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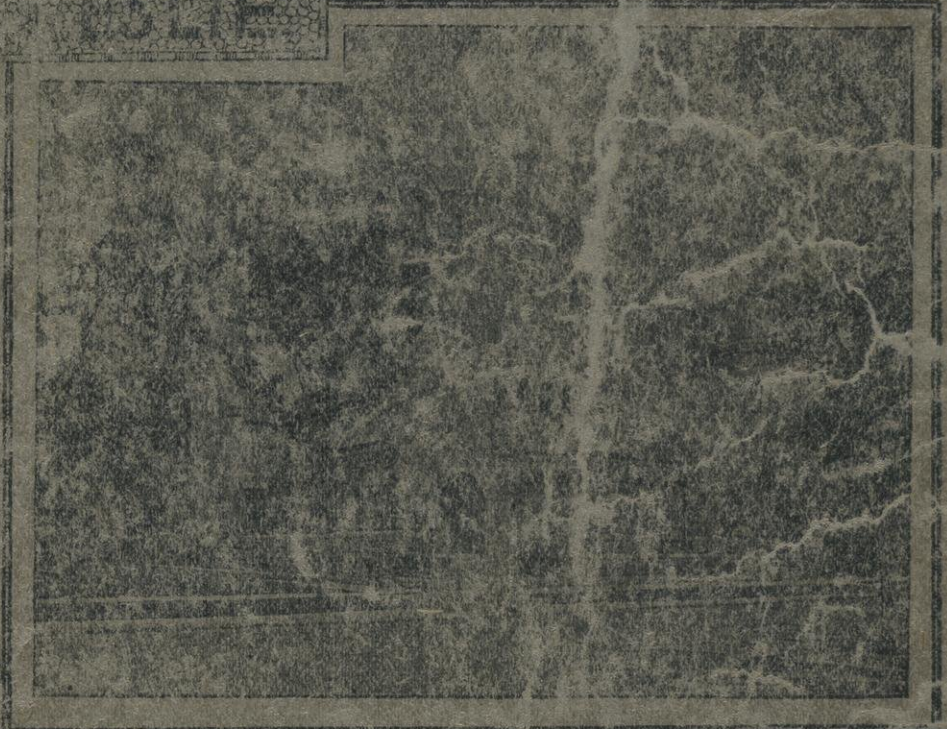
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# LESLIE'S TEMPLE ANTHEMS

by

GIBBS



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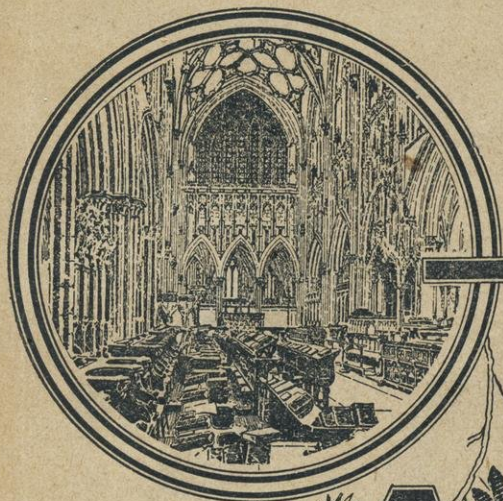
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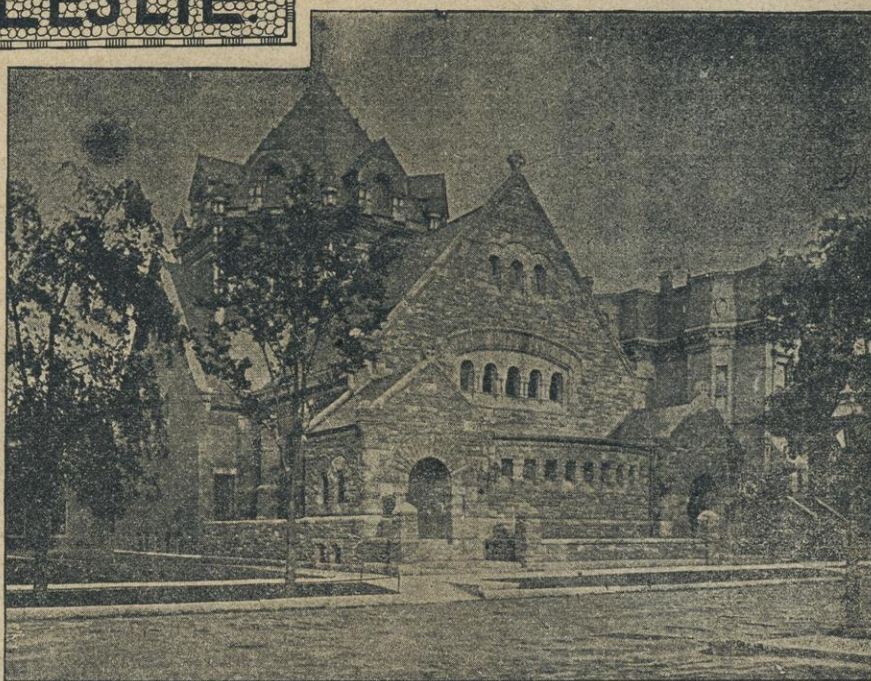


# LESLIE'S TEMPLE

by

# ANTHEMS

C. E. LESLIE.



Single Copy  
75c.

Per doz  
\$7.50.

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1891

# TEMPLE ANTHEMS

By C. E. LESLIE.

## NOT A SPARROW FALLETH.

C. E. LESLIE.

Not a spar-row fall - eth, But it's God doth know, Just as when a  
 Not a spar-row fall - eth, But it's God doth know, Just as when a

man - date Lays a mon - arch low;  
 man - date Lays a mon - arch low; Not a leaf - let wav - eth,

Cres. Dim.  
 Think not, then, O i - dler, God for-get-teth thee.  
 But its God doth see, Think not, then, O i - dler, God for-get-teth thee.

## NOT A SPARROW FALLETH. Cont'ued.

DUET. Tenor and Soprano.

Far more pre - cious sure - ly Than the birds that fly,..... Is a Fa - ther's

im - age To a Fa - ther's eye; E'en thine hairs are num - bered,  
E'en thine hairs are num - bered,

Trust him full and free, Cast thy cares be - fore him, And he'll care for thee.  
Trust him full and free, Cast thy cares be - fore him, And he'll care for thee.

SOLO. Alto.

Far more pre - cious sure - ly Than the birds that fly, Is a Fa - ther's

NOT A SPARROW FALLETH. Continued.

im - age To a Fa - ther's eye, For the God that plant - ed

In thy breast a soul, On his sa - cred tab - let Doth thy name en - roll.

Cheer thine heart, O Chris - tian, Nev - er faith - less be,..... He that marks the

Cheer thine heart, O Chris - tian, Nev - er faith - less be,..... He that marks the

*Rit. e dim.* spar - row, Will re - mem - ber thee. (re - mem - ber thee.)

spar - row, Will re - mem - ber thee. (re mem - ber thee.)



## NEAR THE CROSS.

C. E. LESLIE.

1. Oh Lord, I ask of thee, When time shall be no more,  
 2. When waves of sor-row roll A-cross my wea-ry breast,

That I thy face may see, On heav-en's bright-est shore;  
 When far from heav-en's goal, I crave the prom-ised rest;

Then let me, while I live, Cling near-er to the cross;  
 Then hear, oh! hear my cry, My soul can fear no loss;

NEAR THE CROSS. Continued.

Sweet peace my spir - it give; Earth's joys I count as dross.  
 When thou, dear Lord art nigh; Oh keep me near the cross.

Dark tho' the shad-ows may be, My soul will suf - fer no loss,  
 Tho' dim the sun-light may be, Life's bark so mad - ly may toss,

If I but keep near to thee, Near - er, yes, near - er the cross.  
 To thy blest shel - ter I'll flee, Near - er, yes, near - er the cross.

## NEAR THE CROSS. Continued.

near the cross, near the cross,

Keep me near, near the cross, Keep me near, near the cross,

Keep me, keep me near the cross, Keep me, keep me near the cross.

Keep me, keep me near the cross, Keep me, keep me near the cross.

Close to that pierc-ed hand, I firm - ly cling thro' all, And  
Oh! Lord, when comes the night, And toil and tears are o'er, Wilt

jour - ney toward the land, Where shad - ows nev - er fall. Oh,  
thou the val - ley light, And guide to heav-en's shore. Dear

NEAR THE CROSS. Concluded.

may I live, Near, near the cross;  
 Christ, earth's gain I count as loss;

Oh, may I live, Near, near the cross; Sweet  
 Dear Christ, earth's gain I count as loss; My

And purge my soul from dross.  
 Oh, keep me near the cross.

peace my spir - it give, And purge my soul from dross.  
 soul wilt thou sus - tain; Oh, keep me near the cross.

Keep me, keep me near the cross, Keep me, keep me near the cross.

Keep me, keep me near the cross, Keep me, keep me near the cross.

## BEHOLD! I STAND AT THE DOOR.

C. E. LESLIE.

*Moderato.*

The earth is the Lord's, And the ful - ness there-of, The world and they that

The earth is the Lord's, And the ful - ness there-of, The world and they that

*f*

dwell there-in, For he hath found-ed it up - on the seas and on the floods;

dwell there-in, For he hath found-ed it up - on the seas and on the floods;

Or who shall stand in his

Who shall as - cend in - to the hill of the Lord, Or who shall stand in his

ho - ly place? He that hath clean hands and a pure heart,

ho - ly place? He that hath clean hands and a pure heart,

BEHOLD! I STAND AT THE DOOR. Continued.

He that hath clean hands and a pure heart Shall re-ceive,

He that hath clean hands and a pure heart Shall re-ceive, shall re-  
Shall re-ceive,

*Rit.* Shall re-ceive A bless-ing from the Lord; He that hath clean hands

ceive A bless-ing from the Lord; He that hath clean hands

Shall re-ceive

and a pure heart, He that hath clean hands and a pure heart.

and a pure heart, He that hath clean hands and a pure heart, Shall re-

*Rit. Dim.* Shall re-ceive, Shall re-ceive A bless-ing from the Lord.

Shall re-ceive, Shall re-ceive A bless-ing from the Lord.

BEHOLD! I STAND AT THE DOOR. Continued.

Tempo.

O ye gates! And be ye lift - ed up, ye ev - er -

Lift up' your heads, O ye gates! And be ye lift - ed up, ye ev - er -

last - ing doors, O ye gates! And be ye lift - ed

last - ing doors, Lift up your heads, O ye gates! And be ye lift - ed

up, ye ev - er - last - ing doors, And the King of glo - ry shall come

up, ye ev - er - last - ing doors,

in, And the King of glo - ry shall come in,

Shall come in, Shall come in,

# BEHOLD! I STAND AT THE DOOR. Concluded

DUET, Sop. & Ten. or Sop. & Alto, the alto sing the tenor an octave lower.

For be-hold! I stand at the door and knock; If an - y one hear my voice

And o - pen the door, I will come in and sup with him and he with me.

Andante.

I will come in if ye o - pen the door, And sup with  
I will come in if ye o - pen the door, And sup with

Dim.

him, and he with me. A - men, A - men, A - men.  
him, and he with me. A - men, A - men, A - men.



## THE BEAUTIFUL CITY OF GOD.

C. E. LESLIE

*Andante.*

O how love - ly, how love - ly is Zi - on, Zi - on, cit - y

O how love - ly, how love - ly is Zi - on, Zi - on, cit - y

*f*

of our God; O how love - ly, how love - ly, how love - ly is

of our God; O how love - ly, how love - ly, how love - ly is

Zi - on, is Zi - on, Beau - ti - ful cit - y of God.

Zi - on, is Zi - on, Beau - ti - ful cit - y of God.

O how love - ly,

O how love - ly, O how love - ly, Love - ly is Zi - on,

THE BEAUTIFUL CITY OF GOD. Continued.

Love - ly is Zi - on, O how love - ly, O how  
 Love - ly is Zi - on, O how love - ly, O how

love - ly, love - ly is Zi - on, Beau - ti - ful cit - y of God.  
 love - ly, love - ly is Zi - on, Beau - ti - ful cit - y of God.

For joy and peace, For joy and peace,  
 For joy For joy and peace, For joy and peace, For joy and peace,  
 For joy and peace, For joy and peace, For joy and peace,

For joy and peace Shall ev - er dwell in thee.  
 joy..... and peace Shall ev - er dwell in thee.  
 For joy and peace

Re - joice, be glad, Re - joice,  
 Re - joice, be glad, Re - joice,  
 Then re - joice and be glad, Then re - joice

be glad, your songs a - rise,  
 be glad, your songs a - rise,  
 And be glad, Let your songs now a - rise,

Yes, sing cit - y of God.  
 Yes, sing cit - y of God.  
 Sing of the beau - ti - ful cit - y of God.

O how love - ly, how love - ly is Zi - on, Zi - on, cit - y

O how love - ly, how love - ly is Zi - on, Zi - on, cit - y

of our God; O how love - ly, how love - ly, how love - ly is

of our God; O how love - ly, how love - ly, how love - ly is

Zi - on, is Zi - on, Beau - ti - ful cit - y of God.

Zi - on, is Zi - on, Beau - ti - ful cit - y of God.

Rit. e dim.

Beau - ti - ful cit - y of God, Cit - y of God.

Beau - ti - ful cit - y of God, Cit - y of God, . . . . . of God.

Beau - ti - ful cit - y of God, Cit - y of God . . . . .

## TAKE ME TO THY CARE.

Arr. by C. E. LESLIE  
from HANDEL.

C. E. L.

When my earthly work is done, And time shall be no more;

When my earthly work is done, And time shall be no more;

Will the angels bear my spirit home, To heaven's bright - est shore?

Will the angels bear my spirit home, To heaven's bright - est shore?

*Soprano. Solo. Slowly.*

An - gels ev - er bright and fair, An - gels ev - er bright and

fair, Take, O take me, Take, O, take me to your

care;..... take me, Take, O

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a long note on 'care;' followed by a dotted line, then continues with the lyrics 'take me, Take, O'. The piano accompaniment consists of chords and moving lines in both the right and left hands.

take me, An - gels ev - er bright and fair, Take, O,

The second system continues the vocal line with the lyrics 'take me, An - gels ev - er bright and fair, Take, O,'. The piano accompaniment continues with similar harmonic support.

take me to your care. Take, O, take me to your care.

*Rit.* - - - -

*rall.* *mf*

The third system concludes the piece. The vocal line ends with 'take me to your care. Take, O, take me to your care.' The piano accompaniment features a *rall.* (rallentando) marking and a *mf* (mezzo-forte) dynamic marking. The system ends with a double bar line and repeat signs in both staves.

TAKE ME TO THY CARE. Continued.

Speed, speed my soul on wings of love, That I may clasp the hand

Speed, speed my soul on wings of love, That I may clasp the hand

Of loved ones who have gone before, To live in that bright land.

Of loved ones who have gone before, To live in that bright land.

An-gels ev-er bright and fair, Take, O take me, Take, O take me to your

*mf* *p*

care;..... take me, Take, O

TAKE ME TO THY CARE. Concluded.

take me, An - gels ev - er bright and fair, Take, O,

take me to your care. Take, O, take me to your care. *Rit.*

*rall.* *mf*

*p* Take me, take me to your care, *pp* Take me, take me to your care.

Take me, take me to your care, Take me, take me to your care.



## Duet, Soprano and Alto.



Grace, 'tis a charm-ing sound, Har-mo-nious to the ear, Har-



mo-nious to the ear; Heav-en with its ech-o shall re-

## Duet, Bass and Tenor.



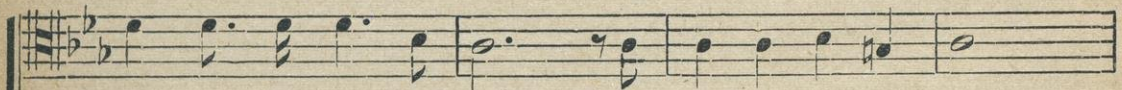
sound, And all the earth shall hear. Grace, 'tis a charming



sound, Har-mo-nious to the ear, Har-mo-nious to the ear;



Heav-en with its ech-o shall re-sound, And all the earth shall hear.



Grace first con-trived the way To save re-bell-ious man,



Grace first con-trived the way To save re-bell-ious man,



And all the steps that grace dis-plays, Which drew the won - drous plan.

And all the steps that grace dis-plays, Which drew the won - drous plan.

Grace led my wand'ring feet to tread, To tread the heav'nly road, To tread the heav'nly road;

And new supplies each hour I meet, While press-ing on to God.

Grace, all the work shall crown, Through ever - last - ing days;

Grace, all the work shall crown, Through ever - last - ing days;

It lays in heaven the topmost stone, And well deserves the praise. A - men.

It lays in heaven the topmost stone, And well deserves the praise. A - men.

## HEAR US, O FATHER.

C. E. LESLIE.

Hum - bly we be - seech thee, Grant us thy

Hear us, O Fa - ther, Hum - bly we be - seech thee, Grant us thy

Detailed description: This system contains the first three staves of music. The top staff is the vocal line, the middle is the treble clef accompaniment, and the bottom is the bass clef accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "Hum - bly we be - seech thee, Grant us thy" on the top staff and "Hear us, O Fa - ther, Hum - bly we be - seech thee, Grant us thy" on the middle staff.

bless - ing, Grant us thy par - dou, Grant us thy bless - ing, we

bless - ing, Grant us thy par - don, Grant us thy bless - ing, we

Detailed description: This system contains the next three staves of music. The lyrics are: "bless - ing, Grant us thy par - dou, Grant us thy bless - ing, we" on the top staff and "bless - ing, Grant us thy par - don, Grant us thy bless - ing, we" on the middle staff.

fer - vent - ly pray, Grant us thy bless - ing, we fer - vent - ly pray,

fer - vent - ly pray, Grant us thy bless - ing, we fer - vent - ly pray,

Detailed description: This system contains the final three staves of music. The lyrics are: "fer - vent - ly pray, Grant us thy bless - ing, we fer - vent - ly pray," on the top staff and "fer - vent - ly pray, Grant us thy bless - ing, we fer - vent - ly pray," on the middle staff.

# HEAR US, O FATHER. Continued.

**Bass Solo.**

The first system of music consists of a Bass Solo line on a single staff and piano accompaniment on two staves (treble and bass clef). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The Bass Solo line begins with a quarter note G2, followed by quarter notes A2, B2, and C3, then a dotted quarter note D3, and continues with eighth notes E3, F3, G3, and A3.

Guide me, O, thou great Je - ho - vah, Pil-grim, thro' this bar - ren

The second system of music features piano accompaniment on two staves. The treble clef staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note D5, and continues with eighth notes E5, F5, G5, and A5. The bass clef staff continues the Bass Solo line from the previous system.

The third system of music consists of a Bass Solo line on a single staff and piano accompaniment on two staves. The Bass Solo line begins with a quarter note G2, followed by quarter notes A2, B2, and C3, then a dotted quarter note D3, and continues with eighth notes E3, F3, G3, and A3.

land; I am weak, but thou art might-y, Hold me with thy pow'r-ful hand.

The fourth system of music features piano accompaniment on two staves. The treble clef staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note D5, and continues with eighth notes E5, F5, G5, and A5. The bass clef staff continues the Bass Solo line from the previous system.

The fifth system of music features piano accompaniment on two staves. The treble clef staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note D5, and continues with eighth notes E5, F5, G5, and A5. The bass clef staff continues the Bass Solo line from the previous system.

O - pen thou the crys - tal foun - tain, Whence the heal - ing streams do flow,

The sixth system of music features piano accompaniment on two staves. The treble clef staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note D5, and continues with eighth notes E5, F5, G5, and A5. The bass clef staff continues the Bass Solo line from the previous system.

O - pen thou the crys - tal foun - tain, Whence the heal - ing streams do flow,

The seventh system of music features piano accompaniment on two staves. The treble clef staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note D5, and continues with eighth notes E5, F5, G5, and A5. The bass clef staff continues the Bass Solo line from the previous system.

## HEAR US, O FATHER. Concluded.

Let the fi - ery, cloud - y pil - lar Lead me all my jour - ney through.

Let the fi - ery, cloud - y pil - lar Lead me all my jour - ney through.

**Obligato, Duet & Chorus.**

O - pen thou the foun - tain, Whence the streams do flow,

O - pen thou the crys - tal foun - tain, Whence the heal - ing streams do flow,

Let the cloud - y pil - lar Lead me all my jour - ney through.

Let the fi - ery, cloud - y pil - lar Lead me all my jour - ney through.

All the way, All the way; Lead me.

Lead me All the way, Lead me All the way; Lead me.

# THE LORD HIS LIFE DID GIVE.

27

E. R. LATTA.

C. E. LESLIE.

The Lord his life did give,..... To save our souls from  
The Lord his life did give, his life did give, To save our souls from

*ff* woe, His love no bounds doth know, No bounds doth know, bounds doth know. *rit. e dim.* FINE.  
woe, His love no bounds doth know, No bounds doth know, bounds doth know.

Christ, his Son, he gave us, How  
Christ, his Son, he gave us, By his death to save us! How

*rit.* dread the debt for us he met, And set our spir - its free!  
dread the debt for us he met, And set our spir - its free!

*Andante.* DUET. Obligato.

Tho' we..... may watch and pray, And

**CHORUS.**  
We may watch and pray, We may watch and pray,

ev - - - er Him o - bey. The

Ev - er Him o - bey, Ev - er Him o - bey,

debt..... we ne'er can pay, We

Debt we ne'er can pay, Debt we ne'er can pay,

to..... Je - ho - vah owe! But

To Je - ho - vah owe, To Je - ho - vah owe!

we..... may give up all, And

We may give up all, We may give up all,

Him..... our God may call! He

Him our God may call! Him our God may call!

**D. C. after the Repeat.**

saves..... us from the fall!..... His love no bounds doth know.

Saves us from the fall! His love no bounds doth know.



## THE CHRIST IS COME.

Good for Christmas or any Service.

LAURA E. NEWELL.

C. E. LESLIE

Hail, all hail, In your hearts pre - pare him room,

Hail, all hail, the Christ is come! In your hearts pre - pare him room;

Let your voice Wel - come Christ, re - ceive your King;

Let your voice in an - thems ring, Wel - come Christ, re - ceive your King;

Yes, near and far,

Sound the ti - dings near and far, For Christ is come, our guid - ing  
Yes, near and far.

Our guid - ing Star. Then chant the an - gels' song a -  
 Star. Our guid - ing Star,

The song a - gain; Peace, peace on earth, good will to men.  
 gain; The song a - gain; Peace, peace on earth, good will to men.

1. Softly o'er Judea's plain, Angels chant the glad re - frain.  
 2. Sound the tidings near and far, Christ is come, our Light, our Star;

Hail, all hail, your Savior's birth; He shall reign o'er heav'n and earth. earth.  
 Chant the angels' song again, Peace on earth, good will to men. men.

1st. 2d.

An - gels in the heights a - dore him, And be - hold him face to face.....

**INST.**

Saints triumphant bow be - fore him, Gath - ered in from ev - 'ry race;

An - gels in the heights a - dore him, And be - hold him face to face.....

An - gels in the heights a - dore him, And be - hold him face to face.....

Saints tri - umphant bow be - fore him, Gath - ered in from ev - 'ry race.

Saints tri - umphant bow be - fore him, Gath - ered in from ev - 'ry race.

THE CHRIST IS COME. Concluded.

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

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

In the high - est In the high - est, Ho -

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

san - na, Ho - san - na, Ho - san - na to the Lamb of God, Ho -

san - na, Ho - san - na, Ho - san - na to the Lamb of God, Ho -

san - na, Ho - san - na, Ho - san - na to the Lamb of God.

san - na, Ho - san - na, Ho - san - na to the Lamb of God.

E. R. LATTA.

Ladies' Trio.

C. E. LESLIE.

1. Un - to thee, Lord, of the earth and sky, Oh, thou, most high;

2. Oh, bless - ed love, won - drous love was thine, And grace di - vine!

We would now draw nigh! Glad - ly we meet in thy ho - ly name,

Je - sus was the sign! He, on the cross, for our sins was slain,

Trust - ing a bless - ing our souls may claim! We would in thy

We, through his death, may sal - va - tion gain! Lord, to praise thee,

cause de - light, We would serve thee with our might, Worthy trib - ute bring!

we u - nite! We would wor - ship thee a - right! Worthy trib - ute bring!

*cres.* To thee would sing, Hail, hail, hail, heav'n - ly King! heav'n - ly King!

*rit.* To thee would sing. Hail, hail, hail, heav'n - ly King! heav'n - ly King!

# BEYOND.

E. R. LATTA.

J. E. LESLIE.

1. Be-yond this world of trou-ble, Be-yond this world of care, I'm  
2. The shad-ows oft are lift-ed, And I by faith can see What

look - ing for a re - gion, For - ev - er bright and fair!  
For - ev - er bright and fair!  
Thro'-out e - ter - ni - ty!  
shall be my pos - ses - sion, Thro'-out e - ter - ni - ty!

### DUET. Tenor and Soprano.

1. I have a mis - sion here to fill,..... Some work to  
2. That land of rest,..... the Lord pre - pared,..... And all the

do..... be-fore I go;..... But, soon or late,..... if I am  
 blest..... shall gather there!..... The Lord pre - pared..... it for his

This system contains three staves of music. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are written below the vocal staff.

his,..... My Lord will call for me, I know.....  
 saints,..... And it is mine with them to share,.....

This system contains three staves of music. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are written below the vocal staff.

*p*  
 Then let my soul be wait - ing, The sum-mons to o - bey; And  
 Then let my soul be wait - ing, The sum-mons to o - bey; And

This system contains three staves of music. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. A piano (*p*) dynamic marking is present at the beginning of the system. The lyrics are written below the vocal staff.

then, be-yond the shad - ows, To him I'll speed a - way.

then, be-yond the shad - ows, To him To him I'll speed a - way.

I'll a - wait, I'll a - wait, I'll a -

I'll a - wait, (I'll a - wait,) I'll a - wait, (I'll a - wait,) I'll a -

wait my Lord's com - mands; I'll a - wait,

wait my Lord's com - mands; I'll a - wait, (I'll a - wait,) I'll a -

I'll a - wait com - mands. (I wait.)

wait (I'll a - wait) my Lord's com - mands. (I wait.)

Dim.



YE SHALL FIND REST.

ALFRED BEIRLY.

*Andante. m*

Come un - to me, all ye that la - bor, and are heav - y

Come un - to me, all ye..... that la - bor, and are heav - y

*f*

la - den, And I will give you rest, and I will give you rest;

la - den, And I will give you rest,.... and I will give you rest;

*m*

Come un - to me, Come un - to me,

Come un - to me, Come un - to me, all ye that

*INST.*

*f* *m*

la - bor, and are heav - y la - den, And I will give you

YE SHALL FIND REST. Continued.

*p*

will give you rest, will give you rest,  
rest, and I will give you rest, and I will give you

will give you rest un - to your souls;  
rest, un - to your souls; And I will give you

*m*

*p*

Will give you rest, will give you rest, will give you  
rest, and I will give you rest, and I will give you rest un -  
Will give you rest, will give you rest, will give you

*f* Rall. Moderato. *M*

rest un - to your souls. Take my yoke up - on you, and  
to..... your souls. Take my yoke up - on you, and  
rest un - to your souls.

learn of me, For I am meek and low - ly, I am low - ly of

learn of me, For I am meek and low - ly, I am low - ly of

heart, For I am meek and low - ly, I am low - ly of heart; And

heart, For I am meek and low - ly, I am low - ly of heart; And

ye shall find rest un - to your souls, And ye shall find rest un -

ye shall find rest un - to your souls, And ye shall find rest un

*Rall.* to your souls. *m* A - - men, *f* *Rall.* A - - men.

to your souls. A - - men, A - - men.

# ABIDE WITH ME.

H. W. FAIRBANK.

Moderato.  
Soprano Solo.

*p*  
A - bide with me; Fast falls the e - ven - tide;

The dark - ness deep - ens; Lord, with me a -

bide. When oth - er help - ers

fail, and com - forts flee, Help of the

help - less, oh, a - bide with me.

I need thy pres - ence ev - 'ry pass - ing hour, What but thy grace can  
I need thy pres - ence ev - 'ry pass - ing hour, What but thy grace can

foil the tempt - er's pow'r, Who, like thy - self, my guide and stay can  
foil the tempt - er's pow'r, Who, like thy - self, my guide and stay can

be, Through cloud and sun - shine, Lord, a - bide with me.  
be, Through cloud and sun - shine, Lord, a - bide with me.

# ABIDE WITH ME. Concluded.

Moderato.

Hold thou thy cross                    be - fore my clos - ing eyes.  
 Hold thou thy cross                    be - fore my clos - ing eyes,

Hold thou thy cross..... be - fore my clos - ing eyes.  
 Hold thou thy cross                    be - fore my clos - ing eyes,

Shine thro' the gloom                    and point me to the skies;  
 Shine thro' the gloom,                    point me to the skies;

Shine thro' the gloom                    and point me to the skies;  
 Shine thro' the gloom,                    point me to the skies;

Heav'n's morn-ing breaks,                    and earth's vain shadows flee;  
 Heav'n's morning breaks,                    earth's vain shad-ows flee;

Heav'n's morn-ing breaks,                    and earth's vain shadows flee;  
 Heav'n's morning breaks,                    earth's vain shad-ows flee;

In life, in death, O Lord, a - bide,                    with me.  
 a - bide, O Lord, a - bide with me.

In life, in death, O Lord, a - bide,                    with me.  
 a - bide, O Lord, a - bide with me.

Rit.

Moderato.

Bless - ed, bless - ed, bless - ed is he that con - sid - er - eth the

Bless - ed, bless - ed, bless - ed is he that con - sid - er - eth the

**DUET, Soprano & Tenor.**

poor, that con - sid - er - eth the poor; The Lord will de - liv - er him, The

poor, that con - sid - er - eth the poor;

Lord will de - liv - er him in time of trou - ble, In

**FULL CHORUS.**

time of trou - ble. The Lord shall pre - serve him and

The Lord shall pre - serve him and

# BLESSED IS HE. Concluded.

keep him a - live, The Lord shall pre-serve him and keep him a live.

keep him a - live, The Lord shall pre-serve him and keep him a-live.

## Obligato Duet and Chorus.

*mf* He..... shall be bless - ed, He..... shall be bless - ed,

Bless-ed he shall be up - on the earth, Bless ed he shall be up - on the earth;

Up - on the earth, Up - on the earth.

For the Lord will not de - liv - er him Un - to the will of his en - e - mies.

*Ad lib.* A - men, A - men, A - men, A - men. *Rit.*

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



# OUR RISEN LORD.

Good for Easter or other Services.

ARR. BY C. E. LESLIE FROM BILLINGS.

Hal - le - lu - jah! The  
The Lord is ris - en in - deed! Hal - le - lu - jah!

Lord is ris - en in - deed! Hal - le - lu - jah!  
Hal - le - lu - jah! Now is

Christ ris - en from the dead, and be - come the first fruits of them that slept;

Now is Christ, The first fruits of  
Now is Christ ris - en from the dead, and be - come The first fruits of

OUR RISEN LORD. Continued.

them that slept; Hal - le - lu - jah! Hal - le - lu - jah!

them that slept; Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

And did he rise,..... And did he

And did he rise,..... And did he rise,.....

rise..... Did he rise? Hear, O ye na - tions,

And did he rise, Did he rise? Hear, O ye na - tions,

hear it O ye dead, he rose, he rose, he rose, he

hear it O ye dead, he rose, he

He burst the bars of death, He  
 rose, He burst the bars of death, He burst the bars of death, He

burst the bars of death, And tri - umphed o'er the grave. There, there,  
 burst the bars of death, And tri - umphed o'er the grave. There, there,

There he rose, There he rose,  
 There he rose, There he rose, There he rose,

Then first hu - man - i - ty tri - um-phant passed the crys - tal parts of  
 Then first hu - man - i - ty tri - um-phant passed the crys - tal parts of

OUR RISEN LORD. Concluded.

light, And seized e - ter - nal youth, And seized e -

light, And seized e - ter - nal youth, And seized e -

ter - nal youth; Man all im - mor - tal, Hail! hail! heav - en all

ter - nal youth; Man all im - mor - tal, Hail! hail! heav - en all

lav - ish of strange gifts to man, Thine all the glo - ry

lav - ish of strange gifts to man, Thine all the glo - ry

Man's the boundless bliss, Thine all the glo-ry, Man's the boundless bliss.

Man's the boundless bliss, Thine all the glo-ry, Man's the boundless bliss.

## HE WILL HAVE MERCY.

C. E. LESLIE.

Praise ye the Lord, Praise ye the Lord, O praise him, O

Praise ye the Lord, Praise ye the Lord, O praise him, O

praise him for he is good; For he is gra - cious and

praise him for he is good; For he is gra - cious and

Rit.

full of com - pas - sion, And he will have mer - cy up - on our souls.

full of com - pas - sion, And he will have mer - cy up - on our souls.

**SOLO. Alto. Slowly.**

For he is gracious and full of compassion, And he will have mercy up - on our souls;

HE WILL HAVE MERCY. Continued

DUET. Tenor and Soprano.

He is mer - ci - ful and slow to an - ger, He will par-don and for-  
He will par-don and for-

give our sins, Praise the Lord, Praise the Lord, Let songs  
give our sins, O praise... the Lord for-ev - er, Let songs... of gladness  
Praise the Lord, Praise the Lord, Let songs

of glad - ness rise, Give praise, O give praise, Let  
rise, Give praise..... and ad - o - ra - tion, Let  
of glad - ness rise, Give praise, O give praise,

songs of glad - ness rise; Praise the Lord, Praise the Lord,  
songs of glad - ness rise; O praise..... the Lord for - ev - er,  
Praise the Lord, Praise the Lord,

Let songs of glad - ness rise;

Let songs..... of glad - ness rise, Give  
 Let songs of glad - ness rise; of glad - ness rise;

Give praise, O give praise, Let songs of glad - ness rise.

praise..... and ad - o - ra - tion, Let songs of glad - ness rise.  
 Give praise, O give praise,

**SOLO. Tenor or Soprano.**

All ye na - tions come a - dore him, Come and make your

wants his care, Bow with rev - 'rence now be - fore him, He will

# HE WILL HAVE MERCY. Concluded.

Rit. Dim.

hear your hum - ble prayer. Praise ye the Lord, Praise ye the  
Praise ye the Lord, Praise ye the

Lord, O praise him, O praise him, for he is good;  
Lord, O praise him, O praise him, for he is good;

For he is gra - cious and full of com - pas - sion, And  
For he is gra - cious and full of com - pas - sion, And

he will have mer - cy up - on our souls. A - men, A - men.  
he will have mer - cy up - on our souls. A - men, A - men.



## THE GARDEN OF THE LORD.

C. E. LESLIE.

The Lord will com-fort Zi - on, The

The Lord will com-fort Zi - on, The

The Lord will com-fort Zi - on, The

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line, the middle is the treble clef accompaniment, and the bottom is the bass clef accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The lyrics are: 'The Lord will com-fort Zi - on, The'.

*Cres.*

Lord will com-fort Zi - on, He will com-fort her waste pla - ces, He will

Lord will com-fort Zi - on, He will com-fort her waste pla - ces, He will

Lord will com-fort Zi - on, He will com-fort her waste pla - ces, He will

Detailed description: This system contains the next three staves. The top staff begins with a 'Cres.' (Crescendo) marking. The lyrics are: 'Lord will com-fort Zi - on, He will com-fort her waste pla - ces, He will'.

*Rit. e Dim.* *pp*

comfort her waste pla-ces, And will make her like E - den,

comfort her waste pla-ces, He will comfort her And will make her like E - den,

comfort her waste pla-ces, He will comfort her And will make her like E - den,

Detailed description: This system contains the final three staves. The top staff has 'Rit. e Dim.' (Ritardando e Diminuendo) and 'pp' (pianissimo) markings. The lyrics are: 'comfort her waste pla-ces, And will make her like E - den,'.

And her des - ert he will make Like the gar - den of the Lord,  
**INST.**

And her des - ert he will make Like the gar - den of the Lord;  
 And her des - ert he will make Like the gar - den of the Lord;

Joy and glad-ness, joy and glad-ness, Joy and glad-ness,  
 Joy and glad-ness, joy and glad-ness, Joy and glad-ness,

*f*  
 joy and gladness, Joy and glad - ness shall be found in thee,  
 joy and gladness, Joy and glad - ness shall be found in thee,

*f* Joy and glad - ness shall be found in thee, in thee. *mp*

Joy and glad - ness shall be found in thee, in thee.

The Lord will com-fort Zi - on, The

The Lord will com-fort Zi - on, The

*Cres.*

Lord will com-fort Zi - on, He will com-fort her waste pla - ces, He will

Lord will com-fort Zi - on, He will com-fort her waste pla - ces, He will

*Rit. e Dim.* *mp*

comfort her waste pla-ces, And will make her like E - den.

comfort her waste pla-ces, He will comfort her, And will make her like E - den.

# ENTER YE IN AT THE STRAIT GATE.

57

C. E. LESLIE.

Cres.

Andante.

En - ter ye in at the strait gate, En - ter ye in at the strait

En - ter ye in at the strait gate, En - ter ye in at the strait

Dim.

gate, For wide is the gate and broad is the way That lead-eth to de - struc-tion.

gate, For wide is the gate and broad is the way That lead-eth to de - struc-tion.

Slow and soft.

*pp*

Man-y there be which go in there-at, Man - y there be which go in there-at,

Man y there be which go in there-at, Man - y there be which go in there-at,

But strait is the gate And nar-row is the way That lead-eth un - to life.

But strait is the gate And nar-row is the way That lead-eth un - to life.

# 58 ENTER YE IN AT THE STRAIT GATE. Continued.

DUET, Soprano & Alto.

Be ye pre-pared to walk the nar-row way, To walk the nar-row way

Inst.

That leads to ev-er-last-ing life, For strait is the gate and

nar-row is the way That leads to ev-er-last-ing life.

Strait and nar-row is the way, Few there be that find it;

Will ye not be num-bered with the ho-ly throng, For

strait is the gate and nar - row is the way, That

**Choral.**  
Rallantando. Grave.

leads to ev - er - last - ing life. Be ye read - y, Be ye

Be ye read - y, Be ye

*pp*

read - y; No man knows when the Lord will call. A - men.

read - y; No man knows when the Lord will call. A - men.

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**CHICAGO MUSIC COMPANY, CHICAGO.**

PRAISE THE LORD.

E. M. HERNDON.

DUET, Soprano & Alto.

Praise the Lord all ye peo - ple, Praise the Lord all ye peo - ple;

Praise him with the trum - pet, Praise him with the harp; Praise the Lord all ye

peo - ple, Praise the Lord all ye peo - ple; Let all the peo - ple

Praise the Lord all ye peo - ple; Let all the peo - ple

sing and praise thee, Praise..... un - to God,

sing and praise thee, Let the peo - ple all sing praise un - to God,

Let all the peo - ple sing and praise thee, Praise.....

Let all the peo - ple sing and praise thee, Let the peo - ple all sing

.... un - to God.

praise un - to God. Sing un - to the Lord, sing un - to the Lord.

Let all na-tions sing un - to God.

Let all na-tions sing un - to God.

Inst.

**DUET, Tenor & Alto**  
Andante con espressione.

Bless the Lord, bless his ho - ly name;..... And all that is with-



in me Bless his ho - ly name, And for - get not all his

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with a treble clef. The lyrics are: "in me Bless his ho - ly name, And for - get not all his". The middle staff is a piano accompaniment in G major with a bass clef. The bottom staff is a piano accompaniment in G major with a bass clef. The music is in 4/4 time and features a simple harmonic accompaniment for the piano.

ben - e - fits, And for - get not all his ben - e - fits, Bless the

The second system of the musical score consists of three staves. The top staff is a vocal line in G major with a treble clef. The lyrics are: "ben - e - fits, And for - get not all his ben - e - fits, Bless the". The middle staff is a piano accompaniment in G major with a bass clef. The bottom staff is a piano accompaniment in G major with a bass clef. The music continues with the same harmonic accompaniment.

Lord, O my soul, And for - get not his mer - cies.

The third system of the musical score consists of three staves. The top staff is a vocal line in G major with a treble clef. The lyrics are: "Lord, O my soul, And for - get not his mer - cies." The middle staff is a piano accompaniment in G major with a bass clef. The bottom staff is a piano accompaniment in G major with a bass clef. The music concludes with a final chord in G major.

Great is the Lord and great - ly to be prais - ed, Great is the  
 Great is the Lord and great - ly to be prais - ed, Great is the

Lord and great - ly to be prais - ed; Praise ye the Lord,  
 Lord and great - ly to be prais - ed; Praise ye the Lord,

Praise ye the Lord, Praise him for the glo - ry of his ex - cel - lence,  
 Praise ye the Lord, Praise him for the glo - ry of his ex - cel - lence,

Praise him, Praise him, Praise the Lord for ev - er - more.  
 Praise him, Praise him, Praise the Lord for ev - er - more.

## HEAR OUR PRAYER.

H. W. FAIRBANK.

Moderato.  
SOLO. Alto,

*p* Lamb..... of.... God,..... Lamb.... of.....

*p*

*mf*

God,..... Thou that tak - est a - way the

*mf*

*f*

sin..... of the world,..... Have mer - cy up-

*f*

on us, Have mer - cy up - on us, O

*p*

Lamb of God, have mercy up - on us.....

Ritard.

*p*

**DUET. Soprano.** *mf*  
Hear ..... our fer-vent pray'r,

**Alto.** *mf*  
Hear..... our fer-vent pray'r, Hear our fervent pray'r,

*mf*  
*p*

Hear..... our fer - vent prayer, Hear us, O  
 prayer; Lord,..... in mer - cy hear us,

*p*

This system contains the first three measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part begins with a *p* (piano) dynamic marking.

Lord,..... in mer - cy hear us, Have mer - cy up -

*f*

This system contains measures 4 through 6. The vocal line continues with the lyrics. The piano accompaniment features a *f* (forte) dynamic marking in the first measure of this system.

on us, Have mer - cy and for - give.....

*p* *Rit.*

This system contains the final three measures of the piece. The vocal line concludes with the lyrics. The piano accompaniment includes a *p* (piano) dynamic marking and a *Rit.* (ritardando) instruction in the final measure.



*mf* *Rit.* *p*

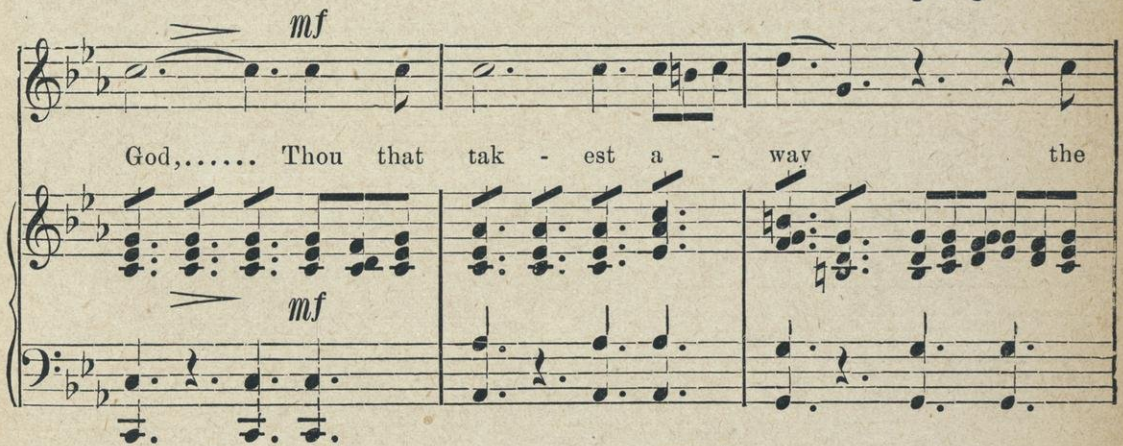
The piano introduction consists of four measures. The right hand features a melodic line with a trill in the final measure, while the left hand provides a rhythmic accompaniment of chords and eighth notes. Dynamics range from mezzo-forte to piano, with a ritardando marking.

SOLO. Contralto,



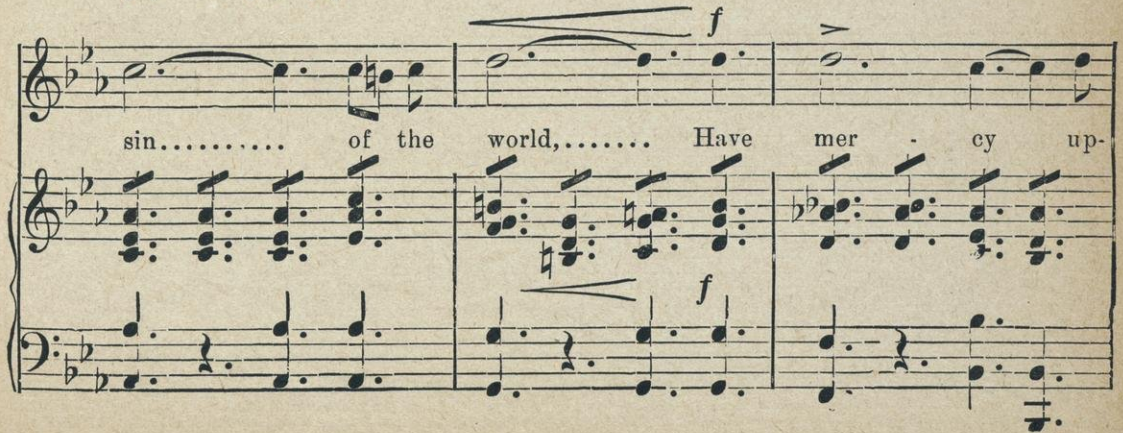
*p* Lamb..... of.... God,..... Lamb.... of.....

The vocal line begins with a piano dynamic. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand.



*mf* God,..... Thou that tak - est a - way the

The vocal line continues with a mezzo-forte dynamic. The piano accompaniment maintains the eighth-note accompaniment in the left hand and chords in the right hand.



*f* sin..... of the world,..... Have mer - cy up-

The vocal line concludes with a forte dynamic. The piano accompaniment continues with the eighth-note accompaniment in the left hand and chords in the right hand.

on us, Have mer - cy up - on us, O

Ritard.

Lamb of God, have mercy up - on us.....

Rit.

**Ist. Sop.** *p* Andante.  
**2d Sop.** Hear our prayer, Hear our prayer;  
**Alto.** *mf* Hark - en, Lord, and hear our prayer, Hark - en, Lord, and hear our prayer;  
**Tenor.** *p* Hear our prayer, Hear our prayer;  
**Bass,** Hear our prayer, Hear our prayer;

*p*

HEAR OUR PRAYER. Continued.

As we bow, bow to thee, O

Cres.  
We, thy suppliant chil-dren bow, We, thy sup-pliant children bow, O

As we bow, bow to thee,

*mf*

This system contains the first four staves of music. The top staff is the vocal line with lyrics 'As we bow, bow to thee, O'. The second staff is a vocal line with lyrics 'We, thy suppliant chil-dren bow, We, thy sup-pliant children bow, O' and a 'Cres.' marking. The third staff is a vocal line with lyrics 'As we bow, bow to thee,'. The bottom two staves are the piano accompaniment, with a '*mf*' marking in the second measure.

Hear our prayer, Hear our prayer,

Heark - en, Lord, and hear our prayer, Heark - en, Lord, and hear our prayer;  
Hear our prayer, Hear our prayer,

*p* *mf*

This system contains the next four staves of music. The top staff is a vocal line with lyrics 'Hear our prayer, Hear our prayer,' and a '*p*' marking. The second staff is a vocal line with lyrics 'Heark - en, Lord, and hear our prayer, Heark - en, Lord, and hear our prayer;' and a '*p*' marking. The third staff is a vocal line with lyrics 'Hear our prayer, Hear our prayer,'. The bottom two staves are the piano accompaniment, with '*p*' and '*mf*' markings.



HEAR OUR PRAYER. Concluded.

*ff* *Ritard.*

Hear - en, Lord, and hear our prayer, We, thy suppliant chil-dren bow,

*ff* *p* *Ritard.*

Hear - en, Lord, and hear our prayer, We, thy suppliant chil-dren bow,

*ff* *p* *Ritard.*

*p* *pp* *Rit.*

Hear our prayer, Hear our prayer.

Hear - en, Lord, and hear our prayer, Hear our prayer.

*p* *pp* *Rit.*

Hear our prayer, Hear - en, Lord, and hear our pray'r.

Hear our prayer, Hear our prayer.

*pp* *Rit*

The musical score is arranged in four systems. Each system contains a vocal line (Soprano and Bass), a piano accompaniment (Right and Left Hand), and lyrics. The first system is marked *ff* and *Ritard.*. The second system is marked *ff* and *p Ritard.*. The third system is marked *ff* and *p Ritard.*. The fourth system is marked *p* and *pp Rit.*. The score concludes with a final piano accompaniment section marked *pp* and *Rit*.

HEAR OUR PRAYER. Concluded.

*ff* *Ritard.*

Heark - en, Lord, and hear our prayer, We, thy suppliant chil-dren bow,

*ff* *p* *Ritard.*

Heark - en, Lord, and hear our prayer, We, thy suppliant chil-dren bow,

*ff* *p* *Ritard.*

*p* *pp* *Rit.*

Hear our prayer, Hear our prayer.

Heark - en, Lord, and hear our prayer, Hear our prayer.

*p* *pp* *Rit.*

Hear our prayer, Heark - en, Lord, and hear our pray'r.

Hear our prayer, Hear our prayer.

*pp* *Rit*

*m* Allegretto.

Joy and glad - ness shall be found..... there - in,  
 Joy and glad - ness shall be found there - in,

*f*

Joy and glad - ness shall be found there - in, shall be  
 Joy and glad - ness shall be found..... there - in, shall be  
 shall be found there - in,

*m* *f*

found there - in, shall be found there - in, Joy and glad - ness shall be  
 found there - in, shall be found there - in, Joy and glad - ness shall be

*f* Allegro.

found there - in. Thanks - giv - ing, thanks - giv - ing,  
 found there - in. Thanks - giv - ing, thanks - giv - ing, and the voice of

THE LORD WILL COMFORT ZION. Concluded.

Thanks - giv - ing, thanks-giv - ing, And the voice of  
 mel - o - dy, Thanks - giv - ing, thanks-giv - ing, And the voice of

mel - o - dy, the voice of mel - o - dy,  
 mel - o - dy, the voice..... of mel - o - dy, shall be

shall be found there - in, shall be found there -  
 found..... there - in,..... shall be found there -  
 shall be found..... there - in,

*Rit.* in, shall be found there - in. *m* A - men, *f* *Rit.* A - men.  
 in, shall be found there - in. A - men, A - men.

## THE MERCY SEAT.

H. W. FAIRBANK.

Andantino.  
SOLO. Soprano or Tenor.

From ev - 'ry storm - y wind that blows, From ev - 'ry

swell - ing tide..... of woes, There is..... a calm, a

sure re - treat, 'Tis found be - neath the mer - cy seat.

THE MERCY SEAT. Continued.

*mf* SOLO. Tenor.

There is a place where Je - sus sheds, The oil of

*mf*

glad - ness on our heads, A place than all be -

*f* Rit.

sides more sweet; It is the blood - bought mer - cy seat.

*f* Rit.

*A tempo. mf*

There, there..... on ea - - gle wings..... we

There, there, on ea - gle wings we soar, There, there on ea - gle

*mf*

There, there..... on ea - - gle wings..... we

There, there, on ea - gle wings we soar, There, there on ea - gle

soar, and sin..... and sense mo -

wings we soar, and sin and sense mo - lest no more, and

soar, and sin..... and sense mo -

wings we soar, and sin and sense mo - lest no more, and

lest..... no more; And heaven..... comes

sin and sense - mo - lest no more, And heaven comes down our

lest..... no more; And heaven..... comes

sin and sense mo - lest no more, And heaven comes down our

THE MERCY SEAT. Concluded.

down our souls..... to greet, While  
 souls to greet, And heav'n comes down our souls to greet, While  
 down our souls..... to greet, While  
 souls to greet, And heav'n comes down our souls to greet, While

glo - ry crowns the mer - cy seat, The  
 glo-ry crowns the mer - cy seat, While glo - ry crowns the mer-cy seat, The  
 glo - ry crowns the mer - cy seat, The  
 glo-ry crowns the mer - cy seat, While glo - ry crowns the mer-cy seat, The

*p* mer - cy seat, *pp* The mer - cy seat. Rit. - - -  
 Sav-ior's mer - cy, mer - cy seat, The Sav-ior's mer - cy seat.  
*p* mer - cy seat, *pp* The mer - cy seat. Rit. - - -  
 Sav-ior's mer - cy, mer - cy seat, The Sav-ior's mer - cy seat.



1. I was a wandering sheep, I did not love the fold;

2. I was a wayward child, I did not love my home;

I did not love my Shepherd's voice, I would not be con - trolled.

I did not love my Father's voice, I loved a - far to roam.

## Melody, Home Sweet Home.

The Shepherd sought his sheep, The Fa - ther sought his child; They

fol - lowed me o'er vale and hill, O'er des - ert waste and wild.

They found me nigh to death, I was famished, faint and lone, They

bound me with the bands of love, They saved the wan-d'ring one.

1. Jesus my Shepherd is, 'Twas he that loved my soul;

2. 'Twas he that sought the lost, That found the wan - d'ring sheep;

'Twas he that washed me in his blood, 'Twas he that made me whole. A - men.

'Twas he that brought me to the fold, 'Tis he that still doth keep. A - men.

## PRAISE THE LORD.

C. E. LESLIE.

Andante.

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

soul, And all that is with - in me, bless his ho - ly  
 soul, And all that is with - in me, bless his ho - ly

name; Praise the Lord, Praise the Lord, And for -  
 name; Praise the Lord, O my soul, And for -

get not all his ben - e - fits; Praise the Lord, Praise the  
 get not all his ben - e - fits; Praise the Lord,

1st time. 2d time.

Lord, Ev - er praise his ho - ly name name.

Praise the Lord, Ev - er praise his ho - ly name. name.

**INST.** We will praise thee, We will bless thee, We will

We will ev - er praise thee, We will ev - er

glo - ri - fy thy name, We will ev - er praise thee, We will ev - er

bless thee, Laud and mag-ni - fy thy ho - ly name.

bless thee, Laud and mag-ni - fy thy ho - ly name. We will ev - er praise thee,

We will ev - er bless thee, Laud and mag - ni - fy thy ho - ly

We will ev - er bless thee, Laud and mag - ni - fy thy ho - ly

name; We will ev - er bless thee,

name; We will ev - er praise thee, We will ev - er bless thee,

We will mag - ni - fy thy ho - ly name. We will ev - er praise thee,

We will mag - ni - fy thy ho - ly name. We will ev - er praise thee,

We will ev - er bless thee, Laud and mag - ni - fy thy ho - ly name.

We will ev - er bless thee, Laud and mag - ni - fy thy ho - ly name.

# FATHER, WE COME.

83

A. R. CHURCHILL.

DUET. Andante.

Bless - ed Fa - ther, we come With our morn - ing song,

For the bless - ings of  
Thank - ing thee for the gift of thy Son; For the bless - ings of

earth, For the prom - ise of life, For a home e - ter - nal in  
earth, For the prom - ise of life, For a home e - ter - nal in

*Carriv sings this*

heav'n; In the dark - ness of night, Tho' the storms may roar, Will I  
heav'n; In the dark - ness of night, Tho' the storms may roar, Will I

## FATHER, WE COME. Continued.

put my trust in thee, For I know thou art God, Yes, a

put my trust in thee,

liv - ing God, And will par - don and for - give. Hum - bly we

Hum - bly we

wor - ship thee in thy tem - ple, O Lord, we will ev - er sing

wor - ship thee in thy tem - ple, O Lord, we will ov - er sing

praise un - to thee, For we know thou art God, Yes, a

praise un - to thee, For we know thou art God, Yes, a

liv - ing God, Thou wilt par - don and for-give; O Lord, watch  
 liv - ing God, Thou wilt par - don and for-give; O Lord, watch

o - ver us, Make straight the way, That we may not wan-der from  
 o - ver us, Make straight the way, That we may not wan-der from

*pp*, *Cres.*  
 thee; Pre - pare us to meet thee in heav'n a - bove,  
 thee; Pre - pare us to meet thee in heav'n a - bove,

*Dim.*  
 There to dwell for ev - er - more. A - men, A - men.  
 There to dwell for ev - er - more. A - men, A - men.



## COME SOUND HIS PRAISE.

H. W. FAIRBANK.

*f*

Come sound his praise a - broad, And hymns of glo - ry sing; Je - ho - vah is the

Come sound his praise a - broad, And hymns of glo - ry sing; Je - ho - vah is the

*p*

Sov - reign God, The u - ni - ver - sal King. He formed, he formed the  
He formed the deeps un-

*mf* **SOLO. Soprano.**

Sov - reign God, The u - ni - ver - sal King. He formed, he formed the

deeps un-known, He gave, he gave the seas their bound; The wa - t'ry worlds are  
known,.... He gave the seas their bound;

deeps un-known, He gave, he gave the seas their bound; The wa - t'ry worlds are

*f* *p*

all his own, and all the sol - id ground; Come wor - ship,  
Come wor - ship, wor - ship

all his own, and all the sol - id ground; Come wor - ship,

at his throne, Come bow be - fore the Lord; We are his work and

at his throne, Come bow be - fore the Lord; We are his work and

*mf*

not our own; He formed us by his word. To - day, to - day at -

not our own; He formed us by his word. To - day, to - day at -

*f*

tend his voice, Nor dare, nor dare pro - voke his rod, Come, like the peo - ple

tend his voice, Nor dare, nor dare pro - voke his rod, Come, like the peo - ple

**FINE.**

of his choice, And own your gra - cious God, And own your gra - cious God.

of his choice, And own your gra - cious God, And own your gra - cious God.

SOLO. Moderato.

Love thou the path of sor-row that he trod, Toil on and wait in

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderato'. The vocal line begins with a piano (*p*) dynamic. The lyrics are: 'Love thou the path of sor-row that he trod, Toil on and wait in'.

pa-tience for thy rest; O cit-y of our God, we soon shall

The second system continues the vocal line and piano accompaniment. The lyrics are: 'pa-tience for thy rest; O cit-y of our God, we soon shall'.

see..... Thy jas-per walls, home of the loved and blest.

The third system concludes the piece. The lyrics are: 'see..... Thy jas-per walls, home of the loved and blest.' The system ends with a double bar line and the marking 'D. C.' (Da Capo).

# I WILL EXTOL THEE.

89

C. E. LESLIE.

Andantino.

I will ex - tol thee, O God, my King, I will ex - tol thee, O

I will ex - tol thee, O God, my King, I will ex - tol thee, O

*f*

God, my King, I will praise thee for - ev - er, For - ev - er and

God, my King, I will praise thee for - ev - er, For - ev - er and

*Rit.*

ev - er, I will laud and mag - ni - fy.... thy ho - ly name.

ev - er, I will laud and mag - ni - fy.... thy ho - ly name.

I will ex - tol thee, O

I will ex - tol thee, O God, my King, I will ex - tol thee, O

God, my King, Ev - er shall I wor - ship thee,

God, my King, Ev - er shall I bless thee, Ev - er shall I wor - ship thee,

*f*  
Ev - er will I praise thee, O God, my King; I will ex - tol thee, O

Ev - er will I praise thee, O God, my King; I will ev - tol thee, O

*f*  
God, my King, I will ex - tol thee, O God, my King.

God, my King, I will ex - tol thee, O God, my King,

I will wor - ship thee, O God, my King.

I will praise thee, I will wor - ship thee, O God, my King.

# I WILL EXTOL THEE. Concluded.

91

*p* Ev - 'ry day will I bless thee, *pp* Ev - 'ry day will I wor - ship thee,

Ev - 'ry day will I bless thee, Ev - 'ry day will I wor - ship thee,

For I know thou art God, And will for - give, for - give my

*p* Thou wilt for - give, *p* Thou wilt for - give, *p* for - give my

sins, Thou wilt for - give, Thou wilt for - give, for - give my

*pp* sins, Thou wilt for - give, *Rit.* Thou wilt for - give, *pp* for - give my sins.

sins, Thou wilt for - give, Thou wilt for - give, for - give my sins.

C. E. L.

C. E. LESLIE

## QUARTET.

1. Is your house well founded, are you build - ing on the Lord?  
 2. What are the ages saying, in their swing - ing, on - ward tread?  
 3. Are you weary and heavy laden, there is One will give you rest.

What is your Rock of refuge, is it in his pre - cious word?  
 What does your own heart answer to the stars that watch o'er - head?  
 By the cross you may be lifted, and you'll know that God knew best.

*After first verse.*

## FULL CHORUS.

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

*After second verse.*

## FULL CHORUS.

O for a clos - er walk with God, A calm and heav'n - ly frame;

A light to shine up - on the road, That

leads me to the Lamb, That leads me to the Lamb. D. C.

*After third verse.*  
**FULL CHORUS.**

1. The morn - ing light is break - ing; The dark-ness dis - ap - pears; The

sons of earth are wak - ing To pen - i - ten - tial tears; Each

breeze that sweeps the o - cean Brings tid - ings from a - far, Of



na-tions in com-mo-tion, Pre-pared for Zi-on's war.

**SOLO. Soprano.**

Je-sus, lov-er of my soul, Let me to thy bo-som fly;

While the near-er wa-ters roll, While the tem-pest still is high,

Hide me, O my Sav-ior hide, Till the storm of life is past;

Safe in-to the ha-ven guide, Oh, re-ceive my soul at last.

QUARTET.

And when our earthly work is done, and time shall be no more,

What will be the song we sing, on that ce - les - tial shore?

FULL CHORUS.

Near - er, my God, to thee, Near - er to thee, E'en tho' it be a cross

That rais - eth me. Still all my song shall be, Near - er, my

God, to thee, Near - er, my God, to thee, Near - er to thee.

## ON THE MOUNTAIN'S TOP APPEARING.

H. W. FAIRBANK.

*mf*

On the moun-tain's top ap-pear-ing, Lo! the sa-cred her-ald stands,  
On the moun-tain's top ap-pear-ing, Lo! the sa-cred her-ald stands,

Wel-come news to Zi-on bear-ing, Zi-on, long in hos-tile lands,  
Wel-come news to Zi-on bear-ing, Zi-on, long in hos-tile lands,

Wel-come news to Zi-on bear-ing, Zi-on long in hos-tile lands;  
Wel-come news to Zi-on bear-ing, Zi-on long in hos-tile lands;

*rit.*

Mourn-ing cap-tive, mourn-ing cap-tive! God him-self shall loose thy bands.  
Mourn-ing cap-tive, mourn-ing cap-tive! God him-self shall loose thy bands.

**SOPRANO SOLO.** Cantabile.

Has thy night been long and mournful? Have thy friends unfaithful proved? Have thy

foes been proud and scorn-ful, By thy sighs and tears unmoved? Cease thy

mourn - ing, Cease thy mourn-ing: Zi - on still is well be - loved. Cease thy

mourn - ing, Cease thy mourn - ing, Zi - on still is well be - loved.

Rit.

*f*

God, thy God, will now re-store thee, He him - self ap-pears thy Friend.

God, thy God, will now re-store thee, He him - self ap-pears thy Friend.

All thy foes shall flee be - fore thee: Here their boast and tri-umphs end;

All thy foes shall flee be - fore thee: Here their boast and tri-umphs end;

*f*

Great de - liv - 'rance, great de - liv - 'rance, Zi - on's King will sure - ly send;

Great de - liv - 'rance, great de - liv - 'rance, Zi - on's King will sure - ly send;

Great de - liv - 'rance, great de - liv - 'rance Zi - on's King will sure - ly send.

Great de - liv - 'rance, great de - liv - 'rance Zi - on's King will sure - ly send.

ON THE MOUNTAIN'S TOP. Concluded.

*p*  
 Peace and joy shall now at-tend thee; All thy war-fare now is past;  
 Peace and joy shall now at-tend thee; All thy war-fare now is past;

God thy Sav-ior will de-fend thee; Vic-to-ry is thine at last:  
 God thy Sav-ior will de-fend thee; Vic-to-ry is thine at last:

God thy Sav-ior will de-fend thee; Vic-to-ry is thine at last:  
 God thy Sav-ior will de-fend thee; Vic-to-ry is thine at last:

*Rit.*  
 All thy con-flicts, all thy con-flicts End in ev-er-last-ing rest.  
 All thy con-flicts, all thy con-flicts End in ev-er-last-ing rest.

# DAUGHTER OF ZION.

ALFRED BEIRLY.

*Larghetto.* **SOLO. Bass or Unison,**

Daugh - ter of Zi - on! a - wake from thy

*f* *Rit.* *Tempo*

sad - ness, Wake, for thy foes shall op - press thee no more,

*f*

Bright o'er thy hills dawns the Day - star of glad - ness,

*f*

*f* *Rall.* - - - - -

Rise, for the night of thy sor - row is o'er.

*f* *Rall.* - - - - -

*Interlude.*

*f* *Moderato.*

Strong were thy foes, but the arm that sub - dued them,

Strong were thy foes, but the arm that sub - dued them,

*ff*

Scat - t'ring their le - gions, was might - i - er far;

Scat - t'ring their le - gions, was might - i - er far; They



## DAUGHTER OF ZION. Continued.

Like the chaff, from the scourge that pur - sued them,  
 fled like the chaff,.... from the scourge that pur - sued them,  
 Like the chaff, from the

Vain were their steeds and their char - iots of war; Like the  
 Vain were their steeds and their char - iots of war; They fled like the  
 Like the

chaff, from the scourge that pur - sued them; Vain were their  
 chaff,.... from the scourge that pur - sued them; Vain were their  
 chaff, from the

*Rall.*  
 steeds and their char - iots of war. Daugh - ter of Zi - on! the  
 steeds and their char - iots of war. Daugh - ter of Zi - on! the

DAUGHTER OF ZION. Concluded.

pow'r that hath saved thee, Prais'd with the harps and the tim-brel should be;

pow'r that hath saved thee, Prais'd with the harps and the tim-brel should be;

*ff* *f*

Shout, for the foe is de-stroy'd that en-slaved thee, Sa-tan is

Shout, for the foe is de-stroy'd that en-slaved thee, Sa-tan is

*m* *f*

van-quist'd, and Zi-on is free. Zi-on is free.....

van-quist'd, and Zi-on is free.

*m*

Zi-on is free, Zi-on is free. Zi-on is free.

Zi-on is free, Zi-on is free.

*Rall.*

SING JEHOVAH'S PRAISES.

C. E. LESLIE.

*Moderato.*

*f*

All ye na-tions, Sing Je - ho - vah's prais - es, All ye na - tions,  
Sing Je - ho - vah's prais - es,

*ff*

Sing Je - ho - vah's prais - es, Laud and mag - ni - fy, Laud and mag - ni - fy,  
Sing Je - ho - vah's prais - es, Laud and mag - ni - fy, Laud and mag - ni - fy,

1 me. 2 do.

Praise and glo - ri - fy his ho - ly name! ho - ly name!  
*rit. - - - m*  
Praise and glo - ri - fy his ho - ly name! ho - ly name! Praise the Lord for -

*f*

ev - er, Praise the Lord for - ev - er; All..... ye na - tions,

praise him, Laud and mag - ni - fy his ho - ly name;.....

*m* Praise the Lord, Praise his name, *f* Praise the Lord,  
*m* Praise..... the Lord for - ev - er, *f* Praise..... the Lord for -  
 Praise the Lord, Praise his name, Praise the Lord,

*f* Praise his name; All ye na - tions, Praise the Lord, Laud and  
 ev - er; All..... ye na-tions, praise him, Laud and  
 Praise his name; All ye na - tions, Praise the Lord,

*f* mag - ni - fy his ho - ly name. - All ye na-tions, Sing Je - ho-vah's praises,  
 mag - ni - fy his ho - ly name. Sing Je - ho-vah's praises,  
*f*

*ff*

All ye na-tions, Sing Je - ho - vah's prais - es, Laud and mag - ni - fy,  
Sing Je - ho - vah's prais - es, Laud and mag - ni - fy,

Laud and mag - ni - fy, Praise and glo - ri - fy his ho - ly name,  
Laud and mag - ni - fy, Praise and glo - ri - fy his ho - ly name,

Laud and mag - ni - fy, Laud and mag - ni - fy, Praise and glo - ri - fy his  
Laud and mag - ni - fy, Laud and mag - ni - fy, Praise and glo - ri - fy his

ho - ly name. Hal - le - lu - jah, A - men, A - men.  
ho - ly name. Hal - le - lu - jah, A - men, A - men.

# MAGNIFY THE LORD!

A. BEIRLY.

*All.<sup>o</sup>, Moderato.*

Praise ye the Lord, O praise him, all ye na - tions!

*f*  
Praise ye the Lord, O praise him, all ye na - tions!

Praise ye the Lord, O praise him, all ye peo - ple!

Praise ye the Lord, O praise him, all ye peo - ple!

Praise ye the Lord! Praise ye the Lord! Praise, O praise the Lord!

Praise ye the Lord! Praise ye the Lord! Praise, O praise the Lord!

**Soprano Solo.**

I will mag - ni - fy the Lord, And will

*m*

praise.... his ho - ly name; I will mag - ni - fy the

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a melodic phrase: 'praise.... his ho - ly name; I will mag - ni - fy the'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Lord, And will praise.... his ho - ly name; I will

The second system continues the vocal line with 'Lord, And will praise.... his ho - ly name; I will'. The piano accompaniment features a more active right hand with chords and a bass line. A dynamic marking 'm' (mezzo) is placed above the vocal line.

praise his name for - ev - er, For his love that fail - eth

The third system continues with 'praise his name for - ev - er, For his love that fail - eth'. The piano accompaniment has a dense texture of chords in the right hand. A dynamic marking 'f' (forte) is placed above the vocal line.

nev - er; I will mag - ni - fy the Lord, And praise his ho - ly name.

The fourth system concludes with 'nev - er; I will mag - ni - fy the Lord, And praise his ho - ly name.' The piano accompaniment features a complex chordal texture in the right hand. Dynamic markings 'm' and 'Rit.' (ritardando) are present.

Praise the Lord, O praise his name!

*p*

*This strain first time Baritone Solo, second time full chorus.*

**f** SOLO. Baritone.\*

Praise the Lord,..... O praise his name! Now ex -  
Praise the Lord, O praise his name!

*p*

Now ex-alt his might - y pow'r! Praise to him

alt..... his might - y pow'r! Praise to him.....  
Now ex-alt his might - y pow'r! Praise to him

who in his love, Watch - es o'er us ev - 'ry hour.

who in his love, (who in his love,) Watches o'er us ev - 'ry hour.

\*The Baritone Solo may be taken by the Basses if there is no single voice equal to a good rendering.



## MAGNIFY THE LORD. Continued.

*f* A tempo.

Mag - ni - fy the Lord for - ev - er, Praise his great and ho - ly name;

Mag - ni - fy the Lord for - ev - er, Praise his great and ho - ly name;

*ff*

Mag - ni - fy, mag - ni - fy, mag - ni - fy his ho - ly name! name!

Mag - ni - fy, mag - ni - fy, mag - ni - fy his ho - ly name! name!

1st. 2d.

*f*

Praise ye the Lord, O praise him, all ye na - tions!

Praise ye the Lord, O praise him, all ye na - tions!

Praise ye the Lord, O praise him, all ye peo - ple!

Praise ye the Lord, O praise him, all ye peo - ple!

# MAGNIFY THE LORD! Concluded.

Praise ye the Lord! Praise ye the Lord! Praise, O praise the Lord!

Praise ye the Lord! Praise ye the Lord! Praise, O praise the Lord!

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The music is in a key with one flat and a 3/4 time signature. There are dynamic markings of *f* and *ff* throughout.

O praise the Lord!.....

*f* O praise the Lord! Praise ye his name! O praise the

*f*

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The music continues with dynamic markings of *f* and *ff*.

Praise ye his name, Sing praise, praise the Lord!

Lord!.....

Lord! Praise ye his name, Sing praise, praise the Lord!

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The music concludes with dynamic markings of *ff*.

THE LORD HATH SPOKEN.

C. E. LESLIE.

The Lord hath spo - ken peace to my soul, The Lord hath spo - ken

The Lord hath spo - ken peace to my soul, The Lord hath spo - ken

peace to my soul, He hath blessed me a - bund - ant - ly, Hath par - doned my

peace to my soul, He hath blessed me a - bund - ant - ly, Hath par - doned my

sins; He hath shown me great mer - cy and saved me by his love.

sins; He hath shown me great mer - cy and saved me by his love.

**DUET. Soprane & Tenor.**

I will sing of his good - ness and mer - cy while I live, And for -

And for -

THE LORD HATH SPOKEN. Continued.

ev - er, for - ev - er will praise his ho - ly name.  
 ev - er, for - ev - er will praise his ho - ly name. O how

How sweet in God, to know  
 sweet..... to trust in God, And to know..... your sins for -  
 How sweet in God, to know

for-giv'n, Be - lieve his word, And be  
 giv'n, To be - lieve..... his pre - cious word, And be  
 for-giv'n, Be - lieve his word,

guid - ed by his love. How sweet in God,  
 guid - ed by his love. O how sweet..... to trust in God,

To know for-giv'n, Be-lieve  
 And to know..... your sins for-giv'n, To be-lieve..... his precious

his word, And be guided by his love. There-fore goodness and mercy,  
 his word, And be guided by his love. There-fore goodness and mercy,  
 word,

There-fore good-ness and mer-cy, There-fore good-ness and mer-cy Shall  
 There-fore good-ness and mer-cy, There-fore good-ness and mer-cy Shall

fol-low me all the days of my life. A - men. A - men.  
 fol-low me all the days of my life. A - men. A - men.

# SWEET IS THE WORK!

115

C. E. LESLIE.

*Legato. m*



Sweet is the work, my God, my King! To praise thy name, give thanks and sing, To



Sweet is the work, my God, my King! To praise thy name, give thanks and sing, To



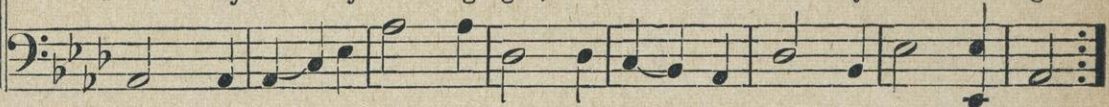
*f m rit. - - - -*



show thy love by morning light, And talk of all thy truth at night.



show thy love by morning light, And talk of all thy truth at night.

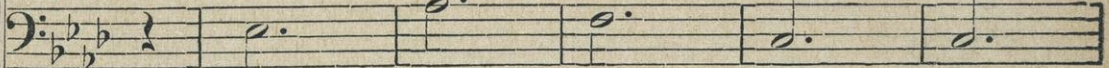


**DUET. m**



Sweet is the day of sa - cred rest; No mor - tal

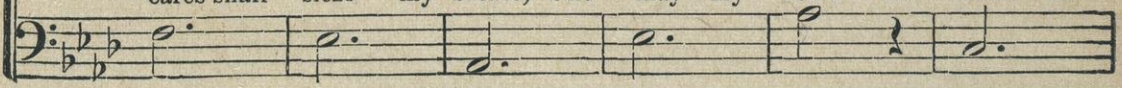
**INST.**



*f*



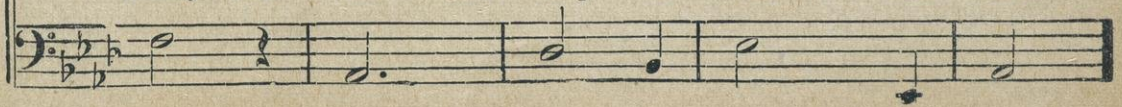
cares shall sieze my breast; Oh! may my heart in tune be



*rit. - - - -*



found, Like Da - vid's harp of sol - emn sound.



## SWEET IS THE WORK. Continued.

*f* *m*

My heart shall triumph in the Lord, And bless his works, and bless his word;

My heart shall triumph in the Lord, And bless his works, and bless his word;

*f* *ff*

Thy works of grace, how bright they shine! How deep thy counsels, how di-vine!

Thy works of grace, how bright they shine! How deep thy counsels, how di-vine!

Lord! I shall share a glo-rious part, When grace hath well refined my heart,

Lord! I shall share a glo-rious part, When grace hath well refined my heart,

*Cres.*

And fresh sup-plies of joy are shed, Like ho-ly oil to cheer my head;

And fresh sup-plies of joy are shed, Like ho-ly oil to cheer my head;

SWEET IS THE WORK! Concluded.

*f* *rit.*

And fresh sup-plies of joy are shed, Like ho - ly oil to cheer my head.

And fresh sup-plies of joy are shed, Like ho - ly oil to cheer my head.

*m* *f*

Then shall I see, and hear, and know All I de - sire or

Then shall I see, and hear, and know All I de - sire or

*f*

wished be - low; And ev - 'ry pow'r find sweet em - ploy, In that e -

wished be - low; And ev - 'ry pow'r find sweet em - ploy, In that e -

*m* *f*

ter - nal world of joy. A - men, A - men.

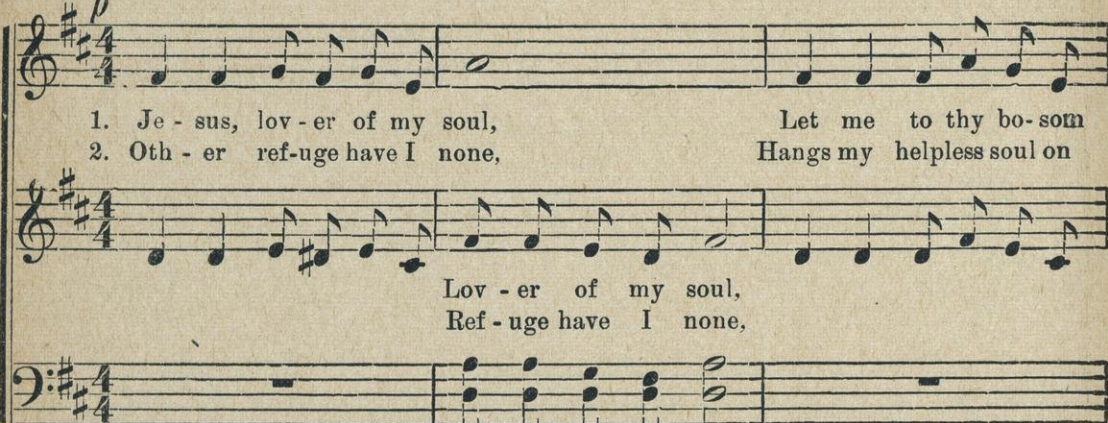
ter - nal world of joy. A - men, A - men.



Andante.

F. S. THOMAS.

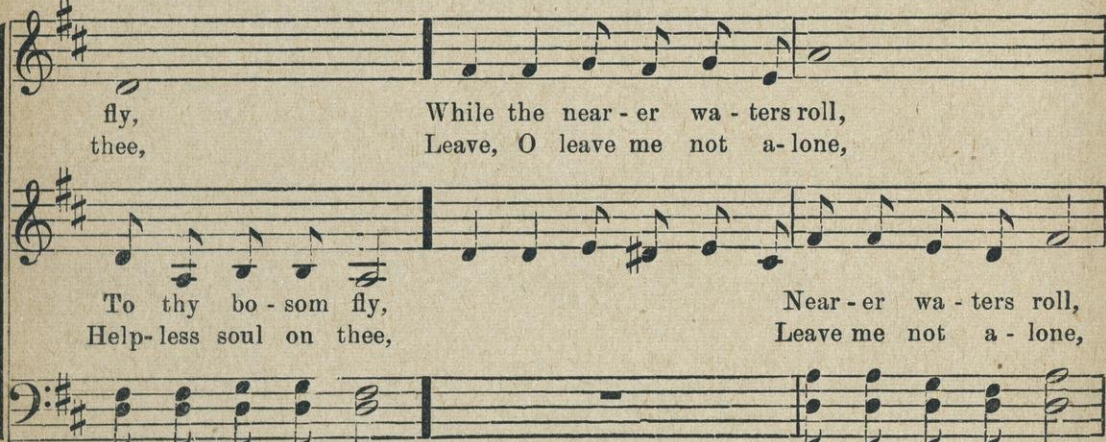
*p*



1. Je - sus, lov - er of my soul,  
 2. Oth - er ref - uge have I none,

Let me to thy bo - som  
 Hangs my helpless soul on

Lov - er of my soul,  
 Ref - uge have I none,



fly,  
 thee,

While the near - er wa - ters roll,  
 Leave, O leave me not a - lone,

To thy bo - som fly,  
 Help - less soul on thee,

Near - er wa - ters roll,  
 Leave me not a - lone,



While the tem - pest still is high;  
 Still sup - port and com - fort me;

Hide me, O my Sav - ior,  
 All my trust in thee is

Tem - pest still is high; Hide me, O my  
 Me, and com - fort me; All my trust on

hide, ..... Till the storm of life is past, .....  
 stayed, ..... All my help from thee I bring, .....

O my Sav - ior, hide, Till the storm of, Storm of life is past,  
 Thee, in thee is stayed, All my help from Thee, from thee I bring,

Safe in - to the ha - ven guide,  
 Cov - er my de - fence - less head,

To the ha - ven guide,  
 My de - fence - less head,

O re - ceive my soul at last.  
 With the shad - ow of thy wing.

Rit. e Dim. - - - - - *pp*

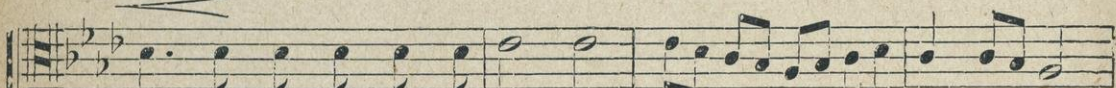
Last, my soul at last.  
 Shad - ow of thy wing.

*Slowly*

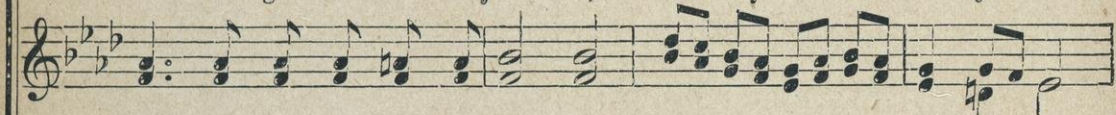
Hark! what mean those heav'nly voic - es, Sweet-ly sound - ing thro' the skies?



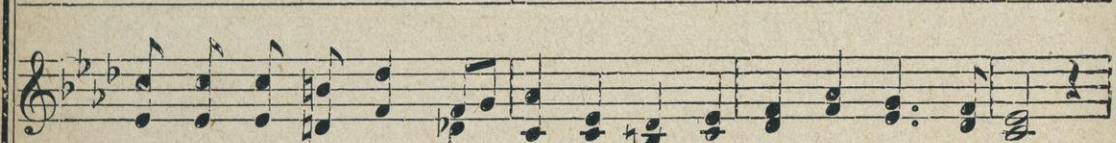
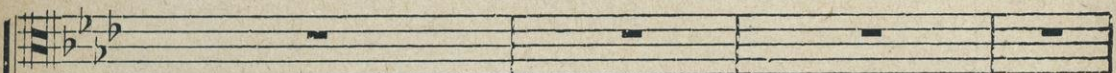
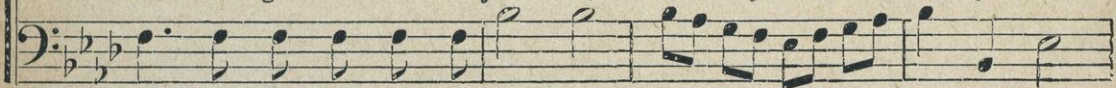
Hark! what mean those heav'nly voic - es, Sweet-ly sound - ing thro' the skies?



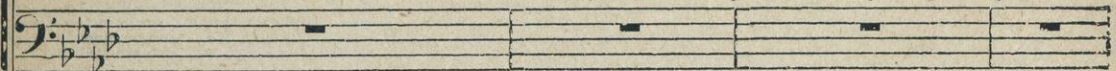
Lo! th'an - gel - ic host re-joic - es, Heav'nly hal - le - lu - jahs rise,



Lo! th'an - gel - ic host re-joic - es, Heav'nly hal - le - lu - jahs rise,



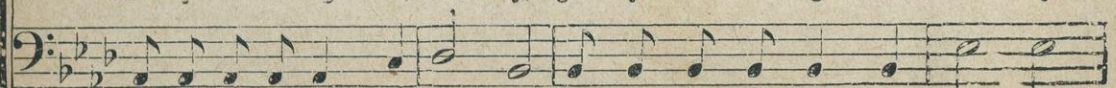
Lis - ten to the won - drous sto - ry Which they chant in hymns of joy;



Glo - ry in the high - est, Glo - ry, glo - ry in the high - est, Glo - ry,



Glo - ry in the high - est, Glo - ry, glo - ry in the high - est, Glo - ry,



*f* *ff*  
 Glo-ry be to God, Glo-ry be to God, Glo-ry be to God most high,  
 Glo-ry be to God, Glo-ry be to God, Glo-ry be to God most high,

\* OBLIGATO DUET. Slower.

Peace on earth, good will from heaven,..... Reach - ing far as man is  
 Peace on earth, good will from heav - en, Reach - ing far as

found; Souls re - deemed and sins for - giv - en,.....  
 man is found; Souls re - deemed and sins for - giv - en,

Loud our gold - en harps shall sound. 1st. 2d. sound.  
 Loud our gold - en harps shall sound, harps shall sound.

\*This strain is taken from a once popular melody by Dr. Root.

HARK! THOSE HOLY VOICES. Concluded.

*faster* *slow*

Hast - en, mor tals, to a - dore him; Learn his name, and taste his joy.

Hast - en, mor tals, to a - dore him; Learn his name, and taste his joy,

*faster* *slow*

Till in heaven we sing be - fore him, Glo-ry be to God,

Till in heaven we sing be - fore him, Glo-ry be to God, Glo-ry be to God,

*faster*

Glo-ry be to God. Glo - ry be to God, To

Glo-ry be to God, Glo-ry be to God, Glo - ry be to God, To

*slow* Rit.

God most high, Glo-ry be to God, To God most high, Glo-ry be to God.

God most high, Glo-ry be to God, To God most high, Glo-ry be to God.

# O COME, LET US WORSHIP.

123

*mf* SOLO Soprano.

Arr. from HIMMEL.

O come, let us wor - ship, and kneel be - fore the Lord our

Ma-ker; O come, let us wor - ship, come let us kneel be - fore the

Lord, For he, he is the Lord, our God, He is our

God; O come, let us wor - ship, and kneel be - fore the Lord our

O COME, LET US WORSHIP. Continued.

*p* *mf*

Ma - ker, For he is our God, He is the Lord, the Lord our

*sf*

*p* *f* Rall. molto.

God; O come, . . . . and kneel before the Lord, O come, . . . . and kneel be-fore the

Poco rit. Rall. molto.

*p* *f*

A tempo. *mf* CHORUS. Dim. *p*

Lord. O come, let us wor - ship and kneel be-fore the Lord, O

Cres. *p*

come, let us wor - ship, Let us kneel be - fore the Lord, He is the

For the

O COME, LET US WORSHIP. Concluded.

Cres. Dim.

He is the Lord our God, He..... is our God:  
 Lord our God, He is the Lord (the Lord) our God:

*mf* SOLO. Soprano. *mf*

O come, let us wor-ship, For  
 Let us wor-ship be-fore the Lord our Ma-ker.

*mf* Sost.

he is our God, O come.....  
 O come, he is the Lord the Lord our God. He  
 our

*f* Rall. Molto.

..... and kneel be-fore the Lord, O come..... and kneel be-fore the Lord.  
 is our God, is our God, our God.

*f* Rit. *pp*



THE KING OF LOVE.

A. BEIRLY.

Moderato. *f*

The King of love my Shep-herd is, Whose good-ness fail - eth nev - er, I

The King of love my Shep-herd is, Whose good-ness fail - eth nev - er, I

noth - ing lack if I am his, And he is mine for - ev - er.

noth - ing lack if I am his, And he is mine for - ev - er

**SOLO. Bass.**

Where streams of liv - ing wa - ters flow, My ran - somed soul he

*m*

lead - eth. And where the ver - dant pas - tures grow, With

food ce - les - tial feed - eth, With food ce - les - tial feed - eth.

SOLO. Tenor.

Per - verse and fool - ish oft I strayed, But yet in love he sought me, And

on his shoul - der gen - tly laid, And home, re - joic - ing, brought me.

## THE KING OF LOVE. Continued.

CHORAL. Slow.

In death's dark vale I fear no ill, With thee, dear Lord, be - side me;

In death's dark vale I fear no ill, With thee, dear Lord, be - side me;

Thy rod and staff my com-fort still, Thy cross be fore to guide me.

Thy rod and staff my com-fort still, Thy cross be fore to guide me.

SOLO. Alto.

Thou spreadst a ta - ble in my sight, Thy unc-tion grace be - stow - eth;

SOLO. Soprano.

And, oh, what transport of de-light, From thy pure chal-ice flow - eth, And

THE KING OF LOVE. Concluded.

Oh, what trans - port of de - light From thy pure chal - ice flow - eth.

*f*

And so through all the length of days, Thy good - ness fail - eth

And so through all the length of days, Thy good - ness fail - eth

nev - er, Good Shep-herd, may I sing thy praise, With - in thy house for -

nev - er, Good Shep-herd, may I sing thy praise, With - in thy house for -

ev - er, Good Shepherd, may I sing thy praise, With - in thy house for - ev - er.

ev - er, Good Shepherd, may I sing thy praise, With - in thy house for - ev - er.

I HAVE SET WATCHMEN.

FRANK M. DAVIS.

I have set watch-men up - on thy walls, I have set watch-men up -  
 I havē set watch-men up - on thy walls, I have set watch-men up -

on thy walls, I have set watch-men up - on thy walls, O Je -  
 on thy walls, I have set watch-men up - on thy walls, O Je -

ru - sa - lem! Nev - er hold their peace,  
 Which shall never hold their peace, Which shall never hold their  
 ru - sa - lem! Nev - er hold their peace,

Nev - er hold their peace, Never hold their peace, Day nor night, day nor night.  
 peace, Nev - er hold their peace, Day nor night, day nor night  
 Nev - er hold their peace,

Go through the gates, pre - pare ye the way, Pre - pare ye the way of the

Cast up the high - way, Cast up the high - way, Cast  
 peo - ple, Cast up the high - way, Cast up the high - way, Cast

up the high - way, and gath - er up the stones; Lift up a stand - ard,  
 up the high - way, and gath - er up the stones; Lift up a stand - ard,

*f* Lift up a stand - ard a - mong the peo - ple; *Cres.* Lift up a stand - ard,  
 Lift up a stand - ard a - mong the peo - ple; Lift up a stand - ard,

Dim. 

Lift up a standard a-mong the peo-ple. A - men, A - men.

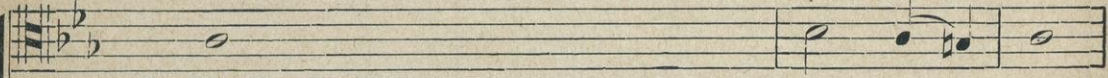
Lift up a standard a-mong the peo-ple. A - men, A - men.

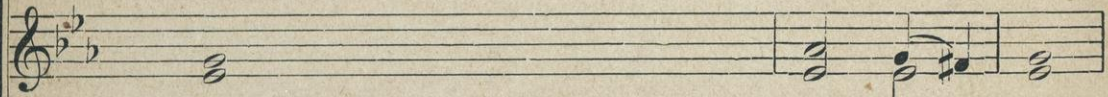
## OUR FALLEN COMRADES.

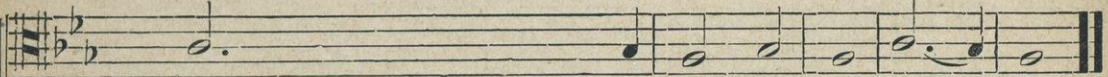
For Decoration or Funeral Services of a Soldier.

E. R. LATTA.

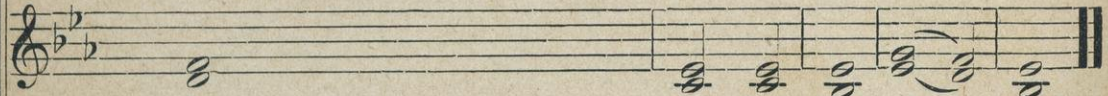
C. E. LESLIE.

- 
1. Oh, ye who left your peaceful homes, The battle - field to try,
  2. How clasped the hands of loved ones then! And scarce an eye was dry!

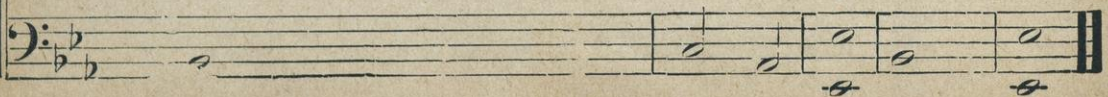
- 
3. How did the wives and mothers grieve, And little chil - dren cry,
  4. Ye fought and fell, the land to save, Beneath a storm - y sky;
  5. May heaven bless the sacred soil Where our brave com - rades lie;



How were your hearts with anguish rent, The day ye said good - by, good - by!  
And not a smile lit up the face, The day ye said good - by, good - by!



What blackness did the spirit shroud, The day ye said good - by, good - by!  
No friend was near to ease the pain, No one to say good - by, good - by!  
May we all meet in heaven above, No more to say good - by, good - by!



# JOY AND PEACE.

133

CHAS. EDW. POLLOCK.

Moderato.

Oh! how love - ly, how love - ly is Zi - on! Oh! how

Oh! how love - ly, how love - ly is Zi - on! Oh! how

love - ly is Zi - on, Cit - y of our God! Oh! how love - ly, how

love - ly is Zi - on, Cit - y of our God! Oh! how love - ly, how

love - ly is Zi - on! Oh! how love - ly is Zi - on, Cit - y of our God!

love - ly is Zi - on! Oh! how love - ly is Zi - on, Cit - y of our God!

Slowly.

Joy and peace shall dwell in thee;

Joy and peace shall dwell in thee; Zi - on, Cit - y of our God;



Joy and peace shall dwell in thee; shall dwell in thee, shall  
 Joy and peace shall dwell in thee; Zi - on, Cit - y of our God; Shall dwell in thee, shall

dwell in thee, shall dwell in thee;  
 dwell in thee, shall dwell in thee, shall dwell in thee; Joy and

Shall dwell in thee, Shall  
 peace shall dwell in thee; Shall dwell in thee, Joy and peace shall dwell in Shall

dwell in thee, Zi - on, Cit - y of our God.  
 thee; dwell in thee, Zi - on, Cit - y of our God. Love - ly is Zi - on,

love - ly is Zi - on, love - ly is Zi - on, The beau - ti - ful Cit - y of

Love - ly is Zi - on, Love - ly is Zi - on,  
God; Love - ly is Zi - on, Love - ly is Zi - on,

Love - ly is Zi - on, The beau - ti - ful Cit - y of God.  
Love - ly is Zi - on, The beau - ti - ful Cit - y of God.

Joy and peace shall dwell in thee, Joy and peace shall dwell in thee;  
Joy..... and peace..... shall dwell in thee;  
Joy and peace shall dwell in thee, Joy and peace shall dwell in thee;

Joy and peace shall dwell in thee; Joy and peace shall  
 Joy..... and peace..... shall dwell in  
 Joy and peace shall dwell in thee; Joy and peace shall

dwell in thee; Shall dwell in thee, shall dwell in thee.  
 thee; Shall dwell in thee, shall dwell in thee, shall dwell in thee.  
 dwell in thee;

Joy and peace shall dwell in thee, Shall dwell in  
 Joy and peace..... shall dwell in thee, Shall dwell in thee, shall  
 Joy and peace

thee, Shall dwell in thee; Joy and peace shall dwell in thee.  
 dwell in thee, Shall dwell in thee; Joy and peace shall dwell in thee.

Joy and peace shall dwell in  
 Zi - on, Cit - y of our God; Joy and peace shall dwell in

thee, Shall dwell in thee, Zi - on, Cit - y of our God; our God.  
 Zi - on, Cit - y of our God.  
 thee, Shall dwell in thee, Zi - on, Cit - y of our God; our God.

1st. 2d.

*f* *Dim.*  
 Zi - on, Zi - on, the beau - ti - ful Cit - y of God;  
 Zi - on, Zi - on, the beau - ti - ful Cit - y of God;

*f* *f* *Dim.*  
 Zi - on, Zi - on, the beau - ti - ful Cit - y of God, of God.  
 Zi - on, Zi - on, the beau - ti - ful Cit - y of God, of God.

THOU WILT KEEP HIM.

C. D. AMSTUTZ.

Andante.

Per - fect peace, Whose mind is  
 Thou wilt keep him in per - fect peace..... Whose mind is  
 Per - fect peace,

stayed on thee, on thee; per-fect  
 stayed on thee, on thee; Thou wilt keep him in per - fect peace,.....  
 per-fect

peace, Whose mind is stayed on thee, on thee, Be-cause he trust-eth in  
 ..... Whose mind is stayed on thee, on thee, Be-cause he trust-eth in  
 peace,

thee, He trust-eth in thee; Thou wilt keep him in per - fect peace.  
 hee, He trust-eth in thee; Thou wilt keep him in per - fect peace.

THOU WILT KEEP HIM. Continued.

Thou wilt keep him in per-fect peace, Whose mind is stayed on thee, on thee.

Thou wilt keep him in per-fect peace, Whose mind is stayed on thee, on thee.

Moderato.

Trust ye in the Lord, Trust ye in the

Trust ye in the Lord for ev - er - more, Trust ye in the

Lord for ev - er - more, Trust ye in the

Lord for ev - er - more, Trust ye in the Lord, Trust ye in the

Lord, Trust ye in the Lord for ev - er - more;

Trust ye in the Lord, in the Lord for ev - er - more.  
Trust ye in the Lord

THOU WILT KEEP HIM. Concluded.

Trust ye in the Lord, Trust ye in the Lord,  
Trust ye in the Lord, Trust ye in the Lord,  
Trust ye in the Lord, Trust ye in the Lord,

Lord, in the Lord for ev - er-more, Hal - le - lu - jah! a - men, Hal - le -  
Lord, in the Lord for ev - er-more, Hal - le - lu - jah! a - men, Hal - le -

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

REMEMBER ME.

FRANK M. DAVIS.

Moderato. With expression.

1. When storms a - round are sweep - ing, When lone my watch I'm  
2. When walk - ing on life's o - cean, Con - trol its rag - ing  
1. When storms a - round are sweep - ing, When lone my  
2. When walk - ing on life's o - cean, Con - trol its

# REMEMBER ME. Concluded.

keep - ing, 'Mid fires of e - vil fall - ing, 'Mid  
 mo - tion, When from its dan - ger shrink - ing, When

watch I'm keep - ing, 'Mid fires of e - vil fall - ing, 'Mid  
 rag - ing mo - tion, When from its dan - ger shrink - ing, When

tem - pests' voi - ces call - ing, Re - mem - ber me, O  
 in its depths I'm sink - ing,

tem - pests' voi - ces call - ing, Re - mem - ber me, O  
 in its depths I'm sink - ing,

Might - y One, Re - mem - ber me, O Might - y One, Re -

Might - y One, Re - mem - ber me, O Might - y One,

mem - ber me, O Might - y One, Re - mem - ber me.

Re - mem - ber me, O Might - y One, Re - mem - ber, O re - mem - ber me.



1. In heaven-ly love..... a - bid - ing,..... No change my  
 2. Wher-ev - er he..... may guide me,..... No want shall  
 3. Green pas-tures are..... be - fore me, ..... Which yet I

1. In heaven-ly love a - bid - ing,  
 2. Wher-ev - er he may guide me,  
 3. Green pas-tures are be - fore me,

heart,..... my heart shall fear,..... And safe in  
 turn,..... shall turn me back;..... My Shep-herd  
 have, ..... I have not seen;..... Bright skies will

No change my heart, my heart shall fear,  
 No want shall turn, shall turn me back;  
 Which yet I have, I have not seen;

such..... con - fid - ing, For noth - ing chang-es here.  
 is..... be - side me, And noth - ing can I lack.  
 soon..... be over me, Where dark - est clouds have been.

And safe in such con - fid - ing, For noth - ing chang-es here.  
 My Shep-herd is be - side me, And noth - ing can I lack.  
 Bright skies will soon be over me, Where dark - est clouds have been.

*f* *p* *pp*

The storms may roar with - out me, My heart may low be laid,  
 His wis - dom ev - er wak - eth, His sight is nev - er dim,  
 My hope I can - not meas - ure, My path in life is free,

*f*

But God is round a - bout me, And can I be dis - mayed?  
 He knows the way he tak - eth, And I will walk with him.  
 My Sav - ior has my treas - ure, And he will walk with me.

I LOVE TO TELL THE STORY. CIRO PINSUTI.

1. I love to tell the sto - ry Of un - seen things a - bove, Of Je - sus and his  
 2. I love to tell the sto - ry, More wonder - ful it seems, Than all the gold - en

glo - ry, Of Je - sus and his love, Of Je - sus and his love.  
 fan - cies Of all our gold - en dreams, Of all our gold - en dreams.

O SING UNTO THE LORD A NEW SONG.

P. W. HILL.

For he hath done marv'lous

O sing un-to the Lord a new song;... For he hath done marv'lous

things: His right hand and ho-ly arm hath

things: O sing un-to the Lord a new song; His right hand and ho-ly arm hath

gotten him the vic-to-ry.

**SOLO. Soprano.**

gotten him the vic-to-ry. All the ends of the earth have seen the sal-va-tion

*Cres.*

Make a joy-ful noise un-to the Lord, all the earth:

of our God. Make a joy-ful noise un-to the Lord, all the earth:

By permission.

# O SING UNTO THE LORD. Continued.

Dim.

*p*

make a loud noise, re-joyce, and sing praise. Sing un - to the Lord,  
Sing..... un - to the

make a loud noise, re-joyce, and sing praise. Sing un - to the Lord,

Cres.

Sing un - to the Lord With the harp, with the harp, and the voice of a psalm,  
Lord,

Sing un - to the Lord With the harp, with the harp, and the voice of a psalm,

*p*

Cres.

Sing un - to the Lord, Sing..... un - to the Lord, Sing un - to the Lord With the

Sing un - to the Lord, Sing un - to the Lord With the

*f*

harp, and the voice of a psalm. With trum-pets and sound of cor-net,

harp, and the voice of a psalm. With trum-pets and sound of cor-net,

## TRIO. Alto, Tenor and Bass.

## CHORUS.

Make a joy-ful noise be-fore the Lord, the King. Let the sea

Make a joy-ful noise be-fore the Lord, the King. Let the sea

## CHORUS.

roar, the world and they that dwell there-in.

roar..... and the ful-ness thereof; the world and they that dwell there-in. Let the

## DUET. Soprano and Bass.

Clap their hands, clap their hands; Let the floods clap their hands, clap their

floods, Let the floods, Let the floods clap their hands, clap their

## UNISON.

hands; Let the hills be joy-ful to-geth-er be-fore the Lord. A - men.

hands; Let the hills be jo)-ful to-geth-er be-fore the Lord. A - men.

# BE YE PREPARED.

147

C. E. LESLIE.

Slowly, with expression.

Be ye pre-pared, pre-pared to meet thy God, Pre-pared, pre-pared, pre-

Be ye pre-pared, pre-pared to meet thy God, Pre-pared, pre-pared, pre-

The first system of music is in 4/4 time with a key signature of one sharp (F#). It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line begins with the lyrics 'Be ye pre-pared, pre-pared to meet thy God, Pre-pared, pre-pared, pre-'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The bass line provides a simple harmonic foundation.

pared to meet, to meet thy God; No man know-eth when the Lord will

pared to meet, to meet thy God; No man know-eth when the Lord will

The second system continues the melody and accompaniment. The vocal line has a slight melisma on 'pre-pared' and then continues with 'pared to meet, to meet thy God; No man know-eth when the Lord will'. The piano accompaniment and bass line continue with the same rhythmic and harmonic patterns.

call, Nei - ther the day nor hour, There-fore be ye pre-pared.

call, Nei - ther the day nor hour, There-fore be ye pre-pared.

The third system concludes the main melody. The vocal line ends with 'call, Nei - ther the day nor hour, There-fore be ye pre-pared.' The piano accompaniment features a final chord in the right hand and a sustained bass note in the left hand. The bass line also concludes with a sustained note.

SOLO. Bass. Andante.

No man know - eth when the Son of man com - eth; Not

The solo section is marked 'SOLO. Bass. Andante'. It features a single bass line in 4/4 time with a key signature of one sharp. The melody is slow and features a prominent melisma on 'know - eth' and 'com - eth'. The piano accompaniment is minimal, consisting of a few chords in the right hand and a simple bass line in the left hand.

e - ven the an - gels, but my Fa - ther on - ly;

He which tes - ti - fi - eth these things saith, Sure - ly I come

quick - ly, there - fore, be ye pre - pared to meet thy God.

My faith is found - ed on the liv - ing God, There - fore shall my  
My faith is found - ed on the liv - ing God, There - fore shall my

BE YE PREPARED. Concluded.

soul be pre-pared to meet him; No man know-eth when the Lord  
soul be pre-pared to meet him; No man know-eth when the Lord

com-eth, There-fore shall my soul be pre-pared to meet my God.  
com-eth, There-fore shall my soul be pre-pared to meet my God.

Be ye pre-pared, be ye pre-pared, be ye pre-pared to meet thy God,  
Be ye pre-pared, be ye pre-pared, be ye pre-pared to meet thy God,

to meet thy God, to meet thy God.  
Be ye pre-pared to meet thy God, Be ye pre-pared to meet thy God.



# LORD, HAVE MERCY.

Arr. from MOZART, by  
F. R. BETTIS.

*p* SOLO. Soprano. *m*

Lord, have mer cy up - on me, And give

*p* ORGAN. *m*

DUET. Soprano and Tenor. *p*

ear un - to my pray'r; Grant thy bless - ing up - on

*m*

me, And give ear un - to my pray'r.

*m*

# LORD, HAVE MERCY. Continued.

### TRIO.

Tenor. *p*

*m*

Lord, have mer - cy up - on me,

And give ear un -

Soprano. *p*

*m*

Lord, have mer - cy up - on me,

And give ear un -

Alto.

The Trio section consists of four staves. The top three staves are for the Tenor, Soprano, and Alto voices, respectively. The bottom staff is for the piano accompaniment. The music is in G major and 4/4 time. The lyrics are: "Lord, have mercy upon me, And give ear unto my prayer; Lord, have mercy upon me, And give ear unto my prayer." The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands.

### FULL CHORUS.

*mp*

to my pray'r; Lord, have Lord, have mer - cy up - on me,

*mp*

to my pray'r; Lord, have Lord, have mer - cy up - on me,.....

The Full Chorus section consists of five staves. The top four staves are for the vocal parts (Soprano, Alto, Tenor, and Bass), and the bottom staff is for the piano accompaniment. The music is in G major and 4/4 time. The lyrics are: "to my prayer; Lord, have mercy upon me, And give ear unto my prayer; Lord, have mercy upon me, And give ear unto my prayer." The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands.

*mf* *m*

And give ear un - to my pray'r; Lord, have mer - cy

And give ear un - to my pray'r; Lord, have, Lord, have mer - cy

The first system of the musical score consists of five staves. The top staff is the vocal line, starting with a mezzo-forte (*mf*) dynamic and a mezzo (*m*) dynamic. The lyrics are "And give ear un - to my pray'r; Lord, have mer - cy". The second and third staves are the vocal line for a second voice, with lyrics "And give ear un - to my pray'r; Lord, have, Lord, have mer - cy". The fourth and fifth staves are the piano accompaniment, featuring a treble and bass clef respectively, with a key signature of one sharp (F#) and a 4/4 time signature. The piano part includes a long melodic line in the bass clef and a more rhythmic accompaniment in the treble clef.

up - on me, And give ear, give ear un - to my pray'r;

up - on me, And give ear, give ear un - to my pray'r;

The second system of the musical score consists of five staves. The top staff is the vocal line, with lyrics "up - on me, And give ear, give ear un - to my pray'r;". The second and third staves are the vocal line for a second voice, with lyrics "up - on me, And give ear, give ear un - to my pray'r;". The fourth and fifth staves are the piano accompaniment, featuring a treble and bass clef respectively, with a key signature of one sharp (F#) and a 4/4 time signature. The piano part includes a long melodic line in the bass clef and a more rhythmic accompaniment in the treble clef, ending with a double bar line and repeat dots.

LORD, HAVE MERCY. Concluded.

Lord, have mer - cy on me, up - on me, And give ear un-

Lord, have mer - cy on me, up - on me, And give ear un-

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in G major and 3/4 time, starting with a forte (f) dynamic. The piano accompaniment is in G major and 3/4 time, featuring a steady eighth-note accompaniment in the left hand and chords in the right hand.

to me, And give ear un - to my pray'r; Lord, have pray'r.

to me, And give ear un - to my pray'r; Lord, have pray'r.

This system contains the second two vocal staves and the piano accompaniment. The vocal staves continue the melody and include first and second endings. The piano accompaniment continues with the same accompaniment pattern, ending with a first and second ending for the piano part. Dynamics include piano (p) and first ending (1st.) markings.

# GUIDE MY STEPS TO THE PORTALS.

Arr. from  
"Christian the Pilgrim."

First system of piano introduction. Treble and bass staves in 3/4 time, key of B-flat major. The music features a steady accompaniment in the bass and a melodic line in the treble.

Second system of piano introduction. Includes a *cres.* (crescendo) marking and a *Ped.* (pedal) marking. The bass line has a long sustained chord.

Third system. Includes a **SOLO. Tenor.** marking above the vocal line. The vocal line has the lyrics "A - wea - ry and". The piano accompaniment includes a *Rall.* (Ritardando) marking and a *pp* (pianissimo) dynamic marking. There are also *Ped.* (pedal) markings.

Fourth system. The vocal line continues with the lyrics "faint in life's path,..... Un - will - ing - ly pac - ing its". The piano accompaniment continues with a steady accompaniment.

way,..... I sigh till fu - tur - i - ty's sun,.....

*cres.* *f*

This system contains the first two lines of music. The vocal line is in a soprano clef with a key signature of one flat and a common time signature. The piano accompaniment is in a grand staff with treble and bass clefs. The lyrics are: "way,..... I sigh till fu - tur - i - ty's sun,.....". The piano part includes dynamic markings for *cres.* and *f*.

..... Shall glad - den my soul with its ray;..... My

*p*

This system contains the second and third lines of music. The vocal line continues with the lyrics: "..... Shall glad - den my soul with its ray;..... My". The piano accompaniment continues with a dynamic marking of *p*.

way - far - ers staff I'd lay by,..... Write my

*Sva*

This system contains the fourth and fifth lines of music. The vocal line continues with the lyrics: "way - far - ers staff I'd lay by,..... Write my". The piano accompaniment includes a wavy line labeled *Sva* under the vocal line.

name on e - ter - ni - ty's scroll,..... Guide my

This system contains the sixth and seventh lines of music. The vocal line concludes with the lyrics: "name on e - ter - ni - ty's scroll,..... Guide my". The piano accompaniment continues with chords and melodic lines.

Steps to thy por-tals, O Fa - - ther, Keep mine eyes ev - er

fix'd on the goal!..... Guide my steps to thy por-tals, O

Fa - - ther; Keep mine eyes ev - er fixed on the goal!

**QUARTET.**

When the sil - ver cord, Lord, shall be loos - ed, And bro - ken be life's gold - en

bowl,.... When the glo - ry of life ev - er - last - ing, O Fa - ther, il -

lu - mines my soul,.... When that soul the bright guest of my bod - y, Its

dwell - ing ter - res - trial shall flee;.... Its home may it find in thy

man - sions, To rest, Lord, for - ev - er with thee!.... Its  
 Yes, with thee!

home, may it find in thy man - sions, To rest, Lord, for - ev - er with thee!



Sing with joy. **CHORUS.** *Altos and Tenors.*

The chariots of God are twenty thousand, even thousands of angels: The

*Tenors.*

Lord is among them as in Sinai, The Lord is among them as in

Si-nai, In the ho-ly place, In the ho-ly place. Thou hast as-

*Rall - en - tan - do.*

*SOLO. Bass.*

**Tutti.**

cend-ed, as-cend-ed on high; Thou hast led cap-tiv-i-ty, cap-

tiv-i-ty cap-tive, cap-tiv-i-ty cap-tive, Thou hast re-ceived

gifts for men; Yea, for the re-bell-i-ous al-so, That the Lord God might

**Altos & Tenors**

dwell a-mong them. Bless-ed be the Lord, who dai-ly load-eth us with ben-e-fits,

**CHORUS. Faster.**

Ev-en the God of our Sal-va-tion. He that is our God, is the

God of Sal-va-tion, He that is our God, is the God of Sal-

va-tion; And un-to God the Lord be-long the is-sues from death.

**Tenors & Basses.**

Rit.

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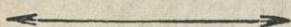
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