

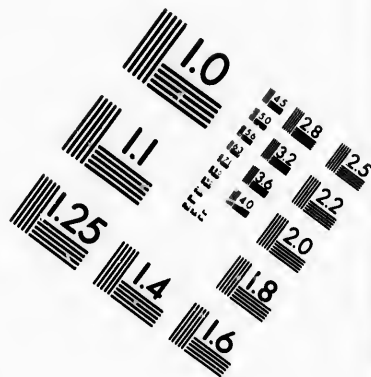
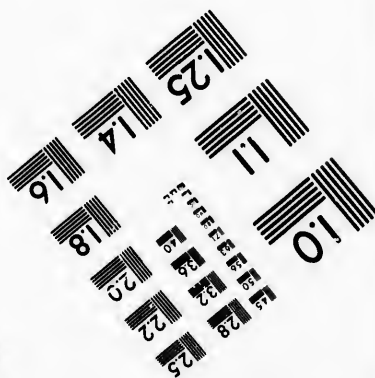
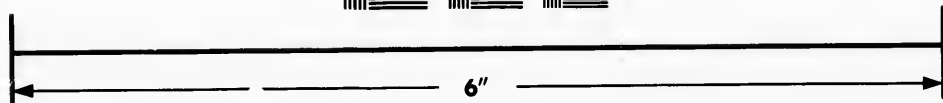
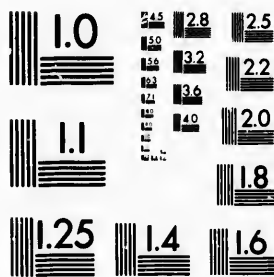


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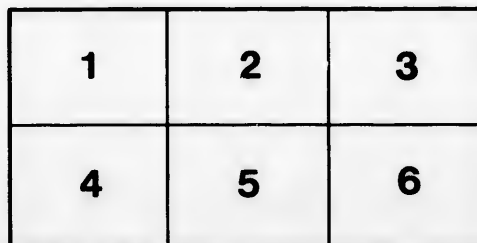
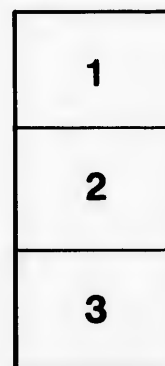
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THE CANADIAN ANTHEM BOOK

NO. 2.

A choice Collection of Anthems, Sentences,
Quartettes, etc.

Original and Selected,

FROM THE WORKS OF THE MOST POPULAR COMPOSERS, OLD AND NEW, FOR
THE USE OF CHURCH CHOIRS, MUSICAL ASSOCIATIONS
AND SOCIAL GATHERINGS.

ENLARGED EDITION.

Toronto :

WILLIAM BRIGGS,

Montreal :

C. W. COATES.

Halifax :

S. F. HUESTIS.

Entered according to Act of Parliament of Canada, in the year one thousand eight hundred and ninety-one, by C. W. COATES,
in the Office of the Minister of Agriculture at Ottawa.

PREFACE.

MUSICAL culture among the people has greatly advanced during the last fifteen or twenty years, and to keep pace with this tendency we have embraced in this book, music that will elevate, refine and improve the taste; and while this purpose has been kept steadily in view, we have as earnestly endeavored to meet the want of the *average choir* by including a large proportion of music easy of execution, and at the same time pure in style, pleasing to the ear, and rich in harmony. Leaders of choirs and others will readily find a large variety of Anthems and Pieces, suitable for special occasions, as well as an ample supply for Sabbath services. A special feature of the work is the introduction of a number of favourite Quartettes for Male Voices, which will be gladly welcomed and appreciated. It will be seen, that wherever possible, we have set the music in the short score. This style will not only be convenient for the organist, but has enabled us to compress into the book more than one hundred Anthems and Pieces. Symphonies and accompaniments have been inserted wherever requisite.

We are especially indebted to Messrs. Novello & Co., of London; Oliver Ditson Co., of Boston; and I. Suckling & Sons, of Toronto, for permission to publish some of their valuable Anthems. Also to Prof. Wm. Reed, for exquisite original compositions, as well as to other musicians whose modesty prevents us mentioning their names. We have also to thank Prof. E. A. Hilton, Mr. R. A. Becket, and many others for valuable suggestions.

If we have inadvertently trespassed upon the rights of any, we trust that the mention of the matter here, and an apology tendered, will be sufficient to exonerate us from serious blame.

C. W. COATES & SON.

INDEX.

	PAGE.		PAGE.		PAGE.
Abide with me....Howard M. Dow	124	I cannot always trace the way	Howard M. Dow 116 and 117	Our mighty Lord is risen.....	
A few more years shall roll.....		I'm a pilgrim, I'm a stranger.....	G. W. Marston 209	Praise the Lord, O Jerusalem.....	E. H. Bailey 120
And there were shepherds...Chappel	92	I heard a voice from heaven.....	Harry Rowe Shelley 201	Praise the Lord, O my soul.....	H. P. Danks 153
And the glory of the Lord...Handel	181	I will praise Thee, O Lord.....	T. Frank Allen 219	Praise ye the Father.....Gounod	212
Arise, shine, for thy Light is come		If ye love Me.....	J. G. 78	Praise ye the Lord....H. P. Danks	69
Arise ye, arise....Pearl F. Sprague	60	If with all your hearts..Mendelssohn	136	Praise ye the Lord.....	Rev. C. H. Richards 28
Awake, awake, O Zion.....		In heaven the stars now are shining	L. O. Emerson 172	Prayer is the soul's sincere desire..	C. P. Morrison 215
Awake, my soul.....Beethoven	164	In the Cross of Christ I glory.....	W. T. Giffe 229	Protect us through the coming night	Curshman 62
Blessed are the dead...Dudley Buck	119	It came upon the midnight clear....	Howard M. Dow 106	Remember now thy Creator.....	J. B. Rhodes 110
Blessed are the undefiled...C. H. G.	123	I waited for the Lord...Mendelssohn	190	Rock of Ages.....L. O. Emerson	7
Bow down Thine ear.....	57	I was glad.....J. M. Duncan 150		Saviour, breathe an evening blessing	S. L. Conde 159
Cast thy burden upon the Lord.....		I will bless the Lord...H. P. Danks 66		Saviour, breathe an evening blessing	W. F. Suds 161
Christ the Lord is risen to-day....		I will extol thee.....W. F. Suds 43		Search me, O God...A. Baumbach 131	
Come, Holy Spirit...J. L. Gilbert	124	I will lift up mine eyes.....	L. O. Emerson 9	Seek ye the Lord...Dr. J. V. Roberts 14	
Come unto me.....E. B. Story	217	Jesus is mine.....L. O. Emerson 72		Shout the glad tidings.....	G. W. Marston 222
Comfort ye My people...Handel	179	Lead, kindly Light...Dudley Buck 113		Sing and rejoice.....H. P. Danks 101	
Consider the Lilies.....Topliff	19	Let not your heart be troubled....	Stephen Nicholson 27	Still, still with Thee...W. H. Gerrish 109	
Consolation.....Howard M. Dow	116	Let not your heart be troubled..Z. G. 74		Sun of my soul...W. E. Chantler 206	
Create in me a clean heart.....	54	Let the words of my mouth.....	C. P. Morrison 176	Sweet the moments...J. E. Hall 156	
Day of sweet memories.....		Lift up your heads, O ye gates....	W. A. Ogden 148	The Lord is my shepherd.....	W. O. Perkins 32
Depth of mercy...Lizzie Voss Allen	167	Lord, we pray Thee.....	Dr. J. V. Roberts 25	The Lord is my strength.....	133
Far, far above.....	143	My shepherd is the living God....	Eugene Thayer 202	The Lord of hosts...Dudley Buck 85	
Father, I know Thy ways are just..		Nearer, my God, to Thee...Moran 56		The Lord will comfort Zion.....	A. P. Brown 127
Father of mercies..Bernard Schmidt	140	Now to the Lord.....J. E. Hall 165		There is a land of pure delight....	Harry Rowe Shelley 226
Gently, Lord, O gently lead us....		O come, let us worship...Himmel 1		There is rest in Jesus' arms.....	M. L. Bartlett 228
Glad Tidings.....George C. Hugg	105	O death, where is thy sting...J. G. 122		Thy will be done...J. R. Thomas 76	
Glorious things of Thee are spok-n		O give thanks.....J. M. Stillman 48		Turn Thou unto us, O Lord.....	James G. Barrett 82
Glory to Thee, my God, this night		O Lord most holy.....Abt 46		Unity of Love.....H. P. Danks 110	
God is Love..Harry Rowe Shelley	50	O praise the Lord.....	199	Vital spark of heavenly flame.....	Harwood 141
God of the morning...E. B. Smith	44	O praise the mighty God.....	L. O. Emerson 38	When the weary, seeking rest.....	W. H. Gerrish 115
Gone to her rest.....	118	O pray for the peace...Wm. Reed 174		Whoso dwelleth.....William Reed 173	
Great Jehovah, God of Nations....		O Saviour of the world.....	Henry Cameron 175		
Hark! the herald Angels sing.....		O that I had wings..Theo. T. Baker 77			
Hear me, Jehovah..W. O. Perkins	36	One sweetly solemn thought.....	L. O. Emerson 170		
Hear my cry, O God.....					
Heavenly Father.....Beethoven	53				
Hosanna in the highest.....Howard M. Dow	108				

CANADIAN ANTHEM BOOK.

No. 2.

O Come, Let us Worship.

PSALM XCV. 6, 7.

Arr. from HIMMEL.

Moderato. $\text{♩} = 66$.

SOPRANO.

ORGAN.

mf SOLO SOPRANO.

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

p

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

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O COME, LET US WORSHIP.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a mezzo-forte (*mf*) dynamic and includes a decrescendo (*dim*) towards the end. The piano accompaniment includes a forte (*sf*) section and a decrescendo (*dim.*) at the end. The lyrics are: "Lord, For He, He is the Lord our God, He..... is our".

mf *dim*

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

sf *dim.*

Second system of the musical score. The vocal line starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The piano accompaniment includes a pianissimo (*pp*) section. The lyrics are: "God; O come, let us wor-ship, and kneel be-fore the Lord our".

mf *p*

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

pp

Third system of the musical score. The vocal line features a forte (*f*) dynamic followed by a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a forte (*f*) section. The lyrics are: "Ma-ker, For He is our God, He is the Lord, The Lord our".

f *mf*

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

f

Fourth system of the musical score. The vocal line includes a piano (*p*) dynamic, a forte (*f*) dynamic, and a decrescendo (*rall. molto.*). The piano accompaniment includes a piano (*p*) dynamic, a forte (*f*) dynamic, and a decrescendo (*rall. molto.*). The lyrics are: "God; O come..... and kneel be-fore the Lord, O come..... and kneel be-fore the".

p *f* *rall. molto.*

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

p *f* *poco rit.* *rall. molto.*

O COME, LET US WORSHIP.

3

a tempo. mf CHORUS.*dim.*

Lord. *mf* O come let us wor-ship and kneel be-fore the *dim.* Lord..... *p* O

come, let us wor-ship, *cres.* let us kneel be-fore the Lord, *p* He is For the *mf*

mf SOLO SOR.

He is the Lord our God, *cres.* He is the Lord, the Lord our God; *dim.* O

come, let us wor-ship, *mf* For *pp* let us wor-ship, *pp* be-fore the Lord our Ma-ker. *mf*

He is our God, *mf sost.* O come..... *pp* O come, *mf* He is the Lord, the Lord our God, *pp* He *pp*

.....and kneel be - fore the Lord, O come..... and kneel be fore the Lord.

is our God, is our God, our God.

f *rit.* *rall. molto.* *pp*

Hark! the Herald Angels Sing.

JOHN FRANCIS GILDER, Op. 9.

SOP.
ALTO

TENOR
BASS

f Hark! the her-ald an - gels sing Glo - ry to the new-born King;

pp Peace on earth, and mer - cy mild: God and sin - ners re - con - ciled!

f

Joy - ful all ye na - tions rise, Join the tri - umphs of the skies;

With th'an-gel - ic host pro - claim, Christ is born in Beth - le - hem!

ff

SOPRANO SOLO.

Christ, by his - est Heav'n a - dor'd, Christ, the ev - er - last - ing Lord;

Triumphal. *f*

men to dwell,..... Je - sus, our E - man - u - el!

This system contains the first three measures of the song. It features a vocal line with a treble clef and a piano accompaniment with grand staves. The lyrics are 'men to dwell,..... Je - sus, our E - man - u - el!'.

CHORUS.

Ris'n with heal - ing in His wings,... Light and life to all Ho brings;
sem pre crea - cen - do.

This system contains the first line of the chorus, spanning four measures. The lyrics are 'Ris'n with heal - ing in His wings,... Light and life to all Ho brings;' with a sub-line 'sem pre crea - cen - do.' below it.

Hail! the Sun of Right - eous - ness,..... Hail, the heav'nborn Prince of Peace.

This system contains the second line of the chorus, spanning four measures. The lyrics are 'Hail! the Sun of Right - eous - ness,..... Hail, the heav'nborn Prince of Peace.'

INTERLUDE.

f Ho - ly..... Fa - ther, Ho - ly Son,

This system contains the first line of the interlude, spanning four measures. It begins with a forte (*f*) dynamic. The lyrics are 'Ho - ly..... Fa - ther, Ho - ly Son,'.

Ho - ly..... Spir - it..... Three in One, Glo - ry as of old to Thee,

This system contains the second line of the interlude, spanning four measures. The lyrics are 'Ho - ly..... Spir - it..... Three in One, Glo - ry as of old to Thee,'.

Now and ev - er more shall be. *f*

Rock of Ages.

With feeling.

L. O. EMERSON.

SOP.
ALTO
TENOR
BASS

Rock of Ag - es! cleft for me, Let me hide my - self in Thee;

Let the wa - ter and the blood, From Thy wound-ed side which flowed,

Be of sin the dou - ble cure, Save from wrath and make me pure.

SOPRANO SOLO.

Could..... my... tears for ev - er flow,

Could..... my zeal..... no lan - guor know,.....

The first system of the musical score for 'Rock of Ages'. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'Could..... my zeal..... no lan - guor know,.....'.

These..... for sin..... could not..... a - tone,.....

The second system of the musical score. The vocal melody continues with the lyrics 'These..... for sin..... could not..... a - tone,.....'. The piano accompaniment features a steady eighth-note pattern in the left hand.

Thou..... must save, and Thou..... a - lone, In my

The third system of the musical score. The vocal melody continues with the lyrics 'Thou..... must save, and Thou..... a - lone, In my'. The piano accompaniment continues with the eighth-note pattern.

hand no price I bring, Simply to Thy cross..... I cling.

rall. e dim.
p *rall. e dim.*

The fourth system of the musical score. The vocal melody concludes with the lyrics 'hand no price I bring, Simply to Thy cross..... I cling.' The piano accompaniment features a long sustained chord in the right hand. Performance markings include '*rall. e dim.*' above the final vocal note and '*p*' below the piano accompaniment.

QUARTETTE. *p*

While I draw this fleet - ing breath, When my eyes shall close in death,

cres.

When I rise to worlds un-known, And be - hold Thee on Thy throne,

f *cres.*

Rock of Ag - es cleft for me, Let me hide my - self in Thee.

I will lift up mine eyes unto the hills.*

Allegro Moderato.

L. O. EMERSON.

SOP.
ALTO
TENOR
BASS

Org.

I will lift up mine eyes unto the hills, I will lift up mine eyes unto the

hills, I will lift up mine eyes un-to the hills, From whence com-eth my help.

I will lift up my eyes un-to the hills, I will lift up mine eyes un-to the

Organ.

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ALTO AND TENOR

hills, I will lift up mine eyes un-to the hills, From whence com-eth my help,

rit.

Organ.

QUARTETTE.

My help cometh from the Lord which made heav'n and earth, which made heav'n and earth

Andante. SOPRANO SOLO.

He will not suf-fer thy feet to be moved, He that keep-eth thee will not slumber,

p *Organ.*

p QUARTETTE.

He that keep-eth Is-ra-el shall not slum-ber nor sleep. He slum-bers not..... He that keep-eth

pp

.....nor sleeps..... He slum-bers not..... nor
Is-ra-el slum-bers not nor sleeps. He, watching, slumbers not,

sleeps..... He watch-ing, slum-bers not nor sleeps.
slum-bers not nor sleeps, He that keep-eth Is-ra-el, slum-bers nor sleeps.

rit.

Moderato. SOP. AND ALTO.

* 2ND ALTO.
The Lord is thy keep - er, thy shade up - on thy right hand, The Lord is thy

Without accompaniment.

keep - er, thy shade up - on thy right hand. The sun shall not smite thee by

Organ.

Organ.

p day, Nor the moon by night. The Lord shall preserve thee, preserve thee from all e-vil.

Animato.

He shall pre-serve, pre-serve thy soul. The Lord shall pre-serve thy go-ing out, and thy

com - ing in, from this time forth, from this time forth, and e-ven for-ev-er more.

*If necessary the 2nd Alto may be sung by Tenor.

Great Jehovah, God of Nations.

L. O. EMERSON.

SOPRANO SOLO.

VOICE.

1. Great Je - ho - vah!

ORGAN.

God of na - tions, From Thy tem - ple in the skies,

Hear Thy peo - ple's sup - pli - ca - tion, Now for their de -

. . liv - 'rance rise, Now for their de - liv - 'rance rise.

♫ CHORUS OR QUARTETTE.

1. Great Je-ho-vah, God of na-tions, From Thy temple in the skies, Hear Thy people's
3. Tho' our sins our hearts confessing, Long and loud for vengeance 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-bounding, Je-sus' blood can cleanse them all, Je-sus' blood can cleanse them all.

ALTO OR BASS SOLO.

2. Though our sins our hearts con-founding,

Long and loud for vengeance call, Thou hast mer-cy more a-bound-ing,

D.S. for 3rd verse.

Je-sus' blood can cleanse from all, Je-sus' blood can cleanse from all. ♫

Seek ye the Lord.

ISAIAH LV. 6, 7.

Andantino. ♩ = 80

DR. J. V. ROBERTS.

TENOR SOLO.

VOICE.

ORGAN.

Sw. Diaps. and Oboe. *pp* Sw. Diaps.

Ped. Bourd.

Seek ye the

Lord while He may be found, call ye up - on Him while

He..... is near, seek ye the Lord while He may be

cres. molto.

found, call ye up - on Him while He is near;

Add Oboe.

mf

Let the wick-ed for-sake his

pp Sw. Diaps.

p espressivo.

way..... and the un-righ - teous man his thoughts, and re-turn un - to the Lord, re -

pp Voix Cel.

rall. *a tempo.*

turn un - to the Lord, and He will have mer - cy, and a - bund - ant - ly

a tempo.

rall. *Sw. Diaps.*

par - don, He will..... have mer - cy, and a - bund - ant - ly... par - don, a -

add Oboe.

accol. *rall.* *a tempo.*

bund - ant - ly... par - don, a - bund - ant - ly... par - don. Seek ye the

a tempo.

accol. *rall.* *soft Ch. Org.*

TENOR SOLO.

Lord while He may be found, call ye up - on Him while

pp CHORUS.

pp Seek ye the Lord, seek ye the Lord, seek ye, O

He is near, seek ye the Lord,

mf *pp*

seek the Lord, seek ye the Lord while He may..... be

mf *pp*

sw. with oboe.

seek ye the Lord... while He is near ;
found, call ye up - on Him while He is near ;

This system contains the first two staves of the vocal melody and the first two staves of the piano accompaniment. The key signature is B-flat major (two flats). The vocal staves are in treble clef, and the piano staves are in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

mf Lot the-wicked forsake his
cres. *dim.*
senza Ped.

This system continues the vocal melody and piano accompaniment. The vocal staves are mostly empty, with the lyrics appearing in the second staff. The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *mf* (mezzo-forte), *cres.* (crescendo), *dim.* (diminuendo), and *senza Ped.* (without pedal).

mf *ff*
way, and the unright - teous man his thoughts, and re-turn un - to the Lord, and re -
ff
ff *Gt. Org. Diaps. to Full Swell.*
Ped.

This system concludes the vocal melody and piano accompaniment. The vocal staves are mostly empty, with the lyrics appearing in the second staff. The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *mf* (mezzo-forte), *ff* (fortissimo), and *Ped.* (pedal). The system ends with a grand staff for the organ, marked *ff* and *Gt. Org. Diaps. to Full Swell.*

SEEK YE THE LORD

Our Father who art in Heaven, Hallowed be Thy Name. Thy Kingdom come. Thy will be done in Heaven, and on Earth. Give us this day our daily bread. And lead us not into temptation, but deliver us from the evil one. For Thine is the Kingdom, and the Power, and the Glory, forever. Amen.

pp Ho will have mer - cy, turn un-to the Lord, and Ho will have mer - cy, Ho will have

pp Ch. Org. Sw. Diaps. with Oboe.

senza Ped. *Ped. Bourd. coupd. to Sw.*

He will have mer - cy, *cres.* Ho will have *dim.*
 mer - cy, He will have mer - cy, and a-bund - ant - ly par-don,
cres. *dim.* *p* Ch. Org. *cres.*
senza Ped.

mer - cy, He will... have mer - cy,

and a - bund - ant - ly par - don, and a -

Sw. Oh. Org. Sw.

Ped. senza Ped. Ped.

and a-bund - ant-ly

pp

bund - ant - ly par-don, He will have mer - cy,

pp

pp put in Oboe.

par-don, and a. bund - ant-ly par-don. A - men.

rall.

He will have mer - cy and par - don. A - men.

rall.

rall.

Ped. 32 ft.

Moderato.

Consider the Lilies.

TOPLIFF.

As a Quartette by W. F. Sudds.

VOICE.

SOLO.

Is not the life more than meat,

And the bod - y than

ORGAN.

CONSIDER THE LILIES.

raiment; Be-hold the fowls of the air, For they sow not, nei-ther do they reap, Nor

This system features a vocal melody in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in G major, with the right hand playing chords and the left hand playing a simple bass line. The lyrics are written below the vocal staff.

gath-er in-to barns, Yet your heav'nly Fa-ther feed

The second system continues the vocal melody and piano accompaniment. The piano part includes a forte (*f*) dynamic marking. The lyrics are written below the vocal staff.

eth them.

Gt. *dim.*

The third system concludes the vocal part with the lyrics "eth them." The piano accompaniment includes a *Gt.* (Guitar) marking and a *dim.* (diminuendo) instruction. The system ends with a double bar line.

QUARTETTE.

p Con-sid-er the lil-ies of the field how they grow. They

Gt. stop Dia. and Melodia.

Ped.

The quartet section begins with a key signature change to three sharps (F#, C#, and G#) and a time signature change to 6/8. The vocal melody is in treble clef, and the piano accompaniment is in the same key and time signature. The lyrics are written below the vocal staff. The piano part includes a *Gt. stop Dia. and Melodia.* instruction and a *Ped.* (pedal) marking.

toil not, nei - ther do they spin, They toil not, nei - ther do they

Ped.

This system contains the first line of the song. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics are 'toil not, nei - ther do they spin, They toil not, nei - ther do they'. A 'Ped.' (pedal) marking is present at the end of the piano part.

spin..... And yet I say un - to you, I say un - to

This system contains the second line of the song. The vocal melody continues with the lyrics 'spin..... And yet I say un - to you, I say un - to'. The piano accompaniment provides harmonic support.

you, that e - ven Solomon in all his glo - ry was not ar -

cres. *f*

cres. *cres.*

This system contains the third line of the song. The vocal melody concludes with the lyrics 'you, that e - ven Solomon in all his glo - ry was not ar -'. The piano accompaniment features a crescendo ('cres.') and a forte ('f') dynamic marking. The system ends with a final chord.

CONSIDER THE LILIES.

ray'd like one of these. *p* Con-sid - er the lil - ies how they

grow, Con - sid - er the lil - ies how they grow, *cres.* They toil not, they *cres.*

toil not nei - ther do they spin, yet *f* I say un - to you, *f*

Gt. op. Dia.

The musical score is written for voice, piano, and guitar. The key signature is D major (two sharps). The tempo is marked 'Allegretto' (Allegretto). The score is divided into three systems. The first system contains the first line of the vocal melody and the piano accompaniment. The second system contains the second line of the vocal melody and the piano accompaniment. The third system contains the third line of the vocal melody and the piano accompaniment. The guitar accompaniment is written in the bottom system, marked 'Gt. op. Dia.' (Guitar, Opus, Diapason).

So - lo - mon in all his glo - ry was not ar - ray'd, was not ar - ray'd

dim.

dim.

Sw.

This system contains the first two staves of music. The vocal line (treble and bass clef) features a melody with lyrics. The piano accompaniment (grand staff) provides harmonic support. Dynamics include *dim.* and *Sw.*

like one of these,..... was not ar-ray'd,
was not array'd like one of these,

Gt. 4-ft. Flute.

Sw.

p

This system continues the vocal and piano parts. It includes a section for the Great 4-foot Flute. Dynamics include *Sw.* and *p*.

was not ar-ray'd like one of these,..... And yet I

p

p

This system concludes the vocal and piano parts. Dynamics include *p*.

CONSIDER THE LILIES

say un - to you, So-lo mon in all his glo - ry was not ar-ray'd

accel.
p accel.
p accel.

was not ar-ray'd, was not ar-ray'd like one..... of these, like one of

cres. *rall. dim.* *p*
cres. *rall. dim.* *p*
cres. *p rall. dim.* *p*

these, like one of these.....

pp

Lord, we pray Thee.

Largo. ♩ = 60. SOLO, TENOR OR TREBLE.

DR. J. V. ROBERTS.

VOICE. *p*

Lord, we pray Thee, Lord, we pray Thee that Thy grace may

ORGAN. *Sv. Diaps. p*

al - ways prevent and fol - low us, that Thy grace may al - ways pre - vent and fol - low

us, and make us con - tin-ual-ly, and make us con - tin-ual-ly to be

giv'n to all good works; through Jesus Christ our Lord.

mf

dim. e rall.

CHORUS. *p*

Lord, we pray Thee, Lord, we pray Thee that Thy grace..... may

al - ways prevent and fol - low us, that Thy grace may al - ways pre - vent and fol - low

and make us con - tin - ual - ly, and make us con - tin - ual - ly to be
us, and make us con - tin - ual - ly..... to be
and make us con - tin - ual - ly to be
and make us to be

dim. rall. *pp*
giv'n to all good works; through Je - sus Christ our Lord. A - men.
dim. rall. *pp*

Let not your heart be troubled.

27

ALTO SOLO.

STEPHEN NICHOLSON.

VOICE.

Let not your heart be troubled, Let not your heart be troubled,

ORGAN.

Ye believe in God, be - lieve in me al - so.....

CHORUS.

In my Father's house are man-y mansions, In my Father's house are many mansions, In my

Father's house are man-y man - sions pre-pared for you. I go to pre-pare you a

home, That where I am, ye may be al - so, That where I am ye

that where I am

may, be al - so A - men, A - men A-men, A - men.

may be, may be

A-men. A - men.

Praise ye the Lord.

REV. C. H. RICHARDS.

CHORUS.

Con spirito.

SOP.
ALTO.
TENOR.
BASS.

Praise ye the Lord, all ye His peo-ple, O lift up your hearts in thanks.

Fine.

giving be-fore Him. For the Lord is good, and His mer-cy is ev-er-

D.S.

-last-ing, He is good, He is good, and His mer-cy is ev-er-last-ing.

BARITONE OR BASS SOLO.

Who can utter the mighty acts of the Lord, of the Lord; and who can

show forth all His praise? He de-liv-er-eth His peo-ple, He re-

deemeth them from their distresses, He lift-eth them up, And He crowneth them with glo-ry.

TRISAGION AND SANCTUS.

Therefore with angels and archangels, com - pa - ny of heav'n, we laud and mag - ni - fy Thy
and with all tho

glo - rious name, Ev - ermore praising Thee, Ev - ermore praising Thee, and say - ing:

UNISON. *All voices.*

Ho - ly, ho - ly ho - - - ly, Lord God of

8ves. ad lib.

Sab - a - oth, Heav'n and earth are full, are..... full.....

of Thy glo - - - ry, Glo - ry be to Thee,

to Thee, O Lord most high,..... Glo - ry

be to Thee, to Thee, O God, most high.....

SOPRANO SOLO.

O that men would 'praise Him, would praise Him for His good - ness.

Right hand 8va

ALTO.

And for His kind - ness un - to the chil - dren of men.

SOPRANO.

He com - fort - eth in sor - row, and He can heal the broken-hearted,

ALTO.

He calm - eth all their storms and giv - eth to His loved ones peace.

DUET—SOPR. & ALTO.

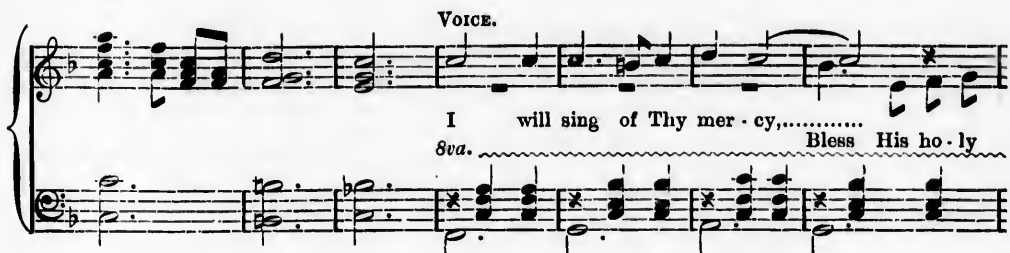
O bless His Name..... for - ev - er - more,..... O praise His
Bless His ho - ly Praise Him for His

ORGAN.



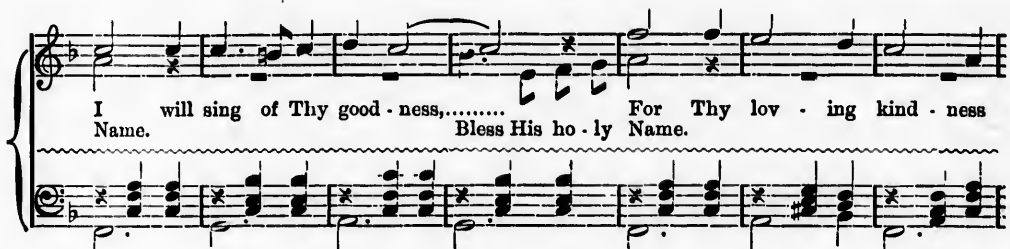
good - ness and pub - lish in ev - ery land His praise.

VOICE.



I will sing of Thy mer - cy,..... Bless His ho - ly

8va.

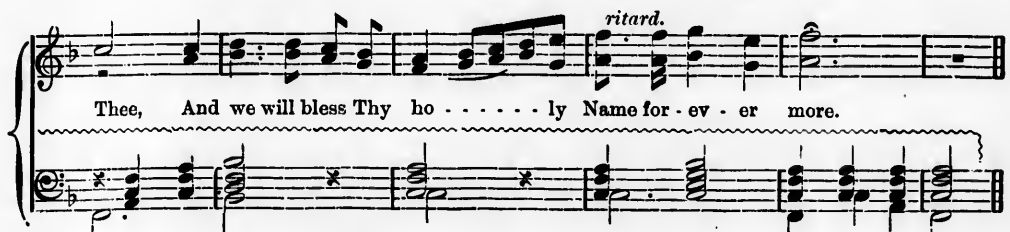


I will sing of Thy good - ness,..... For Thy lov - ing kind - ness
Name. Bless His ho - ly Name.



crowneth our days..... with..... bless - ing; My heart shall rest in

ritard.



Thee, And we will bless Thy ho - - - - ly Name for - ev - er more.

CHORUS.



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

colla voce.

praise the Lord, all ye the peo - ple of His hand, For He is good, For
Praise the Lord, for He is good, His
He is good, His mer - cy is ev - er - last - ing, Praise Him for ev - er
mer - cy is ev - er - last - ing, His
more. A - - - men, A - - - men.

The Lord is my Shepherd.

DUET OR SEMI-CHORUS. May be sung by Soprano and Alto.

W. O. PERKINS.

Moderato.

TENOR. The Lord is my shep-herd, I shall not want, He mak-eth me to
BASS.
ORGAN.
lie down, lie down in green pas - tures, He lead - eth me be -

f *ad lib.*

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

colla voce.

FULL CHORUS.
a tempo.

The Lord is my shep-herd, I..... shall not want, He mak-eth me to

dim. *mf*

lie down, lie down in green pas - tures, He lead - eth me..... be -

dim. *mf.*

He lead - eth, He lead-eth me

f *dim.*

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

f *dim.*

f cres. *mf.*

stor-eth my soul. He re - storeth my soul, He leadeth me in the paths of righteousness for His

f cres. *mf.*

Lento. mp *f tempo primo.*

Names sake. Yea, tho' I walk thro' the val-ley and the shadow of death, I will

dim. poco a poco.

fear no e - vil for Thou art with me, Thy rod and Thy staff they com - fort me, Thy

rit. a tempo.

rod and Thy staff they com - fort me, Thou pre - par - est a tab-le, be - fore me in the

Organ.

cres.

presence of mine en-em-ies, Thou annointest my head with oil, my cup runneth o - ver, Sure-ly

cres.

I will

goodness and mer - cy shall fol-low me all my life,

I will dwell in the

And I will dwell in the house, in the

Org. I will dwell in the

dwelt in the house of the Lord, I will dwell in the house *faster*

house, in the house of the Lord, I will dwell in the house, In the house of the Lord, I will

house, in the house of the Lord.

cres. poco a poco.

dwelt..... in the house..... of the

I will dwell, I will dwell, I will dwell in the house,

poco dim.

Lord..... for - ev - er and ev - er - more, in the house of the

in the house of the Lord

accel. f

Lord, for ev - er - more, for - ev - er - more, for - ev - er, ev - er -

for - ev - er - more, for ev - er -

more, for ev - er - more, for - ev - er, ev - er - more, for ev - er - more, for - ev - er - more.

for - ev - er - more, for - ev - er - more,

Hear me, Jehovah.

SOPRANO SOLO. *Andante Religioso.*

W. O. PERKINS.

VOICE.

Hear me, Je - ho - vah; un-to Thee do I lift up my cry; Give

ORGAN.

TENOR SOLO.

ear, O Lord, and hear me, O hear my prayer, Hear me, O Fa - ther, and

show us Thy lov - ing - kindness; in-cline Thine ear, and hear me, for I have called on Thee.

DUETT.

Hear us, O Fa - ther, un-to Thee do we lift up our cry, O

rit. a tempo.

Jehovah, hear us, give ear to our cry, O Lord, For we have call'd on Thee, O

hear us Je - ho - vah,

colla voce.

dim. e rit.

hear us, O hear us, give ear, O Lord, and hear us, O hear our pray'r.

mf CHORUS. *Allegretto con Spirito.*

Lord we have cried to Thee, and Thou hast heard our prayer. We will ex - tol Thee and
We will.....
We

praise Thy ho - ly Name; Ev'ry day will we bless Thee, and we will praise Thy Name for
Ev'ry day will we

ev - er, We will ex-tol Thee, and praise Thy Name forever, We will ex-tol Thee, and we will
We will ex - tol

praise Thy Name for - ev - - er - more, for - ev - er - more, for - ev - er - more.

☉ praise the Mighty God.

Allegro Moderato.

SOPRANO.

L. O. EMERSON.

SOLO.

CHORUS.

Sing prais - es un - to Him, sing

SOP.
ALTO.

ff O praise the Mighty God, all ye na - tions. *Organ.*

TENOR
BASS.

praise..... un - to Him, and speak good of His Name.

CHORUS.

mf O praise Him, all ye na-tions! praise

Solo.
p For His mer-cy is ev - er toward us, And the
cres. Him all ye na-tions!
p Organ.

cres.
 truth of the Lord en - dur - eth for - ev - er.
CHORUS.
 O praise the migh-ty God.

Solo.
 For His mer-cy is ev - er - more toward us, and the
Organ
 all ye na - tions.
p

cres. *rit.* *rit.*
 truth of the Lord, en - dur - eth for - ev - er - more.
CHORUS. mf
 O praise the migh - ty God, O
mf

O PRAISE THE MIGHTY GOD.

Solo.

cres. All ye na-tions, All ye na-tions,

Org. praise tho migh-ty God, all ye na-tions, all ye na-tions, O

praise ye Je - ho - vah,

praise ye Je - ho - vah, all..... ye na - tions, O bless His name, give

Org.

O praise Him, O praise Him,

f thanks un - to Him, O praise the Lord, O

p For His mer - cy is ev - er last - ing,

Org. praise the Lord, O praise ye the the

Solo.

For the truth..... of the Lord en -

Org.

migh - ty God, Praise ye Je - ho - vah!

Org.

dur . . . eth for - ev . . . er . more.

Praise ye Je - ho - vah! Praise His Name.

Solo.

O wor - ship the Lord, O wor - ship the Lord, For His

mer-cy, for His mer-cy is ev - er - lasting, towards all those that love and

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment uses a grand staff with treble and bass clefs. The lyrics are written below the vocal staff.

put their trust in Him.....

The word of Je - ho - vah standeth for - ev - er, The

The second system of the musical score. It continues the vocal and piano parts. The piano part includes a *pp* (pianissimo) marking. The lyrics continue below the vocal staff.

cres. word..... of Je - ho - vah shall..... *cres.* re - main for

word of Je - ho - vah *ff* standeth for - ev - er, stand - eth for - ev - er,

The third system of the musical score. It includes *cres.* (crescendo) markings above the vocal staff and a *ff* (fortissimo) marking in the piano part. The lyrics continue below the vocal staff.

cres. ev - er - more, Shall..... re - main for - ev - er more.

ev - er - more, *ff* and - eth - for - ev - er, ev - er - more.

The fourth system of the musical score. It includes a *cres.* marking above the vocal staff and a *ff* marking in the piano part. The lyrics conclude below the vocal staff.

I will extol Thee.

43

Allegro Moderato.

W. F. SUDDS.

Sop.
ALTO.
TENOR
BASS.

Org.

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

And I will bless Thy Name for ev - er; I will ex - tol Thee, O

God, my King; and I will bless Thy Name for - ev - er. And

And I will praise Thee, And I will praise Thee, And I will praise Thee, will
I..... will praise Thee, And I..... will

And I will praise Thee, and I will bless Thy Name for - ev - er, And
praise Thee,

And I will praise Thee, and I will praise Thee, and I will praise Thy Name for-ev-er.
I will praise, and I will praise.

I WILL EXTOL THEE.

p Org.

more...
ev - er more, Thou wilt sus - tain me,
Thou wilt sus -

Thou wilt sus - tain me, Thou wilt sus - tain me, and com - fort me,
tain, sus - tain me,
Thou wilt sus - tain me, wilt sus - tain me, and com - fort me,

And I will praise Thee, and I will praise Thee, and

And I will praise Thee, will praise Thee, and I will praise Thy Name for -
And I will praise Thee,
And I will praise Thy Name,

ev - er more, for ev - er more, for ev - er more.

God of the Morning.

E. B. SMITH.

SOP.
ALTO.

God of the morn - ing, Bright o'er us dawn - ing,

TENOR.
BASS.



Guide and pro- tect..... us, Safe..... through the... day, the day.

DUET. SOPRANO AND TENOR.

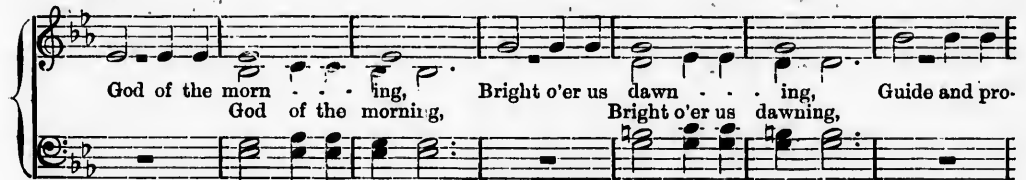


Thy name a - dor - ing, Par - don... im - plor - ing,

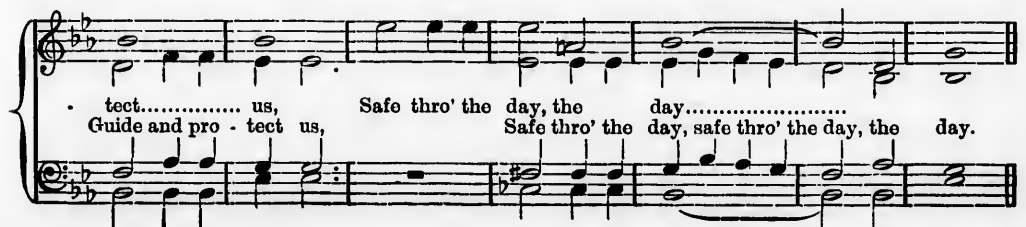


O'er our sins,..... mourn - ing, To Thee we pray.....
O'er our sins mourning,

CHORUS.



God of the morn - ing, Bright o'er us dawn - ing, Guide and pro-
God of the morning, Bright o'er us dawning,



tect..... us, Safe thro' the day, the day.....
Guide and pro - tect us, Safe thro' the day, safe thro' the day, the day.

O Lord most holy.

Andante. *p* *f* *ABT.*

SOP.
ALTO.
TENOR.
BASS.

Org. O Lord most ho - ly, O God most migh - ty,

O lov - ing Sa - viour, Thee would we be prais - ing with joy - ful lips,
For

For Thou hast re - deem - ed us, Thou hast re - deem - ed us of Thy grace and mer - cy.
Thou

SOP. SOLO. *Poco animato.*

Teach us to know Thee,

Org.

teach us to love Thee; Make us to

fol - . . . low, to fol - low af - ter ho - li-ness;

rit.

So in temp - ta - . . . tion, and in the hour of

rit.

sad - . . ness, We shall find help and com-fort in Thee.

molto cres. ff dim.

Ped.

CHORUS

p Guide us, O Sa - viour, O lov - ing Sa - viour, So in the hour of

poco rit. dim. p p p pp

sad - ness we shall find com-fort and help in Thee. A - . . men, A - . . men.

p p p pp

4

O give Thanks.

Allegro con spirito.

J. M. STILLMAN.

SOP.
ALTO.
TENOR.
BASS.

O give thanks un - to the Lord, O give thanks un - to the Lord, for

He is good, the Lord is good, the Lord is..... good, for..... His.....

mer - cy en - dur - eth for ev - er, for..... His..... mer - cy en -

dur - eth for ev - er, for..... His..... mer - cy en - dur - eth, en -

dur - eth for ev - er. *Fine.* Save us, save..... us, Save us, O Lord,

save us, O..... save us, O Lord, and gath - er us from a - mong the hea - then, and

gath-er us from a - mong the heathen, to give thanks un - to His Ho - ly Name,

Save us, save..... us, save us, O Lord..... and gather us from among the
Save us, O Lord, Save us, O Lord,

hea-then, and gath-er us from a-mong the hea-then, to give thanks un - to His

Ho - ly Name, To give thanks..... To give thanks..... un - to His Ho - ly
To give thanks, To give thanks

Name..... to give thanks, to give thanks un - to His Ho - ly Name.
to give thanks un - to His

D.C.

God is Love.

HARRY ROWE SHELLEY.

Andante.

ORGAN. *Sw. mp* *rit.*

BASS SOLO.

a tempo.

God is love, His mer-cy brightens all the path in which we rove,

R.H.

Ped. *Ped.*

Bliss He wakes and woe He lightens; God is wis-dom, God is love.

Gt.

CHORUS.

p

Glance and change are bus-y..... ev-er, man de-cays and a-ges... move.....

p

But His mer-cy wan-eth... nev-er; God is..... wis-dom, God is love.

BASS SOLO. *mp*

In the hour that dark-est seem-eth, Will His change-less good-ness prove;

From the gloom His brightness streameth; God is wis-dom, God is love.

CHORUS.

God..... is love. Hope and com-fort from a-bove.....
He with earth-ly cares en-twin-eth

Ev-ry-where His mer-cy shin-eth, God..... is... wis-dom, (*Sr. trem.*)

God is love.

A . . . men.

A few more Years shall Roll.

REV. H. BONAR, D.D.

H. P. DANKS.

Andante.

VOICE. *p*

SOPRANO SOLO. *p*

1. A
2. A
3. A
4. 'Tis

ORGAN. *p*

cres.

few more years shall roll, A few more sea - sons come, And
few more storms shall beat, On this wild, rock - y shore; And
few more strug-gles here. A few more part - ings o'er, A
but a lit - tle while And He shall come a - gain, Who

cres.

mf dim.

we shall be with those that rest A - sleep..... with-in the tomb;
we shall be where tem - pests cease, And sur - ges swell no more;
few more toils, a few more tears, And we..... shall weep no more;
died that we might live, who lives That we..... with Him may reign;

mf dim.

QUARTETTE OR CHORUS.

mp Then, O my Lord, pre - pare..... My soul for that great day..... Oh,

Then, O my Lord, pre - pare My soul for that great day,

cres.

mf *poco rall.* *dim.* *p*

wash me in Thy pre - cious blood, And take my sins a - way, a - way.
pre - cious blood, And way.

Heavenly Father.

Andante religioso.

FROM BEETHOVEN.

p

SOP.
ALTO.
TENOR
BASS.

Heav'n - ly Fa - ther, gra - cious-ly hear us; Hear the pe -

ti - tions we of - fer be - fore Thee, Let Thy mer - cy

p

rest up - on us! Heav'n - ly Fa - ther,

piu lento. *pp Adagio.*

gra - cious-ly hear us, Hear our pray'r, Hear our pray'r.
pp

Create in Me a Clean Heart.

Sop.
ALTO.
TENOR.
BASS.

p

Cre - ate..... in me a clean heart,... O God,..... and re -

Repeat f

p

new a right spi - rit with - in me. *repeat f* Cast me not a - way, cast me not a - way,
Cast me not a - way,

f *p* *pp*

cast me not a - way from Thy pres - ence, and take not Thy Ho - - - ly,

f

Ho - - - ly Spi - rit from me. Re - store un - to me..... the

joy of Thy sal - va - tion, re - - - store un - to..... me the

p

joy of Thy sal - va - tion, and up - - - hold me, Up - hold..... up -
p up -

p hold me, up - hold,..... up - hold me with Thy free *f* Spi - rit.

f Then will... I... teach.....
f Then will I teach trans - gres - sors Thy way,..... and

sin - ners shall be con - vert - ed un - to Thee. Then... will... I... then will... I...
 will I teach, will... I...

p teach trans - gres - sors Thy way, and sin - ners shall be con - vert - ed.

f un - to Thee, Then will I teach trans - gres - sors Thy
 Then will I

way, and sin - ners shall be con - vert - ed, con - - vert - ed un - to Thee. *rit.*

Hearer, my God, to Thee.

Andante affetuoso

Arr. from MORAN, by H.P.D.

ORGAN.

SOPRANO OR TENOR SOLO.

1. Near - er, my God, to Thee, Near - er to Thee!
 2. Though like a wan - der - er, Wea - ry and lone,
 3. There let my way ap - pear Steps up to heav'n;
 4. Then with my wak - ing thoughts, Bright with Thy praise,

E'en though it be a cross That rais - eth me;
 Dark-ness comes o - ver me, My rest a stone;
 All that Thou send - est me, In mer - cy giv'n;
 Out of thy ston - y griefs Al - tars I'll raise;

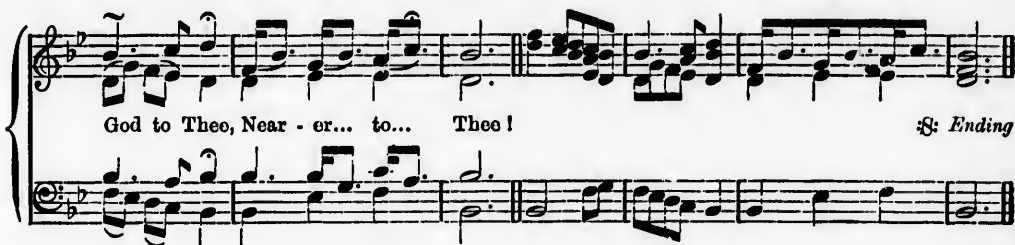
Still all my song shall be, Near - er, my God, to Thee,
 Yet in my dreams I'd be, Near - er, my God, to Thee,
 An - gels to beck - on me, Near - er, my God, to Thee,
 So by my woes to be, Near - er, my God, to Thee,

Near - er... my... God, to Thee, Near - er... to... Thee!

QUARTETTE OR CHORUS.



1. Still all my song shall be Near - er my... God, to Thee, Near - er... my...
 2. Yet in my dreams I'd be, Near - er. my... God, to Thee, Near - er... my...
 3. An - gels to beck - on me Near - er, my... God, to Thee, Near - er... my...
 4. So by my woes to be, Near - er, my... God, to Thee, Near - er... my...

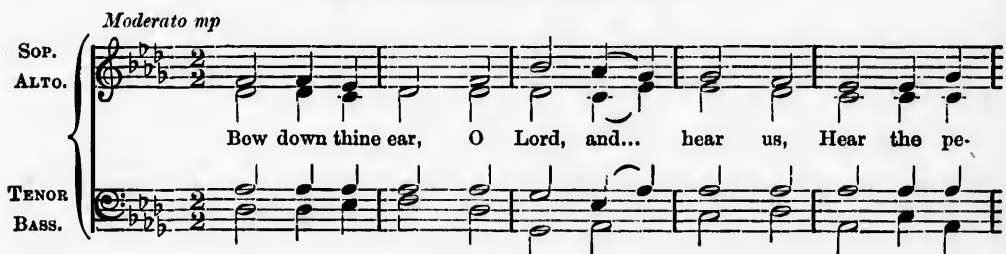


God to Thee, Near - er... to... Thee! *Ending*

Bow Down Thine Ear.

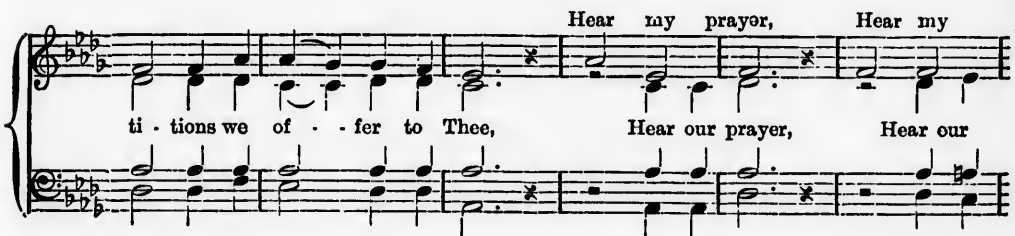
Moderato mp

SOP.
ALTO.



Bow down thine ear, O Lord, and... hear us, Hear the pe-

TENOR
BASS.



ti - tions we of - fer to Thee, Hear my prayer, Hear my Hear our prayer, Hear our



prayer, O Lord, most high, Hear our prayer, Hear our prayer.

Father, I know Thy ways are just.

Andante. ALTO OR MEZZO SOPRANO SOLO. W. F. SUDDS.

VOICER. *p* Fa - ther, I know Thy

ORGAN. *Soft strg. tone.*

mf

ways are just, Tho' all to me un - known..... O grant me

rall. dim.

grace Thy love to trust, and cry Thy will be done.....

CHORUS. *mp*

Fa - ther, I know Thy ways are just, Tho' all to me un - known.....
to me un - known,

dim.

O grant me grace Thy love to trust, And cry Thy will be done.....
Thy will be done.

Solo. mf

If Thou should'st hedge with thorns my path, And wealth and friends be gone.....

mf accel. cres.

..... Still with a live - - ly faith I'll cry, Thy will, O

accel.

dim. rall.

God, be done..... Thy will, O God, be done.....

CHORUS.

Al - though Thy steps I can - not trace, Thy Sove - reign right I

mf

own,..... And so, in - struc - ted by Thy graco, I'll cry Thy will be

rall. dim.

done,..... Thy will. Thy will, O God, be done..... Thy will be done.

Arise ye, arise!

Bold, energetic.

PEARL J. SPRAGUE.

dim.

Sop.
ALTO
TENOR
BASS.

A - rise ye, a - rise ye, a - rise..... a - rise, for there shall be a
ye,

day, when the watch-man up-on mount E-phra-im shall cry, a - rise ye, a - rise ye, a -

Cheerfully.

rise,..... a - rise, and let us go up to Zi - on, A - rise, and let us go,..... a -
a - rise,

rise, and let us go..... a - rise, a - rise, a-rise. and let us go up to Zi - on.
a-rise,

RECITATIVE.

For thus saith the Lord, sing... with glad-ness, sing... with glad-ness, sing..... for Ja-cob, and

A tempo.

shout,..... and shout..... and shout among the chief of the nation, and shout,... and shout... and
and shout, and shout, and shout,

shout a-mong the chief of the na-tion, pub - lish ye, praise ye, and say, O Lord,

Save..... Thy peo-ple, Save..... Thy peo-ple, the rem - nant of Is - ra - el! A -

rise ye, a - rise, a - rise ye, a - rise, a - rise, a - rise, and let us go up to

Cres.

Zi - ou, to the Lord our God..... un - to the Lord, to the
un - to the Lord,.....

Rit. ad lib.

Lord our God, to the Lord our God, un - to the Lord our God.

Protect us through the Coming Night.

Andante. *p* **TENOR OR SOPRANO SOLO.** **CURSHMAN.**

VOICE.

Pro - tect us through the com - ing

ORGAN. *Sw. 8 ft.*

night, O Fa - ther, O Fa - ther, might - - - y. de - liv - er

cres - cen - do. *p*

us - from every ill, de - liv - er us from every ill, And guard our slum -

DUET. SOP. AND ALTO.

ber, And guard our slum . . ber. Pro - tect us through the
O Fa . . ther

com - ing night, O Fa - ther, O Fa - . . ther might . . .
might . . . yl O..... Fa ther might

Ped.

cres *cen* *do*.

y, de - liv - er us..... from ev - ery ill, de - liv - er us from ev - ery
y, O..... Fa - ther. O.....

cres *cen* *do*.

Ped.

dim. *rit.* **QUARTETTE. mp.**

ill, and guard our slum . . . ber, And guard our slum . . ber. Pro .
Fa ther,..... And guard our slum . . ber.

dim. *rit.*

First system of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "tect us through the com - ing night. O Fa - ther, O Fa - ther, O Fa - ther". The piano part includes a crescendo marking "cres." and a pedal point marking "Ped.".

tect us through the com - ing night. O Fa - ther, O Fa - ther, O Fa - ther

cres.
Ped.

Second system of the musical score. The vocal melody continues with the lyrics: "Fa - ther might - y! de - liv - er us from every ill, de - liv - er might - y! O Fa - ther mighty, de - liv - er". The piano accompaniment includes a crescendo marking "cres." and a pedal point marking "Ped.".

Fa - ther might - y! de - liv - er us from every ill, de - liv - er
might - y! O Fa - ther mighty, de - liv - er

cres.
Ped.

Third system of the musical score. The vocal melody continues with the lyrics: "us from eve - ry ill, And, guard our slum - ber, And guard our slum -". The piano accompaniment includes a piano marking "pp" and a rallentando marking "rall.".

us from eve - ry ill, And, guard our slum - ber, And guard our slum -

pp *rall.*
pp *rall.*
pp *rall.*
Soft Ped.

ber, Pro-tect us, Fa-ther, O Fa-ther might-y, Pro-tect us, Fa-ther, O Fa-ther
Fa-ther

p

might y!

might - y, Pro-tect us, Fa-ther, O Fa-ther might - y! O Fa-ther
Fa-ther might - y!

cres. f *p* *lento.*

might - y! O Fa-ther might - y, de-liv-er us..... from..... ill, And guard our
do-liv-er us,

p

Ped.

slum . . . ber, . And guard our slum ber.

pp

I will Bless the Lord.

(PSALM XXXIV.)

Allegretto maestoso. M. ♩ = 126.

H. P. DANES.

SOP.
ALTO.
TENOR
BASS.

f

I will bless the Lord at all times; His praise shall con - tin - ual - ly be

in..... my mouth. My soul shall make her boast in the Lord: the

hum - ble shall hear there - of and be glad. O mag - ni - fy the Lord with

me, with me, and let us ex - alt His Name, ex - alt His Name to

mp con calma.
geth - er. I sought the Lord, and He heard me, He heard me, and de-

liv - er'd me from all my fears; They look'd un - to

Him, and were light - en'd, were light-en'd; and their fac - es were not a -

mf sham - ed, a - sham - ed. *f con forza.* This poor man cried, and the Lord
mf and the Lord.....

heard him, and saved, and saved him out of all his trou-bles; The

an - gel of the Lord en-camp-eth round a - bout them that fear.....

ff

Him, and de - liv - er - eth them. O taste and see that the

rall. *f a tempo.*

Lord, He is good : bless-ed is the man that trust - eth in Him. O

mf

fearthe Lord, all ye all ye His saints : for there is no
O fear there no

cres. *f*

want to them that fear Him, that fear..... Him.

Adagio.

Praise Be the Lord.

PSALM CXLVII.

H. P. DANKS.

*Allegretto Maestoso.*SOP.
ALTOTENOR.
BASS.

Praise ye the Lord; for it is good to sing prais-es un-to our

God, un-to..... our God; for it is pleas-ant; and praise is

come-ly; for it is pleas-ant; and praise is come-ly. The Lord doth build up Je-

ru-sa-lem: He gath-er-eth to-gether the out-casts of Is-ra-el, of

Is-ra-el. *cres.* O sing un-to the Lord with thanksgiving, with thanksgiving; sing *f*

prais-es up-on the harp, sing praises un-to..... our God: *cres.* Praise the Lord, O Je-
cres. Praise the Lord, O Je-

ff *Adagio. dim.*

ru - sa - lem; Praise thy God, O Zi - on, O Zi - on, A - men, A - men.

Praise'thy God, thy God,

Awake, awake, O Zion.

Allegro.

S. WESLEY MARTIN.

SOP.
ALTO
TENOR.
BASS

A - wake, a - wake O Zi - on, In strength and beau - ty sing, A -

wake, a - wake, O Zi - on, in strength and beau - ty sing, Put on thy robe of

beau - ty, With ho - ly joy and du - ty, thou ci - ty of the King.

DUET. SOPRANO AND ALTO.

Organ

Thy bond - age and thy mourn - ing, Shall pass night a - way;..... No

more the foe op - pres - sing, But God thy wrongs re - dressing, Thy dark - ness turns to

> ad lib.

day,..... Thy darkness turns..... to day..... The voice of watchmen
Thy darkness turns

singing, On ev - ry breeze is blown; The voice of watchmen singing, On

ev - ry breeze is blown; With eye to eye be - hold - ing, The glo - rious day un-

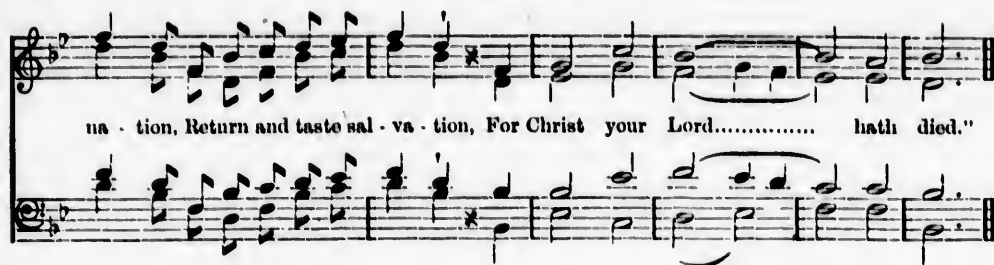
fold - ing, When Christ shall reign a - lone, When Christ shall reign a - lone.

con spirito.

Our God in might a - ris - ing, Hath bare His arm and cried, Our

Our God in might a - ris - ing, Hath bared His arm and cried, "Ho, ye of ev - ry

might..... a .



na - tion, Return and taste sal - va - tion, For Christ your Lord..... hath died."

Jesus is Mine.

Andante.

L. O. EMERSON.



VOICE.

ORGAN.

SOPRANO SOLO. *Slowly and with expression.*


1. Fade, fade, each
2. Fare - well, yo



earth - ly joy, Je - sus is mine..... Break ev - 'ry
dreams of night, Je - sus is mine..... Lost in the

ten - der tie, Je - - - sus is mine
dawn - ing bright, Je - - - sus is mine.

CHORUS *f*

1. Dark is the wil der - ness, Earth has no rest - ing place, Je - sus a -
2. All that my soul has tried, Left but a dis - mal void, Je - sus has

lone can bless, Je - - sus is mine. *dim.* *D.C. for 2nd verse.*
sat - is - fied, Je - - sus is mine. *dim.* *p*

8. Fare - well, mor - tal - i - ty, Je - sus is mine.....

Wel - come e - ter - ni - ty, Je - sus is mine;..... Wel - come, O

p *cres.* *f*

loved and blest, Wel-come, sweet scenes of rest; Wel-come my Sa-viour's breast;

dim. *p* *rall e dim.*

Je - sus is mine, is mine,..... is mine,..... Je - sus is mine.
is mine, is mine,

Let not your Heart be Troubled.

SOPRANO SOLO. *Andante.*

Z. G.

VOICE.

1. Let not your heart be trou-bled, Nor sad-ness come to thee.....
2. I go a place there to pre-pare, But shall re-turn to you;.....
3. Then if ye love me faith-ful-ly, Keep my com-mand-ments true; ...

ORGAN. *mf*

For ye be-lieve in God, a-bove, Be-lieve al-so in Me:
That where I am there ye may be, With God in... un-ion true,
And God will send the Com-for-ter, With peace to a-bide with you:

My Fa - - - ther's
I am the
Then if the
ye

My Father's house is grand and fair, There ma - ny man - sions stand ;.....
I am the way, the truth, the life, The on - ly path to... Heav'n ;...
Then if ye love me faith - ful - ly; Keep my com - mand - ments true ;.....

I would have
And what - so -

Riten.

I would have told you were it not so, In Heav'n that beau - teous land,
And what-so-e'er ye ask thro' me, It tru - ly shall be giv'n.
Omit after 3rd verse.

After last verse only.

And God will send the Com - for - ter, With peace to a - bide with you.

Lento p

With peace,..... with peace,..... With peace to a - bide with you ;

Riten.

And God will send the Com - fort - er, With peace to a - bide with you.

Thy will be done.

Andante.

J. R. THOMAS.

SOP.
ALTO

1 My God, my Fa - ther, while I stray, Far from my home, on
2 What though in lone - ly grief I sigh, For friends be - lov'd no
3 Let but my faint - ing heart be blest, With Thy sweet Spir - it

TENOR.
BASS.

life's rough way, O... teach me from my heart to say, "Thy will be done."
long - er night, Sub - mis - sive still would I... re - ply, "Thy will be done."
for its guest, My God, to Thee I leave the rest, "Thy will be done."

SOLO SOPRANO OR TENOR

Tho' dark my path and sad my lot, Let me be still and mur - mur not.
If thou should'st call me to re - sign, What most I prize— it ne'er was mine.
Re - new my will from day to day, Blend it with Thine, and take a - way

ORGAN

CHORUS.

Or breathe a pray'r di - vine - ly taught,
I on - ly yield Thee what... is Thine— "Thy will be done."
All that now makes it hard... to say

Oh that I had Wings.

Andante sostenuto.

THEODORE T. BARETT.

VOICE.

ORGAN.

TENOR SOLO.

Oh, that I had wings, had

wings like a dove, Oh, that I had wings, had wings..... like a

dove, Then would I fly a - way, would fly... a - - way and be..... at

Lento. pp

pp Lento.

CHORUS. *A tempo primo.*

Oh, that I had wings, had wings like a dove, Oh, that I had
rest, Oh, that I had

wings, had wings like a dove, Then would I fly a - way, would fly... a -
wings, that I had

way.....
way, would fly a - way, and be at rest, be at rest.....
pp *ppp Lento.* *pp* *ppp*

If ye love Me.

Moderato non troppo. 84=♩

J. G.

SOP.
ALTO
mp If ye love Me, keep My com - mand - ments, and I will pray the

TENOR.
BASS

Fa - ther and He shall give you an - oth - er Com - fort - er, that He may a -

VERSE

bide with you for - ev - er, Ev'n the Spir - it of Truth, whom the

cres.

world can-not re - cei - e, be - cause it so - eth Him not, nei - ther know - eth

dim. CHORUS

Him, seeth Him not, nei - ther know - eth Him. *mf* But ye know Him, for He

dwell - eth with you, and shall, and shall... be in..... you.

BASS SOLO. *Con espress.*

I will not leave you com-fort-less,

p *mp*

6

cres.

I will come to you, *mp* I will

cres *cen*

come,... come to you. I will come,

do *molto rit.* *f*

I will come, I will come, will come to

do. *f*

p

you. I will not leave you.

mp a tempo. *p*

will

cres.

I will come,

Con espress.

cres.

f

I will come,..... will come,..... to you.

f ad lib. dim. p

I will not leave..... you com - fort - less.

CHORUS.

p

If ye love Me, keep my com-mand-ments, and I will pray the Fa - ther, and

crea cen do. f

He shall give you an-oth-er Com-fort-er, that He may a-bide with you for ev . . .

p Andante. p

er, That He may a-bide with you for ev-er, for ev . . . er.

Turn Thou unto us, O Lord.

Andantino.

JAMES G. BARNETT.

ORGAN. p

Turn Thon, turn Thou, turn Thou un-to us, O

p

Turn Thon, turn Thou, turn Thou un-to us, O

dim. p

Turn Thon, turn Thou, turn Thou un-to us, O

dim.

Lord, Turn Thou un - to us, O Lord, and hear our pray'r, Hearken to the
and hear our

dim.

p *dim.*

p *dim.*

voice of sup - pli - ca - tion, Im - plor - ing mer - cy and pro - tec - - tion,

p *dim.*

DUET.

Turn - ing to Thee,..... and..... Thee on - ly, O God..... of mer - cy
O God

p *mf*

full..... of com - pas - sion, Hear..... our pray'r, and grant us Thy pro -
full of O hear our

p *p*

SOPRANO SOLO. *p*
Turn - ing to Thee..... and..... Thee on - ly.

CHORUS. *f* *p*
tec - tion, Turn - ing to Thee, and Thee on - ly.

f *p*

TRIO.
Hear our pray'rs and grant us Thy pro - tec - tion, O turn Thou un - to to
Turn..... to

p

CHORUS.

us, O God; O turn and hear our prayer, Turn un - to

us and hear our prayer, We be - seech..... Thee.

pp *dim.* *ppp*

pp *ppp*

pp *dim.* *ppp*

The Lord of Hosts.

Allo. con Fuoco. $\text{♩} = 120$.BASS SOLO. *f*

DUDLEY BUCK.

VOICE.

The Lord of Hosts, the Lord of Hosts is

ORGAN.

p

with..... us, the God of Ja - cob, the God..... of

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a half note 'with', followed by a dotted half note 'us', and then continues with eighth and quarter notes for the rest of the phrase. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

CHORUS.

ff The Lord of Hosts, the
Ja - cob is our Ref - . . . - uge,

The chorus begins with a vocal melody in the upper staff, marked with a forte (*ff*) dynamic. The piano accompaniment in the lower staves features a more active right hand with sixteenth-note patterns and a steady eighth-note bass line. A 'Ped.' (pedal) marking is present in the lower right of the piano part.

Lord of Hosts is with..... us, the God of Ja - cob, the

This system continues the musical piece with a vocal melody in the upper staff and piano accompaniment in the lower staves. The vocal line has a dotted half note 'us' followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note bass line and features more complex chordal textures in the right hand.

of God..... of Ja - cob is our ref . . . uge, our ref . . . uge, the

The first system of the musical score consists of four staves. The top two staves are for vocal parts, with lyrics written below them. The bottom two staves are for piano accompaniment, featuring a flowing arpeggiated pattern in the right hand and a more rhythmic bass line in the left hand.

Lord..... of Hosts..... the Lord of Hosts is with..... us, the

The second system continues the musical piece. It follows the same four-staff format as the first system, with vocal staves and piano accompaniment. The piano part maintains the arpeggiated texture in the right hand.

God of Ja - cob, the God of Ja - - cob is our

dim. *p* *dim.*

The third system concludes the page. It includes dynamic markings: *dim.* (diminuendo) above the first vocal staff, *p* (piano) above the second vocal staff, and *dim.* below the first piano staff. The piano accompaniment continues with the arpeggiated pattern.

THE LORD OF HOSTS.

cres.

ref - uge, our ref - uge, is our ref uge, our

cres.

ref ugo. *mf* The Lord..... *mf* The of

mf The Lord..... of Hosts..... the

Lord..... of the Hosts..... the Lord..... of Hosts..... is Hosts..... is with us, is.....

Lord of Hosts is with us,

with..... us. The God..... of

with us, is with us. The God..... of Ja-cob is our

The God..... of Ja-cob is our ref

Ja-cob is our..... ref . ugo,

ref . uge, The God..... of Ja-cob is our ref . ugo, the Lord, the Lord of the

..... uge..... The Lord of Hosts.....

Hosts..... the Lord of Hosts is with..... us, pp

Hosts Lord is of Hosts is with us, The Lord of Hosts is

..... The Lord of Hosts,..... is with.....

pp

pp

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The tempo and style are not explicitly marked, but the notation suggests a slow, reverent piece. The lyrics are printed below the vocal lines, with some words in italics. Dynamic markings include *dim.* (diminuendo), *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). The piano part features a steady accompaniment of eighth notes in the left hand and chords in the right hand.



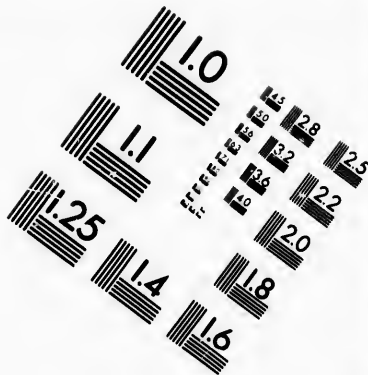
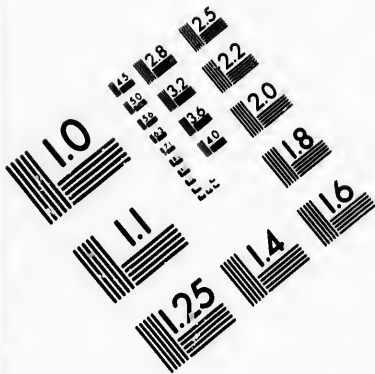
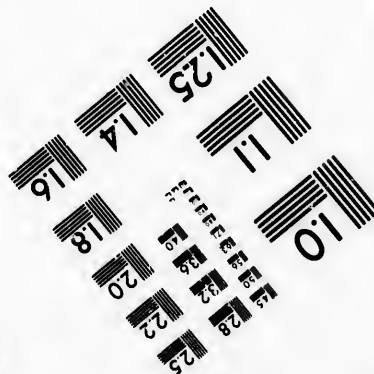
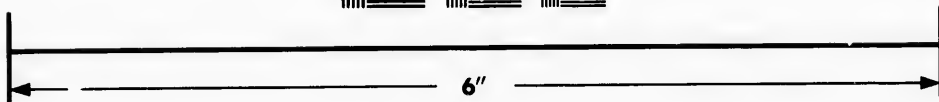
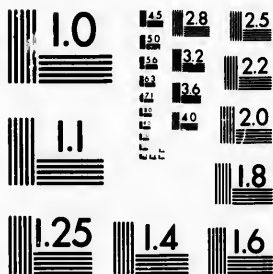


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100

cres *cen* *do.*

with us, the God of Ja . . . cob is our

cres *cen* *do.*

f

ref - - uge, is..... our ref - - uge, the Lord of

is..... our ref - - uge, is our.....

ref - - - - - uge, The Lord..... of

f

Hosts..... the Lord of Hosts is with..... us, the God of

ref - - uge,

The musical score is written for a four-part setting. The vocal parts (Soprano, Alto, Tenor, and Bass) are on the top two staves, and the piano accompaniment is on the bottom two staves. The key signature has one flat (B-flat). The tempo is not specified. The score includes dynamic markings such as *cres* (crescendo), *cen* (crescendo), *do.* (diminuendo), and *f* (forte). The lyrics are written below the vocal staves, with some words in italics. The piano part features a steady accompaniment with chords and moving lines.

Ja . . . cob, the God of Ja . . . cob is our

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'Ja', followed by a dotted half note 'cob', then a quarter note 'the', a half note 'God', a quarter note 'of', a half note 'Ja', a dotted half note 'cob', and finally a half note 'is' and a quarter note 'our'. The piano accompaniment consists of chords and moving lines in both hands.

ref . . . uge, is our ref . . . uge, our

ref . . . uge, uge, is..... our ref . . . uge, our

dim . . . in . . . u . . . en . . .

The second system continues the vocal melody and piano accompaniment. It includes dynamic markings 'dim' and 'in'. The vocal line has a melisma 'u' in the second system. The piano accompaniment continues with chords and moving lines.

ref . . . uge. A . . . men, A . . . men.

do. p A . . . men.

do. p

The third system concludes the piece. It features a vocal melody and piano accompaniment. The vocal line ends with 'men, A . . . men.' and 'men.' The piano accompaniment includes a final chord and a melisma 'do.'.

And there were Shepherds.

CHRISTMAS ANTHEM.

Andante Affettuoso.

CHAPPEL.

ORGAN

The organ introduction is written in 4/4 time with a key signature of one flat (B-flat). It consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass accompaniment with some rests.

DUET. SOPRANO AND ALTO.

The vocal duet is written in 4/4 time with a key signature of one flat. The Soprano part is on the upper staff and the Alto part is on the lower staff. They sing in harmony, with the lyrics: "And there were shepherds, And there were shepherds, And there were shep-herds a-".

Org.

The organ accompaniment for the first vocal line is written in 4/4 time with a key signature of one flat. It features a melody in the right hand and a bass line in the left hand. The lyrics are: "bid-ing in the field, keep-ing watch o-ver their flocks by night; And there were".

Org.

The organ accompaniment for the second vocal line is written in 4/4 time with a key signature of one flat. It continues the melody and bass line from the previous section. The lyrics are: "shep-herds keep-ing watch o-ver their flocks by night, were shepherds keeping watch o-".

Org.

The organ accompaniment for the third vocal line is written in 4/4 time with a key signature of one flat. It concludes the section with the lyrics: "ver their flocks, o-ver their flocks, their flocks by night."

BASS SOLO. *Animato.*

And lo,..... the An - gel of the Lord came up-on them, the An-gel of the

Lord, and lo, the An - gel of the Lord, the An - gel of the Lord came up - on them;

CHORUS. *Allegretto.*

And the glo - ry of the Lord, the glo - ry, the glo - ry, the

glo - ry of the Lord shone round a - bout them, of the Lord

shone, shone round a - bout them and they were sore a - fraid.....

SOPRANO SOLO. *Andante espressione.**Andantino affetuoso.*

And the An-gel said unto them, fear not, fear not for be-hold I bring glad tidings, glad

ti-dings, glad ti-dings of great joy, be-hold I bring you glad ti-dings of great

joy, great joy, great joy, glad ti . . . dings of great joy, I

bring you glad ti-dings of great joy, fear not, I bring glad

ad lib.

ti . . . dings, I bring glad ti . . . dings of great joy,

SYM. Allegro spirito.

For un - to you is born this day, un - to you is

CHORUS.

born this day a Sa - viour who is Christ the Lord. the

Lord, a Sa - viour, who is Christ the Lord, a Sa - viour who is Christ

Presto moderato.

the Lord; Glo - ry to God in the high . . . est, good

the Lord; Glo - ry to God in the high . . . est, good

will and peace to - wards men, and on earth peace, good

will, and peace, good will and peace, good will and peace, good

will and peace to - wards men. A - men. *Adagio.* *FINE.*

Arise, Shine, for Thy Light is Come.

DUET. SOPRANO AND CONTRALTO. *Allegro.*

B. F. GILBERT.

Sop.
ALTO
Accom.
A - rise, A-rise, A - rise..... Shine, for thy light is come,

Shine, for thy light is come. And the glo - ry of the Lord is ris - en up -

on..... Thee, And the glo - ry of the Lord is ris-on up - on.....

Thee, For be - hold, gross dark - ness shall cov - er the earth, gross

dark - ness, gross dark - ness, gross dark - ness the peo - ple, But the Lord shall a-rise, The

Lord shall a-rise, But the Lord shall a-rise up - on Thee, And His glo-ry shall be
But the Lord shall a-rise up - on Thee, And His

seen, shall be seen up - on Thee; He shall a - rise, He shall a - rise, glo-ry

CHORUS. *cres.* He shall a - rise, shall a - rise up - on thee, And the bright-ness of His
dim. He

glo-ry shall be seen, be seen up - on Thee, And the brightness of His glo-ry shall be

seen up - on Thee.

Organ.

A - rise, a - rise, a

rise,..... shine for Thy light is come, Shine for Thy light is come.

Organ.

And all the Gen-tiles shall come to Thy light, And kings to the bright-ness of His

ris - ing, And His glo - ry shall be seen up - on Thee.....

Day of Sweet Memories.

Allegretto.

HOWARD M. DOW.

SOPRANO OR TENOR SOLO.

VOICE.

1. Day..... of sweet
2. Fair..... were men's
3. True..... to thy.

ORGAN.

moni - . . . ries fra . . . grant and ho . . . ly; Day..... bringing
 dreams..... here be - side..... the low man - . . . ger; Thy star..... led them
 . . . self..... both in think . . . ing and do . . . ing. Ev . . . or the

cheer..... to the down . . . cast and low . . . ly, Fair Christ . . . mas of
 on . . . ward thro' doubt..... and thro' dan . . . ger; What though..... it do -
 vis . . . ion of good . . . ness pur - su . . . ing, Still look..... for the

old..... Long..... thy glad prom . . . ise has led..... on the
 lays?..... The day..... of man's tri . . . umph o'er sin..... and o'er
 day, When neigh - bour with neigh . . . bour in kind . . . ness a .

a - ges; Long..... sung by po - ets, long chant - ed by sa - ges, Thy
 sor - row; Though wait - ing to day..... it shall come..... with to - mor - row; Pre -
 gree - ing, New earth..... and new hea - vens all men..... shall be see - ing, The

sto - ry's been told..... Thy sto - ry's been told.....
 pare..... then the ways!..... Pre - pare then the ways!.....
 old passed a - way..... The old passed a - way.....

ff *rall.*

CHORUS.

Birth of the Sa - viour, we hailed it with glad - ness!

Birth of the light, and the death of all sad - ness! Thy

pro - mise fore - tells... God's com - ing to earth... by the path - way of

cres. *accel.* *cres.* *cen.*

do.
du - - ty; God's com - - ing to clothe..... the old world..... in new
beau ty; Then ring the glad bells! Then ring the glad bells.

Sing and Rejoice.

Allegretto.

H. P. DANKS.

ORGAN. *f*
mp
Sing and re - joice, O daugh - ter of Si - on, O daugh - ter of
f *mp*
re-joice
cres. *f*
Si - - on, Sing and re - joice..... O daugh - ter of
cres. *f*
re - joice,

Si on, For lo, For lo, I come, I come, I come, saith the

Lord I come, And I will dwell in the midst of thee, saith the Lord thy

Organ.
God.

SOLO. SOPRANO OR TENOR.

Grazioso. mf

Come hith - er, ye faith - ful, Tri - umph - ant - ly sing Come

see in the man - ger The An - gel's dread King To

cres.

Beth - le - hem, hast - en with joy - ful ac - cord..... O

f come ye, come hith - er *mf* To wor - ship the Lord.....

Tutti. Grazioso. mf

Hark! hark to the An - gels, All sing - ing in heav'n, "To

cres.

God in the high - est, All glo - ry be giv'n, To Beth - le - hem *cres.*

f has - ten with joy - ful ac - cord, O come ye, come hith - er to

SING AND REJOICE.

Organ.

wor - ship tho Lord.

f *Tempo primo.* *mp*

Sing and re - joice, O daugh - ter of Si - on, O daugh - ter of
re - joice,

cres. *f*

Si - on; Sing and re - joice,..... O daugh - ter of Si - on, For
re - joice,

cres.

lo, For lo, I come, I come, I come, saith the Lord,..... And
I come,

f

I will dwell in the mid'st of thee, saith the Lord thy God.

Glad Tidings.

Allegro.

Geo. C. Hugo.

SOP.
ALTO
TENOR.
BASS.

Be - hold! be - hold! be - hold!..... I bring you glad tid-ings of

great joy, I bring you glad ti - dings of great joy; Be - hold! be -

hold! be - hold!..... I bring you glad ti - dings, I bring you glad ti - dings of

great..... joy..... Of great..... joy..... Which shall be to all

rall - en - - tan - - do.

peo - ple, Which shall be to all peo - ple, Which shall be..... to..... all peo - ple.

a tempo.

For un - to you is born..... this day in the Cit - y of Da - vid A

Sa - vour which is Christ the Lord,..... For un - to you is born this

day in the ci - ty of Da - vid, A Sa - vour which is Christ the Lord.

ritard.

It Came Upon the Midnight Clear.

QUARTETTE FOR MALE VOICES.

Allegretto.

HOWARD M. DOW.

1st & 2nd TENOR.

1. It came up - on the mid - night clear, That glo - rious song of old, From

1st & 2nd BASS.

an - gels bend - ing near to earth To touch their harps of gold. "Peace,

peace to the earth, good will to men From heav'n's, from heav'n's all gracious King."

From heav'n's.....

f *rit.* *a tempo.* *p* *rit.* *a tempo.* *p* *cres.* *cres.*

Lento. p

The world, the world in sol - emn, sol - emn still - ness lay,

Allegretto. f

To hear the an - gels sing,..... To..... hear the an - gels sing.

2. Still thro' the clo - ven skies they come, With peace - ful wings un - furled; And
 3. But with the woes of sin and strife The world has suf - fered long; Be -
 4. And ye, be - neath life's crush - ing load Whose forms are bend - ing low, Who

rit. a tempo. p

still their heav'n - ly mu - sic floats O'er all the wea - ry world; A -
 - neath the an - gel-strain have roll'd Two thous - and years of wrong; And
 toil a - long the climb - ing way, With pain - ful steps and slow, Look
rit. a tempo. p

A - bove
 And man
 Look now

p

- bove its sad and low - ly plains They bend on nov - 'ring wing.
 man, at war with man, hears not The love - song which they bring.
 now, for glad and gold - en hours Come swift - ly on the wing.

They send.....
 The love . . .
 Come swift . . .

Lento. p

And ev - er, ev - er o'er its ba - bel, ba - bel sounds
Oh, hush, oh, hush the noise, ye men, ye men of strife,
Oh, rest, oh, rest be - side the wea - ry wea - ry road,

Allegretto. f rit.

The bless - ed an - gels sing, The bless - ed an - gels sing.
And hear the an - gels sing, And hear the an - gels sing.
And hear the an - gels sing, And hear the an - gels sing.

Hosanna in the Highest!

SENTENCE.—QUARTETTE FOR MALE VOICES.

HOWARD M. DOW.

Allegro. Org. f

1st & 2nd TENOR.

1st & 2nd BASS.

Ho - san - na! Ho - san - na! Ho - san - na in the high -

Org. p Lento.

est, Peace on earth, good - will towards men, Peace on

Allegro.

earth, good - will towards men Ho - san - na in the high - est, Ho - san - na in the

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

Still, Still with Thee.

QUARTETTE FOR MALE VOICES.

Words by H. B. STOWE.

Music by W. H. GERRISH

1st & 2nd TENOR

1 Still, still with Thee—when purple
 2 Alone with Thee—amid the
 3 When sinks the soul, subdued by
 4 So shall it be at last, in

pp

morn - ing break - eth,
 mys - tic sha - dows,
 toil to slum - ber,
 that bright morn - ing

1st & 2nd BASS

pp

When the bird waketh, and the
 The solemn hush of nature
 Its closing eye looks up to
 When the soul waketh, and life's

sha - dows flee;
 new - ly born;
 Thee in prayer;
 sha - dows flee;

Fairer than morning, lovelier
 Alone with Thee in breathless
 Sweet the repose beneath Thy
 Oh, in that hour fairer than

than the day - light,
 a - dor - a - tion,
 wings o'er - shad - ing,
 day - light dawn - ing,

Dawns the sweet con - scious - ness, I am with Thee,
 In the calm dew, and fresh - ness of the morn,
 But sweet - er still, to wake and find Thee there,
 Shall rise the glo - rious thought, I am with Thee,

Unity of Love.

QUARTETTE OR CHORUS FOR MALE VOICES.

Without Organ. M. ♩ = 112.

H. P. DANKS.

1st & 2nd TENOR.

1. Be-hold! how good and sweet For breth-ren thus to meet, With one ac -
 2. As Her-mon's dews dis - tills, Or that on Zi-on's hills, To swell their

1st & 2nd BASS.

cres.

cord, with one ac - cord! Sweet as the fragrance spread, When
 store, To swell their store, So God doth shed His grace On

cord, with one ac - cord! Sweet as the fra - grance spread, When o - ver
 store, To swell their store, So God doth shed His grace On eve - ry

f

o - ver Aa - ron's head, The rich per - fume was shed, That pleased the Lord.
 o - ver ry dwell - ing - place, Where love il - lumes the face, Life ev - er - - more.

Aa - ron's head.
 dwell - ing place.

Remember now Thy Creator.

Ecclesiastes xii.

QUARTETTE FOR MALE VOICES.

May be sung without accompaniment.

J. B. RHODES.

1st & 2nd TENOR.

Re - mem - ber now thy Cre - a - tor in the days of thy youth, while the

1st & 2nd BASS.

{ evil days come not, nor the years } have no pleas - ure in them; while the
 { draw nigh, when thou shalt say, I }

sun, or the light, or the moon, or the stars, be not dark - ened, nor the

clouds re - turn..... af - ter the rain, In the day when the keep - ers

of the house shall trem - ble, and the { strong men shall bow them - selves, and the grinders }

cease be - cause they are few, { and those that look out of the } windows be darkened, And the

doors shall be shut in the streets, { when the sound of the grinding is low, } { and he shall rise up at the }

voice of the bird, and all the daughters of music { shall be brought low ; }

cres.

Also when they shall be afraid of that which is high, and fears shall be in the way, and the

cres.

p

al - mond tree shall flour - ish, {and the grasshopper shall be a burden} and de - sire shall fail:

p

unis. adagio.

{ because man goeth to his long home, and the mourners } go a - bout the streets; Or

p

ev - er the sil - ver oord be loosed, or the gold - en bowl be bro - ken, or the

p

p *f*

pitcher be broken at the foun - tain, or the wheel broken at the cis - tern, {Then shall the dust return to the

p *f*

f

earth as it was {and the spirit shall re - } turn unto God who gave it, A - - men.

f

Lead, Kindly Light.

MALE QUARTETTE.

Con moto e rubato.

DUDLEY BUCK, Op. 68, No. 5.

1st & 2nd TENOR.

Lead, kind - ly Light, a - mid th'en-circl - ing gloom, Lead Thou me

1st & 2nd BASS.

on; The night is dark, and I am far from home, Lead Thou me

The night is dark.....

on. Keep Thou my feet; I do not ask to see the dis-tant

mf dim.

scene: One step e-nough for me. I was not ev - er thus, nor

p mf dim

prayed that Thou shouldst lead me on; I loved to choose and see my path, but now.....

p f

to choose my path,.....

LEAD, KINDLY LIGHT.

..... lead Thou me on! I loved the garish day, And
 Thou me

spite, and spite of fears. Pride ruled my will, Re - mem - ber not past

years So long Thy power hath blest me sure - it still will lead me on, O'er

moor and fen, o'er crag and tor - rent, o'er crag and tor - rent, till the

night is gone, the night is gone. And with the morn those

an - gel fa - ces smile, Which I have loved long since, and lost a -

And while. A - men, A - men, A - men, A - men, A men,

p *mf* *p*

When the Weary, Seeking Rest.

QUARTETTE FOR MALE VOICES.

W. H. GERRISH.

M. 80 = ♩ *pp*

1st & 2nd TENOR

1. When the wea - ry seek - ing rest, To Thy good-ness flee; When the heav - y
 2. When the world-ling, sick at heart, Lifts his soul a - bove; When the pro - di -
 3. When the strang-er asks a home, All his toils to end; When the hun - gry

pp *cres*

1st & 2nd BASS

dim

Ja - den cast all their load on Thee; When the troubled, seeking peace, On Thy Name shall call;
 - gal looks back to his Fath-er's love; When the proud man from his pride Stoops to seek Thy face;
 crav-eth food, And the poor a friend; When the sail-or on the wave Bows the ferv-ent knee;

dim

mf

When a mor - tal, seek - ing light, At Thy feet shall fall;
 When the bur - dened brings his guilt To Thy throne of grace; Hear then, in
 When the sol - dier on the field Lifts his heart to Thee;

mf

cres *dim* *p* *rall.*

love, O Lord, the cry, In heav'n, Thy dwell - ing place on high.

cres *dim* *p* *rall.*

Consolation.

QUARTETTE FOR MALE VOICES.

HOWARD M. DOW.

Andante.
mf

1st & 2nd
TENOR.

1. Come un - to me when shad - ows dark - ly gath - er, When the sad
2. Large are the man - sions in thy Fath - er's dwell - ing, Glad are the
3. There like an E - den blos - som - ing in glad - ness, Bloom the fair

1st & 2nd
BASS.

heart is wea - ry and dis - tress, Seek - ing for com - fort
homes that sor - rows nev - er dim; Sweet are the harps in
flow'rs the earth too rude - ly press'd; Come un - to me, all

from your heavenly Fath - er: Come un - to me and I will give you rest.
ho - ly mu - sic swell - ing, Soft are the tones which raise the heav'n - ly hymn.
ye who, droop in sad - ness.— Come un - to me and I will give you rest.

I Cannot always Trace the Way.

QUARTETTE FOR MALE VOICES.

HOWARD M. DOW.

Religioso.
p

1st & 2nd
TENOR.

1. I can - not always trace the way, Where Thou, Almighty One dost move, But I can
2. When myst'ry clouds my darkened path, I'll check my dread, my doubter - prove, In this my
3. Yes, God is love: a word like this Can eve - ry gloom - y thought re - move, And turn all

1st & 2nd
BASS.

But I can
In this my
And turn all

Dow.

al - ways, al - ways say, But I can al - ways, al - ways say.... That God.... is
soul sweet com - fort hath, In this my soul sweet com - fort hath.... That God.... is
tears, all woes to bliss, And turn all tears, all woes to bliss.... For God.... is

can al-ways say,
In this my soul,
And turn all tears,

can al-ways say,
sweet com-fort hath,
All woes to bliss, *p rit.*

love. But I can al - ways, al-ways say, But I can al - ways, al-ways say That God is love.
love. In this my soul, in this my soul, Sweet comfort hath, sweet comfort hath, That God is love.
love. And turn all tears, and turn all tears, All woes to bliss, For God is love.

I CANNOT ALWAYS TRACE.—ARR. FOR MIXED VOICES.

Religioso. *p* *cres.* *dim.*

SOP.
ALTO.

1. I can - not al - ways trace the way Where Thou, Al-might - y One, dost
2. When mys - t'ry clouds my dark-en'd path, I'll check my dread, my doubts re -
3. Yes! God is love, a word like this Can ev - 'ry gloom - y thought re -

TENOR.
BASS.

move, But I can al - ways, al - ways say, But I can
prove, In this my soul sweet com - fort hath, In this my
move, And turn all tears, all woes to bliss, And turn all

But I
In this
And take can
my
all

al - ways, al - ways say That God is love, But I can
soul sweet com - fort hath, That God is love. In this my
tears, all woes to bliss, For God is love. And turn all

can al - ways say,
In this my soul
and turn all tears,

can al - ways say
sweet com-fort hath,
all woes to bliss,

cres. *pp rit.*

al - ways, al - ways say, But I can al - ways, al - ways say That God is love.
soul, In this my soul sweet com-fort hath, sweet com-fort hath, That God is love.
tears, and turn all tears, all woes to bliss, all woes to bliss, For God is love.

pp rit.

Gone to her Rest.

TRIO FOR FEMALE VOICES.

Legato. *p*

1st & 2nd SOPRANO.

1. Gone to her rest! She lin - gers here no long - er; A rest - less
2. Gone to her rest! O shall we ev - er reach her; See her a -
3. Gone to her rest! The door thro' which she van - ish'd Clos'd as she
4. Gone to her rest! O ho - ly, bless - ed Sa - viour, Give us a

ALTO.

pil - grim walk - ing pain - ful - ly, With heart - felt long - ing,
gain, and know her for our own? Will she con - duct us
left us, and we're here a lone; We stand with - out, in
balm to soothe and calm our woe, And if Thou wilt, O

dai - ly grow - ing strong - er, And yearn - ing vis - ions of the past to be.
to the heav'n - ly Teach - er, And bow be - side us, low be - fore the throne?
tears, for - lorn and ban-ish'd, Long - ing to fol - low where the lov'd one's gone.
grant Thy pard'ning fav - or, And take us when we leave this vale be - low.

Coda for last verse. *p* *pp*

Peace - ful - ly slum - ber! Rest thee for - ev - er!

pp

Blessed are the Dead.

D. BUCK.

SOP
ALTO

pp con moto. *pp* *p*

Bless - ed, Bless - ed, Bless - ed are the dead,

TENOR
BASS

pp *pp* *p*

mf *p*

who in the Lord are sleep - ing; Ev - en so, saith the

mf *p*

mf *dim.*

Spir - it; For they rest from their la bors,

for they rest from their la bors,

mf *dim.*

mf *Sempre cres.* *f*

For they rest..... For they rest from their la . . . bors, they rest, they rest,

mf *p* *f*

pp *ppp*

from their la . . . bors, from their la . . . bors.

pp *ppp*

from their la bors,

Our Mighty Lord is Risen.

E. H. BAILEY.

Allegro moderato.

SOP.
ALTO.
TENOR.
BASS.

Organ.

Lo! the third day's light is dawn-ing, See! the

Org.

migh - ty Lord is ris - ing, List! ex - ult - ant throngs are cry - ing Vic - t'ry thro' the

Org.

sky. Lo! the third day's light is dawn-ing, See! the migh - ty Lord is ris - ing,

Org.

List! ex - ult - ant throngs are cry - ing Vic - t'ry thro' the sky.

SOPRANO SOLO.

Yes, the day is sure - ly break-ing, With the brightness

of His wak-ing, Streams the light a - far. Hear the hosts re -

joie - ing, sing - ing, Hear the measured mu - sic ring - ing

Through its archways hea - ven fling-ing . Tri-umph on the air

CHORUS.
f Lo! the third day's light is dawn-ing, See! the

migh - ty Lord is ris - ing, List! ex-ult - ant throngs are cry - ing Vic - t'ry thro' the

sky. Sing, ye saints of sor-row fly-ing, Sing of joys and hopes un-dy-ing,

Org.

Sing of life be-yond all sigh-ing, Bliss for ev-er-more.

O Death, where is Thy Sting.

SENTENCE FOR EASTER.

Moderato.
SOPRANI AND ALTI.

VOICE.

O death, where is thy sting, O grave, where is thy vic-to-ry?

mp *rit.*

ORGAN.

mp *rit.*

J. G.

TENORI AND BASSI.

O death, where is Thy sting, O grave, where is thy vic-to-ry?

mp *Andantino moderato.*

CHORUS.

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

cres. *rit.* *Adagio.*

through our Lord, Je-sus Christ, through our Lord, Je-sus Christ. A-men.

cres. *rit.*

cres. *rit.*

Blessed are the Undeified.

C. H. G.

Adagio. *cres.*

Sop. Bless-ed are the un-de-ified in the way, that

ALTO.

TENOR.

BASS.

walk in the law, the law of the Lord. A-men.

p *p*

Abide with Me.

QUARTETTE FOR MALE VOICES.

HOWARD M. DOW.

*Andante Religioso.*1st & 2nd
TENOR1st & 2nd
BASS

1. A - bid with me, fast falls the ev - en - tide, The dark - ness
deep - ens, with me, with me a - bid, When oth - er help - ers fail, and
Lord.....
com - forts flee, Help of the help - less, O a - bid with me.

2 Swift to its close ebbs out life's little day ;
Earth's joys grow dim, it's glories pass away ;
Change and decay in all around I see ;
O Thou, who changest not, abide with me.

3 I need Thy presence every passing hour ;
What but Thy grace can foil the tempter's
power ?
Who like Thyself my guide and stay can be ?
Through cloud and sunshine, O abide with me.

4 I fear no foe with Thee at hand to bless,
Ills have no weight, and tears no bitterness !
Where is death's sting ? where grave thy victory ?
I triumph still, if Thou abide with me.

5 Reveal Thyself before my closing eyes ;
Shine through the gloom, and point me to the
skies.
Heaven's morning breaks and earth's vain shad -
In life, in death, O Lord, abide with me.

Come, Holy Spirit.

BARITONE SOLO

Moderato

J. L. GILBERT.

VOICE.
Come, Ho - ly Spir - it, calm my mind,
PIANO.

And fit me to ap - - proach my God ;

cres. *f*

Re - move each vain, each world - ly thought,

p *v*

And lead me to Thy blest a - - - bode.

TENOR SOLO.

Hast Thou im -

part - ed to my soul, A liv - ing spark of



ho - ly fire? O kin - dle now the sa - cred



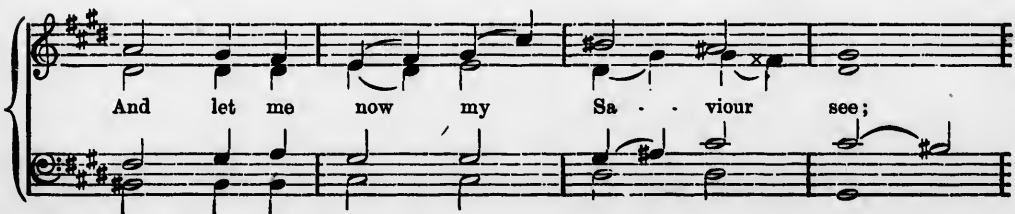
flame, And make me burn with pure de - - - sire. *rall.*



CHORUS
A bright - er faith and hope im - - part, *Org.*



And let me now my Sa - - viour see;



O soothe and cheer my bur . . dened heart, *Org.*

And bid my spir . it rest in Thee.

The Lord will comfort Zion.

TENOR SOLO.

O. B. BROWN.

Andante ma non troppo.

VOICE. *p* The Lord will com . . fort Zi-on,

ORGAN. *p*

He will com . . fort all her waste pla - ces;

mf And make her like E - den, and make her ilke

THE LORD WILL COMFORT ZION.

poco rit. *a tempo.*

E - den, and make her like E - den, like the gar - den of the

poco rit. *a tempo.*

DUET. SOPRANO.

p

The Lord will com . . . fort Zi - on.

TENOR.

Lord. Joy and glad-ness, joy and glad-ness shall be

poco rit.

He will com] . . fort all her waste pla - ces.

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

poco rit.

mf a tempo.

And make her like E - den, and make her like

mf a tempo.

mel - o - dy. And make her like E . . . den, and make her like

E - den, and make her like E - den, like the gar - den of the

E . . . den, and make her like E . . . den, like the gar - den of the

TRIO.

Lord. *p* Joy and glad-ness, joy and glad-ness shall be

Lord. *p* The Lord will com - - - fort Zi - on, com-fort

p The Lord will com - - - fort Zi - on.

found there-in, thanks - giv - ing and..... the voice..... of
 Zi - . . on. He will com - fort all her waste pla - ces, her waste
 He will com . . . fort all her waste pla - ces,
 mel - o - dy. *mf* And make her like E - . . den, and make her like
 pla - . . ces. *mf* *a tempo.* Make her like E - . . den, Make her like
mf And make her like E - den, and make her like
 E - . . den and make her like E - . . den, like the gar - den of the
 E - . . den, and make her like E - . . den, like the gar - den of the
 E - den, and make her like E - den like the gar - den of the

area *dim.* *poco rit.*
poco rit.
poco rit.
a tempo.
a tempo.

of
waste
like
er like
like

Lord, like..... the gar - den, like the gar - den of the Lord.

Lord, like..... the gar - den, like the gar - den of the Lord.

Lord, like..... the gar - den, like the gar - den of the Lord.

mf *rall.* *p*

Search Me, O God.

A. BAUMBACH.

Andante con moto.

SOP.
ALTO.
TENOR.
BASS.

Search, me, O God,..... and know my heart,

Try me, my se - - cret, my se - cret soul sur - vey.....

And warn thy ser - vant, to de - - part From ev - ry

p

SOLI.

musical score for the first system of the hymn "SEARCH ME, O GOD." It includes a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a "SOLI." instruction. The lyrics for this system are: "false..... and e . . vil way. So..... shall Thy truth, Thy".

false..... and e . . vil way. So..... shall Thy truth, Thy

musical score for the second system of the hymn. The vocal line continues with the lyrics: "truth my guid - ance be,... To life, to..... life and". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

truth my guid - ance be,... To life, to..... life and

musical score for the third system of the hymn. The vocal line concludes with the lyrics: "im - mor-tal - i - - ty. So shall..... Thy..... truth, Thy". The piano accompaniment continues with the same rhythmic pattern as the previous systems.

im - mor-tal - i - - ty. So shall..... Thy..... truth, Thy

truth my guid - ance be, To life, to..... life and

im - mortal - i - ty. So shall Thy truth, Thy truth my guidance

be..... To life, to life..... and im - mor - tal - i - ty.....

The musical score consists of three systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The first system covers the lyrics 'truth my guid - ance be, To life, to..... life and'. The second system covers 'im - mortal - i - ty. So shall Thy truth, Thy truth my guidance'. The third system covers 'be..... To life, to life..... and im - mor - tal - i - ty.....'. The piano part features a prominent left-hand accompaniment with chords and moving lines.

The Lord is my Strength.

Bold and strong.
Allegro

SOP.
ALTO.
TENOR.
BASS.

The Lord is my strength, my strength and my song, And is be - come, is be -

The musical score for 'The Lord is my Strength' is a four-part setting for Soprano, Alto, Tenor, and Bass. It is marked 'Bold and strong' and 'Allegro'. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are 'The Lord is my strength, my strength and my song, And is be - come, is be -'. The score shows the vocal lines for each part, with the Soprano and Alto parts having a more melodic line and the Tenor and Bass parts providing a harmonic foundation.

come my sal - va - tion, The Lord is my strength, my strength and my song; And is be -

come, is be - come my sal - va - tion. The voice of joy The voice of

cres. The voice of joy, of joy..... and health is in the dwell - ings
joy, *cres.*

of the right - eous. The voice of joy..... The voice of joy, the voice of

joy, of joy in the dwell - ings of the righteous, bringeth mighty things to
The right hand of the Lord.....

pass, The right hand of the Lord, Bring-eth migh-ty things to pass, bringeth migh-ty things to

This system contains the first two staves of music. The upper staff is a vocal line in G major (one sharp) with lyrics. The lower staff is a piano accompaniment in G major. The key signature has one sharp (F#).

BARITONE SOLO. *f*
The right..... hand of the Lord,
pass, bring-eth migh-ty things to pass.

This system contains the next two staves. The upper staff begins with a baritone solo marked *f* (forte). The lower staff continues the piano accompaniment. The key signature remains G major.

cres.
bring - eth migh - ty things to pass; the right..... hand of the Lord,

This system contains the next two staves. The upper staff features a crescendo (*cres.*) in the vocal line. The lower staff continues the piano accompaniment. The key signature remains G major.

bring - eth migh - ty things to pass; bring-eth migh-ty things to pass.

This system contains the final two staves of music on this page. The upper staff concludes with a forte (*f*) dynamic. The lower staff continues the piano accompaniment. The key signature remains G major.

Then let us re - joice, re - joice in the Lord, re - joice, re - joice, re -
 joice..... re - joice in the God of our sal -
 . . va - tion, We will re - joice in the God of our sal - va - tion, in the
 God of our sal - va - tion, A . . . men, A . . . men.

If with all your Hearts.

From Mendelssohn's "ELIJAH."

Arr. as a Quartette by ADOLPH BAUMBACH.

Andante con moto.

SOP.
 ALTO.
 TENOR.
 BASS.
 ORGAN.

If with all your hearts ye tru - ly seek me, ye shall ev - er sure - ly

find me; Thus saith our God. If with all your

This system contains the first three staves of the musical score. The top staff is the vocal line, the middle is the alto line, and the bottom is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include *f* (forte) and *p* (piano).

hearts ye tru-ly seek me, ye shall ev-er sure-ly find me. Thus saith our

This system contains the next three staves. The vocal line continues with the lyrics. The piano accompaniment features a more active melody. Dynamics include *f* and *p*.

God, thus saith our God. Oh! that I knew where I might

This system contains the final three staves of the page. The vocal line concludes with the lyrics. The piano accompaniment has a crescendo marked *cres.* in both the vocal and piano parts.

find Him, that I might ev - en come be - fore His pres - ence. Oh! that I

p

This system contains the first two staves of music. The vocal staves (treble and bass clef) have lyrics. The piano accompaniment is in the grand staff (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first staff ends with a measure of rest. The second staff begins with a piano (*p*) dynamic marking.

knew where I might find Him, that I might ev - en come be - fore His presence,

cres.

cres.

cres.

This system contains the next two staves of music. The vocal staves have lyrics. The piano accompaniment continues in the grand staff. Crescendos (*cres.*) are marked above the vocal staves and below the piano staff. The piano staff begins with a piano (*p*) dynamic marking.

come be - fore His presence, Oh! that I knew where I might

p

dim.

dim.

This system contains the final two staves of music on the page. The vocal staves have lyrics. The piano accompaniment continues in the grand staff. Dynamics include piano (*p*) and dimando (*dim.*) markings. The piano staff begins with a piano (*p*) dynamic marking.

find Him. If with all your hearts ye tru - ly

This system contains the first two staves of music. The vocal staves (treble and bass clef) begin with a *pp* (pianissimo) dynamic and a key signature of two flats (B-flat and E-flat). The piano accompaniment (grand staff) also begins with *pp*. The lyrics are written below the vocal staves.

seek me, ye shall ev - er sure - ly find me; Thus saith our God,

This system contains the next two staves of music. The vocal staves continue with the lyrics. The piano accompaniment features a more active melody in the right hand. The lyrics are written below the vocal staves.

ye shall ev - er sure - ly find me, thus saith our God.

This system contains the final two staves of music on the page. The vocal staves conclude the phrase. The piano accompaniment features a more active melody in the right hand. The lyrics are written below the vocal staves.

Father of Mercies.

Allegretto, ma divoto.

BERNARD SCHMIDT.

Sop. *pp*
ALTO. *pp*
TENOR. *pp*
BASS. *pp*

cres.
Fath - er of mer - cies! when the day is dawn - ing, Then will I
cres.
pay my vows to Thee; Like in - cense waft - ed
cres.
on the breath of morn - ing, My heart - felt praise to heav'n shall be.
cres.
Yes, Thou art near me, Sleep - ing or wak - ing, Still doth Thy
care un - changed re - - main; If ev - er I wan - der, Thy
ways for - - sak - ing, O lead me gent - ly back a - gain.
dim. *Perendosi.*
dim. *Perendosi.*

Vital spark of heavenly flame.

HARWOOD.

SOP.
ALTO.

Vi - tal spark of heav - en - ly flame! Quit, oh! quit this mor - tal frame:

TENOR.
BASS.

Trembling, hop - ing, lingering, fly - ing— Oh! the pain, the bliss of dy - ing! Cease, fond nature,

Allegro.

cease, thy strife, And let me lan - guish in - to life! Hark! they whis - per,

an - gels say, Hark! they whis - per, an - gels say, "Sis - ter spir - it

come a - way," "Sis - ter spir - it, come a - way." What is this ab - sorbs me quite?—

Steals my sens - es— shuts my sight— Drowns my spir - it— draws my breath?—

Tell me, my soul, can this be death? Tell me, my soul, can this be death?

Andante.

The world re - cedes— it dis - - ap - pears, Heaven o - pens

on my eyes!— my ears with sounds se - raph - - ic ring!

Allegro

Lend, lend your wings! I mount! I fly! O grave! where! vic - to - ry! O

death! where is thy sting! O grave! where is thy vic - to - ry! O death! where is thy sting!

Lend, lend your wings! I mount! I mount!..... I fly!... O grave! where is thy fly.....

vic - to - ry! thy vic - to - ry! O grave! where is thy vic - to - ry! thy vic - to - ry! O

death! where is thy sting O death! where is thy sting Lend, lend your wings, I mount! I

mount..... I fly... O grave! where is thy vic - to - ry! thy vic - to - ry!
fly.....

Adagio.
O death! O death! where is thy sting!

Far, far Above.

DUET. SOPRANO AND ALTO.

SOP. Far, far a - bove, Far, far a - bove, Far, far a - bove yon

ALTO.

ORGAN.

Glo . . . rious ceil - ing of the a . . zure vault - ed sky;

The first system of the musical score for 'Far, Far Above'. It consists of a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are 'Glo . . . rious ceil - ing of the a . . zure vault - ed sky;'.

Je - sus sits, His grace re - veal - ing, To His splen - did.....

The second system of the musical score. The vocal melody continues with the lyrics 'Je - sus sits, His grace re - veal - ing, To His splen - did.....'. The piano accompaniment provides harmonic support.

troops on high..... To His splen - did troops on high.

The third system of the musical score. The vocal melody concludes with the lyrics 'troops on high..... To His splen - did troops on high.'. The piano accompaniment ends with a final chord.

CHORUS

Hosts se-raph-ic, humb-ly bow-ing, At His foot-stool pros-trate

fall, At His foot-stool pros-trate fall, Saints and an-gels

all a-vow-ing God in Christ is all in all.

TRIO. SOPRANO.

Could we but leave this fool-ish dream-ing of a fan-cied heav'n be-low,

ALTO.

Could we but leave this fool-ish dream-ing of a fan-cied heav'n be-low,

BASS.

Could we but leave this fool-ish dream-ing of a fan-cied heav'n be-low,

ORGAN

Could we but leave this fool-ish dream-ing of a fan-cied heav'n be-low,

And see Je - sus' grace re - veal - ing

And see Je - sus' grace re - veal - ing

This system contains three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#).

How our souls would long to go, How our souls would long to go.

How our souls would long to go, How our souls would long to go.

This system contains three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#).

CHORDS.

And see Je - sus' grace re - veal - ing, How our souls would

This system contains two staves. The top staff is a piano accompaniment with chords. The bottom staff is a piano accompaniment. The key signature has one sharp (F#).

long to go..... to go, to go, to go, And see Je - su's
grace re - veal - ing, How, How, How our souls would long to go.

Cast thy Burden upon the Lord.

Quartette, from the Oratorio of ELIJAH.

MENDELSSOHN.

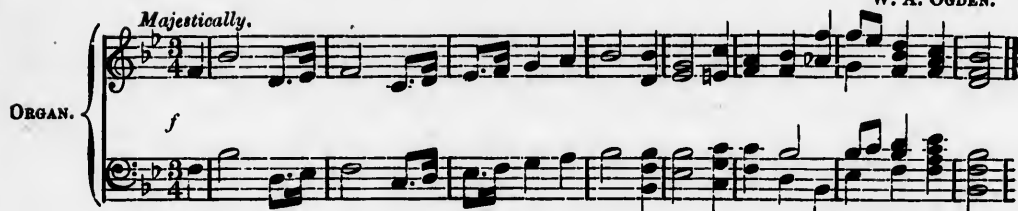
Adagio. pp
Sop. ALTO.
TENOR. BASS.
Cast thy bur-den up-on the Lord, and He shall sus - tain thee; He
pp
nov - er will suf - fer the righteous to fall, He is at thy right hand, Thy mercy Lord is
res. p
great, and far a - bove the heavens, Let none be made a - shamed that wait up-on Thee
res. dim. p

Lift up your heads, O ye gates!

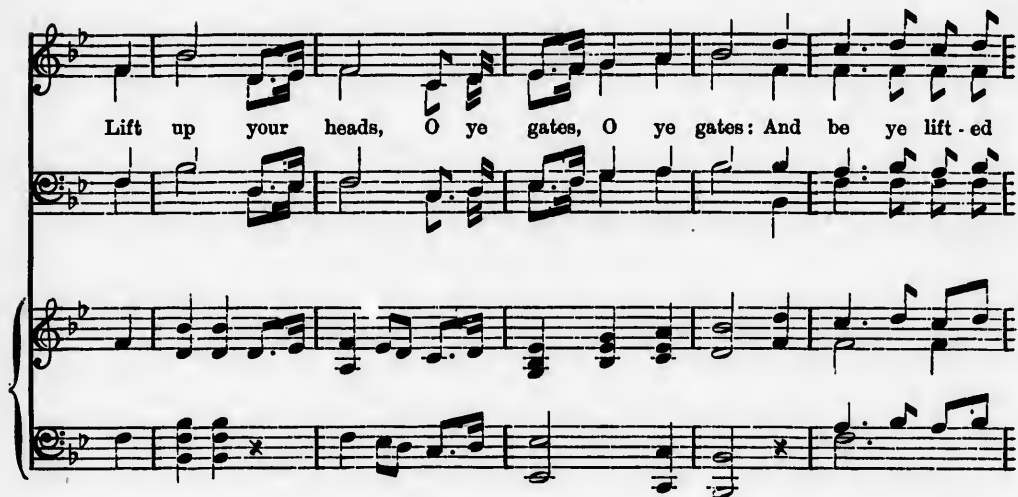
W. A. OGDEN.

Majestically.

ORGAN. *f*

The organ introduction consists of two staves in G major, 4/4 time. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The piece begins with a forte (f) dynamic.

Lift up your heads, O ye gates, O ye gates: And be ye lift - ed

The first vocal entry features a single melodic line on a treble staff. The lyrics "Lift up your heads, O ye gates, O ye gates: And be ye lift - ed" are written below the staff. The accompaniment consists of chords in the left hand.

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

The second vocal entry continues the melody from the first system. The lyrics "up ye ev - er - last - ing doors, And the King of glo - ry shall come" are written below the staff. The accompaniment continues with chords in the left hand.

rit.

in, the King of glo - ry shall come in. Who is this King of glo -

rit.

ad lib.

ry? Who is this King of glo - ry? The Lord strong and migh-ty,

ad lib.

ad lib.

a tempo.

might-y in bat-tle. Lift up your heads..... O ye gates.....

Lift up your heads, O ye gates,

a tempo.

Lift up your heads..... O ye gates..... And
Lift up your heads, O ye gates,

f be ye lift - ed up ye ev - er - last - ing doors, And the King of

p *cres.* glo - ry shall come in, the King of glo - ry shall come
p *cres.*

in, The King of glo - ry shall come in.....

I was Glad.

J. M. DUNGAN.

Sop.
ALTO.
TENOR.
BASS.

pp I was glad when they said un - to me, un - to me, I was

glad..... when they said un - to me..... I was
when they said un - to me, un - to me,
when they said un - to me,

glad..... when they said un - to me..... I was
when they said un - to me, un - to me,
when they said un - to me,

cres.
glad..... when they said un - to me..... Let us go
when they said un - to me, un - to me,

in Let us go in - to the house of the Lord. Our feet shall stand with-in thy
Let us go in - to

gates, with-in thy gates, O Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa -
pp

pp
Je - ru - sa - lem, Our feet shall stand with-in thy gates..... O Je -
lem..... with-in thy gates,
p

Andante. pp
ru - sa - lem, Je - ru - sa - lem. Pray for the peace of Je -
pp

ru - sa - lem, They shall pros-per that love thee, Pray for the peace of Je -

a tempo. pp cres.
ru - sa - lem, They shall pros-per that love thee. Peace be with-in thy
pp cres.

mp p f mp
walls..... Peace be with-in thy walls..... Peace be with-in thy
in thy walls, in thy walls,
mp p f mp

f

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

f

Praise the Lord, O Jerusalem.

H. P. DANKS.

Allegretto.

Sop.
ALTO.

f

Praise the Lord, O Je - ru - sa - lem; Praise thy God, O Zi - on, For

TENOR.
BASS.

He hath made fast the bars of thy gates, and hath blessed thy children with - in thee;

DUET. SOPRANO AND ALTO.

mp Grazioso.

He mak - eth peace with - in thy bor - ders and

mp Grazioso.

fill - - eth thee with the flour..... of wheat; He

send - eth forth His com - mand - ment, His com - mand - ment up - on earth, and His

crea.

crea.

word run - neth swift - ly, run - neth ve - - ry swift - ly.

f *dim.*

f *dim.*

SOLO. TENOR OR SOPRANO.

Meno mosso. f

He giv - eth snow like wool,..... And scat-ter-eth the hoar frost like

Meno mosso.

mf

ash - es; He cast - eth forth His ice like mor - sels,

rall.

Who is a - ble to a - bide His frost?

colla voce.

A tempo. mp cres. poco a poco.

He send - eth out His word and melt - eth them, He

blow - eth with His wind, and the wa - ters flow; He show - eth His word un - to

Ja - cob, His or - di - nano - es un - to Is - ra - el; He

hath not dealt so with an - y na - tion; nei - ther have the hea - then

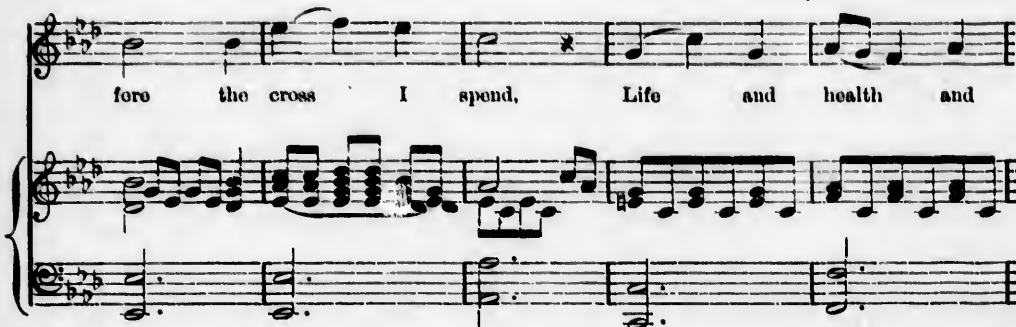
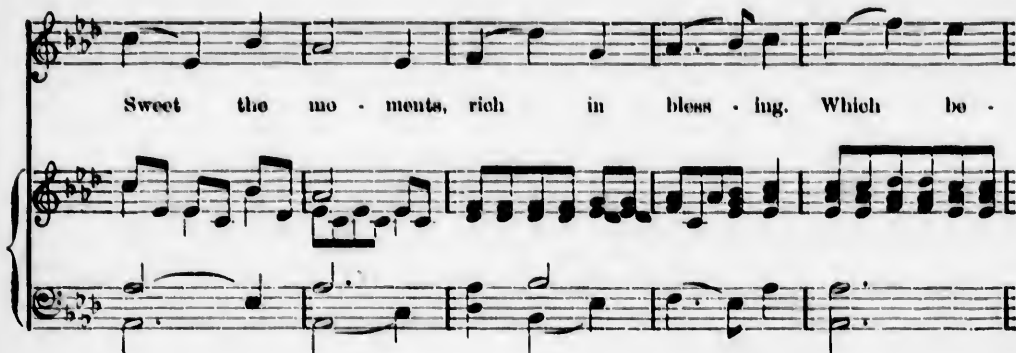
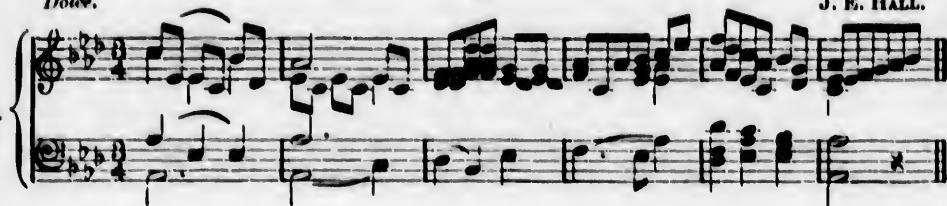
know - ledge of His laws, of His laws. A men.

dim.

Sweet the Moments.

J. E. HALL.

ORGAN.

Dolce.

ALTO
Love..... and grief my heart di - vin - ing, With..... my

TENOR.
Love..... and grief my heart di - vin - ing, With..... my

BASS.
Love..... and grief my heart di - vin - ing, With..... my



tears..... His feet..... I'll..... bathe, Con - stant still..... in

tears..... His feet..... I'll..... bathe, Con - stant still..... in



faith a - bid - ing, Life..... do - riv - ing from His death.

faith a - bid - ing, Life..... do - riv - ing from His death.



TENOR SOLO.

Tru - ly bless - ed is this sta - tion, Low be - fore His cross to lie,

While I see di - vine com - passion, Beam - ing in His gra - cious eye.

CHORUS.

Easter

Here I'll sit for - ev - er view - ing, Mer - cy stream - ing in His blood,

Pre - cious drops my soul be - dew - ing, Plead and claim my peace with God,

Pre - cious drops my soul be - dew - ing, Plead and claim my

Slower.

peace with God, Plead' and claim my peace with God. A . . . men.

Saviour, Breathe an Evening Blessing.

S. L. CONDÉ.

Andantino.

ORGAN.

p

Ped.

DUET. SOPRANO AND ALTO.

Con espessa.

1. Sav - iour breathe an eve - ning bless - ing
2. Though the night be dark and drear - y,

rit.

Ere re - pose our spir - its seal; Sin and want we
Dark - ness can - not hide from Thee; Thou art He who

cres. *f* *dim.* *rit.*

come con - fess - ing: Thou can'st save, and Thou can'st heal.
nev - er wea - ry, Watch - eth where Thy peo - ple be.

cres. *f* *dim.* *rit.*

SOPRANO SOLO.

Though de - struc - tion walk a - round us, Though the
Should swift death this night o'er - take us, And our

a tempo.

SOPRANO AND ALTO.

rit. *ad lib.* *a tempo.*

ar - rows past..... us fly..... An - gel guards from
couch be - come our tomb..... May the morn in

rit. *ad lib.* *a tempo.*

cres. *f* *p* *rit.*

Thee sur - round us; We are safe if Thou art nigh.
heav'n a - wake us, Clad in bright and death - less bloom.

cres. *f* *p* *rit.*

CHORUS.

An - gel guards from Thee sur - round us; We are safe if
May the morn in heav'n a - wake us, Clad in bright and

Thou art nigh,..... We..... are safe if Thou art nigh.
death - less bloom, Clad ... in bright and death - less bloom.

Saviour, Breathe an Evening Blessing.

TRIO FOR FEMALE VOICES.*

W. F. SUDDS.

Slowly.

1. Sa - viour breathe an eve - ning bless - ing, Ere re - pose our
2, Tho' the night be dark... and drear - y, Dark-ness can - not

eye - lids seal; Sin and want we come con - fess - ing; Thou can't
hide from Thee; Thou art He, who nev - er wea - ry, Watch - est

save and Thou can't heal. Though de - struc - tion walk a - round us,
where Thy peo - ple be. Should swift death this night o'er - take us,

*The lower part may be sung by Tenor voice, as though written an octave higher.

Though the ar - rows near us fly,..... An - gel guards..... from
And our couch be - come our tomb,..... May the morn..... in

Thou sur - round us, We are safe if Thou..... art nigh.
heaven a - wake us, Clad in light and death . . . less bloom.

rall.

Gently, Lord, Oh, gently lead us.

FRED L. MOREY.

Andantino.

SOP.
ALTO.
TENOR.
BASS.

pp Gen - tly, Lord, oh, *mf* gen - tly lead us, Thro' this lone - ly vale of tears;
pp Thro' the chang - es Thon'st de - creed us, Till our last great change ap - pears.
poco rit.
rit.

When temp - ta - tion's darts as - sail us, When in de - vious paths we stray,

poco rit.

Let Thy good - ness nev - er fail us, Lead us in Thy per - fect way.

TENOR SOLO. *Un poco meno mosso.*

In the hour of pain and an - guish, In the hour when death draws

poco rit.

near, Suf - fer not our hearts to lan - guish, Suf - fer not our souls to fear.

CHORUS *pp* *Tempo primo.* *mf*

And when mor - tal life is end - ed, Bid us on Thy bo - som rest,

pp *mf* *poco rit.*

Till by an - gel bands at - tend - ed, We a - wake a - mong the blest.

Awake, my Soul.

Moderato. *mf*

BERTHOVEN.

Sop.
ALTO.

mf

TENOR.
BASS.

A - wake, my soul! A - wake, my tongue! my God de - mands tho

grate - ful song; Let all my in - most pow'rs re - cord The wondrous mer - cy of the Lord.

His mer - cy with un - chang - ing rays. For - ev - er shines, while time do - cays; And

chil - dren's chil - dren shall re - cord The truth and good - ness of the Lord.

While all His works His praise pro - claim, And men and an - gels bless His Name. Oh,

cres. *dim.*

let my heart, my life, my tongue, At - tend and join the bliss - ful song!

How to the Lord.

J. E. HALL.

SOP.
ALTO.TENOR.
BASS.

Now to the Lord a no - ble song, A - wake, my soul, a - wake, my tongue, Ho -

- san - na to th'e - ter - nal Name, And all His bound - less love pro - claim.

TENOR SOLO.

See where it shines in Je - sus' face, The bright - est im - age of His grace,

God, in the per - son of His Son, Has all His might - iest works out - done, God,

in the per - son of His Son, Has all His might - iest works out - done.

DURT. SOPRANO AND ALTO.

Grace, 'tis a sweet, a charm - ing theme, My tho'ts re-joice at Je - sus' Name, Ye

an - gels dwell up - on the sound, Ye heav'n's re - flect it to the ground, Ye

an - gels dwell up - on the sound, Ye heav'n's re - flect it to the ground.
ye angels dwell, up-on the sound, *rit.*

CHORUS. *Joyfully.*

When shall I reach the hap - py place, Where He un-veils His love-ly face? His beauties there may

I be-hold, And sing His Name to harps of gold; His beauties there may I behold, And sing His Name to *Org.*

harps of gold, His beauties there may I be - hold, And sing His Name to harps of gold. A - men.

Depth of Mercy.

CHARLES WESLEY.

LIZZIE Voss ALLEN.

SOP.
ALTO.

Depth of mer - cy! can there be, Mer - cy still re -

TENOR.
BASS.

served for me?..... Can my God His wrath for - bear?

Me, the chief of sin - ners spare? Me, the chief of

Sym.

sin - ners spare.

ALTO SOLO.

I have long with - stood His grace,..... long..... pro - voked Him

to His face, Would not heark - en to His calls;

Grieved Him by a thou-sand falls.

CHORUS.

I..... have long..... with-stood..... His grace..... Long..... pro -
Have long with-stood His grace, His grace, pro-voked,

- voked..... Him to His face..... Would not, not hearken
pro-voked Him Would not heark - en

His calls, His calls, Grieved Him by a thou sand falls.
to His calls,

This system contains the first musical staff with vocal melody and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in bass clef. The lyrics are written below the vocal staff.

BASS SOLO.

There for me the Sa - viour stands, Shows His wounds and

This system contains the second musical staff. It begins with a 'BASS SOLO.' section. The vocal line is in bass clef. The piano accompaniment is in treble clef. The lyrics are written below the vocal staff.

spreads..... His hands; God is love, I know, I feel,

This system contains the third musical staff. The vocal line is in bass clef. The piano accompaniment is in treble clef. The lyrics are written below the vocal staff.

Je - - sus weeps and loves me still, Je - sus weeps and loves me still.

This system contains the fourth musical staff. The vocal line is in bass clef. The piano accompaniment is in treble clef. The lyrics are written below the vocal staff.

CHORUS.

God is love, I know, I feel, Je - sus weeps and loves me still. A - men.

One Sweetly Solemn Thought.

Words by PHOEBE CAREY.

L. O. EMERSON.

Andante. pp

SOP.
ALTO.
TENOR.
BASS.

One sweet-ly sol - emn thought Comes to me o'er and o'er,

I am near-er home to-day Than I've ev-er been be-fore. Near-er my Father's

cres. *f*

house. Where the man - y man-sions be, Near-er the great white throne.

cres. *f*

ad lib. *p* *pp*

Near-er the crys - tal sea. Near-er the bounds of life, Where we lay our burdens

p *ad lib.* *pp*

down, Near - er leav - ing the cross,..... Near-er gain - ing the crown. But

ly - ing darkly be - tween, Winding a-down thro' the night, Is the si - lent,

un - known stream That leads at last to the light, That leads at last to the

light..... Fath - er, be near when my feet are slip-ping o'er the

brink, For it may be I am near - er home, Near-er now than I think.

In Heaven the stars now are shining.

L. O. EMERSON.

SOP.
ALTO.
TENOR.
BASS.

In Heav'n the stars now are shin-ing, The o-cean waves flash in re-

ply, Be-low they are beck'ning and call-ing, In an-swer they gleam from on

high. We hum-bly ask for Thy mer-cy, We know that Thy love will re-main, O

make us all pure and ho-ly, O may we not ask Thee in vain. The

bright stars are wand'ring in heav-en, The o-cean waves cease-less-ly move, O

pp

Sav - iour, our Guide and Re - deem - er, We trust in Thy good - ness and love, O

pp

f *ff* *p* *rit. e dim.*

Sav - iour, our Guide and Re - deem - er, We trust in Thy good - ness and love.

f *ff* *p* *rit. e dim.*

Whoso Dwelleth.

SENTENCE.

WILLIAM REED.

Risolut. mf *cres.*

SOP.
ALTO.
TENOR.
BASS.

Who - so dwell - eth..... un - der the de - fence of the Most.....

mf *cres.*

p

High, the de - fence of the Most..... High, shall a - bide.....

cres. *dim.*

shall a - bide, un - der the sha - dow, the sha - dow of the Al.

cres. *dim.*

dim. *pp*

migh - ty, Al - migh - ty, The sha - dow of the Al - migh - ty.

dim. *pp*

O Pray for the Peace.

SENTENCE.

WILLIAM REED.

p Allegretto.

SOP.
ALTO.
TENOR.
BASS.

O pray for the peace of Je - ru - sa - lem, They shall

pros - per that love thee, shall pros - per that love thee,

Pray for the peace of Je - ru - sa - lem.

Pray for

They shall pros - per that love thee, Peace be with.

pp

rall.

in thy walls..... Peace be with in thy walls.

rall.

O Saviour of the World.

HENRY CAMERON.

Adagio. p cres. mf

SOP.
ALTO.
TENOR.
BASS.

O Sa - viour of the world, O Sa - viour of the world,

Who by Thy cross, Thy cross, Thy cross, Thy cross and
Who by Thy cross, Thy cross, Thy

pp cres.

pre - cious blood..... hast re - deem - ed us, re - deem - ed us..... by Thy
us.....

rall. e dim. mf

cross and pre - cious blood, Save us and help us, Save us and
rall. e dim. Save.....

pp

help us, we hum - bly be - seech Thee, O Lord.

Let the Words of my Mouth.

C. P. MORRISON.

Andante. BASS SOLO. *p*

VOICE. Let the words of my

ORGAN.

mouth and the med · i · ta · tion of my heart, be al · ways ac · cept · a · ble, in Thy

sight, O Lord..... Be al · ways ac · cept · a · ble, in Thy

sight, O Lord.

mf *cres.* *mf* *cres.* *f*

CHORUS. *mf* Let the words of my mouth and the med . . i . .

Let the words of my mouth and the

mf Let the

ta . . . tions of my heart,

mouth and the med . i . ta . tions of my heart, be ac .

words of my mouth, and the med . i . ta . tions of my

dim. . . cept-a-ble, be ac-cept-a-ble in Thy sight, O Lord.

heart, *dim.* *mf* Be

dim. *p*

LET THE WORDS OF MY MOUTH.

Bo al - ways ac - cept - a - ble in Thy sight, O

al - ways ac - cept - a - ble in Thy sight, O Lord.

Lord, my strength and my Re - deem - er, my strength and

my..... Re - deem - er. A - men..... A - men..... A - men.

A - men. A - men.

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature. The score is divided into three systems. The first system contains the first two lines of the vocal melody and the corresponding piano accompaniment. The second system contains the next two lines of the vocal melody and the piano accompaniment. The third system contains the final two lines of the vocal melody and the piano accompaniment. The piano part includes various musical notations such as chords, arpeggios, and dynamic markings. The vocal part includes lyrics and dynamic markings.

Comfort ye, my people.

Larghetto e piano. ♩ = 80

From Handel's "MESSIAH."

ORGAN.

TENOR.

Com-fort ye, com fort ye,..... my people,

ad lib. *Tempo.*

com - fort ye, com fort ye, my peo-ple,

saith your God: saith your God; speak ye

com-fort-a-bly to Je - ru - sa-lem, Speak ye com-fort-a-bly to Je -

The first system of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are "com-fort-a-bly to Je - ru - sa-lem, Speak ye com-fort-a-bly to Je -". The piano part includes a *cres.* (crescendo) marking.

ru-sa-lem, and cry un-to her that her war - - - fare, her

The second system of the musical score. The vocal melody continues with the lyrics "ru-sa-lem, and cry un-to her that her war - - - fare, her". The piano accompaniment features a *mf* (mezzo-forte) marking in the first half and a *p* (piano) marking in the second half.

war - - - fare is accomplished, that her in-i-qui-ty is pardon'd, that her in-

The third system of the musical score. The vocal melody continues with the lyrics "war - - - fare is accomplished, that her in-i-qui-ty is pardon'd, that her in-". The piano accompaniment includes a *dim.* (diminuendo) marking in the first half and a *p* (piano) marking in the second half.

i-qui-ty is par - doned.

The fourth system of the musical score. The vocal melody concludes with the lyrics "i-qui-ty is par - doned." The piano accompaniment features a *p* (piano) marking in the first half and a *f* (forte) marking in the second half.

The voice of him that cri-eth in the wil-der-ness, "Pre-pare ye the way of the



Lord, Make straight in the de-sert a high-way for our God."

*And the Glory of the Lord.

From Handel's "MESSIAH."



Allegro. 116

ORGAN.



And the glo-ry of

*This Chorus may appropriately follow "Comfort ye my People."

AND THE GLORY OF THE LORD

glo - ry of the Lord, And the glo - ry, the glo - ry of the Lord shall

be re - veal . . . ed, shall be re - veal And the
shall be re - veal . . . ed,

ed, And the glo - ry, the glo - ry of the
glo - ry, the glo - ry of the Lord, shall be re - veal - ed,
shall be re - veal - ed,

Lord, shall be re . .

be re shall veal re . veal . . . ed,

The first system of music consists of two staves. The upper staff is a vocal line in G major (one sharp) with lyrics: "Lord, shall be re . .". The lower staff is a piano accompaniment with lyrics: "be re shall veal re . veal . . . ed,". The piano part features a rhythmic pattern of eighth and sixteenth notes.

veal'd,

ed, and the glo - ry, the glo - ry of the Lord shall be re - veal .

The second system of music continues the vocal and piano parts. The vocal line has lyrics: "veal'd," and "ed, and the glo - ry, the glo - ry of the Lord shall be re - veal .". The piano accompaniment continues with a similar rhythmic pattern. A forte (*f*) dynamic marking is present at the beginning of the piano part.

ed.

The third system of music shows the vocal line with the lyric "ed." and the piano accompaniment. The piano part continues with the same rhythmic pattern, ending with a final cadence.



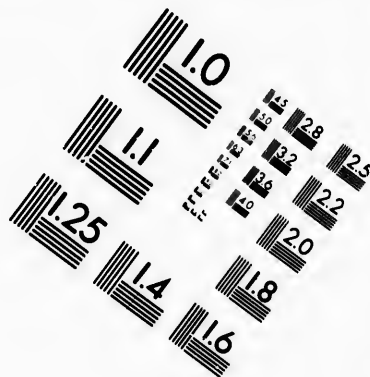
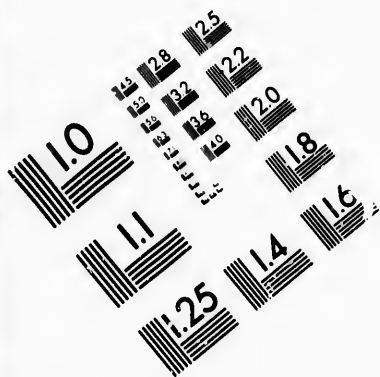
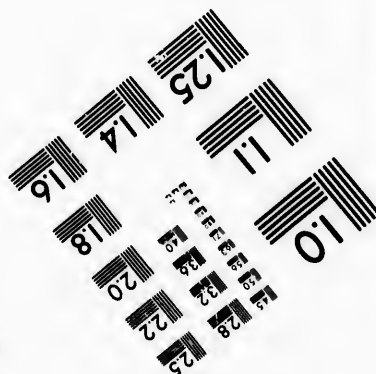
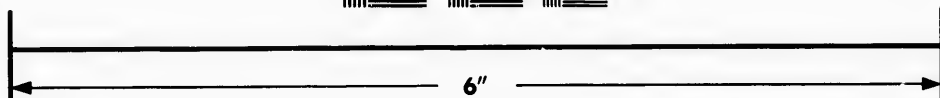
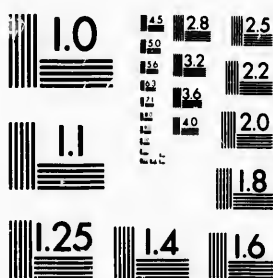


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10

and all flesh..... shall see it to - geth - er, and all

mf *f* *mf*

flesh..... shall see it to - geth - er, For the

f *f*

to - geth er;
and all flesh..... shall see it to - geth . . . er;
mouth of the Lord hath spo - ken it.

For the mouth and all of the Lord shall see it hath spo - ken
to - geth . . .

it; and all flesh, and all flesh and all flesh shall see it to .
er; and all shall see it to - geth . . .

geth - er; and all flesh shall see it to - geth . . .
er; the mouth of the Lord hath spo - ken

For

er;
it.

And the glo - ry, the glo - ry of the

Lord, and all flesh shall see it to - geth - er; the

Lord and all flesh shall see..... it..... to - geth - er;
Lord, and all flesh shall see it, shall see it to - geth - er;

Lord, and all flesh shall see it to - geth - er;

mouth of the Lord hath spo - ken it,
and the glo - ry, the glo - ry of the Lord shall be re - veal - ed,
and all

For the mouth of the
flesh and all flesh shall see it to-ge-th·er; the glo·ry, the
and all flesh
Lord hath spo·ken it, hath spo·ken
for the mouth..... of the Lord
glo·ry of the Lord shall be re veal
And the glo·ry, the glo·ry of the Lord shall be
ken it,
hath spo·ken it; and all flesh..... shall
ed; and all flesh shall
re·veal·ed, and all flesh shall

The musical score is written for three parts: Soprano, Alto, and Piano. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into four systems. The first system contains the first two lines of the lyrics. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the final two lines. The piano part provides a harmonic accompaniment to the vocal parts. The lyrics are written below the vocal staves, and the piano part is written on grand staves (treble and bass clef).

see and the glo - ry, the glo - ry, the glo - ry of the Lord, shall
it to - geth - er, and the glo - ry, the

be re - veal ed,

glo - ry of the Lord shall be re - veal ed, re
glo - ry of the Lord, shall

glo - ry of the Lord, shall be re - veal . . .

and all flesh shall see it to -

veal - ed, and all flesh shall see it to -
be re - veal . . . ed, and all flesh shall see it to -

ed, re - veal ed, for the mouth of the

geth - er, to geth - - or; For the mouth of the Lord
For the mouth of the Lord

Lord hath spo - ken it.

hath spo - ken it, for the mouth of the the
hath spo - ken it, for the mouth of the Lord..... the

Adagio.

Lord.....
mouth of the Lord.....

hath - spo - - - ken it.

Adagio.

Adagio.

I waited for the Lord.

DUET AND CHORUS.

MENDELSSOHN.

Andante. M. 100 = *cres.* *f sf* *dim.*

INTRODUCTION.

SOPRANO SOLO. *lmo.*

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 com-plaint, He

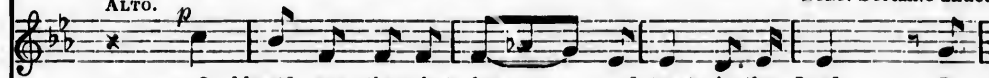
heard my com-plaint. O bless'd are they that hope and trust in the

CHORUS. SOP.

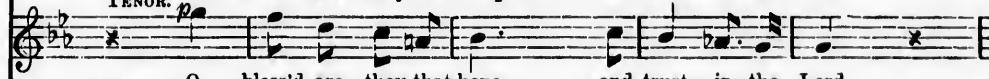


ALTO.

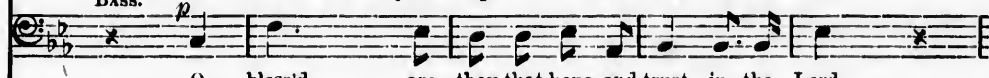
SOLO. SOPRANO 2ndo.



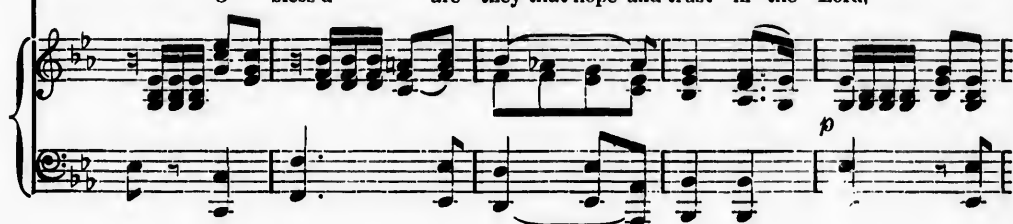
TENOR. O bless'd are they that hope..... and trust in the Lord. I



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



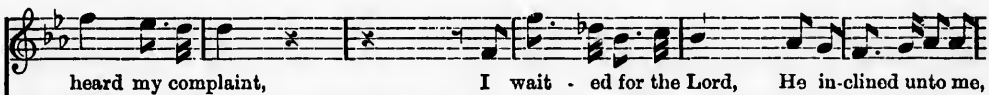
O bless'd are they that hope and trust in the Lord,



SOLO. SOPRANO 1mo.



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



me, He heard, He heard my complaint, O bless'd are they that
heard my complaint, He heard my complaint, O bless'd are they that hope and

SOPRANO 1mo. TUTTI. *dim* SOLO. *p*
hope in the Lord, O bless'd are they that hope and trust in the Lord, are they that

SOPRANO 2ndo. TUTTI. *dim.* SOLO. *p*
trust in the Lord, O bless'd are they that hope and trust in the Lord, are they that

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

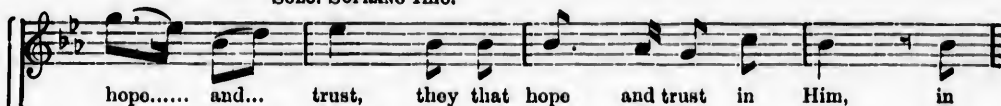
cres. *dim.* *p*
O bless'd are they that hope..... and trust in the Lord.

cres. *dim.* *p* *pp*
O bless'd are they that hope and trust in the Lord. I

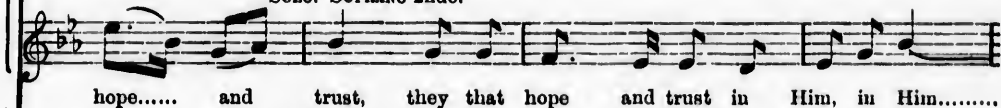
cres. *dim.* *p* *pp*
O bless'd are they that hope and trust in the Lord. I

cres. *dim.* *p* *pp*
O bless'd are they that hope and trust in the Lord. I

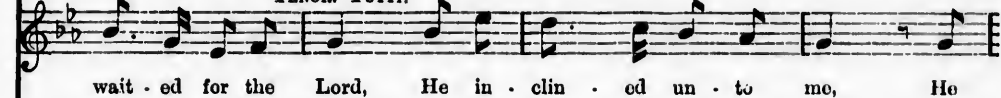
SOLO. SOPRANO 1mo.



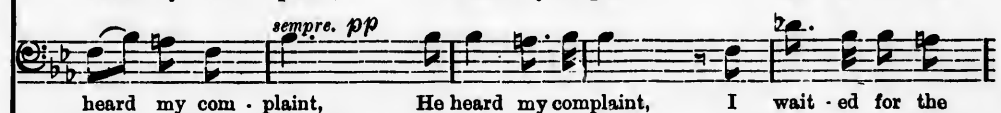
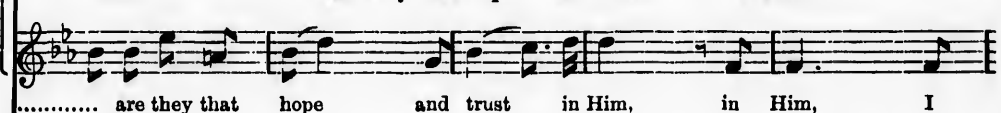
SOLO. SOPRANO 2do.



TENOR. TUTTI.



BASS. TUTTI.



cres.

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

wait - ed for the Lord, I wait . . . ed for the Lord, He heard my com -

p Lord, He in - clin - ed un-to me, *sf* He heard my complaint, *pp* He

p Lord, He in - clin - ed un-to me, He heard my complaint, *pp* He

cres. *p*

f heard my com-plaint, O bless'd are they..... that hope and

f . . . plaint, O bless'd are they that hope and

f heard my complaint, O bless'd are they that hope and *pp*

f heard my com - plaint, O bless'd are they that hope and *pp*

f *dim.* *p*

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

f TUTTI.

CHORUS. SOPRANI.

O bless'd are they that hope.....

CHORUS. ALTI.

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

f *p*

This musical score is for the hymn "The Lord's Prayer" by George F. Root. It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The score is divided into two systems. The first system contains the first two lines of the prayer, and the second system contains the next two lines. The vocal parts are arranged in four staves, with the Soprano part at the top and the Bass part at the bottom. The piano accompaniment is shown in two staves at the bottom of each system. The score includes dynamic markings such as *cres.* (crescendo) and *f* (forte), and phrasing slurs. The lyrics are printed below the vocal staves.

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

cres. Lord, trust in the Lord, Trust in the Lord, the

cres. Lord, trust in the Lord, trust in the Lord, the

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

cres. Lord, trust in the Lord, the Lord, in the

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

cres. *f*

Lord..... wait-ed for the

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

Lord.....

Lord..... *pp*

Lord..... *pp* I

f *dim.* *p*

Lord, the Lord. He in-clin-ed un-to me, to
 the Lord, He in-clin-ed un-to me, in-clin-ed un-to
pp O bless'd, O
pp wait-ed for the Lord, He in-clin-ed un-to
 me, O bless'd..... are they that hope and trust, that
 me, O bless'd..... are they that hope and trust, that
 bless'd, *pp* O bless'd, O bless'd *pp* are they that
pp *pp* *pp* *pp*
 me, O bless'd O bless'd,
pp *pp*

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a prominent accompaniment with chords and moving lines, including a section with a *p* (piano) dynamic marking. The vocal parts have lyrics written below the notes, with some parts marked with *pp* (pianissimo) dynamics.

hope..... and trust in Him.

hope..... and trust in Him.

hope and trust in Him.

hope and trust in Him.

pp that hope and trust in Him.

pp that hope and trust in Him.

p

Ped.

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats). The vocal parts are arranged in four staves, each with lyrics. The piano accompaniment consists of two staves. The score includes various musical notations such as notes, rests, and dynamic markings (*pp*, *p*). A pedal point is indicated by the 'Ped.' marking. The score concludes with a decorative flourish.



O Praise the Lord.

Solo. *Resoluto.*

O, praise the Lord! ye heav'n's a-dore Him! O, praise Him an-gels in the height:
O, praise the Lord! for He is glo-rious! O, nev-er shall His prom-ise fail!

Sun and moon re-joice be-fore Him; Praise Him all ye stars of light, Praise the Lord! for He hath
God hath made His Saints vic-to-rious, Sin and death shall not pre-vail, Praise the God of our Sal-

spo-ken, Worlds His migh-ty voice o-bey-ed, Laws which nev-er can be bro-ken
va-tion, Hosts on high His pow-er pro-claim, Heav'n and earth and all Cre-a-tion,

For their guid-ance He hath made,... For their guid-ance He hath
Laud and mag-ni-fy His name,... Laud and mag-ni-fy His

rit.

CHORUS.

made..... Praise the Lord, ye heavens a - dore..... Him; O
Name.....

rit.

praise Him an-gels in the height; Sun and moon re-joice be-

-fore..... Him; Praise Him all ye stars of light..... Praise Him all

p

yo stars, yo stars of light!

I heard a Voice from Heaven.

HARRY ROWE SHELLEY.

Andante. *p*

ORGAN. I heard a voice from heav'n say - ing un - to

mf *rit.* *a tempo.*

me, Write, From henceforth blessed are the dead..... who die..... in the

mf *rit.* *a tempo.*

Lord: ev - en so saith the Spir - it, ev - en so saith the Spir - it; for they

p *dim.*

rest, (for) they rest..... from tilloir la bora,

p *dim.*

This musical score is for the hymn 'I HEARD A VOICE FROM HEAVEN.' It features a piano introduction in B-flat major, 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: 'rest, (for) they rest..... from tilloir la bora,'. The piece concludes with a *dim.* (diminuendo) marking.

My Shepherd is the Living God.

EUGENE THAYER.

Poco lento.

ORGAN. *mp*

This musical score is for the hymn 'My Shepherd is the Living God.' by Eugene Thayer. It is an organ introduction in B-flat major, 4/4 time, marked *Poco lento.* and *mp* (mezzo-piano). The score consists of two staves, with the right hand playing a melody and the left hand providing a harmonic accompaniment.

mp

My Shep-herd is the liv - ing God, I know no crav-ing need, He

This musical score is for the hymn 'My Shepherd is the Living God.' It features a vocal melody in the right hand and an organ accompaniment in the left hand. The lyrics are: 'My Shep-herd is the liv - ing God, I know no crav-ing need, He'. The piece is marked *mp* (mezzo-piano).

mf

leads me where the green herbs grow A - long the qui - et mead. He leads me where the

This musical score is for the hymn 'My Shepherd is the Living God.' It features a vocal melody in the right hand and an organ accompaniment in the left hand. The lyrics are: 'leads me where the green herbs grow A - long the qui - et mead. He leads me where the'. The piece is marked *mf* (mezzo-forte).

mf *f*

wa - ters flow, The wa - ters soft and still,..... And home-ward He will gent - ly guide My

This musical score is for the hymn 'My Shepherd is the Living God.' It features a vocal melody in the right hand and an organ accompaniment in the left hand. The lyrics are: 'wa - ters flow, The wa - ters soft and still,..... And home-ward He will gent - ly guide My'. The piece is marked *mf* (mezzo-forte) and *f* (forte).

wand'ring heart and will, And homeward He will gent - ly guide My wand'ring heart and

CHORUS. *mp*

will. He leads me where the wa - ters flow, The wa - ters soft and

mp still, And homeward He will *p* gent - ly guide My wand'ring heart and will.

Solo. *f* *mp*

I fear no ill, for thou, O Lord, With me for ev - er art; Thy Shep-herd's staff, Thy

mf *ff* *rit.*

guid-ing rod Up-holds my fain-ting heart, Thyshepherd's staff, Thy guiding rod Upholds my fainting

meno movimento. *mf*

heart..... Thy lov - ing mer - cy still doth wait Through

all my life on me, And I with in my

Fa - - ther's house, For long bright years shall be, And

I with in my Fa - - ther's house For long bright years shall

be, For long bright years shall be, For

For long

long bright years shall be.....

8re.

Sun of my soul.

SOLO, DUET, TRIO and CHORUS.

Words by REV. JOHN KEEBLE.

Music by WILLIAM E. CHANDLER.

♩ = 84

ORGAN.

SOPRANO OR TENOR SOLO

1. Sun of my soul, Thou Sav- - iour dear, It is not
2. A - bide with me from morn till eve, For with - out

night if Thou..... be near; Oh may no earth - born
Thee I can . . not live; A - bide with me..... when

cloud..... a - rise, To hide Thee from Thy sor - vant's eyes.
night..... is nigh, For with-out Thee I dare not die.

SOPRANO.
When soft the dews of kind . . ly sleep, My wea - ried
Be near to bless me when I wake, Ere through the

ALTO.

tempo.

eye . . lids gent . . ly steep, Be my last thoughts,—how
world my way I take; A - bide with me till

sweet to rest For ev - er on..... my Sav - iour's breast,
in Thy love I lose my - self... in heav'n a - bove.

rit.

SOPRANO SOLO. **CHORUS.**

Sun of my soul Thou Sav - iour dear, It is not night if Thou be near, Oh, may no
Be near to bless me when I wake, Ere thro' the world my way I take; A - bide with

ALTO SOLO.

TENOR SOLO.

Sun of my soul Thou Sav - iour dear, It is not night if Thou be near Oh may no
Be near to bless me when I wake, Ere thro' the world my way I take; A - bide with

Tempo Primo.

earth-born cloud a - rise, To hide Thee from Thy ser - vant's eyes. A - - men.
me, till in Thy love, I lose my - self in heav'n a - bove.

earth-born cloud a - rise, To hide Thee from Thy ser - vant's eyes. A - - men.
me, till in Thy love, I lose my - self in heav'n a - bove.

D.C.

I'm a Pilgrim, I'm a Stranger.

Andante. G. W. MARSTON.

ORGAN.

ALTO. SOLO.

SOPRANO.

I'm a pil - grim, And I'm a stran - ger, I can

Accompanying voices, *sempre p*
TENOR & BASS.

I'm a pil - grim, I'm a stran - ger,

I'm a pil - grim, I'm a stran - ger,

sempre p

tar-ry, I can tar-ry but a night. Do not de-tain me, for I am

I can tar-ry but a night. Do not de-tain me,

I can tar-ry but a night. Do not de-tain me,

Fine.

go-ing where the foun-tains are flow-ing ev-er bright. There the

for I am go-ing, where the fountains are flowing ev-er bright.

for I am go-ing, where the fountains are flowing ev-er bright.

Fine.

glo-ry is ev-er shin-ing, Oh, my longing heart, my longing heart is

There the glo-ry ev-er shin-ing, Oh, my longing heart is

There the glo-ry ev-er shin-ing, Oh, my longing heart is

there. Here in this coun - try so dark and drear - y I have

there. Here in this coun - try so dark and dreary I have

there. Here in this coun - try so dark and dreary I have

Unison. *f*
wan - dered for - lorn and wea - ry. There the cit - y to which I

Unison. *f*
wan - dered for - lorn and wea - ry. There the cit - y to which I

Unison. *f*
wan - dered for - lorn and wea - ry. There the ei - y to which I

SOPRANO.
jour - ney; My Re-deem - er, my Re-deem - er is its light, There is no

ALTO.
jour - ney: My Re-deem - er, my Re-deem - er is its light, There is no

jour - ney; My Re-deem - er, my Re-deem - er is its light, There is no

cres. *pp molto rall.*

sor - row, nor a - ny sigh - ing, Nor a - ny tears there, nor a - ny dy - ing.

sor - row, nor a - ny sigh - ing, Nor a - ny tears there, nor a - ny dy - ing.

sor - row, nor a - ny sigh - ing, Nor a - ny tears there, nor a - ny dy - ing.

cres. *pp molto rall.*

Repeat 1st verse

Praise the Lord, O my soul

Allegro non troppo, un poco maestoso,

B. C. HENRY.

f

Praise the Lord, O my soul; and all that is with - in me

mf *cres.*

praise His ho - ly Name, Praise the Lord, praise the Lord, O my soul, and for -

p

get not all His ben - e - fits, Who for - giv - eth all they
Who for

sins, *p* And heal - eth all thine in - fir - mi

Who sa - veth thy life from des -
 tions, all thine in - fir - mi - ties. *pp* Who sa veth thy life from des -

tru - cion Who sa - veth thy life. *cres.* *sf* *mf*
 true - tion, Who sa - veth thy life from des - truction, And crown - eth thee with *fp* *cres.* *sf*

mer - cy, with mer - cy and lov - ing kind - ness, and *mp* *p*

cres. *cen* *do,*
 crown - eth thee with mer - cy, with mer - cy and lov - ing kind -

ness, *mf* O praise the Lord, ye an - gels of His, ye that ex

col in strength; ye that ful - fil His com - mand - ment, and

This system features a vocal line and a piano accompaniment in G major, 2/2 time. The vocal line begins with a half rest followed by a half note 'col' on a dotted line, then 'in strength;' on a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

hark - en un - to the voice of His word, O praise the Lord, all

This system continues the vocal and piano parts. The vocal line has 'hark - en un - to the voice' on a half note, 'of His word,' on a half note, and 'O praise the Lord, all' on a half note. The piano accompaniment continues with the same rhythmic pattern. Dynamics *f* and *ff* are indicated above the staff.

ye, His hosts; ye ser - vants of His that do His pleas - uro.

This system continues the vocal and piano parts. The vocal line has 'ye, His hosts;' on a half note, 'ye ser - vants of His' on a half note, and 'that do His pleas - uro.' on a half note. The piano accompaniment continues with the same rhythmic pattern.

O speak good of the Lord, all ye works of His, in all

This system continues the vocal and piano parts. The vocal line has 'O speak good of the Lord,' on a half note, 'all ye works of His,' on a half note, and 'in all' on a half note. The piano accompaniment continues with the same rhythmic pattern.

O speak good of the Lord, all ye works of His, in all

This system continues the vocal and piano parts. The vocal line has 'O speak good of the Lord,' on a half note, 'all ye works of His,' on a half note, and 'in all' on a half note. The piano accompaniment continues with the same rhythmic pattern. Dynamics *f* and *ff* are indicated above the staff.

plac - es of His do - min - ion.

ff

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

ff

Prayer is the Soul's Sincere Desire.

(WITHOUT ACCOMPANIMENT)

Moderato.

C. F. MORRISON.

p Prayer is the soul's sin - cere de - sire, Ut - tered, or un - ex -

p

crea. *f* *p* That

pressed. The mo - tion of a hid - den fire, That trem - bles

The mo - tion of a hid - den fire.....

trem-bles in the breast. *p Recit. tempo ad lib.*

in the breast, Prayer is the bur-don of a sigh, The

rall. *p* *Recit. tempo ad lib.*

When none but

pp fall - ing of a tear, The up - ward glanc-ing of an eye,.....

pp *p a tempo.*

p a tempo. When none but

God is near. The up - ward glanc - ing of an eye, When none but

God is near.

f *f*

none but God is near. *p a tempo primo.*

God..... is..... near. *p* O Thou, by whom we

come to God, The life, the Truth the Way; The path - of

mf *mf*

prayer Thy-self hast trod; And Thou hast taught us to pray,—

rall.

f

rall.

Attaca Subito.

1. Our Father, who art in } be Thy name, Thy kingdom come, Thy }
 heaven, hallowed } will be done in..... } earth as it is in Heaven.
 2. Give us this day our..... dai - ly bread, And forgive us our tres- }
 passes as we forgive... } those who trespass a - gainst us,
 3. And lea us not into temp- } liver us from evil, For Thine is the kingdom, }
 tation, but de- } and the power, and the... } glory, for ever and ever, A - men.

Come unto Me.

E. B. STORY.

Andante. $\text{♩} = 60.$

p CHORUS.

p Come un-to me, come un-to me,

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

all ye that la-bor and are heav - y la - den. And I will give you, will give you rest,

pp TRIO. CHORUS.

And I will give you, will give you rest, Come un-to me, come un-to me, all ye that la-bor and are

*Organ ad lib. as below **

pp Unison. *p*

heav-y lad-on; Take my yoke up-on you and learn of me, Take my yoke up-on you and

Unison. *p*

SOLO, CHORUS.

rit. *a tempo.*

learn of me, For I am meek and low-ly in heart, and ye shall find rest un-to your souls.

SOPRANOS & ALTOS. *mf*

p *mf*

For my yoke is ea-sy and my bur-den is light, For my yoke is ea-sy and my

BASSES & TENORS. *mf*

p *mf*

For my yoke is ea-sy and my bur-den is light, For my yoke is ea-sy and my

rit.

bur - den is light; Come un - to me, Come un - to me and ye shall find rest un - to your soul.

rit.

I will praise Thee, O Lord.

Vigorouso. *f* T. FRANK ALLEN.

I will praiso Theo, O Lord, I will praise Theo, O

Lord, I will praise Theo, O Lord, a . . . mong the

peo - ple I will sing prais - es un - to Thee, I will sing prais - es un - to

Thee, I will sing prais - es un - to Thee a - mong the na - tions. *mp* *Su.*

SOPRANO SOLO. Somewhat slower.

I will sing Thee prais-es, I will sing Thee prais-es, I will sing Thee

prais - es O Lord, a-mong the peo - ple, I will sing Thee prais - es,

I will sing Thee prais-es, I will sing Thee prais-es a - mong the na - tions.

Ped. Sra.

Tutti. j a tempo.

For Thy mer - cy is great For Thy mer - cy is great, For Thy mer - cy is

great a - bove the heav-ens, And Thy truth reach-eth un - to the clouds.

p

Solo. mj

Through God shall we do va - liant-ly, through God shall we do va - liant-ly, for

Man.

He it is that tread - eth down our en - e - mies.

Tutti. mf

Be Thou ex - alt - ed, be Thou ex - alt - ed, be Thou ex - alt - ed on

high, be Thou ex - alt - ed, be Thou ex - alt - ed, be Thou ex - alt - ed on high.

high.

I will praise Thee, O Lord, I will praise Thee, O

Lord, I will praise Thee O Lord, a . . . mong the

peo - ple, I will sing prais - es un - to Thee, I will sing prais - es un - to

Theo, I will sing prais - es un - to Theo a - mong the na - tions.

This musical score is for a hymn in G major, 2/4 time. It features a piano accompaniment with a treble and bass staff. The melody is primarily in the treble staff, with some chords in the bass. The lyrics are written below the notes. There are first and second endings indicated by '1' and '2' above the notes.

Shout the Glad Tidings

ANTHEM FOR CHRISTMAS.

Allegro vivace.

G. W. MARSTON.

This musical score is for an anthem in G major, 3/4 time. It features a piano accompaniment with a treble and bass staff. The melody is primarily in the treble staff, with some chords in the bass. The tempo is marked 'Allegro vivace'.

TENOR SOLO.

Zi - on the mar - vel - ous sto - ry be tell - ing, The Son of the

This section is a tenor solo in G major, 3/4 time. It features a single treble staff with a piano accompaniment in the bass staff. The melody is written for a tenor voice.

High - est, how low - ly His birth! The bright - est arc - an - gel in glo - ry ex -

This section continues the tenor solo in G major, 3/4 time. It features a single treble staff with a piano accompaniment in the bass staff. The melody is written for a tenor voice.

vivo,

cel - ling, He stoops to re-deem thee, He reigns up - on earth. Zi - on the mar-vel-ous

rall.

sto - ry be tel - ling, The Son of the High - est, how low - ly His birth! The

tempo.

bright-est arc - an-gel in glo-ry ex-cel - ling, He stoops to re-deem thee, He reigns up-on earth.

p

piu vivo.

Shout the glad ti - dings, ex - ult - ing - ly sing. Je - ru - sa-lem tri-umphs, Mes-si - ah is

f

p

a tempo.

King. Shout the glad tid - ings, ex - ult - ing - ly sing, *f* Jo - ru - sa - lem *f*

p

tri-umphs, Mes - si - ah is King. *Andante* Tell how Ho com - eth from na - tion to na - tion, The

SOPRANO.

How free to the faith - ful He
heart-cheer-ing news let the earth ech - o round. How free to the faith-ful He

of - fers sal - va - tion, with joy ev - - er - last - ing are crowned. How His
of - fers sal - va - tion, How His peo - ple with joy ev - - er - last - ing are crowned. How His

piu vivo.
 peo - ple with joy..... ev - er last - ing are crowned. Shout the glad ti - dings, ex -

p ult - ing - ly sing, Je - ru - sa - lem tri - umphs, Mes - si - ah is King, Shout the glad
p

ff ti - dings, ex - ult - ing - ly sing. Je - ru - sa - lem tri - umphs, Mes - si - ah is King.
ff

p *espressivo.*
 Mor - tals, your hom - age be great - ful - ly bring - ing, And sweet let the glad - some Ho - san - na a - rise;

p An - gels the full Hal - le - lu - jah be sing - ing, One chor - us re - sound thro' the earth and the skies.

piu vivo.
 Shout the glad ti - dings ex - ult - ing - ly sing, Je - ru - sa - lem tri - umphs, Mes - si - ah is

f *Poco rall.*
p

a tempo. *ff* *sempre f e cres.*

King. Shout the glad ti - dings, ex - ult - ing - ly sing, *ff* Je - ru - sa - lem

p tri - umphs, Je - ru - sa lem tri - umphs, Je - ru - sa - lem tri - umphs, Mes - si - ah is King. *p*

There is a land of pure delight.

HARRY ROWE SHELLEY.

Andante.

Sr. *rit.*

SOPRANO SOLO.

p a tempo.

1. There is a land of pure..... do - light, Where..... saints im -
 2. Sweet fields be - yond the swel - - ling flood, Stand..... dress'd in -
 3. O could we make our doubts... re - move, Those..... gloom - - y

a tempo.

mf

mor - tal reign ; E - ter - nal day ex - cludes the night, And..... plea - sures
 liv - ing green ; So to the Jews old Ca - naan stood, While..... Jor - dan
 thoughts that rise ; And see the Ca - naan that we love, With..... un - be -

mf

ban-ish pain, There ev-er-last-ing spring a-bides,.....
 rolled be-tween, But timor-ous mor-tals start and shrink.....
 clond-ed eyes, Could we but climb where Mo-ses stood.....

p
 There ev-er-last-ing spring a-bides,
 But timor-ous mor-tals start and shrink,
 Could we but stand where Mo-ses stood.

p
 There ev-er-last-ing spring a-bides,
 But timor-ous mor-tals start and shrink,
 Could we but stand where Mo-ses stood,

p And..... nev-er fading flowers, Death, like a nar-row sea,..... di-vides
 To..... cross this nar-row sea; And lin-ger, trem-bling on..... the brink,
 And..... view the land-scape o'er, Not Jor-dan's stream, nor death's cold flood,

cres. And..... nev-er fading flowers, Death, like a nar-row sea,..... di-vides
 To..... cross this nar-row sea; And lin-ger, trem-bling on..... the brink,
 And..... view the land-scape o'er, Not Jor-dan's stream, nor death's cold flood,

f
 plea-sures
 Jor-dan
 un-be-

This heavenly land..... from ours.
And fear to launch..... a . . way.
Should fright us from..... the... shore.

p

This heavenly land from ours.
And fear to launch a . . way.
Should fright us from the... shore.

p

This heavenly land from ours.
And fear to launch a . . way.
p Should fright us from the... shore,

There is rest in Jesus' Arms.

MALE QUARTETT

NEVA PARKHILL PRENTICE.

M. L. BARTLETT.

1. I have stood up - on the mountain, Where the sunlight soft-ly gleams, I have wandered where the
2. I have wan-dered 'mid the brightness, And the joy and pomp of earth, I have felt its bliss and
3. Where the mount of Zi - on waits me, And the foun-tains flow so fair, Where the songs of an - gels

foun-tains Poured their sparkling, crystal streams; And I said, O, heart so wea - ry, Earth and
light-ness, Felt its sor - row and its dearth, And I said, O, heart so lone - ly, Vain its
greet me, With a ten-der, welcome air, Ceased for aye, The old - den sor - row, Si-lenced

sun - light hath its charms, But the soul so wound-ed, wea - ry, Finds its rest in Jesus' arms.
 beau - ty hath its charms, Faith for thee can whis-per on - ly, "There is rest in Jesus' arms.
 all the old a-larms, There my soul may on - ly bor - row, Rest in Je - sus' wait-ing arms.

REFRAIN.

There is rest, There is rest, There is rest, There is rest in Je - sus'
 There is rest, There is rest,
 arms, There is rest, There is rest, There is rest, There is rest in Je - sus' arms.
 There is rest, There is rest,

In the Cross of Christ I Glory.

W. T. GIFFE.

Moderato.

In the cross of Christ I glo - ry, Tow - ring o'er the wrecks of time;
 All the light of sa - cred glo - ry, Gath - ers round its head sub - lime:

Andante. BASS SOLO.

When the woes of life o'er - take me, Hope de - ceive and fears an - noy,

This system contains the first line of the Bass Solo. It features a vocal line in bass clef with a key signature of one flat and a 7/4 time signature. The piano accompaniment is shown in grand staff notation (treble and bass clefs).

Nev - or shall the cross for sake me, Lo! it glows with peace and joy,

This system contains the second line of the Bass Solo, continuing the vocal line and piano accompaniment from the first system.

DUETT. SOPRANO AND ALTO.

When the sun of bliss is beam - ing, Light and love up - on my way,

This system contains the first line of the duet. The vocal parts are written in soprano and alto clefs, while the piano accompaniment remains in grand staff notation.

From the cross the ra - diance stream - ing, Adds more lus - tre to the day,

This system contains the second line of the duet, continuing the vocal parts and piano accompaniment.

CHORUS.

Bano and bless-ing. pain and plea-sure, By the cross are sanc - ti - fied.

Peace is there that knows no mea - sure, Joys that through all time a - bide.

Glory to Thee, my God, this night.

A. BEIRLY.

DUET.

1. Glo - ry to Thee my God this night, For all the bless - ings c' the light;

Keep me, O keep me, King of kings, Be-neath Thine own al - migh - ty wings.

TUTTI.

2. For-give me, Lord, for thy dear Son, The ills that I this day have done;

That with the world, my - self, and Thee I, ere I sleep, at peace may be.

8. Teach me to live that I may dread The grave as lit - tle as my bed,

Teach me to die that so I may Rise glor-ious at the aw - ful day.

First time Bases only. Second time full choir.

O let my soul on Thee re - pose,

O let my soul..... on Thee re - pose,..... And may sweet

And may sweet sleep mine eye - lids close;

sleep..... mine eye - lids close;..... Sleep that shall

Sleep that shall me more vigor-ous make,

me..... more vigor - ous make,..... To serve my

my bed,
ful day.

rit.

To serve my God when I a - wake.

God..... when I a - wake.....

Tutti.

Lord, let my soul for ev - er share The bliss of Thy pa - ter - nal care;

And may sweet

'Tis heaven on earth, 'tis heaven a - bove, To see Thy face, and sing Thy love.

Christ the Lord is risen to-day.

Allegro Maestoso e ben marcato.

GEORGE W. WARREN.

p that shall

1. Christ the Lord is risen to - day, Sons of men and an - gels say;
2. Vain the stone, the watch, the seal. Christ hath burst the gates of hell;

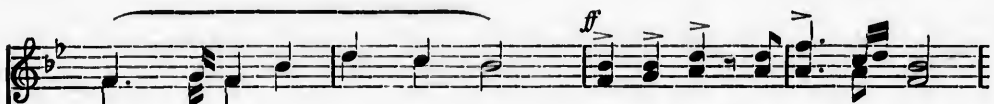
To serve my

Raise your joys and tri - umphs high, Sing, ye heavens, and earth re - - ply.
Death in vain for - bids Him rise. Christ has o - pen'd Par - a - - dise.

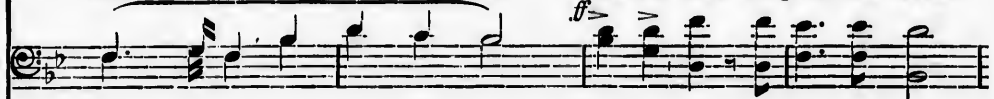
* Unison.

p

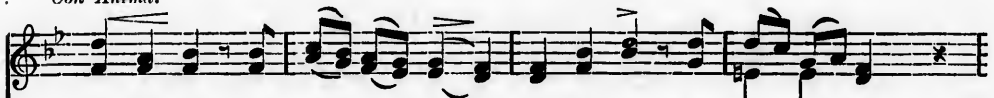
Love's re-deer-ing work is done, Fought the fight, the vic-t'ry won;
 Soar we no where Christ hath led, Follow-ing our ex-alt-ed Head;



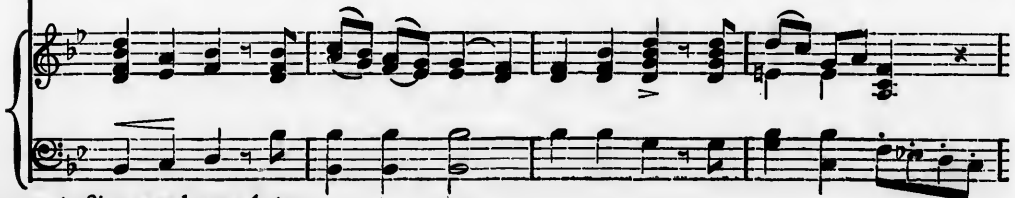
Je-sus' ag-o-ny is o'er, Dark-ness veils the earth no more.
 Made like Him, like Him we rise; Ours the cross, the grave, the skies.



Con Anima.



Christ the Lord is risen to-day, Sons of men and an-gels say:



* Sing second verse forte.

Glorious Things of Thee are Spoken.

Andante maestoso.

ALBERT J. HOLDEN.

He whose word can - not be brok - en, Form'd thee for His own a - bode.

On the rock, the rock of a - ges found - ed, What can shake thy sure re - pose?

With sal - va - tion's wall sur - round - ed, Thou may'st smile at all thy foes.

Andante cantabile.
con espress.
Oboe. Ch. Dulc.
Ped. Bourdon.

SOLO. SOPRANO OR TENOR.
See! the streams of liv - ing wa - - ter, Flow - ing

a - bode.

re - pose ?

ay foes.

Flow - ing

from..... the fount of love,..... Still sup - plies..... thy sons and

Man.

DAUET. SOPRANO & ALTO.

daugh - ters, And all fear..... of want re - move... Who can

cres. *f* *dim.*

faint while such a riv - - - er Ev - - er

Ch. Flute.
Sw. St. D.
Dulo. & Prin.
p *Ped.*

flows..... their thirst t'as - suage ?..... Grace, which

Man.

Liko..... the Lord, the giv - er, Nev - er

Sr. both hands.

Ped.

rit.
fails from ago..... to ago. *Tempo I.*

Sr. pp

p *cras.* *rall.*
Round each hab - i - ta - tion hov - 'ring, See the cloud and

p *cras.* *rall.*

Ped.

ff
fire ap - pear, For a glo - ry and a cov - ring,

ff *a tempo.* *ff*

Nev - er

cloud and

a cov - ring,

dim.

Show - ing that the Lord is near, *f* Blest in - hab - i - tants of Zi - on,

dim.

dim.

Wash'd in the Re - deem - er's blood! *f* Je - sus, whom their

rall.

souls re - ly on, *f* Made them kings and priests to God.

rall.

rall.

f

Hear my cry, O God.

FRANK M. DAVIS

Andante.

Hear my cry, O God, at - tend un - to my pray'r, Hear my cry, O
 God, at - tend un-to my pray'r, Hear my cry, O God, Hear my cry, O
 Hear my cry, O God, Hear my

God, hear my cry, O hear my cry, O God, at-tend un-to my pray'r.
 cry O God, Hear my cry,.....

SOPRANO SOLO.

From the end of the earth will I cry un-to Thee, When my heart is ov - er -
 -whelm'd, When my heart is ov-er-whelm'd, Lead me to the Rock that is high-er than I.

CHORUS. *ritard.* *Largo.*

High-er than I, High-er than I, Lead me to the Rock that is high-er than I, High-er than I.

Praise ye the Father.

GRAND TRIUMPHAL CHORUS, ADAPTED FROM "MARCHE ROMAINE."

GOUNOD.

f With majesty.

Praise ye... the Fa-ther, His

Praise ye... the Fa-ther, His

Praise ye... the Fa-ther, His

Allegretto maestoso. ♩ = 100.

pow'r is ev-er - last - ing; Praise ye..... the Fa-ther, Give thanks for all His

pow'r is ev-er - last - ing; Praise ye..... the Fa-ther, Give thanks for all His

pow'r is ev-er - last - ing; Praise ye..... the Fa-ther, Give thanks for all His

ben · e · fits, Sing forth your prais · es... Let ev · 'ry heart be joy · ful ;

ben · e · fits, Sing forth your prais · es... Let ev · 'ry heart be joy · ful ;

ben · e · fits, Sing forth your prais · es... Let ev · 'ry heart be joy · ful ;

f

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The music features a mix of eighth and sixteenth notes, with some rests. The lyrics are repeated on each vocal staff.

Praise ye..... the Fa · ther, Great Rul · er, kind and mer · · ci · ful !

Praise ye..... the Fa · ther, Great Rul · er, kind and mer · · ci · full

Praise ye..... the Fa · ther. Great Rul · er, kind and mer · · ci · ful !

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The music features a mix of eighth and sixteenth notes, with some rests. The lyrics are repeated on each vocal staff.

y . ful ;
 y . ful ;
 y . ful ;
 y . ful ;

Praise..... be to Him,..... Who hath shown His migh - ty pow'r..... Let ev'ry
 All praise to Him Who hath shown His migh - ty pow'r...
 All praise to Him Who hath shown His migh - ty pow'r...
 All praise to Him Who hath shown His migh - ty pow'r...

ci - ful !
 ci - ful !
 ci - ful !
 ci - ful !

voice..... sound His praise..... With ex - ult - ing strains of glad - - ness !
 Sing forth His praise With ex - ult - ing strains of glad - - ness !
 Sing forth His praise With ex - ult - ing strains of glad - - ness !
 Sing forth His praise With ex - ult - ing strains of glad - - ness !

Great..... is the Lord,..... Let His name be prais'd for - ev - er; Come ye

Oh, great is He, Let His name be prais'd for - ov - er; Come ye

Oh, great is He, Let His name be prais'd for - ev - er; Come ye

Oh, great is He, Let His name be prais'd for - ev - er; Come ye

forth with your hearts at-tun'd to sing, A - rise, and praise ye the Fa - ther:

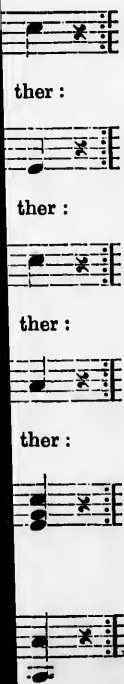
forth with your hearts at-tun'd to sing, A - rise, and praise ye the Fa - ther:

forth with your hearts at-tun'd to sing, A - rise, and praise ye tho Fa - ther:

forth with your hearts at-tun'd to sing, A - rise, and praise ye the Fa - ther:



Glo - ry to the Fa - ther! To the great and migh - ty Rul - er! Glo - ry to the
Glo - ry to the Fa - ther! To the great and migh - ty Rul - er! Glo - ry to the
Glo - ry to the Fa - ther! To the great and migh - ty Rul - er! Glo - ry to the
Glo - ry to the Fa - ther! To the great and migh - ty Rul - er! Glo - ry to the



Fa - ther, Who a - lone hath the pow'r to save! Loud - ly let the
Fa - ther, Who a - lone hath the pow'r to save! Loud - ly let the
Fa - ther, Who a - lone hath the pow'r to save! who can save! Loud - ly let the
Fa - ther, Who a - lone hath the pow'r to save! who can save! Loud - ly let the

cho - rus swell! Loud - ly let the tune - ful an - them ring! Love and joy be now in

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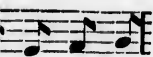
cho - rus swell! Loud - ly let the tune - ful an - them ring! Love and joy be now in

ev - 'ry thank - ful heart, Oh, praise ye the Lord! Praise now the Lord.

ev - 'ry thank - ful heart, Oh, praise ye the Lord! Praise now the Lord.

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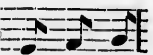
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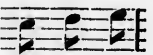
be now in



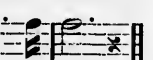
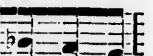
be now in



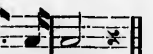
be now in



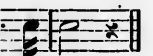
be now in



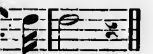
the Lord.



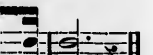
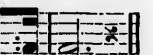
the Lord.



the Lord.



the Lord.



O Praise the Mighty God 38 (11)

Praise ye the Lord 28 - (1)

In Heavenly Love Abide 86 (3)

Come let us worship 3 - (2)

