Anthem,	218
Glory give to God on high,	50
Hosanna—Blessed is he that comes,	51
Incarnation—Mortals awake,	19
Poland—Beyond the glittering starry skies,	88
The mar'vous works,—Solo and Chorus,	80
Watchman—Hymn,	177

GOOD FRIDAY	
Crucifixion—When I survey,	146

EASTER.	
Cheshunt—Our Lord is risen, (Supp.)	10
Easter Ode—From heav'n the loud, &c	16

INDEX.

<p>Dr. Madan, - - Grateful notes, - - - 198 Haydn, - - - Glory give to God on high, - - - 50 Gregor, - - - Anthem—Glory to God in the highest, - - - 218 T. Clark, - - Happy Man, - - - 26 Mozart, - - - Hampstead—The saffron tints, - - - 84 Rousseau, - - Hark! 't is the breeze, - - - 203 Tho's. Hastings, Happy the Land—Pastoral Glee, - - - 62 Gregor, - - - Hosanna—Blessed is he that comes, - - - 51 O. Shaw, - - - Hymn for New Year—Great God we sing, - - - 163 G. Davis, - - - Incarnation—Mortals awake, - - - 19 T. Jarman, - - Jabez' Prayer, - - - 10 W. Jackson, - - Jackson's, - - - 54 Cecil, - - - Sentence—I will arise, - - - 171 M. Haydn, - - Hymn—Judgment Day, - - - 29 J. Whitaker, - Loretto—Life has a soft and silver thread, - - - 130 National Air, - Marseille's Hymn—"Arise ye people," - - - 92 Avision, - - - Miriam's Song—"Sound the loud timbrel," - - - 110 John Cole, - - Mount Vernon—"This life's a dream," - - - 184 Missionary Hymns,—see under its head,</p>	<p>Praise to God, on earth and in heaven A Christmas Hymn. Do. Anthem. Preparedness for death and heaven. A morning Hymn. An Evening Do. Psalm 139. The blessings of piety and peace. A Christmas Anthem. A Christmas Anthem. The Christian's prayer for divine guidance and protection. General song of praise to God. See Ps. 96. The prodigal's return.—Luke Ch. 15. Frailty of life and readiness for death. General ascription of praise to God.—Ps. 100th. The triumph of the Israelites over Pharaoh. The saint's glorious hope in death. For the New Year—"Stand still, refulgent Orb." For Easter, or other Festivals. Great God we sing thy mighty hand. Rejoicing of the Jews in God</p>	<p style="text-align: center;">EASTER—Continued</p> <p>Hearken unto me—Anthem, - - - 164 Now let the Gates—For ever reign, - - - 200 Watchman—Hymn, - - - 177</p> <p style="text-align: center;">NEW YEAR.</p> <p>Benevento, - - - 109 Hymn for New Year—Great God we sing, - - - 163 New Year's Ode—Stand still, - - - 67</p> <p style="text-align: center;">MISSIONARY.</p> <p>Daughter of Zion—Hymn, - - - 217 Glory to God in the highest—Anthem, - - - 218 O thou whose power—Hymn, - - - 66 Palestine—They have gone to the land, - - - 205 Wake! Isles of the South, - - - 214 Watchman!—Hymn, - - - 177</p> <p style="text-align: center;">ORDINATION OR DEDICATION.</p> <p>Denmark—Before Jehovah's awful throne, (Supp.) 2 Danube—Ye servants of God, - - - 138 Praise the Lord, ye servants—Anthem, - - - 154 Shew us thy mercy, - - - Do. - - - 206 Sons of Zion, - - - 94 The Lord is King,—Anthem Ps. 93 - - - 1 Thou O God, - - - Do.—Ps. 65 - - - 210 When the Lord shall build—Anthem Ps. 102 - - - 133</p> <p style="text-align: center;">MORNING AND EVENING HYMNS.</p> <p>Hampstead—The saffron tints, - - - 84 Hark! 't is the breeze, - - - 203</p> <p style="text-align: center;">PRAISE FOR SALVATION.</p> <p>Danube—Ye servants of God - - - 138 Crucifixion—When I survey, - - - 146 Cambridge, - - - (Supp.) 22</p> <p style="text-align: center;">DISMISSION.</p> <p>Dismission—Lord dismiss us, - - - 194 Doxology—Now unto him - - - 215 Blessing—Do. - - - 196 Praise God from whom,—Doxology, - - - 178</p>
<p>T. Clark, - - - New Year's Ode, - - - 67 E. Taylor, - - Now let the Gates of Zion sing, - - - 200 O. Shaw, - - - New Year's Hymn, - - - 163 Haydn, - - - Now elevate the sign—Grand Chorus, - - - 181 C. Meinecke, - - O praise the Lord—Verse Anthem, - - - 74 Anon. - - - O surely melody, - - - 13 Naumann, - - - O thou whose power, - - - 60 John Cole, - - Orphan's Prayer, - - - 144 J. H. Swindells, Oldham Street, - - - 187 Anon. - - - Palestine, - - - 205 T. Clark, - - - Pilgrim's Song, - - - 55 J. J. Husband, Poland, - - - 88 Anon. - - - Praise God from whom, - - - 178 T. Clark, - - - Refuge—Solo and Chorus, - - - 24 Tho's. Loud, - - Reaper's Song, - - - 119 C. W. Bannister, Sailor's Song, - - - 6 Pucitta, - - - Strike the Cymbal—Solo and Chorus, - - - 190 G. Breillat, - - Sheffield - - - 90 Naumann, - - Sons of Zion, - - - 94 Tho's. Loud, - - Song of Heaven—Hark! how the choral &c, - - - 172 L. Mason, - - Safely thro' another week, - - - 180 Haydn, - - - The mar'vous works—Grand Chorus, - - - 80 O. Shaw, - - The Good Shepherd, - - - 142 Mazzinghi, - - The Voice of Peace, - - - 204 Dr. Clark, - - The Voice of Angels, - - - 220 J. Whitaker, - The Last Day, - - - 112 L. Mason, - - Watchman—Solo and Choru - - - 177 Anon. - - Wake! Isles of the South. - - - 21</p>	<p>A. Missionary Hymn.</p>	<p>* * By the aid of this alphabetical and arranged Index, it is believed whatever pieces may be wanted, will readily be found: some few errors or omissions will probably be discovered in this work, which it is presumed may be detected, in time to correct for a future edition.</p>

ANALYSIS,

OR

EPITOME OF DYER'S THIRD EDITION OF ANTHEMS, AND SET PIECES.

For the convenience of those persons, whose leisure or inclination do not admit of their examining the Preface and Index of the above work in detail, the following sketch of its design and contents, is given.

It is intended to supply a selection of useful and popular Anthems and Set Pieces, separate and distinct from Psalm tunes and an Introduction to music; and which shall be of easy execution—generally of a cheerful character—of convenient length, and adapted for those public occasions, as Festivals of the Church, Thanksgiving, Funerals, &c. when pieces of this kind are required. An examination of this work, will, it is believed, show that this is a collection well suited for these purposes. Amongst the great variety of collections of Sacred Music, which have made their appearance, within a few years past, edited by highly respectable teachers and composers, amongst whom may be enumerated Messrs. J. Cole—L. Mason—T. Hastings—N. D. Gould—E. Ives Jr., and others, *none* have been published, answering *entirely* to the description wanted. It is hoped, the collection now offered, may, in some measure supply this deficiency.

There will be found in this work, about NINETY favorite and selected pieces, scarcely one of which, but is of sterling merit, and of great popularity—Their merit has been *fully tested*, and the pleasure they uniformly afford in their performance, remains undiminished, to all those for whom this *grade* or *style* of music, is adapted. As to extent, you have here 23 pieces of *one* page—20 of two pages—18 of three pages—9 of four, and 8 of five pages, 6 of six pages, and 3, occupying seven pages each.

As it respects the *authors*, it will be seen there is a great variety—American, English, German, and Italian—the largest number of pieces from any *one* com-

Philadelphia Jan. 1, 1835.

poser, are from the works of S. Chapple, an English Organist of merit, and whose anthems are well adapted for the use of those persons who feel competent to execute something beyond plain Psalmody; and the words being from scripture, they are likely to *retain* their popularity. Of Chapple's Anthems there are TEN in number, of those which have been found most acceptable and useful—SEVEN of these are inserted *in full*—the remaining THREE are somewhat *abridged*, as being too long for convenience; these omissions are noticed in their proper places.

The *arrangement* of these pieces is in full VOCAL SCORE, with the introductory symphonies, and those which occur in the course of the several Anthems, placed in the AIR and BASS staves, which has always been regarded as a great convenience, where instruments are used.

Much pains have been taken, also, to occupy the space to which this work is of necessity limited, as advantageously as possible, by comprising within the *smallest* compass, the several pieces, so that a larger amount of matter is contained in these sheets, than might, at first sight, be supposed.

For the use of Singing Societies, and as a *standard* collection, from whence to select for the materials of Sacred Concerts consisting of music of this class, it is confidently believed, this work will be found the most useful and convenient of any that has yet appeared. Our limits forbid a farther enlargement of this epitome.

For a choice, and highly valuable selection of Grand Choruses, from the great masters, Handel, Haydn, Mozart, Beethoven, &c. by the same Editor, see the analysis, which may be obtained at the same places where this epitome is procured

Anthem. Psalm 93d.
SYM. MAESTOSO.

"THE LORD IS KING."

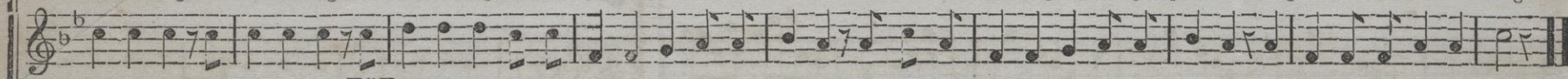
Chapple. I

Lord is King and hath put on glorious ap - pa - rel, The Lord hath put on glorious ap - pa - rel, And gird-ed himself with strength, And girded himself with strength, The

Lord is King and hath put on glo-rious ap - pa - rel, the Lord hath put on glorious ap - pa - rel, And gird-ed himself with strength, And girded himself with strength, The



Lord is King, the Lord is King, the Lord is King, and hath put on glorious ap - pa - rel, The Lord hath put on glorious ap - pa - rel, And gird-ed himself with strength.



FOR.



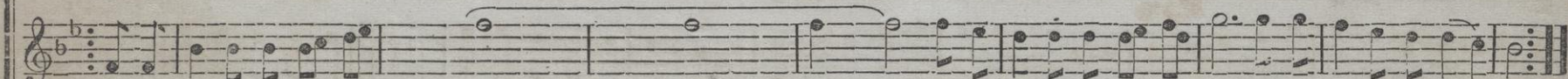
Lord is King, the Lord is King, the Lord is King and hath put on glo-rious ap - pa-rel, The Lord hath put on glo-rious ap - pa - rel, And gird - ed him-self with strength.



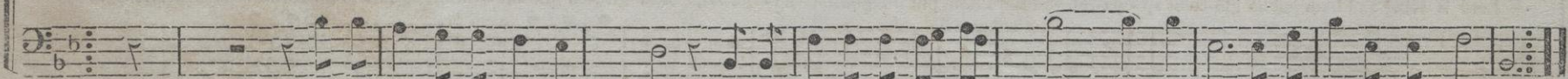
He hath made the round world so sure, He hath made the round world so sure - - - that it can-not be mo - ved.



He hath made the round world so sure, He hath made the round world so sure that it can-not be mov - ed.



He hath made the round world so sure - - - He hath made the round world so sure, that it can-not be mov - ed.



He hath made the round world so sure, He hath made the round world so sure, - - - so sure, that

"THE LORD IS KING."—Continued

SYM. LARGO.

Duett. TREBLE AND BASS.

E - ver since, E - ver since,

E - ver since the world be-gan, hath thy seat been pre - pa - red, hath thy seat been pre - pa - red, E - ver since the world be-gan, thou art, thou

art from e-ver - last - ing, thou art, thou art from e-ver - last - ing, SYM.

SYM. MAESTOSO

BASS SOLO.

The floods are ri-sen, The floods are risen,

ORG.

"THE LORD IS KING"—Continued

SYM.

O Lord, The floods lift up their voice, The floods lift up their voice, The floods lift up their waves, The

SYM. SYM.

floods lift up their waves, The waves of the sea are mighty, The waves of the sea are mighty, And

SYM. SYM.

rage hor-ri-bly, But yet the Lord that dwelleth on high, is migh-ti-er.

Recitative Tenor.

Thy tes - ti mo - nies O Lord are sure, ve - ry sure.

"THE LORD IS KING"—Concluded

Chorus. MODERATO.

Ho - li - ness, Ho - li - ness, Ho - li - ness be-com-eth thy house, Ho - li - ness becometh thy house, Ho - li - ness be-

Ho - li - ness, Ho - li - ness, Ho - li - ness be-com-eth thy house, Ho - li - ness becometh thy house. Ho li-ness, Ho - li - ness, Ho - li - ness be-

Ho - li - ness Ho-li-ness Holiness

com-eth thy house, for-e-ver and e - ver, for - e - ver, Amen, for - e - ver and e - ver, for - e - ver, A-men, for - e - ver, A-men, and e - ver, A-men, A-men, A-men.

com-eth thy house, for-e-ver and e - ver, for - e - ver. Amen, for - e - ver and e - ver, for - e - ver, A-men, for - e - ver, A-men, and e - ver, A-men, A-men, A-men.

ADAGIO.

This piece has been very generally approved, and acquired considerable popularity both in England, and in this country. It has been found useful and appropriate at the anniversaries of Marine Bible Societies, and on similar occasions. The composer, Mr. Charles W. Banister, of London, is an accomplished practical musician and sing-

er, and many of his productions have been highly esteemed. This piece was so much in demand, at the time of its publication, as to induce the author to print it separately. I have never learnt by whom the poetry was composed.

TRIO. ALTO.

Sail-ing on the bois - t'rous ocean, Far from home, Far from home and far from land; Lord from thee we seek pro - tec-tion,

AIR-ANDANTE. MEZ. PIA.

Sail-ing on the bois - t'rous o-cean, Far from home, Far from heme, Far from home and far from land. Lord from thee we seek pro - tec-tion, Guide and

Guide & guard us, Guide and guard us with thy hand, Lord from thee we seek protection,

PIA. CRES.

guard us, Guide & guard us, Guide & guard us with thy hand; Lord from thee we seek protection, Guide & guard us, Guide & guard us, Guide & guard us with thy hand.

THE SAILOR'S SONG-Continued

TRIO-GRAZIOSO.

When with fears and dan - - - gers com-pass'd, May we find thee strong to save; All our hope our trust we cen - tre,

When with fears and dan - - - gers com-pass'd, May we find thee strong to save; All our hope our trust we cen - tre,

On his might, Who walk'd the wave, All our hope, our trust we cen - tre, On his might - - - who walk'd the wave.

On his might, Who walk'd the wave, All our hope, our trust we cen - tre On his might, who walk'd the wave.

THE SAILOR'S SONG-Continued.

Foes may threaten thunders rattle, Winds and waves their fu-ry pour; Foes may threaten thunders rat-tle,

CHORUS BOLD. Foes may threaten thunders rat-tle, Foes may threaten thun-ders rat-tle, Winds and waves their fury

Foes may threaten thunders rat-tle, Winds and waves their fu-ry pour, their fu-ry pour; Foes may threaten thunders rat-tle,

Foes may threaten thunders rat-tle, Winds and waves their fu-ry pour,

Winds and waves their fury pour, their fu-ry pour, By thee guard-ed God of bat-tle, War is safe-ty storms se-cure.

pour, their fu-ry pour, Winds and waves their fu-ry pour, *Slow and very soft.* *Repeat For.*

Winds and waves their fu-ry pour, Winds and waves their fu-ry pour; By thee guard-ed God of bat-tle, War is safe-ty, storms secure.

THE SAILOR'S SONG—Concluded.

If thy mer - cy safe re - turn us, From the pe - rils of the deep, If thy mer - cy safe re - turn us, From the pe - rils of the deep, In the
 CHORUS. CHEERFUL. PIA. FOR.
 If thy mer - cy safe re - turn us, From the pe - rils of the deep, If thy mer - cy safe re - turn us, From the pe - rils of the deep, In the

world's wide o - cean keep us, Heav'n's the ha - ven that we seek, Heav'n's the ha - ven that we seek.
 world's wide o - cean keep us, Heav'n's the ha - ven that we seek, the ha - ven that we seek, the ha - ven that we seek.
 world's wide o - cean keep us, Heav'n's the ha - ven that we seek, the ha - ven that we seek, Heav'n's the ha - ven that we seek.
 Heav'n's the ha - ven that we seek, Heav'n's the

The following short piece has been well received. It is in an easy and familiar style, and will be found useful to introduce between the prayer and sermon, or as a concluding Anthem. The composer is an Oratorio singer, a respectable teacher and leader, and performs on a variety of instruments.

ANDANTE.

O that the Lord in - deed, Would me his ser - vant bless; From ev - ry e - vil shield my head, And crown my paths with peace,

And

O that the Lord in - deed, Would me his ser - vant bless; From ev - ry e - vil shield my head, And crown my paths with peace.

And crown, crown, crown my paths with peace. Till with his saints in Ca-naan's land,

crown my paths with peace, RATHER SLOW CHORUS LIVELY.

And crown, crown, crown my paths with peace, Be his al-migh-ty hand, My hel - per and my guide, Till with his saints in Ca-naan's land,

JABEZ'S PRAYER-Concluded.

Till with his saints on Ca-naan's land, My por-tion he di- vide, My por-tion with his saints on Ca-naan's

My por-tion he di- vide his saints in Ca-naan's

Till with his saints in Ca-naan's land, My por-tion he di- vide, My por-tion he di- vide, Till with his saints in Ca-naan's

land, My por-tion he di- vide, Till with his saints in Ca-naan's land, My por-tion he di- vide, My por-tion he di- vide.

land

land, My por-tion he di- vide, Till with his saints in Ca-naan's land, My por-tion he di- vide, My por-tion he di- vide.

THE BELIEVER'S CONSOLATION.

Birts

This short piece is easy, and has been found useful and popular in many places. I have no knowledge of the author, or of his musical reputation. The *last* movement in 3-4 time, (as indeed the whole piece,) will very well allow of a *third* part being

added; but as it has usually appeared in the form of a Duett, and just occupies the page, I have thought it as well to let it so remain. An additional part may be easily added, when required, by a competent person.

MODERATO.

2d time For.

My soul, My soul thro' my Re - deem-er's name, Sav'd, Sav'd from the se - cond death I feel, My eyes from tears of

dark, of dark des - pair, My feet from fall - ing, My feet from fall - ing, My feet from fall ing in to hell.

SPIRITO.

Where - fore to him my feet shall run, My eyes on his per - fec - tions gaze, My soul shall live, shall live. shall live to God a - lone,

And all with - in me shout his praise, And all with - in me, all with - in me, and al' And all with - in me shout his praise.

Chorus.

O SURELY MELODY.

Arranged by J. H. Swindells. 13

This is a lively and interesting piece, and was first performed in New-York by the Choral Society of that city in 1825. It is said to have been taken from some French Opera, and was adapted and arranged to English words, as below, by Mr. James H. Swindells, Organist, late of that place. I am inclined to believe it will be found pleasing and acceptable to Sacred Music Societies, and be thought preferable for concert pur-

poses, to the piece called Harlow, by Walker, which occupied these pages in the last edition of this work. The poetry is by the celebrated Henry Kirke White. Pay attention to the passages where the Pia. and Staccato are introduced, or much of the effect of the Chorus will be lost. This piece has been much used in Sacred Concerts in New-York, and has always been well received.

SYM. SECONDO.

FOR. ANDANTE ALLEGRO.

PIA.

O sure - ly me - lo - dy from heav'n was sent,

ANDANTE MAESTOSO.

O sure - ly me - lo - dy from heav'n was sent, **SYM.**

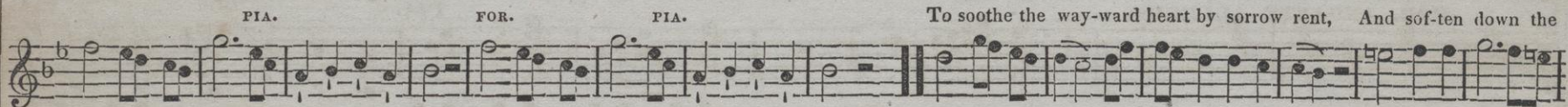
VOLTI SUBITO

The musical score is arranged in four systems. The first system contains the instrumental introduction for the second part, marked 'SYM. SECONDO.' and 'FOR. ANDANTE ALLEGRO.' The second system begins the vocal entry with the lyrics 'O sure - ly me - lo - dy from heav'n was sent,' and includes the instruction 'PIA.' (Piano). The third system continues the vocal line and piano accompaniment, marked 'ANDANTE MAESTOSO.' The fourth system concludes the piece with the lyrics 'O sure - ly me - lo - dy from heav'n was sent, SYM.' and the instruction 'VOLTI SUBITO' (Turn abruptly).

O SURELY MELODY--Continued.

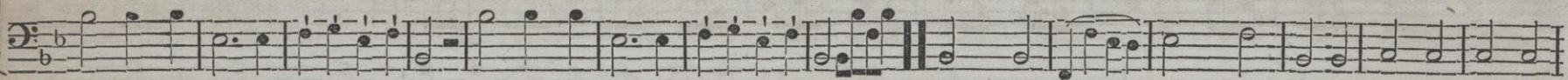


To cheer the heart when tir'd with human strife, To cheer the heart when tir'd with human strife. DUO. 1st AND SEC. TREBLE.

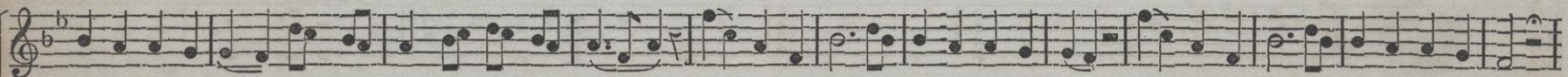


To soothe the way-ward heart by sorrow rent, And sof-ten down the

To cheer the heart when tir'd with human strife, To cheer the heart when tir'd with human strife.



ORG



rug-ged road of life, sof - ten down the road of life, To soothe the wayward heart by sorrow rent, And sof - ten down the rugged road of life.



O SURELY MELODY--Concluded.

Chorus.

O sure - ly me - lo - dy from heav'n was sent, To cheer the heart when tir'd with hu - man strife, To cheer the heart, when

PIA. FOR. PIA.

O sure - ly me - lo - dy from heav'n was sent, To cheer the heart when tir'd with hu - man strife, To cheer the heart, when

PIA. FOR. PIA.

SYM.

FOR.

tir'd with hu - man strife, with hu - man strife, with hu - man strife.

FOR.

tir'd with hu - man strife, with hu - man strife, with hu - man strife.

This is one of Mr. Banister's most admired pieces, and has the best effect when performed by two select voices on each part, namely, a first and second treble, and bass. It has, however, been frequently performed by a whole school or soci-

ety, with good effect, by careful drilling and practice. Pay strict attention to the passages marked Pia. and For. and impart some degree of animation when the Tutti occurs.

SECONDO.

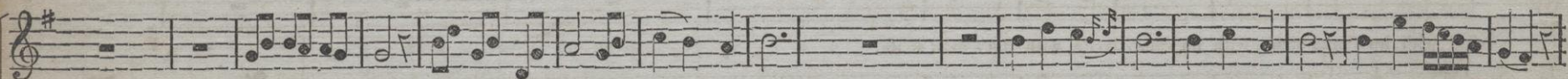


At an - chor laid re - mote from home, Toil - ing I cry, Sweet spi - rit come; Toil - ing I cry, sweet spi - rit come; Ce - les - tial breeze, no lon - ger stay,

AIR-AFFETUOSO.



At an - chor laid re - mote from home, Toil - ing I cry, sweet spi - rit come; Toil - ing I cry, sweet spi - rit come; Ce - les - tial breeze, no lon - ger stay,



And speed my way, But swell my sails and speed my way,

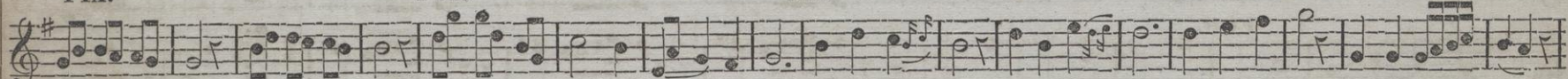
fain would I glow, Fain would I mount, fain would I glow,

PIA.

FOR.

PIA.

FOR.



But swell my sails, and speed my way, But swell my sails, and speed my way, Fain would I mount, fain would I glow, Fain would I mount, fain would I glow,





And loose my ca - ble from be - low But I can on - ly spread my sail, Thou, thou must breathe th'aus - pi - cious gale.

PIA.

FOR.

PIA.



And loose my ca - ble, And loose my ca - ble from be - low, But I can on - ly spread my sail, Thou, thou must breathe th'aus - pi - cious gale.



But I can on - ly spread my sail, th'aus - pi - cious gale, Thou, thou must breathe, Thou, thou must breathe th'aus - pi - cious gale.

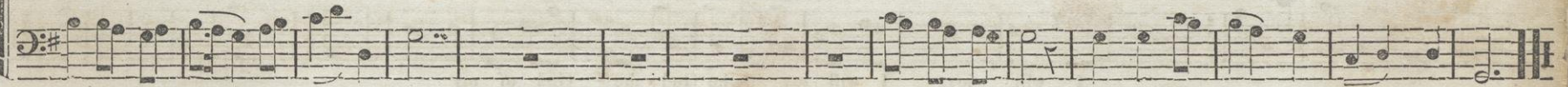
FOR.

PIA.

FOR.



But I can on - ly spread my sail, Thou, thou must breathe th'aus - pi - cious gale, Thou, thou must breathe, Thou, thou must breathe th'aus - pi - cious gale.



THE BARREN FIG TREE.

Beaumont

AIR. MODERATO.

2d time FOR.

Al-though the fig-tree, Al-though the fig-tree, shall not blos-som, nei-ther shall fruit be in the vine. The la-bour of the Olive shall fail,

2d time FOR.

TUTTI

and the fields shall yield no meat; The flocks shall be cut off from the fold, And there shall be no herd in the stall.

VIVACE.

PIA.

FOR.

Yet will I re-joice in the Lord, Yet will I re-joice in the Lord, Yet will I re-joice, will re-joice in the Lord, I will joy in the

ADAGIO.

God of my sal - va - tion, I will joy, I will joy, I will joy in the God of my sal - va - tion, of my sal - va - tion.

I will joy, I will joy in the God the God of my

This anthem has been found very useful and popular as a Christmas piece, and has been published *separately* for the use of particular choirs, &c. in Boston, New-York, and Philadelphia. I believe it was first introduced (in *this country*) by myself, in 1812, in the city of Philadelphia. It is easy to perform, and continues nearly in the same

key throughout. It should be sung with animation. The composer was an amateur singer of good vocal powers, and leader of a choir in the Baptist congregation, Portsea, England. He is the author of a collection of hymn tunes, some of which are useful and pleasing, and have been republished in this country.

TRIO.

Mor-tals a-wake, a-wake, with An-gels, with An-gels join, and chant the so-lemn lay, Joy, love and gra-ti-tude, Joy

AIR-CHEERFUL.

Mor-tals a-wake, a-wake, with An-gels, with An-gels join, and chant the so-lemn lay, Joy, love and gra-ti-tude, Joy

love and gra-ti-tude com-bine, com-bine to hail, hail, th'aus-pi-cious day, hail, hail, hail th'aus-pi-cious day.

INCARNATION—Continued

CHORUS. ALLEGRO.

In heav'n the ra - - - pt' - rous song be - gan, And sweet se - ra - phic fire, And sweet se - ra - phic fire,

In heav'n the ra - - - pt' - rous song be - gan, And sweet se - ra - phic fire, And sweet se - ra - phic fire, Thro' all the shi - ning

And strung and tun'd the lyre, Swift thro' the vast ex - panse it flew, And loud the e - cho

le - gions ran, Thro' all the shin - ing le - gions ran, And strung and tun'd the lyre, Swift thro' the vast ex - panse it flew, And loud the e - cho

FOR.

INCARNATION-Continued.

roll'd, e - cho roll'd, and loud the e - cho ro - - ll'd ; The theme, the song, the joy was new, 'Twas more than heav'n could hold,

PIA. FOR. Down thro' the por - tals

roll'd, e. cho roll'd, and loud the e - cho ro - - ll'd, The theme the song, the joy was new, 'Twas more than heav'n could hold.

ro - - - ll'd, OCTAVES. Down thro' the por - tals

MODERATO.

Down thro' the por-tals of the sky, Th'im-pe-tuous tor - rent ran and An-gels flew with ea-ger joy, To bear the news to man, To bear the news to man.

of the sky, the por-tals of the sky,

Down thro' the por-tals of the sky, Th'im-pe-tuous tor - rent ran and An-gels flew with ea-ger joy, To bear the news to man, To bear the news to man.

the sky, the por-tals of the sky.

VOLTI.

INCARNATION—Continued.

When bursting glo-ri-ous glo - - - - ri-ous heav'nly

When bursting glo-ri-ous glo-ri-ous glorious

VERSE. SLOW. **TUTTI. ALLEGRO.**

Wrapt in the si-lence, the si-lence of the night, Lay all the eastera world, When bursting glo - - ri-ous glo-ri-ous, glo - - - - ri-ous heav'nly

When bursting glo-ri-ous glo-ri-ous glo-ri-ous

light, glorious heav'nly light, glorious heav'nly light, the won'drous scene un - fur'l'd, Hark! the che-ru - bic ar-mies shout,

Hark! the che-ru - bic ar - - - mies shout,

light, glorious heav'nly light, glorious heav'nly light, the won'drous scene un - fur'l'd, Hark! the che-ru - bic ar-mies shout

Hark! the che-ru-bic ar - mies shout, the che-ru-bic the che-ru-bic armies shout,

INCARNATION-Concluded

hark, hark, hark, the che-ru-bic ar - mies shout, and glo - ry, glo - ry glo - - - - - ry leads the song, Good will and peace good

hark, hark, hark, the che-ru-bic ar - mies shout, and glo - ry, glo - ry glo - - - - - ry leads the song, Good will and peace good

will and peace, good will and peace, good will and peace are heard throughout Th'har-mo - nious heav'n - ly throng, Th'har-mo-nious heav'n - ly throng.

will and peace, good will and peace, good will and peace are heard throughout Th'har-mo - nious heav'n - ly throng, Th'har-mo-nious heav'n - ly throng.

PIA.

FOR. SLOW.

REFUGE, C. M.

T. Clark.

This is a pleasing and spirited piece, and wherever it has been introduced has been highly approved. The author, who is a resident of Canterbury, Eng. I know but little of, excepting by his works, which are pretty numerous, possess considerable merit, and have been found remarkably acceptable to singing societies, country choirs, &c. I

have been informed he was not regularly instructed in the science of music, but possessed excellent natural talents which were improved by study and application. His first compositions made their appearance in London about the year 1805. I have made copious extracts from his works, as will be seen by a perusal of this volume.

Trio. ANDANTE.

My hi - ding place, my re - fuge tow'r, And shield art thou O Lord, And shield art thou O Lord ; I firm - ly anchor all my hopes on thy un - er - ring word, On thy un - er - ring word.

word, On thy un - er - ring word.

Bass Solo. ANDANTE.

En - grav'd as in e - ter - nal brass, The might - - - ty pro - mise shines, The might - - - ty pro - promise shines ; Nor can the pow'rs of dark - ness raze, those e - ver - last - ing lines, Nor can the pow'rs of dark - ness raze, Those e - ver - last - ing lines.

Organ.

- - ty pro - promise shines ; Nor can the pow'rs of dark - ness raze, those e - ver - last - ing lines, Nor can the pow'rs of dark - ness raze, Those e - ver - last - ing lines.

REFUGE...Concluded.

Chorus. SPIRITO.

The sa - cred word of grace is strong, As that which built the skies, As that which built the skies, TREBLES.

The sa - cred word of grace is strong, As that which built the skies, As that which built the skies, SOLO.

The sa - cred word of grace is strong, As that which built the skies, As that which built the skies, The voice which rolls the stars a - long, The Org.

Spake all the pro - mi - ses, Spake all the pro - mi - ses, Spake all - - - the pro - mi - ses. TENOR.

Spake all the FOR. Spake all the

voice which rolls the stars a - long ; Spake all the pro - mi - ses, Spake all the pro - mi - ses, Spake all - - - the pro - - - mi - ses. Voice. Spake all

This piece will be found useful and appropriate, and may be performed with good effect on a funeral occasion. It is easily learnt, though some attention is requisite from young singers in observing the changes of time and style of the several movements,

agreeably to the subject of each of the verses. The last Chorus, "And meet with joy" &c. may be repeated with propriety, if desired. The whole piece has been much esteemed, wherever it has been performed.

MODERATO.

Hap-py the man, Hap-py the man, pre-par'd pre-par'd to reign, With Christ the Lord a-bove, With Christ the Lord above, Pre-par'd to join the

Hap-py the man, Hap-py the man, Hap-py the man prepar'd to reign, With Christ the Lord a-bove With Christ the Lord above, Pre-par'd to join the

ho - ly train, And sing - - - the songs of love; Pre-par'd to join the ho - ly train, And sing the songs of love.

love the songs of love, And sing the songs of love, the songs of love.

ho - ly train, And sing the songs of love, And sing the songs of love, Pre - par'd to join the ho - ly train, And sing the songs of love, And sing the songs of love.

the songs the And sing the songs the songs of love.

THE HAPPY MAN-Continued.

Trio. ANDANTE.

May Christ with all his gra - ces reign, With-in this heart of mine, And may I stand with rea - dy feet, On Pis-gah's mount to shi - ne, On

May Christ with all his gra - ces reign, With-in this heart of mine, And may I stand with rea - dy feet, On Pis-gah's mount to shi - - - ne, On

On Pis - gah's mount to shine

That I when death the mes - sage brings, May leave the world in peace, May leave the world in peace.

LARGO E PIANG.

Pis - gah's mount, On Pis-gah's mount to shine, That I when death the message brings, May leave the world in peace, May leave the world in peace.

VOLTII CHORUS.

Chorus. ALLEGRO SPIRITO.

And meet with joy the king of kings, And meet with joy the king of kings, In the bright realms of bliss, the bright realms of bliss, And

And meet with joy the king of kings, And meet with joy the king of kings, In the bright realms of bliss, In the bright realms of bliss, And

meet with joy the king of kings, In the bri't realms of bliss, In the bri't r'lms the br't r'lms of bliss, In the bright realms of bliss,

In the bri't realms of bliss, In the bright realms, In the bri't realms of bliss.

ADAGIO.

meet with joy the king of kings, In the bri't realms of bliss, In the bri't realms of bliss, In the bri't r'lms the bri' r'lms of bliss, In the bright realms of bliss.

In the bright realms of bliss, In the In the bri't realms of bliss

JUDGMENT DAY, 7.6. Double.

Michael Haydn.

29

This short piece will be found to have a solemn and pleasing effect, when a tune to this subject may be required. The author was the brother of the celebrated composer of the same name, and has produced other compositions of merit.

While conscious sinners trem-ble, To hear the trum-pet sound, That bids the dead as - sem-ble, The judgment seat a - round, O then a-mong that number, May

SOLEMN. **PIA.**

we the call o - bey, Who burst the bonds of slum - ber, To view a glo - rious day, Who burst the bonds of slum-ber, To view a glo - rious day.

CRES. **FOR.**

“THE LORD IS KING.”

Chapple.

CHORUS.

SYM. SEC. The earth may be glad, The

MAESTOSO TRUMPET. The earth may be glad, The Lord is King,

The Lord is King - - The

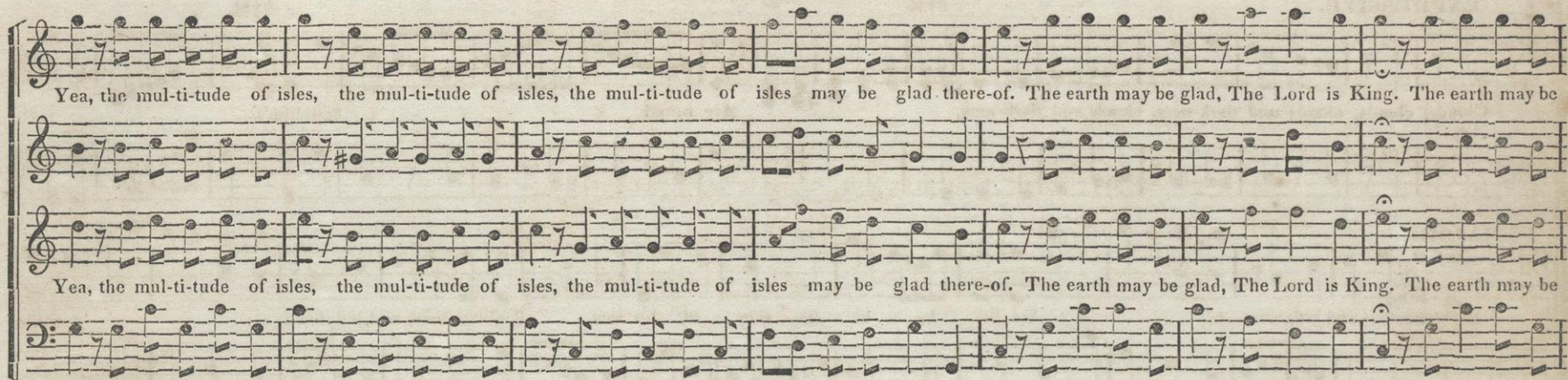
earth may be glad, The earth may be glad, The Lord is King - - - The earth may be glad, The earth The glad, may be glad thereof.

The Lord is King - - -

- - - e The earth may be glad The earth The earth The earth The earth glad may be glad thereof.

earth may be glad,

"THE LORD IS KING"--Continued.



Yea, the mul-ti-tude of isles, the mul-ti-tude of isles, the mul-ti-tude of isles may be glad there-of. The earth may be glad, The Lord is King. The earth may be

Yea, the mul-ti-tude of isles, the mul-ti-tude of isles, the mul-ti-tude of isles may be glad there-of. The earth may be glad, The Lord is King. The earth may be



glad, the Lord is King, the Lord is King, the Lord is King.

glad, the Lord is King, the Lord is King, the Lord is King,

MINORE. Bass Solo. SYM.

"THE LORD IS KING"—Continued.

EXPRESSIVE.

SYM.

SYM

Clouds, clouds, clouds and dark-ness, clouds and dark-ness, Are round - - - a - bout him ;

MAJORE.

Righteousness and judgment, ::: Are the ha - bi - ta - tion of his seat, Righteousness and judgment, ::: Are the

Chorus. FOR.

The heav'ns have declar'd his righteousness, :::

SYM.

AIR ANIMATO.

ha - bi - ta - tion of his seat. The heav'ns have declar'd his righteousness, The heav'ns have decl'd his righteousness,

“ THE LORD IS KING ”—Continued.

and all the peo - ple have seen his glo - ry, have seen his glo-ry have seen his glo - ry and all the peo - ple and all the
have seen and all the peo - ple have
and all the peo-ple have seen his glo-ry, and all the peo - ple have seen his glo - ry, have seen his glo - ry, and all the
have seen his glory have have

peo-ple have seen his glory. The heav'ns have decl'd his righteousness, and all the people and all the all, all have seen his glory.
peo-ple have seen his glory. The heav'ns have decl'd his righteousness, and all the people and all the all, all have seen his glory,

THE LORD IS KING—Continued.

DUETT. TWO TREBLES

SECONDE

SYM. ANDANTINO.

Si-on heard of it, Si-on heard of it, Si-on heard of it, and re - joic'd, the daugh-ters of Ju-dah, of

Ju - dah were glad, be-cause of thy judgments thy judgments O Lord, Si - on heard of it, and re - joic'd, the daugh-ters of Ju - dah, of Ju - dah were glad, be-

cause of thy judgments, be-cause of thy judgments, thy judg'ts O Lord, because of thy judg'ts thy judg'ts O Lord. sym.

be-cause of thy judgments,

The musical score is arranged in three systems. Each system consists of three staves: two treble clefs (Tenors and Sopranos) and one bass clef (Bass). The music is in common time (C) with a key signature of one flat (B-flat). The lyrics are printed below the vocal staves. The first system ends with a double bar line. The second system continues the melody and includes the lyrics 'of Ju - dah were glad, be-cause of thy judgments thy judgments O Lord, Si - on heard of it, and re - joic'd, the daugh-ters of Ju - dah, of Ju - dah were glad, be-'. The third system concludes with 'cause of thy judgments, be-cause of thy judgments, thy judg'ts O Lord, because of thy judg'ts thy judg'ts O Lord. sym.' and ends with a final double bar line.

THE LORD IS KING-Continued

Solo. TENORE.

For thou Lord art higher, thou Lord art higher, than all that is in the earth, than all Thou art ex-alt-ed, thou art ex-alt-ed far, far above all Gods, thou Lord art

ORG.

higher, Thou Lord art higher than all that is in the earth. thou art exalted, thou art exalted far, far, far above all, a-bove all Gods,

AD. LIB. SYM.

Chorus.

Rejoice, rejoice, rejoice in the Lord, rejoice in the Lord ye righteous, re-

SYM. CON SPIRITO.

TRUMPETS.

Rejoice, rejoice, rejoice in the Lord, rejoice in the Lord ye righteous, re-

THE LORD IS KING—Concluded.

joyce in the Lord ye righteous, re-joyce and give thanks, rejoyce and give thanks, for a remembrance of his no - mess, for a remembrance of his ho-li-ness
 joyce in the Lord ye righteous, re-joyce and give thanks, re-joyce and give thanks, for a remembrance of his ho - li-ness, for a remembrance of his ho-li-ness. Re -
 and give thanks and give thanks, for a remembrance of his ho - li - ness, re - joyce, give thanks, for a remembrance of his ho - li - ness,
 joyce and give thanks, re-joyce and give thanks, for a remembrance of his ho - li - ness. re - joyce, give thanks, for a remembrance of his ho - li - ness.
 and give thanks for a remembrance

ADAGIO.

Words by Milton.
Maestoso.

CHORUS.* LET THE BRIGHT SERAPHIM.

Music by D. Dutton, Jr. 37

1st Treble or Alto.

2d Treble or Alto.

Octavo

Their loud, up - lift ed angel trumpets blow;

Let the bright Sera - phim in burn - - ing row, Their loud, their angel trumpets blow; And the che - ru - bic host, in

Their loud up - lift - ed, angel trumpets blow; Pia.

Inst.

4/4

For.

And the cheru - bic host, in thousand, thousand

thousand, thousand choirs, Strike their immortal harps of gold - en wires; And the cherubic host, in thousand, thousand choirs,

And the cheru - bic host, in thousand, thousand

Vol.

* Inserted by permission of the Editor of the American Psalmody

LET THE BRIGHT SERAPHIM. Continued.

F.F.

choirs, Strike their im - mortal harps of gold - en wires,

Strike their im - mer - tal harps of gold - en wires, Strike their im - mor - tal harps of gold - en wires.

F.F. *Sym.*

choirs, Strike their im - - - tal harps of gold - en wires.

C:

Let the bright se - ra - phim in burn - - ing row, Their loud, up - lift - ed, an - gel trumpets blow; *Pia.*

Let the bright Se - ra - phim, in burn - ing row, Their loud, up - lift - ed, an - gel trumpets blow; And the cher - u - bic host, in

Their loud, up - lift - ed, an - gel trumpets blow; *Pia.*

Octaves

C:

LET THE BRIGHT SERAPHIM. Concluded.

And the cher - u - bic host, in thousand, thousand choirs,
 thousand, thousand choirs, Strike their immortal harps of gold - - en wires. And the cher - u - bic host, in thousand, thou - sand
 And the cherubic host, in thousand, thousand choirs,

Strike their im - mor - tal harps of gold - en wires,
 choirs, Strike their im - mor - tal harps of gold - en wires, Strike their im - mor - tal of gold - en wires.
 Strike their im - mor - - tal harps of gold - en wires.

The following appropriate and beautiful Anthem is inserted in lieu of the Anthems called Salvation and Nebo, which occupy these pages in the former editions. It is believed this exchange will afford pleasure to the purchasers of this work, and be more generally acceptable in Sacred Concerts, and on public occasions. I have given the Recitativo as published by the Boston Handel and Haydn Society, and the whole Anthem in the key of A, in preference to B flat, in which it appears in the New-York copy. Of the Author, some account is given on page 151.

Rec. Bass.

EXPRESSIVE.

Lord, what is man, that thou art mind-ful of him, or the Son of man that thou vi-si-test him; Lord what is

ORGAN SWELL.

man, that thou art mind-ful of him, or the Son of man, the Son of man, that thou vi-si-test him.

PIA.

SYM. ALLEGRO MODERATO.

LOUD ORGAN. SWELL.

SOLO BASS.

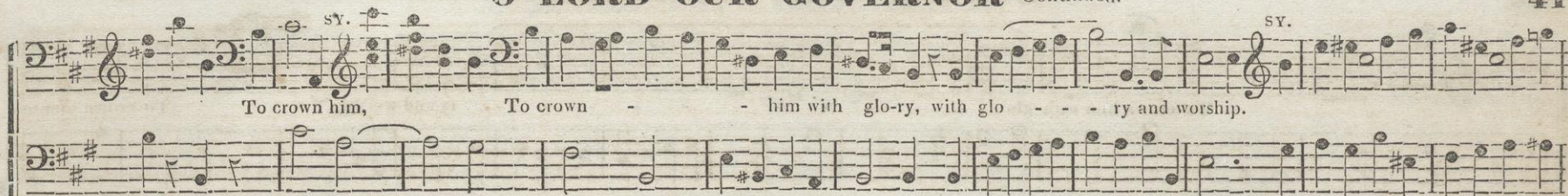
SYM.

SYM.

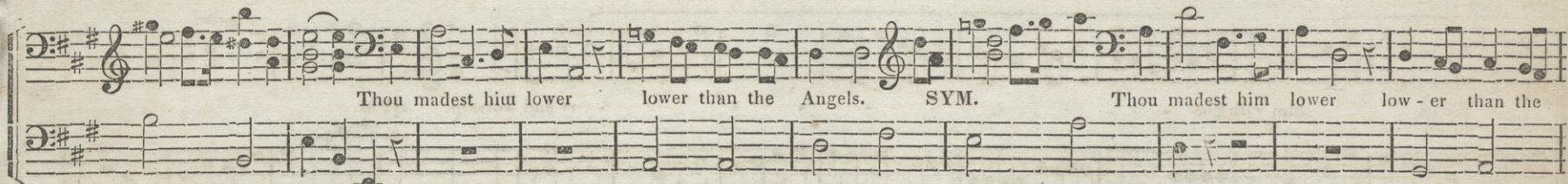
FOR. Thou madest him low-er lower than the Angels. Thou madest him lower, low-er than the An-gels.

O LORD OUR GOVERNOR-Continued.

SY. To crown him, To crown - - him with glo-ry, with glo - - - ry and worship. SY.



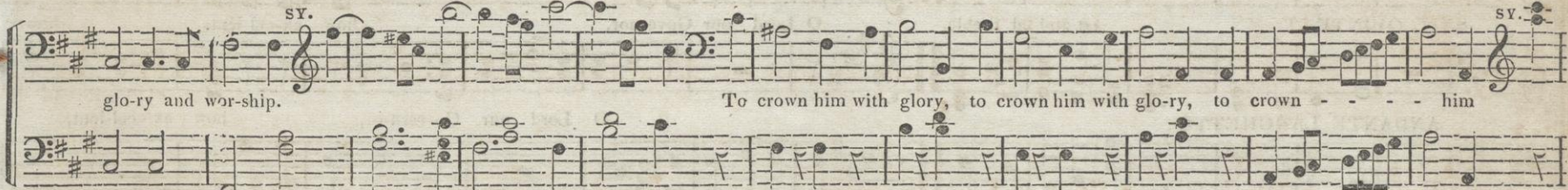
Thou madest him lower lower than the Angels. SYM. Thou madest him lower low - er than the



SY. Angels, SY. to crown him, SY. to crown him, to crown - - - him with



SY. glo-ry and wor-ship. SY. To crown him with glory, to crown him with glo-ry, to crown - - - him



VOLTI SUBITO

O LORD OUR GOVERNOR-Continued.

To crown him with glo - - - ry and worship. To crown him to

crown - - him with glo - - - ry and worship. SYM.

ALTO. VERSE. PIA.

O Lord, our Go-vern-or, how ex-cel-lent, how

SYM. QUINTETT. 1st and 2d Treble.

O Lord our Governor, how ex-cel-lent, how

ANDANTE LARGHETTO

O Lord our Go-vern-or, how ex-cel-lent, how

O LORD OUR GOVERNOR—Continued.

how ex-cel-lent, thy name in all the
 ex - cel - lent is thy name, how ex-cel-lent, how ex - cellent is thy name thy name in all the world.
 how ex-cel - lent is thy name, how ex - cellent, thy name in all the
 ex-cel - lent is thy name, how ex - cellent, how ex - cel-lent is thy name thy name in all the world, how

world, O Lord thy name how excellent, how excellent thy name thy name O Lord in
 how ex-cel-lent is thy name, O Lord, thy name in all the world. O Lord how ex-cel-lent,
 world, O Lord thy name - - how excellent, how ex - cellent thy name thy name O Lord in
 e - cel-lent is thy name, thy name O Lord, thy name in all the world. ORG. 5

O LORD OUR GOVERNOR—Concluded.

name, thy name O Lord, thy name in all the world O Lord thy name thy name O Lord, thy name how ex-cel-lent, O Lord in all the world. Thy name O

Thy name O Lord.

name, thy name O Lord, thy name in all the world, - - O Lord thy name, thy name how excellent, O Lord in all the world. Thy

name in all the world, O Lord thy name, thy name how excellent thy name O L'd thy name in all the world.

Lord, thy name how ex-cel-lent, thy name in all the world. O Lord thy name thy name how excellent thy name how excellent, O Lord in all the world.

O Lord thy name how excellent, ADAGIO, last time.

name O Lord thy name how excellent thy name in all the world. O Lord thy name thy name how excellent, thy name how excellent, O Lord in all the world.

thy name

This Anthem is a correct and pleasing composition, and should be sung in a cheerful, distinct manner. I believe it first appeared in a collection of Sacred Music, published by Rev. J. C. Latrobe, of London, for the use of the United Brethren, in 1811. The author I learn nothing farther of, than as being a German composer, who was contemporary with Nauman, Wolff, Kunzen, and others, and who is believed to have flourished

about 1790. I have curtailed it from the original 32 bars, where I thought there was a useless repetition, and added a short introductory Symphony. I would recommend choirs and societies to give this piece a trial on some Christmas occasion, and they may be assured it will produce a good effect, if performed well. I have sometimes given the second Solo to a *treble* voice, although it properly belongs to the *tenor* part.

SYM. PIA. ANDANTINO.

FOR.

TENOR ANDANTINO.

Thou child di - vine, Im - ma - nu - el, Wel - come un -

Chorus. ALTO.

Thou child di - vine Im - ma - nu - el, Welcome un - to thy hum - ble man - ger, SOLO.

to thy hum - ble man - ger, TUTTI. With heart - felt joy thy birth we

Thou child di - vine, Im - ma - nu - el, Welcome un - to thy hum - ble man - ger,

voc. org.

CHRISTMAS--Continued.

Chorus.

With heart-felt joy thy birth we hail, And greet with songs the heav'n-ly stran-
 hail, And greet with songs the heav'n-ly stran-ger, With
 With heart-felt joy thy birth we hail, And greet with songs the heav'n-ly stran-

Loc.

ger, DUETT.
 SOLO. Are turn'd to joy and glad-ness, Good will to man and peace on earth' Are now de-clar-ed by a Sa-viour's
 ger, Our doubts and fears and sad-ness, Are turn'd to joy and glad-ness, Good will to man and peace on earth, Are now de-clar-ed by a Sa-viour's

Ora

5*

VOLTI.

Chorus.

DUETT. Ho - san - na, Ho - san - na, Bless - ed is he that
 birth, FOR. PIA. TUTTI. DUETT. TUTTI.
 birth; Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Bless - ed is he that
 org. Ho - san - na, org. voc.
 comes in the name of the Lord, DUETT. PIA.
 SYM. FOR. Thou child di - vine, Im - ma - nu - el, Wel - come un -
 comes in the name of the Lord, Thou child di - vine Im - ma - nu - el, Wel - come un -
 ORG.

CHRISTMAS—Concluded.

Chorus. FOR.

With heart - felt joy thy birth we hail, And greet with songs the heav'n - ly stran - ger, With

TUTTI.

to thy hum - ble man - ger, With heart - felt joy thy birth we hail, And greet with songs the heav'n - ly stran - ger, With

heart - felt joy thy birth we hail, And greet with songs the heav'n - ly stran - ger,

heart - felt joy thy birth we hail, And greet with songs the heav'n - ly stran - ger.

ORG.

"GLORY GIVE TO GOD ON HIGH."

A Christmas Hymn, arr. from the Creation, by Haydn

Be - hold a heav'n-ly light ap-pears, Which ra - diates all the eas - tern sky, Hark hark what sounds are those I
 Good will to men and peace on earth, The heav'n - ly choirs u - ni - ted cry, At the di - vine Redeemer's

SYM. ALLEGRETTO.

AIR.

hear, All glo - ry be to God on high, glory, glory, glory be to God on high, glory, glory glo - ry, glo-ry be to God on high,
 birth, And glo - ry give to God on high, glory, glory, glory give to God on high, glory, glory, glo - ry, glo-ry give to God on high.

PIA.

FOR.

PIA.

FOR,

PIA.

FOR.

SYM.

Duett and Chorus.

HOSANNA.

Matt. xxi. 5.

Rev. C. Gregor

SYM. ALLEGRETTO.

Ho - san - na, bless-ed is he that comes, Ho -

Ho - san - na, bless-ed is he that comes, Ho - san - na,

san-na, Ho - san-na Bless-ed is he that comes, he that comes in the name of the Lord, Ho - san - na,

Ho - san-na, Blessed is he that comes, he that comes in the name of the Lord, Ho - san-na, blessed is he that comes,

Blessed is he that comes, Ho-san-na, Ho-san-na, in the high-est, Ho - san-na, Hosanna in the highest, Hosanna in the high-

Hosanna, Hosanna, Hosanna in the highest, in the high - est. Ho - sanna, Ho - sanna, Ho-sanna in the high-

VOLTI SUBITO.

CHORUS TUTTI.

HOSANNA--Continued.

PIA.

Ho - san - na, Blessed Blessed is he that comes, Hosanna, Blessed bless-ed is he that comes, Hosanna, Hosanna, Ho-san-na, Ho -
 Ho - san - na, Bles-sed - - - is he that comes, Ho-san-na. Bles-sed is he that comes, Ho-san - na. Ho - - san-na, Ho - - san - na Ho - -
 ALLEGRO MODERATO.
 Ho - san - na, Blessed is he that comes, Ho-san-na, Ho - san-na, Ho-san-na, Ho - san-na, Ho -
 Blessed is he that comes, Ho - san-na, :: ::

FOR.

PIA.

san-na, Blessed is he that comes in the name of the Lord, in the Ho - san-na, Bless-ed is he that
 sanna, Blessed is he that comes he that comes in the name of the Lord, in the Ho - san-na, Blessed is he that comes,
 org. Blessed is he that comes Ho-san-na, Blessed is he that

HOSANNA-Concluded

comes, Ho-san - na, Ho-san - na in the highest, in the highest, Ho - san - na, Ho - san na,

comes, Ho - sau - na, Ho - san - na, Ho-san-na in the high - est in the high - est, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na,

Ho - san - na, Ho - san - na, Ho-san-na in the high-est, in the high-est, Ho - san - na, Ho - san - na,

comes, Ho - san - na, Ho-san - na in the high-est in the high - est. Ho-san-na,

FF. *PIA. TREBLES.* *TENOR.* *OCTAVES.* *PIA.* *SYM.*

Ho - san-na in the high-est, Ho - san-na in the high - est. high - - - est. *SYM.*

Ho - san-na in the high-est, Ho - san-na in the high - est high - - - est.

Bless - ed Ho-san-na

In the *first* edition of this work, the Duett part only of this anthem was inserted: I have now given it in full, excepting that the chorus is compressed within four parts, instead of five, as originally composed, to accommodate it to the size of the page, and the convenience of choirs, &c. This piece, so admirably adapted for a Christmas anthem, has been much used, and greatly admired—and has the best effect when accompanied by the organ, or other instruments. I have brought it forward myself in many places, and it has obtained general approbation. The author was an accomplished musician and divine, and Bishop of the Unitas Fratrum. He has composed many other pieces of merit, and died in 1802.

I think a page is very well occupied by the excellent tune below. It will have the best effect when performed with a full choir, and should be sung with animation. The author was organist of the Cathedral Church of Exeter, in England, and flourished about 1775. His compositions are numerous and highly esteemed. The celebrated singer, Inledon, was under his tuition; and Mr. Salter, sen. Organist of New-Haven, in Connecticut, now near 70 years of age, was also, I believe, one of his pupils.

OCTAVES.

PIA.

Sing to the Lord a joy - ful song, Let all in one assembled throng. The great Jehovah's praise resound; Sing to the Lord and bless his name, From day to day his
Let all the earth their voi - ces raise, To sing the choicest songs of praise, To sing and bless Jehovah's name; His glo - ry let the hea - then know. His wonders to the

PIA.

praise proclaim, Who us hath with sal - va - tion crown'd; To hea - then lands his praise re - hearse, His wonders to the u - ni - verse, His won - ders to the u - ni - verse.
na - tions show, And all his sa - ving works proclaim; His glo - ry let the hea - then know, His wonders to the nations show, And all his sav - ing works pro - claim.

THE PILGRIM'S SONG.

This is one of the favourite pieces of Mr. Clark—it appeared in his second sett of Tunes and Anthems, and was published *separately* by Mr. James Peck, in London, about 1805. I have invariably found it a useful and appropriate anthem, and that it has been received very favourably wherever performed, The Trio, "When I pass the verge,"

&c. has been much admired, and the Chorus which succeeds it, is bold and striking. Where there is an organ, or instruments, play the first six bars for a Symphony. In Societies or Choirs, where this piece is not known, I would recommend a trial of it, and am of opinion, the time occupied in practising it, will not be considered as mis-spent.

Guide me O thou great Je - ho - vah, Pilgrim thro' this bar - ren land, Pil - grim thro' this bar - ren land, I am weak, but thou art mighty,

TEMPO MAESTOSO. **PIA.** **FOR.**

Guide me O thou great Je - ho - vah, Pil-grim thro' this bar - ren land, Pil - grim thro' this bar - ren land, I am weak, but thou art mighty,

Hold me with thy pow'rful hand, thy pow'rful hand. Bread of heav'n, Feed me till I want no more, Feed me till I want no more.

Hold me with **PIA.** **FOR.**

Hold me with thy pow'rful hand, Hold me with thy pow'r-ful hand, Bread of heav'n, Bread of heav'n, Feed me till I want no more, Feed me till I want no more.

Hold me with thy pow'r-ful hand. Hold me with

6 **VOLTII DUETT**

THE PILGRIM'S SONG-Continued.

Duet. TREBLE AND BASS. AFFETUOSO.

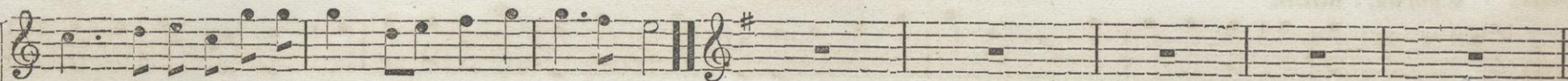
O - pen now the chrys - tal foun - tain, Whence the heal - ing streams do flow, Whence the heal - ing streams do flow, Let the fie - ry clou - dy

pil - lar, Lead me all my jour - ney thro', Let the fie - ry clou - dy pil - lar, Lead me all my jour - ney thro', Lead me all my journey thro'.

Chorus. SPIRITO.

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

THE PILGRIM'S SONG—Continued.



Strong de - liv' - rer, Be thou still my strength my strength and shield, TRIO. 1st and 2d Treble and Bass.



still my strength and shield, Be

SECONDO.

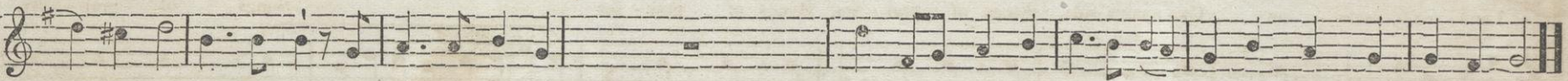
AIR. LARGHETTO ESPRESSIVO. Bid my anxious fears sub-side, Bid my anxious fea -



still my strength and shield, Be thou still my strength and shield, When I pass the verge of Jor - dan, Bid my anx - ious fears sub-side, Bid my anx - ious



Strong de - liv' - rer, Be thou



-- rs sub - side, Death of the mid hell's de - struction, Land me safe on Canaan's side, Land me safe on Ca - naan's side.



fears sub-side, Death of dea. hs and hell's de - struc - tion, Land me safe on Ca - naan's side - - - - Land me safe on Canaan's side.



Land me safe on Ca - naan's side

VOLTI CHORUS

Chorus. BOLD.

Death of deaths and hell's de - struc-tion, Land me safe on Canaan's side, Land me safe, Land me safe, Land me safe on Ca-naan's Canaan's side,

Death of deaths and hell's de-struc-tion, Land me safe on Ca-naan's side, Land me safe, Land me safe, Land me safe on Canaan's side,

Land me safe on Ca - naan's side, Songs of prai - ses, Songs of prai - ses Songs of prai - ses,

Land me safe on Ca - naan's side. Songs of prai - ses Songs of prai - ses, So - - - - - ngs of prai - ses,

Songs of prai - ses

THE PILGRIM'S SONG—Concludea.

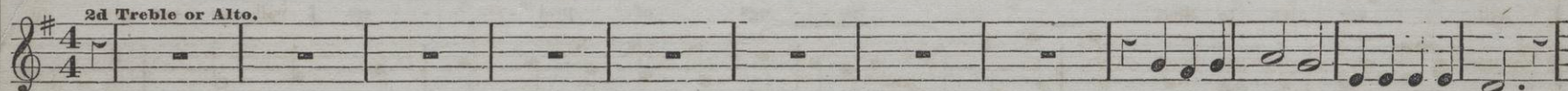
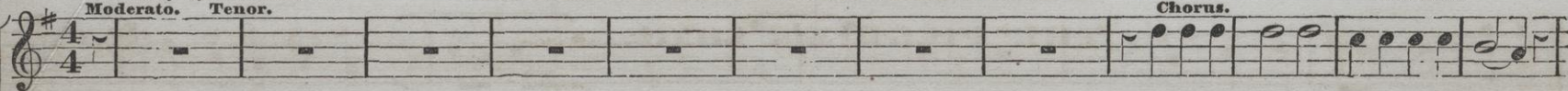
I will e - ver give to thee, So - - ngs of prai - - - - ses I will e - ver give to
 So - ngs of prai - - - - ses I will e - ver give to thee, Songs of
 I will e - ver give to thee, Son - gs
 Songs of prai - - - - ses I will

thee, I will e - ver give to thee, Songs of prai - ses I will e - ver give to thee, I will e - ver give to thee.
 prai - ses I will e - ver give to thee
 prai - - - - ses I will e - ver give to thee, Songs of prai - ses I will e - ver give to thee, I will e - ver give to thee.
 e - ver I will e - ver give to thee

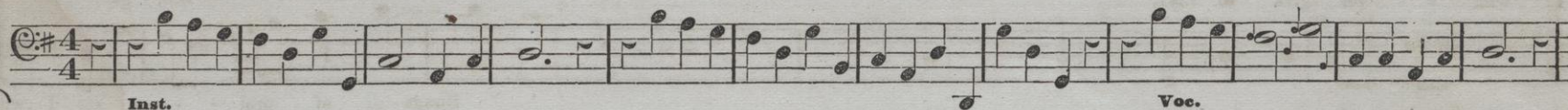
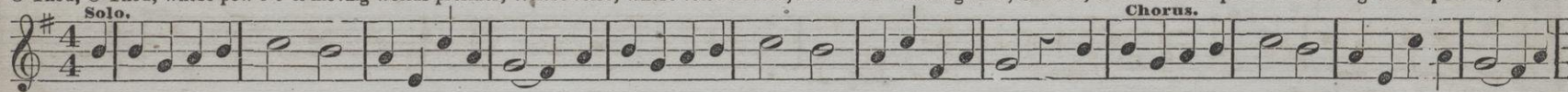
Poetry by Dr. Johnson.
Moderato. Tenor.

HYMN. O THOU WHOSE POWER.

Whitaker.

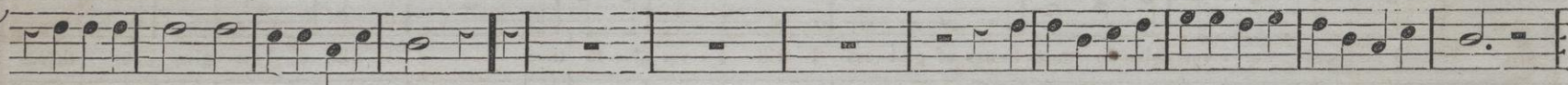


O Thou, O Thou, whose pow'r o'er moving worlds presides, Whose voice, whose voice created, and whose wisdom guides; O Thou, O Thou whose pow'r o'er moving worlds presides, Whose

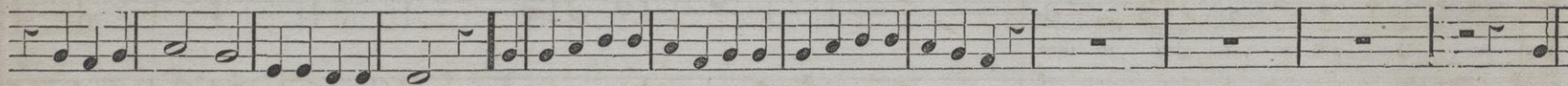


Inst.

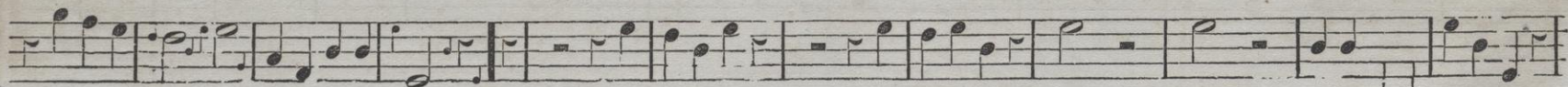
Voc.



Duo.



voice, whose voice created, and whose wisdom guides; On darkling man, on darkling man, in full, in full effulgence shine, And cheer, and cheer his clouded mind, with light, with light divine. On



Inst.

O THOU WHOSE POWER. Continued.

Chorus. Verse-Repeat Chorus.

darkling man, on darkling man, In full, in full effulgence shine, And cheer, and cheer his clouded mind, with light, with light divine. 'Tis thine, 'tis thine a - lone, to calm the pious

Voc.

breast, With si - lent, si - lent con - fidence, and ho - ly, ho - ly rest; From thee, from thee, great God, we spring, to thee we bend, Path, Motive, Guide, O-

O THOU WHOSE POWER. Concluded.

1 2 For.

- - ri - - gi - nal, O - - ri - gi - nal and End 'Tis End! Path, Motive, Guide, O - ri - gi - nal and End.

1 2 For.

The musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music features a melody with various rhythmic values and rests, interspersed with lyrics. There are repeat signs with first and second endings indicated by '1' and '2 For.'.

Ps. 139. Dr. Watts.
Alto.

HAPPY THE LAND. A Pastoral Glee.

Thomas Hastings.

Happy the land, Happy the land, Happy the land

Air. Cheerful. 1st & 2d.

Happy the land whose favor'd sons, Happy the land whose fa - vor'd sons, Happy the land, Happy the land whose

Happy the land, Happy the land, Happy the land Whose

The musical score is for an Alto voice part. It is in a key signature of two flats (Bb) and common time (C). The score is divided into two systems. The first system has three staves: the top staff is the vocal line with lyrics, the middle staff is a piano accompaniment, and the bottom staff is a bass line. The second system also has three staves with similar vocal and piano parts. The tempo and mood are marked 'Air. Cheerful.' and there are first and second endings indicated by '1st & 2d.'.

HAPPY THE LAND. Continued.

whose favor'd sons Like pillars round a palace set, Like pillars round a palace set.

favor'd sons Like pillars round a pa - - - lace set, And daughters bright as polished

fa - vor'd sons Like pillars round a pa - - - lace set, Like pil - - lars round a pa - lace set, And daughters bright as po - lished

fa - vor'd sons Like pillars round a pa - lace set, Like pillars round

Trebles. Pin.

Give strength and beauty, Give strength and beauty, Give strength and beau - - ty to the state.

stones, And daugh - ters bright as po - lish'd stones,

stones And daugh - ters bright as po - lish'd stones, Give strength and beauty, Give strength and beauty, Give strength and beau - - - ty to the state

For.

And daughters bright as pol - - ish'd stones.

FAR, FAR O'ER HILL AND DELL.

Arranged from a Spanish Hymn.

SYM. **Solo Treble.**

1. Far, far o'er hill and dell, On the winds stealing, List to the tolling bell, Mournful - ly peal - ing.
2. Now thro' the charmed air, Slowly as - - cending, List to the mourner's prayer, Solemn - ly bend - ing.

Lento.

3. O'er a Father's dismal tomb, See the orphan bending, From the solemn church-yard's gloom, Hear the dirge ascending.

Tenor. Quintetto. After 2d Verse. Sym. Sing 3d Verse in 1st Solo.

Have mer - cy up on us O Lord, ac - - cor - ding to thy great mer - - cy

Alto.

Have mer - cy up - on us O Lord, ac - - cor - ding to thy great mer - - cy

2d Treble.

Have mer - cy up - on us O Lord, ac - - cor - ding to thy great mer - - cy

1st Treble **Sym.**

2d. Hark, hark it seems to say, Turn from earth's joys a - way, To those which ne'er decay, For life is end - ing.

Bass

Have mer - - cy up - - on us O Lord ac - - cor - ding to thy great mer - - cy

FAR, FAR O'ER HILL AND DELL. Continued.

1st Solo Continued.

Sym. Repeat 1st Strain of Solo.

Hark! hark! it seems to say, As melt those sounds a - way; So life's best joys de - cay, Whilst new their feel - - ing.

Quintetto. After Solo O'er a &c.

Grant them e ternal rest; Grant them e - ter - nal rest, O Lord.

Grant them e - ternal rest; Grant them e - ter - nal rest, O Lord.

Hark, hark, it seems to say, How short am - bition's sway, Life's joys and friendship's ray, In the dark grave end - ing.

Grant them e ternal rest; Grant them e - ter - nal rest, O Lord.

VOLTI CHORUS

FAR, FAR O'ER HILL AND DELL. Concluded

CHORUS.

So when our mor-tal ties, Death shall dis-sev-er Lord may we reach the skies, Where care comes ne-ver And in e

Adagio.

-ter-nal day, Joining the an-gel's lay, To our cre-a-tor pay hom-age for-ever, Hal-le-lu-jah A-men.

Adagio.

NEW YEAR'S ODE.

T. Clark.

67

This I consider as certainly the best of any of the pieces by this composer which is inserted in this volume; and it has, I believe, been more generally performed than any other of his productions. I brought it with me from England, in November, 1815, and it had then been published but a short time. Every part of this Anthem is interesting and appropriate; and I feel confident, must please, whenever it is executed in a correct and animated style. Some instances of a too abrupt transition from one key to another, will be found in this piece, which is, unfortunately, a defect too common with the author.

It has been performed in almost every place I have visited, with much applause, and can be undertaken with or without an instrumental accompaniment, though the addition of instruments is certainly desirable, when they can be obtained. Although it appears somewhat long, it occupies no more than seven minutes in the performance, and has never been thought tedious. I have generally repeated the *first* and *last* chorus. I know not by whom the words were written, but they are well adapted to the commencement of a New Year, and have been much admired.

DUETT. TENOR. VERSE. ANDANTE.

Stand still, stand still, re - ful - gent Orb of day, re - ful - gent Orb of day, A Jew - ish he - ro cries, So shall at last an an - gel say,

TREBLE.

Stand still, stand still, re - ful - gent Orb of day, re - ful - gent Orb of day, A Jew - ish he - ro cries, So shall at last an an - gel say.

Inst. *Unis.*

So shall at last an an - gel say, And tear it from the skies, So shall at last an an - gel say, And tear it from the skies.

So shall at last an an - gel say, And tear it from the skies, So shall at last an an - gel say, And tear it from the skies.

7

TRIO. MODERATO.

A flame in - ten - ser than the sun, Shall melt his gol - den urn, Shall melt his gol - den urn, Time's empty glass no more shall run,
 A flame in - ten - ser than the sun, Shall melt his gol - den urn Shall melt his gol - den urn, Time's empty glass no more shall run, Time's

Voc. Shall melt his

Time's empty glass no more shall run, Nor hu - man years re - turn, Time's empty glass no more shall run, Nor hu - man years re - turn.
 emp - ty glass no more shall run, Nor hu - man years re - turn, Time's emp - ty glass no more shall run, Nor hu - man years re - turn.
 Time's emp - ty Time's empty

NEW-YEAR'S ODE—Continued.

CHORUS. SPIRITO.

Then with im - mor - tal splendor bright, Then with im - mor - tal splen - dor bright, That glo - rious Orb shall rise, That

Then with im - mor - tal splendor bright, Then with im - mor - tal splendor bright, Then with im - mor - tal splen - dor bright, That glorious Orb shall rise,

UNIS. - - - - - That

glo - rious Orb shall rise, Which thro' e - ter - ni - ty shall light shall light the new cre - a - ted skies.

Which thro' e - ter - ni - ty shall light, shall light, The new

That glo - rious Orb shall rise, Which thro' e - ter - ni - ty shall light, Which thro' e - ter - ni - ty shall light, The new cre - a - ted skies,

glo - rious Which thro' e - ter - ni - ty shall light shall light The new

NEW-YEAR'S ODE-Continued.

Which thro' e - ter - ni - ty, e - ter - ni - ty shall light, The new cre - a - ted skies; His mo - ral tri-umph then com - plete, His mo - ral tri-umph

TEMPO.

Which thro' e - ter - ni - ty, e - ter - ni - ty shall light, The new cre - a - ted skies; His mo - ral tri-umph then com - plete, His mo - ral tri-umph

Detailed description: This system contains four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. A double bar line with repeat dots is present in the middle of each staff. The time signature is 3/4. The key signature has two sharps (F# and C#).

then complete, Je - sus our Lord shall place, Be fore his heav'n - ly Fa - ther's seat, The heirs of life and grace;

MEZ. PIA

then complete, Je - sus our Lord shall place, Be - fore his heav'n - ly Fa - ther's seat. The heirs of life and grace;

Detailed description: This system contains four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. A double bar line with repeat dots is present in the middle of each staff. The time signature is 3/4. The key signature has two sharps (F# and C#).

NEW YEAR'S ODE-Continued.

Je - sus our Lord shall place. Be - fore his heav'n - ly Fa - ther's seat, The heirs of life and grace,

FOR. ANIMATO.

Je - sus our Lord shall place, Be - fore his heav'n - ly Fa - ther's seat. The heirs The heirs of life and grace.

Duett. TREBLE AND BASS.
GRAZIOSO.

Un - ceas - ing flows the mor - tal tide, Un - ceas - ing flows the mor - tal tide, Un - ceas - ing let it flow, If thou O

Un - ceas - ing flows the mor - tal tide, the

Lord our guard and guide, Wilt dai - ly grace be - stow; If thou O Lord our guard and guide Wilt dai - ly grace be - stow.

7*

VOLTI CHORUS.

NEW-YEAR'S ODE—Continued.

Then Sun of na - ture roll a - long, roll, roll, Then Sun of na - ture roll a - long, And bear our years a - way ;

ro - - - - - ll a - long, DUO.

Then Sun of na - ture ro - ll a - long, ro - - - - - ll a - long, And bear our years a - way, The

roll, roll, Then Sun of na - ture roll a - long,

Then Sun of na - ture roll, roll a - long, And

FOR. Then Sun of na - ture ro - - ll a - long, And

soon - er shall we join the song, Of e - ver - last - ing day ; Then Sun of na - ture roll, roll, roll a - long, And

Then Sun of na - ture ro - - - ll a - long,

NEW YEAR'S ODE--Concluded

Helene Haitman Thomas 73

bear our years a - way, The soon-er shall we join the song, Of e - ver last - ing day, The sooner shall we join the song of everlasting
 The sooner shall we join the song Of
 bear our years a - way, The soon-er shall we join the song of e-ver-last-ing day :
 Org. The sooner shall we

day, Of e - ver - last - ing day, The soon-er shall we join the song, Of e - ver - last - ing day, Of e - ver - last - - ing day.
 e - ver last - ing day ;
 Of e - ver - last - ing day ; The soon-er shall we join the song, Of e - ver - last - ing day, Of e - ver - last - ing day.
 join the song, Of e - ver - last - ing day, The

O PRAISE THE LORD.

Ps. 150, Ch. Prayer Bk.

C. Meineke.

This anthem was composed, and first performed in Baltimore about 1807. It is an excellent composition, has been much used, and highly approved. It makes an appropriate thanksgiving piece, the several parts of it form a pleasing variety, and it is well adapted for use on a public occasion, or sacred concert. The full, rich flow of harmony in the slow movement at the last verse of the psalm, is worthy of particular attention, and has, I think, been seldom exceeded. The author is a native of Germany, and emigrated to this country in 1800, at the age of 18; he landed at Baltimore, in which place he has constantly resided. Mr. M's. father is organist to the Duke of Oldenburgh, he had, consequently, the advantage of a complete musical education. His talents, both as a composer and performer, are of a very superior order; as a pianist, he particularly excels; his powers on this instrument have been frequently tested, as a brilliant concerto player, a sightsman, and in the accompaniment of the voice. Mr. M. has composed

very considerably, both for secular and sacred purposes, and his productions have been highly esteemed. In 1817 he visited Europe, travelled through most of the cities on the continent, and at Vienna was introduced to the celebrated Beethoven; he had frequent access to the society of this most distinguished master, and thus enjoyed the advantage of often hearing him extemporise on the piano forte. He submitted a concerto for that instrument of his own composition to Beethoven's judgment, which obtained his high approbation. Mr. M. returned to Baltimore in 1819. One of his latest compositions for the church is a Te Deum, comprising 24 pages folio, published by Mr. John Cole, January, 1822. It is a sublime production, and has been highly appreciated by competent judges. Mr. M. officiates as organist in St. Paul's Church, Baltimore; I became acquainted with him in 1815, and have much pleasure in bearing testimony to his distinguished talents and gentlemanly deportment.

Trio. ALTO.

O praise the Lord, in that blest place, From whence his good-ness
 O praise the Lord, in that blest place, From whence his good-ness

large - ly flows, Praise him in heav'n where he his face, Un - veil'd in per - fect glo - ry shows. Un - veil'd in per - fect glo - ry shows.
 large - ly flows, Praise him in heav'n where he his face, Un - veil'd in per - fect glo - ry shows, Un - veil'd in per - fect glo - ry shows.

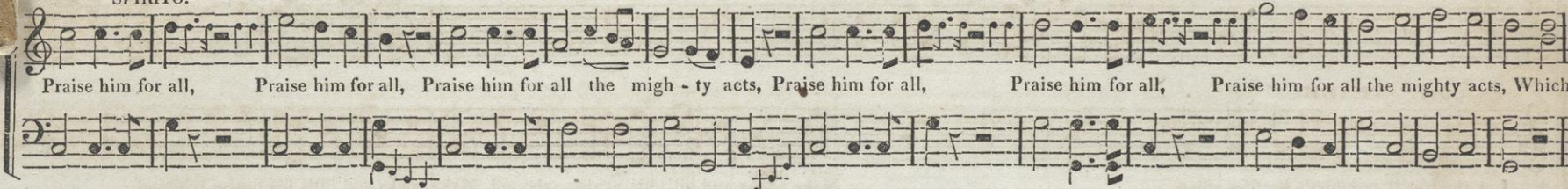
O PRAISE THE LORD—Continued.

CHORUS. FOR.



Praise him for all, Praise him for all, Praise him for all the migh-ty acts, Praise him for all, Praise him for all, Praise him for all the migh-ty acts

SPIRITO.



Praise him for all, Praise him for all, Praise him for all the migh - ty acts, Praise him for all, Praise him for all, Praise him for all the mighty acts, Which

With which our praise should e-qual run,

With which our praise should e-qual run.

TREBLES DIVIDED.

TREB. DIV.



he in our be-half has done, His kind-ness this re-turn ex-acts, With which our praise should equal run, should e-qual run, With which our praise should e-qual run.

ORG.

VOC.

VOLTI. SOLO. TENOR.

SYM. MAESTOSO.

O PRAISE THE LORD—Continued.

VIOLIN, FIRST AND SECOND.

Solo. TENOR.

Let the shrill trumpet's warlike voice,

Make rocks and hills his praise rebound, Make rocks and hills his praise rebound,

Let the shrill trumpet's warlike voice, Make rocks and hills his praise re - bound. Make ro - cks and hills his praise rebound.

O PRAISE THE LORD—Continued.

SYM. DUETTO. ANDANTE.

FIRST TREBLE. VERSE GRAZIOSO.

Praise him with harps me - lo - dious noise, And gen - tle psal - try's sil - ver sound, Praise him with harp's me - lo - dious noise, And

SEC. TREBLE.

SYM. ALLEGRETTO.

gen - tle psal - try's sil-ver sound. Le

vir - gin troops soft timbrels bring, And some with grace - ful mo - tion dance, Let vir - gin troops soft tim - brels bring, And some with grace - ful mo - tion dance.

soft tim - brels bring, soft

VOLTI SUBITO CHORUS.

O PRAISE THE LORD—Continued.

CHORUS. FOR.

Let in - stru - ments of va - rious strings, With or - gans join'd his praise ad - vance, Let those who joy - ful hymns compose, To cym - bals set their songs of praise,

SPIRITO MODERATO.

Let in - stru - ments of va - rious strings, With or - gans join'd his praise ad - vance, Let those who joy - ful hymns compose, To cym - bals set their songs of praise.

Cym - bals of com - mon use and those That loud - ly sound on so - lemn days, Cym - bals of com - mon use and those That loud - ly

That loud - ly

Cym - bals of common use and those that

Cym - bals of com - mon use and those that loud - ly sound on so - lemn days, Cym - bals of com - mon use and those That loud - ly sound on

That loud - ly

Cym - bals of com - mon use and

O PRAISE THE LORD—Concluded.

sound on so - lemn days, That sound on so - lemn days, on so - lemn days, on so - lemn days.

loud - ly sound on so - lemn days, That sound

so - lemn days, That loud - ly sound on so - lemn days, on so - lemn days, on so - lemn days,

those That loud - ly sound on so - lemn days, That loud - ly loud - ly sound on

ADAGIO.

ADAGIO.

Full Chorus.

Let all - who vi - tal breath enjoy, The breath he doth to them afford, In just re - turns of praise employ, Let ev' - ry creature praise the Lord. A - men, A - men.

MAESTOSO.

ADAGIO.

Let all who vi - tal breath enjoy. The breath he doth to them afford, In just re - turns of praise employ, Let ev' - ry creature praise the Lord. A - men, A - men.

8

This Chorus should be performed in a lively, yet distinct manner. It is a universal favourite, and easy of execution, but will not have its intended effect without instrumental accompaniments. In the *original* it is in *five* parts, but is here compressed with in *four* parts, which has generally been found to answer the purpose. The *common* translation of the words being very defective, an improvement has been attempted by Mr. John Cole, which is here given. This Chorus is from the first part of the Oratorio of the CREATION, which celebrated production was completed by its distinguished author in 1793; he commenced the work at the age of sixty-three, and it occupied his attention two years. It was first performed at Vienna, in the Palace of the Prince of Schwarzenburgh, and in presence of the flower of the literary and musical society of that metropolis, Haydn himself directing the orchestra. This Oratorio has been performed *entire* in this country; in Boston, by the Handel and Haydn Society, about 1818, in Baltimore, by nearly 200 performers, in the Roman Catholic Cathedral, May 3, 1821, and in Philadelphia, at Washington Hall, June 10th, 1822. The two *first* parts have been performed in New-York, but, I believe, the *third* part has not.

Francis Joseph Haydn was born of parents in humble life, March 31, 1732, at Rhorau, a small town, 45 miles from Vienna. At six years of age, he gave indications of his genius for music, and received his first instructions from a relation, who was a schoolmaster and musician. Nature had bestowed on Haydn a delicate and sonorous voice, and at eight years old he was taken into the choir of St. Stephen's Church, Vienna. From this time until a late period of his life, he regularly practised *twelve hours* a day. He left the Cathedral at the age of nineteen, and soon after composed symphonies, &c. which obtained him notice and patronage from the German nobility. He was finally engaged as composer and director of the music to the Prince Esterhazy. in whose service he continued upwards of thirty years. On the death of his patron in 1789 he was prevailed on to visit England, where he was liberally patronised, and composed some of his finest sinfonias, and other pieces. He resided in London more than a year, and visited it again about 1797, and remained nearly the same length of time. He died at his house, in the suburbs of Vienna, May 31, 1808. His life, with that of Mozart, was published in 1820, by Miller & Hutchens, Providence, Rhode-Island.

SYM. PIA. ALLEGRO MODERATO. FOR PIA.

FIRST TREBLE.

The marv' - lous, The marv'lous works behold amaz'd, *f.* The glo - rious
 The glo - rious, The glo-rious com-pa - ny of heav'n, Be-hold the

hie - rar - chy of heav'n, SYM. And to th'e-the-real vaults resound, And to the vaults re-sound, The praise of God, *ff* The praise of God, *ff*
 marv'lous works of God. And loud their vo - cal pow'rs proclaim, their vocal pow'rs pro-claim,

THE MARV'LOUS WORKS--Continued

Chorus.

And to th'e - the - real vaults re-sound, and to the vaults re - sound, The praise of

FOR.

and of his on - ly Son, and of his on - ly Son, And to th'e - the - real vaults re-sound, And to the vaults re - sound, The praise of
and hail the se - cond day, and hail the se - cond day, And loud their vo - cal pow'rs proclaim, their vo - cal pow'rs pro-claim,

God, The praise of God, and of his on - ly Son,

God, The praise of God, and of his on - ly Son, And of his on - ly Son. The
And hail the se - cond day, And hail the se - cond day.

ORG. and of his on - ly Son, his on ly Son. ORG. **VOLTI SUBITO**

THE MARV'LOUS WORKS—Continued.

And from, and from th'e-the-real vaults resound, The praise of God and of his on - ly
 marv'lous works behold amaz'd, The glorious hie - rar - chy of heav'n, sym. for. And from, and from th'ethe-real vaults resound, The praise of God and of his on - ly
 glo-rious com - pa - ny of heav'n, Behold the marv'lous works of God, And loud, and loud their vocal pow'rs proclaim, The praise of God and hail the second
 And from and from

Son, And
 Son, day, The The marv' - - - lous works be - hold a-mazed, The glo-rious hie - rar - chy of heav'n, And
 glo - - - rious com - pa - ny of heav'n, Be - hold the marv'lous works of God, And

THE MARV'LOUS WORKS--Concluded.

to th'e-the-real vaults resound, And to the vaults re-sound; The praise of God, The praise of God, And of his

to th'e-the-real vaults resound, And to th'ethe-real vaults resound, And to the vaults re-sound, The praise of God, The praise of God, and of his on - ly
 loud their vocal pow'rs proclaim, And loud their vocal pow'rs proclaim, their vocal pow'rs proclaim,

and of his

on - ly Son, his on-ly Son, The praise of God, and of his on - ly Son, and of his on - ly Son, and of his on - ly Son.

Son and of his on-ly Son, The praise of God, and of his on-ly Son, and of his on - ly Son, and of his on - ly Son.
 day and hail the second day, and hail the second day, and hail the second day, and hail the second day.

Poetry by Dr. Collyer.

HAMPSTEAD, L. M. D.

From Whitaker's Seraph.

MOZART.

The saff-ron tints of morn appear, And glow a-cross the blushing east, The brilliant orb of day is near, To dis - si - pate the ling'ring mist, And while his mantling

AIR-ANDANTINO PIA.

The saff-ron tints of morn appear, And glow a-cross the blushing east, The brilliant orb of day is near, To dis - si - pate the ling'ring mist, And while his mantling
Cre-a-tion smiles thro' all her tears, Ten thousand sparkling drops of dew, His head the lofty mountain rears, To meet the ear - liest sunbeam true, So shall I smile a-

splendors dart, Their radiance o'er the kindling skies, To chase the darkness of my heart, A - rise O God of light A - rise, a - rise, a - rise, a - rise.

FOR. PIA. FOR.

splendors dart, Their radiance o'er the kindling skies, To chase the darkness of my heart, A - rise O God of light a - rise, a - rise, a - rise, a - rise.
mid my woe, When sorrows drown my weeping eyes, So shall my bosom learn to glow, If thou my glo - rious sun a - rise, a - rise, a - rise, a - rise.

ANTHEM. I WILL SING UNTO THE LORD.*

Exodus Ch. xv. Verses 1, 2, & 18. Chapple. 85

Sym. Moderato. Solo. Treble or Tenor.

I will sing, I will sing, I will sing un - to the Lord, for he hath

Sym. Sym.

triumph'd glo - riously, he hath triumph'd glo - riously, he hath tri - umph'd gloriously, The

Lord is my strength, my strength and song, my song, my song and is become my sal - va - tion. He is my God and I will exalt him, ex - al - - - -

* The Solo and Chorus, on this, and the two following pages, are from one of the *third* set of Chapple's Anthems, the *whole* of which is much too long for my purpose: as *here* given, it is believed it will be found acceptable and useful. The opening Symphony is somewhat shortened, and some slight modification in the Air and Chorus is made, which, on comparing with the original, it is thought will be considered an improvement. This Anthem is written originally in the key of D, but is here inserted in that of C, to render it of an easier compass for the generality of voices -- The Chorus may, at pleasure, be sung without the Solo

VOLTI CHORUS

SING YE TO THE LORD.

Chapple

Tenor. **Chorus Spirito.**

Sing, sing, sing; Sing ye to the Lord, Sing ye to the Lord; Sing, sing, sing ye to the Lord: For he hath triumph'd

Alto or 3d. Treble.

Air. **Octaves.**

alt him Sing, sing, sing; Sing ye to the Lord; Sing ye to the Lord; Sing, sing, sing ye to the Lord; For he hath triumph'd,

glo - riously, for he hath triumph'd glorious - ly, He hath tri - umph'd glo - riously, He hath triumph'd glorious - ly, He hath triumph'd glorious - ly.

glo - rious - ly, glo - rious - ly, He hath tri - umph'd glorious - ly, He hath triumph'd glorious - ly, He hath triumph'd glorious - ly.

SING YE TO THE LORD. Concluded

F.F.

Sing, sing, sing ye to the Lord, for he hath triumph'd glo - - rous - ly. The Lord shall reign for - - - ev - - - er, The Lord shall reign for - -

F.F.

- ev - - er, The Lord shall reign, The Lord shall reign for - ev - er and ev - er, for - ev - er and ev - - - er; A - men A - men.

- ev er, The Lord shall reign, The Lord shall reign for - ev - er and ev - er, for - ev - er and ev - - - er; A - men A - men.

This piece is a standard production, and has always been much used and admired both in England and in this country. It is besides in so easy and familiar a style, that persons scarcely advanced beyond the practice of plain psalmody, may soon acquire it, with ordinary attention. It was composed about 1785 to the original words sent the author by the Rev. Mr. Ryland, Sen. Baptist minister, of Northampton, England.

The worthy and venerable author of this piece, has for many years been a teacher of psalmody, and my acquaintance with him commenced in 1812. His private character is respectable, and I can testify to his zeal for the improvement of church music, as far as his abilities and influence have extended. He is a native of Plymouth, England; took delight, in the study and practice of sacred music at an early age, and was clerk in the Rev. Rowland Hill's Chapel, Blackfriars, London, for more than five years. He was also engaged as an Alto singer at the grand performances in Westminster Abbey from about 1785 to 1791, and at the Oratorios during Lent. The Cecilian Society of that metropolis are indebted to his exertions for their formation, and this institution has since attained a respectable standing in the musical world. He emigrated to this country in 1793, at about the age of 40; was settled in the interior of Pennsylvania for a number of years, where he was engaged in teaching psalmody, and removed to the city of Philadelphia in 1809, when he was elected clerk of St. Paul's church in that city, and continued in that situation until his decease, which took place in 1825. Mr. H. has also composed a variety of favorite and well adapted hymn tunes, which have become deservedly popular.

Hy. 71, R. Hill's Coll. and Hy. 1, Bk. 1, Dr. W. J. J. Husband

Be-yond, Be-yond the glitt'ring star-ry skies, Far as th'e .ter-nal

AIR. VIGOROSO.

Be-yond, Be-yond the glitt'ring star-ry skies, Far as th'e .ter-nal
Be-hold, Be-hold, the glo-ries of the Lamb, Amidst his Fa-ther's

hills, Far as th'e - ter-nal hills; There in the bound-less realms of light, Our dear Re-deem-er dwells, Our dear Re-Jeem - er dwells,

hills, Far as th'e - ter-nal hills; There in the bound-less realms of light, Our dear Re-deem-er dwells, Our dear Re-deem - er dwells.

throne, A - midst his Father's throne; Prepare new ho - nours for his name, And songs be - fore un - known, And songs be - fore un-known.

POLAND--Concluded.

Duett. TREBLE AND BASS. GRAZIOSO.

Im - mor - tal An - gels bright and fair, In count - less ar - mies shine; At his right hand with gol - den harps, They
Let el - ders wor - ship at his feet, The church a - dore a - round; With vi - als full of o - dours sweet, And

of - fer songs di - vine, At his right hand, with gol - den harps, They of - fer songs di - vine.
harps of sweet - er sound, With vi - - - als full of o - dours sweet, And harps of sweet - er sound.

CHORUS TUTTI.

OCTAVES.

They bro't his chariot from a - bove, To bear him to his throne, Clapp'd their triumphant, Clapp'd wings and cry'd, The glo - rious work is done.

AIR SPIRITO.

AD. LIB.

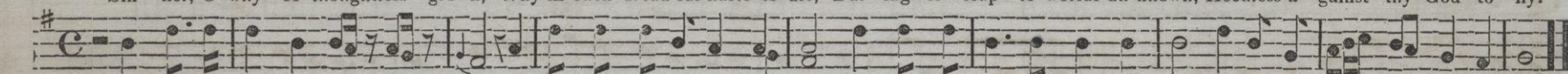
They bro't his chariot from a - bove, To bear him to his throne, Clapp'd their triumphant, Clapp'd wings and cry'd, The glo - rious work is done.
Now to the Lamb that once was slain, Be endless blessings paid, Sal - va - tion, glo - ry, Sal - va - tion glo - ry, joy re - main, For e - ver on his head.

This is a very popular and well adapted piece, and was composed and published in London, for the use of the Rev. Rowland Hill's chapel about 1790. The arrangement of the parts as it is here inserted, is from a London edition. The author was an Amateur of Music, acquired considerable proficiency in this art, and has produced many tunes and

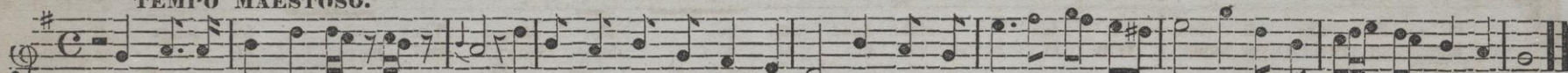
pieces of merit, which have proved highly useful. He was for many years leader of the fine choir in the above mentioned chapel, and was admitted by the best judges, to possess a first rate Tenor voice, and a correct trill. I called on him in London in 1815, at which time he had retired from public attention to musical concerns.



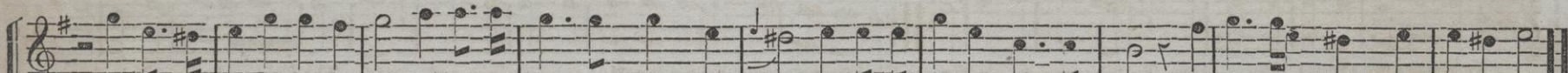
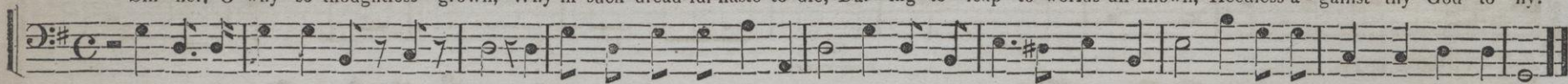
Sin - ner, O why so thoughtless grown, Why in such dread-ful haste to die, Dar - ing to leap to worlds un-known, Heedless a - gainst thy God to fly.



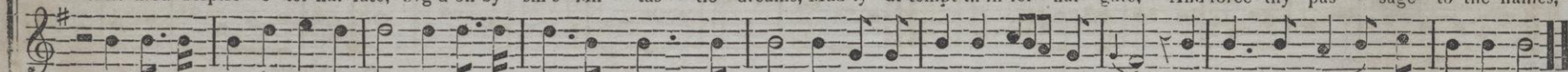
TEMPO MAESTOSO.



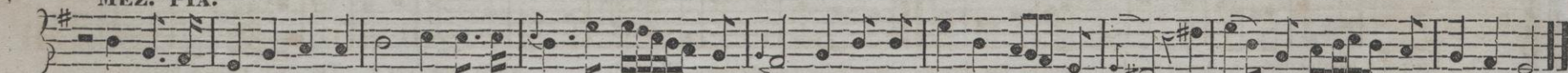
Sin - ner, O why so thoughtless grown, Why in such dread-ful haste to die, Dar - ing to leap to worlds un-known, Heedless a - gainst thy God to fly.



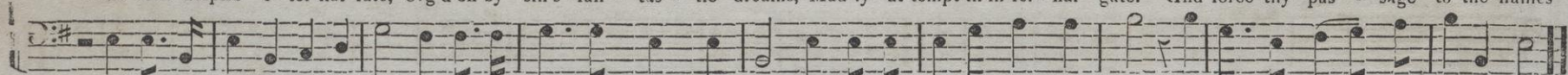
Wilt thou despise e - ter-nal fate, Urg'd on by sin's fan - tas - tic dreams, Mad-ly at-tempt th'in-fer - nal gate, And force thy pas - sage to the flames,



MEZ. PIA.



Wilt thou despise e - ter-nal fate, Urg'd on by sin's fan - tas - tic dreams, Mad-ly at-tempt th'in-fer - nal gate. And force thy pas - sage to the flames



SHEFFIELD--Concluded

31

Stay, Stay, Stay, sin - ner stay, Stay sin - ner on the gos - pel plains. Be-hold, Be-hold the God of love un - fold, The glo - ry of his dy - ing pains, For

TUTTI STACCATO. MEZ. PIA.

Stay, Stay, Stay, sin - ner stay, Stay sin - ner, on the gos - pel plains, Be-hold, Be-hold the God of love un - fold, The glo - ry of his dy - ing pains, For-

e - ver tel-ling yet un - told, For e - ver, For e - ver, For e - ver tel-ling, e - ver tel-ling, yet un - told, For e - ver tel-ling, e - ver tel-ling, yet un-told.

FOR. SLOW.

e - ver tel-ling yet un - told, For e - ver, For e - ver, For e - ver tel-ling, e - ver tel-ling, yet un - told For e - ver tel-ling, e - ver tel-ling, yet un-told.

N. B. This piece may also be sung to the 117th Hy. 2d Bk. Dr W. commencing "I cannot bear thine absence, Lord."

THE MARSEILLES HYMN.

French Air, arranged by Whitaker.

A-rise ye people clap your hands, Ex-ult-ing strike the chord, Let ev'-ry

AIR. ANIMATO.

A-rise ye peo-ple clap your hands, Ex-ult-ing strike the chord, Let ev'-ry
Sing to our God in loud - est strains, Per-pet-ual praises sing, O'er earth's wide

isle and ev - ry land, Con-fess th'Almighty Lord, Con-fess th'Al-migh-ty Lord, How awful his mys- te-rious name, How high advanc'd his seat, Who bids the nations

isle and ev - ry land, Con-fess th'Almighty Lord, Con-fess th'Al-migh-ty Lord, How awful his mys- te-rious name, How high advanc'd his seat, Who bids the nations
bounds extends his reign, O praise our God and King, O praise our God and King. His sway the sons of human kind, With humblest homage own, And sanctity with

THE MARSEILLES HYMN--Conclude.

own his claim, Who bids the nations own his claim, And casts them at his feet, :: He to our lot a land as - sign'd, His fa - vor'd people's

own his claim, Who bids the nations own his claim, And casts them at his feet, :: He to our lot a land as - sign'd, His fa - vor'd people's
 pow'r combin'd, And sanc-ti-ty with pow'r combin'd, Supports his lasting throne, :: For he whose hand amid the skies, Th'e-ter - nal scep-tre

PIA. FOR.

boast, And blest with gifts of va-rious kind, Her health en-circled coast. favor'd favor'd

boast, And blest with gifts of va-rious kind, Her health en-circled coast.
 wields, To earth's whole race his care applies, And o'er them spreads the shield.

PIA. FOR. SYM.

health her

This agreeable and excellent piece was first published by the Handel and Haydn Society of Boston, to whom the public are indebted for a great variety of pieces of sterling merit, and of the first eminence. The introductory part can be omitted, should it be preferred; and, as the subject is a general ascription of praise to God, this anthem will be found useful on many occasions, and as a pleasing Concert piece. The author is a German, of ability as a composer, and has produced other acceptable anthems. As this piece occupies three pages, the tune inserted on the 96th page, in the former edition of this work, (Psalm 109th, by T. Clark) is of necessity omitted. It may, however, be found on page 17, of the Supplement to my Psalm and Hymn tunes, 4th edition.

God is our King, Sound, sound his praise, Glo-ri-fy him for e-ver.

ANDANTE AD. LIB. SYM.

God is our King, Sound, sound his praise, Glo-ri-fy him, for - e - ver.

Come be-fore him, Bring the harp, bring the

SYM ALLA MARCIA.

Sons of Zi-on, come be-fore him, Bring the cymbal bring the harp, bring the

ORG.

“SONS OF ZION.”—Continued

cymbal bring the harp. High in glo - ry lo! he's seated On his bright ma-jes-tic throne, On his bright ma-jes - tic throne.

Lo ! he's seated. majestic throne, On his bright majestic throne.

cymbal bring the harp. High in glo - ry lo! he's seated, On his bright ma-jes-tic throne, On his bright ma-jes-tic throne.

majestic On

come before him strike the harp OCTAVES

Sons of Zi - on come before him, Sound the lute and strike the harp, Sound the lute strike the harp. SYM.

Sons of Zi - on come before him, Sound the lute and strike the harp, Sound the lute strike the harp.

9*

SONS OF ZION—Concluded.

Sons of Zi - on come be - fore him, Sound the lute and strike the harp, Sound the lute and strike the harp, ::: Sons of

Sons of Zi - on come be - fore him, Sound the lute and strike the harp. Sound the lute and harp, sound the lute and harp. Sons of

Zi - on come before him, Sound the lute and strike the harp, Sound strike the harp, strike the harp, strike the harp.

come before him, strike the harp, Sound the lute and harp, PIA. Strike the harp, PIA. strike the harp.

Zi - on come before him, Sound the lute and strike the harp, Sound strike the harp, strike the harp, SYM. PIA. strike the harp. SYM.

COME YE DISCONSOLATE.

Webbe

97

SOLO OR DUO.*

Come ye discon - solate where'er you languish, Come at the mercy seat fer - vently kneel, Here bring your wounded hearts, here tell your anguish,
 Joy of the comfortless, light of the straying, Hope when all others die fadeless and pure, Here speaks the comforter in God's name saying,

VOC.

ORG.

CHORUS. TENOR.

Here bring your wounded hearts Earth has no sorrow that heav'n cannot heal,
 Here speaks the comforter Earth has no sorrow that heav'n cannot cure,

2ND.

Earth has no sorrow that heav'n cannot heal,
 Earth has no sorrow that heav'n cannot cure,

AIR.

Here bring your wounded hearts, here tell your anguish, Earth has no sorrow that heav'n cannot heal.
 Here speaks the comforter in God's name saying, Earth has no sorrow that heav'n cannot cure.

VOC.

* When there is no Organ, the Vocal Bass may be sung if preferred

ANTHEM. I WAITED PATIENTLY.—Psalm 40.

Verses 1, 3, 4, 10, 11 & 16.

S. Chappie.

DUETTO. TREBLE AND BASS.

The musical score is arranged in three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'SYM. ANDANTE'. The lyrics are written below the vocal lines.

System 1:

Treble staff: I wait-ed pa-tient-ly, I wait-ed pa-tient-ly

Bass staff: (Instrumental accompaniment)

System 2:

Treble staff: for the Lord, for the Lord and he in-clin-ed un-to me, and heard my call-ing; I wait-ed pa-tient-ly, I wait-ed

Bass staff: (Instrumental accompaniment)

System 3:

Treble staff: pa-tient-ly for the Lord, and he in-clin-ed un-to-me and heard my call-ing: And he hath put a new song in my

Bass staff: (Instrumental accompaniment)

I WAITED PATIENTLY.—Continued

mouth, ev'n a thanks-giv-ing, ev'n a thanks-giv-ing un-to our God. SYM.

ev'n a thanks-giv-ing,

1 2

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It features two first endings (marked '1') and a second ending (marked '2'). The lyrics 'mouth, ev'n a thanks-giv-ing, ev'n a thanks-giv-ing un-to our God.' are written below the notes. The middle staff is a piano accompaniment line in bass clef, also in F# major and common time. The bottom staff is another piano accompaniment line in bass clef, mirroring the middle staff. The word 'SYM.' is placed at the end of the first vocal line.

CHORUS. LARGO.

Bless-ed, bless-ed, bless-ed, bless-ed is the man, Bless-ed is the man, Bless-ed is the man that hath set his hope his hope in the Lord, O Lord my God,

Bless-ed, bless-ed, bless-ed, bless-ed is the man, Bless-ed is the man, Bless-ed is the man that hath set his hope his hope in the Lord, O Lord my God,

PIA.

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef, marked 'CHORUS. LARGO.' and featuring a common time signature. The lyrics 'Bless-ed, bless-ed, bless-ed, bless-ed is the man, Bless-ed is the man, Bless-ed is the man that hath set his hope his hope in the Lord, O Lord my God,' are written below. The second and third staves are piano accompaniment lines in treble clef, with the third staff marked 'PIA.' (Piano). The bottom staff is a piano accompaniment line in bass clef. The music is in F# major and common time.

I WAITED PATIENTLY.—Continued

ANIMATO.

Great, Great, Great, Great are the wond'rous works which thou hast done which thou hast done, which thou hast done,

Great, Great, Great, Great are the wond'rous works which thou hast done,

Great, Great, Great, *Octaves* Great are the wond'rous works which thou hast done, which thou hast done,

Great, Great, Great, Great are the wond'rous works which thou hast done, which thou hast done, which thou hast done,

:S:

Great are the wond'rous works, Great are the wond'r-ous works, Great are which thou which thou hast done.

Great are the wond'rous works, Great are the wond'rous works, Great are which thou which thou hast done.

:S:

Great are the wond'rous works, Great are the wond'rous works, Great are the wond'rous works which thou which thou hast done.

Great are the wond'rous works, Great are the wond'rous works, Great are the wond'rous works, which thou which thou hast done

I WAITED PATIENTLY.—Continued.

RECIT. TENOR. SOLO. BASS.

If I should de-clare them & speak of them, they should be more, more, more than I am a-ble to ex-press

Voc. SYM. I have not kept back thy lov-ing mer-cy and truth from the great con-gre-ga-tion. I have not kept back thy lov-ing

mer-cy and truth from the great con-gre-ga-tion, SYM. With-draw not thou thy mer - cy from me With-draw not thou thy mer - cy

from me, O Lord; let thy lov - ing kind-ness & thy truth al-ways pre-serve me.

VOLTI CHORUS.

Detailed description: This is a page of a musical score for a hymn. It features a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves with a bass clef and the same key signature. The music is in common time (C). The score is divided into several systems. The first system is a recitative section for Tenor and Solo Bass. The second system is a vocal section with piano accompaniment, marked 'Voc.' and 'SYM.'. The third system continues the piano accompaniment, also marked 'SYM.'. The fourth system is another vocal section with piano accompaniment. The fifth system is a final vocal section with piano accompaniment, marked 'VOLTI CHORUS.'. The lyrics are written below the vocal line.

I WAITED PATIENTLY.—Continued.

CHORUS. VIVACE.

FOR.

Let all those that seek thee be joy - ful and glad, be joy - ful, be

PIA.

Let all those that seek thee be joy - ful and glad, be joy - ful and glad, be joy - ful and

PIA.

FOR.

Let all those that seek thee, be joy - ful, and glad, Let all those that seek thee be joy-ful, and glad, be joy - ful and glad, be joy - ful and

be joy - ful be

joy-ful, be joy-ful, be joy-ful, be joy - - - ful, be joy-ful, be joy - ful, be joy - - - ful, be joy-ful and glad, be glad in thee.

glad,

glad, be joy-ful. be joy - ful, be joy - - - ful, be joy - - - - - ful, be joy-ful, and glad, be glad in thee.

joy-ful; be joy - - - - - ful be joy-ful, be joy-ful, be joy - - - ful, be joy-ful and glad, be glad in thee.

I WAITED PATIENTLY.—Concluded

103

the Lord be prais'd, the Lord be prais'd, let
TENOR. FOR.

SECOND TREBLE.
And let such as love thy sal-va-tion, let such as love thy sal - va-tion, say al-ways, the Lord be prais'd, the Lord be prais'd, let

PIA. FOR.
And let such as love thy sal-va-tion, let such as love thy sal - va-tion, say, al-ways, the Lord be prais'd, the Lord be prais'd, let

Inst. Voice.

ADAGIO.
all those that seek thee be joy - ful and glad and let such as love thy sal - va-tion say al-ways, the Lord be prais'd, the Lord be prais'd, the Lord be prais'd.

ADAGIO.
all those that seek thee be joy-ful and glad, and let such as love thy sal - va-tion say al-ways the Lord be prais'd, the Lord be prais'd, the Lord be prais'd.

104 ANTHEM.—O COME LET US SING UNTO THE LORD.—Psalm 45. Verses 1—7. S Chapple.

CHORUS.

O come, let us sing un-to the Lord; O come, let us sing un-to the Lord; let us

AIR. ANDANTE ALLEGRO.

O come, let us sing un-to the Lord; O come, let us sing un-to the Lord; let us hear-ti-ly re-joyce

hear-ti-ly re-joyce in the strength of our sal-va-tion; let us hear-ti-ly re-joyce

in the strength of our sal-va-tion let us hear-ti-ly re-joyce

let us hear-ti-ly re-joyce in the strength of our sal-va-tion; let us hear-ti-ly re-joyce

let us in the let us hear-ti-ly re-joyce

The musical score is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into a 'CHORUS' section and an 'AIR. ANDANTE ALLEGRO' section. The lyrics are printed below the notes, with some words hyphenated across measures. The piano part features a rhythmic accompaniment of eighth and sixteenth notes.

ANTHEM. Psalm 95.—Continued.

joyce in the strength of our sal - va - tion,
 in the strength of our sal - va - tion.

DUETT. TREBLE AND BASS ANDANTE.

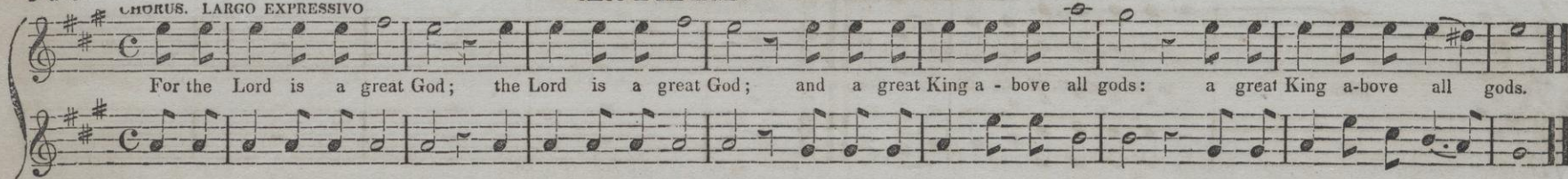
let us hear - ti - ly re - joyce in the strength of our sal - va - tion. Let us come be - fore his pre - sence, let us come be - fore his pre - sence with thanks -
 Let us

giv - ing with thanks - giv - ing; come be - fore his pre - sence, let us come be - fore his pre - sence with thanks - giv - ing; And show our - selves
 And

glad, and show our - selves glad, and show our - selves glad - - - in him with psalms.
 show our - selves glad, and show our selves glad and show our - selves glad - - - in VOLTI CHORUS.

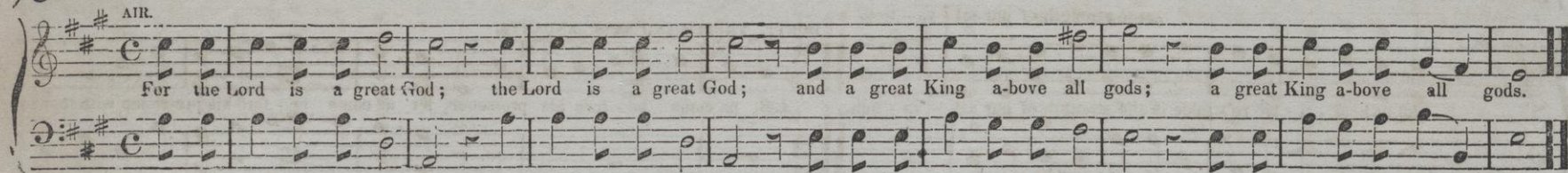
ANTHEM.—Psalm 95.—Continued.

CHORUS. LARGO EXPRESSIVO



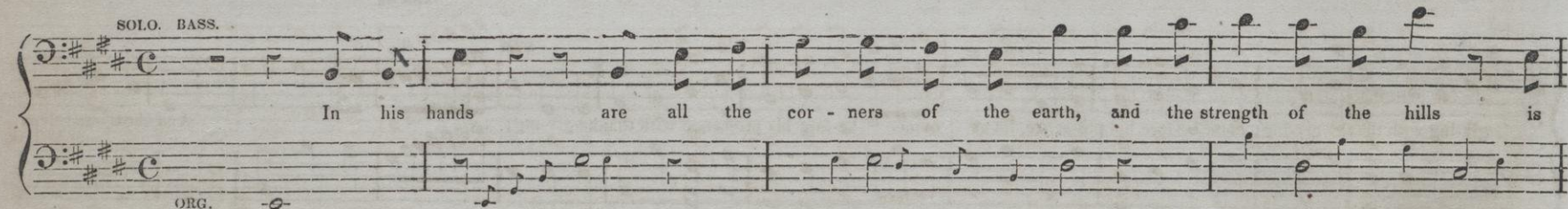
For the Lord is a great God; the Lord is a great God; and a great King a - bove all gods; a great King a-bove all gods.

AIR.



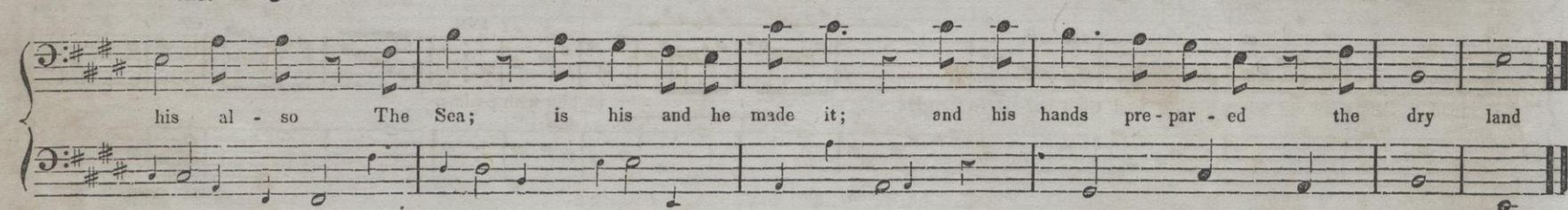
For the Lord is a great God; the Lord is a great God; and a great King a-bove all gods; a great King a-bove all gods.

SOLO. BASS.



In his hands are all the cor - ners of the earth, and the strength of the hills is

ORG.



his al - so The Sea; is his and he made it; and his hands pre - par - ed the dry land

ANTHEM. Psalm 95.—Continued.

DUETT. FIRST AND SECOND TREBLE

ANDANTE ALLEGRO.

O come, let us wor-ship; and fall down, and kneel be - fore the Lord, the Lord our ma - ker.

O come, let us wor - ship; O come let us wor-ship, and fall down, and kneel be - fore the Lord, the Lord our ma - ker.

INST.

CHORUS. SPIRITO.

AIR.

O come, let us wor-ship; O come, let us wor-ship, and fall down, and kneel be - fore the Lord, the Lord our ma - ker,

O come, let us wor-ship; O come, let us wor-ship, and fall down, and kneel be - fore the Lord, the Lord our ma - ker.

VOICE

DUETT.

For he is the Lord, the Lord our God; and we are the peo-ple, we are the peo-ple, we are the peo-ple of his pas-ture, and the sheep of his hand

INST. BASS.

CHORUS. FOR.

For he is the Lord, the Lord our God, We are the peo-ple of his pas-ture, and the sheep of his hand.

We are the peo-ple,

TUTTL. FOR.

For he is the Lord, the Lord our God; and we are the peo-ple, We are the peo-ple, We are the peo-ple of his pas-ture, and the sheep of his hand.

VOC. OCTAVES

ADAGIO.

This Anthem, with that immediately preceding it, have become very popular; and I have not therefore inserted them. These pieces are of recent date, and the composer, I have are useful and pleasing pieces. I have seen other Anthems, by the same author; but on the whole, do not consider them as equally meritorious, or likely to prove generally acceptable, and understood, is an Organist in England, of respectable talents, though unfortunately totally blind; yet fills his station with reputation and usefulness.

BENEVENTO. 7's. double.

Words by Rev. Mr. Newton.

Webbe. 109

This tune, originally set to Latin words, possesses much merit, and if performed in its proper style, cannot fail to please. The author Samuel Webbe, was distinguished for his literary and musical attainments, and his productions are numerous, and greatly admired. He was born in 1740—became a professor of music and composer in 1765—was elected Organist of a Catholic Church in London, in 1776,

and died in that city universally esteemed and regretted, in [1816. A son of Mr. Webbe's, Samuel Webbe, Jun'r. is also an eminent composer, residing in that Metropolis, and a daughter and granddaughter of his, Mrs. and Miss Brown, reside in Boston.

ANDANTINO.

While with ceaseless course the sun, Hasted through the former year; Many souls their course have run Never more to meet us here. Fix'd in an e - ternal state,
Thanks for mercies past receive, Pardon of our sins renew, Teach us henceforth how to live With e - ter - nity in view. Bless thy word to young and old,

AIR. MEZZA VOCE.

They have done with all below, We a lit - tle longer wait, But how little none can know.
Fill us with a Savior's love, And when life's short tale is told, May we dwell with thee a - bove.

SYM.

MIRIAM'S SONG.—SOUND THE LOUD TIMBREL.

AVISON

This sprightly and pleasing piece has been unusually popular, and it certainly possesses considerable merit.—It should be performed in an animated style, yet not too fast; and strict attention given to the passages where the Pia. and For. occurs, or it will lose much of its effect.—Mr. Charles Avison was an eminent musician and composer, and author of a celebrated treatise on musical expression. His works bespeak him the real theoretic musician, and he was considered remarkable for the elegance and chastity of his music. He was organist of New castle, in the North of England, flourished in the time of Handel, say about 1740, and died in 1770. The piece before us, is an air selected from one of his concertos, and has been arranged to the words annexed.

SYM. CON SPIRITO.

SECONDO

AIR. 1st time PIA. 2d time FOR

1st v. Sound the loud tim-brel o'er E-gypt's dark sea - - Je - ho - vah has tri-umph'd, his peo-ple are free. Sing for the pride of the ty - rant is brok-en, His
2d v. Praise to the con-qu'r'or & praise to the Lord, - - His word was our ar-row, his breath was our sword, Who shall re - turn to tell E-gypt the sto-ry, Of

CRES

FOR

cha-riots his horse-men all splen-did & brave, How vain was their boast-ing, the Lord hath but spok-en, And cha-riots and horse-men are sunk in the wave:
those she sent forth in the hour of her pride. For the Lord hath look'd out from his pil-lar of glo - ry, And all her brave thou-sands are dash'd in the tide.

MIRIAM'S SONG. Concluded.

PIA. FOR.

Sound the loud tim-brel o'er E-gypt's dark sea - - Je - ho - vah has triumph'd his peo-ple are free, Sound the loud tim-brel o'er E-gypt's dark sea - - - Je-

SYM. FOR

ho - vah has triumph'd his peo - ple are free, his peo - ple are free, his peo - ple are free.

The above tune may also be sung to the following words.

Chorus.—Shout the glad tidings, exultingly sing;
 Jerusalem triumphs, Messiah is King
 Zion! the marvellous story be telling,
 The Son of the Highest, how lowly his birth!
 The brightest archangel in glory excelling,
 He stoops to redeem thee, he reigns upon earth.

Chorus.—Shout the glad tidings, exultingly sing;
 Jerusalem triumphs, Messiah is King.

Tell how he cometh, from nation to nation,
 The heart-cheering news let the earth echo round;
 How free to the faithful he offers salvation,
 How his people with joy everlasting are crown'd

Chorus.—Shout the glad tidings, exultingly sing,
 Jerusalem triumphs, Messiah is King

THE LAST DAY.—L. M.

Poetry by Walter Scott.

Whitaker.

This piece is in a very solemn and impressive style, and is considered well adapted to the words, which are truly sublime, and relate to a subject of the most awful and momentous description. I have brought it forward in several places, and it has been very favorably received. Care should be taken in the performance of this piece, that it be sung piano, and yet distinct and emphatic. The *middle* strain is the only part where the *Forte* is required, and here the time should not be faster than *Allegro Moderato*.—It is taken from a work which was published in numbers in London, about January, 1820, by Mr. John Whitaker, entitled "The Seraph." This work is in an octavo form, and most elegantly executed; it contains much good music, and many of the standard and favorite pieces, are newly and finely arranged for the organ and piano forte. The piece before us is, we conceive, one of the best specimens of the author's *own* compositions—several others will be found in the subsequent pages of this volume. Mr. W. informs us in his preface to the aforesaid publication, that he "has been for many years employed in the various occupations of organist, composer, teacher of music, and publisher of musical works to a very considerable extent," and we presume this gentlemen is still occupied in a similar manner.

LARGHETTO. PIA.

That day of wrath that dread-ful day, When heav'n and earth shall pass a-way, When

AIR. LARGHETTO. PIA.

That day of wrath that dread-ful day, When heav'n & earth shall pass a-way, When

heav'n and earth shall pass a-way, What pow'r shall be the sin - ner's stay, How shall he meet that dread-ful day, When shriv'l-ing like a parch-ed scroll.

FOR. OCTAVES PIA.

heav'n and earth shall pass a-way, What pow'r shall be the sin - ner's stay, How shall he meet that dread-ful day, When shriv'l-ing like a parch-ed scroll.

FOR. PIA.

Octaves

THE LAST DAY.—Continued.

FOR ALLEGRETTO.

The flam - ing heav'ns to-ge-ther roll to-ge-ther roll, The flam - ing heav'ns to - ge - ther roll, The flam-ing heav'ns to-ge-ther roll, to-ge-ther roll, to-ge-ther roll, When loud-er yet and

The flam - ing heav'ns to-ge-ther roll, to-ge-ther roll, The flam - ing heav'ns to-ge-ther roll, The flam-ing heav'ns to-ge-ther roll, to-ge-ther roll, to-ge-ther roll, When loud-er yet and

yet more dread, The heav'ns, the heav'ns, the heav'ns to-ge-ther roll, The heav'ns, the heav'ns, the heav'ns to-ge-ther roll:

The heav'ns, the heav'ns the heav'ns to-ge-ther roll; The heav'ns, the heav'ns, the heav'ns to-ge-ther roll;

yet more dread, Swells the high tru - - - mp, Swells the high tru - - - mp, *Trumpet.*

the heav'ns, the heav'ns the heav'ns to-ge-ther roll, The heav'ns, the heav'ns, the heav'ns to-ge-ther roll:

THE LAST DAY.—Concluded

LARGHETTO. PIA.

The trump that wakes the dead? Oh! on that day, that wrath-ful day, When man to judg-ment wakes from clay, Be

LARGHETTO PIA.

The trump that wakes the dead? Oh! on that day, that wrath-ful day, When man to judg-ment wakes from clay, Be

ADAGIO.

thou the tremb-ling sin-ner's stay, Tho' heav'n and earth shall pass a-way, Tho' heav'n and earth shall pass a - way, Be thou the, &c. Tho' heav'n, &c. Tho' heav'n and earth shall pass a - way.

MEZZA VOCE.

thou the trem-ling sin-ner's stay, Tho' heav'n and earth shall pass a - way, Tho' heav'n and earth shall pass a - way, Be thou, &c. Tho' heav'n, &c. Tho' heav'n and earth shall pass a - way

DIM.

FUNERAL SERVICE.

Mr. E. Coates

115

RECITATIVE.
TREBLE OR TENOR.

FROM THE BOOK OF COMMON PRAYER OF THE PROTESTANT EPISCOPAL CHURCH

I heard a voice from Heaven, saying un - to me, Write from henceforth, blessed are the dead who die in the Lord.

ORGAN.

CHORUS. SLOW.

E - ven so saith the spir - it, for they rest from their labors. Write from henceforth, blessed are the dead who die in the Lord. *PIA.* d. c.

AIR. PIA. REP. FOR.

E - ven so saith the spir - it, for they rest from their labors. Write from henceforth, blessed are the dead who die in the Lord. *PIA.* d. c.

Repeat the Chorus, "Even so &c."

Revelations, Chapter XIV, verse 13.—This Recitative, and the first four bars of the Chorus, were first published by Mr. E. Coates in New York, and have been much used on the occasion of funerals, especially in the Episcopal churches. To render it more generally acceptable and useful, I have added a short minor strain from the works of a celebrated German composer; and after this has been sung, it is

intended to return, and conclude with the first chorus, agreeably to the directive terms affixed to this piece. For those funeral occasions, when the service performed is required to be as brief as possible this short piece, will, I should hope, prove convenient, especially as the music is simple, produces good effect and may be easily learned.

FUNERAL ANTHEM.

SOLO. TREBLE OR TENOR SOLO.

I am the resur - rection and the life saith the Lord ;

SYM. LARGO.

he that be - lieveth in me, though he were dead yet shall he live; and whoso - ever liv - eth and be - lieveth in me shall ne - ver die.

CHORUS. LARGO.

I know that my Re - deem - er liveth, I know that my Re - deemer liveth, and that he shall stand at the

I know, I know that my Re - deem - er liveth, I know that my Redeem - er liveth, and that he shall stand, and that he shall stand at the

AIR. SOLEMN.

I know, I know, I know that my Re - deem - er liveth, I know that my Re - deemer liveth, and that he shall stand, and that he shall stand, and that he shall stand at the

I know that my Re - deem er liveth, I know that my Redeem er liveth and that he shall stand at the

FUNERAL ANTHEM.—Continued

lat - ter day up - on the earth, up - on the earth he shall stand at the latter day, up - on the earth.

lat - ter day up - on the earth, he shall stand, he shall stand up - on the earth, he shall stand at the latter day up - on the earth.

lat - ter day up - on the earth, he shall stand, he shall stand up - on the earth, he shall stand at the latter day up - on the earth

DUETT. *And though after my skin worms de - stroy, worms de - stroy, de - stroy this ho - dy, yet in my flesh shall*

LARGO.

And though after my skin worms de - - - stroy worms de - stroy this body yet in my

I see God, yet in my flesh shall I see God, whom I shall see for myself; and mine eyes shall behold and not an - other.

flesh shall I see God shall I shall I see God, whom I shall see for my - self and mine eyes shall be - hold and not an other

FUNERAL ANTHEM.—Concluded.

RECIT. TENOR.

We brought nothing into this world and it is certain we can

carry nothing out The Lord gave and the Lord hath taken away,

CHORUS.

Blessed, blessed, blessed, blessed be the name of the Lord, Blessed be the name of the Lord,

AIR.

Blessed, blessed, blessed, blessed be the name of the Lord, Blessed be the name of the Lord,

ADAGIO.

Blessed be the name of the Lord, Blessed be the Lord, Blessed be the Lord, Blessed be the name of the Lord, Blessed be the name of the Lord.

LARGO.

The Lord gave and the Lord hath taken away

TEMPO.

Blessed be the name of the Lord, Blessed be the Lord, Blessed be the Lord, Blessed be the name of the Lord, Blessed be the name of the Lord.

ORG.

VOC.

THE REAPER'S SONG.

Poetry by W. B. Collyer, London. Music by Tho's. Loud, Philadelphia 119

DUETT TREBLE AND TENOR.

SYM. ANDANTINO. 8va.

TENOR.

1 Ye verdant hills ye smiling fields, Thou earth whose breast spontaneous yields To man a rich supply, To man a rich supply. Echo whose mimic notes prolong The
 2 With bread the heart of men to cheer, See, bend - ing low the ripen'd ear, Bows its luxuri - ant head, Bows its luxuriant head In vain ye swains had been your care, Had

1st. TREBLE.

INST.

melting strain and bear along O'er distant glades and caves among, The mountain shepherds' artless song Soft swelling to the sky, Soft swelling to the sky
 not he caus'd the blight to spare, The promise of the summer fair, And bade the sun, the rain, the air, Their gracious influence shed, Their gracious influence shed.

* After singing these verses through, play from this mark for a closing Symphony

CHORUS. VERSE. CHORUS.

O give thanks give thanks un-to the Lord, O give thanks un-to the Lord, For he is gra-cious, he is gra-cious, And his mer-cy en-dur-eth for e-ver,

AIR. SPIRITO. CHORUS. FOR.

O give thanks give thanks un-to the Lord, And his mer-cy en-dur-eth for - e - ver.

VERSE. -o-

O give thanks un-to the Lord for he is gra-cious he is gra-cious,

VERSE. CHORUS. VERSE.

And his mer-cy en - dur-eth for - e - ver, O give thanks un-to the God of all gods, For his mer-cy en-dur-eth for e - ver, O thank the

CHORUS. FOR. O

And his mer-cy en - dur-eth for - e - ver, For his mer-cy en-dur-eth for - e - ver.

O give thanks un-to the God of all gods. O thank the

O GIVE THANKS.—Continued.

Lord of all Lords, For his mer-cy en - dur - eth for - e - ver, For his mer-cy en - dur - eth for - e - ver, Who on - ly doeth great won - ders, For his mer-cy en -

CHORUS. FOR.

For his mer-cy en - dur - eth for e - ver, For his mer-cy en -

Lord of all lords, For his mer-cy en - dur - eth for e - ver, For his mer-cy en - dur - eth for e - ver, Who on - ly doeth great wonders,

VERSE.

dur-eth for e - ver, Who by his ex - cel - lent wis - dom made the heav'ns And laid out the earth a - bove the wa - ters, For his mer-cy en - dur - eth for e - ver,

CHORUS. FOR.

dur-eth for e - ver, For his mer-cy en - dur - eth for e - ver,

dur-eth for e - ver, Who by his ex - cel - lent wis - dom made the heav'ns And laid out the earth a - bove the wa - ters, For his mer-cy en - dur - eth for e - ver,

SYM.

VOLTA SUBITO

O GIVE THANKS.—Continued.

VERSE. CHORUS. VERSE. OCTAVES CHORUS.

For his mer-cy en-dur-eth for e-ver, Who hath made great lights, For his mer-cy en-dur-eth for e-ver, The Sun to rule the day, For his mer-cy en-

For his mer-cy en-dur-eth for e-ver, CHORUS. CHORUS.

For his mer-cy en-dur-eth for e-ver. VERSE. FOR. VERSE. OCTAVES. CHORUS.

Who hath made great lights, For his The sun to rule the day, For his mer-cy en-

VERSE. PIA. CHORUS. FOR.

dur-eth for e-ver. The moon and the stars to go - vern the night, For his mer-cy en - dur - eth for e - ver. For his mer-cy en-dur-eth for e - ver.

VERSE. PIA.

dur-eth for - e-ver The moon and the stars to go - vern the night For his mer-cy en - dur-eth for - e - ver For his mer-cy en - dur-eth for e - ver.

O GIVE THANKS.—Continued.

RECIT. BASS. POMPOSO.

Who smote E-gypt with their first born, And brought out Is - ra - el, from a-mong them, With a migh-ty hand and stretch'd out arm, With a migh-ty hand, and stretch'd out arm, With a migh - ty hand, and stretch'd out arm, Who di - vid - ed the Red sea in two parts, And made. Is - rael to go through the midst of it, made Is - rael to go through the midst of it.

VOLTI SUBT. CHORUS

This is an interesting and excellent Anthem and has been highly approved by the best judges, and very much admired where it has been performed—it has never before been published in this country. The alternate Verse and Chorus in the first part of this piece, is happily conceived, and has a pleasing effect. The Bass recitative requires an energetic manner, and a proper conception of the subject: it will afford a good Bass voice a fine opportunity for display. The last Chorus is a fine fugue, of a very bold and spirited character—it must be sung in a staccato style, and with suitable energy. As it passes over so rapidly, I have usually repeated it when performed under my direction.

Dr. John Clarke, is an eminent composer, and Organist of the University of Cambridge, in England. Many of his secular Airs, Duos, &c. are highly esteemed and have become very popular in this country. He is also author of several volumes of Anthems, from one of which, the piece is taken—it was probably composed about 1812. Dr. C. has also published a new and splendid edition of the vocal works of Handel, with an accompaniment for the Piano-forte and Organ,

O GIVE THANKS.—Continued.

CHORUS. PRESTO MODERATO.

But as for Pha-raoh and his host, But as for Pha-raoh and his host, But as for Pha-raoh and his host, But as for Pha-raoh and his host, He o-ver-

But as for Pha-raoh and his host, But as for Pha-raoh and his host, But as for

FOR. But as for Pha-raoh and his host, But as for Pha-raoh and his host; But as for Pha-raoh and his host, He o-ver - threw them,

INST. But as for Pha-raoh and his host, But as for Pha-raoh and his host, But as for Pha-raoh and his host, But as for Pha-raoh as for

ORG.

threw them, He o-ver - threw them, He o-ver-threw them as for Pha-raoh and his host, he o-ver - threw them, But as for Pha - raoh

But as for Pha - raoh But as for Pha - raoh, as for Pha-raoh but

He o-ver - threw them, He o-ver - threw them, But as for Pha-raoh and his host he o-ver - threw them, But as for Pha - raoh

But as for Pha raoh But as for Pha - raoh But as for

O GIVE THANKS.—Concluded.

FF.

as for Pha-raoh and his host He o-ver-threw them in the Re - d sea, in the Re - - d sea, He o-ver-threw them in the Red sea, But as for Pha-raoh

as for Pha-raoh and his host he o-ver-threw them o-ver-threw them, But as for

But as for Pha raoh and his host He o-ver-threw them o-ver-threw them in the Red sea, in the Re - - d sea, He o-ver-threw them in the Red sea,

VOLTI SUBITO.

and his host his ho - - - - - st, He o-ver-threw them in the Red sea

Pha - - - roahas as for Pha-raoh and his host, But as for &c. He o-ver-threw them in the red sea

FIRST AND SECOND TREBLE.

But as for Pha-raoh and his host, But as for Pha-raoh and his host, his ho - - - - - st, He o-ver-threw them in the red - sea,

Pha - raoh But as for Pha - raoh But as for Pha-raoh and his host, But as for Pha-raoh &c. He

FF.

BLESSED BE THE LORD FOREVERMORE.

Rev. A. Thompson

Blessed, Blessed, Blessed be the Lord for - ev - - ermore, Blessed be the Lord, Blessed be the Lord

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

AIR. **SOLO.** **SOLO.**

Blessed, Blessed, Blessed be the Lord for - ev - - ermore, Blessed be the Lord, Blessed be the Lord,

TUTTI. **P.**

Blessed be the Lord, for - ever - more, Blessed be the Lord, for - ev ermore. A - men, and A - men, A - men,

TUTTI. **F.**

Blessed be the Lord, for - ever - more, Blessed be the Lord, for - ev - ermore. A - men, and A - men, A - men,

F.

O sing un - to the Lord a new song, a new song.

AIR. ALLEGRO. MODERATO. SYM. FOR.

O sing un to the Lord a new song, a new song.

This system contains four staves of music. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a symphonic flourish with the instruction 'SYM. FOR.' above it. The fourth staff is a basso continuo line. The key signature has one flat (B-flat) and the time signature is common time (C).

O sing unto the Lord a new song, a new song.

SYM. FOR.

O sing unto the Lord a new song, a new song.

VOLTI SUBITO.

This system contains four staves of music. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a symphonic flourish with the instruction 'SYM. FOR.' above it. The fourth staff is a basso continuo line. The key signature has one flat (B-flat) and the time signature is common time (C). The instruction 'VOLTI SUBITO.' is at the end of the system.

O SING UNTO THE LORD.—Continued

VERSE.

TENOR. OCTAVES.

Let the con - gre - ga - tion of the saints praise him, O sing,

SECOND TREBLE.

Let the congre - ga - tion of the saints praise him, O sing un - to the Lord, the

Let the congre - ga - tion of the saints praise him, O sing un - to the Lord, the

OCTAVES

INST.

Let the congre - ga - tion of the saints praise him, O sing un - to the

O sing, a new song.

Lord a new song, O sing un - to the Lord a new song. SYM. FOR.

PIA.

O sing un - to the Lord un - to the Lord a new song

Chorus.

O SING UNTO THE LORD. - Concluded

VERSE. CHORUS. PIA.

Pra - - - - - ise him, Let the congre - gation of the saints praise him, Let the congre - gation of the

SECOND TREBLE. TENOR.

VERSE. CHORUS. PIA.

Let the congre - gation of the saints praise him, Let the congre - gation of the saints praise him, Pra - - - - -

ORG. VOC. Pra - - - - -

FOR.

saints praise him, Let the congregation of the saints praise him, the saints praise him, the saints praise him

ise him, Let the congregation of the saints praise him, the saints praise him, the saints praise him.

use him, praise him

This is an interesting and animating chorus, and produces a fine effect when performed with becoming energy. It has acquired considerable popularity in Philadelphia, Baltimore, Charleston, &c. and makes a useful and pleasing introductory piece in a sacred concert, or in the performance of divine service on a public occasion. Altho' two symphonies are introduced, they may be omitted where instruments cannot be obtained, or may not be permitted. It may be easily learnt by a choir or society with a competent leader — It was composed about the same time with the preceding anthem.

This short and easy piece was introduced by me in 1821 at Philadelphia, Baltimore, Charleston, &c. and has been much admired, especially by those who prefer soft music, of a simple construction. In a public performance of Sacred Music it forms a pleasing contrast to a full Anthem, or powerful Chorus, and easily learned—it is from "The Seraph," a publication before referred to, and has not previously been published in this country. I have usually repeated from the words "Rise glorious," &c.

Life has a soft and sil-ver thread, Nor is it drawn too long; Yet when my vas-ter hopes per-suade, I'm wil-ling to be gone.

ANDANTE. MEZ. PIA. SYM. FOR.

Life has a soft and sil-ver thread, Nor is it drawn too long; Yet when my vas-ter hopes per-suade, I'm wil-ling to be gone.

Fast as you please roll down the hill, And haste a-way my years; Or I can waite my Fa-ther's will, And dwell be-neath the spheres.

PIA. DOLCE

Fast as you please roll down the hill, And haste a-way my years; Or I can waite my Fa-ther's will, And dwell be-neath the spheres.

LORETTO.—Continued.

Life has a soft and sil-ver thread, Nor is it drawn too long, Yet when my vas-ter hopes per-suade I'm wil-ling to be gone,

Life has a soft and sil-ver thread. Nor is it drawn too long, Yet when my vas-ter hopes per-suade I'm wil-ling to be gone.

Sym. as before on page 130.

FOR. PIA. Rise glo - rious ev - ry fu - ture sun, Gild all my fol - low - ing days, But make the last dear mo - ment known, By well dis - tinguish'd rays.

FOR. PIA. DOLCE. Rise glo - rious ev - 'ry fu - ture sun, Gild all my fol - low - ing days, But make the last dear mo - ment known, By well dis - tin - guish'd rays.

LORETTO.—Concluded.

Life has a soft and sil-ver thread, Nor is it drawn too long, Yet when my vas-ter hopes per-suade, I'm wil-ling to be gone, I'm wil-ling to be gone, I'm

CRES. FOR.

Life has a soft and sil-ver thread, Nor is it drawn too long, Yet when my vas-ter hopes per-suade, I'm wil-ling to be gone, I'm wil-ling to be gone, I'm

CRES. FOR.

The first system consists of two vocal staves and two piano accompaniment staves. The vocal staves have lyrics underneath. The piano accompaniment includes dynamic markings 'CRES.' and 'FOR.'.

wil-ling to be gone, Yet when my vas-ter hopes per-suade, I'm wil-ling to be gone.

wil-ling to be gone, Yet when my vas-ter, hopes per-suade, I'm wil-ling to be gone.

The second system continues the vocal and piano parts. The piano accompaniment features a trill (tr) in the right hand near the end of the system.

Anthem.

'WHEN THE LORD SHALL BUILD UP ZION.'

Ps. 102 v. 16, & 122 v. 6, 7.

J. Cole. 133

CHORUS. MAESTOSO.

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

When the Lord shall build up Zi - - on He shall appear in his glory, in his glo - - ry.

When the Lord shall build up Zi - on He shall appear in his glory, his glo - ry, he shall appear in his glo - ry,

When the Lord shall build up Zi - on He shall appear in his glo - - - ry, in his glo - ry,

SYM. TREBLE. SOLO. AFFETTUOSO.

pear in his glory, in his glo - ry. O pray for the peace of Je -

He shall appear in his glo - ry.

He shall appear in his glo - ry.

He shall appear in his glo - ry.

- - ru - sa - lem they shall prosper that love thee, that love thee.

He shall appear in his glo - ry.

VOLTI CHORUS.

'WHEN THE LORD SHALL BUILD UP ZION.'—Concluded.

Peace be within thy walls, And plenteousness within thy pa - la - - ces.
 walls, And plenteousness with - in thy pa - la - ces, And plenteousness with - in thy pa . la - - ces.
 Peace be within thy walls, And plenteousness with - in thy pa - la - ces, And plenteousness with - in thy pa - la - - ces.
 walls, Peace be within thy walls, And plenteousness with - in thy pa - la - - ces.

CODA—at the close only.

A - - men, A - - men.
 A - men, A - men.
 This shall be my rest for ev - - er, Here will I dwell for I have a de -
 light there - in, Here will I dwe - - - - - ll for I have a de light there - in.

N. B. Repeat the Semi-Chorus, "O pray for the peace &c." and the Chorus, "Peace be within thy walls" and close with the Amen.

DAL. SEGNO.

136 Anthem.—INTRODUCTORY. 'I WAS GLAD WHEN THEY SAID UNTO ME.' Ps. 122, v. 1 & 7. Arranged from Dr. Callcott

This piece is a lively and interesting composition—it is well adapted to perform at the commencement of divine service, and is extracted from a collection of sentences set to music by Dr. Callcott, for the use of the Orphan Asylum Chapel, in London.—It has been arranged as here inserted, that it may be used *without* an Organ, if desired.—Dr. C. was born in London, 1766—studied music from the age of 12—was appointed an organist at 16—attended the grand Oratorios in Westminster Abbey, in 1784, 5 & 6, and received lessons of Haydn. He composed many excellent glees: and his Musical Grammar was published in 1806. After a long and severe affliction, he died in May, 1821.

SYM. SPIRITO. **1ST TREBLE.**

I was glad, I was glad when they said un - to me, We will go, we will go, we will go in - to the

DUO. 1st & 2d. **SYM.** I was glad.

house of the Lord, We will go in - to the house, We will go in - - - to the house,

CHORUS. FOR. ORG.

Into the house of the Lord, We will go in - to the house, Into the house of the Lord, in - to the house of the Lord.

CHORUS. FOR. We will go in - to the house,

In - to the house of the Lord, We will go - - - - we will go - - - - in - to the house of the Lord, in - to the house of the Lord.

VOC.

We will go in - to the house. We will go in - to the house,

INTRODUCTORY ANTHEM.—Concluded

SECOND TREBLE. **ALTO. CHORUS.**

Peace be within thy walls, Peace be within thy walls, And plenteousness within thy pa - la - ces,

DUO. PIA. **CHORUS.**

Peace be with - in thy walls, Peace be within thy walls, And plenteousness within thy pa - la - ces,

ORG. Peace be Peace be

SECOND TREBLE. **ALTO.**

Peace be within thy walls, Peace be within thy walls, And plenteousness and plenteousness with - in thy pa - laces. Amen, Amen.

DUO. **CHORUS. FOR.**

Peace be within thy walls, Peace be within thy walls, And plenteousness and plenteousness with - in thy pa - laces. Amen, Amen.

ORG.

DANUBE.

Words by the Rev. Mr. Westey.

Whitaker

FOR.

SPIRITO.

1st v. Ye servants of God your master proclaim, And publish a - broad his wonderful name, The name all victorious of Jesus ex - tol, His
 2d v. God ruleth on high Al - mighty to save, And still he is nigh his presence we have, The great congregation his triumph shall sing, As -

AIR. WITH SPIRIT AND DIGNITY.

OCTAVES.

OCTAVES.

kingdom is glorious and rules over all, Ye rules over all, and rules over all, The waves of the sea have lift up their
 cribing sal vation to Jesus our King, God Jesus our King, to Jesus our King. Sal - vation to God who sits on the

OCTAVES.

voice, Sore troubled that we in throne, Let all cry a loud and Jesus rejoice, The hon - or the Son, Our floods they are roaring but Je - sus is here, An - gels proclaim, While we are a - doring he always is near, he Fall down on their faces and worship the Lamb, and

always is near, he al - ways is near.
worship the Lamb, and wor - ship the Lamb.

This is a very spirited and cheerful tune, and has never before appeared in any selection of sacred music in this country. I first introduced it in Baltimore and Philadelphia in the fall of 1821, in a sacred concert held in the latter city: it was well received, and became immediately very popular. The instrumental accompaniments to this piece are very fine, and add much to its brilliancy. A violoncello at least ought to be employed in its performance, as the aid of that instrument is required to render the vocal bass distinct, firm and energetic

O PRAISE THE LORD.

Hande.

O praise the Lord with one consent, O praise the Lord with one consent, and mag - ni - fy his name, Praise the Lord with one con -

AIR SPIRITO.

O praise the Lord with one consent, O praise the Lord with one consent, and mag - ni fy his name, Praise the Lord with one con -

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in G major (one flat) and common time, with lyrics underneath. The bottom staff is a basso continuo line in the same key and time signature. The tempo marking 'AIR SPIRITO.' is placed between the two staves.

- sent, and mag - ni - fy his name. Let all the servants of the Lord, His worthy praise, his worthy praise proclaim.

His worthy praise, His worthy, worthy praise proclaim.

MODERATO.

- sent, and mag ni - fy his name. Let all the servants of the Lord, His worthy praise, his worthy praise proclaim.

His worthy praise, his worthy. worthy praise proclaim

Detailed description: This system contains the second two staves of the musical score. The top staff continues the vocal line with lyrics. The bottom staff continues the basso continuo line. The tempo marking 'MODERATO.' is placed between the two staves. The music features a change in time signature from common time to 3/2 time, indicated by a double bar line and the new time signature.

CHORUS. FOR.

O PRAISE THE LORD.—Concluded

O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye lands, O be joyful in God, all ye lands, Make his praise glo-

AIR SPIRITO.

O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye lands, O be joyful in God, all ye lands, Make his praise glo-

- rious; O be joyful in God, all ye lands, in God, all ye la - - nds, in God, all ye lands, in God, all ye lands, O be joyful in God, all ye lands, Make his praise glorious.

lan - - - - ds,
- rious; O be joyful in God, all ye lands, in God, all ye lands, O be joyful in in God, all ye lands, in God, all ye lands, O be joyful in God all ye lands, Make his praise glorious

O be joyful in God, all ye la - - - nds

THE GOOD SHEPHERD. 8. 7. double.

O. Shaw.

This simple and easy tune has been well received, and is inserted by permission of the author, who has for several years been distinguished by his pleasing and popular sacred airs, duos, &c. About the 22d year of his age Mr. Shaw was unfortunately deprived of his sight; discovering however a considera-

ble talent for music, he commenced the study of this science, and has become a very respectable pianist and organist. Mr. S. officiates in the the latter capacity in the Rev. Mr. Edes' church, at Providence, R. I.



THE GOOD SHEPHERD.—Concluded.

FOR. **FOR.**

feed thy sheep; feed thy sheep; Day and night thy lambs are crying, Come good Shepherd feed thy sheep, Come good Shepherd feed thy sheep.

TUTTI. **FOR.**

Come good Shepherd Day and night thy lambs are crying, Come good Shepherd feed thy sheep, Come good Shepherd feed thy sheep.

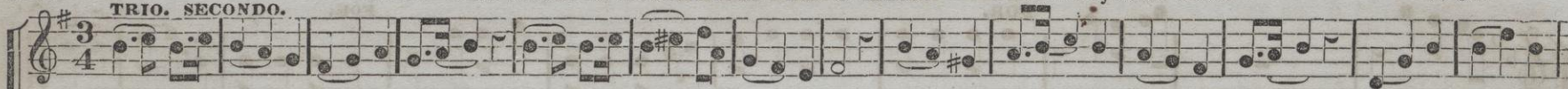
ACHAIA. 7's. or 8. 7. single.

Mozart.

Gracious Father gracious Lord, Give us ears to hear thy word, Give us hearts to love and fear, Give us now to find thee near.
Let us know and praise thee more. Let us live on mercy's store, Let us sing our Savior's love, Till we join the hosts above.

AIR. ANDANTE.

TRIO. SECONDO.



AIR. AFFETUOSO.



Ver. 1. What though worldly friends may frown, Why should I dejected be; Father let thy love be known, Let me find my
 2. Sorrow's child I long have been, Often for un-kindness mourn'd; Friendless Orphan poor and mean, By the proud and
 3. Earthly comforts fade and die, Sorrows oft our joys attend, But if we on God rely, He will prove our

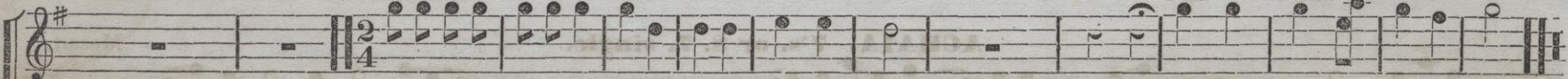


CHORUS. FOR.

PIA.

PIA.

CRES.



TENOR.



all in thee.
 weal thy scorn'd.
 con stant friend.

Never let my soul despair God will hear the Orphan's pray'r, Never let my soul despair God will hear the Orphan's pray'r.
 Still to God did I repair And he heard the Orphan's pray'r, Still to God did I repair And he heard the Orphan's pray'r.
 On him I'll cast ev'ry care He regards the Orphan's pray'r, On him I'll cast ev'ry care He regards the Orphan's pray'r.

FOR.

PIA.

SOLO.

PIA.

CRES.



Hymn.

'HARK! THE VESPER HYMN IS STEALING.'

Words by Moore

Russian Air.

SYM. 8

Musical staff with treble clef, key signature of one flat, and common time signature. It contains a series of whole notes and rests.

Ju - bi - la - te, A - men, A - men, Ju - bi - la - te,

Musical staff with treble clef, key signature of one flat, and common time signature. It contains a series of whole notes and rests.

AIR.

Musical staff with treble clef, key signature of one flat, and common time signature. It contains a series of eighth and sixteenth notes.

FOR.

Hark! the vesper hymn is stealing O'er the waters soft and clear; Nearer yet, and nearer pealing, Now it bursts up - on the ear, Ju - bi - la - te, Now like moonlight waves retreating To the shore it dies along; Now like angry surges meeting, Breaks the mingled tide of song.

Musical staff with bass clef, key signature of one flat, and common time signature. It contains a series of whole notes and rests.

ORG.

VOC. Ju - bi - la - te, A - men, A - men.

Musical staff with treble clef, key signature of one flat, and common time signature. It contains a series of eighth and sixteenth notes.

PIA.

FOR.

SYM. 4.

Ju - bi - late, Ju - bi - la - te, A - men. Ju - bi - la - te, A - men, A - men, Ju - bi - late, Jubi - late, Jubi - late, A - men.

Musical staff with treble clef, key signature of one flat, and common time signature. It contains a series of eighth and sixteenth notes.

Musical staff with treble clef, key signature of one flat, and common time signature. It contains a series of eighth and sixteenth notes.

FOR.

SYM. 4.

Ju - bi - late, Ju - bi - la - te, A - men. Further now, now further stealing, Soft it fades up - on the ear. Ju - bi - late, Jubi - late, Jubi late, A - men. Hush! again like waves retreating To the shore it dies along.

Musical staff with bass clef, key signature of one flat, and common time signature. It contains a series of whole notes and rests.

Ju bi la - te, Ju bi la - te,

CHORUS. MEZZA VOCE.

When I sur - vey the wond'r - ous cross On

SYM. ANDANTE. LARGHETTO E PIANO.

AIR. MEZZA VOCE.

When I sur - vey the wond'rous cross On

which the Prince of glo - - ry died; My rich - est gain I count but loss, And pour con-

SYM.

which the Prince of glo - ry died; My rich - est gain I count but loss, And pour con-

CRUCIFIXION.—Continued.

tempt on all my pride, And pour con-tempt on all my pride, For-bid it

tempt on all my pride, And pour con-tempt on all my pride, For-bid it

CRES.

SYM.

CRES.

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "tempt on all my pride, And pour con-tempt on all my pride, For-bid it". The first vocal staff has a *CRES.* marking above the final measure. The second vocal staff has a *SYM.* marking above the first measure and a *CRES.* marking above the final measure. The piano accompaniment consists of a steady bass line and chords.

Lord that I should boast, Save in the cross of Christ my God, All the vain things that charm me

Lord that I should boast, Save in the cross of Christ my God; All the vain things that charm me

FF.

FF.

VOLTI SUBITO.

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Lord that I should boast, Save in the cross of Christ my God, All the vain things that charm me". The first vocal staff has a *FF.* marking above the first measure. The second vocal staff has a *FF.* marking above the first measure. The piano accompaniment continues with a steady bass line and chords. At the end of the system, the instruction *VOLTI SUBITO.* is written.

CRUCIFIXION.—Continued.

PIA. FOR.

most I sac - ri - fice them to his blood, All the vain things that charm me most I sac - ri - fice them

PIA. FOR.

most I sac - ri - fice them to his blood, All the vain things that charm me most I sac - ri - fice them

to his blood. TRIO. ALTO.

SYM. LARGO AFFETUOSO.

to his blood See from his head, his hands, his feet, Sorrow and love flow min - gled

CRUCIFIXION.—Continued

down; Did e'er such love and sor - row meet, Or thorns com - pose so rich a crown? Did e'er such love and

down; Did e'er such love and sor - - row meet, Or thorns com - pose so rich a crown? Did e'er such love and

Musical notation for the first system, including vocal line, piano accompaniment, and basso continuo line. The key signature is B-flat major (two flats) and the time signature is common time (C). The vocal line includes the instruction 'SYM.'.

No. 12

sorrow meet, Or thorns com - pose so rich a crown? crown.

sorrow meet, Or thorns com - pose so rich a crown? crown. SYM. PIA.

Musical notation for the second system, including vocal line, piano accompaniment, and basso continuo line. The key signature is B-flat major (two flats) and the time signature is common time (C). The vocal line includes the instruction 'SYM. PIA.'.

In the insertion of this Anthem, I have only a small space on this page to observe, it is taken from Weyman's Melodia Sacra, a splendid work, published in Dublin about 1816. This Anthem is admitted by the best judges to be an excellent composition, and I have had an opportunity of hearing it performed repeatedly in Baltimore, and can recommend it to the attention

of Choirs and Societies with confidence. The composer is stated to have been late a Musician in his Majesty's 66th regiment. The subject of this piece is of a solemn and interesting kind and it was intended to be accompanied by the Organ.

VOLTI CHORUS.

CRUCIFIXION.—Concluded.

CHORUS. FOR.

Were the whole realm of nat - ure mine, That were a present far too small; Love so a - maz - ing, so di - vine, Demands my soul, my life, my all.

AIR. VIVACE. FOR.

Were the whole realm of nat - ure mine, That were a present far too small; Love so a - maz - ing, so di - vine, Demands my soul, my life, my all.

DUETT. PIA.

Love so a - maz - - - ing so di - vine, De - mands my soul, my life, my all, Demands my soul, my life, my all.

FOR.

ADAGIO.

Love so a - maz - - - ing so di - vine, De - mands my soul, my life, my all, Demands my soul, my life, my all.

ORG

VOC.

EUPHRATES; OR, THANKSGIVING HYMN.

Dr. J. A. Stevenson, 151

Tenor.

2d Treble or Alto. *Pia.* **For.**

Air. *Pia.* **For.**

Verse 1 Re - deem - ed by their Shepherd's care, Re - deem - ed by their Shepherd's care, In grat - i - tude re - joice, In
 2 We'll raise a - loud u - - ni - ted songs, We'll raise a - loud u - - ni - ted songs, To God, who ev - er reigns, To

1 As Israel's people in despair, Redeem - ed

ORG. **SYM.**

2 With cheerful hearts and flowing tongues, We'll raise

gratitude rejoice, rejoice, re - joice, In gratitude rejoice, In gratitude rejoice,
 God, who ever reigns, To God, To God, To God who ever reigns, To God who ever reigns,

To God To God To

HYMN FOR THANKSGIVING. Continued.

For.

M. Pio.

Or as on Si - nai's banks reclin'd, Our ho - ly fa - thers swell'd the wind, With hal - le - lujah's voice, With hal - le - lu - jah's voice, Our
 Je - ho - vah here has fix'd his throne, And him thro' ev - 'ry age we'll own, With hal - le - lujah's strains, With hal - le - lu - jah's strains, And

M. For.

P. F.

ho - ly fathers swell'd - - - the wind With Hal - le - lu - jah's, With hallelujah's voice, With hal - le - lujah's voice, With hal - le - lujah's voice, Our
 him thro' ev - 'ry age - - - we'll own With Hal - le - lu - jah's, With hallelujah's strains, With hal - le - lujah's strains, With hal - le - lujah's strains, And

P. F.

With Hallelujah's

HYMN FOR THANKSGIVING.

Concluded.

With

ho - ly fa - thers swell'd the wind With Hal - - - le - lu - - jah's, With Hal - le - lujah's voice, With Hal - le - lujah's voice, With Hal - le - lujah's voice.
 him through ev'ry age we'll own, With Hal - - - le - lu - - jah's, With Hal - le - lujah's strains, With Halle - lujah's strains, With Hal - le - lujah's strains.

With

This is a lively and spirited piece, possesses much merit, is easy of execution, and has become extremely popular. It is believed to have been composed for the celebration of an anniversary of the society instituted for the promotion of christianity among the Jews in England; and it will be perceived the poetry has reference to the early history of that nation. It might be used with propriety for the anniversary of the Fourth of July. It was, I presume, first published and performed in this country, in Boston. The author, Sir John Stevenson, is well known as an eminent composer and performer, and has flourished since 1795 up to his decease in 1832. His late residence was Dublin, and it is believed he was brought up in the Cathedral of St. Patrick, in that city—he was also a member of that celebrated choir, with Weyman, Jaques, Spray, &c.—The department of Sacred Music, in this establishment, is liberally endowed, and kept up with particular care.

SYM. MODERATO.

CHORUS.

Praise the Lord, praise the Lord, praise the Lord ye servants, O praise the name of the Lord,

AIR CHEERFUL.

Praise the Lord, praise the Lord, O praise the name of the Lord,

Blessed, blessed, blessed be the name of the Lord, from this time forth for ever - more, from this time forth for e - ver - more; Blessed be the

Blessed, blessed, blessed be the name of the Lord from this time forth for e - vermore, from this time forth for e - ver - more, Blessed be the name, the

60m
PRAISE THE LORD YE SERVANTS.

name of the Lor - - d, the name of the Lord, from this time forth for evermore, from this time forth for evermore, from this time forth for evermore.

Blessed be the name of the Lord, the name of the Lord,

name of the Lor - - d, the name of the Lord, from this time forth for evermore, from this time forth for evermore, from this time forth for evermore.

Blessed be the name the

*
SYM.

PIA. POCO ALLEGRO.

SOLO. TREBLE OR TENOR. SYM. SYM.

The Lord is hi - gh above all gods, The Lord is hi - gh above all nations;

* A Trio for Alto, Tenor and Bass follows, in the original Anthem, immediately after the above Chorus, which is omitted in this work, as rendering the piece longer than was desirable.

PRAISE THE LORD YE SERVANTS.—Continued.

CRES.

and his glory, his glory, his glory, his glo - - ry, above the heav'ns his glo -

LARGHETTO CON ESPRESSIONE.

ry a - bove the heav'ns.

PIA.

BASS SOLO. MEZ. PIA.

Who, who, who is like un - to the Lord our God? who is like un - to the Lord our God, that hath his dwelling so high? - -

ORG.

- - - and yet humbleth himself, humbleth him - self to be - hold, behold, behold the things that are in heav'n and earth, yet humbleth, him -

PRAISE THE LORD YE SERVANTS.—Continued.

END OF THE BASS SOLO

self, humbleth himself to behold, behold the things that are in

SYM.

heav n and earth - -

CHORUS.

We will praise the Lord, We will praise the Lord - - praise the Lord, praise the

AIR ANIMATO.

We will praise the Lord, We will praise the Lord, praise the Lord praise the

Lord, - - praise the Lord from this time forth for e - ver - more, from this time forth for e - ver - more, praise the Lord, praise the Lord from this time forth for e - ver - more, from this time forth for e - ver - more, praise the

PRAISE THE LORD YE SERVANTS.—Concluded.

Lord, praise the Lord, We will praise the Lord from this time forth, forth ev er - more, from this time forth for e - ver -

Lord, praise the Lord, We will praise the Lord, from this time forth for e - ver -

praise the Lord, we will pra - - ise the Lo - - - - - rd

- - more from this time forth for e - ver - more, from this time forth for e - ver - more. Praise the Lord, praise the Lord.

- - more, from this time forth for e - ver - more, from this time forth for e - ver - more. Praise the Lord, praise the Lord.

ADAGIO.

ADAGIO.

DUETT. TREBLE & BASS.

LENTO. PIA. SYM.

I'll wash my hands in in - no - cency, I'll wash my hands in in - nocency O Lord

PIA. FOR. PIA. FOR. SYM.

O Lord and so will I go, so will I go, and so will I go to thine al - tar; and so will I go, so will I go, and so will I go to thine altar.

CHORUS.

I'll wash my hands in in - nocen - cy, I'll wash my hands in in - nocen - cy O Lord O Lord and so will I go, so will I go, and so will I go to thine al - tar.

AIR. PIA. FOR.

I'll wash my hands in in - nocen - cy, I'll wash my hands in in - nocen - cy O Lord O Lord and so will I go, so will I go, and so will I go to thine altar.

I'LL WASH MY HANDS IN INNOCENCY.—Continued

SYM. MODERATO. TREBLE SOLO. SYM. SYM.

That I may show the voice of thanksgiving, That I may show the voice of thanksgiving,

And tell of all, tell of all, and tell of all thy wond'rous works, and tell of all, tell of all, and tell of all thy wond'rous works, and

tell of all, tell of all, and tell of all thy wond'rous works, SYM.

BASE SOLO.

Lord, Lord, Lord, I have lov'd the habi - tation of thy house, and the place where thine honor dwelleth. Lord I have lov'd, Lord I have lov'd the hab - i - ta - tion

This musical score is for a piece titled "I'll Wash My Hands in Innocency" (Continued). It is written for a single treble clef instrument, likely a violin or flute, and a single bass clef instrument, likely a cello or bass. The tempo is marked "MODERATO". The key signature is one flat (B-flat). The score is divided into sections: "SYM." (Symphony) and "TREBLE SOLO." and "BASE SOLO.". The lyrics are: "That I may show the voice of thanksgiving, That I may show the voice of thanksgiving, And tell of all, tell of all, and tell of all thy wond'rous works, and tell of all, tell of all, and tell of all thy wond'rous works, and tell of all, tell of all, and tell of all thy wond'rous works, SYM. Lord, Lord, Lord, I have lov'd the habi - tation of thy house, and the place where thine honor dwelleth. Lord I have lov'd, Lord I have lov'd the hab - i - ta - tion". The score includes various musical notations such as notes, rests, and ornaments.

I'LL WASH MY HANDS IN INNOCENCY.—Continued.

SYM. 4 SEC. VOICE.

I will walk, I will walk in - nocent - ly, in - nocent - ly, O de - liver me,

DUETT. TREBLES ANDANTE.

of thy house, and the place, the place where thine honor dwelleth.

INST.

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a double bar line and a repeat sign, followed by the lyrics 'I will walk, I will walk in - nocent - ly, in - nocent - ly, O de - liver me,'. The middle staff is a duett line for two trebles in common time, with a key signature of one flat. The bottom staff is an instrumental accompaniment line in common time with a key signature of one flat. The word 'INST.' is centered below this staff.

O de - liver me, And be merci - ful un - to me, O be merci - ful, O be merci - ful, O be mer - ci - ful un - to me. SYM.

14*

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains the lyrics 'O de - liver me, And be merci - ful un - to me, O be merci - ful, O be merci - ful, O be mer - ci - ful un - to me.' followed by a 'SYM.' (Symphony) marking. The middle staff is a duett line for two trebles in common time with a key signature of one flat. The bottom staff is an instrumental accompaniment line in common time with a key signature of one flat. The number '14*' is printed below the bottom staff.

I'LL WASH MY HANDS IN INNOCENCY.—Concluded.

CHORUS. FOR.

I will praise the Lord, praise the Lord, praise the Lord in the congre - ga - tion, praise the Lord, praise the Lord in the congre - ga - tion, I will praise the Lord, I will

AIR. ANIMATO.

I will praise the Lord, praise the Lord, praise the Lord in the congre - ga - tion, praise the Lord, praise the Lord in the congre - ga - tion, I will praise the Lord

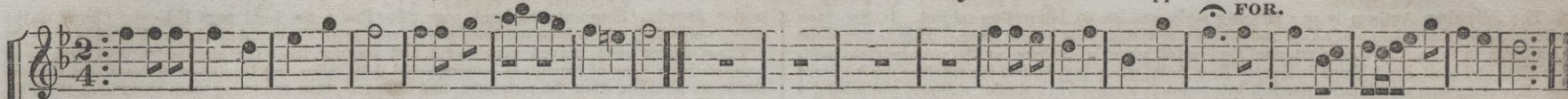
ADAGIO.

Praise the Lord in the congre - gation, praise the Lord, praise the Lord in the congre - ga - tion, praise the Lord, praise the Lord in the congre - ga - tion, praise the Lord.

ADAGIO.

Praise the Lord in the congre - gation, praise the Lord, praise the Lord in the congre - ga - tion, praise the Lord, praise the Lord in the congre - ga - tion, praise the Lord.

FOR.



Verse 1. Great God we sing thy mighty hand, By which supported still we stand: The op'ning year thy mercy shows: Let mercy crown it till it close, Let mercy crown it till it close.

2. In scenes exalt - ed or depress'd, Be thou our joy, and thou our rest; Thy goodness all our hopes shall raise, Adored thro' all our changing days, Adored thro' all our changing days.

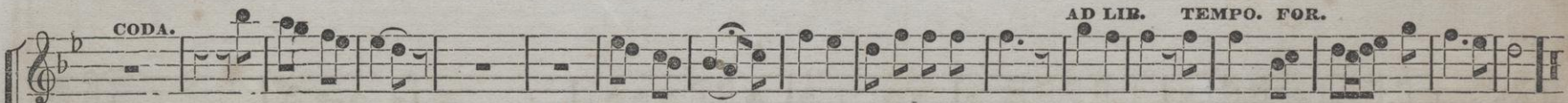
3. When death shall interrupt these songs, And seal in silence mortal tongues, Our helper God, in whom we trust, In better worlds our souls shall boast, In better worlds our souls shall boast

AIR. MAESTOSO.



CODA.

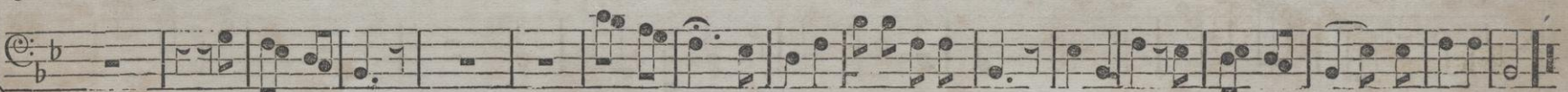
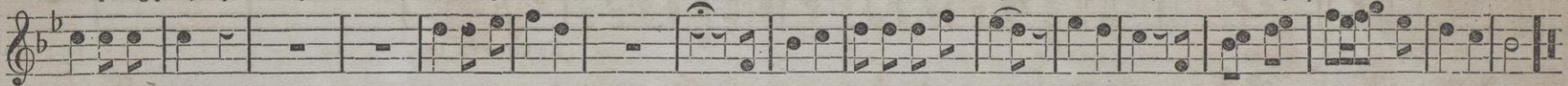
AD LIB. TEMPO. FOR.



PIA.



The op'ning year, thy mercy shows, Let mercy crown it, till it close, Let mercy crown it till it close, till it close, Let mer - cy crown it till it close.



The following Anthem is in a pleasing style, and on an interesting subject. It has been shortened by the omission of a Solo and Chorus, as stated in its proper place. This is one of the Anthems in this author's *third set*, published in full score, with Piano, or Organ accompaniments by Firth and Hall, No. 1 Franklin Square New York; where may be had the whole of the Anthems by this composer, which have reached this country, arranged in a similar manner, comprising a first, second, and *third sets*—in all 19. Of this *last set*, there are *three* other anthems in *this col-*

lection, namely, 'Sing unto the Lord' page 84—'Praise the Lord' page 154—and 'Show us thy mercy' page 206, which have not been as yet, very generally circulated in the United States.

These pieces have proved very useful, and popular, from the circumstance of their being comparatively easy of execution—interspersed with Solos and Duett's—and especially, that the words are all taken from the scriptures, and of course, thus rendering them acceptable, to all denominations of christians. For some account of the author see page 108.

SECOND VOICE.

DUETT. TREBLES. PIA.

CRES.

Hearken, SYM. hearken, SYM. hearken, SYM. hearken un - to me, SYM. hearken un - to me SYM.

ORG.

INST.

ye that follow, ye that follow, ye that follow af - ter righteousness, ye that follow after righteousness, Ye that seek the Lo - - - rd, ye that

Ye that seek the Lo - - - - - rd, ye that

seek the Lord, ye that follow after righteousness, ye that seek the Lord. For the Lord shall comfort Zion, he will

SYM. FOR.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "seek the Lord, ye that follow after righteousness, ye that seek the Lord. For the Lord shall comfort Zion, he will". The middle staff is an organ part in treble clef, also in two flats, featuring a section of symphonic figures labeled "SYM. FOR." The bottom staff is a bass line in bass clef, also in two flats.

comfort all her waste places, The Lord shall comfort Zi - on, He will comfort all her waste pla - ces.

SYM. FOR.

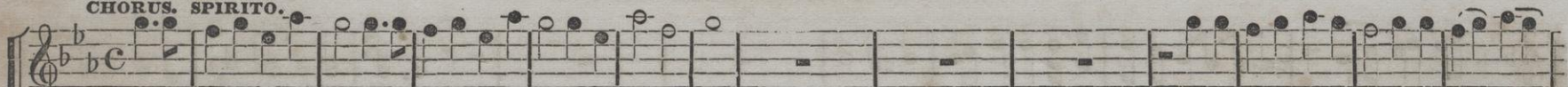
The second system of the musical score also consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats. The lyrics are: "comfort all her waste places, The Lord shall comfort Zi - on, He will comfort all her waste pla - ces." The middle staff is an organ part in treble clef, also in two flats, featuring a section of symphonic figures labeled "SYM. FOR." The bottom staff is a bass line in bass clef, also in two flats.

A Bass Solo 'Lift up your eyes' &c.—and a Chorus, 'But my Salvation' &c. which occur in the original, in the regular order of the Anthem, are omitted in *this work*, to avoid rendering the Anthem too long: it will, as here inserted, occupy about eight minutes in its performance

VOLTI. CHORUS.

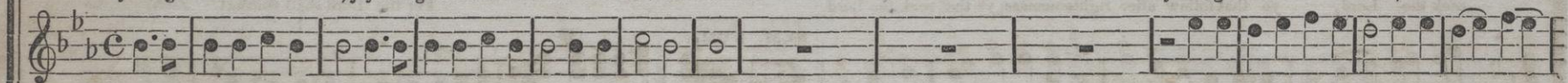
HEARKEN UNTO ME.—Continued

CHORUS. SPIRITO.



Joy and gladness shall be found, joy and gladness shall be found shall be found therein.

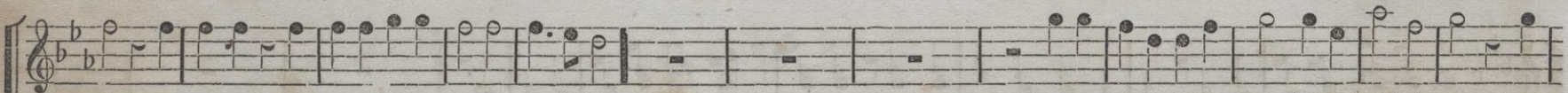
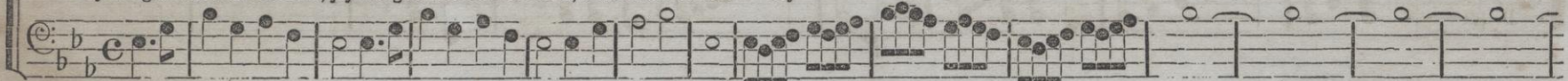
Joy and gladness shall be found, shall be found there-



AIR. SPIRITO.

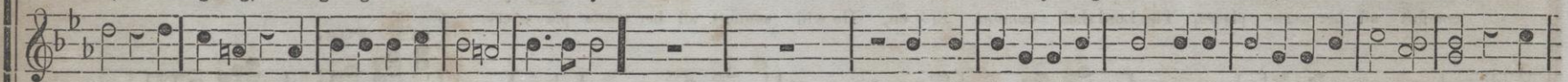


Joy and gladness shall be found, joy and gladness shall be found, shall be found therein. Joy

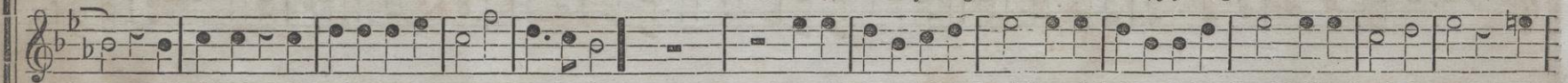


- in, thanksgiving, thanksgiving and the voice of mel - o - dy.

Joy and gladness shall be found, shall be found therein, thanks -



Joy and gladness shall be found, joy and gladness shall be found therein, thanks



- y thanksgiving, thanksgiving and the voice of melo - dy.

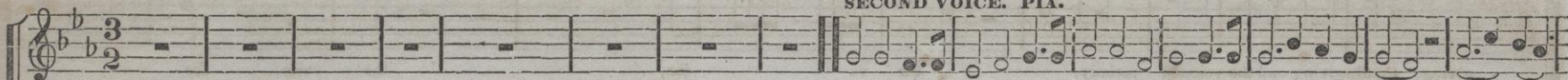
Joy and gladness shall be found, joy and gladness shall be found shall be found therein, thanks -



Joy and gladness shall be found, joy and gladness shall be found, joy and gladness shall be found therein

HEARKEN UNTO ME.—Continued.

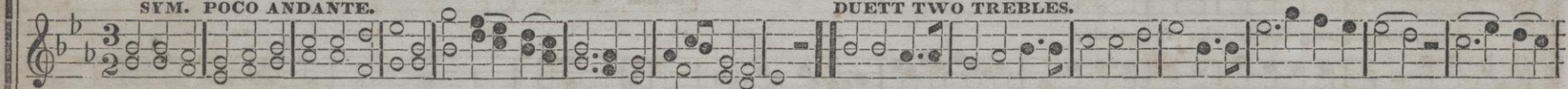
SECOND VOICE. PIA.



Therefore the redeemed of the Lord shall return, the redeemed of the Lord shall re -

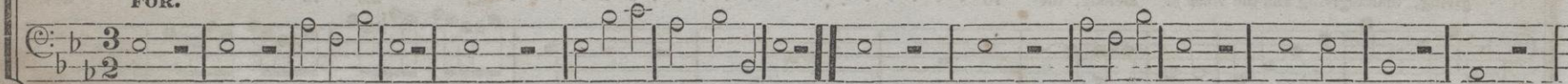
SYM. POCO ANDANTE.

DUETT TWO TREBLES.

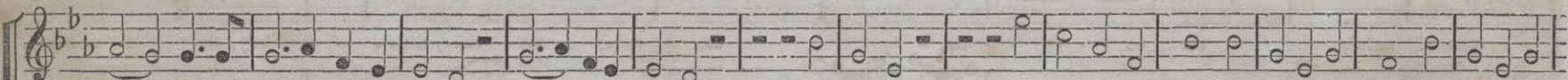


Therefore the redeemed of the Lord shall return, the redeemed of the Lord shall re -

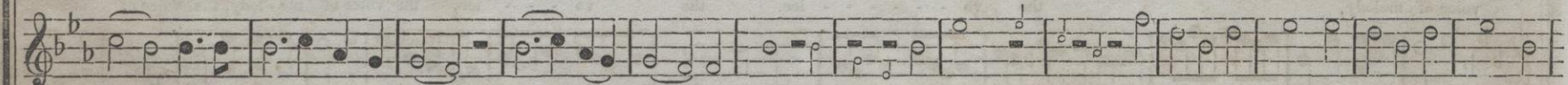
FOR.



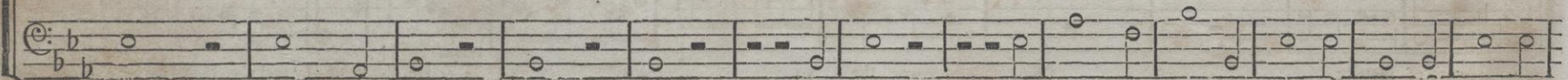
ORG.



turn the redeemed of the Lord shall re - turn, with singing, with singing and come with singing, and come with singing and



- turn the redeemed of the Lord shall re - turn and come, and come, with singing, and come with singing, and come and



HEARKEN UNTO ME.—Continued.

co - - - - me with singing, with sing - - - - ing un - to Zi - - on.

co - - - - me with singing, with sing - - - - ing un - to Zi - - on.

SYM.

CHORUS. ALLEGRO.

Everlasting joy, ev - erlasting joy shall be upon their head, shall be up - on their head, they shall obtain gladness and joy,

Everlasting joy, everlasting joy, everlasting joy shall be upon their head, up - on their head, they shall obtain gladness and joy,

AIR.

Everlasting joy, everlasting joy, everlasting joy shall be upon their head shall be up - on their head, they shall obtain gladness and joy,

Everlasting joy, everlasting joy shall be upon their head upon their

VOLTI SUBITO

HEARKEN UNTO ME.—Concluded.

they shall obtain gladness and joy, and sorrow and mourning shall flee away, and sorrow and mourning shall flee away,

they shall obtain gladness and joy, and sorrow and mourning shall flee a - way, - - - - - and sorrow and mourning shall flee away,

and sorrow and mourning shall flee a - way,

Detailed description: This system contains four staves of music. The first staff is a vocal line in G major (one flat) with lyrics: 'they shall obtain gladness and joy, and sorrow and mourning shall flee away, and sorrow and mourning shall flee away,'. The second staff is a vocal line with lyrics: 'they shall obtain gladness and joy, and sorrow and mourning shall flee a - way, - - - - - and sorrow and mourning shall flee away,'. The third staff is a vocal line with lyrics: 'and sorrow and mourning shall flee a - way,'. The fourth staff is a basso continuo line.

ADAGIO.

sorrow and mourning shall flee away, they shall obtain gladness and joy, and sorrow and mourning shall flee away, and sorrow and mourning shall flee a - way

sorrow and mourning shall flee away, they shall obtain gladness and joy, and sorrow and mourning shall flee away, and sorrow and mourning shall flee away.

they shall obtain

Detailed description: This system contains four staves of music. The first staff is a vocal line in G major with lyrics: 'sorrow and mourning shall flee away, they shall obtain gladness and joy, and sorrow and mourning shall flee away, and sorrow and mourning shall flee a - way'. The second staff is a vocal line with lyrics: 'sorrow and mourning shall flee away, they shall obtain gladness and joy, and sorrow and mourning shall flee away, and sorrow and mourning shall flee away.'. The third staff is a vocal line with lyrics: 'they shall obtain'. The fourth staff is a basso continuo line. The tempo marking 'ADAGIO.' is placed above the first staff.

(Sentence.)

I WILL ARISE, AND GO TO MY FATHER.

171

LARGHETTO. **TUTTI.** **MF.** **MF.**

SOLO.

I will a rise, I will a - rise, will a - rise, and go to my Fa - ther; and will say unto him— Father, Father, I have

SOLO.

SYM. PIA.

AD LIB. PP. TEMPO. MF. **LENTANDO PIA.**

FZ. PP. **MF.** **PIA.**

sinned—have sinned, I have sinned against heav'n and before thee— before thee, and am no more worthy to be called thy son— and am no more worthy to be called thy son.

Anthem.

THE SONG OF HEAVEN.

Poetry by Dr. Collyer.—Music by Thos. Loua

SYM. ANDANTE.

PMO.

ALTO. FOR.

PIA.

Hark! how the choral song of heav'n Swells full of peace and joy above, Hark! how they strike their

TENOR.

Hark! how the choral song of heav'n Swells full of peace and joy above, Hark! how they strike their

CRES.

AIR. FOR.

PIA.

FOR.

gold - en harps And ra - - - - - ise the tuneful notes of love. Hark! how the choral song of heav'n the song of heav'n, Swells full of

gold - en harps And ra - - - - - ise the tuneful notes of love. Hark! how the choral song of heav'n the song of heav'n Swells full of

PIA.

Swe - - PIA.

Hark Hark! Hark Hark how the choral song of heav'n

THE SONG OF HEAVEN.—Continued

peace and joy a - bove, swe - - - - - ll, Swells full of peace and joy above. Hark! how they strike their golden harps, And ra - - - - - ise the

lls swells full of peace and joy a - bove,

peace and joy a - bove, swells full of peace and joy a - bove, Swells full of peace and joy above. Hark! how they strike their golden harps And ra - - - - - ise the

This musical system consists of four staves. The first two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a piano accompaniment. The music is in a major key with a common time signature. There are dynamic markings like *FOR.* and *Swells*.

ANDANTE LARGO.

tuneful notes of love, And raise the tuneful notes of love. No anxious care nor thrilling grief, No deep despair nor gloomy woe they feel,

tuneful notes of love, And raise the tuneful notes of love. No anxious care nor thrilling grief, No deep despair nor gloomy woe they feel,

This musical system consists of four staves. The first two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a piano accompaniment. The music is in a major key with a 3/4 time signature. There are dynamic markings like *TRIO. AIR.*

VOLTI CHORUS.

THE SONG OF HEAVEN.—Concluded.

CHORUS. VIVACE. FOR.

PIA.

FOR.

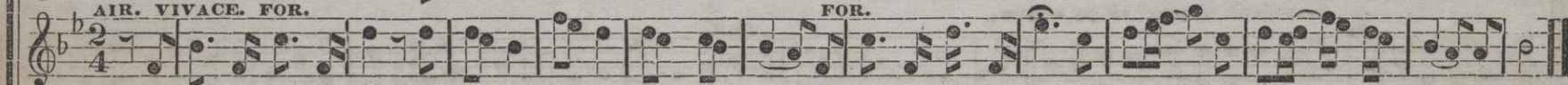


While high their lof - ty strains In noblest sweetest concord flow, While high their lof - ty strains In no - - - blest sweet - - - est con - - cord flow

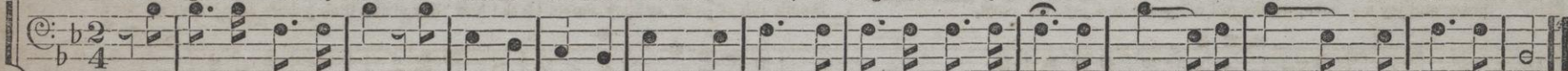


AIR. VIVACE. FOR.

FOR.

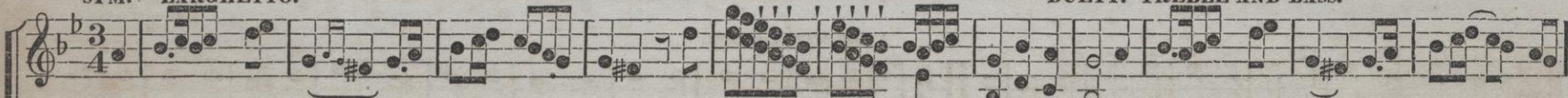


While high their lof - ty strains In noblest sweetest concord flow, While high their lof - ty strains In no - - - blest sweet - - - est con - - cord flow.

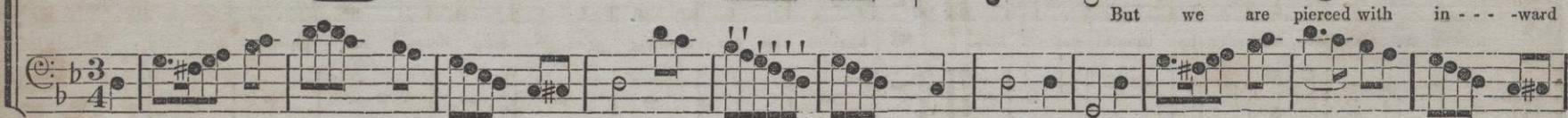


SYM. LARGHETTO.

DUETT. TREBLE AND BASS.



But we are pierced with in - - - ward

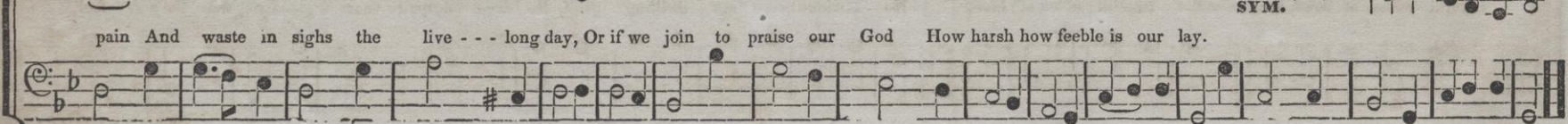


F. P. VOC.



SYM.

pain And waste in sighs the live - - - long day, Or if we join to praise our God How harsh how feeble is our lay.



THE SONG OF HEAVEN.—Continued

CHORUS. MAESTOSO.

When shall we join the heav'nly host Who sing Immanuel's praise on high,

And leave behind our fears and doubts To swell the chorus of the

AIR. MAESTOSO.

When shall we join the heav'nly host Who sing Immanuel's praise on high,

And leave behind our fears and doubts To swell the chorus of the

ORG. And leave behind our fears and doubts To swell

skies, To swell the chorus of the skies. O come thou rap - ture bringing morn And usher in the joy - - ful day. We long to see thy rising sun,

MODERATO.

MODERATO.

skies, To swell the chorus of the skies. O come thou rap - - ture bringing morn And usher in the joy - - ful day, We long to see thy rising sun,

We long to see thy rising sun
VOLT I

THE SONG OF HEAVEN.—Concluded

Drive all these clouds of grief a - way, of grief away, of grief a - - - way, Drive all these clouds of grief away, of grief a - way, drive all these clouds, drive all these

SPIRITO.

Drive all these clouds of grief a - way, of grief a - - - way, drive all these clouds of grief a - - way, drive all these clouds, drive all these

Drive all these clouds of grief a - way, drive all these clouds, these clouds of grief away, Drive all these clouds of grief of grief away, Drive all these clouds of grief away, of grief a - - - way.

clouds, Drive all these clouds of grief away, drive all these clouds of grief of grief away, drive all these clouds of grief away, of grief a - - way.

leads, Drive all these clouds of grief away

'WATCHMAN! TELL US OF THE NIGHT.'

(Missionary or Christmas Hymn.)

L. Mason.

177

Watchman! tell us of the night, What its signs of promise are; Trav'ler! o'er yon mountain's height, See that glo - ry beaming star!
 Watchman! tell us of the night, Higher yet that star ascends: Trav'ler! blessed - ness and light, Peace and truth its course portends!
 Watchman! tell us of the night, For the morning seems to dawn; Trav'ler! darkness takes its flight, Doubt and ter - ror are withdrawn.

ORG.

Watchman! does its beauteous ray Aught of hope or joy foretell? Trav'ler! yes; it brings the day,—Promis'd day of Is - ra - el!
 Watchman! will its beams alone Gild the spot that gave them birth? Trav'ler! a - ges are its own, See! it bursts o'er all the earth.
 Watchman! let thy wand'rings cease; Hie thee to thy qui - et home; Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come

Chorus to 1st and 2d Stanzas.

Chorus to 3d Stanzas.

2ND OR ALTO.

AIR. ANIMATO.

Trav'ler! yes; it brings the day, Promis'd day of Is - ra - el! Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come
 Trav'ler! a ges are its own, See! it bursts o'er all the earth.

'PRAISE GOD FROM WHOM ALL BLESSINGS FLOW.'

Praise him above— Praise him above—

2ND. TREBLE OR ALTO.

Praise God from whom all bles - sings flow, Praise him all creatures here be - low—Praise him all creatures here below ; Praise him above— Praise him a -

AIR. CHEERFUL.

Praise him above— Praise him above—

Praise him a - bove, ye heavenly host, Praise him above— Praise Fa - ther, Son, and Ho ly Ghost, Praise

Praise him above, ye heav'nly host, Praise him above—Praise him above—Praise him above, ye heav'nly host, Praise Father, Son, and Holy Ghost, Praise

Praise him a - bove, ye heavenly host, Praise him above— Praise Fa - ther, Son, and Ho - ly Ghost, Praise

Praise him Praise and

'PRAISE GOD FROM WHOM ALL BLESSINGS FLOW.'—Concluded.

Hal - le-
Father, Son, and Holy Ghost—Praise Father, Son, and Holy Ghost. Halle - lujah, Halle - lujah, Halle - lujah, Amen, Amen, Halle -
Hal - le-

lujah,
lujah, Halle - lujah, Halle - lujah, Halle - lujah, Halle - lujah, Halle - lujah, Halle - lujah, Halle - lujah, A - men, Amen, Hallelujah, Amen, Hallelujah, Amen.
lujah.

1 Safely thro' a - nother week, God has brought us on our way; Let us now a blessing seek, Waiting in his courts to day:

2 While we seek supplies of grace, Thro' the great Re - deemer's name; Show thy re - con - cil - ing face—Take a - way our sin and shame.

3 Here we come thy name to praise, Let us feel thy presence near; May thy glo - ry meet our eyes, While we in thy house appear

4 May the gospel's joyful sound, Conquer sinners, comfort saints; Make the fruits of grace abound; Bring re - lief from all complaints

SOLL. **TUTTL.**

Day of all the week the best; Emblem of eter - nal rest— Day of all the week the best; Emblem of e - ternal rest:

From our worldly cares set free, May we rest this day in thee—From &c.

Here af - ford us, Lord, a taste, Of our ev er - lasting feast— Here &c.

Thus let all our sabbaths prove, Till we join the church a - bove— Thus &c.

Chorus,

FROM THE ORATORIO OF JUDAH.

Adapted by Wm. Gardiner

Haydn

This fine Chorus was originally a Gloria in Excelsis, by this distinguished author, and has been adapted to English words by Mr. Wm. Gardiner, editor of a selected Oratorio called Judah, recently published. It is originally in the key of B flat; but fearing this would be too high for the generality of voices, I have transposed it into A.

Now elevate the sign of Judah, Now elevate the banner, Now elevate the banner, Call it forth in Zi - on, Call it

ALLEGRETTO SPIRITO.

SYM.

Now elevate the sign of Judah, Now elevate the banner, Now elevate the banner, Call it forth in Zi - on, Call it

OCTAVES.

Call it, Call it forth in Zi - on, O desert us not, not O Lord,

VERSE. PIA.

Call it, Call it forth in Zi - - on, O de - sert us not, not O Lord,

SYM. PIA.

VERSE. PIA.

VOLTI SUBITO.

Chorus.

'NOW ELEVATE THE SIGN.'—Continued

thou art al - way gracious, gra - cious to thy ser - vants, thou art al - way al - way gra - cious to thy ser - vants,

thou art al - way gra - cious, gra - cious to thy ser - vants, thou, thou art al - way gra - cious to thy ser - vants, **SYM.**

CHORUS. FOR.

PIA.

thou art our God, O Lord of Hosts, O Lord of Hosts, So will we

CHORUS. FOR.

PIA. OCTAVES.

FOR.

thou art our God, **SYM.** O Lord of Hosts, **SYM.** O Lord of Hosts, So will we praise

So will we

Chorus.

'NOW ELEVATE THE SIGN.'—Concluded

praise - - thee, so will we praise thee, so will we praise thee O God and Lord of Hosts; so will we praise thee,

thee, so will we praise thee, so will we praise thee, so will we praise thee O God and Lord of Hosts; so will we praise thee,

praise thee, so will we praise thee, so will we praise thee, so will we praise thee,

so will we praise thee O God and Lord of Hosts, O God and Lord of Hosts, Amen, Amen, Amen, Amen.

so will we praise thee O God and Lord of Hosts, O God and Lord of Hosts, Amen, Amen, Amen, Amen.

SYM.

This is a useful and interesting piece, and has become very popular, wherever it has been introduced: it is of a convenient length, can be performed, if required, without instruments, and is easy of execution.

The Anthem, "When the Lord shall build up Zion," page 133, is also by the same author—this piece has been much used in Baltimore, Philadelphia, &c. and very generally admired—it is on a useful subject, and might be performed with propriety at the opening of a new church. These pieces are inserted by particular request—they were composed about 1800.

Mr. John Cole is a native of Tewksbury, England, and emigrated to the United States with his parents, and the other branches of the family, in 1785, being then in the eleventh year of his age. He was brought up in Baltimore, where he at length married, and became a permanent resident. At an early age Mr. Cole discovered a natural genius, and great love for music, and attended the singing schools of that day when conducted by Law, Spicer, Atwill, Johnson and others. By diligent study and practice, however, he soon grew wiser than his teachers, and began to instruct in psalmody himself, took the charge of a choir, and composed a number of tunes and pieces. Devoting also some attention to the practice of different instruments, he was of course often introduced into the company of distinguished musicians, from whom he received various hints and suggestions, which proved highly advantageous to him.

At a very early period of his musical career, Mr. Cole discovered the necessity of a change in the then prevailing taste of the public, and by extraordinary and persevering exertions, induced a few others to join with him in opinion; by which means Baltimore was foremost in putting a stop to that species of psalmody which then universally prevailed in the schools throughout the continent.

Mr. Cole has been frequently engaged in conducting singing schools, and presiding in musical societies. The direction of most of the public performances of Sacred Music, and of the several Oratorios which have taken place in Baltimore, has usually devolved on him; and these exhibitions have reflected much credit on this gentleman's talents as a conductor. Mr. C's voice is a Baritone, (or between a Tenor and Bass,) he is a most correct sight singer, possesses a fine taste for music, and a general knowledge of the principles of composition.

Mr. Cole became a publisher of Sacred Music as early as 1797, and since that period has issued a variety of collections of Psalmody, Anthems, &c. of considerable merit, and which have been well received, as far as their circulation extended. He has, until recently officiated as conductor of the Choir in St. Paul's Church, which has long been celebrated for its skill and taste, in the performance of Sacred Music. The *subject* of the following piece was suggested to Mr. C. by the death of Gen. Washington, who expired a few weeks previously to its composition.

LARGO E PIANO.

This life's a dream an empty show: But the bright world to which I go, Hath joys substantial and sincere; When shall I wake and

AIR.

This life's a dream, an empty show: But the bright world to which I go, Hath joys substantial and sincere, When shall I wake and

MOUNT VERNON.—Continued.

FOR. PIA.

find me there? When shall I wake and find me there? O glorious hope! O blest a - bode! I shall be near and like my God; And flesh and sin no

find me there? When shall I wake and find me there? O glorious hope! O blest a - bode! I shall be near and like my God; And flesh and sin no

FOR. GRAVE. PIA.

more control, The sacred pleasures of the soul, The sacred pleasures of the soul. My flesh shall slumber in the ground,

more control, The sacred pleasures of the soul, The sacred pleasures of the soul. My flesh shall slum - ber in the ground,

My flesh shall slumber in the ground,
VOLT I SYM

MOUNT VERNON.—Concluded.

Till the last trumpet sound, FOR.
 Then burst the chains with
TRUMPET.
 Till the last trumpet's joyful sound, FOR.
 Then burst the chains with
POMPOSO. UNIS.
 Till the last trumpet's joyful sound, sound,

PIA. FOR. PIA. FOR.
 sweet surprise, And in my Savior's image rise, Then burst the chains with sweet surprise, And in my Savior's image rise, And in my Savior's image rise.

PIA. FOR. PIA. FOR.
 sweet surprise, And in my Savior's image rise, Then burst the chains with sweet surprise, And in my Savior's image rise, And in my Savior's image rise.

PIA.

What hath the world to e - qual this, The solid peace the heav'nly bliss, The joys im - - mortal, love di - - vine, The love of Je - - sus ever mine, Greater joys I'm
 When I shall leave this 'house of clay, Then glorious Angels shall con - - vey, Upon their golden wings shall I Be wafted far a - - bove the sky, There behold him
 There in sweet silent raptures wait, Till the saint's number is complete, Till the last trump of God shall sound, Awake the dead and shake the ground, Then descending

PIA.

OCTAVES FOR.

born to know, From ter - - restrial To ce - - lestial From terrestrial To ce - - lestial From terrestrial To celestial, When I up to Jesus go, When I up to Jesus go.
 free from harms, Beauty vernal, Spring e - - ternal Beauty vernal Spring e - - ternal Beauty vernal Spring e - - ternal In my lovely Jesus' arms, In my love - ly Jesus' arms.
 with the lamb, Ev' - - ry spi - - rit Shall in - - herit, Ev'ry spirit Shall in - - herit Ev'ry spirit Shall in - herit, Bodies of immortal frame, Bodies of im mortal frame.

TENOR.

O praise God in his ho - liness, Praise him in the firmament— in the firmament of his power; Praise him in his noble acts—Praise him in his noble acts—

2ND. TREBLE OR ALTO.

AIR.

O praise God in his ho - liness, Praise him in the firmament— in the firmament of his power; Praise him in his noble acts—Praise him in his noble acts—

Praise him upon the lute and harp;

OCTAVES.

Praise him according to his ex - cellent greatness; Praise him in the sound of the trumpet, in the sound of the trumpet, Praise him upon the lute—upon the lute and harp;

Praise him upon the lute and harp;

* The arrangement of this favourite piece, as here inserted, is agreeably to the author's latest revision

'O PRAISE GOD IN HIS HOLINESS.'—Concluded

Praise him in the cymbals—in the cymbals and dances, Praise him on strings—on strings and pipes— Let every thing that hath breath—Let

OCTAVES. Let every thing that hath breath—Let every thing that hath breath -

This system contains four staves. The top three staves are vocal parts in G major (one sharp) and 4/4 time. The bottom staff is an octaves line in C major (no sharps or flats) and 4/4 time. The lyrics are: "Praise him in the cymbals—in the cymbals and dances, Praise him on strings—on strings and pipes— Let every thing that hath breath—Let" and "OCTAVES. Let every thing that hath breath—Let every thing that hath breath -".

Let eve - ry thing that hath breath praise the Lord—that hath breath praise the Lord.

eve - ry thing that hath breath— that hath breath praise the Lord—that hath breath praise the Lord. PRAISE THE LORD— PRAISE THE LORD.

that hath breath praise the Lord—that hath breath praise the Lord.

every thing that hath breath— that hath breath praise the Lord—that hath breath praise the Lord.

This system contains four staves. The top three staves are vocal parts in G major (one sharp) and 4/4 time. The bottom staff is an octaves line in C major (no sharps or flats) and 4/4 time. The lyrics are: "Let eve - ry thing that hath breath praise the Lord—that hath breath praise the Lord.", "eve - ry thing that hath breath— that hath breath praise the Lord—that hath breath praise the Lord. PRAISE THE LORD— PRAISE THE LORD.", "that hath breath praise the Lord—that hath breath praise the Lord.", and "every thing that hath breath— that hath breath praise the Lord—that hath breath praise the Lord.".

STRIKE THE CYMBAL.

Pucitta.

This piece has, without doubt, been by far the most admired and popular production that has appeared for many years, and has proved equally a favourite in the parlour, the choir and the orchestra. Familiar as this piece is, and extensive as its circulation has been, it is yet probable, that great numbers of those who perform it, are unacquainted with its origin, and introduction into this country. It was originally set to Italian words, "Viva Enrico," and was received by Mr. Benjamin Carr, Organist and professor of music in Philadelphia, with a variety of other music from England, about 1812. On inspection Mr. C. was confident this piece was of a character that would please; he accordingly applied to the

Rev'd Dr. Staughton of that city to adapt English words to it, and brought it forward first at a grand Oratorio held under his immediate direction, in St. Augustine's Church, April 13, 1814, at which I had the pleasure to be present. It was published by Mr. C. immediately afterwards, and became, as was predicted, a universal favorite. The author is an eminent Italian composer, and it is believed, is still living. We have no means of ascertaining the date of this composition, but think it probable it was first brought out in Italy about 1800. This music has often been sung to other words, and admits of adaptation to any cheerful or spirited subject.

N. B. When this Sym. is repeated, play it an Octave higher.

CHORUS. FOR.

Pow'rful slinging, headlong bringing, Proud Go li - ah to the ground.

SOLO. TREBLE.

Strike the Cymbal, roll the tymbal, Let the trump of triumph sound.

AIR. CHORUS.

Pow'rful slinging, headlong bringing, Proud Goli - ah to the ground.

PIANO FORTE.

STRIKE THE CYMBAL.—Continued.

REPEAT FIRST SYM. AN OCTAVE HIGHER.

CHORUS. FOR.

8

Spread your banners, shout hosannas, Battle is the Lord's a - lone.

8 SOLO. TREBLE.

From the river re - jecting quiver, Ju - dah's he - - ro takes the stone.

8 SYM.

AIR. CHORUS.

PIANO FORTE.

Spread your banners, shout ho - sannas, Battle is the Lord's a lone.

8

Sva ALTA.

SOLO. TREBLE.

SOLO. TENOR.

See ad - vances with songs and dances, All the band of Is - rael's daughters, Catch the sound ye hills and waters.

STRIKE THE CYMBAL.—Continued.

CHORUS.



Spread your banners, Shout ho - sannas, Bat - tle is the Lord's a - lone.



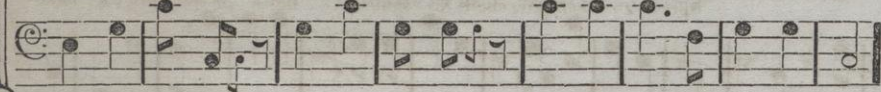
SYM.



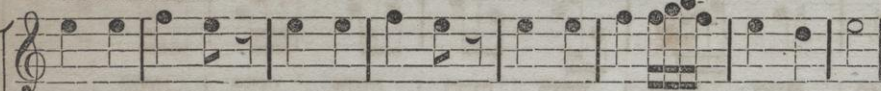
CHORUS. FOR.



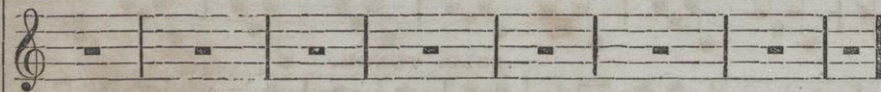
Spread your banners, Shout ho - sannas, Bat - tle is the Lord's a - lone.



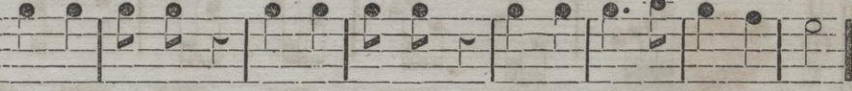
TRIO. SLOW.



God of thunder, rend a sunder, All the pow'r Phi - - lis - tia boasts. What are nations, What their stations, Israel's God is Lord of hosts.



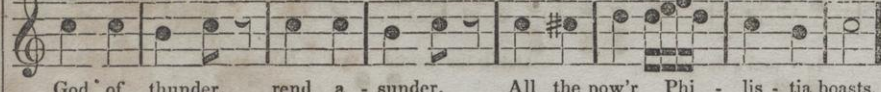
CHORUS. TEMPO.



God of thunder, rend a sunder, All the pow'r Phi - - lis - tia boasts. What are nations, What their stations, Israel's God is Lord of hosts.



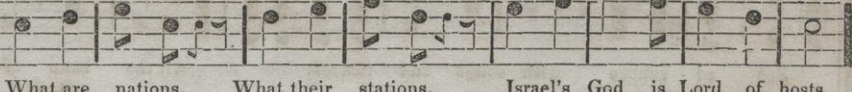
AIR. SLOW.



God of thunder, rend a - sunder, All the pow'r Phi - lis - tia boasts. What are nations, What their stations, Israel's God is Lord of hosts.



CHORUS. FOR.



God of thunder, rend a - sunder, All the pow'r Phi - lis - tia boasts. What are nations, What their stations, Israel's God is Lord of hosts.



STRIKE THE CYMBAL.—Concluded.

SECOND TREBLE. CHORUS.

SOLO. TREBLE.

To the dust Je - hovah brings, Praise him ex

What are haughty monarchs now, Low be - for: Je - hovah bow, Pride of princes strength of kings, To the dust Je - hovah brings, Praise him, Praise him ex -

cx

CHORUS.

- ulting nations praise, ex - ulting nations praise, Ho - - san - - na, Ho - - san - - na, Ho - - san - na.

SOLO. CHORUS. FOR. TREMANDO.

- ulting nations praise, Praise him, Praise him ex - ulting nations praise, Ho - san - - - na, Ho - san - - - na, Ho - - san - na.

ut ing ex - ulting

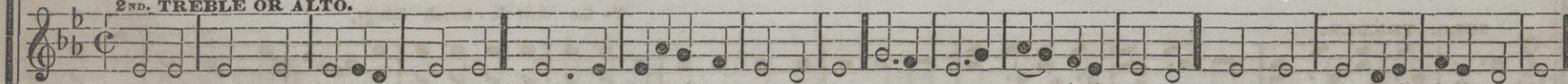
'LORD, DISMISS US WITH THY BLESSING.'

(Dismission.)

TENOR.

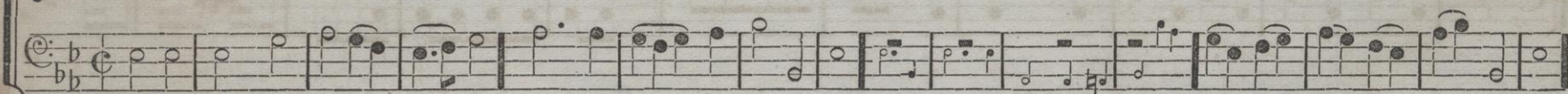
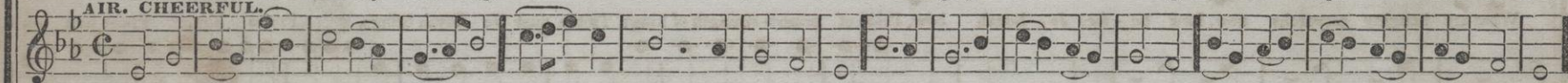


2ND. TREBLE OR ALTO.



Lord, dis miss us with thy bles - sing, Bid us all de - part in peace, Still on gospel man - na feeding, Pure se - - - raph ic love increase.

AIR. CHEERFUL.



Fill each breast with con - - - so - - - la - tion, Up to thee our voi - - - ces raise; When we reach that blissful station, Then we'll give thee nobler praise,



'LORD, DISMISS US WITH THY BLESSING.'—Concluded

Then we'll give thee nobler praise. And we'll sing Hallelujah, Amen, Halle - lujah, And we'll sing Halle - lujah, Amen, Halle - lujah, To God and the Lamb.

SOLO. PIA. TUTTI. FOR. SOLO. PIA. TUTTI. FOR.

Hallelujah for - - ev - - er, Hallelujah for - - ev - - er, for - ev - er and ever, Amen.

Halle - lu - jah, A - men, A - men, A - men.

Hallelujah for - - ev - - er, Hallelujah for - - ev - - er, Hallelu - jah for - ever and ever, Amen.

BLESSING. 8's and 7's. [Dismission.]

Stanley.
PIA.

LARGHETTO.

PIA. FOR.

Lord, dismiss us with thy blessing, Bid us all depart in peace, Still on gospel manna feeding, Pure ser-aph-ic love increase. Fill each breast with

2nd. **TREBLE.**

AIR.

Lord, dismiss us with thy blessing, Bid us all depart in peace, Still on gospel manna feeding, Pure ser-aph-ic love increase. Fill each breast with

con - so - lation, Up to thee our voi - ces raise, Till we reach that blissful station, Then we'll give thee nobler praise. And sing Halle - lujah, sing Halle lujah,

VIVACE.

con - so - lation, Up to thee our voi - ces raise, Till we reach that blissful station, Then we'll give thee nobler praise. And sing Halle - lujah, sing Halle - lujah,

BLESSING.—Concluded

sing Halle - lu - jah to God and the Lamb. Sing Halle - lujah, sing Halle - lujah, **DUO.**
 Sing Halle - lujah, Sing Halle - lujah, Hal - le - lu - jah, Hal le -
 sing Halle - lu - jah to God and the Lamb.
 Sing Halle - lujah, sing Halle - lujah, **ORG.**

Sing Hal - le - lujah, Sing Halle - lujah, Sing Halle lu - jah to God and the Lamb.
 lu - jah, Hal - le - lu - jah, Hal le - lu - jah.
 Sing Hal - le lujah, Sing Halle - lujah, Sing Halle - lu - jah to God and the Lamb.
VOICE.

GRATEFUL NOTES. P. M. 7's.

Ascribed to M. Madan—arranged by B. Carr

Grate - ful notes and numbers bring, While Jehovah's name we sing Holy, Holy, Ho - ly Lord, Be thy glorious name ador'd; and saints above,

PIA. **REPEAT FORTE.**

AIR. MEZ. PIA. **PIA.** **REPEAT FOR. PIA.** **FOR.**

Grate - ful notes and numbers bring While Jehovah's name we sing, Holy, Holy, Ho - ly Lord, Be thy glorious name ador'd; Men on earth and saints above,

and

FOR. **FOR.**

and saints above, Sing the great Re - deemer's love. Lord thy mercies never fail,

PIA. **FOR.** **PIA.** **FOR.** **PIA.** **FOR.**

Men on earth and saints above Sing the great Redeemer's love, Sing the great Re - deemer's love, Lord thy mercies nev - er fail. Lord thy mercies never fail,

and saints above, Sing the great Re - - deemer's love

PIA.

Hail! Hail! Hail! Hail! ce - les - tial goodness hail!

PIA. REP. FOR. SOLO. TREBLE. GRAZIOSO.

Hail! Hail! Hail! Hail ce - les - tial goodness hail. While on earth ordain'd to stay, Guide our footsteps in thy way, Till we come to reign with thee,

MODERATO. PIA.

INST.

SYM.

And thy glorious greatness see, Then with angels

we'll a - gain, Wake a loud - er, loud - er strain.

CHORUS. FOR. PIA. FOR.

There in blissful realms above, Sing the great Redeemer's love, Sing the great Redeemer's love.

CHORUS. FOR. PIA. FOR.

There in blissful realms a - bove, Sing the great Redeemer's love, Sing the great Redeemer's love.

200 **Authem. 'NOW LET THE GATES OF ZION SING.'** For Easter or other Festivals. E. Taylor of Norwich, Eng.

This is a fine Trio and Chorus, and is taken from an Easter Ode, (much too long in its original state for my purpose,) composed and compiled by Mr. Edward Taylor, musician and organist, of Norwich, England. | This piece may be useful on many occasions, and was first published in England about 1812. The Chorus should be performed in a spirited style—it is a pleasing fugue, and by no means difficult.

TRIO. SECONDO.

Now let the gates of Zion sing, And challenge her re - - sent ful foes; She triumphs in her Sa - vior King, In him who from the dead a rose.

AIR. SPIRITO.

Now let the gates of Zion sing, And challenge her re - sent - ful foes; She triumphs in her Sa - vior King, In him who from the dead a - rose.

She triumphs in her Savior King, In him who from the dead arose.

FOR EVER REIGN VICTORIOUS KING.

Subject from Haydn.

CHORUS. FOR.

For ev - - er reign victorious King, vic - to - rious King, For ev - er reign victorious King,

AIR. ALLEGRO MODERATO.

For ev - er reign victorious King, victo - rious King, victorious King,

For ever reign victorious King, vic - torious King, For ever ever reign, For ever reign victorious King,

For ever reign victorious King, victo - rious King, For ever reign victorious King, victorious King,

FOR EVER REIGN VICTORIOUS KING.—Continued

Wide thro' the earth thy name be known, And call my longing soul to sing, Sub - limer anthems round thy throne, For e - - - ver reign vic - to - - - rious King,

Wide thro' the earth thy name be known, And call my longing soul to sing, Sub - limer anthems round thy throne, For e - ver reign vic - torious

Wide thro' the earth thy name be known; For ev - er reign victorious

And call my longing soul to sing, Sub - li - mer anthems round thy throne;

King, Wide thro' the earth thy name be known, And call my longing soul to sing, Sub - li - mer anthems round thy throne;

FOR EVER REIGN VICTORIOUS KING.—Concluded

King, For e - ver reign vic - to - - rious King, For e - ver, For e - ver, For e - ver, For ever, For e - ver, reign vic - torious King,
vic - torious
For e - ver reign victorious King, victorious King, For e - ver, For e - ver, For e - ver, For ever, For e - ver reign, vic - torious King,
e - ver reign vic - torious King, vic - to - - rious King, For e - - - ver, For

Wide thro' the earth thy name be known, And call my long - ing soul to sing Sub - limer anthems round thy throne, Sub - limer an - thems round thy throne.

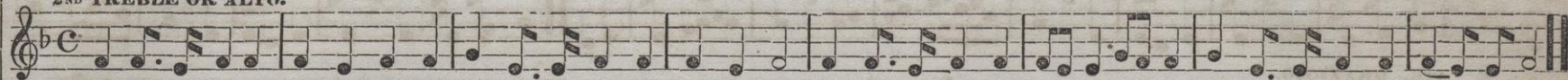
'HARK 'TIS THE BREEZE.'

Rousseau—arranged by Stevenson.

QUARTETTO OR CHORUS.
TENOR.

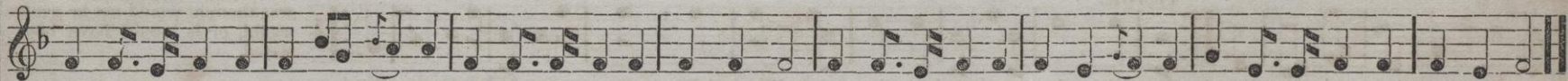


2ND TREBLE OR ALTO.

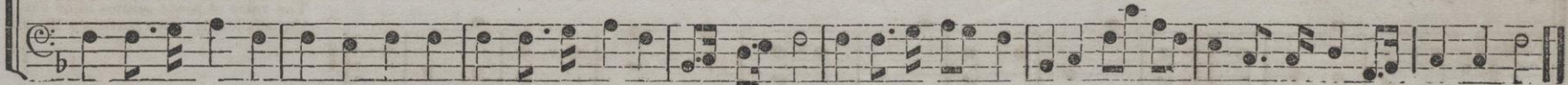


Hark 'tis the breeze of twilight calling, Earth's weary children to repose; While round the couch of na - ture fall - ing, Gently the night's soft cur - tains close.
Guard us O thou who nev - er sleepest, Thou who in silence thron'd above; Throughout all time unweari - ed keepest, Thy watch of glo - ry pow'r and love.

AIR. GRAZIOSO.



Soon o'er a world in sleep re - clining, Numberless stars thro' yonder dark; Shall look like eyes of cherubs shining, From out the veils that hid the ark.
Grant that beneath thine eye se - curely, Our souls awhile from life withdrawn, May in their darkness stil - ly pure ly, Like 'sealed fountains' rest till dawn.



THE VOICE OF PEACE.

Mazzinghi—adapted by J. C. Herring.

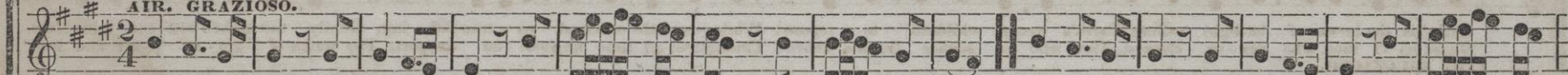
This is a very pleasing and popular tune, and I should hope may prove useful. The first four lines may, at pleasure, be sung as an Air, a Duo, or Trio—when sung without instruments, it has probably the best effect as a Trio, at the commencement. The com-

poser is an eminent Italian professor, still living, and who has resided in London for a number of years. It was first adapted to Sacred Poetry, and published in England about 1800. The words are from the Rev. Dr. Collyer's collection of Hymns.

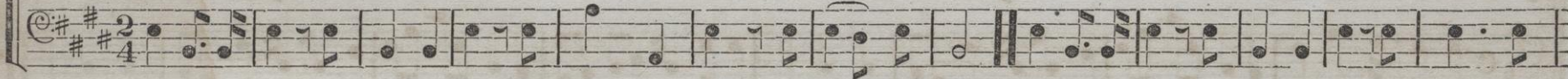
TRIO. TWO TREBLES AND BASS.



AIR. GRAZIOSO.



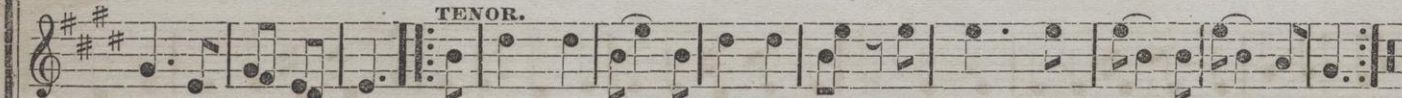
Verse 1. Peace troubled soul whose plaintive moan Hath taught these rocks the note of woe; Cease thy complaint suppress thy groan, And let thy
 2. Come free - ly come, by sin op - prest, Un - bur - then here the weigh - ty load; Here find thy re - fuge and thy rest, Safe on the
 3. As spring the win - ter, day the night, Peace, sor - row's gloom hath chas'd a - way; And smiling joy a seraph bright, Shall tend thy



CHORUS.



TENOR.



tears for get to flow. Be - hold the precious balm is found, Which lulls thy pain, which heals thy wound.
 bo - som of thy God. Thy God's thy Sa - vior; glorious word, That sheaths - th'a - ven - ger's glit - t'ring sword.
 steps and near thee stay. Whilst glo - ry weaves th'im - mortal crown, And waits to claim thee for her, own.

CHORUS.



The first verse of the above hymn is sung as a Recitative, which it was thought would not be generally useful, or it would have been inserted.

The words of this verse are as follows:—

Sweet as the Shepherd's tuneful reed,
 From Zion's mount I heard the sound;
 Gay sprung the flow'rets of the mead,
 And gladden'd nature smil'd around—
 The voice of peace salutes mine ear,
 Christ's lovely voice perfumes the air

PALESTINE. 6, 6, 9. 6, 6, 9.

Hasting's Coll

205

ANIMATO.

1 They have gone to the land where the patriarchs rest, Where the bones of the prophets are laid; Where the chosen of Israel the promise possess'd, And Jehovah his wonders displayed
 2 They have gone to the land where the gospel's far sound, Sweetly tuned by the angels above, Was re-echoed on earth, through the regions around, In the accents of heavenly love.
 3 Thy blessing go with them—O be thou their shield, From the shafts of the fowler that fly; O Savior of sinners, thine arm be reveal'd, In mercy, in might, from on high.

FOR.

2ND TREBLE. **TENOR.**

1 To the land where the Savior of sinners once bled, Where he labor'd and languish'd, and died. Where he triumph'd o'er death, and ascended to God, As he captive captivi - ty led.
 2 Where the Spirit descended, in tokens of flame, The rich gifts of his grace to reveal, Where the apostles wrought signs in Immanuel's name, The truth of his mission to seal
 3 They have gone—O thou Shepherd of Israel—have gone, The glad mission in love to restore; Thou wilt not forsake them, nor leave them alone; Thy blessing we humbly implore:
PIA. **FOR.**

SHEW US THY MERCY.

DUETT. TREBLE AND BASS.

Psalm 35 verses 7. 8 & 9.

Chapple.

MODERATO.

Shew us, shew us, shew us thy mercy, shew us thy mercy,
 Shew us shew

O Lord, O Lord shew us thy mer - cy, and grant us thy sal - vation, and grant us thy sal - va - tion, shew us thy
 and grant us thy sal - vation, thy sal - va - tion.

mer - - cy, and grant us thy sal - va - tion.

SYM. PIA. TREBLE SOLO.

and grant us thy sal - va - tion.

I will hearken, I will hearken, what the Lord will say, what the Lord will say, will say concerning me.

The musical score is written for two voices (Treble and Bass) and piano accompaniment. It features a key signature of two sharps (D major) and a common time signature. The tempo is marked 'MODERATO'. The score is divided into several systems, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal lines. A 'TREBLE SOLO' section is indicated for the piano part. The score concludes with a double bar line.

SHEW US THY MERCY.—Continued

TREBLE SOLO CONCLUDED.

He shall speak peace, he shall speak peace, unto his people, and to his

saints that they turn not a - gain SYM.

fear him his sal - vation is nigh them that fear him may dwell in our land, that glo - ry may dwe - ll
 fear him his sal - vation is nigh them that fear him may dwell in our land.

CHORUS. FOR.

For his sal - vation is nigh them that

AIR. VIVACE.

For his sal - vation is nigh them that

SHEW US THY MERCY.—Continued.

ry may dwell - - - - - ll that glory may dwell, may dwell in our land, is nigh them that
 that glo - - - - - ry may dwell that his sal - va - tio
 that glo - - - - - ry may dwell that glory may dwell may dwell in our land, is nigh them that
 that glo - - - - - ry may dwell that

fear him, his sal - vation - - - - - that glo - ry may dwell in our land, that glory may
 n is nigh them that fear him
 fear him is nigh them that fear him that glory may dwell in our la - - - - - nd, that glory may
 that glo - ry may dwell in our land, that

SHEW US THY MERCY.—Concluded.

Hal - le - lu - jah, hal - le - lu - jah, hal - - - le - lujah,

PIA.

dwel in our land, Hal - le - lu - jah, hal le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lujah.

VIVACE. PIA. CRES. FOR.

dwel in our land, Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - - - - le lu - jah, hal - le - lujah,

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lujah,

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le lu - jah, hal - le - lu jah

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

FOR.

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

Anthem.

'THOU O GOD.'

Psalm 65—42

Tho's. Loud. Philadelphia

SYM. MODERATO.

Musical notation for the first system, featuring a treble and bass staff with a common time signature and a key signature of one flat.

CHORUS. ALTO OR TENOR.

PIA.

FOR.

Musical notation for the chorus section, including a vocal line and a piano accompaniment line.

Thou O God art praised in Zion, and un - - - to thee shall the vow be perform'd in Je - ru - sa - lem: and un - - - to thee shall the vow be per-

AIR. MODERATO.

FOR.

Musical notation for the air section, including a vocal line and a piano accompaniment line.

Thou O God art praised in Zi - - on, and un - - - to thee shall the vow be perform'd in Je - ru - sa lem and un - - to thee shall the vow be per-

TRIO. LARGHETTO.

PIA.

Musical notation for the trio section, including a vocal line and a piano accompaniment line.

form'd in Je - ru - sa - lem. Thou that hearest the pray'r unto thee shall all flesh come, Thou that hearest the pray'r, unto thee shall all flesh come

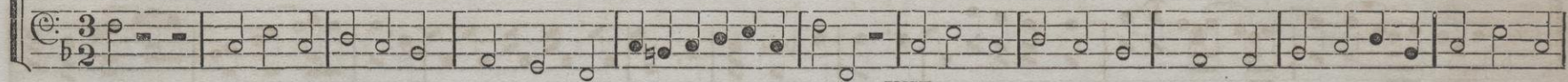
form'd in Je - ru - sa - lem. Thou that hearest the pray'r unto thee shall all flesh come, Thou that hearest the pray'r unto thee shall all flesh come

THOU O GOD.—Continued.

SYM. ANDANTE. **DUETT. TREBLE AND BASS.** **SYM.**



O how a - mia - ble are thy dwellings thou Lord of hosts.



INST.



O how a - mia - - - ble are thy dwellings thou Lord of hosts, My soul hath a de - - - sire, My soul hath a de - - - sire and

O how **INST.** **VOC.**



long - - - ing to en - ter in - to the courts of the Lord, And long - - - ing to en - ter in - to the courts of the Lord.

ALLEGRETTO.



My heart and my flesh re - joice - - in the liv - - - ing God, My heart and my flesh re - joice - - - in the liv - ing God; re -

INST.

My heart

VOLTI SUBITO

jo - - - ice, re - - - - - joice, re - joice in the living God, My heart and my flesh rejoice in the living God, re - - - - - joice, re - - - - - joice in the

liv - ing God, re - - - - - joice, - - - - - re - joice - - - - - in the liv - - - - - ing God. **SYM.**

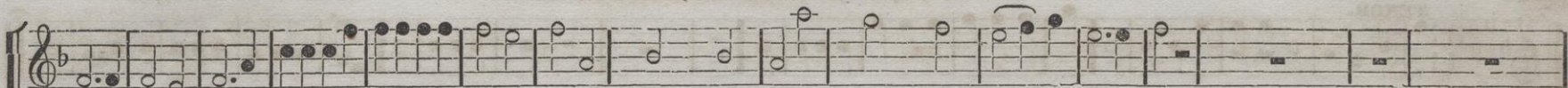
CHORUS.

Blessed, blessed, blessed, are they that dwell in thy house. They will be al - - - - - ways praising

AIR. ANDANTE. **SPIRITO.**

Blessed, blessed, blessed are they that dwell in thy house. They will be al - - - - - ways praising thee, be al - - - - - ways praising thee, They will be al - - - - - ways praising

They will be al - - - - - ways

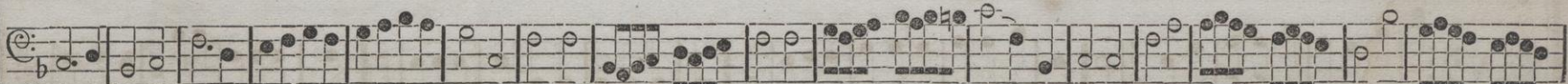


thee, be praising thee, They will be always praising thee, be praising thee, be prais - - ing thee, be prais - - ing thee, be praising thee,

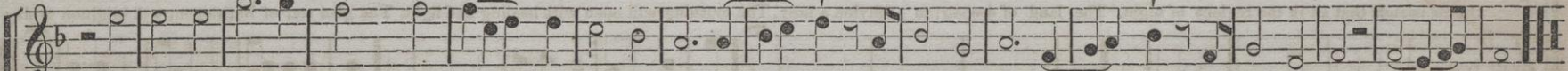
MEZZA VOCE.



thee, be praising thee, They will be always praising thee, be praising thee, be prais - - ing thee, be prais - - ing thee, be praising thee, be prais - - ing thee, be prais - - ing



FOR.



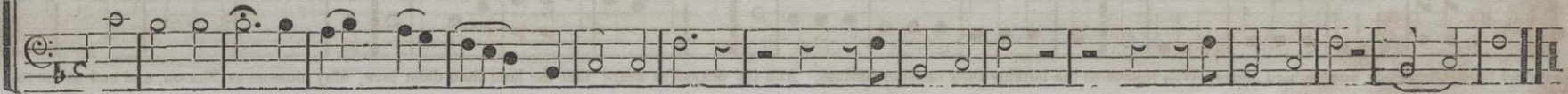
be praising thee, they will be al - - ways praising thee; A - - - men, A - men, A - men, A - - - men, A - men, A - men, A - - - men.

FOR.

ADAGIO.



thee, be praising thee, they will be al - - ways praising thee; A - - - men, A - men, A - men, A - - - men, A - men, A - men, A - - - men.



WAKE, ISLES OF THE SOUTH.

Words by W. B. Tappan

TENOR.

1. Wake Isles of the south! your redemption is near, No longer repose in the borders of gloom, The strength of the chosen in love will appear, And light shall arise in the verge of the tomb. The billows that girt you, the wild waves that roar, The Zephyrs that play when the ocean storms cease, Shall wait the rich freight to your desolate shore, Shall wait the glad tidings of pardon & peace.

2. The altar and idol, in dust overthrown; The incense forbade that was hallowed with blood; The Priest of Melchisedec there shall atone, And the shines of Atooi be sacred to God. The heathen will hasten to welcome the time, The day-spring the prophet in vision once saw; When the beams of Messiah will lumine each clime, And the Isles of the Ocean shall wait for his law.

On the islands that sit in the regions of night, The land of despair, to oblivion a prey, The morning will open with healing and light; The glad star of Bethlehem will brighten to day

On the islands that sit in the regions of night, The land of despair, to oblivion a prey, The morning will open with healing and light; The glad star of Bethlehem will brighten to day.

And thou, Obookiah now sainted above, Wilt rejoice as the heralds their mission disclose; And thy prayer be heard that the land thou didst love, May blossom as Sharon, and bud as the rose

DOXOLOGY.—Concluded.

And hath made us Kings, And hath made us Kings And Priests un - to God, and his Fa - ther, and his Fa - ther, To him be glo - ry, To

And hath made us Kings, And hath made us Kings, And Priests un - to God, and his Fa - ther, and his Father, To him be glo - ry, To

Him be glory, And do - minion, now and e - ver and e - ver, for e - ver and for e - ver, for e - ver and e - ver A - men. **SLOW.**

Him be glory, And do - minion, now and e - ver and e - ver, for e - ver and for e - ver, for e - ver and e - ver A - men. **OCTAVES. SLOW.**

ALTO.

2nd. MEZ. PIA.

1 Daughter of Zion awake from thy sadness, Awake for thy foes shall oppress thee no more, Bright o'er the hills dawns the day-star of gladness, Arise! for the night of thy sorrows is o'er.
 2 Strong were thy foes, but the arm that subdued them, And scatter'd their legions was mightier far, They fled like the chaff from the scourge that pursued them. How vain were their steeds and their chariots of war.

AIR. LIVELY.

3 Daughter of Zion the pow'r that hath sav'd thee, Extoll'd with the harp and the timbrel should be, Shout for the foe is destroy'd that enslav'd thee, Th'oppressor is vanquish'd, and Zion is free.

CHORUS. FOR.

CODA FOR THE CLOSE OF THE HYMN.

Daughter of Zion awake from thy sadness, Awake for thy foes shall oppress thee no more. Shall oppress thee no more, no more, no more.

GLORY TO GOD IN THE HIGHEST.

Luke, Chap. II. Ver. 13 14

Rev C. Greger.

TENOR.

2ND. OR ALTO.

ALLEGRO. FOR. SYM.

AIR.

Glory to God in the high - est! Glory to God in the

Glory to God in the high - est! Glory to God in the

PIA. FOR. P. F.

high - - est Glory to God, and peace on earth, and peace on earth. Glory, glory, glory, to God, glory, glory, glory to God, and peace on earth, and

PIA. FOR. P. F.

high - - est Glory to God, and peace on earth, and peace on earth. Glory, glory, glory to God, glory, glory, glory to God, and peace on earth, and

THE VOICE OF ANGELS.

[Words varied from Ossian. Music by Dr. Clark, of Cambridge, Eng.]

Come pilgrim, come a - way, Come pilgrim, come a - way, come a - way
 Come, come a - way, Come pilgrim, come a - way, Come pilgrim, come a - way, come a - way, come a - way, Why shouldst thou be lin - ger - ing
LARGO. P. P. SWELL. VIVACE. MOD. P.
 Come pilgrim, come a - way, Come pilgrim, come a - way, come a - way.

P. MOD. **FINE.** **FOR.**
 here? Why shouldst thou be lingering here? Come pilgrim, come a - way, Come pilgrim, come a - way, Come a - way
P. MOD. **FINE.** **FOR.**
 I hear the voice of an - gels, I hear the voice of an - gels, They cr - - y Come a
 (Pilgrim in reply.)
RASS. Come pilgrim, come away, Come pilgrim, come away Come away

VOICE OF ANGELS.—Continued

PIA. **FORTE.** **PIA.**

ALTO. Fly to thy man - sions, Fly to thy

Come a - way, Come a - way, Come a - way, Come a - way, Fly, Fly to thy man - sions,

PIA. **FORTE.** **PIA.**

wa - - - y, They cr - - - y come a - wa - - - y, come a - way. Fly to thy man - sions, Fly to thy

Come a - way, Come a - way, Come away, Come a - way. Fly to thy man - sions -

CRES. **FORTE.** **F. F.** **F.** **F. F.**

man - - sions, Fly to thy mansions, Fly, fly to the mansions, thy mansions above, a bove, a - bove.

Fly to thy man - sions, Fly to thy mansions, thy mansions, thy mansions, a - bove, a - bove, a - bove.

CRES. **FORTE.** **F. F.** **F.** **F. F.**

man - sions, Fly to thy man - - - sions, Fly to thy mansions, thy mansions a - bove, a - bove, a - bove.

fly to thy man sions Fly to thy mansions, thy mansions, **VOLTI SOLO**

19*

VOICE OF ANGELS.—Concluded.

ANDANTE. LARGHETTO. **P. P.** **CRES.**

SECOND TREBLE.

Come pilgrim, come a - way, Come pilgrim, come away, pilgrim come away,

ANDANTE. LARGHETTO. **P. P.** **CRES.**

Come pilgrim, come a way, Come pilgrim, come a - way, pilgrim come a - way,

Fain would I come and be at rest, Fain would I come and be at rest, I be - gin to

(Pilgrim in reply.)

P. P. **(BASS.)** Come pilgrim, come away, Come pilgrim, come away, pilgrim, come away,

Come pilgrim, come a - way, Come pilgrim, come away, Come pilgrim, come away, come a - way, come a - way.

Come pilgrim, come away, Come pilgrim, come away, Come pilgrim, come away, come a - way, come a - way.

P. P. **DA CAPO.** **:S:**

languish, to languish how soon shall I take my flight, shall I take my flight!

Come pilgrim, come away, Come, &c. Come, &c. Come, away.

SUPPLEMENT TO DYER'S

SECOND EDITION OF A SELECTION OF

Anthems, Set Pieces, Odes, and Chorusses;

CONTAINING THE FOLLOWING JUSTLY CELEBRATED AND STANDARD PIECES, VIZ:—

DENMARK, "Before Jehovah's awful throne" (Duett by Dixon,) - page 2	EASTER ODE, "From heav'n the loud, th' angelic song began," - page 16
THE DYING CHRISTIAN, "Vital Spark of heav'nly flame," - - - - 6	CAMBRIDGE, "Father how wide thy glories shine," - - - - 2
CHESHUNT, "Our Lord is risen from the dead," - - - - 10	DENBIGH, "From all that dwell below the skies," - - - - 2

THE EDITOR has thought it expedient to publish the following admired pieces *separately* from the body of the work; so that subscribers and other purchasers, may take them or not, as they please. As the size of the page is similar to the book itself, these sheets can be bound up with it, if required, with perfect convenience.

These excellent pieces have obtained the highest distinction and celebrity, as well for private devotion as for public worship; and the extensiveness of their circulation has been commensurate with their superior merit.

I have placed the well known and favourite Anthem, DENMARK, first on this list.—This piece since its first publication, seems to have acquired and maintained the same precedence among anthems and set pieces, that the Old Hundredth has among psalm tunes. It first appeared in a collection of Sacred Music published for the use of the Chapel of the Lock Hospital in London, in 1769. In the same valuable work was also first published, Cheshunt, Cambridge, and Denbigh.—An edition of this collection of tunes, was published in Boston, in 1809. The greater part of the pieces in this collection, were originally composed for two Trebles and an Organ Bass, as females were principally employed in the performance of the psalmody in this chapel. The copies here given are arranged for four voices, by eminent organists, and may be relied on as correct. I have endeavoured to avoid any alteration in the Basses, (excepting in one or two instances,) from the copies which have been in general circulation, as I am well aware of the embarrassment such deviations occasion to inexperienced singers.

In tracing the first introduction of this admirable piece into this country, it is believed it was known only to individuals until about the close of the revolutionary war in 1783, when the late Mr. Andrew Law, then about 34 years of age, visited different places for the purpose of teaching psalmody; and it is supposed he was the first person who *published* it on this continent.

The author of this piece, and of Denbigh, page 23, was the Rev. Martin Madan, an eminent and pious English divine, who was born about 1726, of a respectable family, and

brought up to the bar; which profession he quitted for the church. The Chapel at the Lock Hospital was built chiefly by his means, and he officiated as the chaplain many years without any emolument. He was of the Calvinistic persuasion, wrote several literary works, sermons, &c. and died in 1790. Judging from his compositions, his musical attainments must have been of a very respectable order, and his tunes and pieces have proved highly useful and acceptable.

VITAL SPARK will be noticed in its place on page 6.

CHESHUNT is an interesting and spirited composition, and has become a standard and popular anthem for Easter. In general, I believe the preference has been given to this piece, above every other for that occasion; the words also being so peculiarly appropriate and excellent. Of the author, some account has been given on the 92d page of the work, in the remark on Upton.

The EASTER ODE, "From heav'n the loud, &c." is also an excellent and appropriate anthem, but has not been so generally circulated as either of the other pieces in this supplement, which has been one inducement for my inserting it here. I consider it entitled to the character of a standard composition; and it is within the ability of singers of ordinary proficiency. It may not be improper to remark here, that I have purposely omitted the fine piece by Madan, "He dies, the friend of sinners dies," on account of its requiring a more expressive and tasteful manner of performance than the generality of singers are likely to give it. The change of key at the close, is also somewhat embarrassing to ordinary performers.

CAMBRIDGE will be noticed in its place on page 21.

DENBIGH has been highly esteemed and admired, and is well adapted to the sublime and animating psalm to which it is set. This piece has appeared in different publications, and variously arranged. In the copy here given, I have taken it partly from Jacobs of London, and Weyman of Dublin, and have endeavoured to select the best passages from each. It has been inserted in the key of F. as being the most suitable for it.

Be-fore Je-ho-vah's aw-ful throne, Ye na-tions bow with sa-cred joy; Know that the Lord is God a-lone, He can cre-

AIR. ANDANTE MAESTOSO. PIA.

Be-fore Je-ho-vah's aw-ful throne, Ye na-tions bow with sa-cred joy; Know that the Lord is God a-lone, He can cre-

FOR. TRIO. ate and he de-stroy, He can cre - ate and he de-stroy. His sov-reign pow'r with - out our aid, Made us of clay and

FOR. ate and he de-stroy, He can cre - ate and he de-stroy. His sov-reign pow'r with - out our aid, Made us of clay and

DENMARK.—Continued.

CHORUS.



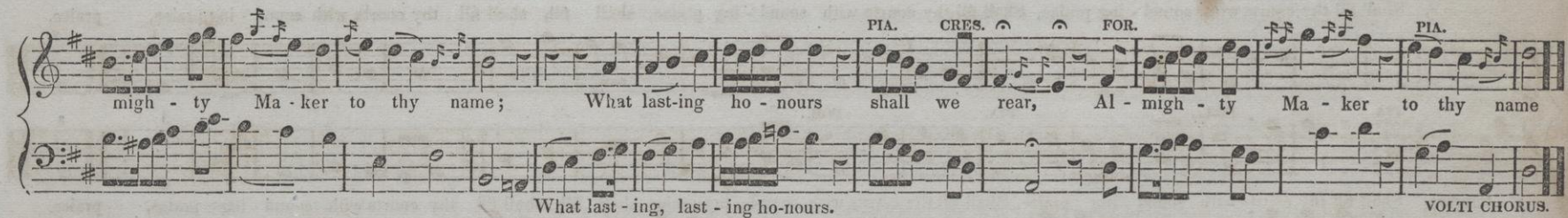
form'd us men, And when like wand'-ring sheep we stray'd, He brought us to his fold a-gain, He brought us to his fold a-gain.

form'd us men, And when like wand'-ring sheep we stray'd He brought us to his fold a-gain, He brought us to his fold a-gain.

DUETTO. TREBLE AND BASS.



We are his peo-ple, we - - his care, Our souls and all our mor - tal frame; What last - ing, last - ing ho - nours shall we rear, Al-



migh - ty Ma - ker to thy name; What last - ing ho - nours shall we rear, Al - migh - ty Ma - ker to thy name

What last - ing, last - ing ho-nours. VOLTI CHORUS.

It is necessary to remark, that this Duett is not in the original, as it will be seen it is by a different author. The addition of this movement in the piece before us, is I consider, pleasing and appropriate—and though I have seen the same words set by several others, I give this the decided preference for general use.

DENMARK.—Continued.

CHORUS. WITH SPIRIT. PIA. FOR.

We'll croud thy gates with thank - ful songs, High as the heav'ns our voi - - ces raise, And earth, and earth with her ten thou - sand, thou-sand

CHORUS. WITH SPIRIT. PIA. FOR.

We'll croud thy gates with thank - ful songs, High as the heav'ns our voi - - ces raise, And earth, and earth with her ten thou-sand, thou-sand

PIA. FOR. PIA. FOR. 1 2

tongues, Shall fill thy courts with sound - ing praise, Shall fill thy courts with sound - ing praise, shall fill, shall fill thy courts with sound - ing praise, praise.

PIA. FOR. PIA. FOR. 1 2

tongues, Shall fill thy courts with sound - ing praise, Shall fill thy courts with sound - ing praise, shall fill, shall fill thy courts with sound - ing praise, praise.

DENMARK.—Concluded.

MAESTOSO.

Wide, wide as the world is thy com-mand, Vast e - ter - ni - ty, as e - ter - ni - ty, thy love; Firm as a rock thy truth shall stand, When

MAESTOSO.

Wide, wide as the world is thy com-mand, Vast as e - ter - ni - ty, e - ter - ni - ty thy love; Firm as a rock thy truth shall stand, When

roll - ing years shall cease to move, shall cease to move. When roll - ing years shall cease to move, When roll - - ing years shall cease to move.

PIA. FOR.

roll - ing years shall cease to move, shall cease to move. When roll - ing years shall cease to move, When roll - ing years shall cease to move.

PIA. FOR.

This highly approved and very favourite piece has been much used, and very extensively circulated. It was originally composed for three voices, and this arrangement I have chose to preserve until the Chorus commences, "Lend, lend your wings," where it was conceived a fourth part might be added, with propriety and effect. It is scarcely necessary to remark, that this piece requires a delicate and expressive performance, and a proper conception of the subject.

It is believed this composition first appeared in England about 1780. The author was Mr.

Thomas Harwood, of Liverpool, of whom we only know that he was an Oratorio singer, and most probably a leader in some choir in that place. He has composed other approved tunes, and died about 1797. It is believed that this piece was first brought in general notice in this country by Mr. Law, about 1794, as it appears under the name of New-York, in the second book that he published, and was in that year, with the first movement altered, and transposed into G, a note higher than its original key; a most unwarrantable liberty taken with a piece of such sterling merit.

MINORE. LARGO. ♩

AIR. MEZZ. PIA. ♩

Vi - tal spark of heav'n - ly flame, Quit O quit this mor - tal frame; Trem - bling, hop - ing, ling'r - ing, fly - ing, Oh! the pain, the bliss of dy - ing:

Vi - tal spark of heav'n - ly flame, Quit O quit this mor - tal frame; Trem - bling hop - ing, ling'r - ing, fly - ing, Oh! the pain, the bliss of dy - ing:

Cease fond na - ture, cease thy strife, And let me lan - guish in - to life. Hark! Hark! they whis - per An - gels say, they whis - per,

Cease fond na - ture, cease thy strife, And let me lan - guish in - to life. Hark! they whis - per, An - gels say, they whis - per An - gels say, Hark! they whis - per,

THE DYING CHRISTIAN.—Continued.

FOR. PIA. FOR. PIA.

An - gels say, Hark! they whis-per, An - gels say, Sis-ter Spi-rit come a - way, Sis-ter Spi-rit come a-way. What is this ab-sorbs me quite.

PIA. FOR. PIA.

Hark! Hark! they whis-per, An - gels say, Sis - ter Spi-rit come a-way, Sis-ter Spi - rit come a-way. What is this ab-sorbs me quite,

FOR.

An-gels say,

CRES. PIA. CRES. FOR. ADAGIO.

Steals my sens es, shuts my sight, Drowns my Spi - rit, draws my breath, Tell me my Soul can this be death, Tell me my soul can this be death.

CRES. PIA. CRES. FOR. ADAGIO.

Steals my sens-es, shuts my sight, Drowns my Spi - rit, draws my breath, Tell me my Soul can this be death, Tell me my Soul can this be death.

VOI.TI.

THE DYING CHRISTIAN.--Continued.

CHORUS. FOR.

Lend, lend your wings, I mount, I fly, O

SECOND TREBLE.

The world re-cedes, it dis - ap-pears, Heav'n o-pens on my eyes, my ears With sound se - ra - phic ring,

PIA. ANDANTE. CRES. FOR. DIM. CRES. FOR. CHORUS. VIVACE. FOR.

The world re-cedes, it dis - ap-pears, Heav'n o-pens on my eyes, my ears With sounds se - ra - phic ring, Lend, lend your wings, I mount, I fly, O

grave where is thy vic - to - ry, O grave where is thy vic - to - ry, O death where is thy sting, O grave where is thy vic - to - ry, O death where is thy sting.

OCTAVES OCTAVES.

grave where is thy vic - to - ry, O grave where is thy vic - to - ry, O death where is thy sting, O grave where is thy vic - to - ry, O death where is thy sting,

The musical score is written for a piano and voice. It features a key signature of one flat (B-flat) and a time signature of 3/4. The score is divided into several systems. The first system includes a vocal line and a piano accompaniment. The piano part has a 'SECOND TREBLE' staff. The vocal line has lyrics: 'Lend, lend your wings, I mount, I fly, O'. The piano part has lyrics: 'The world re-cedes, it dis - ap-pears, Heav'n o-pens on my eyes, my ears With sound se - ra - phic ring,'. The second system continues the vocal and piano parts with lyrics: 'The world re-cedes, it dis - ap-pears, Heav'n o-pens on my eyes, my ears With sounds se - ra - phic ring, Lend, lend your wings, I mount, I fly, O'. The third system features a vocal line with lyrics: 'grave where is thy vic - to - ry, O grave where is thy vic - to - ry, O death where is thy sting, O grave where is thy vic - to - ry, O death where is thy sting.' and a piano accompaniment. The piano part has 'OCTAVES' written above it. The fourth system continues the vocal and piano parts with lyrics: 'grave where is thy vic - to - ry, O grave where is thy vic - to - ry, O death where is thy sting, O grave where is thy vic - to - ry, O death where is thy sting,'. The piano part has 'OCTAVES' written above it. The score includes various musical markings such as 'PIA. ANDANTE.', 'CRES.', 'FOR.', 'DIM.', 'CHORUS. VIVACE. FOR.', and 'OCTAVES'.

THE DYING CHRISTIAN.—Concluded.

QUARTETTO.

Lena, lend your wings, I mount, I fly, O grave where is thy vic-to-ry, thy vic-to-ry, O grave where is thy vic - to - ry, thy vic-to-ry, O death where is thy sting, O

PIA.

Lend, lend your wings, I mount, I fly, O grave where is thy vic-to-ry, thy vic-to-ry, O grave where is thy vic-to-ry, thy vic-to-ry, O death where is thy sting, O

CHORUS: FOR.

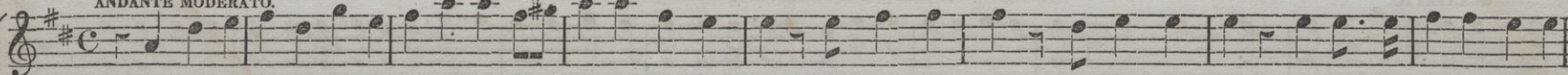
death where is thy sting, Lend, lend your wings, I mount, I fly, O grave where is thy vic - to - ry, thy vic-to - ry, O death, O death where is thy sting,

FOR.

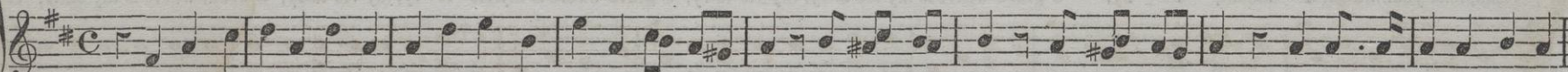
death where is thy sting, Lend, lend your wings, I mount, I fly, O grave where is thy vic to ry, thy vic-to-ry, O death, O death where is thy sting.

SLOW

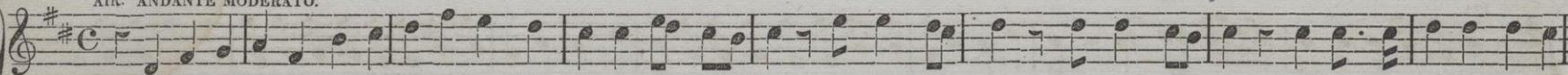
ANDANTE MODERATO.



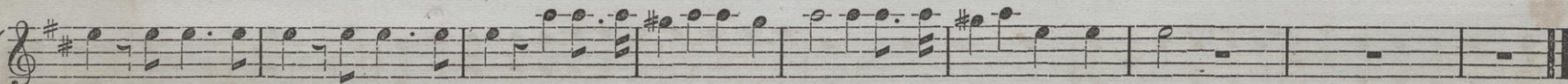
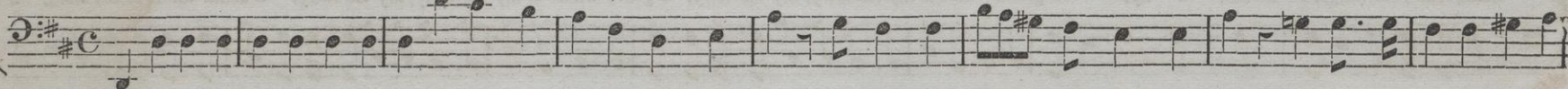
Our Lord is ri-sen from the dead, Our Je - sus is gone up on - high; The pow'rs of hell are cap - tive led, Dragg'd to the por-tals of the



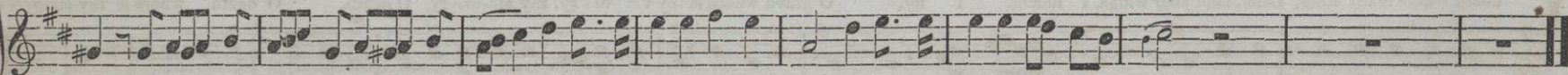
AIR. ANDANTE MODERATO.



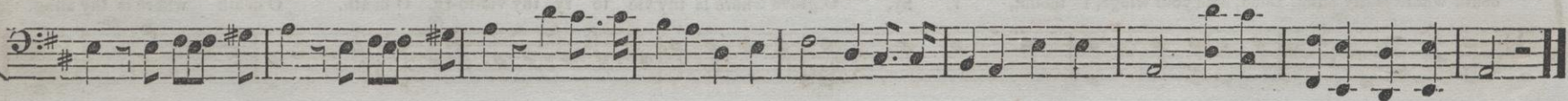
Our Lord is ri-sen from the dead, Our Je - sus is gone up on high; The pow'rs of hell are cap - tive led, Dragg'd to the por-tals of the



sky. The pow'rs of hell are cap - tive led, Dragg'd to the por-tals of the sky, Dragg'd to the por-tals of the sky.



sky. The pow'rs of hell are cap - tive led, Dragg'd to the por-tals of the sky, Dragg'd to the por-tals of the sky. SYM



CHESHUNT.—Continued.

There his tri - um - phal cha - riot waits, And an - gels chaunt the so - lemn lay; "Lift up your heads, ye heav'n - ly gates, Ye

There his tri - um - phal cha - riot waits, And an - gels chaunt the so - lemn lay; "Lift up your heads, ye heav'n - ly gates, Ye

e - ver - last - ing doors give way, Lift up your heads, ye heav'n - ly gates, Ye e - ver - last - ing doors give way.

ye - ver - last - ing doors give way, Lift up your heads, ye heav'n - ly gates, Ye e - ver - last - ing doors give way.

VOLTI SOLO

SOLO OR DUO. •

SECOND TREBLE.

SOLO OR DUO. •

SYM.

AIR.

Loose all your bars of mas - sy light, And

wide un - fold the ra - dient scene; He claims those man - sions as his right, Re - ceive the King of glo ry in. He claims those

INST. OR VOC.

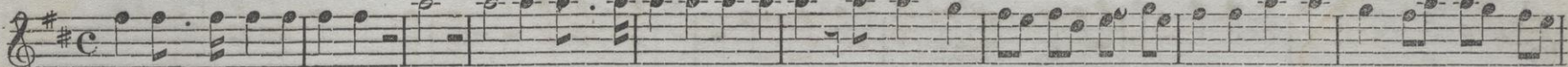
man - sions as his right, Re - ceive the King of glo - ry in, Re - ceive the King of glo - ry in. SYM.

* This movement was originally a Solo: but as it admits of so fine a Second, the addition has been made, and can be used or not as may be preferred.

CHESHUNT.—Continued.

CHORUS. MAESTOSO.

TUTTI.

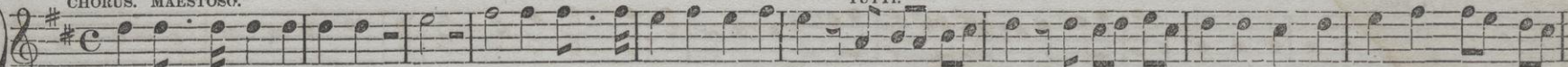


Who is the King of Glo-ry? Who? Who, Who is the King of Glo-ry who? The Lord, that all his foes o'er-came, The world, sin, death and hell o'er-

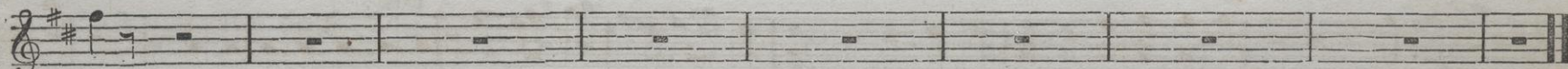
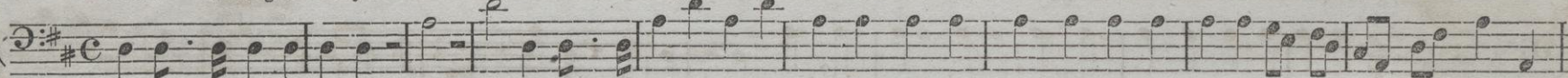


CHORUS. MAESTOSO.

TUTTI.



Who is the King of Glo-ry? Who? Who, Who is the King of Glo-ry who? The Lord, that all his foes o'er-came, The world, sin, death and hell o'er-



threw. SECOND TREBLE. PIA.

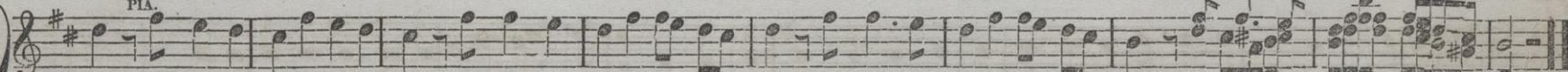
CRES.

FOR.

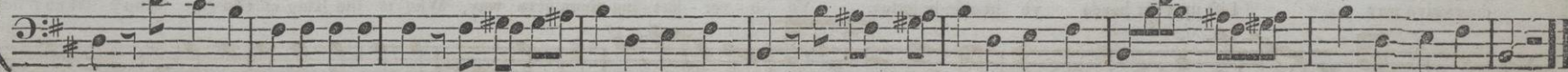


And Je-sus is the conq'ror's name, And Je-sus is the conq'ror's name, And Je - sus is the conq'ror's name.

PIA.



threw, And Je-sus is the conq'ror's name, And Je-sus is the conq'ror's name, And Je - sus is the conq'ror's name. SYM.



2 N. B.—There is in the original, another movement to the words "Loose all your bars, &c." which I have not thought it necessary here to insert.

CHESHUNT. - Continued

TUTTI FOR.

Lo! his tri-um-phal cha-riot waits, And an - gels chaunt the so - lem-n lay, "Lift up your heads ye heav'n-ly gates, Ye e - ver - last - ing

TUTTI FOR.

Lo! his tri - um-phal cha-riot waits, And an - gels chant the so - lem-n' lay, "Lift up your heads ye heav'n-ly gates, Ye e - ver - last - ing

UNIS.

doors give way. Lift up your heads ye heav'n-ly gates, Ye e - ver-last-ing doors give way, Who is the King of Glo-ry, Who? Who?

doors-give way, Lift up your heads ye heav'n-ly gates, Ye e - ver - last - ing doors give way, Who is the King of Glo-ry, Who? Who?

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The score is divided into three systems. The first system is marked 'TUTTI FOR.' and contains the first two lines of music. The second system is also marked 'TUTTI FOR.' and contains the next two lines. The third system is marked 'UNIS.' and contains the final two lines. The lyrics are printed below the vocal staves, with some words in italics. The piano accompaniment is written in the right and left hands on grand staves.

CHESHUNT.—Concluded.

Who? who is the King of Glo-ry Who? The Lord of bound-less pow'r pos-est, The King of saints and an-gels too, God o-ver all for-e-ver

Who? who is the King of Glo-ry Who? The Lord of bound-less pow'r pos-est, The King of saints and an-gels too, God o-ver all for-e-ver

blest, God o-ver all, for e-ver blest, God o-ver all for e-ver blest, God o-ver all for e-ver blest, for e-ver blest.

blest, God o-ver all for e-ver blest, God o-ver all for e-ver blest, God o-ver all for e-ver blest, for e-ver blest.

SYM. ANDANTE STACCATO

DUETT. TENOR OR TREBLE AND BASS.

From heav'n the loud th'an-ge-lic song be-gan, It shook the skies and reach'd as-ton-ish'd man; By man re-e-cho'd it shall mount a-

QUARTETTO. CHORUS.

While fra-grant o-dours, While fra-grant o-dours, While fra-grant o-dours fill, fill the bliss-ful plain. Wor-thy the Lamb of

PIA. SOSTENUTO. CHORUS VIVACE.

gain, While fra-grant o-dours, While fra-grant o-dours, While fra-grant o-dours fill, fill the bliss-ful plain. Wor-thy the Lamb of

* The commencement of this piece in the original is set as a Recitative, for a Tenor voice || think the style of Recitative can be properly expressed, if sung as a *Chorus*. I hope this arrangement may be generally approved.

EASTER ODE.—Continued.

PIA.

bound - less sway, In earth or heav'n the Lord of all; Ye prin - ces, rul - ers, pow'rs o - bey, And low be - fore his foot-stool fall,

REPEAT FOR.

bound - less sway, In earth or heav'n the Lord of all; Ye prin - ces, rul - ers, pow'rs o - bey, And low be - fore his foot-stool fall.

SEMI-CHORUS. PIA. *ANDANTE ANIMATO* *OCTAVES*

The deed was done, the Lamb was slain, The groan-ing earth the bur-then bore; He rose, he lives, he lives to reign, Nor time shall shake his end-less pow'r.

MINORE LARGO DOLOROSO. *ANDANTE.* *OCTAVES*

The deed was done, the Lamb was slain, The groan-ing earth the bur-then bore; He rose, he lives, he lives to reign, Nor time shall shake his endless pow'r.

EASTER ODE.—Continued.

He rose, he lives, he lives to reign, Nor time shall shake his end-less pow'r, Rich-es and all that deck the great, From

VIVACE. FOR.

He rose, he lives, he lives to reign, Nor time shall shake his end-less pow'r; Rich-es and all that deck the great, From

Detailed description: This system contains two systems of music. The top system is for the vocal line, with lyrics: "He rose, he lives, he lives to reign, Nor time shall shake his end-less pow'r, Rich-es and all that deck the great, From". The bottom system is for the piano accompaniment, with lyrics: "He rose, he lives, he lives to reign, Nor time shall shake his end-less pow'r; Rich-es and all that deck the great, From". The tempo marking "VIVACE. FOR." is placed above the piano staff. Both systems end with a double bar line and a 2/4 time signature.

PIA. REPEAT FOR. 3 2

worlds un-num-ber'd hi - ther bring; The tri - bute pour be - fore his feet, And hail the tri - umph of your king.

PIA. REPEAT FOR. * 3 2

worlds un-num - ber'd hi - ther bring, The tri - bute pour be - fore his feet, And hail the tri - umph of your king.

Detailed description: This system contains two systems of music. The top system is for the vocal line, with lyrics: "worlds un-num-ber'd hi - ther bring; The tri - bute pour be - fore his feet, And hail the tri - umph of your king." The bottom system is for the piano accompaniment, with lyrics: "worlds un-num - ber'd hi - ther bring, The tri - bute pour be - fore his feet, And hail the tri - umph of your king." The tempo marking "PIA." is placed above the piano staff. Both systems end with a double bar line and a 3/2 time signature. The word "REPEAT FOR." is written above the vocal staff, and an asterisk "*" is placed above the piano staff.

* I have omitted two verses of the hymn in this place, which are in the original, as making the piece unnecessarily long.

EASTER ODE.—Continued.

FOR. PIA. REPEAT FOR

Cre-a-tion's voice the note pro-long, The Lamb shall e - ver, e - ver reign, Let hal-le - lu-jahs crown the song

PIA. FOR. PIA. REPEAT FOR.

High-er, still high-er swell the strain, Cre-a-tion's voice the note pro-long, The Lamb shall e - ver, e - ver reign, Let hal-le-lu-jahs crown the song.

UNIS. AD LIB.

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

ANIMATO. UNIS. AD LIB.

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

N. B. This Hallelujah is also abridged not more than about one-sixth of the original being here inserted, yet I am disposed to think this will be found enough.

EASTER ODE.—Continued.

A TEMPO *UNIS.* *AD LIB.*

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

A TEMPO *UNIS.* *AD LIB.*

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

DENBIGH, L. M. Psalm 117, Dr. Watts.

Dr. Madan

PIA.

From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise, Let the Re - deem - er's name be sung, Thro' ev' - ry

AIR. ANDANTE MAESTOSO. *PIA.* *ev'ry*

From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise, Let the Re - deem - er's name be sung, Thro' ev' - ry land by

DENBIGH.—Concluded.

land by ev'-ry tongue, E - ter - nal are thy · mer - cies Lord, E - ter - nal truth at - tends thy word, Thy praise shall sound from shore to

ev' - ry, tongue. E - ter - nal are thy mer - cies Lord, E - ter - nal truth at - tends thy word, Thy praise shall sound from shore to

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with lyrics. The bottom staff is a piano accompaniment. Dynamics include PIA. and FOR. The music features a key signature of one flat and a common time signature.

shore, Till suns shall rise and set no more, Till suns shall rise and set no more, Till suns shall rise and set no more.

shore, Till suns shall rise and set no more, Till suns shall rise and set no more, Till suns shall rise and set no more.

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics. The bottom staff continues the piano accompaniment. Dynamics include PIA. and FOR. The music features a key signature of one flat and a common time signature. A triplet of eighth notes is marked with a '3' in the bottom staff.

Fa - ther, Fa - ther, how wide thy glo-ries shine, How high thy won - ders rise, Known thro' the earth by thou-sand signs By thou-sands thro' the

AIR. MAESTOSO. ANDANTE.

Fa - ther, Fa - ther, how wide thy glo-ries shine, How high thy won - ders rise, Known thro' the earth by thou-sand signs By thou-sands thro' the

skies, Those migh-ty orbs pro-claim thy pow'r, Their mo-tions speak thy skill, And on the wings of ev' - ry hour We read thy pa-tience still.

PIA. REPEAT FOR.

skies, Those migh-ty orbs pro-claim thy pow'r, Their mo-tions speak thy skill, And on the wings of ev' - ry hour We read thy pa-tience still.

PIA. REPEAT FOR.

AMBRIDGE.—Continued.

TRIO. SECOND TREBLE. FOR. OCTAVES . . . PIA.

ANDANTE GRAZIOSO. PIA.

But when we view thy great de-sign, To save re-bel-lious worms, Where ven-geance and com-pas-sion join In their di-vin-est forms.

OCTAVES

CRES. PIA. FOR.

CRES. PIA. FOR.

Here the whole De-i-ty is known, Nor dares a crea-ture guess, Which of the glo-ries bright-est shone, The jus-tice or the grace

CRES. PIA. FOR.

Here the whole De-i-ty is known, Nor dares a crea-ture guess, Which of the glo-ries bright-est shone, The jus-tice or the grace.

VOLTI CHORUS.

This is an excellent and well adapted piece, and on an interesting subject. It has been very popular in England and in this country, wherever introduced. The arrangement of the parts as here inserted, is from Weyman's Melodia Sacra; and although the Bass and inner parts vary considerably from the original copy, and from those books in which it has been published in the United States, yet I am inclined to believe that the copy here given will ultimately be preferred; and under this conviction I have published it as it here appears. The author, Felice Giardini, was a native of Piedmont; and when a boy, was chorister

in the cathedral at Milan, and under the Maestro de Capella, learned singing, the harpsichord and composition. He afterwards studied the violin, and became the greatest performer of his time, on that instrument. He went first to England in 1750, where he acquired great reputation by his superior performance. He was cotemporary with Dr. Burney, Dr. Worgan, Dr. Arnold, M. Ver-to, C. Lockhart, and others of equal eminence, and was one of the contributors to the Lock Hospital collection. This piece was probably composed about 1760

CAMBRIDGE.—Concluded.

CHORUS. FOR. OCTAVES

Now the full glo-ries of the Lamb A-dorn the heav'n-ly plains, Bright che-rubs chant Im-ma-nu-els name, And try their choi-cest strains.

CHORUS. SICILIANO ANDANTE. OCTAVES

Now the full glo-ries of the Lamb A-dorn the heav'n-ly plains, Bright che-rubs chant Im-ma-nu-el's name, And try their choi-cest strains.

PIA.

O may I bear some hum-ble part In that Im-mor-tal song, Won-der and joy shall tune my heart, And love com-mand my tongue.

LENTANDO LAST TIME. REPEAT FOR.

O may I bear some hum-ble part In that Im-mor-tal song, Won-der and joy shall tune my heart, And love com-mand my tongue.

D.C.C.



Methodist Episcopal Church
Ladies L

- 1 James Bee - Flute
- 2 Robert Sobey - Bassoon
- 3 Mrs. Dancy - Organ
- 4 James Buckley - Soprano
- 5 James George - Soprano
- 6 Henry Pellentz - Bass
- 7 Henry Vincent - Alto
- 8 Sam'l Reynolds - Alto
- 9 J. M. Williams - Tenor
- 10 J. M. Williams - Bass
- 11 J. M. Williams - Tenor
- 12 J. M. Williams - Alto
- 13 J. M. Williams - Alto
- 14 Henry Poirant - Bass
- 15 Edgemoore Cove - Organist
- 16 J. M. Williams - Soprano
- 17 J. M. Williams - Soprano
- 18 J. M. Williams - Soprano
- 19 J. M. Williams - Soprano
- 20 J. M. Williams - Soprano

NON-CIRCULATING MUSIC

