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James Waldock, M.D.
May 27, 1892

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THE HALLELUJAH:

Mason
A BOOK FOR THE SERVICE OF SONG IN THE HOUSE OF THE LORD; CONTAINING TUNES,
CHANTS, AND ANTHEMS, BOTH FOR THE CHOIR AND THE CONGREGATION;

TO WHICH IS PREFIXED

8057. 59.

THE SINGING SCHOOL:

A MANUAL FOR CLASSES IN VOCAL MUSIC, WITH EXERCISES, ROUNDS, AND PART SONGS, FOR CHOIR PRACTICE;

ALSO,

MUSICAL NOTATION IN A NUTSHELL;

A BRIEF COURSE FOR SINGING SCHOOLS; INTENDED FOR SKILLFUL TEACHERS AND APT PUPILS.

BY LOWELL MASON.

C NEW YORK:

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James Waldock MD

(29637)

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NOTICE.—A large portion of the music in THE HALLELUJAH, and many of the *hymns*, are *copyright* property, and publishers are cautioned against making use of any of it. Such pieces as have an asterisk (*) prefixed are now published for the first time.

Thomas B. Smith,
STEREOTYPYER AND ELECTROTYPYER,
216 William Street, New York.

P R E F A C E .

THE following-named collections of church music, by the editor, have been successively published in the following order:

1. "THE BOSTON HANDEL AND HAYDN SOCIETY COLLECTION." 1822.
2. "THE CHOIR." 1832.
3. "THE BOSTON ACADEMY'S COLLECTION." 1835.
4. "THE MODERN PSALMIST." 1839.
5. "THE CARMINA SACRA." 1840.
6. "THE PSALTERY." 1845.
7. "THE NATIONAL PSALMIST." In connection with Mr. Geo. James Webb. 1848.
8. "THE CANTICA LAUDIS." In connection with Mr. Geo. James Webb. 1850.
9. "THE NEW CARMINA SACRA." 1850.

It is believed that while many of the common standard tunes, necessary to every good book of church music, are to be found in all these works, each one presents some peculiar trait or characteristic feature, and that the whole series has had some humble agency in the gradual but constant progress of psalmody in our country during the last thirty years. In adding to the list "THE HALLELUJAH," in 1854, we believe we are providing means for still further improvement; for if our judgment be correct, this book will be found in advance of its predecessors in many of those points which constitute excellence in a work of the kind. We will briefly call attention to some of these:

1. MELODY.—We have sought for an agreeable flow of melody, a melody at once symmetrical, graceful and attractive; adapted to modern taste, and at the same time subordinate to the requirements of dignity and solemnity in religious worship.

2. RHYTHM.—The rhythmic forms include a greater variety than has been usually found in psalmody; yet, we believe, that this variety has been obtained without violating the laws of symmetry and unity.

3. HARMONY.—We feel confident that both in respect to the combinations employed, and the mutual relations of the different parts, the present work is in advance of our previous books. The harmony of the "Boston Handel and Haydn Society Collection," for example, which we wrought out in early life, with no little labor and self-satisfaction, is not always the most chaste and euphonious. Positive faults are indeed

avoided, but sometimes at the expense of freedom and gracefulness. The traces of the little dubious windings or circutions, which will be resorted to by a tyro to avoid an open breach of law, are sometimes noticeable. They are like the zigzag tackings of a ship when amongst the breakers, whereas had the captain well known his bearings, he would have kept in deep water, where, secure from danger, he could have pursued his uninterrupted course. So should harmony flow, subject, indeed, to the laws of the musical tides, but in a free and natural manner, far removed from the rocks and shoals of the technical school-book rules. But to be more particular, we have a *greater variety of chords* in this than in former works. The common chords of the supertonic and the mediant are oftener heard; the various unrelated chords are more frequently employed, and the alternation is less constant and uninterrupted between the tonic and the dominant harmonies than is sometimes the case. The *cadences*, also, both intermediate and final, present a greater diversity; while the very common form of *six-four* on the dominant, sometimes severe and cutting, has not been rejected in the cadences, it has yielded in part to the much more soft and euphonious *five-four*, so characteristic of the genuine school of church music. Again, *the preparation and resolution* of discords, has received more careful attention, and especially in the use of the ninth, and of the fourth. The lawless use of the fourth, so common, has been somewhat circumscribed, and its unprepared, abrupt, and offensive intrusion is less frequent. *Strength and dignity*: these have been secured by the omission of the weaker chords, and by a general adherence to combinations and progressions purely diatonic.

4. METRICAL TUNES.—This department, which necessarily forms a grand feature in a work of this kind, is very full; and both the choir and the congregation are furnished with as great a variety as can be desired. In the long, common, and short meters, we have to a considerable extent separated the choir tunes from the congregational tunes, the latter having been placed immediately after the former. Thus the long meter choir tunes begin on the 97th page and continue to the 128th page, and the long meter congregational tunes begin on the 129th page. Yet there are some exceptions to this general arrangement, since some of the best congregational tunes will be found interspersed with the choir tunes; and on the other hand, a considerable number of tunes have been placed in the congregational class merely because they are well known, though they are too difficult for congregational singing. See, as an illustration, pages 135, 136, 190, and 191.

Choir tunes. On these we need not make much remark. Let the choirs try them. They will find tunes in all kinds of time, in many rhythmic forms, variously harmonized, point against point or in reports, in the usual keys, major and minor, for *solis*, *tutti*, or *chorus*. There are tunes appropriate to express all the various feelings from those of the deepest penitence, grief, or sorrow, to such as are jubilant or exultant in the highest degree. There are tunes animating and tunes quieting, tunes of excitement and tunes of repose, tunes of loftiness and tunes of meekness, of energy and of gentleness, of solemnity and of such merriness as becometh the dwelling-place of the Most High. There are tunes for hymns of worship (would that we might have occasion to sing them more frequently), and tunes for hymns of narration, description, instruction, or exhortation (which we have to sing frequently enough). There are singing tunes and speaking tunes, tunes *cantabile* and tunes *recitando*. There are tunes short and tunes long, tunes low and tunes high, tunes soft and tunes loud, tunes quick and tunes slow, tunes easy and tunes difficult, tunes good and tunes—not so good. Indeed, it is believed that there is no emotion that may be classed with the religious for which there may not be found tunes affording a suitable form of musical expression. Again we say, let the choirs try them.

Congregational tunes. These, although much less numerous than tunes for choir performance, are, it is believed, abundantly sufficient. They are generally pointed out in the descriptive table of congregational tunes,* yet there are others not included, some not named, which, under certain circumstances, may be well adapted to congregational use. We had intended to express our views more fully on the subject of congregational singing in this place, but are prevented from doing so by want of room. The subject is dwelt upon at some length in the Preface to the National Psalmist, and though there are points which from their liability to be misunderstood, require further explanation, we must content ourselves for the present by referring our readers to what we have there written. It may be well, however, to repeat here what we have often said on the subject of the degree of time (quickness or slowness) in which the leading class of congregational tunes should be sung. The best rhythmic form for these tunes we suppose to be that of the original of many of the old tunes, which, though it was lost for many years, has been found again by the Rev. Mr. Havergal and others, and partly restored in England, and which is beginning to be understood in this country. It consists of tones of equal length, with the exception of the initial and terminal of each section or period of the music, or line or couplet of the poetry, and these should be about twice the length of the others. See Iosco, Watts, Evan, and many similar tunes. These tunes should be sung about twice as fast as it is generally customary to sing "The Old Hundredth Psalm Tune," or as fast as the words may be uttered consistently with

* See page 95.

dignity and solemnity, or nearly as fast as they would be appropriately read under similar circumstances. It is important to take the right movement, (which, indeed, is not difficult, if one gives attention to the proper reading of the psalm or hymn,) for if it be too fast, anarchy and confusion of sounds, chaotic, will follow; while, on the other hand, a movement a little too slow will lead to a drawing, stupid, and sleepy performance, quite at variance with singing "merrily unto God," and making "a cheerful noise unto the God of Jacob."

It can hardly be necessary to say that the movement of a tune is not affected by the variety of measure in which it is represented. Thus, for example, the tune Dundee, p. 175, is written in half notes, and the tune Martyrs, same page, is written in quarter notes, yet both are to be sung in the same time, unless perhaps Martyrs may be a little the slower of the two, on account of the character of the poetry.

5. METERS.—The variety of meters, we doubt not, will be thought sufficient. We are not very friendly to a great variety of meters for ordinary church purposes, and most heartily approve of the course of those clergymen who chiefly confine themselves in their selections to a few of the most common. But we have endeavored here to provide, not only for all such peculiar or uncommon meters as we deem worthy to be sung in public worship, but also for others which we think are not entitled to that distinction. Indeed, we are convinced, that the whole class of peculiar meters might be given up without any serious loss to the cause of Psalmody. In the classification of the meters designated by figures (with the exception of the common Trochaic 7's, 8's and 7's, and 8's, 7's and 4's) we have made four classes, in conformity with the character of the poetic feet in which the hymns are written; Iambic, Trochaic, Anapestic, and Dactylic; yet these are often so much mixed as to render it doubtful to which class a hymn belongs. In some cases Iambic stanzas have been written for well-known Dactylic tunes, the writer having had regard to nothing more than the number of syllables; and nothing is more common than an intermixture of Iambic and Trochaic feet, in hymns which belong principally to the former class. Each class commences with the hymns in which the lines contain the smallest number of syllables, and proceeds onward in regular order. This arrangement, though imperfect, will aid the leader in finding a tune quickly for any particular hymn; or, when, as he ought never to be when the singing is by a choir, he is obliged to do so, without any previous notice. Among the unusual meters will be found a number of new hymns which may be interesting for private or social purposes, or for occasional public worship.

6. INTERLUDES.—It will be seen that these have been written for a great portion of the tunes. They have been prepared, not for the organist who is able to play his own

impromptu interludes, but rather for the purpose of furnishing other instruments with something better than the constant repetition of the last line; and also for the purpose of furnishing a pattern of what we suppose interludes ought to be; not long detached pieces of music, but a few chords immediately connected with the tune, and leading in regular time to its re-commencement for the succeeding stanza. The interludes in this work are often mere cadences, sometimes full, or perfect, closing on the Tonic chord; and sometimes half, or imperfect, closing on the Dominant chord. They usually commence on the *last* chord, and close on the *first* chord of the tune. It will be desirable in such cases, or where the interlude does not in itself come to a full close, that the last chord or two be played a little *retardando*, so that the voices may come in easily on the first chord of the tune. We would not advise that even short interludes should be invariably played between the stanzas of a hymn; on the contrary, we think it better, as a general rule, to proceed directly from stanza to stanza without delay. With respect to interludes, we agree entirely with the Rt. Rev. Bishop Wainwright, of New York, as expressed in his introductory note to "The History of the Old Hundredth Psalm Tune," which we cordially commend to organists and others. Those who play the tenor part in the interludes in this book must remember that they are represented by the G clef, as that clef is used for the tenor, and not as it is commonly used in instrumental music, or for treble voices.

7. CHANTS.—In this department will be found the usual canticles from the Prayer Book, and also portions of the Bible Psalms, marked for chanting, with suitable chants. This form of church music seems to belong legitimately to the Psalms, and it has been used almost exclusively in connection with them until within a few years. The editor of this work was the first (so far as he knows) to apply chanting to metrical hymns; yet he has done this only so far as to chant such hymns as hardly admit of a tune form of expression; or such as, because of their length, require a more speedy utterance than they can find in any common church tune. More recently (and unhappily, as we think), truly excellent hymns of lyric character, admitting, and indeed requiring tunes of a rhythmic form corresponding to the metrical character of the poetry, have been set to chants. But if metrical hymns are chanted, we think the above distinction should be kept in view, and such hymns only should be thus treated as cannot be well sung to ordinary tunes; such hymns as express but little emotion, or such as are so irregular in their structure that they cannot, in justice to their meaning, be subjected to a regular rhythmic delivery. We have confined the chant in this work to the Bible Psalms, except in the last two selections. These have become very popular, and both are truly beautiful when well declaimed in chant, yet both are far

inferior in loftiness and grandeur to almost any of the selections from the Psalms; and we cannot but think that the true idea or spirit of church music is wanting in that person whose soul is not expanded, enlarged and moved upwards by the chanting of these sublime compositions. We desire most earnestly to recommend to teachers, to leaders, and to all, the introduction of chanting the Psalms into choir practice. We do not say into church service, for that must depend upon the clergyman, and the desires of the people. But, until one knows in his own experience what the chanting of the Psalms is, he can hardly be said to know the truly grand and sublime in the musical declamation of poetry. We have not here given the common double chants, like those of Dupuis, Mornington, and others, for many books contain them, and besides, they really do not deserve the name of chants; they are *pretty*, tasteful tunes, beautiful, elegant it may be, but yet vastly below the dignity of such real chants as Tallis's, Farrant's, Purcell's, Turner's, and others of like lofty character.* We have given some of the very best English chants.

8. ANTHEMS.—This department is uncommonly full. We do not know any similar work containing so many available pieces of this kind. This portion of the work may also be divided into two classes, one of which is appropriate to the ordinary Sabbath-Day worship, and the other to the practicing hour of the choir, or the concert room.† We have spared no exertions to supply both classes, but especially the former, and such choirs as need pieces appropriate for the opening or close of the service, will find a large supply. They are generally short and easy, and since the words are principally from the Psalms, they will bear frequent repetition. Such pieces must be sung many times, or until they are well known, and instantly recognized by the people, before they will be truly appreciated, or before they will really do the work for which they are intended. When they are only occasionally sung, they are thrown away; again we say, they must be oft repeated to be understood, to be admired, and to be truly useful. The concert or choir-practising anthems, although not suited to ordinary occasions of worship, may still be sung with propriety on many public religious and other occasions.

9. CAROLS.—On pages 349 and 352 will be found specimens of the old Christmas and Easter Carols. This species of poetical and musical composition is of Italian origin. It spread widely, and was for a long time very popular all over Europe. Afterwards

* See a most excellent collection of chants in the "Anglican Chant Book," published by Novello, London, and New York.

† See Table of Anthems, p. 96.

carols were sung mostly by itinerant holiday minstrels. Many of the early carols possess great beauty and excellence. A collection of them has recently been published by Novello, edited by Rev. T. Helmore and Rev. J. M. Neale, with the design of reviving their use in England. We thought that the three we have inserted, which are among the most popular pieces contained in that work, would be pleasing and useful in singing-classes, and in social circles. The words to the Christmas and the Easter Carols are free translations from the old copies; those of the Spring Carol are by Rev. Mr. Neale.

10. THE SINGING SCHOOL.—The elementary department, which custom makes a necessary part of a book of church music, has been prepared with more than ordinary care. The principal text consists of an abstract statement of facts, or of scientific truths, expressed axiomatically, being freely interspersed with explanatory or illustrative notes. Forty years' constant experience in teaching is enough to enable one to learn that he really knows but little; we dare not therefore assert that these definitions are always expressed in the most clear and intelligible language, or that they are always complete, or free from error. This, indeed, can hardly be expected in didactic elementary works on any subject; and much less on that of music, which seems to have received less attention with respect to classification, definition, and nomenclature, than almost any other elementary branch of knowledge. This part of the work is designed especially for the teacher; it will bring before the mind of the intelligent teacher the facts, or by it he will be reminded of those things which he is to teach. It is not supposed that the pupil will be required to commit to memory these definitions, or explanations, or any part of them; nor that it is possible to teach well by presenting truth in any abstract form. On the contrary, it is quite necessary that the pupil should be first taught the reality, or the thing itself, in a practical manner, and according to a natural concrete growth and relationship. It is only after one has thus learnt what a thing is, that he will fully comprehend a definition of that thing, be it ever so clear. Although "The Singing School" presents but a brief course of instructions, yet it is supposed that it may be too long for some of the very short terms for which such classes are held, and during which the teacher is expected to bring the whole subject before his pupils. For the special convenience of these short terms, we have prepared the "Musical Notation in a Nutshell." In the use of this, a "skillful teacher" will be able to furnish "apt pupils" with a good commencement, or a basis upon which they will be able gradually to build in safety as there may be further opportunity.

11. ELEMENTARY EXERCISES.—In these the pupils will find enough to do; this is properly their field of labor, or their play-ground; they cannot be kept too closely to the training implied in this part of the work. The teacher will, of course, select such exercises as will best accord with the capacity of his pupils, and the length of his term. Tunes adapted to the progress of the class, should be used in connection with these exercises from the very first lesson.

It is a great and difficult work to teach well, and we hope we may be pardoned for urging every one who proposes to assume the arduous employment, to avail himself of every possible means of improvement. Those who design to teach music should give attention, not merely to their own art or science, but to general improvement, and especially to such things as may lead to good taste, gentlemanly deportment, and to a generally pleasing and winning demeanor and address.

12. PART-SONGS.—We have added at the close of the vocalizing exercises a number of Part-Songs, for singing-schools, domestic circles, social gatherings, and choirs. Some of these are very easy, and others more difficult; some are very cheerful, and others more grave. We recommend the use of all the different varieties; the cheerful, joyful, and exciting, and also the more serious, for song is designed for the exercise and strengthening of all the good affections; but especially do we recommend (since it is too apt to be neglected) the frequent use of that class of songs which are of a mild, soothing, and pacific character, like "Evening Song," No. 325; "Night Song," No. 326; "God is Love," No. 315. One of the most beautiful specimens of this kind will be found on page 189, "Charming Little Valley." Try it, ye sons and daughters of song; let it be oft repeated, until the true idea is brought out in your souls, until every unhallowed and turbulent passion is conquered, and peace and quietness reign within, until you know in your own hearts the meaning of those beautiful words of the Psalmist, "*thy gentleness hath made me great.*"

And now, having finished a work which has cost us no little labor, as every intelligent person who examines it will readily acknowledge, we commend it to clergymen, choirs, schools, and people, in the full belief that if they will receive it and make proper use of it, they will derive strength from it; it will afford them pleasure, and do them good.

"Let the people praise thee, O God,
Yea, let all the people praise thee."

THE SINGING SCHOOL;

OR THE

ELEMENTS OF MUSICAL NOTATION, ILLUSTRATED WITH NUMEROUS EXERCISES, ROUNDS, PART-SONGS, ETC.

BY LOWELL MASON.

Entered, according to Act of Congress, in the year 1854, by MASON BROTHERS, In the Clerk's Office of the Southern District of New York.

CHAPTER I.

INTRODUCTORY.

PROPERTIES OF TONES—DEPARTMENTS IN THE ELEMENTS OF MUSIC.

§ 1. A TONE (musical sound) has three essential properties,—LENGTH, PITCH, and POWER.

§ 2. Hence, elementary musical instruction is naturally divided into three departments :

1. RHYTHMICS, treating of the length of tones.
2. MELODICS, treating of the pitch of tones.
3. DYNAMICS, treating of the power of tones.

NOTE 1.—*Rhythmics*, from a Greek word, signifying "to flow,"—measured movement. *Melodics*, from a Greek word, signifying "a song, or poem,"—a tune. *Dynamics*, from a Greek word, signifying "to be able,"—power.

NOTE 2.—*Rhythmics*, in this technical use of the term, comprehends all that belongs to the length or duration of sounds; but the word *rhythm*, in its common acceptation, is more limited, and refers principally to the relations of phrases, sections, and periods. Rhythm, in music, is analogous to metre in poetry.

Melodics comprehends the whole subject of pitch; but the word *melody* refers principally to a pleasing succession of sounds, or to a tune-form.

Dynamics comprehends the force or power of sounds, and their form of delivery, utterance, or enunciation.

CHAPTER II.

RHYTHMICS.

MEASURES—BARS—NOTES—RESTS.

NOTE 1.—In accordance with the example of some of the best German writers, the subject of Rhythmics is here presented first in order. A reason for this may be found in the fact that this department in its first steps, is easier for the pupil than either of the others. It is, however, a matter of little consequence whether instruction begins with Rhythmics or Melodics, since the two departments must soon be united, and proceed together.

NOTE 2.—The place where Dynamics may be introduced has not been indicated—but since the cultivation of taste, which should receive a careful attention from the beginning, is essentially dependent upon this department, it is clear that it should not long be delayed.

NOTE 3.—The subjects have been arranged, and the two departments of Rhythmics and Melodics have been connected in a convenient succession, though their exact order is not supposed to be important. Indeed, no good teacher will always follow the same routine or disposition of subjects, but will adapt himself to the circumstances of his class.

NOTE 4.—In the department of Rhythmics, the teacher will naturally commence his instruction by giving his pupils an idea of the principle of measurement, or of the division of time into equal portions. This may be done in different ways, but perhaps in none better than by something like the following graduated steps:

1. The teacher counts regularly before his class, thus:—*one, two : one, two : one, two : one, two.*
2. The pupils are required to count in like manner.
3. While the pupils count as before, the teacher sings *la*, thus:
Pupils count, *one, two : one, two : one, two : one, two.*
Teacher sings, - . . . *la, la, la, la, la, la.*

The *a* in *la* should receive the open Italian sound, as in *far, father, lark, park, smart, part, balm, or calm*, and not that of a *in law, all, or fall*.

4. The teacher counts while the pupils sing.
5. Motions of the hand may be substituted for counting, and the pupils may be led to see that the division of time is now manifested or expressed to the *eye*, whereas in counting it was manifested to the *ear*. When this rhythmic element or principle of measurement is practically understood, having been acquired by the pupils through their own action or exercise, definitions, names, and signs may follow,

§ 3. *Measures.* The length of tones is measured by a division of time into equal portions; these portions of time are called MEASURES, or PARTS OF MEASURES.

NOTE 1.—The portions of time called measures, or parts of measures, are to music what the portions of time called days, months, and years are to history, or what seconds, minutes, and hours are to the daily occupations of life.

NOTE 2.—Measures may be of longer or shorter duration; they have no absolute length.

§ 4. *Measures expressed; counting and beating time.* Measures and parts of measures may be manifested or expressed as follows: first, *to the ear*, by counting; second, *to the eye*, by motions of the hand called BEATS, or BEATING TIME.

NOTE.—The rhythmic principle may be manifested to another sense, the touch, but this is not needed for musical purposes.

§ 5. *Double Measure.* A measure having two parts is called DOUBLE MEASURE, or TWO-PART MEASURE.

§ 6. *Manner of beating time.* In beating time, in double measure, a *downward* beat is usually made for the first part of a measure, and an *upward* beat is made for the second part of a measure.

NOTE.—When the pupils are learning to beat the time, it is well for them to count and beat simultaneously; or, while they make the proper motions of the hand, let them also describe those motions by repeating the words *downward beat*, *upward beat*, or, (for a quicker movement,) *down*, *up*.

§ 7. *Accent.* The first part of a measure should usually be accented the second unaccented.

NOTE.—While it is important that rhythmic accent should be observed, its constant automatic, or drumlike recurrence stiff, ungraceful, and repulsive to good taste. Such an accent belongs mostly to music of an inferior character, or to that which makes its appeal to the more external sense. The march and the dance are much dependent upon it, though in the better forms of these classes of music, it is often concealed by higher properties, for a short time or as long as the fact may be trusted without it. Rhetorical accent or emphasis, or that which belongs to emotion, expression, or to poetical thoughts or ideas, on the contrary, is essential to a tasteful or appropriate performance, and should receive much attention. The rule, therefore, which has just been given, is one to which there are many exceptions.

§ 8. *Signs of Measures;—Bars.* Measures are represented by interspaces between vertical lines, or BARS. Bars mark the boundaries of measures.









NOTE.—The term bar is often used to signify a measure.

§ 9. *Signs of Tones.* Tones (musical sounds) are represented by characters called NOTES.

NOTE.—The word tone is always used in this work to signify a musical sound. The word note is never used to signify a musical sound, but always to signify a character representing a musical sound. A tone may be heard but not seen; a note may be seen but not heard.

§ 10. *Signs of Silence.* Silence is indicated by characters called RESTS.

Example of Measures represented. Bars, Notes, and Rests.

Measure.	Bar.	Measure.	Bar.	Measure.	Bar.	Measure.	Bar.
							
Notes.		Rests.		Notes.		Rests.	

§ 11. *Double Bars.* Double bars are used as closing characters, or as indicating the end of a phrase, section, line, or period of music or of poetry.

CHAPTER III.

MELODICS.

THE SCALE—ITS NAMES AND SIGNS.

NOTE.—Let the scale, or a part of it, be sung slowly and distinctly by the teacher, beginning with the pitch C, to the syllable *la*. Let it be repeated until the class have obtained a clear idea of it, after which, *and not before*, they may be required to sing it. Careful attention should be given to quality of tone, which, with everything belonging to taste, should be cultivated from the beginning. When the scale has been thus taught, or when the pupils have become so familiar with it as to have some correct appreciation of it as a connected series of tones, and can also sing it with tolerable accuracy, names and definitions may follow.

§ 12. *The Scale.* Musical sounds, or tones, when considered with respect to the relation that exists between them, are arranged in a certain series called THE SCALE; thus the Scale is a succession of eight tones, in a certain order of relative pitch.

NOTE 1.—The word Scale is from the Latin *Scala*, meaning a ladder. The Scale is a musical ladder.

NOTE 2.—The Scale, *melodically* considered, consists of eight sounds; but when considered with respect to *harmony*, of only seven sounds: the Scale consists of eight sounds, but seven sounds only are necessary to constitute a *key*.

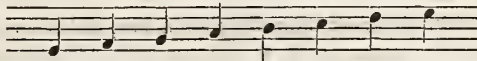
NOTE 3.—It is upon this tone relationship that *the beautiful*, both in melody and in harmony essentially depends; the Scale, therefore, is the groundwork of practical music, both vocal and instrumental. It should be a constant daily practice.

§ 13. *Names of the tones of the scale.* The tones of the scale are named from the names of numbers, beginning with the lowest, thus:

ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.

NOTE 1.—Observe that the names are not *first, second, and third*, nor are they No. 1, No. 2, and No. 3, but are, as above stated, ONE, TWO, THREE, FOUR, and so on. The importance of this will appear from the fact that the first tone of a melody or tune is often some other than one, the second is often some other than two, &c.

NOTE 2.—When the Scale, or such part of it as has been introduced, has become somewhat familiar, and the names of its tones have been given, the teacher may proceed to exhibit its signs, or to write upon the black-board the characters by which it, or a part of it, is represented; if the whole Scale, thus:



NOTE 3.—The class may now sing the Scale slowly, both ascending and descending, while the teacher points to the notes by which it is represented.

§ 14. *The Staff.* The relative pitch of tones is represented by a character called THE STAFF.

§ 15. *Notes.* Notes represent the length of tones, and also the order of their succession. (See § 9.)

§ 16. *Degrees of the Staff.* Each line, and each space of the Staff, is called a DEGREE; thus the staff contains nine degrees, counted upwards from the lowest, there being five lines and four spaces.

NOTE.—The word degree as applied to the Staff, is used to mean *point, place, or position*; thus there are nine degrees or places on which notes may be written, or on which tones may be represented. The word is also used in connection with the Scale; thus the Scale is said to proceed by successive degrees, or *di grado*.

§ 17. *Added line and Spaces.* The compass of the Staff may be extended by additional lines above or below, called ADDED LINES, OR LINES ABOVE, OR LINES BELOW, OR SPACES ABOVE, OR SPACES BELOW. Added lines are also sometimes called Leger Lines.

§ 18. *Syllables.* In elementary singing-exercises, or as *helps to beginners*, the following syllables are used in connection with the tones of the scale, and are applied to them, as follows:

Scale names.	one, two, three, four, five, six, seven, eight.
Syllables as written.	Do, RE, MI, FA, SOL, LA, SI, Do.
Syllables as pronounced.	<i>Doe, Ray, Mee, Fah, Sol, Lah, See, Doe.</i>

NOTE.—Although the syllables are not regarded as indispensable, yet experience seems to decide in favor of their use as affording *valuable assistance to those who are beginning to learn to read music*, and especially in classes where the pupils are not permitted to depend upon an instrument for pitch or tune. The principle is that of mental association; after a little practice each syllable becomes so strongly associated with the relative pitch of the tone to which it is applied as to recall it or bring it up quickly to the imagination, and thus the pupil is enabled to produce the tone with ease and accuracy. This use of the syllables is peculiar to England and America, though it has been introduced and is extending in Ger-

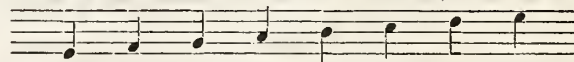
many, where the one syllable *la* principally prevails. In Italy and in France the same syllables are used for a very different purpose, or to indicate absolute pitch. The Scale names, one, two, three, &c., may be used instead of the syllables, but the latter are preferable on account of their more euphonious character. The use of the syllables in singing is called *Solfajing*, or *singing by Solfa*. Singing to the single syllable *la*, or *ah*, or to any other vowel, is called *vocalizing*.

§ 19. *The Scale represented on the Staff.* The Scale may be represented on the Staff by notes in various positions; thus the note representing the tone *one* may be written on either line or space; but when the place of this note is fixed, notes representing the other tones must follow in their proper order.

NOTE.—The pupils should understand that the Scale has not necessarily any particular position or location on the Staff, but that the note representing the tone *one* may be written upon any of its degrees.

EXAMPLE.

1. The tone one represented on the first line.



Names.	One, two, three, four, five, six, seven, eight.
Syllables.	Do, Re, Mi, Fa, Sol, La, Si, Do.

2. The tone one represented on the first space.



Names.	One, two, three, four, five, six, seven, eight.
Syllables.	Do, Re, Mi, Fa, Sol, La, Si, Do.

3. The tone one represented on the space below.



Names.	One, two, three, four, five, six, seven, eight.
Syllables.	Do, Re, Mi, Fa, Sol, La, Si, Do.

NOTE.—The teacher will pursue this subject further, and represent the Scale in other positions, if he thinks best. In singing the Scale from these different positions of the notes let the same pitch (C) be usually retained; this will, *first*, prevent the association of absolute pitch with the Staff, which only represents relative pitch, and *second*, the pupil will thus be acquiring the knowledge of absolute pitch, as the idea of C becomes gradually fixed in his mind.

§ 20. *Absolute Pitch Letters.* Absolute pitch, or the pitch of tones independent of scale relationship, is indicated by letters, as A, B, C, D, E, F, G.

NOTE 1.—It is an error to teach that the letters belong to the Staff, or that they are necessarily connected with the Staff in any particular position. The letters were in use before the Staff was invented. They are applied to it in several different ways, though modern usage mostly confines them to two positions, as will be seen at Section 22.

NOTE 2.—It can be of no advantage to the pupil to commit to memory the letters in any certain position on the Staff, as first line G, first space A, and so on; indeed there is at present no use for the letters whatever, except as they are convenient for Clefs. In juvenile classes it may be better to omit the letters altogether until a later period in the course of instruction. When, in the transposition of the scale it becomes important for the pupil to understand the subject of absolute pitch, the use of the letters will be readily understood, and the different positions in which they may be applied to the Staff will be easily remembered.

§ 21. *C as one of the scale. Key of C.* In the first steps of musical study, C is taken as the pitch of the tone one, or as the basis of the scale, and the scale is then said to be in the key of C. The order of the scale-tones in the key of C is thus: C, D, E, F, G, A, B, C. C is one, D is two, E is three, F is four, G is five, A is six, B is seven, and C is eight.

EXAMPLE.

The scale represented on the staff, with the names and pitch of its tones, and their appropriate syllables.



Names.	One,	two,	three,	four,	five,	six,	seven,	eight.
Pitch.	C,	D,	E,	F,	G,	A,	B,	C.
Syllables.	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.

NOTE.—The word key is used in this connection to signify the relationship of tones. Seven tones are required to constitute a tone-family, or a key; thus the key of C consists of the sounds C, D, E, F, G, A, and B.

§ 22. *Common positions of the Scale as represented on the Staff.* There are two positions in which it is common to represent the C scale on the Staff. In the first, the note representing the tone one is placed on the *added line below*; in the second, the note representing the tone one is written on the *second space*.

§ 23. *Clefs.* To determine the position and pitch of the scale as represented on the Staff, one of the letters is used as a sign or guide, and when thus used is called a CLEF.

NOTE.—Clef is a French word signifying key; thus the clef-letter is a key or guide to the manner of representing pitch on the Staff.

§ 24. *Clef-letters.* The letters commonly used as Clefs are F and G.

NOTE.—The letter C is also taken for a Clef, and when thus used it has three positions, but since it is not much used in this country, and is gradually going out of use in Germany and England, it is not thought necessary to explain it here.

§ 25. *The F Clef* is placed upon the *fourth line*, and determines the pitch of that line to be F; consequently C, or one of the C scale must be represented by the second space.

§ 26. *The G Clef* is placed upon the *second line*, and determines the pitch of that line to be G; consequently C, or one of the C scale must be represented by the added line below.

NOTE.—It should be understood that a Clef is merely a letter differing in shape from its ordinary form.

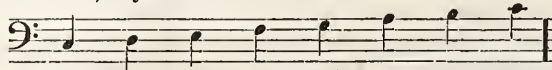
EXAMPLES.

The Scale, G Clef, key of C.



Names.	One,	two,	three,	four,	five,	six,	seven,	eight.
Pitch.	C,	D,	E,	F,	G,	A,	B,	C.
Syllables.	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.

The Scale F Clef, key of C.



Names.	One,	two,	three,	four,	five,	six,	seven,	eight.
Pitch.	C,	D,	E,	F,	G,	A,	B,	C.
Syllables.	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.

By way of further illustration, we add the Scale, C Clef, key of C.



Names.	One,	two,	three,	four,	five,	six,	seven,	eight.
Pitch.	C,	D,	E,	F,	G,	A,	B,	C.
Syllables.	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.

NOTE 1.—The C Clef is here represented as used for the Tenor, or on the fourth line; when used for Soprano, it is placed on the first line, and when used for Alto it is placed on the third line.

NOTE 2.—It is not necessary to bring up here the difference of pitch between male and female voices.

Elementary Exercises 1 to 4 may now be introduced.

CHAPTER IV.

RHYTHMIC CLASSIFICATION.

PROLONGED TONES.—PRIMITIVE AND DERIVED FORMS OF MEASURE.

§ 27. *Prolonged Tones.* A tone may be prolonged so as to occupy two parts of a measure, or both parts of double measure, and thus a new form of measure is obtained or derived from the first form of measure.

NOTE 1.—In presenting this subject to the pupils, the teacher may proceed as follows:

1. The pupils are required to count or heat the time.
2. While the pupils are counting and heating, the teacher sings two measures, the first in the primitive and the second in the derived form, as at Section 31, Example 2.
3. The pupils are required to analyze the example as sung by the teacher, or to define or describe it.
4. The teacher counts and heats while the pupils sing both forms of measure.

NOTE 2.—The tones (musical sounds) may be called short and long; so also the notes and rests (signs) may be called short or long notes or rests. These names will be found more convenient at present since they are naturally suggested by the subject, and carry with them their own signification. The names Quarter and Half which would be at present merely arbitrary and unmeaning will come in better hereafter. The pupil should never be burdened with names or technical terms in advance, or until they are needed as aids to the memory, or to bring up to the imagination the idea of things which have been already learned.

Elementary Exercises, 5 to 7.

§ 28. *Primitive form of Measure.* The first form of measure may be called, THE PRIMITIVE FORM OF MEASURE.

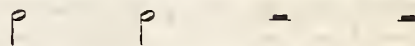
§ 29. *Derived form of Measure.* The second form of measure may be called, THE DERIVED FORM OF MEASURE.

§ 30. Derived forms of measure are obtained from primitive forms, by uniting the different parts of a measure.

§ 31. *Long Note.* The prolonged tone is represented by a note differing in form from that which has been already introduced, and this note has also a corresponding rest.

EXAMPLE I.

Long Notes. Long Rests.



EXAMPLE II.

Primitive form of measure.

Derived form of measure.



CHAPTER V.

RHYTHMICS.

TRIPLE MEASURE. (SEE CHAPTER II, NOTE 4.)

§ 32. A measure may have three parts: such a measure may be described by counting *one, two, three*; or by beating *downward beat, hither beat, and upward beat*.

§ 33. A measure with three parts is called TRIPLE MEASURE.

§ 34. *Accent.* Triple Measure receives an accent on the first part of the measure

NOTE.—See Note on accent at Section 7.

§ 35. Derived forms of measure are obtained in Triple Measure on the same principle as in Double Measure.

NOTE.—See Section 30. See also Note at Section 27.

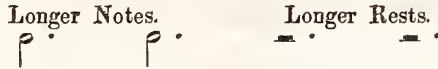
§ 36. When the derived form is obtained by the union of the first and second parts of a measure, it is called the FIRST DERIVATIVE; when it is obtained by the union of the first, second, and third parts, it is called the SECOND DERIVATIVE.

§ 37. When in a derived form of measure the union of the parts commences with the *first* part, the derivative is said to be in the FIRST CLASS;

when the union of the parts commences with the *second* part, the derivative is said to be in the *SECOND CLASS*.

§ 38. The longer tone, occupying three parts of a measure, is represented by a note of a different form from the two previously introduced; this may be called the longer note.

EXAMPLE I.



EXAMPLE II.

Primitive and derived forms in Triple Measure.

First Class. Second Class.



§ 39. Figures are used to designate the kind of measure; thus, the figure 2 denotes Double Measure, and the figure 3 denotes Triple Measure.

Elementary Exercises, 8 to 15.

CHAPTER VI.

RHYTHMICS.

FOUR PART MEASURE. (SEE CHAPTER II., NOTE 4.)

§ 40. A measure may have four parts; such a measure may be described by counting, *one, two, three, four*, or by beats, thus: *downward beat, hither beat, thither beat, upward beat*.

§ 41. Four part measure is called *QUADRUPLE MEASURE*, and is marked by the figure 4.

§ 42. *Accent.* Quadruple measure is accented principally on the *first* part, and slightly on the *third* part of the measure.

NOTE.—See Section 7.

§ 43. Derived forms of measure are obtained in Quadruple Measure on the same principle as in Double Measure.

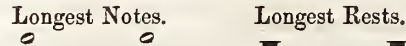
NOTE.—See Section 30. See, also, Note at Section 27.

§ 44. When in a derived form of measure, the union commences with the third part, it is said to be in the *THIRD CLASS*.

NOTE.—See Section 37.

§ 45. When a tone is prolonged so as to occupy four parts of a measure, it is represented by a note of different form from those already introduced, which may be called the longest note.

EXAMPLE I.



NOTE.—It will now be convenient to drop the names which have heretofore been used to designate tones of different lengths, and their corresponding notes, and to substitute for them those which are commonly used. See Note at Section 27. The new names may be drawn from the pupil in the following manner: having written the four different kinds of notes upon the Black-board the teacher asks, pointing to the note of which he is speaking, How many *short* notes are equal in duration to a *longest note*? Ans. Four. What part of a *longest note*, then, is a *short note*? Ans. One fourth, or one quarter. How many *long notes* are equal to a *longest note*? Ans. Two. What part of a *longest note*, then, is a *long note*? Ans. A half. What part of a *longest note* is a *longer note*? Ans. Three quarters. If, then, the short notes be *quarters* of the longest note, what will be a convenient name for them? Ans. Quarters. If the notes that we have heretofore called long are *halves* of the longest note, what will be a convenient name for them? Ans. Halves. What will be a convenient name for the notes which we have heretofore called longer notes? Ans. Three quarters. And what shall we now call the note that we have hitherto called the *longest note*. Ans. Whole note, or Note. The teacher may give out, if he thinks best, the names Crotchet, Minim, Dotted Minim, and Semibreve.

EXAMPLE II.

Notes and Rests, with their names.

Notes.	Rests.	Names.
		Quarter Note, or Rest. Crotchet.
		Half Note, or Rest. Minim.
		Three-quarters. Dotted Minim.
		Whole Note, or Rest. Semibreve.

NOTE.—The Double Note (Breve) is also sometimes used □.

§ 46. Primitive and derived forms in Quadruple Measure.

EXAMPLE.

	First Class.	Second Class.	Third Class.
Primitive.			
First Derivative.			
Second Derivative.			
Third Derivative.			

* Syncopes. † An irregularity in Classification

§ 47. When a tone commences on an *unaccented* part of a measure, and is continued on an *accented* part of a measure, it is called a **SYNCOPE**, or **SYNCOPIATED TONE**, and the note representing it is called a **SYNCOPIATED NOTE**.

NOTE.—Syncope, from two Greek words signifying “I cut,” or “to cut.” A Syncope *cuts into*, or breaks up, or contradicts the regular order of accent.

§ 48. A syncopated tone should always receive an accent.

NOTE.—See Syncopes represented in the above example, second class, first and second derivatives.

Elementary Exercises, 16 to 30.

CHAPTER VII.

MELODICS.

SKIPS.

§ 49. A melody or tune may proceed not only by the regularly successive steps or degrees of the scale, (*di grado*,) but also by skips, (*di salto*.)

§ 50. The easiest and most natural skips are those which occur between the tones *one, three, five, and eight*.

NOTE 1.—The pupils should be exercised on these tones, or in skipping from one to another until they become so familiar with them as to name them when they hear them, or to produce them when they are named or called for by the teacher.

NOTE 2.—It is not intended here to lead the pupils to the investigation of intervals, but rather to prepare for that work by enabling them to pass *di salto* from any given tone of the scale to any other with some degree of ease and certainty.

Elementary Exercises, 31 to 36.

§ 51. The following changes may be produced with the tones *one, three, five, and eight*.

NOTE.—In the following table figures are used to indicate the names of tones.

1 3 5 8	3 [*] 1 5 8	5 1 3 8	8 1 3 5
1 3 8 5	3 1 8 5	5 1 8 3	8 1 5 3
1 5 3 8	3 5 1 8	5 3 1 8	8 3 1 5
1 5 8 3	3 5 8 1	5 3 8 1	8 3 5 1
1 8 3 5	3 8 1 5	5 8 1 3	8 5 1 3
1 8 5 3	3 8 5 1	5 8 3 1	8 5 3 1

Elementary Exercises, 37 to 43.

NOTE.—The order in which the remaining tones of the scale are introduced is not supposed to be important. The following is in accordance with the example of some of the best German teachers.

§ 52. *Seven.* The tone seven naturally leads to eight; or after seven the ear desires or expects eight; eight, therefore, will serve as a guide to seven. Think of eight and it will be easy to sing seven.

NOTE.—The pupil may be made to appreciate this by singing the ascending scale and stopping with seven.

Elementary Exercises, 44 to 45.

§ 53. *Four.* Four naturally leads to three, or after four the ear desires or expects three; three, therefore, will serve as a guide to four. Think of three and it will be easy to sing four.

NOTE 1.—The pupil may be made to appreciate this by singing the descending Scale and stopping with four.

NOTE 2.—The natural progression of seven to eight, and of four to three, will also be made clear by dividing the class, and causing them to sing together, with many repetitions, as follows:

First Class,	7 8 4 3
Second Class,	4 3 7 8

Elementary Exercises, 46 to 49.

§ 54. *Two.* One or three will guide to two. *Exercises 50 and 51.*

§ 55. *Six.* Five will guide to six. *Exercises 52 to 55.*

CHAPTER VIII.

MELODICS.

EXTENSION OF THE SCALE AND CLASSIFICATION OF VOICES.

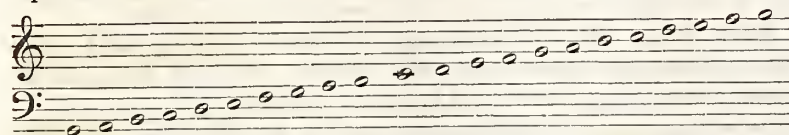
§ 56. When tones higher than eight are sung, eight is to be regarded not only in its relation to the tones below it, but, also, as one of an upper scale.

Exercises 56 to 61.

§ 57. When tones lower than one are sung, one is to be regarded as, also, eight of a lower scale.

Exercises 62 and 63.

§ 58. The whole vocal compass, or extent from low to high, may be thus represented :



NOTE 1.—Several tones may be added, either above or below, by cultivation.

NOTE 2.—The true pitch or relation of male and female voices should be clearly illustrated and explained in this connection. When this is understood, there can be no objections to the Bass and Tenor singing the lessons in the G clef, or to the Treble and Alto singing from the F clef, although the former may sing as heretofore, an octave lower, and the latter an octave higher, than the actual pitch represented.

§ 59. The human voice is naturally divided into four classes :

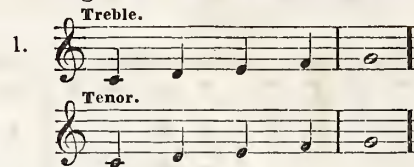
1. Low male voices, **BASS.**
2. High male voices, **TENOR.**
3. Low female voices, **ALTO.**
4. High female voices, **TREBLE.**

NOTE.—Besides the above, there are other distinctions, as **BARYTONE** between the Bass and Tenor, and **MEZZO SOPRANO** between the Alto and Treble. The Treble is often called **SOPRANO**.

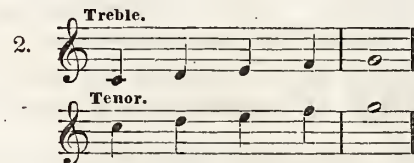
§ 60. The F clef is used for Bass, the G clef is used for Tenor, Alto and Treble, but when used for Tenor it denotes G an octave lower than when used for Treble or Alto.

NOTE.—This different use of the G clef for Tenor, and for Alto or Treble, should be clearly illustrated and explained.

Examples illustrating the two uses of the G clef :

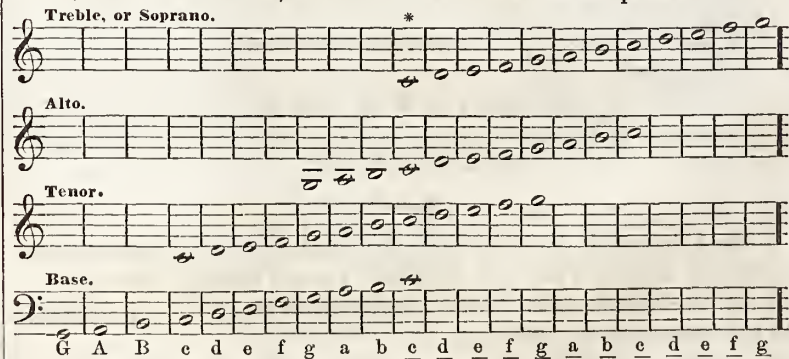


The above examples, although they appear the same to the eye, are in reality, or to the ear, an octave apart, the Tenor being an octave below the Treble.



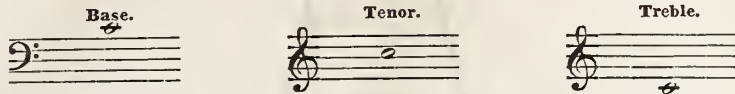
The above examples, although they appear different to the eye, are in reality, or to the ear, the same.

3. Examples illustrating the usual compass of the different classes of voices, the use of the clefs, and the relation of the different parts :

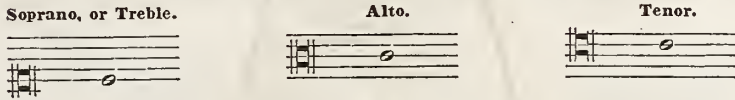


* This once marked small c, being about the centre both of the vocal and also of the great or instrumental scale, is called the middle c.

4. Examples of the representation of the same tone by the use of the different clefs:



So, also, the same tone is represented by the C clef, as follows:



§ 61. To distinguish between the different tones denoted by the same letter, capital and small letters, together with marks below or above them, are used. Thus, in the above example, the lowest three notes are designated by *capital letters*; and the tones represented by them are called capital, or great G, or great A, and great B. The notes in the next octave beginning with *c*, (with the exception of the upper one, which is considered as one of the octave above,) are designated by *small letters*, and the tones are called *small c*, *small d*, *small e*, &c. The notes in the next octave, (with the exception of the upper one,) are designated by *once-marked small letters*, and the tones are called *once-marked small c*, *once-marked small d*, &c. The notes belonging to the next octave, are designated by *twice-marked small letters*.

NOTE.—The G clef, when used for Treble or Alto, or for instruments, signifies g, but when used for male voices it signifies g.

§ 62. The great scale of sounds, including the whole compass of tones appreciable by the human ear, consists of about nine octaves, about one-third of which, from G to g, are within the range of the human voice.

§ 63. The system of noting or designating the tones of the great scale, is the same as that mentioned at § 61, or as follows:

EXAMPLE.

7 <u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u> <u>b</u>	8 <u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u> <u>b</u>	9 <u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u> <u>b</u>	10 <u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u> <u>b</u>
4 <u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u> <u>b</u>	5 <u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u> <u>b</u>	6 <u>c</u> <u>d</u> <u>e</u> <u>f</u> <u>g</u> <u>a</u> <u>b</u>	
1 <u>C</u> <u>D</u> <u>E</u> <u>F</u> <u>G</u> <u>A</u> <u>B</u>	2 <u>C</u> <u>D</u> <u>E</u> <u>F</u> <u>G</u> <u>A</u> <u>B</u>	3 <u>C</u> <u>D</u> <u>E</u> <u>F</u> <u>G</u> <u>A</u> <u>B</u>	

NOTE.—Read the above, beginning with C, marked 1, or in the order suggested by the figures, at the commencement of each successive series, or octaves.

EXPLANATION.

- 1, C.—This is the lowest sound produced by an Organ, and it can be obtained from no other instrument. It requires a pipe thirty-two feet long.
- 2, C.—This is the lowest C on the Piano-forte. It requires an organ-pipe sixteen feet long.
- 3, C.—This is called *the great C*. It is the lowest sound on the Violoncello, and it requires an organ-pipe eight feet long.
- 4, c.—Called *small c*. Written on the second space, Bass clef, and requires an organ-pipe of four feet.
- 5, c.—*Middle c*. Added line above, F clef, and added line below G (Treble) clef. It requires a pipe of two feet.
- 6, c.—This is the c represented on the third space, G (Treble) clef. It requires an organ-pipe one foot long.
- 7, c.—Second added line above, Treble clef. Produced by an organ-pipe one-half of a foot long.
- 8, c.—Written on the space above the fifth added line above. Produced by an organ-pipe one-fourth of a foot long.

9, c.—Highest c on the Piano-forte. Produced by an organ-pipe of one-eighth of a foot long.

A note to represent the lowest C in the above described great Scale of Sounds, or C, must be written on the ninth added line below the Staff, F clef; and a note to represent the highest c, or c, must be written on the space above the twelfth added line above the Staff, G (Treble) clef.

CHAPTER IX.

MELODICS.

INTERVALS.

NOTE.—A true knowledge of intervals can only be communicated through the ear. Names, definitions, or illustrations, may be given while the pupil obtains no correct idea of the thing itself, which can only be acquired by a careful listening to tones and comparison of them. The ear alone can appreciate or measure intervals. The subject is one which cannot be understood until the ear has been considerably trained; this is the reason why it has not been presented earlier in this course. After intervals have been taught, the following definitions will be easily understood.

§ 64. The difference of pitch between any two tones, is called AN INTERVAL. Thus, the difference of pitch between one and two is an interval.

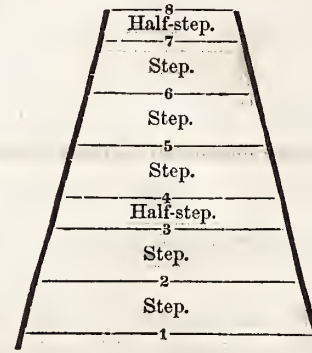
§ 65. In the regular succession of the tones of the scale, there are two kinds of intervals, larger and smaller.

§ 66. The larger scale-intervals are called STEPS; and the smaller scale-intervals are called HALF-STEPS.

§ 67. The intervals of the scale occur in the following order:—between one and two, a *step*; between two and three, a *step*; between three and four, a *half-step*; between four and five, a *step*; between five and six, a *step*; between six and seven, a *step*; and between seven and eight, a *half-step*.

NOTE.—The terms *tone* and *half-tone* are in common use to designate these intervals; but as the application of the same word both to sounds and intervals is inconvenient, the discontinuance of the term *tone* and *half-tone* is recommended, especially in teaching. As the word ladder (scale) is used for designating the series of tones called the scale, it is quite natural to carry out the figure, and borrow from the ladder the word *step* by which to designate scale-intervals.

Illustration of the musical ladder, with its rounds and steps, or tones and intervals.



CHAPTER X.

RHYTHMICS.

SEXTUPLE AND MIXED MEASURES.

§ 68. A measure having six parts, is called SEXTUPLE MEASURE; as *one, two, three, four, five, six*; or, *downward beat, downward beat, hither beat, thither beat, upward beat, upward beat*.

§ 69. A measure having six parts, is also often described by two specific counts or beats; it is then called COMPOUND MEASURE.

§ 70. Measures may also have *nine* or *twelve* parts, or more or less. But it is not supposed to be necessary to give explanations or illustrations of these, since, if the pupil is well grounded in the kinds already mentioned, he need not apprehend difficulty in any other forms which may be found.

Elementary Exercises, 65 to 67.

CHAPTER XI.

MELODICS.

THE MINOR SCALE.

§ 71. In addition to the Scale already explained, (Section 12,) there is another Scale, differing from that in the relation or succession of its tones, or in the order of its intervals, called the MINOR SCALE; it is the *soft* Scale of the Germans.

NOTE.—The Scale which has already been explained, based on C, or of which C is one, may now be called the MAJOR SCALE.

§ 72. The natural Minor Scale is based upon A, or upon six of the Major Scale.

NOTE.—The term natural is used here to indicate that the tones of which this Scale is composed are the same as those belonging to the Scale already explained.

EXAMPLE.

The natural Minor Scale represented in notes, with the names of its tones, their pitch, and the syllables applied to them in Solfaing.



Names. One, two, three, four, five, six, seven, eight. Eight, seven, six, five, four, three, two, one.
Pitch. A, B, C, D, E, F, G, A. A, G, F, E, D, C, B, A.
Syllables. La, si, do, re, mi, fa, sol, la. La, sol, fa, mi, re, do, si, la.

NOTE.—The explanation here given refers to the *natural* Minor Scale only; the *artificial* Minor Scale will be explained in the Second Course.

Elementary Exercises, 68 to 72.

SECOND COURSE.

CHAPTER XII.

RHYTHMICS.

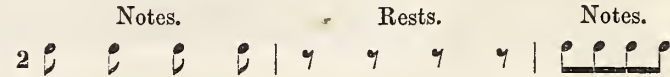
DIVIDED PARTS OF A MEASURE.

§ 73. The parts of a measure may be divided so that two tones shall occur on one part, and the measure is then said to be in COMPOUND FORM. The form of measure heretofore explained may be called SIMPLE FORM.

§ 74. Compound form of measure may be either *primitive* or *derived*.

§ 75. Notes representing these shorter tones, as in compound primitive form of measure, are called EIGHTHS or QUAVERS.
(Halle.—2)

EXAMPLE.



NOTE.—The principle of derivation and classification already explained, may be carried out in compound form of measure, if the teacher thinks it best. If it be thoroughly and practically understood, it affords a certain standard or principle by which the musical performer may be carried through the most difficult rhythmic combinations with certainty. The principle is simply this: The primitive form of a measure, or the primitive part of a measure, is always to be taken as the standard of measurement. This cannot fail to solve any rhythmic problem that may occur. The common mode of beating to indicate the measurement of sounds, is quite uncertain. Hence, a good conductor of an orchestra is frequently observed to indicate with his *bâton*, the primitive form of the measure, and this although he may know nothing of this principle of classification. This fact shows that the principle is a natural one, and one that fails not to accomplish its end. Whether the terms here used be adopted or not, the principle should be understood, the thing itself must be practically known, or there can be no certainty of correct time.

Elementary Exercises, 73 to 88.

EXAMPLE OF DIFFERENT VARIETIES OF MEASURE.

$\frac{2}{1}$	$\frac{*3}{1}$	$\frac{*4}{1}$	$\frac{*6}{1}$
$\frac{2}{2}$	$\frac{3}{2}$	$\frac{4}{2}$	$\frac{6}{2}$
$\frac{2}{4}$	$\frac{3}{4}$	$\frac{4}{4}$	$\frac{6}{4}$
$\frac{*2}{8}$	$\frac{3}{8}$	$\frac{*4}{8}$	$\frac{6}{8}$
$\frac{*2}{16}$	$\frac{*3}{16}$	$\frac{*4}{16}$	$\frac{*6}{16}$

* Seldom used.

Elementary Exercises, 90 and 97.

CHAPTER XVI.
MELODICS.

THE CHROMATIC SCALE.

NOTE.—The Chromatic Scale may be introduced by pattern or example, early in the course of instruction, and with much advantage to the pupils, especially in juvenile classes. Children quickly learn it so as to sing it accurately, and to those who have thus practically acquired it, its theory becomes easy.

§ 84. Between those tones of the Scale which form the interval of a step, an intermediate-tone may be introduced: thus, intermediate-tones may occur between one and two, two and three, four and five, five and six, and six and seven; but not between three and four, and seven and eight, because the intervals between these tones are already half-steps, and these are the smallest practicable intervals known in the musical system.

§ 85. The intermediate-tones are named from the scale-tones between which they occur, but with the addition of the word SHARP or FLAT prefixed or suffixed, to distinguish the names of the former from those of the latter. Thus the intermediate-tone between one and two, or between C and D, may be named from either of these; if named from one, the word sharp is pre-

fixed, and it is called SHARP-ONE; if named from two, the word flat is prefixed, and it is called FLAT-TWO; again, if named from C, the word sharp is suffixed, and it is called C-SHARP; or if named from D, the word flat is suffixed, and it is called D-FLAT. The same principle is applied to the naming of all the other intermediate tones.

NOTE.—The word sharp, as here used, as a name for a tone, signifies higher; thus, by sharp-one is meant a tone higher than one, yet not so high as two; again, the word flat, when used as the name of a tone, signifies lower; thus, by flat-two is meant a tone which is lower than two, yet not so low as one.

§ 86. An intermediate-tone is represented by a note on the same degree of the staff as is the scale-tone from which it is named; thus, the tone named sharp-one is represented on the same degree of the staff as is the tone named one, but with a character prefixed to the same degree of the staff called a SHARP (#). So also the tone named flat-two is represented by a note on the same degree of the staff as is the tone named two, but with a character prefixed to the same degree of the staff called a FLAT (b).

NOTE.—It will be observed that the words sharp and flat are used both as names of tones, and as names of characters, signs, or marks of notation.

§ 87. A Scale consisting of thirteen tones, including the eight scale-tones and the five intermediate-tones, having twelve intervals of a half-step each, is called THE CHROMATIC SCALE.

NOTE.—Chromatic. From a Greek word signifying color. It is said that the intermediate or Chromatic tones were formerly represented by notes written with colored ink, and hence the name. The term may also have a figurative meaning, since chromatics in music expressive of various degrees of intensity of feeling, may be regarded as analogous to light and shade, or coloring in painting.

§ 88. The Scale which was first described (Section 12) is called THE DIATONIC SCALE. The Minor Scale (Section 71) is also Diatonic.

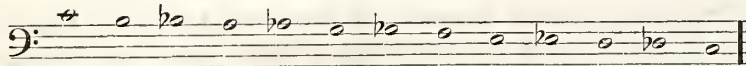
NOTE.—Diatonic. From two Greek words, signifying *through the tones*, or *from tone to tone*.

EXAMPLE.

The Chromatic Scale represented.

Ascending.

Names.	One,	sharp one,	two,	sharp two,	three,	four,	sharp four,	five,	sharp five,	six,	sharp six,	seven,	eight.
Pitch.	C,	C#,	D,	D#,	E,	F,	F#,	G,	G#,	A,	A#,	B,	C.
Syllables.	Do,	di,	re,	ri,	mi,	fa,	fi,	sol,	si,	la,	li,	si,	do.



Eight, seven, flat-
seven, six, flat-
six, five, flat-
five, four, three, flat-
three, two, flat-
two, one.
C, B, Bb, A, Ab, G, Gb, F, E, Eb, D, Db, C.
Do, si, se, la, le, sol, se, fa, mi, me, re, ra, do.

NOTE.—The letter i should always receive the sound of ee in the above syllables; thus Di is pronounced Dee, Ri is pronounced Ree, &c. Again, the letter e should always receive the sound of the English long a, so that Se is pronounced Sā, Le is pronounced Lā, &c.

§ 89. The characters called sharps and flats continue their significance throughout the measure in which they occur, and also from measure to measure, when the same tone is repeated, or until canceled by a note written upon some other degree of the staff.

NOTE.—The teacher should be careful to cause his pupils to understand that C# is not C raised or elevated, and that Db is not D lowered or depressed, but that the tone C# or Db (by whichever name it may be called) is an independent tone, being in pitch between C and D. It is not possible to elevate or to depress the pitch of a tone. Absolute pitch is, of course, unalterable. The error here pointed out is found in many treatises on music, see "Manual of the Boston Academy of Music," and various other works.

§ 90. Sharps and flats are canceled, or their significance is terminated by a sign called a NATURAL (♮).

NOTE 1.—The name of this character is an unfortunate one, since its tendency is to mislead the pupil. It signifies not that one tone is in fact more natural than another—indeed it does not apply to the tone, but merely to the previous mark, (flat or sharp,) showing that its significance is now at an end.

NOTE 2.—The teacher is advised never to use the term natural in connection with the names of tones, or to speak of C natural, B natural, or natural one, natural four, &c., but to say simply C or D or E, or one, or four, &c. C# is just as natural a tone as is C, and so of all the tones of the Chromatic Scale, one is as natural as another, and a little child who chooses the pitch of a song, is as likely to commence with C# as with C, &c.

Elementary Exercises, 99 to 110.

CHAPTER XVII.

MELODICS.

DIATONIC INTERVALS.

§ 91. In addition to the scale-intervals, or to the intervals belonging to the scale in its regular progression, called steps and half-steps, there are

also other intervals occasioned by a departure from the regular scale order, or by skipping: as THIRDS, FOURTHS, FIFTHS, SIXTHS, SEVENTHS, and OCTAVES.

§ 92. Intervals are always reckoned from the lower tone upwards, unless otherwise expressed.

DIATONIC INTERVALS.

NOTE.—Diatonic, because they are produced by skips in the diatonic scale.

§ 93. Two tones being the same pitch, are called UNISON, or said to be in UNISON.

§ 94. The interval between one and two, or two and three, or between any tone and the tone that is represented on the degree of the staff, next above it, is called a SECOND.

NOTE.—Seconds are intervals of the same magnitude as steps and half-steps.

§ 95. The interval between one and three, or between two and four, or between any tone and the tone that is represented on the third degree of the staff, inclusive, above it, is called a THIRD. *Elementary Exercise, 111.*

§ 96. The interval between one and four, or between two and five is called a FOURTH. *Elementary Exercise, 112.*

§ 97. The interval between one and five, or between two and six, is called a FIFTH. *Elementary Exercise, 113.*

§ 98. The interval between one and six, or between two and seven, is called a SIXTH. *Elementary Exercise, 114.*

§ 99. The interval between one and seven, or between two and eight, is called a SEVENTH. *Elementary Exercise, 115.*

§ 100. The interval between one and eight, or between two and nine, (or two of the next series,) is called an OCTAVE. *Elementary Exercise, 116.*

CHAPTER XVIII.

MELODICS.

MAJOR AND MINOR INTERVALS.

§ 101. *Seconds.*

1. A second consisting of a *half-step*, is a **MINOR** (small) **SECOND**.
2. A second consisting of a *step*, is a **MAJOR** (great) **SECOND**.

§ 102. *Thirds.*

1. A third consisting of a *step* and a *half-step*, is **MINOR**.
2. A third consisting of *two steps* is **MAJOR**.

§ 103. *Fourths.*

1. A fourth consisting of *two steps* and a *half-step* is a **PERFECT FOURTH**.
2. A fourth consisting of *three steps*, is a **SHARP FOURTH**.

§ 104. *Fifths.*

1. A fifth consisting of *two steps* and *two half-steps*, is a **FLAT FIFTH**.
2. A fifth consisting of *three steps* and a *half-step*, is a **PERFECT FIFTH**.

§ 105. *Sixths.*

1. A sixth consisting of *three steps* and *two half-steps*, is **MINOR**.
2. A sixth consisting of *four steps* and a *half-step*, is **MAJOR**.

§ 106. *Sevenths.*

1. A seventh consisting of *four steps* and *two half-steps*, is a **FLAT SEVENTH**.
2. A seventh consisting of *five steps* and a *half-step*, is a **SHARP SEVENTH**.

§ 107. *Octave.* An **OCTAVE** consists of *five steps* and *two half-steps*.

NOTE.—In addition to the intervals already mentioned, there are others arising out of the chromatic scale, but as they rather belong to the study of harmony, further notice of them is omitted in this work.

CHAPTER XIX.

MELODICS.

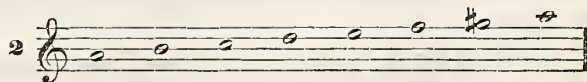
THE MINOR SCALE.

§ 108. In addition to the Minor Scale in its natural form, as explained at § 71, there are also other forms which, being altered from the natural form, may be called artificial.

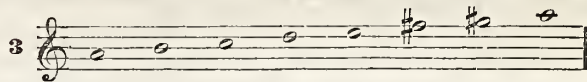
EXAMPLES.



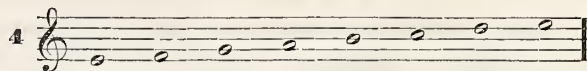
The above represents the natural minor scale.



This differs from the natural form, by the introduction of *Sharp-Seven*.



In this form, *Sharp-Six* and *Sharp-Seven* are both introduced. It is only minor in its lower tones, the upper part of the Scale being major. In connection with this form of the ascending Minor Scale, it is usual to present the natural form in descending.



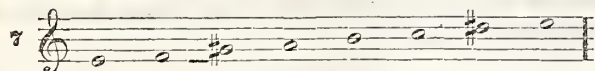
This is derived from the natural Minor Scale, and differs from that only by commencing on five. Yet it is sometimes treated by composers and theoretic writers as a distinct form of the Minor Scale.



This is, in like manner, a derived form, from 2.



Derived from 3.



This form may be regarded as commencing on 5, with sharp-seven, and sharp-four.

NOTE.—It is not supposed to be necessary to give any further explanations or illustrations of these forms of the Minor Scale; the pupil who is able to sing the Chromatic Scale with tolerable accuracy will not find much difficulty in any form of the Minor Scale.

§ 109. Every Major Scale has its relative Minor, and every Minor Scale has its relative Major.

§ 110. The relative Minor to any Major Scale is based upon its sixth, and the relative Major to any Minor Scale is based upon its third.

NOTE.—The distinguishing feature of the Major and Minor Scales is the third. The Major Scale is known by its Major third, and the Minor Scale is known by its Minor third.

CHAPTER XX.

MELODICS.

TRANSPOSITION OF THE SCALE.

§ 111. When the Scale is based on C, it is said to be in its natural position, or natural; but the pitch of the Scale may be changed, and, when any other pitch than C is taken as one of the scale, it is said to be **TRANSPOSED**.

NOTE 1.—The transposition of the Scale consists not in any change of the position of the notes by which it is represented on the staff, for it may be represented in different positions while its pitch remains the same, or it may be represented in the same position while its pitch is changed; but it consists in changing the pitch, or in taking some other pitch besides c as one, or as the basis of the Scale.

NOTE 2.—The term natural, as here used, has reference to the representation of the scale and not to the scale itself.

§ 112. The letter which is taken as the pitch of the Scale, or as one, is called the **KEY LETTER**, or simply the **KEY**. Thus, if C be taken as one, the Scale is said to be in the **KEY OF C**; if D be taken as one, the Scale is said to be in the **KEY OF D**, and so on. By the key of C, is meant that the Scale is based on C, or that C is taken as one; by the key of D, is meant that the Scale is based on D, or that D is taken as one, and so on.

See Note on the word key, at § 21.

§ 113. In transposing the Scale, its proper relations must be preserved by the use of the intermediate-tones; or, in other words, in transposing the Scale, it is necessary to omit certain tones belonging to the key, from which the transposition is made, and to take such intermediate-tones as may be required to constitute the new key, or to secure in it the proper order of Scale-intervals. *See § 67.*

NOTE.—The difficulty in transposing the scale consists in the transfer of absolute to relative pitch.

CHAPTER XXI.

MELODICS.

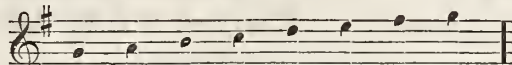
TRANSPOSITION OF THE SCALE BY FIFTHS.

§ 114. First transposition of the Scale by Fifths, from C to G. All the tones which constitute the key of C, will be found to belong also to the key of G, with the exception of F.

§ 115. To preserve the proper order of intervals between *Six* and *Seven*, and between *Seven* and *Eight* in this transposition, it is necessary to take the tone F-sharp as *Seven* in the new key

§ 116. The sign of F-sharp (#) is placed at the beginning of the staff, immediately after the clef, and is called the SIGNATURE (sign) of the key. Thus, the signature of the key of G is one sharp, or F-sharp. The signature of the key of C is said to be natural.

EXAMPLE.



Names. One, two, three, four, five, six, seven, eight.
Pitch. G, A, B, C, D, E, F \sharp , G.
Syllables. Do, re, mi, fa, sol, la, si, do.

ILLUSTRATION.



EXPLANATION.

On the upper staff, in the above diagram, the Scale is represented in the key of C. The distances of the notes one from another, represent the different intervals, as steps and halfsteps. On the lower staff G is taken as one, A as two, B as three, C as four, D as five, E as six; and thus far the intervals are right. But as the interval between six and seven must be a *step*, it is seen at once, that F will not do for seven, because the interval between E and F, is but a *half-step*; it becomes necessary, therefore, to take the intermediate tone, F \sharp , for seven, and this gives the proper interval between six and seven, viz., a *step*. The interval between F \sharp and G being a *half-step*, G is taken as eight, and the Scale is complete in the key of G, thus:

	step,		step,	half-		step,		step,		step,	half-	
G		A		B		C		D		E		F \sharp G
One,		two,		three,		four,		five,		six,		seven, eight.

Elementary Exercises, 118 to 135.

NOTE.—The transposition of the Scale is one thing, and the illustration of it quite another. The sign of transposition is often mistaken for the reality, and the pupils are supposed to understand the subject when they have only been made acquainted with its nomenclature, or with its representation. A true idea of the reality can only be acquired through the ear; not from verbal explanations or descriptions, or from marks, signs, diagrams, or any illustrations to the eye.

CHAPTER XXII.

MELODICS.

RELATION OF TONES.—TONE OF TRANSPOSITION.

§ 117. Tones are said to be related as follows: if C be one, D is two, E is three, and so on; or, D is two to C, or two considered in its relation to C as one; so, also, E is two to D, F is two to E, and so on; so, also, E is three to C, F is three to D, and so on.

Again: C \sharp is *sharp one*, D \sharp is *sharp two*, F \sharp is *sharp four*, G \sharp is *sharp five*, and A \sharp is *sharp six*, when considered in relation to C as *one*.

Again: D \flat is *flat two*, E \flat is *flat three*, G \flat is *flat five*, A \flat is *flat six*, and B \flat is *flat seven*, when considered in relation to c as *one*.

§ 118. The intermediate tone required in transposition, is called THE TONE OF TRANSPOSITION, or, (in written music) THE NOTE OF TRANSPOSITION. Thus, the tone of transposition between the keys of C and G, is F \sharp .

§ 119. It will be observed that, in the foregoing transposition from C to G, the pitch of the scale has been removed a *fifth*; and that the intermediate tone F \sharp , or *sharp four*, has been found necessary to preserve the proper order of the intervals: hence the following rule: "*Sharp four* transposes the scale a fifth;" or, "The tone of transposition, between any key and its fifth, is *sharp four*."

CHAPTER XXIII.

MELODICS.

TRANSPOSITION OF THE SCALE BY FIFTHS, CONTINUED.

§ 120. Second transposition of the Scale by fifths; from G to D.

§ 121. To preserve Scale relationship, or the proper order of intervals between *six and seven* and between *seven and eight* in this transposition, it is necessary to take C \sharp as seven in the new key.

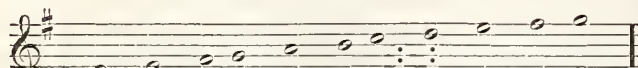
§ 122. The sign of C \sharp is placed at the beginning of the staff, a little to the right of the previous sharp, and the two sharps are taken together as the sign of the key, or as the signature.

EXAMPLE. KEY OF D.

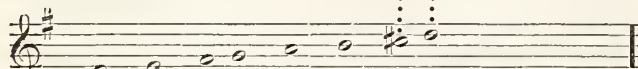


Names.	One,	two,	three,	four,	five,	six,	seven,	eight.
Pitch.	D,	E,	F \sharp ,	G,	A,	B,	C \sharp ,	D.
Syllables.	Do,	re,	mi,	fa,	sol,	la,	si,	do.

ILLUSTRATION.



Five, six, seven, one, two, three, four, five, six, seven, eight.



One, two, three, four, five, six, seven, eight.

NOTE.—An explanation of the above diagram is supposed to be unnecessary, as it would be similar to that at § 116.

Elementary Exercises, 136 to 153.

§ 123. Third transposition of the Scale by fifths, from D to A. G \sharp is sharp four to D. G \sharp , therefore, is next introduced.

Elementary Exercises, 154 to 171.

§ 124. Fourth transposition of the Scale by fifths; from A to E. D \sharp is sharp four to A.

Elementary Exercises, 172 to 189.

§ 125. Fifth transposition by fifths; from E to B. A \sharp is sharp four to E.

§ 126. Sixth transposition by fifths; from B to F \sharp . E \sharp is sharp four to B.

§ 127. Seventh transposition by fifths; from F \sharp to C \sharp . B \sharp is sharp four to F \sharp .

§ 128. Eighth transposition by fifths; from C \sharp to G \sharp . F DOUBLE SHARP (written thus: F \times) is sharp four to C \sharp .

§ 129. The Scale may be still further transposed by fifths: to the key of D \sharp , with nine sharps (two double sharps); to the key of A \sharp , with ten sharps (three double sharps); to the key of E \sharp , with eleven sharps (four double sharps); to the key of B \sharp , with twelve sharps (five double sharps), and so on.

NOTE 1.—The key of B \sharp is the same to the ear as the key of C. The difference is not in the thing itself, but merely in the sign.

NOTE 2.—The keys beyond F \sharp (six sharps) are but seldom used, as the same variety may be more easily obtained in transposition by fourths. The keys beyond E (four sharps) are seldom used in church music.

CHAPTER XXIV.

MELODICS.

TRANSPOSITION OF THE SCALE BY FOURTHS.

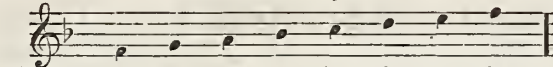
NOTE.—The reason why the Scale is transposed by fifths or by fourths, is this: those keys which are based on five or four of any given key are its most nearly related keys. Any key, and the key which is based upon its fifth, have all their tones but one in common. Thus to the key of C belong all the tones which belong to the key of G, with the exception of F sharp; and to the key of G belong all the tones which belong to the key of C, with the exception of F; hence the near relation between the two

keys. Again, the same is true of any key, and the key which is based on its fourth. The key of C and F, for example, have all their tones in common with a single exception. Hence the near relation.

§ 130. First transposition of the Scale by fourths; from C to F.

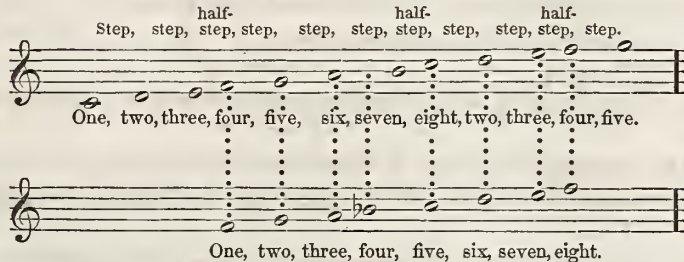
§ 131. To preserve the identity of the Scale, or the proper order of intervals between *three* and *four*, and between *four* and *five*, in this transposition, it is necessary to take B \flat as four in the new key. B \flat is, therefore, the signature to the key of F.

EXAMPLE. Key of F.



Names.	One,	two,	three,	four,	five,	six,	seven,	eight.
Pitch.	F,	G,	A,	B \flat ,	C,	D,	E,	F.
Syllables.	Do,	re,	mi,	fa,	sol,	la,	si,	do.

ILLUSTRATION.



One, two, three, four, five, six, seven, eight.

NOTE.—An explanation of the above diagram would be so similar to that at Section 116, that it is supposed to be unnecessary. B \flat is taken for four, and not A \sharp , so that the proper nomenclature may be preserved, and that the proper relations may be made to appear to the eye in written music; or that the Scale may be represented by the regularly successive degrees of the Staff.

§ 132. It will be observed that, in the foregoing transposition from C to F, the pitch of the Scale has been removed a *fourth*; and the intermediate tone, B \flat , or *flat seven*, has been found necessary to preserve the proper order of the intervals. Hence the following rule: "*Flat seven* transposes the Scale a fourth;" or, "The tone of transposition, between any key and its fourth, is *flat seven*."
Elementary Exercises, 190 to 209.

§ 133. Second transposition of the Scale by fourths; from F to B \flat .

§ 134. To preserve the proper order of intervals between *three* and *four*, and between *four* and *five* in this transposition, it is necessary to take E \flat as four in the new key.

§ 135. The sign of E \flat is placed a little to the right of the previous flat, and the two flats are taken as the signature.

Elementary Exercises, 210 to 227.

§ 136. Third transposition of the Scale by fourths; from B \flat to E \flat . A \flat is flat seven to B \flat . A \flat , therefore, is the next flat introduced.

Elementary Exercises, 228 to 245.

§ 137. Fourth transposition of the Scale by fourths; from E \flat to A \flat . D \flat is flat seven to E \flat . D \flat , therefore, is the next flat introduced.

Elementary Exercises, 246 to 263.

§ 138. Fifth transposition by fourths; from A \flat to D \flat . G \flat is flat seven to A \flat .

§ 139. Sixth transposition by fourths; from D \flat to G \flat . C \flat is flat seven to D \flat .

§ 140. Seventh transposition by fourths; from G \flat to C \flat . F \flat is flat seven to G \flat .

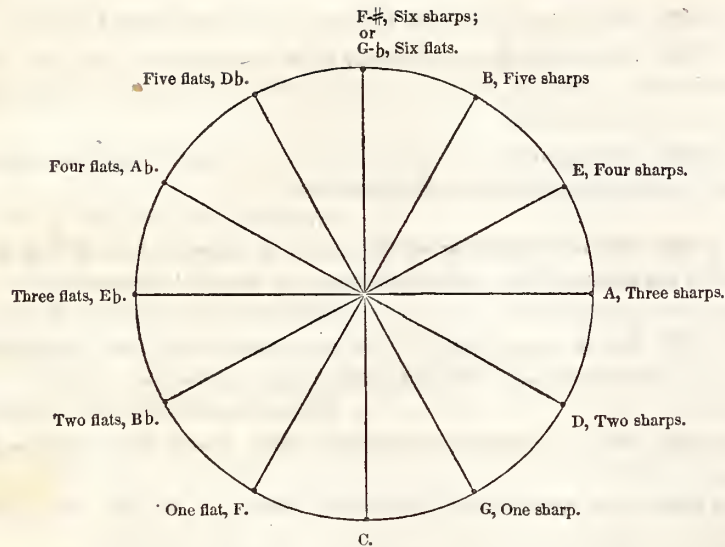
§ 141. Eighth transposition by fourths; from C \flat to F \flat . B DOUBLE FLAT (written B $\flat\flat$) is flat seven to C \flat .

§ 142. The Scale may be still further transposed by fourths: to the key of B $\flat\flat$, with nine flats (two double flats); to the key of E $\flat\flat$, with ten flats (three double flats); to the key of A $\flat\flat$, with eleven flats (four double flats); to the key of D $\flat\flat$, with twelve flats (five double flats); and so on.

NOTE 1.—The key of D $\flat\flat$ is the same to the ear as the key of C. The difference is not in the thing itself, but merely in the sign.

NOTE 2.—The keys beyond G \flat (six flats) are not seldom used, as the same variety may be more easily obtained in transpositions by sharps. The keys beyond A \flat (four flats) are seldom used in church music.

Diagram furnishing an illustration of the transposition by fifths or by fourths through the whole circle of keys.



EXPLANATION.—Commencing with the key of C; we pass to the right by fifths, as follows: G, D, A, E, B, F \sharp , D \flat , A \flat , E \flat , B \flat , F, back again to C; or commencing with C, we pass to the left by fourths, thus: F, B \flat , E \flat , A \flat , D \flat , G \flat , B, E, A, D, G, back again to C. It will be understood that the key of F \sharp is the same as the key of G \flat ; as represented, and also as named, there appear to be two keys, but this view is confined to the mere names and signs; in reality there is but one key.

CHAPTER XXV.

MELODICS.

APPOGGIATURA—TURN—SHAKE OR TRILL—PORTAMENTO.

§ 143. *Passing Tones.* Tones not essentially belonging to a melody are often introduced into music, called **PASSING TONES**. They are sometimes represented by notes of smaller size than those in which the music is mostly written, though this distinction is not generally observed.

NOTE.—Passing tones, considered with respect to harmony, do not belong to the chord in which they occur.

§ 144. *Appoggiatura.* When a passing tone precedes an essential tone on an accented part of a measure, it is called an **APPOGGIATURA**.

NOTE.—From *Appoggiare*, an Italian word, which signifies *to lean, or to rest upon*. An appoggiatura is a tone on which the voice leans or rests in its passage of intervals, or from one tone to another. The appoggiatura is generally considered a tone of embellishment, but it should rather be regarded as a tone of expression, since it is designed to give tenderness or pathos to a performance.

ILLUSTRATION.

Written.

Performed.

§ 145. *After tone.* When a passing tone follows an essential tone, on an unaccented part of a measure, it is called an **AFTER TONE**.

ILLUSTRATION.

Written.

Performed.

§ 146. *The Shake or Trill.* A rapid alternation of a tone with the conjoint tone above it, at an interval of either a step or a half-step, is called a **SHAKE OR TRILL**.

NOTE.—The shake is a very brilliant musical embellishment. Its proper practice gives flexibility to the voice.

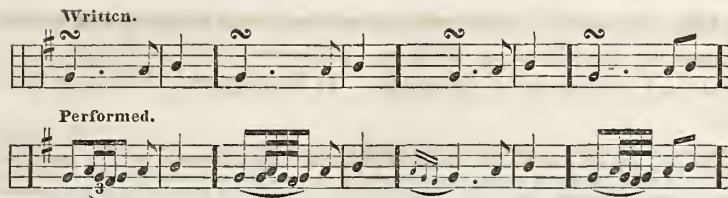
ILLUSTRATION.

Written.

Performed.

or

§ 147. *The Turn.* A tone sung in rapid succession with the conjoint tones above and below it, so as to produce a winding or turning melodic motion or movement, is called a **TURN**. The turn has a variety of forms, a few of which may be illustrated, as follows:—



§ 148. *Portamento*. When the voice is instantaneously conducted by a concrete passage, or graceful and almost imperceptible glide, from one tone to another, so as to produce a momentary previous recognition or anticipation of the coming tone, such a carriage or transition of the voice, or such a blending or melting of one tone into another, is called **PORTAMENTO**.

NOTE 1.—The portamento should only occur between tones of comparatively long duration, and in connection with words or tones expressive of deep emotion. This beautiful grace, which, when properly introduced, gives an inexpressible charm to singing, is sometimes, nay often most sadly misrepresented, caricatured or counterfeited, and coarse slides, or vocal avalanches are heard in its place. Ferrari, in his "Singing Method," has applied the very significant term "harsh shrieks" to these frightful lurchings of the voice; but, by whatever name they may be called, they should be most watchfully and determinately eschewed.

ILLUSTRATIONS.



NOTE 2.—The ornaments, graces, or embellishments of vocal music, some of which have been merely glanced at in this chapter, with the partial exception of passing tones, cannot be said to belong to ordinary singing, and certainly not to choir or chorus-singing. The turn, the shake, and the portamento, rather belong to that artistic style which can only be acquired by the few possessing naturally great flexibility of voice, accuracy of ear, quickness of musical perception, and habits of persevering application; nor should they be attempted even by these until they have been carefully studied for years under the direction of an accomplished teacher.

CHAPTER XXVI.

DYNAMICS.

DEGREES OF POWER.

§ 149. *Mezzo*. A musical sound of medium power or force is called **MEZZO** (pronounced met-zo); such a sound is indicated by the term mezzo, or by an abbreviation of it, as mez., or by its initial m.

§ 150. *Piano*. A tone somewhat softer than Mezzo, or a soft tone; is called **PIANO** (pee-äh-no), and is indicated by the term piano, pia. or p.

§ 151. *Forte*. A tone somewhat louder than Mezzo, or a loud tone, is called **FORTE** (fö-re-te, or four-te), and is indicated by the term forte, for, or f.

§ 152. *Pianissimo*. A tone softer than Piano, is called **PIANISSIMO** (pee-äh-níss-i-mo), and is indicated by pp.

§ 153. *Fortissimo*. A tone louder than forte, is called **FORTISSIMO** (fore-tíss-i-mo), and is indicated by ff.

NOTE 1.—There are also modifications of the above-mentioned degrees of power, as *Mezzo-Forte*, *Mezzo-Piano*.

NOTE 2.—Mezzo, Piano, and Forte are Italian words, which are universally used as technical terms in music.


NOTE 3.—The instrument called the Piano-Forte derives its name from these words. It should not be called *Piano-Fort*, but *Piano-Forte*.

NOTE 4.—The different degrees of power, or at least p. m. and f. should be practically introduced at the commencement of a singing class.

CHAPTER XXVII.


DYNAMICS.


FORM OF TONES.

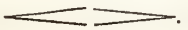
§ 154. *Organ Form.* A Tone commenced, continued, and ended with an equal degree of power, is called an ORGAN FORM, or an ORGAN TONE. It may be indicated by parallel lines, thus: 

NOTE 1.—The Organ Form takes its name from the organ pipe, which can only produce a tone of one equal degree of power.

NOTE 2.—The Organ Form is not often used in vocal music, except in passages in which one part holds a steady tone for a considerable time, while the other parts sing various harmonies.

§ 155. *Crescendo Form.* A tone commencing Piano and gradually increasing to Forte, is called CRESCENDO (*cre-schen-do*). It is indicated by *cre.* or by two divergent lines, thus: 

§ 156. *Diminuendo Form.* A tone commencing Forte, and gradually diminishing to Piano, is called DECRESCENDO or Diminuendo (*de-cre-schen-do* or *dim-in-oo-en-do*). It is indicated by *decre. dim.* or by two convergent lines, thus: 

§ 157. *Swell.* An union of the Crescendo and the Decrescendo produces the SWELL FORM: indicated by the union of the divergent and convergent lines, thus: 

NOTE 1.—The swell is sometimes called the *Drawn Tone*; the term *Messa di voce*, is also used to designate this tone form.

NOTE 2.—The acquisition of this form of tone is one of the most difficult things in the art of song. It constitutes the polish or finishing touch in artistic excellence. "It is the result," says Garcia, in his admirable "School of Singing," "of all other studies;" and again, "to draw the tones well is to be a good singer."

NOTE 3.—The application of Crescendo and Dimuendo to phrases and sections, or to passages of several measures, is comparatively easy, and constitutes one of the greatest beauties of choir singing.

§ 158. *Pressure Form.* A very sudden Crescendo or Swell is called the PRESSURE FORM. It is thus marked, < or \diamond.

NOTE.—This dynamic form is sometimes used to express ridicule, sarcasm, or irony. It belongs mostly to burlesque, to the ludicrous, or to comic in singing.

§ 159. *Sforzando.* A tone which is produced very suddenly and forcibly, and instantly diminished, is called an EXPLOSIVE TONE; or SFORZANDO, or FORZANDO (*sfört-zan-do* or *fört-zando*). It is designated thus >, or by *sf.* or *fz.*


NOTE 1.—This tone-form is of great importance both to the speaker and to the singer. The energetic style of singing, as in many of Handel's choruses, for example, is much dependent upon it; indeed, *some degree* of it is always needed in the very first utterance of the voice, for without it the tone will be destitute of life and expression. Its power is distinctly felt in the manner in which good performers on stringed or wind instruments produce their tones, or in the very first utterance of a tone, or in the manner in which the attack is made upon it. Much of the dullness, heaviness, stupidity, and lifelessness so prevalent in vocal music, and especially in choir-singing, is to be attributed to the absence of this dynamic form of delivery. It is by no means intended that every tone should be given Sforzando; far indeed from this, but the *element* of Sforzando is to tones the life-giving power. It is, however, very liable to be overdone, and even caricatured; it requires, therefore, much discretion in its application, for, unless it be directed by good taste, it will be likely to degenerate into a mere lunging or jerking of the voice, grunt-like, coarse and disagreeable.

NOTE 2.—The mark indicating the pressure form of tone is often printed instead of that which indicates the Forzando. The observance of the mark as thus erroneously applied would, in many cases, be quite ludicrous. The mark is often applied in this form, \wedge .

CHAPTER XXVIII.

DYNAMICS.

LEGATO—STACCATO, AND PAUSE.

§ 160. *Legato.* When successive tones are performed in a closely connected manner, so as to be bound into one another, or intervolved, they are said to be sung LEGATO, (*Le-gä-to*, or *Le-gah-to*.) The Legato is indicated by a curved line, called a tie (.

NOTE.—The same character is often used to show how many tones are to be sung to one syllable.

§ 161. *Staccato.* When tones are delivered in a short, pointed, distinct, or very articulate manner, they are said to be STACCATO, (*Stac-kä-to*, or *Stac-kah-to*.) Staccato is indicated by points, thus: (| | | |).

§ 162. *Half-Staccato.* A less degree of Staccato, or HALF-STACCATO, is indicated by dots, thus: (. . . .).

§ 163. *Pause.* When the duration of a tone is prolonged beyond the time indicated by the note by which it is represented, such prolongation is

called a PAUSE, and the character by which it is indicated, receives the same name (◡).

NOTE.—The pause is often called the HOLD.

CHAPTER XXIX.

DYNAMICS.

EMISSION OF TONE—PURITY OF TONE.

NOTE.—If there is anything of elementary importance in teaching singing-classes, it is that of vocal utterance, or the emission of the voice. This should engage the most careful attention of the teacher from the very first attempts of the pupil to produce musical sounds. A good delivery of the voice, and also purity of tone, should be sought for in the very first lessons, and they should be kept constantly in view during the whole course of instruction.

§ 164. *Emission of Tone.* Vocal utterance, or the emission of tone, should be instantaneous, decided, and firm; without drawing, hesitancy, unsteadiness, and the like. The tone should be produced by a very distinct movement or motion of the glottis, which being shut, is suddenly opened for the emission of the sound, as by a "vigorous shock." This motion, or "shock of the glottis," has been compared to the action of the lips energetically pronouncing the letter p, or to the action in the vault of the palate in articulating the hard c, as in come, or k, as in kind. The tone thus produced strikes the ear at the precise point of time, as by percussion. Like a spark from a living coal, it has life and power, and makes itself felt. Garcia, in his singing school, says, "I recommend the shock of the glottis as the only means of obtaining sounds purely and without bungling;" and again he says, "the master must insist on the tones being attained by the shock of the glottis."

NOTE 1.—Any one who gives attention to the production of tones by a good instrumentalist, or to the manner in which they strike the ear when the attack is made upon them, or when they are first brought forth by a skilful player, cannot fail to observe their great superiority in promptness and energy of delivery to those usually heard in singing. The contrast between the delivery of instrumental and vocal tones in a performance of choral music with orchestral accompaniment is very great; while the instrumental tones will be given with decision, pith, and character, the voice will be tardily drawn out, heavy, dull, and lifeless. Indeed, choir or chorus-singing can hardly be heard without revealing the fact that whatever pro-

iciency may have been made in reading music, so far as it relates to time and tune, the proper use of the vocal organs in the enunciation or omission of tone has been sadly neglected.

NOTE 2.—Caution. In the attempt to acquire the true delivery of the voice, there is danger that one may go too far, and substitute a shock of the lungs, or of the chest, or of the whole vocal region for one of the glottis merely. This may result in a violent outbreak, rough and hoisterous, calling forth the remark, "he sings by main force." It hardly need be said that this extreme should be avoided. There is a proper medium for the utterance of tones, between a careless, indolent, drawing manner on the one hand, and a terrible vocal eruption on the other.

NOTE 3.—Let it not be supposed that an accurate idea of the production of vocal tones can be communicated by any attempt at description; the true idea can only be imparted by illustration, or by living example. No one who cannot himself produce a tone in a proper manner, can teach a pupil to do so, for by pattern or by example the work must be done. As it is of little use for a man to preach religion who is not himself a virtuous or good man, so the work of a teacher of vocal music, who, in addition to good definitions or descriptions, does not also give good vocal examples, cannot be of much value.

§ 165. *Purity of Tone.* A tone is pure when it is full, round, sonorous, and resonant, and when no extraneous sound is mixed with it; it is impure when it is stifled or muffled, when it is guttural or nasal, or when it partakes of an aspirated, husky, or hissing quality.

NOTE.—"The purest tone is obtained, first, by flattening the whole length of the tongue; second, by partially raising the veil of the palate; third, by separating the pillars at their base."—GARCIA.

CHAPTER XXX.

DYNAMICS.

EXPRESSION OF WORDS IN CONNECTION WITH SOUNDS.

NOTE.—The complaint is often made that the words cannot be heard, or are not carefully spoken in singing; but it cannot be expected that one who delivers the voice (tones) in a careless, indifferent, lifeless manner, should articulate or pronounce words in any other way, whereas, if the habit of a careful utterance or emission of tones has been formed, it is almost sure that there will be a corresponding attention to words. A proper production of tones is a prerequisite to a good enunciation of words.

§ 166. *Vowel or Tonic Elements.* It is upon the tonic sounds (vowels) only that the voice should dwell in singing. They should be formed with accuracy, and carefully prolonged, without change. To insure this, the same position of the vocal organs should be preserved during the whole continuance of a tone, no change or motion of the throat, mouth, or tongue, nor indeed of the head or body, should be permitted.

NOTE.—It is a very common fault for singers to pass from the tonic element, and to allow the voice to dwell upon a subordinate sound; as the vanish of a compound tonic element, or some succeeding or final consonant sound admitting of prolongation. Thus, for example, the word *arm*, is often erroneously sung *ä---r---m*, or *är-----m*, instead of *ä---rm*; the word *great*, is sung *grēa---e---t*, or *grēæ-----t*, instead of *grēa-----t*; the word *charge*, is sung *chā---r---ge*, or *chār-----ge*, instead of *chā-----rge*; the word *fear*, is sung *fēar-----*, or *fē--ar---*, instead of *fē-----ar*. It would be easy to multiply examples, but these must suffice.

§ 167. The most important vocal element to the singer is that which is heard in the word *ah*, and which is represented by the letter *a* with two dots above it, thus, *ä*. This is the richest, most open, broad, and euphonous sound that can be found in any language, or that can be produced by the human voice. It is also the most natural sound, for, while all other sounds require some preparation or modification of the vocal organs, this is produced by merely dropping the under jaw, so as to open the mouth in the most easy and natural way. It is of great importance that the pupil should acquire the true sound of this element, since it prepares the way for all the others. To convey with as great accuracy as possible a correct idea of it, the following list of words is given, in each of which it occurs:

Arm, ah, há, harm, bar, car, far, par, tar, aunt, daunt, gaunt, haunt, jaunt, taunt, father, saunter, gauntlet, barb, hark, mar, garb, harp, dart, cart, park, marl, snarl, barn, arch, harsh, balm, palm, charge, charm, psalm, farm, alarm, becalm, guard, lark, smart.

NOTE.—This is not the place to attempt a full description of the elements of the language; a teacher of vocal music must be supposed to be familiar with these. It may be well, however, to say, that the tonic element heard in the word *Do* (*Doo*), will be found very useful, especially for softening and smoothing the voice.

§ 168. *Consonants.* These should be delivered quickly, smartly, distinctly, and with the greatest precision. Yet, since they do not sing, they should be given with no more force than is necessary clearly to identify the word spoken. The neglect of a careful utterance of the consonants is a principal cause of indistinctness in the articulation of words.

§ 169. *Common Errors.* Errors in pronunciation are often heard not only in choirs, but also in the singing of those who have given much attention to the cultivation of the voice. The following are some of the most common faults:

1. The sound of *a* in *fate* for that of *a* in *fat* or *hat*; as *âtone* for *atone*; other words in which the same error is often heard are, *adore*, *among*, *amid*, *alone*, *amaze*, *alarm*, *awake*, *away*, *above*, *about*, *afar*, *again*, *agréé*, *arise*, &c.
2. The sound of *i* in *pine* for that of *i* in *pin*; as *divert* for *divert*; other words are, *digress*, *direct*, *divulge*, *fertile*, *hostile*, *engine*, &c.
3. The sound of *o* in *no*, for that of *o* in *done*; as, *testimōny* for *testimony*; other words are, *nugatory*, *patrimony*, *matrimony*, *dilatory*, &c.
4. The substitution of *er* for *ow*: as *foller* for *follow*; other words are, *window*, *sorrow*, *widow*, *pillow*, *shallow*, *fellow*, &c.
5. The omission of *g* in such words as end with *ing*; as *runnin* for *running*; other words are, *writing*, *speaking*, *walking*, *singing* (*sinin*), &c.
6. The omission of the soft *r*; as, *laud* for *Lord*; other words are, *storm*, *morning*, *war*, *far*, *star*, *depart*; also, *fust* for *first*, *bust* for *burst*, &c.
7. The omission of the characteristic feature, or trilling of the hard *r*, in such words as *great*, *gracious*, *grand*, *green*, *repent*, *return*, *rich*, *rest*, *rough*, *right*, *wrong*, and generally where the *r* precedes a vowel.
8. The omission of the letter *h*, in such words as *when*, *why*, *which*, *while*, *whence*, *hail*, *heaven*, *hope*, *happy*, &c.
9. The aspiration of the *h* in words in which it should be silent, as *humble* for *umble*, &c.
10. The substitution of a harsh hissing sound (snake-like) for the more mild yet penetrating whistle which the letter *s* properly represents.
11. *Cummand* for *command*; the same error is heard in the words *complete*, *comply*, *commend*, *correct*, *corrupt*, &c.
12. *Goodniss* for *goodness*; the same error is heard in *endless*, *matchless*, *boundless*, *anthem*, *forget*, &c.
13. *Evidance* for *evidence*; the same error may be observed in *silence*, *prudence*, *ardent*, *excellent*, *providence*, *influence*, *contentment*, *judgment*, *even*, &c.
14. *Verbul* for *verbal*; so, also, in *infant*, *dormant*, *countenance*, *musical*; also in *appear*, *arrive*, *abjure*, *gentleman*, &c.

15. Regelar for regular ; so, also, in educate, singular, articulate, perpendicular, &c.

16. Joining the last letter of a word with the following word ; this is a very common fault. The following examples, although they will not probably be found in a psalm or hymn, are excellent for illustration and practice :

A nice house, for an ice house.	The soldier's steer, for the soldier's tear.
A nox, for an ox.	That lasts till night, for that last still night.
This sour, for this hour.	On neither side, for on either side.
Such a notion, for such an ocean.	Bear u' sonward, for bear us onward.

17. Without any attempt at classification, the following are given as specimens of common errors :

Agin for agäin.	Fountäne for fountain.	Hev for have.
Agäne for agäin.	Pasters for pastures.	Sence for since.
Solitood for solitude.	Tew or tue for two.	Setting for sitting.
Toon for tune.	Shell for shall.	Wuth for worth.
Yaller for yellow.	Hed for had.	Fortin for fortune.
Mountäne for mountain.		

The word *and* is often narrowed down so as to sound like end, or yeand, yet with a kind of nasal snarl or mewl, by which it is easy to be distinguished from a proper human sound. Arnd is the opposite extreme, equally to be avoided.

The word *ämen* should not be sung ämen, or ay-men, but always ämen or ah-men. Awe-men is the opposite extreme.

Jerusalem is often improperly pronounced Jec-ru-say-lem.

§ 170. A few hints follow :

1. The indefinite article, represented by the letter a, should never receive the sound of ä, (as in ale or in fate,) but a sound nearly the same as is heard in had or in hat ; or perhaps a shade broader, or towards that of ä ; yet it must never be ä (ah).

2. The definite article (t-h-e) should never receive the sound of thee, but when it comes before a vowel the e should receive nearly the same sound as is heard in the word pin, or perhaps a shade nearer to ē ; when it occurs before a consonant, its vowel sound should be the same as that of the indefinite article.

3. The word *my* in the solemn style in which it usually occurs in psalmody, should receive the long sound of i, as my God, (mī) ; but in familiar style, even in sacred poetry, it should receive the sound of short i ; in the passage

“ I myself will awake right early,” the word myself should be pronounced with the sound of i in him.

4. The termination *ed* in chanting the psalms, in such words as bless-ed, sav-ed, form-ed, prepar-ed, &c., should be distinctly pronounced as a separate syllable ; the solemnity of the style requires it.

5. The word *wind*, in common conversation, and in reading prose, is universally pronounced with the sound of i as in pin, win, &c. In poetry, on the contrary, it is common to give it the sound of i in mind, find, &c. Professional singers always adopt the latter usage, and pronounce the word wind. Which of the two shall prevail in church singing should depend upon custom. As everything eccentric, affected, or pedantic should be avoided, perhaps the safest course for choirs is to follow the minister, and pronounce wind or wind, according to his example.

6. The word *heaven* is sometimes used by the poets in one and sometimes in two syllables ; thus, in the line, “ Bread of heaven,” it is made to consist of two syllables ; but in singing, as in speech, it should always be pronounced in a single syllable, or heav'n. The words lyre, wire, hour, &c., should also be pronounced in one syllable.

§ 171. *Accent, Emphasis, and Pause.* The laws to which accent, emphasis, and pause are subject in reading, should also be observed, generally, in singing ; but if poetry is to receive a musical expression, it must be, to some extent, subjected to the laws of music ; yet the laws of music must not be permitted to conflict with those of elocution, but such a liberal interpretation of both must be allowed as will enable the singer most happily and effectively to unite the two—speech and song.

§ 172. Finally, in all vocal performances close attention should be given to both words and music. The singer should grasp the spirit of both, and make them his own ; he should make an entire surrender of himself to his work, throw in his whole soul into the performance, and produce a living song, which shall draw out and lift upwards his own heart, and the hearts of those who hear ; so shall he produce the effects for which music is designed, and for which it is so admirably adapted.

MUSICAL NOTATION IN A NUTSHELL.

INTENDED FOR SKILLFUL TEACHERS AND APT PUPILS.

CHAPTER I.

INTRODUCTORY.

§ 1. THERE are three departments in the elements of music, as follows:

1. RHYTHMICS, treating of the length of tones.
2. MELODICS, treating of the pitch of tones.
3. DYNAMICS, treating of the power of tones.

CHAPTER II.

RHYTHMICS.

§ 2. THE relative length of tones is ascertained by a supposed division of time as it passes, into equal portions; these portions of time are called MEASURES, or PARTS of MEASURES.

§ 3. Measures and parts of measures may be indicated, 1st, to the ear, by equally counting or telling over the parts, as one, two; one, two, &c.; and 2d, to the eye, by motions of the hand called BEATS, or BEATING TIME.

§ 4. A measure with two parts, having an accent on the first part, is called DOUBLE MEASURE, as one, two; one, two, &c.

§ 5. A measure with three parts, having an accent on the first part, is called TRIPLE MEASURE; as one, two, three; one, two, three, &c.

§ 6. A measure with four parts, having an accent on the first and third parts, is called QUADRUPLE MEASURE; as one, two, three, four; &c.

§ 7. A measure with six parts, accented on the first and fourth parts, is called SEXTUPLE MEASURE.

§ 8. Measures are represented to the eye by interspaces between vertical lines; the dividing lines are called BARS.

§ 9. The relative length of tones is represented by characters called NOTES.

§ 10. Silence is indicated by characters called RESTS.

§ 11. There are several kinds of notes and rests in common use, as follows:—Whole note, (Semibreve), Half note, (Minim), Quarter note, (Crotchet), Eighth note, (Quaver), Sixteenth note, (Semiquaver), and thirty-second, (Demisemiquaver).

§ 12. By the addition of a dot, a note is made to represent a tone one half longer than it does otherwise; thus a *dotted whole* is equal to *three halves*, a *dotted half* is equal to *three quarters*, &c.

§ 13. The Quarter may be at first most conveniently taken as a standard of measurement, and from it the various lengths or forms of measure may be obtained; first, by the union of parts of measure, thus obtaining halves and wholes; and second, by a division of the parts of measure, thus obtaining eighths and sixteenths.

§ 14. Illustrations of the various forms of measure obtained by the union of parts of measure.

For Double measure, see "The Singing School," § 31, page 11.
For Triple " " " " § 38, " 12.
For Quadruple " " " " § 46, " 13.

§ 15. Illustrations of various forms of measure obtained by dividing the parts of measure.

For these, see Elementary Exercises, page 49, and onward, and also see Vocalizing Exercises, page 67, and onward.

CHAPTER III.

MELODICS.

§ 16. MUSICAL sounds (tones) when considered with respect to relative pitch, are arranged in a certain series, called THE SCALE.

§ 17. The Scale consists of eight tones; these are named from the names of numbers; ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.

§ 18. In the earlier singing exercises, the following syllables are used in connection with the tones of the scale:—

Do, Re, Mi, Fa, Sol, La, Si, Do.

NOTE 1.—For pronunciation, see page 9, § 18.

NOTE 2.—The syllables are mostly designed for those who are musically weak, or who are yet in their pupillage; they should not be continued too long, nor relied upon too exclusively. The pupils should be cautioned against regarding them as names for the tones, and the teacher should be careful never to use them as such. The vowel, or vocal sound, best adapted to singing exercises, or to training the voice, is that of *ah*, being the same as is heard in the first syllable of the word father.

- § 19. The absolute pitch of tones is indicated by letters, as:—A, B, C, D, E, F, G.
- § 20. The pitch C is taken at first as the basis, or as *one* of the scale, and the scale is then said to be in the Key of C. The order of the tones in the Key of C is as follows: C, D, E, F, G, A, B, C.
- § 21. The relative pitch of tones is represented by a character called the STAFF.
- § 22. The Staff consists of five lines with their interspaces. Each line and each space is called a DEGREE; thus the staff contains nine degrees.
- § 23. The compass of the staff may be extended by the spaces below and above, and also by additional lines, called ADDED LINES.
- § 24. The scale may be represented in various positions on the staff.
- § 25. To fix the position of representing the scale, and to indicate absolute pitch, one of the letters is used as a guide, and when thus used it is called a CLEF.
- § 26. There are two clefs, or clef-letters, in common use; first, the F CLEF, placed upon the fourth line, and second, the G CLEF, placed upon the second line.
- NOTE.—See example of the scale represented by both clefs, at page 10, § 26.
- § 27. The F clef is used for low male voices, or BASE; the G clef is used for high male voices, or TENOR, and also for female voices both low and high, or ALTO and TREBLE. When used for Tenor voices, it signifies G an eighth or octave lower than when used for Alto or Treble.
- NOTE.—The four parts are frequently represented on two staves, in which case the Tenor is written upon the same staff with the Base, with the F clef.
- § 28. Extension of the Scale. See p. 14.
- § 29. Intervals. See p. 16.
- § 30. The scale thus explained is called THE DIATONIC SCALE.

CHAPTER IV. CHROMATIC SCALE.

- § 31. In addition to the scale already explained, called the Diatonic Scale, there is another scale formed by the introduction of intermediate tones between those tones of the Diatonic Scale, which are separated by the interval of a step. This scale consists of thirteen tones, and twelve intervals of a half-step each; it is called the CHROMATIC SCALE.
- § 32. The intermediate tones are named from either of the Diatonic Scale-tones between which they occur, with the addition of sharp or flat prefixed or annexed. Thus the intermediate tone between one and two may be named SHARP ONE, or FLAT TWO.
- § 33. Characters called SHARPS and FLATS are used as signs of the intermediate tones, or of the tones named Sharp or Flat.
- § 34. Sharps or Flats (signs) are cancelled by a character called a NATURAL.
- § 35. Chromatic Scale represented. See p. 19, 20.
(Halle.—3)

CHAPTER V.

TRANSPOSITION OF THE SCALE.

- § 36. When any other pitch than that of C is taken as one, the scale is said to be TRANSPOSED. Thus G may be taken as one, in which case the scale is said to be transposed to G, or to the Key of G.
- § 37. In transposing the scale it is necessary to reject some of the tones in the given key, or the key from which the transposition is to be made, and to introduce in the new key certain intermediate tones, so that the scale-relationship may be preserved, or so that the scale-model or scale-pattern, as in C, may not be broken.
- § 38. The natural order of transposing the scale is by fifths or by fourths; in these transpositions there is but one tone in the given scale which will not be required in the new scale; consequently but one new tone (intermediate) will be required to form the new scale. The scales of one and of its fifth, or of one and of its fourth, are, therefore, said to be closely related.
- § 39. First transposition by fifths from C to G. In this transposition the tone F is dropped, and the tone F sharp is introduced, and thus the proper form of the scale is secured. The sign or SIGNATURE of the Key of G is one sharp.
- § 40. Second transposition by fifths from G to D. C is dropped, and C sharp is introduced. The Signature of the Key of D is two sharps.
For the further transposition by fifths, see p. 24.
- § 41. First transposition by fourths, from C to F. In this transposition the tone B is dropped, and the tone B flat is introduced. The Signature of the Key of F is one flat, or B flat.
- § 42. Second transposition of the scale by fourths, from F to B flat. E is dropped, and E flat is introduced. The signature of the Key of B flat is two flats, or B flat and E flat.
For the further transposition by fourths, see p. 25.
- § 43. The Minor Scale, see pages 17 and 21.
- § 44. Dynamics, see page 27.
- The foregoing summary or nutshell view of elementary matter, it is believed, will be quite sufficient for ordinary class teaching. A good teacher will be able to make such illustrations of the forms of characters on the black board, or such reference to them, or to the more extended view of elementary principles contained in the foregoing pages, as may be best adapted to promote the interests of his class, or as circumstances may seem to require. Explanations, definitions, or descriptions, should be short, occupying only a small portion of the time devoted to the singing lesson. *Let the teacher say but little, and let the pupils sing much*, for it is only through the appropriate exercise or action of the pupils themselves that improvement is to be expected.

ELEMENTARY EXERCISES.

The following Exercises should be sung sometimes slower, and sometimes quicker; sometimes louder, and sometimes softer; sometimes to La, sometimes to syllables, and sometimes to poetry.

No. 1.

Let us now be up and do - ing, With a heart, for a - ny fate!

Still a - chiev - ing, still pur - su - ing, Learn to la - bor, and to wait.

No. 2.

War, he sung, is toil and trouble, Honor but an empty bub - ble!

No. 3.

Who made the sun with beams so bright? Who made the moon to shine at night?

No. 4.

Lo, the bright, the ro - sy morning, Calls me forth to take the air,

Cheerful spring with smiles re - turn - ing, Ushers in the new-born year.

No. 5.

Now re - joice, Now re - joice, Sing a - loud with cheerful voice,

Now re - joice, Now re - joice, Sing a - loud with cheerful voice,

No. 6.

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

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

No. 7. This may be sung in two parts, or as a Round.

No, no, no, no, no, Yes, yes, yes, I will.

NOTE. By a Round is meant a piece of music, in which, one part commences after another, and each follows round in a regular order. In the above round for two parts, the second voice or voices should commence when the first voice or voices arrive at the figure 2.

No. 8.

I know a flower, most fair to be - hold, It is dear - er to

me, than are sil - ver and gold; Friendship's its name, then, oh!
let it abound, We shall all bless the sea-son in which it was found.

No. 9.

Sweet is the smile of the pur - ple - eyed morning, Shed soft on the
dew - spangled blos - soms of May, Fair is the morn's sil - ver
crescent, a dorn'ng The dim western sky at the parting of day,

No. 10.

Sweet is the smile of the pur - ple - eyed morning, Shed soft on the
dew - spangled blos - soms of May: Fair is the moon's sil - ver
crescent, a - dorn'ng The dim western sky at the parting of day.

NOTE. Exercises 9 and 10, may be sung together; let the class be divided, and while the first division sings 9, let the second division sing 10; then change, and let the first division sing 10, and the second division sing 9. The division may be made according to sex, or otherwise.

No. 11.

Be to o - thers kind and true, As you'd have them be to you.
Never do, nor say to men, That which you'd not wish from them.

No. 12.

1. Lit - tle drops of water, Lit - tle grains of sand,
2. Lit - tle deeds of kindness, Lit - tle words of love,
Make the might - y ocean, And the plea - sant land.
Make our earth an E - den, Like the heaven a - bove.

No. 13.

1 2
Come, eome, come, eome, eome, come, come, eome, eome, yes, yes, yes, I eome.

No. 14.

1 2
Go, go, go, go, go. No, no, no, no, no, no, I'll not go.

No. 15.

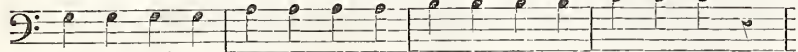
1 2
Stay, O stay, O stay, O stay, O stay. No, no, no, I'll a-way.

NOTE. Nos. 13, 14, 15 may be sung in two parts, or as Rounds.

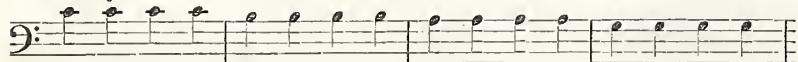
No. 16.



Life is like a ship in mo-tion, Sometimes high and sometimes low; Where



ever-y one must brave the o - cean, What-so - ev - er wind may blow.



While we're safe from storm or show-er, Waft-ed by the gen - tle gales, We'll



seize the present, passing hour, And to the breeze un - furl our sail.

No. 17.



See the stream, so smoothly gush-ing, O'er the rock-y ledge is rush-ing,



Swift as shaft from bat - tle - bow; Hark, the hills and woods re - sounding,



To its roar, as foaming, bounding, Rage its an - gry waves be - low.

No. 18.



See the stream so smoothly gushing, O'er the rock-y ledge is rush-ing,



Swift as shaft from bat - tle - bow; Hark, the hills and woods re - sounding,



To its roar, as foaming, bound-ing, Rage its an - gry waves be - low.

NOTE. Exercises 17 and 18 may be sung together.

No. 19.



The tallest pines must feel the pow'r Of win-ter's blast, the loftiest tow'r Comes



hea-viest to the ground; The bolts that spare the mountain's side, His



cloud-capt em - i - nence di - vide, And spread the ru - in round.

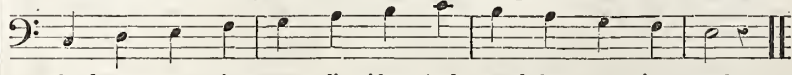
No. 20.



The tallest pines must feel the pow'r Of win-ter's blast, the loftiest tow'r Comes



hea-viest to the ground; The bolts that spare the mountain's side, His



cloud-capt em - i - nence di - vide, And spread the ru - in round.

NOTE. Exercises 19 and 20 may be sung together.

No. 21.

'Tis win - ter, 'tis win - ter, the mor - ning is
gray, A cold - look - ing sky is a - bove us to - day.

No. 22.

Come, come, O, haste ye, nor make no more de - lay.
Come, come, O, haste ye, seek wis - dom, while you may.

NOTE. A strong accent should be given to the notes marked thus >.

No. 23.

Smil - ing May Comes this way, Mak - ing all things fresh and gay,
Mu - sic floats, Soft - est notes, Hear from sweetest warb - lers' throats.

No. 24.

Come, follow, follow, follow, follow me, Come, follow, fol - low, follow, follow, follow me.
We follow, follow, follow thee, We follow, follow, follow, follow thee.

No. 25.

Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do.

NOTE. The scale, as here represented, should be daily sung, in long, sustained tones, and with great attention to steadiness, firmness, and to an open, full, sonorous quality of voice.

No. 26.— In two parts.

Will you go? Will you go? Will you go? Will you go? Say?
No, no, no, not to - day.

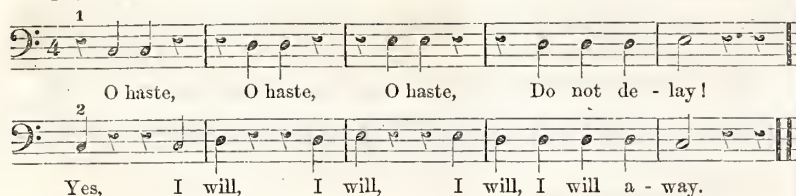
No. 27.

O tell me, O tell me, O tell me, O tell me, why?
No, no, no, no, no.

No. 28.

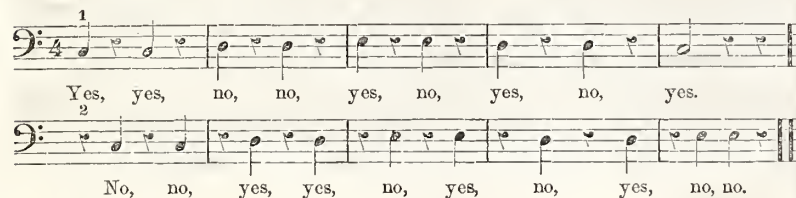
E - ver, e - ver, e - ver, e - ver come.
Ne - ver, ne - ver, ne - ver, ne - ver roam.

No. 29.



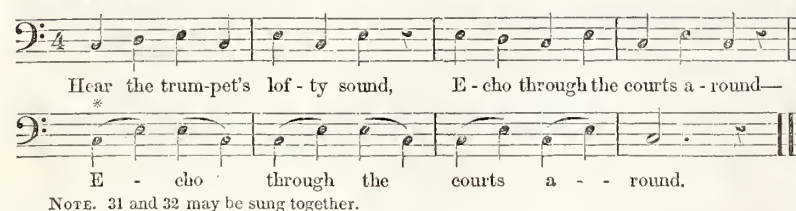
O haste, O haste, O haste, Do not de - lay!
Yes, I will, I will, I will, I will a - way.

No. 30.



Yes, yes, no, no, yes, no, yes, no, yes.
No, no, yes, yes, no, yes, no, yes, no, no.

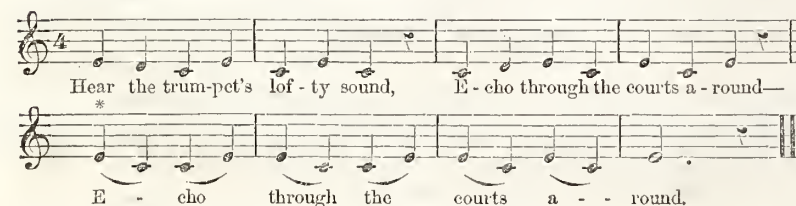
No. 31.



Hear the trum-pet's lof - ty sound, E - cho through the courts a - round -
E - cho through the courts a - - round.

NOTE. 31 and 32 may be sung together.

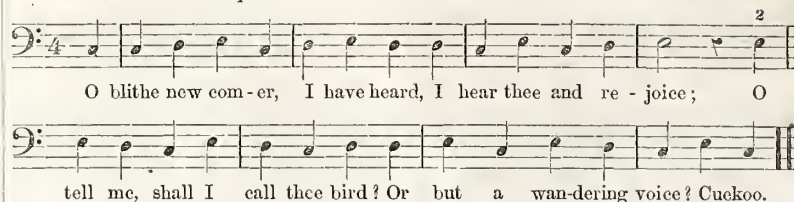
No. 32.



Hear the trum-pet's lof - ty sound, E - cho through the courts a - round -
E - cho through the courts a - - round.

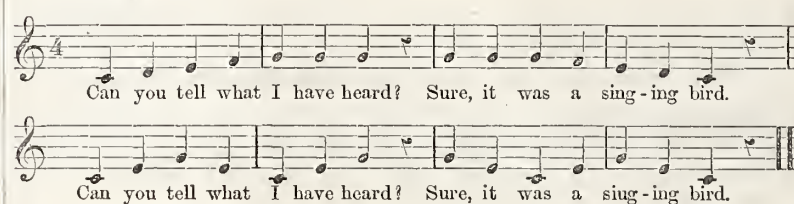
* In solfaing this passage, but one syllable should be used for two tied notes.

No. 33.— In two parts.



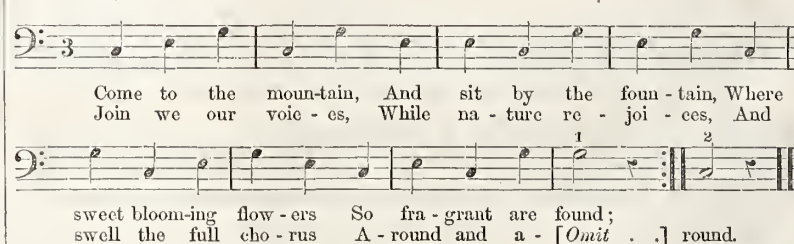
O blithe new com - er, I have heard, I hear thee and re - joice; O
tell me, shall I call thee bird? Or but a wan - dering voice? Cuckoo.

No. 34.



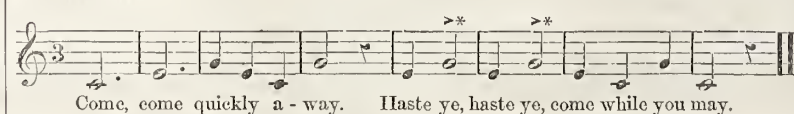
Can you tell what I have heard? Sure, it was a sing - ing bird.
Can you tell what I have heard? Sure, it was a siug - ing bird.

No. 35.



Come to the moun-tain, And sit by the foun-tain, Where
Join we our voice - es, While na - ture re - joi - ces, And
sweet bloom-ing flow - ers So fra - grant are found;
swell the full cho - rus A - round and a - [Omit . .] round.

No. 36.



Come, come quickly a - way. Haste ye, haste ye, come while you may.

* These notes should receive a strong accent. See § 47

No. 37.

Sing we re - joi - cing the boun - teous, heavenly hand,
Scatter - ing ev - ery bles - sing o'er our hap - py land.

No. 38.

Hail, cheerful morn, in thee we rejoice, Shouting, exulting, in loud cheerful voice.

No. 39.

Hail, all hail, hail, re - viv - ing spring, We rejoice, we rejoice, and loudly sing.
Observe a strong accent for this mark >.

No. 40.

Come, come, O come, come, come, O, come a - way, a - way; Come,
come, come, oh, come, come, come while yet 'tis day.

No. 41. TUNE.

1. Sweet is the dawn of day, When light first streaks the sky,
2. But sweet - er far the dawn, Of ho - ly love in youth:

When shades and dark - ness pass a - way, And morn - ing's beams are nigh.
When doubt and dark - ness are withdrawn, Be - fore the light of truth.

No. 42. TUNE.

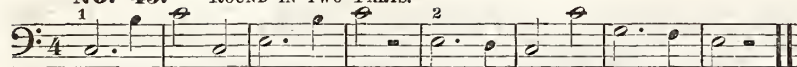
1. The morn of spring sheds mild its beams, The waste be - gins to bloom,
2. 'Twas thus the day - spring from on high Beamed on our win - try waste;
And flowers and plants, with vi - gor new, Break from their win - try tomb.
The de - sert blos - somed as the rose, The wil - der - ness was blest.

No. 43. TUNE.

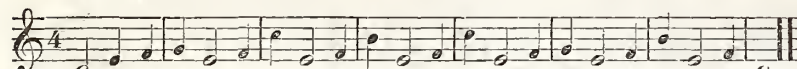
1. How hap - py he who loves to hear In - struction's warn - ing voice;
2. She guides the young with in - no - cence, In plea - sant paths to tread:
And who ce - les - tial wis - dom makes His ear - ly, on - ly choice.
A crown of glo - ry she be - stows Up - on the ho - ary head.

No. 44.

Hear us sing - ing, Mu - sic bring - ing, Voi - ces ring - ing round;
Voi - ces ring - ing, Mu - sic bring - ing, Hear the cheer - ful sound.

No. 45. ROUND IN TWO PARTS.

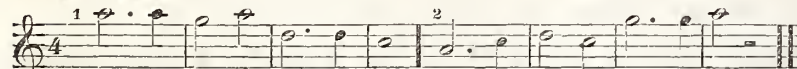
Ev - er faith - ful, firm and sure, Friend from friend, what want we more?

No. 46.

Cheerful and happy, in friendship with all men, Forgiving, rejoicing, exulting we sing.

No. 47. ROUND IN TWO PARTS.

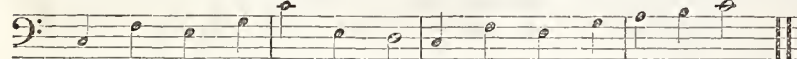
Ga - ther ros - es while they blow, Id - ly let no mo - ment flow.

No. 48. ROUND IN TWO PARTS.

While we meet in peace a - gain, Sing with joy the grate - ful strain.

No. 49.

Bright - ly free - dom's gifts are strown, O'er the land we call our own;



Grate - ful off' - rings ev - er bring, Songs of sa - cred prais - es sing.

No. 50.

What de - light, In morn - ing bright, To che - rish ho - ly love;



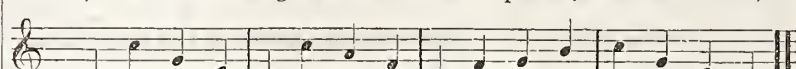
Right main - tain, And wis - dom gain, To guide our way a - bove.

No. 51.

Now the win - try winds a - rise, See the dark and cloud - y skies.

No. 52.

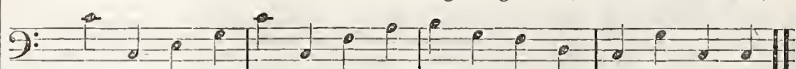
Cull the flow - ers 'Mong the bow - ers, Sweetest po - sies, Pinks and ros - es,



While the thrushes, In the bush - es, Sing to - geth - er, This warm weather.

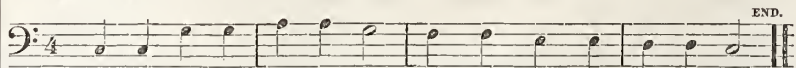
No. 53.

While the thrushes, In the bush - es, Sing to - geth - er, This warm weather,

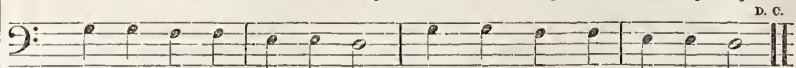


Cull the flow - ers 'Mong the bow - ers, Sweetest po - sies, Pinks and ros - es.

NOTE. Exercises 52 and 53 may be sung together.

No. 54.

Haste thee, win - ter, haste a - way, Far too long has been thy stay;

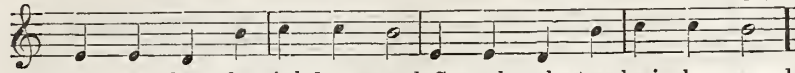


Far too long thy winds have roared, Snows have beat, and rains have poured.

No. 55.



Haste thee, win - ter, haste a - way, Far too long has been thy stay;
D. C.



Far too long thy winds have roared, Snows have beat, and rains have poured.

Exercises 54 and 55 may be sung together.

No. 56.



Life's a ship in con-stant mo-tion, Whe-ther high or low,

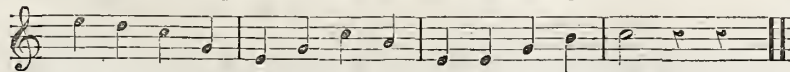


Ev - ery one must brave the o - cean, Though the winds may blow.

No. 57.



Life's a ship in con-stant mo-tion, Whe-ther high or low,



Ev - ery one must brave the o - cean, Though the winds may blow.

Exercises 56 and 57 may be sung together.

No. 58. TUNE.



Sweet sum-mer crowns the smil - ing earth, With beau-ty, light and love;



O'er all our hearts she breathes her breath Of joy like that a - bove.

No. 59. ROUND IN FOUR PARTS.



Morn is wak - ing, Day is break - ing, Bells are ring - ing, Birds are sing - ing,



Join the song, . . . And the mer - ry strains pro - long.

No. 60.

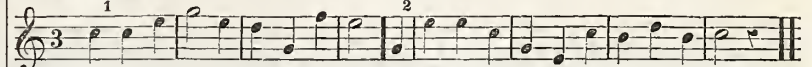


O, well I love my na - tive land, Its fair and ver - dant



hills, My na - tive land full well I love, Which peace and plen - ty fills.

No. 61.



Sing we a - loud, the chorus we raise, We join in the song of thanksgiving and praise.

No. 62.



All the day I'm sing - ing live - ly, Though the day is long,



And from morn - ing dawn to even - ing Sounds my hap - py song.

No. 63.



Dark and deep the wa-ters flow-ing, While our boat is swift-ly row-ing,
Now the boisterous winds are blowing, And on waves we high are soar-ing,



And the dis-tant thun-der roar-ing, Bids us quick-ly seek the shore;
Yet we safe-ly reach the mooring, And our eares and fears are o'er.

No. 64. FOUR PART SONG.—“GREEN THE GRASS IS SPRINGING.”

Tenor.



Alto.

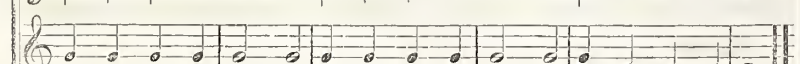
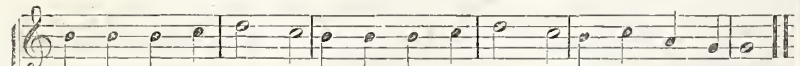


Green the grass is springing, While the birds are sing-ing, Each his mate to cheer;

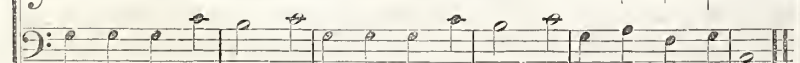
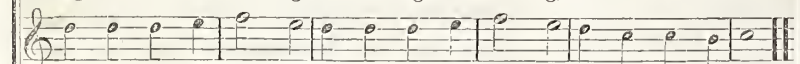
Treble.



Base.

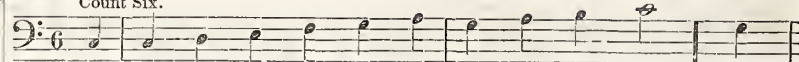


Fragrant flowers are blooming, Summer bright is eom-ing, Fled is win-ter drear.

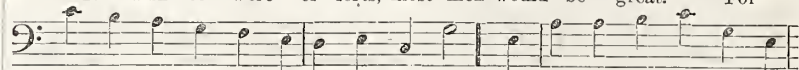


No. 65.

Count Six.



If wish-es were ef-forts, most men would be great. For



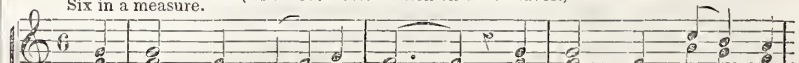
most are de-si-rous of wealth and es-tate; But they on-ly pros-per, who



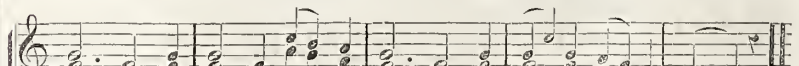
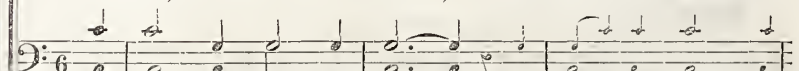
choose to work hard, And slug-gards by wish-es can gain no re-ward.

No. 66. FOUR PART SONG.—“THE FADING LEAF.”

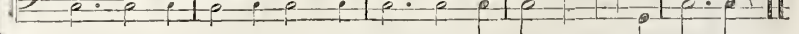
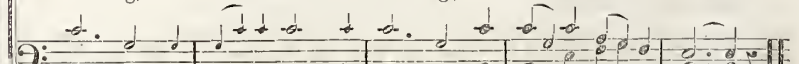
Six in a measure. (The Four Parts written on Two Staves.)



1. I am a fall-ing leaf, The chil-ly winds have
2. I saw the sky so blue, The birds were sing-ing
3. We fade, as all else must; No more the birds are



found me, I fade with those a-round me, All mur-m'ring life is brief,
o'er me, The flow'rs sprung up be-fore me, Of eve-ry changing hue.
call-ing, The flow'rs and leaves are fall-ing; To-morrow we are dust.



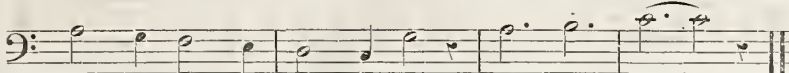
No. 67.—Two beats to a measure.



Sing we now of hap - py home, hap - py home:

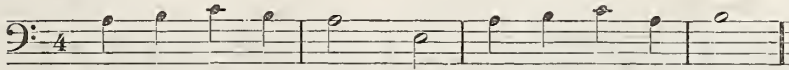


Yes, with heart and voice un - tir - ing, We will join the strain in - spir - ing,



Sing - ing now of hap - py home, hap - py home.

No. 68.



Cold the wind is blow - ing, And the storm is loud;



Now the rain is pour - ing, From the blackened cloud.

No. 69.



The wind is loud - ly roar - ing, And win - try is the blast, The



rain a - round us pour - ing, From gloom - y clouds falls fast.

No. 70.



Like a ship in con - stant mo - tion, Sometimes high, and sometimes low;



Eve - ry one must brave the o - cean, What - so - ev - er wind may blow.

No. 71.

TUNE. COLESHILL.

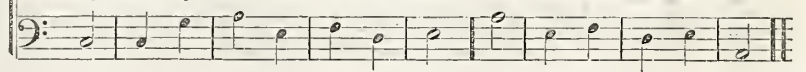
An old tune, said to be by G. KIRBYE.



I to the hills will lift mine eyes, From whence doth come mine aid,

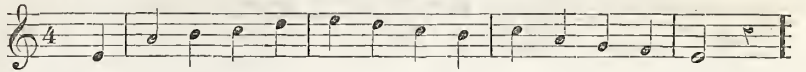


My safe - ty com - eth from the Lord, Who heav'n and earth hath made.



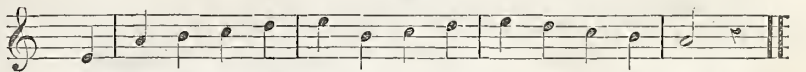
No. 72.

THE AFFLICTED MOTHER.



1. O soft - ly sleep, my bon - nie bairn, Rock'd on this breast o' mine,

2. Dry up, dry up, ye bri - ny tears, Lest on my bairn ye dreep;



The heart that beats sae sair with - in Will not a - wa - ken thine.

Oh, break in si - lence, wae - fu' heart, And let my ba - by sleep.

so sore
woeful

No. 73.—EXERCISES in compound forms of measure; eighth notes.

No. 74.

No. 75.

No. 76.

No. 77.

No. 78.

No. 79.

No. 80.

No. 81.

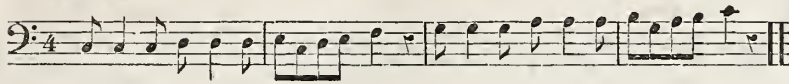
No. 82.

Re . . . Sol . . .

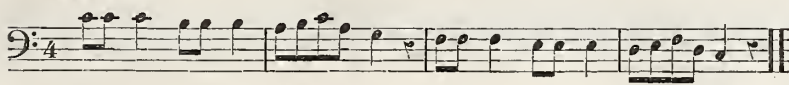
No. 83.



No. 84.



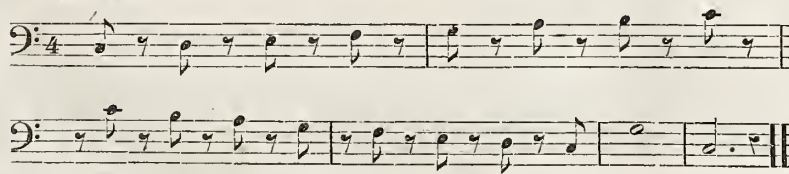
No. 85.



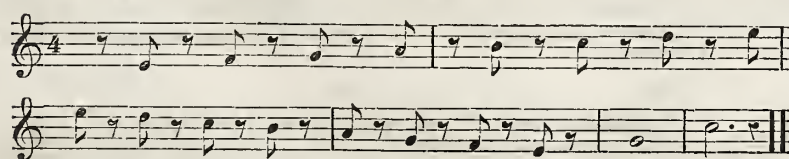
No. 86.



No. 87.



No. 88.



NOTE. 87 and 88 may be sung together.

No. 89.



Sing, mer-ri-ly sing, sing, mer-ri-ly sing, sing, sing,



sing, mer-ri-ly sing, sing, mer-ri-ly sing, sing, mer-ri-ly



sing, sing, mer-ri-ly, merrily, merrily, merrily, merrily sing.

No. 90.—In two parts.



Fruit-ful fields are wav - ing, With the yel - low grain;



Peace-ful herds are graz - ing On the ver - dant plain.

No. 91.—In two parts.



NOTE. Exercises 90 and 91 are given as specimen of different varieties of measure. They are the same to the ear, and only differ in the noting, or in the characters by which they are represented.

No. 92.

No. 93.

NOTE. Exercises 92 and 93 may be sung together.

No. 94.

No. 95.

NOTE. Exercises 94 and 95 may be sung together.

No. 96.

No. 97.

NOTE. Exercises 96 and 97 may be sung together.

No. 98.

C. Tenor Clef.

NOTE. Exercises 97 and 98, only differ in notation; they represent precisely the same thing, both as respects time and tune.

No. 99.

Sharp-four and Flat-six. Five will serve as a guide to either of these tones.

No. 100.

Sharp-four, and Flat-six.

No. 101.

Sharp-two. Three will serve as a guide to this tone.

No. 102.

Sharp-one, and Flat-three. Two will serve as a guide to either of these tones.

No. 103.

Sharp-five, and Flat-seven. Six will serve as a guide to either of these tones.

No. 104.

Sharp-five, and Flat-seven.

No. 105.

Sharp-four, and Flat-seven.

No. 106.

Sharp-four, and Flat-seven.

No. 107.

Sharp-two, Sharp-four, Sharp-five, and Flat-seven.

No. 108.

Sharp-eight, Sharp-six, Sharp-four, and Sharp-two.

No. 109.

Sharp-four, and Flat-seven.

No. 110.—Chromatic Scale.

NOTE. The following lessons (111 to 116) may be sung responsively by two divisions, the first division singing the first two notes, and the second division the last two notes of each measure. They should be sung both with and without the slurs.

No. 111.

Yes, no, yes, no, yes, no, yes, no, no, yes, —
 no, yes, no, yes, no. Yes, no, yes, no, no, yes,
 yes, no, no, yes, yes, no, no, yes, no.

No. 112.

No. 113

No. 114.

No. 115.

No. 116.

No. 117.

No. 118.—Scale. G MAJOR.

No. 119.

No. 120.—Scale. E MINOR.

No. 121.

(Halle.—4)

No. 122.

No. 123.

No. 124.

No. 125.

No. 126.

No. 127.

No. 128.

ROUND IN THREE PARTS.

"SALVATION BELONGETH UNTO THE LORD."

Sal-va-tion, sal-va-tion be-lon-geth un-to the Lord, And
his bless-ing, his bless-ing is a-mong his peo-ple,
Hal-le-lu-jah! Hal-le-lu-jah! A - - men.

No. 129. ROUND IN THREE PARTS.—"COME, O COME AWAY."

Come, O come a-way! This is a very fine summer's day, Come, O come away.

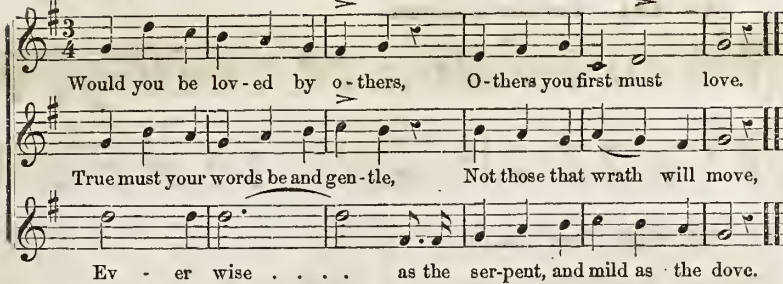
No. 130. ROUND IN THREE PARTS.—"O MUSIC."

O mu-sic, sweet mu-sic, thy praises we will sing, We
will tell of the pleas-ure and hap-pi-ness you bring.
Mu-sic, mu-sic, let the cho-rus sing.

No. 131. ROUND IN FOUR PARTS.—"HAIL TO THE MONTH."

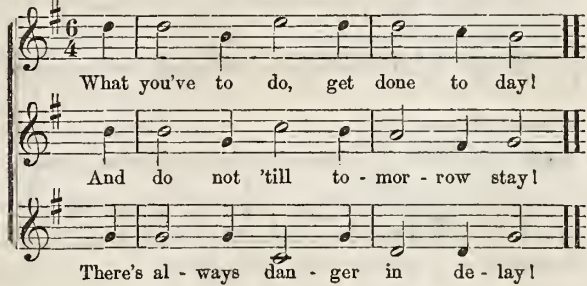
Hail to the month, to the cheer-ing month of May,
Now to the woods, to the woods a-way!
Hear the mer-ry war- - blers on the spray, We will
all be as hap-py, as hap-py as they.

No. 132. ROUND IN THREE PARTS.—“WOULD YOU BE LOVED.”



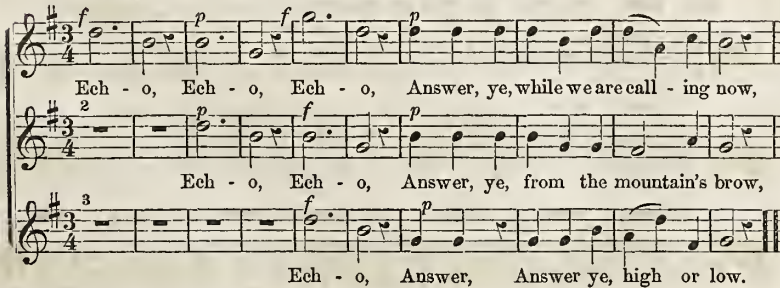
Would you be lov-ed by o-thers, O-thers you first must love.
 True must your words be and gen-tle, Not those that wrath will move,
 Ev-er wise . . . as the ser-pent, and mild as the dove.

No. 133. ROUND IN THREE PARTS.—“WHAT YOU’VE TO DO.”



What you've to do, get done to day!
 And do not 'till to-mor-row stay!
 There's al-ways dan-ger in de-lay!

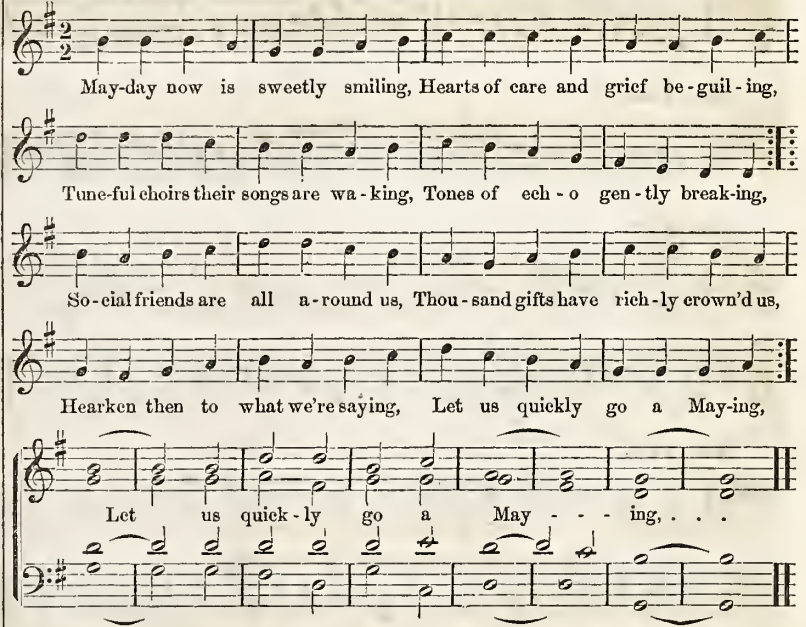
No. 134. ROUND IN THREE PARTS.—“ECHO.”



Ech-o, Ech-o, Ech-o, Answer, ye, while we are call-ing now,
 Ech-o, Ech-o, Answer, ye, from the mountain's brow,
 Ech-o, Answer, Answer ye, high or low.

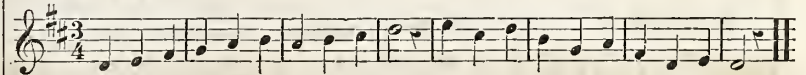
No. 135.

NOTE. This Lesson may be sung at first slowly, and afterwards gradually increased to very quick. It will afford a good exercise on the rapid articulation of words.



May-day now is sweetly smiling, Hearts of care and grief be-guil-ing,
 Tune-ful choirs their songs are wa-king, Tones of ech-o gen-tly break-ing,
 So-cial friends are all a-round us, Thou-sand gifts have rich-ly crown'd us,
 Harken then to what we're say-ing, Let us quickly go a May-ing,
 Let us quick-ly go a May-ing, . . .

No. 136.

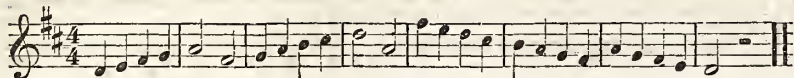


No. 137.

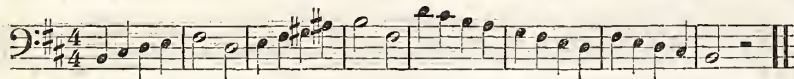


mi, fi, si, la, si, si, mi, fa,

No. 138.



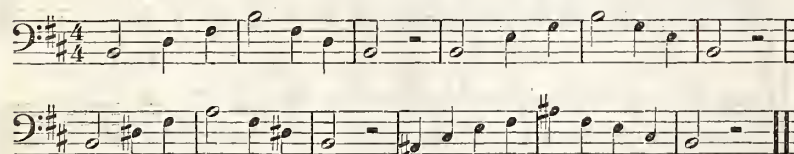
No. 139.



No. 140.



No. 141.



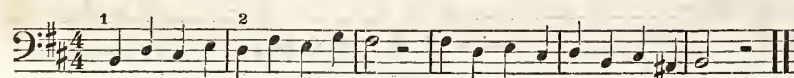
la, di, mi, sol, mi, di, la, si, si, re, mi, si, mi, re, si, la.

No. 142.

IN TWO PARTS.



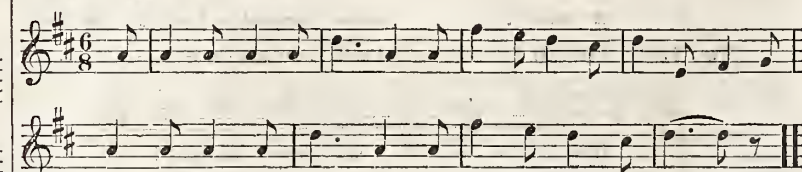
No. 143.



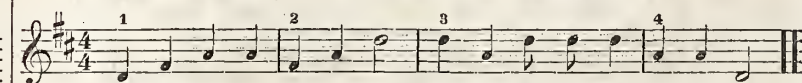
No. 144. Two beats in measure.



No. 145. Two beats.

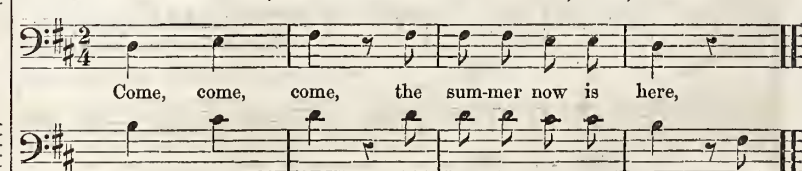


No. 146. ROUND, IN FOUR PARTS.—“MORNING BELLS.”



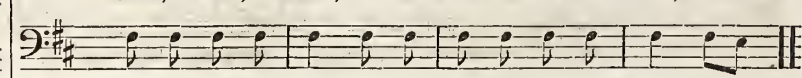
Morning bells I love to hear, Ring-ing mer - ri - ly, loud and clear.

No. 147. ROUND, IN THREE PARTS.—“COME, COME, COME.”



Come, come, come, the sum-mer now is here,

Come, come, come, the sum-mer now is here, Come



out a - mong the bow - ers, And cull some pret-ty flow - ers,

No. 148. ROUND, IN FIVE PARTS.—“GOOD NIGHT.”

Now to all Good-night, Now to all Good-night, Good-night.

No. 149. ROUND, IN TWO PARTS.—“WARBLE FOR US.”

War-ble for us, e-cho sweet, e-cho sweet, Soft-ly now our

songs repeat, Gen-tle e-cho, wake from sleep, Gen-tle e-cho, clear and deep.

No. 150. ROUND, IN TWO PARTS.—“WHETHER YOU WHISPER.”

Wheth-er you whis-per low, or loud-ly call, Dis-

- - tinct-ly, dis-tinct-ly speak, or do not speak at all.

No. 151. ROUND, IN THREE PARTS.—“NOW WE WILL SING.”

Now we will sing our parting lay, And then we'll quickly haste a-way, And

then we'll quickly haste, haste a - way, we will sing our parting lay, And

* Close here.

then we'll haste a - way, we will sing our parting, part - ing lay. So

No. 152. ROUND, IN FOUR PARTS.—“VILLAGE BELLS.”

One, two, three, four, five, six, seven, eight, The vil - - - lage -

Hark, hark, the dis - - tant vil - - - lage -

One, two, three, four, five, six, seven,

A - long the

bells. One, two, three, four, five, six, seven, eight. One, two, three, four, five, six, seven, eight. Hark.

bells, Hark, . . hark, the dis-tant vil - - - - lage bells,

eight. A - long the vale their mu - sic swells.

vale their mu - - sic swells, their mu - sic swells,

No. 153. ROUND, IN THREE PARTS.—“HARK THE DISTANT CLOCK.”

PIANO, LEGATO.

Hark the dis-tant clock re-minds us, That an-oth-er hour is fled,
Night is come, our work is end-ed, So good night, tis time for bed.
One, two, three, four, five, six, seven, eight.

FORTE. *sf*

No. 154. Scale in A MAJOR.

No. 155. Scale in F# MINOR.

No. 156.
No. 157.
No. 158.
No. 159.

NOTE. 158 and 159 may be sung together.

No. 160.

NOTE. This lesson may be sung by two divisions, as indicated by the figures.

No. 161.
No. 162.
No. 163.

ROUND, IN TWO PARTS.

No. 164.

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

No. 165. ROUND, IN THREE PARTS.—“THE PASTURES ARE CLOTHED.”

1 2

The pas-tures are clo-thed with flocks,

2 3

The val-leys are cov-ered with corn;

3 1

They shout and sing a-loud for joy.

No. 166.

SENTENCE.—“HALLELUJAH.”

Hal - le - lu - jah, Hal - le -

Hal - le - lu - jah, Hal - le - lu - jah,

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

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

No. 167. ROUND, IN FOUR PARTS.—“THE CHEERFUL DAY.”

1 2

The cheerful day is dawn - ing, I hear the cuckoo sing;

2 3

To ush - er in the morn - ing, And welcome gen - tle spring.

3 4

Cuckoo! Cuckoo! Cuckoo!

4 1

I hear the Cuckoo, And welcome gen-tle Spring.

No. 168. ROUND, IN THREE PARTS.—“TO THE PRAISE OF TRUTH.”

1 2

To the praise of truth, to the praise of truth we sing,

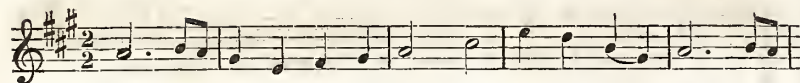
2 3

To the praise of truth, to the praise of truth we sing,

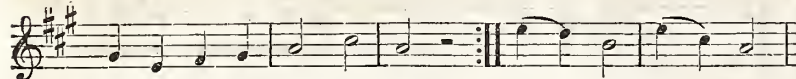
3 1

For the truth is a no - ble thing.

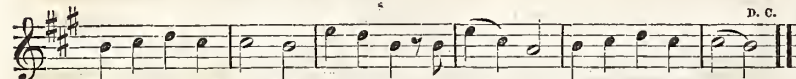
No. 169. SONG.—"THE WAY-WORN TRAVELER."



Faint and wea-ri-ly the way-worn tra-vel-er Plods un-
 Wan-dering drear-i-ly, and sad un-ra-vel-er Of the
 d. c. Oh, how brisk-ly then the way-worn tra-vel-er Treads the

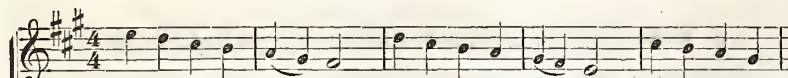


- cheer-i-ly, a-fraid to stop; }
 ma-zes on the moun-tain top; } Doubt-ing, fear-ing,
 ma-zes on the moun-tain top.

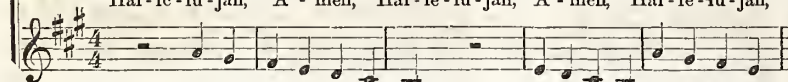


d. c.
 while his course he's steering, Cottages ap-pear-ing, as he's nigh to drop;

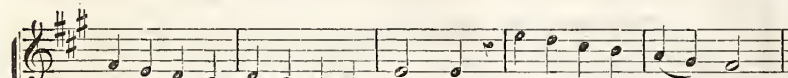
No. 170. SENTENCE.—"HALLELUJAH."



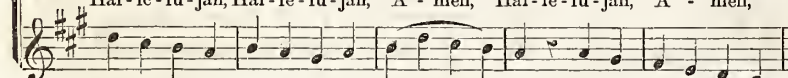
Hal-le-lu-jah, A-men, Hal-le-lu-jah, A-men, Hal-le-lu-jah,



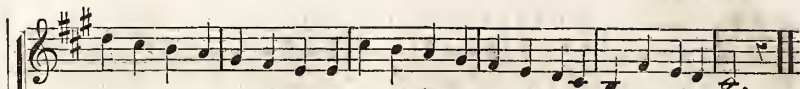
Hal-le-lu-jah, A-men, Hal-le-lu-jah, Hal-le-lu-jah,



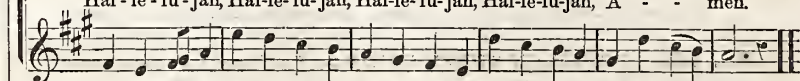
Hal-le-lu-jah, Hal-le-lu-jah, A-men, Hal-le-lu-jah, A-men,



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



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

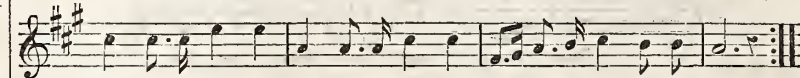


- - lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Halle-lu-jah, A - men.

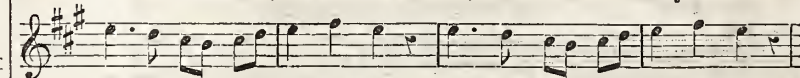
No. 171. MARCH SONG.—"COME AND MARCH THE ROUNDS WITH ME."



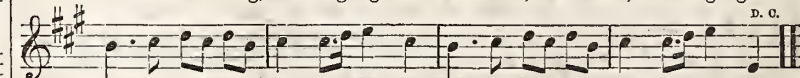
Come and march the rounds with me, Come and march the rounds with me,



March to the meadow, March to the meadow, March to the old sha-dy tree.

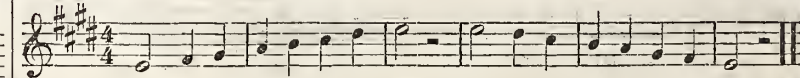


O the morn-ing, morn-ing light! Wel-come, wel-come, cheer-ing sight!

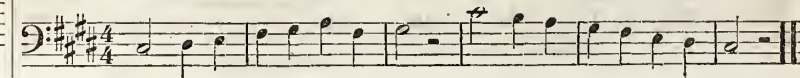


d. c.
 We will quickly haste a-way, To spend a joy-ful, hap-py day, So,

No. 172. Scale in E MAJOR.



No. 173. Scale in C# MINOR.



No. 174.

No. 175.

No. 176.

No. 177.

No. 178.

No. 179.

No. 180.

No. 181.

No. 182. ROUND, IN THREE PARTS.—“AS A BAND OF BROTHERS JOINED.”

As a band of bro - thers joined, One in heart and
 one in mind, Peace and safe - ty we shall find, When,

No. 183. ROUND, IN FOUR PARTS.—“NOW THE DAY IS GONE.”

Now the day is gone, And the night is come, When the
day of life is flown, May heav'n be our home.

No. 184. SENTENCE.—“HARD THINGS BEFORE US.”

Hard things be - fore us, all gloo - mi - ly rise,
Yet we still press for - ward, with joy in our eyes.

No. 185. ROUND, IN FOUR PARTS.—“COME AND SING A MERRY SONG.”

1. Come and sing a mer - ry song, Wake the cheer - ful glee,
2. En - vy, an - ger hence a - way, E - vil pas - sions flee;
Now the joy - ous tones pro - long, Hap - py, hap - py we; }
Why should we in - dulge them, say? Why should you or me? }
3
O! hap - py we, O hap - py we, O hap - - py, hap - py
4
we . . . hap - py, hap - py we.

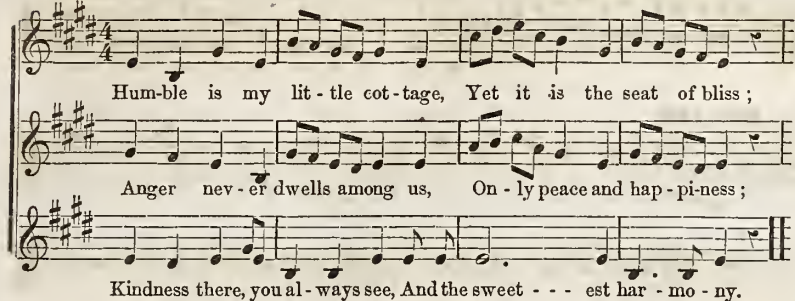
No. 186. ROUND, IN FOUR PARTS.—“THREE THINGS ARE SOUGHT FOR.”

Three things are sought for, Power, pleas - ure and wealth:
One spoils our tem - per, and two spoil our health.

No. 187. ROUND, IN THREE PARTS.—“HOW SWEET TO BE ROAMING.”

How sweet to be roam - ing, When sum - mer is
How sweet to be roam - ing, When sum - mer is
Sweet, sweet, sweet to be
bloom - ing, Thro' wood - land and grove, Thro' wood - land and grove.
bloom - ing, Thro' wood - land and grove, Thro' wood - land and grove.
roam - ing Through wood - - - land, wood - land and grove.

No. 188. ROUND, IN THREE PARTS.—“HUMBLE IS MY LITTLE COTTAGE.”

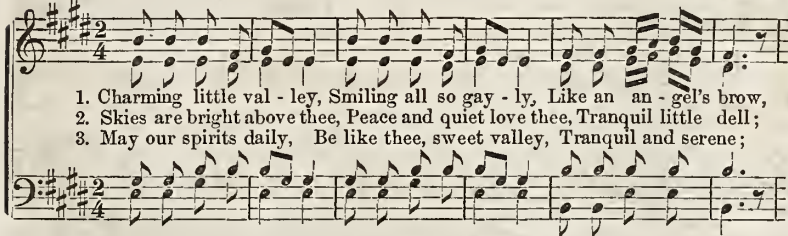


Hum-ble is my lit-tle cot-tage, Yet it is the seat of bliss;
Anger nev-er dwells among us, On-ly peace and hap-pi-ness;
Kindness there, you al-ways see, And the sweet - - - est har-mo-ny.

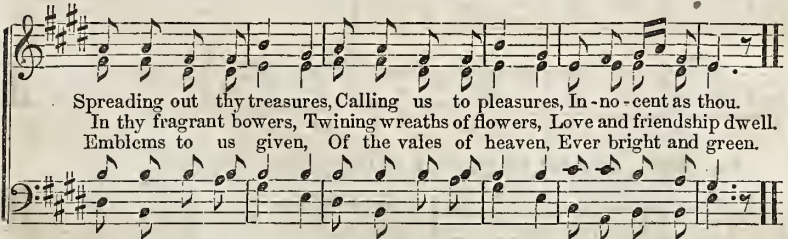
No. 189. SONG.—“CHARMING LITTLE VALLEY.”

Slowly.

H. G. NAGELI.



1. Charming little val-ley, Smiling all so gay-ly, Like an an-gel's brow,
2. Skies are bright above thee, Peace and quiet love thee, Tranquil little dell;
3. May our spirits daily, Be like thee, sweet valley, Tranquil and serene;



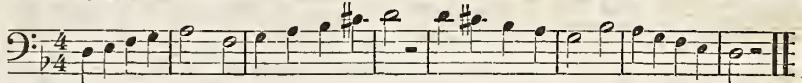
Spreading out thy treasures, Calling us to pleasures, In-no-cent as thou.
In thy fragrant bowers, Twining wreaths of flowers, Love and friendship dwell.
Emblems to us given, Of the vales of heaven, Ever bright and green.

NOTE. This is one of NAGELI's most beautiful little songs. It is equally adapted to the old, as to the young; where there is a *pure and gentle spirit*, it can never fail to please.

No. 190. Scale in F MAJOR.



No. 191. Scale in D MINOR.

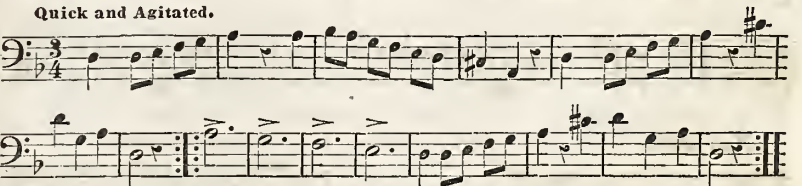


No. 192.

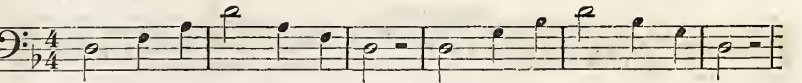
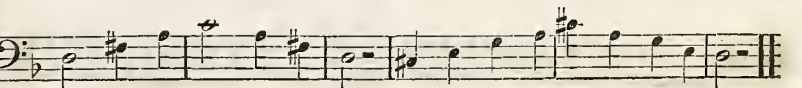



NO. 193.

Quick and Agitated.



No. 194.

No. 195.

Musical score for No. 195, consisting of four staves of music in 4/2 time. The first two staves are treble clef, and the last two are bass clef. The piece ends with a "D. C." marking.

No. 196.

Musical score for No. 196, consisting of two staves of music in 3/8 time. The first staff is treble clef, and the second is bass clef. The piece ends with a "D. C." marking.

No. 197.

Musical score for No. 197, consisting of three staves of music in 3/4 time. The first two staves are treble clef, and the third is bass clef. A triplet of eighth notes is marked with a "3" above it. The piece ends with a "D. C." marking.

Musical score for No. 198, consisting of two staves of music in 2/4 time. The first staff is treble clef, and the second is bass clef. The piece includes lyrics: "si, re, do, si, re, do, si, re, do, sol." and ends with a "D. C." marking.

No. 198.

Musical score for No. 198, consisting of two staves of music in 2/4 time. The first staff is treble clef, and the second is bass clef. Dynamics include *mp CRES.*, *f*, and *mp CRES.*. The piece ends with a "D. C." marking.

No. 199.

Musical score for No. 199, consisting of four staves of music in 6/4 time. The first staff is treble clef, and the others are bass clef. Dynamics include *mf*, *pp*, *mf*, *pp*, and *f*. The piece ends with a "D. C." marking.

No. 200. ROUND IN FOUR PARTS.—"THOU, POOR BIRD."

Musical score for No. 200, consisting of one staff of music in 2/2 time. The piece is a round in four parts, with parts 2, 3, and 4 indicated by numbers above the notes. The lyrics are: "Thou, poor bird, mourn'st the tree, Where sweetly thou did'st warble in thy wand'rings free."

No. 201. ROUND, IN THREE PARTS.—“NOW THE SUN SINKS IN THE WEST.”

Now the sun sinks in the west; Af - ter la - bor com - eth rest.

Now the sun sinks in the west; Af - ter la - bor com - eth rest, Now the

sun . . . sinks in the west, After la - bor cometh rest.

No. 202. ROUND, IN FOUR PARTS.—“IN THE FIELD.”

In the field the men are mowing, Come and help them, I am go-ing.

No. 203. ROUND, IN THREE PARTS.—“JOIN WE ALL TO SWELL THE SONG.”

Joir we all to swell the song, Young and old the

strain pro - long, Mu - sic now em - ploy each tongue.

No. 204. SENTENCE.—“THE MORNING FLOWERS.”

The morning flowers display their sweets, And gay their silk-en leaves un - fold,

As care-less of the noon-day heats, As fear-less of the eve-ning cold.

No. 205. ROUND, IN THREE PARTS.—“LIKE A MAY-DAY.”

Like a May-day, bright and cloudless, Youth is van-ish - ing a-way,

Like a May-day, bright and cloudless, Youth is van-ish - ing a-way,

Ev - ery joy the world can fur-nish, Ha - stens quickly to de-cay.

No. 206. ROUND, IN THREE PARTS.—“NOW ABIDETH FAITH.”

Now abideth faith, hope and chari-ty, but the greatest of these is cha-ri - ty.

Now abideth faith, hope and chari-ty, but the greatest of these is cha-ri - ty.

Now abideth faith, hope and chari-ty, but the greatest of these is cha-ri - ty.

No. 207. ROUND, IN THREE PARTS.—“THE MERRY MONTH.”

The mer - ry month be - gins to - day, That drives the win - try

cold a - way, The merry, merry, merry, merry month of May.

No. 208.

The mer - ry month be - gins to - day, That drives the win - try
cold a - way, The merry, merry, merry, merry month of May.

NOTE. 207 and 208 may be sung together—each in three parts, and 209 may be added as a base.

No. 209.

The merry, merry month, The month of May, The merry, merry month, The
month of May, The merry, merry, merry, merry month of May.

No. 210. Scale in Bb MAJOR.

No. 211. Scale in G MINOR.

No. 212.

No. 213.

No. 214. ROUND, IN TWO PARTS.—“HALLELUJAH.”

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

No. 215.

No. 216.

do, mi, sol, do, mi, sol, fa, mi, re, do.

No. 217.

No. 218.

No. 219.

No. 220.

ROUND, IN THREE PARTS.

"THE NOBLEST HERO OF THE WHOLE."

The no - blest he - ro of the whole, Is he who

can him - self con - trol, Who can him - self con - trol.

No. 221. ROUND, IN TWO PARTS.—"JOIN WITH ME, AND SING."

Join with me, Join with me, Join with me, and sing this song, And let your
voice be loud and long, Join with me, Join with me, Join and sing this song. Join,

No. 222. ROUND, IN THREE PARTS.—"IF WE IN HARMONY."

If we in harmony together join, We ever must observe the rule of tune and time.

No. 223. SONG.—"HOME."

SLOWLY.

How can I for-get thee, Dear-ly lov'd home? No, I still will love thee, Tho'
far from thee I roam; Home, Home, Dear-est, hap-py home.

No. 224. ROUND, IN TWO PARTS.—"SO JOIN TO SING GOOD NIGHT."

Sing good night, good night, our parting day, And then we all to home will hie away. So join to

No. 225. ROUND, IN FOUR PARTS.—“HOW SHALL I COUNT.”

1 How shall I count this six-eight time, So . . .

2 Shall I count it by six, or . . .

3 No,

4 One, two, one, two, one, two, one, two,

2 that our voices all may chime?

3 . . . shall I count it by three, by six, or by three?

4 no; don't you see you must count it by two?

1 one, two, one, two, one, two, one, two.

No. 226. ROUND, IN TWO PARTS.—“O SING PRAISES.”

O sing praises, O sing praises, as-cribe sal -

O sing praises - - es, O sing praises - es,

va-tion un-to God, and tell of all his won-drous

As-cribe sal - va-tion un-to God, and tell of

works, his won-drous works. A - - - men, A - - - men.

all his won-drous works, his won-drous works. A - - - men.

No. 227. SENTENCE.—“HASTE, O HASTE AWAY.”

Haste, O haste a - way, O haste a - way,

O haste a - way, O haste a -

No. 236.

No. 237.

MAESTOSO.

No. 238. ROUND, IN FOUR PARTS.—“JUNE, LOVELY JUNE.”

June, lovely June, Now beautifies the ground, And the notes of the cuckoo sweetly sound.

No. 239. ROUND, FOR THREE VOICES.—“BY THE RIVERS OF BABYLON.”

By the riv - ers of Ba - by - lon, There we sat down; We wept, we wept, when we remembered Zion, We hanged our harps upon the willows in the midst thereof.

No. 240. ROUND, IN FOUR PARTS.—“GOOD NIGHT.”

No. 241.

“BELLS ARE RINGING.”

From “the Shawm.”

1. Bells are ring - ing, Maids are singing, By the village tree; Wreaths and banners
2. Bright in gushes Smiles and blushes Come and flit a - way; Harvest now is

fly - ing, Youth in vi - gor try - ing, Joy is wild and free.
o - ver, So shall friend and neighbor Greet the fes - tive day.

No. 242. ROUND, IN FOUR PARTS.—“GOOD NIGHT!”

1 Good night! Good night!

2 Time sounds its warning call, Sweet rest des - end on all.

3 Time sounds its warning call, Sweet rest des - end on all.

4 Good night! Good night!

No. 243. ROUND, IN THREE PARTS.—“EVER BLOOMING, EVER GAY.”

1
Ev - er bloom - ing, ev - er gay, Ev - er wel - come, love - ly May.

No. 244. ROUND, IN THREE PARTS.—“GATHER ROSE-BUDS.”

1
Gather rose-buds while you may, For time will quickly pass away, Then gather

No. 245. ROUND, IN THREE PARTS.—“OH, THAT I HAD WINGS.”

1
Oh, that I had wings, had wings like a
2
Oh, that I had wings, had wings like a
3
Then would I flee a - way, flee a -

dove, then would I flee a - way, then would I flee a - way, and be at
dove, then would I flee a - way, would I flee a - way, and be at
- way, Then would I flee a - way, and be at
(HALLELUJAH—5)

2
rest, would flee a - way, and be at rest.
3
rest and be at rest.
1
rest, Then would I flee a - way, and be at rest. Oh,

No. 246. Scale in Ab MAJOR.

No. 247. Scale in F MINOR.

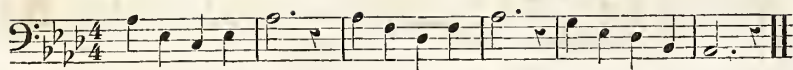
No. 248. ROUND, IN TWO PARTS.

1
2
+

No. 249.

1

No. 250.



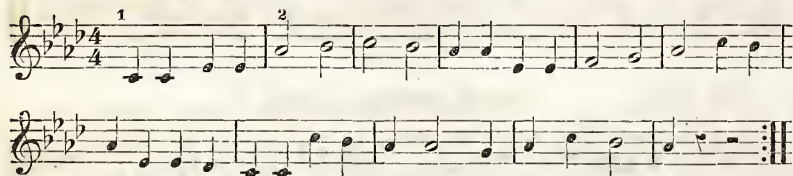
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No. 252.

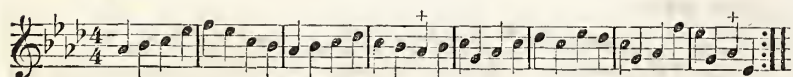


No. 253.



No. 254.

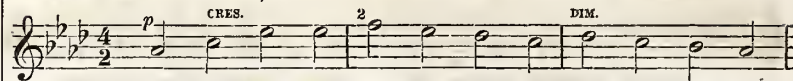
IN TWO PARTS.



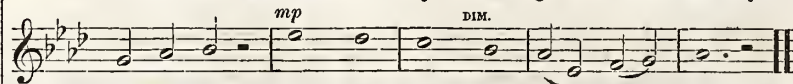
No. 255.



No. 256. ROUND, IN TWO PARTS.—“TAKE THESE FLOWRETS.”

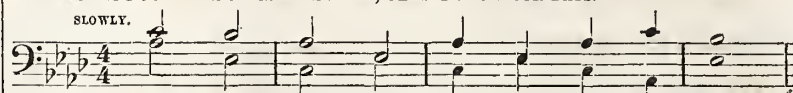


Take these flow - 'rets, mild - ly bloom - ing, Bind them round thy

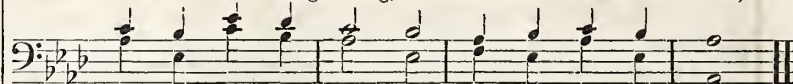


au - burn hair, Bind them round thy au - burn hair.

No. 257. SONG.—“SOFTLY, GENTLY FLOW OUR DAYS.”

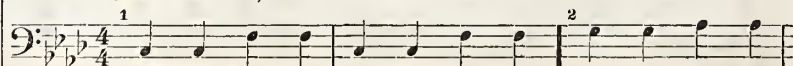


1. Soft - ly, gen - tly flow our days a - long;
 2. Ev - er sing - ing, heart and voice u - nite;

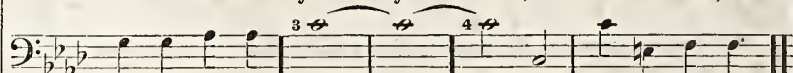


When each pain and sor - row soothes our hap - py song.
 Then a - lone can mu - sic fill us with de - light.

No. 258. ROUND, IN FOUR PARTS.—“WHEN A WEARY TASK.”

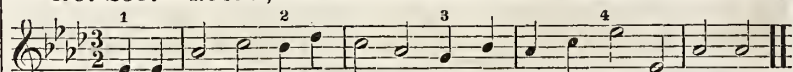


When a wea - ry task you find it, Per - se - vere, and



nev - er mind it, On - - - - - ward, nev - er mind it.

No. 259. ROUND, IN FOUR PARTS.—“KEEP THY HEART.”



Keep thy heart from sad re - pin - ing, And thy way'll be al - ways shin - ing.

No. 260. ROUND, IN TWO PARTS.—“LOVE GOD WITH ALL YOUR SOUL.”

Love God with all your soul and strength, With all your heart and mind;

And love your neighbor as your-self; Be faith-ful, just and kind.

No. 261. ROUND, IN THREE PARTS.—“IN SUMMER MORN.”

In sum-mer morn the mer-ry lark He-ralds in the day,

At ev-en-tide sad Phi-lo-mel Breathes her plaintive lay,

Warb-ling, sweet-ly All her grief a-way

No. 262. ROUND.—“THE BELL DOTH TOLL.”

The bell doth toll, Its e-choes roll, I know the sound full well;

I love its ringing, It calls to singing, With bim, bim, bim, bome, bell.

Bim, bome, bim, bome, bim, bome, bell.

No. 263. ROUND, IN TWO PARTS.—“DEAL WITH ANOTHER.”

Deal with an-oth-er as you'd have An-oth-er deal with you.

What you're un-will-ing to re-ceive, Be sure you nev-er do.

No. 264. VOCALIZING EXERCISES.

No. 265.

No. 266.

No. 267.

No. 268.

No. 269.—For No. 269, sing No. 268, beginning with the last measure, and then going backwards.

No. 270.



No. 271.



No. 272.



No. 273.



No. 274.



No. 275.

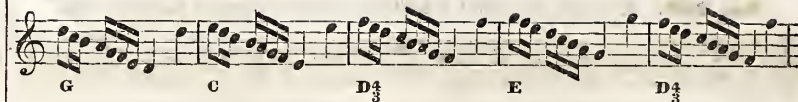


No. 276.



NOTE. The letters indicate the proper Base accompaniment.

No. 277.



No. 278.



No. 279.



No. 280.

No. 281.

No. 282.

No. 283.

No. 284.

No. 285.

No. 286.

No. 287.

No. 288.

No. 289.

No. 290.

No. 291.

No. 292. CADENCE VARIED.

No. 293.

No. 294.

No. 295.

No. 296.



No. 297.



No. 298.



No. 299.



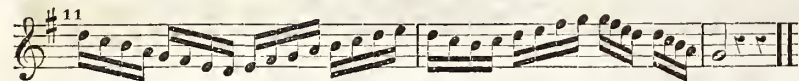
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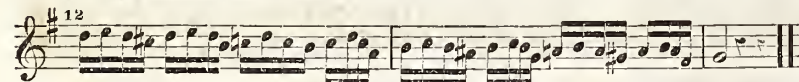
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No. 302.



No. 303.

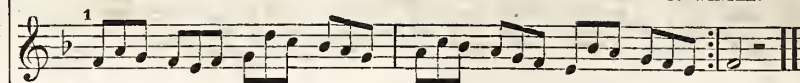


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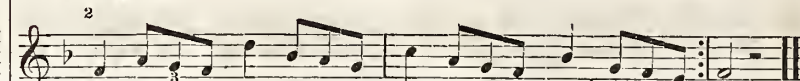


No. 305. CADENCE VARIED.

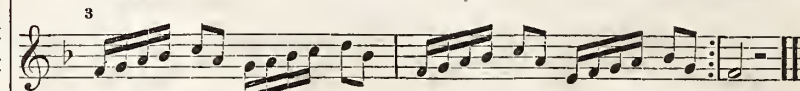
P. WINTER.



No. 306.



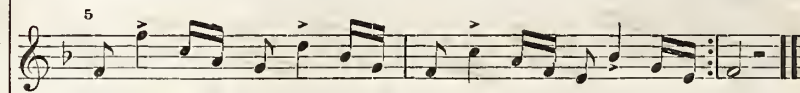
No. 307.



No. 308.



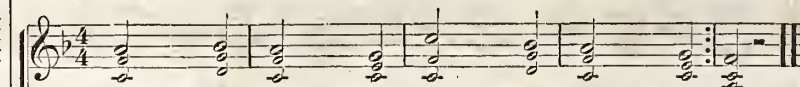
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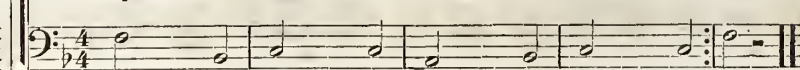
No. 310.



No. 311.



Accompaniment.



Now the light fail-ing, Darkness pre-vail-ing, Na-ture re-po-ses, So the day clo-ses: See, the night cheering, The moon now ap-pear-ing, Slow-ly as-cending, The

mf *p* *Cres.* *mf*

Now the light fail-ing, Darkness pre-vail-ing, Na-ture re-po-ses, So the day clo-ses: See, the night cheering, The moon now ap-pear-ing, Slow-ly as-cending, The

stars her at-tend-ing: Now the light fail-ing, Darkness pre-vail-ing, Na-ture re-po-ses, So the day clo-ses, Na-ture re-po-ses, So the day clo-ses.

mp *mp* *mf* *p* *mf* *pp*

stars her at-tend-ing: Now the light fail-ing, Darkness pre-vail-ing, Na-ture re-po-ses, So the day clo-ses, Na-ture re-po-ses, So the day clo-ses.

No. 313. SUNRISE.—“See where the rising sun.”

Andantino.

1. See where the ris - ing sun, In splen - dor decks the skies, His dai - ly course be - gun, Haste, and a - rise! O, come with me where

2. Fair is the face of morn; Why should your eye - lids keep Closed when the night is gone? Wake from your sleep! O, who would slum - ber

flow - 'rets bloom, And fill the air with sweet per - fume, And where, like dia - monds to the sight, The dew - drops spar - kle bright. D. C.

in his bed, When dark - ness from his couch has fled, And when the lark as - cends on high, With warbling songs of joy. D. C.

No. 314. SONG.—“Teach me, guide me.” (Prayer.)

1. Teach me, guide me, O thou sove - reign King: Let no ill be - tide me, Let me con - quest sing.

2. Days un - num - bered, All my life pro - tect, Though with care en - eum - bered, All my ways . . di - rect.

3. Let temp - ta - tion Meet from thee a shield; In my oc - eu - pa - tion, Bo my safe - ty sealed.

4. When my tread - ing Ver - ges towards the grave, Then, in mer - cy heed - ing, Deign my soul . . to save.

Larghetto.

1. Lo! the heav'ns are break - ing Pure and bright a - bove; Life and light a - wak - - ing, Murmur, “God is love,” Murmur, “God is love.”
 2. Round the pine - elad moun - tain Flows a gold - en flood; Hear the sparkling foun - - tain, Whisper, “God is good,” Whisper, “God is good.”

3. Mu - sic now is ring - ing, Through the sha - dy grove, Feathered song - sters sing - - ing, War - ble, “God is love,” War - hle, “God is love.”
 4. Wake, my heart, and spring - ing, Spread thy wings a - bove, Soar - ing still, and sing - - ing Ev - er, “God is good,” Ev - er, “God is good.”

No. 316. HARVEST HOME.

Allegro.

Fine.

{ Harvest home, harvest home, Hail the fruits of la - bor,
 { Harvest home, harvest home, Welcome friend and neighbor. } Harvest home, harvest home, Hail the fruits of la - bor,
 { Harvest home, harvest home, Welcome friend and neighbor. }

p *f*₁ *f*₂ *Fine.* *p* *f*₁ *f*₂ *D. C.*

{ Harvest home, harvest home, Hail the fruits of la - bor,
 { Harvest home, harvest home, Welcome friend and neighbor. } Harvest home, harvest home, Hail the fruits of la - bor,
 { Harvest home, harvest home, Welcome friend and neighbor. }

Fine.

Moderato.

No. 318. SONG.—"On the stormy ocean."

FROM G. WEBER. 77

1. On the stor-my o - cean, 'Mid its wild com - mo - tion, Help-less sea - man! Heav'n at - tend thee! God be - friend thee! God be - friend thee!
 2. O'er life's o - cean drear - y, Faint, for - lorn, and wea - ry, Help-less mor - tal! Heav'n at - tend thee! God be - friend thee! God be - friend thee!

mf *mp* *f*

3. When no star smiles o'er thee, Frown-ing waves be - fore thee, Child of sor - row! Heav'n at - tend thee! God be - friend thee! God be - friend thee!
 4. When the gloomy bil - low Seems thy dy - ing pil - low, Trem-bling spi - rit! Heav'n at - tend thee! God be - friend thee! God be - friend thee!

Allegretto.

No. 319. SONG.—"Madelin."

ITALIAN MELODY.

1. Our ship is light - ly bound - ing, Ma - de - lin, Ma - de - lin, The mer - ry winds are sound - ing, Ma - de - lin, Ma - de - lin, The fad - ing shore is
 2. When high the waves are roll - ing, Ma - de - lin, Ma - de - lin, When loud the storm is howl - ing, Ma - de - lin, Ma - de - lin, Oh! then I'll think of
 3. When o'er the swell - ing o - cean, Ma - de - lin, Ma - de - lin, I view with warm e - mo - tion, Ma - de - lin, Ma - de - lin, My own dear na - tive

p *Cres.* *1* *2 p Slower.*

gone, Now the sun is shin - ing bright - ly, And the wa - ters dane - ing light - ly, Ma - de - lin, Ma - de - lin, Ma - de - lin, lin, Ma - de - lin.

p *Cres.* *1* *2 p Slower.*

thee, When the bil - lows high are roar - ing, And the dan - ger I am brav - ing, Ma - de - lin, Ma - de - lin, Ma - de - lin, lin, Ma - de - lin.
 shore, To thy cot - age beam - ing bright - ly, I will haste with foot - steps light - ly, Ma - de - lin, Ma - de - lin, Ma - de - lin, lin, Ma - de - lin.

1 *2*

Larghetto.



1. We will not blush for pov - er - ty, Nor hang our heads and all that, Tho' wealth - y folks may pass us by, A man's a man for all that.



2. The king may make a knight, or lord, A mar - quis, duke, and all that; But hon - es - ty needs no reward, And kings can nev - er buy that.



3. Then let us pray, that come it may, As come it will, for all that; When with the might shall be the right, And truth shall reign, and all that.



For all that, and all that, Our toils ob - seure and all that, Their rank is but the gui - nea's stamp, A man's a man for all that.



For all that, and all that, The pride of birth and all that, Good sense and worth, o'er all the earth, Are bet - ter things than all that.



For all that, and all that, 'Tis 'com - ing still for all that; When man, with man, the wide world o'er, Shall broth - ers be, and all that.



No. 321. TIME TO GO HOME.

Allegro.

Five times, by the ta - per's light, The hour - glass we have turned to - night. night. Hence a - way

Five times, by the ta - per's light, The hour - glass we have turned to - night. night. a - way to our hap-py home.

Five times, by the ta - per's light, The hour - glass we have turned to - night. night. Hence a - way, a - way to our hap-py home.

Five Hence a - way

Home, home, . . happy home, . home, home, . . happy home. home, our happy home, our happy home. . . .

Home, home, to our happy, happy home, home, home, to our happy, happy home. home, our happy home, our happy home.

Home, home, to our happy, happy home, home, home, to our happy, happy home. home, our happy home, our happy home.

Five home, our happy home, our happy home RITARD.

1. Land of our fathers, whereso-e'er we roam, Land of our birth! to us thou still art home, Peace and prosperi-ty on thy sons at - tend, Down to pos-te - ri-ty their

2. Though o-ther elimes may brighter hopes fulfil, Land of our birth! we ever love thee still! Heav'n shield our happy home from each hostile band, Freedom and plenty ev-er

in - fluence descend: All then uniting, hearts and voices joining, Sing we in har - mo-ny our na-tive land, our native land, our native land, our native land, our native land.

erown our native land: All then uniting, hearts and voices joining, Sing we in har - mo-ny our na-tive land, our native land, our na-tive land, our native land, our native land.

Andantino.

No. 323. NIGHT SONG.—"When the world is sleeping,"

1. When the world is sleeping, And the morn is keeping Her watch above, Then I fain would seek the skies, For my soul doth upward rise, In si-lent love, In si - lent love.

2. If my spi - rit pi - neth, Every star that shineth, Seems thus to say, "Mortal sor - rows last a-night, Endless is the happy light Of heav'n's pure day, Of heav'n's pure day.

3. Nought be-low can harm us, Not e'en death a - larm us, With heav'n in view, Smiling hope forbiddeth tears, Perfect love expelleth fears, For God is true, For God is true.

With Boldness and Energy.

No. 324. "Let the word we have given."

Let the word we have given Be as sa - cred a to - ken, As a vow heard in heaven, May our pledge be un - bro - ken, This cause we will

f mp Cres. f mp Cres. f

Let the word we have given Be as sa - cred a to - ken, As a vow heard in heaven, May our pledge be un - bro - ken, This cause we will

ev - er up - hold and main - tain, Nev - er for - sa - king, nev - er for - sa - king, while life shall re - main, main, while life . . shall re - main.

f mp Dim.

ev - er up - hold and main - tain, Nev - er for - sa - king, nev - er for - sa - king, while life shall re - main, main, while life . . shall re - main.

Andante. Six beats to a measure.

No. 325. EVENING SONG.—"Come, soft and lovely evening."

LAUR.

1. Come, soft and love - ly eve - ning, Spread o'er the grass - y fields; We love the peace - ful feel - ing Thy si - lent com - ing yields.

2. See, where the clouds are weav - ing A rich and gold - en chain; See how the darkened sha - dow Ex - tends a - long the plain.

3. All na - ture now is si - lent, Ex - cept the pass - ing breeze; And birds their night - song war - bling A - mong the dew - y trees.

4. Sweet eve - ning, thou art with us, So tran - quil, mild, and still; Thou dost, our thank - ful bo - soms, With hum - ble prais - es fill.

Andante. Six beats in a measure.

p *Cres.* *Dim.*

1. Mur - mur, gen - tle lyre, † Through the lone - ly night, Let thy trem - bling wire Wak - en dear de - light!

2. Though the tones of sor - row Min - gle in thy strain, Yet my heart can bor - row Pleas - ure from the pain.

p *Cres.* *Dim.*

3. Hark! the quivering breez - es List thy sil - very sound, Ev - ery tu - mult ceas - es, Si - lence reigns a - round.

4. Earth be - low is sleep - ing, Mea - dow, hill, and grove; An - gel stars are keep - ing Si - lent watch a - bove.

For each verse.

mf *Dim.* *p* *pp* *Ritard. †*

Mur - mur, gen - tle lyre, Through the lone - ly night, Let thy trembling wire Wak - en dear de - light.

mf *Dim.* *p* *pp* *Ritard. †*

Mur - mur, gen - tle lyre, Through the lone - ly night, Let thy trembling wire Wak - en dear de - light.

* This beautiful song is admirably adapted to the training of a choir to Piano, to a perfect blending of voices, and to a subdued, gentle, quiet, and noiseless style of singing.

† “Lyre” should be pronounced in one syllable; so, also, “wire.”

‡ The time may be slackened a *very little* here, but should not draw!

1. 'Mid pleas - ures and pal - a - ces, though we may roam, Be it ev - er so hum - ble, there's no place like home! A charm from the skies seems to

p *p* *mf*

2. An ex - ile from home, splendor daz-zles in vain, Oh, give me my low - ly thatch'd cot-tage a - gain, The birds sing-ing gay - ly, that

Detailed description: This system contains the first two lines of the song. The first line is the vocal melody in G major, 2/4 time, with lyrics: "1. 'Mid pleas - ures and pal - a - ces, though we may roam, Be it ev - er so hum - ble, there's no place like home! A charm from the skies seems to". The second line is the piano accompaniment, starting with a piano (*p*) dynamic and a crescendo leading to a mezzo-forte (*mf*) dynamic. The lyrics for the second line are: "2. An ex - ile from home, splendor daz-zles in vain, Oh, give me my low - ly thatch'd cot-tage a - gain, The birds sing-ing gay - ly, that".

hal - low us there, Which seek thro' the world, is not met with elsewhere, Home, home, sweet home, there's no place like home.

Home, home, home, sweet home, there's no place like home, there's no place like home.

came at my call, Give them with that peace of mind, dearer than all. Home, home, home, sweet home, there's no place like home, there's no place like home.

Detailed description: This system contains the second two lines of the song. The first line is the vocal melody with lyrics: "hal - low us there, Which seek thro' the world, is not met with elsewhere, Home, home, sweet home, there's no place like home." The second line is the piano accompaniment with lyrics: "Home, home, home, sweet home, there's no place like home, there's no place like home." The third line is the vocal melody with lyrics: "came at my call, Give them with that peace of mind, dearer than all. Home, home, home, sweet home, there's no place like home, there's no place like home." The fourth line is the piano accompaniment.

Well done, well done, well done, well done, Let ev - ery hon - or due to the wor - thy, to the wor - thy be shown. The

Well done, Well done, Let ev - ery hon - or due, well done, well done,

Well done, well done, well done, Well done, well done, Let ev - ery hon - or due to the wor - thy to the wor - thy be shown. The

well done, well done, Let ev - ery hon - or due, well done, well done,

trib - ute of praise we cheer - ful - ly pay, Well done, well done, well done, Let ev - ery hon - or due to the wor - thy, to the wor - thy, to the

well done,

trib - ute of praise we cheer - ful - ly pay, Well done, well done, well done, Let ev - ery hon - or due to the wor - thy,

well done, well done to the

wor - thy, to the wor - thy be shown, to the wor - thy, to the wor - thy, to the wor - thy, to the wor - - - - thy be shown.

to the wor - thy, to the wor - thy be shown, be shown, be shown, to the wor - - - - thy be shown.

wor - thy, to the wor - thy, to the wor - thy be shown, to the wor - thy, to the wor - thy, to the wor - - - - thy be shown.

be shown, be shown,

No. 329. SONG.—"Come, join with merry roundelay."

FROM THE GERMAN.

Allegro.

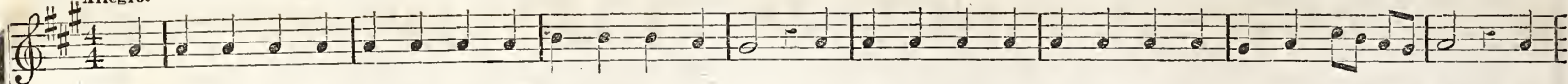
Come, join, with merry roundelay, Thy voice let Har-mo-ny o-bey; Each heart with gladness Let mu-sic in-spire. Join all, join mer-ri-ly the strain, Fly grief, and

Come, join, with merry roundelay, Thy voice let Har-mo-ny o-bey; Each heart with gladness Let mu-sic in-spire. Join all, join mer-ri-ly the strain, Fly grief, and

never come again; Hence, gloomy sadness; Hope bids thee re-tire. Har-mo-ny, Har-mo-ny, hope still re-new-ing, And care, old hon-es-ty nev-er sub-du-ing.

never come again; Hence, gloomy sadness; Hope bids thee re-tire. Har-mo-ny, Har-mo-ny, hope still re-new-ing, And care, old hon-es-ty nev-er sub-du-ing.

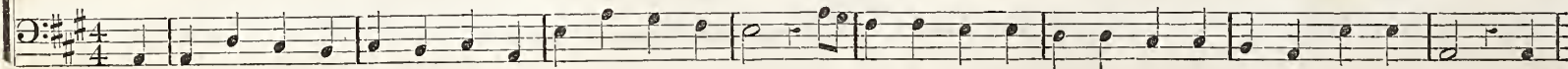
Allegro.



1. May ev - ery year but draw more near The time when strife shall cease, And truth and love all hearts shall move To live in joy and peace. Now



2. Let good men ne'er of truth despair, Though humble ef - forts fail; Oh, give not o'er un - til once more The righteous cause pre - vail; In



sor - row reigns, and earth complains, For fol - ly still her power maintains; But the day will sure - ly come, When the might with the right, And the



vain, and long en - dur - ing wrong, The weak may strive a - gainst the strong; But the day shall yet ap - pear, When the might with the right, And the



When the might with the right, And the truth shall be, And come what there may, to stand in the way, That day the world shall see.

truth shall be with the right *f*

When the might with the right, And the truth shall be, And come what there may, to stand in the way, That day the world shall see.

Moderato.

No. 331. "Ere around the huge oak."

1. Ere a - round the huge oak which o'er sha - dows yon hill, Where my fore - fa - thers used to re - eline; Ere the church was a

2. I can trace back the time to a far dis - tant date, When my fore - fa - thers toiled in yon field, And the farm I now

3. When he died, he bequeathed to his son a good name, Which un - blemished de - scend - ed to me, I will ev - er pre -

ru - in, that stands on the hill, . . Or the rook built its nest on yon pine, . . Or the rook built its nest on yon pine,—

hold in my own free es - tate, . . Is the same that my grand - fa - ther till'd, . . Is the same that my grand - fa - ther till'd.
- - serve it, un - sul - lied by shame. . . That it still from a spot may go free, . . That it still from a spot may go free.

Friends of the cause, your coun-try calls, her voice o-bey. Hear, Hear the call, hear the call, hear the call, hear the call, your coun-try's call o-

f Friends of the cause, your coun-try calls, her voice o-bey. Hear the call, hear the call the call, your coun-try's call o-

Hear, Hear the call, hear the call, hear the call, hear the call, your coun-try's call o-

- - bey, Hear the call, Friends of the cause, Friends of the cause, o-bey, Su-pine-ness will the cause be-tray, Su-pine-ness will the cause betray.

- - bey, Hear, hear, hear, and o-bey, and o-bey, Su-pine-ness will the cause be-tray, Su-pine-ness will the cause betray.

- - bey, Hear the call, Friends of the cause, o-bey, o-bey, Su-pine-ness, &c.

Larghetto.

No. 333. ABSENT FRIENDS.

WELSH AIR. WORDS BY E. HICKSON. *D.C.*

1. { Friends and old com-pau-ions dear, Though far, far a-way, }
 { In our dreams you oft ap-pear, Though far, far a-way, }
 - - - - - deea, dear friends, we love you yet, Though far, far a-way.

2. Think not we can e'er for-get The pleas-ant hours when first we met; In-

3. { Time steals on, and you remain, Still far, far a-way, }
 { But we hope to meet a-gain, Though far, far a-way, }
 now, dear friends, the thought is sweet, Though far, far a-way.

4. Yes, we hope a-gain to meet, And then our joy will be complete; For

D.C.

No. 334. "Hark! how the rain is falling."

mp *Cres.* *mp*

1. Hark! how the rain is fall - ing, And loud - ly roars the blast; What tor - rents pour! Shut to the door, And close the shut - ters fast.

2. Oh! pi - ty now the sai - lor, And all that cross the seas, What fears are theirs, What toils and cares! While here we sit at ease.

f *mp* *f*

On such a rough and bit - ter night, How pleasant 'tis to know, We have nought here to fear, We have nought here to fear, We have nought here to fear,

May they in safe - ty reach their port, Nor wreck, nor danger know, And on shore fear no more, And on shore fear no more, And on shore fear no more,

p *mp* *f*

When the stormy winds do blow, When the stormy winds do blow, When the stormy winds do blow, When the stormy winds do blow. blow.

When the stormy winds do blow, When the stormy winds do blow, When the stormy winds do blow, When the stormy winds do blow. blow.

A - way, a-way, a - way, a-way, our path a - gain pur - su - ing, And while we du - ty's call o - bey, Our songs of hope re - new - ing; From dreams of wild am -

A - way, a-way, a - way, a - way, And while we du - ty's call o - bey, Our songs of hope re - new - ing; From dreams of wild am -

A - way, a-way, a - way, a-way, our path a - gain pur - su - ing,

bi - tion free, Its cares af - feet not hon - es - ty. A-way, a-way, a-way, a-way; Health, peace, con - tent we earn;

bi - tion free, Its cares af - feet not hon - es - ty. A - way, a-way, a-way, a-way; Health, peace, con - tent we earn; Oh, haste a - way, No

A-way, a-way, a-way, a-way;

f Our task a - chieve, And then at eve, With joy re - turn, And then at eve, With joy re - turn, Our task a - chieve, And then at eve, With joy re - turn.

f more de - lay; Our task a - chieve, And then at eve, With joy re - turn, And then at eve, With joy re - turn, Our task a - chieve, And then at eve, With joy re - turn.

1. I see them on their winding way, A-bout their ranks the moonbeams play, Their lof-ty deeds, and dar-ing high, Blend with the notes of vic-to-ry. And

2. A - gain, a - gain the peal-ing drum, And clashing horn, they come, they come, Thro' rock-y pass, o'er moor and steep, Thro' the long glitt'ring files they sweep. And

way - ing arms, and ban - ners bright, Are glancing in . . . the mel - low light. They're lost and gone, the moon is past, The wood's deep

near - er now, and yet . . . more near. The soften'd cho - rus meets the ear. Go forth, and meet them on their way, Their tramping

shade is o'er them cast. And faint-er, faint-er, faint-er still The march is ris-ing o'er the hill, is ris-ing o'er the hill, is ris-ing o'er the hill.

hoofs brook no de - lay ; With thrilling fife, and pealing drum, And clashing horn, they come, they come, They come, they come, they come, they come, they come, they come.

D. C. I see, &c.
D. C.

Moderato.

1. Cheer-i-ly, . . . cheer-i-ly, . . . and our task is done, Aid every one his neighbor.

2. Cheer-i-ly, cheerily, cheer-i-ly, cheerily, with the set - - ing sun, Homeward to rest from la - - bor. Our toil

Rejoice, rejoice, rejoice once more. La - bor sweetens leisure, Mu - sic, so - cial pleasure, Friendship here re - joi - ces, Raise then your

. . . is o'er, Rejoice, rejoice, rejoice once more. La - bor sweetens leisure, Mu - sic, so - cial plea - sure, Friendship here re - joi - ces, Raise then your

1 2 voices. voices. To all, health and hap - pi - ness, Youth and old age to bless, Youth and old

1 2 voices. voices. To all, health and hap - pi - ness, Youth and old age to bless, To all, health and hap - pi - ness, Youth and old age to bless, Youth and old

age to bless. Friendship and sin-ce - ri - ty Wait on your prospe - ri - ty, Thro' life's vi - cis - si - tudes, what'er be-fall: Here, with affec - tion true,

mp *Cres.* *Dim.* *m*

age to bless. Friendship and sin-ce - ri - ty Wait on your prospe - ri - ty, Thro' life's vi - cis - si - tudes, what'er be-fall: Here, with affec - tion true,

We ev - er wel-come you, Har-mo-ny in u - ni - ty shall bind us all, Har - mo - ny in u - ni - ty shall bind us all, bind us all.

Cres. *Dim.* *f*

We ev - er wel-come you, Har-mo-ny in u - ni - ty shall bind us all, Har - mo - ny in u - ni - ty shall bind us all, bind us all.

No. 338. SONG.—"God speed the right." MUSIC FROM THE GERMAN. WORDS BY W. E. HICKSON.

1. { Now to heav'n our pray'r as-cend-ing, God speed the right ; }
 { In a no - ble cause con-tend-ing, God speed the right. }
 2. { Be that prayer a - gain re - peat-ed—God speed the right ; }
 { Ne'er des-pair-ing, though de-feat - ed ; God speed the right. }
 3. { Pa - tient, firm, and per - se - ver-ing ; God speed the right ; }
 { Ne'er th' event nor dan - ger fear-ing ; God speed the right. }
 4. { Still our on - ward course pur - su-ing ; God speed the right ; }
 { Ev - ery foe at length sub-du-ing ; God speed the right. }

Be our zeal in heav'n re - cord - ed, With suc-cess on earth re - ward - ed, God speed the right, God speed the right.
 Like the good and great in sto - ry, If we fail, we fail with glo - ry ; God speed the right, God speed the right.
 Pains, nor toils, nor tri - als heed-ing, In the strength of heaven succeeding—God speed the right, God speed the right.
 Truth our cause, what'er de - lay it, There's no power on earth can stay it ; God speed the right, God speed the right.

No. 339. FUGHETTE.—“I love the Spring.”

FROM RINCE.

I love the Spring, the gentle Spring, I love the summer fair, And Au-tumn with its pleasant fruits, And Winter's cooling air, Winter's cooling air, air.

I love the Spring, the gentle Spring, I love the Summer fair, And Autumn with its pleasant fruits, And Winter's cooling air, And Winter's cooling air, air.

I love the Spring, the gentle Spring, I love the Summer fair, And Autumn with its pleasant fruits, And Winter's cooling air. And Win - - - t'er's cooling air, air.

I love the Spring, the gentle Spring, I love the Summer fair, And Autumn with its pleasant fruits, And Winter's cooling air, air.

No. 340. ROUND.—“O take now this pledge.”

GIARDINI.

O take now this pledge of friendship from me, And nev - er for - get a heart true to thee, a

I re - ceive the pledge tendered to me, And ne'er shall this heart be for - get - ful of thee, be for -

I re - ceive the pledge tendered to me, And ne'er shall this heart be for - get - - ful of thee, for -

heart true to thee a heart true to thee a heart true to thee.

- - get - ful of thee, No, no, no, never, no, never, for - get - ful of thee, No, no, no, never, no, never, for - get - ful of thee,

- - get - ful of thee, No, no, no, no, no, never, for - get - ful of thee, No, no, no, no, no, never, for - get - ful of thee.

TABLE I.

Metrical and Descriptive Tables of Congregational Tunes.

In the following table we are attempted to give a general idea of the character of some of the best congregational tunes, by dividing them into three classes.

In class 1st will be found the names of tunes suited for hymns of a bold and joyful character.

2d. The names of such tunes are suited for hymns of a medium character. A large portion of the hymns belong to this class.

3d. The names of such tunes are suited for hymns plaintive or mournful.

This classification is quite arbitrary; so that in some cases a tune might, with propriety, be removed from one class to another. A congregation when *novel*, so as to enter *heartily* into the psalmody, will so sing as to make almost any tune appropriate; a good tune, of general character, will yield or accommodate itself to the prevailing state of feeling among the people.

In addition to these three classes, we have added the names of a few tunes, less congregational in their character, but which may be occasionally sung, perhaps, with good effect. As singing progresses among a people, more elaborate tunes may be introduced; provided, however, that the very simple or true congregational style shall always be continued. This will be needful so long as the declaration of the Saviour remains true—"The poor ye have always with you."

LONG METRES.

1. Bold, Joyful.

Erfuth.....	129
Saxony.....	131
Old Hundredth.....	129
Arda.....	115
Grotto.....	131
Dusseldorf.....	107

2. Medium.

Lotha.....	104
Iosco.....	130
Acta.....	132
Rockingham.....	133

Angel's Song.....	310
Weighhouse.....	102
Watts.....	130
Melcombe.....	130
Bava.....	131
Evening Hymn.....	132
Uxbridge.....	133
Hebron.....	133
Wenfield.....	319

3. Plaintive, Mournful.

Ulm.....	102
Tatian.....	119
Hartland.....	132
Windham.....	134

4. More Difficult Tunes.

Becker.....	101
Cumwington.....	115
Curwen.....	122
Duke Street.....	136
Overberg.....	107
Ernan.....	128
Federal Street.....	135
Florence.....	126
Hamburg.....	134
Ingbam.....	135
Kinlock.....	118

COMMON METRES.

1. Bold & Joyful.

St. Anne's.....	176
London.....	177
Collins.....	181
Lutzen.....	177
Munich.....	178
New York Tune.....	183
St. Bernard.....	183
Tallis.....	180
York.....	176

2. Medium.

Palestrina.....	182
Baldwin.....	139
Nottingham.....	184
Phuvah.....	178
Bedford.....	177
Eckley.....	185
Evan.....	181
Malton.....	209
Mear.....	180
Sanford.....	306
Soroto.....	179
Notting Hill.....	185
Shorne.....	162
Sunter.....	183
Downs.....	189
Dundee.....	175
Houston.....	184

Marlow.....	188
Winthrop.....	174
Yuba.....	185
Cedar.....	186
Chilton.....	184
Deunfield.....	188
Martyr.....	182
Eusebitus.....	182

3. Plaintive, Mournful.

Bonn.....	176
Grafton.....	179
Windsor.....	175
Sellings.....	181
Martyrs.....	175
Antwerp.....	178
Elder.....	179
Cincinnati.....	173

4. More Difficult.

Balerma.....	190
Dedham.....	189
Gibson.....	139
Bartlett.....	166
Elim.....	186
Fleming.....	187
Lacey.....	187
Litchfield.....	191
Medfield.....	190
Ortonville.....	187
Peterborough.....	191
Rissab.....	186
Stephens.....	189
And many others.....	

SHORT METRES.

1. Bold & Joyous.

Laban.....	211
Camelon.....	211
Pultney.....	211
Eror.....	197
Dover.....	214
Mornington.....	212
Argola.....	198

2. Medium.

Conley.....	213
Littleton.....	210
Irving.....	213
Badea.....	212
St. Michael.....	210
State Street.....	215
Olmutz.....	214
Summerson.....	194
Rock.....	196
Messer.....	206

Cbaplin.....	200
Boylston.....	214
Noyes.....	202

3. Plaintive, Mournful.

Southwell.....	210
St. Brides.....	212
Hobart.....	216
Bethnal.....	213
Hereford.....	207

4. More Difficult.

St. Thomas.....	215
Silver Street.....	216
Furth.....	204
Wesley.....	204
Scott.....	202
Raffles.....	201

L. P. M.

Nashville.....	217
Charles.....	217

C. P. M.

Clinton.....	218
Hinsdale.....	218
Sidney.....	219

S. P. M.

Dalston.....	220
Henderson.....	220

H. M.

Rees.....	224
Santee.....	225
Thorahill.....	223
Church Street.....	225
Waldo.....	225

7's.

Lubeck.....	232
St. Nicolai.....	232
Nuremberg.....	233
Arvah.....	227
Kenwood.....	225
Latrobe.....	233
Omer.....	225
Sandlin.....	234
Oza.....	228
Vernon.....	229
Norwich.....	233

8's & 7's.

Temple.....	240
Bishopsgate.....	237
Manton.....	237
Gotha.....	241
Corinth.....	239
Chesland.....	238

Ohio.....	238
Jaynes.....	236
Laneton.....	237

8's, 7's, & 4's.

Cecil.....	243
Smyrna.....	246
James.....	244
Calvary.....	246

7's & 6's.

Missionary Hymn.....	259
Burnet.....	257

7's, 6's & 7.

Amsterdam.....	270
Richmond.....	270

8's.

Duncan.....	276
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It is not supposed to be important to extend this table to the more unusual metres.

TABLE II.

In the following table we have given, by way of sample, the names of a very few of the best congregational tunes that ever have, or that we suppose ever will be written.

L. M.

Old Hundredth.....	129
Iosco.....	130
Saxony.....	131
Lotha.....	104

C. M.

Phuvah.....	178
Tallis.....	180
Dundee.....	175
Windsor.....	175

S. M.

St. Michael.....	210
Badea.....	212

TABLE III.

In this table a few tunes are named, which, being generally known, are therefore, perhaps, among the best to be used at first, or in the introduction of congregational singing.

L. M.

Old Hundredth.....	129
Uxbridge.....	133
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Nuremberg	243
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TABLE VI.

We have here named a few among the many new tunes which will be found interesting and valuable for choirs.

L. M.	
1. Bold & Joyful.	
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Grove	99
Gihner	99
Cheshire	100
Fredrica	103
Milford	105
Monroe	105
Erk	105
Elbe	108
Asola	112
Erin	118
Delta	119
Elkton	120
2. Medium.	
Linden	104
Ulster	106
Overberg	107
Haven	111
Morna	113
Malta	114
Ekland	117

Kelvin	120
Lebanon	121
Enodia	123
Zelter	123
Winter	103
Gonda	125
2 a. Triple time tunes of smooth and gentle flow, suited to hymns of high lyric character. This class of tunes should never be sung to hymns of description or narration.	
Psalter	97
Burnham	101
Elkson	116
Roseland	132
Lambert	124
Fabius	100
All Saints	136

2 b. Tunes to which such hymns may be best sung as are didactic, or have but little emotional character.	
Carda	114
Wenfield	319
Elway	330
Elton	307
Drew	98
Touro	108

3. Plaintive, Mournful.	
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Dyman	130
Danhy	121
Rodman	125

C. M.	
1. Bold & Joyful.	
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Bolton	139
Aachen	140
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Carlow	141
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2. Medium.	
Parthia	138

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2 a.	
Lee	143
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3. Plaintive, Mournful.	
Malva	163
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S. M.	
1. Bold, Joyful.	
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Sabbath morning hymns and tunes, for choir performance.	
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We had intended to pursue this subject of classification further, but are prevented by want of room.

DESCRIPTIVE TABLE OF ANTHEMS.

1st. Those which are suited to ordinary occasions of public worship.	
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Arise, O Lord	344
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Blessed be the Lord forevermore	285
Blessed is the man	339
Blessing and glory and wisdom	344
Blest hour! when mortal man	318
Bow down thine ear	350
Come let us join to sing	298
Come unto me	298
Glory and worship	351
God is our refuge	346
God sent his only	288
Grant, we beseech thee	338
Great is the Lord	345
Hallelujah! blessing and glory	292
Hear my cry	289
He shall come down	320
Holiness becometh thine house	324
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I love them	290
I waited patiently	310
I was glad	296
Make a joyful noise	322
My voice shalt thou hear	322
My song shall be of mercy	300
Not unto us	316

Now unto him that is able	304
Now unto the King	347
O love the Lord	302
O praise God	262
Our soul waiteth	295
Pray for the peace	316
Sanctus, 1, 2, & 3	283, 297, 343
Sing, O heavens	334
The grace of our Lord	291
The Lord hath prepared	314
The Lord is gracious	330
The Lord is merciful	342
The Lord is my strength	329
The righteous shall be glad	317
Thine, O Lord, is the greatness	346
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What shall I render	331
When marshalled on	312
Who, O Lord, when life is o'er	283

2d. Those which are suited for choir practice, concerts, festivals, and special occasions.

All nations whom Thou hast made	286
Blessed be the Lord forevermore	308
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Exalt ye the Lord	304
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Glory be to the Father	318
Glory to God! for now	343
Go not far from me	292
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Hallelujah	336
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I will magnify thee	290
Let every heart rejoice	315
Loud through the world	336
O Zion, that bringest	339
Praise him with gladness	348
Praise the God of Israel	326
Praise the Lord when	297
Praise ye the Lord, O ye	321
Praise the Lord, ye	306
Sing unto God	305
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The breaking waves	301
The morning sun is shining	332
'Twas about the dead of night (CAROL)	352

Note.—Any of the anthems belonging to the first class may, according to circumstances, be introduced into the second; and some of those in the second class may occasionally be used with propriety in the ordinary worship of the Sabbath.

THE HALLELUJAH.

Moderato.

* PRELUDE.

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hallelujah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hallelu-jah, Hal-le-lu-jah, Hallelujah, Hallelujah, Hallelu-jah . .

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hallelujah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hallelujah, Hal-le-lu-jah, Hallelujah, Hallelujah, Hallelu-jah . .

* PSALTER. L. M.

FROM FR. SILCHER.

1. My soul, inspired with sacred love, God's ho - ly name for - ev - er bless; Of all his fa - vors mindful prove, And still thy grateful thanks express.
2. The Lord abounds with tender love, And un - ex - am - pled acts of grace; His wakened wrath does slowly move, His willing mercy flies a - pace.

3. As far as 'tis from east to west, So far has he our sins removed, Who, with a fa - ther's tender breast, Has such as fear him always loved.
4. Let every creature joint - ly bless The mighty Lord; and thou, my heart, With grateful joy thy thanks express, And in this concert bear thy part.

Bold and Energetic.

* RHINE. L. M.

1. Stand up, my soul! shake off thy fears, And gird the gospel-ar-mor on; March to the gates of endless joy, Where Jesus, thy great Captain's gone, Where Jesus, thy great, etc.
 2. Hell and thy sins resist thy course, But hell and sin are vanquished foes; Thy Jesus nailed them to the cross, And sung the triumph, when he rose, And sung the triumph, etc.

f *Cres.* *f* *p* *Cres.*

3. Then, let my soul march boldly on, Press forward to the heavenly gate; There, peace and joy e-ter-nal reign, And glittering-ropes for conquerors wait, And glittering robes, etc.
 4. There shall I wear a starry crown, And triumph in Al-mighty grace; While all the armies of the skies, Join in my glorious leader's praise. Join in my glorious leader's praise.

Allegretto, Recitativo.

* DREW. L. M.

This is the word of truth and love, Sent to the nations from 'a-bove; Je-hovah here re-solves to show What his Al-mighty grace can do.

Larghetto, Legato.

* IENA. L. M.

1. How sweetly flow'd the gospel sound, From lips of gentleness and grace, When list'ning thousands gathered round, And joy and reverence fill'd the place, And joy and reverence, etc.

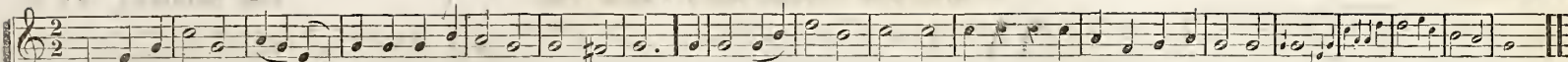
mp *Cres.* *Dim.* *f*

2. "Come, wanderers, to my father's home, Come, all ye weary ones, and rest." Yes, sacred Teacher, we will come, Obey thee, love thee, and be blest, Obey thee, love thee, and be blest.

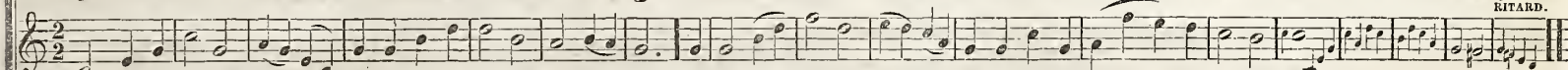
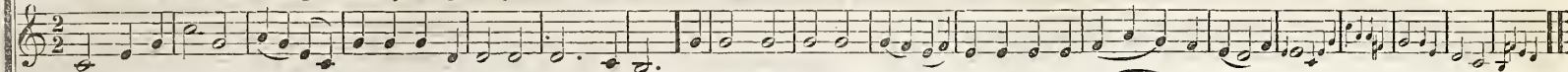
With Boldness and Vigor.

* GROVE. L. M.

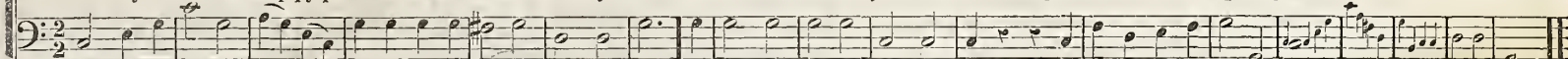
99



1. Grace! 'tis a sweet, a charming theme, My thoughts rejoice at Jesus' name! Ye angels, dwell up - on the sound; Ye heav'ns, reflect it to the ground!



2. Oh! may I reach that hap - py place Where he unveils his lovely face! Where all his beauties you behold, And sing his name to harps of gold!



UNISON.

3

6

5

7

7

3

6

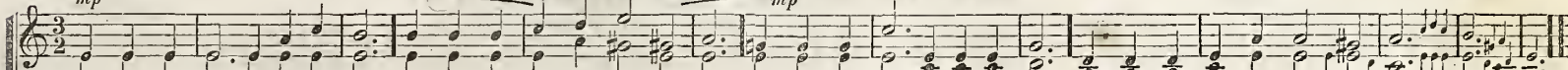
6

4

3

Recitando.
mp

* HARRIS. L. M.

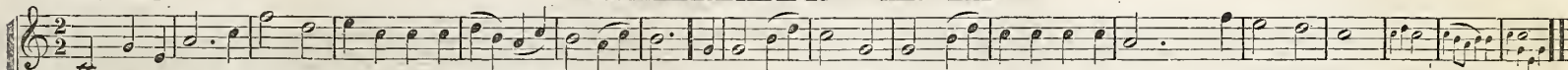


Hark! from the cross a voice of peace Bids Si - nai's aw - ful thun - der cease! Sin - ner! that voice of love o - bey, From Christ, the true, the liv - ing way.

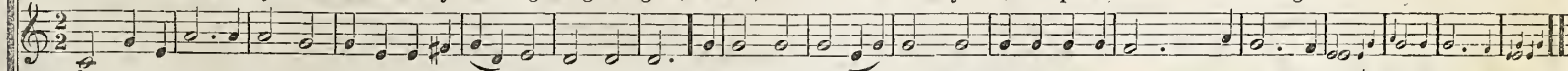


Bold, Energetic.

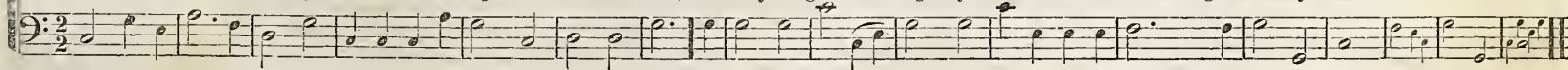
* GILMER. L. M.



1. Awake, our souls, away, our fears, Let every trembling thought be gone, Awake, and run the heavenly race, And put a cheer - ful courage on.



2. True, 'tis a strait and thorny road, And mortal spi - rits tire and faint; But they for - get the might - y God, Who feeds the strength of every saint.



Bold and Energetic.

1. O, all ye people, shout and sing Hosannas to the heavenly King: Where'er the sun's bright glories shine, Ye nations, praise the name divine, Ye nations, praise the name, etc.

2. High on his everlasting throne, He reigns almighty and alone; Yet we, on earth, with angels share His kind regard, his tender care, His kind regard, his tender care.

3. Rejoice, ye servants of the Lord, Spread wide Jehovah's name abroad, Oh praise our God, his power adore, From age to age, from shore to shore, From age to age, from, etc.

Slowly. Count six in a measure.

* RETREAT. L. M.

THOS. HASTINGS.

From every stormy wind that blows, From every swelling tide of woes, There is a calm, a sure re-treat; 'Tis found be-fore the mercy-seat.

In smooth and gliding manner.

* FABIVS. L. M.

1. My God, how endless is thy love, Thy gifts are every evening new; And morning mercies from a-bove Gently dis-til, like early dew.

2. Thou spread'st the curtains of the night, Great Guardian of my sleeping hours! Thy sovereign word restores the light, And quickens all my drowsy powers.

3. I yield my powers to thy command; To thee I consecrate my days; Per-pet-ual blessings from thy hand De-mand successive songs of praise.

* **BURNHAM. L. M.**

S. A. BANCROFT. **101**

1. Up to the fields where an-gels lie, And liv-ing wa-ters gen-tly roll, Fain would my thoughts ascend on high, But sin hangs heavy on my soul.

2. Oh, might I once mount up and see The glo-ries of th'e - ternal skies! How vain a thing this world would be! How empty all its fleet-ing joys!

3. Great All in All! e - ter - nal King! Let me but view thy love-ly face, And all my pow'rs shall bow and sing Thine endless grandeur and thy grace.

* **BECKER. L. M.**

HAYDN. 1809.

Allegro.

O praise thy God, thou favored land, Thy powerful Guardian ev - er bless; To him who proves thy sure de-fence, In songs of joy thy thanks ex-press.

* **KENSINGTON. L. M.**

FROM H. G. NÄGELI, BY L. M.

Moderato.

1. A wake, my soul, awake, my tongue, My God demands the grateful song, Let all our inmost powers record, The wondrous mercy of the Lord, The wondrous mercy of the Lord.

2. His mercy, with unchanging rays, Forever shines, while time decays; And children, children shall record The truth and goodness of the Lord, The truth and goodness of the Lord.

3. While all his works his praise proclaim, And men and angels bless his name, O, let my heart, my life, my tongue, Attend, and join the blissful song, Attend, and join the blissful song.

To the memory of an affectionate Mother, who died on the 25th day of May, 1852, in the eighty-fifth year of her age.*

1. Be-hold the path that mor-tals tread, Down to the re-gions of the dead! Nor will the fleet-ing mo-ments stay, Nor can we measure back our days!
 2. Our kin-dred and our friends are gone; Know, O my soul, this doom thy own; Fee-ble as theirs my mor-tal frame, The same my way, my home the same.

3. A-wake, my soul, thy way pre-pare, And lose in this each mor-tal care; With stead-y feet that path be trod, Which, through the grave, conducts to God.
 4. Je-sus, to thee my all I trust; And if thou call me down to dust, I know thy voice, I bless thy hand, And die in smiles at thy com-mand.

* The writer of this tune and a part of his family were at that time at Ulm, Germany; a few weeks afterwards, on their arrival at Frankfort on the Main, they heard of the death, and this tune was composed. "Ulm" and "Prescott" may be sung in connection.

Slowly.

* **PRESCOTT. L. M.**

1. O, happy they who dwell in light, And walk with Jesus, clothed in white! Safe landed on that peaceful shore, Where pilgrims meet to part no more.
 2. Released from sorrow, toil, and strife, And welcome to an endless life, Their souls have now begun to prove The height and depth of Je-sus' love.
 3. There, gazing on his beauteous face, They tell the wonders of his grace, And while they sing with rapture sweet, They bow, adoring, at . . . his feet.

* **WEIGHHOUSE. L. M.**

LONDON, JANUARY, 1853.

For thee, O God, our con-stant praise In Zi-on waits thy cho-sen seat; Our promised altars there we'll raise, And call our zealous vows complete.

Allegro.

* **FREDERICA. L. M.**

IN PART FROM AN ENGLISH TUNE. **103**

1. Praise ye the Lord, my heart shall join In work so pleasant, so divine; My days of praise shall ne'er be past, While life, and thought, and being last, While life, and thought, and being last.

2. Happy the man, whose hopes rely On Israel's God, he made the sky, And earth, and seas, with all their train, And none shall find his promise vain, And none shall find his promise vain.

Maestoso.

* **RHODES. L. M.** (Thanksgiving. Harvest Song.) FROM A RUSSIAN MELODY, BY L. M.

1. God of the year, with songs of praise, And hearts of love, we come to bless Thy bounteous hand, for thou hast shed Thy man - na o'er our wilderness.

2. In early spring-time thou didst fling O'er earth its robe of blos - som - ing; And its sweet treasures, day by day, Rose quickening in thy blessed ray.

3. God of the seasons! thou hast blest The land with sunlight and with showers, And plenty o'er its bos - om smiles, To crown the sweet autumnal hours.

4. All praise to thee! our hearts expand To view these blessings of thy hand, And on the incense breath of love, Ascend to their bright home above.

Gentle and Soft.

* **WINTER. L. M.**

FROM P. WINTER, BY L. M.

Call me away from earth and sense, Thy sovereign word can draw me thence; I would o-bey the voice di-vine, And all in - fe - rior joys re - sign.

LINDEN. L. M. (A Psalm of Night.)

FROM MOZART, BY L. M.

1. Day un-to day doth ut-ter speech, And night to night thy voice makes known; Thro' all the earth where thought may reach, Is heard the glad and solemn tone; 2. And worlds beyond the

mp *m* *mf* *mf*

3. O ho-ly Fa-ther, 'mid the calm, And still-ness of the eve-ning hour, We, too, would lift our so-lemn psalm, To praise thy goodness and thy power. 4. For un-to us, as

far-thest star Where light hath reached the hu-man eye, Catch the high an-them from a-far, That rolls a-long im-men-si-ty, That rolls a-long im-men-si-ty.

f *m*

o-ver all, Thy ten-der mer-cies still ex-tend, Nor vain-ly shall thy chil-dren call On thee, their Fa-ther and their Friend, On thee, their Father and their Friend.

LOTHA. L. M.

JOHN HERMANN SCHEIN,
Music Director, died at Leipzig, 1631.

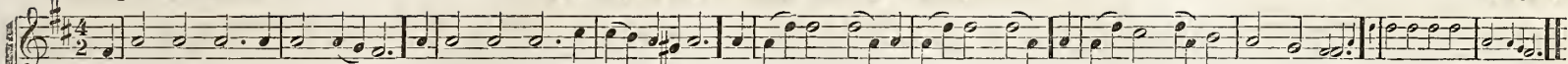
Blest is the man whose tender care Relieves the poor in their dis-tress; Whose pit-y wipes the widow's tear, Whose hand supports the father-less.

This is one of the very best Congregational Tunes. It is universally known and sung in the German Churches.

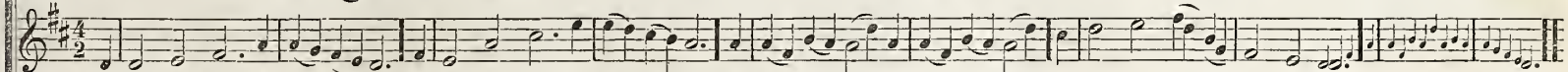
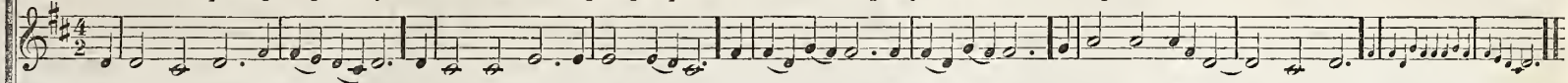
Allegro Maestoso.

* **MILFORD. L. M.**

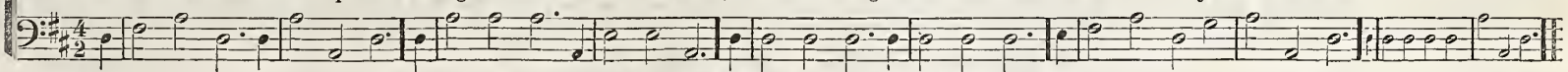
FROM DR. CALCOTT. **105**



1. Let lofty songs, let boundless joy, Our noblest powers of praise employ, Let art her highest skill as - sign To swell the har-mo - ny di - vine.
2. Loud let the pealing organ's lays Pour forth the bursting song of praise; Timbre and harp may best ac - cord Triumph and honor to the Lord.



3. Trumpet and cymbals well may bring High-sounding praise to God our King; Let ev-ery instrument combine—Let every land the chorus join.
4. Let na - ture's voice a - loud proclaim The greatness of Je - ho - vah's name; From carth let high ho-san - nas rise—Let hal - le - lu-jahs fill the skies.



Maestoso.

MOREA. L. M.

FROM RINCK, BY L. M.



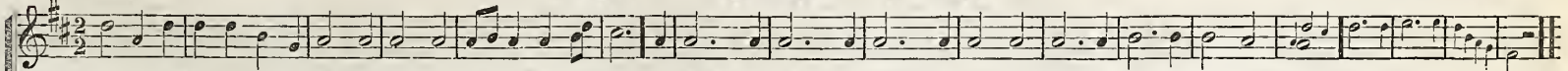
Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To show thy love by morning light, And talk of all thy truths at night.



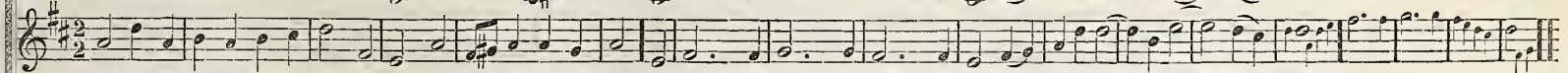
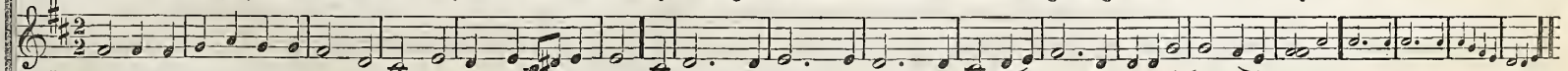
Maestoso.

* **MONROE. L. M.**

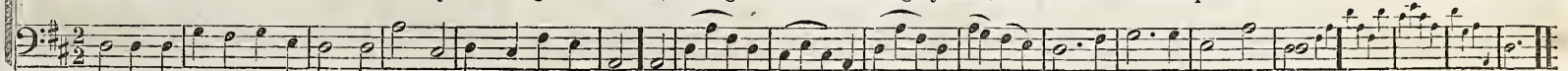
L. M.



1. Wide doth the mighty thunder fill The darken'd earth with dread dismay; But mightier far is He whose will The lightning and the storms o - bey.



2. The mighty billows to the land Roll, loudly threat'ning from the main; But mightier is his mighty hand, That doth their restless power restrain.



* **ULSTER. L. M.**

FROM H. G. NÄGELI, BY L. M.

1. How blest the sa-cred tie that binds In sweet communion kindred minds! How swift the heav'nly course they run, Whose hearts, whose faith, whose hopes are one, Whose hearts, whose, &c.

2. To each, the soul of each how dear! What tender love! what ho-ly fear! How does the generous flame within Refine from earth, and cleanse from sin, Refine from earth, and cleanse from sin.

5. Nor shall the glowing flame expire, When dimly burns frail nature's fire: Then shall they meet in realms above, A heav'n of joy, a heav'n of love, A heav'n of joy, a heav'n of love.

* **SUSSEX. L. M.**

W. B. BRADBURY.

O happy day, that fixed my choice, On thee, my Saviour and my God! Well may this glowing heart rejoice, And tell its raptures all a-broad.

Bold and Energetic.

TRURO. L. M.

DR. CH. BURNEY.

Now to the Lord a no-ble song! Awake, my soul, awake, my tongue; Ho-san-na to th'e-ter-nal name, And all his boundless love proclaim.

Now to the Lord a no-ble song! Awake, my soul, awake, my tongue; Ho-san-na to th'e-ter-nal name, And all his boundless love proclaim.

* OVERBERG. L. M.

CH. H. RING. 107

Slowly.

Musical score for 'Overberg' in G major, 2/2 time. It consists of a vocal line and a bass line. The vocal line has three staves of music with lyrics underneath. The bass line has one staff of music.

1. Though dark and stormy is the day, The clo - sing scene shall yet be bright; Those gloomy clouds shall pass a - way, At e - ven - tide there shall be light.

2. What, tho' in tears of grief you sow, The work is good, the seed is right; Soon you shall reap in joy, and lo! At e - ven - tide there shall be light.

5. Hail, glorious morn, whose ri - sing sun At - tains at once his ut - most height, No more in darkness to go down, Nor yield a - gain to gloomy night.

* DUSSELDORF. L. M.

REV. W. HAVERGAL. 1852.

Musical score for 'Dusseldorf' in G major, 3/4 time. It consists of a vocal line and a bass line. The vocal line has one staff of music with lyrics underneath. The bass line has one staff of music.

O, render thanks to God a - lone, The fountain of e - ter - nal love; Whose mercy form, thro' a - ges past, Has stood, and shall for e - ver last.

PETERSBURG. L. M.

FROM THE RUSSIAN EVENING HYMN.

Maestoso.

Musical score for 'Petersburg' in G major, 3/4 time. It consists of a vocal line and a bass line. The vocal line has three staves of music with lyrics underneath. The bass line has one staff of music.

1. Give thanks to God, he reigns above; Kind are his thoughts, his name is love; His mercy a - ges past have known, And a - ges long to come shall own.

2. He feeds and clothes us all the way; He guides our footsteps lest we stray; He guards us with a powerful hand, And brings us to the heavenly land.

3. O, let the saints with joy record The truth and goodness of the Lord! How great his works, how kind his ways! Let every tongue pronounce his praise.

* **ERK. L. M.**

1. Rise, crown'd with light, great Salem, rise! Exalt thy head and light thine eyes; See, a long race thy courts a-dorn, Of sons and daughters yet unborn.

2. See nations at thy gates attend, And low-ly in thy tem-ple bend; See crowds on every side a-rise, Ea-ger to mount above the skies.

3. See heav'n its portals wide display, And pour on thee a flood of day; Thy day shall shine for - ev - er bright, For God himself shall be thy light.

4. What tho' the skies in smoke de - cay, Rocks fall, and mountains melt away? Fix'd is his word, his power remains: Thy glorious King, Mes-si-ah, reigns.

* **TOURO. L. M.**

This is the word of truth and love, Sent to the na-tions from a - bove; Je-ho-vah here resolves to show What his almighty grace can do.

Bold.* **ELBE. L. M.**

1. Wake, O my soul, and hail the morn, For un-to us a Sav-iour's born, See, how the an-gels wing their way, To ush - er in the glorious day.

2. Come, join the an - gels in the sky, Glory to God, who reigns on high; Let peace and love on earth a - bound, While time revolves, and years roll round.

Moderato.

* **AGNEW. L. M.** (6 lines, by repeating first two lines.) FROM L. REICHARDT, BY L. M. **109**

1. My soul, inspired with sacred love, God's holy name for ever bless ; Of all his fa-vors mind-ful prove, And still thy grateful thanks express, And still thy grate - - ful thanks ex-press.
 2. The Lord abounds with tender love, And unexampled acts of grace ; His wakened wrath does slowly move, His wil-ling mer-cy flies a-pace, His willing mer - - - cy flies a-pace.

mf *Cres.* *m* *p* *Cres.* *f*

3. As far as 'tis from east to west, So far has he our sins re-moved, Who, with a fa-ther's ten-der breast, Has such as fear him always loved, Has such as fear . . . him al-ways loved.
 4. Let every creature jointly bless The mighty Lord ;—and thou, my heart, With grateful joy thy thanks express, And in this concert bear thy part, And in this con - - - cert bear thy part.

Recitativo.

* **ANTRIM. L. M.**

Let Zi - on praise the mighty God, And make his honors known abroad ; For sweet the songs of joy to raise, And glo-rious is the work of praise.

Slowly.

* **INMAN. L. M.** (Double.)

FROM A GERMAN TUNE.
D. C.

1. { As when the weary traveller gains The height of some o'er-looking hill,
His heart revives, if across the plains He eyes his home, tho' dis-tant still: } 2. Thus, when the Christian pilgrim views By faith, his mansion in the skies,

Cres. *Dim.* *D. C.*

D. C. The sight of fainting strength renews, And wings his speed to reach the prize. *D. C.*

* CHESTER. L. M.

1. God in his earthly temple lays Foundation for his heav'nly praise; He likes the tents of Jacob well, But still in Zi - on loves to dwell.

2. His mer-ey visits every house That pay their night and morning vows, But makes a more delightful stay, Where churches meet to praise and pray.

3. What glories were described of old! What wonders are of Zion told! Thou city of . . our God below, Thy fame shall all the na - tions know.

Slowly, Gently.

* EMMET. L. M.

How sweetly flow'd the gospel sound, From lips of gentleness and grace, When listening thousands gather'd round, And joy and gladness fill'd the place.

Slowly.

* HARMAN. L. M. (Double.)

D. C.

1. { Sweet is the light of Sabbath eve, And soft the sunbeam lingering there, }
 { For these blest hours the world I leave, Waft - ed on wings of faith and prayer. }

2. The time how lovely, and how still! Peace shines and smiles on all be-low,—

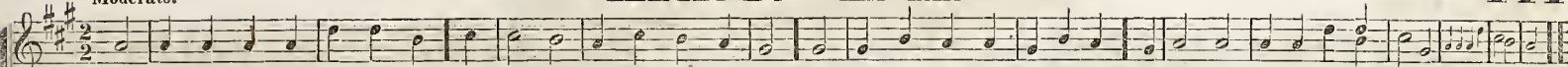
The plain, the stream, the wood, the hill, All fair with evening's setting glow.

D. C.

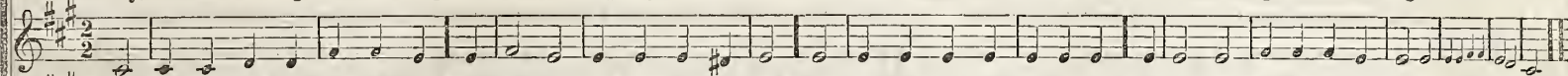
Moderato.

* ARNO. L. M.

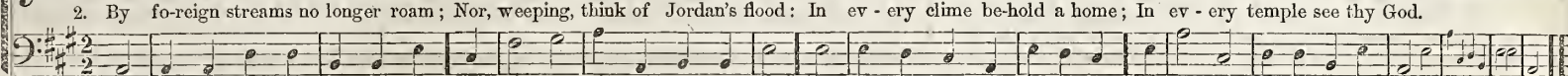
L. M. 111



1. Why, on the bend-ing wil-lows hung, O Is-ra-el, sleeps thy tuneful string? Still mute remains thy sullen tongue, And Zion's song declines to sing?

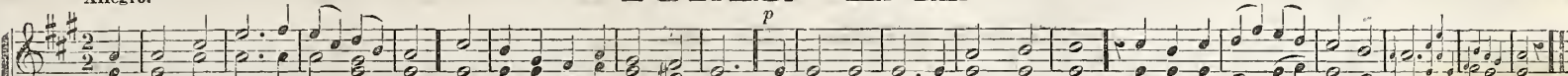


2. By fo-reign streams no longer roam; Nor, weeping, think of Jordan's flood: In ev-ery clime be-hold a home; In ev-ery temple see thy God.

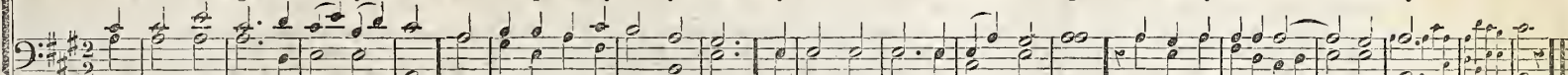


Allegro.

* TUNIS. L. M.



Thus saith the high and lof-ty One, "I sit up-on my ho-ly throne; My name is God; I dwell on high; Dwell in my own e-ter-ni-ty."



Allegretto.

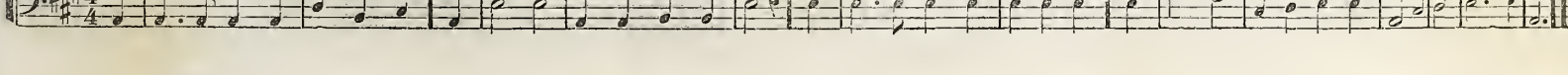
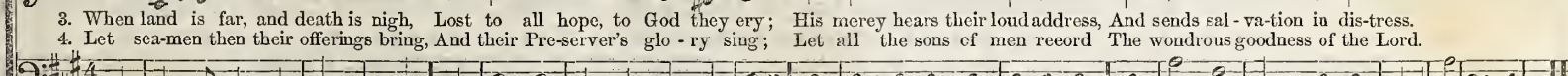
* HAVEN. L. M. (Sailor's Song.)



1. Would you behold the works of God, His wonders in the world abroad; Go with the ma-ri-ners, and trace The unknown regions of the seas.
2. They leave their native shores behind, And seize the fa-vor of the wind, Till God commands, and tempests rise, That heave the ocean to the skies.



3. When land is far, and death is nigh, Lost to all hope, to God they ery; His mercy hears their loud address, And sends sal-va-tion in dis-tress.
4. Let sea-men then their offerings bring, And their Pre-serv-er's glo-ry sing; Let all the sons of men record The wondrous goodness of the Lord.



Slowly.

* **ADDISON. L. M.** (6 lines.)

The Lord my pasture shall prepare, And feed me with a shepherd's care,
His presence shall my wants supply, And guard me with a watchful . . eye, My noon-day walks he shall attend, And all my midnight hours defend, And all my midnight hours defend.

The Lord my pasture shall prepare, And feed me with a shepherd's care,
His presence shall my wants supply, And guard me with a watchful . . eye, My noon-day walks he shall attend, And all my midnight hours defend, And all my midnight hours defend.

Slowly.

* **HARTEL. L. M.**

Be-hold a stranger at the door! He gently knocks, has knocked before, Has wait-ed long, is wait-ing still,—You treat no other friend so ill.

Allegro.

* **ASOLA. L. M.**

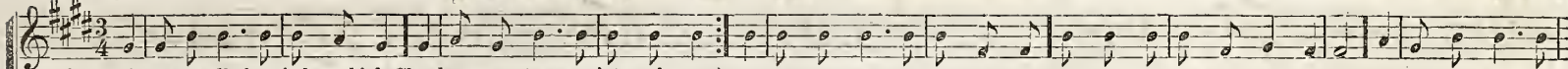
1. Bless, O my soul, the living God, Call home thy thoughts that rove abroad; Let all the powers with-in me join In work and wor-ship so di-vine.

4. Let every land his power confess, Let all the earth a-dore his grace: My heart and tongue with rap-ture join In work and wor-ship so di-vine.

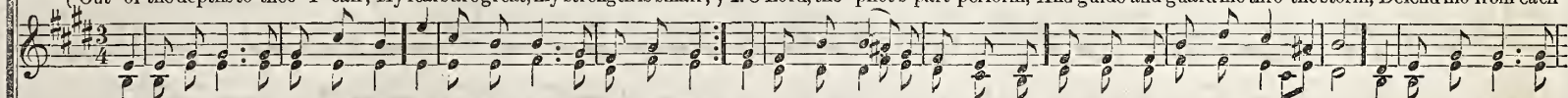
Slowly.

* **ADREA. L. M.** (Double.)

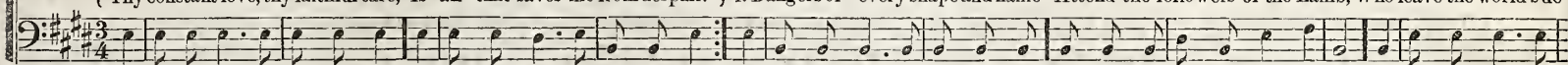
FROM FR. SILCHER, BY L. M.



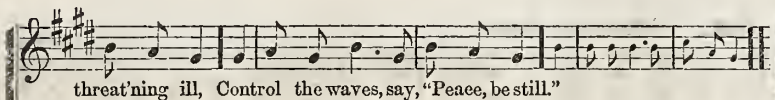
1. { The billows swell, the winds are high, Clouds over-cast my wintry sky; }
Out of the depths to thee I call; My fears are great, my strength is small; } 2. O Lord, the pilot's part perform, And guide and guard me thro' the storm, Defend me from each



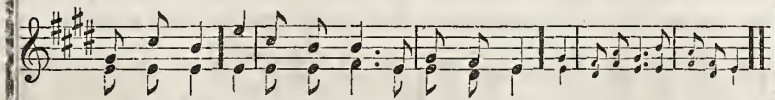
3. { Amid the roaring of the sea, My soul still hangs for help on thee; }
Thy constant love, thy faithful care, Is all that saves me from despair. } 4. Dangers of every shape and name Attend the followers of the Lamb, Who leave the world's de-



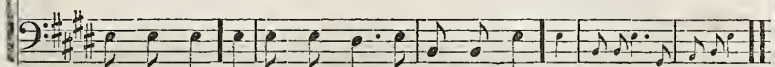
5. Tho' tempest toss'd, and half a wreck, My Saviour thro' the floods I seek; Let neither winds nor stormy main, Force back my shattered bark again. Let neither winds nor



threat'ning ill, Control the waves, say, "Peace, be still."



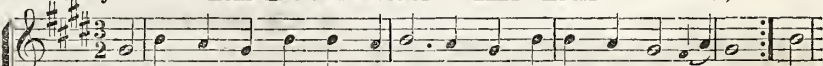
ceit-ful shore, And leave it to return no more.



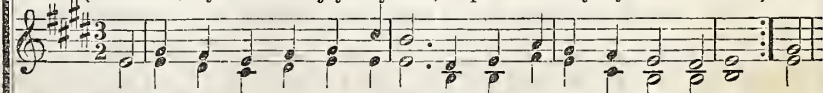
stormy main Force back my shattered bark again.

Slowly.

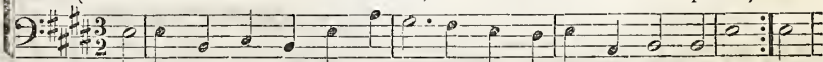
* **MORNA. L. M.** (Double.)



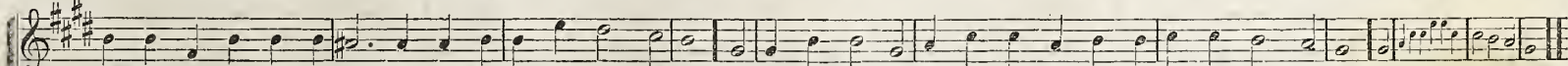
1. { An - o - ther six days' work is done; An - o - ther Sabbath is begun; }
Re - turn, my soul—en - joy thy rest; Improve the day thy God has blest. } 2. O!



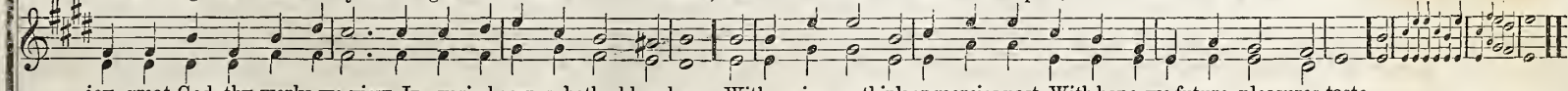
3. { This heavenly calm within the breast, The dearest pledge of glorious rest, }
Which for the church of God remains, The end of cares—the end of pains. } 4. With



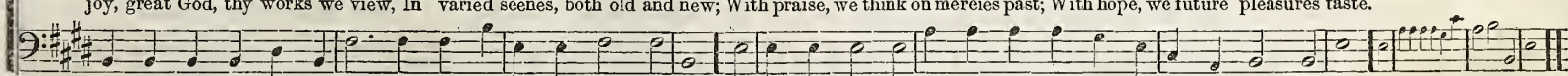
5. In ho - ly du - ties let the day—In ho - ly pleasures, pass a-way; How



that our thoughts and thanks may rise As grateful incense to the skies; And draw from heav'n that sweet repose, Which none but he that feels it knows.



joy, great God, thy works we view, In varied scenes, both old and new; With praise, we think on mercies past; With hope, we future pleasures taste.



sweet, a Sabbath thus to spend, In hope of one that ne'er shall end! How sweet, a Sabbath thus to spend, In hope of one that ne'er shall end!

* MALTA. L. M.

1. O happy saints, who dwell in light, And walk with Jesus, clothed in white! Safe landed on that peace-ful shore, Where pilgrims meet to part no more.

2. There, gazing on his beauteous face, They tell the wonders of his grace, And while they sing with rapturesweet, They bow a - doring at his feet.

* GARDA. L. M. (Metrical Chant.)

O come, loud anthems- let us sing, Loud thanks to our Al-mighty King! For we our voi - ces high should raise, When our Sal - va - tion's Rock we praise.

Slowly.

* ARONE. L. M.

As showers on meadows newly mown, So shall He send His blessings down, Till earth's wild wastes in verdure rise, And a new E-den bless our eyes.

As showers on meadows newly mown, So shall He send His blessings down, Till earth's wild wastes in verdure rise, And a new E-den bless our eyes.

* ARDA. L. M.

115

1. All peo-ple that on earth do dwell, Sing to the Lord with cheerful voice; Him serve with fear, his praise forth tell, Come ye be-fore him and re-joice.

2. The Lord ye know is God in-deed; With-out our aid he did us make; We are his flock, he doth us feed; And for his sheep he doth us take.

3. Oh! en-ter then his gates with praise: Approach with joy his courts un-to: Praise, laud, and bless his name always; For it is seem-ly so to do.

Maestoso.

* CUMMINGTON. L. M.

Praise ye the Lord, all na-tions join; Wor-ship his name in songs di-vine; Praise him in lof-ty, ho-ly strains, God o-ver Zi-on ev-er reigns.

* EMS. L. M.

1. O God, my Saviour, and my King, Of all I have, or hope, the spring; Send down thy Spirit from a-bove, And warm my heart with ho-ly love.

2. With pity let my breast o'erflow, When I be-hold an-oth-er's woe, And bear a sym-pa-thiz-ing part With all who are of hea-vy heart.

3. Yea, tho' my neighbor spite-ful prove, Still let me vanquish spite with love; Slow to re-sent, tho' he would grieve, But al-ways rea-dy to for-give.

* BUREN. L. M.

1. Triumphant Lord, thy good - ness reigns Thro' all the wide, ee - les - tial plains ; And its full streams redun - dant flow Down to th' a - bodes of men be - low.

2. O, give to ev - ery hu - man heart To taste and feel how good thou art ; With grateful love, and reverend fear, To know how blest thy children are.

3. Let na - ture burst in - to a song ; Ye eeh - oing hills, the notes prolong ; Earth, seas, and stars, your anthems raise, All vocal with your Maker's praise.

* ABANO. L. M.

1. We sing the bright and morning star ! We sing the spring of life and love ; See how its rays, diffused from far, Con - duct us to the realms a - bove.

2. Its cheering beams, spread wide abroad, Point out the troubled Chris - tian's way ; Still, as he goes, he finds the road En - light - en'd with a con - stant day.

3. When shall we reach the beavenly place, Where this bright star will brightest shine ; Leave far behind these scenes of night, And view a lus - tre so di - vine.

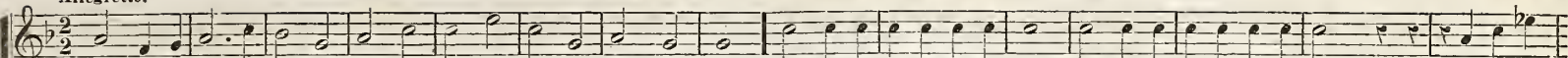
Allegretto.

* ELKSON. L. M.

1. For thee, O God, our constant praise In Zi - on waits—thy cho - sen seat : Our prom - ised al - tars there we'll raise, And there our zealous vows com - plete.

3. How blest the man, who, near thee placed, Within thy heavenly dwelling lives ; While we, at hum - bler dis - tance, taste The vast de - light thy tem - ple gives.

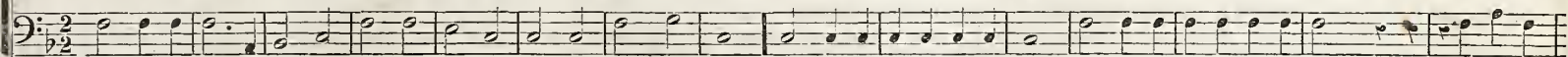
Allegretto.



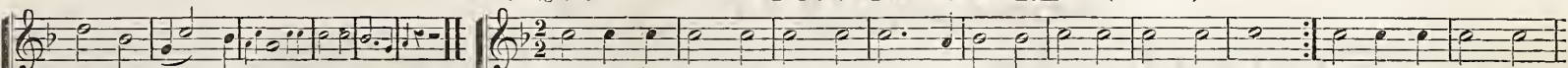
1. Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To show thy love by morning light, And talk of all thy truth at night, And talk of all . . .
 2. Sweet is the day of sacred rest, No mortal cares shall seize my breast; O, may my heart in tune be found, Like David's harp of solemn sound, Like David's harp . . .



3. My heart shall triumph in my Lord, And bless his works, and bless his word: Thy works of grace, how bright they shine, How deep thy counsels, how divine, How deep thy coun-
 4. Sure I shall share a glorious part, When grace hath well refined my heart, And fresh supplies of joy are shed, Like holy oil, to cheer my head, Like holy oil . . .

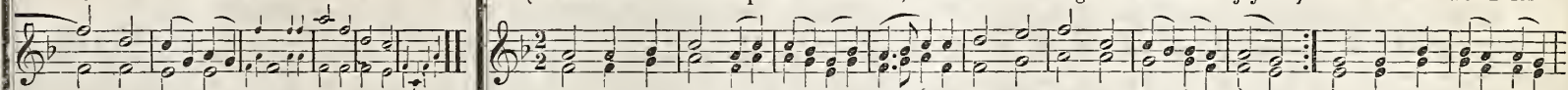


Allegretto.

* **VICO. L. M. (Double.)**

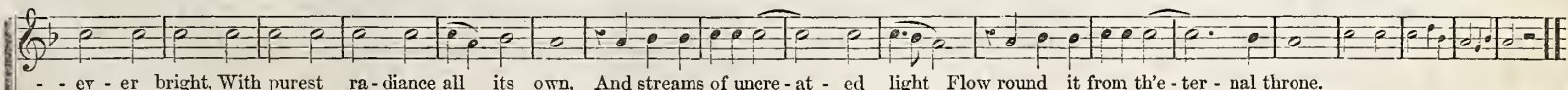
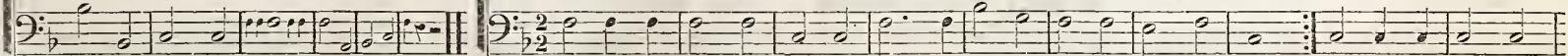
. . . thy truth at night,
 . . . of so-lemn sound.

{ There is a world we have not seen, That time shall never dare de-stroy; }
 { Where mortal foot-step hath not been, Nor ear hath caught its sounds of joy— } It is a world for-

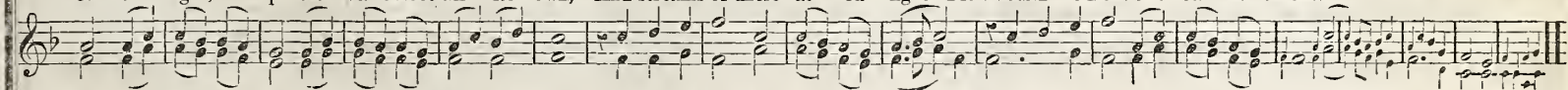


- - - sels, how di-vine!
 . . . to cheer my head.

{ There is a world we have not seen, That time shall never dare de-stroy; }
 { Where mortal foot-step hath not been, Nor ear hath caught its sounds of joy— } It is a world for-



- - - ev-er bright, With purest ra-diance all its own, And streams of uncre-at-ed light Flow round it from th'e-ter-nal throne.



- - - ev-er bright, With purest ra-diance all its own, And streams of uncre-at-ed light Flow round it from th'e-ter-nal throne.



* **ERIN. L. M.**

1. Ye sons of men, with joy re-cord The va-rious wonders of the Lord, And let his power and goodness sound, Thro' all your tribes, the earth a - round.

2. Let the high heav'ns your songs invite, Those spacio-ous fields of brilliant light, Where sun, and moon, and planets roll, And stars that glow from pole to pole.

3. But, O, that brighter world a-bove, Where lives and reigns incar-nate Love, God's on-ly Son, in flesh ar-rayed, For man a bleeding vic-tim made.

* **DEANSVILLE. L. M.**

So let our lips and lives ex-press The ho-ly gos-pel we pro-fess; So let our works and virtues shine, To prove the doctrine all di-vine.

*Maestoso.** **KINLOCK. L. M.**

1. Go worship at Im-manuel's feet; See in his face what wonders meet; Earth is too nar-row to ex-press His worth, his glo-ry, or his grace.

2. Nor earth, nor seas, nor sun, nor stars, Nor heav'n, his full resemblance bears; His beauties we can nev-er trace, Till we be-hold him face to face.

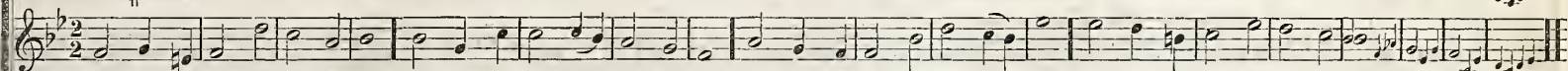
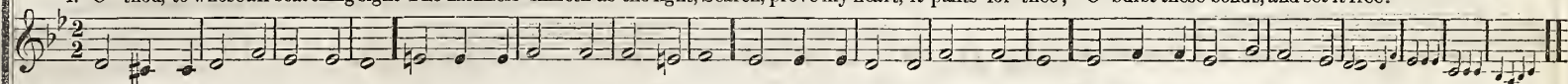
3. O, let me climb those higher skies, Where storms and darkness never rise; There he displays his power a-broad, And shines, and reigns, th'incarnate God.

Slowly.

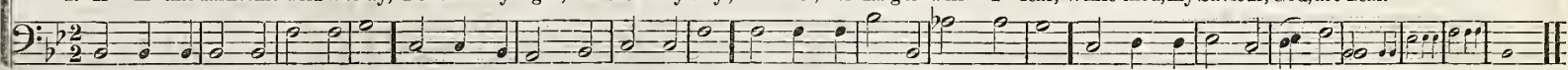
* **DANA. L. M.**



1. O thou, to whose all-searching sight The darkness shineth as the light, Search, prove my heart, it pants for thee; O burst these bonds, and set it free!



2. If in this darksome wild I stray, Be thou my light, be thou my way; No foes, nor danger will I fear, While thou, my Saviour, God, art near.



Slowly.

* **TATIAN. L. M.**

L. M.

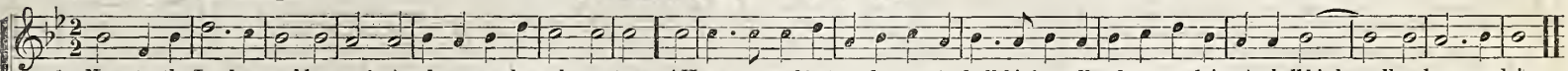


1. When down our heads are bow'd with woe, And when our bit-ter tears o'erflow, And when we mourn the lost, the dear,—O, gracious Son of Ma - ry, hear!
2. For thou our throbbing flesh hast worn, And thou our mortal griefs hast borne, And thou hast shed the hu - man tear,—O, gracious Son of Ma - ry, hear!
3. And when the heart is sad within With painful thoughts of all its sin, And when the spi - rit shrinks with fear,—O, gracious Son of Ma - ry, hear!
4. For thou the shame, the grief hast known, Although the sins were not thine own; And thou hast deign'd their load to bear;—O, gracious Son of Ma - ry, hear!

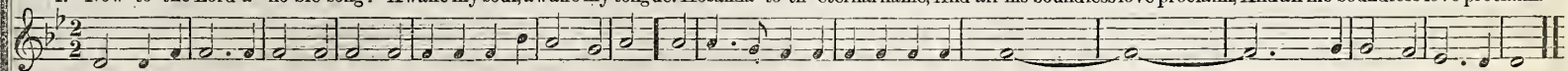


Moderato. Bold and Energetic.

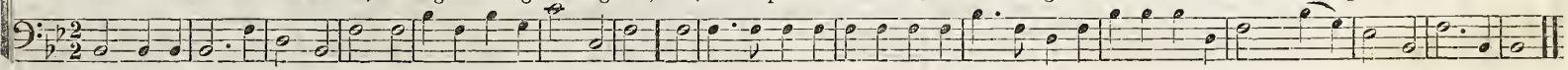
* **DELTA. L. M.**

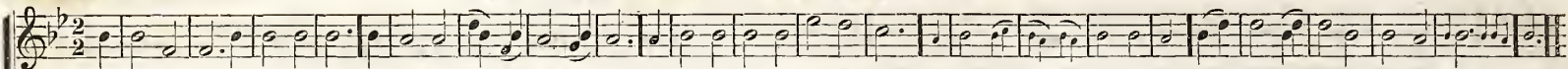


1. Now to the Lord a no-ble song! Awake my soul, awake my tongue! Hosanna to th' eternal name, And all his boundless love proclaim, And all his boundless love proclaim.

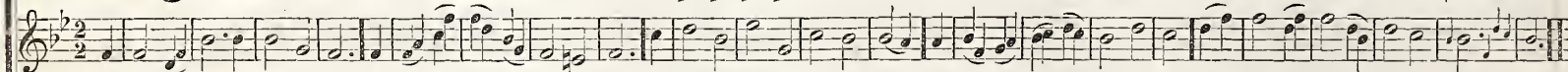
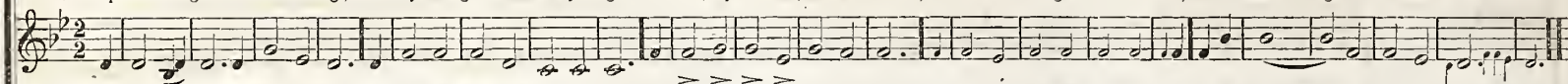


2. See where it shines in Jesus' face, The brightest image of his grace; God, in the person of his Son, Has all his mightiest works outdone, Has all his mightiest works outdone.

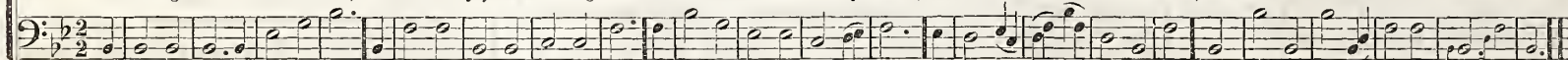


* **ELKTON. L. M.**

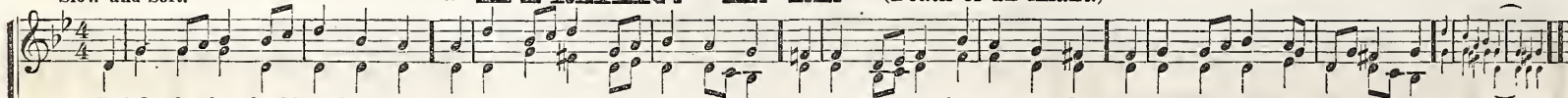
1. All power and grace to God belong ; He is my strength—and he my song : He comes, my Saviour, from his throne, He comes to bring salvation down, He comes to bring sal - va - tion down.



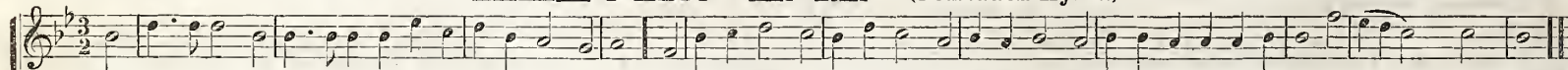
2. Lo! ris - ing from the tents of men, The voice of joy re-sounds a-gain : His saints with him the triumph claim, And shout sal - va - tion to his name, And shout sal - va - tion to his name.



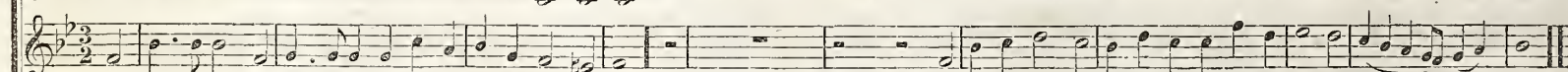
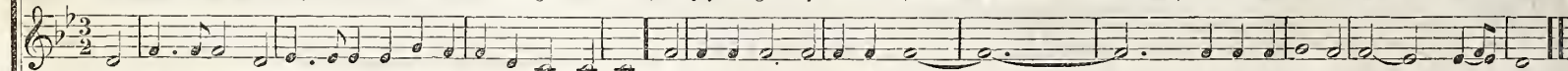
Slow and Soft.

* **LYMAN. L. M.** (Death of an infant.)

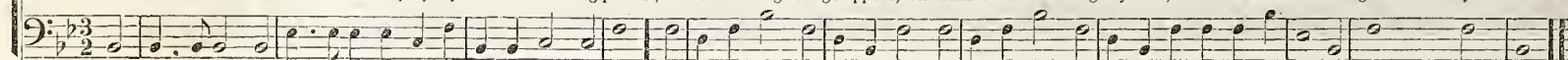
1. So fades the love-ly, bloom-ing flower, Frail, smil-ing sol - ace of an hour ; So soon our tran-sient com-forts fly, And plea-sure on - ly blooms to die.
2. Is there no kind, no heal-ing art, To soothe the an - guish of the heart ? O, God of grace ! be ev - er nigh : Thy com-forts are not made to die.
3. Let gen-tle pa-tience smile on pain, Till dy-ing hope re - vives a - gain ; Hope wipes the tear from sorrow's eye, And faith points upward to the sky.

* **KELVIN. L. M.** (Dedication Hymn.)

1. Come, let us sing, with glad accord, The goodness of our gracious Lord ; Come, bless his name, and joyful raise Loud hal - le - lu - jahs to his praise, Loud hal - le - lu - jahs to . . . his praise.
2. O Lord, descend from heav'n, thy throne, And claim this building as thine own ; Our joy and glo - ry let it be, That we have rear'd it here for thee, That we have rear'd it here . . . for thee.



3. All fragrant here, as Sharon's rose, And free as wavy ocean flows, Be thy salvation, through his name, Whom here thy servants shall proclaim, Whom here thy servants shall . . . pro - claim.
4. O come, and in this favor'd hour Display thy soul-con-vert-ing power ; Make it from age to age appear, Thousands were born to glory here, Thousands were born to glo - - ry here.

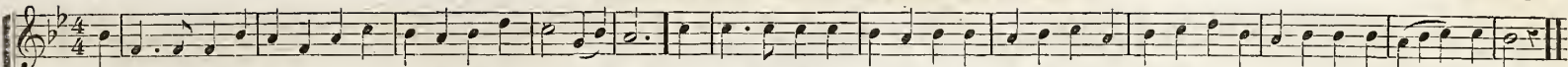


Slowly.

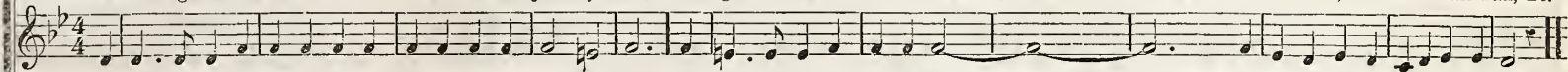
* **LEBANON. L. M.**

FROM FR. COMMER, BY L. M.

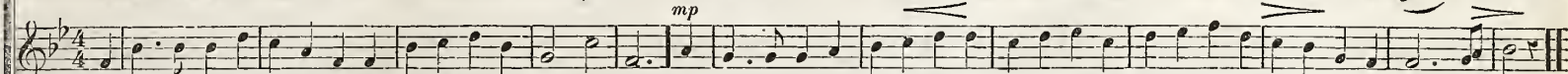
121



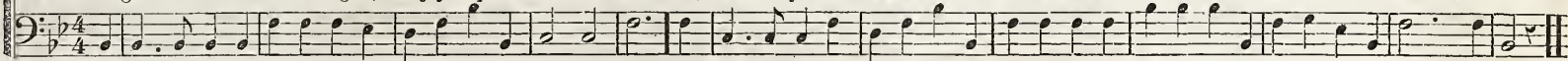
1. Jesus shall reign where'er the sun Doth his successive journeys run; His kingdom stretch from shore to shore, Till moon shall wax and wane no more, Till moon shall wax, &c.



2. For him shall endless prayer be made, And praises throng to crown his head; His name, like sweet perfume, shall rise With every morning sacrifice, With every morning sacrifice.



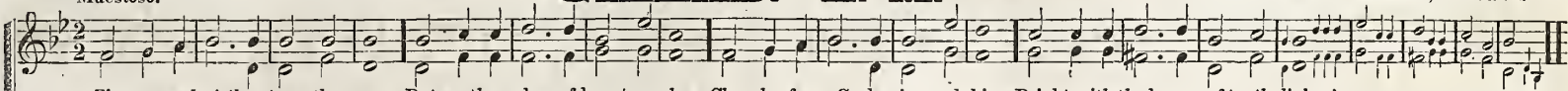
4. Blessings abound where'er he reigns; The joyful prisoner bursts his chains; The weary find eternal rest, And all the sons of want are blest, And all the sons of want are blest.



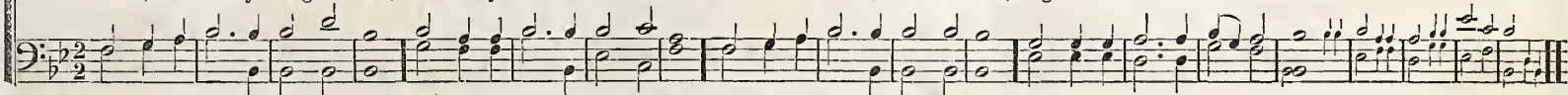
Maestoso.

GILEAD. L. M.

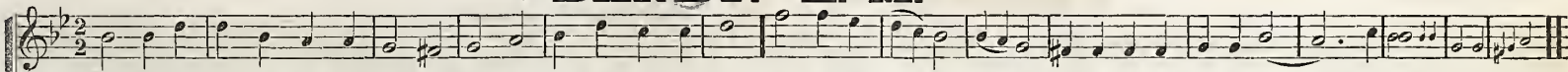
FROM MEHUL'S "JOSEPH," BY L. M.



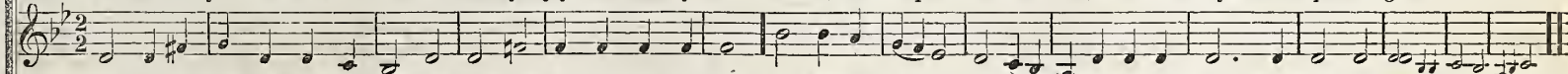
Zi-on, awake! thy strength renew, Put on thy robes of beautiful hue, Church of our God, arise and shine, Bright with the beams of truth divine!



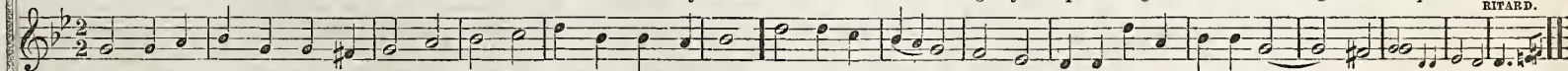
* **DANBY. L. M.**



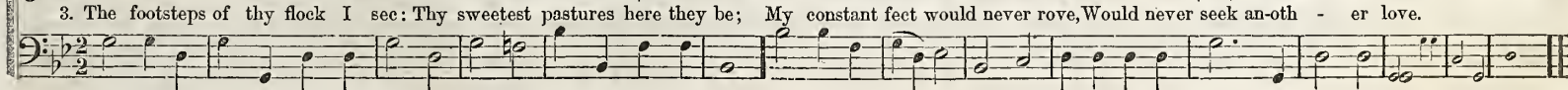
1. Thou, whom my soul admires above All earthly joy, and earthly love, Tell me, dear Shepherd, let me know, Where doth thy sweetest pasture grow?



2. Where is that shadow of that rock That from the sun defends thy flock? Fain would I feed among thy sheep, Among them rest, among them sleep.



3. The footsteps of thy flock I see: Thy sweetest pastures here they be; My constant feet would never rove, Would never seek another love.



RITARD.

* ROSELAND. L. M.

1. There is a stream, whose gentle flow Supplies the ci - ty of our God, Life, love, and joy still gliding thro', And watering our divine abode.

2. That sa - cred stream, thine holy word, Supports our faith, our fear controls: Sweet peace thy pro - mi - ses afford, And give new strength to fainting souls.

mp

Slowly.

WEST. L. M.

W. B. BRADBURY.

1. A - sleep in Je - sus! blessed sleep, From which none ever wakes to weep; A calm and un - disturbed repose, Un - bro - ken by the last of foes.

Slow and soft.

* CURWEN. L. M.

1. Thus far the Lord has led me on; Thus far his power pro - longs my days; And every eve - ning shall make known Some fresh me - mo - rial of his grace.

2. Much of my time has run to waste, And I, perhaps, am near my home; But he forgives my fol - lies past; He gives me strength for days to come.

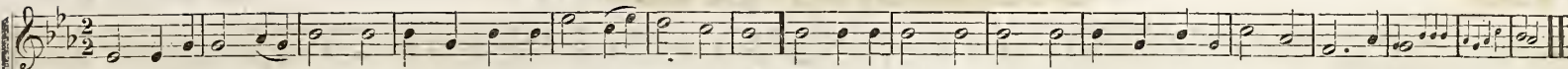
3. I lay my bo - dy down to sleep; Peace is the pil - low for my head; While well - ap - point - ed an - gels keep Their watchful sta - tions round my bed.

4. Thus, when the night of death shall come, My flesh shall rest be - neath the ground, And wait thy voice to break my tomb, With sweet sal - va - tion in the sound.

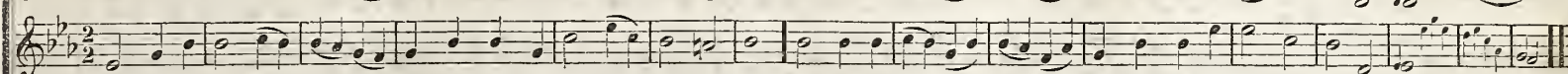
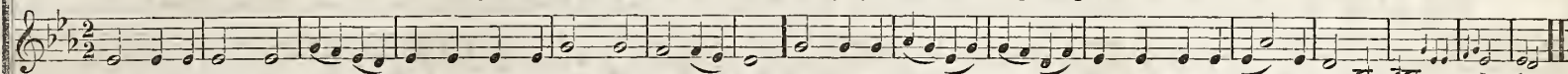
Moderato.

* **ENODIA. L. M.**

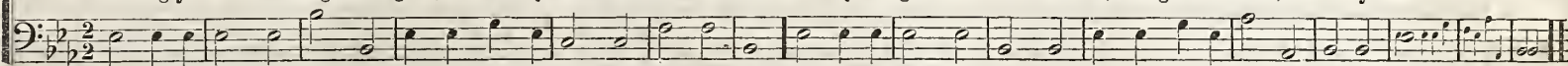
FROM N. SINTZEL. BY L. M. **123**



1. See from the rock the foun - tain rise! For you in heal - ing streams it rolls; Money ye need not bring, nor price, 'Tis free to humble, contrite souls.



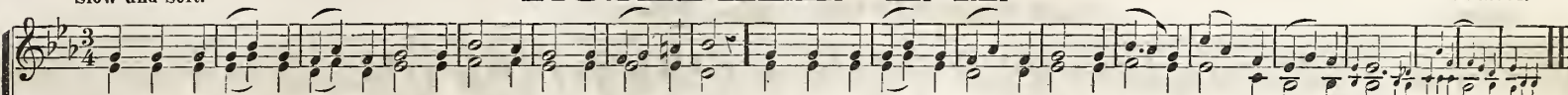
2. No-thing ye in ex-change shall give; Leave all ye have, and are, be-hind: Free-ly the gift of God re-ceive, With grateful heart, and lowly mind.



Slow and Soft.

ROSEDALE. L. M.

GEO. F. ROOT.

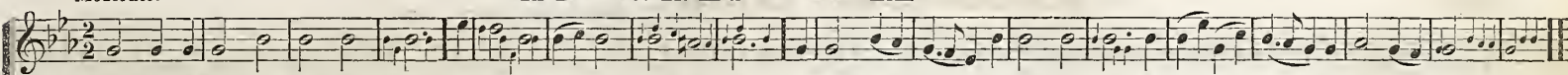


Great God, to thee my evening song With humble grat-i - tude I raise; Oh, let thy mer - cy tune my tongue, And fill my heart with lively praise.

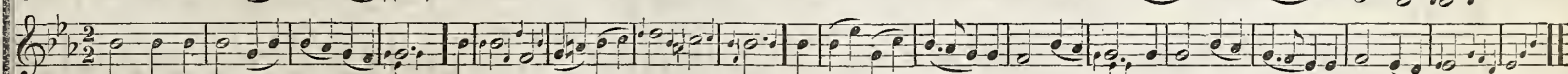
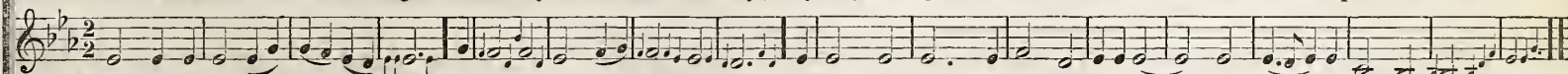


Moderato.

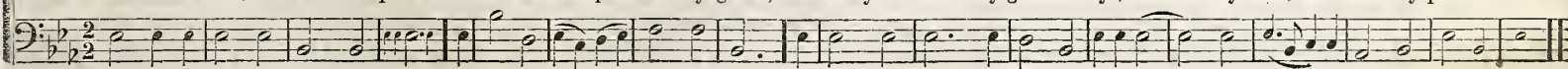
* **ZELTER. L. M.**



1. Blest are the saints, who sit on high, Around thy throne above the sky; Thy brightest glo - ries shine a - bove, And all their work is praise and love.



2. Blest are the souls, who find a place Within the tem - ple of thy grace; There they be - hold thy gen - tler rays, And seek thy face, and learn thy praise.



Moderato.

* GRESHAM. L. M.

FROM NAGELI, BY L. M.

1. O Zi-on! lift thy raptured eye, The long expected hour is nigh, The joys of na-ture rise again, The Prince of Salem comes to reign, The Prince of Salem comes to, etc.

2. He comes to cheer the trembling heart, Bid Sa-tan and his host depart: Again the day-star yields the gloom, Again the bowers of Eden bloom, Again the bowers of Eden, etc.

Andante.

* LAMBERT. L. M.

1. Blest are the men, whose hearts are set To find the way to Zi-on's gate: God is their strength, and thro' the road They lean up-on their helper, God.

Allegro.

* ANCRAM. L. M.

1. From all that dwell be-low the skies, Let the Cre-a-tor's praise arise; Let the Redeemer's name be sung, Thro' every land, by every tongue, Thro' every land, by every tongue.

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

* The small notes are for instruments.

Maestoso.

* PAWLET. L. M.

125

1. E - ter - nal God, al - mighty cause Of earth, and sea, and worlds unknown; All things are subject to thy laws, All things de - pend on thee a - lone.

2. Thy glorious be - ing sin - gly stands, Of all, with - in it - self, possessed; Controlled by none are thy commauds; Thou, from thyself a - lone, art blest.

3. To thee a - lone ourselves we owe; To thee a - lone, our homage pay; All oth - er gods we dis - a - vow, Deny their claims, renounce their sway.

* RODMAN. L. M.

Thou great In - structor, lest I stray, Oh teach my erring feet thy way! Thy truth, with ev - er fresh de - light, Shall guide my doubtful steps a - right.

RITARD.

Slowly and Softly.

* GONDA. L. M.

1. O hap - py saints, who dwell in light, And walk with Jesus, clothed in white, Safe landed on that peaceful shore Where pilgrims meet to part no more.

2. Released from sor - row, toil, and strife, And welcomed to an endless life, Their souls have now begun to prove The height and depth of Jesus' love.

3. There, gaz - ing on his beauteous face, They tell the wonders of his grace, And, while they sing with raptures sweet, They bow, adoring, at his feet.

* HOMERTON. L. M.

WM. MASON.
LONDON, March 12, 1863.

1. Give thanks to God—he reigns a - bove ; Kind are his thoughts—his name is love ; His mer-cy a - ges past have known, And a - ges long to come shall own.

2. He feeds and clothes us all the way ; He guides our footsteps, lest we stray ; He guards us with a powerful hand, And brings us to the heavenly land.

3. Oh ! let the saints with joy re - cord The truth and good-ness of the Lord ! How great his works ! how kind his ways ! Let ev-ery tongue pronounce his praise.

Legato--Piano.

* FLORENCE. L. M.

Spi-rit of peace! immortal Dove! Here let thy gen-tle influence reign : Come, fill my soul with heavenly love, And all the graces of thy train.

Ritard.

Maestoso.

* JUDAH. L. M.

1. When Israel, freed from Pharaoh's hand, Left the proud tyrant and his land, The tribes, with cheerful homage own Their King, and Ju - dah was his throne.

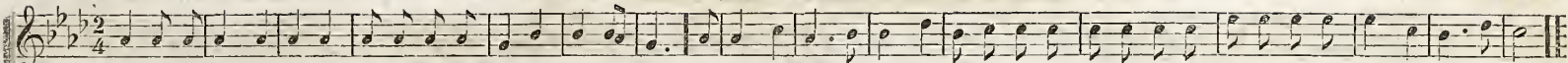
2. A - cross the deep their journey lay ; The deep divides to make them way ; Jordan beheld them march, and fled, With backward current, to his head.

3. Let every mountain, every flood, Retire, and know th' approaching God ; The King of Is - rael : see him here! Tremble, thou earth—a - dore and fear.

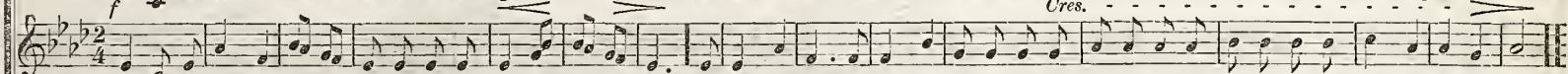
4. He thunders, and all nature mourns ; The rock to standing pools he turns ; Flint springs with fountains, at his word, And fires and seas con - fess their Lord.

Largo e Piano.

* **BADEN. L. M.**

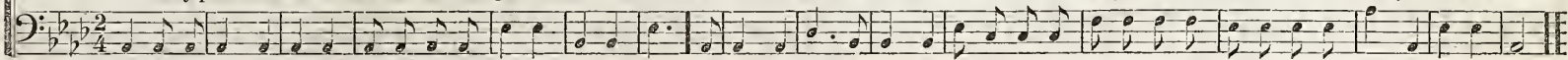


1. Call'd by the Sabbath bells away, Un-to thy ho-ly temple, Lord, I'll go with willing mind, to pray, To praise thy name, and hear thy word, To praise thy name and, &c.



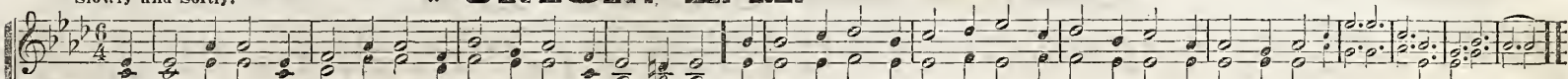
2. O sa - cred day of peace and joy, Thy hours are ever dear to me; Ne'er may a simple thought destroy The holy calm I find in thee, The ho-ly calm I find in thee.

3. Dear are thy peaceful hours to me, For God has giv'n them in his love, To tell how calm, how blest shall be The endless day of heav'n above, The endless day of heav'n above.

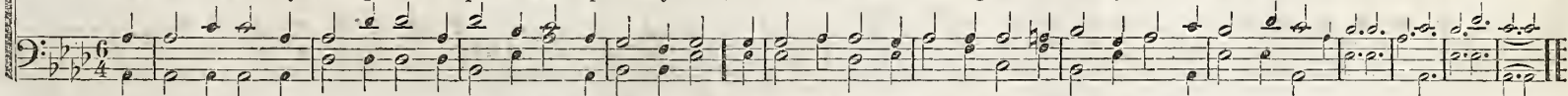


Slowly and Softly.

* **UNION. L. M.**



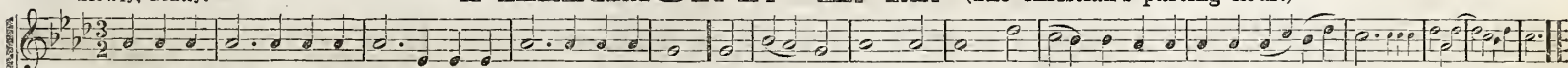
Dis-miss us with thy blessing, Lord, Help us to feed up-on thy word; All that has been a-miss, forgive, And let thy truth within us live.



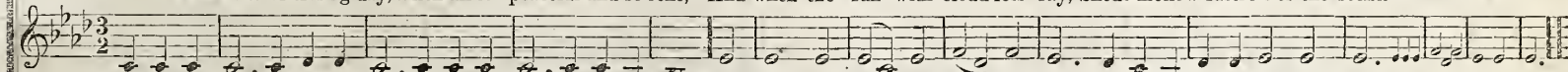
Slowly, Gently.

* **FAIRMONT. L. M. (The Christian's parting hour.)**

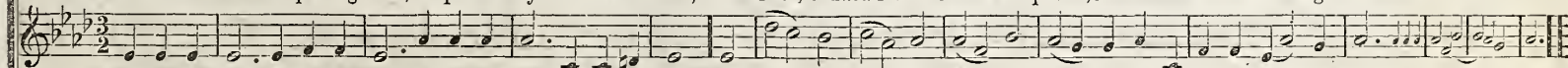
L. M.



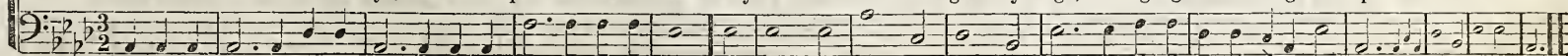
1. How sweet the hour of closing day, When all is peaceful and se-rene, And when the sun with cloud-less ray, Sheds mellow lustre o'er the scene.



2. Such is the Christian's parting hour; So peaceful-ly he sinks to rest; When faith, endued from heaven with power, Sustains and cheers his languid breast.



3. Mark but that radiance of his eye, That smile upon his wasted cheek: They tell us of his glo - ry nigh, In language that no tongue can speak.



1. How vain is all beneath the skies! How transient every earthly bliss! How slender all the fondest ties, That bind us to a world like this!

mp *mp* *Cres.*

2. The evening cloud, the morning dew, The withering grass, the fading flower, Of earthly hopes are emblems true, The glory of a passing hour!
 3. But, tho' earth's fairest blossoms die, And all beneath the skies is vain, There is a land, whose confines lie Beyond the reach of care and pain.

*Declamando.***MISSIONARY CHANT. L. M.**

BY PERMISSION. CH. ZEUNER.

Ye Christian heralds, go, proclaim Sal - va - tion in Immanuel's name; To distant climes the tidings bear, And plant the rose of Sha - ron there.

*Gently, Softly.***ERNAN. L. M.**

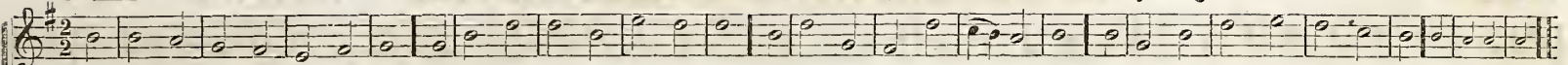
LOWELL MASON. 1850.

1. Breathe, Holy Spirit, from a - bove, Un - til our hearts with fervor glow: Oh, kin - dle there a Saviour's love, True sym - pa - thy with hu - man wo.

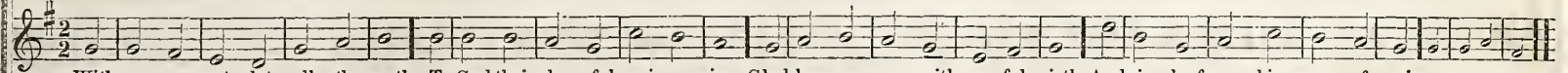
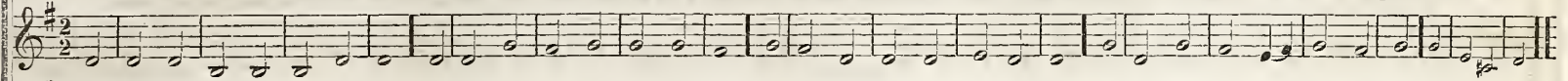
2. Bid our con - flict - ing passions cease, And ter - ror from each conscience flee; Oh, speak to every bosom peace, Un - known to all who know not thee.
 3. Give us to taste thy heavenly joy, Our hopes to brightest glo - ry raise: Guide us to bliss without al - loy, And tune our hearts to end - less praise.

THE OLD HUNDREDTH.* L. M. (No. 1. As commonly sung.)

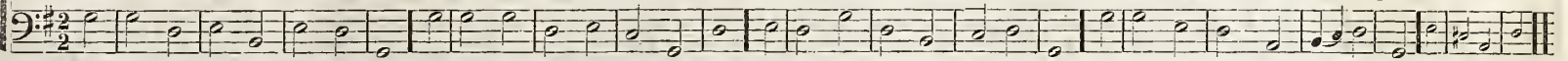
W. FRANC. 129



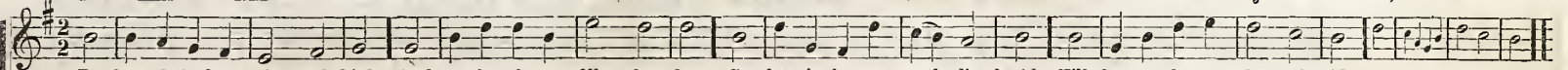
With one con-sent, let all the earth To God their cheer-ful voi-ces raise; Glad hom-age pay, with aw-ful mirth, And sing be-fore him songs of praise.



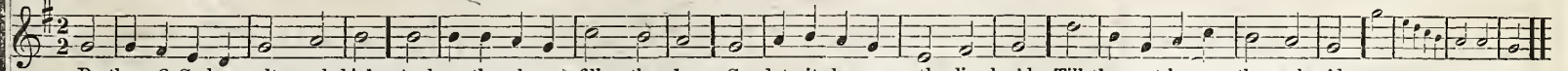
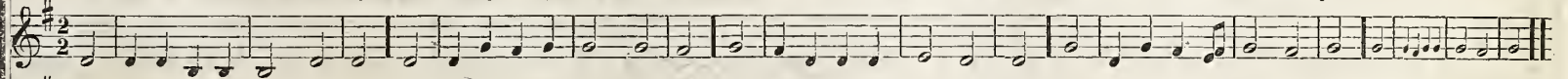
With one con-sent, let all the earth To God their cheer-ful voi-ces raise; Glad hom-age pay, with aw-ful mirth, And sing be-fore him songs of praise.



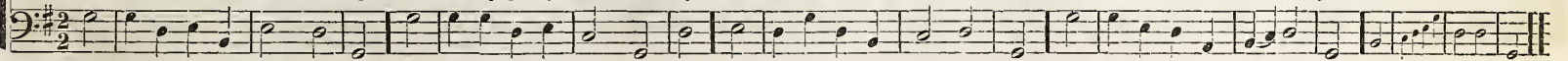
* Rev. Mr. Havergal's very interesting historical notice of this tune seems to establish two facts: 1st, that it was composed by William Franc; and 2d, that its old rhythmic form is the same as is here given, in No. 2.

THE OLD HUNDREDTH. L. M. (No. 2. The older and better rhythmic form.) W. FRANC.

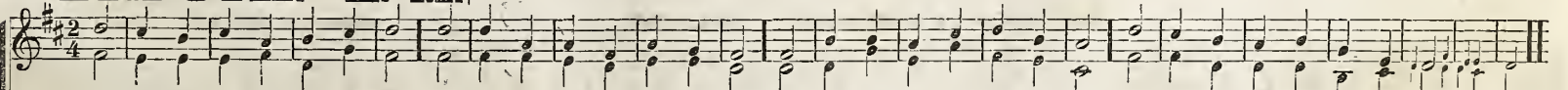
Be thou, O God, ex-alt-ed high, And as thy glo-ry fills the sky, So let it be on earth dis-play'd, Till thou art here as there obey'd.



Be thou, O God, ex-alt-ed high, And as thy glo-ry fills the sky, So let it be on earth dis-play'd, Till thou art here as there obey'd.

**ERFUTH. L. M.†**

MARTIN LUTHER.



Thy mer-cies, Lord, shall be my song, My song on them shall ev-er dwell; To a-ges yet un-born, my tongue Thy nev-er-fail-ing mer-cies tell.



IOSCO, or PRAGUE. L. M.*

1. The praise of Zi - on waits for thee, Great God, and praise becomes thy house; There shall thy saints thy glo - ry see, And there perform their public vows.

2. O thou, whose merey bends the skies, To save when humble sin - ners pray; All lands to thee shall lift their eyes, And ev - ery yielding heart o - bey.

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature has one flat (B-flat) and the time signature is 2/4. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat.

* This tune is said to have been composed by JOHN HUSS, born in Bohemia, 1373, and burnt as a martyr, in Constance, July 8, 1415.

* WATTS. L. M.*

LOWELL MASON. JAN. 1853.

O, ren - der thanks to God a - bove, The foun - tain of e - ter - nal love; Whose merey firm, thro' a - ges past, Has stood, and shall for - ev - er last.

O, ren - der thanks to God a - bove, The foun - tain of e - ter - nal love; Whose merey firm, thro' a - ges past, Has stood, and shall for - ev - er last.

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat) and the time signature is 2/4. The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef and a key signature of two flats. The third staff begins with a treble clef and a key signature of two flats. The fourth staff begins with a bass clef and a key signature of two flats.

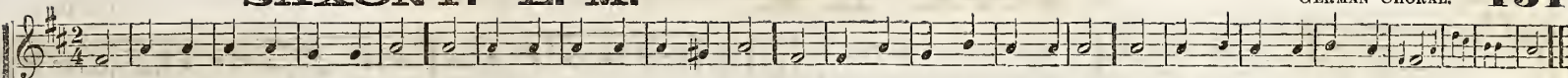
* From the "Congregational Church Music." London.

MELCOMBE. L. M.

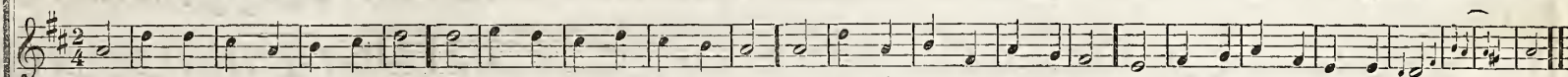
SAMUEL WEBBE. LONDON. DIED, 1816.

Bless, O my soul, the liv - ing God, Call home thy thoughts that rove abroad; Let all the powers within me join In work and worship so di - vine.

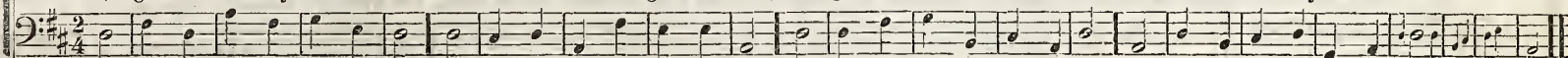
The musical score consists of two staves. The top staff is for the vocal line and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat) and the time signature is 2/4. The top staff begins with a treble clef and a key signature of two flats. The bottom staff begins with a bass clef and a key signature of two flats.



1. Tri-umph-ant Lord, thy goodness reigns Through all the wide, ee- les- tial plains; And its full streams redundant flow Down to th' a-bodes of men be- low.

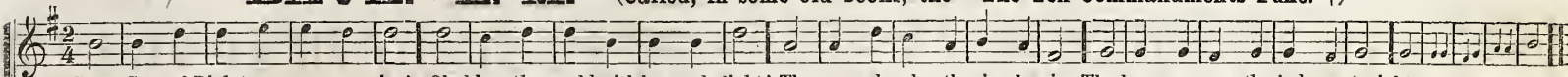


2. O, give to ev - ery hu-man heart To taste and feel how good thou art; With grate-ful love, and rev-er-ent fear, To know how blest thy chil-dren are.

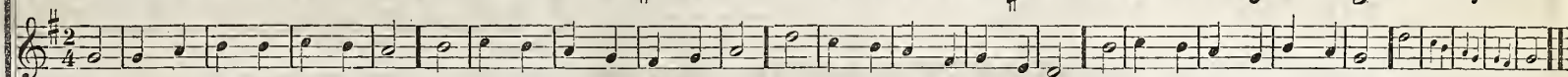
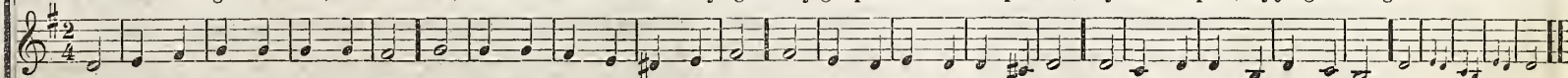


* This magnificent tune is attributed to Luther, in many German books.

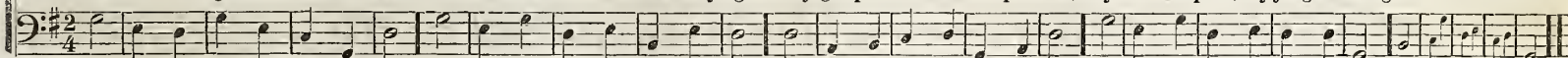
BAVA. L. M. (Called, in some old books, the "The Ten Commandments Tune.")†



Great Sun of Righ-teous-ness, a - rise! Oh, bless the world with heavenly light! Thy gos-pel makes the simple wise, Thy laws are pure, thy judgments right.

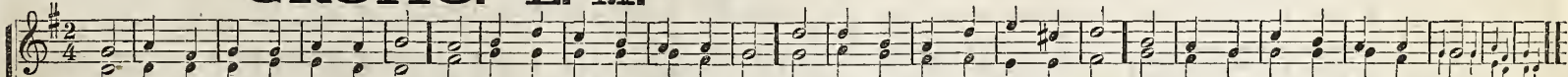


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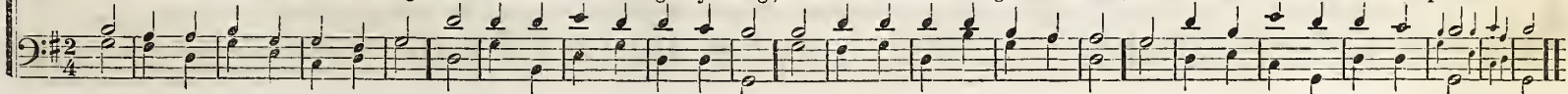


† This tune is found in the German Psalter, of 1562. It is also contained in Ainsworth's Psalms, and is therefore one of the tunes used by the Fathers of New England.

* **GROTTO. L. M.**



O, come, loud an-thems let us sing, Loud thanks to our al-might - y King; For we our voi-ces high should raise, When our sal - va-tion's Rock we praise.



He's blest whose sins have pardon gained, No more in judgment to ap-pear; Whose guilt remission has obtained, And whose repentance is sin - cere.

He's blest whose sins have pardon gained, No more in judgment to ap-pear; Whose guilt remission has obtained, And whose repentance is sin - cere.

6 6 6 6 #6

EVENING HYMN. L. M.

FROM TALLIS.

Glo - ry to thee, my God, this night, For all the blessings of the light; Keep me, O, keep me, King of kings, Beneath thine own al - mighty wings.

* HARTLAND. L. M.

1. We all, O Lord, have gone a-stray, And wandered from the heavenly way: The wilds of sin our feet have trod, Far from the paths of thee, our God.

2. Hear us, great Shepherd of thy sheep! Our wanderings heal, our footsteps keep: We seek thy sheltering fold again, Nor shall we seek thee, Lord, in vain.

UXBRIDGE. L. M.LOWELL MASON. 1830. **133**

1. Je - ho - vah reigns, your tribute bring; Proclaim the Lord th'e-ter - nal King: Crown him, ye saints, with holy joy, His arm shall all your foes destroy.

2. Thou, Lord, ere yet the hum-ble mind Had formed to prayer the wish designed, Hast heard the seeret sigh a - rise, While, swift to aid, thy mer - ey flies.

3. Thy Spi - rit shall our heart prepare, Thine ear shall lis - ten to our prayer: Thou, righteous Judge! thou Power divine! On thee the fatherless recline.

HEBRON. L. M.

LOWELL MASON. 1830.

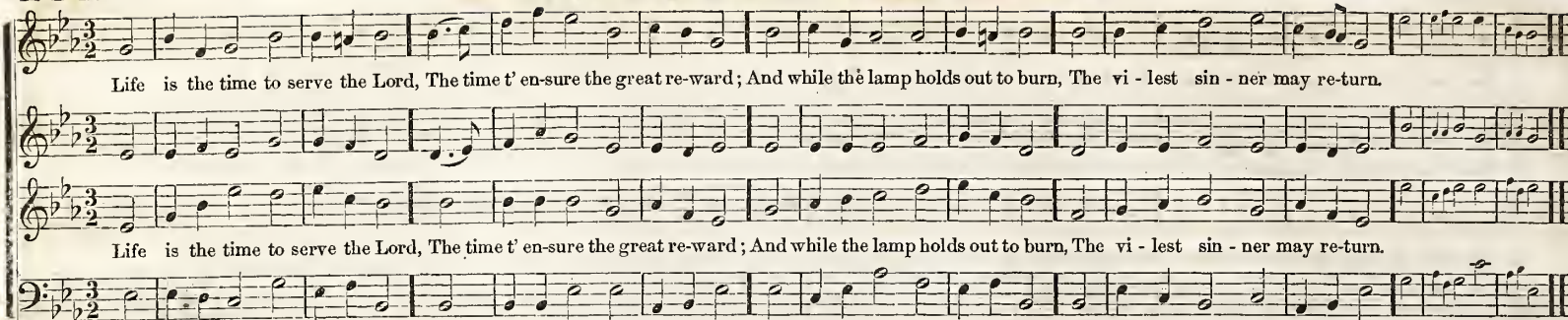
Thus far the Lord has led me on; Thus far his power prolongs my days; And every evening shall make known Some fresh me - mo - rial of his grace.

ROCKINGHAM. L. M.

1. Great God, our strength, to thee we ery, O, let us not for - got - ten lie; Oppressed with sorrows and with care, To thy protee - tion we repair.

2. O, let thy light at - tend our way, Thy truth af - ford its stea - dy ray; To Zi - on's hill di - rect our feet, To worship at thy saered seat.

3. Thy praise, O God, shall tune the lyre, Thy love our joy - ful song in - spire; To thee our cor - dial thanks be paid, Our sure defence, our constant aid.

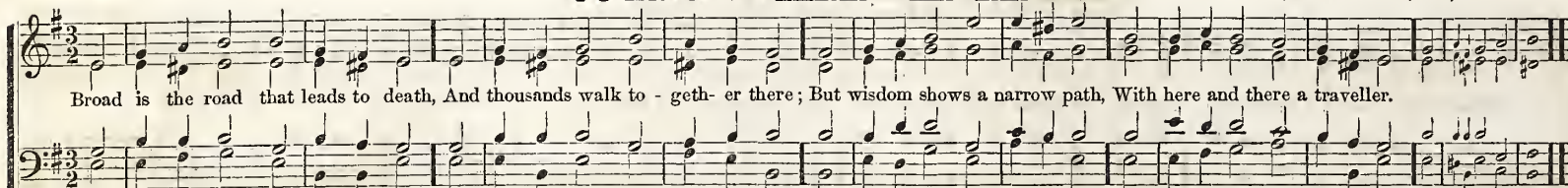


Life is the time to serve the Lord, The time t' en-sure the great re-ward; And while the lamp holds out to burn, The vi - lest sin - ner may re-turn.

Life is the time to serve the Lord, The time t' en-sure the great re-ward; And while the lamp holds out to burn, The vi - lest sin - ner may re-turn.

WINDHAM. L. M.

DANIEL READ, NEW HAVEN, Ct., 1800.



Broad is the road that leads to death, And thousands walk to - geth - er there; But wisdom shows a narrow path, With here and there a traveller.

HAMBURG. L. M.*



Thou great In-struct-or, lest I stray, Oh, teach my err - ing feet thy way! Thy truth, with ev - er fresh de-light, Shall guide my doubtful steps a - right.

Thou great In-struct-or, lest I stray, Oh, teach my err - ing feet thy way! Thy truth, with ev - er fresh de-light, Shall guide my doubtful steps a - right.

* Arranged from the Gregorian Tone I, and first published as a Metrical Tune, by Lowell Mason, 1825.

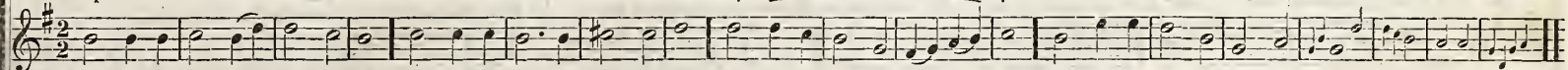
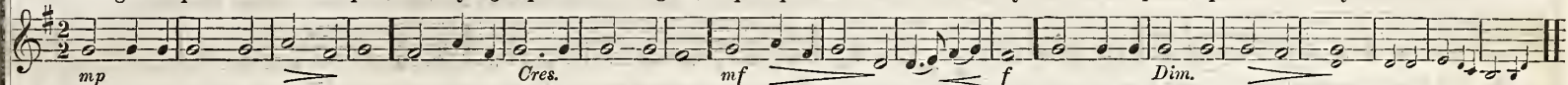
Moderato.

FEDERAL STREET. L. M.

H. K. OLIVER. 135



See gen-tle pa-tience smile on pain, See dy-ing hope re-vive a-gain; Hope wipes the tear from sorrow's eye, While faith points upward to the sky.

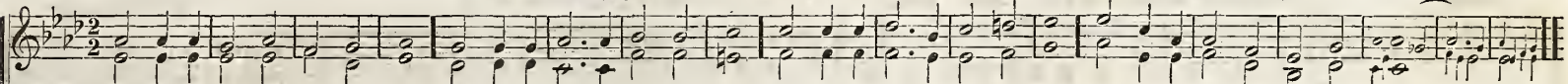


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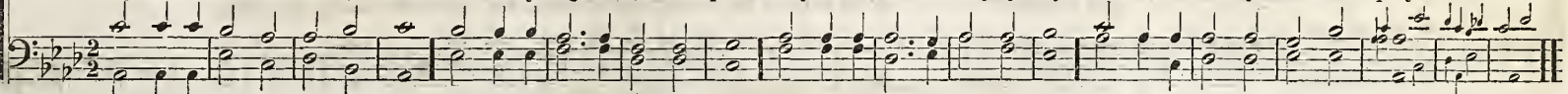


INGHAM. L. M.

LOWELL MASON.

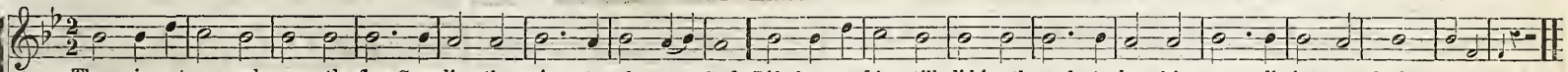


Thy name be hallowed ev-er more; Father, thy kingdom come with power! Thy will be done, and day by day Give us our dai-ly bread, we pray.

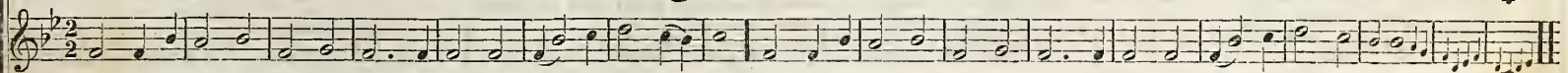
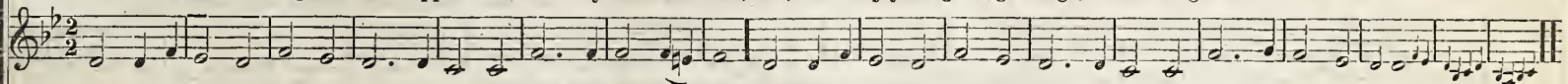


WARD. L. M.

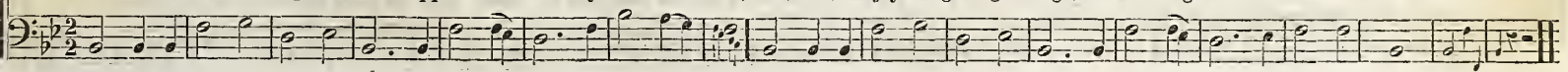
FROM A SCOTCH TUNE, BY L. MASON, 1830.

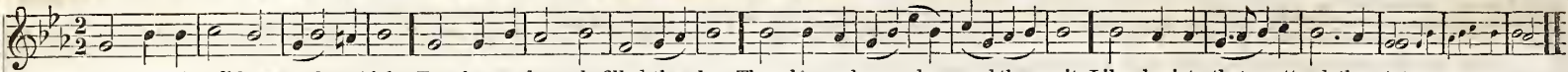


There is a stream, whose gentle flow Supplies the ci - ty of our God; Life, love, and joy still glid-ing through, And wat'ring our di-vine a - bode.



There is a stream, whose gentle flow Supplies the ci - ty of our God; Life, love, and joy still gliding through, And wat'ring our di-vine a - bode.

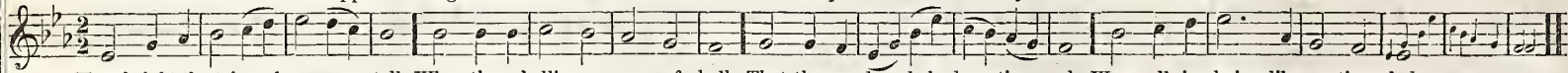




1. Lord, when thou didst ascend on high, Ten thousand angels filled the sky; Those heavenly guards around thee wait, Like chariots, that attend thy state.



2. Not Sinai's mountain could appear More glorious, when the Lord was there; While he pronounced his ho - ly law, And struck the chosen tribes with awe.



3. How bright the triumph none can tell, When the rebellious powers of hell, That thousand souls had captive made, Were all in chains, like captives, led.



Gently.

ZEPHYR. L. M.

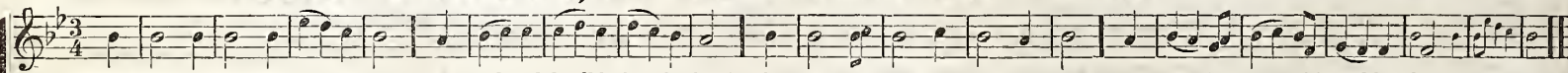
W. B. BRADBURY.



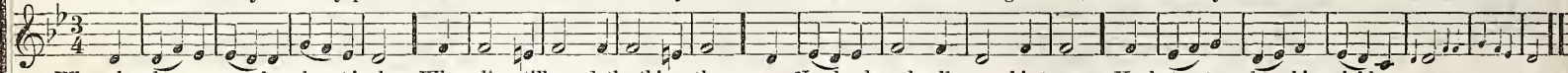
Soft be the gen-tly breathing notes That sing the Saviour's dy-ing love; Soft as the evening ze-phyr floats, And soft as tuneful lyres a - bove.



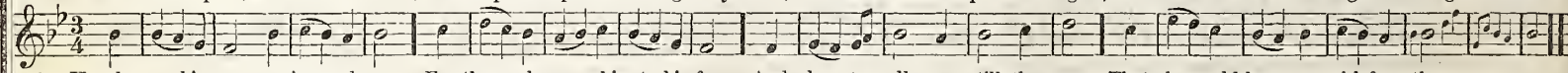
ALL SAINTS, or WAREHAM. L. M. WM. KNAPP, POOLE, DORSET. DIED, 1768.



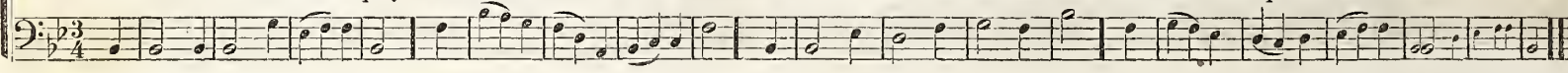
1. Who shall ascend thy heavenly place, Great God, and dwell before thy face? The man who loves re - li - gion now, And humbly walks with God be - low.



2. Whose hands are pure, whose heart is clean, Whose lips still speak the things they mean; No slanders dwell upon his tongue; He hates to do his neighbor wrong.



3. He loves his en - emies, and prays For those who curse him to his face: And does to all men still the same That he could hope or wish from them.



Allegretto.

* SYDNEY. C. M.

137

1. How did my heart rejoice to hear My friends devout-ly say, "In Zi-on let us all ap-pear, And keep the sol - - - emn day, And keep the solemn day.

mf *f*

2. I love her gates, I love the road; The church, adorned with grace, Stands like a palace built for God, To show his mild - - - er face, To show his milder face.

3. My soul shall pray for Zi - on still, While life, or breath remains; Here my best friends, my kindred dwell, Here God, my Sa - - viour, reigns, Here God, my Saviour, reigns.

Slow.

* HOMER. C. M.

FROM MEHUL, BY L. M.

mp

I cast my bur-dens on the Lord; The Lord sustains them all; My faith shall rest up - on his word, And I shall nev - er fail.

Andante.

* POTSDAM. C. M.

CARL HEINRICH GRAUN.*

1. With joy we hail the sa - red day, Which God has called his own; With joy the summons we o - bey, To worship at his throne, To worship at his throne.

mf

2. Thy chosen tem-ple, Lord, how fair! Where willing votaries throng To breathe the humble, fer - vent prayer, And pour the choral song, And pour the cho - ral song.

* GRAUN is one of the great among the Germans; his principal work, the "Tod Jesu" (Death of Jesus) is often sung in different parts of Germany, especially on Passion Week. The tune here given is a favorite, and is found in very many German books.

* EBRO. C. M.

'Tis by thy strength the mountains stand, God of e - ternal power, The sea grows calm at thy command, And tempests cease to roar, And tempests cease to roar.

f *mp* *p* *DIM.* *pp* *f*

'Tis by thy strength the mountains stand, God of e - ternal power, The sea grows calm at thy command, And tempests cease to roar, And tempests cease to roar.

* The crescendo in the last line should not be regarded as descriptive of the roaring of the tempest, but rather as an expression of increased emotion in view of His mighty power, who commands both the calm and the storm.

Slowly.

* PARTHIA. C. M.

1. If hu - man kindness meets re - turn, And owns the grateful tie; If ten - der thoughts within us burn, To feel a friend is nigh, —
 2. Oh! shall not warmer ac - cents tell The gra - ti - tude we owe To him who died, our fears to quell, And save from death and wo!

rit.

Moderato.

* SHANNON. C. M.

1. Come, ye that love the Saviour's name, And joy to make it known; The Sovereign of your hearts proclaim, And bow before his throne.

2. When in his earthly courts we view The glo - ries of our King, We long to love as an - gels do, And wish like them to sing.

Moderato.

* BALDWIN. C. M.

With Energy.

* BOLTON. C. M.

* AACHEN C. M.

RITARD.

1. Daughter of Zi-on, from the dust Exalt thy fall - en head; A-gain in thy Re-deem-er trust; He calls thee from the dead, He calls thee from the dead.

2. Awake—awake!—put on thy strength, Thy beautiful array; The day of freedom dawns at length, The Lord's appointed day, The Lord's appointed day.

3. Rebuild thy walls—thy bounds enlarge, And send thy heralds forth; Say to the south,—“Give up thy charge, And keep not back, O north! And keep not back, O north!”

Slowly—Gently.

* HOLBEIN. C. M.

1. When the worn spi - rit wants re-pose, And sighs her God to seek, How sweet to hail the eve-ning's close, That ends the wea - ry week.

2. Sweet day! thine hours too soon will cease; Yet, while they gen - tly roll, Breathe, heavenly Spirit, source of peace, A Sab - bath o'er my soul.

Largo e Piano.

* AVA. C. M.

1. How sweet, how heavenly is the sight, When those who love the Lord, In one an-oth-er's peace de-light, And thus ful-fil his word, And thus ful - fil his word!—

2. When each can feel his brother's sigh, And with him bear a part; When sorrow flows from eye to eye, And joy from heart to heart:—And joy from heart to heart:—

4. When love, in one de-light-ful stream, Thro' ev-ery bo - som flows; And u - nion sweet, and dear es-teen, In ev - ery ac-tion glows, In ev - ery ac - tion glows.

5. Love is the golden chain, that binds The hap - py souls a - bove; And he's an heir of heaven, that finds His bo-som glow with love, His bo-som glow with love.

* **BOULDER. C. M.**

TH. HASTINGS.

141

1. O, for a thousand tongues to sing My dear Redeemer's praise, The glo - ries of my God and King, The triumphs of his grace! The tri - umphs of his grace.

2. My gracious Ma - ster and my God, As - sist me to proclaim, To spread thro' all the earth abroad The hon - ors of thy name, The hon - ors of thy name.

HERBERT. C. M.

WORDS BY HERBERT. FROM "CANTICA LAUDIS."

1. Sweet day! so cool, so calm, so bright, Bri - dal of earth and sky; The dew shall weep thy fall to-night, For thou, a - las! must die, For thou, a - las! must die.

2. Sweet Rose! in air whose odors wave, And color charms the eye; The root is e - ven in the ground, And thou, a - las! must die, And thou, a - las! must die.

3. Sweet Spring! of days and roses made, Whose charms for beauty vie; Thy days de-part, thy ro - ses fade, Thou too, a - las! must die, Thou too, a - las! must die.

4. On - ly a sweet and ho - ly soul Hath tints that nev-er fly: While flowers decay, and seasons roll, It lives, and can - not die, It lives, and can - not die.

Moderato.

* **CARLOW. C. M.**

Songs of im - mor - tal praise be - long To my al - might - y God; He has my heart, and he my tongue, To spread his name a - broad.

Songs of im - mor - tal praise be - long To my al - might - y God; He has my heart, and he my tongue, To spread his name a - broad.

* **FRANKLIN. C. M.**

1. I love the Lord, he heard my cries, And pit - ied ev - ery groan: Long as I live, when troubles rise, I'll hast - en to his throne, I'll hasten to his throne.

2. I love the Lord, he bowed his ear, And chased my grief a - way: O, let my heart no more despair, While I have breath to pray, While I have breath to pray.

3. The Lord beheld me sore distressed, He bade my pains remove: Re - turn, my soul, to God, thy rest, For thou hast known his love, For thou hast known his love.

GIDEONI. C. M.

JOSIAH OSGOOD.

Sweet is the memory of thy grace, My God, my heavenly King; Let age to age thy righteousness In sounds of glo - ry sing.

*Moderato.** **COGHLAN. C. M.**

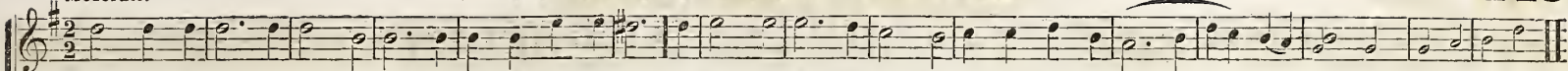
FROM J. STAFFORD SMITH, BY L. M.

1. O, praise the Lord, for he is good, In him we rest ob - tain; His mer - cy has through a - ges stood, And ev - er shall re - main.

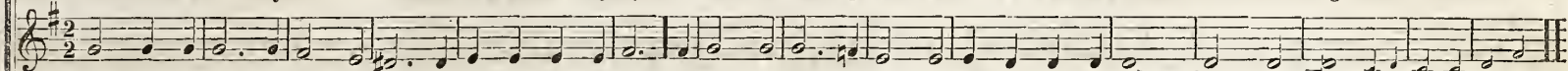
2. Let all the peo - ple of the Lord His prais - es spread a - round; Let them his grace and love re - cord, Who have sal - va - tion found.

Moderato.

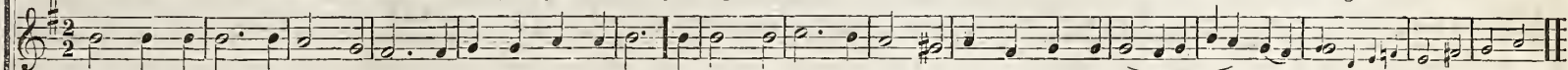
* **NEWINGTON. C. M.**



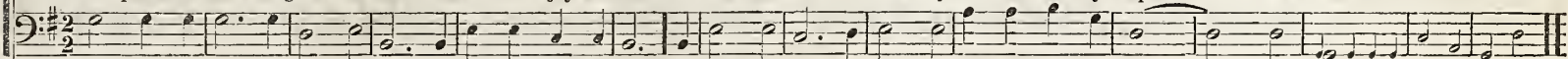
1. I wait-ed meek-ly for the Lord, He bowed to hear my cry: He saw me rest-ing on his word, And bro'tsal-va - - - tion nigh!



2. Firm on a rock he made me stand, And taught my cheerful tongue To praise the wonders of his hand, In new and thank - - - ful song.

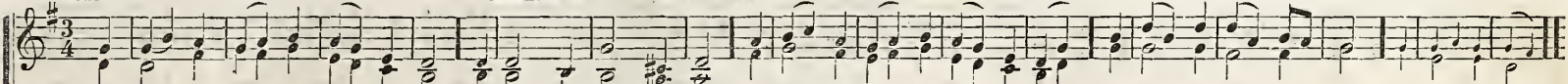


3. I'll spread his works of grace abroad, The saints with joy shall hear, And sinners learn to make my God Their on-ly hope . . . and fear.



Moderato.

* **LEE. C. M.**

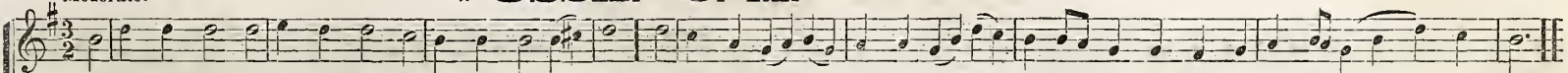


The cloud hath filled the sa-cred place, The glo-ry hath appeared, The Lord hath shed a-broad his grace, And all our hearts are cheered.

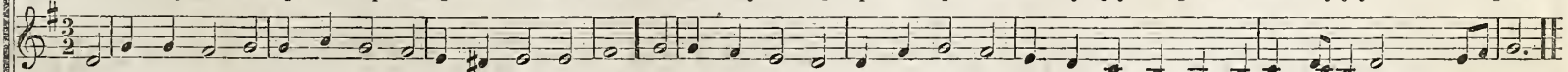


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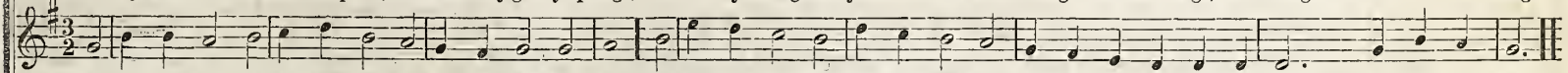
* **OSSA. C. M.**



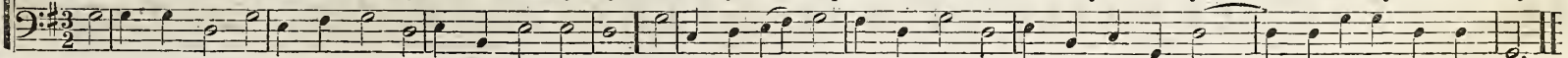
1. On God, my soul, with patient hope, Resigned, in silence wait; He bears my sink-ing spirits up, Then let my joy be great, Then let my joy . . . be great.



2. God my sal-va-tion shall complete; From him my glo-ry springs; Rock of my strength! my soul shall wait Its refuge in his wings, Its refuge in . . . his wings.



3. My Rock! my Saviour! my defence! My ev-er-last-ing stay! Not all my foes shall pluck me thence, Nor move my soul a-way, Nor move my soul' a - way.



* JAVA. C. M.

1. O, all ye nations, praise the Lord, His glo - rious acts proclaim; The full - ness of his grace record, And magnify . . his name, And magni - fy his name.

2. His love is great, his mer - cy sure, And faith - ful is his word; His truth for - ev - er shall endure, Forev - er praise . the Lord, For - ev - er praise the Lord.

Allegro.

* PLOWDEN. C. M.

1. Ho - san - na to our conquering King! All hail, in - car - nate Love! Ten thousand songs and glo - ries wait To crown thy head above, To crown thy head . above.

2. Thy victories and thy deathless fame Thro' all the world shall run, And ev - er - last - ing a - ges sing The triumphs thou hast won, The triumphs thou . hast won.

Moderato.

* ACRE. C. M.

W. B. BRADBURY.

1. While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glo - ry shone . a - round, And glory shone a-round.

2. All glo - ry be to God on high, And to the earth be peace; Good will henceforth from heav'n to men, Begin and nev - - er cease, Begin and nev - er cease.

Slow.

* **HARLEM. C. M.**

1. When I can read my ti - tle clear To mansions in the skies, I bid farewll to every fear, And wipe my weep - ing eyes, And wipe my weeping eyes.

2. Should earth against my soul engage, And hell - ish darts behurled, Then I can smile at Sa - tan's rage, And face a frown - ing world, And face a frowning world.

3. Let cares, like a wild de-luge, come, And storms of sor - row fall; May I but safe - ly reach my home, My God, my heaven, my all, My God, my heaven, my all.

mf *Dim.* *Cres.*

Slowly.

* **BROCK. C. M.**

To heaven I lift my waiting eyes, There all my hopes are laid; The Lord, who built the earth and skies, Is my per - pet - ual aid, Is my per - pet - ual aid.

Slowly.

* **CHATHAM. C. M.**

1. Bright source of ev - er - last - ing love, To thee our souls we raise; And to thy sovereign bounty rear A mon - ument of praise.

2. Thy mer - cy gilds the paths of life, With ev - ery cheer - ing ray, And still re - strains the ri - sing tear, Or wipes that tear a - way.

* **BAVARIA. C. M. (Double.)**

1. We love thy holy temple, Lord, For there thou deignest to dwell, And there the he-ralds of thy word Of all thy mercies tell. 2. There, in thy pure and cleansing fount, Wash'd from each guilty stain, Our souls on wings of faith shall mount To

3. A - round thine al - tar will we kneel In pen - i - tence sincere, A Sa - viour's mercy deeply feel, And words of pardon hear. 4. Or mingling with . . . the choral throng, Our joy - ful voices raise, And pour the full, me - lo - dious song, In

Maestoso.

* **VIGO. C. M.**

heaven's eternal fane, To heaven's eternal fane.

1. Keep si - lence, all cre - at - ed things, And wait your Maker's nod; My soul stands trembling while she sings The honors of her God.

notes of grateful praise, In notes of grateful praise.

2. Life, death, and hell, and worlds unknown, Hang on his firm decree; He sits on no pre - ca - rious throne, Nor borrows leave to be.

3. His pro - vi - dence unfolds his book, And makes his counsels shine; Each opening leaf, and every stroke, Fulfills some deep design.

* **CHINGFORD. C. M.**

FROM THE "HARMONIA PERFECTA." 1730.

1. I wait - ed meekly for the Lord, He bowed to hear my cry: He saw me rest - ing on his word, And brought sal - va - tion nigh.

2. Firm on a rock he made me stand, And taught my cheerful tongue To praise the wonders of his hand, In new and thankful song.

3. I'll spread his works of grace a - broad, The saints with joy shall hear, And sin - ners learn to make my God Their on - ly hope and fear.

Slowly.

* **AMBOY. C. M.**

FROM LAUR. **147**

1. What shall I render to my God For all his kindness shown? My feet shall vi-sit thine abode, My songs address thy throne, My songs address thy throne.

2. A-mong the saints that fill thine house, My offering shall be paid; There shall my zeal per-form the vows My soul in anguish made, My soul in anguish made.

Slow.

* **ESCHE. C. M.**

H. G. NAGELL

1. Ere yet the blast of win-ter blows, And na-ture drooping lies, The flowers resign their sun-ny robes, And all their beau-ty dies.

2. The win-ter past, re-viv-ing flowers A-new shall paint the plain, The woods shall hear the voice of spring, And flourish green a-gain.

Slow.

* **ABERNETHY. C. M.**

Cres.

f

1. There's not a tint that paints the rose, Or decks the li-ly fair, Or streaks the humblest flower that blows, But God has placed it there, But God has placed it there.

2. There's not a star, whose twinkling light, Shines on the distant earth, And cheers the si-lent gloom of night, But God did give it birth, But God did give it birth.

3. There's not a place in earth's vast round, In ocean's deep, or air, Where skill and wis-dom are not found; For God is every-where, For God is every-where.

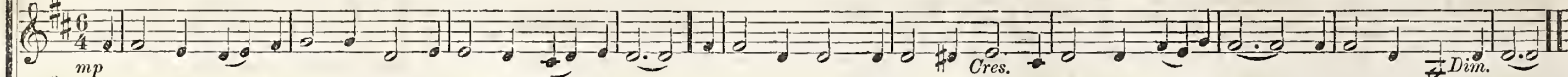
* STOCKHOLM. C. M.

"Thou renewest the face of the earth." PSALM civ. 30.

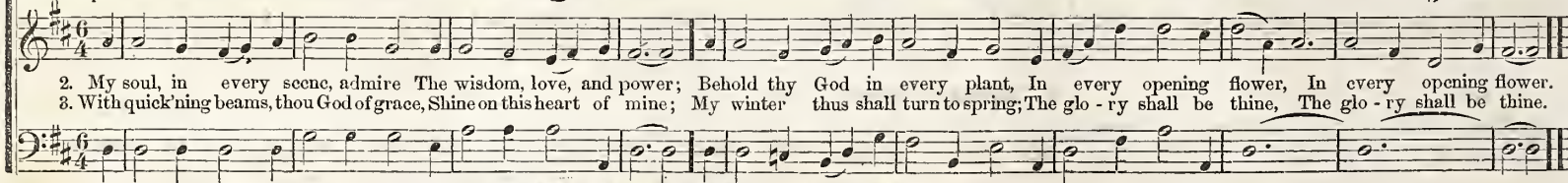
FROM S. WEBBE, BY L. M.



1. The i - ey chains that bound the earth, Are now dissolved and gone; Wak'd by the sun, the youthful Spring Puts all its beauty on, Puts all its beauty on.



2. My soul, in every scene, admire The wisdom, love, and power; Behold thy God in every plant, In every opening flower, In every opening flower.
3. With quick'ning beams, thou God of grace, Shine on this heart of mine; My winter thus shall turn to spring; The glo - ry shall be thine, The glo - ry shall be thine.



* GENESEE. C. M.

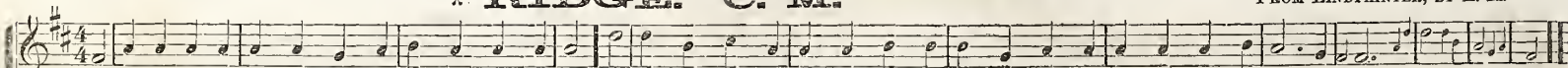


Now let me make the Lord my trust, And practise all that's good: So shall I dwell among the just, And he'll provide me food, And he'll provide me food.



* RIDGE. C. M.

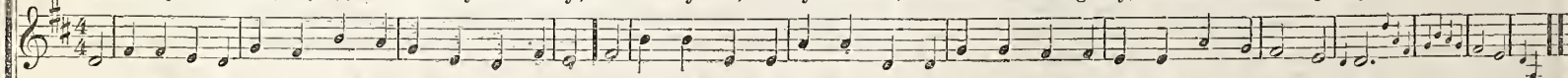
FROM LINDPAINTER, BY L. M.



1. Soon as I heard my Father say, "Ye children, seek my grace;" My heart replied, without delay, "I'll seek my Father's face, I'll seek my Father's face."

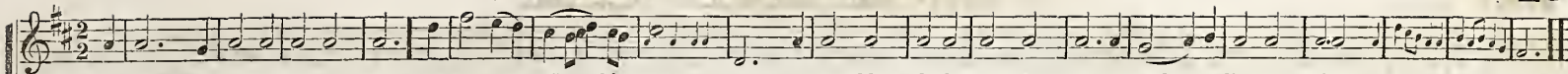


2. Let not thy face behind from me, Nor frown my soul away; God of my life, I fly to thee, In each distressing day, In each distressing day.

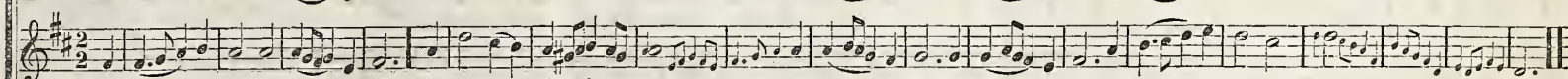
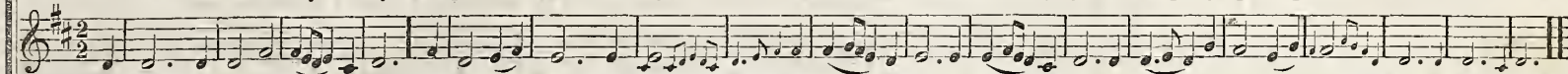


3. Should friends and kindred, near and dear, Leave me to want, or die, My God will make my life his care, And all my need supply, And all my need supply.





1. I'll bless the Lord from day to day; How good are all his ways! Ye hum-ble souls that use to pray, Come help my lips to praise.



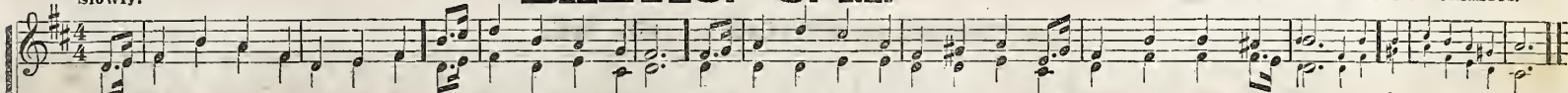
5. O love the Lord, ye saints of his; His eye re - gards the just: How great - ly blest their por - tion is, Who make the Lord their trust!



Slowly.

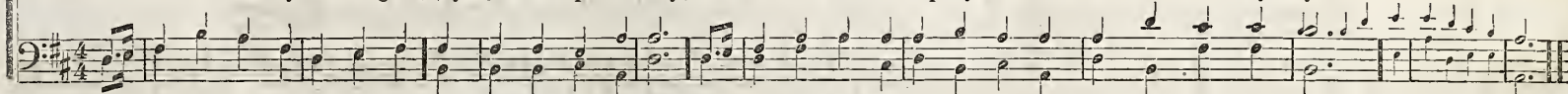
BALTIC. C. M.

SUBJECT FROM MENDELSSOHN'S "CHRISTUS."

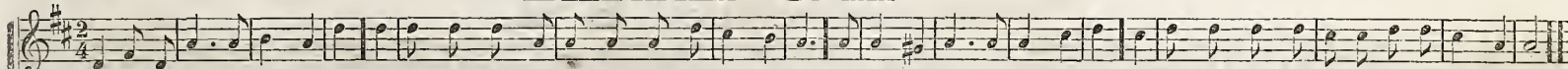


3. Had not thy word been my de - light When earthly joys were fled, My soul, oppressed with sorrow's weight, Had sunk among the dead.

4. Be - fore I knew thy chastening rod, My feet were apt to stray; But now I learn to keep thy word, Nor wan - der from thy way.



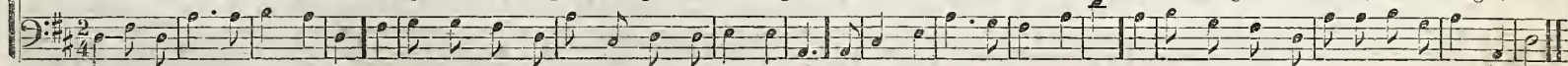
BARRE. C. M.



1. High let us swell our tuneful notes, And join th' angelic throng; And join th' angelic throng; For angels no such love have known, To wake the cheerful song, To wake the, &c.



2. Good-will to sin - ful men is shown, And peace on earth is given; And peace on earth is given; For lo! th' incarnate Savioure comes With messages from heaven, With messages, &c.



*** BUCKLAND. C. M.**

1. O Lord, my heart cries out for thee, While far from thine abode; When shall I tread thy courts, and see My Saviour, and my God? My Saviour, and my God?

3. Lord, at thy threshold I would wait, While Jesus is with - in, Rather than fill a throne of state, Or dwell in tents of sin, Or dwell in tents of sin.

4. Could I command the spacious land, Or the more boundless sea, For one blest hour at thy right hand, I'd give them both away, I'd give them both a - way.

*** WHATELY. C. M.**

1. Return, O wand'rer, now return! And seek thy Father's face! Those new desires, which in thee burn, Were kindled by his grace.

4. Return, O wand'rer, now return! And wipe the fall - ing tear: Thy Fa - ther calls, no longer mourn, 'Tis love invites thee near.

*** WICKFORD. C. M.**

1. The Lord is good, the heavenly King, He makes the earth his care; Visits the pastures every spring, And bids the grass appear, And bids the grass appear.

3. The softened ridges of the field Per - mit the corn to spring; The valleys rich pro - vision yield, And all the laborers sing, And all the la - - borers sing.

Andante.

* SYRIA. C. M.

1. O Thou, from whom all goodness flows! I lift my soul to thee; In all my sorrows, conflicts, woes, Dear Lord! remember me, Dear Lord! remember me.

2. When worn with pain, disease, and grief, This fee-ble bo-dy see; Grant patience, rest, and kind re-lief: Dear Lord! remember me, Dear Lord! remember me.

Allegro.

* DIGHTON. C. M.

A - rise, ye peo - ple, and a - dore, Ex - ult - ing strike the chord; Let all the earth, from shore to shore, Confess th'almighty God, Confess th'almight - y God.

* HUMBER. C. M.

FROM W. SPEYER.

1. When Is - rael, by di - vine command, The pathless de - sert trod, They found thro' all the dreary land A sure resource in God, A sure . . resource in God.

2. Like them, we have a rest in view, Secure from adverse pow'rs; Like them, we pass a de - sert too; But Israel's God is ours, But Is - rael's God is ours.

3. His word a light be - fore us spreads, By which our path we see; His love, a ban - ner o'er our heads, From harm preserves us free, From harm preserves us free.

4. Lord, 'tis enough, we ask no more, While on to heav'n we move, Than to recount thy mercies o'er, And sing thy boundless love, And sing thy boundless love.

* **ERIE. C. M.**

L. M.

Musical score for 'ERIE. C. M.' in G major, 3/4 time. It consists of four staves: two treble clefs and two bass clefs. The melody is in the first treble staff, and the bass line is in the second bass staff. The music is marked 'Moderato'.

1. Come, let us join our cheerful songs, With angels round the throne; Ten thousand thousand are their tongues, But all their joys are one, But all their joys are one.

* **TWEED. C. M.**

Musical score for 'TWEED. C. M.' in G major, 4/4 time. It consists of two staves: a treble clef and a bass clef. The melody is in the treble staff, and the bass line is in the bass staff. The music is marked 'Moderato'.

1. Whence those triumphant bursts of joy, Whose sound thro' heaven rings? They welcome Jesus to the sky, And crown him King of kings, And crown him King of kings.
 2. Look up, ye saints, and, while you gaze, Forget all earthly things; Unite to sing the Saviour's praise, And crown him King of kings, And crown him King of kings.
 3. While here, he bore our sin and shame, From this our comfort springs; 'Tis meet we should exalt his name, And crown him King of kings, And crown him King of kings.
 4. We hope, ere long, beyond those clouds, To tune ce - les - tial strings, And join with heav'n's exulting crowds To crown him King of kings, To crown him King of Kings.

Allegro.

* **SILL. C. M.**

J. P. HELLBROOK, CLEVELAND, OHIO.

Musical score for 'SILL. C. M.' in G major, 4/8 time. It consists of three staves: two treble clefs and one bass clef. The melody is in the first treble staff, and the bass line is in the bottom staff. The music is marked 'Allegro'. Dynamics include *f*, *mp*, and *Cres.*

Sing to the Lord, ye distant lands, Ye tribes of every tongue; His new discovered grace demands A new and noble song, A new and no - - ble song.

Slowly.

* HURON. C. M. (Double.)

1. To God, our strength, your voice aloud In strains of glo - ry raise;
The great Je - ho-vah, Jacob's God, Ex - alt in notes of . . . praise. 2. Now let the gospel trumpet blow, On each appointed feast, And teach his waiting church to know The Sabbath's sacred rest.

3. This was the statute of the Lord, To Israel's fa-vored race:
And yet his courts preserve his word, And there we wait his . . . grace. 4. With psalms of honor and of joy, Let all his temples ring; Your various instruments employ, And songs of triumph sing.

Slowly.

* MILLBURY. C. M.

By cool Si - lo - am's sha - dy rill, How fair the li - ly grows! How sweet the breath, beneath the hill, Of Sha - ron's dew - y rose.

* STRATFORD. C. M.

1. Our coun - try is Immanuel's ground; We seek that promised soil; The songs of Zi - on cheer our hearts, While strangers here we toil, While strangers here we toil.
2. We tread the path our Mas - ter trod; We bear the cross he bore; And every thorn that wounds our feet His temples pierced before, His temples pierced before.

3. Our powers are oft dis - solved a - way In ec - sta - sies of love; And while our bo - dies wander here, Our souls are fixed above, Our souls are fixed above.
4. We purge our mor - tal dross a - way, Re - fin - ing as we run; But while we die to earth and sense, Our heaven is here begun, Our heaven is here begun.

* **STRASBURG. C. M.**

Musical score for 'STRASBURG. C. M.' in 3/4 time, key of D major. The score consists of three staves: a vocal line, a piano accompaniment, and a bass line. The tempo is marked 'Slowly.' and the dynamics range from *mp* to *f*. The piece is divided into two sections by a repeat sign. The first section ends with a double bar line, and the second section begins with a new key signature of C major. The lyrics are: 1. { Af-flic-tion is a stormy deep, Where wave resounds to wave; Tho' o'er my head the billows roll, I know the Lord can save. } 2. The hand that now withholdeth my joys, Can reinstate my peace, And he who bade the tempest roar, Can

* **GRENVILLE. C. M. (Double.)**

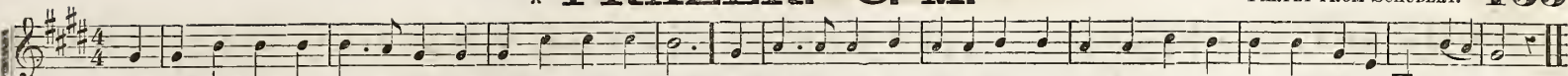
Slowly & Softly.

Musical score for 'GRENVILLE. C. M. (Double.)' in 4/4 time, key of D major. The score consists of three staves: a vocal line, a piano accompaniment, and a bass line. The tempo is marked 'Slowly & Softly.' and the dynamics range from *Dim.* to *Cres.*. The piece is divided into two sections by a repeat sign. The first section ends with a double bar line, and the second section begins with a new key signature of C major. The lyrics are: bid the tempest cease, And he who bade the tempest roar, Can bid the tempest cease. 1. { While thee I seek, protecting Power! Be my vain wishes stilled; } And may this con-sacrated hour With better hopes be filled. }

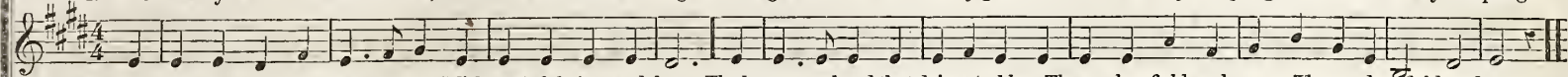
Musical score for the second part of 'GRENVILLE. C. M. (Double.)' in 4/4 time, key of C major. The score consists of three staves: a vocal line, a piano accompaniment, and a bass line. The tempo is marked 'Slowly & Softly.' and the dynamics range from *Dim.* to *Cres.*. The lyrics are: 2. Thy love the power of thought bestowed; To thee my thoughts would soar: Thy mercy o'er my life has flowed; That mercy I a - dore.

* **FRAZER. C. M.**

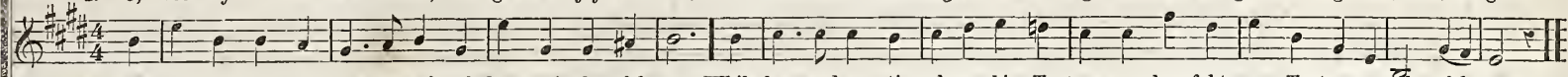
PARTLY FROM SCHUBERT. **155**



1. When beauty clothes the fertile vale, And birds their chorus sing, And fragrance breathes in every gale, How sweet the day of Spring, How sweet the day of Spring!



2. O, let my in-most heart confess, With grateful joy and love, The bounteous hand that deigns to bless The garden, field, and grove, The garden, field, and grove.

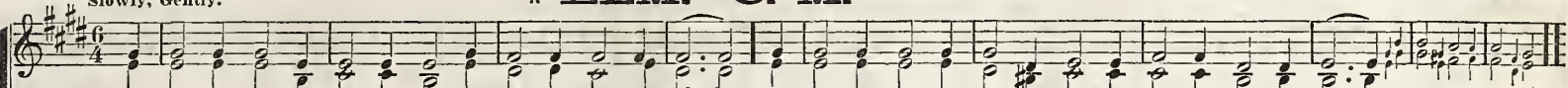


3. Inspired to praise, my soul would join Glad nature's cheerful song; While love and gra-ti-tude combine To tune my cheerful tongue, To tune my cheerful tongue.



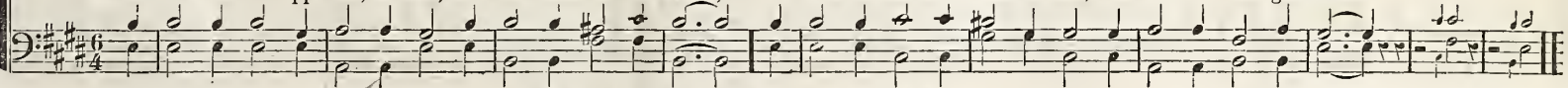
Slowly, Gently.

* **ELM. C. M.**



1. See, Is-ra-el's gentle Shepherd stands, With all en-ga-ging charms; Hark! how he calls the tender lambs, And folds them in his arms.

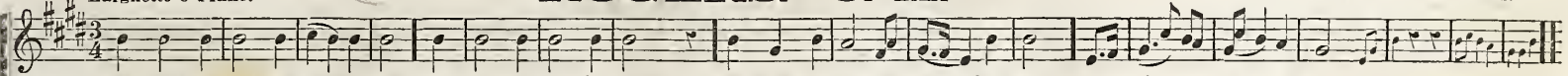
2. Per-mit them to approach, he cries, Nor scorn their humble name; For 'twas to bless such souls as these, The Lord of an-gels came.



Larghetto e Piano.

ROGERS. C. M.

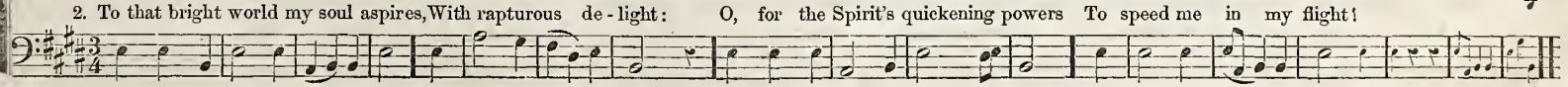
ALTERED FROM "CANTICA LAUDIS."



1. Yes, there are joys that cannot die, With God laid up in store! Treasures beyond the chang-ing sky, More bright than golden ore.



2. To that bright world my soul aspires, With rapturous de-light: O, for the Spirit's quickening powers To speed me in my fight!



* JASPER. C. M.

My soul, how lovely is the place To which thy God resorts! 'Tis heaven to see his smiling face, Though in his earthly courts, Though in his earthly courts.

My soul, how lovely is the place To which thy God resorts! 'Tis heaven to see his smiling face, Though in his earthly courts, Though in his earthly courts.

* MELTON. C. M.

mp *f* *mp* *Cres.* *mp* *Dim.*

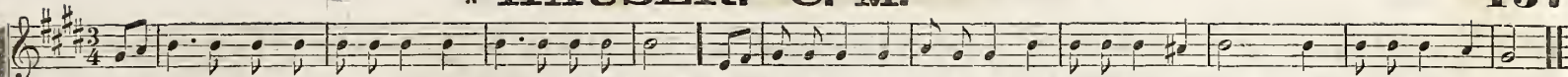
1. With joy we med-i-tate the grace Of our High Priest a-bove; His heart is made of ten-der-ness, His bow-els melt with love, His bow-els melt with love.
 2. Touched with a sympathy with-in, He knows our fee-ble frame; He knows what sore temptations mean For ho has felt the same, For he has felt the same.
 4. Then let our humble faith address His mer-cy and his power; We shall ob-tain delivering grace In each dis-tress-ing hour, In each dis-tress-ing hour.

Allegretto.

* WOBURN. C. M.

I sing the mighty power of God, That made the mountains rise; . . . That spread the flowing seas a - broad, And built the lof-ty skies. . .

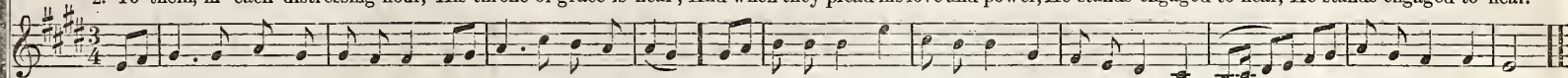
I sing the mighty power of God, That made the mountains rise; . . . That spread the flowing seas a - broad, And built the lof-ty skies. . .



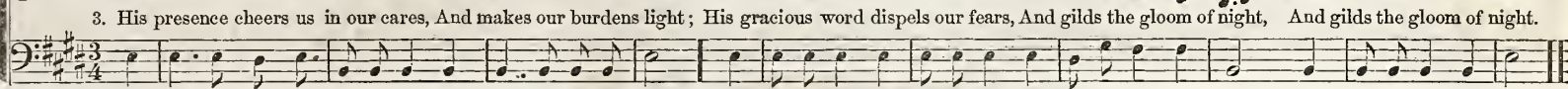
1. Oh! happy they who know the Lord, With whom he deigns to dwell! He feeds and cheers them by his word; His arm supports them well, His arm supports them well.



2. To them, in each distressing hour, His throne of grace is near; And when they plead his love and power, He stands engaged to hear, He stands engaged to hear.



3. His presence cheers us in our cares, And makes our burdens light; His gracious word dispels our fears, And gilds the gloom of night, And gilds the gloom of night.



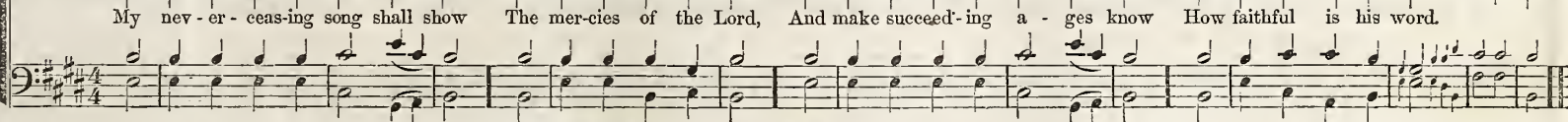
Recitando.

* RODNEY. C. M. (Metrical Chant.)

FROM A CHANT BY DR. ALDRICH.



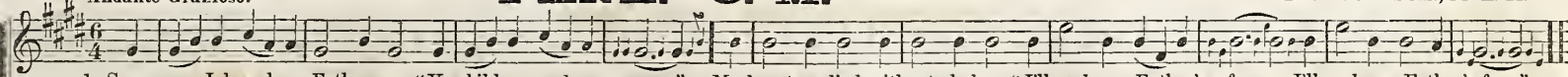
My nev - er - ceas - ing song shall show The mer - cies of the Lord, And make succeed - ing a - ges know How faithful is his word.



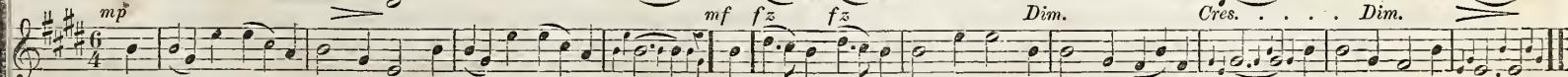
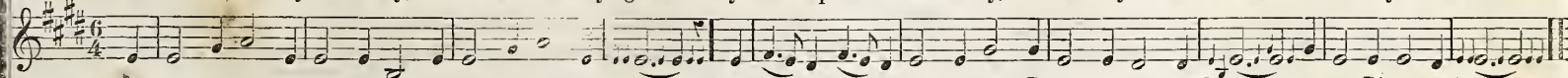
Andante Grazioso.

FANE. C. M.

FROM P. WINTER, BY L. M.

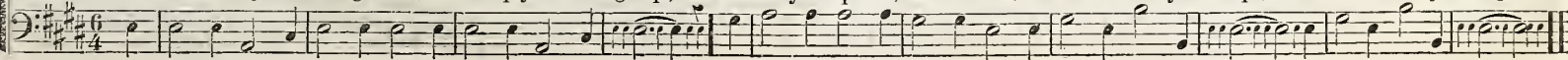


1. Soon as I heard my Father say, "Ye children, seek my grace." My heart replied without de-lay, "I'll seek my Father's face, I'll seek my Father's face."



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

4. Wait on the Lord, ye trembling saints, And keep your courage up; He'll raise your spi - rit, when it faints, And far ex - ceed your hope, And far ex - ceed your hope.



* WESTBOROUGH. C. M.

1. We ask not, Lord, for streams of wealth, A-long our path to flow; We ask not un - de - caying health, Nor length of years below, Nor length of years be - low.

2. We ask not hon - ors, which an hour May bring and take a - way; We ask not pleasure, pomp, and pow'r, Lest we should go astray, Lest we should go a - stray.

3. We ask for wisdom: Lord, im - part The knowledge how to live, A wise and un - derstanding heart To all thy servants give, To all thy servants give.

* INDUS. C. M.

Give thanks to God, in - voke his name, And tell the world his grace; Sound through the earth his deeds of fame, That all may seek his face.

Slowly.

STONE. C. M.

ALTERED FROM "CANTICA LAUDIS," BY L. M.

1. Sweet is the mem'ry of thy grace, My God, my heavenly King; Let age to age thy righteousness In sounds of glo - ry sing, In sounds of glo - - ry sing.

2. God reigns on high, but no'er confines His goodness to the skies; Tho' all the earth his bounty shines, And every want sup - plies, And every want . . . supplies.

3. How kind are thy compassions, Lord! How slow thine anger moves! But soon he sends his pard'ning word To cheer the souls he loves, To cheer the souls . . . he loves.

Slowly.

* **CONRAD. C. M.**

1. Come, O ye saints, your voices raise To God, in grateful songs; And let the memory of his grace, Inspire your hearts and tongues, Inspire your hearts, etc.

2. Her deepest gloom, when sorrow spreads, And light and hope depart, His face ce - les - tial morning sheds, And joy re - vives the heart. And joy revives the heart.

The musical score consists of three staves. The top staff is the vocal line in 3/4 time, starting with a treble clef and a key signature of one flat. The middle staff is the piano accompaniment in 3/4 time, also with a treble clef and one flat. The bottom staff is the bass line in 3/4 time, with a bass clef and one flat. The lyrics are printed below the vocal staff.

Slowly.

LE BARON. C. M.

JOSIAH OSGOOD.

Blest are the un - de-filed in heart, Whose ways are right and clean; Who never from the law de-part, But fly from ev - ery sin.

The musical score consists of two staves. The top staff is the vocal line in 3/4 time, with a treble clef and a key signature of one flat. The bottom staff is the piano accompaniment in 3/4 time, with a bass clef and one flat. The lyrics are printed below the vocal staff.

Slowly.

* **REEFE. C. M.**

FROM C. G. REEFE, BY L. M.

1. How shall the young secure their hearts, And guard their lives from sin? Thy word the choicest rules imparts, To keep the conscience clean, To keep the conscience clean.

2. 'Tis like the sun—a heavenly light, That guides us all the day; And, thro' the danger's of the night, A lamp to lead our way, A lamp to lead our way.

3. Thy precepts make me truly wise; I hate the sinner's road; I hate my own vain thoughts that rise, But love thy law, my God, But love thy law, my God.

4. Thy word is ev - er - last - ing truth, How pure is every page! That holy book shall guide our youth, And well support our age, And well support our age.

The musical score consists of four staves. The top staff is the vocal line in 4/4 time, with a treble clef and a key signature of one flat. The bottom staff is the piano accompaniment in 4/4 time, with a bass clef and one flat. The lyrics are printed below the vocal staff.

* **CROSA. C. M.**

1. O hap - py is the man who hears Instruction's warn - ing voice, And who ce - les - tial wisdom makes His ear - ly, only choice. 2. For she has treasures greater far Than cast and west un - fold, And her rewards more pre - cious are Than all their stores of gold.

3. She guides the young with innocene In pleasure's paths to tread; A crown of glo - ry she be - stows Up - on the hoary head. 4. Ae - cord - ing as her la - bors rise, So her rewards in - crease; Her ways are ways of pleasant - ness, And all her paths are peace.

Moderato.

* **LOCKE. C. M.**

1. Hap - py is he who fears the Lord, And follows his commands; Who lends the poor with - out re - ward, Or gives with lib - eral hands.

2. His works of pi - e - ty and love Remain be - fore the Lord; Hon - or on earth and joys a - bove, Shall be his sure . . re - ward.

Moderato.

* **ENNIS. C. M. (Winter.)**

1. Stern winter throws his i - cy chains, En - cir - cing nature round; How bleak, how com - fort - less the plains, So late with ver - dure crown'd, So late with ver - dure crown'd.

2. The sun with - draws his cheer - ing beams, And light and warm - th depart; And win - ter, cold and light - less, seems An emblem of my heart, An emblem of my heart.

3. Rise, Sun of Righteousness, and bring Thine own re - viv - ing ray! Turn thou this win - ter in - to spring, Make dark - ness cheer - ful day, Make dark - ness cheer - ful day.

4. Great Source of light, and warm - th, and love! Our droop - ing joys re - store; And guide us to those seats above Where win - ter frowns no more, Where win - ter frowns no more.

1. When verdure clothes the fertile vale, And blossoms deck the spray; And fragrance breathes in every gale, How sweet the vernal day! How sweet the vernal day!

2. Hark! how the feathered warblers sing! 'Tis nature's cheerful voice; Soft music hails the lovely spring, And woods and fields rejoice, And woods and fields re-joice.

KENT. C. M.

FROM CH. KING, B. M. 1740. BY L. M.

1. My Shepherd will sup - ply my need, Je - ho - vah is his name; In pastures fresh he makes me feed, Beside the living stream, Be-side the living stream.

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, In paths of truth and graece.

3. When I walk thro' the shades of death, Thy presence is my stay; One word of thy sup-port-ing breath Drives all my fears a - way, Drives all my fears a - way.

4. The sure pro - vis - ions of my God Attend me all my days; O, may thy house be mine a-bode, And all my work be praise, And all my work be praise.

Moderato.

LOVELL. C. M.

ALTERED FROM "CANTICA LAUDIS." L. M.

1. By cool - Si - lo - am's shady rill, How sweet the li - ly grows! How sweet the breath beneath the hill, Of Sharon's dew - y rose, Of Sharon's dew - - y rose.

2. Lo! such the child whose early feet The paths of peace have trod; Whose seeret heart, with influence sweet, Is upward drawn to God, Is upward drawn to God.

* MITFORD. C. M.

1. Now to the Lord who dwells above, Let songs of praise resound; Who with his never failing love, Has fenced my ci-ty round, Has fenced my city round.

2. All ye who on the Lord re-ly, And rest your hopes above, He shall with strength your hearts supply, And bless you with his love, And bless you with his love.

* ROWLEY. C. M.

FROM NAGELI, BY L. M.

How precious is the book divine, By in-spi-ra-tion given! Bright as a lamp, its doctrines shine, To guide our souls to heaven.

SHORNE. C. M.

FROM "CONGREGATIONAL CHURCH MUSIC," LONDON. L. M. 1853.

1. Whom have we, Lord, in heaven, but thee, And whom on earth beside? Where else for succor can we flee, Or in whose strength confide? Or in whose strength confide?

2. Thou art our portion here below, Our promised bliss above; Ne'er may our souls an object know So precious as thy love, So precious as thy love.

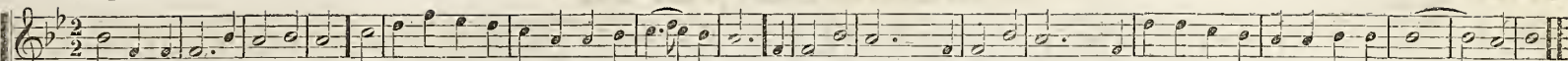
3. When heart and flesh, O Lord, shall fail, Thou wilt our spirits cheer, Support us thro' life's thorny vale, And calm each anxious fear, And calm each anxious fear.

4. Yes—thou shalt be our guide thro' life, And help and strength supply; Sustain us in death's fearful strife, And welcome us on high, And welcome us on high.

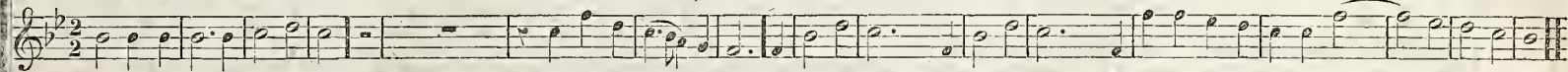
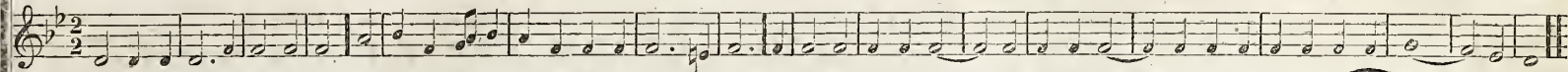
Allegro.

* CHELSEA. C. M.

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1. O, for a shout of sacred joy To God, the sovereign King! To God, the sovereign King! Let every land their tongues employ, And hymns of triump sing, And hymns of tri - umph sing.



2. Jesus, our God, ascends on high; His heavenly guards around, His heavenly guards around, Attend him rising through the sky, With trumpet's joyful sound, With trum - pet's joyful sound.



* MALVA. C. M.

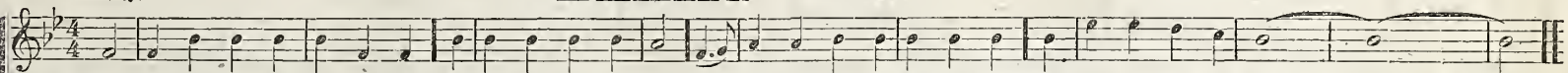


To God I cried, with mournful voice; I sought his gracious ear, In the sad day when trouble rose, And filled my heart with fear, And filled my heart with fear.



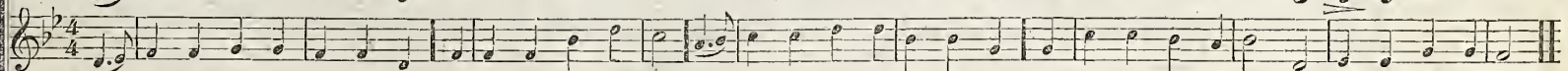
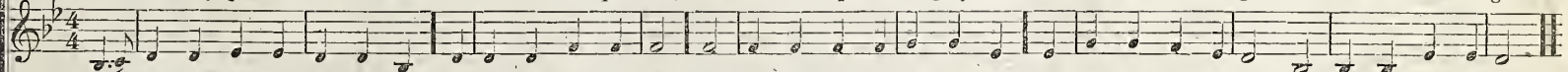
Slowly.

* BLAIR. C. M.



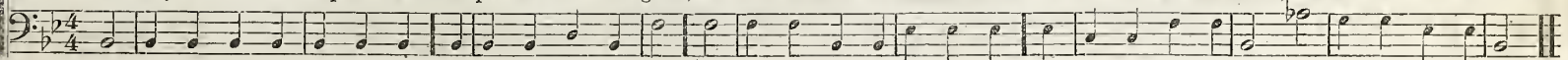
1. Rise, O my soul, pur - sue the path By an - cient worthies trod; As - pir - ing, view those ho - ly men, Who lived and walked with God, Who lived and walked with God.

2. Tho' dead, they speak in rea - son's ear, And in ex - am - ple live; Their faith, and hopes, and mighty deeds, Still fresh in - struction give, Still fresh in - struction give.



3. 'Twas thro' the Lamb's most precious blood, They conquered every foe; To his al - mighty power and grace, Their crowns of life they owe, Their crowns of life they owe.

4. Lord, may I ev - er keep in view The patterns thou hast given, And ne'er forsake the blessed road, That led them safe to heaven, That led them safe to heaven.



* HOLDEN. C. M.

1. { O, speed thee, Christian, on thy way, And to thy armor cling; }
 { With girded loins the call o-bey, That grace and mercy bring. } 2. There is a bat-tle to be fought, An upward race to run, A crown of glo-ry to be sought, A

3. { The shield of faith repels the dart, That Satan's hand may throw; }
 { His ar-row cannot reach thy heart, If Christ control the bow. } 4. The glowing lamp of pray'r will light Thee on thy anxious road, T'will keep the goal of heav'n in sight, And

Allegro.

* KNOX. C. M.

victory to be won.

guide thee to thy God.

1. Hark! the glad sound! the Sa-viour comes, The Saviour promised long! The Saviour promised long! Let
 2. thick-est films of vice To clear the men-tal ray, To clear the men-tal ray; And
 3. bro-ken heart to bind, The bleeding soul to cure, The bleeding soul to cure; And,
 4. -san-nas, Prince of Peace, Thy welcome shall proclaim, Thy welcome shall pro-claim; And

ev-ery heart pre-pare a throne, And ev-ery voice a song, And ev-ery voice a song, 2. He comes, from
 on the eyes op-pressed with night, To pour ce-les-tial day, To pour ce-les-tial day. 3. He comes, the
 with the treas-ures of his grace, T'enrich the hum-ble poor, T'enrich the hum-ble poor. 4. Our glad ho-
 heaven's e-ter-nal ar-ches ring With thy be-lov-ed name, With thy be-lov-ed name.

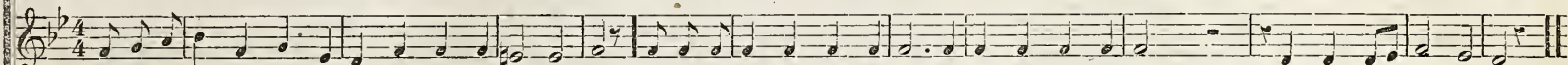
Moderato.

* **MONTICELLO. C. M.**

W. B. BRADBURY.



1. What glory gilds the sacred page, Ma - jes - tic, like the sun: It gives a light to every age; It gives, but borrows none, It gives, but bor - - - - - rows none.



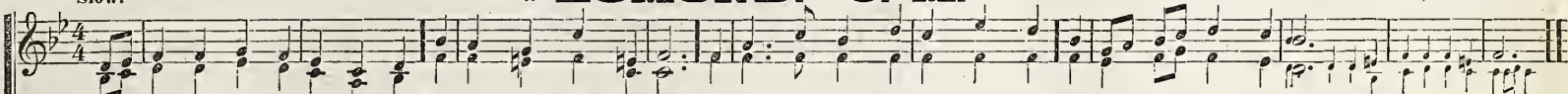
2. The power that gave it still supplies The gracious light and heat; Its truths upon the nations rise; They rise, but never set, They rise, but never set,
3. Let ever - last - ing thanks be thine For such a bright display, As makes a world of darkness shine With beams of heavenly day, With beams of heavenly day.



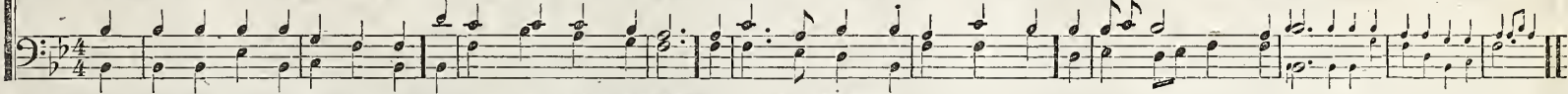
Slow.

* **LOMOND. C. M.**

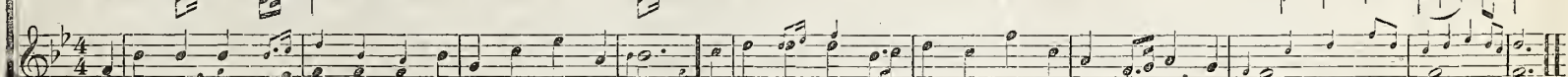
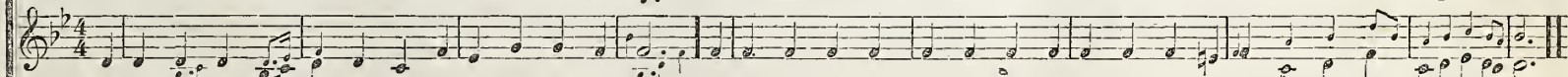
FROM H. G. NAGEL, BY L. M.



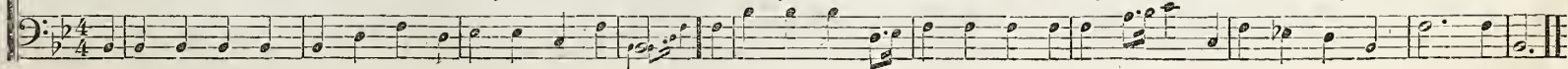
'Twas in the watches of the night, I thought up - on thy power; I kept thy love - ly face in sight, A - mid the darkest hour.



Slowly. The small notes are for Instruments. * **UBES. C. M.**



Come, ye that know and fear the Lord, And lift your souls a - bove; Let every heart and voice accord, To sing, that God is love, To sing, that God is love.



* **SPEY. C. M.** (Double.)

1. { How love-ly are thy dwellings, Lord, From noise and tumult free! }
 { How beau-ti-ful the sweet accord, Of souls that pray to thee! } 2. They pass refresh'd the thirsty vale, The dry and barren ground, As thro' a verdant,

Allegretto. **BARTLETT. C. M.** (Double.) FROM M. HAYDN.

fruitful dale, Where springs and shores abound.

1. { With songs and honors sounding loud, Address the Lord on high; }
 { Over the heav'ns he spreads his cloud, And waters veil the sky. } 2. He sends his show'rs of

3. { His steady counsels change the face Of each re-volving year; }
 { He bids the sun cut short his race, And win-try days ap-pear. } 4. His hoary frost, his
 { He sends his word and melts the snow, The fields no longer mourn; }
 5. { He calls the warmer gales to blow, And bids the spring re-turn. } 6. The changing wind, the

blessing down To cheer the plains below; He makes the grass the mountains crown, And corn in valleys grow, He makes the grass the mountains crown, And corn in valleys grow.

fleecy snow Descend and clothe the ground; The liquid streams forbear to flow, In i-ey fetters bound, The liquid streams forbear to flow, In i-ey fetters bound.
 flying cloud, Obey his mighty word; With songs and honors sounding loud, Praise ye the sovereign Lord, With songs and honors sounding loud, Praise ye the sovereign Lord.

Allegro.

* **OSTEND. C. M.** (Double.)

1. To us a child of hope is born, To us a Son is giv'n: Him shall the tribes of earth obey, Him, all the hosts of heav'n. His name shall be the Prince of Peace, Forevermore adored.

3. His pow'r, increasing, still shall spread; His reign no end shall know; Justice shall guard his throne above, And peace abound below. To us a Child of hope is born, To us a Son is giv'n,

Allegretto. * **CAMBRIA. C. M.** (Double.)

The Wonderful, the Counsellor, The great and mighty Lord.

The Wonderful, the Counsellor, The mighty Lord of heaven.

1. Je - ru - sa - lem! my glorious home: Name ever dear to me! When shall my labors have an end, In

3. There, happier bowers than Eden's, bloom, No sin nor sorrow know: Blest seats! thro' rude and stormy scenes, I

joy, and peace, in thee? Oh, when, thou city of my God, Shall I thy courts ascend, Where congregations ne'er break up, And Sabbaths have no end? And Sabbaths have no end?

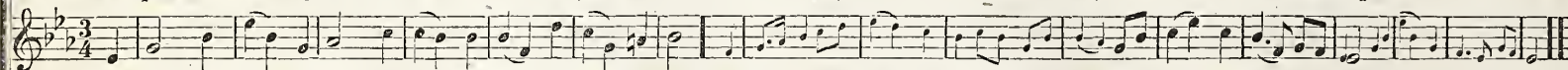
onward press to you. Why should I shrink at pain and wo? Or feel at death dismay? I've Canaan's goodly land in view, And realms of endless day, And realms of endless day.

* **SOLWAY. C. M.**

1. To praise the ev - er bounteous Lord, My soul, wake all thy powers; He calls, and at his voice come forth The smiling harvest hours.



2. Well-pleased, the toil - ing swains behold The waving yel - low crop; With joy they bear the sheaves a - way, And sow a - gain in hope.



3. Thus teach me, gracious God, to sow The seeds of righteousness; Smile on my soul, and with thy beams The ripening harvest bless.

*Allegro Maestoso.***BRECK. C. M.**

What glory gilds the sacred page, Ma - jes - tie, like the sun: It gives a light to every age; It gives a light to every age; It gives, but borrows none, It gives, but borrows none.

**LEDWELL. C. M.**

FROM H. G. NAGELI.

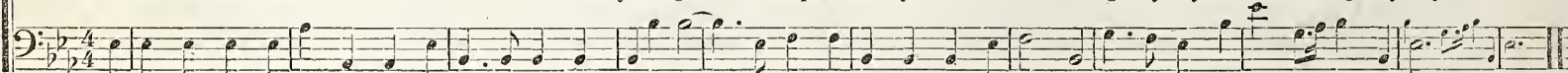


1. Awake, my soul, stretch every nerve, And press with vigor on: A heaven - ly race demands thy zeal, A bright, immortal crown, A bright, im - mor - tal crown.



2. 'Tis God's all - an - i - ma - ting voice That calls thee from on high; 'Tis his own hand presents the prize To thine as - piring eye, To thine as - piring eye.

3. A cloud of wit - nesses around Hold thee in full survey: Forget the steps - al - rea - dy trod, And onward urge thy way, And onward urge thy way.



* ODER. C. M.

1. O, 'twas a joy - ful sound to hear Our tribes de - vout - ly say, . . . "Up, Is - rael, to the tem - ple haste, And keep your fes - tal day." . . .

2. At Sa - lem's court we must ap - pear, With our as - sem - bled pow - ers, In strong and beau - teous order ranged, Like her u - nit - ed towers.

3. O, pray we then for Sa - lem's peace, For they shall prosper - ous be, . . . Thou ho - ly eit - y of our God, Who bear true love to thee. . .

Slow and Soft.

MOUNT PISGAH. C. M.

ALTERED FROM THE "SHAWM," BY W. B. BRADBURY.

O, could I find, from day to day, A nearness to my God! Then should my hours glide sweet a - way, While lean - ing on his word.

Allegro.

* GILL. C. M.

1. The Lord, our God, is clothed with might, The winds o - bey his will; He speaks, and in his heavenly height The rolling sun stands still, The rolling sun stands still.

2. Re - bel, ye waves, and o'er the land With threatening aspect roar! The Lord up - lifts his aw - ful hand, And chains you to the shore, And chains you to the shore.

3. His voice sublime is heard a - far, In dis - tant peals it dies; He yokes the whirlwinds to his ear, And sweeps the howling skies, And sweeps the howling skies.

Larghetto.

* OLENA. C. M.

W. B. BRADBURY.

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1. By cool Si - le - am's sha - dy rill, How fair the li - ly grows! How sweet the breath, beneath the hill, Of Sha - ron's dew - y rose, Of Sharon's dew - y rose.

mp

2. Lo! such the child whose ear - ly feet The paths of peace have trod, Whose se - cret heart, with influence sweet Is up - ward drawn to God, Is upward drawn to God.

Detailed description: This block contains the musical score for the hymn 'OLENA. C. M.'. It features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piano accompaniment is written in a bass clef with the same key signature and time signature. The tempo is marked 'Larghetto'. The score includes two verses of lyrics. The first verse is: '1. By cool Si - le - am's sha - dy rill, How fair the li - ly grows! How sweet the breath, beneath the hill, Of Sha - ron's dew - y rose, Of Sharon's dew - y rose.' The second verse is: '2. Lo! such the child whose ear - ly feet The paths of peace have trod, Whose se - cret heart, with influence sweet Is up - ward drawn to God, Is upward drawn to God.' The piano part includes a dynamic marking of 'mp' (mezzo-piano) and various musical notations such as slurs and accents.

Maestoso.

* ALTONA. C. M.

God of my child-hood, and my youth, The guide of all my days, I have declared thy heaven-ly truth, And told thy wondrous ways.

Detailed description: This block contains the musical score for the hymn 'ALTONA. C. M.'. It features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piano accompaniment is written in a bass clef with the same key signature and time signature. The tempo is marked 'Maestoso'. The score includes one verse of lyrics: 'God of my child-hood, and my youth, The guide of all my days, I have declared thy heaven-ly truth, And told thy wondrous ways.' The piano part includes various musical notations such as slurs and accents.

* MANLIUS. C. M.

1. Lord, I have thee my refuge made, Thy laws have been my choice; Therefore I will not be afraid, But in . thy . word . . re - joice.

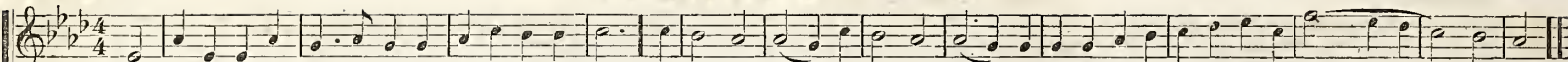
2. To thee my so - lemn vows I'll pay, And show thy righteous ways; With grateful heart thy will o - bey, And lift . my . voice . . in praise.

3. Thou hast redeemed my soul from death, Do thou my fears destroy; That till I yield to thee my breath, I may . thy . light . . en - joy.

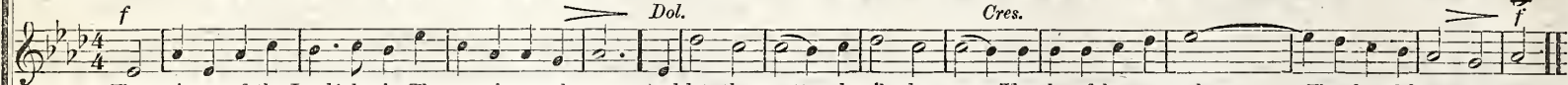
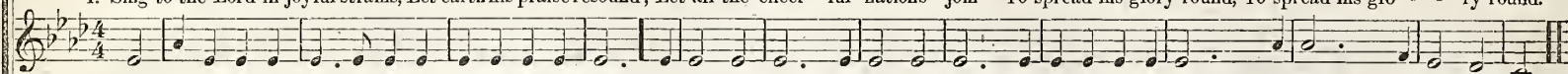
Detailed description: This block contains the musical score for the hymn 'MANLIUS. C. M.'. It features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piano accompaniment is written in a bass clef with the same key signature and time signature. The tempo is marked 'Maestoso'. The score includes three verses of lyrics. The first verse is: '1. Lord, I have thee my refuge made, Thy laws have been my choice; Therefore I will not be afraid, But in . thy . word . . re - joice.' The second verse is: '2. To thee my so - lemn vows I'll pay, And show thy righteous ways; With grateful heart thy will o - bey, And lift . my . voice . . in praise.' The third verse is: '3. Thou hast redeemed my soul from death, Do thou my fears destroy; That till I yield to thee my breath, I may . thy . light . . en - joy.' The piano part includes various musical notations such as slurs and accents.

* AUBURN. C. M.

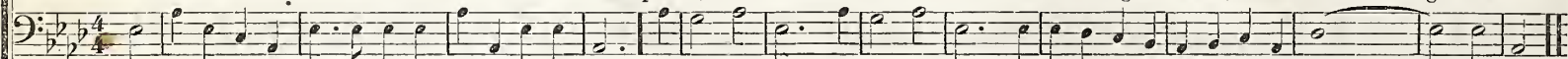
FROM J. A. P. SCHULZ, BY L. M.



1. Sing to the Lord in joyful strains, Let earth his praise resound; Let all the cheer - ful nations join To spread his glory round, To spread his glo - - ry round.

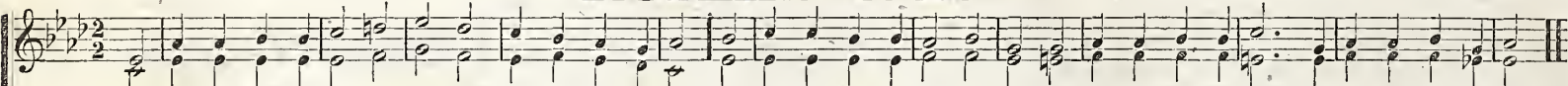


2. Thou ci - ty of the Lord! begin The u - ni - versal song; And let the scattered vil - la - ges The cheerful notes prolong, The cheerful notes prolong.
3. Till 'midst the strains of distant lands, The islands sound his praise; And all, combined, with one accord, Jehovah's glories raise, Je - ho - vah's glories raise.



* ROSLIN. C. M.

W. B. BRADBURY.



The Lord of glo - ry is my light, And my sal - va - tion, too; God is my strength, nor will I fear, What all my foes can do, What all my foes can do.



Andante Grazioso.

* RHINE. C. M.

GEO. F. ROOT.



Hap - py the man, whose ten - der care Relieves the poor distressed! When he's by trou - ble compassed round, The Lord shall give him rest.

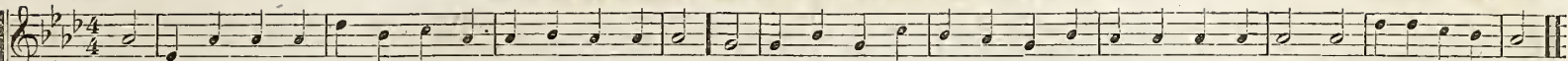


Hap - py the man, whose ten - der care Relieves the poor distressed! When he's by trou - ble compassed round, The Lord shall give him rest.

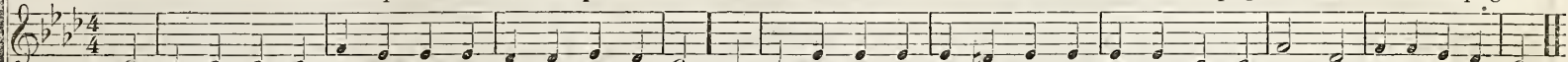


Slowly.

* SHREWSBURY. C. M.



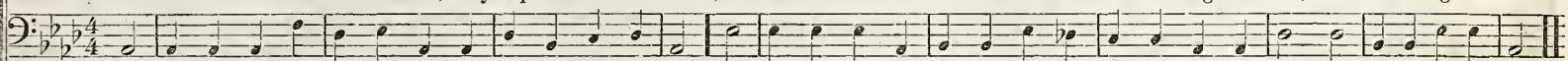
1. Hear what the voice from heaven proclaims For all the pi - ous dead! Sweet is the sa - vor of their names, And soft their sleeping bed, And soft their sleeping bed.



2. They die in Je - sus, and are blest; How kind their slumbers are! From suffering and from sin released, They're freed from every snare, They're freed from every snare.



3. Far from this world of toil and strife, They're present with the Lord; The la - bors of their mor - tal life End in a large re - ward, End in a large reward.



Slow and Soft,

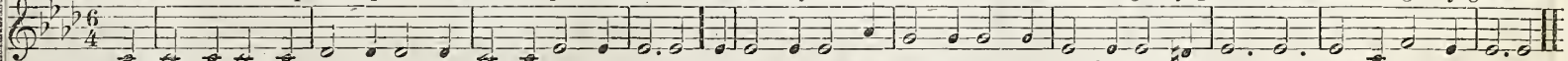
* WHITNEY. C. M.



1. There is a Land, a hap - py land, Where tears are wiped away From every eye, by God's own hand, And night is turned to day, And night is turned to day.

2. There is a Home, a happy home, Where way - worn travellers rest, Where toil and languor nev - er come, And every mourner's blest, And ev - ery mourner's blest.

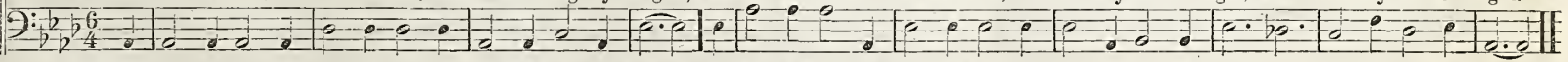
3. There is a Port, a peaceful port, A safe and qui - et shore, Where weary mar - i - ners re - sort, When life's rough voyage is o'er, When life's rough voyage is o'er.



4. There is a Clime, a glorious clime, A re - gion fair and calm; Where all around are scenes sublime, And all the air is balm, And all the air is balm.

5. There is a Crown, a dazzling crown, Bedecked with jewels fair; And priests and kings of high renown That crown of glory wear, That crown of glo - ry wear.

6. That land be mine, that calm retreat, That crown of glory bright; Then I'll esteem each bitter sweet, And ev - ery burden light, And ev - ery burden light.

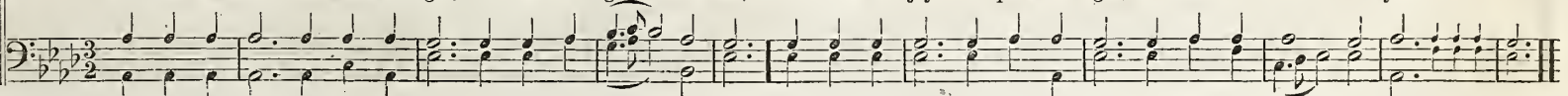


Moderato.

* CINCINNATI. C. M.



Far from these nar - row scenes of night, Un - bounded glo - ries rise, And realms of joy and pure de - light, Unknown to mor - tal eyes.



* **SAYBROOK. C. M.** (Double.)

1. { To our Redeemer's glorious name Awake the sacred song ! }
 { O, may his love, immortal flame ! Tune every heart and tongue. } 2. His love, what mortal thought can reach ! What mortal tongue display ! Imagination's utmost stretch In wonder dies a - way.

3. { Dear Lord, while we adoring pay Our humble thanks to thee, }
 { May every heart with rapture say, "The Saviour died for me !" } 4. O, may the sweet, the blissful theme, Fill every heart and tongue, Till strangers love thy charming name, And join the sacred song.

Slow and Soft.

* **CAMPTON. C. M.**

Fa - ther, whate'er of earthly bliss Thy sovereign will de - nies, Ac - cept - ed at thy throne of grace Let this pe - ti - tion rise:—

Slowly.

* **WINTHROP. C. M.** (Double.) (Charity Hymn.)

1. { More sweet than odors which at morn, Are wafted thro' the sky, }
 { Soars charity's pure incense, borne From earth to Him on high. } 2. It can the woes of others cure, And brings its own reward ; For what we give un - to the poor, We lend un - to the Lord.

3. { When God looks from his throne above, No sight his eye can scan, }
 { So pleasing as the deed of love, Which binds man more to man ; } And angels where they dwell secure, Those deeds with joy reoord : For what we give unto the poor, We lend unto the Lord.

WINDSOR. C. M.

FROM THE "SCOTCH PSALTER." 1615. 175

1. O God, our help in a - ges past, Our hope for years to come, Our shel - ter from the stormy blast, And our e - ter - nal home;

2. Beneath the shadow of thy throne, Thy saints have dwelt se - cure; Suf - fi - cient is thine arm a - lone, And our defence is sure.

3. Be - fore the hills in or - der stood, Or earth received her frame; From ev - er - last - ing thou art God, To end - less years the same.

Dundee is the old name of this tune. The Scotch claim it as a national tune. Burns has reference to it in the line, "Perhaps DUNDEE'S wild warbling measures rise;" and another poet has said of it, "Could I, when being carried to my grave, wake up just to hear what tune would be sung at it, I should like it to be Dundee; or, as we call it, Windsor."

MARTYRS. C. M.

Be - hold us, Lord, with hum - ble fear Approach thy tem - ple gate; Tho' most un - wor - thy to draw near, Or in thy courts to wait. *Ritard.*

"Or plaintive *Martyrs*, worthy of the name." BURNS.

DUNDEE. C. M. (Called also FRENCH.) FROM THE "SCOTCH PSALTER." 1615.

Let not despair, nor fell revenge, Be to my bosom known; Oh, give me tears for others' wo, 'And pa - tience for my own. *Ritard.*

The name of this tune in the old books is *French*. The Dundee of Scotland is the same as the Windsor of most of the English and American books of Psalmody. This tune, though written in minims, is to be sung in the same time as is Windsor, or Martyrs. There is no objection in tunes of this class, to such consecutive 5ths as occur between the Tenor and the Base, in passing from the third to the fourth line.

ST. ANN'S. C. M.

1. Long as I live, I'll bless thy name, My King, my God of love, My work of joy shall be the same, In brighter worlds a - bove.

2. Great is the Lord, his power unknown, O, let his praise be great: I'll sing the hon - ors of thy throne, Thy works of grace re - peat.

"This," says Rev. Mr. Havergal, "is a deservedly admired tune, and quite in old style. It has been attributed to Dr. Croft, but is probably much older."—RIMBAULT. The cadence at the end of the third line, is, in many books, made in G; we have preferred the arrangement found in the old Psalters, and which is also given by Rev. Mr. Havergal in his excellent Manual of Old Psalmody.

YORK. C. M.

Lord, thou wilt hear me when I pray, I am for - ev - er thine: I fear be - fore thee all the day, Nor would I dare to sin.

"Next to the Old Hundredth, this was once the most popular tune in England. The Scotch call it *SRILT*, and claim it as their own. There are three harmonized versions of it in Ravenscroft: two by John Milton, the father of the poet, and one by Simon Stubbs." It has often been attributed to Milton as its author: but he only "composed it into parts."

BONN. C. M. ADAM KRIEGEE. 1667. FROM "CONGREGATIONAL CHURCH MUSIC." LONDON.

1. I wait for thy sal - va - tion, Lord; With strong desires I wait; My soul, in - vit - ed by thy word, Stands watching at thy gate.

2. In God the Lord let Is - rael trust, O sin - ners, seek his face; The Lord is good, as well as just, And plenteous is his grace.

LONDON. C. M.FROM THE SCOTCH PSALTER. 1635. **177**

O, praise the Lord with one consent, And mag-ni - fy his name; Let all the servants of the Lord His worthy praise proclaim.

O, praise the Lord with one consent, And mag-ni - fy his name; Let all the servants of the Lord His worthy praise proclaim.

BEDFORD. C. M.

W. WHEALL. DIED 1745.

1. Thee I'll ex - tol, my God and King, Thy end-less praise proclaim; This trib-ute dai - ly I will bring, And ev - er bless thy name.
2. The praise that to thy love be-longs We will with joy proclaim; Thy truth, of all our grateful songs, Shall be the constant theme.

LUTZEN. C. M.

N. HERMANN. DIED 1561.

1. Let chil-dren hear the mighty deeds, Which God performed of old; Which in our younger years we saw, And which our fathers told.
2. He bids us make his glo-ries known, His works of power and grace; And we'll con-vey his wonders down Thro' ev - ery ris - ing race.
3. Our lips shall tell them to our sons, And they a - gain to theirs, That gen - e - ra-tions yet un-born, May teach them to their heirs.

I love the Lord—he heard my cries, And pitied every groan; Long as I live, when troubles rise, I'll hasten to his throne.

This is one of the best German Tunes.

MUNICH. C. M. (Double.)

1. { To celebrate thy praise, O Lord, I will my heart prepare;
To all the listening world, thy works, Thy wondrous works, declare. } 2. The thought of them shall to my soul Exalted pleasures bring; While to thy name, O thou Most High, Triumphant [praise I sing.

This fine old Tune is commonly attributed to JOHN HERMANN SCHEIN. 1620.

ANTWERP. C. M.

GERMAN TUNE.

1. Teach me the mea - sure of my days, Thou Maker of my frame; I would survey - life's nar - row space, And learn how frail I am.

2. A span is all that we can boast, How short the fleeting time! Man is but van - i - ty and dust, In all his flower and prime.

3. What can I wish or wait for then, From creatures, earth and dust? They make our ex - pect - a - tions vain, And dis - appoint our trust.

4. Now I for - bid my car - nal hope, My fond de - sire re - call; I give my mor - tal interest up, And make my God my all.

* ELDER. C. M.

Wm. R. BARCOCK, BOSTON. 179

Lord, thou wilt hear me when I pray; I am for ev - er thine: I fear be - fore thee all the day, Nor would I dare to sin.

Lord, thou wilt hear me when I pray; I am for ev - er thine: I fear be - fore thee all the day, Nor would I dare to sin.

RITARD.

GRAFTON. C. M.

LOWELL MASON. 1830.

1. How oft, a - las! this wretched heart Has wandered from the Lord! How oft my rov - ing thoughts depart, For - get - ful of his word!
 2. Yet sovereign mer - cy calls—"Re - turn." Dear Lord, and may I come? My vile in - grat - i - tude I mourn: Oh take the wan - derer home.

SOROTO. C. M. (In three Parts, or with the Melody doubled in the Tenor.)

WILLIAM MASON.

1. Let all the just, to God with joy, Their cheerful voi - ces raise; For well the righteous it be - comes To sing glad songs of praise.

2. For faith - ful is the word of God; His works with truth abound; He jus - tice loves—and all the earth Is with his goodness crowned.

RITARD.

TALLIS. C. M.

1. Thro' all the changing scenes of life, In trou-ble and in joy, The prai-ses of my God shall still My heart and tongue em - ploy.

2. Of his de - liv'rance I will boast, Till all that are dis-tressed, From my ex - am - ple com-fort take, And charm their griefs to rest.

"This simple, but noble tune was composed by our great Cathedralist, 'Thomas Talys,' about the year 1562, to the second ordination hymn. The change of key (the original key is D) has required an alteration of the inner parts."—REV. W. H. HAVERGAL.

MEAR. C. M.

Oh, 'twas a joy-ful sound to hear Our tribes de-vout-ly say, "Up, Is - rael, to the tem-ple haste, And keep your festal day!"

* MECKLENBERG. C. M.

1. Hear me, O God, nor hide thy face, But an - swer, lest I die: Hast thou not built a throne of grace, To hear when sin-ners cry.

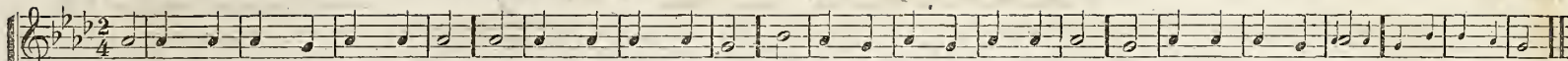
2. As on some lone-ly building's top, The spar-row tells her moan—Far from the tents of joy and hope, I sit and grieve a - lone.

Slowly, Gently.

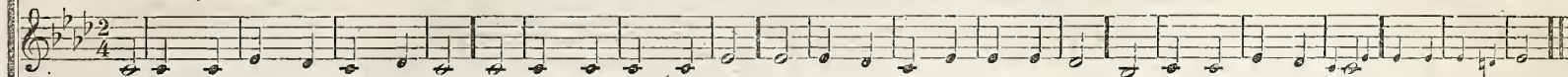
EVAN. C. M.

FROM "CANTICA LAUDIS."

181



1. In mercy, Lord, re-mem-ber me, Thro' all the hours of night; And grant to me most graciously The safeguard of thy might.



2. With cheerful heart I close my eyes, Since thou wilt not re-move: Oh! in the morning let me rise, Re-joicing in thy love.

3. Or, if this night should prove the last, And end my transient days; Oh! take me to thy promised rest! Where I may sing thy praise.



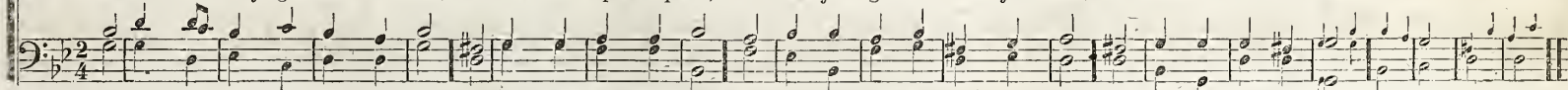
SELLINGE. C. M.

FROM "CONGREGATIONAL CHURCH MUSIC," LONDON.



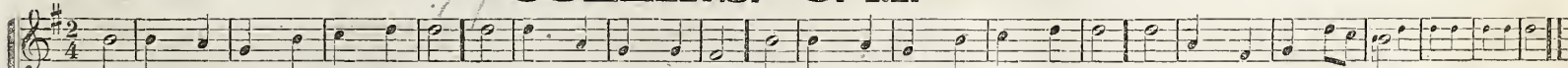
1. Je-ho-vah, God! thy gra-cious power On every hand we see; Oh may the blessings of each hour Lead all our thoughts to thee!

5. In all the vary'ng scenes of time, On thee our hopes depend; In every age—in every clime, Our Father and our Friend.

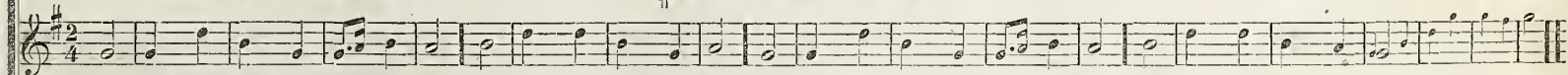


COLLINS. C. M.

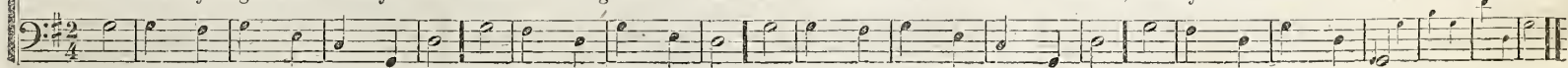
"HAMBURGER MELODIENBUCH." 1604.



1. O all ye na-tions, praise the Lord, Each with a different tongue; In every language learn his word, And let his name be sung.



2. His mer-cy reigns thro' every land—Proclaim his grace a-broad: For-ev-er firm his truth shall stand, Praise ye the faith-ful God.



* MARTYR. C. M.

FROM GREGORIAN TONE V. BY L. M.

1. Great God, at-tend my hum-ble call, Nor hear my cries in vain; O, let thy grace pre-vent my fall, And still my hopes sus-tain.

2. Be thou my help in time of need, To thee, O Lord, I pray; In mer-cy hast-en to my aid, Nor let thy grace de-lay.

* EUSEBIUS. C. M.

FROM THE GREGORIAN TONE PERIGRINA, BY L. M.

1. Hear what the voice from heaven proclaims For all the pi-ous dead! Sweet is the sav-or of their names, And soft their sleeping bed.

2. They die in Je-sus and are blest; How kind their slumbers are! From suffering and from sin re-leased, They're freed from every snare.

3. Far from this world of toil and strife, They're present with the Lord; The la-bors of their mor-tal life End in a large re-ward.

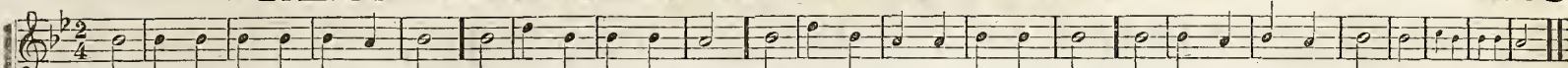
* PALESTRINA. C. M.

FROM PALESTRINA.

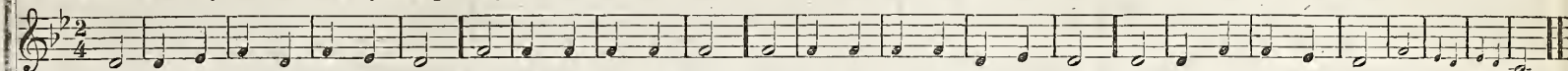
1. No change of time shall ev-er shock My trust, O Lord, in thee; For thou hast always been my rock, A sure de-fence to me.

2. Thou our de-liverer art, O God; Our trust is in thy power; Thou art our shield from foes a-broad, Our safe-guard and our tower.

3. To thee will we ad-dress our prayer, To whom all praise we owe; So shall we by thy watchful care, Be saved from ev-ery foe.



1. To yon-der hills I raise my sight, Where all my sue-cor lies; My help is in that arm of might, That made the earth and skies.
 2. He shall thy soul in safe-ty keep, Thy foot from ev-ery snare; His eyes shall slumber not nor sleep, While Is - rael needs his care.

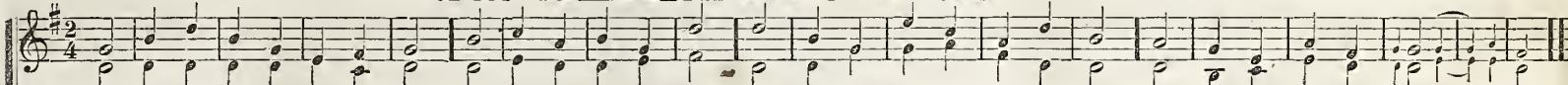


3. His arm shall ev-er be thy stay, A shade up-on thy right; The sun shall nei-ther smite by day, Nor chang-ing moon by night.
 4. Thy head from e-vil he shall screen, Thy soul pre-serve in peace; Thy go-ing out and com-ing in, Till time and na-ture cease.



ST. BERNARD. C. M.

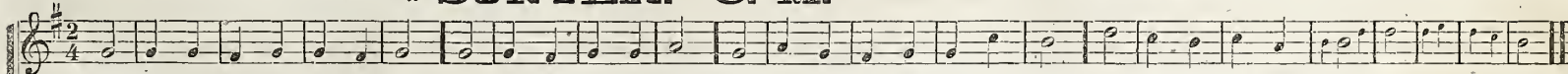
J. EBSWORTH, EDINBURGH.



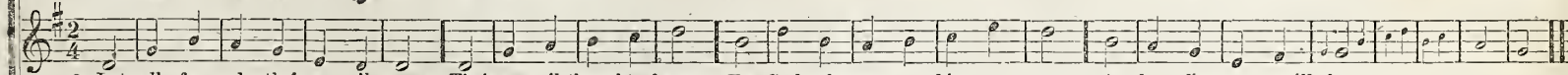
How blest the man, whose tender care, Re-lieves the poor dis-trest; When trou-bles com-pass him a-round, The Lord shall give him rest.



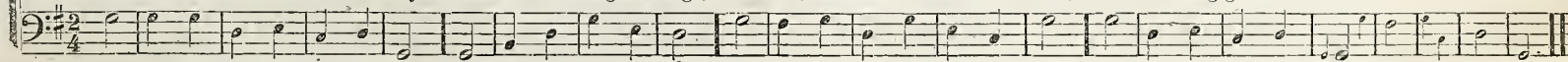
* **SUNTER. C. M.**



1. Come, seek the Lord, while yet his ear Is o-pen to our call, While of-fered mer-ey still is near, Be-fore his foot-stool fall.



2. Let all for-sake their e-vil ways, Their e-vil thoughts forego, For God, when we to him re-tur-n, A-bounding grace will show.



1. To God who dwells on Zi-on's mount, Your lof - ty voic - es raise; Thro' all the earth his works re - count, In solemn hymns of praise.

2. The Lord in righteous-ness in known, In judgment seen by all; The wick-ed who his name dis - own By their own works shall fall.

3. O Lord, in ma - jes - ty a - rise, The heathen's power as - sail; Ex - alt thy - self a - bove the skies, And let not man pre - vail.

* HOUSTON. C. M.

FROM A CHANT BY DR. BOYCE.

Ye sons of men, a fee - ble rae, Exposed to ev - ery snare, Come, make the Lord your dwelling place, And trust his gra - cious care.

* CHILTON. C. M.

1. Far from the world, O Lord, I flee, From strife and tum - ult far; From scenes where Satan wag - es still His most suc - cess - ful war.

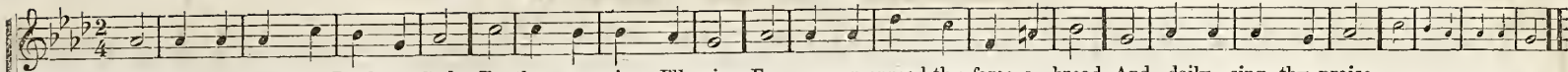
2. The calm re - treat, the si - lent shade, With prayer and praise agree; And seem, by thy sweet bounty, made For those who fol - low thee.

3. There, if the Spi - rit touch the soul, And grace her mean a - bode, Oh! with what peace, and joy, and love, She communes with her God.

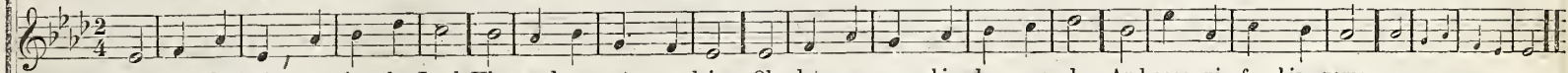
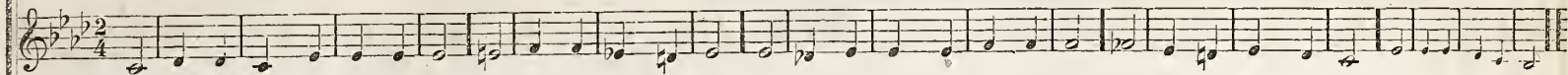
* **ECKLEY. C. M.**

WILLIAM MASON, FRANKFORT. 1852.

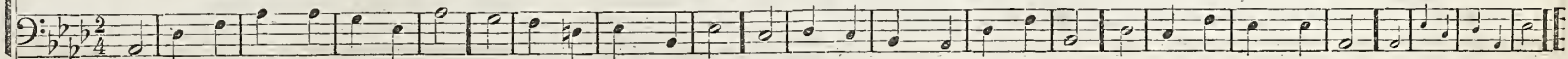
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1. Thee will I bless, - O Lord, my God, To thee my voice I'll raise, For - ev - er spread thy fame a - broad, And daily sing thy praise.



2. My soul shall glo - ry in the Lord, His wondrous acts proclaim; Oh let us now his love record, And mag - ni - fy his name.



* **YUBA. C. M.**

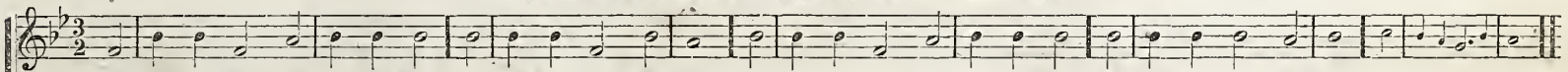


1. There is a soft - ly flowing stream, Its margin I have trod; Which gladdens with its sunny gleam, The ci - ty of our God.
2. It murmurs near the ho - ly place, Where stands Je - ho - vah's shrine; And tells me his al - mighty grace Is Zi - on's strength and thine.

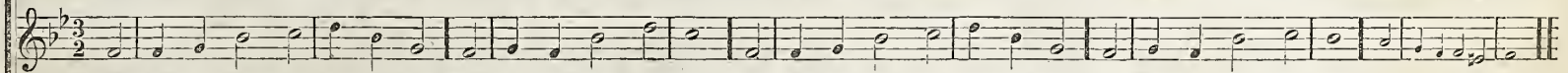
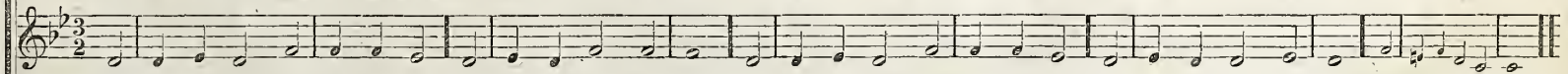


NOTTING HILL. C. M.

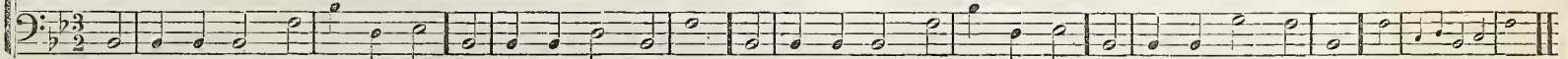
FROM THE "SHAWM." C. H. PURDAY.



1. My shepherd will sup - ply my need; Je - ho - vah is his name; In pastures fresh he makes me feed, Beside the liv - ing stream.



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 thro' the shades of death, Thy presence is my stay; A word of thy support - ing breath Drives all my fears a - way.



* **ELIM. C. M.** (Double.)

D.C.

D.C.

D.C. The Interlude should commence on the last note of the first measure.

1. { Thro' all the changing scenes of life, In trouble, and in joy, }
 { The praises of my God shall still My heart and tongue employ. } 2. Of his de - liverance I will boast, Till all that are distressed,
d. c. From my ex - am - ple com - fort take, And charm their griefs to rest.

D.C.

* **CEDAR. C. M.**

D.C.

To praise the bounteous Lord of all, Wake all our thankful powers; He calls, and at his call come forth The smiling harvest hours.

Slow.

RISSAH. C. M.

FROM THE "SHAWM." W. B. BRADBURY.

1. Why is my heart so far from thee, My God, my chief de - light? Why are my thoughts no more by day With thee, no more by night?

2. Why should my foolish passions rove? Where can such sweetness be, As I have tasted in thy love, As I have found in thee?

Slowly.

* **LACEY. C. M.**

W. B. BRADBURY.

1. Still on the Lord thy bur - den roll, Nor let a care re - main: His-mighty arm shall bear thy soul, And all thy grief sus - tain, And all thy grief sus - tain.

2. Ne'er will the Lord his aid de - ny, To those who trust his love: The men, who on his grace re - ly, Nor earth nor hell shall move, Nor earth nor hell shall move.

Slowly.

ORTONVILLE. C. M.

THOS. HASTINGS.

Ma - jes - tic sweetness sits enthroned Up - on the Saviour's brow; His head with radiant glories crowned, His lips with grace o'erflow, His lips with grace o'erflow

* **FLEMING. C. M.** (Double.)

1. { To thee, my Shepherd, and my Lord, A grateful song I'll raise; }
 { Oh! let the feeblest of thy flock At - tempt to speak thy praise. }
 Ten thousand thousand comforts here, And nobler bliss a - bove.

2. My life, my joy, my hope I owe To this a - maz - ing love;

Intrlude, to be played after the second stanza,

3. { To thee my trembling spi - rit flies, With sin and grief oppressed; }
 { Thy gen - tle voice dis - pels my fears, And lulls my care to rest. }
 Soon shall I reach thy fold a - bove, And praise thee bet - ter there.

4. Lead on, dear Shepherd! led by thee, No e - vil shall I fear;

D. C.

MARLOW. C. M.

1. To thee, be - fore the dawning light, My gracious God, I pray; I med - i - tate thy name by night, And keep thy law by day.

2. My spirit faints to see thy grace, Thy promise bears me up; And while sal - va - tion long de - lays, Thy word supports my hope.

3. When midnight darkness veils the skies, I eall thy works to mind; My thoughts in warm de - vo - tion rise, And sweet accept - ance find.

ARLINGTON. C. M.

DR. ARNE.

When I can read my ti - tle clear To mansions in the skies, I'll bid farewell to ev - ery fear, And wipe my weeping eyes.

DENFIELD. C. M.

FROM GLASER, BY L. M.

1. Lord, in the morning thou shalt hear My voice as - cend - ing high; To thee will I di - rect my prayer, To thee lift up mine eye.

3. Thou art a God, be - fore whose sight The wicked shall not stand: Sinners shall ne'er be thy delight, Nor dwell at thy right hand.

4. But to thy house will I re - sort, To taste thy mer - cies there; I will frequent thine ho - ly court, And worship in thy fear.

5. Oh may thy Spir - it guide my feet In ways of righteousness; Make every path of du - ty straight, And plain be - fore my face.

1. Soon as I heard my Fa - ther say, "Ye children, seek my grace;" My heart replied without de - lay, "I'll seek my Fa - ther's face."

2. Let not thy face be hid from me, Nor frown my soul a - way: God of my life, I fly to thee In each dis - tress - ing day.
 3. Should friends and kindred, near and dear, Leave me to want, or die; My God will make my life his care, And all my need sup - ply.

DOWNS. C. M.

L. MASON, 1832.

1. Thou art my por - tion, O my God; Soon as I know thy way, My heart makes haste t'obey thy word, And suf - fers no - de - lay.

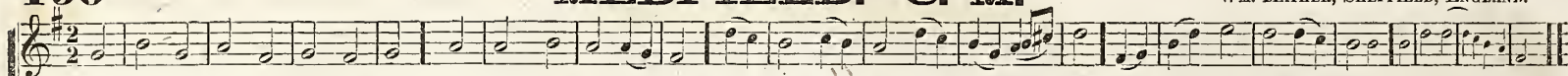
STEPHENS. C. M.

REV. WM. JONES.

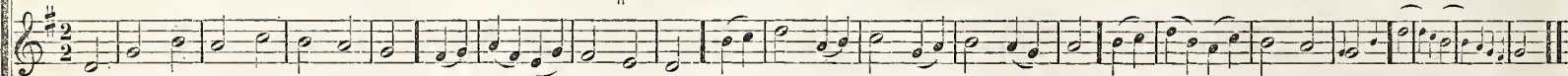
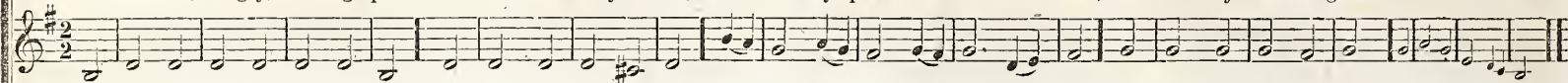
1. To our al - migh - ty Mak - er, God, New ho - nors bo ad - dressed; His great sal - vation shines a - broad, And makes the na - tions blest.

2. He spake the word to A - braham first, His truth ful - fils the grace; The Gentiles make his name their trust, And learn his righteous - ness.

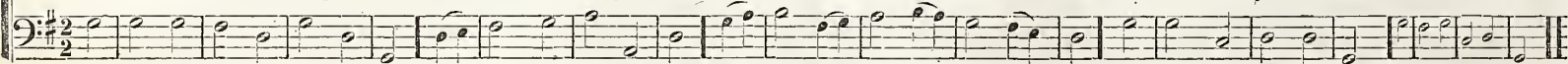
RICHARD.



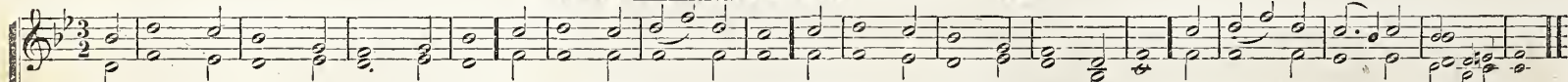
1. Ye wretched, hungry, starving poor, Be-hold, a ro-yal feast! Where mer-cy spreads her bounteous store, For ev-ery humble guest.



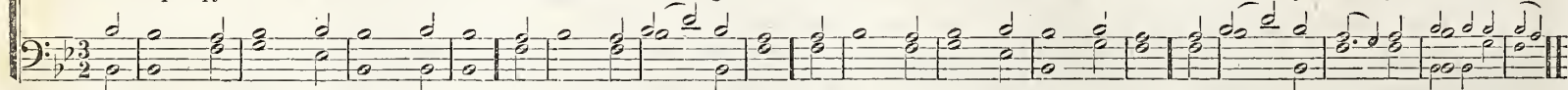
2. There Je-sus stands with o-pen arms; He calls—he bids you come; Tho' guilt restrains—and fear a-larms, Be-hold, there yet is room.



BALLERMA. C. M.



Oh, hap-py is the man who hears In-struction's warning voice, And who ce-les-tial wis-dom makes His ear-ly, on-ly choice.

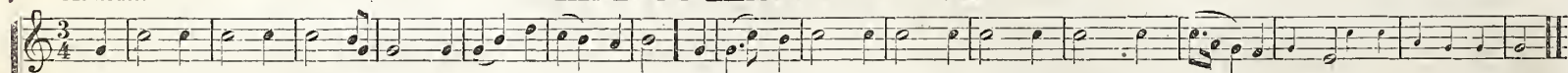


In the "National Psalmody" (Scotch, published at Edinburgh,) this is said to be a "Spanish Melody of the 16th Century."

Moderato.

HOWARD. C. M.

Mrs. CUTHBERT.

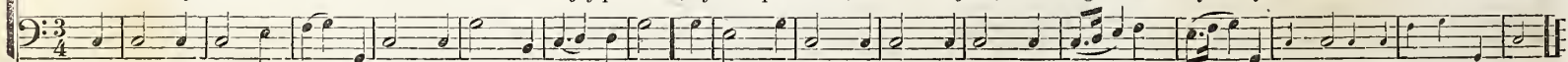


1. Lord, hear the voice of my complaint, Ac-cept my secret prayer; To thee a-lone, my King, my God, Will I for help re-pair.



2. Thou, in the morn, my voice shalt hear, And with the dawning day, To thee de-vout-ly I'll look up, To thee de-vout-ly pray.

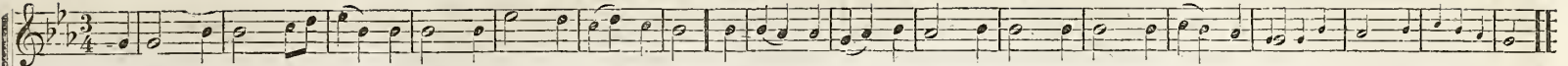
3. Let all thy saints, who trust in thee, With shouts their joy proclaim; By thee preserved, let them rejoice, And mag-ni-fy thy name.



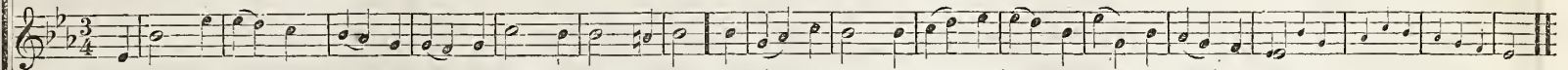
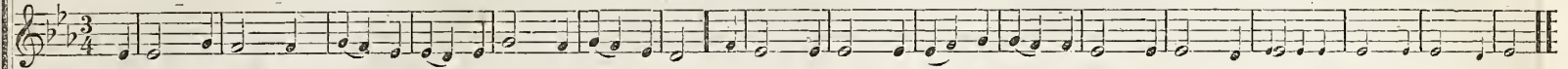
ABRIDGE. C. M.

ISAAC SMITH, LONDON ; DIED ABOUT 1800.

191



1. My Saviour, my al - mighty Friend, When I be - gin thy praise, Where will the growing numbers end, The numbers of thy grace?



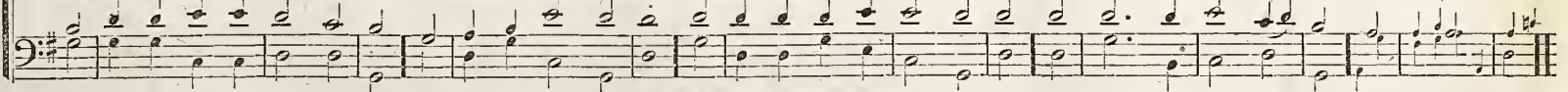
2. Thou art my ev - er - last - ing trust, Thy goodness I adore ; And since I knew thy graces first, I speak thy glories more.



PETERBOROUGH. C. M.



Once more, my soul, the ri - sing day Sa - lutes my waking eyes : Once more, my voice, thy tri - bute pay To him who rules the skies.



The Tenor and Alto may change parts.

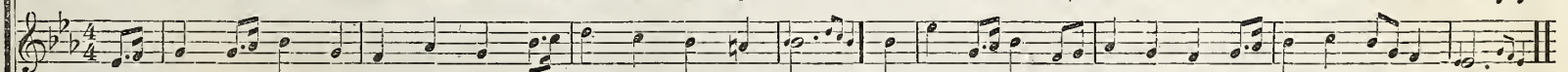
Moderato.

LITCHFIELD. C. M.

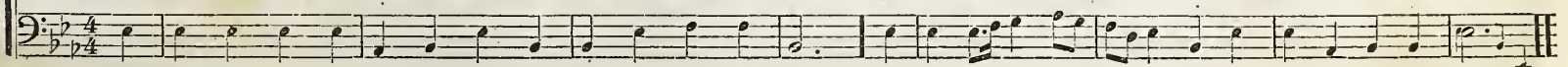
LOWELL MASON. 1828.



1. Ye hearts with youthful vi - gor warm, In smiling crowds draw near ; And turn from ev - ery mor - tal charm, A Saviour's voice to - hear.



2. The soul, that longs to see his face, Is sure his love to gain ; And they, who ear - ly seek his grace, Shall never seek in vain.



* PRESTON. S. M.

1. Soldiers of Christ, a-rise, And gird your ar-mor on, Strong in the strength which God supplies, Thro' his eternal Son, Thro' his eter-nal Son.
 2. Strong in the Lord of Hosts, And in his mighty power, Who in the strength of Jesus trusts, Is more than conque- [omit] -ror, Is more than conque-ror.

1. Stand then in his great might, With all his strength endued; And take to arm you for the fight, The pa-no-ly of God, The pa-no-ly of God.
 4. That, having all things done, And all your conflicts past, You may o'ercome, thro' Christ alone, And stand complete at [omit] last, And stand complete at last.

Moderato.

* JEROME. S. M.

IN THE STYLE OF THE 16TH CENTURY.

To bless thy cho-sen race, In mer-cy, Lord, in-cline; And cause the brightness of thy face On all thy saints to shine.

* ELSWORTH. S. M.

W. B. BRADBURY.

1. My soul, be on thy guard, Ten thou-sand foes a-rise; The hosts of sin are pressing hard, To draw thee from the skies.
 2. O, watch, and fight, and pray; The bat-tle ne'er give o'er: Re-new it bold-ly ev-ery day, And help di-vine im-plore.

1. Where shall the man be found, That fears t'of-fend his God? That loves the gos-pel's joy-ful sound, And trem-bles at the rod?

mp *mf* *DIM.* *mp*

2. The Lord shall make him know The se-crets of his heart; The won-ders of his co-venant show, And' all his love im-part.
 3. The deal-ings of his power Are truth and mer-cy still, With such as keep his co-venant sure, And love to do his will.

Moderato.

* BEYER. S. M.

1. Mine eyes and my de-sire Are ev-er to the Lord; I love to plead his promised grace, And rest upon his word, And rest upon his word.

* GOSHEN. S. M.

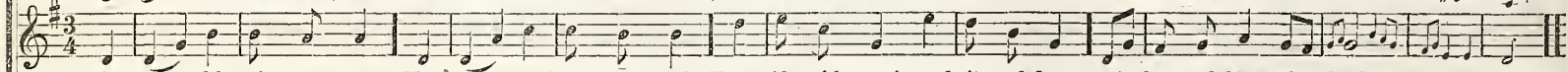
1. Behold! the grace appears, The blessing promised long; An-gels an-nounce the Sav-iour near, In this tri-umphant song; In this tri-umph-ant song:

2. "Glo-ry to God on high, And heavenly peace on earth; Good-will to men-to an-gels joy, At the Re-deemer's birth! At the Re-deem-er's birth!"

* TOWNSEND. S. M.



1. Great God, at thy command, Seasons in or - der rise; Thy power and love in concert reign, Thro' earth, and seas, and skies.
2. How balm - y is the air! How warm the cheering beams! And to re - fresh the ground, the rains Descend in gen - tle streams.



3. With grate - ful praise we own, Thy ev - er bounteous hand, Whose gifts, with various fruits and flowers, A - dorn and bless the land.
4. Our brightest praise we give For thy re - deem - ing love, — Our par - don, peace, and joy be - low, Our hope of heaven a - bove.



Slowly.

* SUMMERSON. S. M.

Geo. F. Root.

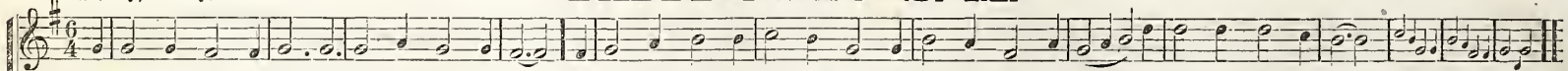


How gen - tle God's commands! How kind his precepts are! Come, cast your burdens on the Lord, And trust his constant care.



Slowly, Gently.

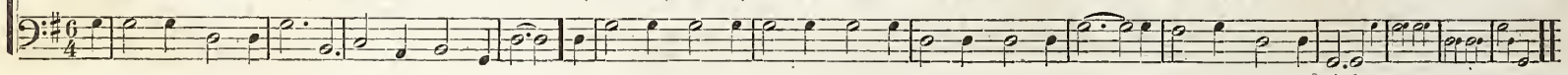
* RAYFORD. S. M.



1. And is there, Lord, a rest For weary souls designed, Where not a care shall stir the heart, Or sorrow entrance find, Or sorrow entrance find.



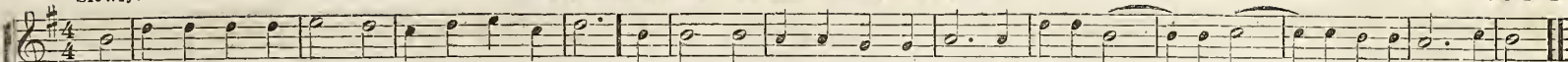
2. Is there a blissful home, Where kindred minds shall meet, And live, and love, nor ever roam From that serene re - treat? From that serene re - treat?



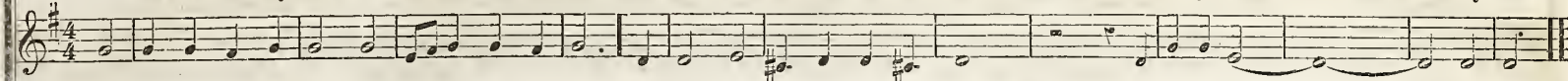
Slowly.

* HOWELL. S. M.

FROM PALESTRINA.



1. O bless the Lord, my soul! His grace to thee proclaim: And all that is with-in me join To bless his ho - - ly name, To bless his ho - ly name.

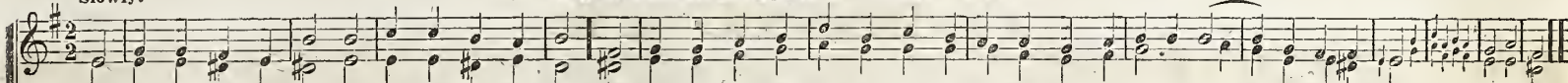


2. O bless the Lord, my soul! His mer-cies bear in mind; For-get not all his be - ne - fits; The Lord to thee . . is kind, The Lord to thee is kind.

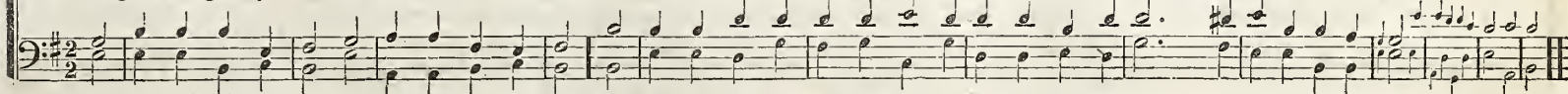


Slowly.

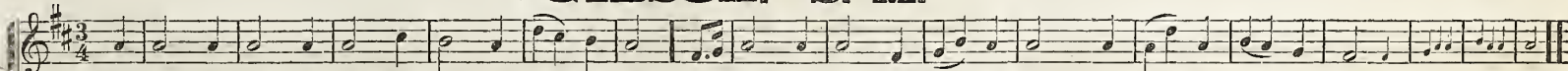
* WILLIAMS. S. M.



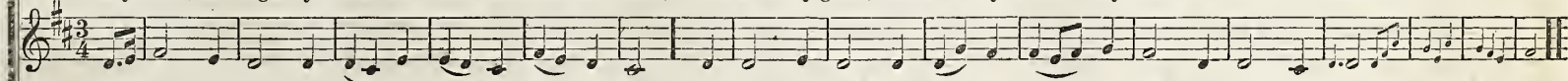
1. When sorrows round us roll, And comforts we have none, Dear Saviour, say that thou art ours, And all our griefs are gone, And all our griefs are gone.
2. Though in the gloomy vale, Yet we will fear no harm, Sup-ported by thy powerful grace, Re - clin - ing on thine arm, Reclin - ing on thine arm.



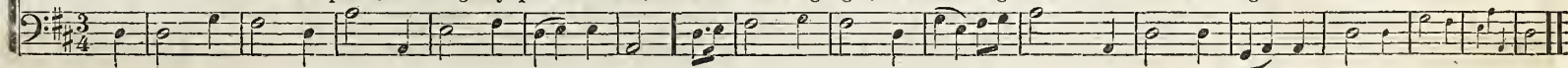
* GIBSOA. S. M.



1. Thy name, al - might - y Lord, Shall sound thro' dis - tant lands; Great is thy grace, and sure thy word; Thy truth for - ev - er stands.



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



*** BRISTOL. S. M.**

1. All hail! redeeming Lord, Sweet day-spring from on high; All hail! thou Sun of Righteousness, With all thy vi - tal joy, With all thy vi - tal joy.
 2. Shine, love-ly star of day, Around and in us shine, And our be-nighted souls shall own, Thy light and love di-vine, Thy light and love divine.

3. Our wandering foot-steps guide, Through all this desert place; Beneath thy beams we'll trace the path Of pu - ri - ty and peace, Of pu - ri - ty and peace.
 4. Death's vale shall lose its gloom, Cheered by thy vital ray, And op - en to our long-ing eyes The road to per-fect day, The road to per-fect day.

*** MORAVIA. S. M.**

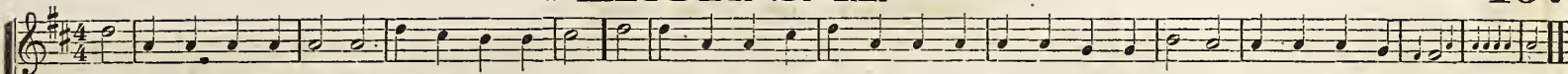
1. Sing to the Lord most high; Let ev - ery land a - dove; With grate-ful heart and voice make known His goodness and his power, His goodness and his power.

*** ROCK. S. M.**

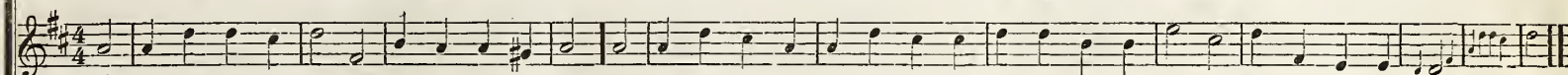
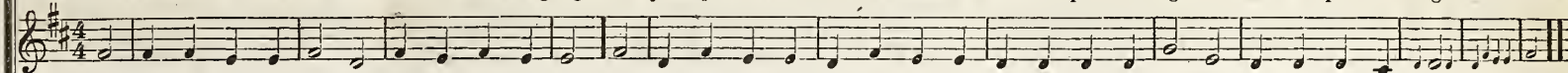
GEO. F. ROOT.

1. Com - mit thou all thy griefs And ways in - to his hands; To his sure trnth and ten - der care, Who earth and heaven commands.
 2. Who points the clouds their course, Whom winds and seas o - bey; He shall di - rect thy wan-dering feet, He shall pre - pare thy way.

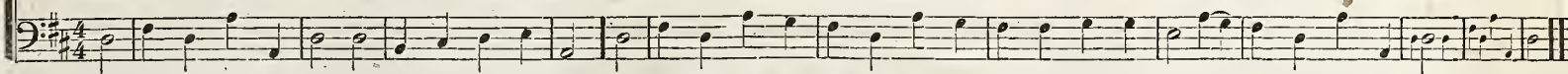
3. Thou on the Lord re - ly, So safe shalt thou go on; Fix on his word thy sted-fast eye, So shall thy work be done.
 4. Give to the winds thy fears, Hope, and be un - dis - mayed; God hears thy sighs, and counts thy tears, He shall lift up thy head.
 5. Through waves, and clouds, and storms, He gen - tly clears thy way; Wait then his time, so shall this night Soon end in joy - ous day.



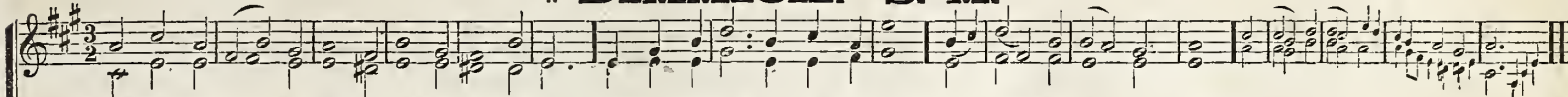
1. Our fes - tal morn is come ! Now, Lord, we come to thee : Thy house shall be our joy - ful home, Thy name our me - lo - dy, Thy name our me - lo - dy.
2. "These temples of thy grace, How beau - ti - ful they stand ! The ho - nors of our na - tive place, And bulwarks of our land, And bulwarks of our land."
3. Our fa - thers built this fane, And watch'd the livelong night ; They sleep in death, but we re - main To hail a pu - rer light, To hail a pu - rer light.



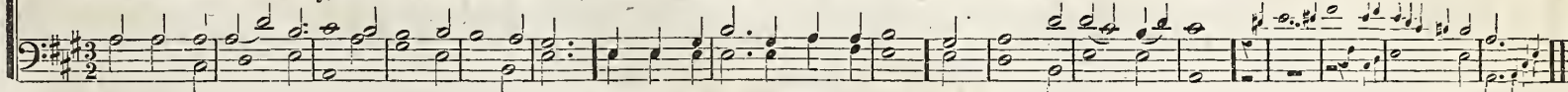
4. Then blow the trumpet, blow ; The psalm, the psaltry take : Let ev - ery heart with praise o'erflow, And every tongue awake, And every tongue a - wake.
5. Sound, sound that sweetest strain, The gospel ju - bi - lee ! Till bursting from oppression's chain, The nations shall be free, The na - tions shall be free.
6. Thus let us keep the feast, Thus wake to righteousness ; And teach the world from sin re - leased, The Lord our God to bless, The Lord our God to bless.



* DIMMICK. S. M.

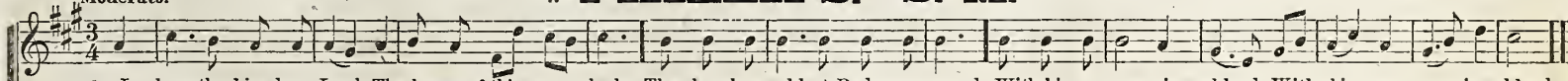


1. Firm and unmoved are they, Who rest their souls in God ; Firm as the mount where David dwelt, Or where the ark a - bode.

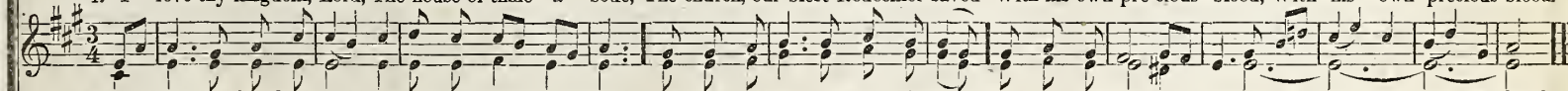


Moderato.

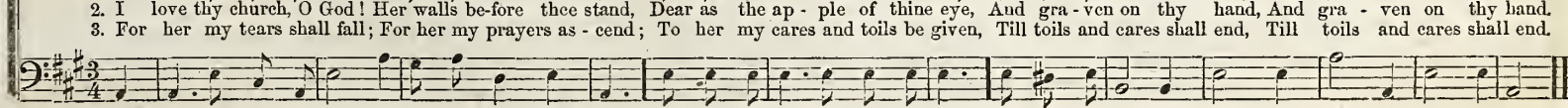
* PHILLIPS. S. M.



1. I love thy kingdom, Lord, The house of thine a - bode, The church, our blest Redeemer saved With his own pre - cious blood, With his own precious blood.



2. I love thy church, O God ! Her walls be - fore thee stand, Dear as the ap - ple of thine eye, And gra - ven on thy hand, And gra - ven on thy hand.
3. For her my tears shall fall ; For her my prayers as - cend ; To her my cares and toils be given, Till toils and cares shall end, Till toils and cares shall end.



* **UBER. S. M.**

1. Sweet is the work, O Lord, Thy glorious name to sing; To praise and pray, to hear thy word, And grateful offerings bring, And grateful offerings bring.

2. Sweet—at the dawning light, Thy boundless love to tell; And when approach the shades of night, Still on the theme to dwell, Still on the theme to dwell.

3. Sweet—on this day of rest, To join in heart and voice, With those who love and serve thee best, And in thy name rejoice, And in thy name re - joice.

* **ARGOLA. S. M.**

1. See, what a liv - ing stone The bul - ders did re - fuse; Yet God hath built his church thereon, In. spite of en - vious Jews.

2. The scribe and an - gry priest Re - ject thine on - ly Son; Yet on this rock shall Zi - on rest, As the chief cor - ner - stone.

Moderato.

* **MANILLA. S. M.**

1. Great is the Lord, our God, And let his praise be great; He makes the churches his a - bode, His most de - light - ful seat, His most delight - ful seat.

2. In Zi - on God is known, A re - fuge in dis - tress; How bright has his sal - va - tion shown! How fair his heavenly grace, How fair his heavenly grace!

Moderato.

* MELVIN. S. M. (Double.)

1. My Maker and my King! To thee my all I owe; Thy sove - reign boun - ty is the spring, Whence all my blessings flow. 2. Thou ever good and kind! A thousand reasons move, A

3. The creature of thy hand, On thee alone I live; My God, thy ben - e - fits demand More praise than I can give. 4. Lord, what can I impart, When all is thine before; Thy

thou - - sand ob - li - ga - - tions bind My heart to grateful love, My heart to grateful love.

love de - mands a thank - - ful heart; The gift, alas! how poor! The gift, a - las! how poor!

Allegretto. RIX. S. M. (Double.) MENDELSSOHN.

1. I love thy kingdom, Lord, The house of thine abode, The church, our blest Re -

3. For her my tears shall fall; For her my prayers ascend; To her my cares and

- deemer saved With his own precious blood. 2. I love thy church, O God! Her walls before thee stand, Dear as the ap - ple of thine eye, An1 graven on thy hand, And graven on thy hand.

toils be given, Till toils and cares shall end. 4. Beyond my highest joy I prize her heavenly ways. Her sweet communion soleann vows, Her hymns of love and praise, Her hymns of love and praise.

* MAPLE. S. M.

1. How beautiful are their feet, Who stand on Zi-on's hill! Who bring salva - tion on their tongues, And words of peace re - veal, And words of peace re - veal!

2. How charm - ing is their voice! How sweet their tidings are! "Zi - on, be - hold thy Saviour King, He reigns and tri - umphs here, He reigns and triumphs here.

The score consists of two systems of music. The first system has a treble and bass staff with a 3/2 time signature and a key signature of three sharps (F#, C#, G#). The second system also has a treble and bass staff with the same time signature and key signature. The lyrics are printed below the treble staves.

* NORTHPORT. S. M.

Allegro.

My soul, re - peat his praise, Whose mercies are so great; Whose an - ger is so slow to rise, So ready to a - bate, So ready to a - bate.

The score consists of two systems of music. The first system has a treble and bass staff with a 4/4 time signature and a key signature of three sharps (F#, C#, G#). The second system also has a treble and bass staff with the same time signature and key signature. The lyrics are printed below the treble staves.

* CHAPLIN. S. M.

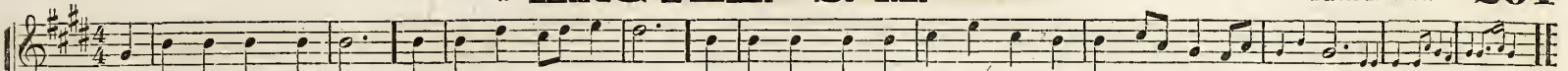
ANCHUZ.

1. Our heavenly Fa - ther calls, And Christ in - vites us near; With both, our friendship shall be sweet, And our com - mu - nion dear.

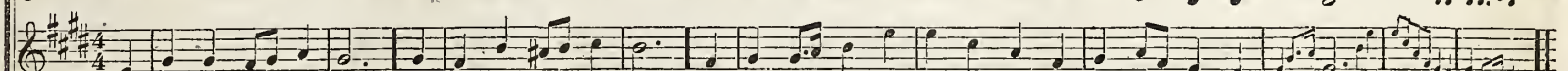
2. God pit - ies all our griefs; He par - dons ev - ery day; Al - might - y to pro - tect our souls, And wise to guide our way.

The score consists of two systems of music. The first system has a treble and bass staff with a 2/2 time signature and a key signature of three sharps (F#, C#, G#). The second system also has a treble and bass staff with the same time signature and key signature. The lyrics are printed below the treble staves.

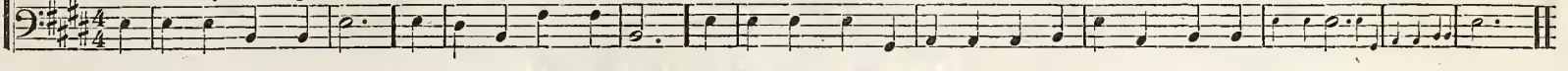
* ARGYLE. S. M.



1. How gen-tle God's com-mands! How kind his pre-cepts are! Come, cast your bur-dens on the Lord, And trust his con-stant care.



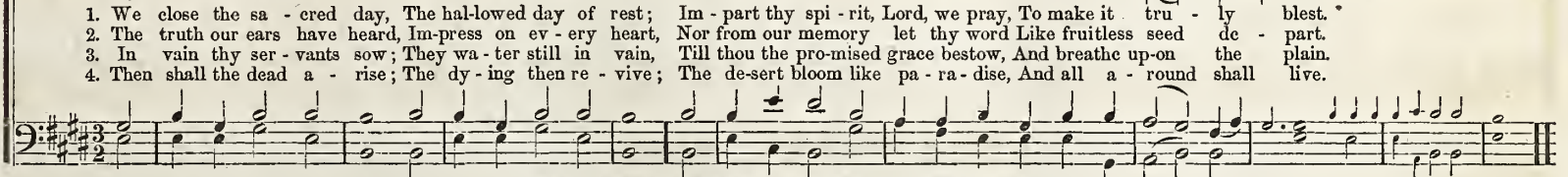
2. His boun-ty will pro-vide, His saints se-cre-ly dwell; That hand which bears cre-a-tion up, Shall guard his chil-dren well.



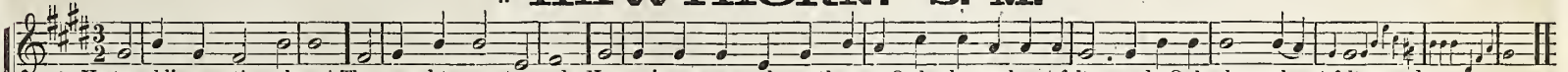
* RAFFLES. S. M.



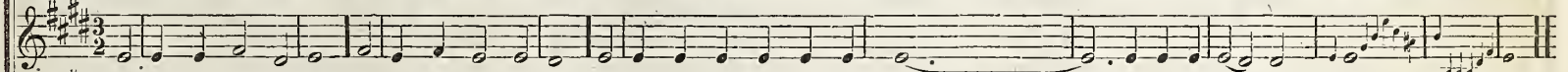
1. We close the sa-cred day, The hal-lowed day of rest; Im-part thy spi-rit, Lord, we pray, To make it tru-ly blest.
2. The truth our ears have heard, Im-press on ev-ery heart, Nor from our memory let thy word Like fruitless seed de-part.
3. In vain thy ser-vants sow; They wa-ter still in vain, Till thou the pro-mised grace bestow, And breathe up-on the plain.
4. Then shall the dead a-rise; The dy-ing then re-vive; The de-sert bloom like pa-ra-dise, And all a-round shall live.



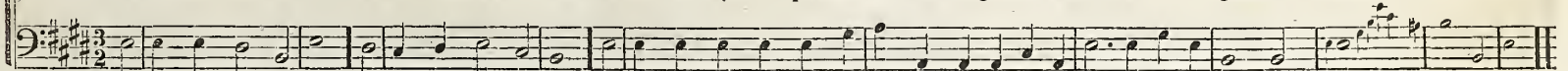
* HAWTHORN. S. M.



1. Ye trembling captives, hear! The gospel trumpet sounds: No music more can charm the ear, Or heal your heart-felt wounds, Or heal your heart-felt wounds.



2. 'Tis not the trump of war, Nor Si-nai's aw-ful roar; Sal-va-tion's news it spreads a-far, And vengeance is no more, And vengeance is no more.



* SANDFORD. S. M.

1. Come, we that love the Lord, And let our joys be known; Join in a song with sweet accord, And thus surround the throne, And thus surround the throne.

2. Let those re - fuse to sing, Who never knew our God; But children of the heavenly King May speak their joys abroad, May speak their joys a - broad.

NOYES. S. M.

FROM DR. FILITZ' COLLECTION, 1846.

From ear - liest dawn of life, Thy goodness we have shared; And still we live to sing thy praise, By sovereign mer - cy spared.

Slowly.

* SCOTT. S. M.

FROM NAGEL.

1. Once more, be - fore we part, We bend the suppliant knee, And lift our souls in prayer and praise, E - ter - nal God, to thee.

2. Where'er we tra - vel, go; Where'er we rest, a - bide; Do thou our path on earth surround, And all our footsteps guide.

3. We ne'er a - gain on earth May thus to - ge - ther meet; O grant that in our home a - bove, We may each o - ther greet.

4. Thus, Lord, be - fore thy throne, Our last a - dieus are given; In life and death may each fare well, Till all shall meet in heav'n.

1. This is the glorious day That our Re-deemer made: Let us re-joice, and sing, and pray, Let all the church be glad, Let all . . . the church be glad.

2. Ho-san-na to the King, Of Da-vid's roy-al blood: Bless him, ye saints, he comes to bring Sal-vation from your God, Salva-tion from your God.

The musical score for 'MILO. S. M.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The melody is simple and hymn-like, with lyrics printed below the vocal staves.

Slow.

* YALE. S. M.

The day is past and gone, The eve-ning shades ap-pear; Oh, may I ev-er keep in mind, The night of death draws near.

The musical score for 'YALE. S. M.' consists of two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Slow'. The melody is more complex than the previous hymn, with lyrics printed below the vocal staff.

* CARLTON. S. M.

1. If, through unruffled seas, Tow'rd heav'n we calmly sail, With grateful hearts, O God, to thee, We'll own the fostering gale, We'll own the fos-tering gale.

2. But should the surges rise, And rest de-lay to come, Blest be the sorrow-kind the storm, Which drives us nearer home, Which drives us nearer home.

3. Soon shall our doubts and fears All yield to thy control: Thy ten-der mercies shall illume The midnight of the soul, The midnight of the soul.

4. Teach us, in ev-ery state, To make thy will our own; And when the joys of sense depart, To live by faith a-lone, To live by faith a-lone.

The musical score for 'CARLTON. S. M.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The melody is more complex than the previous hymns, with lyrics printed below the vocal staves.

1. A charge to keep I have, A God to glo - ri - fy; A never dying soul to save, And fit it for the sky: To serve the present age, My calling - to ful - fil,

2. Arm me with jealous care, As in thy sight to live; And oh! thy servant, Lord, prepare A strict account to give. Help me to watch and pray, And on thy - self re - ly,

FURTH. S. M. (Double.) FROM M. HAYDN.

O may it all my powers engage, To do my Maker's will.

Assured, if I my trust be - tray, I shall for - ev - er die.

1. How beauteous are their feet Who stand on Zi - on's hill! Who bring salvation on their tongues, And

3. How hap - py are our ears, That hear this joyful sound, Which kings and prophets waited for, And

words of peace reveal! 2. How charming is their voice! How sweet their tidings are! "Zion, behold thy Saviour King; He reigns and triumphs here, He reigns and triumphs here."

sought, but never found! 4. How blessed are our eyes, That see this heavenly light! Prophets and kings desired it long, But died without the sight, But died without the sight.

* **STRAND. S. M.**

1. I lift my soul to God; My trust is in his name: Let not my foes, that seek my blood, Still tri-umph in my shame.

2. From ear-ly dawn-ing light Till evening shades a-rise, For thy sal-va-tion, Lord, I wait, With ev-er-longing eyes.

The score consists of four staves: a vocal line (treble clef, 4/4 time), a piano accompaniment line (treble clef, 4/4 time), and a bass line (bass clef, 4/4 time). The key signature has two flats (B-flat and E-flat).

Slowly, Gently.

DUNBAR. S. M.

FROM CORRELL 1690.

When overwhelmed with grief, My heart with-in me dies, Helpless, and far from all re-lief, To heaven I lift mine eyes.

The score consists of two staves: a vocal line (treble clef, 3/4 time) and a piano accompaniment line (bass clef, 3/4 time). The key signature has three flats (B-flat, E-flat, and A-flat).

Slow and Soft.

* **STRAFFORD. S. M.**

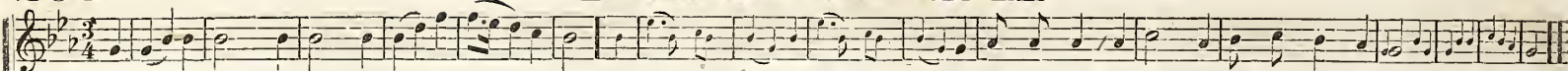
1. What shall we render, Lord, For all the grace we see! Since all the goodness we can yield, Ex-tendeth not to thee, Ex-tendeth not to thee.

2. To scenes of pain and woe, Our cheerful feet re-pair, And with the gifts thy hands bestow, Relieve the mourner's care, Re-lieve the mourner's care.

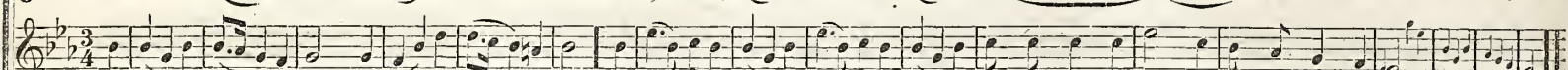
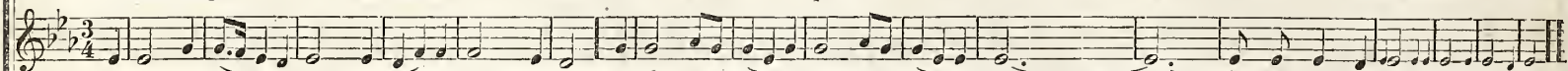
3. The widow's heart shall sing, The or-phan shall be glad: And hun-gry souls we'll gladly point To Christ, the living head, To Christ, the liv-ing head.

4. Thus thro' the vale of tears, Our light shall ev-er shine; And men shall learn to glo-ri-fy Our Father's name, divine, Our Father's name, di-vine.

The score consists of four staves: a vocal line (treble clef, 4/8 time), a piano accompaniment line (treble clef, 4/8 time), and a bass line (bass clef, 4/8 time). The key signature has two flats (B-flat and E-flat).

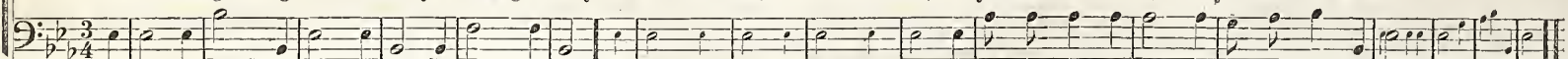
* **PIEDMONT. S. M.**

1. Be-hold the gift of God! Sin-ners, a-dore his name, Who shed for us his precious blood, Who bore our curse and shame, Who bore our curse and shame.



2. Be-hold the liv-ing bread, Which Jesus came to give, By dy-ing in the sin-ner's stead, That he might ever live, That he might ever live.

3. The Lord delights to give; He knows you've nought to buy; To Je-sus haste, this bread receive, And you shall never die, And you shall never die.



Slow.

* **MESSER. S. M.**

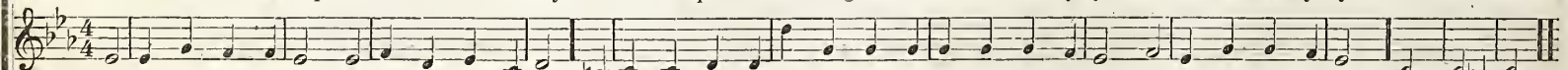
WILLIAM MASON, FRANKFORT, OCT. 21, 1852.



Oh, cease! my wandering soul, On rest-less wing to roam; All this wide world, to ei-ther pole, Has not for thee a home.

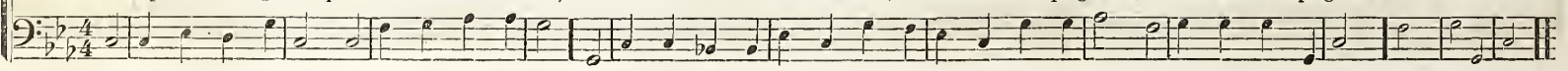
* **PEKIN. S. M.**

1. Did Christ o'ersinners weep, And shall our cheeks be dry? Let floods of pen-i-tential grief Burst forth from every eye, Burst forth from every eye.



2. The Son of God in tears, The wondering an-gels see! Be thou as-tonished, O my soul! He shed those tears for thee, He shed those tears for thee.

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



Moderato.

* **TYNE. S. M.**

207

1. Now living waters flow To cheer the humble soul; From sea to sea the rivers go, And spread from pole to pole, And spread from pole to pole.

2. Now righteousness shall spring, And grow on earth again: Jesus, Je - ho - vah, be our King, And o'er the nations reign, And o'er the nations reign.

3. Je - sus shall rule a - lone, The world shall hear his word; By one blest name shall he be known The U - ni - versal Lord, The U - ni - ver - sal Lord.

HEREFORD. S. M.

L. MASON, 1840.

Sure there's a right - eous God, Nor is re - li - gion vain; Tho' men of vice may boast a - loud, And men of grace complain.

Slow and Soft.

DENNIS. S. M.

FROM H. G. NAGELL

1. How gen - tle God's commands! How kind his pre - cepts are! Come, cast your burdens on the Lord, And trust his constant care.

2. His boun - ty will provide, His saints se - cure - ly dwell; That hand which bears ere - a - tion up, Shall guard his children well.

3. Why should this anxious load Press down your weary mind? Oh, seek your heavenly Father's throne, And peace and comfort find.

1. How charming is the place Where my Re - deemer God Unveils the glories of his face, And sheds his love a - broad!

2. Here, on the mer - cy seat, With ra - diant glo - ry crowned, Our joy - ful eyes be - hold him sit, And smile on all a - round.

3. To him their prayers and cries Each contrite soul pre - sents: And while he hears their humble sighs, He grants them all their wants.

Slow and Soft.

GORTON. S. M.

FROM BEETHOVEN.

1. While my Re - deem - er's near, My Shep - herd and my guide, I bid fare - well to ev - ery fear; My wants are all supplied.

* EDGEFIELD. S. M.

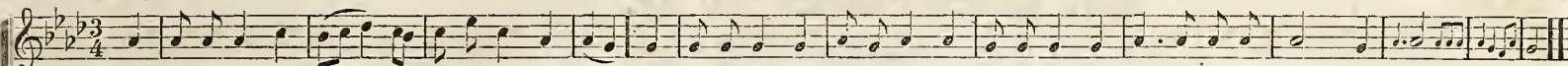
Your harps, ye trembling saints, Down from the willows take: Loud to the praise of love di - vine, Bid ev - ery string a - wake.

Your harps, ye trembling saints, Down from the willows take: Loud to the praise of love di - vine, Bid ev - ery string a - wake.

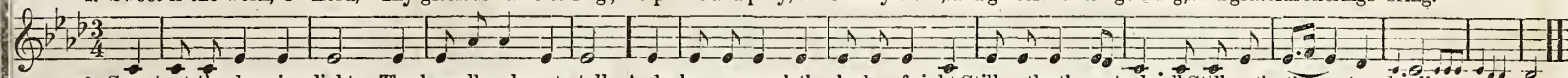
Slowly.

* EDGAR. S. M.

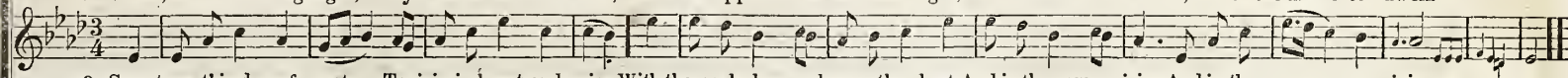
IN PART FROM FR. SILCHER, WURTEMBERG.



1. Sweet is the work, O Lord, Thy glorious name to sing; To praise and pray, to hear thy word, And grateful offerings bring, And grateful offerings bring.



2. Sweet, at the dawning light, Thy boundless love to tell; And when approach the shades of night, Still on the theme to dwell, Still on the theme to dwell.



3. Sweet, on this day of rest, To join in heart and voice, With those who love and serve thee best, And in thy name rejoice, And in thy name re-joice.

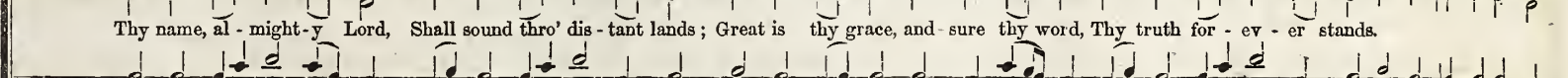


Moderato.

IOWA. S. M.

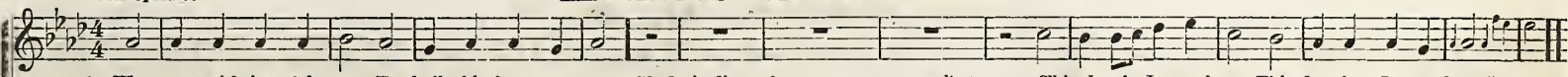


Thy name, al-might-y Lord, Shall sound thro' dis-tant lands; Great is thy grace, and sure thy word, Thy truth for-ev-er stands.

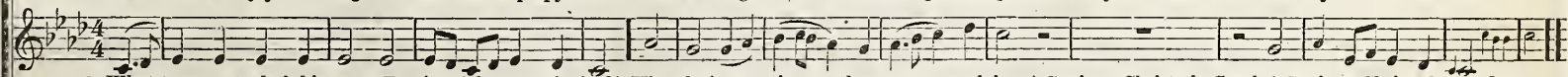


Con Spirito.

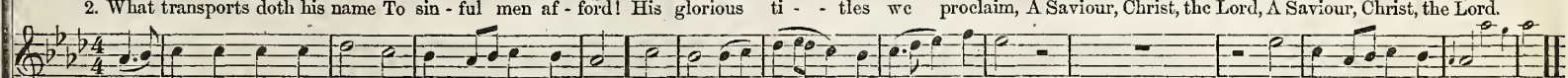
* ELBA. S. M.



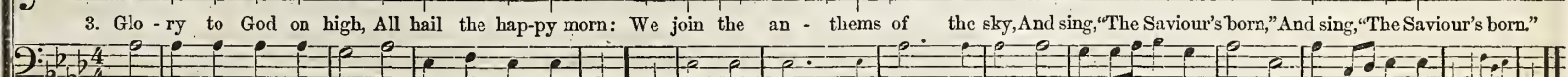
1. We come with joy-ful song, To hail this hap-py morn: Glad ti-dings from an an-gel's tongue, "This day is Je-sus born, This day is Je-sus born."



2. What transports doth his name To sin-ful men af-ford! His glorious ti-tles we proclaim, A Saviour, Christ, the Lord, A Saviour, Christ, the Lord.



3. Glo-ry to God on high, All hail the hap-py morn: We join the an-thems of the sky, And sing, "The Saviour's born," And sing, "The Saviour's born."



ST. MICHAEL. S. M. FROM DAY'S PSALTER, 1588. HARMONY BY REV. W. H. HAVERGAL.

I lift my soul to God, My trust is in his name; Let not my foes, that seek my blood, Still triumph in my shame.

I lift my soul to God, My trust is in his name; Let not my foes, that seek my blood, Still triumph in my shame.

SOUTHWELL. S. M. FROM THE "PSALTER," PRINTED BY HENRIE DENHAM, 1588.

1. And will the God of grace Per - pet - ual si - lence keep? The God of jus - tice hold his peace, And let his vengeance sleep?
2. A - rise, al - might - y God, As - sume thy sovereign sway; Be - fore thy throne bid sin - ners bow, And yield their hearts ' to thee.

LITTLETON. S. M.

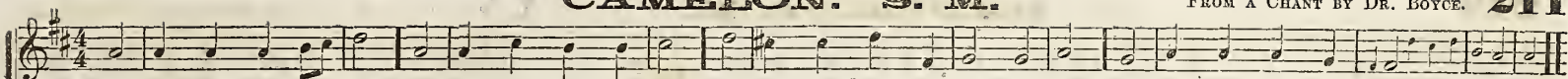
FROM A SANCTUS BY GIBBONS.

1. Firm and un - moved are they, Who rest their souls on God; Firm as the mount where Da - vid dwelt, Or where the ark a - bode.

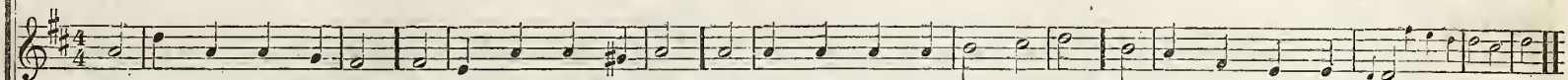
2. As mountains stood to guard The ci - ty's sa - cred ground, So God, and his al - might - y love, Em - brace his saints a - round.
3. Deal gen - tly, Lord, with those, Whose faith and ho - ly fear, Whose hope, and love, and ev - ery grace, Proclaim their hearts sin - cere.

CAMELON. S. M.

FROM A CHANT BY DR. BOYCE. 211



1. Come, sound his praise a - broad, And hymns of glo - ry sing: Je - ho - vah is the sovereign God, The u - ni - ver - sal King.

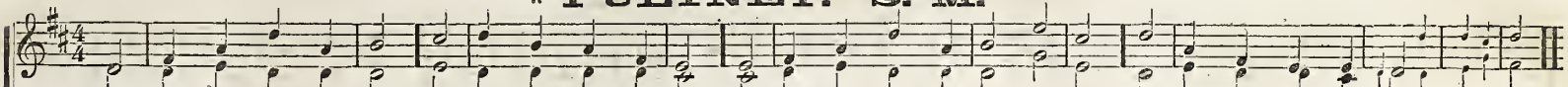


2. Come, wor - ship at his throne, Come, bow be - fore the Lord; We are his work, and not our own; He formed us by his word.

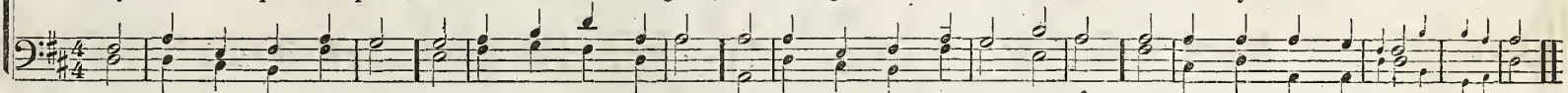
3. To - day at - tend his voice, Nor dare pro - voke his rod; Come, like the peo - ple of his choice, And own your gra - cious Lord.



* PULTNEY. S. M.

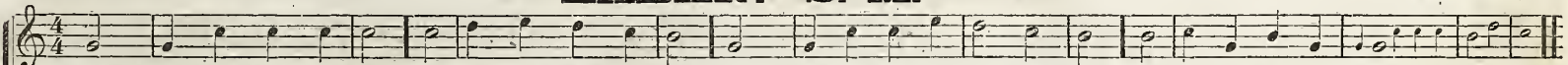


1. My soul, re - peat his praise, Whose mer - cies are so great; Whose an - ger is so slow to rise, So rea - dy to a - bate.

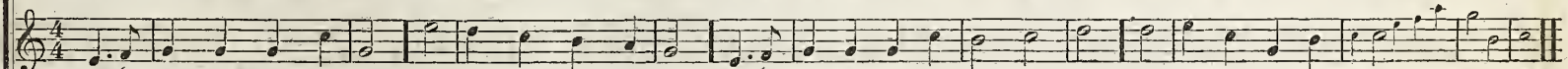
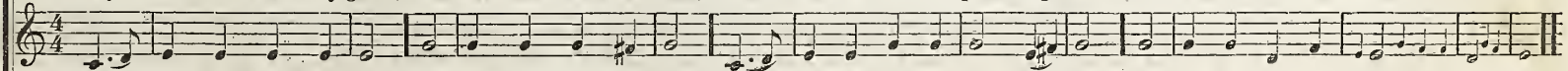


LABAN. S. M.

L. MASON. 1830.

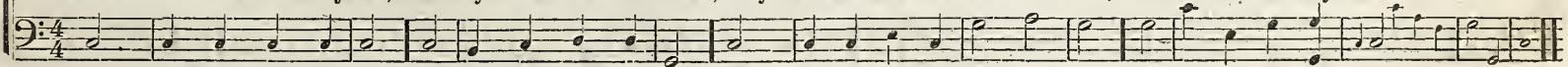


1. My soul, be on thy guard, Ten thou - sand foes a - rise; The hosts of sin are press - ing hard To draw thee from the skies.



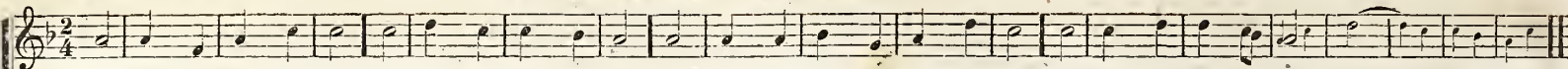
2. Oh, watch and fight, and pray; The bat - tle ne'er give o'er; Re - new it bold - ly ev - ery day, And help di - vine im - plore.

3. Ne'er think the vic - tory won, Nor lay thine ar - mor down; Thy ar - duous work will not be done, Till thou ob - tain thy crown.



BADEA. S. M.

AN EXCELLENT GERMAN TUNE.

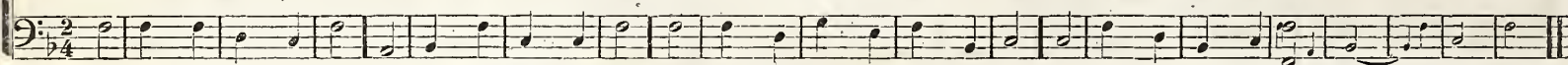


1. Oh! bless - ed souls are they, Whose sins are covered o'er; Di - vine - ly blest, to whom the Lord Imputes their guilt no more.



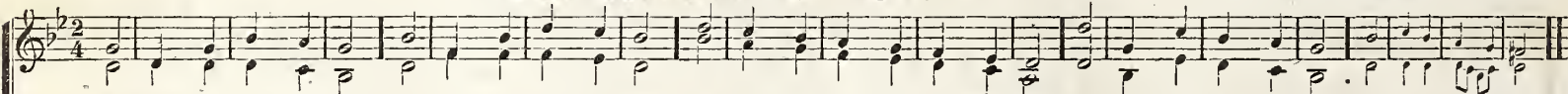
2. They mourn their fol - lies past, And keep their hearts with care; Their lips and lives, without de - ceit, Shall prove their faith sin - cere.

3. While I con - cealed my guilt, I felt the festering wound; But I confessed my sins to thee, And rea - dy par - don found.



ST. BRIDES. S. M.

DR. HOWARD, LONDON. DIED, 1733.

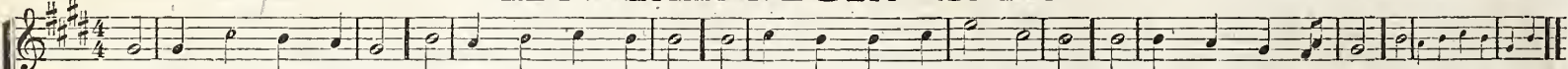


Defend me, Lord, from shame; For still I trust in thee; As just and righteous is thy name, From dan - ger set me free.

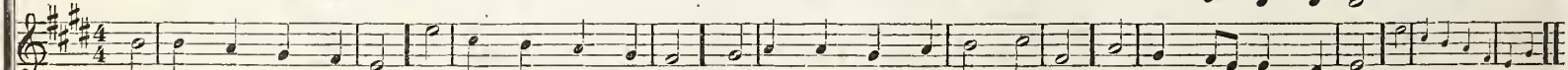


MORNINGTON. S. M.

FROM A CHANT BY LORD MORNINGTON.

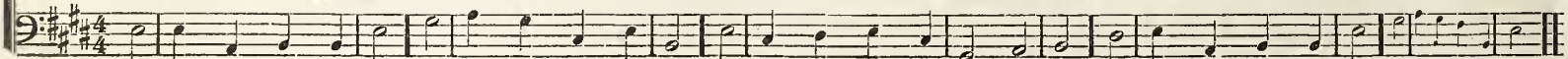


1. I hear thy word with love, And I would fain o - bey; Lord, send thy Spi - rit from a - bove To guide me, lest I stray.



2. Oh! who can ev - er find The er - ror of his ways? Yet, with a bold, pre - sumptuous mind, I would not dare transgress.

4. While with my heart and tongue, I spread thy praise a - broad, Ac - cept the wor - ship and the song, My Sa - viour, and my God.



1. Blest are the sons of peace, Whose hearts and hopes are one; Whose kind de-signs to serve and please Through all their ac-tions run.
 2. Blest is the pi-ous house, Where zeal and friend-ship mingles; Their songs of praise, their mingled vows, Make their com-mu-nion sweet.

3. From those ce-les-tial springs Such streams of plea-sure flow, As no in-crease of rich-es brings, Nor hon-ors can be-stow.
 5. Thus on the heav-en-ly hills The saints are blest a-bove; Where joy, like morn-ing dew, dis-tills, And all the air is love.

CONLEY. S. M.

L. Mason. 1850.

mp *Cres.* *mp* *Cres.* *Dim.*

1. My son, know thou the Lord, Thy fa-thers' God o-bey; Seek his pro-TECT-ing care by night, His guar-dian hand by day.

BETHNAL. S. M.

1. To God, in whom I trust, I lift my heart and voice; Oh! let me not be put to shame, Nor let my foes re-joice.

2. Thy mer-cies and thy love, O Lord, re-call to mind; And gra-cious-ly con-tin-ue still, As thou wert ev-er, kind.

OLMUTZ. S. M.

1. Your harps, ye trembling saints, Down from the wil - lows take: Loud to the praise of love di - vine, Bid every string a - wake.

2. Tho' in a foreign land, We are not far from home, And near - er to our house a - bove We ev - ery moment come.

4. When we in dark - ness walk, Nor feel the heavenly flame; Then will we trust our gra - cious God, And rest up - on his name.

Arranged from a Gregorian Chant, (Tone VIII.) by L. MASON, and first published as a Metrical Tune in 1834.

DOVER. S. M.

Great is the Lord, our God, And let his praise be great; He makes the euhres his a - bode, His most de - light - ful seat.

BOYLSTON. S. M.

L. MASON. 1832.

1. The pi - ty of the Lord, To those that fear his name, Is such as ten - der pa - rents feel— He knows our fee - ble frame.

2. He knows we are but dust, Scattered with every breath; His an - ger, like a ri - sing wind, Can send us swift to death.

3. Our days are as the grass, Or like the morning flower; When blasting winds sweep o'er the field, It withers in an hour.

RITARD.

ST. THOMAS. S. M.

A. WILLIAMS, ABOUT 1770. 215

My soul, re-peat his praise, Whose mer-cies are so great: Whose an-ger is so slow to rise, So rea-dy to a-bate.

My soul, re-peat his praise, Whose mer-cies are so great; Whose an-ger is so slow to rise, So rea-dy to a-bate.

Moderato.

STATE STREET. S. M.

JONATHAN C. WOODMAN.

1. An-oth-er day is past, The hours for-ev-er fled; And time is bear-ing us a-way, To min-gle with the dead.

SHAWMUT. S. M. (Unison Tune.)

L. MASON. 1833.

1. The Lord Je-ho-vah reigns, Let all the na-tions fear; Let sin-ners trem-ble at his throne, And saints be hum-ble there.

2. Je-sus, the Sa-viour, reigns, Let earth a-dore its Lord; Bright che-rubs his at-tend-ants stand, Swift to ful-fil his word.

3. In Zi-on stands his throne; His hon-ors are di-vine; His church shall make his won-ders known, For there his glo-ries shine.

Treble and Tenor may change parts.

THATCHER. S. M.

FROM HANDEL.

1. To God, in whom I trust, I lift my heart and voice; O, let me not be put to shame, Nor let my foes re-joice.

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

3. Let all my youthful crimes Be blot-ted out by thee; And, for thy wondrous goodness' sake, In mercy think on me.

HOBART. S. M.

WILLIAM MASON. 1848.

Ac-cord-ing to thy word, Let me thy mer-cy prove; Blot out my past trans-gres-sions, Lord, And save me by thy love.

SILVER STREET. S. M.

I. SMITH.

1. Come, sound his praise a-broad, And hymns of glo-ry sing, Je-ho-vah is the sov-ereign God, The u-ni-ver-sal King.

2. Come, worship at his throne, Come, bow be-fore the Lord; We are his work, and not our own; He formed us by his word.

3. To-day at-tend his voice, Nor dare pro-voke his rod; Come, like the peo-ple of his choice, And own your gra-cious God.

1. I love the volume of thy word; What light and joy those leaves afford To souls benighted and distressed! { Thy precepts guide my doubtful way, }
 { Thy fear forbids my feet to stray, } Thy promise leads my heart to rest.

From an Old Church Melody, by L. Mason. 1832.

* CHARLES. L. P. M.

1. Think, mighty God, on feeble man, How few his hours, how short his span! Short from the cradle to the grave; { Who can secure his vital breath }
 { Against the bold demands of death, } With skill to fly, or power to save?

ALBION. L. P. M.

FROM J. A. P. SCHULTZ, BY L. M.

1. Let all the earth their voices raise, To sing a psalm of lofty praise, To sing and bless Jehovah's name; His glory let the heathen know, His wonders to the nations show, And all his saving works proclaim.

218 * **OVERTON. C. P. M.** (8,8,6; 8,8,6.) L. P. M. by omitting the ties and using the small notes.

C.P.M. How precious, Lord, thy sacred word! What light and joy those leaves afford To souls in deep distress! Thy precepts guide our doubtful way, Thy fear forbids our feet to stray, Thy promise leads to rest.

L.P.M. I love the volume of thy word; What light and joy those leaves afford To souls benighted and distressed? Thy precepts guide my doubtful way, Thy fear forbids my feet to stray, Thy promise leads my heart to rest.

* **HINSDALE. C. P. M.** L. P. M. by the small notes.

1. Let all on earth their voices raise To sing the great Je-ho - vah's praise, And bless his ho - ly name, { His glory let the heathen know, } His saving grace proclaim.
{ His wonders to the nations show, }

CLINTON. C. P. M.

MELODY BY H. ISAAC. 1490.

1. God is our re - fuge in dis-tress, A present help when dangers press, In him will we confide; Tho' earth were from her centre tost, And mountains in the ocean lost, Secure shall we abide.

2. A gentle stream with gladness still, The city of our God shall fill, The seat of God most high: God dwells in Zion, whose fair tow'rs Shall mock th'assaults of earthly pow'rs, While his strong arm is high.

This celebrated tune has a multitude of readings in the German choral books; we have adhered very nearly, both in melody and in harmony, to the copy found in the excellent work by Dr. Fihz, Hamburg. The tune called *ARRHLONE*, found in many of our Singing Books, was undoubtedly *composed* from this.

Moderato.

* BIRMINGHAM. C. P. M.

219

The festal morn, my God, is come, That calls me to thy sacred dome, Thy presence to adore: { My feet the summons shall attend, With willing steps thy courts ascend, } And tread the hallowed floor, And tread the hallowed floor.

Slowly and in Exact Time.

ARIEL. C. P. M.

LOWELL MASON.

Oh, could I speak the matchless worth, Oh, could I sound the glories forth, Which in my Saviour shine! { I'd soar, and touch the heav'nly strings, And vie with Gabriel, while he sings, } In notes almost divine, In notes almost divine.

Slowly.

* SIDNEY. C. P. M.

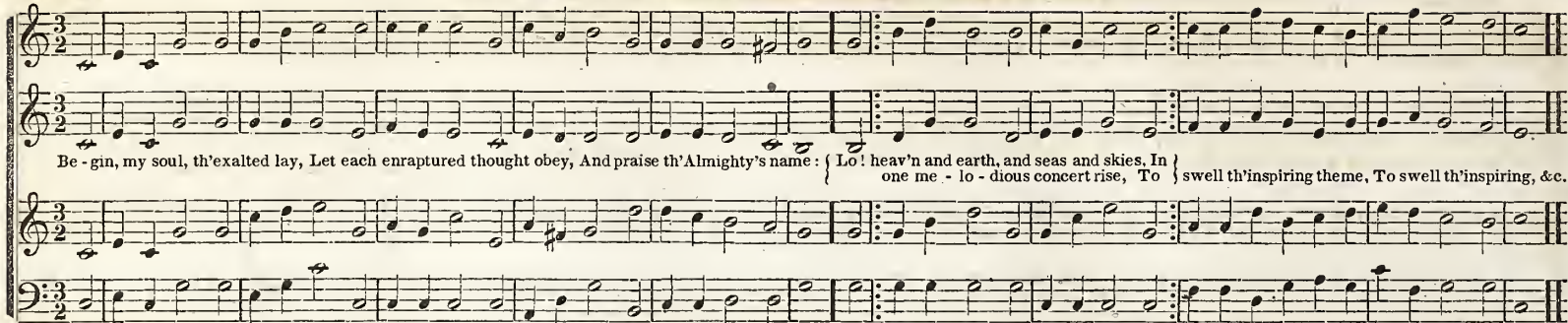
1. O thou that hear'st the prayer of faith, Wilt thou not save a soul from death, That casts itself on thee? I have no refuge of my own, But fly to what my Lord hath done, And suffered once for me.

2. Slain in the guilty sinner's stead, His spotless righteousness I plead, And his availing blood: That righteousness my robe shall be, That merit shall atone for me, And bring me near to God.

3. Then save me from e-ter-nal death, The spirit of a-doption breathe, His con-so-la-tions send: By him some word of life impart, And sweetly whisper to my heart, 'Thy Maker and thy friend.'

4. The king of terrors then would be A welcome messenger to me, To bid me come away: Unclogged by earth, or earthly things, I'd mount, I'd fly, with eager wings, To everlasting day.

* BURDITT. C. P. M.

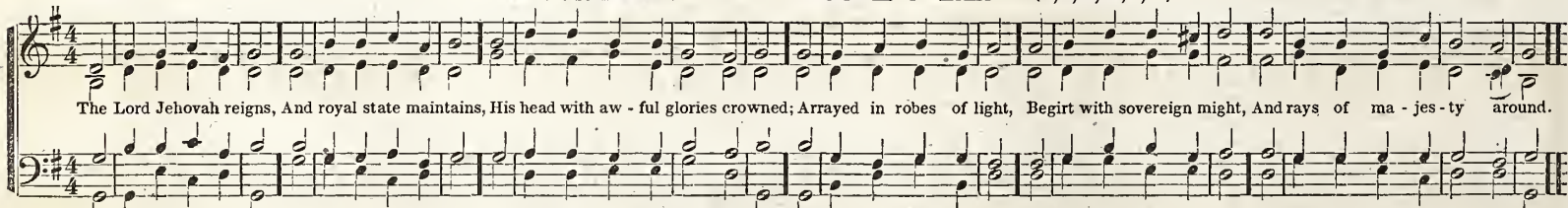


Be - gin, my soul, th'exalted lay, Let each enraptured thought obey, And praise th'Almighty's name: { Lo! heav'n and earth, and seas and skies, In one me - lo - dious concert rise, To } swell th'inspiring theme, To swell th'inspiring, &c.

Moderato.

DALSTON. S. P. M. (6,6,8; 6,6,8.)

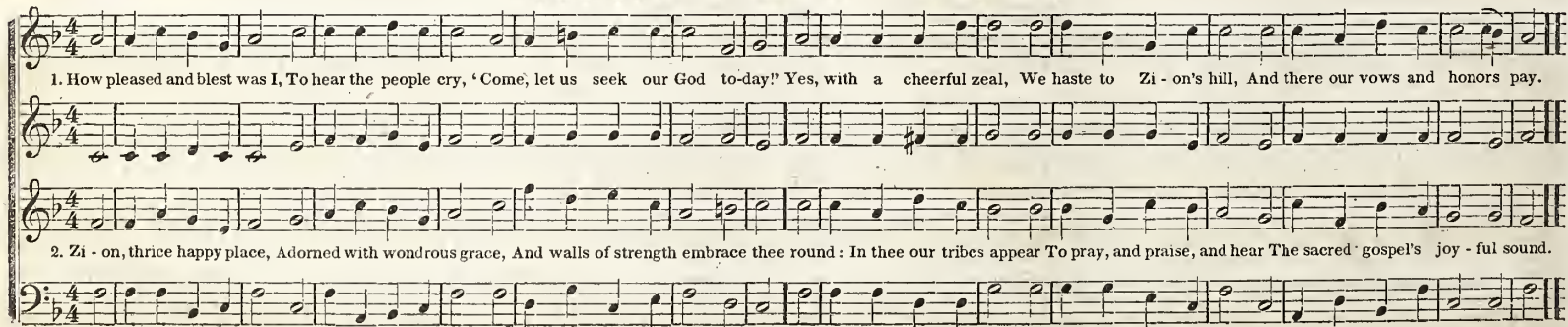
A. WILLIAMS. 1760.



The Lord Jehovah reigns, And royal state maintains, His head with aw - ful glories crowned; Arrayed in robes of light, Begirt with sovereign might, And rays of ma - jes - ty around.

Moderato.

* HENDERSON. S. P. M.



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 Zi - on's hill, And there our vows and honors pay.
2. Zi - on, 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 joy - ful sound.

1. { When I can trust my all with God, In tri - al's fear - ful hour, }
 { Bow, all resigned, be-neath his rod, And bless his spar-ing power, } A joy springs up a - mid dis-tress, A foun-tain in the wil-der-ness.

2. { Oh, blessed be the hand that gave, Still blessed when it takes; }
 { And blessed he who smites to save, Who heals the heart he breaks: } Per-fect and true are all his ways, Whom heaven adores, and earth o - beys.

*** RHONE. C. H. M.**

{ I love the Lord, whose gracious ear Was o - pen to my cry, }
 { He bade me, in the time of fear, Up - on his grace re - ly: } Long as I live, I'll trust his care, To him ad - dress my fer-vent prayer.

Moderato.

*** GRAYSON. S. H. M. (6,6,8,6;8,8.)**

One smile, one gracious smile, Up-on this drooping heart, Can every weary thought beguile, And bid my gloom depart; One smile of heaven upon my soul, Can every struggling fear control.

One smile, one gracious smile, Up-on this drooping heart, Can every weary thought beguile, And bid my gloom depart; One smile of heaven upon my soul, Can every struggling fear control.

* **HAWLET. H. M.**

1. { A - wake, our drowsy souls, And burst the slothful band;
The won - ders of this day Our noblest songs de - mand: } Au - spicious morn! thy blissful rays Bright seraphs hail, in songs of praise.

2. { At thy ap - proaching dawn, Reluctant death resigned
The glo - rious Prince of life, In dark domains con - fined: } Th'an - ge - lie host around him bends, And midst their shouts the God ascends.

*Slowly.***GAINSBOROUGH. H. M.**

FROM "CANTICA LAUDIS." L. MASON.

1. Where is my Saviour now, Whose smiles I once possessed? Till he return, I bow, By heaviest grief oppressed: My days of happiness are gone, And I am left to weep alone.

*Andante.***NEWBURG. H. M.**

FROM MICHAEL HAYDN.

1. O Zion, tune thy voice, And raise thy hands on high! Tell all the earth thy joys, And boast salvation nigh: Cheerful in God, A - rise and shine, While rays di - vine Stream all a - broad.

2. He gilds thy mourning face With beams which cannot fade: His all-resplendent grace He pours around thy head: The nations round Thy form shall view, With lustre new Divinely crowned.
3. In honor to his name, Reflect that sacred light; And loud that grace proclaim, Which makes thy darkness bright: Pursue his praise, Till sovereign love, In worlds a - bove, The glory raise.

* OTTERVILLE. H. M.

223

1. { Wel-come, de-light-ful morn! Thou day of sa-cred rest; }
 I hail thy kind re-tur-n; Lord, make these moments blest. } From low delights and mor-tal toys, I soar to reach im-mor-tal joys.

2. { Now may the King des-cend, And fill his throne of grace; }
 Thy seep-tre, Lord, ex-tend, While saints address thy face: } Let sinners feel thy quickening word, And learn to know and fear the Lord.

THORNHILL. H. M.

LONDON "CONGREGATIONAL TUNE BOOK."

1. To thee, great Source of light! My thankful voice I'll raise, And all my powers u-nite To cel-e-brate thy praise; And, till my voice is lost in death, Thy praise employ my ev-ery breath.
 2. And when this feeble tongue Lies si-lent in the dust, My soul shall dwell among The spi-rits of the just; Then, with the shining hosts a-bove, In nobler strains I'll sing thy love.

MILAN. H. M.

ALTERED FROM "CANTICA LAUDIS."

1. { Ye tribes of Adam, join With heav'n and earth and seas, }
 { And of-fer notes di-vine To your Cre-a-tor's praise. } Ye ho-ly throng Of angels bright, In worlds of light Begin the song, In worlds of light Be-gin the song.

2. { The shin-ing worlds above In glorious or-der stand, }
 { Or in swift courses move By his supreme command. } He spake the word, And all their frame From nothing came To praise the Lord, From nothing came To praise, &c.

CARMINA. H. M.

1. How beau-ti-ful the sight Of brethren who agree In friendship to unite, And bonds of cha-ri-ty! 'Tis like the precious ointment, shed O'er all his robes, from Aaron's head.

2. 'Tis like the dews that fill The cups of Hermon's flowers; Or Zion's fruitful hill, Bright with the drops of showers, When mingling odors breathe around, And glory rests on all the ground.

3. For there the Lord commands Blessings, a boundless store, From his unsparing hands, Yea, life for evermore: Thrice happy they who meet above, To spend eter-ni-ty in love.

REES. H. M.

Awake, ye saints, awake, And hail the sacred day; In loftiest songs of praise Your joyful homage pay; Come bless the day That God hath blest, The type of heaven's Eternal rest.

Allegro.

* ELLERTON. H. M.

1. { Yes! the Re-deem-er rose, The Saviour left the dead, }
 { And o'er our hell-ish foes High rais'd his conq'ring head; } In wild dismay, The guards around Fall to the ground, And sink a-way.

NOTE.—The small notes are to accommodate the words "Jesus, who bled, Hath left the dead" &c., in the 3rd and 4th stanzas.

2. { Be-hold th'an-gel-ie bands In full as-sem-bly meet, }
 { To wait his high commands, And worship at his feet. } Joyful they come, And wing their way From realms of day To Je-sus' tomb.

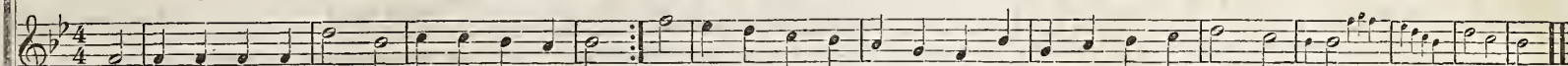
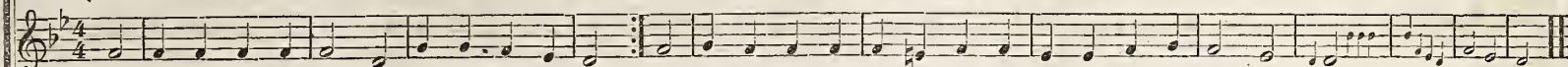
Allegro.

* CHURCH STREET. H. M.

TH. HASTINGS.



1. { Come, let our voi - ces join In joy - ful songs of praise; }
{ To God, the God of love, Our thankful hearts we'll raise. } To God a - lone all praise be-longs, Our ear - liest and our la - test songs.



2. { Within these hallowed walls Our wandering feet are brought, }
{ Where prayer and praise ascend, And heavenly truths are taught; } To God a - lone your offerings bring, Let young and old his prais - es sing.



Moderato.

SANTEE, OR HARWICH. H. M.

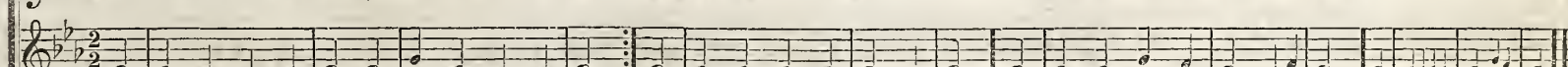
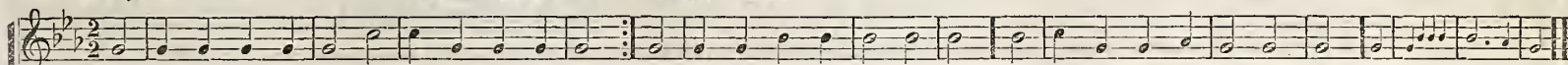


1. Give thanks to God most high, The universal Lord; The sovereign King of kings; And be his grace adored. Thy mercy, Lord, shall still endure, And ever sure abides thy word.

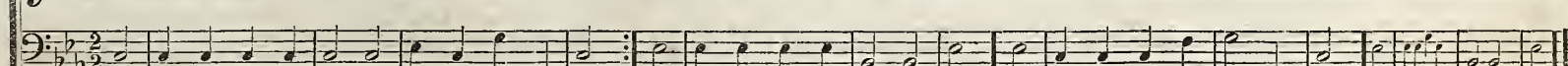
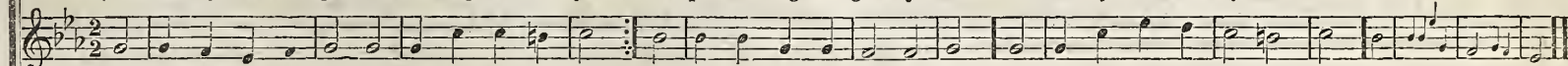


Slowly.

* WALDO. H. M.



{ Ye dy - ing sons of men, Im - merged in sin and woe }
{ Now mer - cy calls a - gain, Its mes - sage is to you! } Ye per - ish - ing and guilt - y, come! In mer - cy's arms there yet is room.



* RONALD. H. M.

1. Let ev-ery crea-ture join, To bless Je-ho-vah's name, And every power u-nite To swell th'exalted theme: Let nature raise, From every tongue, A general song Of grateful praise.

2. But oh! from human tongues Should nobler praises flow; And ev-ery thank-ful heart With warm devo-tion glow: Your voices raise, Ye highly blest, A-bove the rest De-clare his praise.

3. As-sist me, gra-cious God; My heart, my voice inspire; Then shall I hum-bly join The universal choir: Thy grace can raise My heart and tongue, And tune my song To lively praise.

NEWMAN. H. M.

FROM "CANTICA LAUDIS."

{ Ye boundless realms of joy, Ex-alt your Maker's name: }
 { His praise your songs employ A-bove the star-ry frame: } Your voi-ces raise, Ye che-ru-bim, And se-ra-phem, To sing his praise.

* ASHBURY. H. M.

1. Lord of the worlds above. How pleasant and how fair The dwellings of thy love. Thine earthly temples are! To thine abode, My heart aspires, With warm desires, To see my God, With warm desires, &c.

2. O happy souls, who pray, Where God appoints to hear; O happy men, who pay Their constant service there! They praise thee still! And happy they, Who love the way To Zion's hill, Who love the, &c.

3. They go from strength to strength, Thro' this dark vale of tears, Till each arrives at length, Till each in heaven appears: O glorious seat, When God our king Shall thither bring Our willing feet, Shall, &c.

Slow and Solemn.

* **LENT. 7s.** (Double.) (Trochaic.)

1. { Sa-viour, when in dust to thee, Low we bow th'ador-ing knee; } O, by all thy pains and woe, Suffered once for man below, Bending from thy throne on high,
 2. { When, re-pen-tant, to the skies Searee we lift our streaming eyes; }
 { By thy birth and ear-ly years, By thy human griefs and fears, } By thy vic-tory in the hour Of the sub-tle tempter's power; Je-sus, look with pitying eye;
 { By thy fast-ing and dis-tress, In the lone-ly wil-der-ness, }

3. { By thine hour of dark des-pair, By thine a-go-ny of prayer, } By thy cross, thy pangs and eries, By thy per-fect sa-cri-fice; Jesus, look with pitying eye;
 4. { By the pur-ple robe of scorn, By thy wounds, thy crown of thorn, }
 { By thy deep ex-pir-ing groan, By the seal'd sepul-chral stone, }
 { By thy tri-umph o'er the grave, By thy power from death to save; } Mighty God, ascended Lord, To thy throne in heaven restor'd, Princee and Saviour, hear our cry,

ARVAH. 7s. (Double.)

Hear our so-lemn li-ta-ny.

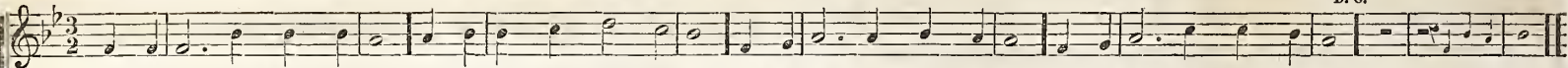
1. "Give us room, that we may dwell," Zion's children ery aloud: See their numbers, how they swell! How they gather like a
 2. Lo! thy sun goes down no more, God himself will be thy light: All that caused thee grief before Buried lies in endless

cloud! Oh how bright the morning seems! Brighter from so dark a night: Zi-on is like one that dreams, Filled with wonder and delight.

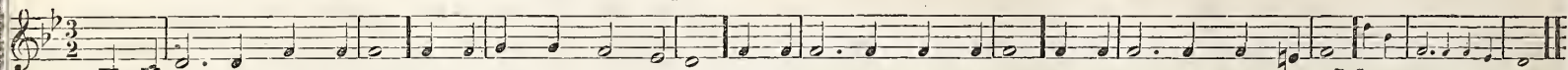
night. Zion, now arise and shine! Lo! thy light from heaven is come! These that crow'd from far are thine; Give thy sons and daughters room.

* **TOWER.** 7s. 6 lines. (or Double, by repeating the first period.)

D. C.



1. Rock of a - ges! cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy side, a heal - ing flood,
Be of fear and sin the cure; Save from wrath, and make me pure.

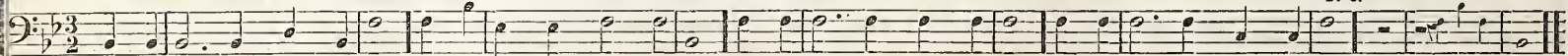


D. C.



2. Should my tears for - ev - er flow, Should my zeal no lan - guor know, This for sin could not a - tone; Thou must save, and thou a - lone:
In my hand no price I bring, Simply to thy cross I cling.

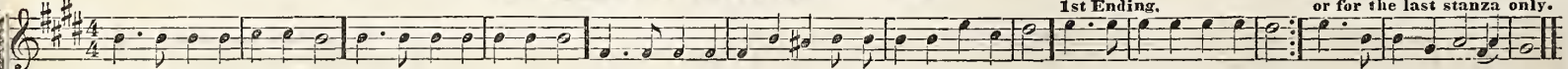
D. C.

* **OZA.** 7s. (or 8s & 7s.)

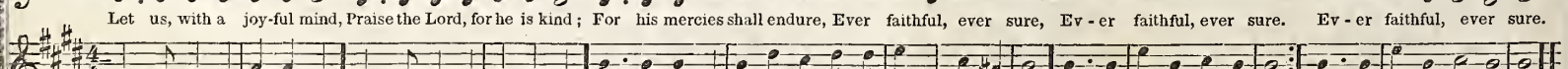
1. Come! said Jesus' sa - cred voice, Come, and make my paths your choice; I will guide you to your home, Weary pilgrims! hi - ther come.
2. Hi - ther come, for here is found Balm for every bleeding wound, Peace, which ever shall en - dure, Rest, e - ter - nal, sa - cred, sure!

* **FAIRVILLE.** 7s.

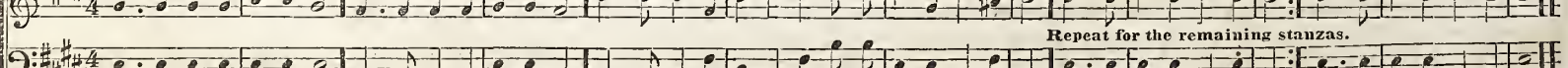
1st Ending.

2nd Ending for a Final Close,
or for the last stanza only.

Let us, with a joy - ful mind, Praise the Lord, for he is kind; For his mercies shall endure, Ever faithful, ever sure, Ev - er faithful, ever sure. Ev - er faithful, ever sure.



Repeat for the remaining stanzas.

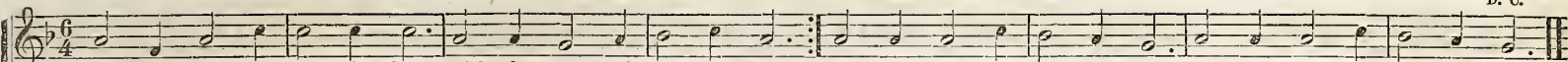


Slowly.

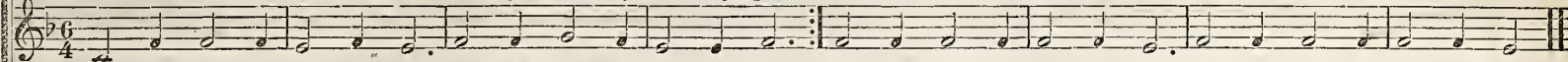
4 VERNON. 7s. (Double.)

229

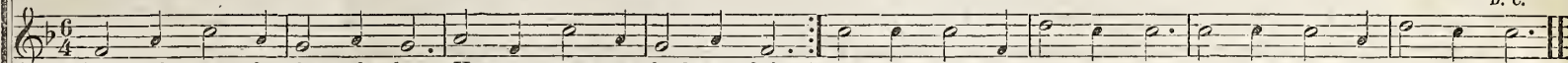
D. C.



1. { Fount of ev - er - last - ing love! Rich thy streams of mer - cy are, }
 { Flow - ing pure - ly from a - bove, Beau - ty marks their course a - far. } Lo! thy church, thy gar - den, now, Bloom be - neath thy heaven - ly shower,
 D. C. While we feel, and melt, and bow, Mild, yet might - y in thy power.



D. C.

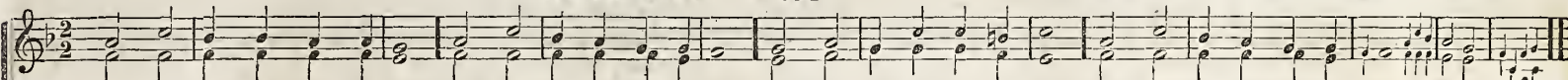


2. { God of grace, be - fore thy throne, Here our warm - est thanks we bring; }
 { Thine the glo - ry, thine a - lone, Loud - est praise to thee we sing; } Hear, O hear our grate - ful song, Let thy spi - rit still des - cend;
 D. C. Roll the tide of grace a - long, Widening, deep - ning to the end.



READ. 7s.

FROM "MASON'S HAND-BOOK OF PSALMODY," LONDON.

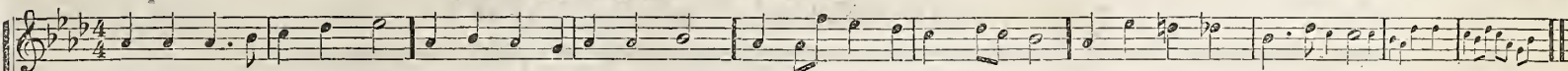


1. Fa - ther of e - ter - nal grace, Glo - ri - fy thy - self in me; Meek - ly beam - ing in thy face, May the world thine im - age see.
 2. Hap - py on - ly in thy love, Poor, un - friended, or un - known, Fix my thoughts on things above, Stay my heart on thee a - lone.

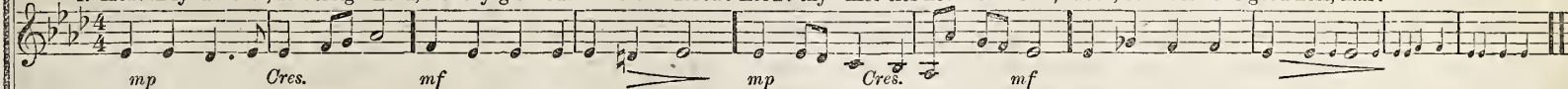


WIEN. 7s.

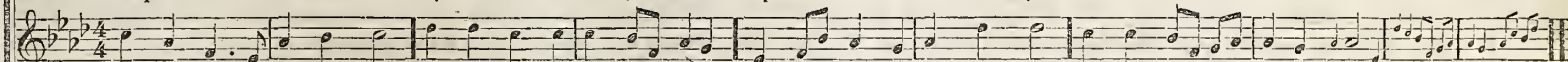
FROM MENDELSSOHN'S "ELIJAH."



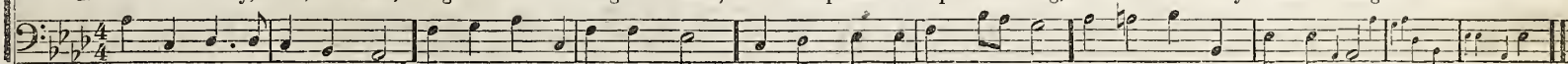
1. Heaven - ly Fa - ther, so - vereign Lord, Be thy glo - rious name a - dored! Lord! thy mer - cies nev - er fail; Hail, ce - les - tial good - ness, hail!



mp Cres. mf mp Cres. mf



2. Tho' un - wor - thy, Lord, thine ear, Deign our hum - ble songs to hear; Pu - rer praise we hope to bring, When a - round thy throne we sing.



1. Wake the song of ju-bi-lee, Let it e-cho o'er the sea! Now is come the promised hour; Jesus reigns with sovereign power! Jesus reigns with sovereign power!

2. All ye nations, join and sing, 'Christ of lords and kings is King!' Let it sound from shore to shore, Jesus reigns for-ev-er-more! Jesus reigns for-ev-ermore.

3. Now the desert lands rejoice, And the islands join their voice; Yea, the whole creation sings, 'Jesus is the King of kings! Jesus is the King of kings!'

OPORTO. 7s. (or 8s & 7s.)

WILLIAM MASON.

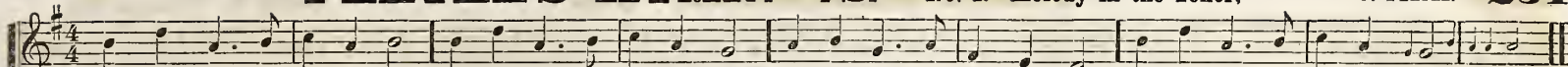
Lord of hosts, how lovely, fair, Ev'n on earth, thy temples are! Here thy waiting people see Much of heav'n, and much of thee.

* ENWOOD. 7s. (or 8s & 7s.)

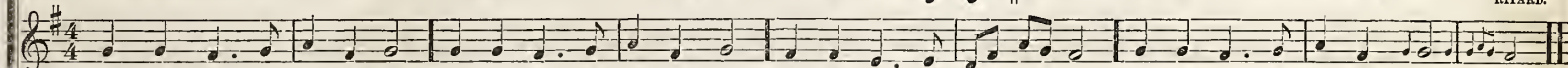
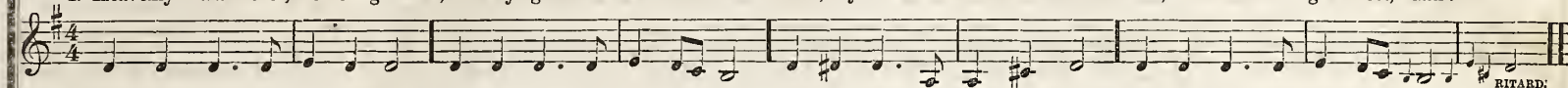
1. To thy pastures, fair and large, Heavenly Shepherd, lead thy charge; And my couch, with tenderest care, 'Midst the springing grass prepare.

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.

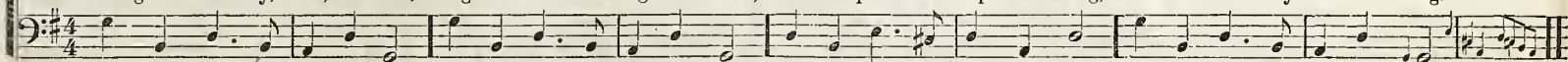
3. Safe the dreary vale I tread, By the shades of death o'erspread; With thy rod and staff supplied, This my guard, and that my guide.

PLEYEL'S HYMN. 7s. No. 1. Melody in the Tenor,J. PLEYEL. **231**

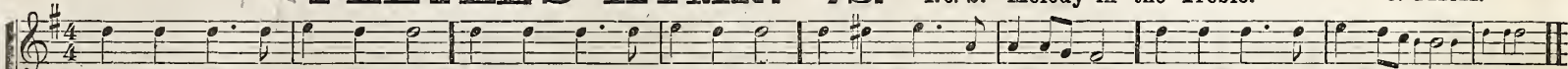
1. Heavenly Fa - ther, so - vereign Lord, Be thy glo - rious name a - dored! Lord, thy mer - cies nev - er fail! Hail, ce - les - tial good - ness, hail!



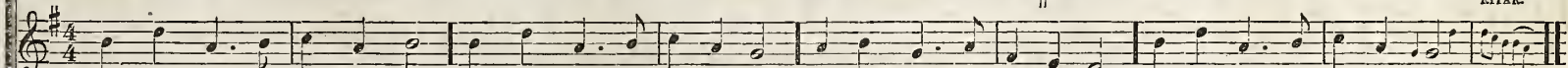
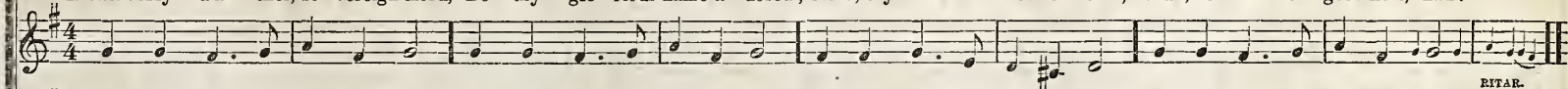
2. Though un - wor - thy, Lord, thine ear, Deign our hum - ble songs to hear; Pu - rer praise we hope to bring, When a - round thy throne we sing.

**PLEYEL'S HYMN. 7s. No. 2. Melody in the Treble.**

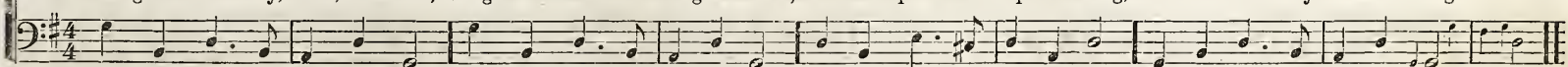
J. PLEYEL.



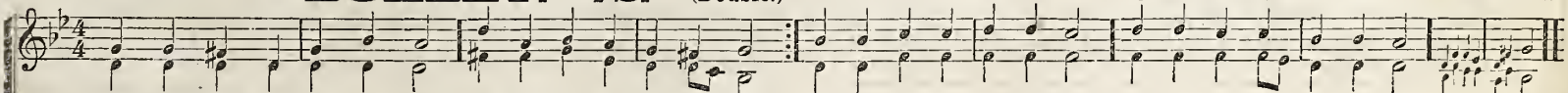
1. Heavenly Fa - ther, so - vereign Lord, Be thy glo - rious name a - dored; Lord, thy mer - cies nev - er fail; Hail, ce - les - tial good - ness, hail!



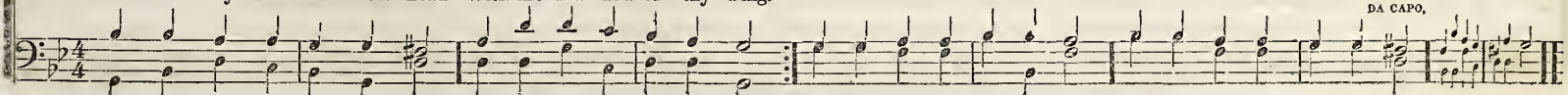
2. Though un - wor - thy, Lord, thine ear, Deign our hum - ble songs to hear; Pu - rer praise we hope to bring, When a - round thy throne we sing.

*** BOXLEY. 7s. (Double.)**

INTERLUDE NOT TO BE PLAYED UNTIL AFTER THE D. C.



1. { Je - sus, Sa - viour of my soul, Let me to thy bo - som fly; }
 { While the ra - ging bil - lows roll, While the tem - pest still is high; } All my trust on thee is stayed: All my help from thee I bring:
 Cov - er my de - fence - less head With the sha - dow of thy wing.



1. Praise, O praise the name divine, Praise him at the hallowed shrine ; Let the firmament on high To its Maker's praise reply. Hal - le - lu - jah, Hal-le-lu-jah.

2. All who vital breath enjoy, In his praise that breath employ ; Heaven and earth the chorus join ; Praise, O praise the name divine. Hal-le-lu - jah, Hal-le - lu-jah.

LUBECK. 7s.

GERMAN TUNE.

1. Morn - ing breaks up - on the tomb, Je - sus scat - ters all its gloom! Day of triumph! through the skies, See the glo - rious Sa - viour rise.

As harmonized by Rev. W. H. Havergal, in his "Old Church Psalmody,"

ST. NICOLAI. 7s. (Double.)

OLD GERMAN TUNE.

1. { Christ, the Lord, is risen to - day, Sons of men, and an - gels, say! }
 { Raise your songs of tri - umph high; Sing, ye heavens, and earth, reply! } 2. Love's redeeming work is done, Fought the fight, the bat - tle won;
 Lo! our sun's e - clipse is o'er, Lo! he sets in blood no more.

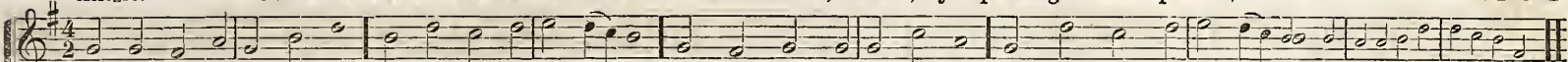
DA CAPO.

INTERLUDE AFTER THE D. C.

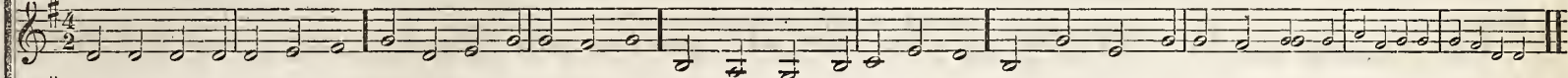
DA CAPO.

Allegro.

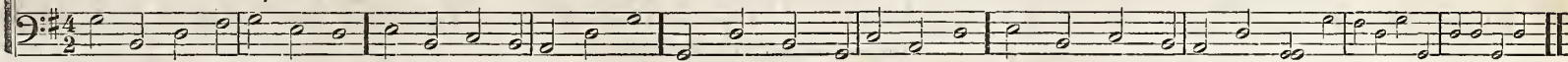
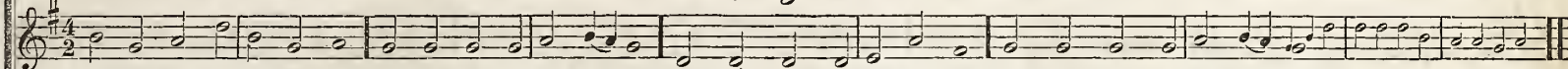
NUREMBURG. 7s. (or 7s, 6 lines, by repeating the first period.) FROM A GERMAN TUNE. **233**



1. Praise to God! immor - tal praise, For the love that crowns our days: Bounteous Source of ev - ery joy, Let thy praise our tongues employ.



2. All that spring, with bounteous hand, Scatters o'er the smiling land; All that liberal autumn pours From her rich, o'erflow - ing stores,—
3. These, to that dear Source we owe, Whence our sweetest comforts flow; These, thro' all my hap - py days, Claim my cheer - ful songs of praise.



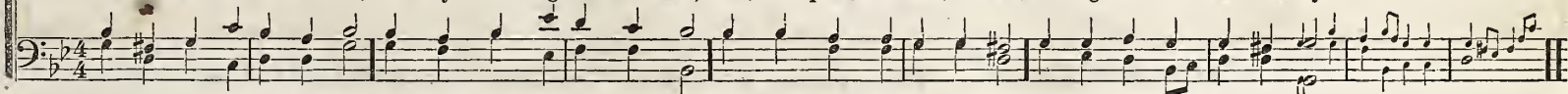
Moderato.

NORWICH. 7s.

L. MASON. 1825.

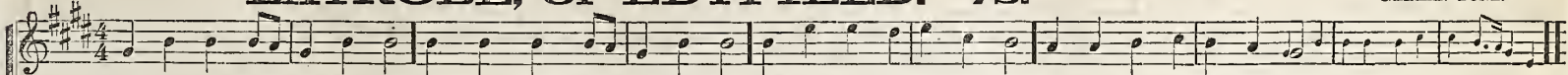


1. Gently glides the stream of life, Oft a - long the flow - ery vale: Or, im - pet - uous down the cliff, Rushing roars when storms assail.
2. 'Tis an ev - er varied flood, Al - ways roll - ing to the sea; Slow, or quick, or mild, or rude, Tending to e - ter - ni - ty.



LATROBE, or EDYFIELD. 7s.

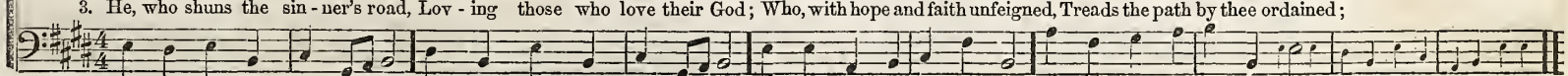
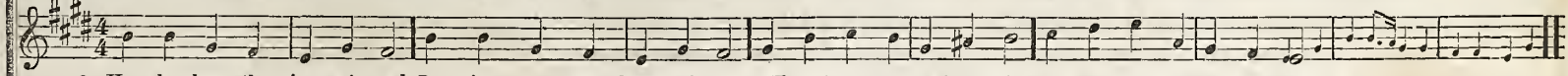
GERMAN TUNE.



1. Who, O Lord, when life is o'er, Shall to heaven's blest mansions soar; Who, an ev - er welcome guest, In thy ho - ly place shall rest?



3. He, who shuns the sin - ner's road, Lov - ing those who love their God; Who, with hope and faith unfeigned, Treads the path by thee ordained;



1. Angels! roll the rock away! Death! yield up thy mighty prey! See! he ri - ses from the tomb, Ri - ses with im - mor - tal bloom. Hal - le - lu - jah, Hal - le - lu - jah.

2. 'Tis the Saviour, seraphs, raise Your tri - umphant shouts of praise; Let the earth's re - mo - test bound Hear the joy - in - spir - ing sound. Hal - le - lu - jah, Hal - le - lu - jah.

*The harmony parts are by Rev. Mr. H.

LINDER. 7s.

FROM NAINI, PUPIL OF PALESTRINA, 1560.

Thou who art enthroned a - bove, Thou by whom we live and move, Oh, how sweet, with joyful tongues, To re - sound thy praise in song.

* **BREMEN. 7s. 6 lines.** (or Double, by repeating the first period; or 8s & 7s.)

1. As the hart, with ea - ger looks, Panteth for the wa - ter brooks, So my soul, a - thirst for thee, Pants the liv - ing God to see;
When, O when, with fi - lial fear, Lord, shall I to thee draw near? D. C.

2. Why art thou cast down, my soul? God, thy God, shall make thee whole: Why art thou dis - qui - et - ed? God shall lift thy fall - en head,
And his coun - te - nance benign, Be the saving health of thine. D. C.

Allegro.

* **OLNER. 7s.**

1. Who, O Lord, when life is o'er, Shall to heaven's blest 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 un - sul - lied run; He, whose words and thoughts are one;—

3. He, who shuns the sin - ner's road, Lov - ing those who love their God; Who, with hope and faith unfeigned, Treads the path by thee ordain'd;—
 4. He, who trusts in Christ a - lone, Not in aught him - self hath done:—He, great God, shall be thy care, And thy choi - cest bles - sings share.

* **KENWOOD. 7s.**

1. Lord, we come be - fore thee now; At thy feet we hum - bly bow; Oh do not our suit dis - dain! Shall we seek thee, Lord, in vain?
 2. Lord, on thee our souls de - pend; In com - pas - sion now de - scend; Fill our hearts with thy rich grace; Tune our lips to sing thy praise.

MILTON. 7s.

AN OLD MELODY.

1. Let us, with a joyful mind, Praise the Lord, for he is kind; For his mercies shall endure, Ever faithful, ev - er sure, For his mercies shall en - dure, Ev - er faithful, ev - er sure.

2. He, with all-commanding might, Filled the new-made world with light: For his mercies shall endure, Ever faithful, ever sure, For his mercies shall endure, Ever faithful, ev - er sure.

1. Safe-ly through an - o - ther week, God has brought us on our way; Let us now a bless-ing seek, Waiting in his courts to - day: Day of all the week the

2. While we seek sup-plies of grace, Thro' the dear Redcemer's name; Show thy re - con - cil - ing face, Take a - way our sin and shame; From our worldly cares set

best, Em-blem of e - ter - nal rest, Emblem of e - ter - nal rest.

free, May we rest this day in thee, May we rest this day in thee.

3.

Through the chan - ges thou'st de - creed us, Till our last great change ap - pears: When tempta - tion's darts as - sail us, When in de - vious paths we stray,
 Let thy good - ness nev - er fail us, Lead us in thy per - fect way. D. C.

Suf - fer not our hearts to lan - guish, Suf - fer not our souls to fear: And, when mor - tal life is end - ed, May we wake a - mong the blest,
 And, by all the saints at - tend - ed, Ev - er on thy bo - som rest. D. C.

JAYNES. 8s & 7s. (Double.) SPANISH MELODY.

1. Gen - tly, Lord, O gen - tly lead us Through this lone - ly vale of tears;

2. In the hour of pain and an - guish, In the hour when death draws near,

* **BISHOPSGATE.** 8s & 7s. (8,7;8,7;7,7;) or 7s, 6 lines.

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1. { O my soul! with all thy powers, Bless the Lord's most ho - ly name; }
 { O my soul! 'till life's last hours, Bless the Lord, his praise proclaim. } Thine in - fir - mi - ties he healed, He thy peace and pardon sealed.

2. { He with loving-kindness crown'd thee, Sa - tis - fied thy mouth with good, }
 { From the snares of death unbound thee, Ea - gle - like thy youth re - new'd; } Rich in ten - der mercy he, Slow to wrath, to fa - vor free.

3. { As in heav'n, his throne and dwelling, King on earth he holds his sway; }
 { An - gels! ye in strength excell'ng, Bless the Lord, his voice o - bey: } All his works beneath the pole, Bless the Lord, with thee, my soul.

* **MANTON.** 8s, 7s & 7s. (8,7;8,7;7,7;) or 8s & 7s, by omitting the repeat.

{ Hark, ten thousand harps and voices, Sound the note of praise a - bove— }
 { Je - sus reigns, and heaven rejoices: Je - sus reigns, the God of love: } See, he sits on yon - der throne; Je - sus rules the world a - lone.

Moderato.

LANETON. 8s & 7s. or 7s.

1. Dread Je - ho - vah! God of nations! From thy tem - ple in the skies, Hear thy people's sup - pli - ca - tions, Now for their de - liv - 'rance rise.

* OHIO. 8s & 7s. (Double.)

1. { Is-ra-el's Shepherd, guide me, feed me, Through my pilgrimage be-low, }
 { And be - side the wa - ters lead me, Where thy flock re-joic - ing go. } Lord, thy guar-dian presenee ev - er, Meekly kneel-ing I im - plore; INTERLUDE AFTER D. C.
 I have found thee, and would never, Nev - er wan - der from thee more.

D. C.

* CHESLAND. 8s & 7s. (Double.)

1. { May the grace of Christ our Sa - viour, And the Fa - ther's boundless love, }
 { With the Ho - ly Spi - rit's fa - vor, Rest up - on us from a - bove. } Thus may we a - bide in u - nion With each other, and the Lord, INTERLUDE AFTER D. C.
 And pos - sess, in sweet commu - nion, Joys which earth cannot af - ford.

D. C.

* CARLEIGH. 8s & 7s.

A. J. ABBEY.

1. Hark! what mean those holy voices, Sweet-ly sound - ing thro' the skies? Lo! th'ange-lie host re-joic-es; Heavenly hal - le - lujahs rise, Heavenly hal - le - lu-jahs rise.

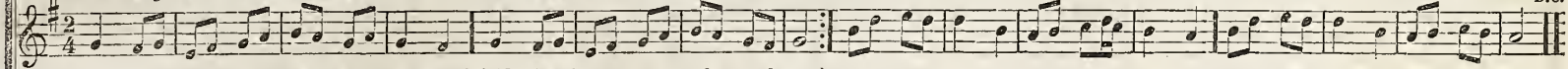
2. Hear them tell the won-drous sto - ry, Hear them chant in hymns of joy, "Glory in the highest—glo-ry! Glo-ry be to God most high! Glory be to God most high!"

Slowly, Gently.

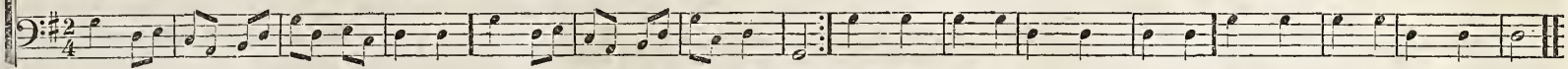
* SELMA. 8s & 7s. (Double.)



1. { When the world my heart is rending, With its heaviest storm of care, }
My glad thoughts, to God as-cending, Find a re-fuge from des-pair. } There's a hand of mer-cy near me, Tho' the waves of trou-ble roar, D.C.
There's an hour of rest to cheer me, When the toils of life are o'er.

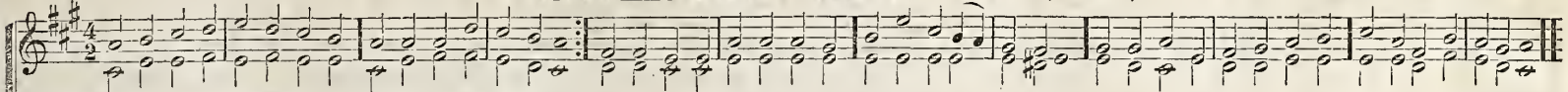


2. { Oh! to rest in peace for-ev-er, Join'd with hap-py souls a-bove, }
Where no foe my heart can sev-er, From the Saviour whom I love! } This the hope that shall sus-tain me Till life's pil-grim-age be past;
Fears may vex and trou-ble pain me; I shall reach my home at last.

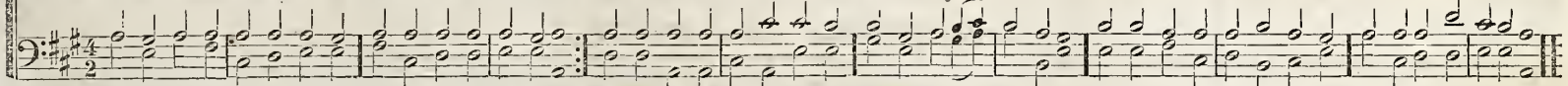


CORINTH. 8s & 7s. (Double.)

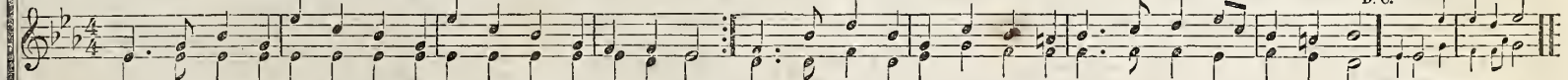
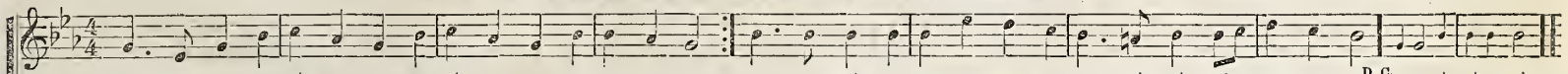
AN OLD ROMAN CATHOLIC TUNE.



1. { Saviour, source of every blessing, Tune my heart to grateful lays; }
Streams of mercy, never 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.



* CLARA. 8s & 7s. (Double.)



{ Glorious things of thee are spoken, Zi-on, ci-tiy of our God; }
{ He, whose word can ne'er be broken, Chose thee for his own a-bode. } 2. Lord, thy church is still thy dwelling, Still is precious in thy sight; INTERLUDE AFTER THE D.C.
Judah's tem-ple far ex-cel-ling, Beaming with the gospel's light. D.C.



1. Saviour, breathe an evening blessing, Ere repose our spi - rits seal; Sin and want we come eon - fess - ing, Thou canst save, and thou canst heal.

2. Tho' de - struc - tion walk around us, Tho' the ar - rows past us fly, An - gel guards from thee surround us; We are safe, if thou art nigh.

3. Tho' the night be dark and dreary, Darkness can - not hide from thee; Thou art he, who nev - er weary, Watchest where thy peo - ple be.

4. Should swift death this night o'ertake us, And our couch become our tomb, May the morn in heav'n a - wake us. Clad in light and deathless bloom.

With Energy.

WILMOT. 8s & 7s.

ARRANGED FROM C. M. VON WEBER.

Lo! the Lord Je - ho - vah liveth! He's my rock, I bless his name: He, my God, sal - va - tion giveth; All ye lands, exalt his fame.

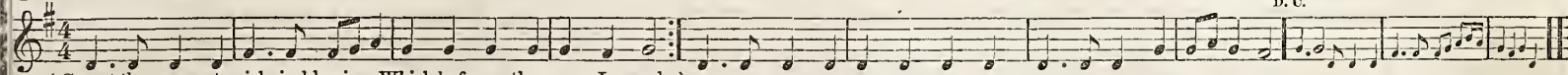
* TEMPLE. 8s & 7s.

1. Hal - le - lu - jah! Lord, our voices Rise in choral strains to thee: Son of Man, thy church re - joi - ces In her weekly ju - bi - lee.

2. Hal - le - lu - jah! mercy beaming, Light the path that leads to God; Herald - lips di - vine - ly teeming Publish blessings bought with blood.

3. Hal - le - lu - jah! praise ascending, Shall our faith - wing'd breathings stay! Lord, before thine altar bending, Let the heathen hail the day!

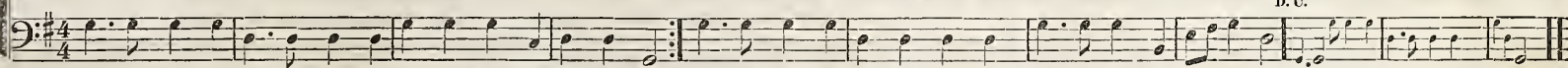
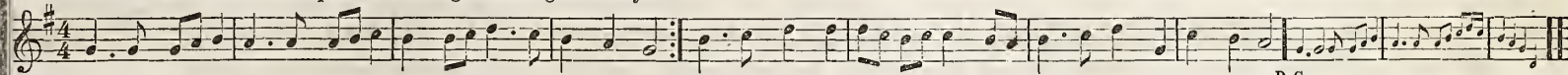
4. Hal - le - lu - jah! Saviour, hear us! Downward send thy quick'ning Dove; May his silver pinions bear us To the realms of rest and love!



1. Sweet the moments, rich in blessing, Which before the cross I spend;
 Life, and health, and peace possessing, From the sinner's dying Friend.
 2. Truly blessed is this station, Low before his cross to lie;

d. c. While I see divine com-*pas*-sion Beaming in his gracious eye.

INTERLUDE AFTER THE D.C.



Slow and Soft.

MOUNT VERNON. 8s & 7s.

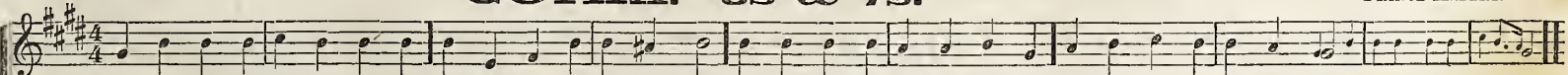


1. Sis-ter, thou wast mild and lovely, Gen-tle as the summer breeze, Pleasant as the air of evening When it floats among the trees.
 2. Peaceful be thy si-lent slumber, Peaceful in the grave so low; Thou no more wilt join our number, Thou no more our songs shalt know.
 3. Dearest sis-ter, thou hast left us, Here thy loss we deep-ly feel; But 'tis God that hath bereft us, Ho can all our sorrows heal.
 4. Yet a-gain we hope to meet thee, When the day of life is fled, Then in heav'n, with joy to greet thee, Where no farewell tear is shed.

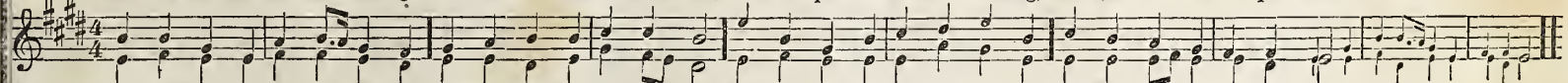
NOTE.—Originally written on the occasion of the death of Miss M. J. C., a member of Mount Vernon School, Boston, July 13, 1833. This tune may be sung in two parts by Treble voices.

GOTHA. 8s & 7s.

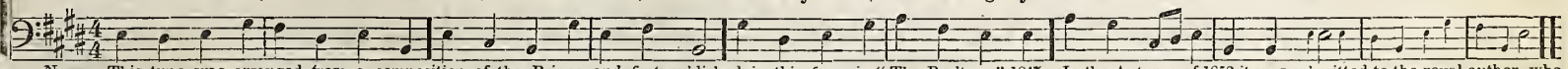
PRINCE ALBERT.



1. Crown his head with endless blessing, Who, in God the Father's name, With com-*pas*-sion never ceasing, Comes, sal-*va*-tion to pro-claim!



2. Lo! Je-ho-vah, we a-dore thee! Thee, our Saviour! thee, our God! From thy throne, let beams of glory Shine thro' all the world a-broad.



NOTE.—This tune was arranged from a composition of the Prince, and first published in this form in "The Psalter," 1847. In the Autumn of 1852 it was submitted to the royal author, who approved it, by giving his permission for its publication in "Congregational Church Music," London.

SICILY. 8s & 7s. or 8s 7s & 4s. (O Sanctissima.)

1. Lord, dis-miss us with thy blessing; Fill our hearts with joy and peace! { Let us, each thy love pos-sess-ing, Triumph in re-deeming grace:
 { Oh re-fresh us, Oh re-fresh us, Travelling thro' this wil-der-ness.

2. Thanks we give, and a-do-ra-tion, For thy gos-pel's joyful sound; { May the fruits of thy sal-va-tion In our hearts and lives a-bound!
 { May thy presence, May thy presence With us ev-er-more be found!

GREENVILLE. 8s & 7s. (Double.)

J. J. ROUSSEAU. 1775.

{ Far from mortal cares re-treat-ing, Sor-did hopes and vain de-sires, } D.C.
 { Here, our will-ing footsteps meeting, Ev-ery heart to heav'n aspires, } D.C.
 Mer-cy from above proclaiming Peace and pardon from the skies. From the fount of glo-ry beaming, Light ce-les-tial cheers our eyes, D.C.

* HALVEY. 8s, 7s & 4s.

GEO. F. ROOT.

1. Yes! we trust the day is breaking; Joy-ful times are near at hand; God, the mighty God, is speaking By his word, in every land; When he chooses, Darkness flies at his com-mand.

2. While the foe becomes more daring, While he en-ters like a flood, God, the Saviour, is preparing Means to spread his truth abroad: Every language Soon shall tell the love of God

1. { Lead us, heavenly Fa-ther! lead us O'er the world's tempestuous sea; }
 { Guard us, guide us, keep us, feed us, For we have no help but thee; } Yet pos-sess-ing Ev-ery blessing, If our God our Father be!

2. { Saviour! breathe forgiveness o'er us; All our weakness thou dost know; }
 { Thou didst tread this earth be-fore us, Thou did'st feel its keenest woe; } Lone and dreary, Faint and weary, Thro' the de-sert thou didst go!

3. { Let thy Spi-rit, Lord, de-scend-ing, Fill our hearts with heavenly joy; }
 { Love, with ev-ery pas-sion, blending Pleasure that can nev-er cloy; } Thus pro-vi-ded, Pardoned, guided, Nothing can our peace destroy.

ZION. 8s, 7s & 4.

THOMAS HASTINGS.

1. { On the mountain's top ap-pear-ing, Lo! the sacred herald stands! }
 { Welcome news to Zi-on bearing, Zi-on long in hostile lands. } Mourning captive! God himself shall loose thy bands, Mourning captive! God himself shall loose thy, &c.

* CECIL. 8s, 7s & 4.

1. { Ev-ery hu-man tie may perish; Friend to friend un-faith-ful prove; }
 { Mothers cease their own to cherish; Heaven and earth at last re-move; } But no changes Can a-vert a Father's love.

2. { In the fur-nace God may prove thee, Thence to bring thee forth more bright; }
 { But can nev-er cease to love thee; Thou art pre-cious in his sight; } God is with thee, God thine ev-er-last-ing light.

* JAMES. 8s, 7s & 4.

1. { God is in his ho-ly temple, All the earth keep silence here; }
 { Worship him in truth and spi-rit, Rev'rence him with godly fear; } Ho-ly, ho-ly, Lord of hosts, our LORD, ap-pear.

2. { Hail him, here, with songs of praises, Him with prayers of faith surround; }
 { Hearken to his glorious gospel, While the preacher's lips expound; } Blessed, Blessed, They who know the joy-ful sound.

3. { Tho' the heav'n, and heav'n of heavens, O thou great un-search-a-ble! }
 { Are too mean to com-pre-hend thee, Thou with man art pleased to dwell; } Welcome, Welcome, God with us, Im-man-u-el.

Slowly and Tenderly.

* NEWTON. 8s, 7s & 4.

WORDS BY REV. S. F. SMITH, NEWTON, MASS.

{ Yes my na-tive land, I love thee! All thy scenes, I love them well; }
 { Friends, connections, hap-py country, Can I bid you all fare-well? } Can I leave you, Far in hea-then lands to dwell.

Slowly.

CONDER. 8s, 7s & 4.

FROM THE "SHAWM." L. MASON. LONDON, 1853.

{ Guide me, O thou great Je-ho-vah, Pil-grim thro' this bar-ren land; }
 { I am weak, but thou art mighty; Hold me with thy powerful hand; } Bread of heaven, Feed me till I want no more.

HAMDEN. 8s, 7s & 4.

1. { Guide me, O thou great Je - ho - vah, Pil - grim thro' this bar - ren land; }
 { I am weak, but thou art mighty, Hold me with thy powerful hand; } Bread of hea - ven, Feed me till I want no more.

* MANNING. 8s, 7s & 4.

1. { O'er the realms of pagan darkness, Let the eye of pi - ty gaze; }
 { See the kindreds of the peo - ple Lost in sin's be - wild'ring maze; } Darkness brooding On the face of all the earth.
 2. { Thou to whom all power is giv - en, Speak the word, at thy command, }
 { Let the com - pa - ny of preachers Spread thy name from land to land; } Lord be with them Always to the end of time.

TAMWORTH. 8s, 7s & 4s.

1. { Songs a - new of honor framing, Sing ye to the Lord alone; }
 { All his wondrous works proclaiming, Jesus wondrous works hath done. } Glorious victory, Glorious victory His righthand and arm have won.

From an old Scotch Melody, first arranged as a Psalm Tune by Lockhart.

1. { Come, thou soul-transforming Spi-rit! Bless the sow-er and the seed; }
 { Let each heart thy grace in-her-it, Raise the weak, the hungry feed; } From the gospel, From the gospel, Now sup-ply thy people's need.

2. { Oh, may all en-joy the bless-ing Which thy word's designed to give! }
 { Let us all, thy love pos-sess-ing, Joy-ful-ly the truth re-ceive; } And for-ev-er, And for-ev-er To thy praise and glo-ry live.

Old Church Melody, from the "Congregational Tune Book." London.

* CALVARY. 7s & 4. (7,7; 7,7; 4,7.)

1. { Hark! from yon-der mount a-rise Notes of sad-ness, Je-sus dies! }
 { On the cross the Lord of lords, Love for guilt-y man re-cords; } Will you, Sin-ner, Hear your dy-ing Saviour's words?

2. { Mor-tal, for your guilt I die, Guilt that dared your God de-fy; }
 { Blood for you I free-ly give; Death I taste that you may live; } Will you, Sin-ner, Free sal-va-tion now re-ceive?

* GILBERT. 7s & 4. (7,7; 7,7; 4,7.) or 8s, 7s & 4.

1. { When the vale of death ap-pears, Faint and cold this mor-tal clay, }
 { Blest Re-deem-er, soothe my fears, Light me thro' the gloom-y way; } Break the sha-dows, Ush-er in e-ter-nal day.

2. { Up-ward from this dy-ing state, Bid my wait-ing soul as-pire; }
 { O-pen thou the crys-tal gate; To thy praise at-tune my lyre; } Then, tri-um-phant, I will join th'im-mor-tal choir.

* **NEWARK.** 4s & 6s. Iambic. (4,6;4,6.)

1. An - o - ther year Has told its four-fold tale, And still I'm here A traveler in the vale.

2. Ah! not a few Who seem'd life's toils to brave, Are hid from view, With - in the si - lent grave.

3. Why am I spared To see an - o - ther year? Why have I shared So man - y mercies here!

4. From God alone
My mercies I receive;
To him alone
I would forever live.
5. Then aid my tongue,
Companions on the road,
To raise a song
Of gratitude to God.
6. Hallelujah! -
Let all their voices raise;
Hallelujah!
To God be all the praise.

Slowly.

* **PARO.** 4s, 6s & 7. Iambic & Trochaic. (4,4,6;7,6.)

1. Let tears descend! Man's noblest friend In deeds of love un - tir - ing, Now, a - mid reproach and shame, Is with thieves expir - ing.

2. Let tears descend! Man's suffering friend His soul to God is breathing: Ran - som for a guilty world By his death be - queathing.

3. Let tears descend! Man's faithful friend In dreary grave is ly - ing: Weep no more! sweet sleep is there, Rest and strength supplying.

4. Weep, weep no more! Our Lord, with pow'r, Without corruption see - ing, Shall from death in glo - ry new, Rise to end - less be - ing.

Moderato.

* **HEDGE.** 4s, 6s & 9s. Iambic. (4,6,6;4,6,6;9,9,4.)

1. { The Lord is true! His kind pa - ter - nal love, His people ne'er forsakes; }
 { The Lord is true! In all the paths we rove, Our good his care he makes. } By his almighty pow'r we're guarded, By his unbounded grace rewarded: The Lord is true.

2. { The Lord is true! 'Tis to his pitying eye We owe our every good: }
 { He saw our woe, And sent his Son to die, To save us by his blood: } A gift so rich he deigned to of - fer, Lest we our sin's desert should suffer, The Lord is good.

3. { The Lord is true! His kind pa - ren - tal eye, His children e'er surveys; }
 { He guards their good; He smiles to see their joy, And fills with peace their ways: } When sorrows press, their heart he lightens, And with new joy their face he brightens, The Lord is [true.

4. { The Lord is true! My soul forget him not, Nor e'er forsake his ways: }
 { Be true to Him, And he will bless thy lot With wealth that ne'er decays: } Will smile and bless thee still for - ever, When death from earth thy soul shall sever, The Lord is true.

ARTON. 6s & 4s. Iambic. (6,4; 6,4.)

- 1 To-day, the Saviour calls,—
Ye wand'ers home;
O ye benighted souls,
Why longer roam.
- 2 To-day, the Saviour calls,—
O hear him now;
Within these sacred walls
To Jesus bow.

* ELLINGTON. 6s & 4s. Iambic. (6,6,6,4.)

1. I'm but a stran-ger here, This earth is not my rest; My own e - ter - nal home, Is with the blest.
2. It is my Fa - ther's house, There I shall see his face: My Sa - viour there for me Pre - pares a place.
3. The way that leads to bliss, Is through the vale of tears, But he shall be my guide, And still my fears.
4. The Lord has shed his blood, And on the cross has died, That, through his grace, we might Be sanc - ti - fied.
5. He is the liv - ing way, By which to God we come, And he will bring us to Our heaven-ly home.

* DUDLEY. 6s & 4s. Iambic. (6,4,6,6.)

1. Fare - well! we meet no more On this side heaven! The part - ing scene is o'er, The last sad look is given.
2. Fare - well! my soul will weep While mem' - ry lives: From wounds that sink so deep No earth - ly hand re - lieves.
3. Fare - well! oh, may we meet In heaven a - bove, And there in u - nion sweet, Sing of a Sa - viour's love.

* BETHEL. 6s & 4s. Iambic. (6,4,6,4; 6,6,4.)

1. Near - er, my God, to thee, Near - er to thee! Ev'n though it be a cross That rais - eth me: Still all my song would be, Near - er, my God, to thee, Nearer to thee!
2. There let the way ap - pear Steps un - to heaven; All that thou send - est me In mer - cy given; An - gels to beckon me Near - er, my God, to thee, Nearer to thee!
3. Then with my waking thoughts, Bright with thy praise, Out of my sto - ny griefs Be - thel I'll raise: So by my woes to be Near - er, my God, to thee, Nearer to thee!
4. Or if on joy - ful wing Cleaving the sky, Sun, moon, and stars for - got, Upwards I fly, Still all my song shall be, Near - er, my God, to thee, Nearer to thee!

* **OAK.** 6s & 4s. Iambic. (6,4;6,4;6,6,6,4.)

1. { I'm but a stranger here, Heav'n is my home; }
 { Earth is a desert drear, Heav'n is my home. } Dan - ger and sorrow stand Round me on every hand; Heav'n is my father-land, Heav'n is my home.

2. { What tho' the tempest rage, Heav'n is my home: }
 { Short is my pilgrimage, Heav'n is my home. } Time's cold and wintry blast Soon will be o - ver - past; I shall reach home at last, Heav'n is my home.

3. { There at my Saviour's side, Heav'n is my home; }
 { I shall be glo - ri - fied, Heav'n is my home. } There are the good and blest, Those I lov'd most and best, There too I soon shall rest; Heav'n is my home.

This, and several of the following tunes of 6s and 4s, have been placed among the Iambic, though the poetry is so irregular in most of the hymns, by frequent changes from Iambic to Dactylic feet, as to make it doubtful whether they more properly belong to the one or the other class.

* **BUTLER.** 6s & 4s. Iambic. (6,6,4;6,6,6,4.)

1. Low - ly and solemn be Thy children's ery to thee, Father di - vine— A hymn of suppliant breath, Owing that life and death A - like are thine.

2. O Father, in that hour, When earth all help - ing pow'r Shall dis - a - vow— When spear, and shield, and crown, In faintness are cast down, Sus - tain us, thou.

3. By him who bow'd to take The death - eup for our sake, The thorn, the rod— From whom his last dis - may Was not to pass a - way, Aid us, O God.

4. While trembling o'er the grave, We call on thee to save, Fa - ther di - vine; Hear, thou our suppliant breath; Keep us, in life and death, Thine, on - ly thine.

* **NORRIS.** 6s & 4s. Iambic. (6,6,4;6,6,6,4.)

LOWELL MASON.

1. God bless our native land, Firm may she ever stand, Thro' storm and night! When the wild tempests rave, Ruler of wind and wave! Do thou our country save, By thy great might.

2. For her our prayer shall rise, To God above the skies; On him we wait; Thou who art ever nigh, Guarding with watchful eye, To thee aloud we ery, God save the State.

* HEWEL. 6s & 4s. Iambic. (6,6,4; 6,6,6,4.)

1. Hail! hail! auspicious morn, When Christ, the Lord, was born, In Bethlehem! His chosen race to save, And ransom from the grave, And thus redeem the slave, A curse for them.

2. All hail! au - spi - cious day, When first the morning ray Of Ja - cob's star Rose on our darken'd race, And, full of truth and grace, On each rejoicing face Beamed from afar.

3. Hail! star of Ja - cob, hail! Thy light shall still prevail, Till, as the sea With waters full, the earth, Blest with a second birth, With peace and sacred mirth Is filled by thee.

* LEEDS. 6s & 4s. Iambic. (6,6,4,6,6,6,4.)

1. The God of harvest praise, In loud thanksgiving raise Hand, heart, and voice; The valleys laugh and sing, Forests and mountains ring, The plains their tribute bring, The streams rejoice.

2. Garden and orchard ground, Autumnal fruits have crowned, The vintage glows. Here plenty pours her horn; There the full tide of corn, Sway'd by the breath of morn, The land o'erflows.

3. The God of harvest praise; Hands, hearts, and voices raise, With one accord; From field to garner throng, Bearing your sheaves along; And in your harvest song, Bless ye the Lord.

Affettuoso.

OLIVET. 6s & 4s. Iambic. (6,6,4; 6,6,6,4.)

HYMN BY REV. RAY PALMER. MUS. BY L. MASON. 1832.

1. My faith looks up to thee, Thou Lamb of Calvary, Sa-viour di-vine; Now hear me while I pray; Take all my guilt away; O let me from this day Be wholly thine.

2. May thy rich grace impart Strength to my fainting heart, My zeal inspire; As thou hast died for me, O may my love to thee, Pure, warm, and changeless be, A living fire.

AMERICA. 6s & 4s. Iambic. (6,6,4;6,6,6,4.)**251**

1. My country, 'tis of thee, Sweet land of li - ber-ty, Of thee I sing; Land where my fathers died, Land of the pilgrim's pride, From every mountain side Let freedom ring.
 4. Our father's God, to thee, Author of li - ber-ty, To thee we sing; Long may our land be bright With freedom's holy light; Protect us by thy might, Great God, our King.

ITALIAN HYMN. 6s & 4s. Iambic. (6,6,4;6,6,6,4.)

GIARDINI.

Come, thou al - mighty King, Help us thy name to sing, Help us to praise! Father all glo - ri - ous, O'er all vic - to - ri - ous, Come, and reign over us, Ancient of Days.

MORNING. 6s & 5s. Iambic. (6,5,6,5;6,6,6,5.)

1. Thro' thy pro - tect - ing care, Kept till the dawning, }
 Taught to draw near in prayer Heed we the warning: } O thou great One in Three, Glad - ly our souls would be
 Ev - er - more praising thee, God of the morning.

2. God of our sleeping hours,
 Watch o'er us waking,
 All our imperfect powers
 In thine hands taking:
 In us thy work fulfil,
 Be with thy children still,
 Those who obey thy will
 Never forsaking.

*** WOODSIDE. 6s. Iambic. (6,6,6,6.)**

Ye na - tions of the earth, Ex - tol your heavenly King, With me - lo - dy and mirth His glo - ri - ous praises sing.

1. When shall we meet a - gain?—Meet ne'er to se - ver? When will peace wreath her chain Round us for ev - er? Our hearts will ne'er re - pose Safe
 2. When shall love free - ly flow, Pure as life's riv - er? When shall sweet friendship glow Changeless for - ev - er? Where joys ce - les - tial thrill, Where

3. Up to that world of light Take us, dear Sa - viour; May we all there u - nite, Hap - py for - ev - er: Where kin - dred spir - its dwell, There
 4. Soon shall we meet a - gain—Meet ne'er to sev - er; Soon will peace wreath her chain Round us for - ev - er: Our hearts will then re - pose Se -

Another Hymn.

1. Fare-well, my friends be-loved, Time pass - es swift - ly, When moments are improved Time pass - es sweetly: In Je - sus we are safe, When

FIRST ENDING. from each blast that blows In this dark vale of woes—Nev - er— no, nev - er! bliss each heart shall fill, And fears of part - ing chill, Nev - er— no, nev - er!

SECOND ENDING. may our mu - sic swell, And time our joys dis - pel, Nev - er— no, nev - er! - cure from worldly woes; Our songs of praise shall close Nev - er— no, nev - er!

our few years are done, Be - fore the shin - ing (Second ending.) throne, We'll meet in glo - ry.

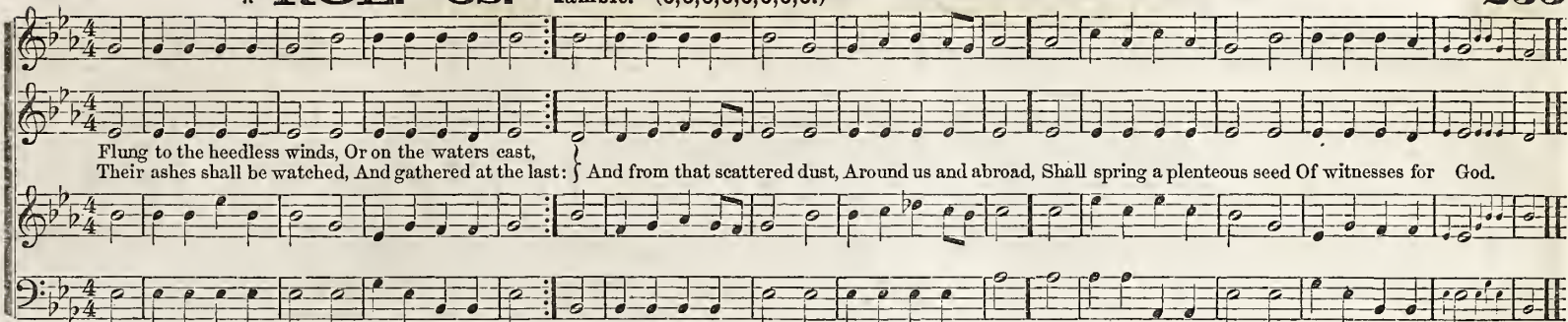
2. The woes of life we feel,
 And its temptations;
 But let us nobly fill
 Our proper stations:
 Soldiers of Christ, hold fast,
 The war will soon be past,
 When victory comes at last,
 We'll meet in glory.

3. But oh! what joys shall crown
 That happy meeting;
 We'll bow before thy throne,
 Each other greeting;
 Refreshed, again we start,
 Though for a while we part,
 Yet always joined in heart,
 We'll meet in glory.

* **HOOK.** 6s, 4s, 7s, & 3s. Iambic. (6,4;6,4;6,7;6,3.)

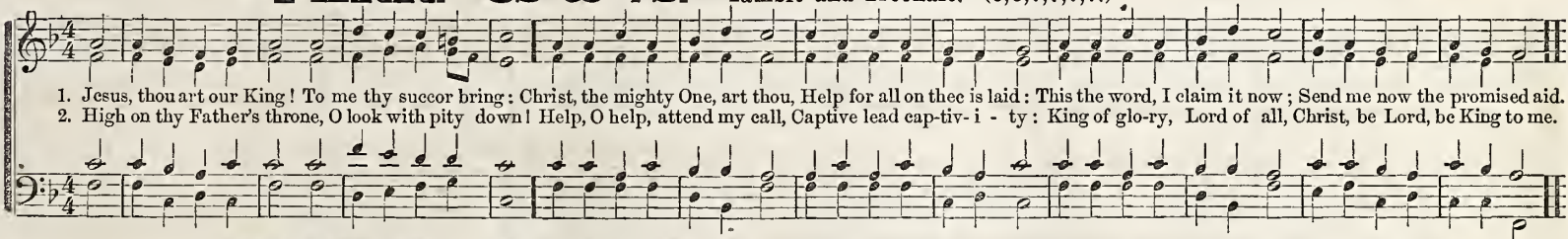
1. { There is a hap - py land, Far, far a - way, }
 { Where saints in glory stand Bright, bright as day; } Oh! how they sweetly sing, Worthy is our Saviour King! Loud let his praises ring,—Praise for aye.
 2. { Come to this hap - py land. Come, come a - way; }
 { Why will ye doubting stand, Why, why de - lay? } Oh! we shall happy be, When from sin and sorrow free, Lord, we shall live with thee! Blest for aye.
 3. { Bright in that hap - py land Beams every eye, }
 { Kept by a Father's hand, Love can - not die. } On then to glo - ry run; Be a crown and kingdom won; And bright above the sun Reigu for aye.

* **ROE. 6s.** Iambic. (6,6,6,6;6,6,6,6.)



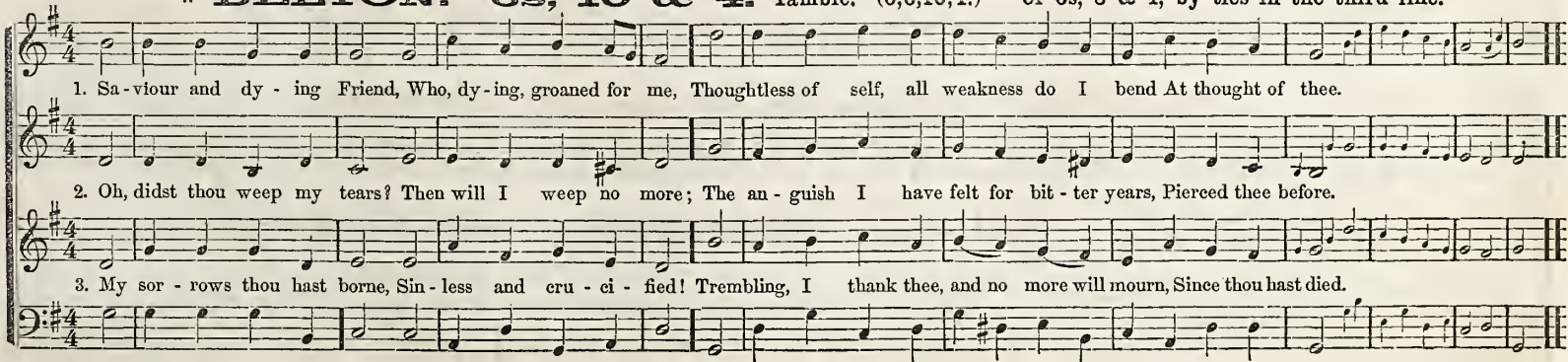
Flung to the heedless winds, Or on the waters cast,
Their ashes shall be watched, And gathered at the last: } And from that scattered dust, Around us and abroad, Shall spring a plenteous seed Of witnesses for God.

* **PARR. 6s & 7s.** Iambic and Trochaic. (6,6;7,7,7,7.)



1. Jesus, thou art our King! To me thy succor bring: Christ, the mighty One, art thou, Help for all on thee is laid: This the word, I claim it now; Send me now the promised aid.
2. High on thy Father's throne, O look with pity down! Help, O help, attend my call, Captive lead captiv-i - ty: King of glo-ry, Lord of all, Christ, be Lord, be King to me.

* **DELTON. 6s, 10 & 4.** Iambic. (6,6;10,4.) Or 6s, 8 & 4, by ties in the third line.



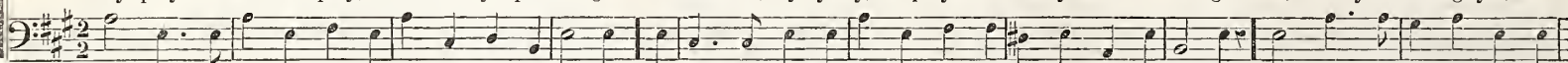
1. Sa - viour and dy - ing Friend, Who, dy - ing, groaned for me, Thoughtless of self, all weakness do I bend At thought of thee.
2. Oh, didst thou weep my tears? Then will I weep no more; The an - guish I have felt for bit - ter years, Pierced thee before.
3. My sor - rows thou hast borne, Sin - less and cru - ci - fied! Trembling, I thank thee, and no more will mourn, Since thou hast died.



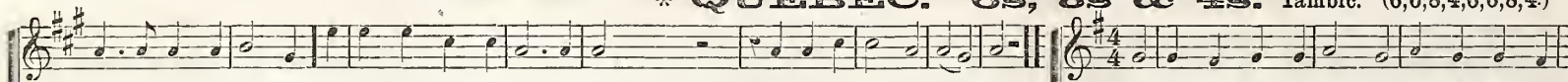
1. Hark! hark! a shout of joy! The world, the world, is calling! In east and west, and north and south, See Satan's kingdom falling! Wake! wake! the church of God, And
 2. Trust, trust the faithful God; His promise is un-fail-ing; The prayer of faith can pierce the skies, Its breath is all pre-ailing; Look! look! the fields are white, And



3. See! see! the cross is raised; The crescent droops before it; The Pa-gan nations feel its power, And prostrate ranks adore it. Joy! joy! the Saviour reigns! See
 4. Pray! pray! then, Christian, pray; Tho' faint, be yet pur-su-ing, And cease not, day by day, the prayer Of live-ly faith re-newing. Soon, soon your waiting eyes, Shall



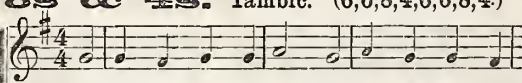
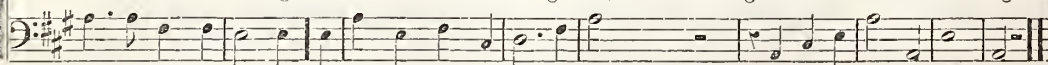
* QUEBEC. 6s, 8s & 4s. Iambic. (6,6;8,4;6,6;8,4)



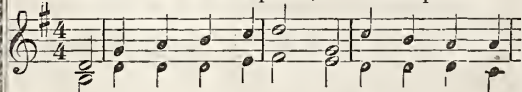
dis-si-pate thy slumbers! Shake off thy deadly ap-a-ty, And marshal all . . . thy numbers.
 stay thy hand no long-er; Tho' Sa-tan's mighty legions fight, The arm of God . . . is stronger.



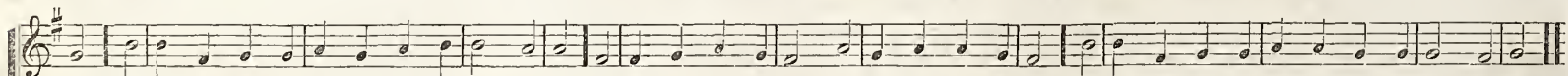
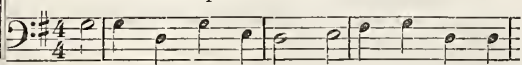
pro-phe-ey ful-fil-ling; The hearts of stubborn Jews relent, In God's own time . . . made willing.
 see the heavens rending, And rich, and richer blessings still, From God's bright throne . . . des-cend-ing.



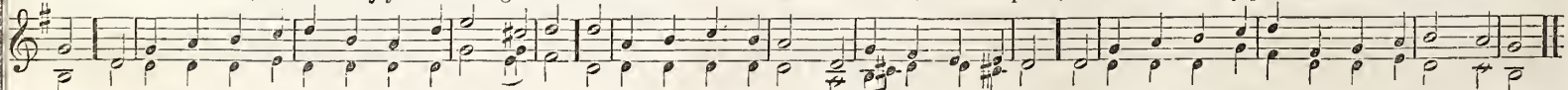
1. The God of Abra'm praise, Who reigns enthron'd a-
 2. The God of Abra'm praise, At whose supreme com-



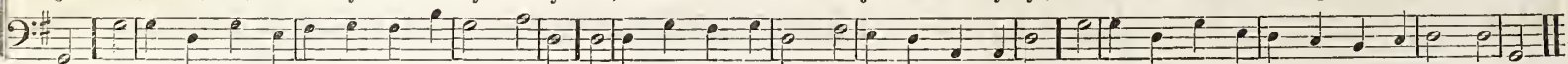
3. The God of Abra'm praise, Whose all-suf-fi-cient
 4. The whole triumphant host Give thanks to God on



-bove; Ancient of ev-er-last-ing days, And God of love! Je-ho-vah! great I AM! By earth and heav'n confess'd, We bow and bless the sacred Name, For-ev-er bless'd.
 -mand From earth we rise, and seek the joys At his right hand. We all on earth forsake Its wisdom, fame and pow'r; And Him our on-ly portion make, Our shield and tow'r.



grace Shall guide us all our hap-py days, In all his ways. We shall behold his face, We shall his pow'r a-dore, And sing the wonders of his grace For-ev-er-more.
 high! "Hail, Father, Son, and Ho-ly Ghost!" They ever cry. Hail, Abra'm's God and ours! We join the heav'nly lays, And ce-lebrate with all our pow'rs, His end-less praise.



1. From the high courts a - bove, Came down the Lord of love, Deep moved with pit - y for self - ruined man; High coun - sels filled his mind,

2. No conqueror's sword he bore, Nor war - like ar - mor wore, Nor haugh - ty pas - sions roused to con - test wild; In peace and love he came,

His tho'ts were pure and kind, His pur - pose an - gels tried in vain to scan.

And gen - tle was the reign Which o'er the earth he spread by in - fluence mild.

3. Unwilling kings obeyed,
And sheathed the battle blade,
And called their bloody legions from the field;
In silent awe they wait,
And close the warrior's gate,
Nor know to whom their homage thus they yield.

4. The peaceful conqueror goes,
And triumphs o'er his foes,
His weapons drawn from armories above;
Behold the vanquished sit
Submissive at his feet,
And strife and hate are changed to peace and love.

* Hymn by Rev. H. G. O. Dwight, Amerienn Missionary at Constantinople.

* **CONROE.** 6s & 10s. Iambic. (6,10,6,10.)

1. Wilt thou not vis - it me? The plant be - side me feels thy gen - tle dew; Each blade of grass I see, From thy deep earth its quickening moisture drew.

2. Wilt thou not vis - it me? Thy morning calls on me with cheering tone; And ev - ery hill and tree Lend but one voice, the voice of thee a - lone.

3. Come! for I need thy love More than the flow'r the dew, or grass the rain; Come like thy Ho - ly Dove, And let me in thy sight re - joice a - gain.

4. Yes! thou wilt vis - it me! Nor plant, nor tree, thine eye delights so well, As when from sin set free, Man's spi - rit comes with thine in peace to dwell.

1. God is my strong sal-va-tion! What foe have I to fear? In darkness and temp-ta-tion, My light, my help is near.

2. Though hosts encamp around me,
Firm to the fight I stand;
What terror can confound me,
With God at my right hand?
3. Place on the Lord reliance,
My soul with homage wait;
His truth be thine affiance,
When faint and desolate.
4. His might thine heart shall strengthen;
His love thy joy increase;
Mercy thy days shall lengthen;
"The Lord will give thee peace."

* This is the original form of this celebrated tune; see a C. M. arrangement at page 178, Phuvah.

† See the hymn, "Christ is my light and treasure."

* **ALDGATE.** 7s & 6s. Iambic. (7,6,7,6;7,6,7,6.)

PSALM 23, JONES'S VERSIFICATION.

1. My Shep-herd is Je-ho-vah, I shall not suf-fer need, He folds and guides me o-ver, A rich, well watered mead.

3. My bread thou hast ap-point-ed In sight of all my foes; My head with oil a-noint-ed, My eup it o-ver-flows.

2. His name's sake doth re-store me, And lead in paths of right; Thy rod and staff be-fore me, Shall make death's valley bright.

4. Such truth and mer-cy sure-ly, Will glad-den all my days; And in his house se-ure-ly, I'll ev-er speak his praise.

1. When shall the voice of sing - ing Flow joy - ful - ly a - long? When hill and val - ley, ring - ing With one tri - umphant song, Pro - claim the contest ended, And Him who once was slain. A - gain to earth de - scended, In righteousness to reign.

D. C.

D. C.

* **KENILWORTH.** 7s & 6s. Iambic. (7,6;7,6;7,6;7,6.) Ps. 84. JONES'S VERSIFICATION.

1. How beau - ti - ful thy dwell - ing, O thou, the liv - ing God, My flesh and spi - rit fail - ing, Cry out for thine a - bode: Her - self the spar - row

2. Our Sun and Shield, Je - ho - vah, Will grace and glo - ry give; No good withholds, more - o - ver, From those who right - ly live; His bliss shall fail him

shel - ters, The swal - low broods at home; Yes, e - ven to thine al - tars, My King, my God, they come.

nev - er, Whose heart sin - cere - ly boasts His trust in thee for - ev - er, Je - ho - vah! Lord of hosts.

1. Re - buke me not in an - ger, Nor in thy wrath chas - tise; I'm filled with pain and lan - guor, In mer - cy hear my eries. But thou, how long, Je -

2. Who in the grave can bless thee, In death thy name a - dore? With an - guish I ad - dress thee, With groans thy help im - plore: My sight is dim with

3. - - ho - vah? Re - turn, thy help pro - claim: Oh, do not give me ov - er, But save me for thy name.

sigh - ing, My pil - low swims in tears; For all my foes are try - ing To fill my heart with tears.

3.
 Away, ye evil doers!
 The Lord has heard my cries,
 His help my hope secures,
 And peace and joy supplies:
 Jehovah heard my calling,
 And he will always hear;
 My foes will soon be falling,
 In sudden shame and fear.

Jones's Psalms.

GOODWIN. 7s & 6s. Iambic. (7,6;7,6;7,6;7,6.)

GEO. JAMES WEBB.

D. C. ♯

1. The morning light is breaking; The darkness disappears; The sons of earth are waking To pen - i - tential tears: Each breeze that sweeps the ocean Brings tidings from afar

♯ Of na - tions in commo - tion, Prepared for Zi - on's war.

Dal Segno.

1. From Greenland's i - ey mountains, From In - dia's co - ral strand, Where Af - ric's sun - ny fountains Roll down their gold - en sand; From
 2. What tho' the spi - ey breezes Blow soft o'er Cey - lon's isle— Though ev - 'ry prospect pleases, And on - ly man is vile?—In
 3. Shall we, whose souls are lighted By wis - dom from on high— Shall we to man be - night - ed The lamp of life de - ny?—Sal -
 4. Waft—waft, ye winds, his story; And you, ye wa - ters, roll, Till, like a sea of glo - ry, It spreads from pole to pole; Till

many an an - cient riv - er, From many a palmy plain, They call us to de - liv - er Their land from er - ror's chain.
 vain, with lav - ish kind - ness, The gifts of God are strown; The hea - then, in his blind - ness, Bows down to wood and stone.
 - va - tion!—oh, sal - va - tion! The joy - ful sound pro - claim, Till earth's re - mo - test na - tion Has learnt Mes - si - ah's name.
 o'er our ran - som'd na - ture, The Lamb for sin - ners slain, Re - deem - er, King, Cre - a - tor, Re - turns in bliss to reign.

MISSIONARY HYMN. No. 2.
 Improved by the omission of the suspensions at the close of the second and sixth sections:

1. From Greenland's i - ey mountains, From In - dia's co - ral strand, Where Af - ric's sun - ny fountains Roll down their gold - en sand; From
 2. What tho' the spi - ey breezes Blow soft o'er Cey - lon's isle— Though ev - 'ry prospect pleases, And on - ly man is vile?—In
 3. Shall we, whose souls are lighted By wis - dom from on high— Shall we to man be - night - ed The lamp of life de - ny?—Sal -
 4. Waft—waft, ye winds, his story; And you, ye wa - ters, roll, Till, like a sea of glo - ry, It spreads from pole to pole; Till

MISSIONARY HYMN. No. 3.
 Improved by a harmony which brings in a greater variety of chords, and which is more ecclesiastical in its character.

1. From Greenland's i - ey mountains, From In - dia's co - ral strand, Where Af - ric's sun - ny fountains Roll down their gold - en sand; From
 2. What tho' the spi - ey breezes Blow soft o'er Cey - lon's isle— Though ev - 'ry prospect pleases, And on - ly man is vile?—In
 3. Shall we, whose souls are lighted By wis - dom from on high— Shall we to man be - night - ed The lamp of life de - ny?—Sal -
 4. Waft—waft, ye winds, his story; And you, ye wa - ters, roll, Till, like a sea of glo - ry, It spreads from pole to pole; Till

* **HOLBECK.** 7s, 6s & 8s. Iambic. (7,6,8,6;8,6,8,6.)D.C. f

1. Think gently of the erring! And let us not forget, How-ev - er dark - ly stained by sin, He is our bro - ther yet. Heir of the same in - heritance, Child of the self - same God,
 2. Speak gently to him, brother; Thou yet may'st lead him back, With holy words, and tones of love, From mis'ry's thorny track. For - get not thou hast often sinn'd, And sinful yet must be:
 p.c. He hath but stumbled in the path, Which we in weakness trod.
 p.c. Deal gent - ly with the err - ing one, As God has dealt with thee.

* **SIBLEY.** 8s, 6s & 5s. Iambic. (8,6;5,5,8.)

Lift up your heads in joy - ful hope, Salute the hap - py morn, Each heav - en - ly pow'r Proclaims the glad hour: Lo, Je - sus, the Saviour, is born.

* **BYFIELD.** 8s, 6 & 4. (8,6,8,4.)

Our blest Re - deem - er, ere he breathed His ten - der, last farewell, A Guide, a Com - fort - er, bequeath'd With us to dwell.

* **MATTHEWS.** 8s & 6. (8,8,8,6.) Or 8,8,8,4, by the tie.

1. Just as I am—with - out one plea, But that thy blood was shed for me, And that thou bid'st me come to thee—O Lamb of God, I come!
 2. Just as I am—and wait - ing not To rid my soul of one dark blot, To thee, whose blood can cleanse each spot—O Lamb of God, I come!
 3. Just as I am—the' toss'd a - bout With many a con - flict, many a doubt, With fears within, and wars with - out—O Lamb of God, I come!
 4. Just as I am—thou wilt re - ceive, Wilt welcome, pardon and re - lieve, Be - cause thy promise I be - lieve—O Lamb of God, I come!
 5. Just as I am—thy love unknown Has broken every barrier down! Now to be thine, and thine a - lone—O Lamb of God, I come!

Slowly.

* **HARTS.** 8s & 4s. Iambic. (8,8,4;8,8,4.)

1. A - las! how poor and little worth Are all these glittering toys of earth, That lure us here! The dreams of life that death must break, Alas! before it bids us wake, They disappear.

2. Where is the strength that spurns decay, The step that rolls so light and gay, The heart's blithe tone? The strength is gone, the step is slow, And joy grows weariness and woe, When age comes on.

3. Oh, let the soul its slumbers break, A-rouse its senses, and a-wake, To see how soon Life, like its glories, glides away, And sternly footsteps of decay Come stealing on.

* **PERTH.** 8s & 4s. Iambic. (8,8;8,8,4.) Or 8s & 5s, by omitting the ties.

1. Create, O God, my power anew, Make my whole heart sincere and true; { Oh cast me not in wrath away, } { Nor let thy soul-en-livening ray } Still cease to shine.

Slowly and Gently.

* **TAPPAN.** 8s & 6s. Iambic. (8,6;8,8,6.)

1. There is an hour of peaceful rest, To mourning wanderers given; There is a tear for souls distressed, A balm for every wounded breast—'Tis found alone—in heaven.

2. There is a home for weary souls, By sins and sorrows 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 the tearless eye, The heart with anguish riven; It views the tempest passing by, Sees evening shadows quickly fly, And all serene—in heaven.

* WALPOLE. 8s & 6s. Iambic. (8,6;8,8,6.)

1. Blest is the hour when cares depart, And earthly scenes are far! When tears of woe for- get to start, And gently dawns up - on the heart De - vo-tion's ho - - ly star.

2. Blest is the place where angels bend To hear our worship rise, Whose kindred tho'ts their musings blend, And all the soul's affections tend Be - yond the veil - ing skies.

3. Blest are the hallowed vows that bind Man to his work of love—Bind him to cheer the humble mind, Console the weeping, lead the blind, And guide to joys a - bove.

* GETHESEMANE. 8s & 6s. Iambic. (8,8,6;8,8.)

1. Beyond where Cedron's waters flow, Behold the suffering Saviour go To sad Geth - se - ma - ne; His coun-tenance is all di-vine, Yet grief appears in every line.

2. He bows be-neath the sons of men; He cries to God, and cries again, In sad Geth - se - ma - ne; He lifts his mournful eyes above—"My Father, can this cup remove?"

3. With gen - tle re - signation still, He yielded to his Father's will, In sad Geth - se - ma - ne; "Behold me here, thine only Son; And, Father, let thy will be done."

* AINSWORTH. 8s & 6s. Iambic. (8,6;8,6;8,8,6.)

1. { Sing hallelujah! praise the Lord! Sing with a cheerful voice; }
 { Ex - alt our God with one ac-cord, And in his name rejoice; } Ne'er cease to sing, thou ransomed host, To Father, Son, and Holy Ghost, Till in the realms of endless light, Your praises shall unite.

2. { There we to all e - ter - ni - ty Shall join th' angel-ic lays, }
 { And sing in per-fect harmony To God, our Saviour's praise; } He hath redeem'd us by his blood, And made us kings and priests to God; For us, for us the Lamb was slain, Praise ye the Lord! Amen.

How blest is every child of grace, The
 soul that's filled with joy and peace, That } bears the fruit of righteousness, Kept by the power of Je - sus, { His tres-passes are all forgiv'n, He } [praise,
 an - teditates the joys of heav'n, In } rapt'rous lays, Shout and

* **JAY.** 8s & 6s. Iambic. (8,6,8,6;8,8,6,6.)

Jesus' grace, To the race Of sin - ners bro't to hap - piness Thro' the rich blood of Je - sus.

1. { Op - pression shall not always reign; There comes a brighter day, }
 When freedom, burst from every chain, Shall have triumphant sway. }

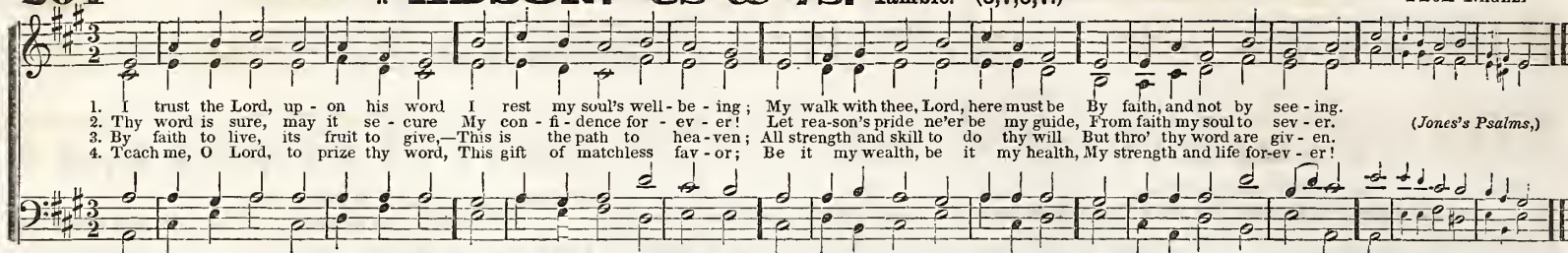
2. { The hour of triumph comes apace, The blessed, promised hour, }
 When earth upon a ransomed race Her bounteous gifts shall shower. }

Then right shall o - ver might prevail, And truth, like he - ro armed in mail, The hosts of tyrant wrong as - sail, And hold e - ter - nal sway.

Ring li - ber - ty, thy glo - rious bell! Bid high thy sa - cred banners swell! Let trump on trump the triumph tell Of Heav'n's redeeming power.

* **ADSON.** 8s & 7s. Iambic. (8,7;8,7.)

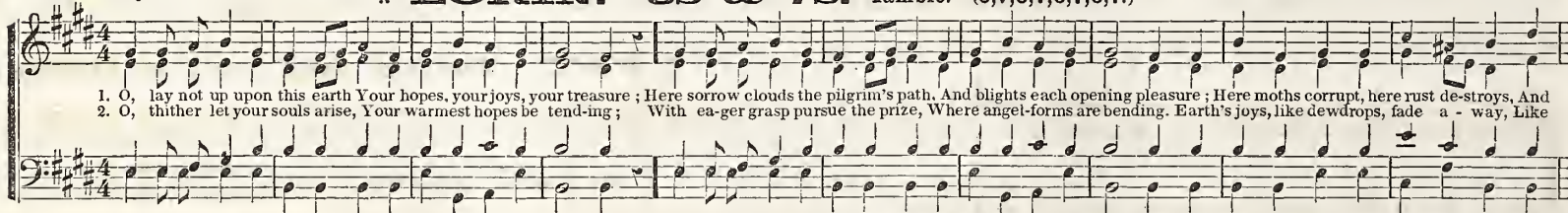
FROM NAGELI



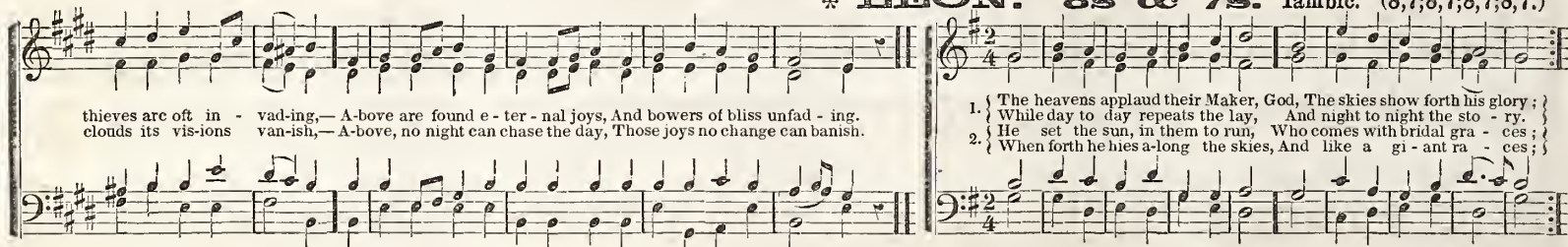
1. I trust the Lord, up - on his word I rest my soul's well - be - ing ; My walk with thee, Lord, here must be By faith, and not by see - ing.
 2. Thy word is sure, may it se - cure My con - fi - dence for - ev - er ! Let rea - son's pride ne'er be my guide, From faith my soul to sev - er.
 3. By faith to live, its fruit to give, — This is the path to hea - ven ; All strength and skill to do thy will But thro' thy word are giv - en.
 4. T'each me, O Lord, to prize thy word, This gift of matchless fav - or ; Be it my wealth, be it my health, My strength and life for - ev - er !

(Jones's Psalms.)

Slowly.

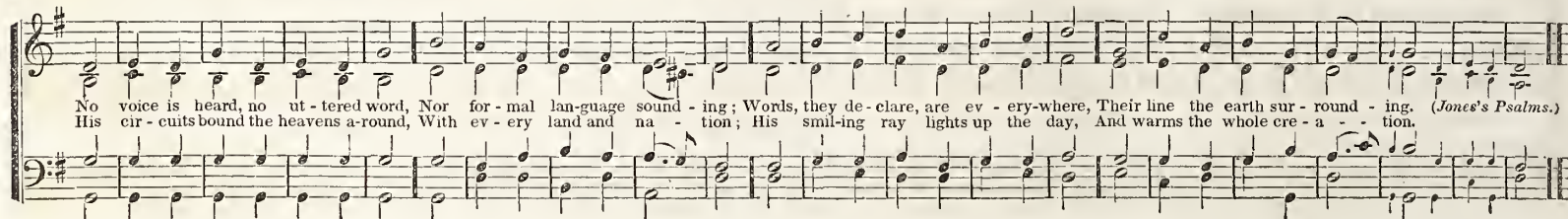
* **LORIN.** 8s & 7s. Iambic. (8,7;8,7;8,7;8,7.)


1. O, lay not up upon this earth Your hopes, your joys, your treasure ; Here sorrow clouds the pilgrim's path. And blights each opening pleasure ; Here moths corrupt, here rust de - stroy, And
 2. O, thither let your souls arise, Your warmest hopes be tend - ing ; With ea - ger grasp pursue the prize, Where angel - forms are bending. Earth's joys, like dewdrops, fade a - way, Like

* **LEON.** 8s & 7s. Iambic. (8,7;8,7;8,7;8,7.)


thieves are oft in - vad - ing, — A - bove are found e - ter - nal joys, And bowers of bliss unfad - ing.
 clouds its vis - ions van - ish, — A - bove, no night can chase the day, Those joys no change can banish.

1. { The heavens applaud their Maker, God, The skies show forth his glory ; }
 { While day to day repeats the lay, And night to night the sto - ry. }
 2. { He set the sun, in them to run, Who comes with bridal gra - ces ; }
 { When forth he hies a - long the skies, And like a gi - ant ra - ces ; }



No voice is heard, no ut - tered word, Nor for - mal lan - guage sound - ing ; Words, they de - clare, are ev - ery - where, Their line the earth sur - round - ing.
 His cir - cuits bound the heavens a - round, With ev - ery land and na - tion ; His smil - ing ray lights up the day, And warms the whole cre - a - tion.

(Jones's Psalms.)

1. { Lord, how shall youth learn heavenly truth? Thy statutes let them pon - der; }
 { Which I to find give heart and mind, O let me ne - ver wan - der. } Thy word with-in, to keep from sin, I sa - credly have hid - den; O blessed
 2. { Thy works of old my lips have told, The words thy spi - rit teach - es; }
 { Thy way I love, thy law a - bove, All earth - ly good and rich - es. } Thy precepts still my thoughts shall fill, Thy statutes be re - spect - ed; Thy words and

MONMOUTH.* 8s & 7s. Iambic. (8,7;8,7;8,8,7).† M. LUTHER.

Lord! teach me thy word, And what is there for - bid - den.
 ways shall wake my praise, And never be ne - glect - ed.

1. I'm but a weary pilgrim here, Life's varied griefs sus - tain - ing; The ills I feel and
 2. Oft, in the si - lence of the night, My soul her griefs is sigh - ing; And morn, with its re -

those I fear, Would tempt me to com - plain - ing: But Lord, the hopes of joys a - bove, The pains of pil - grimage remove, Or give me strength to bear them.
 turn - ing light, No respite is sup - ply - ing: A glance at heav'n re - lief bestows, That home of rest no sooner knows, But joys reign there for - ev - er.

* This celebrated tune is here restored to its original melodic form, as composed by LUTHER. It is taken from the complete edition of his hymns and tunes, as published by C. v. WINTERFELD, Leipzig, 1849.

† See the hymn, "Great God, what do I see and hear."

* **ROOD.** 10s. Iambic. (10,10;10,10.) FROM HOFMEISTER.

Hail, happy day! thou day of holy rest, What heavenly peace and transport fill our breast! When Christ, the God of grace, in love descends, And kindly holds communion with his friends.

1. A - gain the day re - turns of ho - ly rest, Which, when he made the world Jehovah blest ; When, like his own, he bade our labors cease, And all be piety—and all be peace.
2. Let us de - vote this con - se - crat - ed day, To learn his will, and all we learn o - bey ; So shall he hear, when fervently we raise Our supplications, and our songs of praise.

SAVANNAH. 10s. Iambic. (10,10;10,10.)*

FROM PLEYEL.

* From "The Boston Handel and Haydn Society's Collection." Adapted from Pleyel, by L. Mason, 1820.

Slowly.

* **ALVAR.** 10s & 11s. Iambic. (10,10;10,10;11,11.) Or 4 lines, (10,10;11,11) by omitting the repeat.

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 trumpet sounds ; hell trembles, heaven rejoices ; Lift up your heads, ye saints, with cheerful voices.

Allegro.

* **DUTTON.** 11s & 8s. Iambic. (11,8;11,8.)

1. The Lord is great ! ye hosts of heaven, adore him, And ye who tread this earthly ball ; In ho - ly songs rejoice aloud before him, And shout his praise who made you all.
2. The Lord is great ! his majesty how glorious ! Resound his praise from shore to shore ; O'er sin, and death, and hell now made victorious, He rules and reigns for ev - er - more.

* This hymn, partly from the German, was composed by D. DUTTON, Jr

* **NORMANVILLE.** 4s, 7s & 5s. Trochaic. (4;4,7;7,7;4,4,5.)

1. Some sweet savor Of thy favor, Shed abroad in ev'ry heart, Homeward as to thee we go, Leaving guilt and fear below; Blessing, praising, without ceasing, Bid us, Lord, depart.

2. Hear, O hear us, And be near us, In each dark and trying hour; Thy rich grace on us bestow, Lest we cold and careless grow; Gracious Saviour, keep us ever Safe from every foe.

3. God of Zi-on, we rely on Thy kind promise evermore; Bless us with a large increase; Sanctify and give us peace; Thus provide us, guard and guide us Thro' the wildernes.

Moderato.

* **LAMAR.** 3s & 6s. Trochaic. (3,3,6;3,3,6.)

Sin-ner come, 'Mid thy gloom, All thy guilt con-fess-ing; Trem-bling now, Con-trite bow, Take the of-fered bless-ing.

* **MARBLE.** 5s & 8s. Trochaic. (5,5,8,8,5,5.)

1. Bless-ed be thy name, Je-sus Christ! the same Yes-ter-day, to-day, for-ev-er; What from thee my Lord, shall sev-er, While I hear thy voice, And in thee re-joice.

2. Guide me with thine eye, Warn to fight or fly, When the foe, a li-on rag-ing, Or with ser-pent guile as-sua-ging, Comes in wrath to tear, Or by fraud ensnare.

3. Hold me with thine hand, For by faith I stand; On thy strength my sole re-li-ance, In thy truth my whole af-fi-ance, Then, where'er I roam, I am traveling home.

4. Lord, thy word is light; Led by it a-right, When a pil-grim like my fa-thers, Life's last shadow round me gathers, May its brightening ray Shine to perfect day.

* **DAYTON.** 6s & 4s. Trochaic. (6,4,6,4;4,4,6,4.) or 6s & 5s, by the small notes.

Child of sin and sorrow, Fill'd with dismay, Wait not for to-morrow, Yield thee to-day; Heav'n bids thee come, While yet there's room, Child of sin and sorrow, Hear and obey.

* **BELFORD.** 6s & 5s. Trochaic. (6,5,6,5;6,5,6,5.)

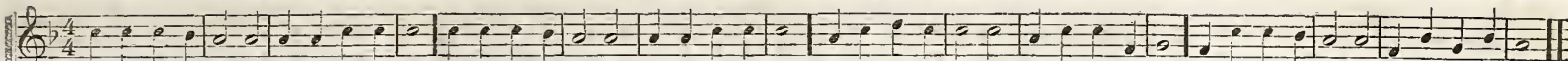
1. Life is onward, use it With a forward aim ; Toil is heav'nly, choose it, And its welfare claim. Look not to another To perform your will, Let not your own brother Keep your warm hand still.
 2. Life is onward, try it, Ere the day is lost ; It hath virtue, buy it, At whatever cost. If the world should offer Every precious gem, Look not at the scoffer, Change it not for them.
 3. Life is onward, heed it, In each varied dress, Your own act can speed it On to happiness. His bright pinion o'er you Time waves not in vain, If hope chants before you Her prophetic strain.

* **METER.** 6s & 5s. With Hallelujah. Trochaic. (6,5,6,5;6,5,6,5.)

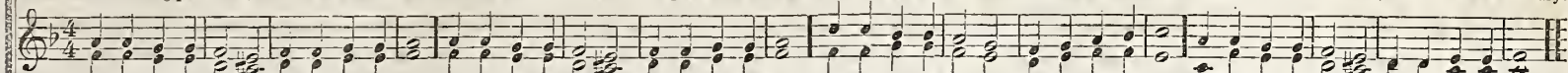
1. Hark! the sounds of gladness From a distant shore,
 Like relief from sadness: - - - Sorrow now no more. { 'Tis the Lord hath done it, In his day of power :
 His own arm hath won it : - - - Praise him evermore. Hal - le-lu-jah, Hal - le-lu-jah, Praise ye the Lord.

2. Welcome, sounds of gladness, From a distant shore ;
 Now a-way with sadness, - - - And despond no more. { Ye who mourn with Zion, And her welfare seek,
 Think of Judah's Lion, - - - Never faint nor weak. Hal - le-lu-jah, Hal - le-lu-jah, Praise ye the Lord.

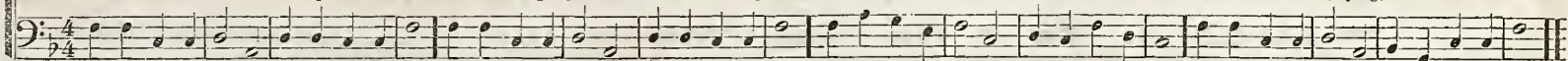
* **DEON.** 6s & 5s. Trochaic. (6,5,6,5,6,5,6,5.)



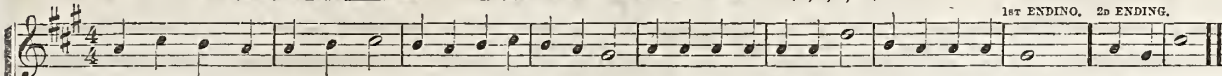
1. In the hour of tri-al, Je-sus, pray for me, Lest, by base de-ni-al, I depart from thee; When thou see'st me waver, With a look re-call, Nor for fear or fa-vor, Suf-fer me to fall.
2. With its witching pleasures, Would this vain world charm, Or its sordid treasures, Spread to work me harm; Bring to my remembrance Sad Gethsemane, Or in darker semblance, Cross-crown'd Calvary.



3. If in sore affliction, Thou in love chastise, Pour thy be-ne-dic-tion On the sa-cri-fice: Then, upon thine altar, Freely offered up, Though the flesh shall gather, Faith shall drink the cup.
4. When in dust and ash-es To the grave I sink, While heaven's glory flashes O'er the shelving brink; On thy truth re-ly-ing, Thro' that mortal strif: Lord, receive me, dying, To e-ter-nal life.

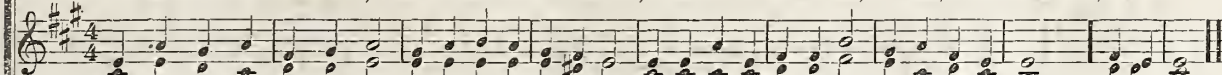


* **ALBEN.** 7s & 5. Trochaic. (7,7;7,5.)



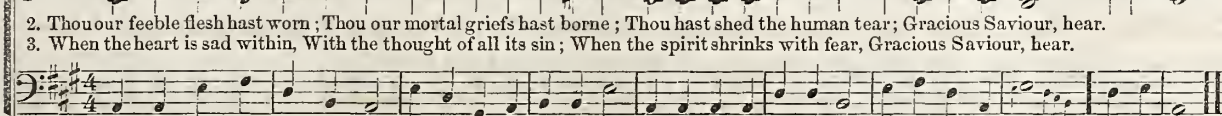
1. When our hearts are bow'd with woe; When our bitter tears o'erflow; When we mourn the lost, the dear, Gracious Saviour, hear.

4. Thou the shame, the grief hast known, Though the sins were not thine own, Thou hast deigned their load to bear, Gracious Saviour, hear.



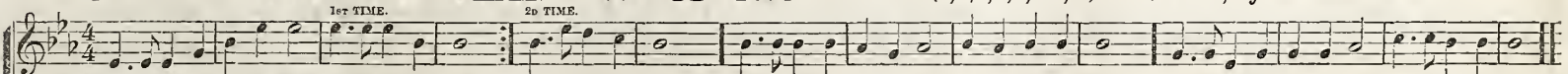
2. Thou our feeble flesh hast worn; Thou our mortal griefs hast borne; Thou hast shed the human tear; Gracious Saviour, hear.
3. When the heart is sad within, With the thought of all its sin; When the spirit shrinks with fear, Gracious Saviour, hear.

5. When our eyes grow dim in death; When we heave the parting breath; When our solemn doom is near, Gracious Saviour, hear.

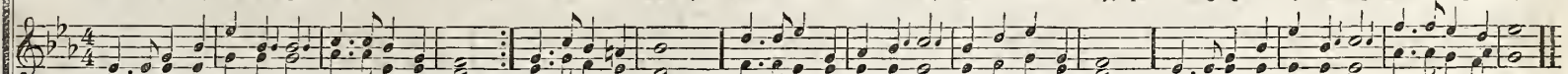


6. Thou hast bow'd the dying head; Thou the blood of life hast shed; Thou hast fill'd a mortal bier; Gracious Saviour, hear.

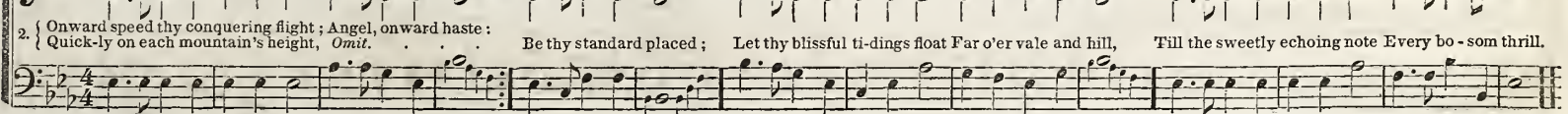
Allegro. * **GRINDALL.** 7s & 5s. Trochaic. (7,5,7,5;7,5,7,5.) Or 7s & 6s, by the small notes.



1. Onward speed thy conquering flight; Angel, onward speed; Bid the shades recede; Tread the idols in the dust, Heathen fanes destroy, Spread the gospel's holy trust, Spread the gospel's joy.
Cast a-way thy radiant light, (Omit. . . .)



2. Onward speed thy conquering flight; Angel, onward haste; Be thy standard placed; Let thy blissful ti-dings float Far o'er vale and hill, Till the sweetly echoing note Every bo-som thrill.
Quick-ly on each mountain's height, (Omit. . . .)



* **ELIDGE.** 7s & 6s. Trochaic. (7,6;7,6;7,6;7,6.)

Ps. 183; JONES'S VERSIFICATION.

1. { Bless Je - ho - vah, Oh my soul! With all thy powers combin'd; }
 { Thou, my heart, his name ex - tol, His favors keep in mind; } Who for - giv - eth all thy sins, And thy dis - eases heals: Who thy life from evil screens, And crowning grace reveals.

2. { God in heav'n has fix'd his throne, His kingdom ruleth all; }
 { An - gels make his glo - ry known, Who hear and do his call. } Praise him, mighty hosts on high, Who ex - e - cute his word; Praise him thro' the earth and sky, My soul, a - dore the Lord.

* **MALAND.** 7s & 6s. Trochaic. (7,6;7,6;7,6;7,6.)

Ps. 31; JONES'S VERSIFICATION.

1. Lord, I put my trust in thee, Preserve my hope from shame. Bow thy gracious ear to me, And save me for thy name. Be my refuge, rock, and tow'r, A house where I may hide;

2. Blest be God, who round me made A city's fortress wall; "I'm cut off," I rash - ly said, But thou hast heard my call. God the faithful saint will guide, The proud, in full, reward;

He will strength for you pro - vide, All ye who trust the Lord.

RICHMOND. 7s, 6s & 7s. Trochaic. (7,6;7,6;7,7;7,6.) Or 7s, 6s & 8, by the small notes. L. MASON.

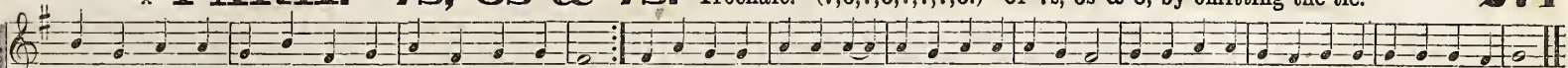
{ To the hills I lift my eyes, The e - ver - last - ing hills; }
 { Streaming thence in full supplies, My soul the spi - rit feels; } Will he not his help afford? Help, while yet I ask is giv'n; God comes down, the God and Lord That made both earth and heav'n.

AMSTERDAM. 7s, 6s & 7s. Trochaic. (7,6,7,6;7,7,7,6.) Or 7s, 6s & 8s, by the small notes.

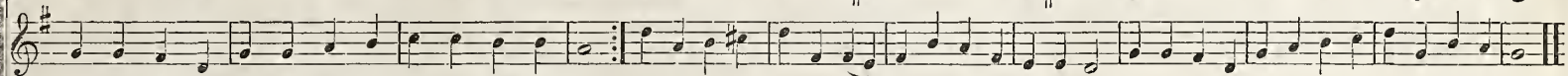
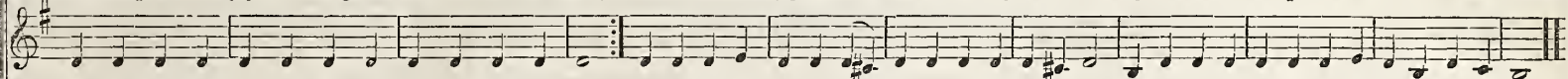
{ Rise, my soul, and stretch thy wings, Thy better portion trace; }
 { Rise, from all terrestrial things, T'wards heav'n thy native place: } Sun, and moon, and stars decay; Time shall soon this earth remove, Rise, my soul, and haste a - way To seats prepared above.

* **PARK.** 7s, 6s & 7s. Trochaic. (7,6,7,6;7,7,6.) Or 7s, 6s & 8, by omitting the tie.

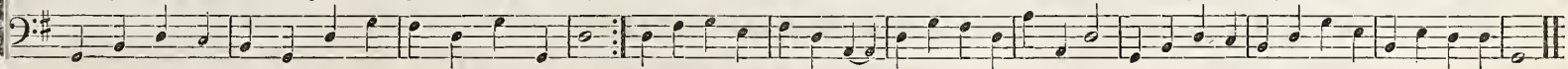
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1. { From the throne of God there springs A pure, a crystal stream; }
 { Life, and peace, and joy it brings, To his Je - ru - sa - lem. } Rivers of refreshing grace Thro' the sacred city flow, Watering all the hallow'd place Where God resides below.



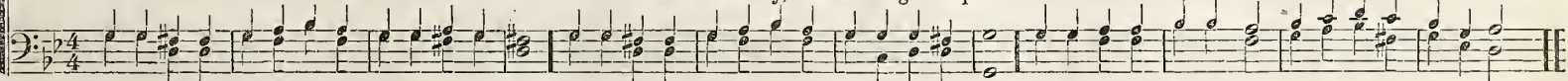
2. { God, most mer - ci - ful, most high, Doth in his Zion dwell; }
 { Kept by him, her tow'rs defy The strength of earth and hell. } Guardian of a chosen race, Jesus doth his church defend; Saves them by his timely grace, And saves them to the end.



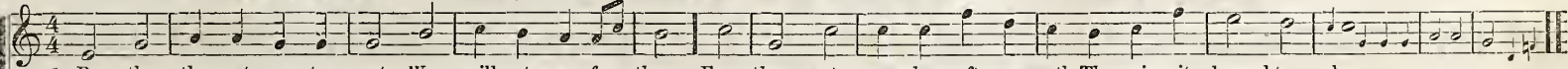
* **ELSTON.** 7s, 6s & 7s. Trochaic. (7,6;7,6;7,7,6.) Or 7s, 6s & 8, by the small notes.



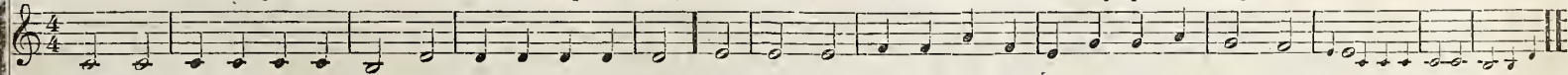
1. Lamb of God! whose bleeding love We now recall to mind, Send the answer from above, And let us mercy find : Think on us, who think on thee, Every burden'd soul release,
 Oh remember Cal - va - ry, And bid us go in peace.



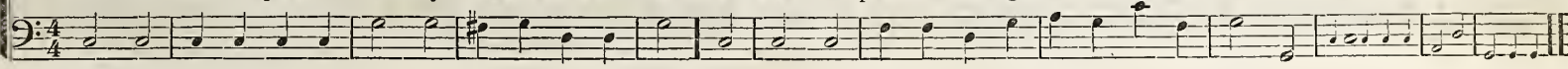
* **RAMSAY.** 7s, 6s & 8s. Trochaic and Iambic. (7,6,8,6.)

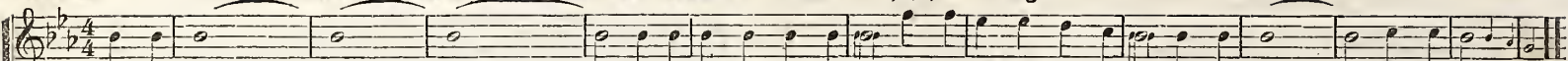


1. Bro - ther, thou art gone to rest; We will not weep for thee; For thou art now where oft on earth Thy spi - rit longed to be.



3. Bro - ther, thou art gone to rest; Thy toils and cares are o'er; And sor - row, pain, and suffering, now Shall ne'er dis - tress thee more.

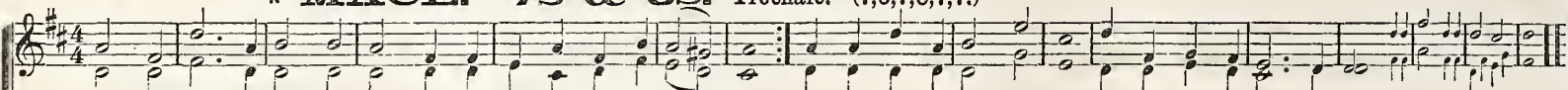


* **WELL.** 7s & 8s. Trochaic. (7,8,7,8.) Irregular.

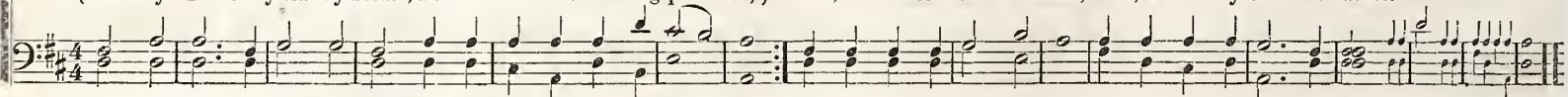
1. What is life? A rapid stream, Rolling onward to the ocean. What is life? A troubled dream, Full of incident and motion, Such is life, Such is life, Such is life.
 2. What is life? The arrow's flight, That mocks the keenest gazer's eye. What is life? A gleam of light Darting thro' a stormy sky, Such is life, Such is life, Such is life.



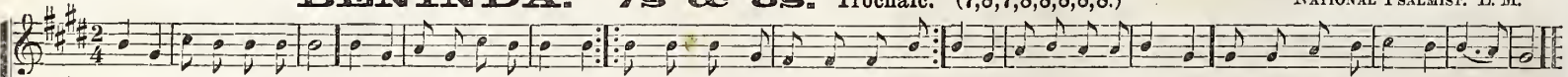
3. What is life? A varied tale, Deeply moving, quickly told. What is life? A vision pale, Vanishing while we be-hold, Such is life, Such is life, Such is life.
 4. What is life? A smoke, a vapor, Swiftly mingling with the air. What is life? A dying taper, Glowing but to dis-appear, Such is life, Such is life, Such is life.
 5. Such is life: a breath, a span, A moment quickly gone from thee. What is death? O mortal man! Thy entrance in eter-m-ty, Such is death, Such is death, Such is death!

* **MACE.** 7s & 8s. Trochaic. (7,8,7,8;7,7.)

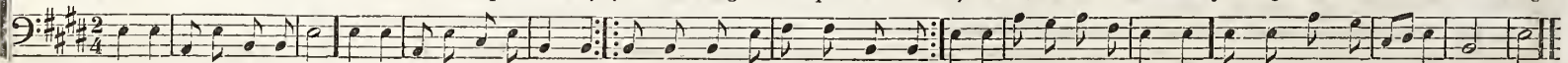
1. { Je - sus lives! no long - er now, Can thy terrors, Death, ap - pal me; }
 { Je - sus lives! and well I know, From the dead he will re - call me; } Bet - ter life will then commence, This shall be my con - fi - dence.
 2. { Je - sus lives! I know full well, Nought from him my heart can sev - er; }
 { Life nor death, nor powers of hell, Joy nor grief, henceforth, for ev - er; } God will power and grace dis-pense, This shall be my con - fi - dence.
 3. { Je - sus lives! henceforth is death Entrance in - to life im - mor - tal; }
 { Calm-ly I can yield my breath, Fearless tread the frowning por - tal; } Thou, when faileth flesh and sense, Lord, wilt be my con - fi - dence.

**BENINDA.** 7s & 8s. Trochaic. (7,8;7,8;8,8;8,8.)

NATIONAL PSALMIST. L. M.



- { Lift not thou the wailing voice; Weep not, 'tis a Christian dieth; } { High in heav'n's own light she dwelleth; }
 { Up, where blessed saints rejoice, Ransomed now, the spirit flieth; } { Full the song of triumph swelleth; } Freed from earth, and earthly failing, Lift for her no voice of wailing.



MERCER. 8s, 8s & 6. Trochaic. (8,3,3,6.) * SADLER. 8s, 8s & 6. Trochaic. (8,3,3,6.) 273

Slow.

GEO. F. ROOT.

HYMN BY THOMAS HASTINGS,

1. Ere I sleep, for ev - ery fa - vor, This day show'd By my Lord, I do bless my Sa - - viour.
 2. O my Lord! what shall I ren - der To thy name, Still the same, Gracious, good, and ten - - der.

3. Leave me not, but ev - er love me, Let thy peace Be my bliss, Till thou hence remove me.
 4. Vis - it me with thy sal - va - tion; Let thy care Still be near, Around my habi - ta - - tion.

5. Thou, my rock, my guard my tower, Safely keep, While I sleep, Me, with all thy pow - er.
 6. And when'er in death I slumber. Let me rise, With the wise, Counted in their num - ber.

1. Shepherd, while thy flock is feeding, Take these lambs In thine arms, Now for shelter
 (pleading)

2. While the storm of life is lowering, Night and day Beasts of prey Lurking, are devouring.

3. Shepherd, every grace combining, Keep these lambs In thine arms, On thy breast reclining.

BILLOW. 8s, 7s & 4. (8,7;8,4.)

L. MASON.

1. Star of peace, to wanderers weary, Bright the beams that smile on me; Cheer the pi - lot's vis - ion dreary, Far, far at sea, Far, far at sea.
 2. Star of hope, gleam on the bil - low, Bless the soul that sighs for thee; Bless the sai - lor's lone - ly pil - low, Far, far at sea, Far, far at sea.
 3. Star of faith, when winds are mocking All his toil, he flies to thee; Save him on the bil - lows rocking, Far, far at sea, Far, far at sea.

4. Star divine, O safely guide him,
 Bring the wanderer home to thee;
 Sore temptations long have tried him,
 Far, far at sea.
5. Star of hope, gleam on the billow,
 Bless the soul that sighs for thee;
 Bless the sailor's lonely pillow,
 Far, far at sea.

Slow

*** MINSTER. 8s & 4s. Trochaic. (8,4;8,4;8,8,8,4.)**

1. { God of evening and of morning, Great Source of all! }
 { While our hearts with love are burning, Prostrate we fall; } Now thy sa - cred throne addressing, And our fol - lies all con - fess - ing, We en - treat a Father's blessing; Lord, hear our call.

2. { Ob - ject of our soul's de - vo - tion, Thee we a - dore; }
 { Thee we praise, with sweet emo - tion, This favored hour. } Sa - viour, thou art ev - er worthy, All the heavenly host adore thee, Saints all cast their crowns before thee, Lord, evermore.

* **SULPICE.** 8s & 7s. Trochaic. (8,7;8,7;7,8)

1. { When thy har-vest yields thee pleasure, Thou the gold-en sheaf shalt bind; }
 { To the poor be-longs the treasure Of the scattered ears be-hind: } This thy God or-dains to bless, The wid-ow and the fa-ther-less.

2. { When thine ol-ive-plants, in-creasing, Pour their plen-ty o'er the plain, }
 { Grate-ful thou shalt take the blessing, But not search the boughs a-gain: } This thy God or-dains to bless The wid-ow and the fa-ther-less.

* **ALLEN.** 8s & 7s. Trochaic. (8,8,7;8,8,7.)

1. { Near the cross our sta-tion tak-ing, } { 'Twas for us he came from hea-ven, }
 { Earth-ly cares and joys for-sak-ing, } { Meet it is for us to mourn; } { 'Twas for us his heart was riv-en— } All his griefs for us were borne.

2. { When no eye its pit-y gave us, } { He his love and power dis-played, } { By his stripes our help and heal-ing, }
 { When there was no arm to save us, } { He his love and power dis-played, } { By his death our life re-veal-ing— } He for us the ran-som paid.

3. { Je-sus, may thy love cou-strain us, } { In thy griefs may deep-ly grieve; } { Thee our best af-fec-tions giv-ing— }
 { That from sin we may re-frain us, } { In thy griefs may deep-ly grieve; } { To thy praise and hon-or liv-ing— } May we in thy glo-ry live.

* **SOLWAR.** 8s, 7s & 4s. Trochaic. (8,7;8,7;7,7;4,4;7,7.)

1. { Of thy love some gracious token, Grant us, Lord, before we go; } { When we join the world again, }
 { Bless the word which has been spoken, Life and peace on all bestow. } { Let our hearts with thee remain; } Oh, direct us, Oh, protect us, Till we gain the heavenly shore, Where thy people want no more.

2. { Then, O Lord of mercy, hear us, Guard our souls from every foe; } { God of Is-rael, be our stay, }
 { In all peril be thou near us, In our weakness strength bestow. } { While we tread life's rugged way, } Nor forsake us Till thou take us, Far from earth to dwell with thee, Through a bright eternity.

* **CANA.** 5s & 8s. Anapestic. (5,5,8;5,5,8.) Or 6s & 9s, by the small notes.

The same metre is sometimes marked 11s & 9s, or 11s & 8s.

Behold how the Lord Has girt on his sword; From conquest to conquest proceeds! How happy are they Who live in this day, And witness his wonder - ful deeds!

The hymns "Rejoice in the Lord"—"Come let us ascend"—"How happy are they"—"Come away to the skies"—"Be joyful in God"—and others, may be sung to this tune.

* **ORME.** 5s & 6s. Anapestic. (5,5,5,5;6,5,6,5.)

1. Our Saviour alone, The Lord let us bless, Who reigns on his throne, The Prince of our peace; Who evermore saves us, By shedding his blood: All hail, holy Jesus, Our Lord and our God.
2. Preserve us in love; While here we abide, Oh, never remove Thy presence, nor hide Thy glorious salvation; Till each of us see, With joy, the bless'd vision, Completed in thee.

* **HASKELL.** 5s & 9. Anapestic. (5,5,9.)

1. Mid'st sor - row and care, There's one that is near, And ev - er delights to re - lieve us.
2. His bounties are free, He hears every plea, And welcomes the cry of the needy.
3. Blest mansions above, Prepared by his love, Are waiting at last to receive us.
4. My Saviour and friend, On whom I depend, My heart shall forever adore thee.

* **ROSS.** 5s & 11s. Anapestic. (5,5,11;5,5,11.) Or 10s & 11s.

All praise to the Lamb! Accepted. I am Thro' faith in the Saviour's, a - dor - a - ble name; In him I con - fide, His blood is ap - plied; For me he hath suffer'd, for me he hath died.

Come let us a - new Our jour-ney pur - sue, Roll round with the year, And nev - er stand still till the Mas - ter ap - pear; His a - dor - a - ble

will Let us glad - ly ful - fill, And our tal - ents im - prove, By the pa - tience of hope, and the la - bor of love.

* **LANGSIDE. 6s & 9s.** Anapestic. (6,6,9;6,6,9.)

1. Come a - way to the skies, My be-lov-ed, arise, And re-joice in the day thou wast born; On this fes - ti - val day Come exult - ing away, And with singing to Zi - on re - turn.
2. Now with singing we praise All the mery and graee, By our heav'nly Father bestow'd; We our be - ing receive From his bounty, and live To the hon - or and glo - ry of God.
3. Hal - le - lu - jah wesing To our Father and King, To the great everlasting "I AM!" To the Lamb that was slain, Hallelujah a - gain, Halle - lu - jah to God and the Lamb.

* **DUNCAN. 8s.** Anapestic. (8,8,8,8.)

1. This God is the God we a - dore, Our faithful, un - change - a - ble friend, Whose love is as large as his power, And nei - ther knows mea - sure nor end.
2. 'Tis Je - sus, the first and the last, Whose Spirit shall guide us safe home; We'll praise him for all that is past, And trust him for all that's to come.

Slow. * **HAVILAND. 8s.** Anapestic. Double. Or 6l., by omitting the repeat; or 8s & 9s, by the small notes. 277

1. { To Je - sus, the crown of my hope, My soul is in haste to be gone ; }
 { O bear me, ye cherubim, up, And waft me a - way to his throne. } My Saviour, whom absent I love, Whom not having seen I adore ; Whose name is exalted above All glory, dominion, and power ;

2. { Dissolve thou these bonds that detain My soul from her portion in thee ; }
 { strike off this adamant chain, And make me e - ternally free. } When that happy era begins, When arrayed in thy glories, I shine, Nor grieve any more, by my sins, The bosom on which I re - cline.

Slow. **SPRING. 8s.** Anapestic. (8,8,8,8.)

WILLIAM MASON.

1. The win - ter is o - ver and gone, The thrush whistles sweet on the spray, The turtle breathes forth her sweet moan, The lark mounts and warbles a - way.

* **LYNDON. 8s.** Anapestic. Double. Or 6 lines, by omitting the repeat; or 8s & 9s,* by the small notes.

1. { My Father, the guide of my youth, To thee for di - rection I fly ; }
 { O grant me thy light and thy truth, Nor ever thy presence de - ny ; } My pillar of cloud and of fire, While destined to journey below—What more can a pilgrim desire, Or thou in thy goodness bestow.

2. { My pillar of cloud thro' the day, I'll follow where'er thou shalt lead ; }
 { My heart shall not yield to dismay, Though rugged the path that I tread : } The prize of my calling in view, And blest with thy care and thy love, The journey of life I'll pursue, And press to the mansions [above.]

* See the Hymn "Weep not for the saint that ascends."

* **ORKNEY.** 9s. Anapestic. (9,9,9,9.) Or 8s, by omitting the first two notes in each section.

From the depths I have sent up my eries, Hear the voice of my calling, O Lord! Should offences be mark'd by thine eyes, Who is he shall abide the reward?

From the depths I have sent up my eries, Hear the voice of my calling, O Lord! Should offences be mark'd by thine eyes, Who is he shall abide the reward?

* **GRANDAL.** 9s. Anapestic. (9,9;9,9;9,9.) Or 6 lines, by omitting the repeat*. WORDS FROM JONES'S PSALMS.

It is good to give thanks to the Lord, And to sing to thy name with delight; }
 In the morning thy mercies re-cord, In the evening thy fa-vors recite } With the lute, and the harp, and the voice, To a-dore thee, ex-alt and re-joice.

* Or 8s, by omitting the first note in each section or line.

LYONS. 10s & 11s. Anapestic. (10,10;11,11.) Or 5s & 6s. (5,5,5,5;6,5,6,5.)

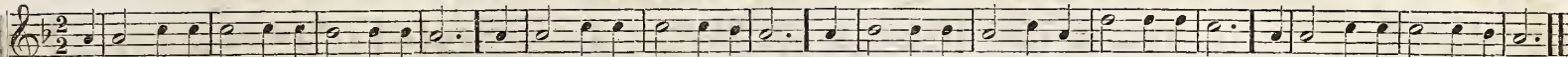
FROM HAYDN.

1. O praise ye the Lord! prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of salvation be glad in ther King.

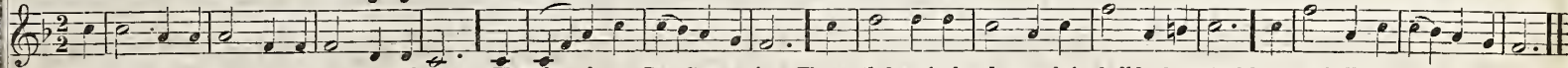
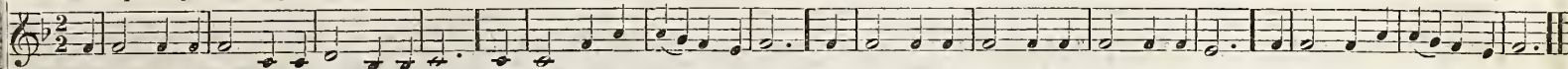
2. Let them his great name devoutly adore: In loud swelling strains his praises express, Who graciously opens his bountiful store, Their wants to relieve, and his children to bless.

Moderato.

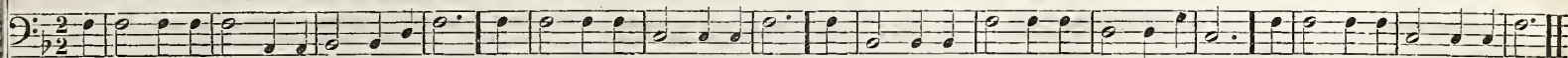
* **PEARLE.** 11s & 8s. Anapestic. (11,8;11,8.)



1. Stand up, O ye heralds, your mission proclaim, And wide be your banner un-fur'l'd; De-clare to the heathen Im-ma-nu-el's name, O speak to a per-ish-ing world.



2. The heathen shall hear, and the darkness shall see, The glo-ri-ous Day-Star a-rise; The earth from its bondage and sin shall be free, And heaven shall descend from the skies.



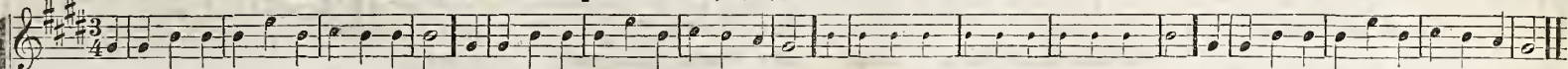
* **SHETLAND.** 11s & 8s. Anapestic. (11,8;11,8;11,11.) WORDS FROM JONES'S PSALMS. PS. 3.



- | | | |
|----|------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|
| 1. | { Jehovah, how many would make me a prey, What numbers are seeking my blood ! | { And ever about me thy shield dost thou spread, Thy name is my glory, that lifts up my head. |
| | { Je-ho-vah, how many who scorn-ful-ly say, "No hope shall he find in his God," | |
| | { Je-ho-vah will I as my helper in-voke, From Zi-on he hears me complain; | |
| 2. | { I've laid myself down, and have slept and awoke, His favor my hope will sustain; | { Ten thousand of foes shall not make me afraid, Ten thousand around me in battle arrayed. |
| | { O, rise up and save me, Je-ho-vah, my God! My enemies quailed at thy stroke; | |
| 3. | { The jaws of the sinner are smote by thy rod, The teeth of the wicked are broke. | { Sal-va-tion and honor belong to the Lord, Thy blessing be Israel's e-ter-nal re-ward. |



* **LEA.** 11s. Anapestic. (11,11;11,11.)

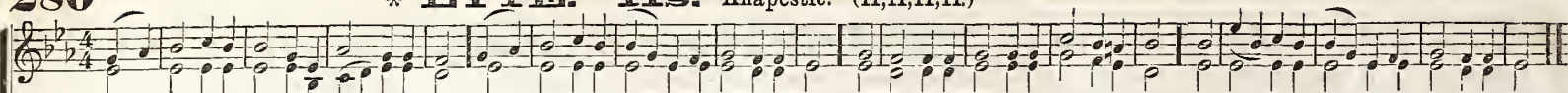


1. I would not live alway; I ask not to stay Where storm after storm rises dark o'er the way; The few lu-rid mornings that dawn on us here Are enough for life's woes, full enough for its cheer.



2. I would not live alway, thus fettered by sin—Temptation without, and corruption within: Ev'n the rapture of pardon is mingled with fears, And the cup of thanksgiving with penitent tears.



* **LYTE.** 11s. Anapestic. (11,11;11,11.)

1. My rest is in heaven, my rest is not here, Then why should I murmur when trials are near? Be hush'd, my dark spirit, the worst that can come, But shortens my journey, and hastens me home.
2. The thorn and the thistle around me may grow, I would not lie down up-on roses be - low; I ask for no portion, seek not to be blest, Till I find in my Saviour my joy and my rest.
3. Afflictions may grieve me, but cannot destroy. One glimpse of his love turns them all into joy: And bitterest tears, if he smile but on them, Like dew in the sunshine, grow diamond and gem
4. A scrip on my back, and a staff in my hand, I march on in haste through an enemy's land; The road may be rough, but it cannot be long, I'll smooth it with hope, and I'll cheer it with song.



Gently, Softly.

* **FERN.** 11s. Anapestic. (11,11;11,11.)

(FERN and AMORA may be united as in this hymn, or they may be sung separately. A crotchet should be of the same length in both tunes.)



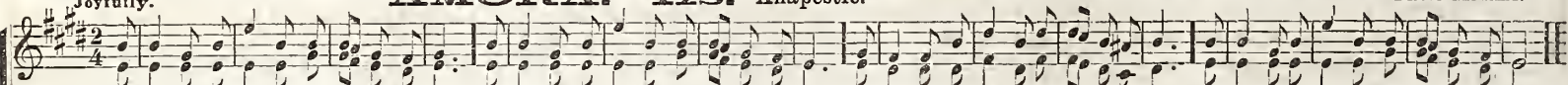
1. Thou sweet gliding Cedron, by thy silver stream, The Saviour at midnight, when Cynthia's pale beam Shone bright on the waters, would frequently stray, And lose in their murmurs the toils of the day.
2. How damp were the vapors that fell on his head, How hard was his pillow, how humble his bed! The angels astonished, grew sad at the sight, And followed their Master with solemn delight.
3. O gar-den of Olivet! dear, honored spot, The fame of thy wonders shall ne'er be forgot, The theme most transporting to seraphs above, The triumph of sorrow, the triumph of love.



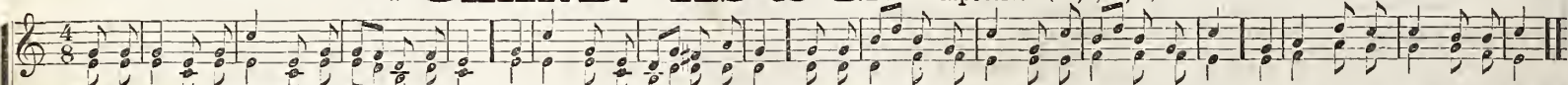
Joyfully.

AMORA. 11s. Anapestic.

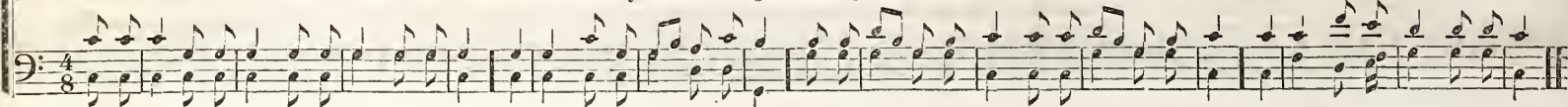
FROM MOZART.



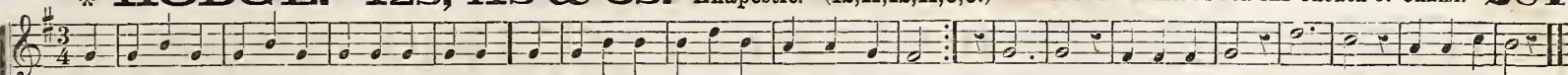
Come, saints, and adore him, come bow at his feet, O give him the glo-ry, the praise that is meet; Let joyful ho-san-nas unceasing a-rise, And join the full chorus that gladdens the skies.

* **OLAND.** 12s & 8s. Anapestic. (12,8;12,8.)

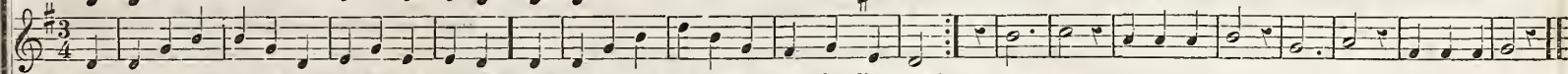
1. O Jehovah! what man to thy hills shall ascend, And ne'er from thy temple depart? He that walks in uprightness, and does not offend, And speaketh the truth in his heart.
2. He that grants to his neighbor the same that he claims, Where tongue from all slander forbears; He that honors the good, while the vile he contemns, Nor changes, tho' hurt, what he swears.
3. He that never for bribe will the innocent sell, Nor u - su - ry take for his gold; Doing thus, in the hill of the Lord shall he dwell, His Saviour for ev - er behold.



* **HODGE.** 12s, 11s & 6s. Anapestic. (12,11;12,11;6,6.) WORDS FROM "HYMNS FOR THE CHURCH OF CHRIST." 281



1. { As down in the sunless re-treats of the o-ccean, Sweet flowers are springing no mor-tal can see; }
 { So, deep in my heart, the still prayer of de-votion, Un-heard by the world, rises, si - lent, to thee, } My God, si-lent, to thee— Pure, warm, si-lent, to thee.

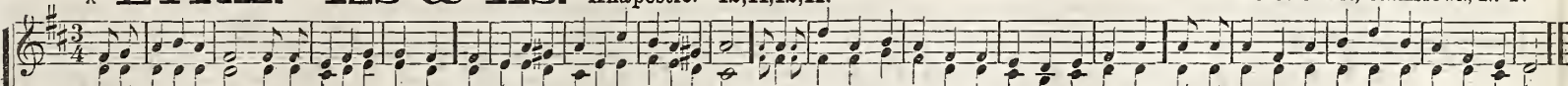


2. { As still to the star of its worship, tho' clouded, The needle points faithfully o'er the dim sea, }
 { So, dark as I roam, thro' this wintry world shrouded, The hope of my spirit turns trembling, to thee, } My God! trembling, to thee— True, fond, trembling, to thee.

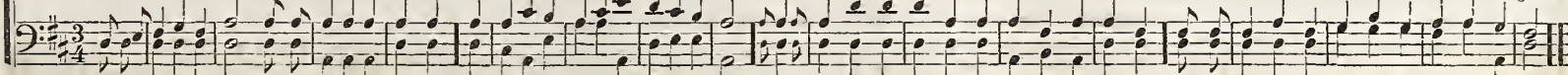


* **LYRA.** 12s & 11s. Anapestic. 12,11;12,11.

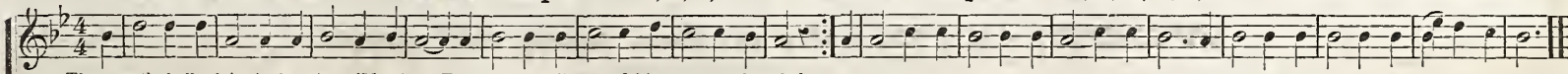
RUFUS JAMES, JAMESTOWN, N. Y.



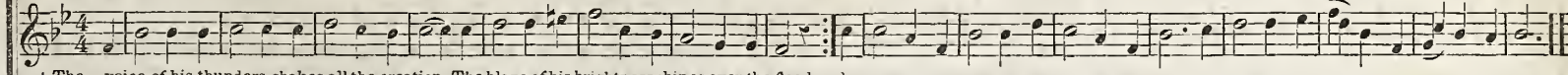
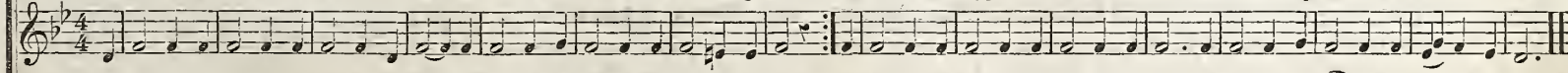
Thou art gone to the grave; but we will not deplore thee, Tho' sorrow and darkness encompass the tomb; The Saviour hath pass'd thro' its portals before thee, And the lamp of his love is thy guide thro' the [gloom.]



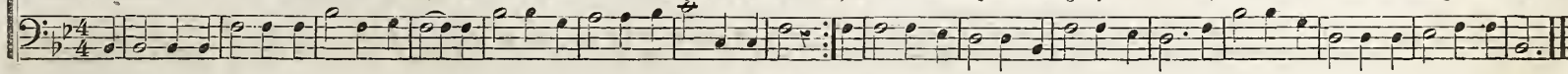
* **NAYTON.** 11s. Anapestic. (11,11;11,11.) Or 12s & 11s. Anapestic. (12,11;12,11;11,11.)* WORDS FROM JONES'S PSALMS.



1. { The earth shall rejoice in the reign of Messi-ah, The islands shall hear of his name, and be glad; }
 { His throne the wide world for its truth shall admire, Tho' now in thick darkness his dwelling is clad; } A fire all-consuming proceeds from his breath, Which burns his proud foes to destruction and death.



2. { The voice of his thunders shakes all the creation, The blaze of his brightness shines over the flood; }
 { The earth bows with wonder and dread adoration, The mountains melt down at the presence of God; } The heavens in splendor his glory make known, And have to all nations his mightiness shown.



* Or 11s, by the tie in the first line or section.

SCOTLAND. 12s. Anapestic. (12,12,12,12.)

FROM DR. JOHN CLARKE WHITEFIELD.

1. The voice of free grace cries, es-cape to the mountain; For Adam's lost race Christ hath opened a fountain, For sin and un-clean-ness, for every trans-

5. With joy shall we stand, when escaped to the shore, With harps in our hands we will praise him the more; We'll range the sweet plains on the banks of the Halle-lu-jah to the Lamb, who has brought us a

- gression, His blood flows most freely in streams of sal - va - tion, His blood flows most freely in streams of sal - va - tion.

riv - er, And sing of sal - va - tion for ev - er and ev - er, And sing of sal - va - tion for ev - er and ev - er.
par - don, We'll praise him again, when we pass o - ver Jor - dan, We'll praise him again, when we pass o - ver Jor - dan.

WOODLAND. 5s & 6s. Dactylic. (5,6,5,6;5,5,5,5.)

REEFE.

Slow & Soft.

REMEMBRANCE OF DEPARTED FRIENDS.

1. Softly they rest there, Ever so happily; Down their dark dwellings, Glide my still thoughts to them, Softly they rest there, Rest there in safety, Nought of earth's tumult Disturbs their slumber.

2. Weep they no longer Here where their sorrows were, Nor are their pleasures Where earthly pleasures are, Lonely the cypress Deep overshades them, Murmuring breezes Are chanting dirges.

3. Soon shall we also Rest by them gently there, Sure as the rose leaves Fade, wither, droop and die. Dust unto dust then We too must mingle, Till angels' voices Call us from slumber.

* **ROAN.** 5s & 7s. Dactylic. (5,5,7;5,4,7.)

1. For-give my fol-ly, O Lord, most ho-ly, Cleanse me from ev-e-ry stain: For thee I languish; Pit-y my anguish, Nor let my sigh-ing be vain.

2. Deep-ly re-pent-ing, Sore-ly la-ment-ing, All my de-par-tures from thee: Yet now re-turning, Thine absence mourning, Lord, show thy mercy to me.

* **HENLEY.** 11s & 10s. Dactylic. (11,10;11,10.)

1. Come un-to me, when shadows darkly gather, When the sad heart is wea-ry and distress, Seek-ing for comfort from your Heavenly Father, Come unto me, and I will give you rest!

2. Ye who have mourned when the spring-flowers were taken, When the ripe fruit fell richly to the ground, When the loved slept, in brighter homes to waken, Where their pale brows with spirit-wreaths are crowned.

3. Large are the mansions in thy Father's dwelling, Glad are the homes that sorrows never dim; Sweet are the harps in holy music swelling, Soft are the tones which raise the heavenly hymn;

4. There, like an E-den blossoming in gladness, Bloom the fair flowers the earth too rudely pressed; Come unto me, all ye who droop in sadness, Come unto me, and I will give you rest!

Allegretto.

* **FOLSOM.** 11s & 12s. Dactylic. (11,10;11,10.)

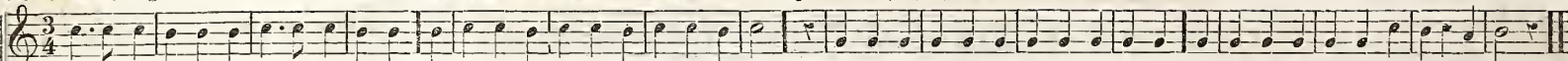
FROM MOZART.

1. Brightest and best of the sons of the morning, Dawn on our darkness and lend us thine aid; Star of the east, the ho-ri-zon a-dorning, Guide where our infant Redeemer is laid.

2. Cold on his cra-dle the dew-drops are shining, Low lies his head with the beasts of the stall, An-gels a-dore him in slumber re-clin-ing, Ma-ker, and Monarch, and Saviour of all.

* **ELTOR.** 11s. Dactylic. (11,11;11,11)

D. C.

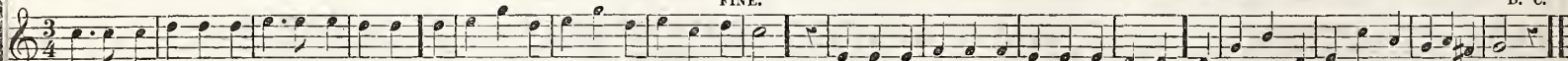


1. Daughter of Zi-on, awake from thy sadness ; Awake, for thy foes shall oppress thee no more : Bright o'er thy hills dawns the day-star of gladness ; Arise, for the night of thy sorrow is o'er.



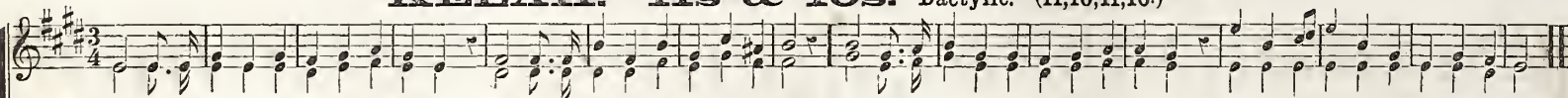
FINE.

D. C.

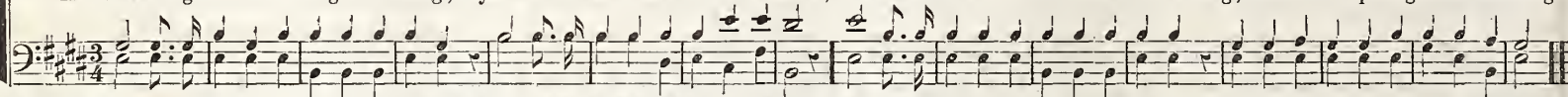


2. Strong were thy foes; but the arm that subdued them, And scatter'd their legions, was mightier far; Fled they like chaff from the scourge that pursued them; For vain were their steeds and their chariots of war.

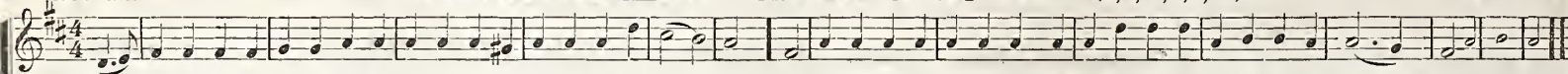
3. Daughter of Zion, the power that hath saved thee, Extolled with the harp and the timbrel should be; Shout, for the foe is destroyed that enslaved thee; Th'oppressor is vanquished, and Zion is free.

**KELAH.** 11s & 10s. Dactylic. (11,10;11,10.)

Hail to the brightness of Zion's glad morning; Joy to the lands that in darkness have lain; Hushed be the accents of sorrow and mourning; Zion in triumph begins her mild reign.

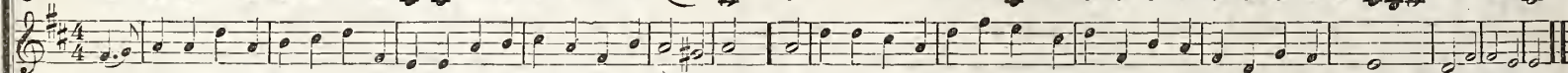
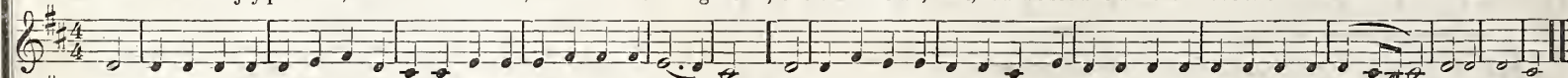


Moderato.

* **OAKFIELD.** 4s & 11s. Iambic. (4,4,11;4,4,11.)

1. Come, tune your heart, To bear its part, And celebrate Messiah's feast with praises; Let love inspire The joyful choir, While to the God of love glad hymns it rais - es.

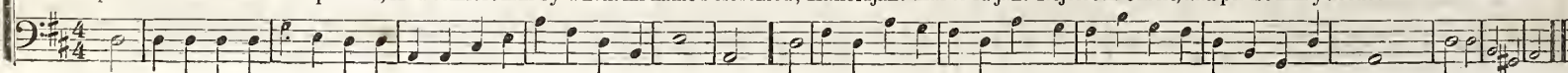
2. Exalt his name! With joy proclaim, God loved the world, and thro' his Son forgave us; Oh! what are we, That, now we see The wondrous love of Christ who died to save us.



3. Your refuge place In his free grace, Trust in his name, and day by day repent you; Ye mock God's word, Who call him Lord, And follow not the pattern he hath lent you.

4. O Lord, to prove For thee my love, Thee in the poor I'll clothe, and feed, and cherish; To every heart Sweet hope impart, When worn with care, with sorrow nigh to perish.

5. Thus praise the Lord! He'll help afford, And comfort him by whom his name's esteemed; Hallelujah! Hal-le-lu-jah! Rejoice in Christ, and praise him ye redeem - ed.



Moderato.

SENTENCE. "Blessed be the Lord forevermore." FROM DR. THOMPSON, EDINBURG, BY L. M. 285

Blessed, blessed, blessed be the Lord for-ev - er-more, for-ev - er-more, Blessed be the Lord, Blessed be the Lord . . . the Lord for -

mp *f*

Blessed, blessed, blessed be the Lord for-ev - er-more, for-ev - er-more, Blessed be the Lord, Blessed be the Lord, Blessed be the Lord, for -

Blessed be the Lord, Blessed be the Lord,

- ev - er-more, Blessed be . . . the Lord, for - ev - er-more. The Lord's name be prais - ed, Hal-le-lu-jah, Hal-le-lu-jah, A - - - - - men.

- - ev - er-more, Blessed be the Lord, for - ev - er-more. Praise ye the Lord, Hal - le-lu-jah, Hal-le-lu-jah, A - - - - - men.

f *mp* *f*

The Lord's name be prais-ed,

Largo.

*** SANCTUS.**

mp *p* *mf* *mf* *f*

Holy, Holy, Ho-ly Lord God Almighty, Heav'n and earth are full of thy glo-ry; Glory be to thee, Glory be to thee, Glory be to thee, O God most high, O Lord most high.

ANTHEM. "All nations whom thou hast made." (Ps. 86, 8-12.)

FROM THE NATIONAL PSALMIST.

f *Dim.* *Cres.* *f*

All nations whom thou hast made, shall come and worship, come and worship be-fore thee, O Lord; and shall glo-ri-fy thy name, shall glo-ri-fy thy name, shall glo-ri-fy thy name, shall glo-ri-fy thy name.

f *Dim.* *Cres.* *f*

All nations whom thou hast made, shall come and worship, come and worship be-fore thee, O Lord; and shall glo-ri-fy thy name, shall glo-ri-fy thy name, shall glo-ri-fy thy name, shall glo-ri-fy thy name.

shall glo-ri-fy thy name.

fy thy name, and do-est For thou art great, and do-est won-drous things; Thou art God a-lone, Thou art God a-

fy thy name, For thou art great, and do-est won-drous things; Thou art God a-lone, Thou art God a-

For thou art great, and do-est won-drous things; art God a-

mp *Dim.* *f*

lone: Teach me thy way, thy way, O Lord. I will walk in thy truth: U-nite my heart to fear thy name. . . . I will

mp *Dim.* *f*

lone: Teach me thy way, thy way, O Lord. I will walk in thy truth: U-nite my heart to fear thy name. . . . I will

lone: I will walk in thy truth:

praise thee, O Lord, with all my heart, with all my heart; I will praise thee, O Lord, with all . . . my heart, with all my heart, And
and I . . .

praise thee, O Lord, with all my heart, with all my heart; I will praise thee, O Lord, with all . . . my heart, with all my heart, And

with all . . .

I will glo - ri - fy thy name for ev - er - more, for ev - er - more, And I will glo - ri - fy thy name, And will

I will glo - ri - fy thy name for ev - er - more, And I will glo - ri - fy thy name, thy name, for ev - er - more, And I will glo - ri - fy thy name, And

ev - er - more,

I will glo - ri - fy thy name, And I will glo - ri - fy thy name, for ev - er - more, for ev - er - more, And I more, for ev - er - more.

I will glo - ri - fy thy name, And I will glo - ri - fy thy name, for ev - er - more, for ev - er - more, And more, for ev - er - more.

God sent his on - ly be - got - ten Son, his Son in - to . . . the world, that we might live thro' him, that we might live thro' him, God sent his

God sent his on - ly be - got - ten Son, his Son . . . in - to the world, that we might live thro' him, might live . . . thro' him, God sent his

that we might live thro' him,

on - ly be - got - ten Son, his Son in - to . . . the world, that we might live thro' him, that we . . might live thro' him, might live through him.

on - ly be - got - ten Son, his Son . . . in - to the world, that we . . might live thro' him, might live through him, might live through him.

in - to the world,

DELL. 7s. (Double.)

FROM ROSSINI, BY L. MASON.

mp *f* *mf* *p* *D.C.*

1. { Who, O Lord! when life is o'er, Shall to heaven's blest man-sions soar? }
 { Who, an ev - er wel - come guest, In thy ho - ly place shall rest? } He, whose heart thy love has warmed; He, whose will to thine con-formed,
 Bids his life un - sul - lied run; He, whose words and thoughts are one.

D.C.

Adagio.

ANTHEM. "Hear my cry."

Geo. F. Root.

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Hear my cry, O Lord, attend un - to my prayer, From the end of the earth will I cry un - to thee, when my heart is o - ver - whelm - ed. Lead me to the

Hear my cry, O Lord, attend un - to my prayer, From the end of the earth will I cry un - to thee, when my heart is o - ver - whelm - ed. Lead me to the

Rock that is high - er than I, For thou .. hast been a shel - ter, a shel - ter for me, And a strong tower from the en - e - my, a strong tower from the en - e -

Rock that is high - er than I, For thou .. hast been a shel - ter, a shel - ter for me, And a strong tower from the en - e - my, a strong tower from the en - e -

-- my, Hear my cry, O God, Attend un - to my prayer, Lead me to the Rock that is high - er than I, Lead me to the Rock that is high - er than I.

-- my. Hear my cry, O God, Attend un - to my prayer, Lead me to the Rock that is high - er than I, Lead me to the Rock that is high - er than I.

* ANTHEM.

"I will magnify thee, O Lord."

COMPOSED FOR THE "HALLELUJAH," BY GEO. W. MORGAN.

Praise ye the Lord, Praise ye the Lord, Praise ye the Lord. I will mag - ni - fy thee, O Lord, for thou hast set me

Praise ye the Lord, Praise ye the Lord, Praise ye the Lord. I will mag - ni - fy thee, O

Praise ye the Lord, Praise ye the Lord, Praise ye the Lord.

up, and not made my foes to tri - umph o - - - - ver me. And not made my foes to tri - umph o - ver me, thou hast

Lord, for thou . . hast set me up, and not made my foes to tri - umph, to triumph over me, to triumph o - - - ver me, thou hast

I will mag - ni - fy thee, O Lord, for thou hast set me up, and not made my foes to tri - - - umph to triumph o - ver me.

I will mag - ni - fy thee, O Lord, for thou hast set me up, and not made my foes . . . to tri - - umph.

Allegretto.

* SENTENCE.

"I love them that love me."

I love them that love me, I love them that love me, And those that seek me ear - ly shall find me, And those that seek me ear - ly shall find me, I love

"I will magnify thee, O Lord." CONCLUDED.

set me up, and not made my foes . . . to tri - - - umph o - ver me. I will mag - ni - fy thee, O

set me up, hast set me up, and not made . . . my foes to tri - umph o - ver me. I will mag - ni - fy thee, O

Thou hast set me up, and not made my foes to tri - - - - umph o - ver me. I will mag - ni - fy thee, O

Thou hast set me up, and not made my foes to tri - umph o - ver me. I will mag - ni - fy thee, O

Lord, for thou hast set me up, and not made my foes . . . to tri - umph o - ver me. A - men.

Lord, for thou hast set me up, and not made my foes to tri - - umph, to tri - umph o - - - ver me. A - men.

Lord, for thou hast set me up, hast set me up, and not made my foes to tri - umph o - - - ver me. A - men.

Lord, for thou hast set me up, and not made my foes to tri - umph o - - - ver me. A - men.

"I love them that love me." CONCLUDED.

them that love me, I love them that love me, And those that seek me ear - ly shall find me, And those that seek me ear - ly shall find me.

MOTETT. "Go not far from me, O God."

FROM ZINGARELLI.

p *Cres.* *p* *mp* *Dim.* *pp*
 Go not far from me, O God, Cast me not a-way, Cast me not a-way in the time of age, Cast me not a-way in the time of age. For-

p *Cres.* *p* *mp* *Dim.* *pp* *Cres.*
 Go not far from me, O God, Cast me not a-way, Cast me not a-way in the time of age, Cast me not a-way in the time of age. For-sake me not, For

Dim. *Dim.* *Ritard.* *p* *f* **Allegro non troppe.**
 - sake me not, For-sake me not, when my strength fail - - - eth me. O, let my mouth be fill-ed with thy praise, be fill-ed with thy praise,

Dim. *Dim.* *p* *f* *f*
 - - sake me not, For-sake me not, when my strength fail - - - eth me. O, let my mouth be fill-ed with thy praise, be fill-ed with thy praise, That I may

Maestoso. With reverence.

MOTETT. "Blessing, and glory, and wisdom."

FROM F. MULLER, BY L. M.

f *f* *Dim.* *Dim.* *f*
 Hal - le - lu - jah! Hal - le - lu - jah! Bless-ing, and glo - ry, and wis - dom, and thanksgiving, and hon - or, and power, and might, Be un - to our

That I may sing, That I may sing, That I may sing of thy glo-ry and hon-or all the day long, all the day

sing, That I may sing, That I may sing, That I may sing of thy glo-ry and hon-or all the day long, all the day

That I may

long, That I may sing, That I may sing, . . . That I may sing of thy glo - - - ry. O, let my mouth be fill-ed with thy praise, O let my

That I may sing all the day long.

long, That I may sing, That I may sing of thy glo - ry all the day long. O, let my mouth be fill-ed with thy praise, O let my

sing, . . . That I may sing thy glo - ry all the day long.

"Blessing, and glory, and wisdom." CONCLUDED.

God for ev - er, . . . Be un-to our God for ev - er, . . . Be un-to our God for ev - er and ev - - er, A - men.

mouth be fill - ed with thy praise, That I may sing of thy glo - ry all the day long, That I may sing all the day
sing of thy glo - ry of thy glo - ry
mouth be fill - ed with thy praise, That I may sing all the day long, That I may sing of thy glo - ry all the day
That I may sing of thy glo - ry

long, O, let my mouth, . . . O, let my mouth be fill - ed with thy praise, O, let my mouth . . . O, let my mouth be fill - ed with thy praise, That I may
long, O, let my mouth, . . . O, let my mouth be fill - ed with thy praise, O, let my mouth, . . . O, let my mouth be fill - ed with thy praise, That I may

Slow.

* SENTENCE. BENEDICTION. II Cor. 13, 14.

The grace of the Lord Je - sus Christ, and the love of God, and the com - mu - nion of the Ho - ly Ghost, be with you all. A - - - men.

sing of thy glo - ry all the day long, That I may sing of thy glo - ry all the day long, all . . . the day long, all the day long.
 sing of thy glo - ry all the day long, That I may sing of thy glo - ry all the day long, all . . . the day long,
 all the day long, all

Slow.

* **MOTETT.** "Our soul waiteth for the Lord." Ps. 33—20, 21, 22.

Our soul waiteth for the Lord ; He is our help, our help and shield , For our heart shall rejoice in him, Because we have trusted in his holy name. Let thy mer-cy, O Lord, be up-
 Our soul waiteth for the Lord : He is our help, our help and shield ; For our heart shall rejoice in him, Because we have trusted in his holy name. Let thy mer-cy, O Lord, be up-
 - on us, Ac-cord-ing as we hope in thee, Let thy mercy be upon us, as we hope in thee, According as we hope in thee, According as we hope in thee.
 - on us, Ac-cord-ing as we hope in thee, According as we hope in thee, Let thy mercy be upon us, as we hope in thee, According as we hope in thee.
 Let thy mercy be upon us, According, &c.

ANTHEM. "I was glad when they said unto me."

IN PART FROM DR. CALLCOTT, BY L. M.

I was glad when they said un - to me, I was glad when they said un - to me, We will go in - to the house of the Lord

mp *m*

I was glad when they said un - to me, I was glad when they said un - to me, We will go in - to the house of the Lord, We will go in - to the

. We will go, We will go, We will go in - to the house of the Lord, We will go in - to the house, the house of the Lord, in - to the

f

house of the Lord, We will go, We will go, We will go in - to the house of the Lord, We will go in - to the house, the house of the Lord, in - to the

Larghetto.

house of the Lord. Peace be with - in thy walls, Peace be with - in thy walls, And pros - per - i - ty with - in thy

mp

house of the Lord. Peace be with - in thy walls, Peace be with - in thy walls, And pros - per - i - ty with - in thy

Peace be with - in thy walls, Peace be with - in thy walls,

Slow.

pal - a - ces. And pros - per - i - ty, pros - per - i - ty with - in thy pal - a - ces. A - men.

pal - a - ces. *mp* Peace be within thy walls, Peace be within thy walls, And pros - per - i - ty, pros - per - i - ty with - in thy pal - a - ces. *f* A - men.

MORNING HYMN. "Praise the Lord!"

JOHANN HEINRICH ROLLE.

Allegro.

1. Praise the Lord, Praise the Lord, when blushing morning Wakes the blossoms fresh with dew; Praise him, when revived ere - a - tion Beams with beauties fair and new.
2. Praise the Lord, Praise the Lord, and may his blessing Guide us in the way of truth; Keep our feet from paths of er - ror, Make us ho - ly in our youth.

3. Praise the Lord, Praise the Lord, ye hosts of heaven; An - gels sing your sweetest lays, All things ut - ter forth his glo - ry; Sound a loud Je - ho - vah's praise.

SANCTUS. (No. 2.)

DR. CAMIDGE.

Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts; Heav'n and earth are full of thy glo - ry; Glo - ry be to thee, O Lord most high, O Lord most high.

* The original ends here.

* **MOSETT.** "Come unto me, all ye that labor." (Matt. 11, 28-30.)

Come unto me, all ye that labor and are hea - vy lad-en, and I will give you rest. Take my yoke upon you and learn of me ; for I am meek and lowly in heart, and ye shall find rest un -

mp *f*ia. *c*res. *d*im. *c*res.

Come unto me, all ye that labor and are hea - vy lad-en, and I will give you rest. Take my yoke upon you and learn of me ; for I am meek and lowly in heart, and ye shall find rest un -

to your souls, and ye shall find rest unto your souls. For my yoke is easy, and my bur - den is light, My yoke is easy, and my burden is light, My yoke is easy, and my burden is light.

*d*im. *mf* *mp* *mf* *mp*

to your souls, unto your souls. For my yoke is easy, and my bur - den is light, My yoke is easy, and my burden is light, My yoke is easy, and my burden is light.

* **HYMN.** "Come, let us join to sing." 6s. Iambic.

1. { Come, let us join to sing, Hal - le - lu - jah! A - men! }
 { Loud praise to Christ, our King, Hal - le - lu - jah! A - men! }
 2. { Come, lift your hearts on high, Hal - le - lu - jah! A - men! }
 { Let praises fill the sky, Hal - le - lu - jah! A - men! }
 3. { Praise ye the Lord a - gain, Hal - le - lu - jah! A - men! }
 { Life shall not end the strain, Hal - le - lu - jah! A - men! }

Let all with heart and voice, Before his throne rejoice ; Praise is his gracious choice, Hallelujah! Amen!
 He is our guide and friend, To us he'll condescend, His love shall never end, Hal - le - lu - jah! A - men!
 On heav'n's high, blissful shore, His goodness we'll adore, Singing, forev - er - more, Hal - le - lu - jah! A - men!

Moderato.

ANTHEM. "Blessed are the people."

W. B. BRADBURY.

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Bless-ed are the people, that know the joy-ful sound; Blessed are the people, that know the joy-ful sound, The joy-ful sound, They shall walk, O Lord, in the

Bless-ed are the people, that know the joy-ful sound; Blessed are the people, that know the joy-ful sound, The joy-ful sound, They shall walk, O Lord, in the

light of thy countenance, They shall walk, O Lord, in the light of thy countenance; They shall walk, O Lord, in the light of thy countenance, They shall walk, O Lord, in the

light of thy countenance, They shall walk, O Lord, in the light of thy countenance; They shall walk, O Lord, in the light of thy countenance, They shall walk, O Lord, in the

light of thy coun-ten-ance, And in thy Name shall they re-joyce all the day, And in thy righteousness shall they be ex-alt-ed. A-men. A-men.

light of thy coun-ten-ance, And in thy Name shall they re-joyce all the day, And in thy righteousness shall they be ex-alt-ed. A-men. A-men.

* ANTHEM.

"My song shall be," (Psalm ci 1, 2, 3.)

THOUGHT FROM ONE OF JEREMIAH CLARKE'S ANTHEMS.



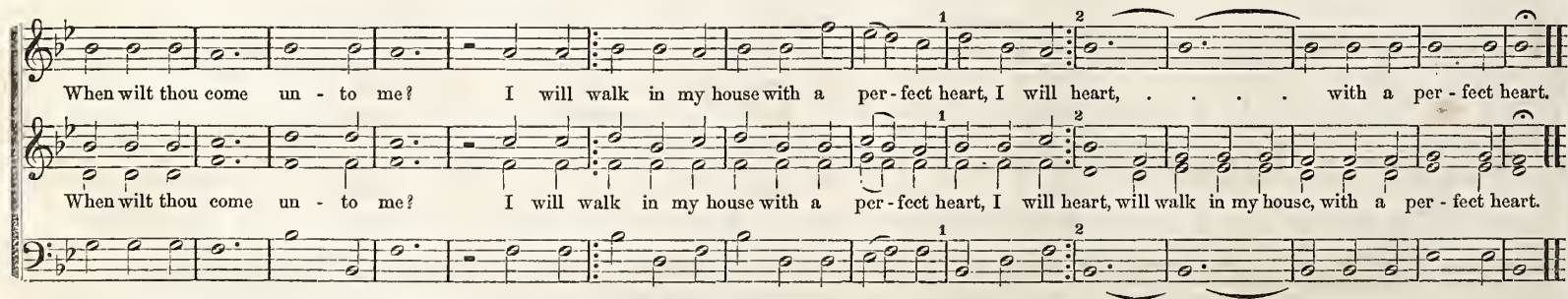
My song shall be of mercy and judgment, un-to thee, O Lord, un-to thee will I sing, un-to thee, O Lord, un-to thee will I sing.

My song shall be of mercy and judgment, un-to thee, O Lord, un-to thee will I sing, un-to thee, O Lord, un-to thee will I sing.



O let me have un-der-stand-ing in the way, the way of god-li-ness, god-li-ness. When wilt thou come un-to me?

O let me have un-der-stand-ing in the way, the way of god-li-ness, god-li-ness. When wilt thou come un-to me?



When wilt thou come un-to me? I will walk in my house with a per-fect heart, I will heart, . . . with a per-fect heart.

When wilt thou come un-to me? I will walk in my house with a per-fect heart, I will heart, will walk in my house, with a per-fect heart.

HYMN. "The breaking waves dashed high." (NEW ENGLAND SONG.)

Poetry by MRS. HEMANS.
Music, in part, by MISS BROWNE.

1. The breaking waves dash'd high On a stern and rock-bound coast, The woods against a storm-y sky Their gi - ant branches tossed; The hea - vy night hung
2. Not as the conqueror comes, They, the true-heart-ed, came; Not with the roll of stirring drums, Or trump that sings of fame; Nor as the fly - ing

3. A - mid the storm they sang, The stars heard, and the sea! The sounding isles of woodland rang With anthems of the free. The o - cean ea - gle
4. What sought they thus a - far? Bright jew - els of the mine? The wealth of seas, the spoils of war? They sought a faith's pure shrine! Ay, call it ho - ly

dark, The hills and wa - ters o'er, When a band of exiles moor'd their bark On wild New England's shore, On wild New England's shore, On wild New England's shore.
come, In si - lence and in fear, They shook the depths of desert gloom, With hymns of lof - ty cheer, With hymns of lof - ty cheer, With hymns of lof - ty cheer.

soared O'er roll - ing wave's white foam, The rock - ing pines in for - est roar'd, To bid them welcome home, To bid them welcome home, To bid them welcome home.
ground, The soil where first they trod, They left unstain'd what there they found, Freedom to worship God, Freedom to wor - ship God, Freedom to wor - ship God.

Slow.

WOODMAN.* C. M.

1. { Sal - vation! O the joyful sound! 'Tis music to our ears; }
{ A sovereign balm for ev'ry wound, A cordial for our fears. } Oh, glory, hal - le - lu - jah! Praise ye our God! Oh, glory, hallelujah! Love and serve the Lord!

2.
Salvation! O thou bleeding Lamb!
To thee the praise belongs;
Salvation shall inspire our hearts,
And animate our songs.
Oh, glory, &c.

3.
Salvation! let the echo fly,
The spacious earth around;
While all the armies of the sky
Conspire to raise the sound.
Oh, glory, &c.

* We know a happy family in which, for many years, it has been a custom of parents and children to sing together this tune and these words on a Sunday evening. We do not remember ever to have seen a printed copy of it, but it is, we suppose, an American tune of the latter part of the last century. Although we do not hold it up as a specimen of a psalm tune, in the best style, yet it is certainly oetter than some of those which are often sung by choirs, and there is something very pleasant and appropriate in the union of the joyful hymn to the soft and gentle strains of the minor tune, by which both gratitude and humility are so happily expressed. By observing the small notes in the latter strain, it may be made a double C. M.

all ye his saints, all ye his saints, O love the Lord, O love the Lord, the
 O love the Lord, O love the Lord, O love the Lord, all ye his saints, O love the
 all ye his saints, all ye his saints, O love the Lord, all ye his saints,
 O love the Lord, all ye his saints, O love the Lord, all ye his saints, O love the

Lord, all ye his saints, For the Lord preserveth the faith - ful, pre - ser - veth the faith - ful, for the Lord preserveth the
 Lord, all ye his saints, for the Lord pre-serveth the faith - - ful, pre - ser - veth the faith - ful, preserveth the
 O love the Lord, all ye his saints, For the Lord preserveth the faith - ful, for the Lord pre - serveth the faith - ful, pre-serveth the
 Lord, all ye his saints, for the Lord pre-serveth the faith - - ful, pre - ser - veth the faith - ful, pre-ser-ve-th the

Allegro.
TENOR & TREBLE.

FUGIETTE. "Sing unto God."

L. C. GEBHARDI, ERFURT.

f Sing un - to God, ex-alt . . . his name, A - men, A - - - men, A - - - men, A - - - men, A -
 Sing un - to God, ex-alt . . . his name, A - - - men, A -

"O love the Lord." CONCLUDED.

faith - ful, all ye his saints, all ye his saints, O love the Lord, O love the Lord, all ye his
 faith - ful, O love the Lord, O love the

faith - ful, all ye his saints, all ye his saints, O love the Lord, all ye his
 faith - ful, O love the Lord, O love the Lord, all ye his saints, O love the Lord, the Lord, O love the Lord, all ye his

saints, O love the Lord, all ye his saints, O love the Lord, O love the Lord, all ye his saints, O love the Lord!
 Lord, O love the Lord, O love the Lord, O love the Lord, O love the Lord, all ye his saints, O love the Lord.
 saints, O love the Lord, all ye his saints, O love the Lord, O love the Lord, all ye his saints, O love the Lord.
 saints, O love the Lord, O love the Lord, O love the Lord, O love the Lord, O love the Lord.

"Sing unto God." CONCLUDED.

TREBLE & ALTO.
 TENOR & BASE.
 - - men, Sing unto God, Sing unto God, A - men, A - men, Exalt his name, exalt his name, for ev - ermore, for ev - ermore, Exalt his name for ev - ermore.
 - - - men, Sing un-to God, Sing unto God, A - men, A - - - men, Exalt his name for evermore, for evermore, Exalt his name for ev - ermore.

Ex-alt ye the Lord our God, ex-alt ye the Lord our God, exalt ye the Lord our God, and worship at his footstool: For he is ho-ly, for he is ho-ly, for he is

Ex-alt ye the Lord our God, ex-alt ye the Lord our God, exalt ye the Lord our God, and worship at his footstool: worship at his footstool, for he is ho-ly, worship at his

worship at his footstool, For he is

ho-ly, for he is ho-ly, for he is ho-ly, for he is ho-ly, and worship at his footstool, for he is ho-ly. Ex-alt ye the Lord our God, and

for he is ho-ly, ho - - ly. Ex-alt ye the

footstool, for he is ho-ly, for he is ho-ly, for he is ho-ly, and worship at his footstool, for he is ho-ly. Ex-

ho-ly. Exalt ye the Lord our God, and worship at his

Maestoso.

* ANTHEM. "Now unto Him that is able to keep us from falling." (Jude, 24, 25.)

Now un-to him that is a-ble to keep us from falling, and to present us fault-less before the presence of his glo-ry with exceeding joy, To the on-ly wise

worship at his ho-ly hill, and worship at his ho-ly hill, and worship at his ho-ly hill, for he is ho-ly, ho - - - ly, Ex - alt, ex - alt,

Lord our God, for he is ho - ly, for he is ho - ly, for he is ho - ly, for he is ho - ly, is ho - ly, Exalt ye the Lord our God, exalt ye the

- - alt ye, ex - alt ye the Lord our God, and worship at his holy hill, for he is ho - ly, for he is ho - - - - ly. Ex - alt, ex - alt,

ho - ly hill, for he is ho - ly, for he is ho - ly, for he is ho - ly, for he is ho - ly, is ho - ly. Exalt ye the Lord our God, exalt ye the

. . . Exalt ye the Lord our God, exalt ye the Lord our God, and worship at his holy hill, and worship at his ho-ly hill, for he is ho-ly, the Lord our God is ho - ly.

Lord our God, Exalt ye the Lord our God, exalt ye the Lord our God, and worship at his holy hill, and worship at his holy hill, for he is ho-ly, the Lord our God is ho - ly.

. . . . ex - alt, ex - alt, and worship at his ho-ly hill, and worship at his ho-ly hill, for he is ho-ly, is ho - - - - - ly.

Lord our God, exalt ye the Lord our God, exalt ye the Lord our God, and worship at his holy hill, and worship at his holy hill, for he is ho-ly, is ho - - - - - ly.

"Now unto Him that is able to keep us from falling." CONCLUDED.

God, our Sa-viour, be glo-ry and ma - jes-ty, do-minion and pow'r, be glo-ry and ma - jes-ty, do-min-ion and pow'r, both now and ev - er, A - - - men.

* ANTHEM. "Praise ye the Lord, ye heavenly choir."

Praise the Lord, ye heavenly choir, O praise the Lord for ev - er - more; Praise the Lord, praise the Lord, O praise the

Praise the Lord, ye heavenly choir, O praise the Lord for ev - er - more; Praise the Lord, praise the Lord, O praise the

Lord for ev - er - more, O praise the Lord for ev - er - more. Glo - ri - fy his ho - ly name,

Lord for ev - er - more, O praise the Lord for ev - er - more. Glo - ri - fy his ho - ly name,

* SANFORD. C. M. Double.

glo - ri - fy his ho - ly name, glo - ri - fy his ho - ly name, his name for - ev - er - more, Praise the Lord, ye heavenly choir, O,

for ev - er - more

glo - ri - fy his ho - ly name, glo - ri - fy his ho - ly name, his name for - ev - er - more, Praise the Lord, ye heavenly choir, O,

This system contains the first two staves of the musical score. The top staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The lyrics are: "glo - ri - fy his ho - ly name, glo - ri - fy his ho - ly name, his name for - ev - er - more, Praise the Lord, ye heavenly choir, O, for ev - er - more, glo - ri - fy his ho - ly name, glo - ri - fy his ho - ly name, his name for - ev - er - more, Praise the Lord, ye heavenly choir, O,"

praise the Lord for - ev - er - more, O praise the Lord for - ev - er - more, O praise the Lord for - ev - er - more. A - men, A - men.

praise the Lord for - ev - er - more, O praise the Lord for - ev - er - more, O praise the Lord for - ev - er - more. A - men, A - men.

This system contains the second two staves of the musical score. The top staff is the vocal line with lyrics, and the bottom staff is the piano accompaniment. The lyrics are: "praise the Lord for - ev - er - more, O praise the Lord for - ev - er - more, O praise the Lord for - ev - er - more. A - men, A - men. praise the Lord for - ev - er - more, O praise the Lord for - ev - er - more, O praise the Lord for - ev - er - more. A - men, A - men."

* ELTON. L. M.

This system contains the third and fourth staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are: "praise the Lord for - ev - er - more, O praise the Lord for - ev - er - more, O praise the Lord for - ev - er - more. A - men, A - men."

Bless-ed be the Lord, Bless-ed be the Lord, the Lord, for ev - er-more, Praise ye the Lord, for ev - - er -

the Lord, for ev - er-more, the Lord, for ev - er - more, Praise ye the Lord, the Lord's name be

the Lord for ev - er-more, the Lord for ev - er-more, Praise ye the Lord, the Lord's name be

Bless-ed be the Lord, Bless-ed be the Lord, the Lord for ev - er - more, Praise ye the Lord, the Lord's name be

more, Hal - le - lu - jah, Bless-ed be the Lord, the Lord for ev - er -

prais - ed, Praise ye the Lord, the Lord's name be prais - ed, the Lord for ev - er - more, the Lord for ev - er -

prais - ed, Praise ye the Lord, the Lord's name be prais - ed, the Lord for ev - er - more, the Lord for ev - er -

Bless-ed be the Lord . . . for ev - er

COWPER. C. M.

L. MASON. 1830.

There is a fountain filled with blood, Drawn from Immanuel's veins; And sinners, plunged beneath that flood, Lose all their guilty stains, Lose all their guilty stains

more, Praise ye the Lord, the Lord's name be praised, Praise ye the Lord, the Lord's name be praised, Hal-le-lu-jah,

more, Praise ye the Lord, the Lord's name be praised, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,

more, Praise ye the Lord, the Lord's name be praised, Hal-le-lu-jah, Hal-le-lu-jah,

more, Praise ye the Lord, the Lord's name be praised, Praise ye the Lord, the Lord's name be praised, Hal-le-lu-jah,

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

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

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

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

* MALTON. C. M. Double.

I wait-ed pa - tient-ly for the Lord, I wait-ed pa - tient-ly for the Lord, and he in - clin - ed un - to me, and heard my cry, in -

I wait-ed pa - tient-ly for the Lord, I wait-ed pa - tient-ly for the Lord, and he in - clin - ed un - to me, and heard my cry, in -

- - clin - ed un - to me, and heard my cry. He brought me up al - so out of a hor - ri - ble pit, out of the mi - ry clay, and set my feet up -

- - clin - ed un - to me, and heard my cry. He brought me up al - so out of a hor - ri - ble pit, out of the mi - ry clay, and set my feet up -

ANGEL'S SONG. L. M.

From ORLANDO GIBBONS. 1623.

Thus an - gels sung, and thus sing we: To God a - lone all glo - ry be; Let him on earth his peace be - stow, And un - to man his fa - vor show.

on a rock, and es - tab - lish - ed my go - ings. And he hath put a new song in my mouth, e - ven

And

on a rock, and es - tab - lish - ed my go - ings. And he hath put a new song in my mouth, even praise unto our God, e - ven praise unto our God, e - ven

praise, e - ven praise, even praise unto our God, e - ven praise un - to our God. (Do not hurry.)

he hath put a new song in my mouth, e - ven praise unto our God, even praise, e - ven praise . . un - to our God. Ma - ny shall see it, and

And he hath put a new song in my mouth, even praise un - to our God. Ma - ny shall see it, and

praise unto our God, e - ven praise un - to our God, e - ven praise un - to our God.

HERMON. C. M.

L. MASON, 1840.

Pia. Oh, praise the Lord—for he is good, In him we rest ob - tain; His mer - cy has through a - ges stood, And ev - er shall re - main.

Ma-ny shall see it and fear, and shall trust in the Lord, trust in the Lord, see it and fear, and shall trust in the Lord, shall trust in the Lord.

fear, and shall trust in the Lord, Ma-ny shall see it and fear, and shall trust in the Lord.

fear, and shall trust in the Lord, Ma-ny shall see it and fear, and shall trust in the Lord, shall trust in the Lord.

Ma-ny shall see it and fear, and shall trust, shall trust in the Lord, shall trust in the Lord, shall see it and fear, and shall trust in the Lord, shall trust in the Lord.

* **HYMN.** "The Star of Bethlehem."

m *Pia.* *Cres.*

1. { When marshall'd on the night-ly plain, The glittering host be-stud the sky, }
 2. Hark! hark! to God the cho-rus breaks, From ev-ery
 3. { Once on the ra-ging seas I rode, The storm was loud, the night was dark; }
 4. Deep hor-ror then my vi-tals froze; Death-struck, I
 5. { The o-cean yaw'n'd, and rude-ly blow'd The wind that toss'd my foundering bark. }
 6. Now, safe-ly moor'd, my per-ils o'er, I'll sing, first
 6. { It was my guide, my life, my all; It bade my dark fore-bod-ings cease; }
 6. { And thro' the storm and dan-ger's thrall, It led me to the port of peace. }

mf *Cres.* *For.*

host, from ev-ery gem; But one a-lone the Sa-viour speaks—It is the Star, It is the Star, It is the Star of Beth-le-hem!
 ceased the tide to stem, When sud-den-ly a star a-rose,— It was the Star, It was the Star, It was the Star of Beth-le-hem!
 in night's di-a-dem, For-ev-er, and for-ev-er-more,— The Star, the Star, the Star, the Star, I'll sing the Star of Beth-le-hem!

Slowly.

* **HYMN.** "Father, forgive the tears with which we mourn."

L. MASON.

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Fa - ther, for-give the tears with which we mourn The loss of those on earth we loved so well: For-give the grief with which our spi - rits turn, From

Fa - ther, for-give the tears with which we mourn The loss of those on earth we loved so well; For-give the grief with which our spi - rits turn, From

scenes endear'd, where they no long-er dwell. 2. Fain would we rise, and with the eye of faith Gaze on the glo - ries of that blest a - bode, Where

scenes endear'd, where they no long-er dwell. 2. Fain would we rise, and with the eye of faith Gaze on the glo - ries of that blest a - bode, Where

now, be - yond the reach of sin and death, They reign for - ev - er **KINGS AND PRIESTS TO GOD, KINGS AND PRIESTS TO GOD, KINGS AND PRIESTS TO GOD.**

now, be - yond the reach of sin and death, They reign for - ev - er **KINGS AND PRIESTS TO GOD, KINGS AND PRIESTS TO GOD, KINGS AND PRIESTS TO GOD.**

The Lord hath prepar-ed his throne in the heav'ns, And his king-dom rul-eth o-ver all. Bless the Lord, ye his angels, that excel in strength, that do his commandments,

The Lord hath prepar-ed his throne in the heav'ns, And his king-dom rul-eth o-ver all. Bless the Lord, ye his angels, that excel in strength, that do his commandments,

Hearking un-to the voice of his word. Bless ye the Lord, all ye his hosts; Ye min-is-ters of his, that do his pleasure; Bless the Lord, all his works in all places of his do-

Hearking un-to the voice of his word. Bless ye the Lord, all ye his hosts; Ye min-is-ters of his, that do his pleasure; Bless the Lord, all his works in all places of his do-

* OMLEY. L. M.

There is a stream whose gentle flow Sup-plies the cit - - y of our God! Life, love, and joy, still gliding through, And watering our di-vine a-hode.

minion, Bless the Lord, O my soul, in all pla - ces of his do - minion. Bless the Lord, O my soul, Bless the Lord, O my soul. Hal - le - lu - jah! A - men.

minion, Bless the Lord, O my soul, in all pla - ces of his do - minion, Bless the Lord, O my soul, Bless the Lord, O my soul. Hal - le - lu - jah! A - men.

HYMN. "Let every heart rejoice and sing." (NATIONAL GRATITUDE.)

GEO. J. WEBB. 1845.

1. { Let ev - ery heart rejoice and sing, Let cho - ral an - thems rise ; }
 { Ye reverend men and children, bring To God your sacri - fice ; } For he is good, the Lord is good, And kind are all his ways ; With songs and honors sounding loud, The

2. { He bids the sun to rise and set ; In heav'n his power is known ; }
 { And earth subdued to him, shall yet Bow low before his throne. } For he is good, the Lord is good, And kind are all his ways ; With songs and honors sounding loud, The

Lord Jehovah praise, While the rocks and the rills, While the vales and the hills, A glorious anthem raise : Let each prolong The grateful song, And the God of our fathers praise, And the God of our fathers praise.

Lord Jehovah praise, While the rocks and the rills, While the vales and the hills, A glorious anthem raise : Let each prolong The grateful song, And the God of our fathers praise, And the God of our fathers praise.

* **MOTETT.** "Pray for the peace of Jerusalem." (Ps. 122, 6-7.)

Pray for the peace of Je - ru - sa - lem: They shall pros - per that love . . thee.

mp *mp* *Dim.* Peace be with-in thy

Pray for the peace of Je - ru - sa - lem: They shall pros - per that love . . thee. Peace be with-

Peace be with-in, with - in thy

Peace be with-in thy walls, And pros-per - i - ty with-in thy pal - a - ces. ces. Hal - le - lu - jah, Hal - le - lu - jah.

walls, with - in *Cres.* *f* Hal - le - lu - jah.

- in, with - in thy walls, And pros-per - i - ty with-in thy pal - a - ces. ces. Hal - le - lu - jah, Hal - le - lu - jah.

walls, Hal - - le - lu - jah.

* **SENTENCE.** "Not unto us." (Ps. 115, 1.)

Not un-to us, O Lord, not un-to us, but un-to thy name give glo - ry, for thy mer-cy and for thy truth's sake, sake, for thy mercy and for thy truth's sake.

p *f* *p*

Andante.

* MOTETT. "The righteous shall be glad." (Ps. lxiv, 10.)

The righteous shall be glad, be glad in the Lord, and shall trust in him, shall trust in him; And all the upright in heart shall glory, And all the upright in heart shall

mp *CRES.* *mp* *f*

The righteous shall be glad, be glad in the Lord, and shall trust in him, shall trust in him; And all the upright in heart shall glory, And all the upright in heart shall

glory, The righteous shall be glad, be glad in the Lord, and shall trust in him, shall trust in him, Hallelujah, Hallelujah, lujah, Hallelujah, Halle-lu-jah, Halle-lu-jah.

glory, The righteous shall be glad, be glad in the Lord, and shall trust in him, shall trust in him, Halle-lu-jah, Halle-lu-jah, Halle jah, Hallelujah, Halle-lu-jah, Halle-lu-jah.

Allegro.

* ELLENTON. 8s 7s & 6s. Trochaic. (8,7;8,7;6,6,6.)

{ Watchman! onward to your stations; Blow the trumpet long and loud; }
 { Preach the gospel to the nations, Speak to every gathering crowd; } See the day is breaking, See the saints a-waking, No more in sadness bowed, No more in sadness bowed.

Glo - ry, Glo - ry, Glo - ry be to the Father, and to the Son, and to the Ho - ly Ghost, Glo-ry be to the Father, Glo-ry be to the

Glo - ry, Glo - ry, Glo - ry be to the Father, and to the Son, and to the Ho - ly Ghost, Glo-ry be to the Father, Glo-ry be to the

Glo - ry, Glo - ry, Glo - ry, Glo - ry be to the Father, and to the Son, and to the Ho - ly Ghost, Glo-ry be to the Father, Glo-ry be to the

Glo - ry, Glo - ry, Glo - ry, Glo - ry be to the Father, and to the Son, and to the Ho - ly Ghost, Glo-ry be to the Father, Glo-ry be to the

Son, and to the Ho - ly Ghost: As it was in the be-gin - ning, is now, As it

Son, and to the Ho - ly Ghost: As it was in the be-gin - ning and ev - - er shall be,

Son, and to the Ho - ly Ghost: As it was in the be-gin - ning, is now, and ev - - er shall be,

As it was in the be-gin-ning, as it

Moderato.

* **HYMN.** "Blest hour! when mortal man retires."

1. Blest hour! when mortal man retires, To hold com-mu-nion with his Lord; To send to heaven..his warm de - sires, ..And hear with love the sacred word.

2. Blest hour! when earthly cares resign Their empire o'er his anxious breast; While all a - round..the calm di - vine..Proclaims the day of ho - ly rest.

GLORIA PATRI. CONCLUDED.

was in the be-gin-ning, is now, is now, and ev-er shall be, As it was in the be-ginning, is now, and
 As it was in the be-gin-ning, in the be-gin-ning and ev-er shall be, As it was in the be-ginning, is now, and
 As it was in the be-gin-ning, As it was in the be-gin-ning, and ev-er shall be, As it was in the be-ginning, is now, and
 was in the be-ginning, is now, is now, and ev-er shall be, As it was in the beginning, is

ev-er shall be, world without end, world without end, As it was, is now, and ev-er shall be, world without end. A - - - men.
 ev-er shall be, world without end, world with-ont end, As it was, is now, and ev-er shall be, world without end. A - - - men.
 ev-er shall be, world without end, world with-ont end, As it was, is now, and ev-er shall be, world without end. A - - - men.

* WENFIELD. C. M. Double.

FROM A GERMAN TUNE.

D.C.

♩

ANTHEM.

"He shall come down like rain." (Ps. 72, 6-7.)

FROM PORTOGALLO.

He shall come down like rain up-on the mown grass, He shall come down like rain up-on the mown grass, As showers that

He shall come down like rain up-on the mown grass, He shall come down like rain up-on the mown grass, As showers that

wa - ter, that wa - ter the earth. In his days shall the righteous flou - rish, In his days shall the righteous flou - rish, And his

wa - ter, that wa - ter the earth. In his days shall the righteous flou - rish, In his days shall the righteous flou - rish, And his

name shall en - dure, shall en - dure for - ev - er, And his name shall en - dure, shall en - dure for - ev - er, for - ev - er.

name shall en - dure, shall en - dure for - ev - er, And his name shall en - dure, shall en - dure for - ev - er, for - ev - er.

f *mp* *f*

Praise ye the Lord, Praise ye the Lord, Praise, O ye ser-vants of the Lord, Praise the name of the Lord; Praise ye the Lord, Praise ye the Lord,

Praise ye the Lord, Praise ye the Lord, Praise, O ye ser-vants of the Lord, Praise the name of the Lord; Praise ye the Lord, Praise ye the Lord,

p *m* *Cres.* *m* *Cres.*

Blessed be the name of the Lord, From this time forth, and for ev - er - more; From the ris - ing of the sun, From the ris - ing of the sun, un-to the

Blessed be the name of the Lord, From this time forth, and for ev - er - more; From the ris - ing of the sun, From the ris - ing of the sun, un to the

Dim. *f* *f*

go - ing down of the same, The Lord's name is to be prais - ed, The Lord's name is to be prais - ed, Praise ye the Lord, Praise ye the Lord.

Dim. *f* *f*

go - ing down of the same, The Lord's name is to be prais - ed, The Lord's name is to be prais - ed, Praise ye the Lord, Praise ye the Lord.

ANTHEM. "Make a joyful noise unto the Lord." (Ps. 98, 4-9.)

Make a joy-ful noise un-to the Lord, all the earth, Make a loud noise, and re-joice, and sing praise. Sing un-to the Lord—unto the Lord with the harp;

Make a joy-ful noise un-to the Lord, all the earth, Make a loud noise, and re-joice, and sing praise. Sing un-to the Lord—unto the Lord with the harp; with the

With the harp, and the voice of a psalm, with trum-pets and sound of cor-net. Make a joy-ful noise be-fore the Lord, the King. Let the sea roar, and the

harp and the voice of a psalm, with trum-pets and sound of cor-net. Make a joy-ful noise be-fore the Lord, the King. Let the sea roar, and the

With the harp, and the voice, &c.

* **SENTENCE.** "My voice shalt thou hear in the morning." (Ps. 5, 3.)

My voice shalt thou hear in the morn-ing, O Lord; My voice shalt thou hear in the morn-ing, O Lord: In the morn-ing will I di-

"Make a joyful noise unto the Lord." CONCLUDED.

full - ness thereof; The world, and they that dwell there-in. Let the floods clap their hands: Let the hills be joy - ful to - geth - er Be -
 full - ness there-of; The world and they that dwell therein. Let the floods clap their hands: Let the hills be joy - ful to - geth - er Be -
 full - ness there-of; The world and they that dwell therein. Let the floods clap their hands: Let the hills be joy - ful to - geth - er Be -
 full - ness thereof; The world, and they that dwell therein. Let the floods clap their hands: Let the hills be joy - ful to - geth - er Be -

-- fore the Lord, For he com-eth to judge the earth; With righteousness shall he judge the world, and the peo - ple with e - qui - ty. A - men.
 -- fore the Lord, For he com-eth to judge the earth: With righteousness shall he judge the world, and the peo - ple with e - qui - ty. A - men.

"My voice shall thou hear in the morning." CONCLUDED.

- reet my prayer un - to thee, and will . . . look up, . . . and will . . . look up, . . . up, . . . and will look up.

* **MOTETT.** "All hail, thou welcome day."

QUARTETT with CHORUS.

SOLO.

WORDS TRANSLATED FROM THE GERMAN. MUSIC BY C. KREUTZER.

All hail, thou welcome day! All hail, thou welcome day! . . . Re-tire, O earth! be hush'd, each care! O seek the ho-ly house, the

CHORUS. *f* SOLO. *p*

All hail, thou welcome day! All hail, thou welcome day! . . . Re-tire, O earth! be hush'd, each care! O seek the ho-ly house, the

SOLO.

Re-tire, O earth! . . . be hushed, each care!

ho-ly house of prayer, Where saints their homage pay, Where saints their homage pay, The Lord, the Lord, thy Sa-viour's there, The Sa-viour's there.

CHORUS. *f*

ho-ly house of prayer, Where saints their homage pay, The Lord, the Lord, thy Sa-viour's there, The Sa-viour's there.

Where saints, Where saints their hom-age pay.

FIRST TIME. SECOND TIME.

* **SENTENCE.** "Holiness becometh thine house." Ps. 93, 5.

Ho-li-ness be-com-eth thine house, Ho-li-ness be-com-eth thine house, O Lord, for-ev-er.

DIM.

SOLO.

O sweet a - bode of peace and love! Our souls shall rise to realms above, On wings of faith and prayer, of faith and prayer, of faith and prayer.

O sweet a - bode of peace and love! Our souls shall rise to realms above, On wings of faith and prayer, of faith and prayer, of faith and prayer.

On wings of faith and prayer, On wings of faith and prayer.

CHORUS. *f*

Our praise to heaven we'll pay, For hours so sweet, so fraught with good, That make the earth like God's abode: All hail, thou welcome day! All hail, thou welcome day!

Our praise to heaven we'll pay, For hours so sweet, so fraught with good, That make the earth like God's abode: All hail, thou welcome day! All hail, thou welcome day!

"Holiness becometh thine house." CONCLUDED.

Ho - li - ness be - com - eth thine house, Ho - li - ness be - com - eth thine house, O Lord, for ev - - er.

* CHORUS-ANTHEM. "Praise the God of Israel."

Praise the God of Is-rael, glo-ri-fy his name, of his sal-va-tion, of his sal-va-tion, of his sal-
 Praise the God of Is-rael, glo-ri-fy his name, of his sal-va-tion, of his sal-va-tion, of his sal-
 Praise the God of Is-rael, glo-ri-fy his name, be telling of his sal-va-tion, be telling of his sal-va-tion, be telling of his sal-

-va-tion from day to day. He hath re-deem-ed his peo-ple, He hath re-deem-ed Je-ru-sa-lem, He hath re-
 -va-tion from day to day. He hath re-deem-ed his peo-ple, He hath re-deem-ed Je-ru-sa-lem, He hath re-
 -va-tion from day to day. his peo-ple, He hath re-deem-ed Je-ru-sa-lem, He hath re-

deem-ed Je-ru-sa-lem, ex-alt his name, ex-alt his name, ex-alt his name ev-er-more, ex-alt his
 deem-ed Je-ru-sa-lem, ex-alt his name, ex-alt his name ev-er-more, ex-alt his
 deem-ed Je-ru-sa-lem, Ex-alt his name, ex-alt his name, ex-alt his name, ex-alt his name ev-er-more, ex-alt his

name ev - er - more, ex - alt his name, ex - alt his name for - ev - er - more, ex - alt his name, ex - alt his name for - ev - er - more. For the
 name ev - er - more, ex - alt his name, ex - alt his name for - ev - er - more, ex - alt his name, ex - alt his name for - ev - er - more. For the
 name ev - er - more, ex - alt his name, ex - alt his name for - ev - er - more, ex - alt his name, ex - alt his name for - ev - er - more. For the

Lord is great, and great - ly to be praised in the ei - ty of our God, and in the mountain of his ho - li - ness.
 Lord is great, and great - ly to be praised in the ei - ty of our God, and in the mountain of his ho - li - ness.
 Lord is great, and great - ly to be praised in the ei - ty of our God, and in the mountain of his ho - li - ness.

Praise the God of Is - rael, glo - ri - fy his name, of his sal va - tion, of his sal - va - tion,
 Praise the God of Is - rael, glo - ri - fy his name, of his sal va - tion, of his sal - va - tion,
 Praise the God of Is - rael, glo - ri - fy his name, Be tell - ing of his sal va - tion, Be tell - ing of his sal - va - tion, be

of his sal - va - tion from day to day, for he is mer - - - ci - ful and gra - - - - cious. He hath re -
of his sal - va - tion from day to day, he is mer - ci - ful, and gracious, He hath re -
tell - ing of his sal - va - tion from day to day, he is mer - ci - ful, mer - ci - ful and gra - cious, He hath re -

- deem - ed Je - ru - sa - lem, mer - ci - ful and gra - cious, mer - ci - ful and gracious, He hath re - deem - ed Je - ru - - - sa -
deem - ed Je - ru - sa - lem, for he is mer - ci - ful and gra - cious, is mer - ci - ful and gracious, He hath re - deem - ed Je - ru - sa - lem, ex -
Je - ru - - - sa -
- deem - ed Je - ru - sa - lem, mer - ci - ful and gra - cious, is mer - ci - ful and gracious, He hath re - deem - ed Je - ru - - - sa -

lem, ex - alt his name, ex - alt his name, ev - er - more, ex - alt his name, ex - alt his name for - ev - er - more.
alt his name, ex - alt his name ev - er - more, ex - alt his name, ex - alt his name for - ev - er - more.
lem, ex - alt his name, ex - alt his name, ev - er - more, ex - alt his name, ex - alt his name for - ev - er - more.

Moderato.

* **MOTETT.** "The Lord is my strength and song." (Ps. cxviii. 14, 24.)

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The Lord is my strength, is my strength and song, and is be - come my sal - va - tion, The Lord is my strength, is my strength and song, and

is be - come my sal - va - tion. This is the day, . . . the Lord hath made, the day the Lord hath

made, We will re - joice and be glad in it, We will re - joice and be glad . . in it, we will be glad in it.

* **MOTETT.**

"The Lord is gracious, and full of compassion." (Ps. 145. 8, 9.)

The Lord is gra - cious, and full of com - pas - sion; is gra - cious, and full of com - pas - - sion, *Cres.* *p* Slow to an - ger -

The Lord is gra - cious, and full of com - pas - sion; is gra - cious, and full of com - pas - - sion. *Cres.* *p* Slow

Slow to an - ger -

Cres. *Dim.* *p*
 Slow to an - ger, and of great mer - cy, of great mer - cy. The Lord is good, is good to all, and his ten - - - der -

Cres. *Dim.* *p*
 The Lord is good, is good to all, *Dim.* and his ten - - - der -

p
 . . . to an - ger, and of great . . . mer - - - - - ey. The Lord is good, is good to all, and his ten - - - der -

Slow to an - ger, and of great mer - cy, of great mer - cy. The Lord is good, is good to all, and his ten - - - der -

* **ELWAY. L. M.** 6 lines.

"The Lord is gracious, and full of compassion." CONCLUDED.

mer - cies are o - ver all his works, are o - - - - ver all, o - ver all his works, are o - ver all, . . . all . . . his works.

mer - cies are o - ver all his works, are o - ver all, o - ver all his works, are o - ver all, . . . all . . . his works.

mer - cies are o - ver all his works, are ov - er all, ov - er all . . . his works.

mer - cies are o - ver all his works, are o - ver all, o - ver all his works, are o - ver all his works. . .

MOTETT. "What shall I render unto the Lord." (FROM PS. CXVI.) MUSIC FROM THE TUNE "MAYHEW," BY DR. MILLER. 1790.

What shall I ren - der unto the Lord, For all his bene - fits toward me? I will take the cup, the cup of salvation, And call up - on the name of the Lord. I will pay my

What shall I ren - der unto the Lord, For all the bene - fits toward me? I will take the cup, the cup of salvation, And call up - on the name of the Lord. I will pay my

vows, will pay my vows unto the Lord, Now in the presence of all his people, In the courts of the Lord's house, In the courts, &c., In the midst of thee, O Je - ru - sa - lem. Praise ye the Lord.

vows, will pay my vows unto the Lord, Now in the presence of all his people, In the courts of the Lord's house, In the courts, &c., In the midst of thee, O Je - ru - sa - lem. Praise ye the Lord.

Allegretto.

The morning sun is shining, To close the shades of night; See how the moon de-clining, Withdraws its gen-tle light; The sun-shine and the

The morning sun is shining, To close the shades of night; See how the moon de-clining, Withdraws its gen-tle light; The sun-shine and the

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in 4/4 time, starting with a piano (p) dynamic and ending with a forte (f) dynamic. The bottom staff is a piano accompaniment. The lyrics are written below the vocal line.

show-er, With perfumes fill the air, While in the sha-dy bow-er We hear the bird-ling choir, While in the sha-dy bow-er We hear the birdling

show-er, With perfumes fill the air, While in the sha-dy bow-er We hear the bird-ling choir, While in the sha-dy bow-er We hear the birdling

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The lyrics are written below the vocal line.

choir. Oh, gladsome is the morning, When dew is on the thyme, Fair flowers her brow a-dorning, Foretell the har-vest time . . .

choir. Oh, gladsome is the morning, When dew is on the thyme, Fair flowers her brow a-dorning, Fore-tell the har-vest time— Fair

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The lyrics are written below the vocal line.

CHORUS.—“Morning Song.” CONCLUDED.

Fore-tell the har-vest, har - - vest time; Re-joyce then in its glances, And praise the Lord of all, and praise, and praise the Lord of
flowers her brow a - dorning, Fore-tell the har-vest time; Re-joyce then in its glances, And praise the Lord of

all; Now, ere the morn ad - van - ces, Oh, praise the Lord of all. Re - joyce, Re - joyce, Re - joyce and praise the Lord of
all; Now, ere the morn ad - van - ces, Oh, praise the Lord of all. Re - joyce, Re - joyce, Re - joyce, Re - joyce and praise the
Re-joyce and praise him, Re-joyce and praise him, and praise him, and

all, re - joyce, re - joyce, and praise the Lord of all, re - joyce, re - joyce, and praise, and praise the Lord of all, the Lord of all, the Lord of all.
Lord of all, Re-joyce and praise the Lord of all, Re-joyce, re - - joyce, and praise the Lord of all, the Lord of all, the Lord of all.
praise him, Re-joyce and praise the Lord of all, Re-joyce and praise the Lord,

ANTHEM. "Sing, O heavens." (Is. xlix. 13.)

FROM JAMES KENT.

Sing, O heavens; and be joy - ful, be joy - ful, O earth; Break forth in - to sing - ing, O mountains, Break

Sing, O heavens; and be joy - ful, be joy - ful, O earth; Break forth in - to sing - ing, O mountains, Break forth in - to sing - ing, Break

Sing, O heavens; and be joy - ful, be joy - ful, O earth; Break forth in - to sing - ing, O mountains, Break forth in - to

Sing, O heavens; and be joy - ful, be joy - ful, O earth; Break

forth in - to singing, O mountains; For the Lord hath com-fort-ed, hath com-fort-ed his peo-ple; He will have mer - - ey, He will have

forth in - to singing, O mountains; For the Lord hath com-fort-ed, hath com-fort-ed his peo-ple; He will have mer - - ey,

sing - ing, O moun - - - tains, For the Lord hath com-fort-ed, hath com-fort-ed his peo-ple; He will have mer - - ey, He will have

forth in - to sing - ing, O mountains; For the Lord hath com-fort-ed, hath com-fort-ed his peo-ple; He will have mer - - ey,

Slow.

*** SENTENCE.** "And ye shall seek me." (JER. xxix. 13.)

And ye shall seek me, shall seek me, and find me, when ye shall seek for me with all your heart. And ye shall seek me, shall seek me, and find me, when ye shall seek for me with all your heart, saith the Lord.

mer - - cy, mer - cy on his af - flict - ed. flict - ed. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men. A - men.

He will have mer - cy on his af - flict - ed. flict - ed.

mer - - cy on his af - flict - ed. flict - ed. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men. A - men.

He will have mer - cy on his af - flict - ed. flict - ed.

Moderato.

* **MOTETT.** "Wait on the Lord." (Ps. xxvii. 14, & cxxxi. 3.)

CH. H. RINK,

Wait on the Lord; be of good courage, and he shall strengthen thine heart; Wait, I say, on the Lord.

Wait on the Lord; be of good courage, and he shall strengthen thine heart; Wait, I say, on the Lord. Let Is - rael hope . . . Let Is - rael

Let Is - rael hope in the Lord, Let Is - rael hope in the Lord, From hence - forth, and for ev - - - er. A - - - men.

hope in the Lord, Let Is - - - rael hope in the Lord, . . . from henceforth, and for ev - - - er. A - - - men.

Let Is - rael hope in the Lord, in the Lord, From hence - forth and for ev - - - er. A - - - men.

an - gels a - dore; For he liv - eth and reigneth for - ev - - er and ev - er. Rejoice, re - joice, re-joyce, and praise his name, Re-
 Re - joice, re - joice, re - joice, and praise his name, Rejoice,
 an - gels a - dore; For he liv - eth and reigneth for - ev - - er and ev - er. Re - joice, re - joice, and praise his name, Re-
 an - gels a - dore; For he liv - - - eth and reigneth for - ev - er and ev - er. Rejoice, and praise his name,

- joice, re - joice, and praise his name. Loud thro' the world pro-claim Je - ho - vah's high - est prais-es— Re - joice, re - joice, and
 re-joyce, re - joice, and praise his name. Loud thro' the world pro-claim Je - ho - vah's high - est prais-es, Re-joyce, re-joyce, and
 - joice, re - joice, and praise his name. Loud thro' the world proclaim Je - ho - vah's high - est prais-es— Re - joice, re - joice, and
 Re-joyce, re - joice, and praise his name. Re - joice, re-joyce, and

"Hallelujah." CONCLUDED.

- - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

"Loud through the world proclaim." CONCLUDED.

D. C. ♩

praise his name, Re-joyce, re-joyce, and praise his name. Loud thro' the world proclaim Je - ho - vah's praises, Je -

praise his name, Rejoyce, re-joyce, rejoice, and praise his name. Loud thro' the world proclaim Je - ho - vah's praises, Je - ho - vah's highest

praise his name, Rejoyce, re-joyce, and praise his name. Loud thro' the world proclaim Je - ho - vah's praises, Je - ho - vah's highest

praise his name. Re-joyce, rejoice, and praise his name. Loud thro' the world proclaim, pro-claim Je - ho - vah's praises,

COLLECT. "Grant, we beseech thee."

THE EARL OF ABINGDON.

Grant, we be - seech thee, merci - ful Lord, par - - - don and peace, par-don and peace, that they may be cleansed from all their sin,

Grant, we be-seech thee, merci - ful Lord, grant to thy faithful peo-ple par - don and peace, par-don and peace, that they may be cleansed from all their sin, that

Lord, to thy peo - ple par-don and peace,

that they may be cleans - - ed from all their sins, and serve thee, and serve thee with a qui-et mind, thro' Jesus Christ our Lord, A - men.

they may be cleansed, be cleans - - ed from all their sins, and serve thee, and serve, and serve thee with a qui - et mind, thro' Jesus Christ our Lord, A - men.

that they may be cleansed from all their sins, and serve thee, and serve thee with a qui - et mind,

Cheerful.

CHORUS ANTHEM.

"O Zion, that bringest good tidings." (Is. xl. 9.)

WM. JACKSON, MAHAM.

O Zi - on, O Zi - on, that bring-est good ti - dings, get thee up in - to the high moun-tain; O
 get thee up, get thee up in - to the high moun-tain, O
 O Zi - on, O Zi - on, that bring-est good ti - dings, get thee up, get thee up in - to the high moun-tain; O
 get thee up in - to the high moun-tain; O

Zi - on, O Zi - on, that bring-est good ti - dings, get thee up, get thee up, get thee up, get thee up in - to the high
 get thee up, get thee up, get thee up, get thee up in - - to the high
 Zi - on, O Zi - on, that bring-est good ti - dings, get thee up, get thee up, get thee up in - to the high
 get thee up, get thee up, get thee up in - - to the high

* SENTENCE.

"Blessed is the man."

Blessed is the man unto whom the Lord imputeth not in - i - qui-ty; ty; And in whose spirit there is no guile, And in whose spirit there is no guile, guile, there is no guile.

moun-tain. O Je-ru-sa-lem, Je-ru-sa-lem, lift up thy voice with strength, lift it
lift up thy voice

moun-tain. O Je-ru-sa-lem, Je-ru-sa-lem, lift up thy voice with strength, lift it
lift up thy voice, thy voice with strength,

up, lift it up, lift up thy voice, lift it up, lift it up, lift up thy voice with
lift it up, lift it up,

up, lift it up, lift it up, lift it up, lift up thy voice, lift up thy voice, with
lift it up, lift it up,

Larghetto.

MOTETT. Evening. HYMN TRANSLATED FROM THE GERMAN BY C. M. CADY. W. LORENZ.

1. Thanks to God, Thanks to God, the sun des-cend-ing, Wooes the wea-ry earth to rest, Wooes the wea-ry
2. Thanks to God, Thanks to God, the ze-phyr's air-y Ga-ther o-dors from each flower; Ga-ther o-dors
3. Thanks to God, Thanks to God, while we are sleeping, Dreams of beau-ty round us play, Dreams of beau-ty

"O Zion, that bringest good tidings." CONCLUDED.

strength, be not a - fraid; Be - hold your God, Be - hold, Be - hold your God,
 Say un - to the ci - ties of Judah, Be - hold your God, Be - hold your God, Say
 strength, be not a - fraid; Say un - to the ci - ties of Judah, Be - hold your God, Be - hold your God,

Say un - to the ci - - ties of Ju - - dah, Be - hold your God, Be - hold your God, Be - hold your God.
 Be - hold your God, Be - hold your God, Be - hold your God.

Evening. CONCLUDED.

earth to rest, With the sun - set moonlight blending, Folds the sha-dows o'er her breast, Folds the sha-dows o'er her breast.
 from each flower, Up from lawn and woodland fai - ry, Floats the in - cense of the hour, Floats the in - cense of the hour.
 round us play; Thus, our Fa - ther, ey - er keeping, Bear us to e - ter - nal day, Bear us to e - ter - nal day.

Slowly.

MOTETT. "The Lord is merciful." (Ps. CIII, 8, 9, 10 & 11.) FROM THE TUNE "STONEFIELD," BY S. STANLEY, ABOUT 1820.

The Lord is mer - ci - ful, and mer - ci - ful and gra - cious, Slow to an - ger, and plen - teous in mer - cy.

The Lord is mer - ci - ful, and mer - ci - ful and gra - cious, Slow to an - ger, and plen - teous in mer - cy. He will

He will not al - ways chide: Neither will he keep his an - ger for - ev - er. He . . . hath not

not al - ways chide, He will not al - ways chide: Neither will he keep his an - ger for - ev - er. He hath not

He will not al - ways chide: He . . . hath not

dealt with us af - ter our sins; Nor re - warded us ac - cording to our in - i - qui - ties. For as the heav'n is high, is high above the

dealt with us af - ter our sins; Nor re - warded us ac - cording to our in - i - qui - ties. For as the heaven . . . is high a - bove . . . the

For as the heav'n is high, is high above the

earth. So great is his mer-cy toward them that fear him, So great is his mer-cy toward them that fear him. Hal - le - lu - jah.

earth. So great is his mer-cy toward them that fear him, So great is his mer-cy toward them that fear him. Hal - le - lu - jah.

Maestoso.

* **HYMN.** Christ's Ascension and Universal Reign.

W. ADAM.

1. Glory to God, for now hath Christ a - risen; An - gel - ic bands, escort him from death's prison; To reign on high for ev - er - more, To reign on high for ev - er - more.

2. Great is his rule, each kingdom, every nation Shall bow to him, the Prince of our salvation; And own how free his boundless love, And own how free his boundless love.

3. Sure is his word, and shall endure forever, All else may fade, but that shall perish never; Through all the earth exalt his name, Through all the earth exalt his name.

* **SANCTUS.** "Holy, holy, holy Lord God."

Holy, holy, holy Lord God of Hosts, Heav'n and earth are full of thy glory, Glo - ry be to thee, O Lord most high, Glo - ry be to thee, O Lord most high, O Lord most high.

* **MOTETT.** "Blessing, and glory, and wisdom." (Rev. vii. 12.)

Bless-ing, and glo-ry, and wis-dom, and thanksgiving, and hon-or, and power, and might, be un-to our God for-ev-er and ev-er.

Bless-ing, and glo-ry, and wis-dom, and thanksgiving, and hon-or, and power, and might, be un-to our God for-ev-er and ev-er.

power, and might, . . .

Blessing, and hon-or, and wis-dom, and thankgiv-ing, and hon-or, and power, and power, and might, be un-to our God for-ev-er and ev-er.

Blessing, and hon-or, and wis-dom, and thankgiv-ing, and hon-or, and power, and might, be un-to our God for-ev-er and ev-er.

and power, and might,

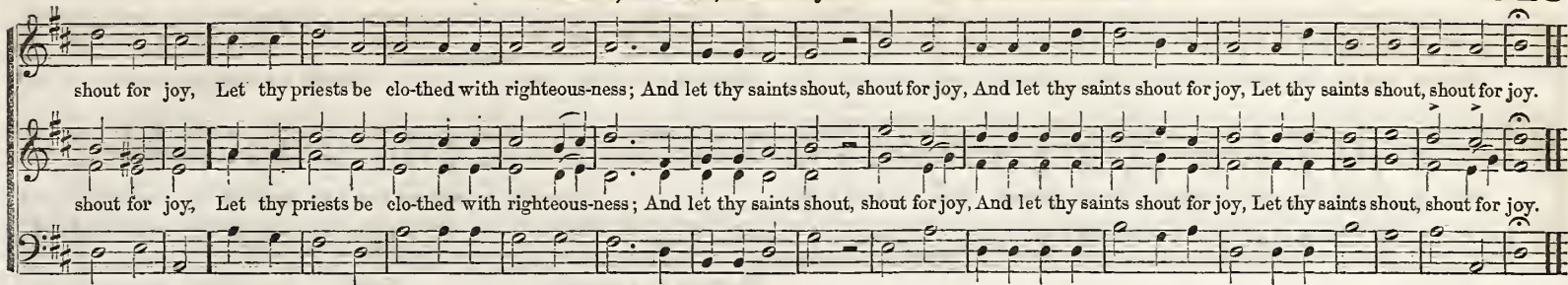
Allegro Maestoso.

* **ANTHEM.** "Arise, O Lord, into thy rest." (Ps. cxxxii. 8-9.)

1ST ENDING. 2^D.

A - rise, O Lord, in - to thy rest; thou, thou, and the ark of thy strength. Let thy priests be clothed in righteousness; And let thy saints shout,

A - rise, O Lord, in - to thy rest; Thou, thou, and the ark of thy strength. Let thy priests be clo - th ed in righteousness; And let thy saints shout,

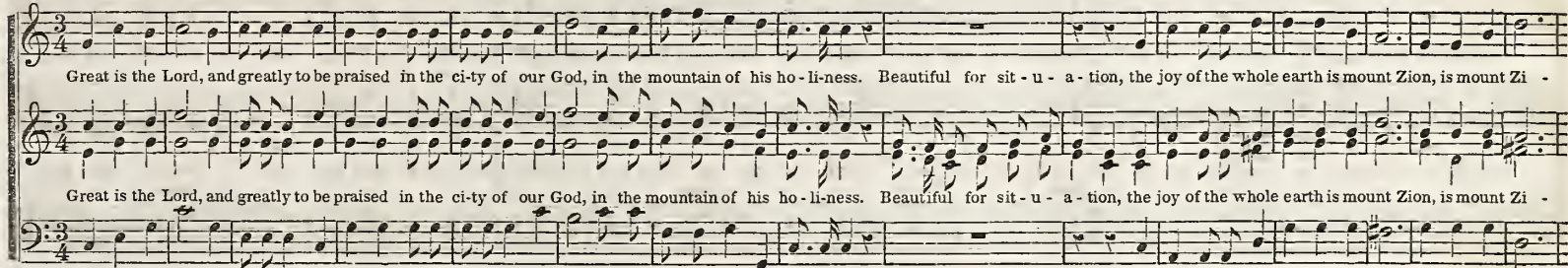


shout for joy, Let thy priests be clothed with righteousness; And let thy saints shout, shout for joy, And let thy saints shout for joy, Let thy saints shout, shout for joy.

shout for joy, Let thy priests be clothed with righteousness; And let thy saints shout, shout for joy, And let thy saints shout for joy, Let thy saints shout, shout for joy.

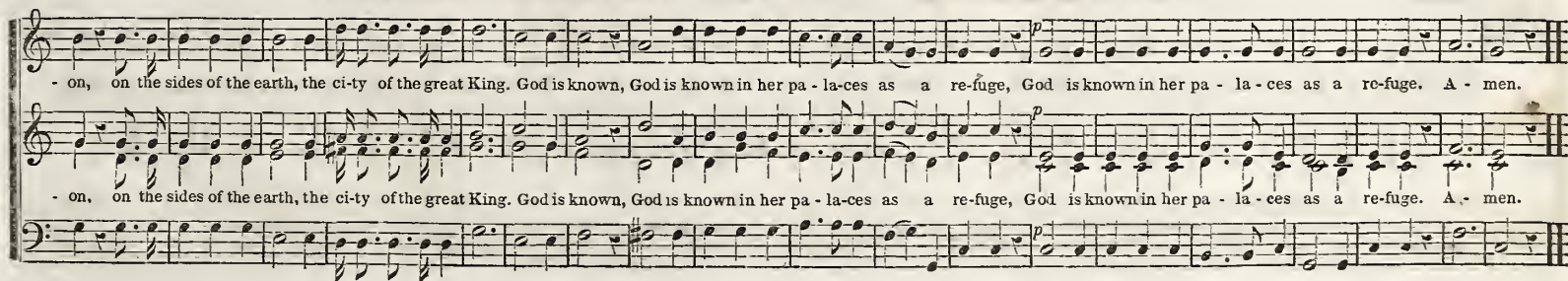
Allegro Maestoso.

* **ANTHEM.** "Great is the Lord, and greatly to be praised." (Ps. xlviii. 1-3.)



Great is the Lord, and greatly to be praised in the city of our God, in the mountain of his holiness. Beautiful for situation, the joy of the whole earth is mount Zion, is mount Zi -

Great is the Lord, and greatly to be praised in the city of our God, in the mountain of his holiness. Beautiful for situation, the joy of the whole earth is mount Zion, is mount Zi -



- on, on the sides of the earth, the city of the great King. God is known, God is known in her palaces as a refuge, God is known in her palaces as a refuge. A - men.

- on, on the sides of the earth, the city of the great King. God is known, God is known in her palaces as a refuge, God is known in her palaces as a refuge. A - men.

God is our re - fuge and strength, a very present help in trou - ble. Therefore we will not fear, Though the earth be re - mov - ed, And

God is our re - fuge and strength, a very present help in trou - ble. Therefore we will not fear, Tho' the earth be re - mov - ed, And

Therefore we will not fear, Though the earth be re - mov - ed, And

Dim. *Cres.* *f* *Dim.*

though the mountains be carried in - to the midst of the sea. God is our re - fuge and strength, Therefore we will not fear, we will not fear.

though the mountains be carried in - to the midst of the sea. God is our re - fuge and strength, Therefore we will not fear, we will not fear.

Dim. *Cres.* *f* *Dim.*

Maestoso.

* **ANTHEM.** "Thine, O Lord, is the greatness." (1 Chron. xxix. 11.)

Thine, O God, is the greatness, and the pow'r, and the glory, and the vic - t'ry, and the ma - jes - ty, For all that is in the heaven and the earth is thine.

Thine, O God, is the greatness, and the pow'r, and the glory, and the vic - t'ry, and the ma - jes - ty, For all that is in the heaven and the earth is thine.

Thine is the kingdom, O Lord, and thou art ex - alt - ed as head o - ver all, thou art ex - alt - ed as head o - ver all, as head o - ver all.

Thine is the kingdom, O Lord, and thou art ex - alt - ed as head o - ver all, thou art ex - alt - ed as head o - ver all, as head o - ver all.

Detailed description: This block contains the musical score for the hymn "Thine, O Lord, is the greatness." It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melodic line with lyrics and a harmonic accompaniment. There are first and second endings marked with '1' and '2' at the end of the piece.

Maestoso.

* **ANTHEM.** "Now unto the King Eternal." (1 Tim. i. 17.)

Now un - to the King e - ter - nal, im - mor - tal, in - vis - i - ble, the on - ly wise God, be hon - or and glo - ry, for - ev - er and

Now un - to the King e - ter - nal, im - mor - tal, in - vis - i - ble, the on - ly wise God, be hon - or and glo - ry, for - ev - er and

Detailed description: This block contains the musical score for the anthem "Now unto the King Eternal." It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The music is in a grand, solemn style (Maestoso). The lyrics are spread across the vocal line.

ev - er, be hon - or and glo - ry, for - ev - er and ev - er, be hon - or and glo - ry, for - ev - er and ev - er. A - - - - men.

ev - er, be hon - or and glo - ry, for - ev - er and ev - er, be hon - or and glo - ry, for - ev - er and ev - er. A - - - - men.

Detailed description: This block is a continuation of the musical score for the anthem. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics continue from the previous block, ending with a final cadence.

Joyfully.

1. Praise him with glad - - ness, O praise ye the Lord, Shout with thanks-giv - ing in joy - ful ac - cord, He is our

2. What we so trust - - ing - ly hide in the soil, Tax - ing the hill - side and plain with our toil, Spring - eth 'mid

3. There - fore u - ni - - ting in joy - ful ac - cord, Praise we our Fa - ther, ex - alt we the Lord, Thus in his

Fa - ther, his love nev - er falters, Plen - ty and full - ness now crown all our altars. Praise him, O praise him,

dew-drops, and groweth in shower, Bloom - ing and ripe - ning by al - migh - ty power. Praise him, O praise him,

mer - cy to us it is given. Prais - ing on earth to yet love him in heaven. Praise him, O praise him,

Praise ye the Lord, And shout with thanks-giv - ing in joy - ful ac - cord, . . . Shout with thanks-giv - - ing in joy - ful ac - cord.

Praise ye the Lord, And shout with thanks-giv - ing in joy - ful ac - cord, . . . Shout with thanks-giv - - ing in joy - ful ac - cord.

CHRISTMAS CAROL. "Christ was born on Christmas day."

Moderato.

Repeat for 2d, 3d & 4th stanza.

1. Christ was born on Christmas day; Wreathe the holly, twine the bay; *Christus na-tus ho-di-e*: The Babe, the Son, the Ho-ly One of Ma-ry. }
 2. He is born to set us free, He is born our Lord to be, *Ex Ma-ri-a Vir-gi-ne*: The God, the Lord, by all a-dored for-ev-er. } Night of sadness; morn of gladness

3. Let the bright red ber-ries glow Everywhere in goodly show; *Christus na-tus ho-di-e*: The Babe, the Son, the Ho-ly One of Ma-ry. }
 4. Christian men, re-joice and sing; 'Tis the birth-day of a King, *Ex Ma-ri-a Vir-gi-ne*: The God, the Lord, by all a-dored for-ev-er. } Night of sadness; morn of gladness

ev-er-more, ev-er, ev-er; Af-ter ma-ny trou-bles sore, Morn of glad-ness ev-er-more and ev-er-more. Midnight scarcely pass'd and o-ver, Draw-ing to this

ev-er-more, ev-er, ev-er; Af-ter ma-ny trou-bles sore, Morn of glad-ness ev-er-more and ev-er-more. Midnight scarcely pass'd and o-ver, Draw-ing to this

FINE. *Slow.* *A Tempo.* Repeat from the Sign.

ho-ly morn, Ve-ry ear-ly, ve-ry ear-ly Christ was born. Sing out with bliss, His name is this, EM-MA-NU-EL, As was fore-told In days of old By Ga-bri-el.

FINE. *Slow.* *A Tempo.*

ho-ly morn, Ve-ry ear-ly, ve-ry ear-ly Christ was born. Sing out with bliss, His name is this, EM-MA-NU-EL, As was fore-told In days of old By Ga-bri-el.

FINE. *Slow.* *A Tempo.*

From "Carols for Christmas-Tide." Mr. Helmore says of this Carol that it "is at least of the fourteenth century; probably of the thirteenth. It was popular all over Europe."

* **MOTETT.** "Bow down thine ear." (Ps. lxxxiv. 1, 2, & 12.)

mp Bow down thine ear, Bow down thine ear, O Lord, and hear me, Bow down thine ear, and hear me; For I am poor, am poor and

mp Bow down thine ear, O Lord, and hear me, Bow down thine ear, O Lord, and hear me; For I am poor, am poor and

needly, For I am poor and needy. Pre - serve my soul, for I am ho - ly, Pre - serve my soul, for I . . .

needly, For I am poor, am poor and needy. Pre - serve my soul, for I am ho - ly, Pre - serve my soul, for

VERSE. *m* CHORUS.

VERSE. CHORUS.

VERSE. *m* CHORUS. *mp*

. . . am ho - ly, O thou, my God, save thy ser - vant that trusteth in thee, O thou, my God, save thy ser - vant that trusteth in

. . . for I am ho - ly, O thou, my God, save thy ser - vant, that trusteth in thee, O thou, my God, save thy ser - vant that trusteth in

VERSE. CHORUS. *mp*

VERSE. CHORUS. *mp*

"Bow down thine ear." CONCLUDED.

thee. So will I praise and glo - ri - fy thy name, And glo - ri - fy thy name, And glo - ri - fy thy name, And glo - ri - fy thy name. *Dim.*

thee. So will I praise thee, O Lord, and glo - ri - fy thy name. And glo - ri - fy thy name, And glo - ri - fy thy name, And glo - ri - fy thy name. *Dim.*

REPEAT *p f*

Maestoso. **ANTHEM.** "Glory and worship are before him." (Ps. xvi. 6.) FROM DR. M. GREENE.

Glory and worship are be - fore him; Glory and worship are before him; Power and honor, and honor, Power and honor are in his sanctu - a - ry. Glory and

Glory and worship are be - fore him; Glory and worship are before him; Power and hon - or, Power and honor are in his sanctu - a - ry. Glory and

Power and honor are in his sanc - tu - a - ry,

Power and honor, and honor are in his sanc - tu - a - ry. Glory and

worship are before him, Power and honor are in his sanc - tu - a - ry: Power and honor are in his sanc - tu - a - ry. A - men.

worship are before him, Power and honor are in his sanctu - a - ry, Power and honor are in his sanctu - a - ry. A - men.

Power and honor, and honor are in his sanc - tu - a - ry, Power and honor, and honor are in his sanc - tu - a - ry. A - men.

Power and honor are in, are in his sanc - tu - a - ry,

1. Good king Wen-ces-las look'd out On the feast of Stephen; When the snow lay round about, Deep, and crisp, and even: Brightly shone the moon that night, Tho' the frost was
 2. "Hither, page, and stand by me, If thou know'st it, telling, "Yonder, peasant, who is he? Whose and what his dwelling?" "Sire he lives a good league hence, Underneath the
 3. "Bring me flesh, and bring me wine, Bring me pine-logs hither; Thou and I will see him dine, When we bear them thither." Page and monarch forth they went, Forth they went to -
 4. "Sire, the night is darker now, And the wind blows stronger; "Fails my heart, I know not how; I can go no longer." "Mark my footsteps, good, my page; Tread thou in them
 5. In his master's steps he trod, Where the snow lay dinted; Heat was in the very sod Which the saint had printed. Therefore, Christian men, he sure, Wealth or rank pos -

EASTER CAROL. Paul at Athens. (Acts. xvii.) FROM HELMORE'S CAROLS FOR EASTER-TIDE.

cruel, When a poor man came in sight, Gath'ring winter fu - el.
 mountain; "Right against the first fence, By Saint Agnes' foun-tain.
 - gether; Thro' the rude wind's wild lament, And the bit - ter weather.
 boldly; "Thou shalt find the winter's rage Freeze thy blood less cold-ly."
 - sassing, Ye who now will hless the poor, Shall yourselves find blessing.

1. 'Twas a - bout the dead of night, And Athens lay in slumber; Moonlight on the
 2. Met they were to hear and judge The teaching of a stranger; O'er the ocean
 3. While he spake against their gods, And temples' vain e - rec - tion, Pa-tient-ly they
 4. Some they scoffed, and some they spake Of blas-phe-my and trea-son; Some replied with
 5. A - thens heard and scorn'd it then, Now Europe hath re - ceived it: Wise men mock'd and

temples slept, And touch'd the rocks with umber; And the Court of Mars were met In grave and rev'rend number. Ever-more and ev-er-more, Christian, sing Al - le - lu - ia.
 he had come, Thro' want, and toil, and dan-ger; And he worship'd for his God, One cradled in a manger. Ever-more and ev-er-more, Christian, sing Al - le - lu - ia.
 gave him ear, And granted him pro - tec - tion; Till with bolder voice and mien He preach'd the RESURRECTION. Ever-more and ev-er-more, Christian, sing Al - le - lu - ia.
 laughter loud, And some replied with rea - son; O - thers put it off un - til A more con-venient sea - son. Ever-more and ev-er-more, Christian, sing Al - le - lu - ia.
 jeerd it once, Now children have he - lieved it; This, good Christians, was the day That gloriously a - chieved it. Ever-more and ev-er-more, Christian, sing Al - le - lu - ia.

Morning Prayer.

Venite, Exultemus Domino.

1. O come, let us sing un- | to the | Lord.
Let us heartily rejoice in the | strength of | our sal-
vation.
2. Let us come before his presence | with thanks-
giving,
And show ourselves | glad in | him with | psalms.
3. For the Lord is a | gre-at | God;
And a great | King a- | bove all | gods.
4. In his hand are all the corners | of the | earth;
And the strength of the | hills is | hi-s | also.
5. The sea is his, | and he | made it;
And his hands pre- | par-ed | the dry | land.
6. O come, let us worship | and fall | down,
And kneel be- | fore the | Lord our | Maker.
7. For he is the | Lord our | God.
And we are the people of his pasture, and the |
sheep of | hi-s | hand.
8. O worship the Lord in the beauty of | holi- | ness.
Let the whole earth | stand in | awe of | him.
9. For he cometh, for he cometh to | judge the | earth;
And with righteousness to judge the world, and
the | people | with his | truth. [Ps. xov.]
(Halle.—23)

Chant, heard at St. Nicholas, Worcester, England, Jan. 4, 1852.

Gloria Patri.

GLORY BE TO THE FATHER, AND | TO THE | SON,
AND | TO THE | HOLY | GHOST;
AS IT WAS IN THE BEGINNING, IS NOW, AND | EVER SHALL | BE,
WORLD | WITHOUT | END. A- | MEN.

Jubilate Deo.

1. O be joyful in the Lord, | all ye | lands;
Serve the Lord with gladness, and come before his |
presence | with a | song.
2. Be ye sure that the Lord | he is | God;
It is he that hath made us and not we ourselves; we
are his people, and the | sheep of | hi-s | pasture.
3. O go your way into his gates with thanksgiving,
and into his | courts with | praise;
Be thankful unto him, and | speak good | of his | name.
4. For the Lord is gracious, his mercy is | ever- | lasting;
And his truth endureth from gener- | ation to |
gener- | ation. [Ps. o.]

Benedictus.

1. Blessed be the Lord | God of | Israel;
For he hath visited and re- | deem-ed | hi-s | people.
2. And hath rais-ed up a mighty sal- | vation—for | us.
In the house of his | servant | Da— | vid.
3. As he spake by the mouth of his | holy | prophets;
Which have been | since the | world be- | gan.
4. That we should be sav-ed | from our | enemies;
And from the | hand of | all that | hate us.
[Luke I. 68.]

8.

9. FROM TALLIS.

Te Deum Laudamus.

1. We praise | thee, O | God;
We acknowledge | thee to | be the | Lord.
2. All the earth doth | worship | thee,
The | Father | ever- | lasting.
3. To thee all Angels | cry a- | loud,
The Heavens, and | all the | Powers there- | in.
4. To thee, Cherubim and | Sera- | phim,
Con- | tinu- al- | ly do | cry,
5. Holy, | Holy, | Holy,
Lord | God of | Saba- | oth ;
6. Heaven and | Earth are | full
Of the | Majes-ty | of thy | Glory.
7. The glorious company of the Apostles | pra-ise |
thee.
The goodly fellowship of the | Prophets | pra-ise |
thee.
8. The noble army of Martyrs | pra-ise | thee.
The holy Church throughout all the world | doth
ac- | knowledge | thee,

9. The Father, of an infinite | Majes- | ty ;
Thine adorable, | true and | only | Son ;
10. Also the | Holy | Ghost,
The | Com- | —for- | ter.
11. Thou art the King of Glory, | O— | Christ,
Thou art the everlasting | Son · of the | Fa- | ther.
12. When thou tookest upon thee to de- | liver | man,
Thou didst humble thyself to be | bo- rn | of a |
Virgin.
13. When thou hadst overcome the | sharpness of |
death,
Thou didst open the Kingdom of | Heaven to |
all be- | lievers.
14. Thou sittest at the right hand of God, in the Glory |
of the | Father.
We believe that thou shalt | come to | be our |
Judge.
15. We therefore pray thee, | help thy | servants,
Whom thou hast redeem- ed | with thy | precious |
blood.
16. Make them to be numbered | with thy | Saints,
In | glory | ever- | lasting.
17. O Lord, save thy people, and | bless thine | heri-
tage,
18. Govern them and | lift them | up for- | ever.
19. Day by day we | magni- fy | thee ;
And we worship thy Name, | ever, World | with-
out | end.
20. Vouchsafe, O Lord, to keep us this day | without |
sin ;
O Lord, have mercy upon us, have | mer- cy up- |
on— | us.
21. O Lord, let thy mercy | be up- | on us,
As our | tru- st | is in | thee.
22. O Lord, in thee | have I | trusted,
Let me | never | be con- | founded.

10. A - men.

11.

Gloria in Excelsis.

10. Glory be to | God on | high,
And on earth | peace, good | will toward | men.
We praise thee, we bless thee, we | worship | thee,
We glorify thee, we give thanks to thee, for | thy
great | glo- | ry,
O Lord God, | heavenly | King,
God the | Father | Al- | mighty.
11. O Lord, the only begotten Son, | Jesus Christ,
O Lord God, Lamb of God, | Son · of the | Fa- | ther.
That takest away the | sins · of the | world,
Have | mer- cy up- | on— | us.
Thou that takest away the | sins · of the | world,
Have | mer- cy up- | on— | us.
Thou that takest away the | sins · of the | world,
Re- | ceive— | our— | prayer.
Thou that sittest at the right hand of | God the |
Father,
Have | mer- cy up- | on— | us.
10. For thou | only art | holy ;
Thou | only | art the | Lord ;
Thou only, O Christ, with the | Holy | Ghost,
Art most high in the glory of | God the | Fa- | ther.
Amen.

Evening Prayer.

Cantate Domino.

1. O sing unto the Lord | a new | song.
For he hath done | marvel- | lo-us | things.
2. With his own right hand, and with his | holy | arm;
Hath he gotten him- | self the | victo- | ry.
3. The Lord declar-ed | his sal- | vation;
His righteousness hath he openly showed in the |
si-ght | of the | heathen.
4. He hath remembered his mercy and truth toward
the | house of | Israel;
And all the ends of the world have seen the sal- |
vation | of our | God.
5. Show yourselves joyful unto the Lord, [all ye | lands;
Sing, re- | joice, and | gi-ve | thanks.
6. Praise the Lord up- | on the | harp;
Sing to the harp with a | psalm of | tha-nks- | giving;
7. With trumpets | also . . and | shawms;
O show yourselves joyful be- | fore the | Lord the |
King.
8. Let the sea make a noise, and all that | therein | is.
The round world, and | they that | dwell there- | in.
9. Let the floods clap their hands, and let the hills
be joyful together be- | fore the | Lord:
For he | cometh . . to | judge the | earth.
10. With righteousness shall he | judge the | world:
And the | people with | equi- | ty. [Ps. xviii.]

Bonum est Confiteri.

1. It is a good thing to give thanks un- | to the | Lord;
And to sing praises unto thy | name, O | most- |
Highest.
2. To tell of thy loving kindness early | in the |
morning:
And of thy truth | in the | ni-ght | season.
3. Upon an instrument of ten strings, and up- | on
the | lute;
Upon a loud instrument, | and up- | on the | harp.
4. For thou, Lord, hast made me glad | through thy |
works.
And I will rejoice in giving praise for the oper- |
ations | of thy | hands. [Ps. xxi.]

[Gloria Patri.]

Deus Misereatur.

1. God be merciful unto | us, and | bless us.
And show us the light of his countenance, and be |
merci-ful | unto | us.
2. That thy way may be | known up-on | earth:
Thy saving | health a- | mong all | nations.
3. Let the people praise | thee, O | God:
Yea, let | all the | people | praise thee.
4. O let the nations rejoice | and be | glad:
For thou shalt judge the folk righteously, and
govern the | nations | upon | earth.
5. Let the people praise | thee, O | God:
Yea, let | all the | people | praise thee.
6. Then shall the earth bring | forth her | increase:
And God, even our own | God shall | give us | his |
blessing.
7. God | shall bless | us:
And all the ends of the | world shall | fe-ar | him. [Ps. lxxvii.]

Benedic, Anima Mea.

1. Praise the Lord, | O my | soul:
And all that is within me | praise his | holy | name.
2. Praise the Lord, | O my | soul;
And for- | get not | all his | benefits.
3. Who forgiveth | all thy | sin;
And | healeth | all | thine in- | firmities;
4. Who saveth thy | life | from des- | truction, || And
crowneth thee with | mercy | and | loving- | kindness.
5. O praise the Lord, ye angels of his, ye that ex- |
cel in | strength.
Ye that fulfil his commandment, and hearken unto
the | voice of | hi-s | word.
6. O praise the Lord, all | ye his | hosts;
Ye servants of | his that | do his | pleasure.
7. O speak good of the Lord, all ye works of his, in
all places of | his do- | minion;
Praise thou the | Lord, O | my- | soul. [Ps. ciii.]

SELECTION 1.

1. Blessed is the man that walketh not in the counsel of the ungodly, nor standeth in the way of sinners; Nor sitteth in the se-at | of the | scornful.
2. But his delight is in the | law · of the | Lord.
And in his law doth he | medi-tate | day and | night.
3. And he shall be like a tree planted by the | rivers · of | water,
That bringeth forth his | fru-it | in his | season.
4. His leaf also | shall not | wither,
And whatso- | ever he | doeth shall | prosper.
5. The ungodly | are not | so,
But are like the chaff which the | wind dri- | veth a- | way.
6. Therefore the ungodly shall not | stand · in the | judgment,
Nor sinners in the congre- | gation | of the | righteous.
7. For the Lord knoweth the | way · of the | righteous.
But the way of the un- | godly | sha-ll | perish.

[Ps. i.]

SELECTION 2.

1. Give ear to my | words, O | Lord;
Con- | sider-my | med-i- | tation.
2. Harken unto the voice of my cry, my King, | and my | God;
For unto | thee will | I- | pray.
3. My voice shalt thou hear in the | morning, O | Lord;
In the morning will I direct my prayer unto | thee, and | will
look | up.
4. For thou art not a God that hath pleasure in | wicked- | ness.
Neither shall | evil | dwell with | thee.
5. The foolish shall not stand | in thy | sight,
Thou hatest all | workers | of in- | iquity.
6. Thou shalt destroy them | that speak | falsehood;
The Lord will abhor the bloody | and de- | ceitful | man.
7. But as for me, I will come unto thy house in the multitude | of thy | mercy;
And in thy fear will I worship | toward thy | holy | temple.
8. Lead me, O Lord, in thy righteousness, because | of mine | enemies;
Make thy way | straight be- | fore my | face.
9. Let all those that put their trust in thee rejoice, let them ever
shout for joy, because thou de- | fendest | them;
Let them also that love thy name be | joy- | ful in | thee.
10. For thou, Lord, wilt | bless the | righteous;
With favor wilt thou compass | him as | with a | shield.

[Ps. v.]

SELECTION 3.

1. The heavens declare the | glory of | God;
And the firmament | sheweth his | handy | work.
2. Day unto day uttereth speech, and night unto night | shew-
eth | knowledge.
There is no speech nor language, where their | voice is |
not— | heard.
3. Their line is gone out through | all the | earth,
And their words to the | e-nd | of the | world.
4. In them hath he set a tabernacle | for the | sun,
Which is as a bridegroom coming out of his chamber, and re-
joiceth as a strong | man to | run a | race.
5. His going forth is from the end of the heaven, and his circuit
unto the | ends of | it:
And there is nothing | hid · from the | heat there- | of.
6. The law of the Lord is perfect, con- | verting the | soul:
The testimony of the Lord is sure, | making | wise the |
simple.
7. The statutes of the Lord are right, re- | joicing the | heart:
The commandment of the Lord is pure, en- | light- | ening
the | eyes.
8. The fear of the Lord is clean, en- | during for- | ever:
The judgments of the Lord are true and | righteous | alto- |
gether.
9. More to be desired are they than gold, yea, than | much
fine | gold:
Sweeter also than honey | and the | honey- | comb.
10. Moreover by them is thy | servant | warn-ed:
And in keeping of them | there is | great re- | ward.
11. Who can under- | stand his | errors?
Cleanse thou | me from | secret | faults.
12. Keep back thy servant also from presumptuous sins; let
them not have do- | minion | over me:
Then shall I be upright, and I shall be innocent | from the |
great trans- | gression.
13. Let the words of my mouth, and the meditation of my heart,
be acceptable in | thy- | sight,
O Lord, my | strength and | my Re- | deemer.

[Ps. xix.]

SELECTION 4.

1. God be merciful unto | us, and | bless us :
And cause his | face to | shine up- | on us.
2. That thy way may be | known up-^{on} | earth,
Thy saving | health a- | mong all | nations.
3. Let the people praise | thee, O | God :
Let all the | people | pra-ise | thee.
4. O let the nations be glad, and | sing for | joy :
For thou shalt judge the people righteously, and govern
the | na-^{tions} up- | on the | earth.
5. Let the people praise | thee, O | God :
Let | all the | people | praise thee.
6. Then shall the earth | yield her | increase,
And God, even | our own | God shall | bless us.
7. God | sha-ll | bless us,
And all the ends of the | earth shall | fe-ar | him.

[Ps. LXVII.]

SELECTION 5

1. God is our | refuge · and | strength,
A very | present | help in | trouble.
2. Therefore we will not fear, though the | earth · be re- |
| mov-ed,
And though the mountains be carried into the | midst
of | the — | sea.
3. Though the waters thereof | roar, · and be | troubled,
Though the mountains | shake · with the | swelling ·
there- | of.
4. There is a river, the streams whereof shall make glad
the | city · of | God ;
The holy place of the tabernacles | of the | Mo-st | High.
5. God is in the midst of her, she shall | not be | mov-ed,
God shall help her, and | that right | ea-r- | ly.
6. The heathen rag-ed, the | kingdoms · were | mov-ed,
He uttered his | voice, the | ea-rth | melted.
7. The Lord of | Hosts is | with us ;
The God of | Jacob | is our | refuge.
8. Come, behold the | works · of the | Lord,
What desolations | he hath | made · in the | earth.

23. GREGORIAN V.

24.

25. MONK.

26. WELDON.

27.

9. He maketh wars to cease unto the | end · of the | earth ;
He breaketh the bow, and cutteth the spear in sunder ;
he burneth the | chariot | in the | fire.
10. Be still, and know that | I am | God ;
I will be exalted among the heathen, and I will be ex-
alted | in the | earth.
11. The Lord of | hosts is | with us ;
The God of | Jacob | is our | refuge. [Ps. XLVI.]

SELECTION 6.

1. Lord, thou hast been our | dwelling | place,
In | a-ll | gene- | rations.
2. Before the mountains were brought forth, or even the
earth | and the | world ;
Even from everlasting to ever- | lasting, | Thou art |
| God.
3. Thou turnest man | to de- | struction :
And sayest, Return, ye | children | o-^f | men.
4. For a thousand years in thy sight are but as yesterday,
when | it is | past,
And as a | wa-^{tch} | in the | night.
5. Thou carriest them away as | with a | flood :
They | a-^{re} | as a | sleep.
6. In the morning they are like grass which | groweth | up :
In the morning it flourisheth, and groweth up ; in the
evening it is cut | down, and | wither- | eth.
7. For we are consum-^{ed} | by thine | anger :
And by thy | wra-th | are we | troubled.
8. Thou hast set our iniquities be- | fo-^{re} | thee :
Our secret sins in the | light of | thy — | countenance.
9. For all our days are passed away | in thy | wrath :
We spend our years as a | ta-^{le} | that is | told.
10. The days of our years are three-score years and ten ;
and if by reason of strength they be | four-^{score} |
years,
Yet is their strength labor and sorrow ; for it is soon
cut off, | and we | fly a- | way.
11. Who knoweth the power | of thine | anger :
Even according to thy fear, | so is | thy — | wrath.
12. So teach us to | number · our | days :
That we may apply our | hea-^{rts} | unto | wisdom. [Ps. XC.]

SELECTION 7.

1. I | love the | Lord,
Because he hath heard my voice, | and my suppli- | cations.
 2. Because he hath inclined his ear | unto | me,
Therefore will I call upon him as | long as | I — | live.
 3. The sorrows of death encompassed me, and the pains of
hell gat | hold up- | on me:
I found | trouble · and | so r- | row.
 4. Then called I upon the | name · of the | Lord.
O Lord, I beseech thee, de- | liver | my — | soul.
 5. Gracious is the | Lord, and | righteous.
Yea, our | God is | merci- | ful.
 6. The Lord pre- | scriveth · the | simple,
I was brought low, and | he — | help-ed | me.
 7. Return unto thy rest, | O my | soul;
For the Lord hath dealt | bounti- | fully | with thee;
 8. For thou hast delivered my | soul from | death;
Mine eyes from tears, | and my | feet from | falling.
- [Ps. cxvi.]

SELECTION 8.

1. What shall I render | unto · the | Lord
For all his | bene-fits | toward | me?
2. I will take the | cup of · sal- | vation,
And call upon the | na-me | of the | Lord.
3. I will pay my vows | unto · the | Lord,
Now in the | presence · of | all his | people.
4. Precious in the | sight · of the | Lord
Is the | death of | hi-s | saints.
5. O Lord, truly I am thy servant; I am thy servant, and
the | son of · thine | handmaid:
Thou hast | loos-ed | my — | bonds.
6. I will offer to thee the sacrifice of | tha-nks | giving,
And will call upon the | na-me | of the | Lord.
7. I will pay my vows | unto · the | Lord,
Now in the | presence · of | all his | people.
8. In the courts of the Lord's house, in the midst of thee,
| O Je- | rusalem.
Praise | ye — | the — | Lord. [Ps. cxvi. 12-19.]

SELECTION 9.

1. The Lord | is my | shepherd;
I | sha-ll | no-t | want.
2. He maketh me to lie down in | gree-n | pastures:
He leadeth me be- | side the | sti-ll | waters.

28. GREGOR. VIII.

29. GREGOR. VIII.

30.

31.

32. 31 and 32 may be united as a Double Chant.

3. He re- | storeth · my | soul:
He leadeth me in the paths of righteousness | for his |
na-me's | sake.
4. Yea, though I walk through the valley of the shadow
of death, I will | fear no | evil:
For thou art with me, thy rod and thy | staff they |
comfort | me.
5. Thou preparest a table before me in the presence | of
mine | enemies:
· Thou anointest my head with oil; my | cu-p | runneth
| over.
6. Surely goodness and mercy shall follow me all the days
| of my | life:
And I will dwell in the | house · of the | Lord for- |
ever. [Ps. xxii.]

SELECTION 10.

1. Happy is the man that | findeth | wisdom.
And the man that | getteth | under- | standing.
2. For the merchandise of it is better than the | merchan-
dise of | silver,
And the gain there- | of than | fi- | ne | gold.
3. She is more | precious than | rubies,
And all the things thou canst desire are not to be com- |
par-ed | unto | her.
4. Length of days is in her | ri- | ght | hand;
And in her | left hand | riches and | honor.
5. Her ways are | ways of | pleasantness,
And | all her | paths are | peace.
6. She is a tree of life to them that lay | hold up- | on her:
And happy is every one | that re- | taineth | her.
[Prov. iii. & viii.]

SELECTION 11.

1. Blessed is he that con- | sidereth · the | poor,
The Lord will deliver | him in | time of | trouble.
2. The Lord will preserve him, and keep him alive, and he
shall be blessed up- | on the | earth.
And thou wilt not deliver him unto the | will of | hi-s | enemies.
3. The Lord will strengthen him upon the | bed of | languishing,
Thou wilt make all his | bed in | hi-s | sickness.
4. Blessed is he that con- | sidereth · the | poor,
The Lord will deliver | him in | time of | trouble.
[Ps. xli. 1-3.]

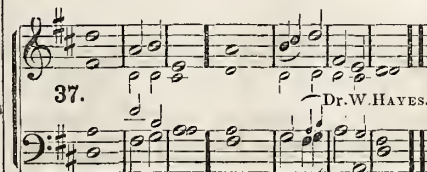
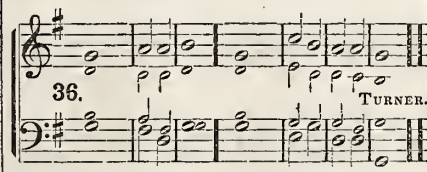
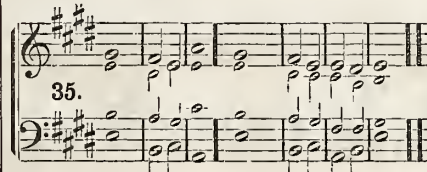
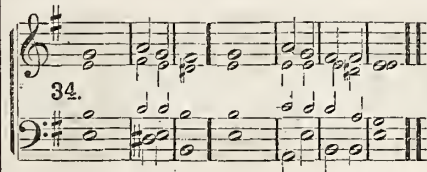
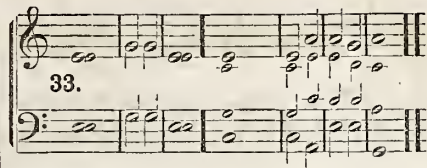
[Gloria Patri.]

SELECTION 12.

1. Out of the depths | have I | cried
Unto | the-e, | O— | Lord.
2. Lord, | hear my | voice :
Let thine ears be attentive to the | voice · of my | sup-
pli- | cations.
3. If thou, Lord, shouldst | mark in- | iquities,
O Lord, | who— | sha-ll | stand?
4. But there is for- | giveness · with | thee,
That | tho-u | may'st be | fear-ed.
5. I wait for the Lord, my | soul doth | wait,
And in his | wo-rd | do I | hope.
6. My soul waiteth for the Lord more than they that |
watch · for the | morning :
I say, more than they that | wa-tch | for the | morning.
7. Let Israel | hope · in the | Lord ;
For with the Lord there is mercy, and with him is |
ple-n- | teous re- | demption.
8. And he shall re- | dee-m | Israel
From | a-ll | his in- | iquities. [Ps. cxxx.]

SELECTION 13.

1. Have mercy upon me, O Lord, according to thy | lov-
ing- | kindness ;
2. According to the multitudes of thy tender mercies, |
blot out | my trans- | gressions.
3. Wash me thoroughly from | mine in- | iquity,
And | cleanse me | from my | sin.
4. For I acknowledge | my trans- | gressions,
And my | sin is | ever · be- | fore me.
5. Against thee, thee only | have I | sin-ned,
And done this | evil | in thy | sight.
6. That thou mayest be justified | when thou | speakest,
And be | clear when | thou— | judgest.
7. Create in me a clean | heart, O | God ;
And renew a right | spirit · with- | in— | me.
8. Cast me not away | from thy | presence,
And take not thy | holy | spirit | from me.
9. Restore unto me the joy of | thy sal- | vation,
And uphold me | with thy | free— | spirit.
10. Then will I teach trans- | gressors thy | ways ;
And sinners shall be con- | verted | unto | thee.
[Ps. LI. 1-4, 10-13.]



SELECTION 14.

1. I will lift up mine eyes | unto · the | hills,
From whence | cometh | my— | help.
2. My help cometh | from the | Lord,
Who made | hea-ven | a-nd | earth.
3. He will not suffer thy foot | to be | mov-ed ;
He that keepeth thee | wi-ll | no-t | slumber.
4. Behold he that | keepeth | Israel,
Shall neither | slumber | no-r | sleep.
5. The Lord | is thy | keeper ;
The Lord is thy shade up- | on thy | ri-ght | hand.
6. The sun shall not | smite thee · by | day ;
Nor the | moo-n | by— | night.
7. The Lord shall preserve thee from | a-ll | evil ;
He shall pre- | se-rve | thy— | soul.
8. The Lord shall preserve thy going out, and thy | coming | in ;
From this time forth, and | even for | ever- | more.
[Ps. cxxi.]

SELECTION 15.

1. Blessed be the Lord | God of | Israel,
For he hath visited and re- | deem-ed | hi-s | people.
2. And hath rais-ed up an horn of sal- | vation · for | us,
In the house of his | servant | Da— | vid.
3. As he spake by the mouth of his | holy | prophets,
Which have been | since the | world be- | gan.
4. That we should be sav-ed | from our | enemies,
And from the hand of | all that | ha-te | us.
5. To perform the mercy promised | to our | fathers,
And to remember his | holy | cov-e- | nant.
6. The oath | which he | swore
To our | Father | A-bra- | ham :
7. That he would | grant · unto | us,
That we, being deliver-ed out of the | ha-nd | of our |
enemies,
8. Might serve him without fear, in holiness and right-
eousness be- | fo-re | him,
All the | da-ys | of our | life. [Luke i. 68-75.]

Gloria Patri.

Glory be to the Father, and | to the | Son,
And | to the | Holy | Ghost ;
As it was in the beginning, is now, and | ever shall | be,
World | without | end. A- | men.

SELECTION 16.

1. O give thanks unto the Lord; for | he is | good :
For his mercy en- | dureth for | e- | ver.
[The above line is to be repeated as a part of every verse.]
2. O give thanks unto the | God of | gods :
3. O give thanks to the | Lord of | lords :
4. To him who alone doeth | gre-at | wonders :
5. To him that by wisdom | made the | heavens :
6. To him that stretched out the earth a- | bove the | waters :
7. To him that made | gre-at | lights :
8. The sun to | rule by | day :
9. The moon and stars to | rule by | night :
23. Who remembered us in our | low es- | tate :
24. And hath redeem-ed us | from our | enemies :
25. Who giveth food to | a-ll | flesh :
26. O give thanks unto the | God of | heaven :

[Ps. cxxxvi.]

SELECTION 17.

1. The earth is the Lord's, and the | fullness · there- | of ;
The world, and | they that | dwell there- | in.
2. For he hath founded it up- | on the | seas ;
And established | it up- | on the | floods.
3. Who shall ascend unto the | hill · of the | Lord ?
And who shall stand | in his | holy | place ?
4. He that hath clean hands, and a | pu-re | heart ;
Who hath not lifted up his soul unto vanity, nor |
sworn de- | ceitful- | ly.
5. He shall receive the blessing | from the | Lord ;
And righteousness from the | God of | his sal- | vation.
6. This is the generation of them that | se-ek | him ;
That | seek thy | face, O | Jacob.
7. Lift up your heads, O ye gates, and be ye lifted up, ye
ever- | lasting | doors ;
And the king of | glory | shall come | in.
8. Who is this | King of | glory ?
The Lord, strong and mighty, the Lord, | mi-gh- | ty in |
battle.
9. Lift up your heads, O ye gates, even lift them up, ye
ever- | lasting | doors ;
And the King of | glory | shall come | in.
10. Who is this | King of | glory ?
The Lord of hosts, | he · is the | King of | glory. [Ps. xxiv.]

SELECTION 18.

1. The stone which the | builders - re- | fus-ed,
Is become the | head-stone | of the | corner.
2. This the | Lord's | doing,
It is | marvel- | lous | in our | eyes.
3. This is the day which the | Lord hath | made ;
We will re- | joice · and be | glad in | it.
4. Save now, I be- | seech thee, · O | Lord ;
O Lord, I beseech thee, | se-nd | now pros- | perity.
5. Blessed is he that cometh in the | name · of the | Lord ;
We have blessed you out of the | ho-use | of the | Lord.
6. God is the Lord which hath | show-ed · us | light ;
Bind the sacrifice with cords, even unto the | ho-rns |
of the | altar.
7. Thou art my God, and | I will | praise thee ;
Thou art my God, | I- | will ex- | alt thee.
8. O give thanks unto the Lord, for | he is | good ;
For his mercy en- | du- | reth for- | ever.

[Ps. cxviii. 22-29.]

SELECTION 19.

1. The Lord reigneth ; he is | cloth-ed · with | majesty ;
The Lord is cloth-ed with strength, wherewith | he hath |
2. The world also is es- | tablish- | ed, [girded · him- | self.
3. Thy throne is establish- | ed of | old,
Thou | art from | ever- | lasting.
4. The floods have lifted up, O Lord, the floods have lifted |
up their | voice ;
The | floods lift | up their | waves.
5. The Lord on high is mightier than the noise of | many |
waters ;
Yea, than the mighty | wa-ves | of the | sea.
6. Thy testimonies are | very | sure ;
Holiness becometh thine | house, O | Lord, for- | ever.

[Ps. cxiii.]

SELECTION 20. (CHANT 44.)

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

SELECTION 21. (CHANT 45.)

1. "Thy will be done!" || In devious way
The hurrying stream of | life may run; ||
Yet still our grateful hearts shall | say, "Thy | will be | done."
2. "Thy will be done!" || If o'er us shine
A gladdening and a | prosperous | sun, ||
This prayer will make it more di- | vine, "Thy | will be | done."
3. "Thy will be done!" || Though shrouded o'er
Our | path with | gloom, || one comfort, one
Is ours: to breathe, while we adore, "Thy | will be done."
BOWRING.

Sing the first four notes for a close.

44. *Single.* A-men.

45.

46. DR. BLOW.

47.

48. DR. NARES.

49. PURCELL. 1680.

50.

51. L. MASON.

52. *Double Counterpoint.*

53. BATTISHILL.

* ANTHEM. "O praise God in his holiness." (Ps. cl.)

O praise God in his ho - li - ness, Praise him in the fir - ma - ment of his power, Praise him in his no - ble acts, Praise him ac - cord - ing to his

O praise God in his ho - li - ness, Praise him in the fir - ma - ment of his power, Praise him in his no - ble acts, Praise him ac - cord - ing to his

ex - cel - lent greatness, Praise him in the sound of the trumpet, Praise him up - on the lute and harp, Praise him in the cym - bals and dan - ces,

ex - cel - lent greatness, Praise him in the sound of the trumpet, Praise him up - on the lute and harp, Praise him in the cym - bals and dan - ces,

Praise him on strings and pipes, Let ev - ery thing that hath breath praise the Lord, Praise the Lord, Praise the Lord, HAL - LE - LU - - JAH!

Praise him on strings and pipes, Let ev - ery thing that hath breath praise the Lord, Praise the Lord, Praise the Lord, HAL - LE - LU - - JAH!

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ANTHEMS, MOTETTS, & SENTENCES.

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<p>Long Meter.</p> <p>Abano 116</p> <p>Acta 132</p> <p>Addison 112</p> <p>Adrea (Double) 113</p> <p>Agnew 109</p> <p>All Saints 136</p> <p>An-ranm 124</p> <p>Angel's Song 310</p> <p>Antrim 109</p> <p>Arda 115</p> <p>Arno 111</p> <p>Arone 114</p> <p>Asola 112</p> <p>Baden 127</p> <p>Bava 131</p> <p>Becker 101</p> <p>Buren 116</p> <p>Burnham 101</p> <p>Cheshire 100</p> <p>Chester 110</p> <p>Cummington 115</p> <p>Crwiven 122</p> <p>Dana 119</p> <p>Danby 121</p> <p>Deansville 118</p> <p>Delta 119</p> <p>Drew 98</p> <p>Duke Street 136</p> <p>Dusseldorf 107</p> <p>Ekland 117</p> <p>Elbe 108</p> <p>Elkton 116</p> <p>Elkton 120</p> <p>Elton 307</p> <p>Elway 230</p> <p>Emmet 110</p> <p>Ems 115</p> <p>Enodia 123</p> <p>Erfuth 129</p> <p>Eriu 118</p> <p>Erk 108</p> <p>Ernan 128</p> <p>Evening Hymn 132</p> <p>Fabius 100</p> <p>Fairmont 127</p> <p>Federal Street 135</p> <p>Florence 126</p> <p>Frederica 103</p> <p>Garla 114</p> <p>Gilead 121</p> <p>Gilmer 99</p> <p>Gonda 125</p> <p>Gresham 124</p> <p>Grotto 131</p> <p>Grove 99</p> <p>Hamburg 134</p> <p>Harman (Double) 110</p>	<p>Harris 99</p> <p>Hartel 112</p> <p>Hartland 132</p> <p>Haven 111</p> <p>Hebron 133</p> <p>Homerton 131</p> <p>Ingham 135</p> <p>Innan, (Double) 130</p> <p>Issac 136</p> <p>Judah 130</p> <p>Kelvin 120</p> <p>Kennington 121</p> <p>Kinlock 118</p> <p>Lambert 124</p> <p>Lebanon 92</p> <p>Lena 98</p> <p>Linda, (Double) 104</p> <p>Lyman 123</p> <p>Malta 114</p> <p>Melcombe 130</p> <p>Milford 105</p> <p>Missionary Chant 128</p> <p>Monroe 105</p> <p>Morea 105</p> <p>Morna, (Double) 113</p> <p>Old 10th 129</p> <p>Onley 314</p> <p>Overberg 107</p> <p>Pawlet 125</p> <p>Petersburgh 107</p> <p>Praque 130</p> <p>Prescott 102</p> <p>Psalter 97</p> <p>Retreat 100</p> <p>Rhine 98</p> <p>Rhodes 103</p> <p>Rockingham 133</p> <p>Rodman 125</p> <p>Rosedale 123</p> <p>Roseland 122</p> <p>Saxony 131</p> <p>Sussex 106</p> <p>Tatian 119</p> <p>Touro 108</p> <p>Touro 108</p> <p>Tunis 111</p> <p>Ulster 106</p> <p>Ulster 106</p> <p>Union 127</p> <p>Uxbridge 133</p> <p>Vico, (Double) 117</p> <p>Wainford 128</p> <p>Ward 135</p> <p>Wareham 136</p> <p>Ware 130</p> <p>Weighton 102</p> <p>Wells 134</p> <p>West 132</p>	<p>Windham 134</p> <p>Winter 103</p> <p>Zelter 133</p> <p>Zephyr 136</p> <p>Wenfield (D'ble) 319</p> <p>L. Meter. 6 lines.</p> <p>(By repeating the first half of the tune.)</p> <p>Acta 132</p> <p>Addison 112</p> <p>Agnew 109</p> <p>Antrim 109</p> <p>Arda 115</p> <p>Arno 111</p> <p>Aroue 114</p> <p>Asola 112</p> <p>Bava 131</p> <p>Becker 101</p> <p>Buren 116</p> <p>Cummington 115</p> <p>Curwen 122</p> <p>Danby 121</p> <p>Deausville 118</p> <p>Duke Street 136</p> <p>Dusseldorf 107</p> <p>Ekland 117</p> <p>Elbe 108</p> <p>Elkton 116</p> <p>Elway 330</p> <p>Emmet 110</p> <p>Ems 115</p> <p>Enodia 123</p> <p>Erin 118</p> <p>Erk 108</p> <p>Bolton 139</p> <p>Bonn 127</p> <p>Boulder 131</p> <p>Breck 168</p> <p>Brock 145</p> <p>Buckland 150</p> <p>Cambrisa (Double) 167</p> <p>Campton 174</p> <p>Carlou 141</p> <p>Cedar 185</p> <p>Chapman, (D'ble) 169</p> <p>Chatham 145</p> <p>Chelsea 163</p> <p>Chilton 184</p> <p>Cibingford 146</p> <p>Cincinnati 173</p> <p>Coghan 142</p> <p>Collins 181</p> <p>Conrad 159</p> <p>Cowper 308</p> <p>Crosa 160</p> <p>Denham 189</p> <p>Denfield 188</p>	<p>Saxony 131</p> 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