

PART THE THIRD.

No. 39.

Al Moderato.

RECIT. (*Accomp.*)—HENCE! BOAST NOT, YE PROFANE

Maestoso. ♩ = 76.

BASS VOICE.

ACCOMP.

mf

Hence! boast not, ye pro -
 - fane, Of vain - ly fan - cied, lit - tle tast - ed plea - sure, Pur -
 - sued be - yond all mea - sure, And by its own ex cess, transform'd to pain.

No. 40.

Al Moderato.

AIR.—COME, WITH NATIVE LUSTRE SHINE.

ACCOMP.

Andante Larghetto. ♩ = 60.

BASS VOICE.

Come, with na - tive lus - tre shine, Mo - de - ra - tion, grace di - vine,

mf

Whom the wise God of na - ture gave, Mad mor - tals from themselves to save,

Mad mortals from themselves to save. Come, with

na - tive lus - tre shine, Mo - de - ra - tion, grace di - vine, Whom the wise God of nature

gave, Mad mortals

hr

from themselves to save, . . . Whom the wise God of nature gave, . . .

. . . Mad mor-tals from themselves to save.

p

Keep, as of old, the mid - dle way, Nor deep - ly sad, nor i - dly

gay, But still the same in look and

gait, Ea - sy, cheer - ful, and se - date, ea - sy, cheer - ful, and se -

date. Keep, as of old, the mid - dle way, keep, as of old, the mid - dle

way, Nor deep - ly sad, nor i - dly gay, But still the same in look and gait,

Ea - sy, cheer - ful and se - date, ea - sy, cheer -

ful, and se - date. *Segue.*

mf

Al Moderato.

No. 41. RECIT. (Accomp.), SOLO, AND CHORUS.—SWEET TEMP'RANCE.

VOICE. RECIT.

Sweet Temp'rance in thy right hand bear, With her let ro - sy Health ap -

ACCOMP.

- pear, And in thy left Contentment true. Whom headlong Passiou never knew; Frugal - i - ty,

by Boun-ty's side, Fast friends, tho' oft as foes be- lied. Chaste Love, by

Rea - son led se - cure, With joys sin - cere, and pleasure pure; Hap - py life from heav'n de -

SOLO.

scend - ing, Crowds of smil - ing years at - tending All this com - pa - ny se - rene, Join to

$\text{♩} = 60.$

p

CHORUS.—SOPRANO.

All this com - pa - ny se - rene, Join to

ALTO.

All this com - pa - ny se - rene, Join to

TENOR. (8ve. lower.)

All this com - pa - ny se - rene, Join to

TUTTI.

fill thy beau - teous train. All this com - pa - ny se - rene, Join to

fill thy beau-teous train. All this com - pa - ny se - rene, Join to

fill thy beau-teous train. All this com - pa - ny se - rene, Join to

fill thy beau-teous train. All this com - pa - ny se - rene, Join to

fill thy beau-teous train. All this com - pa - ny se - rene, Join to

fill thy beauteous train,

fill thy beauteous train. Join to fill thy beauteous train,

fill thy beauteous train,

fill thy beauteous train. Join to fill thy beauteous train.

Join to fill thy beau-teous train. All this

Join to fill thy beau-teous train. All this

Join to fill thy beau-teous train. All this

thy beau-teous train. All this

com-pa-ny se-rene, Join to fill thy beau-teous train. All this

com-pa-ny se-rene, Join to fill thy beau-teous train. All this

com-pa-ny se-rene, Join to fill thy beau-teous train. All this

com-pa-ny se-rene, Join to fill thy beau-teous train. All this

com-pa-ny se-rene, Join to fill

com-pa-ny se-rene, Join to fill thy beau-teous

com-pa-ny se-rene, Join to fill thy beau-teous

com-pa-ny se-rene, Join to fill

thy beauteous train, Join to fill
train, thy beauteous train, Join to fill
train, Join to fill
thy beauteous train, Join to fill

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The lyrics are: "thy beauteous train, Join to fill" for the first line, "train, thy beauteous train, Join to fill" for the second line, "train, Join to fill" for the third line, and "thy beauteous train, Join to fill" for the fourth line.

thy beau-teous train.
thy beau-teous train.
thy beau-teous train.
thy beau-teous train.

This system contains four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics: "thy beau-teous train." for the first line, "thy beau-teous train." for the second line, "thy beau-teous train." for the third line, and "thy beau-teous train." for the fourth line. The piano accompaniment continues with a right-hand treble clef staff and a left-hand bass clef staff.

This system contains a piano accompaniment with a right-hand treble clef staff and a left-hand bass clef staff. It features a complex, flowing melodic line in the right hand and a more rhythmic accompaniment in the left hand.

This system contains a piano accompaniment with a right-hand treble clef staff and a left-hand bass clef staff. It features a complex, flowing melodic line in the right hand and a more rhythmic accompaniment in the left hand. A piano dynamic marking (*p*) is present at the beginning of the system.

Al Moderato.

No. 42.

Air.—COME, WITH GENTLE HAND RESTRAIN.

Allegro. ♩ = 88.

▲COMP.

SOPRANO VOICE.

Come, with gen - tle

p

hand . . restrain Those who fond - ly court their bane; One ex-treme with

cau - tion shunning, To a - no - ther blindly run-ning, to a - no-ther blind - ly running,

One extreme with cau - tion shunning, To a - no-ther blind - ly running.

f *p*

Kind - ly teach, how blest are they, Who na - ture's e - qual

p

rules o - bey; Who safe - ly steer two rocks be - tween, And pru - dent keep the

gold - en mean, Who safe - ly steer two rocks be - tween, And prudent keep, and prudent keep the

gold - en mean.