

# SACRED HARMONIES

for the

## HARP

	No			cts.
<i>Aptommas.</i>	1	OH REST IN THE LORD,	(ELIJAH)	25
<i>De Geniel.</i>	2	MUST I LEAVE THEE PARADISE,		
<i>Aptommas.</i>	3	GRACE 'TIS A CHARMING SOUND, (HARP ACCOMP)		18
"	4	COME YE THAT LOVE THE LORD, " "		18
"	5	THOUGH TROURLES ASSAIL, " "		18
"	6	CHRIST THE LORD HAS RISEN TO DAY,		18
"	7	SEE THE CONQUERING HERO COMES, (SOLO)		50
"	8	ADESTE FIDELES, " "		50
"	9	VESPER HYMN, " "		50
"	10	BUT THE LORD IS MINDFULL,	(ST. PAUL)	25
"	11	BEATI OMNES,	(MENDELSSOHN)	25
	12			

P. M. Stackpole, NY

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Entered according to Act of Congress, 1854, by J. F. Browne, in the Clerk's Office of the District Court of the Southern District of New York.



# Rest in the Lord.

(Mendelssohn's Elijah.)

256. 1111

*Adummas.*

*Andantino*

sempre *pp*

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *p*.

Second system of musical notation, continuing the piece with complex rhythmic patterns and chordal textures.

Third system of musical notation, including dynamic markings *sf*, *p*, and *f*, along with fingering numbers like 1 and 2.

Fourth system of musical notation, featuring dynamic markings *pp*, *p*, and *M.S.* (Messa di Voce).

Fifth system of musical notation, concluding the piece with dynamic markings *M.S.* and a final cadence.

