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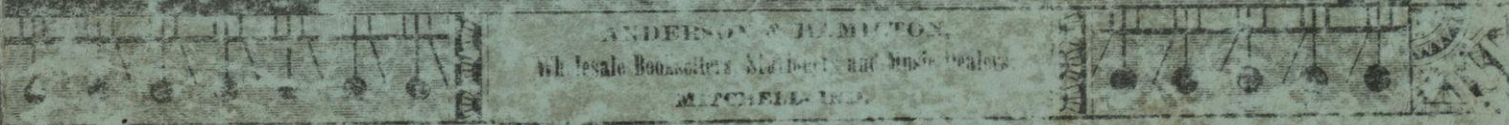
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### CONTENTS:

Auld Lang Syne (Var.).....	Hewitt, 50
Annie Laurie (var.).....	Hewitt, 83
Birds in the Night (Lullaby).....	Sullivan, 73
Benedictus (from Farmer's Mass).....	Howard, 39
Bright Days will Come Again.....	Opel, 148
Camping Out (March).....	Morgan, 24
Cradle Song (var.).....	Lowell, 75
Credo (from Farmer's Mass).....	Schumann, 31
Daybreak.....	Opel, 94
Do You, Darling—Do You Love Me.....	Balfe, 110
Et Incarnatus.....	Lane, 53
Fisherman's Daughter (arr. by Opel).....	Farmer, 132
French Air (var.).....	Opel, 90
German Air.....	Hewitt, 136
Glad Heart Waltz.....	Pleyel, 105
Great and Marvelous (Farmer's Mass).....	Fairbank, 142
Happy Home Waltz.....	Mathias, 86
Happy Peasant.....	Schumann, 152
Home, Sweet Home.....	Hewitt, 117
Hunter's Return.....	Lange, 44
Incarnatus, (from Farmer's Mass).....	Opel, 132
Italian Hymn (var.).....	Hewitt, 61
Jack-in-the-Pulpit.....	Lowell, 59
Johnny Morgan.....	Read, 102
Letter in the Candle (arr. by Opel).....	Meyer, 79
List to the Nightingale.....	Sullivan, 47
Looking Back.....	Hatton, 18
March Religioso.....	Fairbank, 17
Melrose Waltz.....	Opel, 139
Moss Rose (song without words).....	Adams, 4
Nancy Lee.....	Hewitt, 20
Nearer My God to Thee (var.).....	Opel, 78
Neapolitan Boat Song.....	Anders, 129
Old Hearthstone.....	Lowell, 56
Only in Fun.....	Hewitt, 60
Old Hundred (var.).....	Hewitt, 35
Old Folks at Home (var.).....	Novello, 67
Opening Voluntary No. 1.....	Novello, 42
Opening Voluntary No. 2 (Convent Mass, E flat).....	Opel, 15
Opening Voluntary No. 3 (Farmer's Mass).....	Opel, 15
Opening Voluntary No. 5.....	Novello, 106
Polish Dance.....	Opel, 99
Rainbow Schottische.....	Bouse, 96
Royal Wedding March.....	Opel, 114
Sweet Brier Polka.....	Bouse, 7
Sunny Hours.....	Weber, 82
Song of the Mermaid.....	Anders, 139
The Old Hearthstone.....	Cooté, 79
The Letter in the Candle.....	Lange, 44
Waidmann's Heimkehr.....	Pinsuti, 64
What Shall I Sing to Thee.....	Anders, 145
When Life is Brightest.....	Opel, 107
Who Will Care for Me Then.....	Lowell, 124
Wild Rose (song without words).....	Lange, 151
Willow Brook (song without words).....	Opel, 4
Witches Dance (Operatic).....	Herold, 26
Zampa (Overture, arr. by Opel).....	

### VOCAL.

Beautiful Angels.....	Howard, 39
Birds in the Night (Lullaby).....	Sullivan, 73
Bright Days Will Come Again.....	Morgan, 24
Daybreak.....	Balfe, 110
Do You, Darling—Do you Love Me ?.....	Lane, 53
Fisherman's Daughter.....	Opel, 90
Johnny Morgan.....	Read, 102
Letter in the Candle.....	Cooté, 79
List to the Nightingale.....	Meyer, 32
Looking Back.....	Sullivan, 47
Nancy Lee.....	Opel, 4
Old Hearthstone.....	Anders, 129
There's a Letter in the Candle (arr. by Opel).....	79
The Old Hearthstone.....	Anders, 129
What Shall I Sing to Thee.....	Pinsuti, 64
When Life is Brightest.....	Pinsuti, 9
Who Will Care for Me Then.....	Anders, 145

### INSTRUMENTAL.

Arioso.....	From "St. Paul," 3
Annie Laurie.....	Hewitt, 83
Auld Lang Syne.....	Hewitt, 50
Benedictus.....	Opel, 148
Camping Out.....	Lowell, 75
Cradle Song.....	Schumann, 31
Credo.....	Opel, 94
Et Incarnatus.....	Farmer, 132
French Air.....	Hewitt, 136

German Air.....	Pleyel, 105
Glad Heart Waltz.....	Fairbank, 142
Great and Marvelous.....	Farmer's Mass, 121
Happy Home.....	Mathias, 86
Happy Peasant.....	Schumann, 152
Home, Sweet Home.....	Hewitt, 117
Hunter's Return.....	Lange, 44
Italian Hymn.....	Hewitt, 69
Jack-in-the-Pulpit.....	Lowell, 59
March Religioso.....	Hatton, 18
Melrose Waltz.....	Fairbank, 17
Moss Rose.....	Opel, 139
Neapolitan Boat Song.....	Opel, 78
Nearer My God to Thee.....	Hewitt, 20
Only in Fun.....	Lowell, 56
Old Folks at Home.....	Hewitt, 35
Old Hundred.....	From Hewitt, 60
Opening Vol. No. 1.....	From Novello, 67
Opening Vol. No. 2.....	From Novello, 42
Opening Vol. No. 3.....	Farmer's Mass, 15
Opening Vol. No. 5.....	Novello, 106
Polish Dance.....	Opel, 99
Rainbow Schottische.....	Bouse, 96
Royal Wedding March.....	Opel, 114
Song of the Mermaid.....	Weber, 82
Sweet Brier Polka.....	Opel, 132
Sunny Hours.....	Bouse, 7
Waidmann's Heimkehr.....	Lange, 44
Wild Rose (song without words).....	Opel, 107
Willow Brook.....	Lowell, 124
Witches Dance (Operatic).....	Lange, 151
Zampa (Overture).....	Herold, 26

### SONGS WITH CHORUS.

Beautiful Angels.....	Howard, 39
Do you, Darling—Do you Love Me ?.....	Lane, 53
Letter in the Candle.....	Cooté, 79
List to the Nightingale.....	Meyer, 32
Old Hearthstone.....	Anders, 129
There's a Letter in the Candle.....	Opel, 79
Who will care for Me Then.....	Anders, 145

### BALLADS.

Birds in the Night.....	Sullivan, 73
Bright Days will Come Again.....	Morgan, 24
Daybreak.....	Balfe, 110
Fisherman's Daughter.....	Opel, 90
Johnny Morgan.....	Read, 102
Looking Back.....	Sullivan, 47
Nancy Lee.....	Adams, 4
What Shall I Sing to Thee.....	Pinsuti, 64

### VOCAL DUET.

When Life is Brightest.....	Pinsuti, 9
-----------------------------	------------

### WALTZES.

Happy Hours.....	Mathias, 86
Glad Heart.....	Fairbank, 142
Jack-in-the-Pulpit.....	Lowell, 59
Melrose.....	Fairbank, 17
Only in Fun.....	Lowell, 56

### MARCHES.

Camping Out.....	Lowell, 75
Religioso.....	Hatton, 18
Royal Wedding.....	Opel, 114

### SCHOTTISCHES.

Rainbow.....	Bouse, 96
Sunny Hours.....	Bouse, 7

### POLKA.

Sweet Brier.....	Opel, 126
------------------	-----------

### CHURCH VOLUNTARIES.

Arioso.....	From "St. Paul," 3
Benedictus.....	From Farmer's Mass, 148
Cradle Song.....	Schumann, 31
Credo.....	Farmer, 94
Et incarnatus.....	Farmer, 132
German Air.....	Pleyel, 105
Great and Marvelous.....	Farmer's Mass, 121
Happy Peasant.....	Schumann, 152
Italian Hymn.....	Hewitt, 69
March Religioso.....	Hatton, 18
Nearer My God to Thee.....	Hewitt, 20
Opening No. 1.....	From Novello, 67
Opening No. 2.....	From Novello's Convent Mass, 42
Opening No. 3.....	From Farmer's Mass, 15
Opening No. 5.....	Novello, 106
Old Hundred.....	Hewitt, 60

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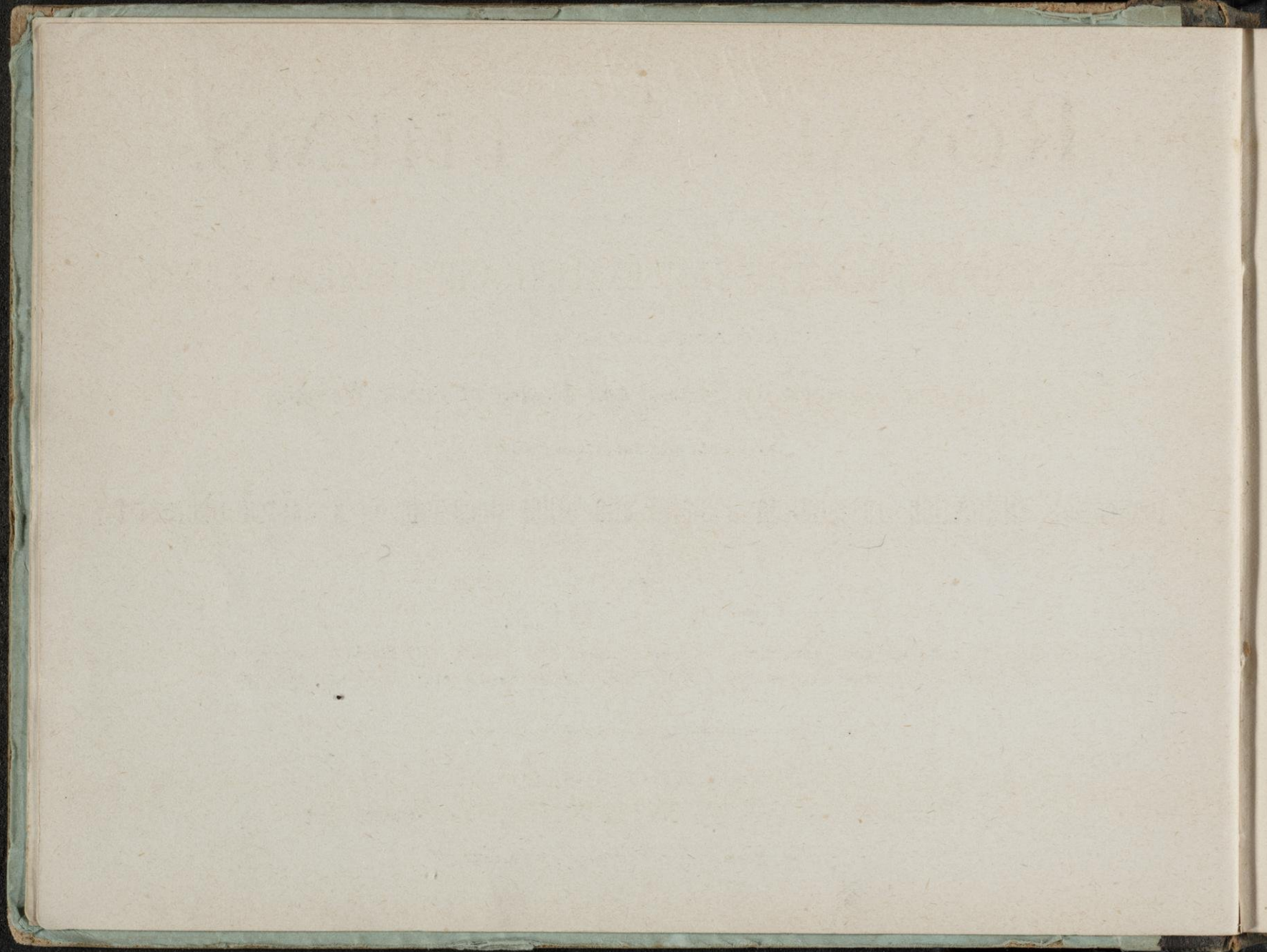
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# PREFACE.

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**R**EALIZING the fact that it is the duty of an Author to give to the public his best efforts, and encouraged by the unusual success attained by the Anthem Choir, I have been induced to bring out another similar work, and am therefore happy to present to my friends and the musical public generally, "ROYAL ANTHEMS."

In the formation of this work, in order that it may better suit the requirements of choirs, one of the chief aims has been to avoid monotony of style, and grade of composition. To this end I have had the assistance of many of our most talented American composers, besides adding a variety of the choicest and freshest selections of English origin.

Every subject within the range of Christian philanthropy has been provided for, and it is believed to the best advantage.

It is thought advisable to remind the choir-master that in learning, a few numbers in this work will require some patience, but all of them are available, and will amply repay the labor bestowed on them.

I would avoid the habit of practicing a new piece at the regular weekly rehearsal of the choir for use the following Sunday, but would keep a few numbers in rehearsal until they are well learned, and then use them, remembering that God requires of us all our best endeavors in his service.

The Editor takes this opportunity of expressing his earnest thanks to the eminent gentlemen for their valuable compositions in this work.

Respectfully, etc.

W. A. OGDEN.

Toledo, O., January 1st, 1880.

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# GLORIA IN EXCELSIS. (Opening.)

1. Glory be to God on high, And on earth peace, good will toward men. 3. O Lord God,  
 2. We praise thee, we bless thee, we wor - ship thee; We glorify thee, we give thanks to thee for thy great glory. 4. O Lord God, the only-begotten Son,

heaven - ly King, God the Fa - ther Al - might - y. 5. Thou that takest away the sins of the world,  
 6. Thou that takest away the sins of the world,  
 Je - sus Christ; O Lord God, Lamb of God, Son of the Fa - ther. 7. Thou that takest away the sins of the world,  
 8. Thou that sittest at the right hand of God the Father,

have mercy up - on us. 9. For thou only art holy, thou on - ly art the Lord. A - men.  
 have mercy up - on us. 10. Thou only, O Christ, with the Ho - ly Ghost, art most high in the glory of God the Father. A - men.

## THE LORD IS IN HIS HOLY TEMPLE.

(Opening.)

W. A. OGDEN.

Andante. Cantabile.

The Lord is in his ho - ly tem - ple, Let all the earth keep si - lence, keep si - lence be - fore him; The Lord is in his

The Lord is in his ho - ly tem - ple, Let all the earth keep si - lence, keep si - lence be - fore him; The Lord is in his

The Lord is in his ho - ly tem - ple, Let all the earth keep si - lence, keep si - lence be - fore him; The Lord is in his

Dynamic markings: *p*, *Cres.*, *f*, *pp*, *Cres.*

ho - ly tem - ple, Let all the earth keep silence be - fore him. Let the words of my mouth, and the meditations of my heart, be ac -

ho - ly tem - ple, Let all the earth keep silence be - fore him. Let the words of my mouth, and the meditations of my heart, be ac -

ho - ly tem - ple, Let all the earth keep silence be - fore him. Let the words of my mouth, and the meditations of my heart, be ac -

Dynamic markings: *Dim.*, *Cres.*, *f*, *Dim.*, *p*, *Dim.*, *Cres.*, *f*, *Dim.*, *p*

# THE LORD IS IN HIS HOLY TEMPLE. Concluded.

cept-a - ble in thy sight, O Lord, my strength and my Re-deem-er, my strength and my Redeemer. A - men, A - men.

cept-a - ble in thy sight, O Lord, my strength and my Re-deem-er, my strength and my Redeemer. A - men, A - men.

cept-a - ble in thy sight, O Lord, my strength and my Re-deem-er, my strength and my Redeemer. A - men, A - men.

cept-a - ble in thy sight, O Lord, my strength and my Re-deem-er, my strength and my Redeemer. A - men, A - men.

*Cres.* *Rit.* *Rit.* *Rit.*

# GOD BE MERCIFUL. (Opening.)

C. H. GABRIEL.

God be mer - ci - ful, God be mer - ci - ful, God be mer - ci - ful un - to us and bless us,

God be mer - ci - ful, God be mer - ci - ful, God be mer - ci - ful un - to us and bless us,

God be mer - ci - ful, God be mer - ci - ful, God be mer - ci - ful un - to us and bless us,

God be mer - ci - ful, God be mer - ci - ful, God be mer - ci - ful un - to us and bless us,

*Andante.* *Dim.* *Dim.* *Dim.*

## GOD BE MERCIFUL. Concluded.

Be mer - ci - ful, be mer - ci - ful, be mer - ci - ful un - to us and bless us,  
 Be mer - ci - ful, be mer - ci - ful, be mer - ci - ful un - to us and bless us,  
 God be mer - ci - ful, God be mer - ci - ful, God be mer - ci - ful un - to us and bless us,

Musical notation includes dynamics *p*, *m*, and *Cres.* across four staves (Soprano, Alto, Tenor, Bass).

Be mer - ci - ful, be mer - ci - ful, be mer - ci - ful un - to us, to us.  
 Be mer - ci - ful, be mer - ci - ful, be mer - ci - ful un - to us, to us.  
 God be mer - ci - ful, God be mer - ci - ful, God be mer - ci - ful un - to us, to us.

Musical notation includes dynamics *p*, *Cres.*, and *Dim.* across four staves (Soprano, Alto, Tenor, Bass).

# "ALL WE LIKE SHEEP."

(Opening, Communion and other occasions.) CHORUS.

W. A. OGDEN.

Andante. Duet.

He was de - spis-ed and re - ject-ed of men, He was de - spis-ed and re - ject-ed of men, A man of sorrows and ac-quainted with  
He was de - spis-ed and re - ject-ed of men, A man of sorrows and ac-quainted with  
He was de - spis-ed and re - ject-ed of men, A man of sorrows and ac-quainted with

The first section is a duet in 3/4 time, marked Andante. It features two vocal parts and a piano accompaniment. The lyrics are: "He was de - spis-ed and re - ject-ed of men, He was de - spis-ed and re - ject-ed of men, A man of sorrows and ac-quainted with". The piano part provides a harmonic accompaniment with a steady bass line and moving upper parts.

Duet.

grief, A man of sorrows and acquainted with grief. Surely he hath borne our griefs, and carried our sor-rows, Surely he hath  
grief, A man of sorrows and acquainted with grief. Surely he hath borne our griefs, and carried our sor-rows, Surely he hath  
grief, A man of sorrows and acquainted with grief. Surely he hath borne our griefs, and carried our sor-rows,

The second section is a duet in 3/4 time, marked Duet. It features two vocal parts and a piano accompaniment. The lyrics are: "grief, A man of sorrows and acquainted with grief. Surely he hath borne our griefs, and carried our sor-rows, Surely he hath". The piano part continues with a similar accompaniment style.

## ALL WE LIKE SHEEP. Continued.

*m* CHORUS.

borne our griefs, and carried our sor-rows. But he was wounded for our <sup>re re mi</sup>transgressions, He was bruised for our in -

*m* But he was wounded for our transgressions, He was bruised for our in -

*m* But he was wounded for our transgressions, He was bruised for our in -

*m* But he was wounded for our transgressions, He was bruised for our in -

i - qui - ties, But he was wounded for our <sup>re mi</sup>transgressions, And with his stripes, with his stripes we are healed.

i - qui - ties, But he was wounded for our transgressions, And with his stripes, with his stripes we are healed.

*la si do do*  
i - qui - ties, But he was wounded for our transgressions, And with his stripes, with his stripes we are healed.

# ALL WE LIKE SHEEP. Concluded.

*f* **Sostenuto.**

All we like sheep have gone a - stray . . . We have turn-ed, we have turn-ed Each one to his own way. All we like

All we like sheep have gone a - stray, have gone astray, We have turn-ed, we have turn-ed Each one to his own way. All we like

All we like sheep have gone a - stray . . . We have turn-ed, we have turn-ed Each one to his own way. All we like

have gone astray,

**Cres.** - - - **Rit.** - - - **Coda.** **Ritard.**

sheep have gone astray, have gone astray, We have turned, we have turned Each one to his own way. And the Lord hath laid on him the in - i - quity of us all.

**Cres.** - - - **Rit.** - - - **Ritard.**

sheep have gone astray, have gone astray, We have turned, we have turned Each one to his own way. And the Lord hath laid on him the in - i - quity of us all.

**Cres.** - - - **Rit.** - - - **Ritard.**

sheep have gone astray, . . . We have turned, we have turned Each one to his own way. And the Lord hath laid on him the in - i - quity of us all.

**Cres.** - - - **Rit.** - - - **Ritard.**



## ABIDE IN ME, AND I IN YOU.

(Opening or Closing.)

FREDERIC W. ROOT.  
Cres.

*Andante sostenuto.* *Cres.* *Dim.* *Cres.*

A - bide in me, and I in you, A - bide in me, and I in you, A - bide in me, and

A - bide in me, and I in you, A - bide in me, and I in you, A - bide in me, and

A - bide in me, and I in you, A - bide in me, and I in you, A - bide in me, A -

and I . . . . . in you,

*Dim.* *Cres.*

I in you, A - bide in me, and I in you. As the branch can not bear fruit of it -

I in you, A - bide in me, and I in you. *mf* As the branch can not bear fruit of it - self, As the branch can not bear fruit of it -

bide in me, and I . . . . . in you. *Dim.* *mf* *Cres.* As the branch can not bear fruit of it - self, As the branch can not bear fruit of it -

and I in you, and I in you.

# ABIDE IN ME, AND I IN YOU. Concluded.

*f* *Dim.* *Cres.*

self, ex-cept it a-bide in the vine, No more can ye, ex-cept ye a-bide in me, ex-cept ye a-

*mf*

self, ex-cept it a-bide in the vine, No more can ye, . . . . . ex-cept ye a-bide in me, ex-cept ye a-

*f* *Dim.*

self, ex-cept it a-bide in the vine, No more can ye, no more can ye, ex-cept ye a-

*mf* *Cres.*

ex-cept ye a-bide in me,

bide in me. . . . . A-bide . . . . . in me, and I in you. A-men.

*Dim.* *p*

bide in me. A-bide in me, A-bide in me, and I in you. A-men.

*Dim.* *p*

bide in me. A-bide in me, A-bide in me, and I . . . in you. A-men.

## SWEET IS THY MERCY.

(Opening or Closing.)

JOSEPH BARNBY.

**Solo. Soprano. Larghetto.**

Sweet is thy mer - cy, Lord, Be - fore thy mer - cy seat, My soul a - dor - ing pleads thy word, And owns thy mer - cy

ORGAN  $\text{♩} = 60.$

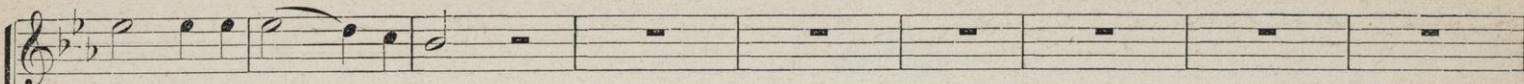
sweet. Wher-e'er thy name is blest, Wher-e'er thy people meet, There I de - light in thee to rest, And find thy mer - cy sweet, and

**Solo. Obligato.**

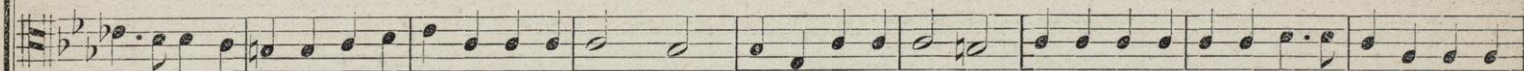
find thy mer - cy sweet, thy mer - cy sweet.

**CHORUS.** Lead thou our wand'ring feet, Sweet,  
Light thou our wea - ry way, Lead thou our wand'ring feet, That while we stay on  
Light thou our wea - ry way. . . . Our wand - 'ring feet, That while we stay on  
Our wand - 'ring feet, That while on

# SWEET IS THY MERCY. Concluded.



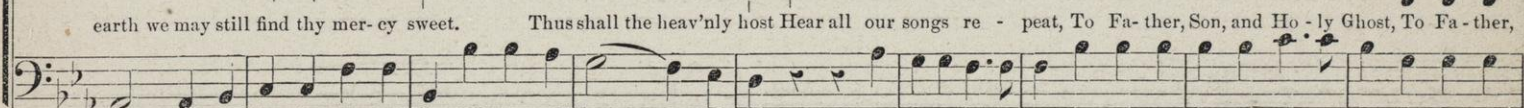
Sweet is thy mer - - cy, Lord.



earth we may Still find thy mer-cy sweet. Thus shall the heav'n - ly host Hear all our songs re - peat, To Fa-ther, Son, and Ho - ly Ghost, To Fa - ther, Hear all our songs repeat,



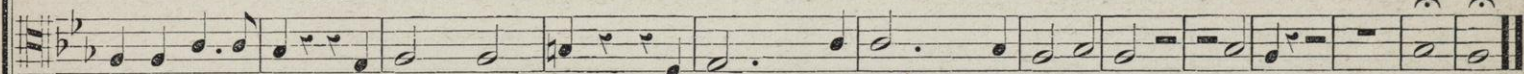
earth we may still find thy mer-cy sweet. Thus shall the heav'nly host Hear all our songs re - peat, To Fa-ther, Son, and Ho - ly Ghost, To Fa - ther,



earth we may find thy mer-cy sweet, Thus shall the heav'n - ly host Hear all our songs repeat,



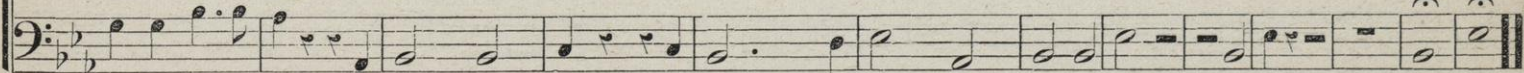
My joy. . . . thy mer - cy sweet, my joy, . . . . thy mer-cy sweet, my joy, Thy mer-cy sweet. A - men. . . . A - men. A - men.



Son, and Ho - ly Ghost, Thy mer - cy sweet, Our joy, our joy, thy mer-cy sweet. A - men. A - men.



Son, and Ho - ly Ghost, Thy mer - cy sweet, Our joy, our joy, thy mer - cy, mer - cy sweet. A - men. A - men.



our joy, thy mer - cy sweet.

## "FROM EVERY STORMY WIND THAT BLOWS."

(Opening or Closing.)

W. HEWITT.

**Andante. SOPRANO SOLO.**

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.

A place of

There is a place where Je - sus sheds The oil of glad - ness on our heads,

There is a place where Je - sus sheds The oil of glad - ness on our heads,

**Inst.** A place of

“FROM EVERY STORMY WIND THAT BLOWS.” Continued.

*mp* *mp*

all on earth most sweet; It is the blood - bought mer - cy seat. There is a scene where

It is the blood - bought mer - cy seat. There is a scene where

all on earth most sweet; It is the blood - bought mer - cy seat. There is a scene where

spir - its blend, Where friend holds fel - low - ship with friend, Tho' sun - dered far, by faith we meet A-

spir - its blend, Where friend holds fel - low - ship with friend, Tho' sun - dered far, by faith we meet A-

spir - its blend, Where friend holds fel - low - ship with friend, Tho' sun - dered far, by faith we meet A-

“FROM EVERY STORMY WIND THAT BLOWS.” Concluded.

*f* **Accelerando.**

round one com - mon mer - cy seat. There, there, on ea - gle wings we soar, And sense and sin be-

round one com - mon mer - cy seat. There, there, on ea - gle wings we soar, And sense and sin be-

round one com - mon mer - cy seat. There, there, on ea - gle wings we soar, And sense and sin be-

*f* **Ritard. Dim.**

cloud no more; And heaven comes down our souls to greet, And glo - ry crowns the mer - cy seat.

cloud no more; And heaven comes down our souls to greet, And glo - ry crowns the mer - cy seat.

cloud no more; And heaven comes down our souls to greet, And glo - ry crowns the mer - cy seat.

*f* **Ritard. Dim.**

# HEAL ME. Anthem.

(Opening or Closing.)

J. H. TENNEY.

Moderato.

Heal me, and I shall be heal-ed; Save me, and I shall be sav-ed,  
Heal me, O Lord, and I shall be heal-ed; Save me, O Lord, and I shall be sav-ed, And  
Heal me, and I shall be heal-ed; Save me, and I shall be sav-ed,

Soprano Solo Obligato.

Rit. Cres. Save me, and I shall be sav-ed. For thou art my song, for thou art my praise, for  
Rit. Tenor. *p* I shall be sav - - - ed, shall be sav-ed. Thou art my song, my song and praise, for  
Rit. Soprano and Alto. *p* Save me, and I shall be sav-ed. Thou art my song, my song and praise, for  
Rit. Bass. *p*



## HEAL ME. Continued.

*Allegretto.*

thou art my song and praise, O Lord. Hal - le - lu - jah, Hal - le - lu - jah, praise the  
 thou art my song and praise, O Lord. Hal - le - lu - jah, praise the Lord  
 thou art my song and praise, O Lord. Hal - le - lu - jah, Hal - le - lu - jah, praise the

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. The music is in 3/4 time and features triplets and repeat signs. The tempo is marked 'Allegretto'.

Lord, hal - le - lu - jah, praise the Lord. A - - men. Hal - le - lu - jah, hal - le - lu - jah, hal - le -  
 Lord, hal - le - lu - jah, praise the Lord. A - - men. Hal - le - lu - jah, hal - le - lu - jah, hal - le -  
 Lord, hal - le - lu - jah, praise the Lord. A - - men. hal - le -

Detailed description: This system contains the next three staves of music. It continues the vocal and piano parts from the first system. The lyrics are repeated and extended. The musical notation includes triplets and long melodic lines. The tempo remains 'Allegretto'.

# HEAL ME. Concluded.

lu - jah, A - men. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah. A - men. *Ritard.*

lu - jah, A - men. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah. A - men. *Ritard.*

lu - jah, A - men. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah. A - men. *Ritard.*

lu - jah, A - men. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah. A - men. *Ritard.*

# O GOD, THOU ART MY GOD.

(Opening, Closing, and Special Occasions.)

J. H. TENNEY.

*Moderato.*

O God, thou art my God, Ear - ly will I seek thee, ear - ly will I seek thee. O God, thou art my

O God, thou art my God, Ear - ly will I seek thee, ear - ly will I seek thee. O God, thou art my

O God, thou art my God, Ear - ly will I seek thee, ear - ly will I seek thee. O God thou art my

## O GOD, THOU ART MY GOD. Continued.

God, ear - ly will I seek thee, will I seek thee. My soul thirsteth for thee, my soul thirsteth for thee in a

God, ear - ly will I seek thee, will I seek thee. My soul thirsteth for thee, my soul thirsteth for thee in a

God, ear - ly will I seek thee, will I seek thee. My soul thirsteth for thee, my soul thirsteth for thee in a

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are treble clef staves, likely for a soprano and alto voice respectively. The bottom staff is a bass clef staff, likely for a tenor or bass voice. The music is in a common time signature and features a mix of quarter, eighth, and sixteenth notes, with some rests and phrasing slurs.

dry and thirst-y land, Where no wa - ter is, To see thy pow'r and thy glo - ry, So as I have seen thee in the

dry and thirst-y land, Where no wa - ter is, To see thy pow'r and thy glo - ry, So as I have seen thee in the

dry and thirst-y land, Where no wa - ter is, To see thy pow'r and thy glo - ry, So as I have seen thee in the

The second system of the musical score also consists of four staves, following the same layout as the first system. It continues the vocal lines with lyrics. The musical notation includes various note values and rests, maintaining the melodic and harmonic structure of the piece.

# O GOD, THOU ART MY GOD. Concluded.

tem - ple. Be - cause thy lov - ing kind - ness is bet - ter than life, is bet - ter than life, My lips shall praise thee, shall

tem - ple. Be - cause thy lov - ing kind - ness is bet - ter than life, is bet - ter than life, My lips shall praise thee, shall

tem - ple. Be - cause thy lov - ing kind - ness is bet - ter than life, is bet - ter than life, My lips shall praise thee, shall

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves (treble and bass clefs). The lyrics are: "tem - ple. Be - cause thy lov - ing kind - ness is bet - ter than life, is bet - ter than life, My lips shall praise thee, shall". The music is in a minor key and features a melodic line with various rhythmic values and rests.

praise thee. O God . . . thou art my God, . . . Ear - ly will I seek thee, will I seek . . . thee.

praise thee. O God . . . thou art my God, . . . Ear - ly will I seek thee, will I seek . . . thee.

praise thee. O God . . . thou art my God, . . . Ear - ly will I seek thee, will I seek . . . thee.

The second system of the musical score continues with four staves. The lyrics are: "praise thee. O God . . . thou art my God, . . . Ear - ly will I seek thee, will I seek . . . thee." Above the vocal line, there are dynamic markings: **Cres.**, **Dim.**, and **Rall.**. The music concludes with a double bar line.

## "O GOD, OUR FATHER."

SOLO. Tenor or Soprano.  
Larghetto con affetto.

(Opening or Closing.)

W. O. PERKINS.

O God, our Fa - ther, let thy love a - bide with us; Giv - er of per - fect gifts, hear thy chil - dren's

cry. Save, oh, save us from the power of sin; Lead us not in - to tempt - a - tion,

save us from sin. Lead us not in - to tempt - a - tion, save us from sin.

*Ad lib.*

*Colla voce.*

“O GOD, OUR FATHER.” Concluded.

CHORUS.

May we for - ev - er keep all thy ho - ly law; May we for - ev - er walk in thy per - fect way.

May we for - ev - er keep all thy ho - ly law; May we for - ev - er walk in thy per - fect way.

Help, oh, help us when we fal - ter; Guard, oh, guard us when dan - ger is nigh.

Help, oh, help us when we fal - ter; Guard, oh, guard us when dan - ger is nigh.

Guard, oh, guard us when dan - ger is nigh. A - - men. A - - men.

Guard, oh, guard us when dan - ger is nigh. A - - men. A - - men.

## THE LOVE OF CHRIST.

(Suitable for Easter.)

TENNEY.

1. Love, love on earth appears! The wretched through his way; He healeth all their griefs, And wipes their tears a - way. Soft and sweet the strains should be,  
2. "I die for thee," he said; Behold the cross, a - rise! And, lo! He bows his head, He bows his head and dies! Soft, my harp, thy breath - ing be,

3. Now in the grave he's laid; In death's fu - ne - real gloom, Stern watchmen in the shade, A seal up - on the tomb; Hush'd, my harp, thy murmurs be,

Sav-ior, when I sing to thee, Sav-ior, when I sing to thee. 4. The angel came at dawn, The stone is rolled a - way; The living dead is gone, And  
Let me weep on Cal - va - ry, Let me weep on Cal - va - ry.

Christ is sleeping there for thee, Christ is sleeping there for thee. 5. He lives! again he lives! I hear the voice of Love; He comes to soothe my fears, And

bursts e - ter - nal day! Loud and long the strain should be, Je - sus conquers death for me, Je - sus con - quers death for me.

draw my soul a - bove. Joy - ful now the strain should be, When I sing of Cal - va - ry, When I sing of Cal - va - ry.

# OH, TASTE AND SEE.

Very slow and expressive.

(Opening or Closing.)

Dr. G. A. MacFARREN.

Oh, taste and see how gra - cious is the Lord; See, see how gra - cious is the Lord. Oh, taste and see how gra - cious

Oh, taste and see how gra - cious is . . the Lord; See, see how gra - cious is the Lord. Oh, taste and see how gra - cious

is the Lord, how gracious, gra - cious is the Lord. Bless-ed is the man that trust-eth in thee, Bless-ed is the

is the Lord, how gracious, gra - cious is the Lord. Bless-ed is the man that trust-eth in thee, Bless-ed is the

man that trust-eth in thee. Oh, taste and see how gra - cious is the Lord, how gracious, how gracious is the Lord.

man that trust-eth in thee. Oh, taste and see how gra - cious is the Lord, how gracious, how gracious is the Lord.



## I WILL CALL UPON THE LORD.

(Opening.)

J. J. JELLY.

*Moderato.*

The opening section consists of four staves of music. The top staff is the vocal line, followed by a piano accompaniment in the second staff, a second vocal line in the third staff, and a bass line in the fourth staff. The music is in 2/2 time and B-flat major. The lyrics are: "I will call up - on the Lord, who is wor - thy to be prais - ed;"

The 'Fine' section consists of four staves of music. The top staff is the vocal line, followed by a piano accompaniment in the second staff, a second vocal line in the third staff, and a bass line in the fourth staff. The music is in 2/2 time and B-flat major. The lyrics are: "I will call up - on the Lord, who is wor - thy to be prais - ed." The word "Fine." is written above the final measure of the top staff.

# I WILL CALL UPON THE LORD. Concluded.

*Lento.*

2d time *p*

In my dis-tress will I call up-on the Lord, And I will cry, I will cry un-to my God.

In my dis-tress will I call up-on the Lord, And I will cry, I will cry un-to my God.

In my dis-tress will I call up-on the Lord, And I will cry, I will cry un-to my God.

*Allegro. f Solo Soprano.*

2d time. *Rit. e Dim. D. C.*

Praise the Lord, for he is good; Praise the Lord, for he is good.

**CHORUS.**

Praise the Lord, praise the Lord, Praise the Lord, for he is good; Praise the Lord, praise the Lord, Praise the Lord, for he is good.

Praise the Lord, praise the Lord, Praise the Lord, for he is good; Praise the Lord, praise the Lord, Praise the Lord, for he is good.

## AS THE HART PANTS.

(Opening or Closing.)

W. A. OGDEN.

*Andante Cantabile.*

As the hart pant - eth aft - er the wa - ter brook, so pant - eth my soul aft - er thee, O God;

As the hart pant - eth aft - er the wa - ter brook, so pant - eth my soul aft - er thee, O God;

As the hart pant - eth aft - er the wa - ter brook, so pant - eth my soul aft - er thee, O God;

The first system consists of four staves. The top staff is the vocal line with lyrics. The second and third staves are piano accompaniment in treble clef. The bottom staff is the bass line in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4.

As the hart pant - eth aft - er the wa - ter brook, aft - er thee, O God.

As the hart pant - eth aft - er the wa - ter brook, so pant - eth my soul aft - er thee, O God.

As the hart pant - eth aft - er the wa - ter brook, so pant - eth my soul aft - er thee, O God.

The second system also consists of four staves. The top staff is the vocal line with lyrics. The second and third staves are piano accompaniment in treble clef. The bottom staff is the bass line in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4.

AS THE HART PANTS. Continued.

for God, for God. O when shall I come and ap - pear be - fore God?

for God, for God. O when shall I come and ap - pear be - fore God?

My soul thirst - eth for God, for the liv - ing God. O when shall I come and ap - pear be - fore God?

O when shall I come and ap - pear be - fore God? O my soul?

O when shall I come and ap - pear be - fore God? Why art thou cast down, O my soul, O my soul?

O when shall I come and ap - pear be - fore God? Why art thou cast down, O my soul, O my soul?

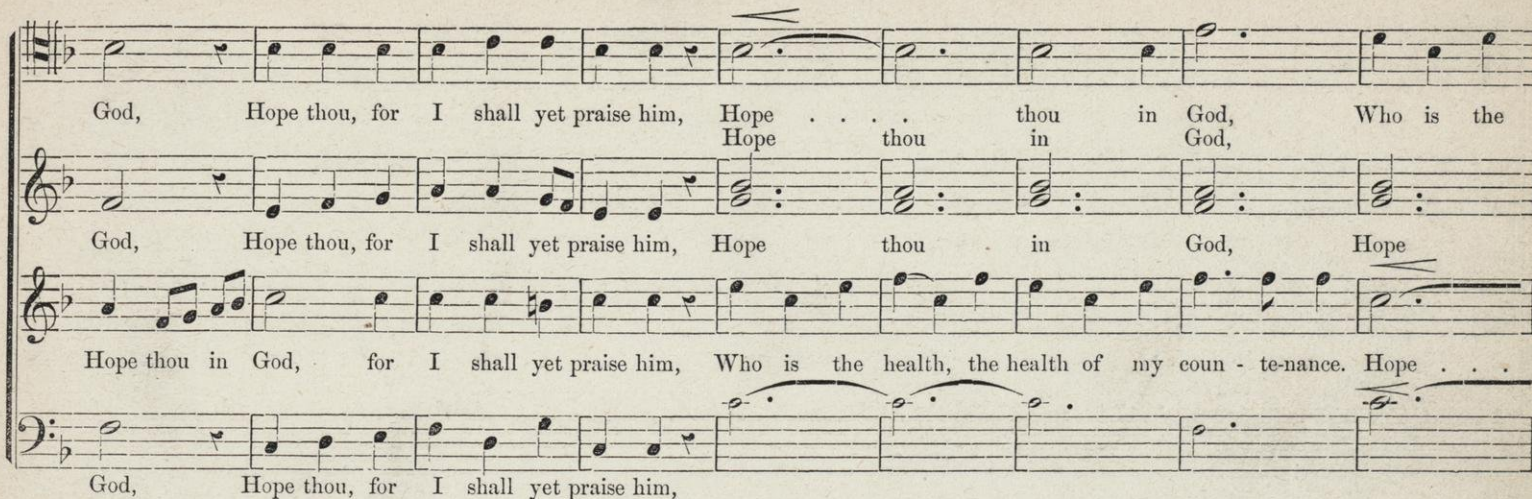
## AS THE HART PANTS. Continued.

O my soul? Why art thou cast down, Why art thou cast down, Why  
 Why art thou cast down, O my soul, O my soul? Why art thou cast down, Why art thou cast down, Why  
 Why art thou cast down, O my soul, O my soul? Why art thou cast down, Why art thou cast down, Why

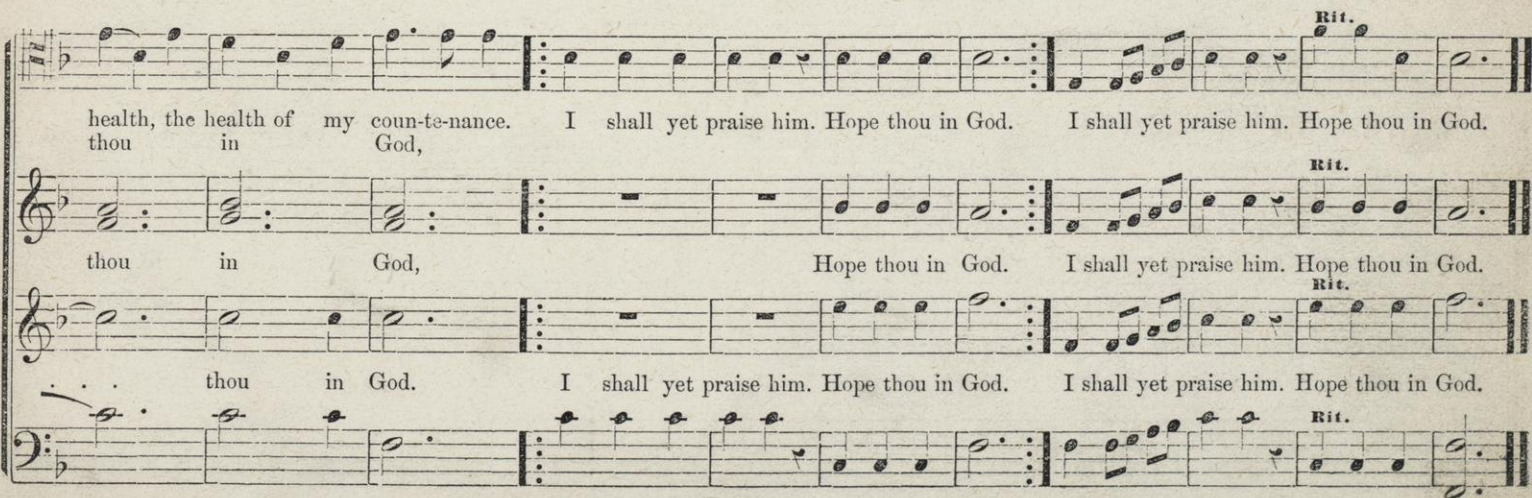
**A little faster.**

art thou cast down and dis - qui - et - ed with - in me? Hope thou in God, Hope thou in  
 art thou cast down and dis - qui - et - ed with - in me? Hope thou in God, Hope thou in  
 art thou cast down and dis - qui - et - ed with - in me? Hope thou in God, Hope thou in God,  
 Hope thou in God, Hope thou in

AS THE HART PANTS. Concluded.



God, Hope thou, for I shall yet praise him, Hope . . . thou in in God, Who is the  
 Hope  
 God, Hope thou, for I shall yet praise him, Hope thou in God, Hope  
 Hope thou in God, for I shall yet praise him, Who is the health, the health of my coun- te-nance. Hope . . .



health, the health of my coun-te-nance. I shall yet praise him. Hope thou in God. I shall yet praise him. Hope thou in God.  
 thou in God, Hope thou in God. I shall yet praise him. Hope thou in God.  
 thou in God. I shall yet praise him. Hope thou in God. I shall yet praise him. Hope thou in God.  
 I shall yet praise him. Hope thou in God. I shall yet praise him. Hope thou in God.

## LEAVE US NOT.

(Adapted for Easter.)

Arr. JOHN STAINER.

*Andante.* **Tenor.** Leave us not, Leave us not, neither for - sake us, O

**Bass.** Leave us not, neither for - sake us,

*Andante.*

*Swell.*

**Ped.**

God of our sal - va - tion, O God of our sal - va - tion; In thy presence is the full - ness of joy,

O God of our sal - va - tion; is the full - ness of joy,

# LEAVE US NOT. Continued.

Leave us not, O God of our sal - va - tion!

Leave us not, O God of our sal - va - tion!

*pp*

Ped.

$\text{♩} = 100$  CHORUS. Treble.

Ye men of Gal - i - lee, why stand ye gaz - ing, gazing up in - to heaven? Why stand ye gaz - ing?

*Accelerate.*

Why stand ye gaz - ing? This same Je - sus, which is tak - en up from you, from you in - to heaven, shall so come in like man - ner, shall

3



## LEAVE US NOT. Continued.

so come in like man - ner as ye have seen him go in - to heaven, as ye have seen him go in-

This system contains three staves of music. The top staff is the vocal line with lyrics. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature has one sharp (F#).

## CHORUS.

Thou art gone up on high, Hal-le - lu - jah! hal-le - lu - jah! Thou art gone up on high, thou art gone up on high, Hal-le - lu-jah! hal - le - lu-

Thou art gone up on high, Hal-le - lu - jah! hal-le - lu - jah! Thou art gone up on high, thou art gone up on high, Hal-le - lu-jah! hal - le - lu-  
to heaven.

Thou art gone up on high, Hal-le - lu - jah! hal-le - lu - jah! Thou art gone up on high, thou art gone up on high, Hal-le - lu-jah! hal - le - lu-

This section contains six staves of music. The top three staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The key signature has one sharp (F#).

LEAVE US NOT. Concluded.

jah! hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah!

hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah!

jah! hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah!

The musical score consists of four systems. The first system has three vocal staves and a piano accompaniment staff. The second system has two vocal staves and a piano accompaniment staff. The third system has two vocal staves and a piano accompaniment staff. The fourth system has two vocal staves and a piano accompaniment staff. The key signature is one sharp (F#) and the time signature is 3/4.

“THE LORD IS MY ROCK.”

(Opening or Closing.)

B. F. BAKER. By permission.

**Moderato.**

**BASS SOLO.**

The Lord is my Rock, . . . my Rock,

**Accompaniment.**

The musical score is in 3/4 time with a key signature of one flat (Bb). It features a bass solo line and an accompaniment line. The bass solo line includes the lyrics "The Lord is my Rock, . . . my Rock,". The tempo is marked "Moderato".

## THE LORD IS MY ROCK. Continued.

and my for - tress, My rock and my for-tress, And my de - liv'rer, my rock and my fortress, my fortress and my de - liv -

**CHORUS.** **Tenor solo.**

The Lord is my rock, my rock and my for-tress, The Lord is my rock, my rock and my for-tress. My God, my strength,  
- rer, The Lord is my rock, my rock and my for-tress, The Lord is my rock, my rock and my for-tress. **Accomp.**

And my sal - va - tion, My strength and my sal - va - tion, My God and strength,

"THE LORD IS MY ROCK." Continued.

And my sal - va - tion, my God, and strength, and my sal - va - tion, and my sal - va - tion.

**CHORUS.**

There - fore, Therefore will I praise the Lord, Therefore will I praise the Lord, I will praise the Lord.

*Cres.* *Cres.* *Cres.*

There - fore, Therefore will I praise the Lord, Therefore will I praise the Lord, I will praise the Lord.

*Ten.* *Ten.*

Therefore will I praise the Lord, Therefore will I praise the Lord, Therefore will I praise the Lord, will praise the Lord.

*Ten.* *Ten.*

There - fore, Therefore will I praise the Lord, Therefore will I praise the Lord, I will praise the Lord.

## "THE LORD IS MY ROCK." Concluded.

There - fore, Therefore will I praise the Lord, Therefore will I praise the Lord, I will

There - fore, Therefore will I praise the Lord, Therefore will I praise the Lord, I will

Therefore will I praise the Lord, Therefore will I praise the Lord, Therefore will I praise the Lord, will

There - fore, Therefore will I praise the Lord, Therefore will I praise the Lord, I will

*f* *Cres.* *Cres.* *ff* *ff*

praise the Lord, will praise the Lord, will praise the Lord, will praise the Lord, will therefore praise the Lord.

praise the Lord, will praise the Lord, will praise the Lord, will praise the Lord, will therefore praise the Lord.

*f* *Cres.* *Cres.* *ff* *ff*

praise the Lord, will praise the Lord, will praise the Lord, will praise the Lord, will therefore praise the Lord.

# I WILL PRAISE THEE.

39

(Opening, and Special Occasions.)

ALMON D. HOUGAS.

Moderato.

I will praise thee, O Lord, with my whole heart, will praise thee, O Lord, with my whole heart. re-joice in thee,

I will praise thee, O Lord, with my whole heart, will praise thee, O Lord, with my whole heart. re-joice in thee,

I will praise thee, O Lord, with my whole heart, will praise thee, O Lord, with my whole heart. I will re-joice in thee,

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves (treble and bass clefs). The music is in 2/2 time and B-flat major. The lyrics are: "I will praise thee, O Lord, with my whole heart, will praise thee, O Lord, with my whole heart. re-joice in thee," repeated for the first two staves, and "I will praise thee, O Lord, with my whole heart, will praise thee, O Lord, with my whole heart. I will re-joice in thee," for the third staff.

re-joice in thee, re-joice in thee, my God, my King, re-joice in thee, my God my King.

re-joice in thee, re-joice in thee, my God, my King, re-joice in thee, my God my King.

I will re-joice in thee, I will re-joice in thee, my God, my King, I will re-joice in thee, my God my King.

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves. The lyrics are: "re-joice in thee, re-joice in thee, my God, my King, re-joice in thee, my God my King." repeated for the first two staves, and "I will re-joice in thee, I will re-joice in thee, my God, my King, I will re-joice in thee, my God my King." for the third staff.

## I WILL PRAISE THEE. Continued.

I will praise thee, O Lord, with all my heart, and I will mag - ni -

I will praise thee, O

I will praise thee, O Lord, with all my heart, and I will mag - ni - fy thy name for - ev - er, will mag - ni -

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line, the middle staff is the alto line, and the bottom staff is the bass line. The music is in a key with two flats and a 3/4 time signature. The lyrics are printed below the staves, with hyphens indicating syllables that span across multiple notes.

fy thy name for - ev - er, for - ev - er, and for ev - er - more, Will mag - ni - fy thy

Lord, with all my heart, and I will mag - ni - fy thy name for - ev - er - more, Will mag - ni - fy thy

I will praise thee, O Lord, with all my heart, and I will mag - ni - fy thy name, will

fy thy name . . . for - ev - er and for - ev - er - more, Will mag - ni - fy thy

Detailed description: This system contains the next four staves of the musical score. It continues the vocal, alto, and bass lines from the first system. The lyrics are printed below the staves, with hyphens indicating syllables that span across multiple notes. The music concludes with a double bar line and repeat dots.

# I WILL PRAISE THEE. Concluded.

name, will mag - ni - fy, will mag - ni - fy thy name for ev - er - more,  
 ev - er - - - - more.

name, will mag - ni - fy, will mag - ni - fy thy name for ev - er - more,  
 ev - er - - - - more.

mag - ni - fy thy name, will mag - ni - fy thy name for ev - er - more and I will,  
 ev - er - - - - more.

name, will mag - ni - fy,

*Adagio.*

I will praise thee, O Lord, with my whole heart, will praise thee, O Lord, with my whole heart. A - men.

I will praise thee, O Lord, with my whole heart, will praise thee, O Lord, with my whole heart. A - men.

I will praise thee, O Lord, with my whole heart, will praise thee, O Lord, with my whole heart. A - men.



## BE MERCIFUL UNTO ME.

(Opening.)

J. H. KISSINGER.

*Andante con moto.* *Cres.*

Be mer-ci-ful un-to me, Be mer-ci-ful un-to me, Be mer-ci-ful, Be mer-ci-ful, Be mer-ci-ful un-to me.

Be mer-ci-ful un-to me, Be mer-ci-ful un-to me, Be mer-ci-ful, Be mer-ci-ful un-to me.

*Cres.* *Rit.*

Be mer-ci-ful un-to me, Be mer-ci-ful un-to me, Be mer-ci-ful, be mer-ci-ful, be mer-ci-ful un-to me.

Be mer-ci-ful un-to me, Be mer-ci-ful un-to me, be mer-ci-ful, be mer-ci-ful un-to me.

I will praise thy name, I will praise thy name, For my soul trusteth in thee, For my soul trust-eth in thee, I will praise thy name, I will

I will praise thy name, I will praise thy name, For my soul trusteth in thee, For my soul trust-eth in thee, I will praise thy name, I will

# BE MERCIFUL UNTO ME. Concluded.

praise thy name, O Lord, O Lord, my strength and my Re-deem-er, O Lord, O Lord, my strength and my Re-deem-er.

praise thy name, O Lord, O Lord, my strength and my Re-deem-er, O Lord, O Lord, my strength and my Re-deem-er.

In the shad-ow of thy wings will I make, O Lord, my ref-uge, In the shad-ow of thy wings will I make, O Lord, my ref-uge.

In the shad-ow of thy wings will I make, O Lord, my ref-uge, Of thy wings will I make, O Lord, my ref-uge.

*p* For thou hast de-liv-ered my soul from death, *pp* For thou hast de-liv-ered my soul from death. A-men, Amen, A - - men.

For thou hast de-liv-ered my soul from death, For thou hast de-liv-ered my soul from death. A-men, Amen, A - - men.

# MIGHTY JEHOVAH.

(Opening, Closing, or Special Occasions.)

Arr'd from BELLINI, by W. A. O.

**Maestoso.** *ff* *pp* *ff* *pp*

Might-y Je-ho-vah, ac-cept our prais-es. God, our Father, O hear us, thy children. **Soli.** 3 3

Might-y Je-ho-vah, ac-cept our prais-es. God, our Father, O hear us, thy children, **Soli.** 3 3

Might-y Je-ho-vah, ac-cept our prais-es. God, our Father, O hear us, thy children, Un - - to thee we

**Chorus. m** **Chorus. Cres.**

Un-to thee we of-fer praise, **Chorus. m** **Soli,** 3 3 3 Un-to thee we of-fer praise, **Chorus. Cres.** Un-to thee we of-fer

of-fer praise, Un-to thee we of-fer praise, **Chorus. m** **Soli,** 3 3 **Chorus. Cres.** Un-to thee we of-fer

of-fer praise, Un-to thee we of-fer praise, **Chorus. m** **Soli,** 3 3 **Chorus. Cres.** Un-to thee . . . we of-fer

# MIGHTY JEHOVAH. Continued.

praise. For thy care to us, thy chil - dren, For thy care to

praise. For thy care to us, thy chil - dren, For thy care to

praise. For thy care to us, thy chil - dren, For thy care to

us, thy chil - dren, For thy un - de - serv - ed mer - cy we will of - fer thee our thanks, We will offer, We will of - fer,

us, thy chil - dren, For thy un - de - serv - ed mer - cy we will of - fer thee our thanks, We will of - fer, we will

us, thy chil - dren, For thy un - de - serv - ed mer - cy we will of - fer thee our thanks, We will of - fer, we will

We will offer, We will of - fer,

## MIGHTY JEHOVAH. Continued.

we will of - fer, We of - fer thee our grate - ful thanks, To thee we of - fer grate - ful thanks. Thanks.

of - fer, We will of - fer to thee our grate - ful, grate - ful, thanks, To thee we of - fer grate - ful thanks. Thanks.

of - fer, We will of - fer to thee our grate - ful, grate - ful, thanks, To thee we of - fer grate - ful thanks. Thanks.

we will of - fer, We of - fer thee our grate - ful thanks,

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The key signature has one sharp (F#). The time signature is 4/4. There are first and second endings marked at the end of the system.

**Bass Solo.**

O sing prais - - - es to his ho - - ly name, And re - joice . . . . in his mer - - cy, Sing to

The second system features a bass solo. The top staff is a bass line with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#). The time signature is 4/4.

Him . . . . with the lute and harp, Call up - on his name, And re - joice . . . . in Him.

*Rit. . . . A tempo.*

The third system continues the bass solo. The top staff is a bass line with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#). The time signature is 4/4. The tempo marking 'Rit. . . . A tempo.' is placed above the final measure.

# MIGHTY JEHOVAH. Concluded.

Bass Solo. Obligato.

With thanks-giv - ing, and with glad - ness, O sing prais - es un - to his name, With thanks-

**CHORUS,**

With thanks-giv - ing, and with glad - ness, O sing prais - es to his name,

With thanks-giv - ing, and with glad - ness, O sing prais - es to his name,

giv - ing, and with gladness, O sing praises . . . . un - to his name. O sing prais-es to his name.

with thanksgiving, and with gladness, O sing praises to his name, his ho-ly name. to his name.

with thanksgiving, and with gladness, O sing praises to his name, his ho-ly name. to his name.

2d time. Rit. . . . .

2d time. Rit. . . . .

2d time. Rit. . . . .

2d time. Rit. . . . .

## THERE SHALL NO EVIL BEFALL THEE.

JOHN McPHERSON.  
*Andante.*

(Opening.)

JOHN McPHERSON.

There shall no e-vil be - fall thee, there shall no e - vil be - fall thee, there shall no e - vil be-fall thee, Neither shall any plague come nigh thy dwelling.

There shall no e-vil be - fall thee, there shall no e - vil be - fall thee, there shall no e - vil be-fall thee, Neither shall any plague come nigh thy dwelling.

For he shall give his an-gels charge o - ver thee, to keep thee in all thy ways. To keep thee, to keep thee, to keep thee in all thy ways.

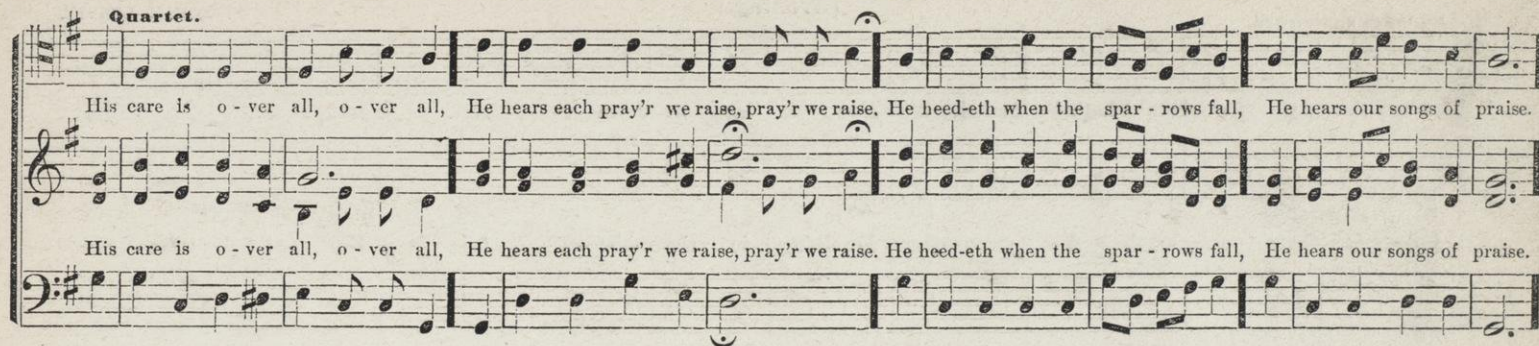
For he shall give his an-gels charge o - ver thee, to keep thee in all thy ways, To keep thee, to keep thee, to keep thee in all thy ways.

There shall no e - vil be - fall thee, There shall no e - vil be - fall thee, There shall no e - vil, there shall no e - vil, there shall no e - vil be - fall thee.

There shall no e - vil be - fall thee, There shall no e - vil be - fall thee, There shall no e - vil, there shall no e - vil, there shall no e - vil be - fall thee.

# THERE SHALL NO EVIL BEFALL THEE. Concluded.

**Quartet.**



His care is o-ver all, o-ver all, He hears each pray'r we raise, pray'r we raise. He heed-eth when the spar-rows fall, He hears our songs of praise.

His care is o-ver all, o-ver all, He hears each pray'r we raise, pray'r we raise. He heed-eth when the spar-rows fall, He hears our songs of praise.

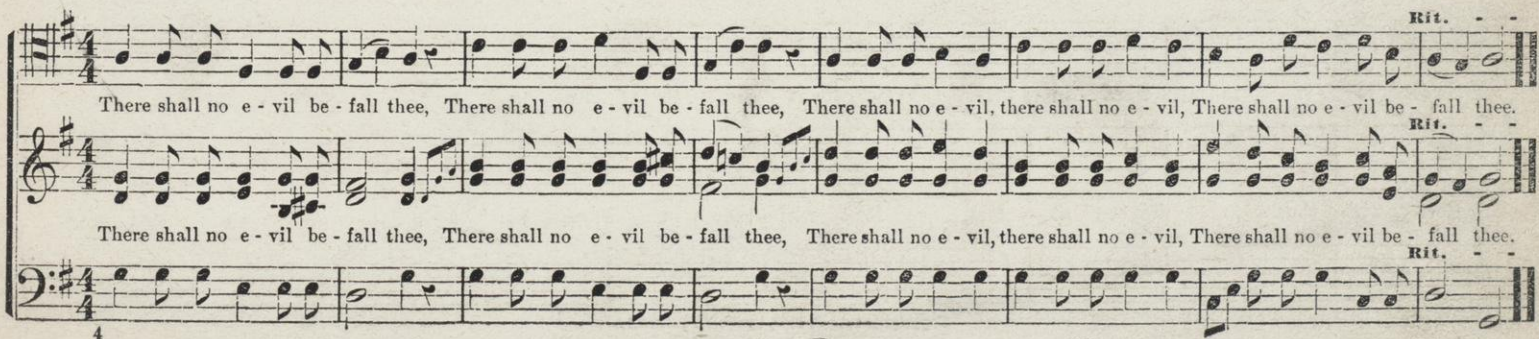
**Duet.** **Trio.** **Duet.**



Here morning, noon and night, His might-y works we see, Tho' floods may pour, we feel se-cure, He calms the ra-ging sea.

Here morning, noon and night, His might-y works we see, Tho' floods may pour, we feel se-cure, He calms the ra-ging sea.

**Rit.**



There shall no e-vil be-fall thee, There shall no e-vil be-fall thee, There shall no e-vil, there shall no e-vil, There shall no e-vil be-fall thee.

There shall no e-vil be-fall thee, There shall no e-vil be-fall thee, There shall no e-vil, there shall no e-vil, There shall no e-vil be-fall thee.

**Rit.**



## THROUGH THE DAY.

(Evening.)

Composed by E. M. LIPPITT.

*Andante sostenuto.*

1. Through the day thy love hath spared us, Now we lay us down to rest. Through the si - lent

2. Pil - grims here on earth and stran - gers Dwell - ing in the midst of foes, Us and ours pre -

The first system of music consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The key signature is one sharp (F#) and the time signature is 2/2. The tempo is marked 'Andante sostenuto'. The lyrics are split between two verses, with the first verse starting on the vocal line and the second verse starting on the piano accompaniment line.

watch - es guard us, Let no foe our peace mo - lest. Je - sus, thou our guard - i - an be,

serve from dan - ger, In thine arms let us re - pose. And when life's short day is past,

The second system of music continues the composition with three staves. It features a vocal line, piano accompaniment, and bass line. The lyrics continue from the previous system, with the first line of the system starting on the vocal line and the second line starting on the piano accompaniment line.

Sweet it is to trust in thee, Sweet it is to trust in thee, Sweet it is to

Rest with thee in heav - en at last, Rest with thee in heav - en at last, Rest with thee in

The third system of music concludes the piece with three staves. It features a vocal line, piano accompaniment, and bass line. The lyrics are repeated for emphasis, with the first line of the system starting on the vocal line and the second line starting on the piano accompaniment line.

# THROUGH THE DAY. Concluded.

trust in thee, to trust, to trust in thee, thee. To trust in thee, to trust in thee.

heaven at last, with thee in heaven at last, last. In heaven at last, in heaven at last.

The musical score consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The key signature has one sharp (F#) and the time signature is 4/4. A first ending bracket labeled '1' and a second ending bracket labeled '2' are placed over the vocal line, with 'D.C.' (Da Capo) written above the first ending. The lyrics are written below the vocal line.

# BE GLAD IN THE LORD.

(Opening or closing.)

GEORGE BAKER.

Be glad in the Lord, and re-joice, all ye righteous, Rejoice and shout for joy, rejoice and shout for joy, rejoice and shout for

Be glad in the Lord, and re-joice, all ye righteous, Rejoice and shout for joy, rejoice and shout for joy, rejoice and shout for

Be glad in the Lord, and re-joice, all ye righteous, Rejoice and shout for joy, rejoice and shout for joy, rejoice and shout for

The musical score consists of four staves: a vocal line at the top, two piano accompaniment staves in the middle, and a bass line at the bottom. The key signature has three flats (Bb, Eb, Ab) and the time signature is 3/4. The lyrics are written below the vocal line.

## BE GLAD IN THE LORD. Concluded.

joy, all ye up-right in heart, All ye up-right in heart. Be glad in the Lord, and re-joyce, all ye righteous. Rejoice and shout for

joy, all ye up-right in heart, All ye up-right in heart. Be glad in the Lord, and re-joyce, all ye righteous. Rejoice and shout for

joy, all ye up-right in heart, All ye up-right in heart. Be glad in the Lord, and re-joyce, all ye righteous. Rejoice and shout for

joy, all ye up-right in heart. Re-joyce, rejoice and shout for joy, all ye up-right in heart, Re-joyce, rejoice and shout for [Omit . . . .] joy, all ye up-right in heart.

joy, all ye up-right in heart. Re-joyce, rejoice and shout for joy, all ye up-right in heart, Re-joyce, rejoice and shout for [Omit . . . .] joy, all ye up-right in heart.

joy, all ye up-right in heart. Re-joyce, rejoice and shout for joy, all ye up-right in heart, Re-joyce, rejoice and shout for [Omit . . . .] joy, all ye up-right in heart.

# HOW RICH THY GIFTS.

(For Thanksgiving and Special Occasions.)

FELIX MENDELSSOHN.

*Andante.*

1. How rich thy gifts, Al-might-y King! From thee, O Lord, our blessings spring; Th'extended trade, the fruitful skies, The measure lib-er - ty bestows, Th'e-

2. With grateful hearts, with joyful tongues, To God we raise u - nit - ed songs; His power and mercy we proclaim, This land thro' every age shall own; Je-

ter - nal joys the gos - pel shows, All from thy bounteous goodness rise, thy goodness rise. 3. Long as the moon her course shall run, Or man behold the

ho - vah here has fixed his throne, And triumph in his mighty name, his might - y name. 3. Long as the moon her course shall run, Or man behold the

cir-cling sun, O still may God a-midst us reign, And all our sa-cred rights maintain, And bless our land with peace and rest, with peace and rest.

cir-cling sun, O still may God a-midst us reign, And all our sa-cred rights maintain, And bless our land with peace and rest, with peace and rest.

## WHEN THE LORD SHALL BUILD UP ZION.

(Opening or Closing.)

J. B. FERGUSON.

**Allegro.**

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

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

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

he shall ap - pear

shall ap - pear, shall ap - pear in his glo - ry, He shall ap - pear, shall ap - pear in his glo - ry

He shall ap - pear, shall ap - pear in his glo - ry, He shall ap - pear, shall ap - pear in his glo - ry

He shall ap - pear in . . . his glo - ry, He shall ap - pear, shall ap - pear in his glo - ry. Oh,

shall ap - pear in his glo - ry, He . .

WHEN THE LORD SHALL BUILD UP ZION. Continued.

A little slower.

for the peace of Je - ru - sa - lem, Oh, pray . . . . . for Je - ru - sa - lem, for the  
for the peace of Je - ru - sa - lem, for the peace of Je - ru - sa - lem, for the  
pray . . . . . for Je - ru - sa - lem, for the peace of Je - ru - sa - lem, for the  
for the peace of Je - ru - sa - lem, for the peace of Je - ru - sa - lem, for the

**Cres.** **Dim. Rit.** **A tempo.**

peace, for the peace of Je - ru - sa - lem. shall pros - per that love thee,  
**Cres.** **Dim. Rit.**  
peace, for the peace of Je - ru - sa - lem. They shall pros - per that love thee, shall pros - per that love thee, shall  
**Cres.** **Dim. Rit.**  
peace, for the peace of Je - ru - sa - lem. They shall pros - per that love thee, shall pros - per that love thee, shall  
**Cres.** **Dim. Rit.**

## WHEN THE LORD SHALL BUILD UP ZION. Concluded.

1 2 *p* *Cres.*

that love thee, thee. Peace be with - in thy

*p* *Cres.*

pros - per, shall pros - per that love thee, thee. Peace be with - in thy walls,

*p* *Cres.*

pros - per, shall pros - per that love thee, thee. Peace be with - in thy walls,

*f*

walls, . . . . . And pros - per - i - ty with - in thy pal - a - ces. A - men, A - - men.

*f*

Peace be with-in thy walls and pros - per - i - ty with - in thy pal - a - ces. A - men, A - - men.

*f*

Peace be with-in thy walls and pros - per - i - ty with - in thy pal - a - ces. A - men, A - - men.

*f*

Peace be with-in thy walls,

# OH, COME, LET US SING.

57

(Opening.)

E. HALL.

Not too fast.

Oh, come, let us sing un-to the Lord. Let us come before his presence with thanksgiving, Oh, come, let us sing un-to the Lord. Let us

Oh, come, let us sing un-to the Lord. Let us come before his presence with thanksgiving, Oh, come, let us sing un-to the Lord. Let us

Oh, come, let us sing un-to the Lord. Let us come before his presence with thanksgiving, Oh, come, let us sing un-to the Lord. Let us

come before his presence with thanksgiving.

come before his presence with thanksgiving.

come before his presence with thanksgiving. For the Lord is a great God, and a great King above all gods. In his hand are the deep places of the earth.

Base Solo. Rit. - -



## OH, COME, LET US SING. Continued.

**Tenor.**

The strength of the hills is his al - so, is his al - so. The sea is his, and he made it, And his hands they formed the dry land. The sea is his, and he made it, And his hands they formed the dry land. The strength of the hills is his al - so, is his al - so. The sea is his, and he made it, And his hands they formed the dry land. The

**Bass.**

The strength of the hills is his al - so, is his al - so. The sea is his, and he made it, And his hands they formed the dry land. The sea is his, and he made it, And his hands they formed the dry land. The strength of the hills is his al - so, is his al - so. The sea is his, and he made it, And his hands they formed the dry land. The

**Repeat. p**

sea is his, and he made it, And his hands they formed the dry land. Oh, come, let us worship and bow down Low before him our Maker, let us kneel.

**Alto.**

sea is his, and he made it, And his hands they formed the dry land. Oh, come, let us worship and bow down Low before him our Maker, let us kneel.

**Sop.**

sea is his, and he made it, And his hands they formed the dry land. Oh, come, let us worship and bow down Low before him our Maker, let us kneel.

sea is his, and he made it, And his hands they formed the dry land. Oh, come, let us worship and bow down Low before him our Maker, let us kneel.

# OH, COME, LET US SING. Concluded.

*Rit.* - - - -

For he is our God, and we are his peo - ple, For he is our God, for he is our God. A - men.

*Rit.* - - - -

For he is our God, and we are his peo - ple, For he is our God, for he is our God. A - men.

*Rit.* - - - -

For he is our God, and we are his peo - ple, For he is our God, for he is our God. A - men.

*Rit.* - - - -

# INCLINE THINE EAR TO ME.

(Opening.)

*Andante.*

*Bass solo.* HIMMEL.

In - cline thine ear, in -

*p* *mf* *p*

*Sves.*

## INCLINE THINE EAR TO ME. Continued.

cline thine ear to me, in - cline thine ear, in-cline thine ear to me. O Lord, make haste to de - liv - er

*Dim.*

*Cres.* *Dim.*

Detailed description: This system contains the first line of music. It features a vocal line with lyrics, a piano accompaniment in the middle staff, and a bass line in the bottom staff. The key signature has one flat (B-flat). The music is in a common time signature. The vocal line begins with a melodic phrase, followed by a more rhythmic section. The piano accompaniment consists of chords and moving lines. The bass line provides a steady accompaniment. Dynamics include *Dim.* at the end of the first phrase, *Cres.* leading into the second phrase, and *Dim.* at the end of the second phrase.

me. In - cline thine ear, in-cline thine ear to me. O Lord, make haste, make haste to de - liv - er me. Oh,

*p*

*p* *Cres.* *p*

Detailed description: This system contains the second line of music. It continues the vocal line with lyrics, the piano accompaniment, and the bass line. The vocal line starts with a short phrase, followed by a longer phrase. The piano accompaniment and bass line continue with similar patterns. Dynamics include *p* at the beginning of the first phrase, *p* *Cres.* *p* at the beginning of the second phrase, and *p* at the end of the second phrase.

save me for thy mer-cies' sake, Oh, save me, save me for thy mer - cies' sake. *Gt. Diaps.*

*mf*

Detailed description: This system contains the third line of music. The vocal line has lyrics, followed by a rest. The piano accompaniment and bass line continue. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* at the beginning of the piano accompaniment and *Gt. Diaps.* at the end of the system.

# INCLINE THINE EAR TO ME. Concluded.

*p*

In - cline thine ear, in - cline thine ear to me, in - cline thine ear, . . in - cline thine ear to me.  
 In - cline thine ear, in - cline thine ear to me, in - cline . . thine ear, . . in - cline thine ear to me.

*p*

In - cline thine ear, in - cline thine ear to me, in - cline thine ear, in - cline thine ear to me. O

*p*

In - cline thine ear, in - cline thine ear to me, in - cline thine ear to me.

O Lord, make haste to de - liv - er me. In - cline thine ear, in - cline thine ear to me. O Lord, make haste, make  
 Lord, make haste to de - liv - er me. In - cline thine ear, . . in - cline thine ear to me. O Lord, make  
 Lord, make haste to de - liv - er me. In - cline thine ear, in - cline thine ear to me. O Lord, make  
 O Lord, make haste to de - liv - er me. In - cline thine ear . . . . . to me,

haste to de - liv - er me. Oh, save me for thy mer - cies' sake! save, oh, save me for thy mer - cies' sake!  
 haste, make haste to de - liv - er me. Oh, save me for thy mer - cies' sake! Oh, save me, save me for thy mer - cies' sake!  
 O . . . . . Lord, . . . . . for thy mercies' sake! Oh, save me for thy mer - cies' sake!

Christmas.

# "OPEN MY LIPS." (Anthem.)

(Opening or Closing.)

J. H. LESLIE.

**Allegretto.**

O - pen my lips, . . . . . and my mouth shall speak forth thy praise, shall speak, shall speak forth thy praise.

O - pen my lips, and my mouth shall speak forth thy praise, shall speak forth thy praise.

**Cantabile.**

For thou de - sir - est not sac - ri - fice, For thou de - sir - est not sac - ri - fice, For thou de - sir - est not sac - ri - fice, else I would free - ly

For thou de - sir - est not sac - ri - fice, For thou de - sir - est not sac - ri - fice, For thou de - sir - est not sac - ri - fice, else I would free - ly

*m* **Rit.** *p* **Lento affetuoso.**

give. For thou de - light - est not in off - rings made with hands. The sac - ri - fi - ces of God are a bro - ken spir - it, A

give. For thou de - light - est not in off - rings made with hands. The sac - ri - fi - ces of God are a bro - ken spir - it, A

"OPEN MY LIPS." Concluded.

*Cres.* - - - - *Dim. e Rit.* - - - - *m Allegretto.*

bro - ken and a con - trite heart, O God! thou wilt not de - spise. Do good in thy good pleas - ure un - to Zi - on;

*Cres.* - - - - *Dim. e Rit.* - - - - *m*

bro - ken and a con - trite heart, O God! thou wilt not de - spise. Do good in thy good pleas - ure un - to Zi - on;

*Cres.* - - - - *Dim. e Rit.* - - - - *m*

*Alligero con Brio.*

Build thou the walls of Je - ru - sa - lem. Then shalt thou be pleas - ed with the sac - ri - fice of right-eous-ness, The

Build thou the walls of Je - ru - sa - lem. Then shalt thou be pleas - ed with the sac - ri - fice of right-eous-ness, The

*f* *ff* *Rit.*

sac - ri - fice of right-eous-ness and ho - li - ness, The sac - ri - fice of right-eous-ness and ho - li - ness.

*f* *ff* *Rit.*

sac - ri - fice of right-eous-ness and ho - li - ness, The sac - ri - fice of right-eous-ness and ho - li - ness.

*f* *ff* *Rit.*

## ON JORDAN'S STORMY BANKS I STAND.

(Opening or Closing.)

*Moderato.*

1. On Jor - dan's storm - y banks I stand, And cast a wish - ful eye To Ca - naan's fair and hap - py  
2. No chill - ing winds, nor pois - nous breath, Can reach that health - ful shore; Sick - ness and sor - row, pain and

*Allegretto.*

land, Where my pos - ses - sions lie. Oh, the trans - port - ing, rap - t'rous scene, That ris - es to my sight! 1. Sweet fields ar -  
2. When shall I death, Are felt and feared no more. When shall I reach that hap - py place, And be for - ev - er blest?  
sight! . . . . .  
blest? . . . . .

rayed in liv - ing green, And riv - ers of de - light, And riv - ers of de - light, And  
see my Fa - ther's face, And on his bo - som rest? And on his bo - som rest? And  
1. Sweet fields ar - rayed in liv - ing green, And riv - ers of de - light, And riv - ers of de -  
2. When shall I see my Fa - ther's face, And on his bo - som rest? And on his bo - som  
. . . in liv - ing green, And riv - ers of de - light, And riv - - - ers, riv - ers of de - light, And  
. . . my Fa - ther's face, And on his bo - som rest? And on, and on his bo - som rest? And

# ON JORDAN'S STORMY BANKS. Concluded.

*Rit.*      *A Tempo. 2d time omit.*

riv - ers of de - light, of de - light. O'er all those wide ex - tend - ed plains Shines one e - ter - nal day; There God the  
 on his bo - som rest? bo - som rest? [Omit]

*Rit.*

light, And riv - ers of de - light. O'er all those wide ex - tend - ed plains Shines one e - ter - nal day; There God the  
 rest? And on his bo - som rest? [Omit]

*Rit.*

riv - ers of de - light, of de - light. There God the  
 on his bo - som rest? bo - som rest?

*D. C.*

Son for - ev - er reigns, And scat - ters night a - way. Filled with de - light, my rapt - 'rous soul, Filled

*D. C.*

Son for - ev - er reigns, And scat - ters night a - way. Filled with de - light, my rapt - 'rous soul, Filled

*D. C.*

*Fine.*

with de - light, my rapt - 'rous soul Would here no long - er stay; Tho' Jor - dan's waves a - round me roll, I'll fear - less launch a - way.

with de - light, my rapt - 'rous soul Would here no long - er stay; Tho' Jor - dan's waves a - round me roll, I'll fear - less launch a - way.



## A DAY IN THY COURTS.

(Suitable for Dedication.)

W. A. OGDEN.

**Moderato.**

How a - mia - ble are thy tab - er - na - cles,  
 How a - mia - ble are thy tab - er - na - cles, O Lord of hosts, How a - mia - ble are thy tab - er - na - cles,  
 How a - mia - ble are thy tab - er - na - cles, O Lord of hosts.

**Cres. Cres. Dim.**

O Lord of hosts. My soul long-eth, yea, e - ven faint-eth, for the courts, the courts of the Lord.  
 O Lord of hosts. My soul long-eth, yea, e - ven faint-eth, for the courts, the courts of the Lord.  
 My soul long-eth, yea, e - ven faint-eth for the courts, the courts of the Lord.

# A DAY IN THY COURTS. Continued.

My soul . . . long-eth, yea, e - ven faint-eth, for the courts, the courts of the Lord. Bless-ed are they that

My soul . . . long-eth, yea, e - ven faint-eth, for the courts, the courts of the Lord. Bless-ed are they that

My soul long-eth, yea, e - ven faint-eth, for the courts, the courts of the Lord. Bless-ed are they that

*Cres.* *p*

dwell in thy house, bless-ed are they that dwell in thy house, Bless-ed are they, bless-ed are they Who

dwell in thy house, bless-ed are they that dwell in thy house, Bless-ed are they, bless-ed are they Who

dwell in thy house, bless-ed are they that dwell in thy house, Bless-ed are they, bless-ed are they Who

*Cres.* *p*

## A DAY IN THY COURTS. Continued.

go from strength to strength, Bless-ed are they, bless-ed are they, who dwell in the house of the Lord.

go from strength to strength, Bless-ed are they, bless-ed are they, who dwell in the house of the Lord.

go from strength to strength, Bless-ed are they, bless-ed are they, who dwell in the house of the Lord.

Bless - - ed are they, . . .

Detailed description: This system contains four staves of music. The top staff is the vocal line, followed by three piano accompaniment staves (treble and bass clefs). The lyrics are written below the vocal line. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. There are dynamic markings like accents and slurs throughout.

*Allegretto.**Cres*

For a day in thy courts is bet-ter than a thou-sand, a thou - - - sand, For a

For a day in thy courts is bet-ter than a thou-sand, is bet-ter than a thousand, is bet-ter than a thousand, For a

For a day in thy courts is bet-ter than a thou-sand, is bet-ter than a thousand, is bet-ter than a thousand, For a

Detailed description: This system contains four staves of music. The top staff is the vocal line, followed by three piano accompaniment staves. The lyrics are written below the vocal line. The music is in a key with two sharps and a 3/4 time signature. It includes dynamic markings like 'Allegretto' and 'Cres' (Crescendo).

# A DAY IN THY COURTS. Concluded.

day in thy courts is bet - ter than a thou-sand in the tents of wick - ed - ness. ness. O Lord of hosts, O Lord of

day in thy courts is bet - - ter than the tents of wick - ed - ness. ness. O Lord of hosts, O Lord of

day in thy courts is bet - ter than a thou-sand in the tents of wick - ed - ness. ness. O Lord of hosts, O Lord of

day in thy courts is bet - - ter than the tents of wick - ed - ness.

hosts, Blessed is the man that trusteth in thee. O Lord of hosts, O Lord of hosts, Blessed is the man that trusteth in thee. *Rit.*

hosts, Blessed is the man that trusteth in thee. O Lord of hosts, O Lord of hosts, Blessed is the man that trusteth in thee. *Rit.*

hosts, Blessed is the man that trusteth in thee. O Lord of hosts, O Lord of hosts, Blessed is the man that trusteth in thee. *Rit.*

## ROCK OF AGES. (Opening or Closing.)

W. HEWITT. •

*Andante e Legato.*

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

*p* 3 3 3 3

This system contains the first vocal line and piano accompaniment. The vocal line is in 4/4 time, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. There are four triplets of eighth notes in the piano part, each marked with a '3' and a 'p'.

**ALTO SOLO.***Ritard.*

Let the wa - ter and the blood, From thy wound - ed side that flowed,

This system contains the second vocal line and piano accompaniment. The vocal line continues with quarter notes F4, G4, A4, and B4, followed by a half note C5, and then quarter notes D5, E5, and F5. The piano accompaniment continues with the eighth-note pattern. The system concludes with a *Ritard.* marking.

*mf* **SOPRANO SOLO.**

Be of sin the per - fect cure; Save me, Lord! and make me pure,

*mf* *Cres.* *p*

This system contains the third vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment continues with the eighth-note pattern. The system includes dynamic markings: *mf* at the beginning, *Cres.* (crescendo) in the middle, and *p* (piano) at the end.

# ROCK OF AGES. Continued.

**SEMI-CHORUS.**

*mp* Save me, Lord! and make me pure. *m* 1st Soprano. Should my tears for - ev - er flow, Should my zeal no languor know, This for sin could not a-tone,

*mp* Save me, Lord! and make me pure. *m* 2d Soprano. Should my tears for - ev - er flow, Should my zeal no languor know, This for si could not a-tone,

*mp* Save me, Lord! and make me pure. *m* 1st Alto. Should my tears for - ev - er flow, Should my zeal no languor know, This for sin could not a-tone,

*mp* Save me, Lord! and make me pure. *m* 2d Alto. Should my tears for - ev - er flow, Should my zeal no languor know, This for sin could not a-tone,

*mf* Thou canst save, and thou a-lone. *m* Tenor. *pp* Rall. Piu Lento. In my hand no price I bring, Simply to thy cross I cling, Sim - ply to thy cross I cling.

*mf* Thou canst save, and thou a-lone. *m* Alto. *pp* Rall. In my hand no price I bring, Simply to thy cross I cling, Sim - ply to thy cross I cling.

*mf* Thou canst save, and thou a-lone. *m* Soprano. *pp* Rall. Piu Lento. In my hand no price I bring, Simply to thy cross I cling, Sim - ply to thy cross I cling.

*mf* Thou canst save, and thou a-lone. *m* Base. *pp* Rall. In my hand no price I bring, Simply to thy cross I cling, Sim - ply to thy cross I cling.

## ROCK OF AGES. Concluded.

*f* Allegro Moderato.

ALTO SOLO. Lento. *p*

While I draw this fleet-ing breath, When mine eye-lids close in death, When mine eye-lids close in death, When I rise to

*pp* *pp* *f*

*p* Lento. *pp* *f* When I rise to

*f* Allegro Moderato.

The first system of the musical score consists of four staves. The top staff is a blank grand staff. The second staff is the vocal line for the Alto Solo, starting with a piano (*p*) dynamic and a tempo marking of Lento. The lyrics are: "While I draw this fleet-ing breath, When mine eye-lids close in death, When mine eye-lids close in death, When I rise to". The music features a melodic line with some grace notes and a crescendo leading to a fortissimo (*f*) dynamic. The third staff is the piano accompaniment, starting with a piano (*p*) dynamic and a tempo marking of Lento. It features a steady accompaniment with some grace notes and a crescendo leading to a fortissimo (*f*) dynamic. The bottom staff is the bass line, providing harmonic support with chords and a steady rhythm.

worlds un-known, And be-hold thee on thy throne, Rock of A - ges, cleft for me, Let me hide my - self in thee.

*Rit.*

worlds un-known, And be-hold thee on thy throne, Rock of A - ges, cleft for me, Let me hide my - self in thee.

*Rit.*

worlds un-known, And be-hold thee on thy throne, Rock of A - ges, cleft for me, Let me hide my - self in thee.

*Rit.*

The second system of the musical score consists of four staves. The top staff is the vocal line, continuing the lyrics: "worlds un-known, And be-hold thee on thy throne, Rock of A - ges, cleft for me, Let me hide my - self in thee." The music features a melodic line with a ritardando (*Rit.*) marking. The second staff is the piano accompaniment, continuing the accompaniment with a ritardando (*Rit.*) marking. The bottom staff is the bass line, providing harmonic support with chords and a steady rhythm.

# "GREAT JEHOVAH."

73

(Opening.)

Prof. B. F. BAKER,

*Andantino.* *Alto solo.*

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

The musical score is written for voice and piano. It begins with a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andantino'. The score is divided into two systems. The first system contains the opening instrumental introduction and the first line of the vocal melody. The second system contains the second and third lines of the vocal melody. The piano accompaniment consists of chords and moving lines in both hands. The lyrics are printed below the vocal line.

From "Songs of the Temple."



## "GREAT JEHOVAH." Continued.

**S**

1. Great Je - ho - vah, God of na - tions, From thy tem - ple in the skies, Hear thy peo - ple's

2. Though our sins, our hearts con - found - ing, Long and loud for ven - ge - ance call, Thou hast mer - cy

**Fine.**

sup - pli - ca - tions, Now for their de - liv - 'rance rise, Now for their de - liv - 'rance rise.

more a - bound - ing, Je - sus' blood can cleanse them all, Je - sus' blood can cleanse them all.

“GREAT JEHOVAH.” Concluded.

Though our sins our hearts con - found - ing, Long and loud for venge - ance call,

Thou . . hast mer - cy more . . a - bound - ing, Je - sus' blood can cleanse them all,

*Cres.*

Je - sus' blood can cleanse them all.

*Al Segno.*

## GOD IS A SPIRIT.

(Opening or closing.)

From "Woman of Samaria."

Andante.

God is a Spir - it, God is a Spir - it, they that wor - ship him, that wor-ship him,  
 God is a Spir - it, God is a Spir - it, and they that wor - ship him, that wor-ship him, and  
 God is a Spir - it, God is a Spir - it, and they, and they that wor-ship him,

that wor-ship him . . . . in Spir-it and in truth. God is a Spir-it, God is a  
 they that wor-ship him, must wor-ship him in Spir-it and in truth. God is a Spir-it, God is a  
 they that wor-ship him, must wor-ship him in Spir-it and in truth. and they that wor-ship him  
 they that wor - ship him, must worship him in Spir-it and in truth. God is a Spir-it, God is a

# GOD IS A SPIRIT. Continued.

*Cres.* Spir - it, they must wor - ship him in spir-it and in truth, for the Fa - ther seeketh such, *Cres.* Seek - eth

*Cres.* Spir - it, they must wor - ship him in spir-it and in truth, for the Fa - ther seeketh such, *Cres.* Seek - - eth

*Cres.* must wor-ship him, must worship him in spir-it and in truth, for the Fa - ther seeketh such, for the Fa - ther seeketh *Cres.*

Spir - it, they must seek - eth

Detailed description: This system contains four staves of music. The top staff is the vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is the bass line. Dynamics include *Cres.* and *p*. The key signature has two flats, and the time signature is 4/4.

*Dim.* such, seek - eth such, seek-eth such to wor - ship him. *pp* God is a Spir - it, God is a Spir - it,

*Dim.* such, seek - eth such, seek-eth such to wor - ship him. *pp* God is a Spir - it, God is a Spir - it,

*Dim.* such, seek - eth such, seek-eth such to wor - ship him. *pp* God is a Spir - it, God is a Spir - it and

Detailed description: This system contains four staves of music. The top staff is the vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is the bass line. Dynamics include *Dim.* and *pp*. The key signature has two flats, and the time signature is 4/4.

## GOD IS A SPIRIT. Concluded

they that worship him, they, they that worship him must worship him, must worship him, they must worship him, that worship him.

they that worship him, they that worship him must worship him, must worship him, they must worship him, that worship him,

they that worship him, and they that worship him must worship him, must worship him, and they must worship him, and they that worship him must

they that worship him, they that worship him.

Him in spirit and in truth, For the Father seeketh such, for the Father seeketh such to worship him, to worship him in spirit and in truth.

worship him in spirit and in truth, For the Father seeketh such, for the Father seeketh such to worship him, to worship him in spirit and in truth.

worship him in spirit and in truth, the Father seeketh such, for the Father seeketh such to worship him, to worship him in spirit and in truth.

Him in For the Father seek - eth such,

# ALPHA AND OMEGA.

(Opening or Closing.)

W. A. OGDEN.

*Allegretto.*

First system of musical notation for three voices (Soprano, Alto, Bass) and piano accompaniment. The music is in 3/4 time and begins with a treble clef. The lyrics are: "I am Alpha and Omega, the beginning and the ending, saith the Lord." The score includes dynamic markings such as *Cres.* and *Dim.* and phrasing slurs.

Second system of musical notation for three voices and piano accompaniment. The music continues from the first system and concludes with a *FINE.* marking. The lyrics are: "I am Alpha and Omega, the beginning and the ending, saith the Lord." This system includes dynamic markings such as *Rall.*, *p*, and *Dim.*, as well as phrasing slurs.

## ALPHA AND OMEGA. Continued.

*p Andante.*

And my re-ward, my re-ward is with me, to give ev-ery man, to give ev-ery man, to

*p Andante.*

And my re-ward, my re-ward is with me, to give ev-ery man, to give ev-ery man, to

*p Andante.*

And my re-ward, my re-ward is with me, to give ev-ery man, to give ev-ery man, to

*p Andante.*

And my re-ward, my re-ward is with me, to give ev-ery man, to give ev-ery man, to

*Rit. - - pp* **1st time *pp*. 2nd time *f*.**  
**Tempo Primo.**

give ev-ery man ac-cord-ing as his work, as his work shall be. Blessed are they that do his commandments,

*Rit. - - pp* **Tempo Primo.**

give ev-ery man ac-cord-ing as his work, as his work shall be. Blessed are they that do his commandments,

*Rit. - - pp* **Tempo Primo.**

give ev-ery man ac-cord-ing as his work, as his work shall be. Blessed are they that do his commandments,

*Rit. - - pp* **Tempo Primo.**

give ev-ery man ac-cord-ing as his work, as his work shall be. Blessed are they that do his commandments,

*Rit. - - pp* **Tempo Primo.**

# ALPHA AND OMEGA. Continued.

blessed are they, blessed are they, Blessed are they that do his commandments, that they may have right to the tree of life,  
 blessed are they, oh, blessed are they, Blessed are they that do his commandments, that they may have right to the tree of life,  
 blessed are they, blessed are they, Blessed are they that do his commandments, that they may have right to the tree of life,  
 oh

*Cres.*  
 And may en-ter in thro' the pearl-y gates, *Cres.* And may en-ter in thro' the pearl-y gates, *f* May en-ter in thro' the pearl-y gates,  
 And may en-ter in thro' the pearl-y gates, *Cres.* And may en-ter in thro' the pearl-y gates, *f* May en-ter in thro' the pearl-y gates,  
 And may en-ter in thro' the gates, *Cres.* And may en-ter in thro' the gates, *f* May en-ter in thro' the gates,  
 6 pearl-y gates, pearl-y gates, pearl-y gates,



## ALPHA AND OMEGA. Concluded.

Dim. Cres. Dim. D. C. Al Fine.

in - to the cit - y, may en - ter in thro' the pearl - y gates in - to the cit - y.

in - to the cit - y, may en - ter in thro' the pearl - y gates in - to the cit - y.

in - to the cit - y, may en - ter in thro' the gates in - to the cit - y.

pearl - y gates

## BOW DOWN THINE EAR. No. 1.

Andante. Cres. (Opening or closing.) Dim. Sostenuto. E. P. ANDREWS.

Bow down thine ear, Bow down thine ear, O Lord, and hear me, Bow down thine ear.

Bow down thine ear, Bow down thine ear, O Lord, and hear me, Bow down thine ear,

Bow down thine ear, Bow down thine ear, O Lord, and hear me, Bow down thine ear,

Bow down thine

# BOW DOWN THINE EAR. Continued.

ear, Bow down thine ear, thine ear, O Lord, and hear me. Bow down thine

Bow down thine ear, Bow down thine ear, O Lord, and hear me, Pre - serve my soul, Pre -

Bow down thine ear, Bow down thine ear, O Lord, and hear me. Pre - serve my soul, Pre -

ear, Bow down thine ear, Bow down thine

ear, Bow down thine ear, Bow down thine ear and keep me, Pre - serve my

serve my soul, pre - serve my soul, O Lord, and keep me, Pre - serve my soul, pre -

serve my soul, pre - serve my soul, O Lord, and keep me, Pre - serve my soul, pre -

ear, Bow down thine ear, Bow down thine ear and keep me, Bow down thine ear,

*Am. C*

## BOW DOWN THINE EAR. Concluded

1 2 **Allegretto.**

soul, O Lord, Pre - serve my soul and keep me, me. For thou Lord, art might - y,  
**Allegretto.**  
 serve my soul, pre - serve my soul and keep me, me. Art  
**Allegretto.**  
 serve my soul, pre - serve my soul and keep me, me. Art  
**Allegretto.**  
 Bow down thine ear, For thou, Lord, art might - y,

For thou, Lord, art mighty, Art mighty, might - y to save.  
 might - y to save, Art mighty to save, Art mighty, might - y to save.  
 might - y to save, Art mighty to save, Art mighty, art might - - - y to save.  
 For thou, Lord, art mighty, Art mighty, might - y to save.

# BOW BOWN THINE EAR. No. 2.

(Opening or Closing.)

W. A. OGDEN.

Moderato.

Bow down thine ear, O Lord! and hear me, Bow down thine ear, O Lord! and hear me. Pre-serve my soul, Pre-serve my

Bow down thine ear, O Lord! and hear me, Bow down thine ear, O Lord! and hear me. Pre-serve my soul, Pre-serve my

Bow down thine ear, O Lord! and hear me, Bow down thine ear, O Lord! and hear me. Pre-serve my soul, Pre-serve my

Ad lib. - - - - - DUET. *p*

soul, O thou my God! save, save thy serv-ant. I stretch my hands un-to thee, un-to thee. In-cline thine ear and

soul, O thou my God! save, save thy serv-ant.

soul, O thou my God! save, save thy serv-ant. I stretch my hands un-to thee, un-to thee. In-cline thine ear and

## BOW DOWN THINE EAR. Continued.

*Cres.* *Dim.* *Cres.* *Dim.* *Allegro con spirito.*

hear my cry. *Cres.* Bow down thine ear, *Dim.* Bow down thine ear. *Cres.* Hear thou my cry, *Dim.* Hear thou my cry. So will I

*Cres.* *Dim.* *Cres.* *Dim.* *Allegro con spirito.*

Bow down thine ear, *Cres.* Bow down thine ear. *Dim.* Hear thou my cry, *Cres.* Hear thou my cry. *Dim.* So will I *Allegro con spirito.*

hear my cry. *Cres.* Bow down thine ear, *Dim.* Bow down thine ear. *Cres.* Hear thou my cry, *Dim.* Hear thou my cry. So will I

*Cres.* *Dim.* *Cres.* *Dim.*

praise thee, O Lord, I will glo-ri-fy thy name, I will praise thee, O Lord, I will glo-ri-fy thy name; So will I

praise thee, O Lord, I will glo-ri-fy thy name, I will praise thee, O Lord, I will glo-ri-fy thy name; So will I

praise thee, O Lord, I will glo-ri-fy thy name, I will praise thee, O Lord, I will glo-ri-fy thy name; So will I

# BOW DOWN THINE EAR. Concluded.

praise thee, O Lord, I will glo-ri-fy thy name, I will praise thee, O Lord, I will glo-ri-fy thy name; So will I praise thee, O

praise thee, O Lord, I will glo-ri-fy thy name, I will praise thee, O Lord, I will glo-ri-fy thy name; So will I praise thee, O

praise thee, O Lord, I will glo-ri-fy thy name, I will praise thee, O Lord, I will glo-ri-fy thy name; So will I praise thee, O

The first system consists of four staves. The top staff is the alto clef, the second and third are treble clefs, and the bottom is the bass clef. The music is in a minor key with a common time signature. The lyrics are repeated across the three vocal parts.

Lord, and will glo-ri-fy thy name, So will I praise thee, O Lord, and will glo-ri-fy thy name. A-men, A - men, A-men.

Lord, and will glo-ri-fy thy name, So will I praise thee, O Lord, and will glo-ri-fy thy name. A-men, A - men, A-men.

Lord, and will glo-ri-fy thy name, So will I praise thee, O Lord, and will glo-ri-fy thy name. A-men, A - men.

The second system also consists of four staves. The top staff is the alto clef, the second and third are treble clefs, and the bottom is the bass clef. The music concludes with a double bar line. The lyrics are repeated across the three vocal parts.

## GOD OF EVENING.

(Solo Soprano, and Chorus.)

Moderato.

Full Choir. A. MINE.

God of eve - ning and of morn - ing, Bound - less

Source of light and love, Now the light is sweet - ly dawn - ing, Shine up - on us from a - bove.

SOLI. Dol.

Sav - ior keep us, and be

GOD OF EVENING. Concluded.

near us, Where we go, or where we be; Sav - ior keep us, and be

*Cres.*

near us, Till we rise to dwell with thee. Oh, deign to hear us, Oh, deign to hear us,

*p* *ff*

Oh, deign to hear us, deign to hear us, Oh, deign to

*p*

la si do si la  
hear us while we pray, Oh, deign to hear us, deign to hear us while we pray. A - men.

do si la si la

hear us while we pray, Oh, deign to hear us, deign to hear us, deign to hear us while we pray. A - men.

*f* *p*



## MAGNIFICAT.

From C. W. LEVINGS. Arranged by W. A. O.

*Andante. Con moto,**Cres.*

My soul doth mag - ni - fy the Lord, And my spir - it hath re - joiced in God, my Sav - ior, For he hath re -

My soul doth mag - ni - fy the Lord, And my spir - it hath re - joiced in God, my Sav - ior, For he hath re -

*Rit.***ALTO SOLO.**

gard-ed the low - li - ness, the low - li - ness of his serv-ant. For be - hold, from hence-forth all gen - er -

gard-ed the low - li - ness the low - li - ness of his serv-ant.

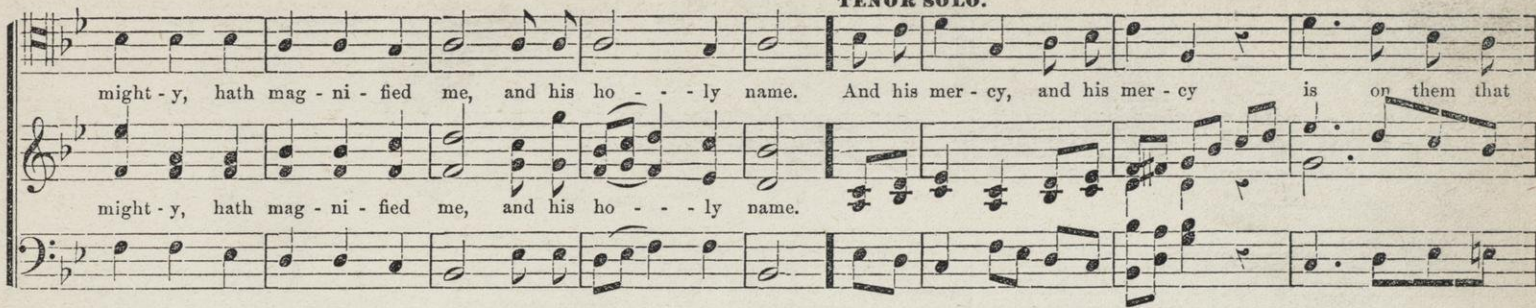
**CHORUS.**

a - tions shall call me bless - ed, shall call me bless - ed. For he that is might - y, for he that is

For he that is might - y, for he that is

# MAGNIFICAT. Continued.

**TENOR SOLO.**



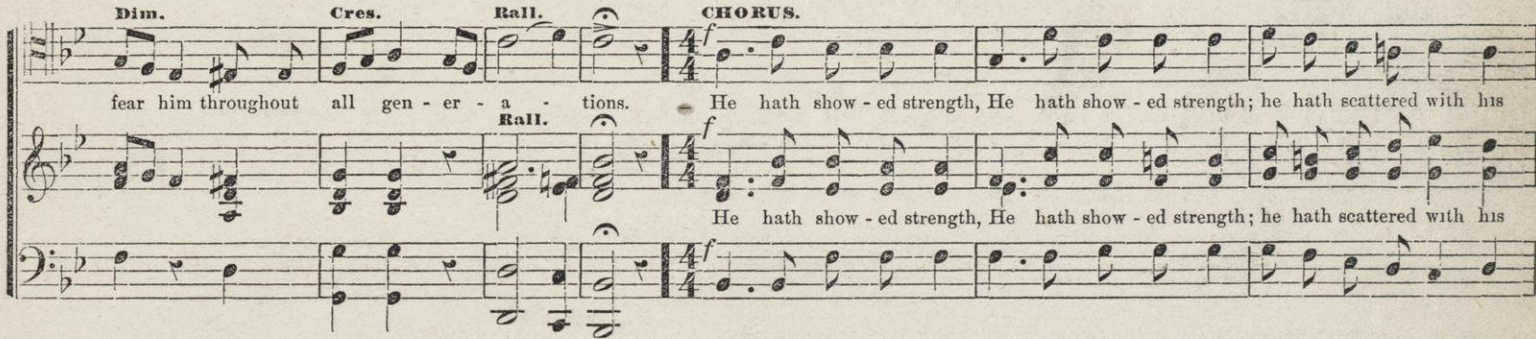
might - y, hath mag - ni - fied me, and his ho - - - ly name. And his mer - cy, and his mer - cy is on them that  
might - y, hath mag - ni - fied me, and his ho - - - ly name.

*Dim.*

*Cres.*

*Rall.*

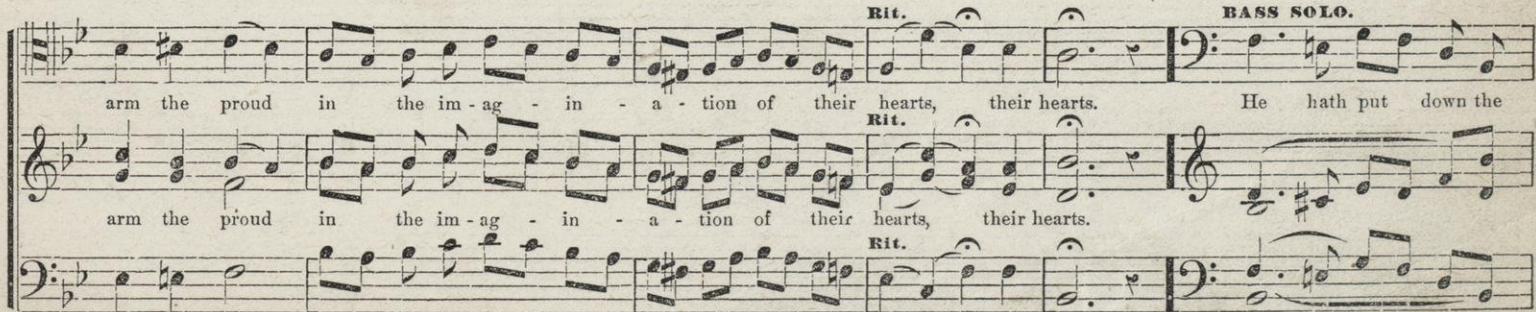
**CHORUS.**



fear him throughout all gen - er - a - tions. He hath show - ed strength, He hath show - ed strength; he hath scattered with his  
He hath show - ed strength, He hath show - ed strength; he hath scattered with his

*Rit.*

**BASS SOLO.**



arm the proud in the im - ag - in - a - tion of their hearts, their hearts. He hath put down the  
arm the proud in the im - ag - in - a - tion of their hearts, their hearts.

## MAGNIFICAT. Continued.

*Cres.* might - y from their seat, *Cres.* And he hath ex - alt - ed the *Dim.* hum - ble and meek.

**SOPRANO SOLO.**  
He hath fill - ed the hun - gry with good things, and the rich he hath sent emp - ty a - way.

*Lento.*  
He, re - mem - b'ring his mer - cy, hath holp - en his serv - ant Is - ra - el, As he hath prom - is - ed our fore - fa - thers  
He, re - mem - b'ring his mer - cy, hath holp - en his serv - ant Is - ra - el, As he hath prom - is - ed our fore - fa - thers

# MAGNIFICAT. Concluded.

*f* Allegro.

A - bra - ham and his seed for - ev - er. Glo - ry be to the Fa - ther, and to the Son,  
 A - bra - ham and his seed for - ev - er. Glo - ry be to the Fa - ther, and to the Son,

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

*Ad lib.*

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

## SALVATION, OH, THE JOYFUL SOUND.

(Hymn Anthem. Opening or Closing.)

M. A. RUBLEE.

*Moderato.*

Sal - va - tion, oh, the joy - ful sound, What pleas - ures to our ears, A sov'-reign balm for ev - 'ry

Sal - va - tion, oh, the joy - ful sound, What pleas - ures to our ears, A sov'-reign balm for ev - 'ry

Sal - va - tion, oh, the joy - ful sound, What pleas - ures to our ears, A sov'-reign balm for ev - 'ry

*Dim.* *p* *Andante.*

wound, A cor - dial for our fears. Bu - ried in sor - row and in sin, At hell's dark

wound, A cor - dial for our fears. Bu - ried in sor - row and in sin, At hell's dark

wound, A cor - dial for our fears. Bu - ried in sor - row and in sin, At hell's dark

SALVATION, OH, THE JOYFUL SOUND. Continued.

**Primo Tempo.**

door we lay, But we a - rise, by grace di - vine, To see a heav'n - ly day.

door we lay, But we a - rise, by grace di - vine, To see a heav'n - ly day.

door we lay, But we a - rise, by grace di - vine, To see a heav'n - ly day.

door we lay, But we a - rise, by grace di - vine, To see a heav'n - ly day.

**Quartet. Moderato.**

Sal - va - tion, oh, the bleed - ing Lamb, To thee the praise be - longs, Sal - va - tion shall sur - prise our

Sal - va - tion, oh, the bleed - ing Lamb, To thee the praise be - longs, Sal - va - tion shall sur - prise our

Sal - va - tion, oh, the bleed - ing Lamb, To thee the praise be - longs, Sal - va - tion shall sur - prise our

Sal - va - tion, oh, the bleed - ing Lamb, To thee the praise be - longs, Sal - va - tion shall sur - prise our

## SALVATION, OH. THE JOYFUL SOUND. Continued.

**CHORUS.**

hearts, And dwell up - on our tongues. Sal - va - tion, oh, the bleed - ing Lamb, To

hearts, And dwell up - on our tongues. Sal - va - tion. oh, the bleed - ing Lamb, To

hearts, And dwell up - on our tongues. Sal - va - tion, oh, the bleed - ing Lamb, To

**Cres.**

thee the praise be - longs, Sal - va - tion shall in - spire our hearts, And dwell up - on our tongues, Sal -

thee the praise be - longs, Sal - va - tion shall in - spire our hearts, And dwell up - on our tongues, Sal -

thee the praise be - longs, Sal - va - tion shall in - spire our hearts, And dwell up - on our tongues, Sal -

# SALVATION, OH, THE JOYFUL SOUND. Concluded.

*f* **Maestoso.** *m* **Cres** - - - - **cen** - -

va - tion, let the ech - o fly      The spa - cious earth a - round,      While all the ar - mies, the

va - tion, let the ech - o fly      The spa - cious earth a - round,      While all the ar - mies, the

va - tion, let the ech - o fly      The spa - cious earth a - round,      While all the ar - mies, the

the ech-o fly, The

*do.* **Rit.** *ff*

ar - mies of the sky, While all the ar - mies of the sky, Con - spire to raise the sound.

*do.* **Rit.** *ff*

ar - mies of the sky, While all the ar - mies of the sky, Con - spire to raise the sound.

*do.* **Rit.** *ff*

ar - mies of the sky, While all the ar - mies of the sky, Con - spire to raise the sound.



## THE LORD IS MY SHEPHERD.

(Opening or Closing.)

J. E. HALL.

Andante.

The Lord is my Shep-herd, I shall not want, I shall not  
 The Lord is my Shep-herd, I shall not want, I shall not want,  
 The Lord is my Shep-herd, I shall not want, I shall not want,  
 The Lord is my Shep-herd, I shall not want, I shall not

want, I shall not want, I shall not want, shall not want, The Lord is my Shepherd, I shall not want,  
 I shall not want, I shall not want, I shall not want, The Lord is my Shepherd, I shall not want,  
 I shall not want, I shall not want, I shall not want, The Lord is my Shepherd, I shall not want,  
 want, I shall not want, I shall not want, shall not want,

THE LORD IS MY SHEPHERD. Continued.

*pp* - - - - - **Rit.** **A tempo.**

I shall not want, I shall not want.

*pp* **Rit.** **Soli,**

I shall not want. . . . . He lead - eth me be-side the still

*pp* **Rit.** **Soli. Cres.**

I shall not want, I shall not want. He mak - eth me to lie down in green past-ures,

*pp* - - - - - **Rit.**

want. . . . .

**Soli. Cres.**

He lead - eth me, he lead - eth me, he lead - eth me be - side the still wa-ters, He lead - eth me in -

wa-ters, He lead - eth me, he lead - eth me, he lead - eth me, be - side the still wa-ters,

He lead - eth me, he lead - eth me, he lead - eth me be - side the still wa-ters,

## THE LORD IS MY SHEPHERD. Concluded.

to the green past-ures. Be - side the still wa - ters, be - side the still wa - ters,

Be - side the still wa - ters, be - side the still wa - ters, He

*Soli.* He lead - eth me be - side the still wa - ters, Be - side the still wa - ters, be - side the still wa - ters, He

Detailed description: This system contains the first four staves of music. The top staff is the vocal line, followed by a piano accompaniment staff. The third staff is a vocal line marked 'Soli.' and the fourth is the piano accompaniment. The music is in 3/4 time with a key signature of two flats. The lyrics are: 'to the green past-ures. Be - side the still wa - ters, be - side the still wa - ters, Be - side the still wa - ters, be - side the still wa - ters, He He lead - eth me be - side the still wa - ters, Be - side the still wa - ters, be - side the still wa - ters, He'.

He lead - eth me be - side the still wa - ters, He lead - eth me in - to green past-ures, I shall not want, shall not want.

lead - eth me . . . . be - side the still wa - ters, He lead - eth me in - to green past-ures, I shall not want, shall not want.

lead - eth me . . . . be - side the still wa - ters, He lead - eth me in - to green past-ures, I shall not want. . . .

*p* *pp* **Rall.**

*p* *pp* **Rall.**

*p* *pp* **Rall.**

*p* *pp* **Rall.**

Detailed description: This system contains the last four staves of music. The top staff is the vocal line, followed by a piano accompaniment staff. The third staff is a vocal line and the fourth is the piano accompaniment. The music is in 3/4 time with a key signature of two flats. The lyrics are: 'He lead - eth me be - side the still wa - ters, He lead - eth me in - to green past-ures, I shall not want, shall not want. lead - eth me . . . . be - side the still wa - ters, He lead - eth me in - to green past-ures, I shall not want, shall not want. lead - eth me . . . . be - side the still wa - ters, He lead - eth me in - to green past-ures, I shall not want. . . .' The system concludes with dynamic markings *p*, *pp*, and **Rall.**

# HEAR ME WHEN I CALL.

101

*Andante con moto.*

(Opening or closing.)

DR. G. A. MCFARREN.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves (treble, alto, and bass clefs). The music is in 4/4 time and begins with a *pp* (pianissimo) dynamic. The lyrics are: "Hear me when I call, O Lord of my righteousness, Hear me when I call, O Lord of my righteousness. Have".

The second system of the musical score continues from the first. It also consists of four staves. The lyrics are: "mer - cy up - on me, Have mer - cy up - on me, And heark - en un - to my prayer." The music features dynamic markings: *Cres.* (Crescendo) and *Dim.* (Diminuendo). The piano accompaniment includes a *Cres.* marking above the staff.

## HEAR ME WHEN I CALL. Continued.

Lord, lift thou up the light of thy coun-te-nance up - on me, Lord, lift thou up the light of thy

Lord, lift thou up the light of thy coun - tenance up - on me, Lord, lift thou up the light of thy

Lord, lift thou up the light of thy coun - te-nance up - on me, Lord, lift thou up the light of thy

The first system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is the soprano line. The third staff is the alto line. The fourth staff is the bass line. The music is in a minor key and 4/4 time. The lyrics are: "Lord, lift thou up the light of thy coun-te-nance up - on me, Lord, lift thou up the light of thy".

coun-te - nance up - on me, And take my rest, and take my rest, And

coun-te - nance up - on me, And take my rest, and take my rest, And

coun-te - nance up - on . . . me, I will lay me down in peace and take my rest, I . . . will lay me down in peace

and take my rest . . . . . And

The second system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is the soprano line. The third staff is the alto line. The fourth staff is the bass line. The lyrics are: "coun-te - nance up - on me, And take my rest, and take my rest, And". The bottom staff has a long rest followed by "and take my rest . . . . . And".

# HEAR ME WHEN I CALL. Concluded.

take my rest, For it is thou on - ly that mak - est me dwell in safe -

take my rest, For it is thou . . . that mak-est me dwell in safe - ty,

. . . and take my rest, For it is thou, Lord, on - ly that mak-est me dwell in safe -

take my rest, For it is thou, Lord, thou, Lord, on - ly that mak-est me dwell in

ty, Thou mak-est me dwell in safe - ty. A - men, a - men, a - men, a - men.

Thou on-ly mak - est me dwell in safe - ty. A - men, a - - men, a - - men.

ty, That mak-est me dwell in safe - ty. A - men, a - men, a - - - men.

## SANCTUS.

(Opening.)

MOZART.

*Adagio.*

*f Cres.*

Ho - ly, ho - ly, ho - ly, ho - ly, Ho - ly Lord God of Sab - a - oth,

Ho - ly, ho - ly, ho - ly, ho - ly, ho - ly, ho - ly, ho - ly, ho -

Ho - ly, ho - ly, ho - ly, ho - ly, Ho - ly Lord God of Sab - a - oth, Ho - ly Lord God of

Ho - ly, ho - ly, ho - ly, ho - ly,

Sab - a - oth, Ho - ly Lord, Ho - ly Sab - a - oth, Ho - ly, ho - ly,

ly, Ho - ly Lord, Ho - ly Sab - a - oth, Ho - ly, ho - ly,

Sab - a - oth, Ho - ly Lord, Ho - ly God of Sab - a - oth, Ho - ly, ho - ly,

ly, ho - ly, Sab - a - oth,

*f* *p Cres.* *p Cres.* *p Cres.* *p Cres.*

SANCTUS. Continued.

*Allegro.*

ho - ly, ho - ly, Ho - ly Lord, Ho - ly Lord, Ho - ly Lord of Sab - a - oth.  
 ho - ly, ho - ly, Ho - ly Lord, Ho - ly Lord of Sab - a - oth.  
 ho - ly, ho - ly, Ho - ly Lord, Ho - ly Lord of Sab - a - oth.

This system contains four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment in treble clef. The bottom staff is piano accompaniment in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Allegro'.

Na - tions shall bow down be - fore thee, shall bow down before thee. King - doms, king - doms, king - doms shall  
 Na - tions, na - tions, na - tions shall bow down before thee. King - doms shall show forth thy glo - ry, shall  
 Na - tions, na - tions, na - tions shall bow down before thee. King - doms, king - doms, king - doms shall  
 Na - tions shall bow down be - fore thee, shall bow down before thee. King - doms shall show forth thy glo - ry, shall

Ped. Ped.

This system contains four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment in treble clef. The bottom staff is piano accompaniment in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Allegro'. Pedal markings are present at the bottom of the bass staff.



## SANCTUS. Concluded.

show forth thy glo - ry, show forth thy glo - ry. Ho - san - na in  
 show forth thy glo - ry, show forth thy glo - ry. Ho - san - na in  
 show forth thy glo - ry, show forth thy glo - ry. Ho - san - na in

*f* *p*

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. Dynamics include *f* (forte) and *p* (piano). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The music concludes with a double bar line.

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

*f*

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. Dynamics include *f* (forte). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The music concludes with a double bar line.

# HEAR MY CRY, O GOD.

(Opening.)

107

FRANK M. DAVIS.

*Andante.*

Hear my cry, O God, Hear my cry, O God, At-tend un-to my pray'r, at-tend un-to my pray'r. From the end of the

*Rit.*

Hear my cry, O God, Hear my cry, O God, At-tend un-to my pray'r, at-tend un-to my pray'r. From the end of the

*Rit.*

earth will I cry un-to thee, will I cry un-to thee, When my heart is ov-er-whelm-ed, when my heart is ov-er-whelmed,

*Rit.*

earth will I cry un-to thee, will I cry un-to thee, When my heart is ov-er-whelm-ed, when my heart is ov-er-whelmed,

*Rit.*

*f A tempo.*

Lead me to the rock that is high-er than I, Lead me to the rock that is high-er than I, Hear my cry, O God, hear my cry.

*Dim. e rit.*

God.

*f A tempo.*

Lead me to the rock that is high-er than I, Lead me to the rock that is high-er than I, Hear my cry, O God, hear my cry.

*f A tempo.*

*Dim. e rit.*

God. . . . .

## GREAT IS THE LORD.

(Opening or Closing.)

M. A. RUBLEE.

*Maestoso.*

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

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

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

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

prais - ed, In the cit - y of our God, In the mount-ain of his ho - li-ness, In the cit - y of our

prais - ed, In the cit - y of our God, In the mount-ain of his ho - li-ness, In the cit - y of our

prais - ed, In the cit - y of our God, In the mount-ain of his ho - li-ness, In the cit - y of our

prais - ed, In the cit - y of our God, In the mount-ain of his ho - li-ness, In the cit - y of our

GREAT IS THE LORD. Continued.

cit - y of our God, the cit - y of our God, In the mount - ain of his ho - li - ness, Great is the  
 God, In the cit - y of our God, In the mount - ain of his ho - li - ness, Great is the  
 God, In the cit - y of our God, In the mount - ain of his ho - li - ness, Great is the  
 cit - y of our God, the

Lord, Great is the Lord, In the cit - y of our God, In the mount - ain of his ho - li - ness.  
 Lord, Great is the Lord, In the cit - y of our God, In the mount - ain of his ho - li - ness.  
 Lord, and great - ly to be prais - ed, In the cit - y of our God, In the mount - ain of his ho - li - ness.  
 Great is the Lord,

## GREAT IS THE LORD. Concluded.

Great is the Lord, and great - ly to be prais - ed, In the cit - y of our God, In the

Great is the Lord, and great - ly to be prais - ed, In the cit - y of our God, In the

Great is the Lord, and great - ly to be prais - ed, In the cit - y of our God, In the

The first system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is another treble clef accompaniment. The bottom staff is a bass clef accompaniment. The music is in 4/4 time and features a key signature of one flat (B-flat).

mount - ain of his ho - - li - ness. Great is the Lord. A - - - men.

mount - ain of his ho - - li - ness. Great is the Lord. A - - - men.

mount - ain of his ho - - li - ness. Great is the Lord. A - - - men.

The second system of the musical score also consists of four staves. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is another treble clef accompaniment. The bottom staff is a bass clef accompaniment. The music continues in 4/4 time with the same key signature. The lyrics are repeated on all three vocal staves. The system concludes with a double bar line.

# THE PERFECT WORLD. (Dedication.)

111

N. P. WILLIS.

W. A. OGDEN.

**BASS SOLO.**

The per - fect world, by A - dam trod,

**Organ. Sostenuto.**

**Sva. Ad lib.**

Was the first tem - ple built by God; His fi - at laid the corner-stone, And heaved its pil - lars one by one.

**CHOIR.**

**Tenor.**

He hung its star-ry roof on high, The broad il-lu-mi - na-ble sky; And curtained it with morning light.

**Alto.**

He hung its star-ry roof on high, The broad il-lu-mi - na-ble sky; He spread its pavement green and bright,

**Soprano.**

He hung its star-ry roof on high, The broad il-lu-mi - na-ble sky; He spread its pavement green and bright, And curtained it with morning light.

**Bass.**

## THE PERFECT WORLD. Continued.

**Choir.**

He spread its pavement green and bright, And curtained it with morning light,

**Alto.**

He spread its pavement green and bright, And curtained it with morning light, The moun-tains in their plac-es stood, The

**Bass.**

He spread its pavement green and bright, And curtained it with morning light, The

**Tenor.**

And when its first pure prais-es rang, The morn-ing stars to-

**Alto.**

sea, the sky and all was good, The morn-ing stars to-

sea, the sky and all was good,

# THE PERFECT WORLD. Concluded.

**Rit.** - - - - **CHOIR. A tempo.**

geth - er sang, The morn - ing stars to - geth - er sang. Lord, 'tis not ours to make the sea, And earth and sky a

geth - er sang, The morn - ing stars to - geth - er sang. Lord, 'tis not ours to make the sea, And earth and sky a

Lord, 'tis not ours to make the sea, And earth and sky a

**Cres.** - - - - **f** **Dim.** **f** **Dim.**

house for thee; But in thy sight our off-'ring stands, An humble tem - ple made with hands, An humble tem - ple made with hands.

house for thee; But in thy sight our off-'ring stands, An humble tem - ple made with hands, An humble tem - ple made with hands.

house for thee; But in thy sight our off-'ring stands, An humble tem - ple made with hands, An humble tem - ple made with hands.



## THANKSGIVING ANTHEM.

B. F. BAKER. By per.

**Maestoso.**

**Accomp.**

**Sopr. or Tenor.**

Praise wait - eth for thee . . . . . For thee, O Lord, in Zi - - on,

**Piu Moto.**

Thou vis - it - eth the earth, and wa - t'rest it, Thou mak - est it soft with show'rs, Thou mak - est it

# THANKSGIVING ANTHEM. Continued.

soft with show'rs, Thy paths drop fat - ness up - on the past - ures, the past - ures of the wil - der - ness, the

past - ures of the wil - der - ness . . . . . And the lit - tle hills re -

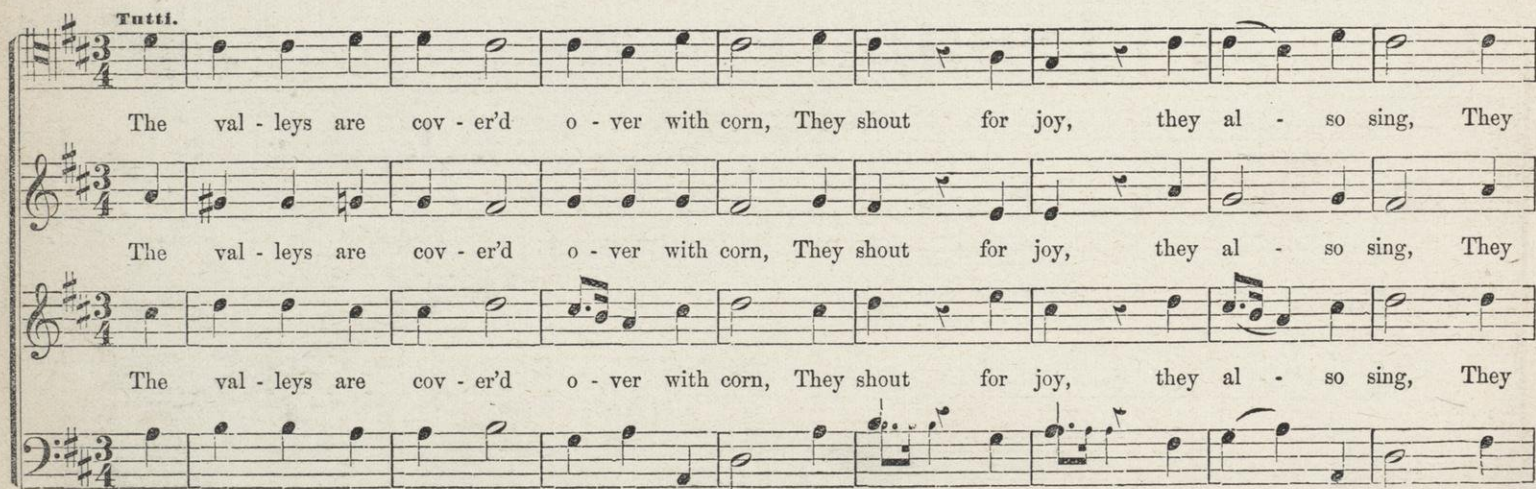
joice on ev - 'ry side, And the lit - tle hills re - joice on ev - 'ry side, re - joice, re - joice, re - joice, re - joice on ev - 'ry

## THANKSGIVING ANTHEM. Continued.



side, re-joyce, re-joyce, re-joyce, re-joyce on ev-ry side, re-joyce on ev-ry side.

**Tutti.**



The val-leys are cov-er'd o-ver with corn, They shout for joy, they al-also sing, They

The val-leys are cov-er'd o-ver with corn, They shout for joy, they al-also sing, They

The val-leys are cov-er'd o-ver with corn, They shout for joy, they al-also sing, They

# THANKSGIVING ANTHEM. Continued.

shout for joy, they al - so sing. All wor - - ship thee, all the  
 shout for joy, they al - so sing. All the earth shall wor-ship thee, all the earth shall worship thee, all the  
 shout for joy they al - so sing. All the earth shall wor-ship thee, all the earth shall worship thee,  
 all wor - - ship thee,

earth shall wor-ship thee, all the earth shall worship thee, and shout for joy, they al - so sing.  
 earth shall wor-ship thee, all the earth shall worship thee, and shout for joy, they al - so sing, all the  
 all wor - - ship thee, and shout for joy, they al - so sing, all the  
 all wor - - ship all thee,

## THANKSGIVING ANTHEM. Concluded.

All wor - ship thee, all the earth shall wor-ship thee, all the earth shall worship thee, and  
 earth shall worship thee, all the earth shall worship thee, all the earth shall wor-ship thee, all the earth shall worship thee, and  
 All wor - - ship thee, all wor - - ship thee, and

shout and sing, sing to thy name, sing to thy name for ev - er - more.  
 shout and sing, sing to thy name, sing to thy name for ev - er - more.  
 shout and sing, sing to thy name, sing to thy name for ev - er - more.

# JESUS, WORD OF GOD.

(For Communion.)

C. H. GOUNOD.  
Cres.

Andante.

Je - sus, Word of God in - car - nate, Of the  
Je - sus, Word of God in - car - nate, Of the

*p* *Cres.*

Vir - gin Ma - ry born; On the cross thy sa - cred bod - y For us men with nails was torn.  
Vir - gin Ma - ry born; On the cross thy sa - cred bod - y For us men with nails was torn.

*Dim.* *Cres.* *Dim. p*  
*Dim.* *Cres.* *Dim. p*  
*Dim.* *Cres.* *Dim. p*

## JESUS, WORD OF GOD. Continued.

Cleanse us by the blood and wa - ter Stream-ing from thy pierc - ed side, Feed us with thy bod - y

Cleanse us by the blood and wa - ter Stream-ing from thy pierc - ed side, Feed us with thy bod - y

Detailed description: This system contains the first two systems of music. Each system has a vocal line (Soprano and Alto) and a piano accompaniment. The vocal lines are in a soprano and alto clef, respectively. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in 4/4 time and G major. Dynamics include *p* (piano) and *f* (forte). The lyrics are: 'Cleanse us by the blood and wa - ter Stream-ing from thy pierc - ed side, Feed us with thy bod - y'.

bro - ken, Now and in death's ag - o - ny. O Je - sus, hear us! O Je - sus, spare us! Je - sus, Son of

bro - ken, Now and in death's ag - o - ny. O Je - sus, hear us! O Je - sus, spare us! Je - sus, Son of

Detailed description: This system contains the second two systems of music. Each system has a vocal line (Soprano and Alto) and a piano accompaniment. The vocal lines are in a soprano and alto clef, respectively. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in 4/4 time and G major. Dynamics include *f* (forte), *p* (piano), and *Cres.* (Crescendo). The lyrics are: 'bro - ken, Now and in death's ag - o - ny. O Je - sus, hear us! O Je - sus, spare us! Je - sus, Son of'.

# JESUS, WORD OF GOD. Concluded.

*p* God, . . oh, spare us! Oh, grant us, Lord, thy mer - cy! Oh, grant us, Lord, thy mer - cy! Oh, grant us, Oh, *ff*

*p* God, . . oh, spare us! Oh, grant us, Lord, thy mer - cy! Oh, grant us, Lord, thy mer - cy! Oh, grant us, Oh, *ff*

*p* God, . . oh, spare us! Oh, grant us, Lord, thy mer - cy! Oh, grant us, Lord, thy mer - cy! Oh, grant us, Oh, *ff*

*Dim. Rit.* grant us, Lord, thy mer - cy! *p* A - men, *p* A - men, *p* A - men, *pp* A - men.

*Dim. Rit.* grant us, Lord, thy mer - cy! *p* A - men, *p* A - men, *p* A - men, *pp* A - men.

*Dim. Rit.* grant us, Lord, thy mer - cy! *p* A - men, *p* A - men, *p* A - men, *pp* A - men.

*Ped.*



## O FOOD, THE PILGRIM NEEDETH!

(Communion.)

JOSEPH BARNBY.

*Moderato.*

1. O Food, the pil - grim need - eth! O Bread, which an - gels feed - eth! O Man - na from a - bove! The souls that hun - ger  
 2. O Fount of love re - deem - ing! O Riv - er ev - er stream - ing From Je - sus' ho - ly - side! Come thou thy - self be -

3. Je - sus, this feast re - ceiv - ing, Thy word of truth be - liev - ing, We thee, un - seen, a - dore. Grant, when the veil is

feed thou; The hearts that seek thee, lead - thou With thy sweet, ten - der love, With thy sweet, ten - der love. *D. C.*  
 stow - ing On thirst - y souls, and flow - ing Till all are sat - is - fied, Till all are sat - is - fied. *D. C.* A - men.

rend - ed, That we, to heaven as - cend - ed, May see thee ev - er - more, May see thee ev - er - more. A - men.

## GO TO DARK GETHSEMANE.

(Communion.)

RICHARD REDHEAD.

1. Go to dark Gethsemane, Ye that feel the tempter's pow'r! Your Redeemer's conflict see; Watch with him one bitter hour; Turn not from his griefs away; Learn of Jesus Christ to pray.  
 2. Follow to the judgment hall, View the Lord of life arraigned; Oh, the wormwood and the gall! Oh, the pangs his soul sustained! Shun no sull'ring, shame or loss; Learn of him to bear the cross.

3. Calvary's mournful mountain climb; There, adoring at his feet, Mark that miracle of time, God's own sacrifice complete. "It is finished," hear him cry; Learn of Jesus Christ to die.  
 4. Early hasten to the tomb Where they laid his breathless clay; All is solitude and gloom. Who hath taken him away? Christ is risen; he meets our eyes; Savior, teach us so to rise.

# "SHALL WE MEET BEYOND THE RIVER?"

123

(Funerals and Special Occasions.)

J. H. LESLIE.

Solo Obligato.

1. Shall we meet be - yond the riv - er, Where the surg-es cease to roll, Where in all the bright for - ev - er, Sorrow ne'er shall press the soul?

2. Shall we meet in yon-der cit - y, Where the towers of crystal shine, Where the walls are all of jasper, Built by workmanship divine?

3. Shall we meet with many a loved one, That was torn from our embrace, Shall we listen to their voices, And behold them face to face?

Shall we meet in that blest harbor, When our stormy voyage is o'er? Shall we meet and cast the anchor By the fair ce - lestial shore?

Where the music of the ransomed Rolls its harmony around, And creation swells the chorus With its sweet, melodious sound?

Shall we meet with Christ our Savior, When he comes to claim his own? Shall we know his blessed favor, And sit down upon his throne?

GO TO REST. (For Funerals.)

GEO. W. RENWICK.

*Andante.*

1. Go to thy rest in peace, And soft be thy re - pose; Thy toils are o'er, thy troub - les cease, From earth - ly care in

2. Go to thy peace - ful rest, For thee we need not weep, Since thou art now a - mong the blest, No more by sin and

3. Go to thy rest, and while Thy absence we de - plore, One thought our sorrow shall be - guile, For soon with a ce -

sweet re - lease 1. Thine eye - lids gen - tly close, . . . . . gen - tly close. . . . .

2. But hushed in qui - et sleep, . . . . . qui - et sleep. . . . .

3. We meet to part no more, . . . . . part no more. . . . .

sor - row pressed 1. Thine eye - lids gen - tly close, Thine eye - lids gen - tly close.

les - tial smile 2. But hushed in qui - et sleep, But hushed in qui - et sleep.

3. We meet to part no more, We meet to part no more.

# FAREWELL! FAREWELL!

125

(Funerals.)

Andante.

J. H. LESLIE.

Fare - well! Fare - well! We meet no more on this side heaven, The part-ing scene is o'er, The last sad look is given.

Fare - well! Fare - well! My soul will weep while mem'ry lives, From sounds that sink so deep, No earth-ly hand re-lieves.

Fare - well! Fare - well! My stricken heart to Je - sus flies; From him I'll nev - er part, On him my hope re - lies.

The first system of the musical score consists of four staves. The top staff is the vocal line in 3/4 time, with lyrics: "Fare - well! Fare - well! We meet no more on this side heaven, The part-ing scene is o'er, The last sad look is given." The second staff continues the vocal line with lyrics: "Fare - well! Fare - well! My soul will weep while mem'ry lives, From sounds that sink so deep, No earth-ly hand re-lieves." The third staff continues with lyrics: "Fare - well! Fare - well! My stricken heart to Je - sus flies; From him I'll nev - er part, On him my hope re - lies." The bottom staff is the bass line.

Fare - well! Fare - well! Fare - well! Fare - well! We meet no more on this side heaven.

Fare - well! Fare - well! Farewell! Fare - well! We meet no more on this side heaven.

Fare - well! Fare - well! Fare - well! Fare - well! We meet no more on this side heaven.

The second system of the musical score consists of four staves. The top staff is the vocal line in 3/4 time, with lyrics: "Fare - well! Fare - well! Fare - well! Fare - well! We meet no more on this side heaven." The second staff continues with lyrics: "Fare - well! Fare - well! Farewell! Fare - well! We meet no more on this side heaven." The third staff continues with lyrics: "Fare - well! Fare - well! Fare - well! Fare - well! We meet no more on this side heaven." The bottom staff is the bass line.

## SLEEP THY LAST SLEEP.

(Funerals.)

JOSEPH BARNBY.

*Largo.*

1. Sleep thy last sleep, Free from care and sor - row; Rest where none weep Till th - 'ter - nal mor - row; Though dark waves

2. Life's dream is past, All its sin, its sad - ness; Bright - ly at last Dawns a day of glad - ness; Un - der the

3. Though we may mourn Those in life the dear - est, They shall re - turn, Christ, when thou ap - pear - est! Soon shall thy

roll O'er the si - lent riv - er, Thy faint - ing soul Je - sus can de - liv - er. A - men.

sod, Earth, re - ceive our treas - ure, To rest in God, Wait - ing all his pleas - ure. A - men.

voice Com - fort those now weep - ing, Bid - ding re - joice All in Je - sus sleep - ing. A - men.

*Rall.* *pp Slower.* *D. C.*

*Rall.* *pp* *D. C.*

*Rall.* *pp Slower.* *D. C.*

*Rall.* *pp* *D. C.*

# SWEET, TENDER FLOWER.

(Suitable for Funerals.)

127

From "JAIRUS' DAUGHTER."

**LADIES' VOICES.**  
*p* **1st Sopr.** *Cres.* *Dim.* *pp*  
Sweet, ten - der flow'r, Born for an hour, Now by death's cold hand strick - en. Sweet, ten - der flow'r, Born for an hour,

*p* **2d Sopr.** *Cres.* *Dim.* *pp*  
Sweet, ten - der flow'r, Born for an hour, Now by death's cold hand strick - en. Sweet, ten - der flow'r, Born for an hour,

*p* **1st Alto.** *Cres.* *Dim.* *pp*  
Sweet, ten - der flow'r, Born for an hour, Now by death's cold hand strick - en. Sweet, ten - der flow'r, Born for an hour,

*p* **2d Alto.** *Cres.* *Dim.* *pp*  
Sweet, ten - der flow'r, Born for an hour, Now by death's cold hand strick - en. Sweet, ten - der flow'r, Born for an hour,

*pp* *Cres.*  
Now by death's cold hand strick - en. Ne'er shall thy voice Laugh and re - joice, Ne'er shall thy life - blood quick - en.

*pp* *Cres.*  
Now by death's cold hand strick - en. Ne'er shall thy voice Laugh and re - joice, Ne'er shall thy life - blood quick - en.

*pp* *Cres.*  
Now by death's cold hand strick - en. Ne'er shall thy voice Laugh and re - joice, Ne'er shall thy life - blood quick - en.

*pp* *Cres.*  
Now by death's cold hand strick - en. Ne'er shall thy voice Laugh and re - joice, Ne'er shall thy life - blood quick - en.

## SWEET, TENDER FLOWER. Continued.

**Interlude.**

Sleep, gen - tle child, Pure, un - de - filed, Weep - ing, to dust we yield thee,

Sleep, gen - tle child, Pure, un - de - filed, Weep - ing, to dust we yield thee,

Sleep, gen - tle child, Pure, un - de - filed, Weep - ing, to dust we yield thee,

# SWEET, TENDER FLOWER. Concluded.

*pp* Sleep, gen - tle child, *Cres.* Pure, un - de - filed, *f* Weep - ing, *Dim.* to dust we yield thee, *p* *p*  
*pp* Sleep, gen - tle child, *Cres.* Pure, un - de - filed, *f* Weep - ing, *Dim.* to dust we yield thee, *p* *p*  
*pp* Sleep, gen - tle child, *Cres.* Pure, un - de - filed, *f* Weep - ing, *Dim.* to dust we yield thee, *p* *p*  
*pp* Sleep, gen - tle child, *Cres.* Pure, un - de - filed, *f* Weep - ing, *Dim.* to dust we yield thee, *p* *p*

The first system of the musical score consists of five staves. The top three staves are vocal parts, each with the lyrics: "Sleep, gentle child, Pure, unde-filed, Weeping, to dust we yield thee." The dynamics range from *pp* to *p*. The fourth staff is a piano accompaniment, and the fifth staff is a bass line. The key signature has one sharp (F#) and the time signature is 4/4.

*Cres.* Hush'd are thy cries, *Dim.* Closed are thine eyes, *pp* Peace now for - ev - - er shield thee.  
*Cres.* Hush'd are thy cries, *Dim.* Closed are thine eyes, *pp* Peace now for - ev - - er shield thee.  
*Cres.* Hush'd are thy cries, *Dim.* Closed are thine eyes, *pp* Peace now for - ev - - er shield thee.  
*Cres.* Hush'd are thy cries, *Dim.* Closed are thine eyes, *pp* Peace now for - ev - - er shield thee.

The second system of the musical score consists of five staves. The top three staves are vocal parts, each with the lyrics: "Hush'd are thy cries, Closed are thine eyes, Peace now forever shield thee." The dynamics range from *Cres.* to *pp*. The fourth staff is a piano accompaniment, and the fifth staff is a bass line. The key signature has one sharp (F#) and the time signature is 4/4.



## REST, SPIRIT, REST.

(Suitable for Funerals.)

ROOKE.

**CHORUS. Largo.** **Solo. Soprano.**

Rest, rest, rest, spir - it rest, In heav-en blest, rest, rest, spir - it rest, Rest spir - it rest;

Rest, rest, rest, rest, spir - it rest, In heav-en blest, rest, rest, spir - it rest, **Inst.**

Thou art fled, To realms of end - less day; In heav-en blest, By warb - ling choirs of se - raphs led;

**CHORUS. Tenor.**

Soar, spir-it, soar a-way; Rest, spir-it, rest; Rest, rest, rest, spir-it, rest, In heav-en blest; Rest, rest, spir-it, rest.

Rest, rest, rest, rest, spir-it, rest, In heav-en blest; Rest, rest, spir-it, rest.

Rest,

# REST, SPIRIT, REST. Concluded.

**Solo. Soprano.**  
Soar, spir - it, soar, . . . . . spir - it, soar, In heav - en blest; . . . . . Spir - it, rest,

**Tenor.**  
Soar, spir - it, soar, Soar, spir - it, soar. In heav - en blest; Soar, spir - it,

**Soprano.**  
Soar, spir - it, soar, Soar, spir - it, soar, In heav - en blest; Soar, spir - it,

**Alto.**  
Soar, spir - it, soar, Soar, spir - it, soar, In heav - en blest; Soar, spir - it,

**Base.**

rest, Rest, spir - it, rest, In heav - en blest, Rest, rest, spir - it, rest.

Soar, spir - it, soar, Rest, spir - it, rest, rest, rest, rest, spir - it, rest.

Soar, spir - it, soar, Rest, spir - it, rest, rest, rest, rest, spir - it, rest.

## ABIDE WITH ME.

(Opening, Closing, and Special Occasions.)

W. S. BENNETT.

**Cantabile.**  
**Soprano.**

A - bide with me, fast falls the e - ven tide, The dark - ness deep - ens, Lord, with me a - bide,

**Alto.**

A - bide with me, fast falls the e - ven tide, The dark - ness deep - ens, Lord, with me a - bide,

**Organ.**

When oth - er help - ers fail and com - forts flee, Help of the help - less, Lord a - bide with me.

When oth - er help - ers fail and com - forts flee, Help of the help - less, Lord a - bide with me.

# ABIDE WITH ME. Continued.

**Tenor.**  
I need thy pres-ence ev - ery pass-ing hour, What but thy grace can foil the tempter's pow'r? Who like thy -

**Alto.**  
I need thy pres-ence ev - ery pass-ing hour, What but thy grace can foil the tempter's pow'r? Who like thy -

**Sopr.**  
I need thy pres-ence ev - ery pass-ing hour, What but thy grace can foil the tempter's pow'r? Who like thy -

self, my guide, my stay can be, Thro' cloud and sun-shine, Lord, a - bid with me, Thro' cloud and sunshine,

self, my guide, my stay can be, Thro' cloud and sun-shine, Lord, a - bid with me, Thro' cloud and sunshine,

self, my guide, my stay can be, Thro' cloud and sun-shine, Lord, a - bid with me, Thro' cloud and sunshine,

## ABIDE WITH ME. Concluded.

Lord, a - bid - e with me. I fear no foe with thee at hand to bless; Ills have no weight and tears no bit - ter - ness.

*Sopr.*  
Lord, a - bid - e with me. I fear no foe with thee at hand to bless; Ills have no weight and tears no bit - ter - ness.

*Alto.*  
Lord, a - bid - e with me. I fear no foe with thee at hand to bless; Ills have no weight and tears no bit - ter - ness.

The first system of the musical score consists of five staves. The top staff is the vocal line, followed by Soprano and Alto vocal parts, and then two piano accompaniment staves. The lyrics are written below the vocal lines. The music is in 3/4 time and G major.

Where is death's sting? where, grave, thy vic - to - ry? I tri - umph still, if thou a - bid - e with me. *Dim.*

I tri - umph still, . . . *Dim.*

Where is death's sting? where, grave, thy vic - to - ry? I tri - umph still, if thou a - bid - e with me. *Dim.*

Where is death's sting? where, grave, thy vic - to - ry? I tri - umph still, if thou a - bid - e with me. *Dim.*

The second system of the musical score consists of five staves. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal lines. The music is in 3/4 time and G major. The system concludes with a double bar line and repeat signs.

# BLESSED BE THE LORD GOD OF ISRAEL.

(Opening.)

135

GEORGE BAKER.

Bless-ed be the Lord God of Is-ra-el, Bless-ed be his ho-ly name, Bless-ed be his name, Bless-ed be his name,  
Bless-ed be the Lord God of Is-ra-el, Bless-ed be his ho-ly name, Bless-ed be his name, Bless-ed be his name,  
Bless-ed be his ho-ly name,

name, his name, for-ev-er and ev-er, Bless-ed be his ho-ly name for-ev-er, Bless-ed be his ho-ly name for-ev-er.  
Bless-ed be his name, for-ev-er and ev-er, Bless-ed be his ho-ly name for-ev-er, Bless-ed be his ho-ly name for-ev-er.

Let the whole earth be filled with his glo-ry, Let the whole earth be filled with his glo-ry. A-men, A-men.  
Let the whole earth be filled with his glo-ry, Let the whole earth be filled with his glo-ry. A-men, A-men.

## BEHOLD, WHAT MANNER OF LOVE.

Moderato.

(Opening, Installation, etc.)

W. A. OGDEN.

Be - hold, what manner of love, Be - hold, what manner of love The Fa-ther hath bestowed up - on us, That

Be - hold, what manner of love, Be - hold, what manner of love The Fa-ther hath bestowed up - on us, That

*Inst.*

we should be called the sons of God, the sons of God, Be - hold, what man - ner of love, Be - hold, what manner of

we should be called the sons of God, the sons of God, Be - hold, what man - ner of love, Be - hold, what manner of

love The Fa-ther hath bestowed up - on us, That we should be called the sons of God, the sons of God, Be -

love The Fa-ther hath bestowed up - on us, That we should be called the sons of God, the sons of God, Be -

*Inst.*

# BEHOLD, WHAT MANNER OF LOVE. Continued.

*Cres.*

hold, what man-ner of love The Fa-ther hath bestowed up-on us, Be-hold, what man-ner of love The  
 hold, what man-ner of love The Fa-ther hath bestowed up-on us, Be-hold, what man-ner of love The

Fa-ther hath bestowed up-on us, That we should be call-ed the sons of God, the sons of  
 Fa-ther hath bestowed up-on us, That we should be call-ed the sons of God, the sons of

*Rit.* *p* *Cres.* *Dim.*

God. *Rit.* *p* *Cres.* *Dim.*  
 Therefore the world know-eth us not, Be-cause it knew him not,  
 God. *Rit.* *p* *Cres.* *Dim.*  
 Therefore the world know-eth us not, Be-cause it knew him not,



## BEHOLD, WHAT MANNER OF LOVE. Continued.

*Cres.* *pp* *Cres.* *Dim.*

There-fore the world . . knoweth us not, Be - cause it knew him not, it knew him not, It

*Cres.* *pp* *Cres.* *Dim.*

There-fore the world . . knoweth us not, Be - cause it knew him not, it knew him not, It

*Cres.* *pp* *Cres.* *Dim.*

*e Rit.* *Allegretto.* *f*

knew him not. Be - lov - ed, now are we the sons of God, And it

*e Rit.* *Allegretto.* *f*

knew him not. Be - lov - ed, now are we the sons of God . . we the sons of God, And it

*e Rit.* *Allegretto.*

doth not yet ap - pear, Yet ap - pear what we shall be; But we know that when he shall ap - pear, We

doth not yet ap - pear, Yet ap - pear what we shall be; But we know that when he shall ap - pear, We

# BEHOLD, WHAT MANNER OF LOVE. Concluded.

know that when he shall ap - pear We shall be like him like him, for we shall see him as he

know that when he shall ap - pear We shall be like him, we shall be like him, for we shall see him as he

*Cres.* *Dim.* *Rit.*

is For we shall see him as he is We shall see him as he is

*Cres.* *Dim.* *Rit.*

is We shall see him as he is

## HE THAT HATH PITY.

(Offertory. In unison.)

JOSEPH BARNEY.

*Adagio.*

He that hath pit-y up - on the poor lend-eth un - to the Lord, and look, what he lay-eth out, it shall be paid him a - gain.

*Accomp. very soft.*

## I WAITED PATIENTLY. Anthem.

(Ordination, Installation, Opening or Closing.)

CHAPPLE.

**Soprano.**

I wait-ed pa-tiently, I wait-ed pa-tiently for the Lord, for the Lord, and he in-clin-ed un-to me, and heard my

**Bass.**

**Organ.**

call-ing, I wait-ed pa-tiently, I wait-ed pa-tiently for the Lord, and he in-clin-ed un-to me, and heard my call-ing,

And he hath put a new song in my mouth, E-ven thanksgiving, E-ven thanksgiving, E-ven thanksgiving un-to our God.

# I WAITED PATIENTLY Continued.

*Moderato.*

Bless - ed, bless - ed, bless - ed, Bless - ed is the man, bless - ed is the man, bless - ed is the man that hath

Bless - ed, bless - ed, bless - ed, Bless - ed is the man, bless - ed is the man, bless - ed is the man that hath

Bless - ed, bless - ed, bless - ed, Bless - ed is the man, bless - ed is the man, bless - ed is the man that hath

*f* *A little faster.*

set his hope, his hope in the Lord, *f* Great, great, great, Great are the won-drous

set his hope, his hope in the Lord, O Lord, my God, *f* Great, great, great,

set his hope, his hope in the Lord, O Lord, my God, *f* Great, great, great, Great are the won-drous

I WAITED PATIENTLY. Concluded.

works which thou hast done, which thou hast done, which thou hast done, Great are the wondrous works,  
 Great are the wondrous works which thou hast done, which thou hast done, Great are the wondrous  
 Great are the wondrous works which thou hast done, which thou hast done, Great are the wondrous works,  
 works which thou hast done, which thou hast done, which thou hast done, Great are the wondrous

Great are the wondrous works, works . . . . . which thou hast done. done.  
 works, Great are the wondrous works, Great are the wondrous works which thou, which thou hast done. done.  
 Great are the wondrous works, Great are the wondrous works . . . . . which thou hast done. done.  
 works, Great are the wondrous works, Great are the wondrous works, which thou, which thou hast done. done.

# LET ALL THEM THAT SEEK THEE.

CHAPPLE.

Moderato.

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

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

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

Be joy-ful,

joy - ful and glad, Be joy-ful, be joy-ful, be joy - - - - ful, be joy-ful, be joy-ful, be joy - - - - ful, be

be joy-ful, be joy-ful, be joy-ful, be joy - - - - ful, be joy-ful, be joy-ful, be joy - - - - ful, be

joy - ful and glad, be joy-ful, be joy-ful, be joy - - - - ful, be joy - - - - - - - - - - ful, be

be joy-ful, be joy - - - - - - - - - - ful, be joy-ful, be joy-ful, be joy - - - - - - - - - - ful, be

\* May be sung as a separate Anthem.

## LET ALL THEM THAT SEEK THEE. Continued.

joy - ful and glad, be glad in thee.

joy - ful and glad, be glad in thee. And let such as love thy sal - va - tion, And let such as love thy sal - va - tion

joy - ful and glad, be glad in thee. And let such as love thy sal - va - tion, And let such as love thy sal - va - tion

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a bass line. The key signature is one sharp (F#) and the time signature is common time (C). The music features a mix of quarter, eighth, and sixteenth notes, with some rests.

The Lord be prais - ed, the Lord be prais - ed, Let all them that seek thee, be joy - ful and glad, and let such as

say al - ways The Lord be prais - ed, the Lord be prais - ed, Let all them that seek thee, be joy - ful and glad, and let such as

say al - ways The Lord be prais - ed, the Lord be prais - ed, Let all them that seek thee, be joy - ful and glad, and let such as

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a bass line. The key signature is one sharp (F#) and the time signature is common time (C). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a fermata over the word 'prais-ed'.

# LET ALL THEM THAT SEEK THEE. Concluded.

Ad lib.

love thy sal - va - tion say al - ways, the Lord be prais-ed, be prais-ed, the Lord be prais-ed. A - men, a - men.

love thy sal - va - tion say al - ways, the Lord be prais-ed, be prais-ed, the Lord be prais-ed. A - men, a - men.

love thy sal - va - tion say al - ways, the Lord be prais-ed, be prais-ed, the Lord be prais-ed. . . . A - men.

## BONUM EST CONFITERI.

(Opening or closing.)

HENRY LESLIE.

1. It is a good thing to give thanks un - to the Lord, And to sing praises unto thy name, O most High - est ;  
 2. Upon an instrument of ten strings and up - on the lute, Upon a loud instrument and up - on the harp ;  
 3. Glory be to the Father and to the Son, And to the Ho - ly Ghost.

To tell of thy loving kindness early in the morning, And of thy truth in the night season.  
 For thou, O Lord, hast made me glad thro' thy works, And I will rejoice in giving praise for the oper - a - tions of thy hands.  
 As it was in the beginning, is now, and ever shall be, World without end. A - men.



## HEAR MY PRAYER.

(Opening and Special occasions.)

Arranged from Farmer, by W. A. OGDEN.

**Andante.**  
**1st Soprano.**

Hear my prayer, and let my cry come un - to thee ;

**2d Soprano.**

Hear my prayer, and let my cry come un - to thee ;

The first system of the musical score is for the opening. It consists of four staves. The top two staves are for the 1st and 2nd Soprano voices, both in a 3/4 time signature with a key signature of two flats. The bottom two staves are for the piano accompaniment, also in 3/4 time with two flats. The lyrics are: "Hear my prayer, and let my cry come un - to thee ;".

Hear my pray'r, and let my cry, Oh, let my cry come un - to

Hear my pray'r, and let my cry, let, Oh, let my cry come un - to

The second system of the musical score continues the piece. It also consists of four staves. The vocal parts have the lyrics: "Hear my pray'r, and let my cry, Oh, let my cry come un - to" on the first line and "Hear my pray'r, and let my cry, let, Oh, let my cry come un - to" on the second line. The piano accompaniment continues with chords and melodic lines.

# HEAR MY PRAYER. Continued.

thee. Let my cry, my cry come un - to thee, Hear my pray'r, Lord, and let my cry come un - to thee,  
 thee. Let my cry, my cry come un - to thee, Hear my pray'r, Lord, and let my cry come un - to thee,

This system contains four staves of music. The first two staves are vocal lines with lyrics. The third staff is a piano accompaniment with chords and arpeggiated figures. The fourth staff is a bass line.

**CHORUS.**

Hear my pray'r, hear, oh hear me, Hear my pray'r, O Lord, . . . hear me,  
 Hear my pray'r, hear, oh hear me, Hear my pray'r, O Lord, . . . hear me,

This system contains four staves of music. The first two staves are vocal lines with lyrics. The third staff is a piano accompaniment with chords and arpeggiated figures. The fourth staff is a bass line. The word 'Sua' is written at the end of the bass line.

## HEAR MY PRAYER. Continued.

and let my cry, Lord, come un - to thee. Thou, O Lord!

and let my cry, Lord, come un - to thee. Thou, O Lord!

The first system consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. The key signature is B-flat major and the time signature is 2/4. The system ends with a double bar line.

*p* *Allegretto.*

The second system consists of two staves. The top staff is the piano accompaniment. The bottom staff is the piano accompaniment. The key signature is B-flat major and the time signature is 2/4. The system ends with a double bar line.

**CHORUS.**

shalt en - dure, shalt en-dure, en - dure for - ev - er. Thou, O Lord! shalt en - dure, shalt en - dure for - ev - -

shalt en - dure, shalt en-dure, en - dure for - ev - er. Thou, O Lord! shalt en - dure, shalt en - dure for - ev - -

The third system consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. The key signature is B-flat major and the time signature is 2/4. The system ends with a double bar line.

The fourth system consists of two staves. The top staff is the piano accompaniment. The bottom staff is the piano accompaniment. The key signature is B-flat major and the time signature is 2/4. The system ends with a double bar line.

# HEAR MY PRAYER. Continued.

er, and thy re-membrance, and thy re-membrance un - to all gen - er - a - tions, and thy re - mem-  
 er, and thy re-mem - - brance, and thy re-mem - brance, and thy re - mem-

brance un - to all gen - er - a - - - - - tions. Thou shalt a - rise, thou shalt a - rise and have mer - cy  
 brance un - to all gen - er - a - - - - - tions. Thou shalt a - rise, thou shalt a - rise and have mer - cy

## HEAR MY PRAYER. Continued.

The musical score is arranged in two systems, each with four staves. The first system contains vocal lines and piano accompaniment. The second system contains vocal lines and piano accompaniment. The score includes dynamic markings (*pp*), tempo markings (*Rit.* and *A Tempo.*), and lyrics.

*pp* *Rit.* *A Tempo.*

up - on Zi - on, mer - cy up - on Zi - on, up - on Zi - - on. Thou, O

up - on Zi - on, mer - cy up - on Zi - on, up - on Zi - - on. Thou, O

up - on Zi - - on,

*pp* *Rit.* *A Tempo.*

Lord! shalt en - dure, Thou, Lord, shalt en - dure for - ev - er, Thou shalt en - dure for

Lord! shalt en - dure, Thou, Lord, shalt en - dure for - ev - er, Thou shalt en - dure for

# HEAR MY PRAYER. Concluded.

ev - er - more, shalt en - dure ev - - - - er - more. . . . .

ev - er - more, shalt en - dure ev - - - - er - more. . . . .

The score consists of five staves. The first two staves are vocal lines with lyrics. The third staff is a piano accompaniment. The fourth and fifth staves are a more complex piano accompaniment with arpeggiated figures.

# SING PRAISES TO GOD. (Harvest Anthem.)

HERBERT W WAREING.

*Sopr. pp*  
Sing prais-es to God, O ye kingdoms of the earth!

*Alto. pp*  
Sing prais-es to God, O ye kingdoms of the earth!

*Organ. = 52. Allegro.*  
*p* Swell Reeds.

*pp* Voices alone.

del

The score is in 2/2 time with a key signature of one flat. It features four staves: Soprano and Alto vocal parts, Organ with reeds, and a final staff for voices alone. The organ part includes a 'Swell Reeds' instruction and a 'del' (delete) marking at the end.

## SING PRAISES TO GOD. Continued.

*pp* Sopr. Oh, sing prais-es to the Lord, for this God is our God for ev - er and ev - er, sing prais-es, prais-es un -

*pp* Alto. Oh, sing prais-es to the Lord, . . . . for this God is our God for ev - er and ev - er, sing prais-es, prais-es

*pp* Tenor. Oh, sing prais-es to the Lord. sing prais-es, prais-es

*pp* Bass. Oh, sing prais-es to the Lord. sing prais-es, prais-es

*pp* Organ. *pp* (Voices alone.) Organ.

*mp* to the Lord, sing prais - es un - to God, sing prais - es un - to God.

*mp* to the Lord, Oh, sing prais - es un - to God, sing prais - es un - to God.

*mp* to the Lord, Oh, sing prais - es un - to God. *Molto rall.*

*mp* *mp* *p*

Ped.

The musical score is arranged in two systems. The first system contains vocal staves for Soprano, Alto, Tenor, and Bass, along with Organ accompaniment. The second system continues the vocal parts and organ accompaniment. Dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano). The piece concludes with a *Molto rall.* (very slow) marking and a pedal point.

# SING PRAISES TO GOD. Continued.

**Tenor or Soprano Solo.**  
*Andante.*  
*p*  
 Lift up your eyes, . . . lift up your eyes, . . . and look . . . up-on the fields, . . . up-on the fields;

*Andante.* ♩ = 60.  
*p Sw.*  
 Ped. Sva. ~~~~~ Ped.

for they are white, for they are white al - read - y, al - read - y to har - vest. Lift up your eyes . . .

Ped. Sva. ~~~~~

*Cres. accelerando. f* . . . lift up your eyes; for behold, I say to you, I say unto you, the fields are white to har - vest.

*Molto rall.* *A tempo.*

*Cres. accelerando. f* *Molto rall.* *A tempo.* *p*

Ped. Sva. ~~~~~



## SING PRAISES TO GOD. Concluded.

*Allegro.*  $\text{♩} = 92.$

*p* *Swell reeds.*

*f*

*Ped.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The piece begins with a piano (*p*) dynamic and a 'Swell reeds.' instruction, and concludes with a forte (*f*) dynamic and a 'Ped.' (pedal) instruction.

*f*

The piano accompaniment for the first vocal entry consists of two staves. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment with chords. It begins with a forte (*f*) dynamic.

**CHORUS.**

Sing prais-es un - to God, Oh, sing prais - - - es, re - joice, give thanks and sing, Sing prais-es un - to

Sing prais-es un - to God, Sing prais - - - es, re - joice, give thanks and sing, Sing prais-es un - to

Oh, sing prais - - - es,

The chorus section features a vocal line and piano accompaniment. The vocal line is written in a soprano clef and includes the lyrics: 'Sing prais-es un - to God, Oh, sing prais - - - es, re - joice, give thanks and sing, Sing prais-es un - to'. The piano accompaniment consists of two staves. The first system includes the vocal line and piano accompaniment. The second system shows the piano accompaniment alone, with the lyrics 'Oh, sing prais - - - es,' written below the staff.

God our King, for har-vest is ripe, and the press - es are fill - ed. Oh, sing prais - es ev - er - more.

God our King, for the har-vest is ripe, and the press - es are fill - ed. Oh, - sing prais - es ev - er - more.

for har-vest

The final section of the piece features a vocal line and piano accompaniment. The vocal line is written in a soprano clef and includes the lyrics: 'God our King, for har-vest is ripe, and the press - es are fill - ed. Oh, sing prais - es ev - er - more.' The piano accompaniment consists of two staves. The first system includes the vocal line and piano accompaniment. The second system shows the piano accompaniment alone, with the lyrics 'God our King, for the har-vest is ripe, and the press - es are fill - ed. Oh, - sing prais - es ev - er - more.' written below the staff. The final system shows the piano accompaniment alone, with the lyrics 'for har-vest' written below the staff.

# YE SHALL DWELL IN THE LAND.

155

(Thanksgiving and Special Occassions.)

Arr. from Stainer by W. A. O.

Bass solo. Moderato.

*mf* *Cres.*

Ye shall dwell in the land that I gave to your fa - thers, And ye shall

*p* *Swell.*

This system contains the first system of music. It features a Bass solo in the lower register and piano accompaniment in the upper register. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato'. The lyrics are 'Ye shall dwell in the land that I gave to your fa - thers, And ye shall'. Dynamic markings include *mf* and *Cres.* for the bass line, and *p* and *Swell.* for the piano accompaniment.

*Ad lib.*

be my peo - ple, and ye shall be my peo - ple, and I will be your God.

*Ad lib.* *A tempo.*

This system contains the second system of music. The bass line continues with the lyrics 'be my peo - ple, and ye shall be my peo - ple, and I will be your God.'. Dynamic markings include *Ad lib.* for the bass line and *Ad lib.* and *A tempo.* for the piano accompaniment.

*Cres.*

I will mul - ti - ply the fruit of the tree, And the in - crease of the fields, And the des - o - late land shall be

This system contains the third system of music. The bass line continues with the lyrics 'I will mul - ti - ply the fruit of the tree, And the in - crease of the fields, And the des - o - late land shall be'. A *Cres.* marking is present above the bass line.

## YE SHALL DWELL IN THE LAND. Continued.

*Rit.* *Rit.* *pp* *Rall.* - -

filled; whereas it lay des-o-late, whereas it lay des-o-late in the sight of all that passed by. And they shall say, and they shall say,

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a *Rit.* (Ritardando) marking, followed by another *Rit.* marking, then *pp* (pianissimo), and finally *Rall.* (Ritardando). The lyrics are: "filled; whereas it lay des-o-late, whereas it lay des-o-late in the sight of all that passed by. And they shall say, and they shall say,"

**CHORUS.** *pp* *Cres.* *Dim.* *f*

This land that was des-o-late, this land that was des-o-late is be-come like the gar-den of E-den. Give

*pp* *Cres.* *Dim.* *f*

*Sva.*

The chorus section consists of two systems of music. The first system has a vocal line and piano accompaniment. The vocal line is marked *pp* (pianissimo) and includes dynamic markings *Cres.* (Crescendo), *Dim.* (Diminuendo), and *f* (forte). The lyrics are: "This land that was des-o-late, this land that was des-o-late is be-come like the gar-den of E-den. Give". The piano accompaniment also features *Cres.* and *Dim.* markings. The second system continues the piano accompaniment, marked *pp*, *Cres.*, *Dim.*, and *f*. A *Sva.* (Sforzando) marking is present at the end of the piano part.

# YE SHALL DWELL IN THE LAND. Concluded.

157

thanks un-to the Lord, give thanks un-to the Lord, His mer-cy en-dur-eth for-ev-er, for-ev-er, for-ev-er. . .

*Ped.*

Detailed description: This block contains the musical score for the first piece. It consists of two systems of music. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment with a 'Ped.' (pedal) marking. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

# OH, BLESSED IS THAT LAND.

Treble or Tenor Solo. \*  
With fervor.

*mf*

Oh, bles-sed is that land of God, Where

*Slow.* ♩ = 80.

*Sw.* *mf*

Detailed description: This block contains the musical score for the second piece. It features a treble clef solo line and a piano accompaniment. The solo line begins with a rest and then enters with a mezzo-forte (*mf*) dynamic. The piano accompaniment is marked 'Slow' with a tempo of 80 beats per minute and includes a 'Sw.' (swell) marking. The key signature has two flats and the time signature is 4/4.

\* This part is most pleasing when sung with the foregoing, but may be sung as a separate number.—Ed.

## OH, BLESSED IS THAT LAND. Continued.

*Cres.* *Dim.* *pp* **CHORUS.**  
Sopr. & Alto.  
Tenor & Bass.

Saints a - bide for ev - er, Where gold - en fields spread far and broad, Where flows the crys - tal riv - er, Oh bless - ed, thrice bless-ed,

*Cres.* *f* *Dim.* *p*

*p* **Solo.** *Cres.* *f* *p* **Rall**

The strains of all its ho - ly throng With ours to - day are blend - ing; Thrice bless-ed is that har - vest song Which nev - er hath an end - ing.

*pp* *f* *p* **Rall**

**Tenor.** *mf*

Oh bless - ed, thrice bless-ed, Oh bless-ed is that land of God, Where Saints a - bide for ev - er, Where gold - en fields spread far and broad, Where

**Sopr.** *mf*

Oh bless - ed, thrice bless-ed, Oh bless-ed is that land of God, Where Saints a - bide for ev - er, Where gold - en fields spread far and broad, Where

**Alto.**

**Bass.** *mf*

*pp* **Sw.** *mf* **Gt.**

The musical score is written in a key signature of one flat (B-flat) and a 2/4 time signature. It features a vocal line with lyrics and a piano accompaniment. The score is divided into several systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a solo vocal line with lyrics and a piano accompaniment. The fourth system includes vocal lines for Tenor, Soprano, Alto, and Bass, all with lyrics, and a piano accompaniment. The fifth system continues the vocal lines and piano accompaniment. The score includes various musical notations such as dynamics (Cres., Dim., pp, f, mf, p), articulation (accents), and performance instructions (Solo., Rall., Sw., Gt.).

# OH, BLESSED IS THAT LAND. Concluded.

flows the crystal riv-er, Oh, blessed, thrice blessed, The strains of all its ho-ly throng With ours to-day are blending; Thrice blessed is that harvest-song Which

flows the crystal riv-er, Oh, blessed, thrice blessed, The strains of all its ho-ly throng With ours to-day are blending; Thrice blessed is that harvest-song Which

never hath an ending, Thrice blessed is that harvest-song Which never hath an ending, which nev-er hath an ending, which never hath an ending. A-men.

never hath an ending, Thrice blessed is that harvest-song Which never hath an ending, which nev-er hath an ending, which never hath an ending. A-men.

Ped.

## MY GOD, LOOK UPON ME.

(Opening or Closing.)

JOHN REYNOLDS.

*Moderato. mf*

My God, my God, look up - on me, look up - on me! Why hast thou for - sak - en me,

My God, my God, look up - on me, look up - on me! Why hast thou for - sak - en me,

*Moderato.*  
Gt. Diap.  
& Princ.

Why hast thou for - sak - en me, and art so far from my health, and from the words of

Why hast thou for - sak - en me, and art so far from my health, and from the words of my . . . com-

and from the words of my com-

# MY GOD, LOOK UPON ME. Continued.

*mf*

words of my complaint, the words of my com - plaint, and from the words of my complaint, the words of  
 my . . . complaint, the words of my com - plaint, and from the words of my . . . complaint, the words of

plaint, . . . the words of my com - plaint, and from the words of my . . . com - plaint, the words of  
 plaint, the words of my complaint, and from the words of my complaint, the words of my complaint, of

**Verse. Two Trebles.**

my com - plaint?  
 my com - plaint? O my God! I cry in the day - time, but thou hear - est not,  
 my com - plaint? O my

*Andante.*

*Soft. Andante.*



## MY GOD, LOOK UPON ME. Continued.

God, I cry in the day - time, but thou hear - est not, but thou hear - est not, but thou hear - est not; and

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics underneath. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

and in the night - season, al - so, I take no rest. no rest, I take no rest, al - so, I  
in the night - sea - son, al - - so, I take no rest; I take no rest, no rest, al - so, I

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics underneath. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). Dynamics markings include *p* (piano) and *f* (forte).

take, I take no rest, I take no rest, I take no rest, al - so, I take, I take no rest.

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics underneath. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). Dynamics markings include *p* (piano), *f* (forte), and *pp<sub>r</sub>* (pianissimo).

# MY GOD, LOOK UPON ME. Concluded.

CHORUS, 2d time piano.

But thou con - tin - u - est ho - ly, O thou wor - ship of Is - ra - el, Thou con - tin - u - est  
 But thou con - tin - u - est ho - ly, O thou wor - ship of Is - ra - el, Thou con - tin - u - est

Pedals Sves. Sves.

Repeat piano.

ho - ly, O thou wor - ship of Is - ra - el, O thou wor - ship of Is - ra - el.  
 ho - ly, O thou wor - ship of Is - ra - el, O thou wor - ship of Is - ra - el.

# "BUT THE LORD IS MINDFUL OF HIS OWN."

(May follow the singing of a suitable hymn.)

MEYERHOFF.  
Ritard.

*Solo. Contralto or Baritone. Andantino.*

But the Lord is mindful of his own; He re - mem - bers his chil - dren. But the Lord is mindful of his

own; ... the Lord re - mem - bers his chil - dren, re - mem - - - - bers his chil - - dren.

Bow down be - fore him, ye might - y, for the Lord is

*p* *mf* *Cres.* *Sva.*

"BUT THE LORD IS MINDFUL OF HIS OWN." Concluded.

near us! Bow down before him, ye might - y, for the Lord is near us!

*Cres.* *f* *Dim.* *Cres.* *f*

**CHORUS.**

Yea, the Lord is mind-ful of his own; He re - mem - bers his chil - - dren. Bow down be - fore him, ye

Yea, the Lord is mind-ful of his own; He re - mem - bers his chil - - dren. Bow down be - fore him, ye

might - y, For the Lord is near us! Yea, the Lord is mind-ful of his own; He re - mem - bers his chil - - dren.

might - y, For the Lord is near us! Yea, the Lord is mind-ful of his own; He re - mem - bers his chil - - dren.

## PRAISE THE LORD.

(Opening or Closing.)

C. A. FYKE.

*f* *Rall.* *mp* *f*

Praise the Lord, praise the Lord, praise the Lord, Oh, praise his name, praise the Lord, praise the Lord, Let his people praise his name,

Praise the Lord, praise the Lord, praise the Lord, Oh, praise his name, praise the Lord, praise the Lord, Let his people praise his name, For

Praise the Lord, praise the Lord, praise the Lord, Oh, praise his name, praise the Lord, praise the Lord, Let his peo - ple praise his name, For

Praise the Lord, praise the Lord, praise the Lord, Oh, praise his name, praise the Lord, praise the Lord Let his people praise his name,

**Obligato Duet for 1st & 2nd soprano.**

*Repat. pp* *f* **Faster.**

For praise is comely, For praise is pleasant, for praise is comely, and praise is pleasant. Praise him,

**Tenor.**

praise is comely, praise is comely, praise is pleasant, praise is pleasant, praise is comely, praise is comely, and praise is pleasant. Praise him,

*mp* **Sopr.**

**Alto.**

**Base.** praise is comely, praise is comely, praise is pleasant, praise is pleasant, praise is comely, praise is comely, and praise is pleasant. Praise him,

PRAISE THE LORD. Concluded.

Praise him, praise him, praise him, *Rit.* praise him, O my soul.

Praise him, praise him, praise him, *Rit.* praise him, O my soul. For his mer-ci-ful kindness is great to-wards us, And the

Praise him, praise him, praise him, *Rit.* praise him, O my soul. For his mer-ci-ful kindness is great to-wards us. And the

Praise him,

Detailed description: This system contains four staves of music. The top staff is the vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is the bass line. The music is in 3/4 time and ends with a double bar line. A 'Rit.' (ritardando) marking is placed above the final 'praise him' in each vocal line.

And the truth of the Lord en-dur-eth for-ev-er. Praise ye the Lord. A-men.

truth of the Lord en-dur-eth for-ev-er, And the truth of the Lord en-dur-eth for-ev-er. Praise ye the Lord. A-men.

truth of the Lord en-dur-eth for-ev-er, And the truth of the Lord en-dur-eth for-ev-er. Praise ye the Lord. A-men.

Detailed description: This system contains four staves of music. The top staff is the vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is the bass line. The music is in 3/4 time and ends with a double bar line. A 'f' (forte) marking is placed above the first 'Praise ye the Lord' in each vocal line.

## OH, FOR A THOUSAND TONGUES TO SING.

(Opening.)

HENRY LESLIE.

Andante.

1. Oh, for a thousand tongues to sing My great Re-deem - - er's praise, The glo - ries of my God and King, The tri-umphs of his  
 2. That bids our sor - - row's cease,

2. Je - sus, the name that charms our fears, That bids our sor - rows cease, 'Tis mu - sic in the sin - ner's ears, 'Tis life, and health, and

1. Oh, for a thousand tongues to sing My great Re - deem - er's praise, The glo - ries of my God and King, The tri-umphs of his  
 1. My great . . . Redeemer's praise,  
 2. That bids . . . our sorrows cease, 'Tis mu - sic in the sin - ner's ears, 'Tis life, and health, and

Andante.

grace. My gra-cious Mas-ter and my God, As - sist me to pro - claim, me to pro - claim, . . . To spread thro' all the  
 2. He breaks the pow'r of reigning sin, He sets the pris - ner free, the pris'ner free, . . .

peace. 1. My gra-cious Mas - ter and my God, As - sist me to pro - claim, . . . To spread thro' all the  
 2. He breaks the pow'r of reign - ing sin, He sets the pris'ner free, . . . His blood can make the

grace. 1. My gra-cious Mas - ter and my God, As - sist me to pro - claim, . . . To spread thro' all the  
 peace. 2. He breaks the pow'r of reigning sin, He sets the pris'ner free, . . . His blood can make the

# OH, FOR A THOUSAND TONGUES TO SING. Concluded.

1. earth a-broad The hon - ors of thy name. blood a - vailed for me, his blood a - vailed for me, a - vailed for  
 2. foul - est clean His (omit.....) blood a - vailed for me, his blood a - vailed for me, a-vailed for

D. C.

earth a - broad The hon - ors of thy name. blood a - vailed for me, his blood a - vailed for me, a-vailed for

D. C.

1. earth . . . a-broad The hon - ors of thy name.  
 2. foul - - est clean, His (omit.....) blood a - vailed, his blood a - vailed for me.

D. C.

me, a-vailed for me, . . . his blood a-vailed, His blood a - vailed for me. . . .  
 me, for me, His blood a - vailed for me, His blood a - vailed for me. . . .  
 me, a - vailed for me, . . . His blood a - vailed His blood a - vailed for me. . . .  
 His blood a - vailed, . . . his blood a - vailed, . . . His blood a - vailed for me.



## I WILL LOVE THEE, O LORD!

(Opening or Closing.)

DR. G. A. MACFARREN

**Largo.**

I will love thee, O Lord! my strength, I will love thee, O Lord! my strength. The Lord is my strong rock and my de-fense, . . .

I will love thee, O Lord! my strength. The Lord is my strong rock, my

. . . my Sav-ior, my God, . . . and my might, in whom I will trust; my buckler, the horn . . .

rock and my de-fense, my Sav-ior, my God, and my might, in whom I will trust; my buck-ler, the

**Ped.**

# I WILL LOVE THEE, O LORD! Concluded.

al - so of my sal - va - - - - tion, and my ref - uge, and my  
 horn al - so of my sal - va - - - - tion, and my ref - uge, and my  
 horn al - so, the horn . . . . . of my sal - va - tion, and my ref - uge, and my  
 horn al - so of my sal - va - - - - - tion, and my ref - uge, and my ref - uge,

*Ped.*

ref - uge. I will love thee, O Lord! my strength, I will love thee, O Lord! . . my strength.  
 ref - uge. I will love thee, O Lord! my strength, I will love thee, O Lord! . . my strength.

*Rit.*

*Rit.*

*Rit.*

*Rit.*

# MAKE A JOYFUL NOISE.

(Opening or Special occasions.)

W. T. GIFFE. By per.

Make a joy - ful noise, Make a joyful noise, make a joy - ful noise, make a joy - ful noise un - to the Lord,

Make a joy - ful noise, Make a joy - ful noise, a joy - ful noise un - to the Lord,

Make a joy-ful noise, all ye lands of the earth, joyful noise, make a joy-ful noise, all ye lands of the earth,

Make a joy-ful noise, all ye lands of the earth, joyful noise, make a joyful noise, make a joy-ful noise, all ye lands of the earth, joyful noise,

joy - ful noise. Serve the Lord with gladness, serve the Lord with gladness, With sing-ing,

joy - ful noise. Serve the Lord with gladness, to the Lord. Come be - fore his pres - ence with sing - ing.

joy - ful noise. Serve the Lord with gladness, serve the Lord with gladness, the Lord. Serve the Lord.

MAKE A JOYFUL NOISE. Continued.

With sing - ing. *Andante.*

Come be-fore his presence with sing - ing. Know ye that the Lord, He is God; It is he that hath made us and not we our -

*Inst.*

*A tempo.*

*Rit. e Dim.*

We are his peo - ple and the sheep of his pasture, We are his peo-ple and the sheep of his pasture.

selves, not we ourselves. We are his peo-ple and the sheep of his pasture.

En - ter in - to his gates with thankgiv - ing and in - to his courts with praise.

En - ter in - to his gates, with thanks - giv - ing, with thanksgiving, and in - to his courts with praise.

En - ter in - to his gates with thanks - giv - ing, enter in - - to his gates with thanksgiving and

## MAKE A JOYFUL NOISE. Concluded.

1st time with semi chorus, piano.  
2d time with full chorus, piano and Cres.

Be thank - ful un - to him, Be thank - ful un - to him and bless his name, Be thank - ful un - to him.....  
Be  
Be thank - ful un - to him, Be thank - ful un - to him and bless his name, Be thank - ful un - to him.....  
Be

Rit. - - -  
Be thank - ful be thank - ful, and bless his name.  
thank - ful, Be thank - ful un - to him, Be thank - ful un - to him, and bless his name.

Adagio.  
A - - - men, A - men, a - men, A - men.  
A - - - men, a - - - men, A - men, a - men, A - men.

# HOLY IS THE LORD.

175

(Opening or Closing.)

E. M. LIPPITT.

*Andante.*

Ho - ly, ho - ly, ho - ly is the Lord, Ho - ly ho - ly is the Lord, ho - ly is the Lord, ho - ly is the Lord, Holy,  
Ho - ly, ho - ly, ho - ly is the Lord, Ho - ly, ho - ly is the Lord, ho - ly is the Lord, ho - ly is the Lord, Holy,  
Ho - ly, ho - ly, ho - ly is the Lord, Ho - ly, ho - ly, ho - ly is the Lord, ho - ly is the Lord, ho - ly is the Lord, Holy,  
Ho - ly, ho - ly, ho - ly is the Lord, Ho - ly, ho - ly, ho - ly is the Lord, ho - ly is the Lord, ho - ly is the Lord, Holy,

*Allegretto.*

ho - ly is the Lord of Sab - a - oth. Heav'n and earth are full of the glo - ry of the Lord.  
ho - ly is the Lord of Sab - a - oth. Heav'n and earth are full of thy glo - ry, of thy glo - ry,  
ho - ly is the Lord of Sab - a - oth. Heav'n and earth are full of thy glo - ry, of thy glo - ry,  
Heav'n and earth are full of the glo - ry of the Lord,

## HOLY IS THE LORD. Continued.

*Piano e Cres.*

Heav'n and earth are full of the glo-ry of the Lord. Blessed is he that com - eth,  
*Piano e Cres.*

Heav'n and earth are full of thy glo - - - ry. Blessed is he that com - eth,  
*Piano e Cres.*

Heav'n and earth are full of thy glo - - - ry. Blessed is he that com - eth,  
*Piano e Cres.*

Heav'n and earth are full of the glo-ry of the Lord.

*Dim.* *1st.* *2nd.*

Blessed is he that com - eth, Blessed is he that com-eth in the name of the Lord, Lord.  
*Dim.*

Blessed is he that com - eth, Blessed is he that com-eth in the name of the Lord, Lord.  
*Dim.*

Blessed is he that com - eth, Blessed is he that com-eth in the name of the Lord, Lord. Ho-  
*Dim.*

# HOLY IS THE LORD. Continued.

**With spirit.**

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

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

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

Ho-san-na in the highest,

*ff*

*ff*

*ff*

*ff*

**Dim.** **Piano. Cres.** **ff**

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

**Dim.** **Piano. Cres.** **ff**

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

**Dim.** **Piano. Cres.** **ff**

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



HOLY IS THE LORD. Concluded.

**CHORUS.** *p* **Sostenuto. Cres. - Dim. Cres. - - - Dim. -**

Ho - ly, ho - ly, ho - ly is the Lord, Ho - ly, ho - ly, ho - ly is the Lord,  
*Cres. - Dim. Cres. - - - Dim. -*

Ho - ly, ho - ly, ho - ly is the Lord, Ho - ly, ho - ly, ho - ly is the Lord,  
*Cres. - Dim. Cres. - - - Dim. -*

Ho - ly, ho - ly, ho - ly is the Lord, Ho - ly, ho - ly, ho - ly is the Lord,  
*Cres. - Dim. Cres. - - - Dim. -*

Ho - ly, ho - ly, ho - ly is the Lord, Ho - ly, ho - ly, ho - ly is the Lord,  
*Cres. - Dim. Cres. - - - Dim. -*

*pp* **Cres. ff Dim. to end.** **Piu Adagio. Dim.**

Ho - ly, ho - ly, ho - ly, ho - ly. Heav'n and earth are full of thy glory, O Lord. A - men.  
*Cres. ff Dim. to end. Dim.*

*pp* Ho - ly, ho - ly is the Lord, ho - ly. Heav'n and earth are full of thy glory, O Lord. A - men.  
*Cres. ff Dim. to end. Dim.*

Holy . . . holy . . . is the Lord, is the Lord. Heav'n and earth are full of thy glory, O Lord. A - men.  
*Cres. ff Dim. to end. Dim.*

Ho - ly, ho - ly is the Lord, is the Lord.

# HENCEFORTH, WHEN YE HEAR HIS VOICE.

(Special Occasions or Closing.)

Arranged from MENDELSSOHN. By W. A. OGDEN.

Soprano or Tenor Solo.  
Andante.

Hence-forth, when ye hear his voice en-treat-ing, Turn not deaf ears, show not hard hearts, Turn not deaf ears, show not

Play twelve measures for a prelude.

CHORUS.

hard hearts, As at Mer-i-bah they did, And at Mas-sa in the des-ert, When your fa-thers tempt-ed and

As at Mer-i-bah they did, And at Mas-sa in the des-ert.

D Minor

Cres.

proved, and proved me and witnessed my work. . . Hence-forth, when ye hear his voice en-treat-ing, turn not deaf ears,

## HENCEFORTH, WHEN YE HEAR HIS VOICE. Continued.

**Rall.** . . . turn not deaf ears, show not hard . . . hearts. **DUET. Soprano.** Henceforth, when ye hear his voice en - treating, Turn not deaf ears, Show not

**Alto.** Henceforth, when ye hear his voice en - treating, Turn not deaf ears, Show not

**CHORUS.**

hard hearts, turn not deaf ears, show not hard hearts, As at Mer-i-bah they did, and at Mas-sa in the des - ert,

hard hearts, turn not deaf ears, show not hard hearts, As at Mer-i-bah they did, and at Mas-sa in the des - ert,

As at Mer - i - bah they did, and at Mas - sa in the des - ert,

# HENCEFORTH, WHEN YE HEAR. Continued.

Hence-forth, when ye hear his voice en - treat - ing, Turn not deaf ears, show not hard hearts, Turn not deaf ears and

Henceforth, when ye hear his voice en - treat - ing, show not hard hearts, Turn not deaf ears, show not

Hence-forth, when ye hear his voice en - treat - ing, Turn not deaf ears, show not hard hearts, Turn not deaf ears and

hard hearts, turn not deaf ears and hard hearts, turn not deaf ears and hard . . . hearts, . . . turn not  
hard hearts, not deaf ears nor hearts, turn not deaf ears and hard . . . hearts, show not

Turn not deaf ears and hard hearts, not deaf ears and hard . . . hearts, . . . show not hard hearts and turn not deaf

hard hearts, . . . Turn not deaf ears and hearts, . . . show not hard . . .

## HENCEFORTH WHEN YE HEAR. Concluded.

deaf ears and hard . . . hearts, show not hard hearts, Turn not deaf ears, deaf ears and hard  
 hard hearts,  
 ears, . . . hearts, Turn not deaf ears, Show not hard hearts, Turn not deaf ears, deaf ears and hard  
 hearts. Turn not deaf ears, Show not hard hearts, Turn not deaf ears, hard

*f* hearts. Hence-forth, when ye hear his voice en-treat-ing, *p* Turn not deaf ears nor hard . . . hearts. *Rit.*  
*f* hearts. Hence-forth, when ye hear his voice en-treat-ing, *p* Turn not deaf ears nor hard . . . hearts. *Rit.*  
*f* hearts. Hence-forth, when ye hear his voice en-treat-ing, *p* Turn not deaf ears nor hard . . . hearts. *Rit.*  
*f* hearts. Hence-forth, when ye hear his voice en-treat-ing, *p* Turn not deaf ears nor hard . . . hearts. *Rit.*

*f* *sva.* *p* *sva.*

# SEEK YE THE WORD.

183

DUET.  
Bass. Moderato.

F. H. PEASE.

(Opening or Closing.)

Seek ye the word of the Lord and read, for  
his thoughts are not as our thoughts. Strength - en ye the weak hands, and con-  
firm the fee - ble knees; Say to them that are of fearful heart, Be

The musical score is arranged in three systems. Each system consists of three staves: a vocal staff (Bass or Tenor), a piano accompaniment staff (treble clef), and a bass line staff (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderato'. The lyrics are placed below the vocal staves.

## SEEK YE THE WORD. Continued.

**Tenor.**

strong; fear not, fear not; Be - hold! your God will bring de - liv - erance;

he will come and save . . . you. Then shall the eyes of the blind be open - ed,

and the ears of the deaf shall be un - stopped; Then shall the lame leap as the hart, and the

The musical score is arranged in three systems. Each system consists of three staves: a vocal line (Tenor or Bass) and two piano accompaniment staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are printed below the vocal lines. The piano accompaniment features a steady bass line and chords in the right hand.

# SEEK YE THE WORD. Continued.

**Bass.**  
tongue of the dumb shall sing. In the wilder-ness shall wa-ters break out, and

**Tenor.**  
streams in a thirst-y land; The sol-i-ta-ry plac-es shall be glad, and the

**Bass.**  
des-ert shall blos-som, shall blos-som as the rose. And a high-way

The musical score is arranged in three systems. Each system includes a vocal line (Bass or Tenor) and piano accompaniment. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are printed below the vocal lines.



## SEEK YE THE WORD. Continued.

shall be there— the way of ho - li - ness; To the meek it shall be a

path of light, and the way - far - ing man shall not err there - in.

**Bass.**  
Come, walk in his word with songs of joy, And sor - row and sigh - ing shall flee a - way.

The musical score is arranged in three systems. Each system consists of a vocal line (Tenor or Bass) and a piano accompaniment. The piano accompaniment is written in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal lines.

# SEEK YE THE WORD. Continued.

**Tenor.**  
Come, walk in his word with songs of joy, And sor - row and sigh - ing shall

**Bass.**

shall flee a - way; Come, walk in his word, And sor - row and  
flee a - way, And sor - row and sigh - ing shall flee a - way, With

## SEEK YE THE WORD. Concluded.

The musical score is written in G major (one sharp) and 4/4 time. It consists of two systems of music. Each system has a vocal line (Soprano and Bass) and a piano accompaniment (Right and Left Hand). The lyrics are: "sigh - ing shall flee a - way, . . . And sor - row and sigh - ing shall flee a - way, shall songs . . . . of joy . . . . And sor - row and sigh - ing shall flee a - way, shall flee a - way, shall flee a - way. flee a - way, shall flee a - way, flee a - way." The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal lines are simple, with some melisma in the final phrase.

sigh - ing shall flee a - way, . . . And sor - row and sigh - ing shall flee a - way, shall

songs . . . . of joy . . . . And sor - row and sigh - ing shall flee a - way, shall

flee a - way, shall flee a - way. flee a - way.

flee a - way, shall flee a - way, flee a - way.

# OH, BE JOYFUL IN THE LORD!

189

(Opening or Closing.)

W. H. H. SMITH.

*Allegro. f*

Oh, be joy-ful, Oh, be joy-ful in the Lord, all ye lands! Serve the Lord with glad-  
Serve the Lord . . .

Oh, be joy-ful, Oh, be joy-ful in the Lord, all ye lands! Serve the Lord with glad-

*Allegro f*

ness, be - fore his pres - ence, and come be - - fore his pres - ence with a song.

ness, and come be - fore his pres - ence, and come be - fore his pres - ence, his pres - ence with a song.

The musical score is arranged in four systems. The first system contains the vocal melody and piano accompaniment for the first line of lyrics. The second system continues the vocal melody and piano accompaniment for the second line of lyrics. The third system begins with a piano introduction marked 'Allegro f' and continues with the piano accompaniment for the third line of lyrics. The fourth system continues the piano accompaniment for the fourth line of lyrics. The score is written in 2/4 time with a key signature of one flat (B-flat).

OH, BE JOYFUL IN THE LORD! Continued.

*Moderato.* *Cres.* *f* **SOLI.** *Grazioso*

Be ye sure that the Lord he is God.

Be ye *Cres.* sure that the *f* Lord he is God. It is he that hath made us, and not we our-

Be ye sure that the Lord he is God.

*Cres.* *Moderato.* *f* *p* *Grazioso.*

We are his peo - ple and the sheep of his pasture.

selves; We are his peo - ple and the sheep of his pas-ture, We are his peo - ple and the sheep of his pasture.

# OH, BE JOYFUL IN THE LORD! Continued.

*Allegro. f*

Oh, go your way in - to his gates, in - to his gates with thanks-giv - ing, and in - to his

*f*

Oh, go your way in - to his gates, in - to his gates with thanks-giv - ing, and in - to his

*f*

*f Allegro.*

*ff* *mf*

courts, his courts with praise. Be thank - ful un - - - to him, and speak good of his name.

*ff* *mf*

courts, his courts with praise. Be thank - ful un - - - to him, and speak good of his name.

*ff* *mf*

*Cres.*



# I BRING YOU GOOD TIDINGS.

(Christmas.)

193

Arr. from GOSS, by W. A. O.

*Allegro moderato.*

Be-hold, be-hold I bring you good ti-dings, I bring you good ti-dings of great joy . . . to all peo-ple. Be-hold, I Be-hold,

Be-hold, be-hold I bring you good ti-dings, I bring you good ti-dings, of great joy which shall be to all peo-ple. Be-hold, I

great joy

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The tempo is marked 'Allegro moderato'.

bring you good ti-dings, I bring you good ti-dings of great joy good ti-dings, I bring you good tidings of great joy.

I bring you good ti - dings I bring you good tidings, I bring you good ti-dings, I bring you good tidings of great joy which shall

bring you good ti-dings, I bring you good ti-dings of great joy I bring you good ti-dings, good ti - dings of . . . great joy.

I bring you good tidings of great joy.

The second system of the musical score continues the vocal and piano parts. It features overlapping vocal lines and piano accompaniment. The lyrics are spread across the vocal staves.



## I BRING YOU GOOD TIDINGS. Continued.

which shall be to all peo - ple, all peo - ple. For

which shall be to all peo - ple, all peo - ple. For

Svn.

The first system of the musical score consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The music is in a key with two sharps (D major) and a 4/4 time signature. The lyrics are: "which shall be to all peo - ple, all peo - ple. For". The piano part features a steady accompaniment with some melodic lines.

un - to you is born this day . . in the cit - y of Da - vid, a Sav - ior, Which is Christ the Lord, For un - to you is

For un - to you is

un - to you is born this day . . in the cit - y of Da - vid, a Sav - ior, Which is Christ the Lord, For un - to you is

The second system of the musical score consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The music continues in the same key and time signature. The lyrics are: "un - to you is born this day . . in the cit - y of Da - vid, a Sav - ior, Which is Christ the Lord, For un - to you is". The piano part continues with a similar accompaniment style, featuring some dynamic markings like 'f' (forte).

# I BRING YOU GOOD TIDINGS. Continued.

195

born this day . . . in the cit - y of Da - vid, a Sav - ior, A Sav - ior, a Sav - ior, which is Christ, a Sav - ior,  
 born this day in the cit - y, the cit - y of Da - vid, a Sav - ior, A Sav - ior, a Sav - ior, which is Christ, a Sav - ior,

This system contains the first two systems of music. The first system includes vocal lines with lyrics and piano accompaniment. The second system continues the piano accompaniment.

which is Christ, . . . which is Christ the Lord, Be - hold, I bring you good ti - dings, I  
 which is Christ, . . . which is Christ the Lord. Be - hold, . . . I bring you good ti - dings, I  
 which is Christ Be - hold,

This system contains the second two systems of music. The first system includes vocal lines with lyrics and piano accompaniment. The second system continues the piano accompaniment.

## I BRING YOU GOOD TIDINGS. Concluded.

bring you good ti - dings of great joy . . . . . to all peo-ple, For un - to you is born this day, this day, in the cit - y of

bring you good ti - dings of great joy, which shall be to all peo-ple, For un - to you is born this day, this day, in the cit - y of

joy . . . . . For un - - to you is

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like accents.

Da - vid, For un - to you is born this day . . . . . in the cit - y of Da - vid, a Sav - ior, which is Christ the Lord.

Da - vid, For un - to you is born this day, . . . this day in the cit - y of Da - vid, a Sav - ior, which is Christ the Lord.

The second system of the musical score also consists of four staves. It continues the vocal and piano parts from the first system. The lyrics are: "Da - vid, For un - to you is born this day . . . . . in the cit - y of Da - vid, a Sav - ior, which is Christ the Lord." and "Da - vid, For un - to you is born this day, . . . this day in the cit - y of Da - vid, a Sav - ior, which is Christ the Lord." The piano accompaniment includes a *pp* (pianissimo) marking. The notation includes various rhythmic values and rests.

# "PROTECT US THROUGH THE COMING NIGHT."

197

Arr. by B. F. BAKER.  
CURSCHMAN.

(Evening.)

*Larghetto non troppo.* **Alto Solo.**

Pro - tect us through the com - ing night, O Fa - ther, Al - might - y

The first system of the musical score for the Alto Solo part. It consists of three staves: a vocal line in G major with a 3/4 time signature, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The lyrics are "Pro - tect us through the com - ing night, O Fa - ther, Al - might - y".

Fa - ther, Protect us through the night, Protect us through the night, Almighty Fa - ther, Protect us

The second system of the musical score for the Alto Solo part. It consists of three staves: a vocal line, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The lyrics are "Fa - ther, Protect us through the night, Protect us through the night, Almighty Fa - ther, Protect us".

**Tenor Solo.**

Pro - tect us through the com - ing night, O Fa - ther, Al - might - y

The first system of the musical score for the Tenor Solo part. It consists of three staves: a vocal line in G major with a 3/4 time signature, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The lyrics are "Pro - tect us through the com - ing night, O Fa - ther, Al - might - y".

by thy love.

Pro - tect us the com - ing night,

Pro - tect us,

## "PROTECT US." Continued.

Fa - - - - ther, Protect us through the night, Protect us through the night, Almighty Fa - - - - ther, protect us

Fa - - - - ther, Pro - - - - tect us, Pro - - - - tect . . . . . us, Fa - - - - - ther,

The first system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is the piano accompaniment in the right hand. The fourth staff is the piano accompaniment in the left hand. The key signature is one flat (B-flat), and the time signature is 4/4.

by thy love, through the com - ing, the com - ing night. Protect us, Al - might - y

Pro - tect us through the com - ing night, O Fa - ther, Al - might - y

by thy love, Alto. Pro - tect . . . . . us, Almighty Fa - ther, Al - might - y

The second system of the musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is the vocal line with lyrics, including the instruction "Soprano Solo." above it. The third staff is the piano accompaniment in the right hand. The fourth staff is the piano accompaniment in the left hand. The key signature is one flat (B-flat), and the time signature is 4/4.

“PROTECT US.” Continued.

Fa - - - ther, Pro - tect us, pro - tect us, O Fa - - - ther, Protect us  
 Fa - - - ther, Protect us through . . the night, Protect us through the night, Almighty Fa - - - - ther, Protect us

Fa - - - - ther, thro' the com - ing night, Pro - tect us, Fa - - - - ther, Protect us

This system contains four staves of music. The top staff is the vocal line with lyrics. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in the right hand. The bottom staff is the piano accompaniment in the left hand. The key signature is B-flat major and the time signature is 4/4.

by thy love, Pro - tect us, Almighty Fa - ther, Pro - tect us, Almighty  
 by thy love, Pro - tect us, Almighty Fa - ther.

by thy love, Pro - tect us, Almighty

This system contains four staves of music. The top staff is the vocal line with lyrics. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in the right hand. The bottom staff is the piano accompaniment in the left hand. The key signature is B-flat major and the time signature is 4/4.

## "PROTECT US." Continued.

Fa - ther, . . . . Almighty Fa - ther, . . . . by thy love, Protect us by thy love. Pro - tect us, Almighty  
 . . . Almighty Fa - ther, . . . . Protect us by thy love, Protect us by thy love.

Father, Almighty Father, Almighty Father, Protect us by thy love, Protect us by thy love.

Fa - ther, Pro - tect us, Almighty Fa - ther, Pro - tect us, Almighty Fa - ther, Almighty Fa - ther, . . . . Protect us  
 . . . . Pro - tect us, Almighty Fa - ther, Almighty Father, Almighty Father, Protect us

**Bass.**  
 Al - might - y Fa - ther, Pro - tect us, Fa - ther, Pro -

“PROTECT US.” Concluded.

... by thy love, Protect us by thy love, Pro- tect us by . . . . . thy love.

by thy love, Protect us by thy love, Pro- tect us by . . . . . thy love.

fect us by thy love, Protect us by thy love, Protect us by . . . . . thy love.

THY WILL BE DONE.

A. H. D. TROYTE.

1. My God and Father, while I stray, Far from my home in life's rough way, Oh, teach me from my heart to say, Thy will be done.  
 2. Though dark my path and sad my lot, Let me be still and mur-mur not, Or breathe the prayer di- vine-ly taught, Thy will be done.  
 3. Let but my fainting heart be blest With thy sweet Spirit for its guest; My God, to thee I leave the rest, Thy will be done.  
 4. Renew my will from day to day, Blend with it thine, and take a- way All that now makes it hard to say, Thy will be done.



## I WAITED FOR THE LORD.

(Closing and Special Occasions.)

MENDELSSOHN'S "Hymn of Praise."

*1s. Soprano Solo.*

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

plaint; I wait - ed for the Lord, he in - clin - ed un - to me, he heard my complaint, he heard my com -

*sf* *f* **CHORUS.** *Dim.* *p*  
 plaint. Oh, bless'd are they that hope and trust in the Lord! Oh, bless'd are they that hope and trust in the

*f* *Dim.* *p*  
 Oh, bless'd are they that hope and trust in the

*Dim.* *pp*

# I WAITED FOR THE LORD. Continued.

*pp* **2d Sopr. Solo.**  
 Lord, I wait - ed for the Lord, He in - clin - ed un - to me, He heard my com - plaint, He heard my com -

*pp* **1st Sopr. Solo.**  
 Lord, I wait - ed for the Lord, He in - clin - ed un - to me, . . . . and he heard my com -

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

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

*sf* **CHORUS.** *Dim.* *p*  
 plaint, Oh, bless'd are they that hope and trust in the Lord, Oh, bless'd are they that hope and trust in the

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

*sf* *Cres.* *Dim.* *pp*

## I WAITED FOR THE LORD. Continued.

*pp* **QUARTET.**  
*Solo. 2d voice.*

Lord, are they that hope and trust, they that hope and trust in Him, in Him, . . . are they that hope and trust in

*pp* **Solo. 1st voice.**

Lord, are they that hope and trust, they that hope and trust in Him, in Him, . . . . . are they that hope and

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

the Lord,

Him, in Him; *Cres.* I wait - ed for the Lord, I wait - ed for the Lord, He heard my complaint.

trust in the Lord; I wait - ed for the Lord, I wait - ed for the Lord, He heard my com -

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

*sfpp* *pp*



## I WAITED FOR THE LORD. Concluded.

**Solo. 2d voice.**  
 Lord, I wait - ed for the Lord, the Lord, He in - clin - ed un - to

**Solo. 1st voice.**  
 Lord, I wait - ed for the Lord, the Lord, He in -

**Soprano and Alto. pp**  
 Lord, Oh, bless'd,

**Bass and Tenor, in unison.**  
 I wait - ed for the Lord,

*sf* *Dim.* *pp*

me, in - clin - ed un - to me, Oh, bless'd . . . are they that hope and trust, that hope . . . and trust in Him.

clin - ed un - to me, to me, Oh, bless'd . . . are they that hope and trust, that hope . . . and trust in Him.

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

He in - clin - ed un - to me, Oh, bless'd, Oh, bless'd, that hope and trust in Him.

*pp* *p*

The musical score is written for four voices and piano accompaniment. It features a key signature of one flat (B-flat) and a common time signature. The piano part includes dynamic markings such as *sf*, *Dim.*, *pp*, and *p*. The vocal parts are arranged in four staves, with lyrics written below the notes. The score concludes with a final cadence in the piano part.

# GLORIA PATRI.

\* \* \*

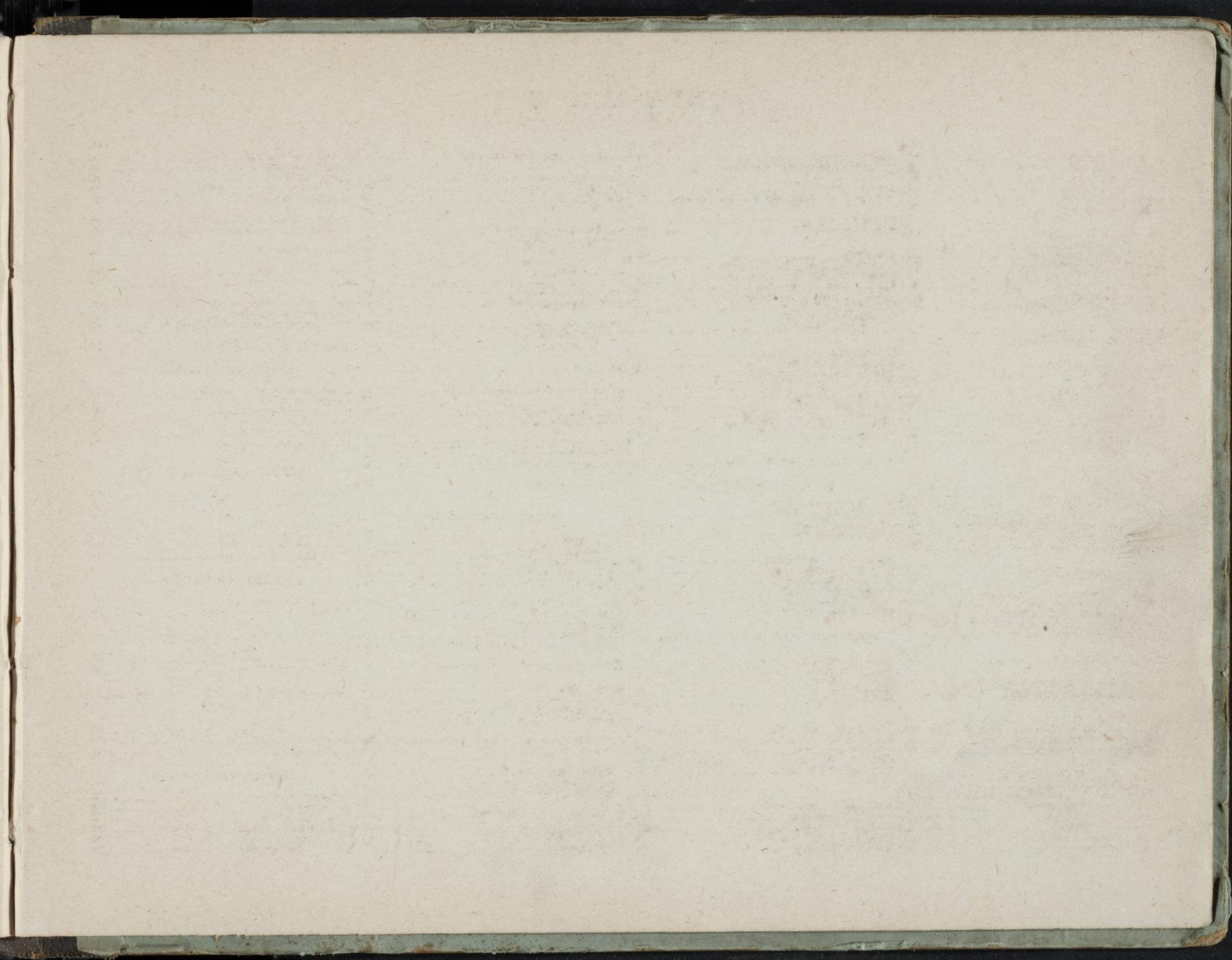
Glo - ry be to the Fa - ther, Glo - ry be to the Son, and to the Ho - ly Ghost. As it was in the begin - ning, is  
As it  
Glo - ry be to the Fa - ther, Glo - ry be to the Son, and to the Ho - ly Ghost.  
As it was in the begin - ning, is

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

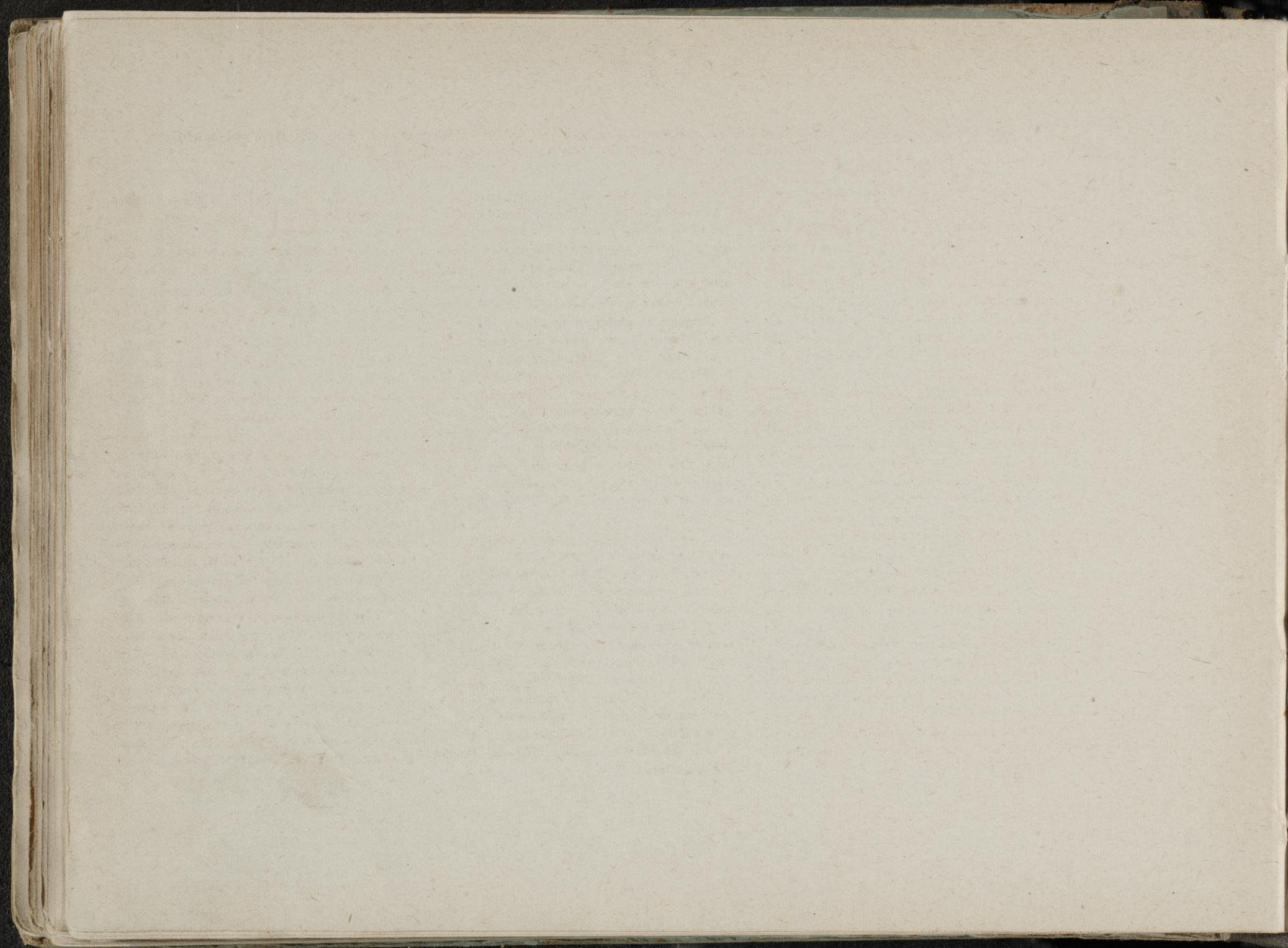
ev - er shall be, world with - out end, A - men, A - men, world with - out end, A - men, A - men.  
ev - er shall be, world with - out end, A - men, A - men, world with - out end, A - men, A - men.

# CONTENTS.

PAGE.		PAGE.		PAGE.	
A day in thy courts.....	66	Open my lips.....	62	Let all them that fear him.....	143
Abide in me, and I in you.....	10	On Jordan's stormy banks.....	64	My God, look upon me.....	160
Abide with us.....	132			Mighty Jehovah.....	44
All we like sheep.....	7	<b>P</b> raise the Lord.....	166	Magnificat.....	90
Alpha and Omega.....	79	Protect us through the coming night.....	197	Make a joyful noise.....	172
As the hart pants.....	28				
		<b>R</b> ock of ages.....	70	<b>O</b> God, thou art my God.....	19
<b>B</b> e glad in the Lord.....	51	Rest, spirit rest.....	130	O God, our Father.....	22
Be merciful unto us.....	42			O taste and see.....	25
Behold what manner of love.....	136	<b>S</b> anctus.....	104	O come, let us sing.....	57
Blessed be the Lord.....	135	Salvation, oh the joyful sound.....	94	Open my lips.....	62
Bow down thine ear. No. 1.....	82	Seek ye the word.....	183	On Jordan's stormy banks I stand.....	64
Bow down thine ear. No. 2.....	85	The love of Christ.....	24	Oh, for a thousand tongues to sing.....	168
Bonum est confiteri. (Chant.).....	145	Shall we meet beyond the river.....	123	Oh be joyful in the Lord.....	180
But the Lord is mindful of his own.....	164	Sing praises to our God.....	151		
		Shall we meet beyond the river.....	123	<b>P</b> raise the Lord.....	166
<b>F</b> arewell, farewell.....	125	Sleep thy last sleep.....	126	Protect us through the coming night.....	197
From every stormy wind.....	14	Sweet tender flower.....	127	(Evening.).....	
		Sweet is thy mercy.....	12	<b>R</b> ock of Ages.....	70
<b>G</b> od be merciful unto us.....	5			Salvation, O the joyful sound.....	94
God is a Spirit.....	76	<b>T</b> hanksgiving Anthem.....	114	Sanctus.....	104
God of evening.....	88	The Lord is my rock.....	35	Seek ye the word.....	183
Go to dark Gethsemane.....	122	The Lord is in his holy temple.....	4	Sweet is thy mercy.....	12
Go to thy rest.....	124	The Lord is in his shepherd.....	98		
Gloria in Excelsis.....	3	The Lord is in his shepherd.....	98	<b>T</b> he Lord is in his holy temple.....	4
Gloria Patri.....	207	Through the day.....	50	The Lord is my rock.....	35
Great is the Lord.....	108			The Lord is my shepherd.....	98
Great Jehovah.....	73	<b>W</b> hen the Lord shall build.....	54		
				<b>W</b> hen the Lord shall build.....	54
<b>H</b> eal me.....	17				
Hear my cry, O God.....	107	<b>ANTHEMS FOR OPENING.</b>			
Hear my prayer.....	146	All we like sheep.....	7		
Hear me when I call.....	101	Abide in me, and I in you.....	10	<b>ANTHEMS FOR CLOSING.</b>	
He that hath pity on the poor.....	139	As the hart pants.....	28	Abide with us.....	132
Henceforth when you hear his voice.....	179	Alpha and Omega.....	79	All we like sheep.....	7
Holy is the Lord.....	175			Abide in me, and I in you.....	10
How rich are thy gifts.....	53	<b>B</b> ow down thine ear.....	82	As the hart pants.....	28
		Bow down thine ear.....	85	Alpha and Omega.....	79
<b>I</b> bring you good tidings.....	193	Be merciful unto us.....	42		
I waited for the Lord.....	202	Blessed be the Lord.....	135	Bow down thine ear. (No. 1).....	82
I waited patiently.....	140	Behold what manner of love.....	136	Bow down thine ear. (No. 2).....	85
I will love thee, O Lord.....	170	Bonum est confiteri.....	145	Blessed be the Lord.....	135
I will call upon the Lord.....	26			Behold what manner of love.....	136
I will praise thee, O Lord, my strength.....	39	<b>F</b> rom every stormy wind that blows.....	14	But the Lord is mindful of his own.....	164
Incline thine ear unto me.....	59				
		<b>G</b> od be merciful unto us.....	5	<b>F</b> rom every stormy wind that blows.....	14
<b>J</b> esus, Word of God.....	119	Great Jehovah.....	73		
		God is a Spirit.....	76	Great Jehovah.....	73
<b>L</b> eave us not, neither forsake us.....	32	God of evening.....	88	God is a Spirit.....	76
Let all them that fear him.....	143	Great is the Lord.....	108	God of evening. (Evening.).....	88
				Gloria Patri.....	207
<b>M</b> agnificat.....	90	<b>H</b> ear me when I call.....	101		
Make a joyful noise.....	172	Henceforth when you hear.....	179	Henceforth when ye hear his voice.....	179
Mighty Jehovah.....	44	Holy is the Lord.....	175	Holy is the Lord.....	175
My God, look upon me.....	160	Hear my prayer.....	146	I waited patiently.....	140
		Hear my cry, O God.....	107	I waited for the Lord.....	202
<b>O</b> be joyful in the Lord.....	189	Heal me.....	17	I will love thee, O Lord.....	170
O blessed is that land.....	157				
O for a thousand tongues to sing.....	168	<b>I</b> waited for the Lord.....	202	Let all them that fear him.....	143
O food of the Pilgrims.....	122	I waited patiently.....	140	My God, look upon me.....	160
O come, let us sing.....	57	I will love thee, O Lord.....	170	Mighty Jehovah.....	44
O God, our Father.....	22	I will call upon the Lord.....	26	Magnificat.....	90
O God, thou art my God.....	19	Incline thine ear.....	59		
O taste and see.....	25			<b>O</b> God, our Father.....	22
				O taste and see.....	25
				Open my lips.....	62
				On Jordan's stormy banks.....	64
				Praise the Lord.....	166
				Protect us. (Evening.).....	197
				Rock of ages.....	70
				Seek ye the word.....	183
				Sweet is thy mercy.....	12
				Thy will be done. (Chant.).....	201
				The Lord is my rock.....	35
				There shall no evil befall thee.....	48
				When the Lord shall build.....	54
				<b>ANTHEMS FOR COMMUNION.</b>	
				Abide in me, and I in you.....	10
				All we like sheep.....	7
				Go to dark Gethsemane.....	122
				Jesus, Word of God.....	119
				O food of the Pilgrims.....	122
				Rock of ages.....	70
				<b>ANTHEMS FOR THANKSGIVING.</b>	
				Bonum est confiteri. (Chant.).....	145
				Gloria in Excelsis. (Chant.).....	3
				How rich thy gifts.....	53
				Mighty Jehovah.....	44
				Make a joyful noise.....	172
				Sing praises unto God.....	151
				Thanksgiving Anthem.....	114
				<b>ANTHEMS FOR CHRISTMAS.</b>	
				Behold what manner of love.....	136
				I bring you good tidings.....	193
				<b>ANTHEMS FOR EASTER.</b>	
				Leave us not, neither forsake us.....	32
				The love of Christ.....	24
				<b>ANTHEMS FOR DEDICATION AND INSTALLATION.</b>	
				A day in thy courts.....	66
				Behold what manner of love.....	136
				The perfect world.....	111
				<b>ANTHEMS FOR FUNERALS.</b>	
				Farewell, farewell.....	125
				Go to thy rest.....	124
				Rest, Spirit rest.....	130
				Shall we meet beyond the river.....	123
				Sleep thy last sleep.....	126
				Sweet tender flower. (Children.).....	127







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1  
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### VOLUME I.

### CONTENTS.

VOCAL		INSTRUMENTAL	
Are you coming love, to-night?.....	Howard, 3	Victorine Schottische.....	Davis, 154
Bloom upon the cherry tree.....	Glover, 6	Variiegated Leaves.....	Lange, 157-160
Bright-eyed little widow.....	Covert, 9	WALTZES.	
Called by the angels.....	Gabriel, 12	Emma.....	Dana, 85
Courting thro' the meadow bars.....	Howard, 15	Happy Little Ned.....	Smith, 113
Far away (Contralto).....	Smith, 18	Mosquito.....	Gilfe, 120
Flower girl.....	Godfrey, 21	Thousand and One Nights.....	Strauss, 139
Grape vine swing in the dell.....	Howard, 24	MARCHES.	
Hundred fathoms deep.....	Shattuck, 27	Adirondack.....	Davis, 54
Little bright eyes come and meet me.....	Shattuck, 31	Crown Prince.....	Ogden, 77
Night that Nellie died.....	Abbey, 34	Little Folks.....	Kimball, 117
Ma Bell Marie.....	Anderson, 37	Pacific Grand [4 hands].....	Ecker, 126
Onward March.....	Carroll, 40	Signet.....	Davis, 136
Two villages.....	Clark, 42	Temple.....	Hewitt, 146
When the mists have rolled away.....	Clark, 45	SCHOTTISCHES.	
Village bells.....	Ogden, 48	Bewitching.....	Lowell, 60
SONGS AND CHORUSES.		La Clotchette.....	Coote, 69
Are you coming love, to-night?.....	Howard, 3	Croquet.....	Davis, 74
Bright-eyed little widow.....	Covert, 9	Silver Spring.....	Ogden, 134
Courting thro' the meadow bars.....	Howard, 15	Victorine.....	Davis, 149
Grape vine swing in the dell.....	Howard, 24	POLKAS.	
Little bright eyes come and meet me.....	Shattuck, 31	Blue-eyed Daisy.....	Davis, 57
Night that Nellie died.....	Abbey, 34	Blue bird's Call.....	Davis, 66
Ma Bell Marie.....	Anderson, 37	Cascade.....	Thomson, 79
Onward march.....	Carroll, 40	Chatter box.....	Smith, 83
Two villages.....	Clark, 42	Happy Little Susan.....	Smith, 105
When the mists have rolled away.....	Clark, 45	Little Rogue.....	Smith, 115
SONGS WITHOUT CHORUSES.		Pat-in-Bay [4 hands].....	Ecker, 130
Bloom upon the cherry tree.....	Glover, 6	GALOPS.	
Called by the angels.....	Gabriel, 12	Over the Prairie.....	Davis, 123
Far away (Contralto).....	Smith, 18	PIANO-FORTE PIECES.	
Flower girl.....	Godfrey, 21	Blue-eyed Daisy Polka.....	Davis, 57
Hundred fathoms deep (Bass).....	Shattuck, 27	La Clotchette Schottische.....	Coote, 69
QUARTEITE.		Cascade Polka.....	Thomson, 79
Village bells.....	Ogden, 48	Evening Stars.....	Jungman, 88
INSTRUMENTAL.		Fischerlied.....	Lange, 95
American Dance.....	Hewitt, 51	Home Sweet Home.....	Hoffman, 100
Adirondack March.....	Davis, 54	La Gazelle.....	Davis, 123
Blue-eyed Daisy Polka.....	Davis, 57	Over the Prairie Galop.....	Davis, 123
Bewitching Schottische.....	Lowell, 60	Thousand and One Nights Waltz.....	Strauss, 139
Berceuse.....	Hewitt, 63	True Liebe [True Love].....	Lange, 149
Blue-bird's Call Polka.....	Davis, 66	Variiegated Leaves.....	Lange, 157-160
La Clotchette Schottische.....	Coote, 69	ORGAN PIECES.	
Croquet Schottische.....	Davis, 74	American Dance.....	Hewitt, 51
Crown Prince March.....	Ogden, 77	Berceuse.....	Hewitt, 63
Cascade Polka.....	Thomson, 79	Fantasia.....	Hewitt, 91
Chatter-box Polka.....	Smith, 83	Temple March.....	Hewitt, 146
Emma Waltz.....	Dana, 85	EASY TEACHING PIECES.	
Evening Stars (Var).....	Jungman, 88	Adirondack March.....	Davis, 54
Fantasia.....	Hewitt, 91	Bewitching Schottische.....	Lowell, 60
Fischerlied.....	Hewitt, 95	Blue bird's Call Polka.....	Davis, 66
La Gazelle (Var).....	Hoffman, 100	Croquet Schottische.....	Davis, 74
Happy Little Susan Polka.....	Smith, 105	Emma Waltz.....	Dana, 85
Home Sweet Home (Var).....	Slack, 107	Happy Little Susan Polka.....	Smith, 105
Happy Little Ned Waltz.....	Smith, 113	Happy Little Ned Waltz.....	Smith, 113
Little Rogue Polka.....	Smith, 115	Little Rogue Polka.....	Smith, 115
Little Folks March.....	Kimball, 117	Mosquito Waltz.....	Gilfe, 120
Mosquito Waltz.....	Gilfe, 120	Over the Prairie Galop.....	Davis, 123
Over the Prairie Galop.....	Davis, 123	Pacific Grand March [4 hands].....	Ecker, 126
Pacific Grand March [4 hands].....	Ecker, 126	Silver Spring Schottische.....	Ogden, 134
Silver Spring Schottische.....	Ogden, 134	Signet March.....	Davis, 136
Signet March.....	Davis, 136	FOUR HAND PIECES.	
Thousand and One Nights Waltz.....	Strauss, 139	Pacific Grand March.....	Ecker, 126
Temple March.....	Hewitt, 146	Put-in-Bay Polka.....	Ecker, 130
True Liebe [True Love].....	Lange, 149		

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