

# Think Not, When You Gather to Zion

1

Words by Eliza R. Snow

Music by W. E. Peterson

1  $\text{♩} = 152$  2 3

Melody

Piano

4 tenor 5 6 7

Think not, when you ga - ther to Zi - on, your trou - bles and tri - als are

8 9 10 11

through, that noth - ing but com - fort and plea - sure are wait - ing in Zi - on for

12 13 14 15 16

Alto  
No, no, 'tis de-signed a fur - nace, all substance, all tex - tures to try, \_\_\_ to

you: No, no, 'tis de-signed a fur - nace, all sub-stance, all tex - tures to try, \_\_\_ to

The musical score is written in 6/8 time with a key signature of one flat (B-flat). It consists of several systems of staves. The first system includes a Melody line (bass clef) and a Piano accompaniment (treble and bass clefs). The second system features a Tenor vocal line (bass clef) with lyrics, and a Piano accompaniment. The third system includes an Alto vocal line (treble clef) with lyrics, a Tenor vocal line (bass clef) with lyrics, and a Piano accompaniment. The score is divided into measures numbered 1 through 16. Measure 1 includes a tempo marking of quarter note = 152. The lyrics are: 'Think not, when you gather to Zion, your troubles and trials are through, that nothing but comfort and pleasure are waiting in Zion for you: No, no, 'tis de-signed a furnace, all substance, all textures to try, \_\_\_ to'.

# Think Not, When You Gather to Zion

17 18 19 20

burn all the "wood, hay, and stub - ble," the gold from the dross pur - i - fy.

burn all the "wood, hay, and stub - ble," the gold from the dross pur - i - fy.

Musical score for measures 17-20, featuring vocal lines and piano accompaniment. The piano part consists of chords and moving lines in both hands.

21 22 23 24

Alto #1  
Think not, when you ga - ther to

Musical score for measures 21-24. Measure 23 is a whole rest for the vocal line. Measure 24 begins with the vocal line. The piano accompaniment continues with chords and moving lines.

25 26 27 28

Zi - on, that all will be ho - ly and pure; that fraud and de - cep - tion are

Musical score for measures 25-28, featuring vocal lines and piano accompaniment. The piano part consists of chords and moving lines in both hands.

29 30 31 32

ban - ished, and con - fi - dence whol - ly se - cure: No, no, for the Lord our Re -

No, no, for the Lord our Re -

Tenor  
No, no, for the Lord our Re -

Musical score for measures 29-32, featuring vocal lines and piano accompaniment. A Tenor part is introduced in measure 31. The piano part consists of chords and moving lines in both hands.

# Think Not, When You Gather to Zion

33 34 35 36

deem - er has said that the tares with the wheat \_\_\_\_\_ must grow till the great day of

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deem - er has said that the tares with the wheat \_\_\_\_\_ must grow till the great day of

The musical score for measures 33-36 consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "deem - er has said that the tares with the wheat \_\_\_\_\_ must grow till the great day of". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

37 38 39 40

burn - ing shall ren - der the hart - vest com - plete.

burn - ing shall ren - der the hart - vest com - plete.

burn - ing shall ren - der the hart - vest com - plete.

The musical score for measures 37-40 continues with the same vocal and piano parts. The lyrics are: "burn - ing shall ren - der the hart - vest com - plete.". The piano accompaniment continues with the same rhythmic pattern.

41 42 43 44

Alto #2

Think not, when you ga - ther to Zi - on, the

The musical score for measures 41-44 features a new vocal line for Alto #2. The lyrics are: "Think not, when you ga - ther to Zi - on, the". The piano accompaniment continues with the same rhythmic pattern.

# Think Not, When You Gather to Zion

45 46 47 48

saints here have noth- ing to do but look to your per - son - al wel - fare, and

49 50 51 52

Alto #1

Tenor

No; those who are faith - ful are do - ing what

al - ways be com - fort - ing you. No; those who are faith - ful are do - ing what

Tenor

No; those who are faith - ful are do - ing what

53 54 55 56

they find to do with their might; \_\_\_\_\_ to gath - er the scat - tered of Is - rael they

they find to do with their might; \_\_\_\_\_ to gath - er the scat - tered of Is - rael they

they find to do with their might; \_\_\_\_\_ to gath - er the scat - tered of Is - rael they

# Think Not, When You Gather to Zion

57 58 59 60 61

la - bor by day and by night. Think

la - bor by day and by night. Think

la - bor by day and by night. Think

62 63 64 65

not when you ga - ther to Zi - on, the prize and the vic - to - ry won. Think

not when you ga - ther to Zi - on, the prize and the vic - to - ry won. Think

not when you ga - ther to Zi - on, the prize and the vic - to - ry won. Think

66 67 68 69

not that the war - fare is end - ed, the work of sal - va - tion is done. No,

not that the war - fare is end - ed, the work of sal - va - tion is done. No,

not that the war - fare is end - ed, the work of sal - va - tion is done. No,

The musical score is written for voice and piano. It features three systems of vocal parts (Soprano, Alto, and Bass) and a piano accompaniment. The key signature changes from D major to B minor at measure 60. The lyrics are: 'la - bor by day and by night. Think' (measures 57-61), 'not when you ga - ther to Zi - on, the prize and the vic - to - ry won. Think' (measures 62-65), and 'not that the war - fare is end - ed, the work of sal - va - tion is done. No,' (measures 66-69). The piano accompaniment consists of chords and moving lines in both hands.

# Think Not, When You Gather to Zion

70 71 72 73

no: for the great prince of dark - ness a ten - fold ex - er - tion will make, \_\_\_\_\_ when

no: for the great prince of dark - ness a ten - fold ex - er - tion will make, \_\_\_\_\_ when

no: for the great prince of dark - ness a ten - fold ex - er - tion will make, \_\_\_\_\_ when

The musical score for measures 70-73 consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The vocal lines are in a homophonic setting. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

74 75 76 77

he sees you go to the foun - tain, where free - ly the truth you may take.

he sees you go to the foun - tain, where free - ly the truth you may take.

he sees you go to the foun - tain, where free - ly the truth you may take.

The musical score for measures 74-77 continues with the same three vocal staves and piano accompaniment. The vocal lines are in a homophonic setting. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

# Think Not, When You Gather to Zion

78 79 80 81 82

No, no, 'tis de-signed as a fur-nace, all substance, all tex-tures to try, \_\_\_\_\_ to

No, no, 'tis de-signed as a fur-nace, all substance, all tex-tures to try, \_\_\_\_\_ to

No, no, 'tis de-signed as a fur-nace, all substance, all tex-tures to try, \_\_\_\_\_ to

Musical score for measures 78-82. It includes three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: "No, no, 'tis de-signed as a fur-nace, all substance, all tex-tures to try, \_\_\_\_\_ to".

83 84 85 86 87

rit. rit. rit.

burn all the "wood, hay, and stub-ble," the gold from the dross pur-i - fy.

burn all the "wood, hay, and stub-ble," rit. the gold from the dross pur-i - fy.

burn all the "wood, hay, and stub-ble," the gold from the dross pur-i - fy.

Musical score for measures 83-87. It includes three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: "burn all the 'wood, hay, and stub-ble,' the gold from the dross pur-i - fy." There are 'rit.' markings above measures 84, 85, and 86. The score ends with a double bar line.