



STOECKEL'S
SACRED MUSIC.

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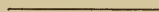


SACRED MUSIC

BY

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INSTRUCTOR OF MUSIC IN YALE COLLEGE.



NEW YORK:
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1868.

To

JOSEPH BATTELL, ESQ.,

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PREFACE.

LYRIC poetry can be best understood and felt when wedded to appropriate music. Particularly in sacred poetry, intended to move and inspire congregations, it is only by the aid of SONG, that the end can be attained. But such song ought to be the true expression of the words to which it is applied, so as to make us FEEL what we utter—to make us WORSHIP, while we pray. The Solo-singer, the Choir, or the whole Congregation, who understand, feel, and express the sentiments of the sacred words they sing, are the true worshippers, and anything else they never ought to be within the sanctuary.

It is quite common to denounce ARTISTIC PERFORMANCES as unworthy a place in the house of God. If by this is meant to banish from the church the artificial arrangements, in which certain Hymns might be read best, or the more elaborate treatment of Psalms and Hymns, without regard to the sentiments suggested by the words, of which the whole musical structure ought to be but the realized ideal, that inspired the sacred writer—then, very well; but if art is to aim at the realization of the ideal itself, if she, especially in sacred music, is to afford the means by which we can reach that state of mind and heart, in which alone WORSHIP can flow from the soul—then, artistic performances ought to be the rule, instead of the exception. But it must be borne in mind, that SIMPLICITY and DIGNITY are essential attributes of music, in which the soul is to commune with its Maker.

In this collection of Sacred-music, it has been my chief object to give to the sentiments of the words their proper expression in music. Hence, most compositions are new, or have at least never been published in the form in which they now appear. Whenever MOTIVES have been taken from the masters, it has been with especial reference to the very same sentiment for which those masters used them as the original expression.

The new features of this collection may be stated as follows, viz. :

1. All the compositions were conceived for the words, to which they aim to be simply the **EXPRESSION**.

2. The compositions under the name of **TREMO, JEHOVAH, GLORY, ONWARD, LUTHER, and WATCHMAN**, were composed and arranged to be sung by Choir and Congregation alternately. The choir is to perform the parts marked "**SOLO**," the congregation those marked "**TUTTL**." Many of the Psalms and Hymns, responsive in their character, seem to demand such a treatment. (However, they may also be performed by the choir only, observing the Solos and Tuttis.) This style of music, which centres in the choir the ability, from which all musical instruction for the congregation must flow, and which also, under the lead of the choir, enables the congregation to worship in Song, is to my conception the true style of church-music. Any suggestions as to the practicability of this mode, I will thankfully receive.

3. Interludes have been added to **RINCK, JEHOVAH, LUTHER, HESSE, STABAT MATER** and **ST. STEPHEN**. Although I do not think it necessary to give to every interlude a polyphonic character, (especially not, when a homophonic treatment takes its motive from the tune, or is conceived free in the spirit of it,) yet, it nevertheless seems to me, that the most superficial observer must see the advantage of this mode over that style of interludes in which a display of the stops of the organ, or of operatic airs and carnivals, or even the most disgusting nonsense, form the leading features.

The anthems were composed for the opening of Divine Service. I hope that leaders, singers, and organists, who **UNDERSTAND** and **FEEL** what they are to sing and accompany, will find in these anthems, as well as in the whole collection, an acceptable addition to many excellent compositions which already have become standard favorites in the **AMERICAN CHURCH**.

GUSTAVE J. STOECKEL.

NEW HAVEN, November, 1867.

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STOECKEL'S SACRED MUSIC.

I. IAMBIC METERS.

SILLIMAN. L. M.

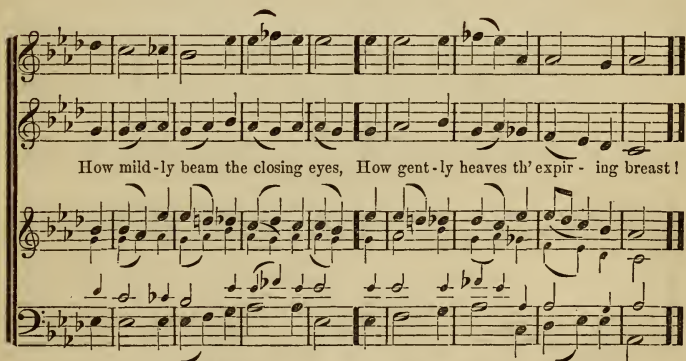
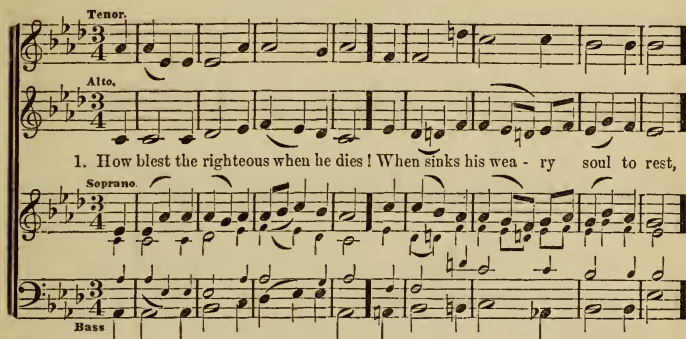
Tenor.

Alto.

1. How blest the righteous when he dies ! When sinks his wea - ry soul to rest,

Soprano.

Bass



How mild - ly beam the closing eyes, How gent - ly heaves th' expir - ing breast !

2 So fades a summer cloud away ;
So sinks the gale when storms are o'er ;
So gently shuts the eye of day ;
So dies a wave along the shore.

3 Triumphant smiles the victor's brow,
Fanned by some guardian angel's wing ;
O grave ! where is thy victory now,
And where, O death, is now thy sting !

TREMO. L. M.

1. The Lord will come; the earth shall quake; The hills their ancient

seats for - sake; And, withering, from the vault of night The stars with-

FINE. SOLO

draw their fee - ble light. 2. The Lord will come; but not the same

FINE. SOLO

As once in low - ly form he came,— A qui - et Lamb to

A qui - et

Detailed description: This is the first system of a musical score. It consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The lyrics are: "As once in low - ly form he came,— A qui - et Lamb to" and "A qui - et".

Dal Segno for
3d and 4th verses.

slaughter led,— The bruised, the suffering, and the dead.

Lambs to slaughter led,—The bruised, &c.

Detailed description: This is the second system of a musical score. It consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The lyrics are: "slaughter led,— The bruised, the suffering, and the dead." and "Lambs to slaughter led,—The bruised, &c.". The system is marked "Dal Segno for 3d and 4th verses." in the upper right corner.

3 The Lord will come ; a dreadful form,
With wreath of flame, and robe of storm,
On cherub wings, and wings of wind
Anointed Judge of human kind.

4 Then sinners to the rocks shall call,
And bid the mountains on them fall ;
But faith, victorious o'er the tomb,
Shall sing for joy,—'The Lord is come.'

Allo.

1. The bil-lows swell, the winds are high, Clouds o-ver-east my wint-'ry sky ;

Out of the depths to thee I call ; My fears are great, my strength is small.

2 O Lord, the pilot's part perform,
And guide and guard me through the storm;
Defend me from each threatening ill ;
Control the waves ; say, —'Peace, be still !'

3 Amid the roaring of the sea,
My soul still hangs her hope on thee ;
Thy constant love, thy faithful care,
Is all that saves me from despair

4 Though tempest-tossed, and half a wreck,
My Saviour through the floods I seek ;
Let neither winds nor stormy main
Foree back my shattered bark again.

Andante.

1. The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my

Andante. *p*

wants supply, And guard me with a watchful eye; My noonday walks he shall attend,

And all my midnight hours defend.

2 When in the sultry glebe I faint,
Or in the thirsty mountain pant;
To fertile vales and dewy meads
My weary, wandering steps he leads,
Where peaceful rivers, soft and slow
Amid the verdant landscape flow.

3 Though in the paths of death I tread,
With gloomy horrors overspread,
My steadfast heart shall fear no ill.
For thou, O Lord, art with me still:
Thy friendly rod shall give me aid,
And guide me through the dreadful shade.

4 Though in a bare and rugged way,
Through devious lonely wilds I stray,
Thy bounty shall my wants beguile:
The barren wilderness shall smile,
With sudden greens and herbage crowned,
And streams shall murmur all around.

1. The star-ry firm-a-ment on high, And all the glories of the

This system contains the first four staves of music. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble, middle, and bass clefs). The music is in 3/2 time and B-flat major. The lyrics are: "1. The star-ry firm-a-ment on high, And all the glories of the".

sky, Yet shine not to thy praise, O Lord, So brightly as thy written

This system contains the next four staves of music. The lyrics are: "sky, Yet shine not to thy praise, O Lord, So brightly as thy written".

word. 2. The hopes that ho-ly word supplies, Its truths di-vine and

This system contains the final four staves of music on the page. The lyrics are: "word. 2. The hopes that ho-ly word supplies, Its truths di-vine and".

precepts wise, In each a heaven - ly.... beam I see,....

The first system of the musical score consists of four staves. The top staff is the vocal line in G major (one flat). The second staff is the vocal line with lyrics. The third and fourth staves are the piano accompaniment, with the third staff showing chord symbols: b.d., d., d., d., o., b.d., d., d., d., b.d., o.

And.... ev - - 'ry beam con - ducts to Thee.....

The second system of the musical score also consists of four staves. The top staff is the vocal line. The second staff is the vocal line with lyrics. The third and fourth staves are the piano accompaniment.

3 Almighty Lord! the sun shall fail,
The moon forget her mighty tale,
And deepest silence hush on high
The radiant chorus of the sky—

4 But fixed for everlasting years,
Unmoved amid the wreck of spheres,
Thy word shall shine in cloudless day
When heaven and earth have passed away.

1. A - wake, my soul! lift up thine eyes! See where thy foes against thee rise,

In long ar - ray, a nu - merous host; A - wake, my soul, or thou art lost.

2 See where rebellious passions rage,
And fierce desires and lusts engage;
The meanest foe of all the train
Has thousands and ten thousands slain.

3 Thou treadest on enchanted ground;
Perils and snares beset thee round;
Beware of all, guard every part,—
But most the traitor in thy heart.

4 Put on the armor, from above,
Of heavenly truth, and heavenly love,
The terror and the charm repel,
And powers of earth and powers of hell.

1. Great God, at - tend, while Zi - on sings The joy, that from thy presence springs ;

To spend one day with thee on earth Ex - ceeds a thousand days of mirth.

2 Might I enjoy the meanest place
 Within thy house, O God of grace,
 Not tents of ease, nor thrones of power,
 Should tempt my feet to leave thy door.

3 God is our sun—he makes our day ;
 God is our shield—he guards our way
 From all th'assaults of hell and sin,
 From foes without and foes within.

4 All needful grace will God bestow,
 And crown that grace with glory too ;
 He gives us all things, and withholds
 No real good from upright souls.

5 O God our King, thy sovereign sway
 The glorious hosts of heaven obey,
 And devils at thy presence flee ;
 Blest is the man that trusts in thee !

Lento

1. Lord, when my thoughts delight - ed rove A - mid the won - ders of thy love,

Lento

Sweet hope re - vives my droop - ing heart, And bids in - truding fears de - part.

2 The Lord of life, the Saviour, dies
For mortal crimes a sacrifice :
What love, what mercy, how divine !
Jesus, and can I call thee mine ?

3 Be all my heart, and all my days
Devoted to my Saviour's praise :
And let my glad obedience prove
How much I owe—how much I love.

Andante.

1. A - way from eve - ry mor - taleare, A - way from earth our souls re - treat ;

Andante

We leave this worthless world a - far, And wait and worship near thy seat

2 Lord, in the temple of thy grace,
 We see thy feet and we adore ;
 We gaze upon thy lovely face,
 And learn the wondrous of thy power.

3 Father ! my soul would still abide
 Within thy temple, near thy side ;
 But if my feet must hence depart,
 Still keep thy dwelling in my heart.

SOLO

1. Hal - le - lu - jah!... Hal - le - lu - jah!... Praise our God, all

SOLO

ye his ser - vants, and ye that fear him. A - men

S TUTTI

A - men. The Lord is King! Lift up thy voice. O earth and

all ye heavens, re-joice! From world to world the joy shall ring: "The

D. Seg. for 2d, 3d, 4th. verses.

Lord om - ni - po - tent is King. Hal - le - lu - jah! Hal - le - lu - jah!

See Interludes next page.

2 The Lord is King! who then shall dare
Resist his will, distrust his care?
Holy and true are all his ways:
Let every creature speak his praise.

3 The Lord is King! exalt your strains,
Ye saints, your God, your Father, reigns;
One Lord, one empire, all secures:
He reigns,—and life and death are yours.

4 Oh, when his wisdom can mistake,
His might decay, his love forsake,
Then may his children cease to sing,—
The Lord omnipotent is King.

INTERLUDE No. 1.

Organ

Manual.

This system shows the beginning of Interlude No. 1. The upper staff is in treble clef with a key signature of two flats and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The organ part is indicated by the word 'Organ' and the manual part by 'Manual.'.

Ped.

This system continues the musical score for Interlude No. 1. The notation continues in the same clefs and key signature. A 'Ped.' marking is present at the end of the system.

INTERLUDE No. 2.

p Moderato.

Ped.

This system shows the beginning of Interlude No. 2. The upper staff is in treble clef with a key signature of two flats and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo is marked 'Moderato.' and the dynamic is 'p'. A 'Ped.' marking is present at the end of the system.

INTERLUDE No. 3.

All-gro

Ped.

This system shows the beginning of Interlude No. 3. The upper staff is in treble clef with a key signature of two flats and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The tempo is marked 'All-gro'. A 'Ped.' marking is present at the end of the system.

This system continues the musical score for Interlude No. 3. The notation continues in the same clefs and key signature.

1. Praise ye the Lord; ex - alt his name, While in his earthly courts ye wait,

Ye saints, that to his house be - long, Or stand at - tend - ing at his gate.

2. Praise ye the Lord, the Lord is good; To praise his name is sweet employ: Israel he chose of old, and still His church is his peculiar joy.

3. The Lord himself will judge his saints; He treats his servants as his friends: And when he hears their sore complaints, Repents the sorrows that he sends.

4. Through every age the Lord declares His name, & breaks th'oppressor's rod; He gives his suffering servants rest, And will be known the mighty God.

5. Bless ye the Lord, who taste his love; People and priests, exalt his name; Among his saints he ever dwells; His church is his Jerusalem.

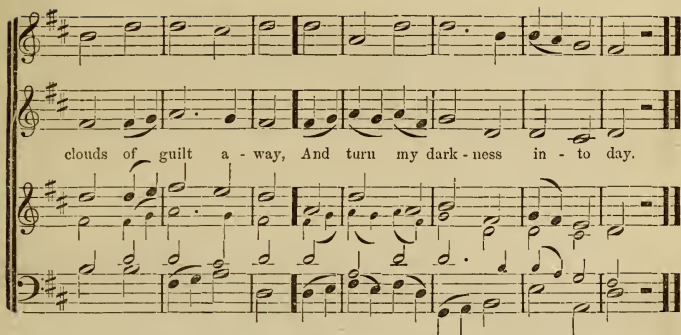
Organ.

1. When, streaming from the east - ern skies, The morn - ing light sa -

Organ

lutes mine eyes, O Sun of righteous - ness di - vine,

On me with beams of mer - cy shine; O chase the



clouds of guilt a - way, And turn my dark - ness in - to day.

2 When to heaven's great and glorious King,
My morning sacrifice I bring,
And, mourning o'er my guilt and shame,
Ask mercy, in my Saviour's name;
Then, Jesus, sprinkle with thy blood,
And be my advocate with God.

3 When each day's scenes and labors close,
And wearied nature seeks repose,
With pardoning mercy, richly blest,
Guard me, my Saviour, while I rest:
And as each morning sun shall rise,
O lead me onward to the skies!

4 And at my life's last setting sun,
My conflicts o'er, my labors done,
Jesus, thy heavenly radiance shed,
To cheer and bless my dying bed—
And from death's gloom my spirit raise,
To see thy face, and sing thy praise.

INTERLUDE TO "HESSE."
Andante. Allo.

Organ.

Ped. senza Ped.




(over.)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a melody in the right hand and a harmonic accompaniment in the left hand. The right hand plays a sequence of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A 'Ped' (pedal) marking is located at the end of the system.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs. The key signature remains D major. The right hand has a more active melodic line with some sixteenth-note passages, while the left hand continues with a rhythmic accompaniment. A trill-like ornament is visible in the right hand towards the end of the system.

The third system of musical notation shows the continuation of the interlude. The two staves (treble and bass clefs) maintain the D major key signature. The melodic line in the right hand is characterized by a series of eighth-note runs, and the left hand provides a consistent accompaniment.

The fourth and final system of musical notation concludes the interlude. It consists of two staves in treble and bass clefs. The key signature is D major. The music ends with a final cadence in both hands, marked by a double bar line.

1. Ho - san - na to the living Lord! Ho - san - na to th'in - carnate Word! To

Christ, Cre - a - tor, Saviour, King, Let earth, let heav'n, Ho - san - na sing.

2 Hosanna, Lord! thine angels cry;
Hosanna, Lord! thy saints reply:
Above, beneath us, and around,
The dead and living swell the sound.

3 O Saviour! with protecting care,
Return to this thy house of prayer:
Assembled in thy sacred name,
Here we thy parting promise claim.

4 But, chiefest, in our cleansed breast,
Eternal! bid thy Spirit rest,
And make our secret soul to be
A temple pure, and worthy thee!

5 So in the last and dreadful day,
When earth and heaven shall melt away,
Thy flock, redeemed from sinful stain,
Shall swell the sound of praise again.

1. E - ternal God— almighty cause Of earth, and sea, and worlds unknown ;

All things are subject to thy laws, All things depend on thee a - lone.

2 Thy glorious being singly stands,
Of all, within itself, possessed;
Controlled by none are thy commands;
Thou, from thyself alone, art blest.

3 To thee alone, ourselves we owe,
To thee alone, our homage pay
All other gods we disavow,
Deuy their claim, renouco their sway.

4 Spread thy great name through every land,
All idol-deities dethrone;
Subdue the world to thy command,
And reign, as thou art—God alone.

1. Triumph-ant Lord, thy goodness reigns Thro' all the wide ce - les - tial

plains; And its full streams un - ceas - ing flow Down to th'a -

bodes of men be - low.

2.

Through nature's works its glories shine;
 The cares of providence are thine;
 And grace erects our ruined frame
 A fairer temple to thy name.

3.

O give to every human heart
 To taste, and feel how good thou art;
 With grateful love and reverent fear,
 To know how blest thy children are.

1. A - las, what hour - ly dan - gers rise ! What snares beset my way !

To heaven O let me lift mine eyes, And hourly watch and pray.

2 How oft my mournful thoughts complain,
 And melt in flowing tears !
 My weak resistance !—ah, how vain !
 How strong my foes and fears !

3 O gracious God ! in whom I live,
 My feeble efforts aid ;
 Help me to watch, and pray, and strive,
 Though trembling and afraid.

4 Increase my faith—increase my hope
 When foes and fears prevail ;
 And bear my fainting spirit up,
 Or soon my strength will fail.

5 O keep me in thy heavenly way,
 And bid the tempter flee ;
 And let me never, never stray
 From happiness and thee.

1. My Sheph-erd will sup-ply my need, Je-ho-vah is his name;

The first system of the musical score consists of four staves. The top staff is the vocal line in G major (one flat) and common time. The second staff is the vocal line with lyrics. The third and fourth staves are the piano accompaniment, with the right hand in the treble clef and the left hand in the bass clef.

In pas-tures fresh he makes me feed, Be-side the liv-ing stream.

The second system of the musical score also consists of four staves, following the same format as the first system. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support.

2 He brings my wandering spirit back,
When I forsake his ways;
And leads me, for his mercy's sake,
In paths of truth and grace.

3 When I walk through the shades of death,
Thy presence is my stay;
A word of thy supporting breath
Drives all my fears away.

4 Thy hand, in sight of all my foes,
Doth still my table spread;
My cup with blessings overflows,
Thine oil anoints my head.

5 The sure provisions of my God
Attend me all my days:
O may thy house be mine abode,
And all my work be praise!

6 There would I find a settled rest,
While others go and come,—
No more a stranger, or a guest,
But like a child at home.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a vocal melody. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both with a key signature of one sharp and common time.

To bear our griefs and woes?

1. Je - sus,—and didst thou leave the sky, To bear our griefs and woes?

The second system of the musical score consists of four staves, continuing the composition from the first system. It features the same vocal and piano parts.

And didst thou bleed and groan and die, For thy re - bel - lious foes?

- 2 Well might the heavens with wonder view
 A love so strange as thine!
 No thought of angels ever knew
 Compassion so divine!
- 3 Is there a heart that will not bend
 To thy divine control?
 Descend, O sovereign love, descend
 And melt that stubborn soul.

1. I to the hills will lift my sight, From which my help is given;

My help is from Je - ho - vah's might, Who made the earth and heaven.

2 He will not rest, or cease to keep
Thy footsteps from the snare :
He will not rest, he will not sleep,
While Israel is his care.

3 Jehovah, as a shade, shall run,
Attendant on thy right ;
By day to shield thee from the sun,
And from the moon by night.

4 Jehovah's strength, Jehovah's love,
Shall still thy soul befriend ;
Thy wanderings guide, thy fears remove,
Till time shall have an end.

1. Awake, my soul, to sound his praise, Awake, my harp, to sing;

Join, all my powers, the song to raise And morning in - cense bring.

2 Among the people of his care,
And through the nations round,
Glad songs of praise will I prepare,
And there his name resound.

3 Be thou exalted, O my God,
Above the starry train;
Diffuse thy heavenly grace abroad,
And teach the world thy reign.

4 So shall thy chosen sons rejoice,
And throng thy courts above;
While sinners hear thy pardoning voice,
And taste redeeming love.

1. A - las! and did my Saviour bleed? And did my Sov - reign die?

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics are placed below the upper staff.

Would he de - vote that sa - cred head For such a worm as I?

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is 3/4. The melody continues in the upper staff, and the accompaniment continues in the lower staff. The lyrics are placed below the upper staff.

2 Was it for crimes that I had done
He groaned upon the tree?
Amazing pity! grace unknown!
And love beyond degree!

3 Well might the sun in darkness hide,
And shut his glories in,
When Christ, the Lord of glory, died
For man the creature's sin.

4 Thus might I hide my blushing face
While his dear cross appears,
Dissolve my heart in thankfulness,
And melt mine eyes to tears.

5 But drops of grief can ne'er repay
The debt of love I owe:
Here, Lord, I give myself away;
'Tis all that I can do.

Recitativo.

1. It is the Lord—enthroned in light, Whose claims are all di-vine,

Who has an un - dis - pu - ted right To govern me and mine.

- 2 It is the Lord—who gives me all—
My wealth, my friends, my ease ;
And of his bounties may recall
Whatever part he please.
- 3 It is the Lord—my covenant God,
Thricee blessed be his name ;
Whose gracious promise, sealed with blood,
Must ever be the same.
- 4 Can I, with hopes so firmly built,
Be sullen, or repine ?
No—gracious God—take what thou wilt,
To thee I all resign

1. In deep distress our Saviour prayed With mighty cries and tears ;

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is an alto clef with the same key signature and time signature. The third and fourth staves are a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the second staff.

God heard him in that hour of dread, And chased a-way his fears.

The second system of the musical score consists of four staves, identical in format to the first system. The lyrics are written below the second staff.

2 Great was the victory of his death,
His throne exalted high :
And all the kindreds of the earth
Shall worship or shall die.

3 A numerous offspring must arise
From his expiring groans ;
They shall be reckoned in his eyes
For daughters and for sons.

4 The meek and humble souls shall see
His table richly spread ;
And all that seek the Lord shall be
With joys immortal fed.

5 The isles shall know the righteousness
Of our incarnate God,
And nations yet unborn profess
Salvation in his blood.

p

1. O for a heart to praise my God, A heart from sin set free;

A heart that's sprinkled with the blood So free-ly shed for me!

2 A heart resigned, submissive, meek,
My dear Redeemer's throne;
Where only Christ is heard to speak,
Where Jesus reigns alone:—

3 An humble, lowly, contrite heart,
Believing, true, and clean,
Which neither death nor life can part
From him that dwells within:—

4 A heart in every thought renewed,
And filled with love divine;
Perfect, and right, and pure, and good,—
An image, Lord! of thine.

5 Thy nature, gracious Lord! impart,
Come quickly from above:
Write thy new name upon my heart;
Thy name, O God, is love.

1. A - gain the Lord of life and light A - wakes the kind - ling ray,

Un - seals the eye - lids of the morn, And pours in - creas - ing day.

2 O what a night was that which wrapt
A guilty world in gloom!
O what a sun, which broke this day
Triumphant from the tomb!

3 This day be grateful homage paid,
And loud hosannas sung;
Let gladness dwell in every heart,
And praise on every tongue.

4 Ten thousand thousand voices join
To hail this happy morn;
Which scatters blessings from its wings,
On nations yet unborn.

1. Come, Ho - ly Spi - rit, heavenly Dove, With all thy quickening

powers; Kin - dle a flame of sa - cred love In

these cold hearts of ours.

2 Look how we grovel here below,
Fond of these trifling toys:
Our souls can neither fly nor go,
To reach eternal joys.

3 In vain we tune our formal songs;
In vain we strive to rise;
Hosannas languish on our tongues,
And our devotion dies.

4 Dear Lord! and shall we ever live
At this poor dying rate?
Our love so faint, so cold to thee,
And thine to us so great?

5 Come, Holy Spirit, heavenly Dove,
With all thy quickening powers;
Come, shed abroad a Saviour's love,
And that shall kindle ours.

1. Soon as I heard my Fa - ther say, - "Ye children seek my grace,"

My heart re - plied, without de - lay, - "I'll seek my Father's face."

2 Let not thy face be hid from me,
 Nor frown my soul away;
 God of my life! I fly to thee
 In each distressing day.

3 Should friends and kindred, near and dear,
 Leave me to want, or die;
 My God would make my life his care,
 And all my need supply.

4 My fainting flesh had died with grief,
 Had not my soul believed
 To see thy grace provide relief;
 Nor was my hope deceived.

5 Wait on the Lord, ye trembling saints,
 And keep your courage up;
 He'll raise your spirit when it faints,
 And far exceed your hope.

GLORY. C. M.

1. Je - ru - sa - lem! my hap - py home! Name ev - er dear to me!
 6. Je - ru - sa - lem! my hap - py home! My soul still pants for thee;

The first system of the musical score for 'GLORY. C. M.' consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: '1. Je - ru - sa - lem! my hap - py home! Name ev - er dear to me!' and '6. Je - ru - sa - lem! my hap - py home! My soul still pants for thee;'.

When shall my la - bors have an end, In joy, and peace, in thee?
 Then shall my la - bors have an end, When I thy joys shall see.

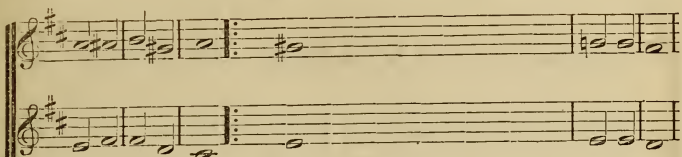
The second system of the musical score continues with four staves. The lyrics are: 'When shall my la - bors have an end, In joy, and peace, in thee?' and 'Then shall my la - bors have an end, When I thy joys shall see.' The word 'FINE.' is written at the end of the system.

SOLO

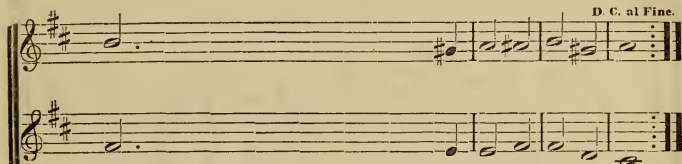
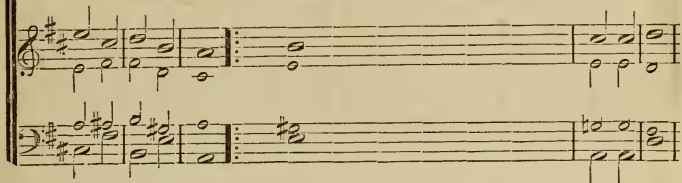
Recitando.

2. O, when, thou city of my God, Shall I thy courts ascend, Where congregations ne'er break up, And

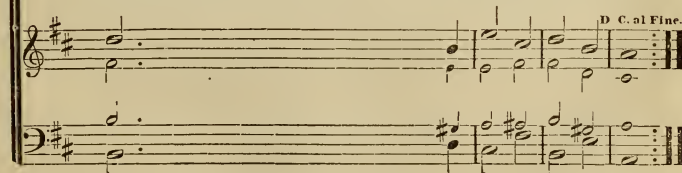
The solo section consists of four staves. The top two staves are for the vocal part, and the bottom two are for the piano accompaniment. The lyrics are: '2. O, when, thou city of my God, Shall I thy courts ascend, Where congregations ne'er break up, And'. The word 'SOLO' is written at the beginning of the section.



Sabbaths have no end? 3. There happier bow'rs than Eden's bloom, Nor sin nor sorrow know:
 4. Why should I shrink at pain and wo? Or feel, at death, dismay?
 5. Apostles, martyrs, prophets there, Around my Saviour stand;



Blessed seats! through rude and stormy scenes I onward press to you.
 I've Canaan's goodly land in view, And realms of endless day.
 And soon my friends in Christ below, Will join the glorious band.



1, Did Christ o'er sin - ners weep, And shall our cheeks be dry ?

Let floods of pen - i - ten - tial grief Burst forth from ev - ery eye.

2 The Son of God in tears,
 Angels with wonder see !
 Be thou astonished, O my soul,
 He shed those tears for thee.

3 He wept that we might weep ;
 Each sin demands a tear ;
 In heaven alone no sin is found,
 And there's no weeping there.

1. Welcome, sweet day of rest, That saw the Lord a - rise, Welcome to

this re - viv - ing breast, And these re - joic - ing eyes.

2 The king himself comes near
And feasts his saints to-day ;
Here we may sit and see him here
And love, and praise, and pray.

3 One day amid the place
Where God, my God, hath been,
Is sweeter than ten thousand days
Within the tents of sin.

4 My willing soul would stay
In such a frame as this,
And sit and sing herself away
To everlasting bliss.

f

1. 'For - ev - er with the Lord!— So, Je - sus! let it be;

Solo, Sopr or Tenor.

p

Life from the dead is in that word; 'Tis in - mor - tal - i - ty. 2. Here in the

p Organ

bo - dy pent, Ab - sent from thee I roam; Yet nightly pitch my

molto *f* *rit* **TUTTI**

moving tent, A day's march nearer home... 3. 'For - ev - er with the Lord!

Saviour, if 'tis thy will, The promise of that faithful word, E'en here to

SOLO
p *Adagio*

me ful - fill. 4. So when my la - test breath Shall rend the

p Organ

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a melodic line with a *molto* marking and a dynamic *f* (forte) marking. The system concludes with a *rit* (ritardando) marking.

vail in twain, By death I shall escape from death, And life eter - nal gain. . . .

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment continues with a steady accompaniment. The system concludes with a *rit* marking.

5. Knowing as I am known, How shal! I love that word, And oft re

This system contains the final two staves of music on the page. The vocal line concludes with the lyrics. The piano accompaniment concludes with a final chord. The system concludes with a *rit* marking.

peat before the throne, 'For-ev - er with the Lord!' 'For-ev - er with the Lord!'

1. How charm - ing is the place, Where my Redeem - er, God,

Un - veils the beauties of his face, And sheds his love a - broad!

2 Not the fair palaces,
To which the great resort,
Are once to be compared with this,
Where Jesus holds his court.

3 Here, on the mercy-seat,
With radiant glory crowned,
Our joyful eyes behold him sit,
And smile on all around.

4 To him their prayers and cries
Each humble soul presents ;
He listens to their broken sighs,
And grants them all their wants.

5 To them his sovereign will
He graciously imparts ;
And in return accepts, with smiles,
The tribute of their hearts.

6 Give me, O Lord, a place
Within thy blest abode,
Among the children of thy grace,
The servants of my God.

1. Give to the winds thy fears ; Hope, and be undismayed ; God hears thy sighs, and

counts thy tears, God shall lift up thy head. God hears thy sighs, and counts thy tears

God shall lift up thy head.

2.

Through waves, and clouds, and storms,
He gently clears thy way ;
Wait thou his time : so shall this night
Soon end in joyous day.

3.

Still heavy is thy heart ?
Still sink thy spirits down ?
Cast off the weight, let fear depart,
Bid every care begone.

4.

What, though thou rulest not ?
Yet heaven, and earth, and he'll
Proclaim, God sitteth on the throne,
And ruleth all things well.

Solo Baritone

1. To God, in whom I trust, I lift my heart and

Soprano

Alto

Tenor. To God, in whom I trust, I lift my heart and

Bass.

Organ *p*

voice; O let me not be put to shame, Nor let my foes re-joice.

voice; O let me not be put to shame, &c.

2 Thy mercies and thy love,
 O Lord, recall to mind;
 And graciously continue still,
 As thou wast ever, kind.

3 Let all my youthful crimes
 Be blotted out by thee;

And, for thy wondrous goodness' sake
 In mercy think on me.

4 His mercy, and his truth,
 The righteous Lord displays,
 In bringing wandering sinners home,
 And teaching them his ways.

1. To mor - row, Lord, is thine, Lodged in thy sovereign hand,

And if its sun a - rise and shine, It shines by thy command.

2 The present moment flies
And bears our life away;
O make thy servants truly wise,
That they may live to-day.

3 Since on this winged hour
Eternity is hung,
Waken by thine almighty power
The aged and the young.

It shines by thy com - mand.

4 One thing demands our care,
O be it still pursued!
Lest, slighted once, the season fair,
Should never be renewed.

5 To Jesus may we fly,
Swift as the morning light,
Lest life's young golden beams should die,
In sudden, endless night.

1. O where shall rest be found— Rest for the wea-ry soul?

Rest for the wea - - ry soul?

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one flat and a common time signature. It contains the lyrics "1. O where shall rest be found— Rest for the wea-ry soul?". The second staff is a continuation of the vocal line, with lyrics "Rest for the wea - - ry soul?". The third and fourth staves are piano accompaniment in treble and bass clefs, respectively, providing harmonic support for the vocal line.

"Twere vain the o - cean's depths to sound, Or pierce from eith - er pole.

The second system of the musical score also consists of four staves. The top staff is the vocal line in treble clef, with lyrics "'Twere vain the o - cean's depths to sound, Or pierce from eith - er pole." and a "rit." (ritardando) marking above the final notes. The second staff is a continuation of the vocal line, also with a "rit." marking. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively, with a "rit." marking above the final notes of the piano part.

- 2 The world can never give
The bliss for which we sigh:
'Tis not the whole of life to live,
Nor all of death to die.
- 3 Beyond this vale of tears,
There is a life above,
Unmeasured by the flight of years;
And all that life is love.

- 4 There is a death whose pang
Outlasts the fleeting breath:
O what eternal horrors hang
Around the second death!
- 4 Lord God of truth and grace,
Teach us that death to shun,
Lest we be banished from thy face,
And evermore undone.

1. I lift my soul to God, My trust is in his

This system contains the first four staves of music. The vocal line (top staff) begins with the lyrics '1. I lift my soul to God, My trust is in his'. The accompaniment consists of three staves: two treble clefs and one bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

name; Let not my foes that seek my blood Still tri - umph

This system contains the next four staves of music. The vocal line continues with the lyrics 'name; Let not my foes that seek my blood Still tri - umph'. The accompaniment continues on the three lower staves. The musical notation includes various note values and rests.

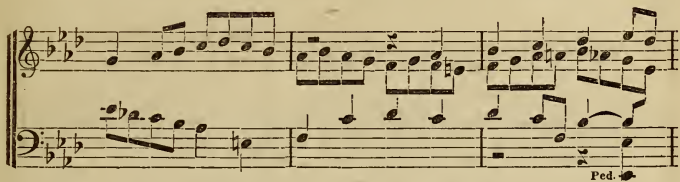
in my shame.

INTERLUDE.

Mau.

This system contains the final four staves of music. The vocal line concludes with the lyrics 'in my shame.' followed by a double bar line. The accompaniment continues. The word 'INTERLUDE.' is written above the second staff, and 'Mau.' is written above the third staff. The system ends with a double bar line.

STABAT MATER. Concluded. 53



- 2 Sin, and the powers of hell,
Persuade me to despair :
Lord, make me know thy covenant well,
'That I may shun the snare.
- 3 From the first dawning light,
Till the dark evening rise,
For thy salvation, Lord, I wait
With ever longing eyes.
- 4 Remember all thy grace,
And lead me in thy truth ;
Forgive the sins of riper days,
And follies of my youth.
- 5 The Lord is just and kind ;
The meek shall learn his ways,
And every humble sinner find
The blessings of his grace.
- 6 For his own goodness' sake
He saves my soul from shame ;
He pardons, though my guilt be great,
Through my Redeemer's name.

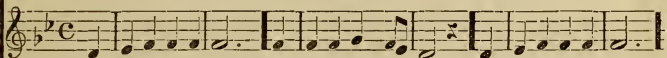
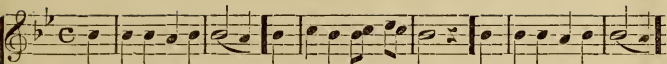
1. In true and pa - tient hope, My soul, on God at - tend;

And calmly
And calm - ly con - fi - dent look up, Till he sal - va - tion send.

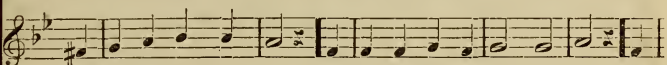
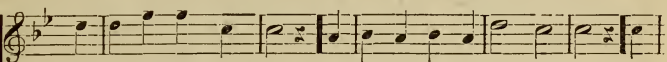
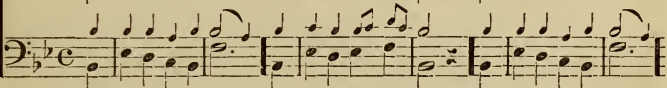
2 I shall his goodness see,
While on his name I call;
He will defend and strengthen me,
And I shall never fall.

3 Jesus, to thee I fly,
My refuge, and my tower;
Upon thy faithful love rely,
And find thy saving power.

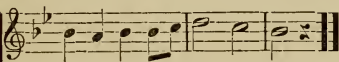
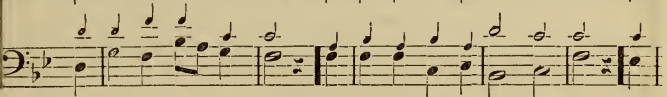
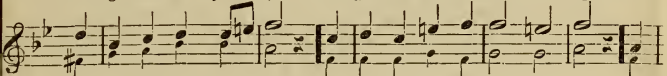
4 Trust in the Lord alone,
Who aids us from above;
In every strait surround his throne,
And hang upon his love.



1. The Lord Jehovah reigns : His throne is built on high ; The garments he assumes



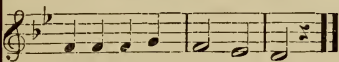
Are light and ma - jes - ty. His glories shine with beams so bright, No



2 The thunders of his hand
Keep the wide world in awe ;

His wrath and justice stand
To guard his holy law ;

And where his love Resolves to bless,
His truth confirms And seals the grace.

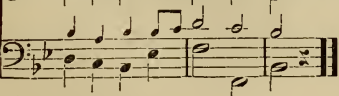


mortal eye can bear the sight.



3 Through all his ancient works
Surprising wisdom shines,
Confounds the powers of hell,
And breaks their cursed designs.

Strong is his arm, And shall fulfill
His great decrees, His sovereign will.



4 And can this mighty King
Of glory condescend ?

And will he write his name,
My father, and my friend ?

I love his name, I love his word ;
Join all my powers, And praise the Lord

1. With grateful hearts, with joyful tongues, To God we raise united songs ; His power and

mercy we proclaim : O may our nation ever own Jchovah here has fixed his

2.

Long as the moon her course shall run,
Or men behold the circling sun,
Here, mighty Lord, in glory reign ;
Crown our just counsels with success,
With truth and peace our borders bless,
And all thy saered rights maintain.

1. Thy merey heard my in- fant prayer, Thy love, with all a mother's care, Sus-

tained my childish days : Thy goodness watched my ripening youth, And formed my heart to

love thy truth, And filled my lips with praise.

2 Then e'en in age and grief, thy name
 Shall still my languid heart inflame,
 And bow my faltering knee :
 Oh ! yet this bosom feels the fire,
 This trembling hand and drooping lyre,
 Have yet a strain for thee !

3 Yes ! broken, tuneless, still, O Lord,
 This voice transported shall record
 Thy goodness, tried so long ;
 Till, sinking slow, with calm decay,
 Its feeble murmurs melt away
 Into a seraph's song.

Tutti.

1. { Great God! what do I see and hear?—The end of things cre -
 { Be - hold the Judge of man ap - pear, On clouds of glo - ry

3. { Great God! what do I see and hear?—The end of things cre -
 { Be - hold the Judge of man ap - pear, On clouds of glo - ry

Tutti.

a - - - ted!
 seat - - - ed! } The trum - pet sounds—the graves re - store The

a - - - ted!
 seat - - - ed! } Low at his cross I view the day, When

LUTHER. Continued.

59
FINE.

dead which they contain'd be - fore!—Pre - pare my soul to meet.... him.
heaven and earth shall pass a - way, And thus pre - pare to meet.... him.

SOLO.

SOLO.

2. The dead in Christ shall first a - rise, At the
a - - rise, At the

shall first a - rise, At the
last trum - pet's sound - - ing, Caught

Organ

up to meet him, meet him in the skies, With joy their Lord sur -

him in the skies,

This system contains the first four staves of music. The vocal line (top staff) begins with the lyrics 'up to meet him, meet him in the skies, With joy their Lord sur -'. The piano accompaniment (bottom two staves) provides harmonic support. A fermata is placed over the final note of the vocal line.

round - ing: No gloomy fears their souls dis - may, His pres - ence

His presence

This system contains the next four staves of music. The vocal line continues with the lyrics 'round - ing: No gloomy fears their souls dis - may, His pres - ence'. The piano accompaniment continues. A fermata is placed over the final note of the vocal line.

sheds e - ter - nal day, On those pre - pared to meet him.

Manual

Organ

L. H.

Pedal.

This system contains the final four staves of music. The vocal line concludes with the lyrics 'sheds e - ter - nal day, On those pre - pared to meet him.'. The piano accompaniment includes a section for the organ, with markings for 'Manual', 'Organ', 'L. H.', and 'Pedal.'. A fermata is placed over the final note of the vocal line.

R. H.

The first system of music consists of three staves. The top staff is in treble clef and contains the right-hand melody, starting with a whole rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The middle staff is in treble clef and contains the left-hand accompaniment, starting with a whole rest followed by a quarter note G3, then a quarter note A3, and a quarter note B3. The bottom staff is in bass clef and contains the left-hand accompaniment, starting with a whole rest followed by a quarter note G2, then a quarter note A2, and a quarter note B2. The music is in 4/4 time and features a key signature of one sharp (F#).

The second system of music consists of three staves. The top staff is in treble clef and contains the right-hand melody, starting with a quarter note G4, then a quarter note A4, and a quarter note B4. The middle staff is in treble clef and contains the left-hand accompaniment, starting with a quarter note G3, then a quarter note A3, and a quarter note B3. The bottom staff is in bass clef and contains the left-hand accompaniment, starting with a quarter note G2, then a quarter note A2, and a quarter note B2. The music is in 4/4 time and features a key signature of one sharp (F#).

The third system of music consists of three staves. The top staff is in treble clef and contains the right-hand melody, starting with a quarter note G4, then a quarter note A4, and a quarter note B4. The middle staff is in treble clef and contains the left-hand accompaniment, starting with a quarter note G3, then a quarter note A3, and a quarter note B3. The bottom staff is in bass clef and contains the left-hand accompaniment, starting with a quarter note G2, then a quarter note A2, and a quarter note B2. The music is in 4/4 time and features a key signature of one sharp (F#). The system concludes with a double bar line and the instruction "Da Capo al Fine." in the top right corner. The word "Pedal." is written below the middle staff in the first measure.

1. How pleased and blest was I, To hear the people cry,—“Come, let us seek our God to-day !”

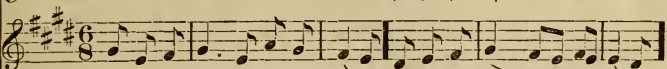
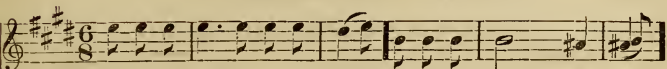
Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.

2 Zion, thrice happy place,
Adorned with wondrous grace,
And walls of strength embrace thee round ;
In thee our tribes appear
To pray, and praise, and hear
The sacred gospel's joyful sound.

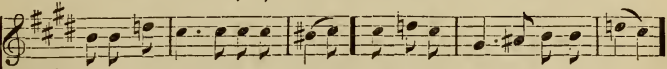
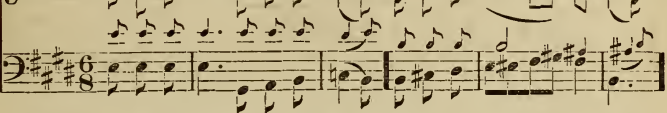
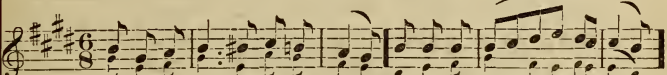
3 Here David's greater Son
Has fixed his royal throne ;
He sits for grace and judgment here :
He bids the saint be glad ;
He makes the sinner sad ;
And humble souls rejoice with fear.

4 May peace attend thy gate,
And joy within thee wait
To bless the soul of every guest :
The man that seeks thy peace,
And wishes thine increase,
A thousand blessings on him rest !

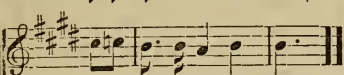
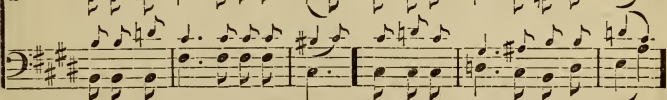
5 My tongue repeats her vows,—
“Peace to this sacred house !”
For here my friends and kindred dwell :
And since my glorious God
Makes thee his blest abode,
My soul shall ever love thee well.



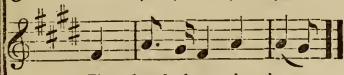
1. There is an hour of peaceful rest To mourning waud - 'ners given:



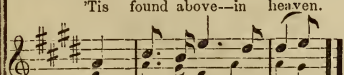
There is a joy for souls distressed, A balm for ev - 'ry wounded breast,



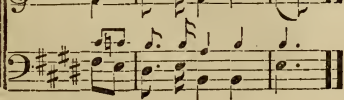
2 There is a home for weary souls,
By sin and sorrow driven;
When tossed on life's tempestuous shoals,
Where storms arise and ocean rolls,
And all is drear but heaven.



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



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



Adagio ALTO SOLO

1. Be - yond where Cedron's wa - ters flow, Be - hold the suffer - ing

p Organ

Sav - our go To sad Geth - sem - a - ne; His

coun - tenance is all di - vine, Yet grief ap - pears in ev - ery line.

3 With gentle resignation still,
He yielded to his Father's will,
In sad Gethsemane;
'Behold me here, thine only Son;
And, Father, let thy will be done.'

4 The Father heard; and angels, there,
Sustained the Son of God in prayer,
In sad Gethsemane;
He drank the dreadful cup of pain—
Then rose to life and joy again.

CEDRON. Concluded.

Tutti. *f*

2. He bows beneath the sins of men; He cries to God, and cries a-

p

gain,..... In sad Geth - sem - a - ne; He lifts his

p

f *p*

mournful eyes a - bove— 'My Father, can this cup re - move?'

lifts his mournful eyes a - bove—

1. Friend af-ter friend departs: Who hath not lost a friend? There is no union

here of hearts That finds not here an end. Were this frail world our only rest,

Living or dying none were blest.

2 Beyond the flight of time,
Beyond this vale of death,
There surely is some blessed clime
Where life is not a breath,
Nor life's affections transient fire,
Whose sparks fly upward to expire.

3 There is a world above,
Where parting is unknown;
A whole eternity of love,
Formed for the good alone:
And faith beholds the dying here
Translated to that happier sphere.

4 Thus star by star declines,
Till all are passed away,
As morning high and higher shines,
To pure and perfect day;
Nor sink those stars in empty night,—
They hide themselves in heaven's own light.

Recitando.

1. Along the banks where Babel's current flows, Our captive bands in deep despondence strayed,

While Zion's fall in sad remembrance rose, Her friends, her children mingled with the dead.

- 2 The tuneless harp, that once with joy we strung,
 When praise employed and mirth inspired the lay
 In mournful silence on the willows hung,
 And growing grief prolonged the tedious day.
- 3 Our cruel tyrants, to increase the wo,
 With taunting smiles a song of Zion claim ;
 Bid sacred praise in strains melodious flow,
 While they blaspheme the great Jehovah's name.
- 4 But how, in heathen chains and lands unknown,
 Shall Israel's sons, a song of Zion raise ?
 O hapless Salem, God's terrestrial throne,
 Thou land of glory, sacred mouut of praise.
- 5 If e'er my memory lose thy lovely name,
 If my cold heart neglect my kindred race,
 Let dire destruction seize this guilty frame ;
 My hand shall perish and my voice shall cease.
- 6 Yet shall the Lord, who hears when Zion calls,
 O'ertake her foes with terror and dismay ;
 His arm avenge her desolated walls,
 And raise her children to eternal day.

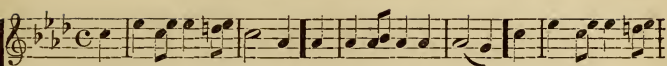
1. (The God of glory sends his summons forth, Calls the south nations, and awakes the north ;
From east to west the sovereign orders spread, Thro' distant worlds and regions of the dead :)

The trum-pet sounds, hell trembles ; heaven re - joi - ces ; Lift up your

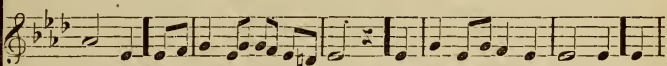
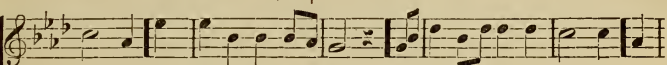
heads, ye saints with cheerful voi- ces.

2 No more shall atheists mock his long delay ;
His vengeance sleeps no more ; behold the day ;
Behold the Judge descends, his guards are nigh ;
Tempest and fire attend him down the sky ;
When God appears, all nature shall adore him ;
While sinners tremble, saints rejoice before him.

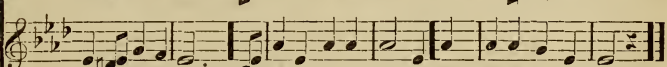
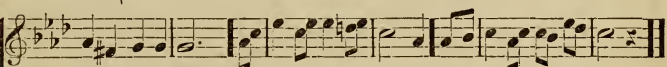
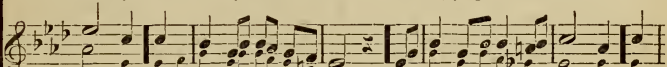
3 Sinners, awake betimes ; ye fools, be wise !
Awake before this dreadful morning rise ;
Change your vain thoughts, your crooked works
amend,
Fly to the Saviour, make the Judge your friend ;
Then join the saints ; wako every cheerful
passion :
When Christ returns, he comes for your salvation.



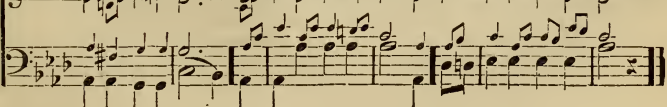
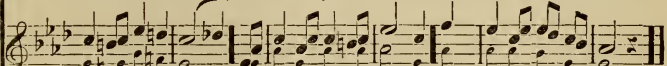
1. Roll on, thou mighty ocean! And, as thy billows flow Bear messengers of



mer - cy to ev - ry land be - low. A - rise, ye gales! and waft them Safe



to the destined shore; That man may sit in darkness, And death's deep shade no more.



1. Ye ho - ly an - gels bright, Who stand be - fore God's throne,

And live in glo - rious light, Make ye his prais - es known.

- 2 Ye spirits of the blest,
 Who near the Saviour dwell,
 And share his blissful rest,
 Join ye the praise to swell.
- 3 Ye nations of the earth,
 Extol the world's great King;
 With melody and mirth
 His glorious praises sing.

- 4 Sing forth Jehovah's praise,
 Ye saints that on him call;
 O magnify his grace,
 His holy churches all.
- 5 My soul, bear thou thy part;
 Triumph in God above,
 And with a well tuned heart
 Sing thou the songs of love.

1. Glo - ry to God on high ! Let heaven and earth reply, ' Praise ye his name !'

An - gels his love a - dore, Who all our sor - rows bore; Saints cry for evermore,—

' Wor - thy the Lamb.'

2.

Ye, who surround the throne,
Cheerfully join in one,
Praising his name :
Ye, who have felt his blood
Sealing your peace with God,
Sound through the earth abroad,—
' Worthy the Lamb.'

3.

Soon must we change our place,
Yet will we never cease
Praising his name :
Still will we tribute bring,
Hail him our gracious King ;
And through all ages sing,—
' Worthy the Lamb.'

HOPE. 7s.

1. To thy pastures fair and large, Heavenly Shepherd, lead thy charge,

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 7/8 time and the key signature has one flat (B-flat). The lyrics are: "1. To thy pastures fair and large, Heavenly Shepherd, lead thy charge,"

And my couch with tender'st care, 'Mid the springing grass pre - pare.

The second system of the musical score also consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music continues in 7/8 time and the key signature has one flat. The lyrics are: "And my couch with tender'st care, 'Mid the springing grass pre - pare."

2 When I faint with summer's heat,
Thou shalt guide my weary feet
To the streams that, still and slow,
Through the verdant meadows flow.

3 Safe the dreary vale I tread,
By the shades of death o'erspread.
With thy rod and staff supplied,
This my guard,—and that my guide.

4 Constant to my latest end,
Thou my footsteps shalt attend;
And shalt bid thy hallowed dome
Yield me an eternal home.

1. Sin-ner, rouse thee from thy sleep; Wake, and o'er thy fol-ly weep;

Raise thy spi-rit dark and dead; Je-sus waits his light to shed.

2 Wake from sleep, arise from death;
See the bright and living path:
Watchful tread that path—be wise;
Leave thy folly, seek the skies.

3 Leave thy folly, cease from crime,
From this hour redeem the time;
Life secure, without delay;
Evil is thy mortal day.

4 Rouse thee, sinner, from thy sleep;
Wake, and o'er thy folly weep;
Jesus calls from death and night,
Wake, and he shall give thee light.

OR 7S, 6 LINES, BY REPEATING THE FIRST TWO LINES.

1. On thy church, O Power di - vine, Cause thy glo - rious face to shine;

Till the na - tions from a - far Hail her as their guiding star.

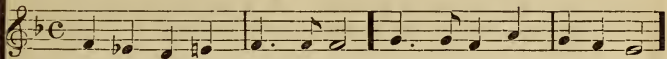
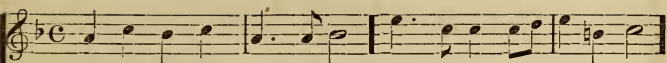
Hail her as their guid - ing star

1.

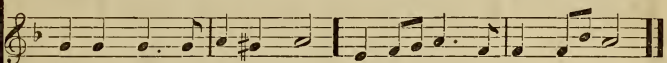
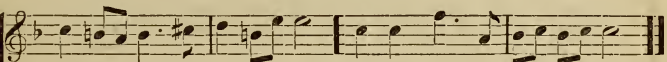
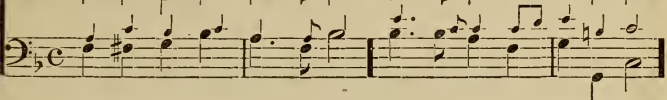
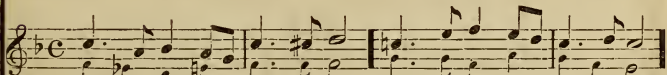
On thy church, O Power divine,
Cause thy glorious face to shine;
Till the nations from afar
Hail her as their guiding star.

2.

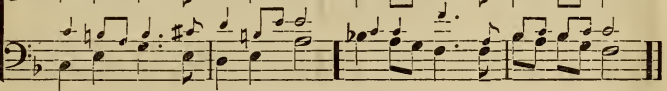
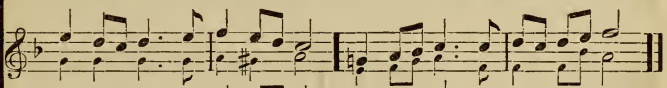
Then shall God, with lavish hand,
Scatter blessings o'er the land;
And the world's remotest bound
With the voice of praise resound.



1. Lord, thy church hath seen thee rise, To thy tem - ple in the skies :



God, my Sa - viour! God, my King! Still thy ransomed round thee sing.



- 2 When, in glories all divine,
 Through the earth thy church shall shine,
 Kings in prayer and praise shall wait,
 Bending at thy temple-gate.

mf Tutti.

1. Watchman! tell us of the night, What its signs of promise

mf Tutti.

p Soli.

are.— Travel-er! o'er yon mountain's height, See that

p Soli.

f Tutti

glo-ry-beam-ing star!— Watchman! does its beauteous ray

f Tutti. *divisi*

The musical score consists of three systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The first system has a vocal line starting with 'Aught of hope or joy fore-tell?— Travel-er! yes; it brings the' and a piano accompaniment with a 'p soli.' marking. The second system has a vocal line starting with 'day— Promised day of Is-ra-el.' and a piano accompaniment. The third system continues the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C).

- 2 Watchman ! tell us of the night,
 Higher yet the star ascends.—
 Traveler ! blessedness and light,
 Peace and truth, its course portends !—
 Watchman ! will its beams alone
 Gild the spot that gave them birth ?
 Traveler ! ages are its own,
 See, it bursts o'er all the earth.
- 3 Watchman ! tell us of the night,
 For the morning seems to dawn.—
 Traveler ! darkness takes its flight,
 Doubt and terror are withdrawn.—
 Watchman ! let thy wanderings cease ;
 Hie thee to thy quiet home.—
 Traveler ! lo ! the Prince of peace,
 Lo ! the Son of God is come !

1. Who, O Lord, when life is o'er, Shall to heavenly mansions soar?

Who an ev - er wel - come guest, In thy ho - ly place shall rest?

2 He whose heart thy love has warmed ;
 He whose will, to thine conformed,
 Bids his life unsullied run,
 He whose words and thoughts are one;—

3 He who shuns the sinner's road,
 Loving those who love their God ;
 Who, with hope, and faith unfeigned,
 Treads the path by thee ordained;—

4 He who trusts in Christ alone,
 Not in aught himself hath done :—
 He, great God, shall be thy care,
 And thy choicest blessings share.

EXHORTATION. 7s. 6 lines. 79

1. Go to dark Geth-semene, Ye that feel the tempter's power, Your Re-

deemer's conflict see, Watch with him one bitter hour; Turn not from his griefs away,

Learn of Jesus Christ to pray.

- 2 Follow to the judgment-hall;
View the Lord of life arraigned;
O the wormwood and the gall!
O the pangs his soul sustained!
Shun not suffering, shame, or loss;
Learn of him to bear the cross.
- 3 Calvary's mournful mountain climb;
There, adoring at his feet,
Mark that miracle of time,
God's own sacrifice complete:
'It is finished,'—hear him cry;
Learn of Jesus Christ to die.
- 4 Early hasten to the tomb,
Where they laid his breathless clay;
All is solitude and gloom,—
Who hath taken him away?
Christ is risen;—he meets our eyes;
Saviour, teach us so to rise.

1. From the cross up - lifted high, Where the Sav - iour deigns to die, What me -

lodious sounds we hear, Bursting on the ravished ear! Love's redeeming work is

done—Come and welcome, sinner, come!

2 Sprinkled now with blood the throne,—
Why beneath thy burdens groan?
On my pierced body laid,
Justice owns the ransom paid—
Bow the knee, and kiss the Son—
Come and welcome, sinner, come!

3 'Spread for thee, the festal board
See with richest bounty stored;
To thy Father's bosom pressed,
Thou shalt be a child confessed,
Never from his house to roam;
Come and welcome, sinner, come!

4 'Soon the days of life shall end—
Lo, I come—your Saviour, Friend!
Safe your spirit to convey
To the realms of endless day,
Up to my eternal home—
Come and welcome, sinner, come!

1. Saviour, source of every blessing, Tune my heart to grateful lays ;

Streams of mer - cy, nev - er ceasing, Call for ceaseless songs of praise.

2 Teach me some melodious measure,
Sung by raptured saints above ;
Fill my soul with sacred pleasure,
While I sing redeeming love.

3 Thou didst seek me when a stranger,
Wandering from the fold of God ;
Thou, to save my soul from danger,
Didst redeem me with thy blood.

82 TANTUM ERGO. 8s & 7s. Double.

1. Hark! what mean those ho - ly voices, Sweet - ly sound - ing through the skies?

The first system consists of a vocal line in G major (one flat) and common time, and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Lo! th'angel - ic host re - joic - es; Heavenly hal - le - lu - jals rise.

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains its rhythmic pattern.

2. List - en to the won - drous sto - ry, Which they chant in

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment concludes the system with a final chord.

TANTUM ERGO. Concluded. 83

hymns of joy:-- Glo - ry in the high - est, glo - ry!

The first system of the musical score consists of four staves. The top staff is a vocal line in G major with a key signature of one flat (F major). The second staff is a vocal line in G major with a key signature of one flat. The third staff is a vocal line in G major with a key signature of one flat. The fourth staff is a bass line in G major with a key signature of one flat. The lyrics are: "hymns of joy:-- Glo - ry in the high - est, glo - ry!"

Glo - ry be to God most high! Glo - ry be to God most high!

The second system of the musical score consists of four staves. The top staff is a vocal line in G major with a key signature of one flat. The second staff is a vocal line in G major with a key signature of one flat. The third staff is a vocal line in G major with a key signature of one flat. The fourth staff is a bass line in G major with a key signature of one flat. The lyrics are: "Glo - ry be to God most high! Glo - ry be to God most high!"

3 Peace on earth, good-will from heaven,
Reaching far as man is found;
Souls redeemed, and sins forgiven;—
Loud our golden harps shall sound.

4 Christ is born, the great Anointed;
Heaven and earth his praises sing!
O receive whom God appointed,
For your Prophet, Priest, and King!

5 Hasten, mortals, to adore him;
Learn his name, and taste his joy;
Till in heaven ye sing before him,—
Glory be to God most high!

1. Hark! ten thousand harps and voices Sound the note of praise above; Jesus reigns, and heaven re-

joic - es; Je - sus reigns, the God of love: See, he sits on you - der throne,

Je - sus rules the world a - lone.

2 King of glory, reign forever;
Thine an everlasting crown:
Nothing from thy love shall sever
Those whom thou hast made thine own;
Happy objects of thy grace,
Destined to behold thy face.

3 Saviour, hasten thine appearing;
Bring, O bring the glorious day,
When, the awful summons hearing,
Heaven and earth shall pass away:
Then, with golden harps, we'll sing,—
'Glory, glory to our King.'

1. See, from Zi - on's sa - cred mountain, Streams of living wa - ter flow; God has

opened there a fountain That supplies the world be - low : They are blessed, They are

blessed Who its sovereign virtues know.

2.
Through ten thousand channels flowing,
Streams of mercy find their way ;
Life, and health, and joy bestowing,
Waking beauty from decay :
||: O ye nations, :||
Hail the long-expected day.

3.
Gladdened by the flowing treasure,
All-enriching as it goes,
Lo! the desert smiles with pleasure,
Buds and blossoms as the rose :
||: Lo, the desert :||
Sings for joy where'er it flows.

1. Lord, I am not proud in heart, Nor of lof - ty eye;

Nor as - pire be - yond my part Af - ter things too high.

2 Like an infant meek and mild,
I have learned to rest ;
Like a gentle, humble child,
On his mother's breast.

3 Thus, O Israel, trust the Lord,
Trust him, and adore :
He shall be thy full reward,
Now and everinore.

1. (Praise the Lord, who reigns above, And keeps his courts below;)
 (Praise him for his boundless love, And all his greatness show.) Praise him for his noble deeds ;

Praise him for his matchless power; Him, from whom all good proceeds, Let earth and heav'n adore.

- 2 Publish, spread to all around
 The great Immanuel's name ;
 Let the gospel trumpet sound,
 The Prince of peace proclaim.
 Praise him, every tuneful string :
 All the reach of heavenly art,
 All the power of music bring,
 The music of the heart.
- 3 Him, in whom they move and live,
 Let every creature sing ;
 Glory to our Saviour give,
 And homage to our King.
 Hallowed be his name beneath,
 As in heaven, on earth adored ;
 Praise the Lord in every breath,
 Let all things praise the Lord.

AVE MARIA. 8s.

1. In - spir - er and hear - er of prayer, Thou Shepherd and guardian of

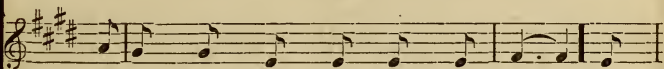
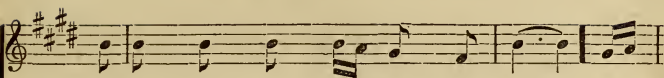
This system contains the first three staves of music. The top staff is the vocal line, the middle staff is the alto line, and the bottom staff is the bass line. The key signature is two sharps (F# and C#), and the time signature is 8/8. The lyrics are: "1. In - spir - er and hear - er of prayer, Thou Shepherd and guardian of".

thine, My all to thy cov - e - nant care I sleeping or waking re -

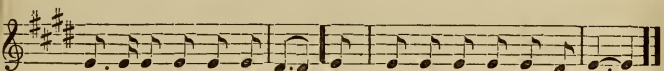
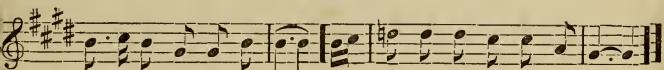
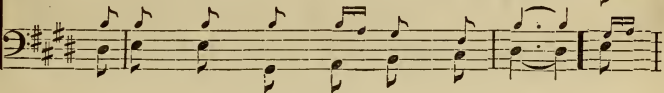
This system contains the next three staves of music. The lyrics are: "thine, My all to thy cov - e - nant care I sleeping or waking re -".

sign: If thou art my shield and my sun,

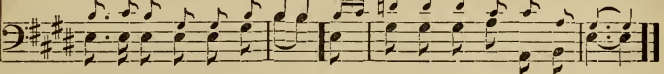
This system contains the final three staves of music on this page. The lyrics are: "sign: If thou art my shield and my sun,".



The night is no dark - ness to me; And



fast as my moments roll on, They bring me but nearer to thee.



2 Thy ministering spirits descend
 To watch while thy saints are asleep;
 By day and by night they attend,
 The heirs of salvation to keep:
 Bright seraphs, despatched from the throne,
 Repair to their stations assigned;
 And angels elect are sent down,
 To guard the elect of mankind,

3 Their worship no interval knows;
 Their fervor is still on the wing;
 And while they protect my repose,
 The chant to the praise of my King:
 I too, at the season ordained,
 Their chorus forever shall join,
 And love and adore, without end,
 Their faithful Creator and mine.

1. Weep not for the saint that ascends To partake of the joys of the sky,

The first system of the musical score consists of four staves. The top staff is a treble clef with a common time signature (C). The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The key signature has one sharp (F#).

Weep not for the seraph that bends With the worshipping chorus on high;—

The second system of the musical score also consists of four staves. The top staff is a treble clef with a common time signature (C). The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The key signature has one sharp (F#).

- 2 Weep not for the spirit now crowned
With the garland to martyrdom given,
O weep not for him: he has found
His reward and his refuge in heaven.
- 3 But weep for their sorrows, who stand
And lament o'er the dead by his grave—
Who sigh when they muse on the land
Of their home, far away o'er the wave;—

- 4 And weep for the nations that dwell
Where the light of the truth never shone,
Where anthems of praise never swell,
And the love of the Lamb is unknown.
- 5 Weep not for the saint that ascends
To partake of the joys of the sky,
Weep not for the seraph that bends
With the worshipping chorus on high;—

- 6 But weep for the mourners who stand
By the grave of their brother in tears,
And weep for the people whose land
Still must wait till the day-spring appears.

1. Ye servants of God, your Mas-ter pro - claim, And publish a -

broad his won - der - ful name; The name all - vic -
The name all vic - to - rious, The

to - rious of Je - sus ex - tol; His king - dom is glo - rious, he
name of Je - sus ex - tol;

rules o - ver all. 2. God rul - eth on high, al - mighty to save;

God ruleth on high, almighty to save;

And still he is nigh, his pres - ence we

And still he is nigh his pres - ence we

have; The great con - gre - ga - tion his tri - umph shall sing,

have;

As - crib - ing sal - va - tion to Je - sus our

king, As - crib - ing sal - va - tion to Je - sus our king.

3 Salvation to God, who sits on the throne,
 Let all cry aloud, and honor the Son:
 The praises of Jesus the angels proclaim,
 Fall down on their faces, and worship the Lamb.

4 Then let us adore, and give him his right,
 All glory and power, and wisdom and might;
 All honor and blessing, with angels above,
 And thanks never ceasing, for infinite love.

1. I would not live away: I ask not to stay Where storm after storm rises

dark o'er the way; The few lu - rid mornings that dawn on us here, Are enough for life's

2 I would not live away, thus fettered by sin,
Temptation without, and corruption within;
E'en the rapture of pardon is mingled with fears,
And the cup of thanksgiving with penitent tears.

3 I would not live away; no—welcome the tomb,
Since Jesus hath lain there, I dread not its gloom;
There, sweet be my rest, till he bid me arise
To hail him in triumph descending the skies.

4 Who, who would live away, away from his God;
Away from yon heaven, that blissful abode,
Where the rivers of pleasure flow o'er the bright
plains,
And the noontide of glory eternally reigns:—

5 Where the saints of all ages in harmony meet,
Their Saviour and brethren transported to greet;
While the anthems of rapture unceasingly roll,
And the smile of the Lord is the feast of the soul.

1. Oh! great is Je - ho - vah, and great be his praise; In the ci - ty of

God he is King: Proclaim ye his triumphs in ju - bi - lant lays; On the

2 The joy of the earth, from her beautiful height
Is Zion's impregnable hill;
The Lord in her temple still taketh delight,
God reigns in her palaces still.

3 Let the daughters of Judah be glad for thy
The mountain of Zion rejoice; [love,
For thou wilt establish her seat from above,
Wilt make her the throne of thy choice.

4 Go, walk about Zion, and measure the length,
Her walls and her bulwarks, mark well;
Contemplate her palaces, glorious in strength,
Her towers and her pinnacles tell.

5 Then say to your children—'Our refuge is
This God is our God to the end; [tried,
His people forever his counsels shall guide,
His arm shall forever defend.'

1. Come, ye dis - con - so - late, where'er ye lan - guish.

1. Come ye dis - con - so - late, where'er ye lan - guish:

Come! come fer - - vent - ly kneel;

Come to the mer - cy-seat, fer - - vent - ly kneel;

2. Hope!	hope!	fide	- - -	less	and	pure.
2. From	God,	pure		from	a	love.

here tell your anguish ;

Earth has no sorrow

Here bring your wounded hearts,

that heaven cannot heal.

mf

ORGAN *molto legato e dim*

rit.

Detailed description: This system contains five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the organ accompaniment, marked 'mf' and 'molto legato e dim'. The organ part features a melodic line in the right hand and a harmonic accompaniment in the left hand. A 'rit.' (ritardando) marking is placed above the final measure of the organ part.

Earth has no sor - row that heaven can - not heal, heal

1ma | 2da

Detailed description: This system contains four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are the organ accompaniment. The organ part includes first and second endings, indicated by '1ma' and '2da' above the final measures. The lyrics are 'Earth has no sor - row that heaven can - not heal, heal'.

2 Joy of the desolate, light of the straying,
 Hope of the penitent, fadeless and pure,
 Here speaks the Comforter, tenderly saying,
 Earth has no sorrow that heaven cannot cure

3 Here see the bread of life; see waters flowing
 Forth from the throne of God, pure from above,
 Come to the feast of love: come, ever knowing
 Earth has no sorrow but heaven can remove.

1. The voice of free grace cries—'Es - cape to the mountain! For

A - dam's lost race, Christ hath o - pened a foun - tain; For

sin and uncleanness, and ev - ery transgression, His blood flows most freely, in

streams of sal - va - tion. Halle - lu - jah to the Lamb ! who hath purchased our

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The second staff is a vocal line in treble clef with the same key signature and time signature. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively, with the same key signature and time signature. The lyrics are written below the second staff.

par - don, We'll praise him a - gain, when we pass o - ver Jor - dan.

The second system of the musical score also consists of four staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The second staff is a vocal line in treble clef with the same key signature and time signature. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively, with the same key signature and time signature. The lyrics are written below the second staff.

- 2 Ye souls that are wounded ! O flee to the Saviour ;
He calls you in mercy, —'tis infinite favor ;
Your sins are increasing, —escape to the mountain, —
His blood can remove them, —it flows from the fountain.
- 3 O Jesus ! ride onward, triumphantly glorious,
O'er sin, death and hell, thou art more than victorious ;
Thy name is the theme of the great congregation,
While angels and men raise the shout of salvation.
- 4 With joy shall we stand, when escaped to the shore ;
With harps in our hands, we praise him the more ;
We'll range the sweet plains on the bank of the river,
And sing of salvation for ever and ever !

S

1. Thou art gone to the grave! but we will not de - plore thee,

Though sor rows and dark - ness en - com - pass the tomb: The

Sa - viour hath passed through the por - tals be - fore thee,

And the lamp of his love is thy guide through the gloom.

The first system of the musical score consists of four staves. The top two staves are vocal parts in G major (one sharp) with a key signature of one flat (F major). The bottom two staves are piano accompaniment. The lyrics are centered under the vocal staves.

2 Thou art gone to the grave! we no longer behold thee,
 Nor tread the rough paths of the world by thy side;
 But the wide arms of mercy are spread to enfold thee,
 And sinners may die, for the Sinless hath died.

3 Thou art gone to the grave! and, its mansion forsaking,
 What though thy weak spirit in fear lingered long:
 The sunshine of Paradise beamed on thy waking,
 And the sound which thou heard'st, was the seraphim's song.

4 Thou art gone to the grave! but we will not deplore thee,
 For God was thy ransom, thy guardian, and guide:
 He gave thee, he took thee, and he will restore thee;
 And death has no sting, for the Saviour hath died.

INTERLUDE TO ST. STEPHEN.

Organ.
 Manual.

The interlude consists of two staves. The top staff is for the Organ and contains five measures of rests. The bottom staff is for the Manual and contains a melodic line with a key signature of one flat (F major) and a common time signature. The lyrics 'Organ.' and 'Manual.' are placed above the respective staves.

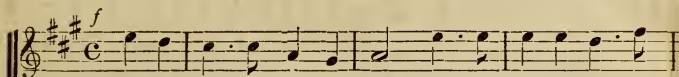
The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats). The music begins with a whole rest in the upper staff, followed by a series of notes and rests. The lower staff contains a complex accompaniment with many beamed notes and rests.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major. The music continues with notes and rests in both staves, maintaining the complex accompaniment in the lower staff.

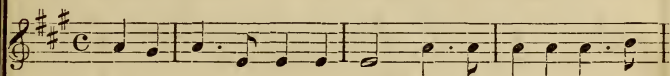
The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major. The music continues with notes and rests. A *Ped.* (pedal) marking is placed below the lower staff in the middle of the system.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major. The music continues with notes and rests. The lower staff features some notes with slurs and ties.

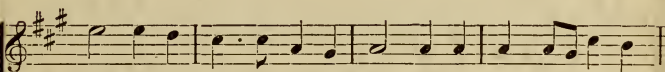
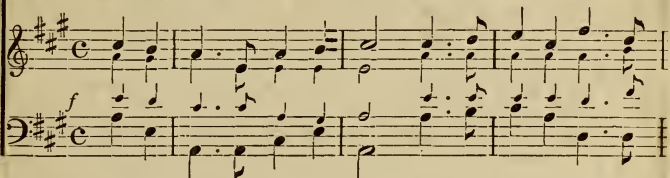
The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major. The music concludes with notes and rests. The text *Dal Segno Choral.* is written above the upper staff in the middle of the system.



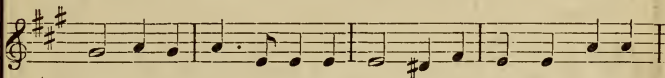
1. Christ, the Lord is ris - en to-day! Our tri - umph-ant ho - ly



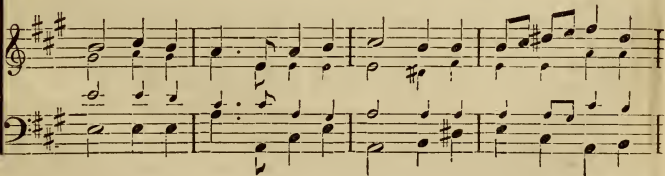
3. Sin-ners see your ran - som paid, Peace with God for - ev - er



day: He en - dured the cross and grave, Sin-ners to re - deem and



made: With your ris - en Sav-iour rise; Claim with him the pur - chased



SOLO *p*

save. 2. Lo! he ris - es, mighty King! Where, O death! is now thy

SOLO

skies. 4. Christ, the Lord is ris - en to-day, Our tri - umph - ant ho - ly

TUTTI *f*

sing? Lo! he claims his na - tive sky! Grave! where is thy vic - to - ry?

TUTTI *f*

day: Loud the song of vic - to - ry raise; Shout the great Redeemer's praise.

TUTTI *f*

f CHORUS.

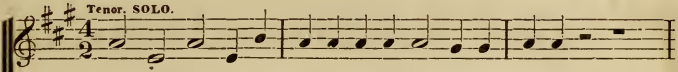
Hal - le - lu - jah! We give thee thanks, O Lord God Al -

f

Hal - le - lu - jah! We give thee thanks, O Lord God Al -

EASTER ANTHEM. Continued. 105

Tenor. SOLO.



Musical notation for the Tenor Solo part, first measure. It starts with a treble clef, a key signature of one sharp (F#), and a 4/2 time signature. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4.

Hal - le - lu - jah! We give thee thanks, O Lord God Al-mighty!

Alto. SOLO.



Musical notation for the Alto Solo part, first measure. It starts with a treble clef, a key signature of one sharp (F#), and a 4/2 time signature. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4.

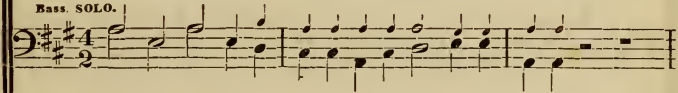
Soprano. SOLO.



Musical notation for the Soprano Solo part, first measure. It starts with a treble clef, a key signature of one sharp (F#), and a 4/2 time signature. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4.

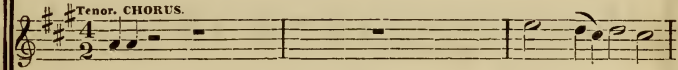
Hal - le - lu - jah! We give thee thanks, O Lord God Al-mighty!

Bass. SOLO.



Musical notation for the Bass Solo part, first measure. It starts with a bass clef, a key signature of one sharp (F#), and a 4/2 time signature. The melody consists of quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4, F#4, E4, D4, C4, B3, A3, G3.

Tenor. CHORUS.

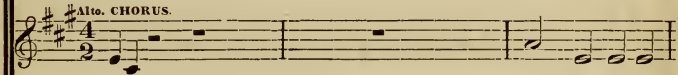


Musical notation for the Tenor Chorus part, first measure. It starts with a treble clef, a key signature of one sharp (F#), and a 4/2 time signature. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4.

mighty!

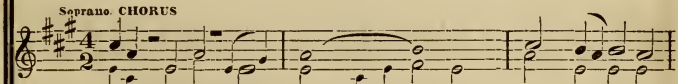
Hal - le - lu - jah!

Alto. CHORUS.



Musical notation for the Alto Chorus part, first measure. It starts with a treble clef, a key signature of one sharp (F#), and a 4/2 time signature. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4.

Soprano. CHORUS

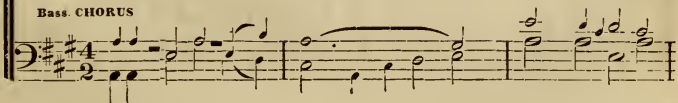


Musical notation for the Soprano Chorus part, first measure. It starts with a treble clef, a key signature of one sharp (F#), and a 4/2 time signature. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4.

mighty!

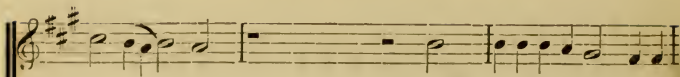
Hal - le - lu - jah!

Bass. CHORUS



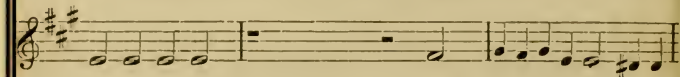
Musical notation for the Bass Chorus part, first measure. It starts with a bass clef, a key signature of one sharp (F#), and a 4/2 time signature. The melody consists of quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4, F#4, E4, D4, C4, B3, A3, G3.

106 EASTER ANTHEM. Continued.



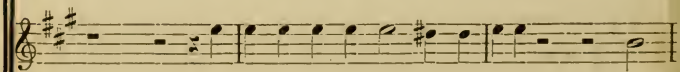
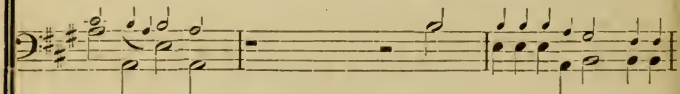
Hal - le - lu - jah!

We give thee thanks, O Lord God Al-



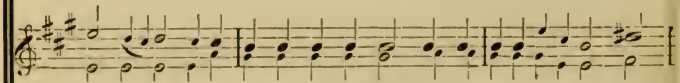
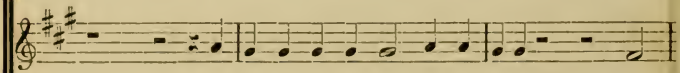
Hal - le - lu - jah!

We give thee thanks, O Lord God Al-



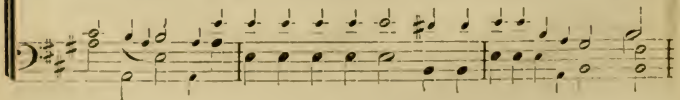
We give thee thanks, O Lord God Almighty

Who

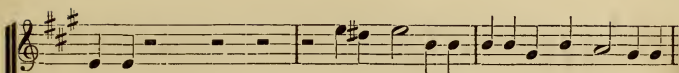


We give thee thanks, O Lord God Al- mighty,

Who

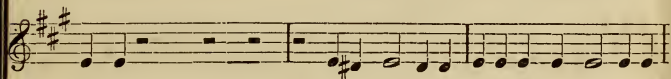


EASTER ANTHEM. Continued. 107



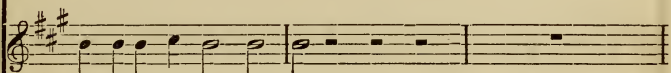
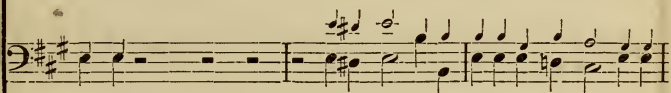
mighty.

Hallelu-jah! We give thee thanks, O Lord God Al-

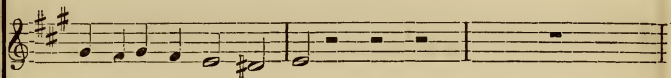


migh - ty.

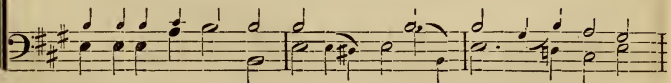
Hallelu - jah! We give thee thanks, O Lord God Al-



art and wast and art to come,



art and wast and art to come,



108 EASTER ANTHEM. Continued.

mighty, King of kings,

mighty, King of kings,

Halle - lu - jah! We give thee thanks, O Lord God Al - migh - ty. Halle-

Hal - le - lu - jah! We give thee thanks, O Lord God Almigh - ty. Halle-

The musical score consists of eight staves. The first two staves are vocal parts with lyrics 'mighty, King of kings,'. The third and fourth staves are vocal parts with lyrics 'mighty, King of kings,'. The fifth and sixth staves are vocal parts with lyrics 'Halle - lu - jah! We give thee thanks, O Lord God Al - migh - ty. Halle-'. The seventh and eighth staves are vocal parts with lyrics 'Hal - le - lu - jah! We give thee thanks, O Lord God Almigh - ty. Halle-'. The music is in G major (one sharp) and 4/4 time. The first two staves have a treble clef and a key signature of one sharp. The third and fourth staves have a treble clef and a key signature of one sharp. The fifth and sixth staves have a treble clef and a key signature of one sharp. The seventh and eighth staves have a bass clef and a key signature of one sharp.

EASTER ANTHEM. Continued. 109

Lord of lords! Halle - lu - jah!

Lord of lords! Hal - le - lu - jah!

lu - jah! Hal - le - lu - jah! King of kings and Lord of lords!

lu - jah! Hal - le - lu - jah! King of kings and Lord of lords!

110 EASTER ANTHEM. Continued.

The musical score is arranged in two systems. Each system contains a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system features a vocal line with lyrics 'Hal - le - lu - jah!' and 'Hal - le - lu - jah!' and a piano accompaniment with dynamics *p* and *f*. The second system features a vocal line with lyrics 'Hal - le - lu - jah!' and 'King of' and a piano accompaniment with dynamics *p* and *f*. The piano accompaniment in the second system includes a *Crescendo.* marking.

Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! King of

Hal - le - lu - jah! King of

EASTER ANTHEM. Concluded. 111

Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah!

kings and Lord of lords, Hal - le - lu - jah! Hal - le - lu - jah!

kings and Lord of lords, Hal - le - lu - jah! Hal - le - lu - jah!

The musical score is written in G major (one sharp) and 4/4 time. It features four systems of staves. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The lyrics are: Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! kings and Lord of lords, Hal - le - lu - jah! Hal - le - lu - jah! kings and Lord of lords, Hal - le - lu - jah! Hal - le - lu - jah!

Composed for the funeral of JEREMIAH DAY, Es, President of Yale College.

pp quasi recitando.

1 Un - vail thy bosom, faith - ful tomb, Take this new treasure to thy

pp

1. Un - vail thy bosom, faith - ful tomb, Take this new treasure to thy

Detailed description: This system contains two staves. The top staff is a vocal line in treble clef with a common time signature. It begins with a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), followed by a rest, then D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), and finally A5 (quarter). The bottom staff is a piano accompaniment in bass clef with a common time signature. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics are printed below the vocal staff.

trust; And give these sacred rel - ics room, To seek a slum - ber in the

trust; And give these sacred rel - ics room, To seek a slum - ber in the

Detailed description: This system continues the musical score with two staves. The top staff is the vocal line, which continues from the previous system with the lyrics 'trust; And give these sacred rel - ics room, To seek a slum - ber in the'. The bottom staff is the piano accompaniment, providing harmonic support with a consistent eighth-note pattern. The lyrics are printed below the vocal staff.

dust. Nor pain, nor grief, nor anx - ious fear Nor pain, nor grief,

dust. Nor pain, nor grief, nor

dust. Nor pain, nor grief, nor anx - ious fear, Nor pain, nor grief,

nor anxious fear Invade thy bounds : no mor - tal woes can reach the

pp

anx - ious fear Invade thy bounds : No

pp

nor anxious fear Invade thy bounds : no mor - tal woes can reach the

poco rit.

peace - ful, the peace - ful sleep - - er here,

peace - ful sleep - - - - - er here,

poco rit.

mor - tal woes can reach the peace - ful sleep - - er here, while

peace - ful sleep - - - - - er here,

a tempo.

while an - gels watch the soft re - pose, So Je - sus

while an - gels watch the soft re - pose, So Je - sus

an - gels watch the soft re - pose, So Je - sus

while an - gels watch the soft re - pose, So

slept; God's dy - ing Son passed thro' the grave, and blessed the

slept; God's dy - ing Son passed thro' the grave, and blessed the

slept; God's dy - ing Son passed thro' the grave, and blessed the

Je - sus slept, God's dy - ing Son passed thro' the grave, and blessed the

Detailed description: This system contains four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: 'slept; God's dy - ing Son passed thro' the grave, and blessed the'.

bed; And blessed the bed; Rest here, blest saint till

bed; And blessed the bed; Rest here, blest saint till

bed; And blessed the bed; Rest here, blest saint, till

bed; And blessed the bed: till

adagio pp *1mo*

pp

adagio *1mo*

Detailed description: This system contains four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: 'bed; And blessed the bed; Rest here, blest saint till'. Performance markings include 'adagio pp', '1mo', 'pp', and 'adagio 1mo'.

tempo *f* *piu animato*

from his throne the morning break, and pierce the shade. Break from his

from his throne the morning break, and pierce the shade, Break from his *piu animato*

tempo *f* *piu animato*

from his throne the morning break, and pierce the shade, Break from his

piu animato

throne, il - lus - trious morn; at - tend, O earth! his sovereign word; Restore thy

throne, il - lus - trious morn; at - tend, O earth! his sovereign word; Restore thy

throne, il - lus - trious morn; at - tend, O earth! his sovereign word; Restore thy

Tempo Imo

trust—a glo - rious form—called to as - cend and meet the Lord, Restore thy

trust—a glo - rious form—called to as - cend and meet the Lord, Restore thy

Tempo Imo

trust—a glo - rious form—called to as - cend and meet the Lord, Restore thy

trust—a glo - rious form— Re -

trust— a glorious form—called to as - cend and meet the

trust— a glorious form—called to as - cend and meet the

trust— a glo - rious form—called to as - cend and meet the

store thy trust—a glorious form—

adagio TEMPO 1mo

Lord, Re - store thy trust— a glo - rious form—called

Lord, Re - store thy trust— a glo - rious form— called

Adagio

Re - store thy trust— a glo - rious form—called

Detailed description: This system contains the first two vocal entries and the beginning of the piano accompaniment. The tempo is marked 'adagio' and 'TEMPO 1mo'. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: 'Lord, Re - store thy trust— a glo - rious form—called'.

pp *sempre pp*

to ascend to meet the Lord, Restore thy trust— a glorious

pp

Detailed description: This system continues the vocal and piano parts. The tempo remains 'adagio'. The lyrics are: 'to ascend to meet the Lord, Restore thy trust— a glorious'. The piano part includes dynamic markings 'pp' and 'sempre pp'.

form— Called to as - cend and meet the Lord.

Detailed description: This system concludes the piece. The lyrics are: 'form— Called to as - cend and meet the Lord.' The piano accompaniment continues with a steady accompaniment.

CHRIST, THE ROCK OF AGES. 119

Moderato.

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

2. Should my tears for - ev - er flow, Should my zeal no lan - guor know,

Solo, Tenor or Soprano.

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

This for sin could ne'er atone; Thou must save, and

Organ

Ped.

120 CHRIST, THE ROCK. Continued.

side that flowed, Be of sin the perfect cure;
 thou alone; In my hand no price I bring,

rit *tempo 1 mo.*

Save me Lord, and make me pure. Rock of ages! cleft for me,
 Simply to thy cross I cling. Rock of ages! cleft for me,

Tenor TUTTI *Alto* *Soprano* *Bass*

CHRIST, THE ROCK. Continued. 121

Let me hide my - self in thee. 3. When I

Let me hide my - self in thee. 3. When I

Let me hide my - self in thee. 3. When I

3. When I draw

draw... this fleet - ing breath, When mine

draw... this fleet - ing breath, When mine

draw... this fleet - ing breath, When mine

this fleeting breath, this fleet - ing breath, When mine eye - lids

eye - lids close in death, When I rise to worlds un-

eye - lids close in death, When I rise to worlds un-

eye - lids close in death, When I rise to worlds un-

close in death, close in death, When I rise to worlds un - known,....

known, And be-hold thee on thy throne.

known, And be-hold thee on thy throne,

known, And be-hold thee on thy throne.

And be - hold thee on thy throne.....

CHRIST, THE ROCK. Concluded. 123

mf TUTTI

Rock of a - ges! cleft for me, Let me hide my -

mf TUTTI.

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

rit molto Adagio *p*

self in thee, Let me hide my - self in thee.

rit molto Adagio *p*

rit molto Adagio Oh, let me hide my - self in thee.

Andante. mf

If human kindness meets re - turn and owns the grateful tie ; If tender

If human kindness meets re - turn and owns the grateful tie ; If tender

If human kindness meets re - turn and owns the grateful tie ; If tender

thoughts with-in us burn, To feel a friend is nigh ;—

thoughts with-in us burn, To feel a friend is nigh ;—

thoughts with-in us burn, To feel a friend is nigh ;—O, shall not

SOLO.

O, shall not warmer accents tell the gratitude we owe to

O, shall not warmer accents tell the gratitude we owe to

SOLO.

warm - - er accents tell... the gra - ti - tude we owe to

Shall not warmer accents tell the gra - ti - tude we owe to

fz

him, who died, our fears to quell— to save from death and

fz

him, who died, our fears to quell— to save from death and

fz

him, who died, our fears to quell— who died to save from death and

him, who died, our fears to quell— to save from death and

p

woe! While yet in anguish he surveyed Those pangs he would not

p

woe! While yet in anguish he surveyed Those pangs he would not

p

woe! While yet in anguish he surveyed Those pangs he would not

p

pp *Adagio.*

flee, What love his lat - est words displayed, — "Meet and remember

pp

flee, What love his lat - est words displayed, — "Meet and remember

pp *Adagio.*

flee, What love his lat - est words displayed, — "Meet and remember

pp

COMMUNION. Concluded.

f TEMPO lmo

col. Tenor

me!" "Meet and remember me!" Re - mem - ber Thee - . . . thy

Soprano and Bass col. Tenor
TEMPO lmo

f Organ

Unisono

p

death, thy shame, our sin - ful hearts to share!—O memo - ry!

Soprano

Bass

p

leave not oth - er name But that re - cord - ed there.

Moderato Dolce e legato

The Lord is my Shepherd; I shall not want. He mak-eth

The Lord is my Shepherd; I shall not want. He mak-eth

Moderato Dolce e legato

The Lord is my Shepherd; I shall not want. He mak-eth

Crescendo *ff*

me to lie down in green pastures: The Lord is my Shepherd; I shall not

me to lie down in green pastures: The Lord is my Shepherd; I shall not

Crescendo *ff*

me to lie down in green pastures: The Lord is my Shepherd; I shall not

want. He mak - eth me, He mak - eth

want. He mak - eth me, He mak - eth

want. He mak - eth me, He mak - eth

want. He mak - eth me, He mak - eth

me, He mak - eth me, mak - eth me to lie down in green

me, He mak - - - eth me to lie down in green

me, He mak - - - eth me to lie down in green

me, He mak - eth me, mak - eth me to lie down in green

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

pas - tures: He leadeth me be - side the still wa - ters,

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

pas - tures: He leadeth me be - side the still wa - ters,

He re - stor - eth, re - stor - eth my soul: He leadeth

He re - stor - eth, re - stor - eth my soul: He leadeth me in the

He re - stor - eth, re - storeth my soul: He leadeth me in the

He re - stor - eth, re - stor - eth my soul: He leadeth me in the

*p**

me in righteous-ness for his names' sake. The Lord is my Shepherd;

paths of righteous-ness for his names' sake. The Lord is my Shepherd;

paths of righteous-ness for his names' sake. The Lord is my Shepherd;

p

The musical score for the first system consists of a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of three sharps. The piano accompaniment begins with a bass clef and a key signature of three sharps. The first measure of the vocal line is marked with a piano dynamic (*p*) and an asterisk (*). The lyrics are: "me in righteous-ness for his names' sake. The Lord is my Shepherd;". The second measure of the vocal line is marked with a piano dynamic (*p*). The lyrics are: "paths of righteous-ness for his names' sake. The Lord is my Shepherd;". The third measure of the vocal line is marked with a piano dynamic (*p*). The lyrics are: "paths of righteous-ness for his names' sake. The Lord is my Shepherd;".

I shall not want. He mak - eth me to lie down in green pastures.

I shall not want. He mak - eth me to lie down in green pastures.

I shall not want. He mak - eth me to lie down in green pastures.

The musical score for the second system consists of a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of three sharps. The piano accompaniment begins with a bass clef and a key signature of three sharps. The lyrics are: "I shall not want. He mak - eth me to lie down in green pastures." The musical score for the second system consists of a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of three sharps. The piano accompaniment begins with a bass clef and a key signature of three sharps. The lyrics are: "I shall not want. He mak - eth me to lie down in green pastures." The musical score for the second system consists of a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of three sharps. The piano accompaniment begins with a bass clef and a key signature of three sharps. The lyrics are: "I shall not want. He mak - eth me to lie down in green pastures."

fz *Piu animato* *fz*

Yea, tho' I walk through the valley of the sha - dow of death, Tho' I

Yea, tho' I walk through the valley of the sha - dow of death,

fz *Piu animato*

Yea, tho' I walk through the valley of the sha - dow of death,

walk thro' the valley of the sha - dow of death,

The sha - dow of

fz

Yea, though I walk thro' the valley of the

fz Yea, though I walk thro' the valley of the sha - dow of

Yea, though I
 death, tho' I walk thro' the val - ley of the sha - dow of death,
 sha - dow of death, The sha - dow of death,
 death, of death, the sha - dow of death,

walk thro' the valley of the sha - dow of death,
 Yea, though I walk thro' the valley of the
 Yea, though I walk thro' the valley of the sha - - dow of

dim molto *pp dolce*

The sha - dow, the sha - dow of death; I will fear no

dim molto *pp dolce*

shadow, the sha - dow, the sha - dow of death; I will fear no

dim molto *pp dolce*

death, the sha - dow, the sha - dow of death; I will fear no

dim molto *pp dolce*

Yea, tho' I walk thro' the valley of the shadow of death;

p *f*

e - vil: For thou— thou art with me; for thou art with me; Thy

p *f*

e - vil: For thou— thou art with me; for thou art with me; Thy

p *f*

e - vil: For thou— thou art with me; for thou art with me; Thy

p *f*

rod and thy staff, they com - fort me, Thy rod and thy
 rod and thy staff, they com - fort me, Thy rod and thy
 rod and thy staff, they com - fort me, Thy rod.....
 rod and thy staff, they com - fort me, Thy rod and thy

staff, and thy staff, they com - fort me. The *tempo Imo*
pp *
 staff, and thy staff, they com - fort me. The *pp*
 and thy staff, they com - fort me. The Lord, the *dolce rit. tempo Imo*
pp
 staff, and thy staff, they com - fort me. *pp*

Lord is my Shepherd; I shall not want. He mak - eth

Lord is my Shepherd; I shall not want. He mak - eth

Lord is my Shepherd; I shall not want. He mak - eth

mf
me to lie down in green pas - tures. The Lord is my

mf
me to lie down in green pas - tures. The Lord is my

me to lie down in green pas - tures.

mf
The Lord, the

Shepherd, the Lord is my Shep-herd; I shall not
 Shepherd, the Lord is my Shep-herd; I shall not
 I shall not want. I..... shall not
 Lord is my Shep-herd; I shall not

pp
 want, I shall not want, I shall not want.
pp
 want, I shall not want, I shall not want.
pp
 want, I shall not want, I shall not want,
pp

N. B. This piece may be abbreviated by omitting what is written between these two signs,
 viz: *—*

RISE MY SOUL.

Moderato.

f

Rise, my soul, and stretch thy wings, Thy bet-ter por-tion trace ;

f

Rise, my soul, and stretch thy wings, Thy bet-ter por-tion trace ;

f

Rise, my soul, and stretch thy wings, Thy bet-ter por-tion trace ;

f

Rise, my soul, and stretch thy wings, Thy bet-ter por-tion trace ; Rise

p

Rise from transi-to-ry things Toward heaven thy na-tive

p *pp*

Rise from transi-to-ry things Toward heaven thy native

p *pp*

Rise from transi-to-ry things Toward heaven thy native

pp

from transi-to-ry things Toward heaven thy na-tive

RISE MY SOUL. Concluded. 139

f

trace: Sun and moon and stars de-cay, Time shall soon this

f

trace: Sun and moon and stars de-cay, Time shall soon this

f

trace: Sun and moon and stars de-cay, Time shall soon this

f

trace: Sun and moon and stars de-cay, Time shall soon this

ff *p*

earth remove. Rise, my soul, and haste away, To seats prepared a - bove.

ff *p*

earth remove. Rise, my soul, and haste away, To seats prepared a - bove.

ff *p*

earth remove. Rise, my soul, and haste away, To seats prepared a - bove.

ff *p*

earth remove. Rise, my soul, and haste away, To seats prepared a - bove.

Allegro. f

1. An - gels, from the realms of glo - ry, Wing your flight o'er all the earth

Ye who sang cre - a - tion's sto - ry, Now proclaim Mes - si - ah's birth ;

pp
Come and worship, wor - ship Christ, Come and worship; Christ the new born
pp

CHRISTMAS ANTHEM. Continued. 141

King, wor-ship Christ the new-born King. Hal-le-lu-jah! for the

King, wor-ship Christ the new-born King. Hal-le-lu-jah! for the

King, wor-ship Christ the new-born King. Hal-le-lu-jah! for the

King, wor-ship Christ the new-born King. Hal-le-lu-jah! for the

Detailed description: This block contains four staves of music. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom staff is for Bass. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. It features dynamic markings of *ff* (fortissimo) and *mf* (mezzo-forte). The lyrics are: "King, wor-ship Christ the new-born King. Hal-le-lu-jah! for the".

Lord God Omnipotent reigneth, The kingdoms of this world are become the kingdoms of our

Lord God Omnipotent reigneth, The kingdoms of this world are become the kingdoms of our

Lord God Omnipotent reigneth, The kingdoms of this world are become the kingdoms of our

Lord God Omnipotent reigneth, The kingdoms of this world are become the kingdoms of our

Detailed description: This block contains four staves of music. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom staff is for Bass. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. It features dynamic markings of *mf* (mezzo-forte) and *recitativo* (recitativo). The lyrics are: "Lord God Omnipotent reigneth, The kingdoms of this world are become the kingdoms of our".

142 CHRISTMAS ANTHEM. Continued.

Lord, and of his Christ, and he shall reign for - ev - er and ev - er!

f
Hal - le - lu - jah! We give thee thanks, Oh Lord God Almighty, Who

art, and wast, and art to come. King of kings and

CHRISTMAS ANTHEM. Continued. 143

Solo, Tenor or Soprano
Andante *p*

Lord..... of Lords! Shepherds in the field a-bid-ing,

p

Organ

Ped. rit tempo Imo

watching o'er your flocks by night; God, with man, is

rit tempo Imo

TUTTI
pp

now re-sid-ing, Yonder shines the in-fant light. Come and worship

pp

144 CHRISTMAS ANTHEM. Continued.

ff *pp*

Christ, worship Christ, the new-born King! worship Christ, the new-born King!

ff *pp*

Christ, worship Christ, the new-born King! worship Christ, the new-born King!

ff *pp*

Christ, worship Christ, the new-born King! worship Christ, the newborn King.

f Allegro

Hal-le-lu-jah! Halle-lu-jah! A-men. Sal-va-tion

f Allegro

Hal-le-lu-jah! Halle-lu-jah! A-men. Halle-lu-jah!

f Allegro

Hal-le-lu-jah! Halle-lu-jah! A-men.

f Allegro

CHRISTMAS ANTHEM. Continued. 145

to our God, who sit - teth up - on the

Hal - le - lu - jah! A - men. Sal - va - tion to our God! Hal - le -

Hal - le -

The first system of the musical score consists of four staves. The top staff is a vocal line in G major with lyrics: "to our God, who sit - teth up - on the". The second staff continues the vocal line with lyrics: "Hal - le - lu - jah! A - men. Sal - va - tion to our God! Hal - le -". The third staff is a piano accompaniment line with lyrics: "Hal - le -". The bottom staff is a bass line. The key signature has one flat (F major or D minor).

throne, and un - to the Lamb, Hal - le - lu - jah!

lu - jah! A - men, A - - - men. Sal -

lu - - jah! A - - - - men.

Sal -

The second system of the musical score consists of four staves. The top staff is a vocal line in G major with lyrics: "throne, and un - to the Lamb, Hal - le - lu - jah!". The second staff continues the vocal line with lyrics: "lu - jah! A - men, A - - - men. Sal -". The third staff continues the vocal line with lyrics: "lu - - jah! A - - - - men.". The bottom staff is a bass line with lyrics: "Sal -". The key signature has one flat (F major or D minor).

146 CHRISTMAS ANTHEM. Continued.

Hal-le - lu - jah! Halle - lu - jah! A - men. Sal - va - tion
 va - - tion to our God, who
 Hal-le - lu - jah! Hal-le - lu - jah! A - men. Sal - va - tion
 va - - tion to our God, who

to our God, Hal-le - lu - jah! A - men, A - - men.
 sitteth upon the throne, and un - to the Lamb.
 to our God, Hal-le - lu - jah! A - men, A - - men.
 sitteth upon the throne, and un - to the Lamb. Sal - vation

CHRISTMAS ANTHEM. Continued. 147

Hal - le - lu - jah! Halle - lu - jah! Hal - le -

Hal - le - lu - jah! Halle - lu - jah! Ha - le -

Hal - le - lu - jah! Halle - lu - jah! Hal - le -

to our God, who sit - teth up - on the throne, who

lu - jah! Hal - le - lu - jah! who sit - teth up - on the throne, and

lu - jah! Hal - le - lu - jah! who sit - teth up - on the throne, and

lu - jah! Hal - le - lu - jah! who sit - teth up - on the throne, and

sit - teth up - on the throne, Halle - lu - jah! and

148 CHRISTMAS ANTHEM. Continued.

un - to the Lamb. Sal - va - tion, sal - va - tion

un - to the Lamb. Sal - va - tion, sal - va - tion

un - to the Lamb. Sal - va - tion, sal - va - tion

un - to the Lamb. Sal - va - tion, sal - va - tion

to our God, who sit - teth up - on the throne, .. and

to our God, who sit - teth up - on the throne, and

to our God, who sit - teth up - on the throne, .. and

to our God, who sit - teth up - on the throne, .. and

CHRISTMAS ANTHEM. Continued. 149

un - to the Lamb.

un - to the Lamb. Hal - le - lu - jah! Hal - le -

un - to the Lamb. Sal -

un - to the Lamb. Sal - va - tion to our God, who

Halle -

lu - jah! A - men. Sal - va - tion to our God, Halle-lujah! Halle -

va - tion to our God. who sit - teth up - on the throne, Halle -

sit - teth upon the throne, and un - to the Lamb. Halle -

150 CHRISTMAS ANTHEM. Continued.

lu - jah! Hal-le - lu - jah! Hal-le - lu - jah!

lu - jah! Hal-le - lu - jah! Hal-le - lu - jah! Sal-

lu - jah! Sal - va - tion to our God, who

lu - jah! Sal - va - tion to our

Sal - va - tion to our God, and

va - tion to our God, who sit - teth up - on the throne, and

sit - teth up - on the throne..... and

God, Sal - va - tion to our God, and

CHRISTMAS ANTHEM. Continued. 151

un - to the Lamb, Hal-le - lu - jah! Hal-le-

un - to the Lamb. Hal-le - lu - jah! Hal-le - lu - jah!

un - to the Lamb. Hal-le - lu - jah! Hal-le - lu - jah!

un - to the Lamb. Hal-le - lu - jah! Hal-le-

lu - jah! A - - men. Hal - le - lu -

Hal - le - lu - jah! A - - - -

Hal - le - lu - jah! A - - - -

lu jah! A - - men. Hal - le - lu -

152 CHRISTMAS ANTHEM. Concluded.

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

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

PSALM 148.

f Allegretto.

1. Praise the Lord! ye heavens, a-dore him; Praise him, an - gels, in the height;

Sun and moon, rejoice be - fore him, Praise him, all ye stars of light!

SOLO *mf* *ff* TUTTI.

2. Praise the Lord, for he hath spoken; Worlds, his mighty voice o - beyed;

SOLO.

3. Praise the Lord, for he is glorious; Nev - er shall his promise fail;

mf SOLO. *ff* TUTTI.

SOLO.

SOLO *p* *ff* TUTTI rit.

Laws which nev - er shall be broken, For their guidance he hath made.

SOLO *p* *ff* TUTTI rit.

God hath made his saints vic - torious, Sin and death shall not pre -vail.

SOLO *p* *ff* TUTTI rit.

SOLO *p* *ff* TUTTI rit.

f rit.

Praise the God of our salvation, Hosts on high his power proclaim, Heaven and earth, and

f rit.

Praise the God of our salvation, Hosts on high his power proclaim, Heaven and earth, and

f rit.

f rit.

all cre - a - tion, Laud and mag - ni - fy his name! Hal - le - lu - jah!

all cre - a - tion, Laud and mag - ni - fy his name! Hal - le - lu - jah!

Hal - lu -

all cre - a - tion, Laud and mag - ni - fy his name! Hal - le - lu - jah!

A - men. Halle - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah, A - men.

A - men. Halle - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah, A - men.

lu - jah! A - men. Halle - lu - jah! Hal - le - lu - jah! Amen, A - men.

A - men. Halle - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah, A - men.

(This composition is performed annually at Yale College on the Sabbath before Presentation Day —The first thirteen measures are by Mendelssohn, the rest by the author of this collection.)

Words by RICHARDS.

Adagio non molto.

Lamb of God, be - hold us, meet - ing Here up - on thy ho - ly

day. Bless us in the moments fleet - ing, While with - in thy courts we

stay, While with - in thy courts we stay. Bless us part - ing, Bless us

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The lyrics are placed below the vocal line. The tempo is marked 'Adagio non molto'. The score begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The first system contains 13 measures, with the first 13 measures being by Mendelssohn and the rest by Richards. The second system contains 13 measures, and the third system contains 13 measures. The score ends with a double bar line.

PARTING HYMN. Continued. 157

start - ing out up - on life's wea - ry way ; Bless us part - ing, bless us

This system consists of three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The music is in a minor key and 4/4 time. The lyrics are written below the vocal line.

start - ing out up - on life's wea - ry way ; Bless us part - ing, bless us

poco rit. *A tempo*

This system continues the musical score with three staves. It includes performance markings: *poco rit.* (ritardando) above the piano part and *A tempo* above the vocal part. The lyrics are repeated.

start - ing out up - on life's wea - ry way. Brightest joys are soonest

SOLO *p* *SOLO*

This system concludes the piece with three staves. It features *SOLO* markings above the vocal and piano parts, and a piano (*p*) dynamic marking. The lyrics are: "start - ing out up - on life's wea - ry way. Brightest joys are soonest".

158 PARTING HYMN. Continued.

f TUTTI *p* SOLO

end-ed; Parting scenes to all must come; Pleasure is with sor-row

TUTTI *cres*

blend-ed, Friends must from each oth-er roam. May thy guiding grace a - bid - ing

p *f*

Lead to rest in heaven, ^{to rest in heaven} in heaven. our home, lead to rest, lead to

PARTING HYMN. Continued. 159

rest in heaven our home. May thy guid - ing grace, a - bid - ing, lead to

rest, lead to rest in heaven our home. 3. When the day of life is

fad - ing Fast in - to its eve - ning gray. Join us, where no more in-

rad - ing, Fears or doubts can lead a - stray, Fears or doubts can lead a -

This system contains the first four staves of music. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are split across the two vocal staves.

stray; Where death nev - er - more can sev - er Chains of love that bind to -

This system contains the next four staves of music, continuing the vocal and piano parts from the first system.

day; Where death never - more can sev - er Chains of love that bind to -

This system contains the final four staves of music on the page, concluding the vocal and piano parts.

PARTING HYMN. Concluded. 161

day; Where death nev-er-more can sev - er Chains of love that bind to-

day; Where death nev-er-more can sev - er Chains of love that bind to-

day; Where death nev-er-more can sev - er Chains of love that bind to-

day; Where death nev-er-more can sev - er Chains of love that bind to-

pp day; Where death nevermore can sev - er Chains of love that bind to - day.

pp day; Where death nevermore can sev - er Chains of love that bind to - day.

pp day; Where death nevermore can sev - er Chains of love that bind to - day.

pp day; Where death nevermore can sev - er Chains of love that bind to - day.

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