

THE YOUNG LADIES'
CHOIR
BY
GEORGE F. ROOT

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THE
YOUNG LADIES' CHOIR;
A
COLLECTION OF SACRED MUSIC,

ARRANGED IN ONE, TWO AND THREE PARTS,

FOR LADIES' VOICES,

With an Accompaniment for the Piano Forte.

DESIGNED FOR THE USE OF THE SEMINARY AND SOCIAL CIRCLE.

COMPOSED AND ARRANGED BY

GEORGE F. ROOT,

Professor of Music in the "Institution of the Messrs. Abbott," the "Rutgers' Female Institute," and other Schools in the city of New York.

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P R E F A C E .

THE EDITOR of this work has been for some time past urged to prepare a book of music suitable for the opening and closing exercises of young ladies' schools—and knowing that in most of the Seminaries and Institutions throughout the country singing is introduced in devotional exercises if not as a study, and feeling the need of such a work in the Institutions and Schools in which he teaches, he has been induced to prepare this, which he hopes will not be considered an unimportant addition to the many valuable collections already prepared for the school and parlor.

The Solfeggios at the commencement will be found useful for the

study of expression preparatory to the application of words. The psalm and hymn tunes and chants are particularly designed for the chapel service, at opening and closing school ; and the songs, duetts, and trios will be found appropriate for the same, or for any other occasion when singing is introduced, either as study or recreation. It is also hoped that this book may be found worthy of a place in the social circle, and afford pleasant and profitable employment for many hours.

The selection and arrangement of the words used in this work is principally by Rev. GORHAM D. ABBOTT.

I N D E X.

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SONGS, DUETTS, TRIOS, AND CHANTS.

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Humbly at thy footstool kneeling (trio),	108	Thy Will be done (chant),	127	There is a land of pure delight (song),	86
If 'tis sweet to gather where (duet),	94	Thou Maker of my vital frame (chant)	128	We speak of the realms of the blest (song),	84
I will lift up mine eyes unto the hills (chant),	122				

SOLFEGGI.

The following *Solfeggios* are designed for practice in the different keys in which vocal music is written, and also in the different kinds of time and varieties of style and expression. The Classes or pupils practising these are supposed to have been through the transpositions of the scale in the elementary principles.

NO. 1.

MODERATO.

VOICE.

PIANO

FORTE.

The musical score for Solfeggi No. 1 consists of three staves. The top staff is for the Voice, written in a treble clef with a key signature of one flat (B-flat). It begins with a dynamic marking of *P* (Piano) and includes dynamic markings *M* (Mezzo-forte), *F* (Forte), and *FF* (Fortissimo) throughout the piece. The middle staff is for the Piano, written in a treble clef with a key signature of one flat, and features a melodic line with various articulations. The bottom staff is for the Forte, written in a bass clef with a key signature of one flat, and features a harmonic accompaniment of chords. The piece concludes with a double bar line.

ANDANTE e LEGATO.

NO. 2.

Musical score for No. 2, Andante e Legato. The score is in G major (one sharp) and 3/4 time. It consists of a single melodic line for the right hand and a piano accompaniment for the left hand. The right hand begins with a piano (*P*) dynamic and features a melodic line with eighth and quarter notes. The left hand provides a steady accompaniment of eighth notes. The piece concludes with a crescendo (*Cres.*) leading to a fortissimo (*F*) dynamic, followed by a decrescendo (*Dim.*) to a final chord.

ALLEGRETTO.

NO. 3.

Musical score for No. 3, Allegretto. The score is in G major (one sharp) and 2/4 time. It consists of a single melodic line for the right hand and a piano accompaniment for the left hand. The right hand features a rhythmic melody of eighth and quarter notes. The left hand provides a steady accompaniment of eighth notes. The piece concludes with a final chord.

NO. 4.

7

CANTABILE.

Musical score for No. 4, Cantabile, page 7. The score is in G major (one sharp) and 6/4 time. It consists of two systems of three staves each. The top staff is the melody, the middle is the piano accompaniment, and the bottom is the bass line. The first system ends with a diamond-shaped fermata over the final note. The second system ends with a double bar line.

GRAZIOSO.

NO. 5.

Musical score for No. 5, marked GRAZIOSO. The score is in G major (one sharp) and 6/8 time. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth and sixteenth notes, ending with a *ritard.* marking. The grand staff provides a harmonic accompaniment with chords and moving lines in both hands.

NO. 6.

ANDANTE.

Musical score for No. 6, marked ANDANTE. The score is in G major (one sharp) and 3/4 time. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff features a melodic line with a *M* (mezzo) dynamic marking and a *Cres.* (crescendo) marking. The grand staff provides a harmonic accompaniment with chords and moving lines in both hands.

NO. 7.

MODERATO.

Musical score for the first system. It consists of three staves: a treble clef staff with a melodic line, a grand staff (treble and bass clefs) with piano accompaniment, and a separate bass clef staff with a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A 'Cres.' marking is present above the treble staff.

Enharmonic Change.

Musical score for the second system. It consists of three staves: a treble clef staff with a melodic line, a grand staff (treble and bass clefs) with piano accompaniment, and a separate bass clef staff with a bass line. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. A 'Cres.' marking is present above the treble staff.

ANDANTE.

The first system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It contains a melody of quarter and eighth notes. The middle and bottom staves are grouped by a brace on the left, representing the piano accompaniment. The middle staff is a treble clef with the same key signature and time signature, featuring a continuous eighth-note accompaniment. The bottom staff is a bass clef with the same key signature and time signature, providing a harmonic foundation with quarter notes.

The second system of musical notation continues the piece. It also consists of three staves. The top staff continues the melody from the first system, ending with a double bar line. The middle and bottom staves continue the piano accompaniment, also ending with a double bar line. The notation includes various rhythmic patterns and melodic lines characteristic of a slow, lyrical piece.

NO. 9.

LEGATO.

The musical score is written for a piano and violin. It consists of two systems of three staves each. The top staff is for the violin, the middle for the piano right hand, and the bottom for the piano left hand. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'LEGATO.'.

The first system contains 16 measures. The violin part features a melodic line with eighth and sixteenth notes, often beamed together. The piano right hand plays a rhythmic accompaniment of eighth notes, while the left hand plays a simple bass line of quarter notes.

The second system also contains 16 measures. The violin part continues the melodic theme, ending with a double bar line. The piano accompaniment remains consistent, with the right hand playing eighth notes and the left hand playing quarter notes.

ANDANTE e ESPRESSIVO.

NO. 10.

Musical score for No. 10, Andante e Espressivo. The score is in 4/4 time and B-flat major. It consists of three staves: a single treble clef staff for the melody and a grand staff (treble and bass clefs) for the accompaniment. The melody features a series of eighth and sixteenth notes with some slurs and accents. The accompaniment is primarily chordal, with the bass line providing a steady harmonic foundation.

NO. 11.

STACCATO.

Musical score for No. 11, Staccato. The score is in 4/4 time and B-flat major. It consists of three staves: a single treble clef staff for the melody and a grand staff (treble and bass clefs) for the accompaniment. The melody is characterized by short, detached notes with slurs. The accompaniment is also staccato, featuring a rhythmic pattern of chords and single notes in both hands.

Musical score for No. 11, Concluded. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one flat (B-flat). The top staff contains a melodic line with various rhythmic values and slurs. The grand staff provides harmonic accompaniment with chords and single notes.

NO. 12.

LEGATO.

Musical score for No. 12. The score is written for three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one flat (B-flat) and the time signature is 2/4. The word "LEGATO." is written above the first staff. The top staff contains a melodic line with slurs and accents. The grand staff provides harmonic accompaniment with chords and single notes.

SOLFEGGI.—Second Series.

CANTABILE.

NO. 1.

MARCO BORDOGNI.

This musical score is for a piece titled "SOLFEGGI.—Second Series. NO. 1." by Marco Bordogni. The tempo is marked "CANTABILE." and the time signature is 3/8. The score is written for a single melodic line and a piano accompaniment. The melodic line is on a single treble clef staff, while the piano accompaniment is on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the piece concludes with a double bar line. The score is divided into two systems, each containing a melodic staff and a piano accompaniment staff. The piano accompaniment features a steady eighth-note accompaniment pattern in the bass and chords in the treble.

Musical score for Allegretto Animato, No. 2 by Marco Bordogni. The score is in 2/4 time with a key signature of one sharp (F#). It consists of five systems of staves. The first system has a treble staff with a melodic line and a grand staff (treble and bass) with accompaniment. The second system continues the accompaniment. The third system has a treble staff with a melodic line and a grand staff with accompaniment. The fourth system has a treble staff with a melodic line and a grand staff with accompaniment. The fifth system has a treble staff with a melodic line and a grand staff with accompaniment. The word "Fine." appears above the treble staff in the third, fourth, and fifth systems. A fermata is placed over the final note of the treble staff in the third system. A double bar line is present at the end of the first system and the end of the fifth system.

No. 2—Concluded.

This musical score is for a piece titled "No. 2—Concluded." It consists of two systems of music. The first system includes a vocal line (top staff) and a piano accompaniment (bottom two staves). The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with eighth and sixteenth notes, including a trill. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Both systems conclude with a double bar line and the instruction "D.C." (Da Capo).

System 1:

- Vocal Line:** Treble clef, key signature of one sharp (F#), common time. Melody includes eighth and sixteenth notes, a trill, and a final cadence. Marked "D.C." at the end.
- Piano Accompaniment:** Right hand has chords and moving lines; left hand has a steady eighth-note bass line. Marked "D.C." at the end.

System 2:

- Vocal Line:** Treble clef, key signature of one sharp (F#), common time. Melody includes eighth and sixteenth notes, a trill, and a final cadence. Marked "D.C." at the end.
- Piano Accompaniment:** Right hand has chords and moving lines; left hand has a steady eighth-note bass line. Marked "D.C." at the end.

ANDANTE e LEGATO.

NO. 3.

MARCO BORDOGNI.

17

The musical score is written for piano and violin. It consists of five staves. The top staff is for the violin, and the bottom four staves are for the piano. The key signature is one sharp (F#) and the time signature is 3/4. The tempo and articulation are marked 'ANDANTE e LEGATO.' at the beginning. The score includes various musical notations such as slurs, accents, and dynamic markings. There are two 'S' markings above the first two measures of the violin part. The piece concludes with a 'Fine.' marking at the end of the fifth staff.

NO. 3—Concluded.

ANDANTE SOSTENUTO.

NO. 4.

MARCO BORDOGNI.

NO. 4.—*Concluded.*

This musical score is presented in two systems. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is one sharp (F#), and the time signature is 2/4. The vocal line is characterized by a melodic line with frequent sixteenth-note runs and slurs. The piano accompaniment provides a harmonic and rhythmic foundation, often using chords and sixteenth-note patterns that mirror the vocal line's texture. The score concludes with a double bar line at the end of the second system.

ALLEGRO.

NO. 5.

MARCO BORDOGNI.

This musical score is for a piece titled "NO. 5." by Marco Bordogni, marked "ALLEGRO." The score is written for voice and piano. The key signature is one flat (B-flat), and the time signature is 3/4. The piece consists of 12 measures. The vocal line (top staff) begins with a whole rest for the first three measures, followed by a melodic phrase in measures 4-12. The piano accompaniment (bottom two staves) provides harmonic support throughout. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. There are several boxed-in passages in the vocal line, likely indicating specific performance techniques or ornaments. The score concludes with a fermata over the final chord in measure 12.

The image displays a musical score for piano and voice, consisting of two systems of staves. Each system includes a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The score features various musical notations, including chords, melodic lines, and dynamic markings. The first system shows a vocal line with several measures of music, including a measure with a double bar line and repeat dots. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The second system continues the piece, with the vocal line featuring more complex chordal textures and the piano accompaniment providing harmonic support. The score concludes with a final measure in the vocal line.

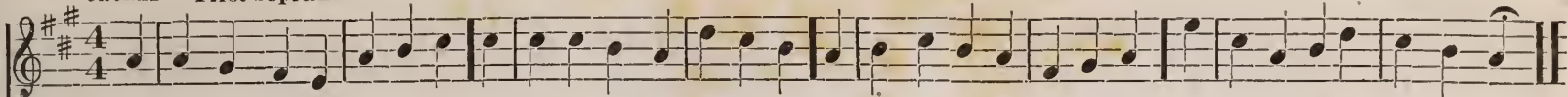
NO. 5.—*Concluded.*

This musical score is for a piece titled "NO. 5.—Concluded." It is written for piano and violin. The score is arranged in two systems. The first system consists of a single treble clef staff (violin) and a grand staff (piano) with treble and bass clefs. The second system also consists of a single treble clef staff (violin) and a grand staff (piano) with treble and bass clefs. The key signature is one flat (B-flat), and the time signature is 2/4. The piano part features a steady accompaniment of eighth notes in the bass and chords in the treble. The violin part has a melodic line with various ornaments, including slurs and accents. The piece concludes with a final cadence in both parts. The tempo marking "Lento e marcato." is placed below the second system.

Lento e marcato.

OLD HUNDRED. L. M.

CHORAL. **First Soprano.**



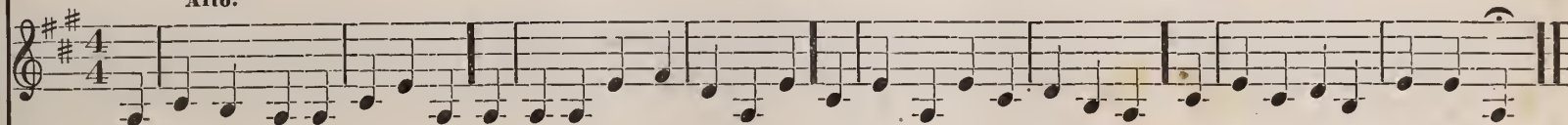
1. From all that dwell below the skies, Let the Creator's praise arise : Let the Crea-tor's name be sung, Thro' eve-ry land by eve-ry tongue.

Second Soprano.



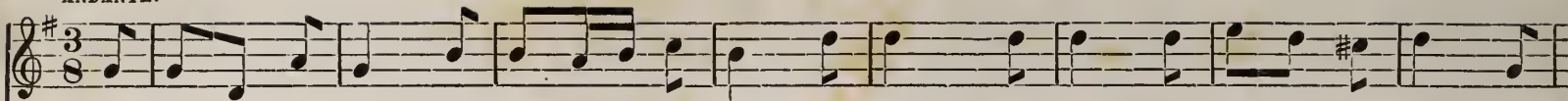
2. E-ter-nal are thy mercies, Lord, Eternal truth attends thy word ; Thy praise shall sound from shore to shore Till suns shall rise and set no more.

Alto.

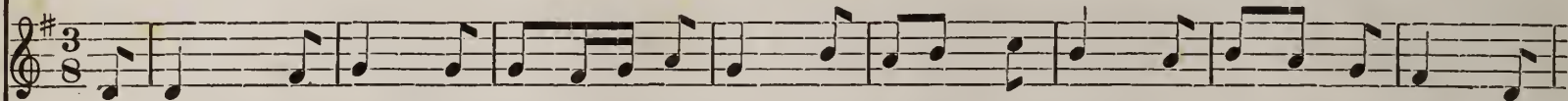


ELAM. L. M

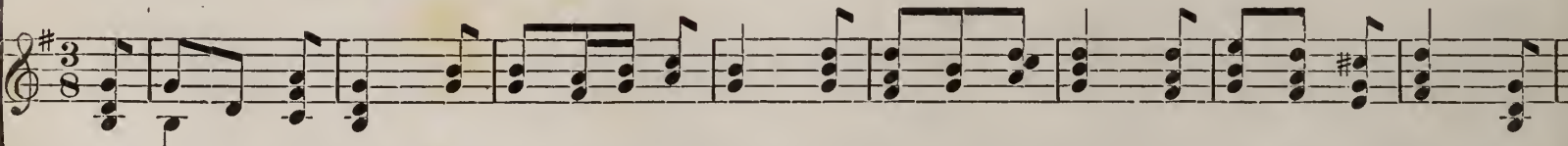
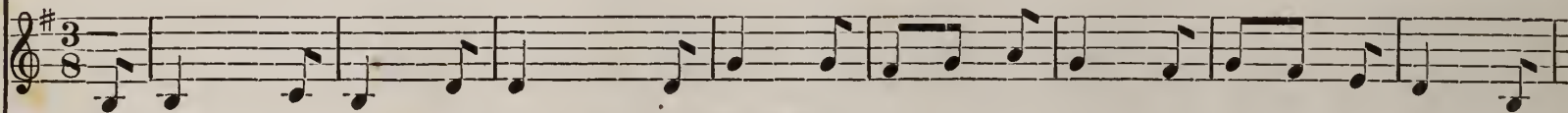
ANDANTE.

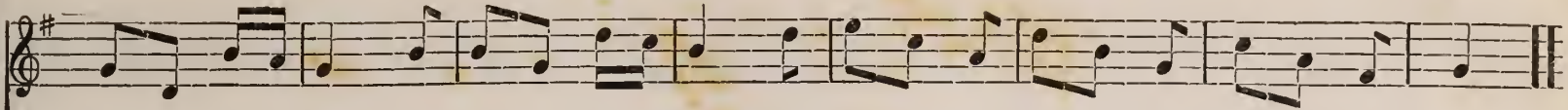


1. In -- dul ---- gent Lord, thy good ----- ness reigns, Through all the wide ce - - les - - - tial plains ; And

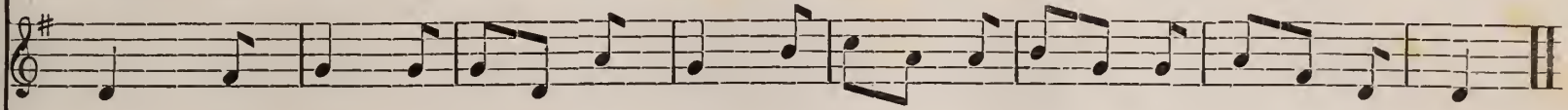


2. O give to ev' ---- ry hu ----- man heart, To taste and feel how good thou art ! With

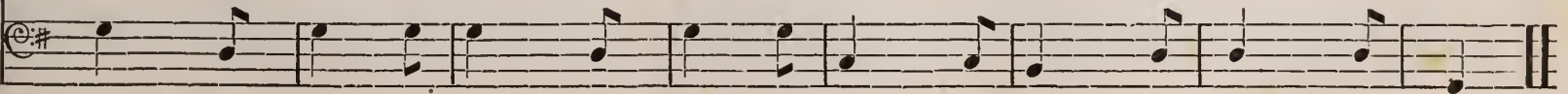
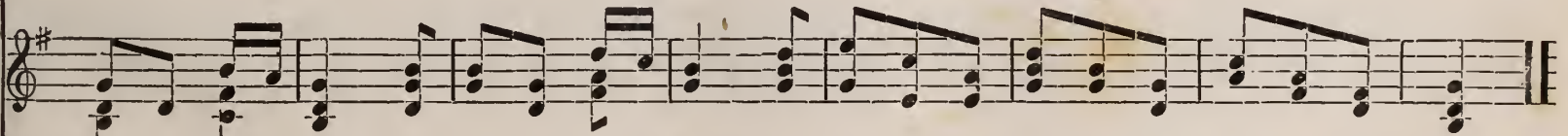




thence its streams re - - dun - dant flow, And cheer th' a - bodes of men be - - - - low.

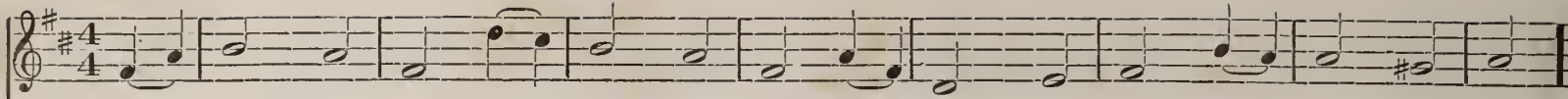


grate - - - - ful love and ho - - - - ly fear, To know how blest thy chil - - - dren are.

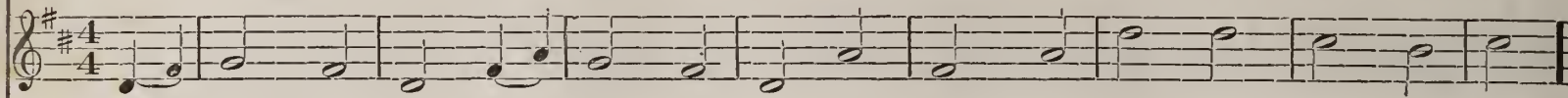


MINAL. L. M.

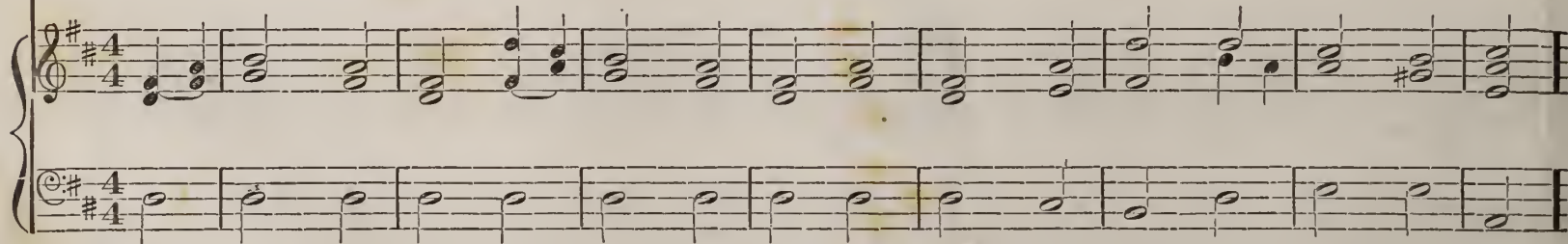
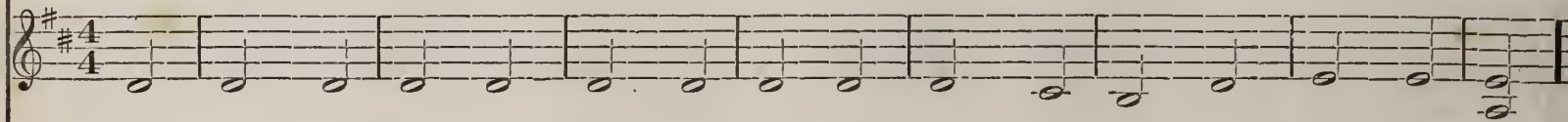
MODERATO.



1. To thee, great God, I make my prayer, Do thou my sup - pli - ca - tion hear ;
 2. Oh let me now thy good - ness prove, Thy ten - - der mer - cies, and thy love ;

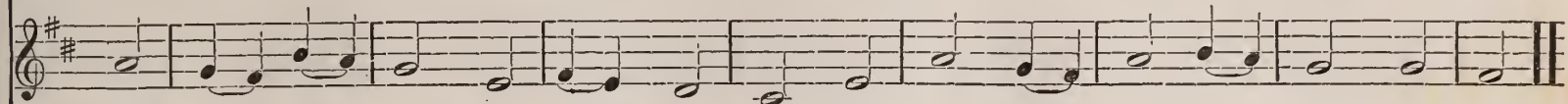


3. So shall my song to thee a - rise, Thy praise shall e - cho through the skies ;

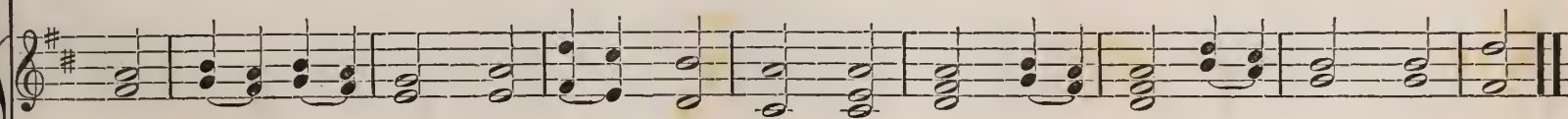
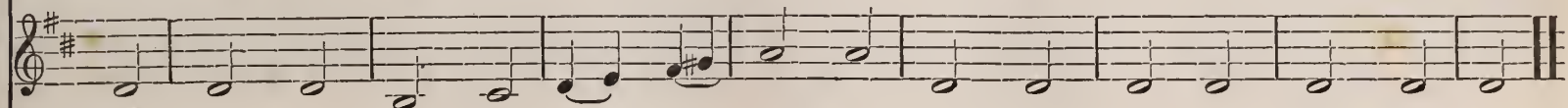




Let me not sink, o'er-whelm'd with grief, But kindly send my soul re-lief.
 Turn not a-way, O Lord, thy face, But hear and heal me with thy grace.



Through all the earth will I pro-claim The great-ness of Je-ho-vah's name.



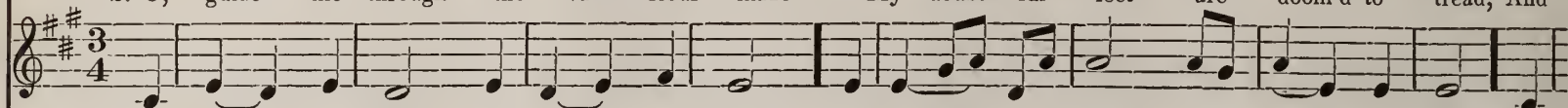
MARLON. L. M.

Subject from BEETHOVEN.

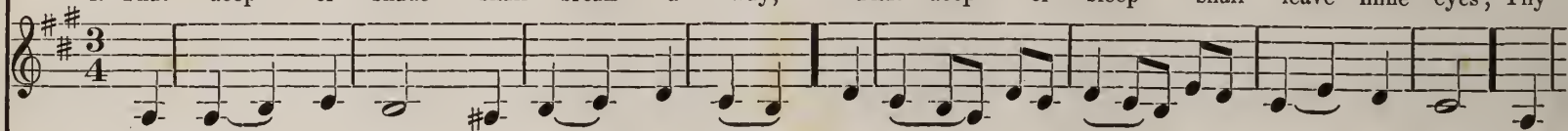
ANDANTE.



1. In sleep's se - rene ob - liv - ion laid I safe - ly pass'd the si - lent night; A -
 2. O, guide me through the va - rious maze My doubt - ful feet are doom'd to tread, And

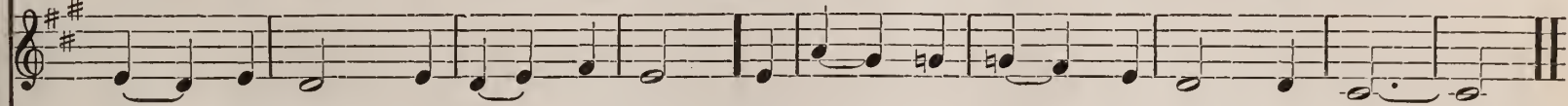


3. A deep - er shade will soon im - pend; A deep - er sleep mine eyes op - press: Yet
 4. That deep - er shade shall break a - way, That deep - er sleep shall leave mine eyes; Thy

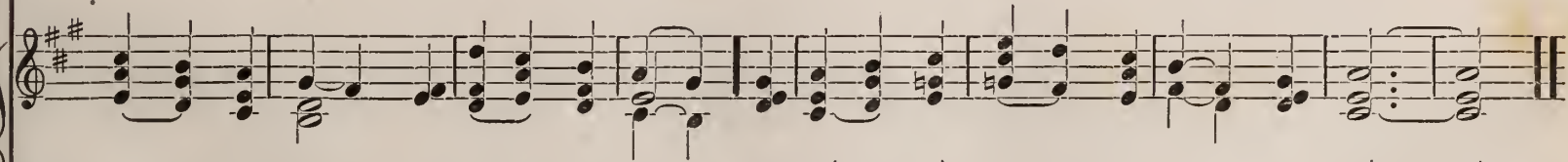
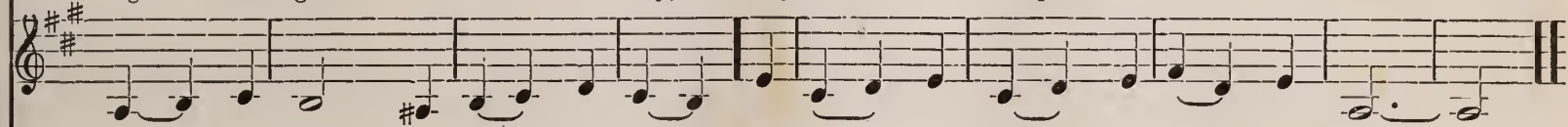




gain I see the break - ing shade, I drink a - gain the morn - ing light
 spread thy shield's pro - tect - ing blaze, When dan - gers press a - round my head.



then thy strength shall still de - fend, Thy good - ness still de - light to bless.
 light shall give e - ter - nal day, Thy love the rap - ture of the skies.



VERLIN. L. M.

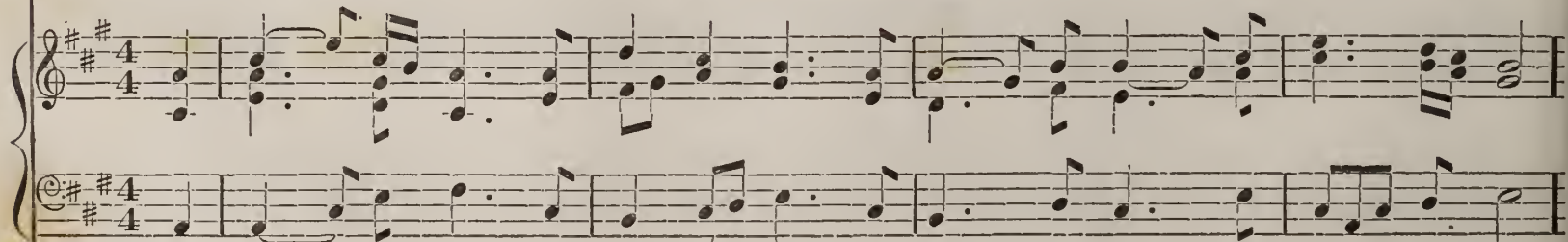
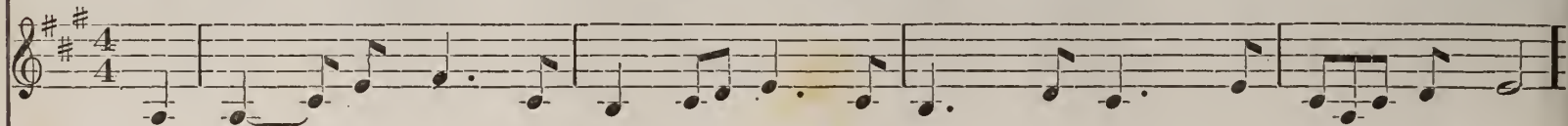
MODERATO.



1. Great God, to thee my eve - ning song, With hum - ble gra - ti - tude I raise,
 2. My days, un - cloud - ed as they pass, And eve - ry gen - tle roll - - ing hour,

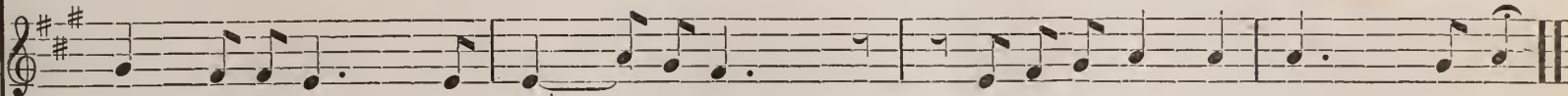


3. Seal my for - give - ness in the blood Of Je - - sus; his dear name a - lone
 4. Let this blest hope mine eye - lids close, With sleep re - fresh my fee - - - ble frame;

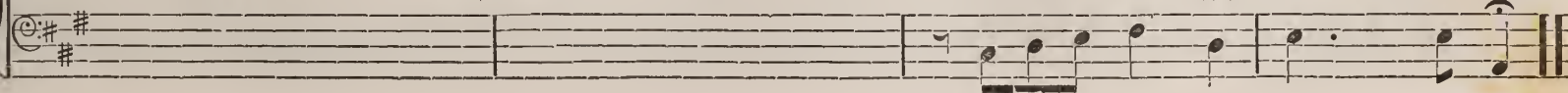
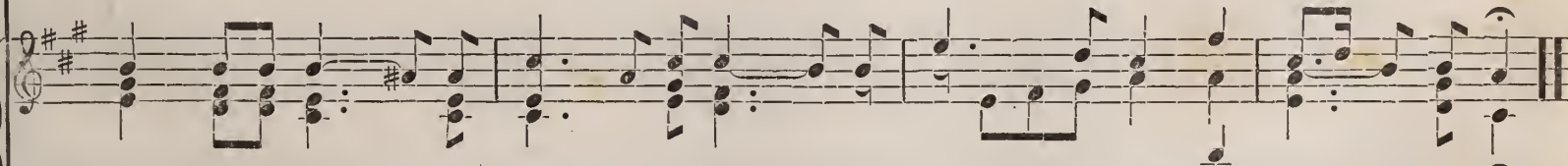
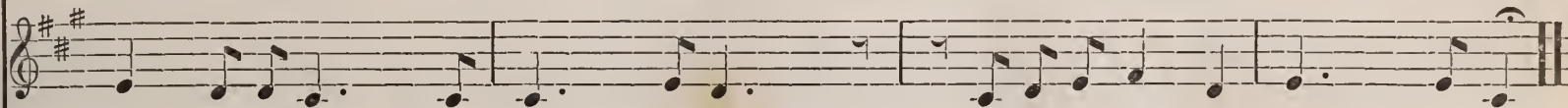




Oh, let thy mer - cy tune my tongue, And fill my heart with live - - ly praise.
 Are mon - u - ments of won - - drous grace, And wit - ness to thy love and power.

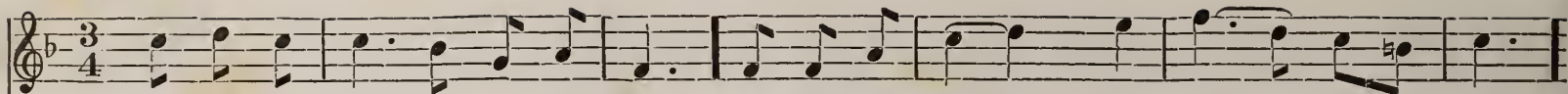


I plead for par - - don, gra - cious Lord, And kind ac - cept - ance at thy throne.
 Safe in thy care may I re - pose, And wake with prai - ses to thy name.



PRAISE. L. M.

FORTE.



1. Come, O my soul, in sa - cred lays, At - tempt thy great Cre - a - - tor's praise ;
 2. En - throned a - mid the ra - dian't spheres, He glo - ry like a gar - - ment wears ;

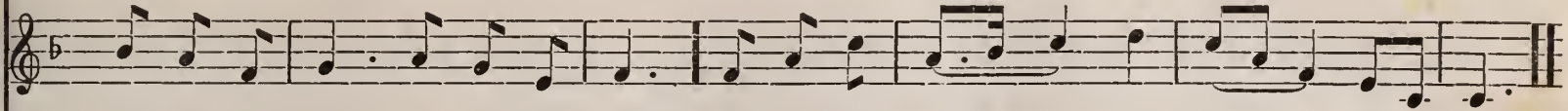


3. In all our Ma - ker's grand de - signs, Om - nip - o - tence with wis - - dom shines ;
 4. Raised on de - vo - tion's lof - ty wing, Do thou, my soul, his glo - - ries sing ;

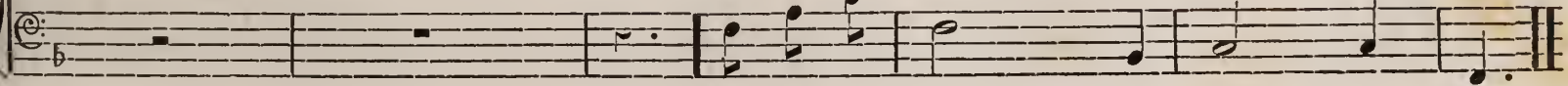
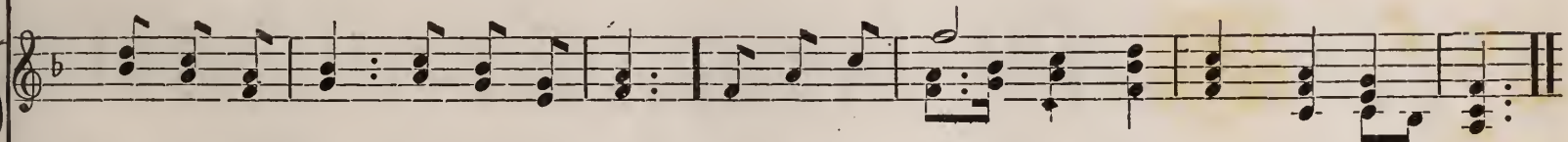
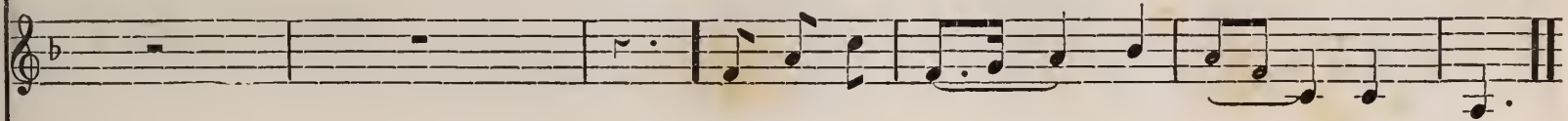




But O, what tongue can speak his fame, What mor - tal verse can reach the theme.
To form a robe of light di - vine, Ten thou - sand suns a - round him shine.



His works, through all this won - drous frame, De - clare the glo - - ry of his name.
And let his praise em - ploy thy tongue, 'Till list - 'ning worlds shall join the song.



MYEST. L. M.

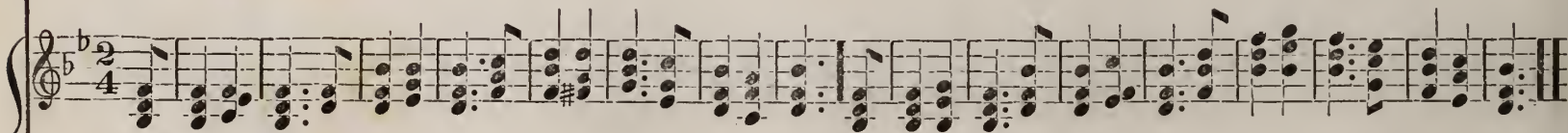
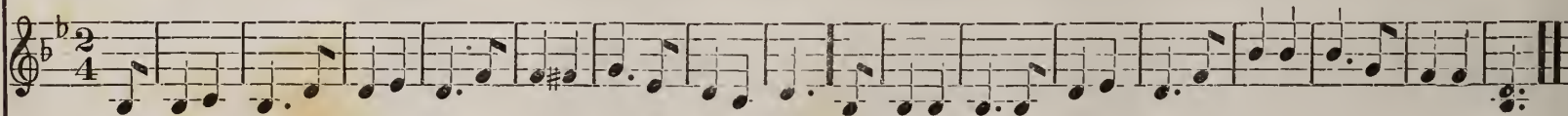
MAESTOSO.



1. From vocal air and concave skies Let wafted hallelujahs sound ; And let the sacred triumph rise Till vaulted heaven the notes rebound.
 2. Thou solar orb, whose ruddy beam Compels the shades of night to yield ; Thou silver moon, whose fainter gleam Scarce trembles o'er yon azure field.

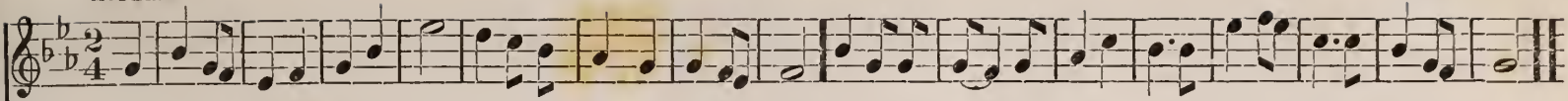


3. Ye stars who circle round the pole, Illumined with distinguished rays, Instruct your vocal spheres to roll Symphonious to your Maker's praise.
 4. Your voices raise with loud acclaim To praise the u-ni-ver-sal Lord ; The sole, august, majestic name, O'er earth and heaven, by all adored.

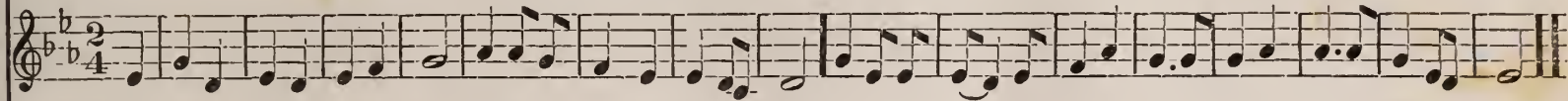


DISMISSION. L. M.

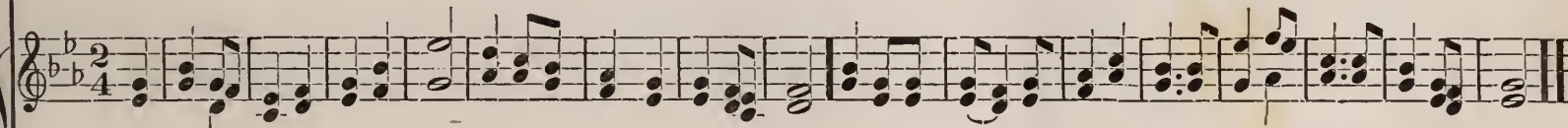
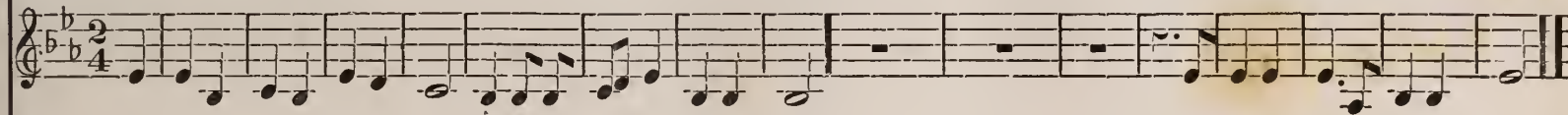
MODERATO.



1. Dis-miss us with thy blessing, Lord, Help us to feed upon thy word ; All that has been a-miss for-give, And let thy truth within us live.

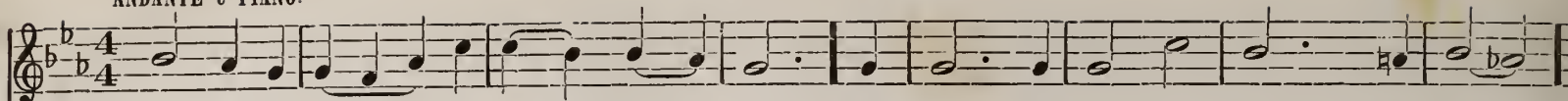


2. Though we are guilty, thou art good ; Wash all our works in Jesus' blood ; Give every fettered soul release, And bid us all depart in peace.

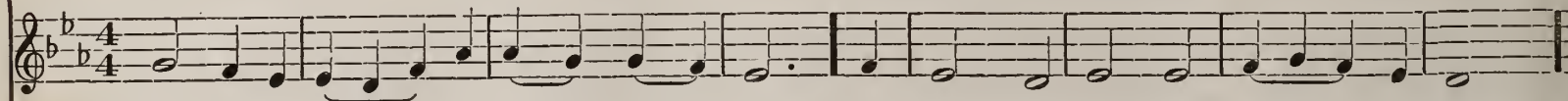


SABBATH EVE. L. M.

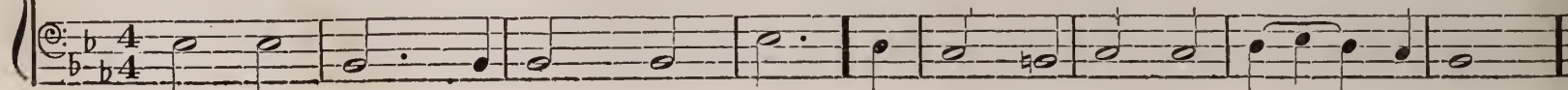
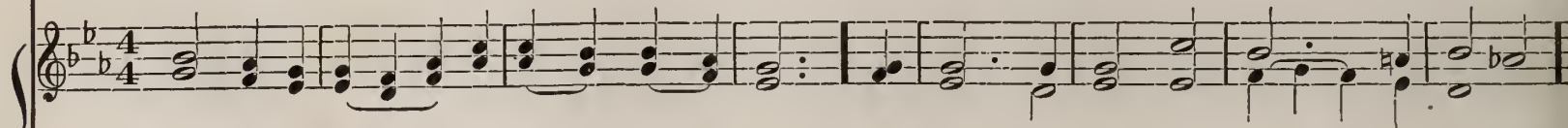
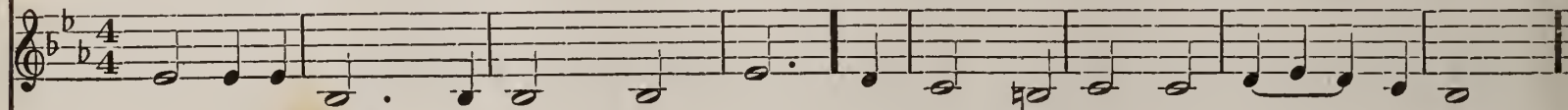
ANDANTE e PIANO.



1. Sweet is the light of Sab - bath eve, And soft the sun - beams ling - 'ring there;

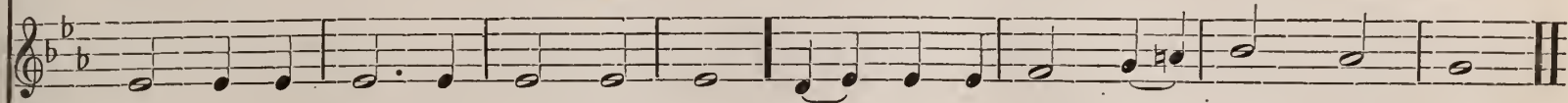


2. Sea - son of rest, the tran - quil soul Feels the soft calm and swells to love;

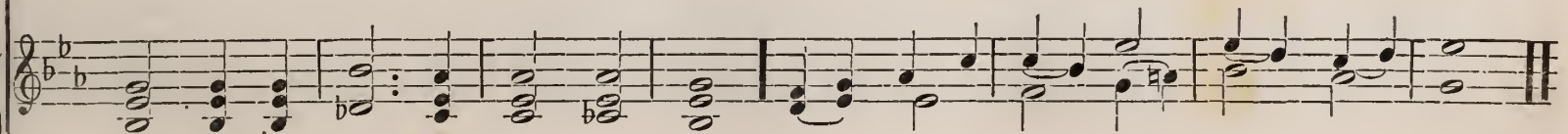




These sa - cred hours the low earth leave, Waft - ed on wings of praise and prayer.



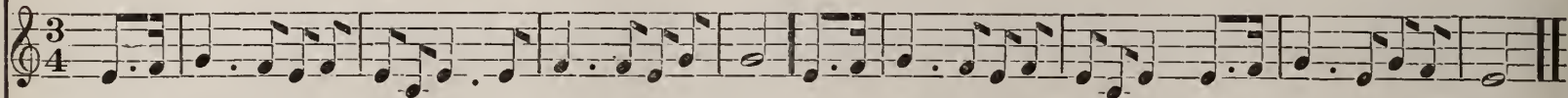
And while these sa - cred mo - ments roll, Faith sees a smil - ing heav'n a - bove.



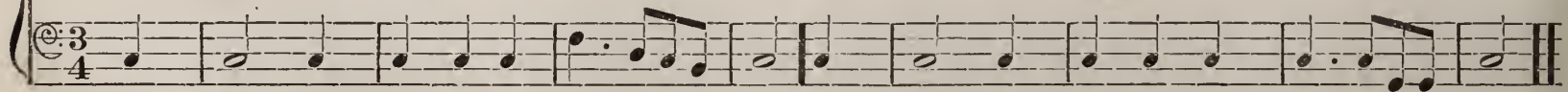
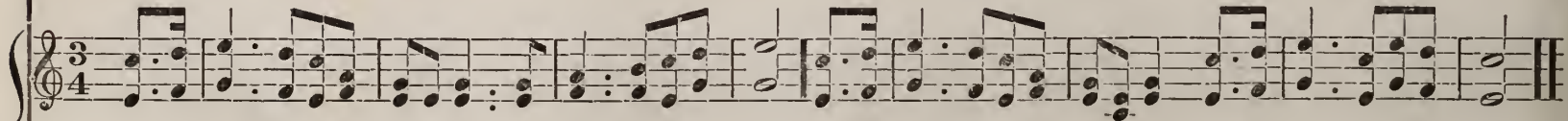
MODERATO.



1. As - sem-bled at the closing hour, When we awhile must part, A song of praise to God we pour, With me - lo-dy of heart.
 2. 'Tis by his goodness we were led, Within these favored walls; And eve - ry footstep here we tread, Thy goodness still re - calls.

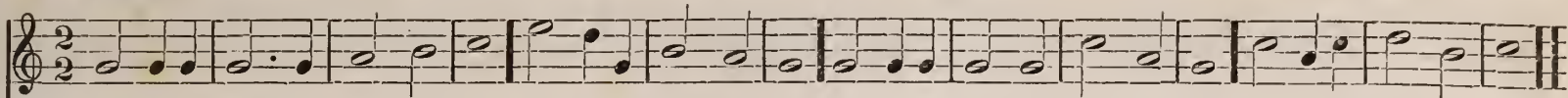


3. Oh, while we here our time employ, Permit us to im - prove In use-ful knowledge, and enjoy The to - kens of Thy love.
 4. In kindness, while we separate, Re - gard our tender prayer; And let us, when a-gain we meet, A Father's blessing share.

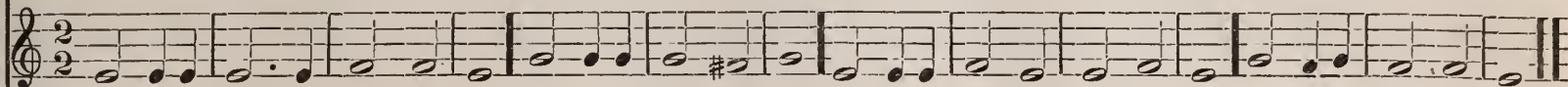


SELMA. C. M.

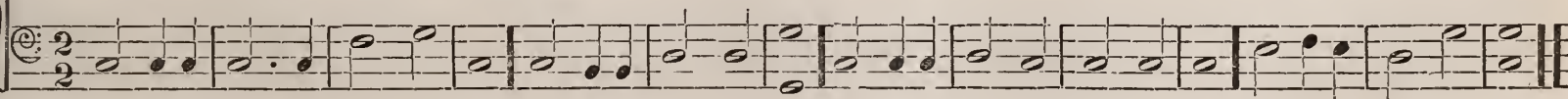
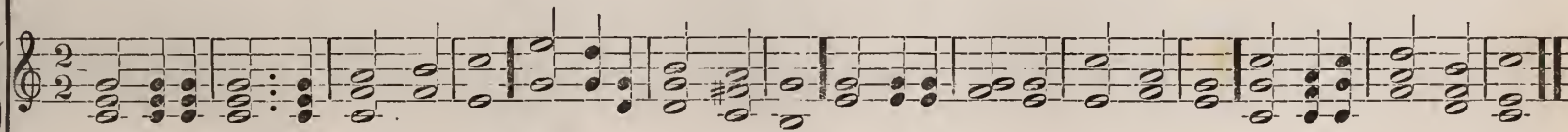
MODERATO.



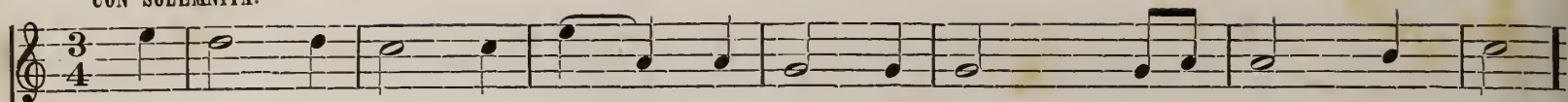
1. Hap-py the child whose ear - ly years Receives instruc - tion well, Who hates the sinner's path, and fears The road that leads to hell.
 2. When we devote our youth to God, 'Tis pleasing in his eyes ; A flow'r when offer'd in the bud, Is no vain sac - ri - fice.



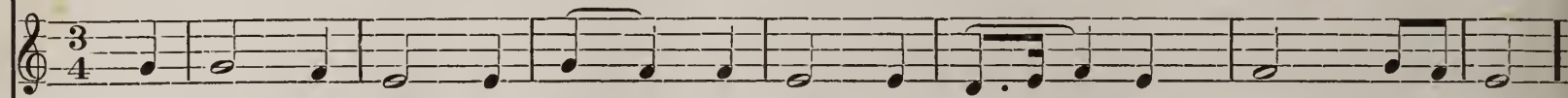
3. 'Twill save us from a thou-sand snares To mind re - ligion young, Grace will preserve our following years, And make our vir - tue strong.
 4. Let the sweet work of prayer and praise Employ our youngest breath : Thus we're prepar'd for lon-ger days, Or fit for ear - ly death.



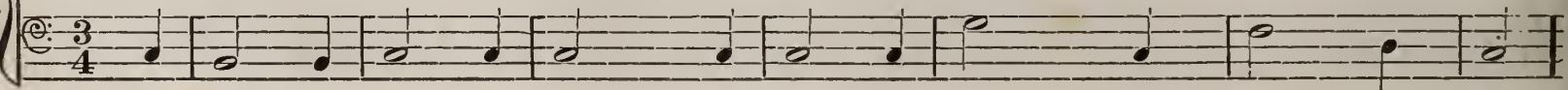
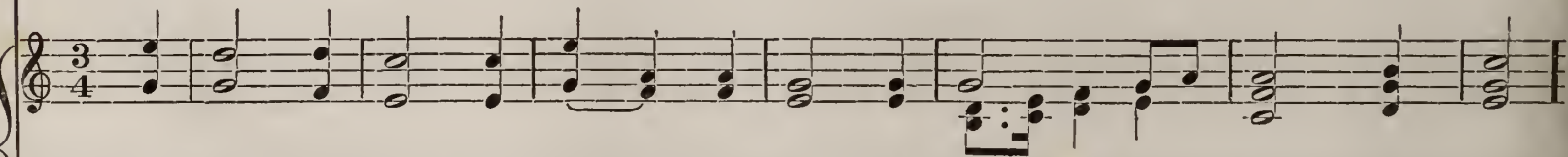
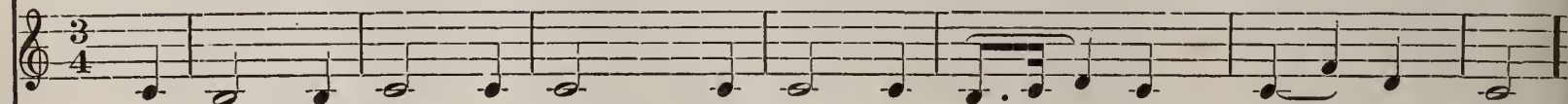
CON SOLEMNITA.

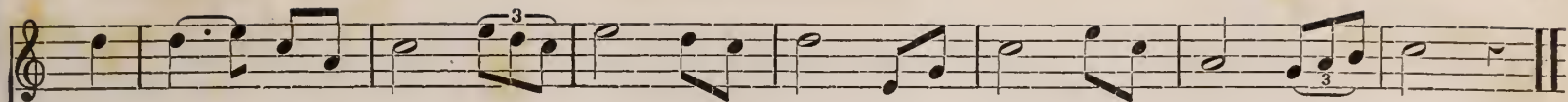


Why do we mourn de - part - - - ed friends? Or shake at death's a - - larms;

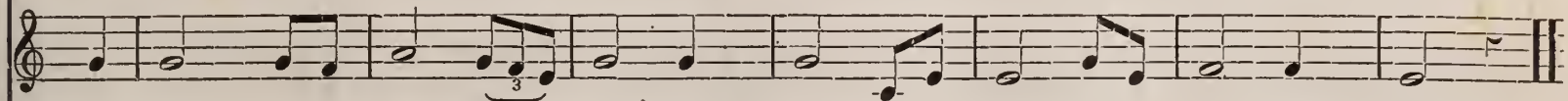


Why do we mourn de - par - - - ed friends? Or shake at death's a - - larms;

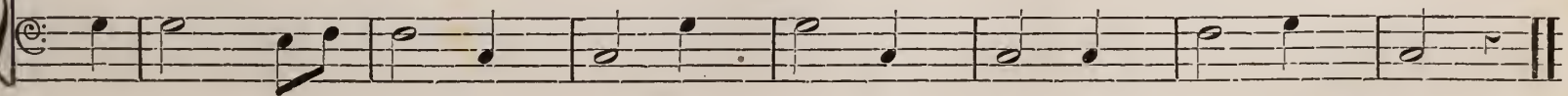
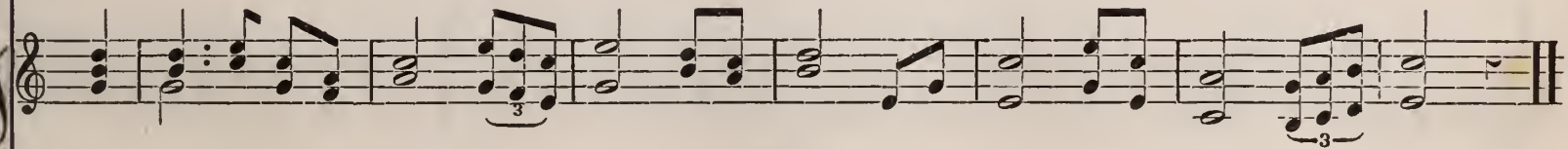
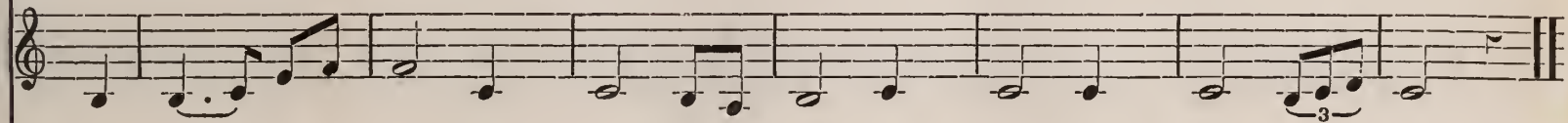




'Tis but the voice that Je - sus sends, To call them to his arms.



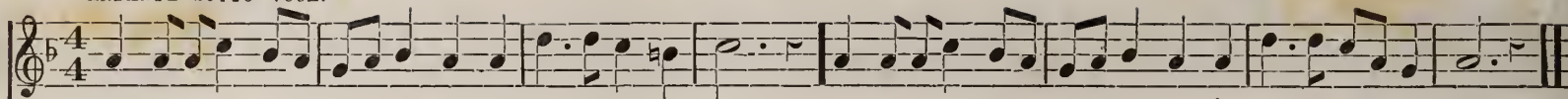
'Tis but the voice that Je - sus sends, To call them to his arms.



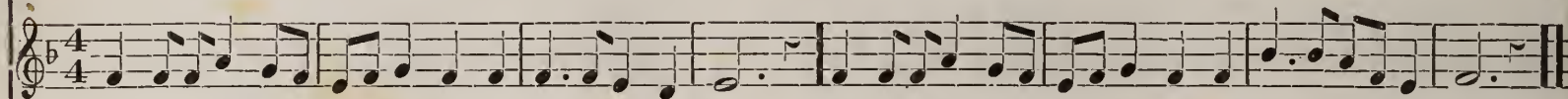
NAOMI. C. M.

From the Carmina Sacra.

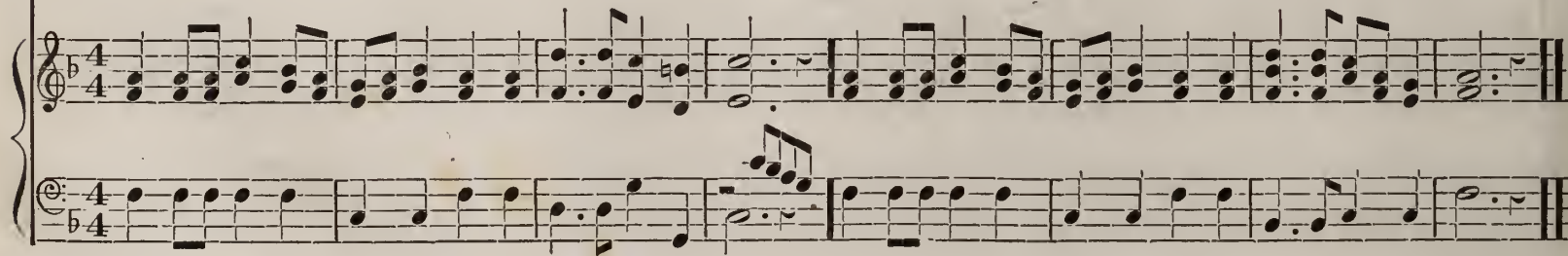
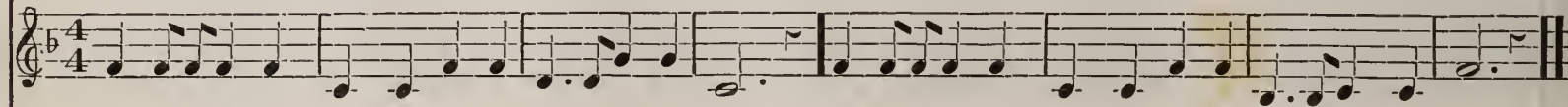
ANDANTE SOTTO VOCE.



1. Father, whate'er of earth-ly bliss, Thy sov'reign will denies, Accepted at thy throne of grace, Let this pe-ti - tion rise.
 2. Give me a calm, a thankful heart, From every murmur free, The blessings of thy grace impart, And make me live to thee.

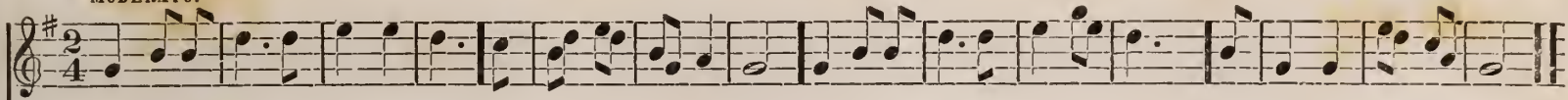


3. Oh, let the hope that thou art mine, My life and death attend ; Thy presence through my journey shine, And crown my journey's end.

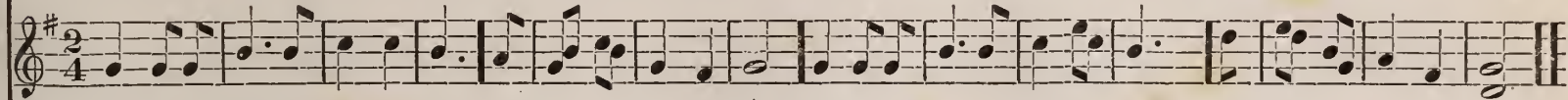


LEISON. C. M.

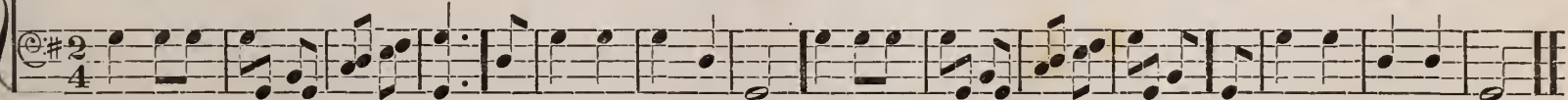
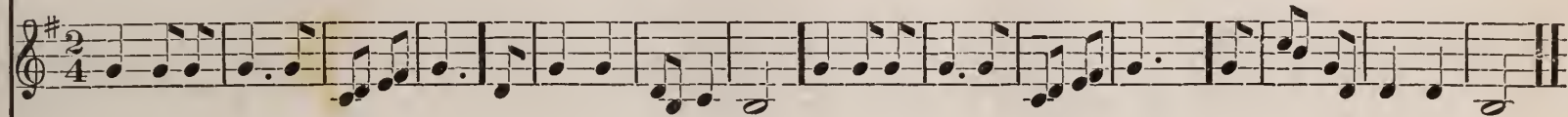
MODERATO.



1. Thee will I bless, O Lord, my God! To thee my voice I'll raise, For e-ver spread thy name a-broad, And dai-ly sing thy praise.
 2. My soul shall glo-ry in the Lord, His won-drous acts pro-claim; Oh! let us now his love re-cord, And mag-ni-fy his name.



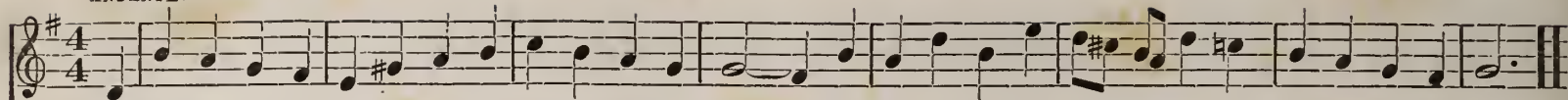
3. O taste and see that God is good, Ye who on him re-ly! He shall your souls with heav'nly food, And grace, and strength supply.



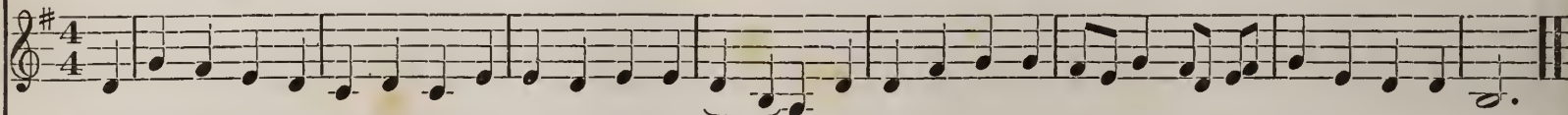
GOPHER. C. M.

Subject from WEBER—"The Seraph."

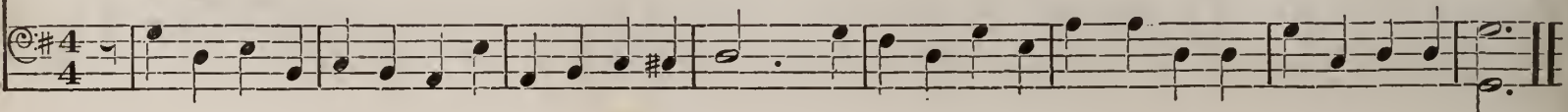
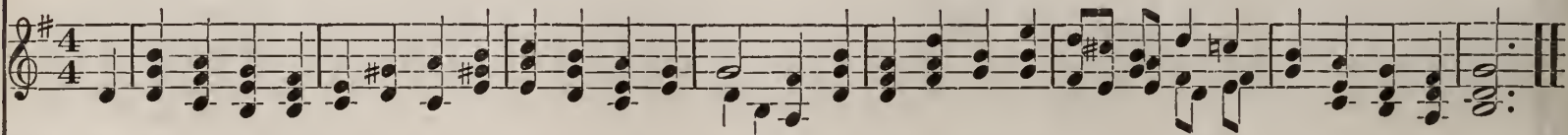
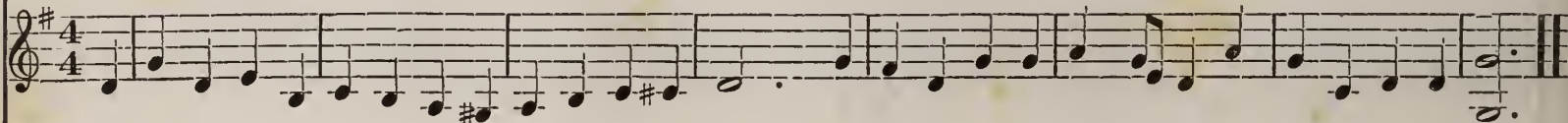
ANDANTE.



1. What glory gilds the sa - cred page, Majes - tic like the sun, It gives a light to eve - ry age, It gives, but bor - rows none.

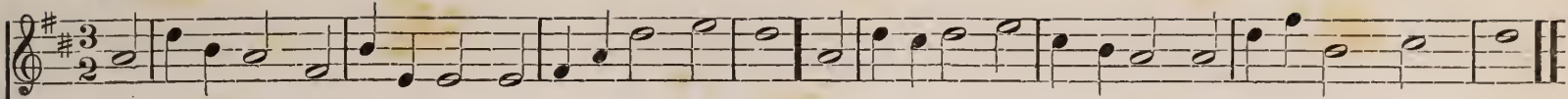


2. The pow'r that gave it still sup - plies The gracious light and heat, Its truths up - on the na - tion's rise, They rise, but nev - er set.

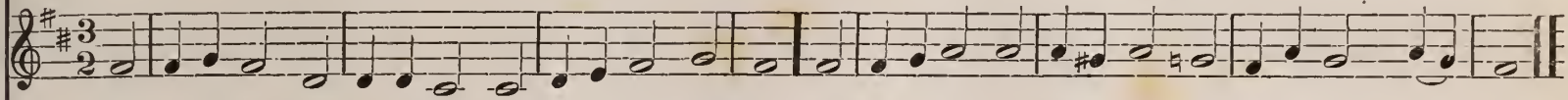


MERINAH. C. M.

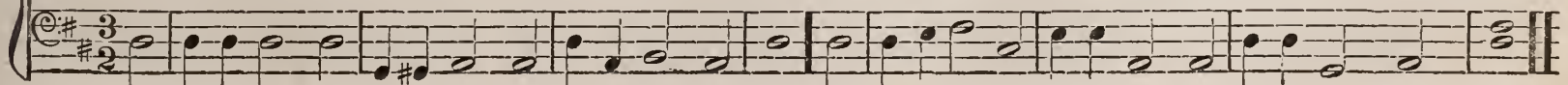
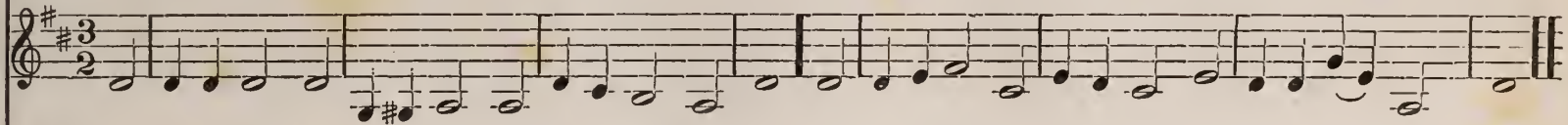
MODERATO.



1. How precious is the book divine, By in-spi-ra-tion given; Bright as a lamp its doctrines shine, To guide our souls to heaven.
 2. It sweetly cheers our drooping hearts In this dark vale of tears; Life, light and joy it still imparts, And quells our ris-ing fears.

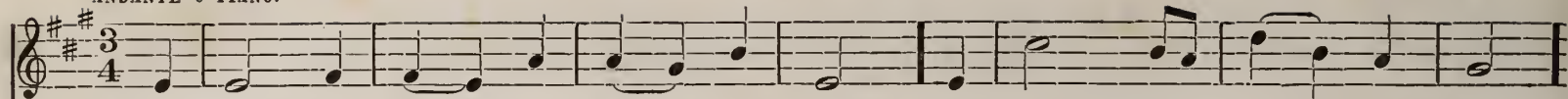


3. This lamp through all the tedious night Of life shall guide our way, Till we behold the clearer light Of an e-ter-nal day.

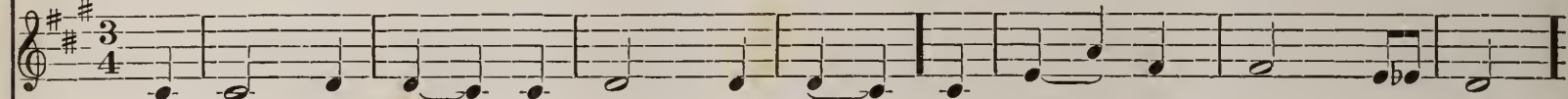


SILOAM. C. M.

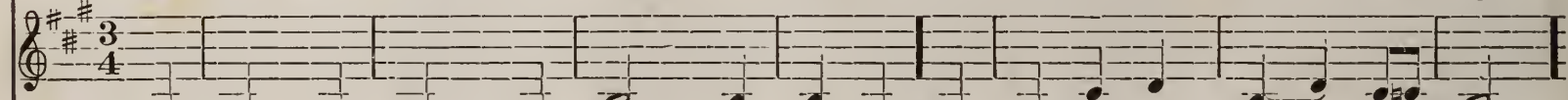
ANDANTE e PIANO.



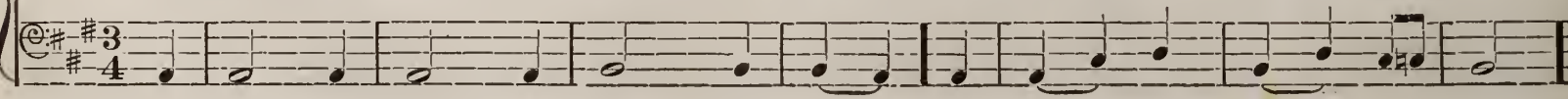
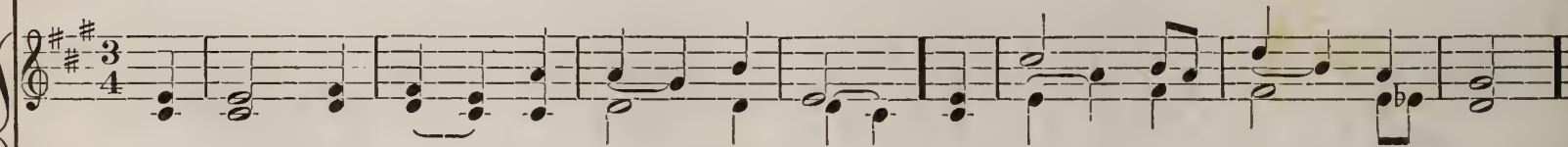
1. By cool Si - - lo - am's sha - dy rill, How sweet the li - ly grows ;
 2. Lo! such the child whose ear - ly feet The paths of peace have trod,

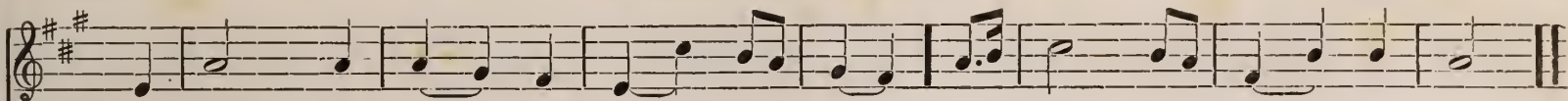


3. By cool Si - - lo - am's sha - dy rill The li - - ly must de - cay ;
 4. And soon— too soon, the win - t'ry hour Of man's ma - tur - er age,

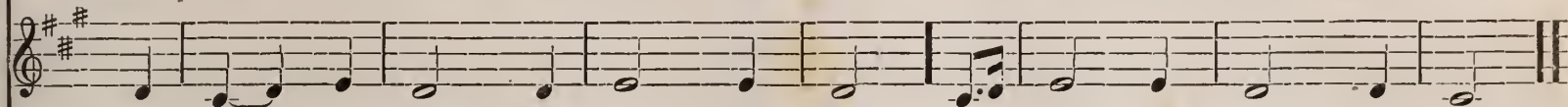


5. O thou that giv - est life and breath, We ask thy grace a - lone,

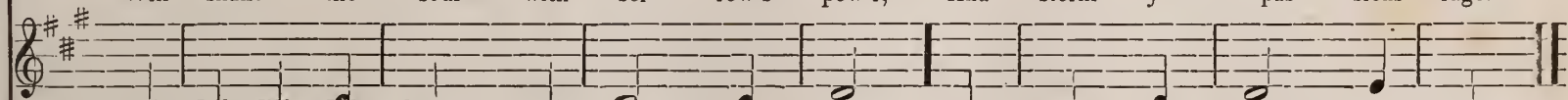




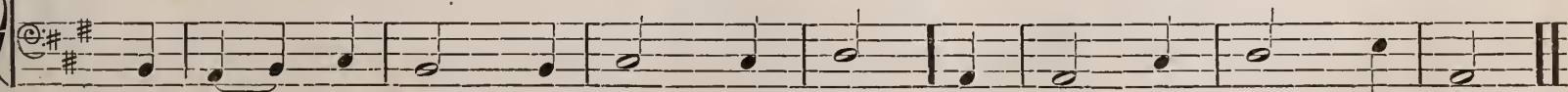
How sweet the breath be - neath the hill Of Sha - ron's dew - y rose.
Whose se - cret heart with in - - fluence sweet Is up - ward turn'd to God.



The rose that blooms be - neath the hill Must short - ly fade a - way.
Will shake the soul with sor - row's pow'r, And storm - y pas - sions rage.



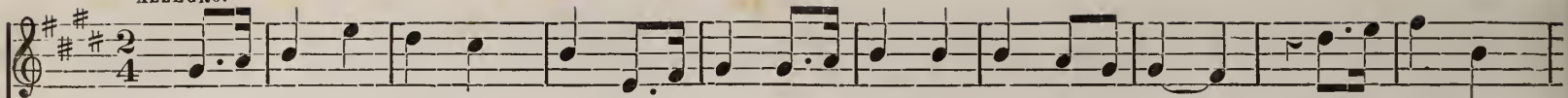
In child - hood, man - hood, age and death, To keep us still thine own.



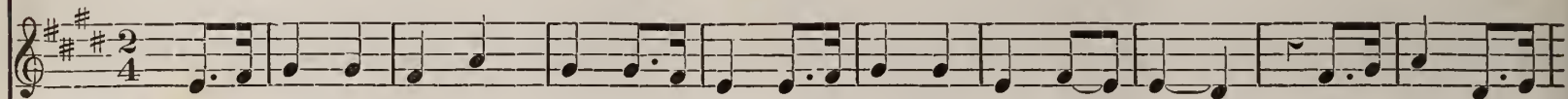
CHRISTMAS. C. M.

HANDEL.

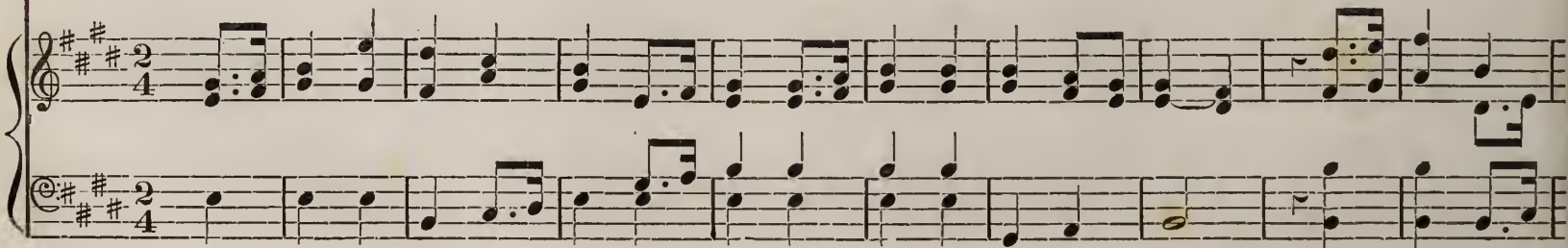
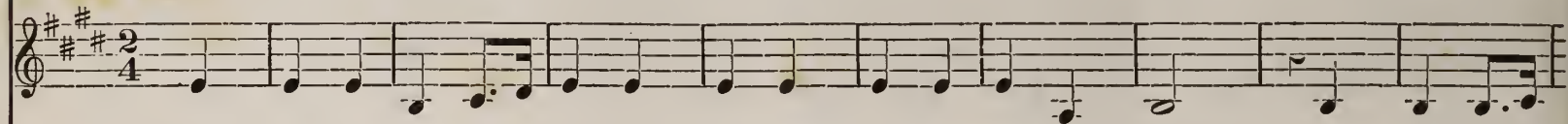
ALLEGRO.

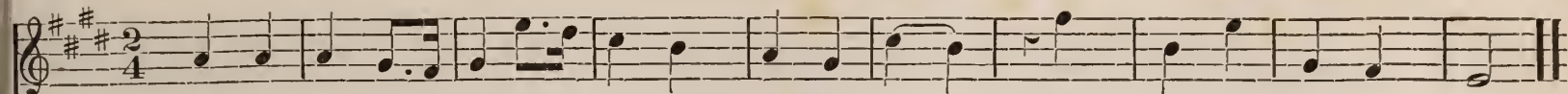


1. Ye hearts with youthful vi - gor warm, In smi - ling crowds draw near, And turn from
 2. The soul that longs to see my face, Is sure my love to gain, And those that

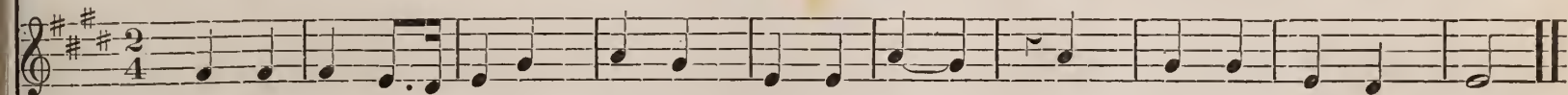


3. What ob - ject, Lord, my soul should move, If once com - pared with thee? What beau - ty
 4. A - - way, ye false de - - lu - sive toys, Vain tempt - ers of the mind, 'Tis here I

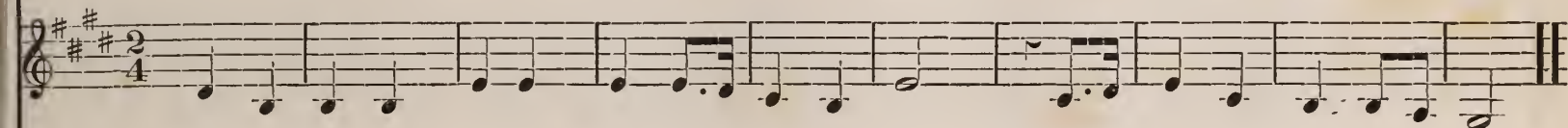




eve - ry mor - - tal charm, A Sa - vior's voice to hear, A Sa - - vior's voice to hear.
 ear - ly seek my grace, Shall ne - ver seek in vain, Shall ne - - ver seek in vain.

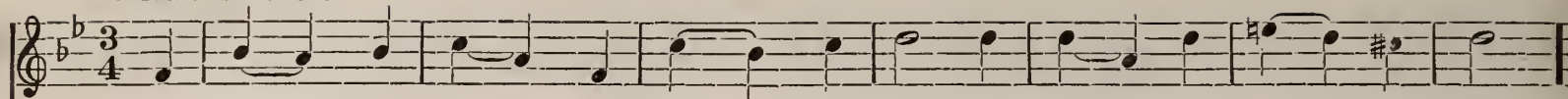


should command my love, Like what in Christ I see, Like what in Christ I see.
 fix my last - - ing choice, And here true bliss I find, And here true bliss I find.

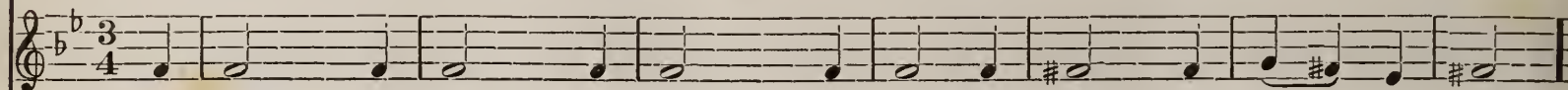


CONFIDENCE. C. M.

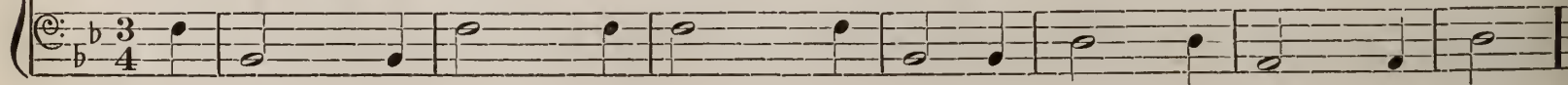
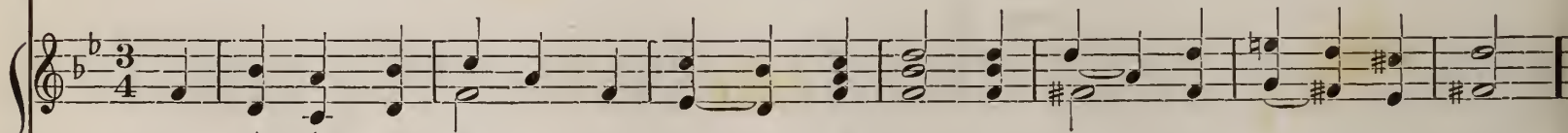
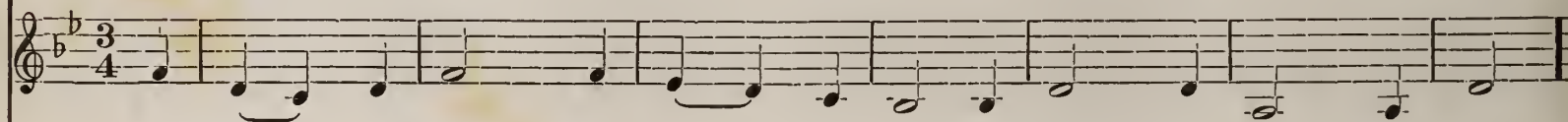
ANDANTE SOSTENUTO.

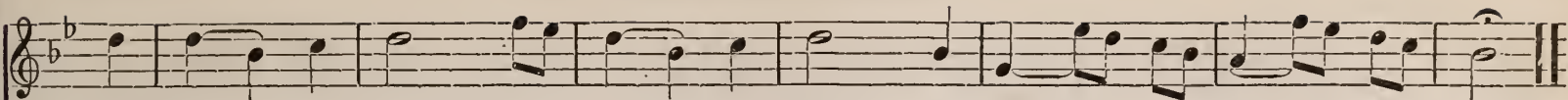


1. My shep - - herd will sup - ply my need, Je - ho - - vah is his name,
 2. He brings my wand' - ring spi - - - rit back, When I for - sake his ways.

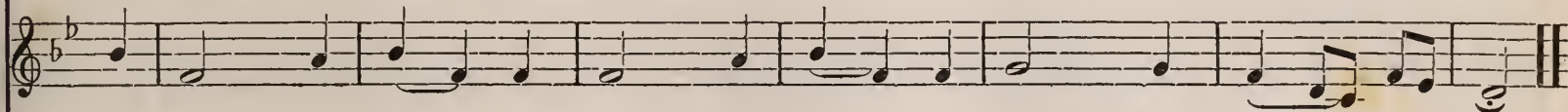


3. When I walk through the shades of death, Thy pre - - sence is my stay,
 4. The sure pro - vi - - sion of my God, At - tend me all my days,

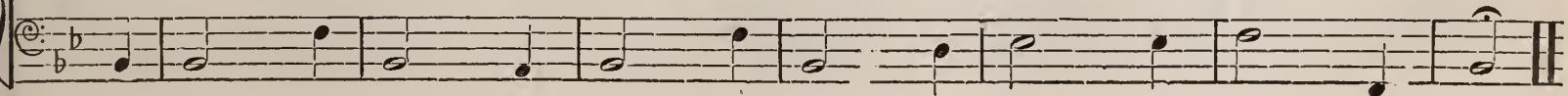
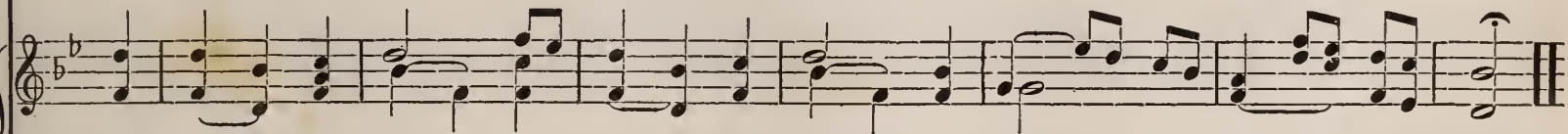
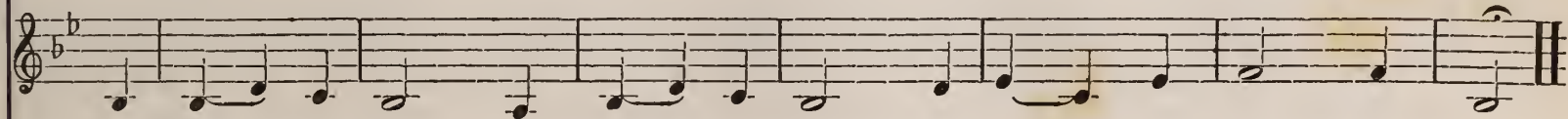




In pas - - tures fresh he makes me feed, Be - side the liv - - - ing stream.
 And leads me for his mer - cies' sake, In paths of truth and grace.



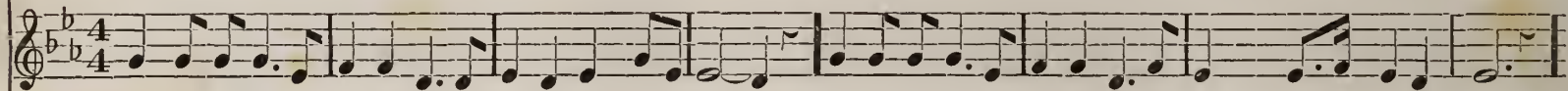
One word of thy sup - port - - ing breath Drives all my fears a - - way.
 O, may thy house be my a - bode, And all my works be praise.



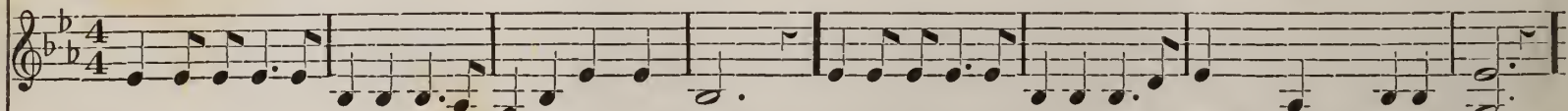
ANDANTE.



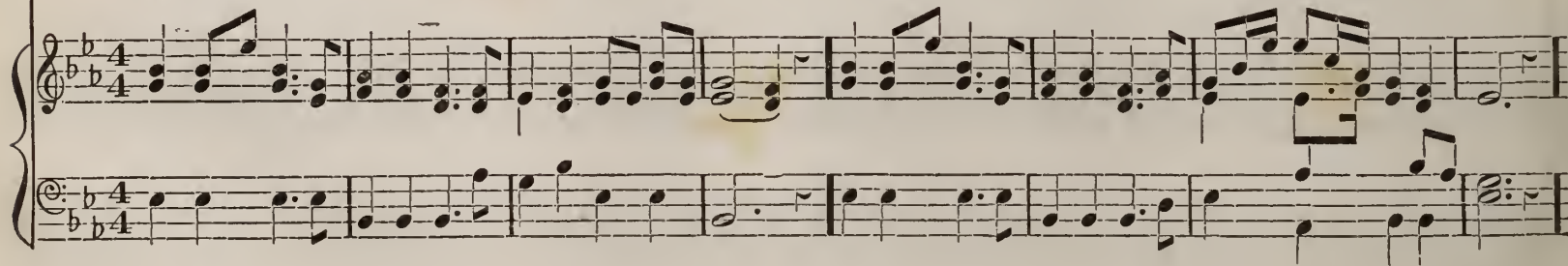
1. While thee I seek protecting pow'r, Be my vain wishes stilled; And may this con-se-cra-ted hour With bet - ter hopes be fill'd ;

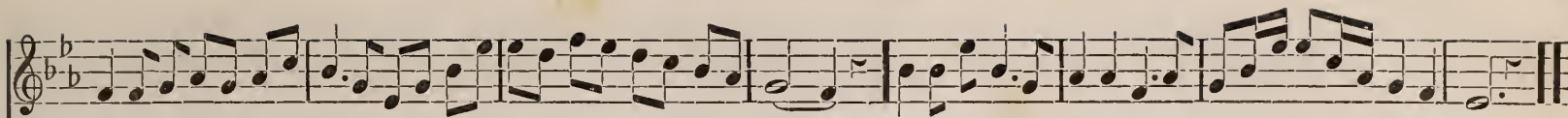


3. In each event of life how clear Thy ruling hand I see ; Each blessing to my soul most dear Because con - ferred by thee.

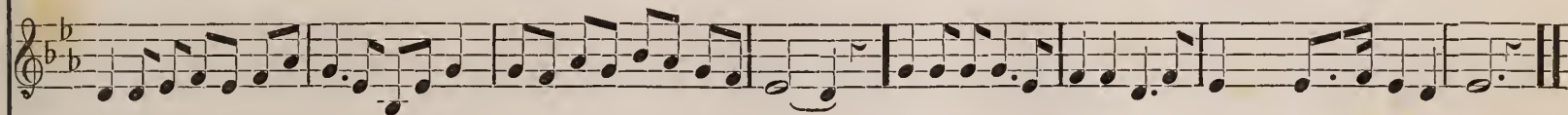


5. When gladness wings my favor'd hour, Thy love my thoughts shall fill, Resign'd when storms of sorrow lower, My soul shall meet thy will.

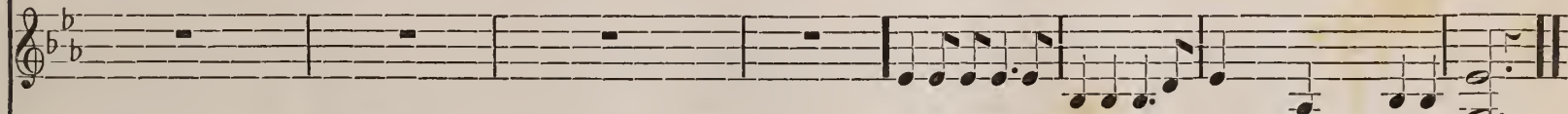




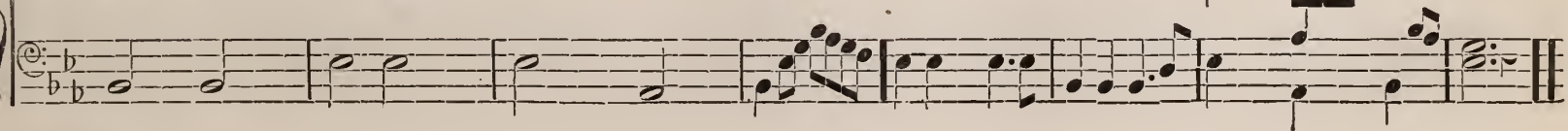
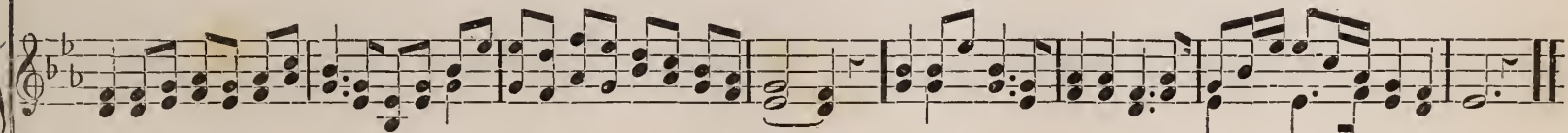
2. Thy love the power of thought bestowed, To thee my thoughts would soar, Thy mercy o'er my life has flowed, That mer-cy I a - dore.



4. In every joy that crowns my days, In eve - ry pain I bear, My heart shall find delight in praise, Or seek relief in prayer.

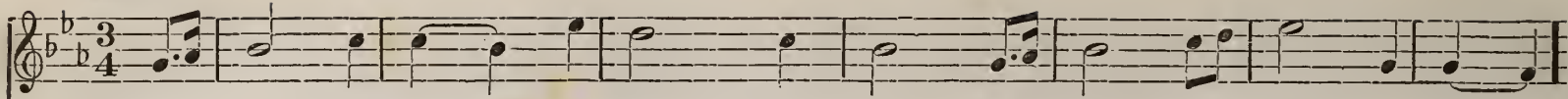


6. My lifted eye without a tear The gathering storm shall see ; My steadfast heart shall know no fear, That heart shall rest on thee.

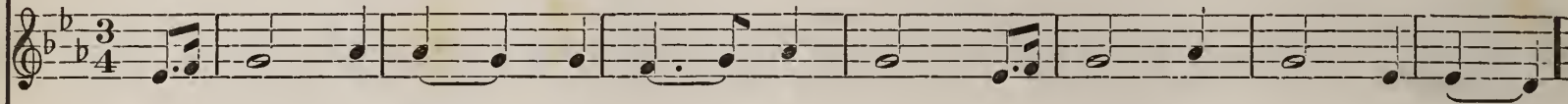


MELTO. C. M.

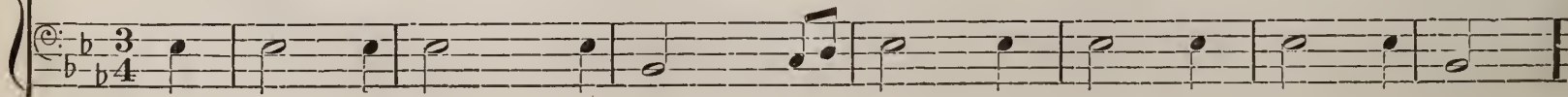
MODERATO.

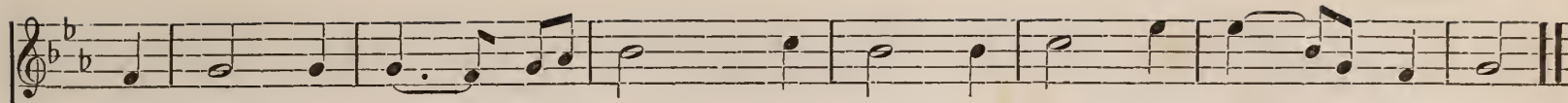


1. On thee each morn - ing, O my God, My wak - ing thoughts at - tend;
 2. My soul in pleas - ing won - - der lost, Thy bound - less love sur - veys;

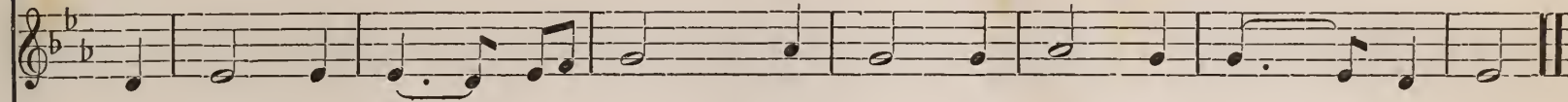


3. When eve - ning slum - bers press mine eyes, With his pro - tec - tion blest,
 4. My spi - rit in his hand se - rene, Fears no ap - proach - ing ill,

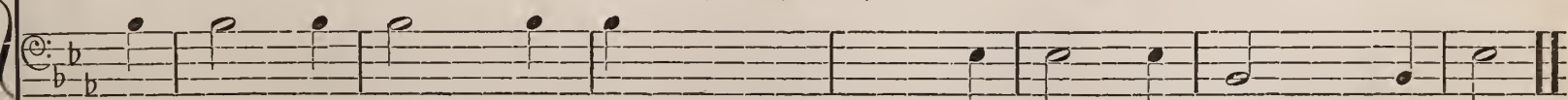
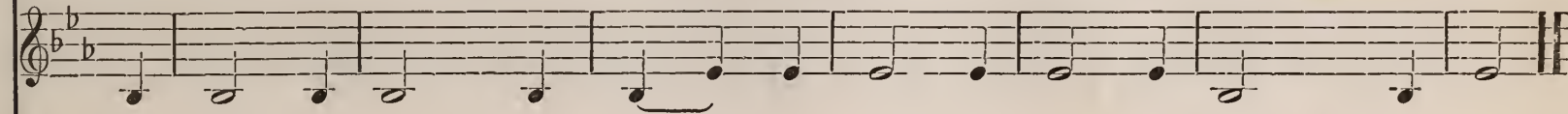




In thee are found - ed all my hopes, In thee my wish - - es end.
 And fired with grate - ful zeal pre - pares A sa - - cri - - fice of praise.

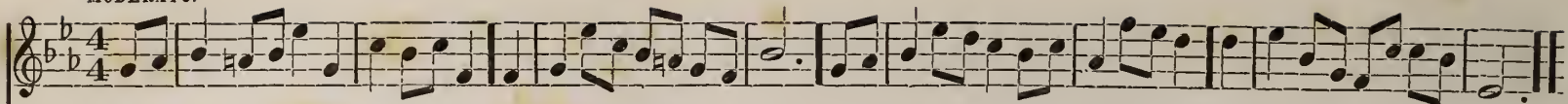


In peace and safe - ty I com - mit my wea - ried limbs to rest.
 For whe - ther wak - ing or a - sleep, Thou, Lord, art with me still.

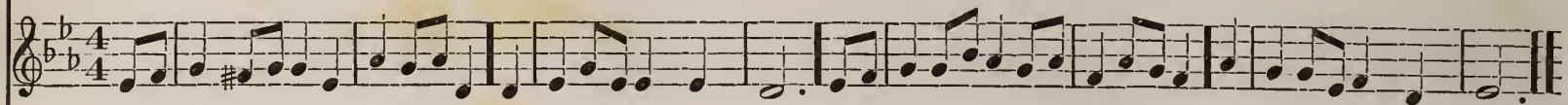


O R A N . C . M .

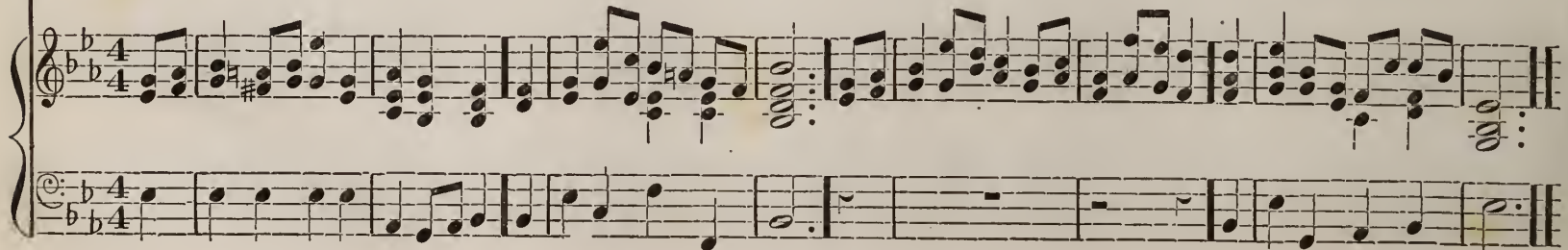
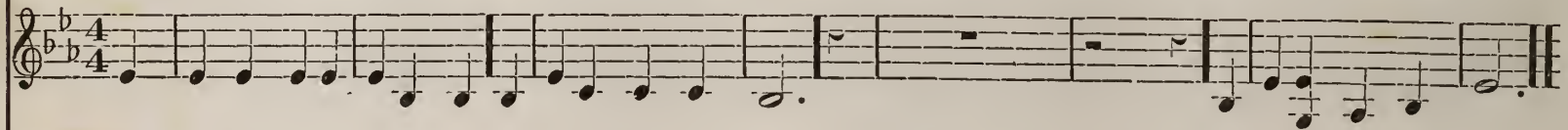
MODERATO.



1. On thee, each morning, O my God, My waking thoughts at-tend; In thee are founded all my hopes, In thee my wish - es end.
 2. My soul in pleasing won-der lost, Thy boundless love sur-veys, And fired with grateful zeal prepares A sac - ri - fice of praise.

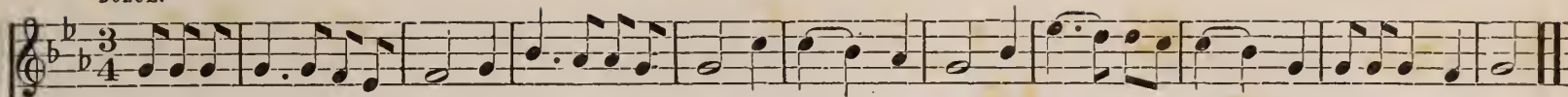


3. When ev'ning slumbers close mine eyes, With His protection blest, In peace and safe-ty I commit My wearied limbs to rest.
 4. My spi - rit in his hand secure, Fears no approaching ill; For whe-ther waking or a-sleep, Thou, Lord, art with me still.

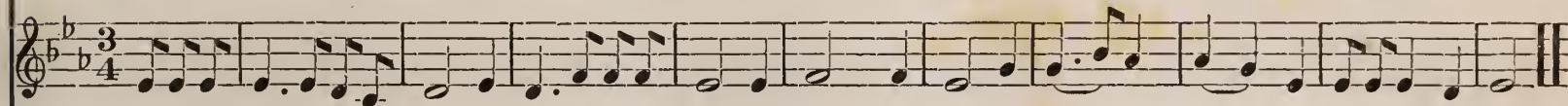


TRANQUILITY. C. M.

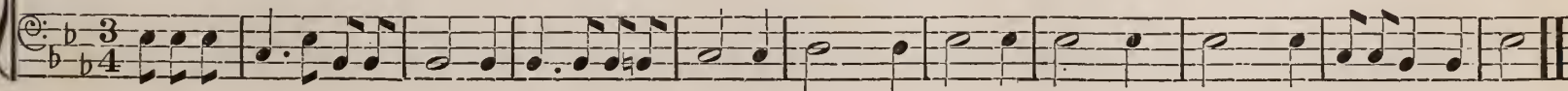
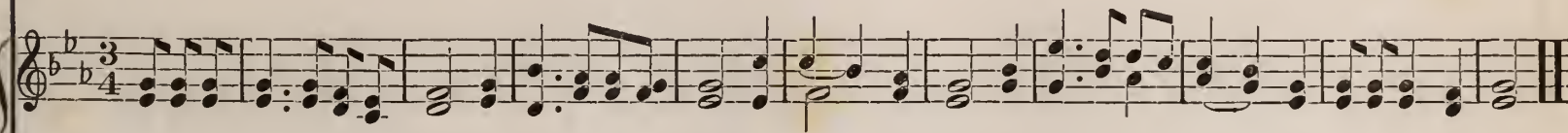
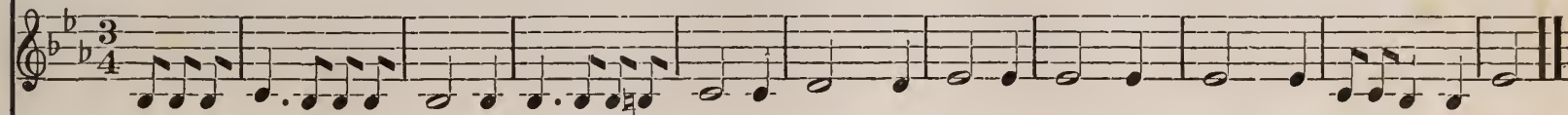
DOLCE.



1. Hail, tranquil hour of closing day ! Begone, disturbing care ; And look my soul, from earth a - way, To Him who heareth prayer.
 2. How sweet the tear of penitence, Before his throne of grace ; While to the con-trite spir - it's sense, He shows his smiling face.

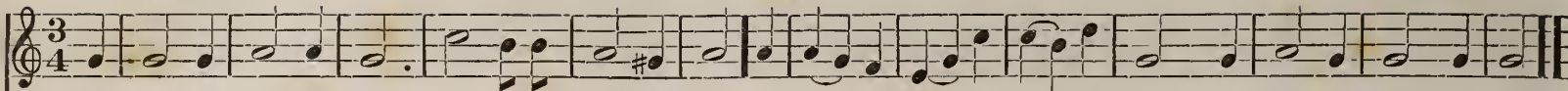


3. How sweet to look in thoughtful hope, Beyond the fading sky, And hear him call his chil - dren up To His far home on high.
 4. Calmly the day forsakes our heaven, To dawn beyond the west, So let my soul in life's last even, Re-turn to glorious rest.



R E S T. S. M.

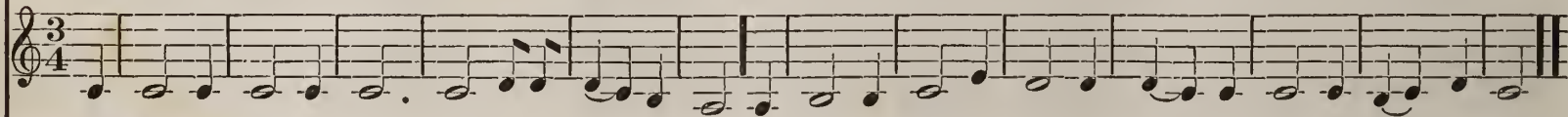
MODERATO.



1. Oh ! where shall rest be found, Rest for the wea - ry soul ? 'Twere vain the o - cean's depths to sound, Or pierce to ei - ther pole.
 2. The world can ne - ver give, The bliss for which we sigh ; 'Tis not the whole of life to live, Nor all of death to die.



3. Be - yond this vale of tears, There is a life a - bove, Un - - measured by the flight of years, And all that life is love.

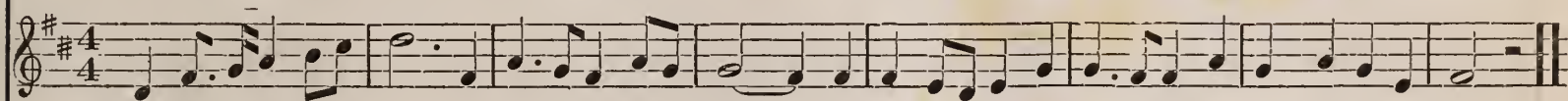


LORA. S. M.

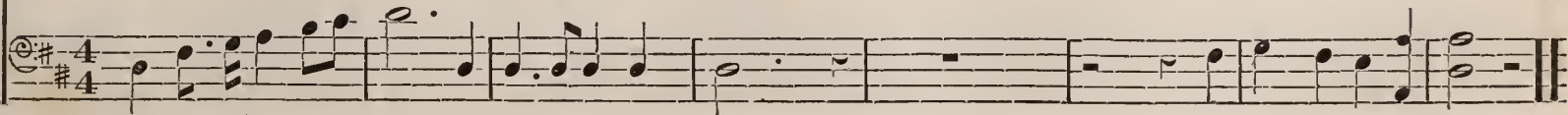
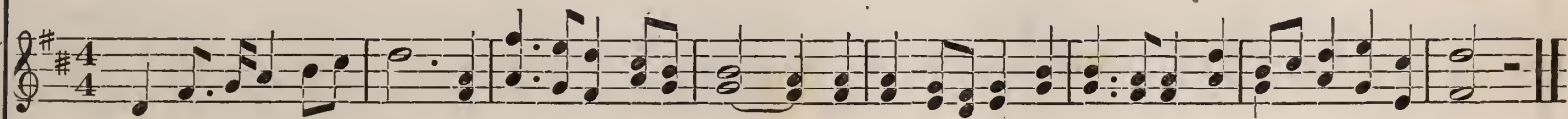
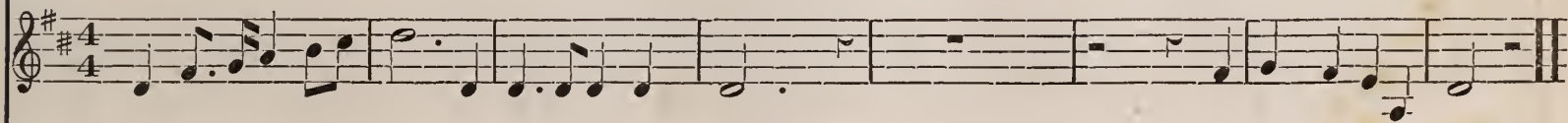
ALLEGRO.



1. See how the morn-ing sun Pur-sues his shin-ing way, And wide pro-claims his Mak-er's praise With eve-ry brightening ray.

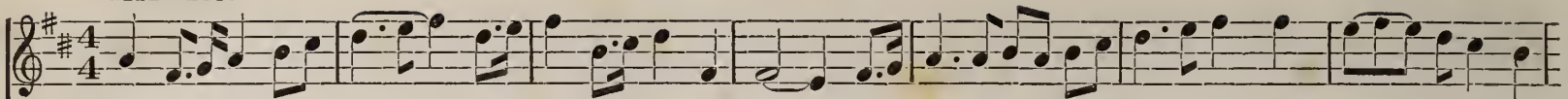


2. Thus would my ris-ing soul Its heavenly pa-rent sing, And to its great o - ri-gi-nal The hum-ble trib-ute bring.

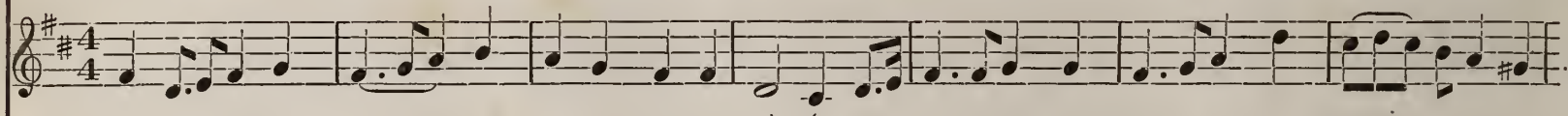


ALVA. S. M.

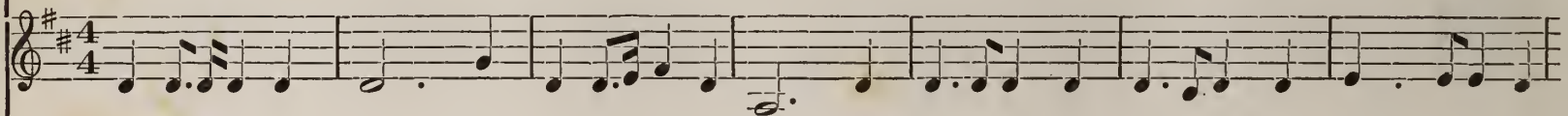
ALLEGRETTO

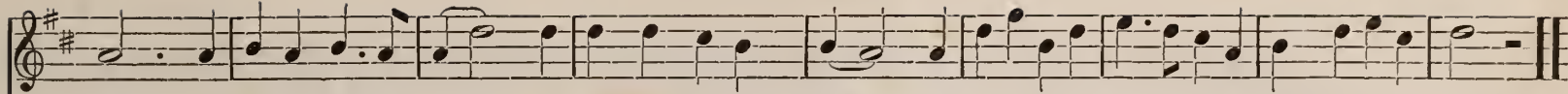


1. Sweet is the time of spring, When na - ture's charms appear, The birds with ceaseless pleasure sing, And hail the op'-ning
 2. Sweet is the dawn of day, When light just streaks the sky, When shade and darkness pass away, And morn-ing's beams are

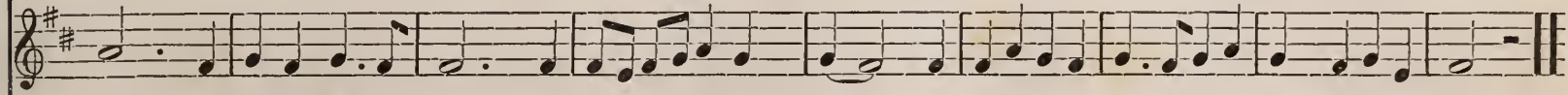


3. Sweet is the ear - ly dew, Which gilds the mountains' tops, And decks each plant hud flow'r we view, With pear - ly, glitt'ring

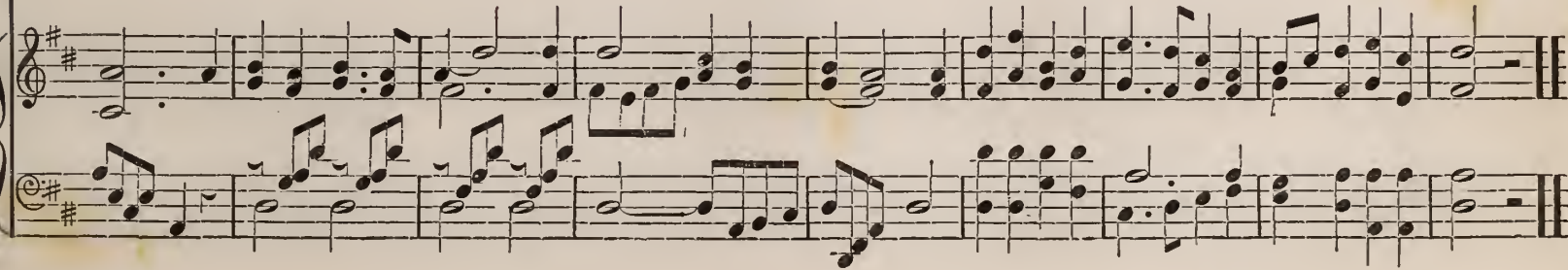




year ; But sweeter far the spring Of wisdom and of grace, When children bless and praise their King, Who loves the youthful race.
 nigh ; But sweeter far the dawn Of pi - e - ty in youth, When doubts and darkness are withdrawn Before the light of youth.



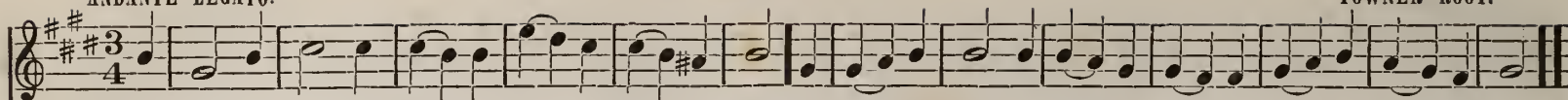
drops ; But sweeter far the scene On Zi - on's ho - ly hill, When there the dew of youth is seen, Its freshness to distill.



SUPPLICATION. S. M.

TOWNER ROOT.

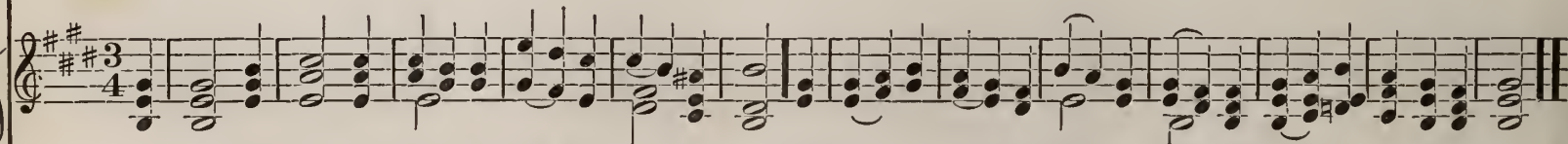
ANDANTE LEGATO.



1. With hum-ble heart and tongue, To thee, my God, I pray; O bring me now, while I am young, To thee the liv - ing way.
 2. Make an un-guard-ed youth The ob-ject of thy care, Help me to choose the way of truth, And fly from ev'-ry snare.



3. My heart, to fol - ly prone, Re-new by power di - vine; U - nite it to thy-self a - lone, And make me whol - ly thine.
 4. Oh, let thy word of grace My warmest thoughts employ, Be this through all my following days, My treasure and my joy.



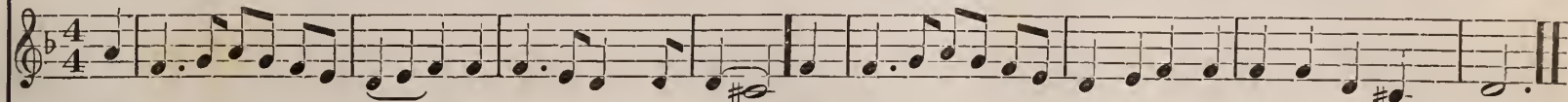
I R A L. S. M.

ANDANTE.

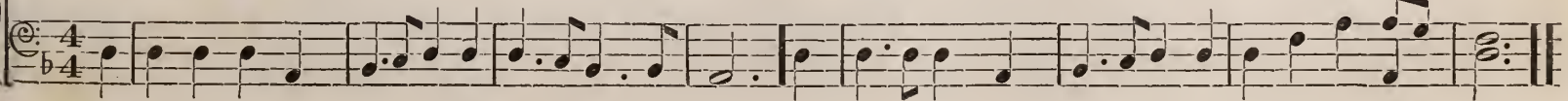
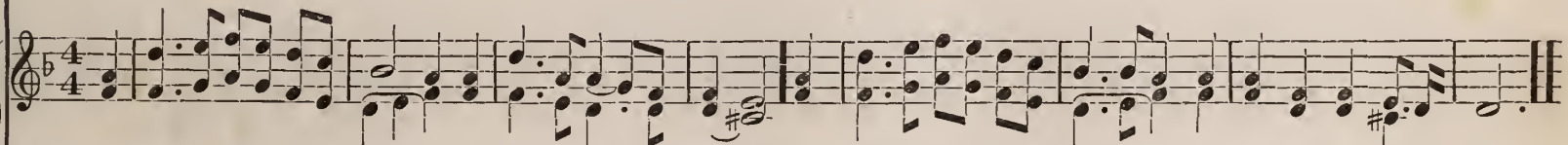
IRISH AIR.



1. When overwhelmed with grief, My heart within me dies ; Helpless and far from all relief, To Heaven I lift my eyes.
 2. Oh ! lead me to the rock, That's high above my head, And make the covert of thy wings, My shel - ter and my shade.



3. With - in thy pre - sence, Lord, For ev - er I'll a -- bide, Thou art the tower of my de - fence, The re - fuge where I hide.

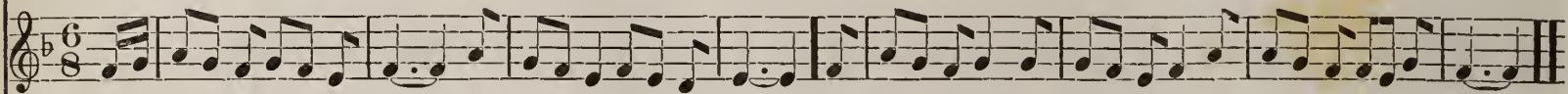


REFLECTION. S. M.

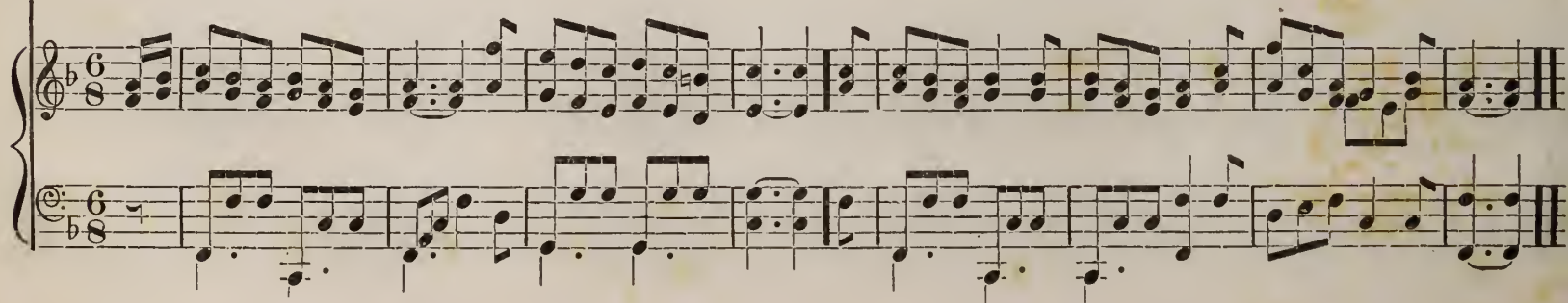
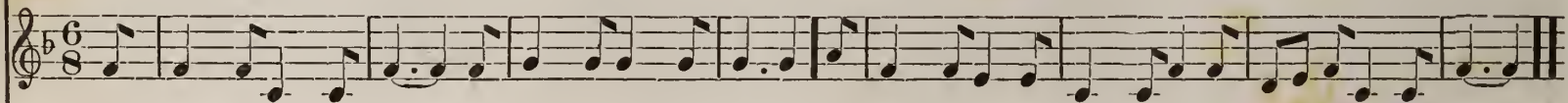
ANDANTE.



1. The day is past and gone, The eve - ning shades ap - pear; Oh, may I e - ver keep in mind, The night of death draws near.
 2. Lord, keep me safe this night, Se - cure from all my fears; May an - gels guard me while I sleep, Till morning light ap - pears.

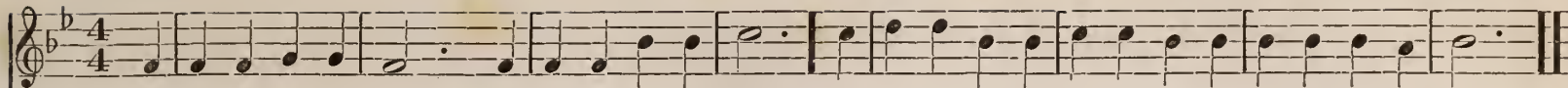


3. And when I ear - ly rise, To view the unwearied sun, May I set out to win the prize, And af - ter glo - ry run.
 4. That when my days are past, And I from time re - move, I then may in thy bo - som rest, The bo - som of thy love.

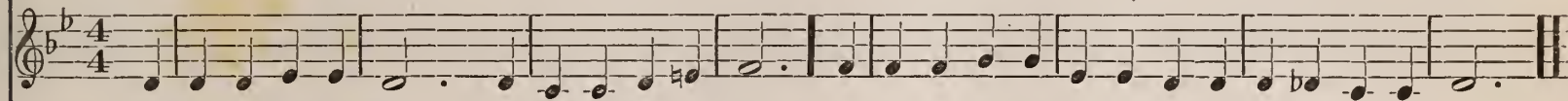


PIANO.

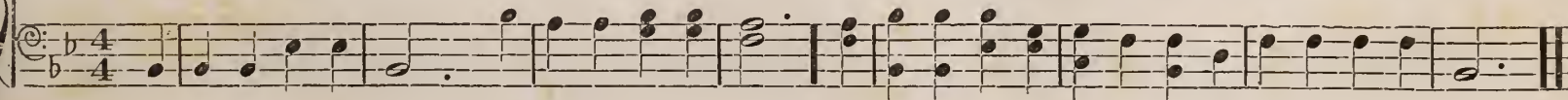
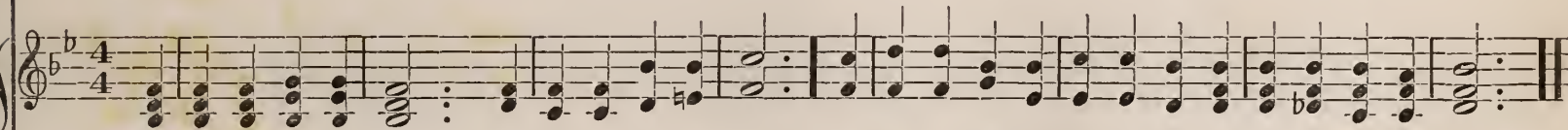
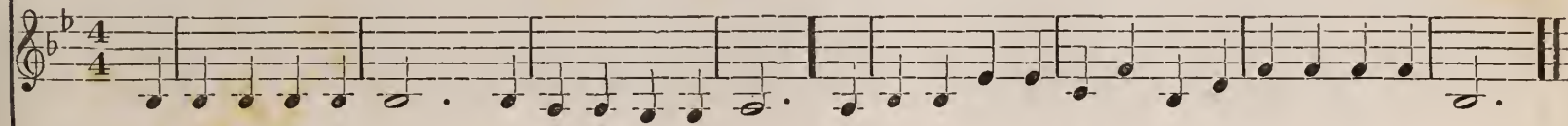
BEETHOVEN.—From "Carmina Sacra."



1. While my Re - deemer's near ; My Shepherd and my guide ; I bid farewell to every fear, My wants are all sup - plied.
 2. To ev - er fragrant meads, Where rich abundance grows, His gracious hand indulgent leads, And guards my sweet repose.



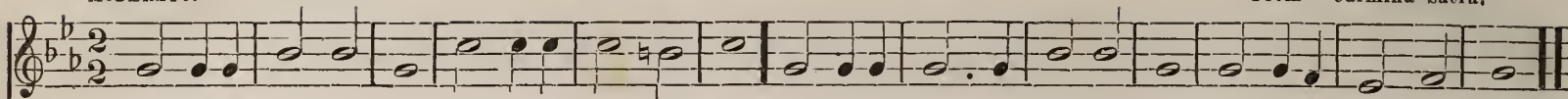
3. Dear Shepherd ! if I stray, My wandering feet re - store, And guard me with thy watchful eye, And let me rove no more.



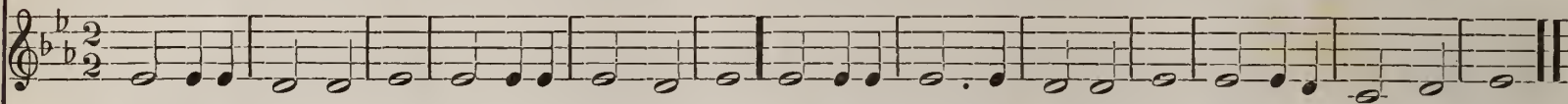
SHAWMUT. S. M.

From "Carmina Sacra."

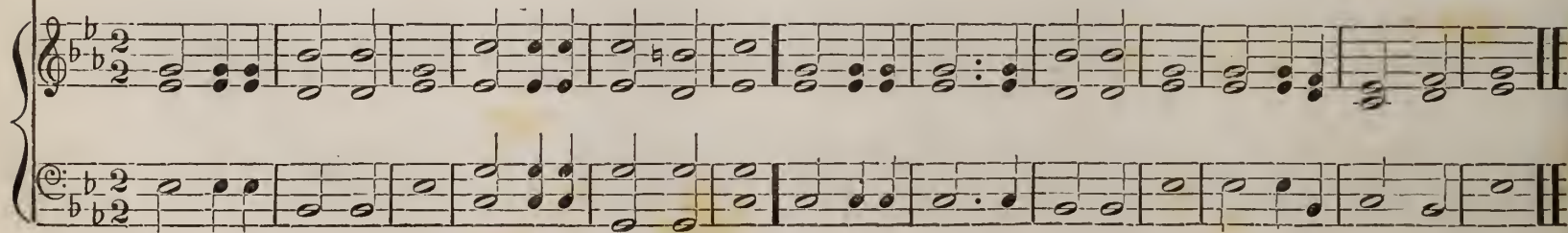
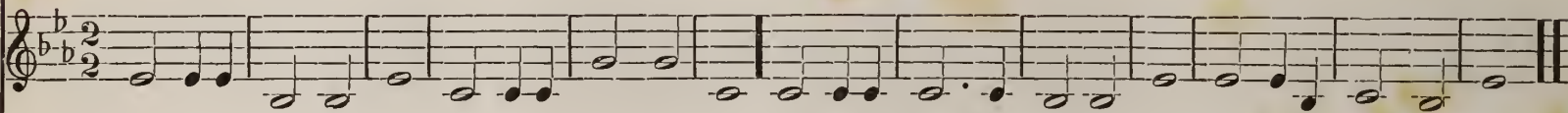
MODERATO.



1. Thy name, Almighty Lord, Shall sound thro' distant lands; Great is thy grace, and sure thy word, Thy truth for - ev - er stands.



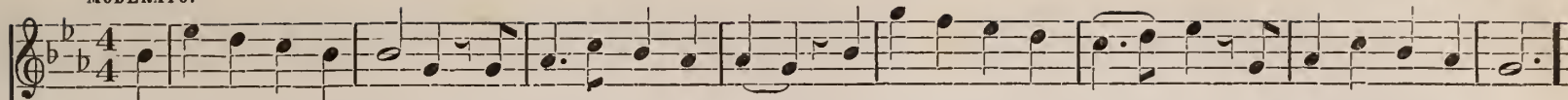
2. Far be thine hon-or spread, And long thy praise en - dure, 'Till morning light and eve-ning shade Shall be ex-changed no more.



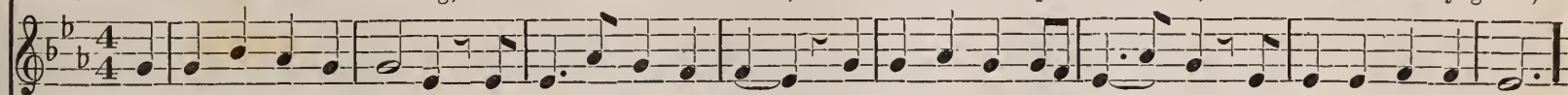
SEASONS. S. M.

PORTUGUESE AIR.

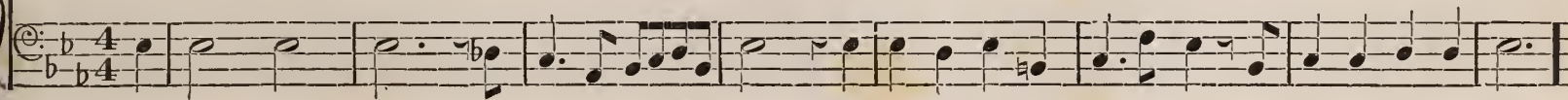
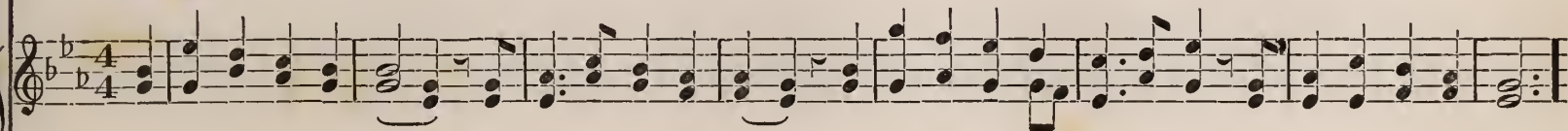
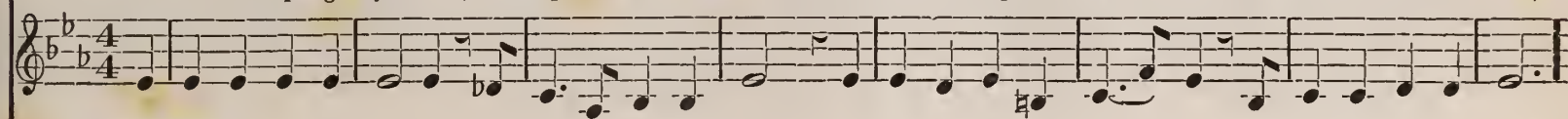
MODERATO.

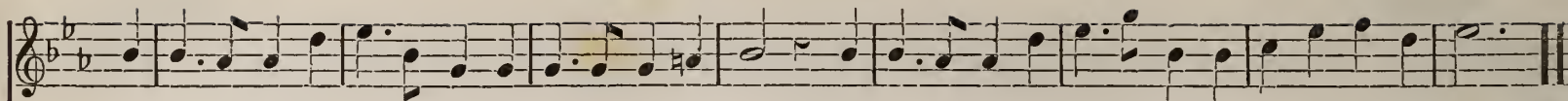


1. When Spring unlocks the flowers, To paint the laughing soil; When Summer's balmy show - ers Refresh the mower's toil;
 2. The birds that wake the morning, And those that love the shade; The winds that sweep the mountains, Or lull the drow-sy glade;



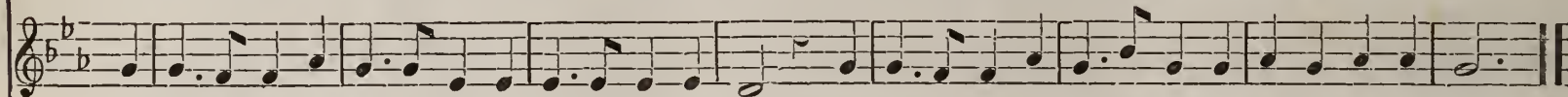
3. Shall man, the lord of nature, Ex - pect - ant of the sky— Shall man a - lone un - grate - ful His lit - tle praise de - ny?
 4. The flowers of Spring may wither, The hope of Sum - mer fade. The Autumn drop in Win - ter—The birds forsake the shade,





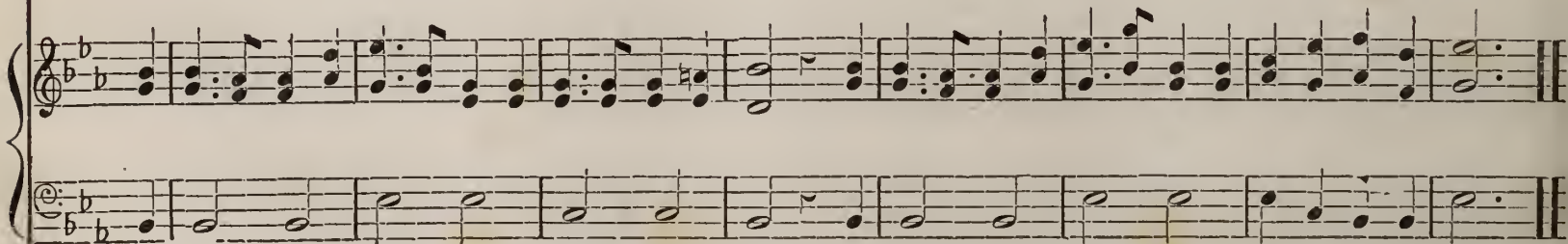
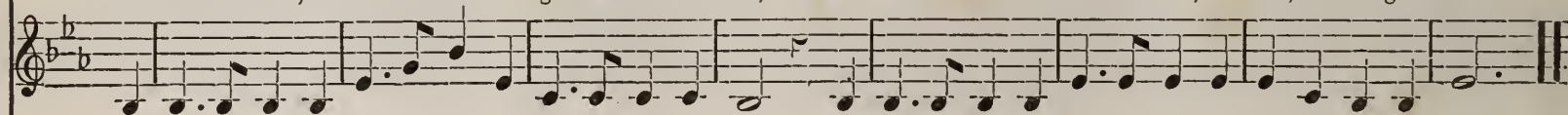
When win-ter binds in frost - y chains, The fallow and the flood,
The sun that from his am-ber bowers Rejoiceth on his way—

In God the earth re-joic - eth still, And owns her Maker good.
The moon and stars their Master's name, In silent pomp display.



No! let the year for-sake his course, The seasons cease to be,
The winds be lull'd, the sun and moon Forget their old de-cree,

Thee, Mas-ter, must be al-ways love, And Savior, hon-or thee.
But we in nature's lat - est hour, O Lord, will cling to thee.

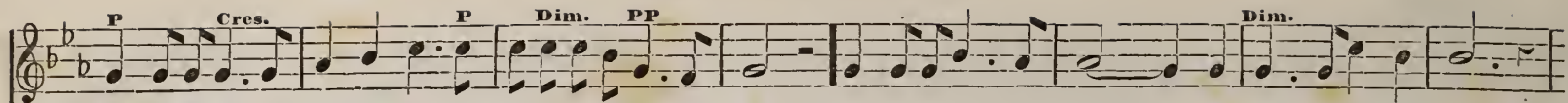


SOLITUDE. S. M.

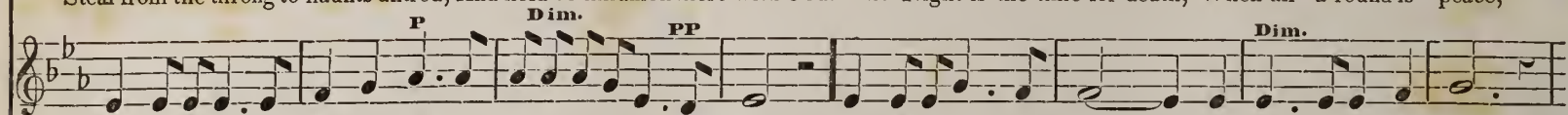
DOLCESSA.

1. Night is the time to pray, Our Sa-vior oft with-drew To de - sert mountains, far a - way, So will his followers do ;

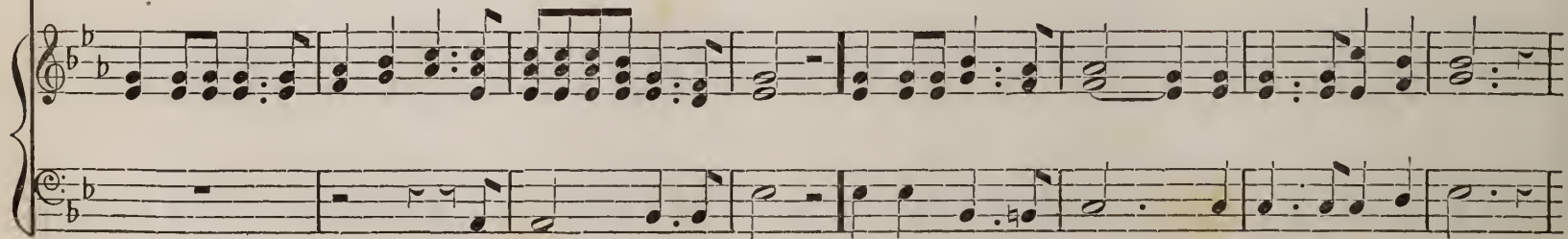
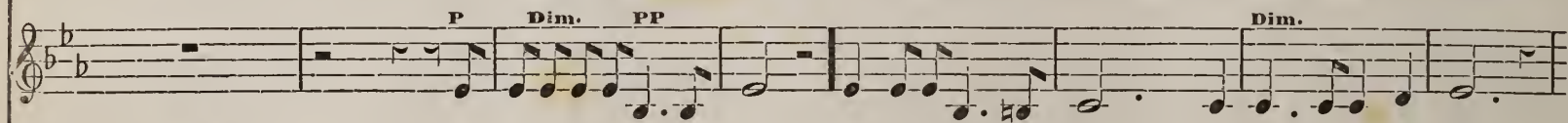
1. Night is the time to pray, Our Sa-vior oft with-drew To de - sert mountains, far a - way, So will his followers do ;

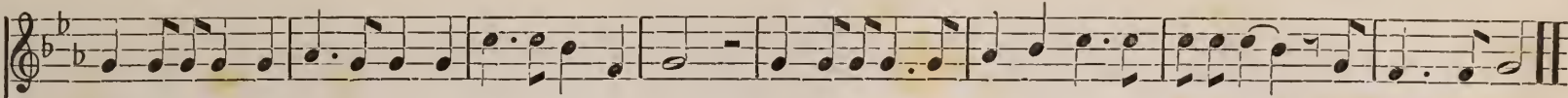


Steal from the thron to haunts untrod, And hold communion there with God. 2. Night is the time for death, When all a-round is peace,

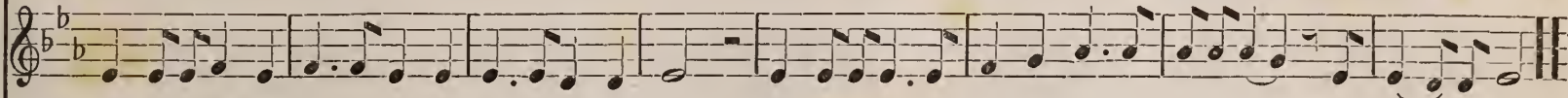


Steal from the thron to haunts untrod, And hold communion there with God. 2. Night is the time for death, When all a-round is peace,

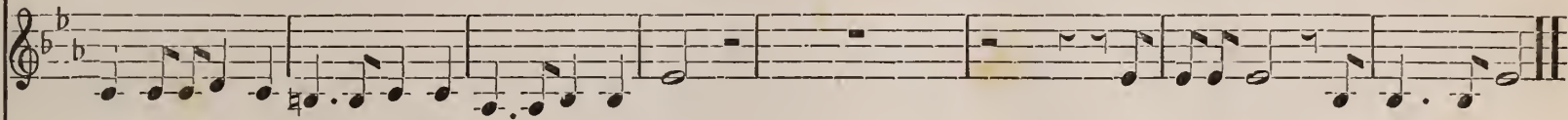




Calmly to yield the weary breath, From sin and suffering cease ; Think of heaven's bliss, And give the sign To parting friends—Such death be mine !

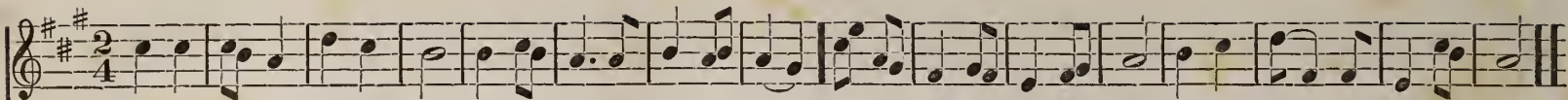


Calmly to yield the weary breath, From sin and suffering cease ; Think of heaven's bliss, And give the sign To parting friends—Such death be mine !

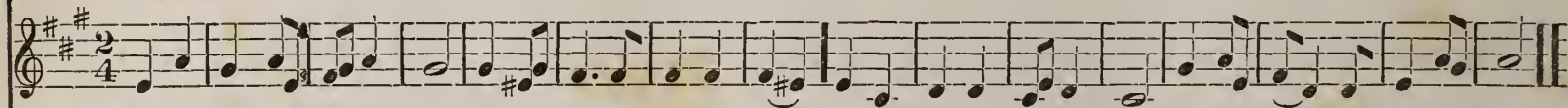


A grand staff for piano accompaniment, consisting of a treble clef staff and a bass clef staff. Both staves have a key signature of two flats. The accompaniment features chords and moving lines in both hands, with some triplets and rests. It ends with a double bar line and repeat dots.

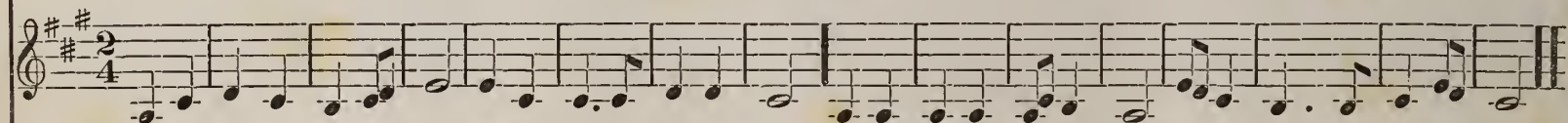
CON SOLEMNITA.



1. Lord, be-fore thy presence come, Bow we down with holy fear; Call our err-ing footsteps home, Let us feel that thou art near.



2. Wandering thoughts and languid powers Come not where devotion kneels; Let the soul expand her stores, Glowing with the joy she feels.



3. At the por-tals of thine house, We resign our earth-born cares Nobler thoughts our souls engross, Songs of praise and fer-vent prayers



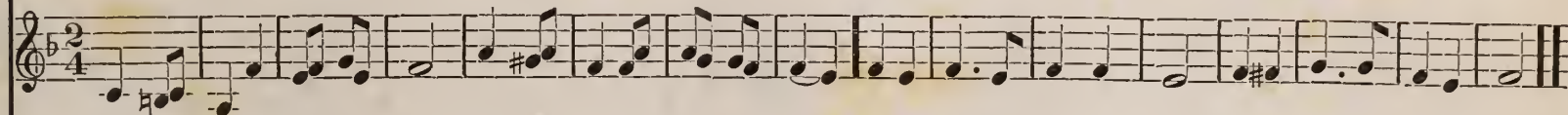
HOLLEY. 7s.

ANDANTE e PIANO.

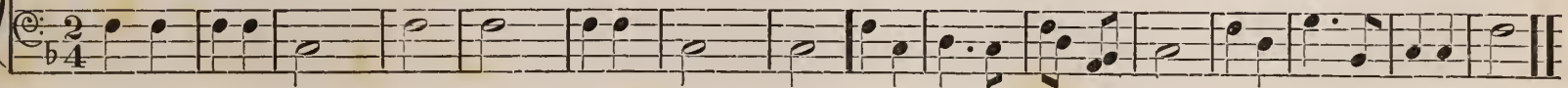
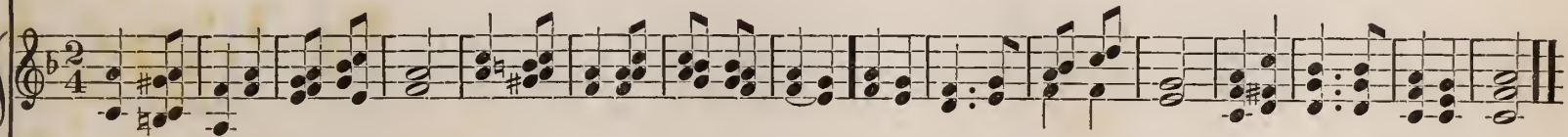
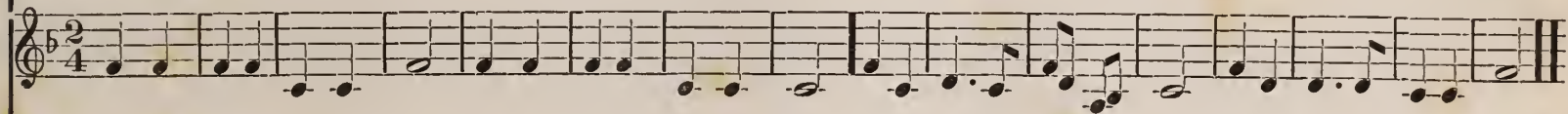
GEORGE HEWS.



1. Soft-ly now the light of day, Fades up - on my sight a - way ; Free from care, from labor free, Lord, I would commune with thee.

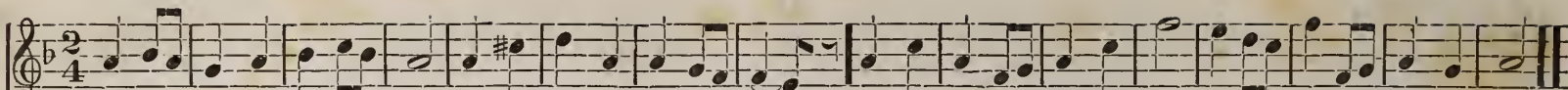


2. Soon for me the light of day, Shall for - e - ver pass a - way ; Then, from sin and sorrow free, Take me, Lord, to dwell with thee.



HUMILITY. 7s.

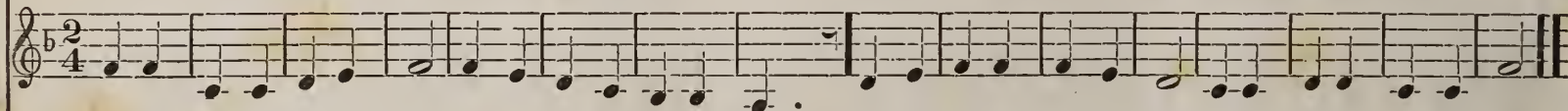
ANDANTE LEGATO.



Lord we come be - fore thee now, At thy feet we hum - bly bow; O, do not our suit dis - dain! Shall we seek thee, Lord, in vain.



Lord, on thee our souls de - pend; In compas - sion now de - scend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise.

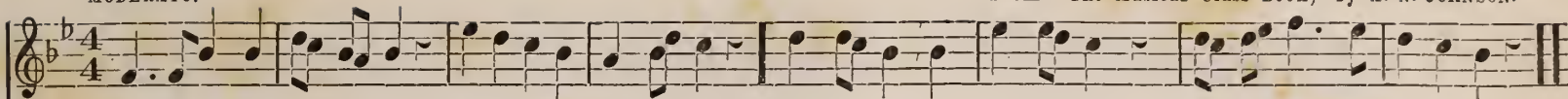


3. Send some message from thy word, That may joy and peace af - ford; Let thy spi - rit now im - part Full sal - vation to each heart.

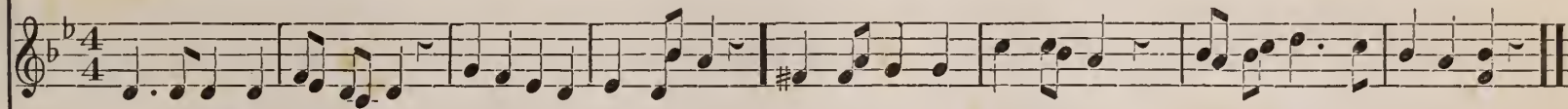
FARELL. 7s.

MODERATO.

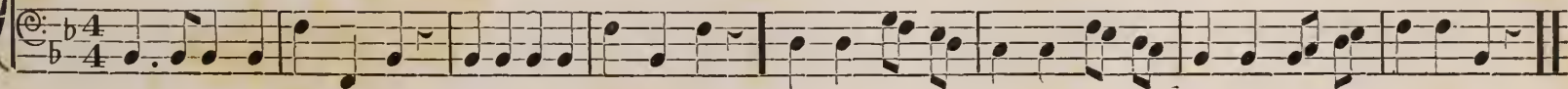
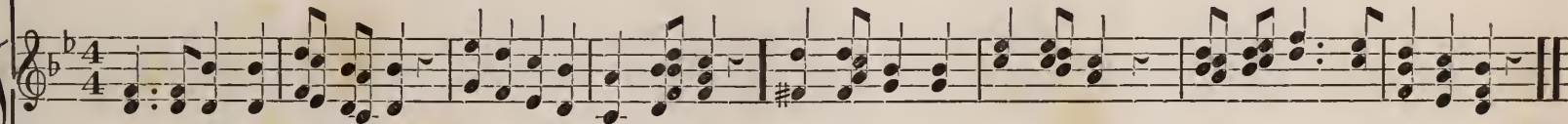
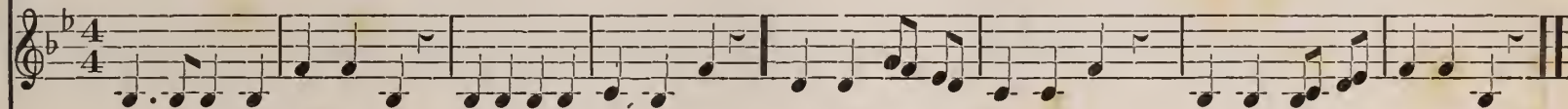
From "The Musical Class Book," by A. N. JOHNSON.



1. Nature, e - ver fair to me, Deign my light, my guide to be, Lead me by thy trus-ty hand, Till I reach the an-gel land.
 2. When the sun has fallen low, When more gently brooklets flow, Hush'd each voice of me-lo-dy, Then I love to walk with thee.

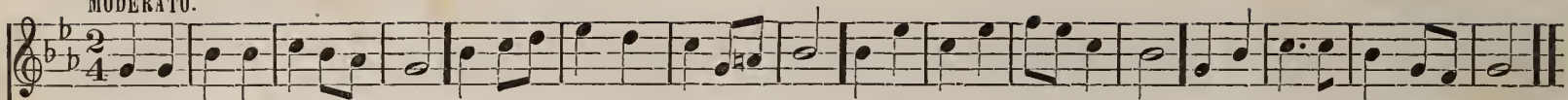


3. Soon with tired and weary eye, I shall hear the call to die; Life and joy I glad re - sign, On thy bo-som to re-cline.

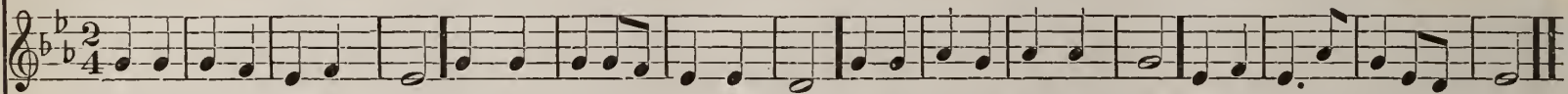


CARLEM. 7s.

MODERATO.



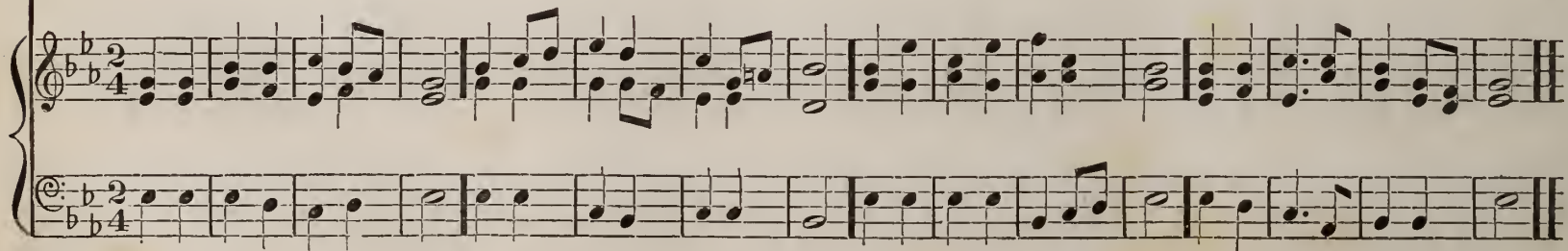
1. Thou that dost my life pro - long ! Kindly aid my morning song ; Thankful from my couch I rise To the God that rules the skies.



2. Thou didst hear my evening cry, Thy pre - - serving hand was nigh, Peaceful slumbers thou hast shed, Grateful to my weary head.

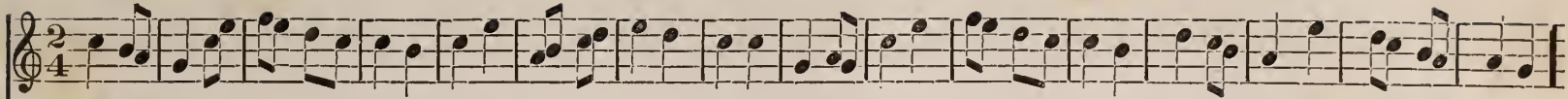


3. Gent - ly with the dawning ray, On my soul thy beams dis - play ; Sweeter than the smi - ling morn. Let thy cheering light re - - - turn.

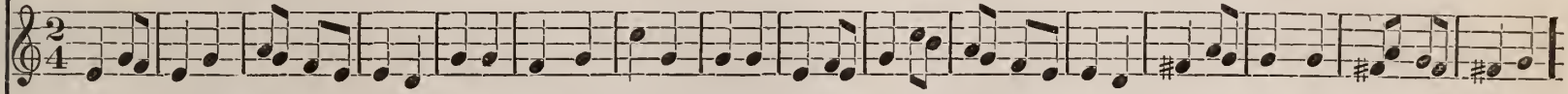


ARLON 8 s. & 7 s.

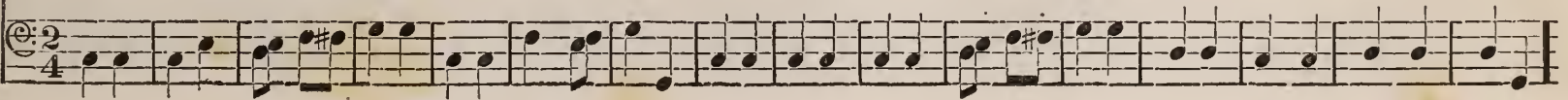
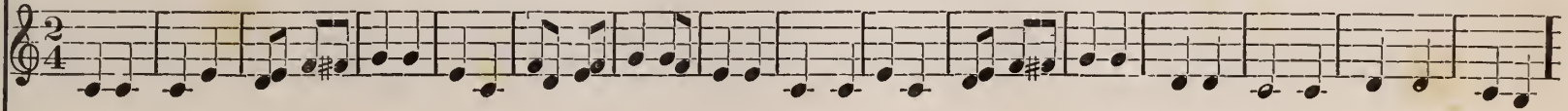
ANDANTE.

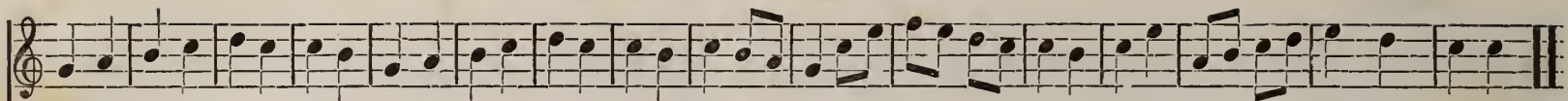


1. Blessed be thy name for - ever, Thou of life the God and giver; Thou canst guard thy creatures sleeping, Heal the heart long broke with weeping.

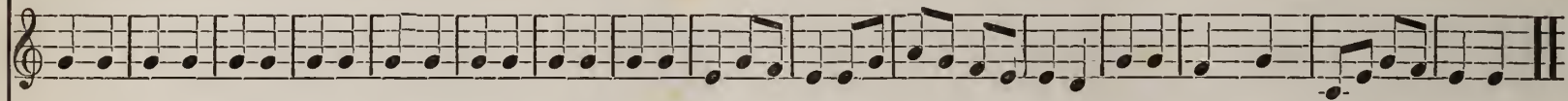


2. Thou who slumberest not nor sleepest, Blest are they thou kindly keepst; God of evening's parting ray, Of midnight gloom and dawning day, That

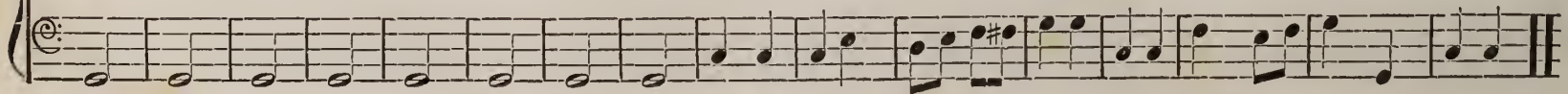
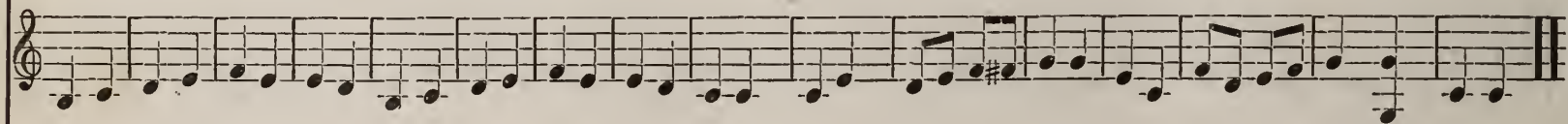




God of stillness and of motion, Of the desert and the ocean, Of the mountain, rock, and river, Blessed be thy name for - ev - er.

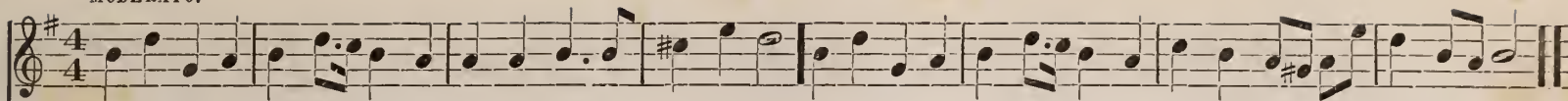


ri - ses from the azure sea, Like breathings of eter - ni - ty ; God of Life that fade shall nev - er, Blessed be thy name for - ev - er.

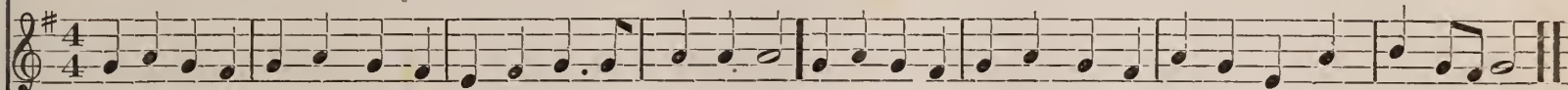


FOLNER. 8 s. & 7 s

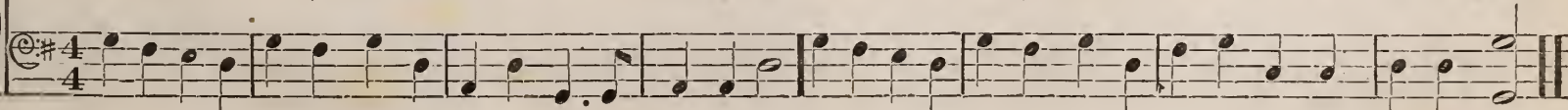
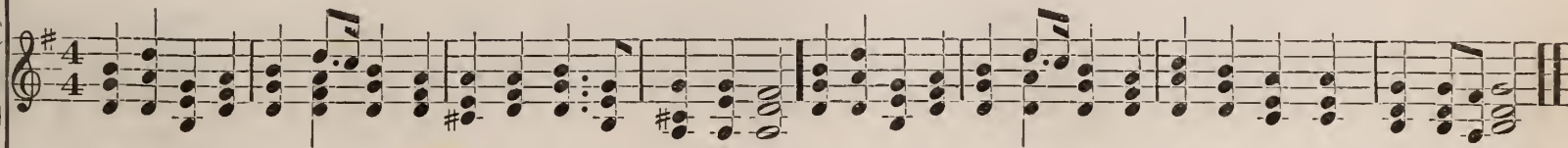
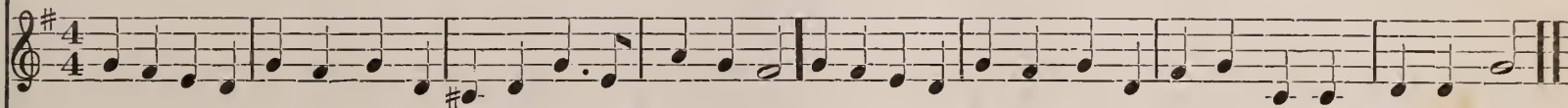
MODERATO.



1. Savior, source of every bless-ing, Tune my heart to grateful lays ; Streams of mercy, never ceasing, Call for ceaseless songs of praise.

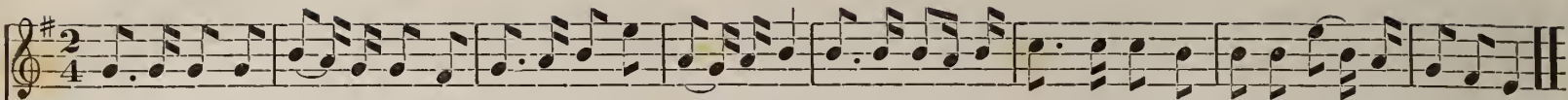


2. By thy hand restored, de-fend-ed, Safe thro' life thus far I've come ; Safe, O Lord, when life is ended, Bring me to my heavenly home.

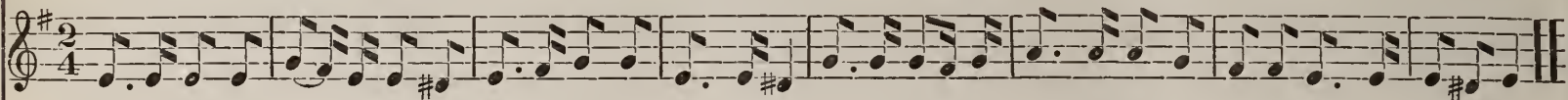


CONSOLATION. 8s & 7s.

CON ESSPRESSIONE.



1. Cease ye mourners, cease to languish O'er the grave of those you love ; Pain and death, and night and anguish, Enter not the world a-bove.
 2. While our silent steps are straying Lonely through night's deepening shade, Glory's brightest beams are playing Round th'immortal spirit's head.



3. Light and peace at once de-riv-ing From the hand of God most high, In his glo-ri-ous pre-sence liv-ing, They shall ne-ver, ne-ver die.
 4. Cease ye mourners, cease to languish C'er the grave of those you love ; Pain and death, and night and anguish, Enter not the world a-bove.



AS MY DAY MY STRENGTH SHALL BE.

Musical notation for the piano introduction, consisting of two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first staff is marked with a piano (*p*) dynamic and a crescendo (*cres.*) leading to a decrescendo (*dim.*). The second staff provides a bass line accompaniment.

Musical notation for the first line of the song, including a vocal line and piano accompaniment. The key signature remains two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line is written on a single staff with lyrics underneath. The piano accompaniment consists of two staves.

1. When ad - verse winds and waves a - - - rise, And in my heart de - spond - ence sighs,

AS MY DAY MY STRENGTH SHALL BE—Continued.

When life her throng of care re - - veals, And weak - - ness o'er my spi - - - - rit steals.

p *dim.* *rit.*

Detailed description: This system contains the first two staves of music. The vocal line (top staff) is in G major with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are written below the notes. The piano accompaniment (bottom two staves) features a steady bass line and chords. Performance markings include piano (*p*), diminuendo (*dim.*), and ritardando (*rit.*).

Grate - - - ful I hear the kind de - - - cree, That "as my day my

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

cres.

Detailed description: This system contains the second two staves of music. The vocal line continues with the lyrics. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. Performance markings include crescendo (*cres.*), forte (*f*), and diminuendo (*dim.*).

strength shall be.”

The musical score consists of three staves. The top staff is a vocal line in G major (one flat) with a treble clef. It begins with a vocal line for the lyrics "strength shall be." followed by a long rest. The middle staff is a piano accompaniment in G major with a treble clef, featuring a melody of eighth and sixteenth notes. The bottom staff is a piano accompaniment in G major with a bass clef, featuring a bass line of eighth and sixteenth notes. The key signature has one flat (F major or D minor).

II.

When with sad footstep, memory roves
 'Mid smitten joys, and buried loves ;
 When sleep my tearful pillow flies,
 And dewy morning drinks my sighs ;
 Still to thy promise, Lord, I flee,
 That “as my day, my strength shall be.”

III.

One trial more must yet be past,
 One pang—the keenest, and the last ;
 And when with brow convulsed and pale,
 My feeble, quivering heart-strings fail,
 * Redeemer, grant my soul to see,
 That “as her day, her strength shall be.”

* Sing the small notes for this line.

WE SPEAK OF THE REALMS OF THE BLEST.

ESSPRESSIVO.

1. We speak of the realms of the

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

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) and 6/8 time, starting with a whole rest followed by a melodic phrase. The bottom two staves are a piano accompaniment. The piano part begins with a *p* dynamic, followed by a *cres.* leading to a *f* dynamic, then a *p* dynamic, and finally a *dim.* dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

blest, Of that coun-try so bright and so fair, And oft are its glo-ries cou - fessed, But

p *cres.*

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with the lyrics: "blest, Of that coun-try so bright and so fair, And oft are its glo-ries cou - fessed, But". The bottom two staves continue the piano accompaniment, starting with a *p* dynamic and a *cres.* dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords in the right hand.

The musical score is written for voice and piano. The voice part is on a single staff in G major (one flat) and 4/4 time. The piano accompaniment is on two staves in the same key and time. The lyrics are: "what must it be, to be there?" The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The score concludes with the instruction "dim. e ritard. pp".

what must it be, to be there?

dim. e ritard. pp

II

We speak of its pathways of gold,
Of its walls decked with jewels so rare,
Of its wonders and pleasures untold,
But what must it be, *to be there?*

III.

We speak of its freedom from sin,
From sorrow, temptation and care,
From trials, without and within,
But what must it be, *to be there?*

IV.

We speak of its service of love,
Of the robes which the glorified wear,
Of the church of the first-born above,
But what must it be, *to be there?*

V.

Do thou, Lord, 'midst sorrow or wo,
Still for heaven my spirit prepare,
And shortly I also shall know
And feel what it is, *to be there?*

THERE IS A LAND OF PURE DELIGHT.

ANDANTE LARGHETTO.

Arranged from HANDEL.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

The second system of the musical score includes a vocal line and a piano accompaniment. The vocal line is on a single treble clef staff with a key signature of two sharps and a 4/4 time signature. The lyrics are: "1. There is a land of pure de - light, Where saints im - mor - tal reign, In - fi - nite". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two sharps and a 4/4 time signature, providing harmonic support for the vocal line.

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both sharing the two-sharp key signature. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line at the end of each staff.

day ex-cludes the night, And plea - sures ban - ish pain.

2.
 There everlasting spring abides,
 And never-fading flowers,
 Death, like a narrow sea, divides
 This heavenly land from ours.

3.
 Oh! could we make our doubts remove,
 Those gloomy doubts that rise,
 And see the Canaan that we love,
 With unbeclouded eyes;

4.
 Could we but climb where Moses stood,
 And view the landscape o'er,
 Not Jordan's stream, nor death's cold flood,
 Should fright us from the shore.

TRUST IN HEAVEN.

MODERATO

1. Trust in Heaven, when o'er thy path, Clouds and tem - pests come in wrath ;

The first system of the musical score is for the first line of the song. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The time signature is 4/4. The tempo is marked 'MODERATO'. The key signature has one sharp (F#). The lyrics are: '1. Trust in Heaven, when o'er thy path, Clouds and tem - pests come in wrath ;'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

When thy grief op - pres - eth thee, When ob - scured thy pros - spect be ;

The second system of the musical score is for the second line of the song. It also consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The time signature is 4/4. The tempo is marked 'MODERATO'. The key signature has one sharp (F#). The lyrics are: 'When thy grief op - pres - eth thee, When ob - scured thy pros - spect be ;'. The piano accompaniment continues with the same eighth-note pattern in the right hand and harmonic accompaniment in the left hand.

When a - - round thee mists are driven, Heed them not but trust in Heaven.

The musical score consists of three staves. The top staff is a single treble clef line with a melody. The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music concludes with a double bar line and repeat dots.

2

Trust in heaven ! when there afar
 Burneth many a glorious star ;
 Canst thou doubt, when thus their light
 Gleams unshadowed through the night,
 That protection may be given
 To thy pillow ? Trust in Heaven !

3.

Trust in heaven ! when one by one
 Sweet the waves of hope glide on,
 Leaving thee a wreck at last
 On the shore whence they have passed ,
 Though thy heart be wrung and riven,
 Still for ever trust in Heaven !

NEVER DESPAIR.

MODERATO.

Subject from an ENGLISH MELODY.

1. Though the bil - lows of life a - round thee should

roll, And the wa - ters of dark - ness break o - ver thy soul, Tho' thy brow should be cloud - ed with

The musical score is written for voice and piano. It consists of two systems. The first system includes a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'MODERATO'. The piece is identified as 'NEVER DESPAIR' and is a 'Subject from an ENGLISH MELODY'. The lyrics are: '1. Though the bil - lows of life a - round thee should roll, And the wa - ters of dark - ness break o - ver thy soul, Tho' thy brow should be cloud - ed with'.

sor - row or care, Yet there is a pro - mise: Then "ne - ver des - pair."

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics underneath. The middle and bottom staves are piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. A key signature change to F major is indicated by a flat sign on the piano staff.

The second system of the musical score consists of three staves. The top staff is a vocal line, and the middle and bottom staves are piano accompaniment. The piano part continues with the same eighth-note bass line and chords. A key signature change to D major is indicated by a sharp sign on the piano staff.

3. For that promise is life in bright Heaven above,
 Where justice is throned with sweet mercy and love ;
 Where blessings immortal and glories divine
 For the chosen of God everlastingly shine.

2. Though the wings of thy spirit be broken and crush'd,
 And the voice that is loved in eternity hush'd ;
 Though death blight the prospect of all that was fair—
 Yet there is a promise—then "never despair."

4. Then cling not to earth with its struggles and strife ;
 Let it crush not thy spirit, though it darken thy life !
 But in thy dark moments of anguish and care,
 Remember the promise, and "never despair."

THE VOICE OF CREATION.

SOSTENUTO.

There seems a voice in eve-ry gale, A tongue in eve-ry opening flow'r, Which tells, O Lord! the wondrous tale, Of

thy in-dul-gence, love and power. The birds that rise on quiv'ring wing Ap-pear to hymn their Ma-ker's praise, And

all the mingling sound of spring To Thee a gen - ral pæ - an raise : And shall my voice, great God, a - lone Be

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with a treble clef. The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in a treble clef and the bottom staff in a bass clef. The music is in 4/4 time and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

mute midst na - ture's loud acclaim? No! let my heart with answering tone, Breathe forth in praise thy ho - ly name.

The second system of the musical score continues the composition. It also consists of three staves: a vocal line on top and piano accompaniment in the middle and bottom staves. The lyrics are written below the vocal line. The musical notation follows the same style as the first system, with a treble clef for the vocal line and a grand staff (treble and bass clefs) for the piano accompaniment. The piece concludes with a double bar line at the end of the system.

IF 'TIS SWEET TO GATHER WHERE.

CON ESPRESSIONE.

1. If 'tis sweet to gather where We offer up our morning prayer ; If 'tis sweet to daily raise Songs of love, and joy, and praise ; Far more

hap - py, far more sweet, It will be in Heaven to meet, It will be in Heaven to meet, It will be in Heaven to meet, in

The musical score is written for voice and piano. It features a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piano accompaniment is written in a grand staff with treble and bass clefs, also in two flats and 3/4 time. The lyrics are printed below the vocal line, with hyphens indicating syllables that span across notes. The piece is marked 'CON ESPRESSIONE'.

Dim., e Ritard.

Heaven to meet, in Heaven to meet.

2. Sa - - vior! bless us here to - day; Guide and aid us on our way; And commencing in this place, May we go from grace to grace, 'Till we

IF 'TIS SWEET TO GATHER WHERE—*Concluded.*

each, through thy rich love, Meet redeemed in Heaven above, Meet redeemed in Heaven above, Meet redeemed in Heaven above, In

This system contains the first two systems of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics are: "each, through thy rich love, Meet redeemed in Heaven above, Meet redeemed in Heaven above, Meet redeemed in Heaven above, In".

Dim. e Ritard. PP.

Heaven a - - bove, in Heaven a - - bove.

This system contains the final two systems of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains B-flat major. The lyrics are: "Heaven a - - bove, in Heaven a - - bove.". The first system of this section is marked "Dim. e Ritard." and the second system is marked "PP.". The piano accompaniment in the second system includes a "Dim" marking.

THERE IS AN HOUR OF PEACEFUL REST.

MODERATO.

1. There is an hour of peaceful rest, To mourning wand'ers given; There is a joy for

souls distressed, A balm for every wounded breast, 'Tis found alone in heaven.

ii.
 There is a home for weary souls,
 By sin and sorrow driven,
 When tossed on life's tempestuous shoals,
 Where storms arise and ocean rolls,
 And all is drear but heaven

iii.
 There faith lifts up her cheerful eye
 To brighter prospects given,
 And views the tempest passing by,
 Sees evening shadows quickly fly,
 And all serene in heaven.

iv.
 There fragrant flowers immortal bloom,
 And joys supreme are given;
 There rays divine disperse the gloom—
 Beyond the dark and narrow tomb
 Appears the dawn of heaven.

THE MORNING STAR.

MODERATO.

1. Star of the morn, whose pla - cid ray Beam'd mild-ly o'er yon sa - cred hill; While whisp'ring zephyrs seemed to say, As
 2. Shine lovely star! on eve - ry clime, For bright thy peer - less beau-ties be; Gild with thy beam the wing of time, And

si - lence slept and earth was still, Hail har-bin-ger of gos - pel light! Dis - pel the shades of gos - pel night.
 shed thy rays from sea to sea; Then shall the world from darkness rise, Mil - len - nial glo - ries cheer our eyes.

ACQUAINT THEE, O MORTAL!

MODERATO.

1. Ac - quaint thee, O mor - tal! ac - quaint thee with God, And joy, like the sun - shine, shall beam on thy road; And
 2. Ac - quaint thee, O mor - tal! ac - quaint thee with God, And he shall be with thee when fears are a - broad; Thy

peace, like the dew - drop, shall fall on thy head, And sleep, like an an - gel, shall vis - it thy bed.
 safe - guard in dan - ger that threat - ens thy path, Thy joy in the val - ley and sha - dow of death.

FORTH FROM THE DARK AND STORMY SKY.

ANDANTE e PIANO.

1. Forth from the dark and stor - my sky, Lord, to thy al - tar's shade we fly; Forth from the world, its hope and fear,

2. Long have we roamed in want and pain, Long have we sought thy rest in vain; Wil-dered in doubt, in dark - ness lost,

Sa - vior, we seek thy shel - ter here; Wea - ry and weak, thy grace we pray, Turn not, O Lord, thy guests a-way.

Long have our souls been tem-pest - tost; Low at thy feet our sins we lay, Turn not, O Lord, thy guests a-way.

O, THOU WHO DRYEST THE MOURNERS TEAR.

ANDANTE.

1. O, Thou who dry'st the mourn-er's tear, How dark this world would be, If, when de-ceived and wounded here, We
 But Thou wilt heal that bro - ken heart, Which, like the plants that throw Their fra - grance from the wounded part, Breathe

Fine. could not fly to Thee. The friends who in our sunshine live, When winter comes are flown; And he who has but tears to give, Must weep those tears
 sweet-ness out of woe. *[alone.]* *D. C.*

2. When joy no longer soothes or cheers,
 And even the hope that threw
 A moment's sparkle o'er our tears,
 Is dimm'd and vanished too!
 O, who would bear life's stormy doom,
 Did not thy wing of love

Come brightly wafting through the gloom
 Our peace-branch from above!
 Then sorrow touched by thee grows bright,
 With more than rapture's ray,
 As darkness shows us worlds of light
 We never saw by day.

THOU ART, O GOD, THE LIFE AND LIGHT.

MODERATO.

1. Thou art, O God, the life and light Of all this won - d'rous world we see ;

The first system of the musical score consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a triplet of eighth notes. The lyrics are: "1. Thou art, O God, the life and light Of all this won - d'rous world we see ;". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. Both piano parts are in the same key and time signature as the vocal line.

Its glow by day, Its smile by night, Are but re - flec - - tions caught from thee.

The second system of the musical score continues the piece. It also consists of three staves: vocal line, right-hand piano accompaniment, and left-hand piano accompaniment. The vocal line continues with the lyrics: "Its glow by day, Its smile by night, Are but re - flec - - tions caught from thee." The musical notation follows the same format as the first system, maintaining the 3/4 time signature and one sharp key signature.

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Both piano staves have a key signature of one sharp and a 4/4 time signature. The music concludes with a double bar line and repeat dots.

Where - e'er . . we turn thy glo - - ries shine, And all things fair and bright are thine.

II.

When day with farewell beam delays
 Among the opening clouds of even,
 And we can almost think we gaze
 Through golden vistas into heaven,
 Those hues that mark the sun's decline,
 So soft, so radiant, Lord, are thine.

III.

When night with wings of stormy gloom
 O'ershadows all the earth and skies,
 Like some dark beauteous bird, whose plume
 Is sparkling with a thousand eyes;
 That sacred gloom, those fires divine,
 So grand, so countless, Lord, are thine.

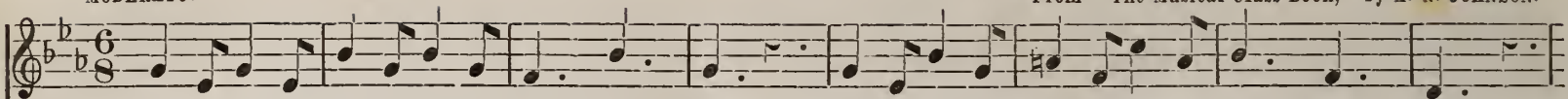
IV.

When youthful spring around us breathes,
 Thy spirit warms her fragrant sigh,
 And every flower the summer wreathes
 Is born beneath that kindling eye;
 Where'er we turn thy glories shine,
 And all things fair and bright are thine.

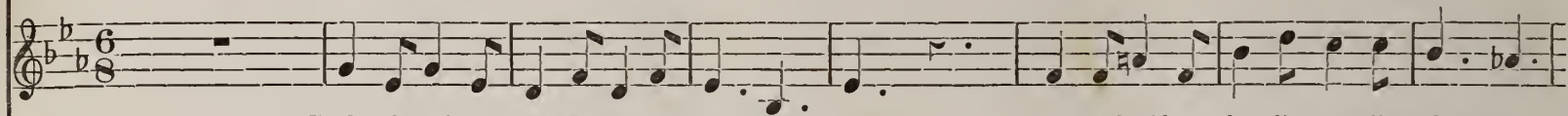
CALL OF THE BELL.

From "The Musical Class Book," by A. N. JOHNSON.

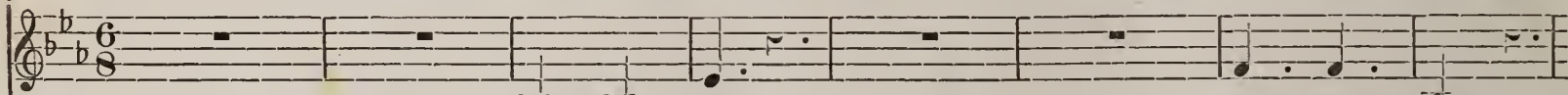
MODERATO.



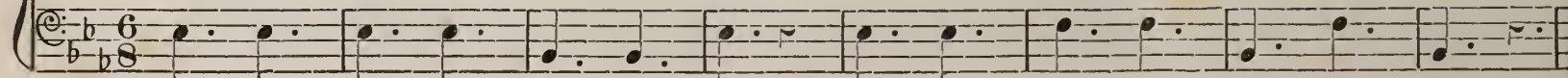
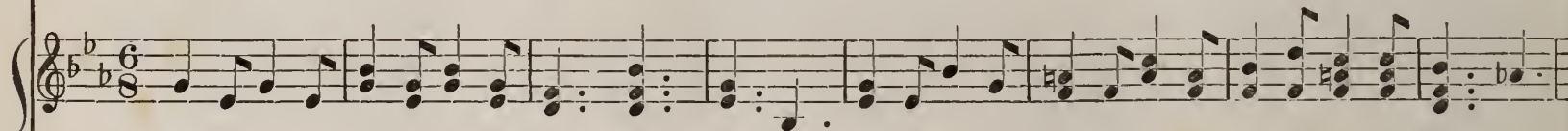
1. Hark! those bell-tones sweetly pealing, Come, O come; Far and wide me-lo-dious stealing, Come, O come;
 2. Hark! the bell to prayer is calling, Wand'rer, come; In God's house with reverent feeling, Seek thy home;

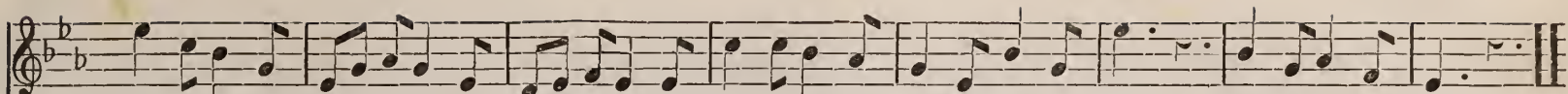


1. Hark! those bell-tones sweetly pealing, Come, O come; Far and wide me-lo-dious stealing, Come, O
 2. Hark! the bell to prayer is calling, Wand'rer, come; In God's house with reverent feeling, Seek thy

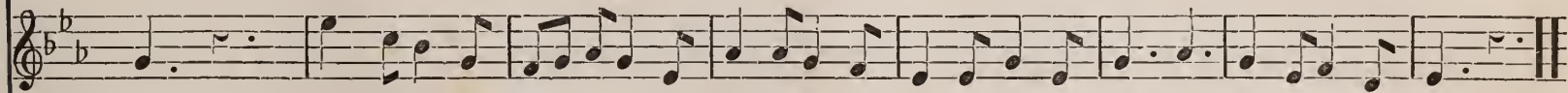


1. Come, O come; Come, O come;
 2. Wan-d'rer come; Seek thy home;

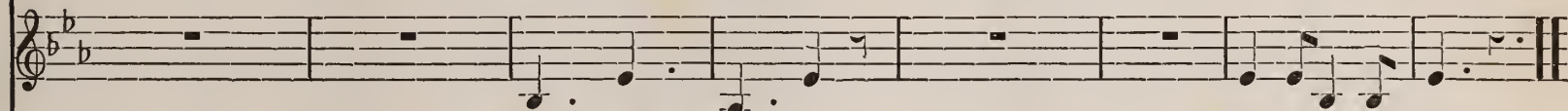




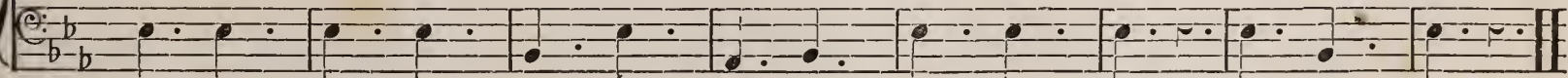
Through each heart the voice is thrilling, Storms of grief and passion still-ing ; Wan-d'r'er, hasten home, Wan-d'r'er, has-ten home.
 There's a man-sion far a-bove thee, Where dwell spirits pure and lovely ; Wan-d'r'er, 'tis thy home, Wan-d'r'er, 'tis thy home.



come.
 home. Through each heart the voice is thrilling, Storms of grief and passion stilling ; Wan-d'r'er, Wan-d'r'er, has-ten home.
 There's a man-sion far a - bove thee, Where dwell spirits pure and lovely ; Wan-d'r'er, Wan-d'r'er, 'tis thy home.



Wan - d'r'er, Wan - d'r'er, Wan-d'r'er, has-ten home.
 Wan - d'r'er, Wan - d'r'er, Wan-d'r'er, 'tis thy home.



COMMENCING SCHOOL.

MODERATO.

From "The Musical Class Book," by A. N. JOHNSON.

1. Our Fa - ther! Thou who dwell'st in Hea - ven, Come lis - - ten to our
From thee our strength and life are giv - en, May we de - - vote them

2. May we in friend - ship dwell u - nit - ed, May vir - - tue eve - - - ry
And when our schemes of joy are blight - ed, Put down each swell - - - ing

3. In wis - dom and in skill in - creas - ing, As youth and vig - - - or
Our la - - bor as our joy in - creas - ing, May we ne'er spend an

hum - - ble lays. O! look up - on us while to - - day, We seek thy coun - sels to o - - bey.
to thy praise.

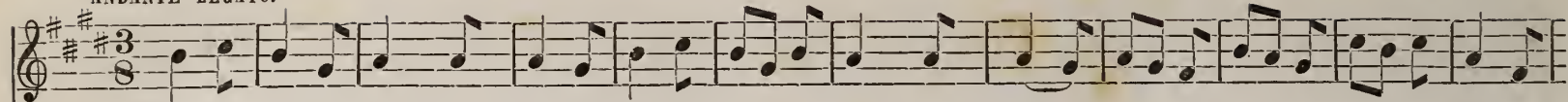
ac - - - tion guide; Con - - tent in sor - row—joy we'll live, Since all is good which thou dost give.
thought of pride.

haste a - - - way, And that we may the work pro - - long, O make us dil - - i - - gent and strong.
i - - - dle day.

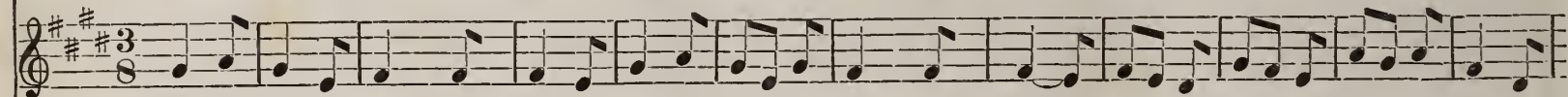
HUMBLY AT THY FOOTSTOOL KNEELING.

HEROLD.

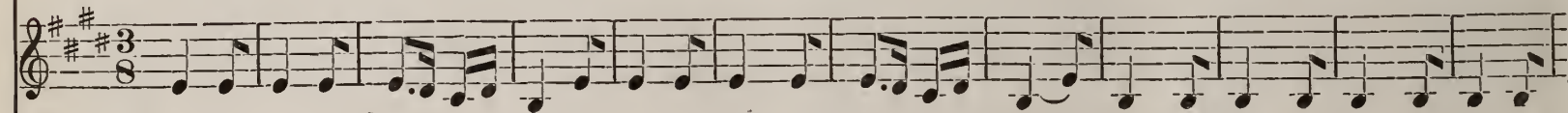
ANDANTE LEGATO.

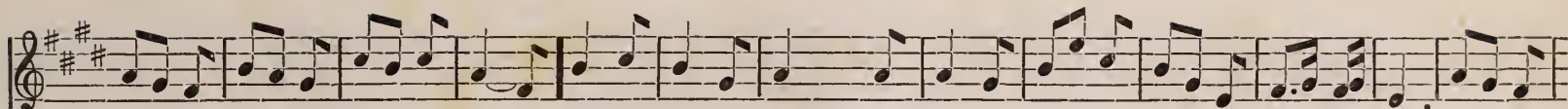


1. Humbly at thy foot - stool kneeling, Hear us, ho - ly Fa - ther, pray; Thou whose eye hath watched us sleeping

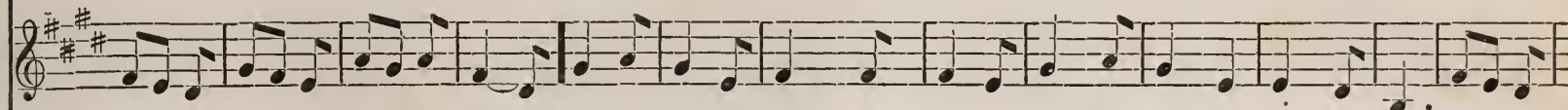


2. When the day of life is o - ver, May we dwell with thee a - - - bove; May we join with se - raphs hymn - ing

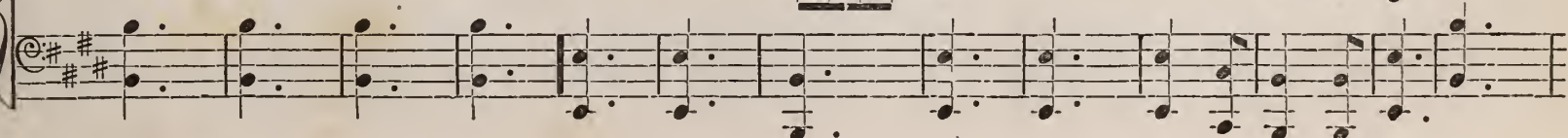
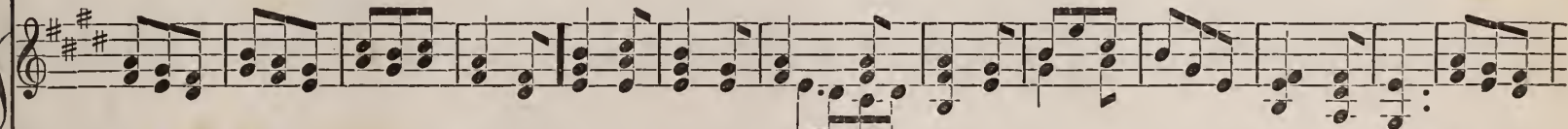
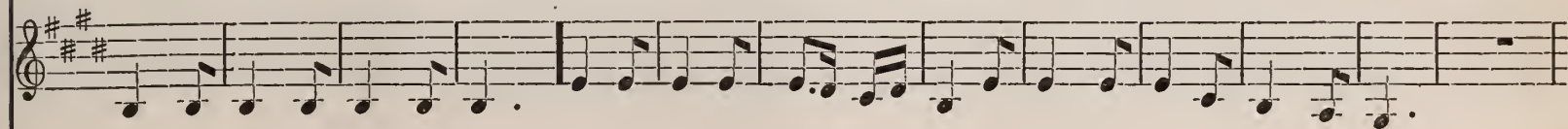


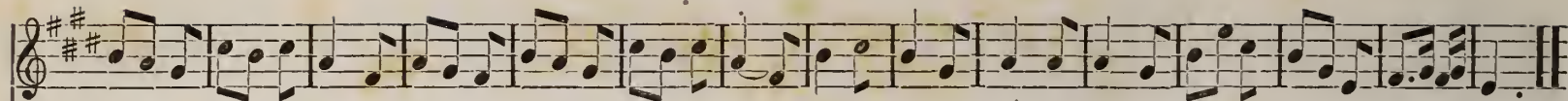


Safe - ly keep us through the day ; Wilt thou blessed Sa - - vior guide us, Cleanse our thoughts from every stain, Let the

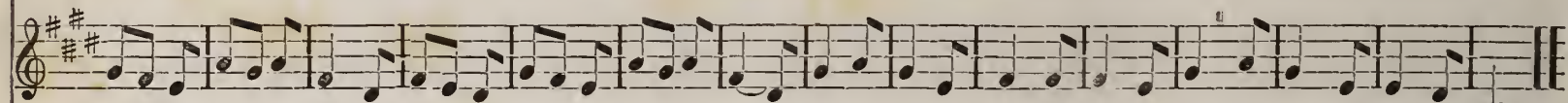


Praise to Thee, thou God of love ; There with harps and an - - gel voices, May we swell a cease - less song, Ev - er

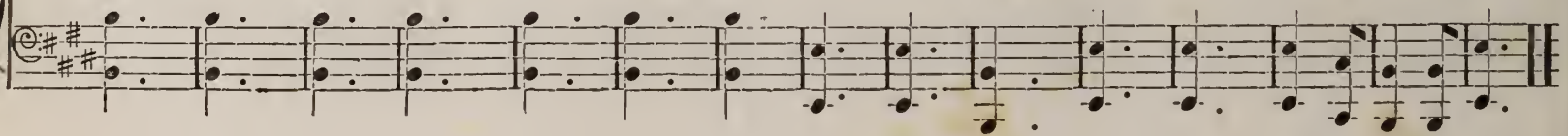
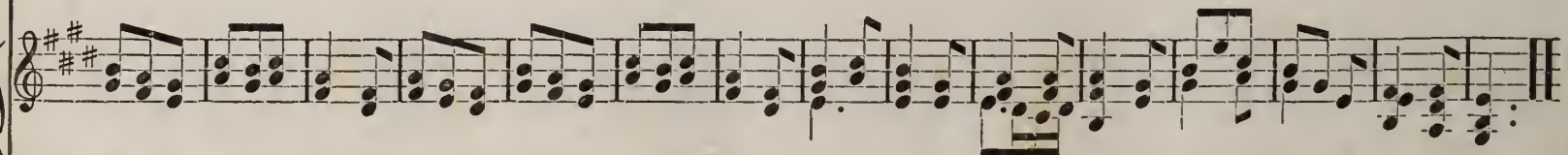
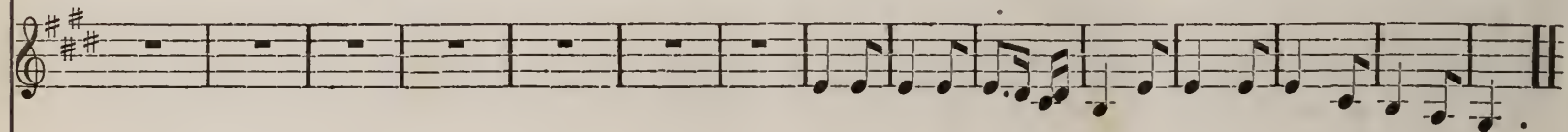


HUMBLY AT THY FOOTSTOOL KNEELING—*Concluded.*

grace of thy pure spi - rit Be our souls' de - light and aim: Let the grace of thy pure spi - rit Be our souls' de - light and aim.

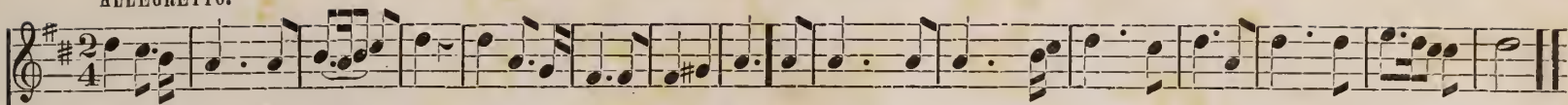


hap - py, ev - er ho - ly, Thou our God, and heav'n our home, Ev - er hap - py, ev - er ho - ly, Thou our God, and heav'n our home.

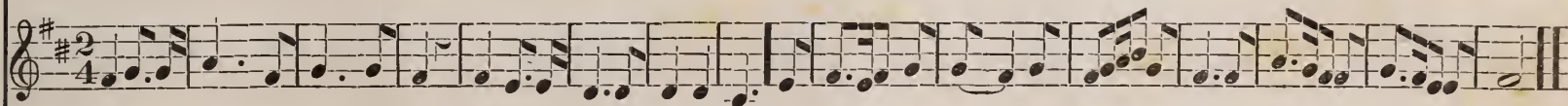


HAIL TO SALVATION'S BRILLIANT MORN!

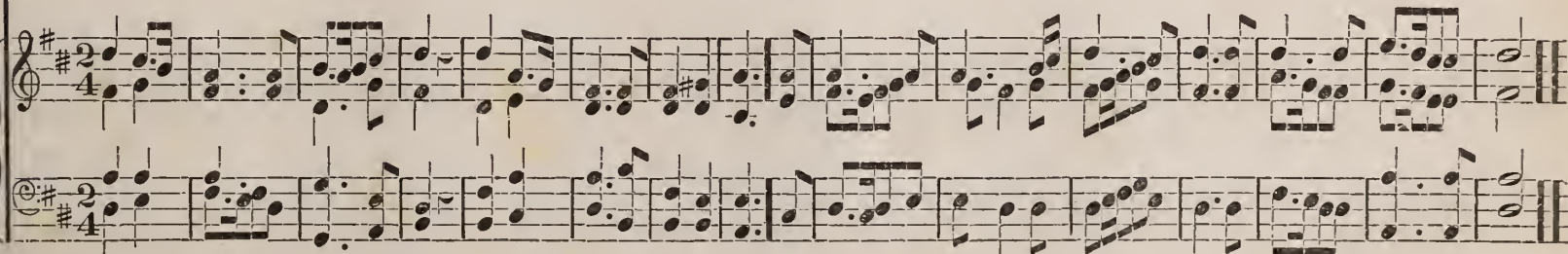
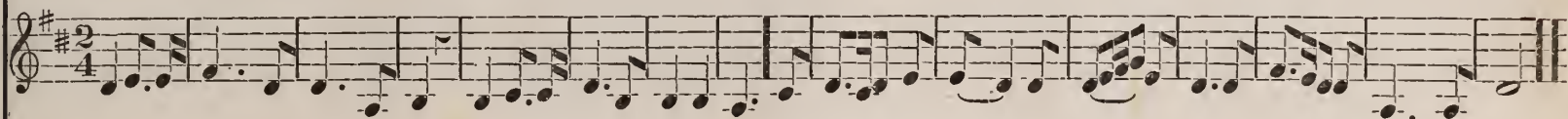
ALLEGRETTO.



1. Hail to sal-va - tion's brilliant morn ! Hail to the dawn of joy and peace, When God's Supreme almighty power, Bade all our sor-rows cease !



2. Ye angels sing your sweetest songs, And strike anew each golden lyre ; Let him to whom the praise belongs The sa-cred strain in-spire.



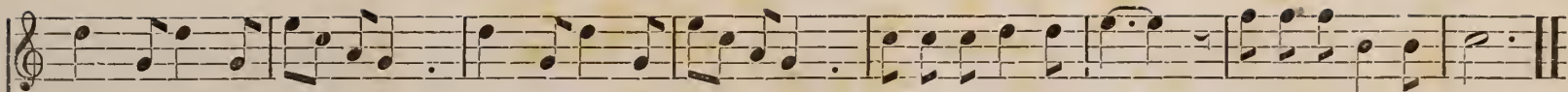
THERE WAS JOY IN HEAVEN.

ALLEGRETTO.

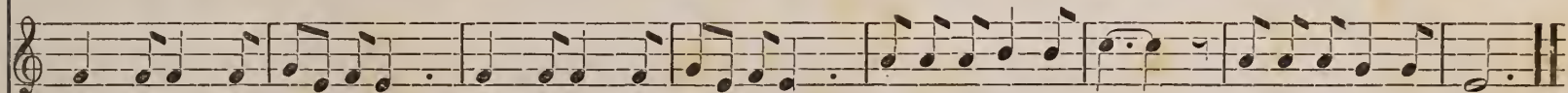
1. There was joy in heaven, There was joy in heaven, When this good-ly world to frame, The Lord of might and glory came ;

2. There was joy in heaven, There was joy in heaven, When of love the midnight beam Dawned on towers of Beth-lehem ;

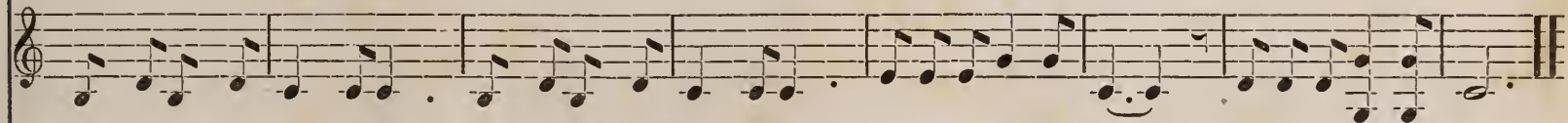
6/8



shouts of joy were heard on high, And the stars sang from the sky, Glory to God in heaven, Glory to God in heaven.



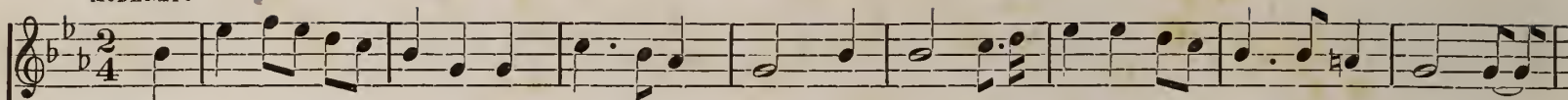
And along the echoing hill, An - gels sang on earth good will, Glory to God in heaven, Glory to God in heaven.

A grand staff consisting of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The music is primarily chordal and rhythmic, with eighth and sixteenth notes. The piece concludes with a final chord in both hands.

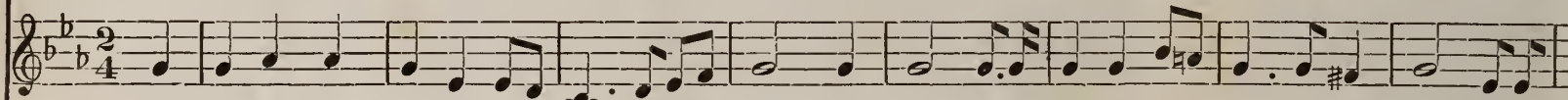
8

I WOULD NOT LIVE ALWAYS.

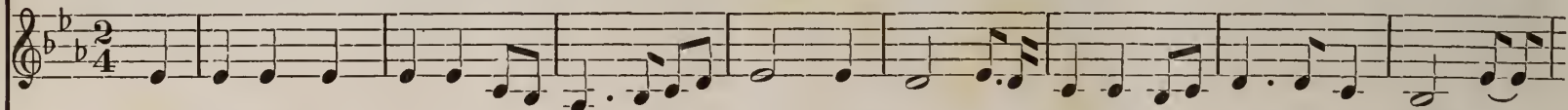
MODERATO.



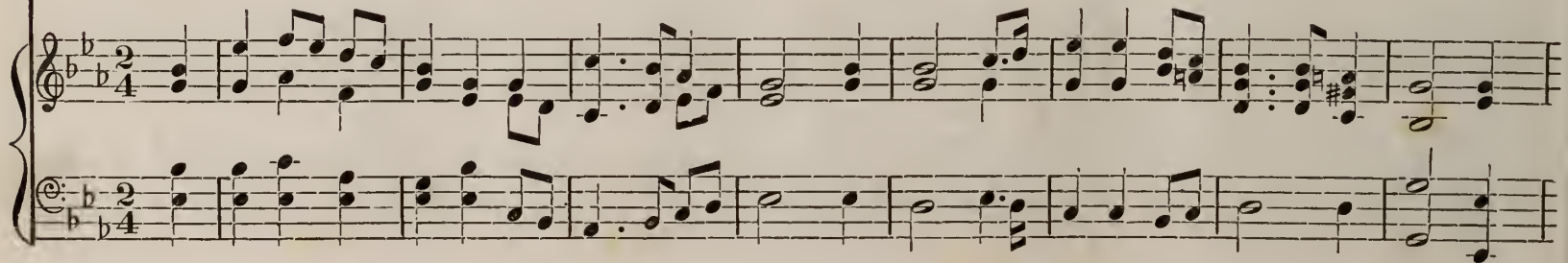
1. I would not live al - way, I ask not to stay Where storm af - ter storm ri - ses dark o'er the way; The
 2. I would not live al - way, thus fet - tered by sin, Temp - ta - tion with - out, and cor - rup - tion with - in; E'en the

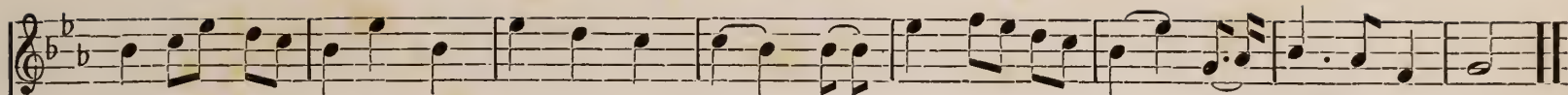


3. I would not live al - way; no, wel - come the tomb; Since Je - sus hath lain there, I dread not its gloom; There
 4. Who, who would live al - way, a - way from his God; A - way from yon heav - en, that bliss - ful a - bode; Where



5. Where saints of all a - ges in har - mo - ny meet, Their Sa - vior and breth - ren trans - port - ed to greet; While

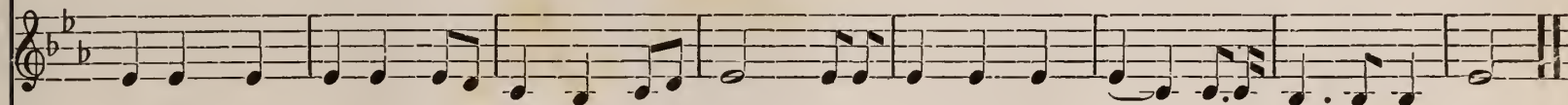




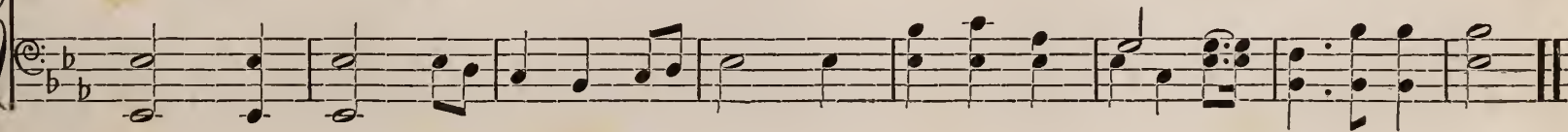
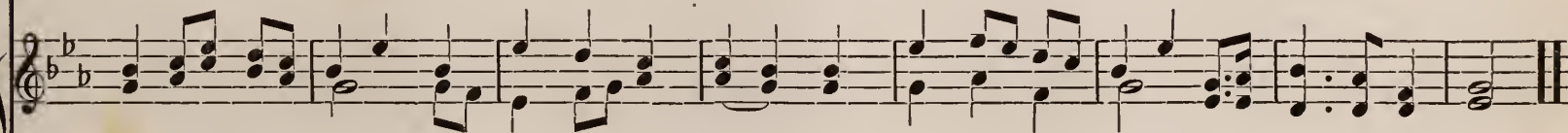
few lu - rid morn-ings that dawn on us here, Are e - nough for life's woes, full e - nough for its cheer.
rap - ture of par - don is min - gled with fears, And the cup of thanks - giv-ing with pen - i - tent tears.



sweet be my rest, 'till he bid me a - rise, To hail him in tri-umph de - scend - ing the skies.
riv - ers of pleas-ure flow o'er the bright plains, And the noon - tide of glo-ry e - ter - nal - ly reigns.



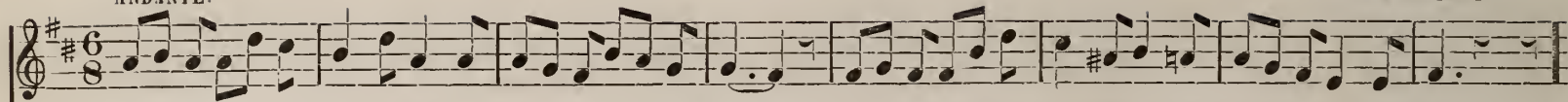
an - thems of rap - ture un - ceas - ing-ly roll, And the smile of the Lord is the feast of the soul.



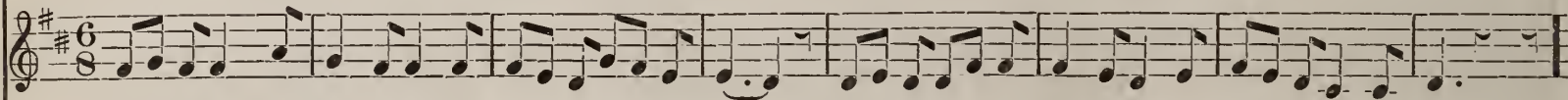
TIME IS WINGING US AWAY.

TOWNER ROOT

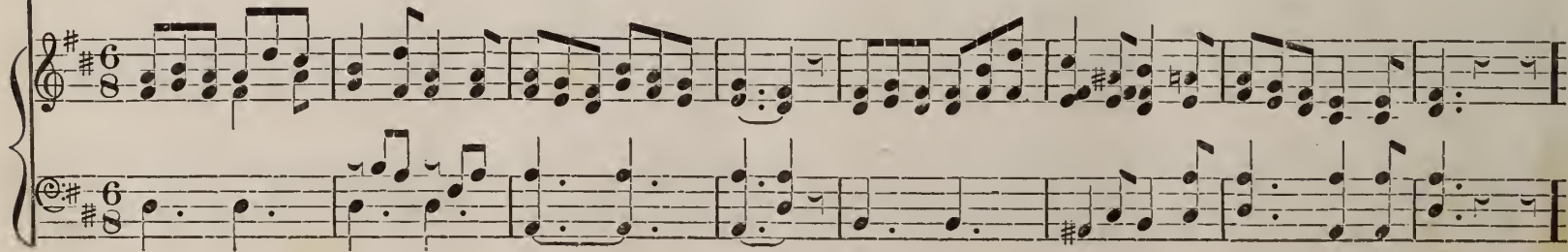
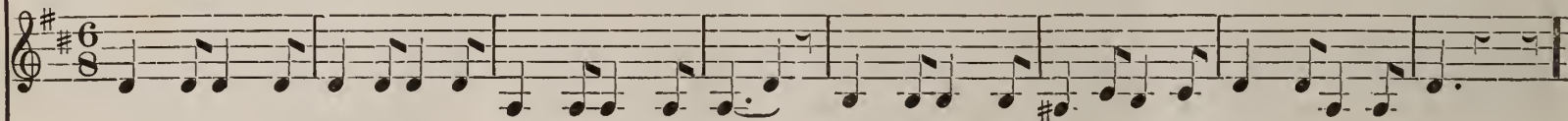
ANDANTE.

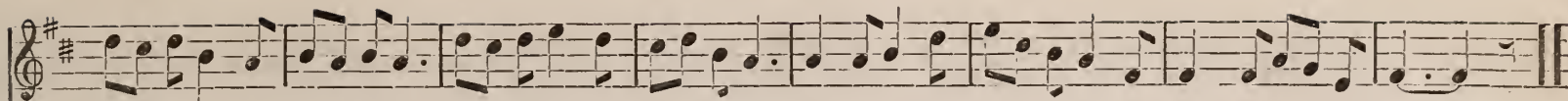


1. Time is wing - ing us a - way To our e - ter - nal home, Life is but a winter's day, A journey to the tomb ;

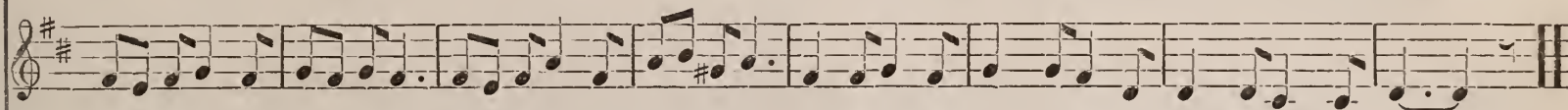


2. Time is wing - ing us a - way To our e - ter - nal home, Life is but a winter's day, A journey to the tomb ;

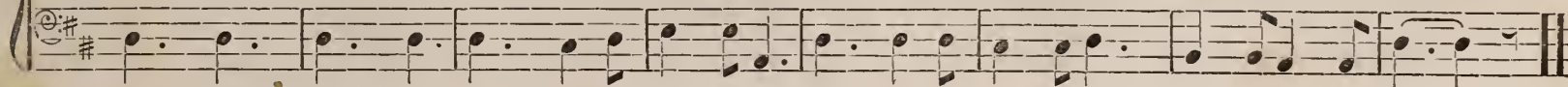
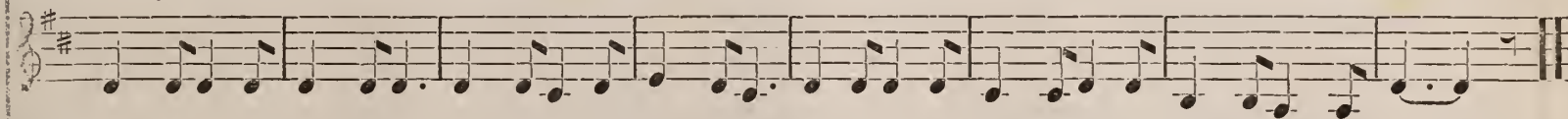




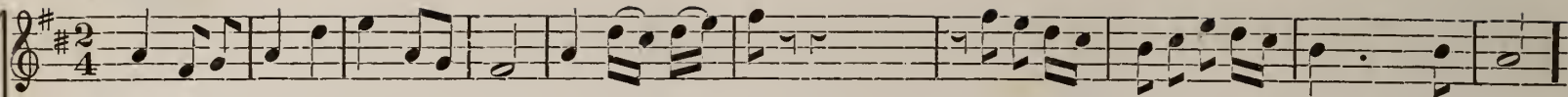
Youth and vi-gor soon will flee, Blooming beauty lose its charms, All that's mortal soon will be En-closed in death's cold arms.



But the Christian shall en-joy Health and beauty soon a-bove, Far beyond the world's alloy, Se-cure in Je - sus' love.



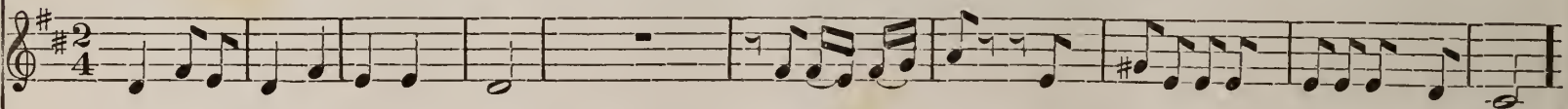
ALLEGRETTO.



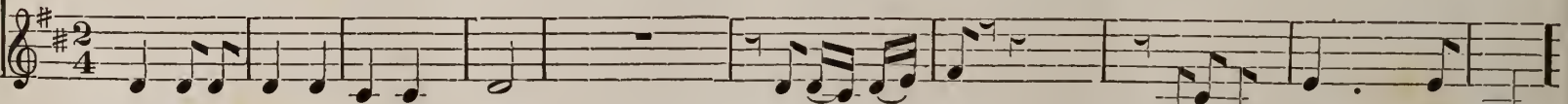
Come, youthful sisters, ere we part, Join ev - ery voice, Join every voice, Join every voice and heart ;



Come, youthful sisters, ere we part, Join ev - ery voice, Join every voice, Join every voice and heart ;



Come, youthful sisters, ere we part, Join ev - ery voice, Join every voice, Join every voice and heart ;



Come, youthful sisters, ere we part, Join ev - ery voice, Join every voice and heart ;

One solemn hymn to God we raise, One fi-nal song of grate - ful praise, One final song of grate-ful praise.

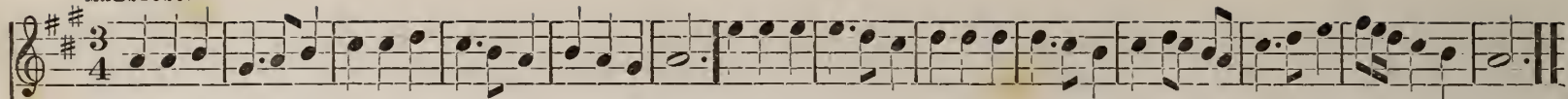
One solemn hymn to God we raise, One fi - nal song, One fi - nal song of grate-ful praise

One solemn hymn to God we raise, One fi-nal song, One final song of grateful praise.

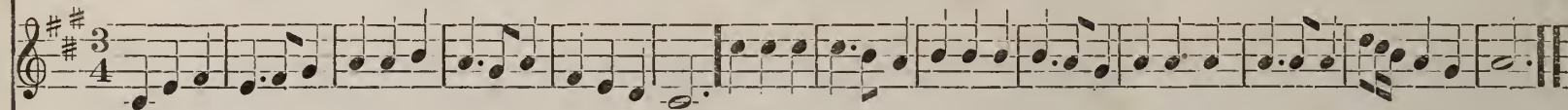
One solemn hymn to God we raise, One fi - nal song of grateful praise

AMERICA.

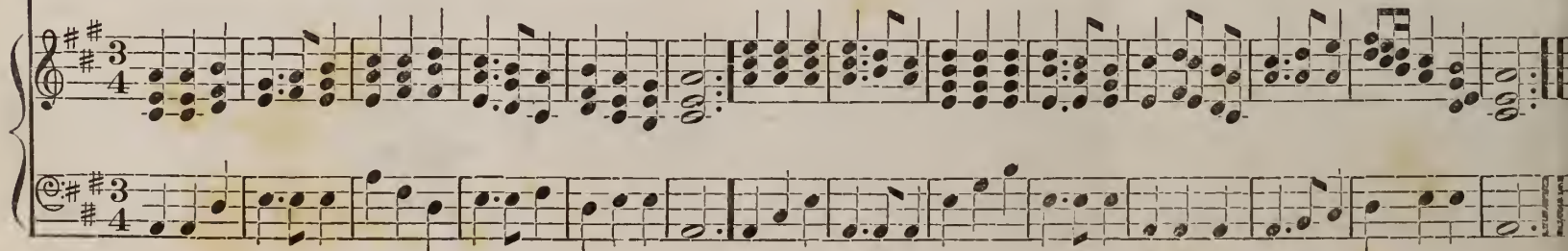
MAESTOSO.



1. My country, 'tis of thee, Sweet land of liberty, Of thee I sing; Land, where my fathers died, Land of the pilgrim's pride, From every mountain side, Let freedom ring.
 2. My native country, thee, Land of the noble free, Thy name I love; I love thy rocks and rills, Thy woods and templed hills, My heart with rapture thrills, Like that above.

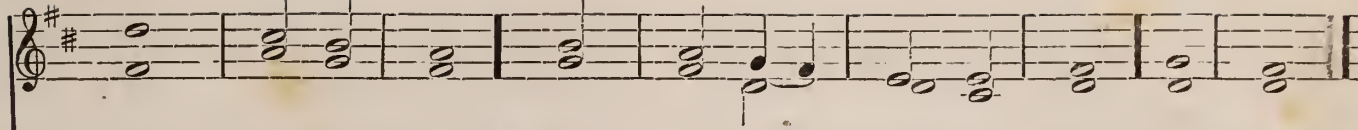


3. Our father's God, to thee, Author of liberty, To thee we sing; Long may our land be bright With freedom's holy light, Protect us by thy might, Great God our King.

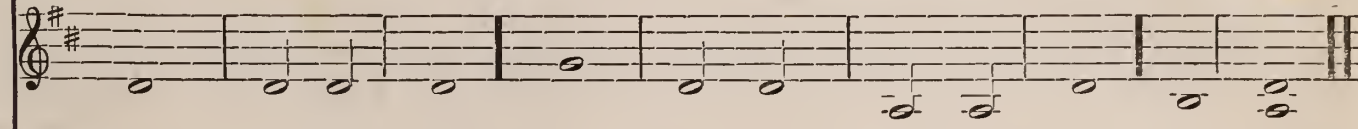


CHANT No. 1.

FIRST & SECOND
SOPRANO.



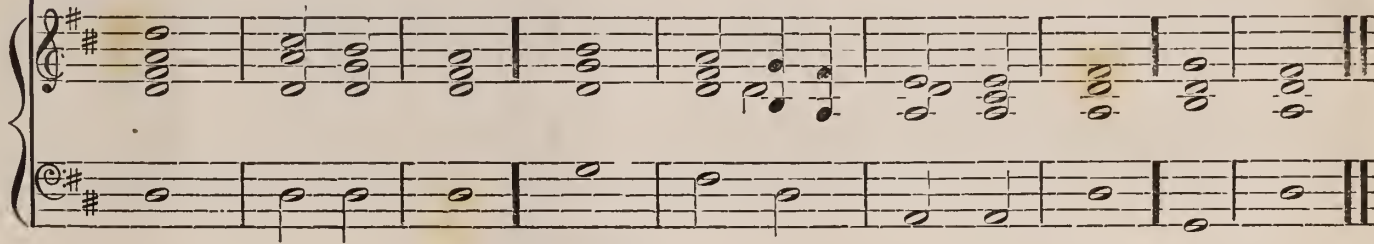
ALTO.



PIANO FORTE

OR

ORGAN.



PSALM XCV.

- | | |
|---|--|
| <p>1. { O come, let us sing unto the Lord ;
Let us make a joyful noise to the Rock of . . our sal vation.</p> <p>3. { For the Lord is a great God,
And a great King a . . bove all gods ;</p> <p>5. { The sea is his, and he made it ;
And his hands formed the . . dry land.</p> | <p>2. { Let us come before his presence with thanksgiving,
And make a joyful noise . . unto him with psalms.</p> <p>4. { In his hand are all the deep places of the earth,
The strength of the hills is his — also.</p> <p>6. { O come, let us worship and bow down,
Let us kneel be . . fore the Lord our Maker.—A . . men.</p> |
|---|--|

CHANT No. 2.

FROM "MASON'S Book of Chants."

The musical score is arranged in four staves. The first two staves are for vocal parts, and the last two are for piano accompaniment. The music is in a simple, hymn-like style with a clear four-measure structure. The first two staves are for vocal parts, and the last two are for piano accompaniment. The music is in a simple, hymn-like style with a clear four-measure structure.

PSALM CXXI.

- | | | | |
|----|---|----|---|
| 1. | { I will lift up mine eyes unto the hills,
From whence cometh . . my help. | 2. | { My help cometh from the Lord,
Which made heaven . . and earth. |
| 3. | { He will not suffer thy foot to be moved ;
He that keepeth thee will not slumber. | 4. | { Behold, he that keepeth Israel,
Shall not slumber . . nor sleep. |
| 5. | { The Lord is thy keeper ;
The Lord is thy shade upon thy right — hand. | 6. | { The sun shall not smite thee by day,
Nor the moon by night. |
| 7. | { The Lord shall preserve thee from all evil ;
He shall pre- serve thy soul. | 8. | { The Lord shall preserve thy going out, and thy coming in,
From this time forth, and even forevermore. A— men |

CHANT No. 3.

From "MASON'S Book of Chants."

The musical score consists of four staves. The first three staves are treble clefs, and the fourth is a bass clef. The key signature is one sharp (F#). The music is written in a style typical of 18th-century church music, with a focus on harmonic structure through chords and single notes.

PSALM XXIII.

- | | |
|--|---|
| <p>1. { The Lord is my shepherd,
I shall not want ;</p> <p>2. { He maketh me to lie down in green pastures,
He leadeth me beside the still wa -- ters.</p> <p>3. { He restoreth my soul ; he leadeth me
In the paths of righteousness for his name's — sake.</p> | <p>4. { Yea, though I walk through the valley of the shadow of death,
I will fear no evil ; for thou art with me ;
Thy rod and thy staff they comfort me.</p> <p>5. { Thou preparest a table before me in the presence of mine enemies,
Thou anointest my head with oil ; my cup . . runneth over.</p> <p>6. { Surely goodness and mercy shall follow me all the days of my life,
And I will dwell in the house of the Lord for ev — er.—A . . men.</p> |
|--|---|

CHANT No. 4.

From "MASON'S Book of Chants."

The musical score consists of four staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom staff is for the organ. The music is in G major (one flat) and 4/4 time. It features a simple, rhythmic melody with some ornamentation in the vocal parts.

PSALM CIII., 8—14.

- | | | | |
|----|---|----|--|
| 1. | { The Lord is merciful and gracious,
Slow to anger, and a bundant . . in mercy ; | 2. | { He will not always chide,
Neither will he keep his anger . . for ever. |
| 3. | { He hath not dealt with us after our sins,
Nor rewarded us according to our in iquities. | 4. | { For as the heaven is high above the earth,
So great is his mercy toward them that fear — him. |
| 5. | { As far as the east is from the west,
So far hath he removed our trans gressions from us. | 6. | { Like as a father pitieth his children,
So the Lord pitieth them that fear — him. |
| 7. | { For he knoweth our frame;
He remembereth that we are dust. | 8. | { He knoweth our frame,
He remembereth that we, that we are dust.—A men. |

CHANT No. 5.

"From MASON'S Book of Chants," 125

HUMBLE DEVOTION.

1. From the recesses of a lowly spirit,
My humble pray'r ascends—O | Fãther, | hear it !
Borne on the trembling wings of fear and meekness :
For- | give its | weakness.
2. I know—I feel how mean, and how unworthy
The lowly sacrifice I | pour be- | fore thee :
What can I offer thee, O Thou most holy !
But | sin and | folly.
3. Lord, in thy sight, who ev'ry bosom viewest,
Cold in our warmest vows and | vain our | truest :
Thoughts of a hurrying hour—our lips repeat them—
Our | hearts for | get them.
4. We see thy hand—it leads us—it supports us :
We hear thy voice, it counsels, . . and it | courts us ;
- And then we turn away ! and still thy kindness
For- | gives our | blindness !
5. Who can resist thy gentle call, appealing
To ev'ry gen'rous thought and | grateful | feeling !
Oh ! who can hear the accents of thy mercy,
And | never | love thee.
6. Kind Benefactor ! plant within this bosom
The | seeds of | holiness, | and let them blossom
In fragrance and in beauty bright and vernal,
And | spring e- | ternal.
7. Then place them in those everlasting gardens,
Where angels walk, and | seraphs . . are the | wardens ;
Where every flow'r brought safe through death's dark portal,
Be- | comes im- | mortal. | A- | men. [*Bowring.*]

The image shows a musical score for a four-part setting of the hymn 'Star of Bethlehem'. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is common time (C). The music is written in a simple, homophonic style with a clear melodic line in the vocal parts and a supporting accompaniment. The score ends with a double bar line and repeat dots.

STAR OF BETHLEHEM.

1. When marshal'd on the nightly plain,
 The glittering host be- | stud the | sky,
 One star alone, of all the train,
 Can fix the | sinner's | wandering | eye.
 Hark! hark! to God the chorus breaks,
 From every host, from | ev'ry | gem ;
 But one alone, the Savior speaks,—
 It is the | Star, the | Star of | Bethlehem !
2. Once on the raging seas I rode ;
 The storm was loud, the | night was | dark,
 The ocean yawn'd and rudely blow'd
 The wind that | toss'd my | foundering | bark :
- Deep horror then my vitals froze,
 Death-struck, I ceas'd the | tide to | stem ;
 When suddenly a star arose,—
 It was the | Star, the | Star of | Bethlehem !
3. It was my guide, my light, my all :
 It made my dark fore- | bodings | cease ;
 And through the storm, and danger's thrall,
 It | led me .. to the | port of | peace.
 Now safely moor'd, my perils o'er,
 I'll sing, | first .. in night's | diadem,
 For ever and for evermore,
 The | Star ! the | Star of | Bethlehem ! | A- | men. [H.K. White.

CHANT. No. 7.

From "MASON'S Book of Chants,"

The musical score consists of four staves. The first three staves use treble clefs, and the fourth uses a bass clef. The key signature is two flats (Bb and Eb). The first staff contains the vocal melody, which starts with a half note G4, followed by quarter notes A4, Bb4, C5, and a dotted quarter note Bb4. The second and third staves provide harmonic accompaniment with various rhythmic patterns including eighth notes, quarter notes, and chords. The fourth staff is a basso continuo line with a single eighth note per measure. There are vertical bar lines separating the measures across all staves.

"THY WILL BE DONE."

"Thy will be | done !" | In devious way
The hurrying stream of | life may | run ; |
Yet still our grateful hearts shall say, |
"Thy will be | done."

"Thy will be | done !" | If o'er us shine
A gladd'ning and a | prosp'rous | sun, '

This prayer will make it more divine— |
"Thy will be | done."

"Thy will be done !" | Though shrouded o'er
Our | path with | gloom | one comfort—one
Is ours :—to breathe, while we adore, |
"Thy will be | done."

Bowring.

Close by repeating the first two measures, *Thy will be done.*

CHANT No. 8.

From "MASON'S Book of Chants."

SEARCHING AFTER GOD.

1. Thou maker of my vital frame,
Unveil thy face, pro- | nounce thy | name ;
Shine to my sight, and let the ear
Which thou hast | form'd, thy | language | hear ;
Divide ye clouds, and let me see
The Power that | gives me | leave to | be
2. Where is thy residence ? Oh ! why
Dost thou avoid my | searching | eye :
Mysterious being ! Great Unknown

- Say, do the | clouds con- | ceal thy | throne ?
Or art thou all diffus'd abroad,
Through boundless | space, a | present | God ?
3. Is there not some delightful art
To feel thy | presence . . at my | heart ?
To hear thy whispers, soft and kind,
In | holy | silence . . of the | mind ?—
Then rest my thoughts ; no longer roam
In quest of | joy—for | heaven's at | home ! | A- | men.

[Watts.]

