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# SACRED HARMONY :

CONSISTING OF

## A VARIETY OF TUNES,

ADAPTED TO THE DIFFERENT METRES IN THE WESLEYAN METHODIST HYMN-BOOK

AND A FEW

## ANTHEMS AND FAVOURITE PIECES;

*Selected from the most Approved Authors, Ancient and Modern,*

UNDER THE DIRECTION OF THE CONFERENCE OF THE WESLEYAN METHODIST CHURCH IN CANADA.

BY ALEXANDER DAVIDSON.

*" They sing the LAMB in Hymns above,  
And we in Hymns below."*

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**WITH A SUPPLEMENT.**

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Toronto:

PUBLISHED BY G. R. SANDERSON, AT THE CONFERENCE OFFICE,  
No. 9, WELLINGTON BUILDINGS, KING STREET.

1858.





## PREFACE.

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THE denomination of Christians with which we have the happiness to be associated, has always regarded the use of "PSALMS AND HYMNS AND SPIRITUAL SONGS," in the ordinance of Divine Worship, as a matter of vital importance. Even in social circles, and ordinary life, the members of our Church have, very generally, felt the soul-exalting influence of such pious compositions. Hence the agreeable variety of most excellent Hymns, compiled and extensively circulated by the late venerable Founder of our Connexion, has, with but little alteration, continued in use to the present day. Most of these were the offspring of his own pen, or that of his admirable brother; and, we think, it cannot be successfully denied, that while the poetry is of a superior order, they embody sentiments suited to every conceivable state of Christian experience.

That this Collection of Hymns might fully answer the ends designed by its publication, it has been found necessary, in most countries, where it has been extensively used, to put into circulation a book of Music corresponding with the various metres in which the Hymns are composed. In this Province the need of such a volume has long been felt. Several years ago, the Conference determined to supply the deficiency, by furnishing a sufficient variety of Tunes for every measure contained in the Hymn-Book, adapted, as far as possible, to the difference of taste among the members of our numerous congregations; and thus to prevent, in future, the hitherto unavoidable disuse of many of those valuable Hymns which the genius and judgment of the WLESEYS were divinely enabled to bequeath to the Church of Christ.

Another evil sought to be remedied exists in the want of uniformity in singing throughout our extensive Connexion. When tunes are acquired only by the ear, or through the medium of different publications, it is quite impossible that all will sing the same tunes alike; and the necessary consequence is anything but harmony. By providing a standard work, with requisite introductory rules and lessons, it is obvious that every facility will be afforded to secure accuracy; and, if it is properly and conscientiously attended to, each member of our Congregations, wherever he may enter one of our sanctuaries, will be able to join his fellow-worshippers with harmonious heart and voice, in melodiously celebrating the high praises of his REDEEMER GOD.

## PREFACE.

The Committee appointed by the Conference to superintend the compilation of such a work have now the pleasure of presenting it to the public ; and they feel assured, that those who are most extensively acquainted with the wide-spread and increasing Societies which form the Wesleyan-Methodist Church, will be the most ready to acknowledge its utility, and to hail its appearance.

Nor need the Methodist Body alone derive advantage from this Selection of Sacred Music. While it was prepared with a particular reference to the cheerful nature of the music generally used in the Methodist Church, it was by no means intended to be of an exclusive character. This is implied in the name adopted for it ; and, before a tune was written, regard was had to the usages and probable wants of other denominations. As the work is composed of a great variety of Tunes, selected with much care from Manuscript Collections made by the Compiler and others, in Great Britain and Ireland, as well as from the most admired European and American Publications, it is hoped that persons of the most discriminating taste of every persuasion will find in it something to approve.

To the Gentleman on whom devolved the labour of preparing this long-required publication, the warmest thanks of the lovers of SACRED HARMONY are due, for the unremitting diligence and gratifying success with which he has kindly devoted himself to its completion. And it affords us great pleasure to state, that several musical amateurs, both European and American, by whom the work has been examined concur, in recommending it as the best Selection which has come under their notice.

ТоRONTO, U. C., March 26th, 1858.

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In addition to the above, will be found at the end of this volume a SUPPLEMENT, which the Committee have spared no pains to render perfect in every respect ; and in connection with this addition they have substituted the entire elements of the celebrated Pestalozzian system of Music, as found in the Boston Academy's Collection, for that hitherto published in the SACRED HARMONY. While the Introduction now inserted goes much farther into the Science of Music than the former one, it will be found by those who studied the latter, that, as far as it goes, it *coincides with the present one*. Those therefore, who have studied the former Introduction, will find themselves, by the change, supplied with the means of pursuing this delightful study to greater perfection

Having made these additions without regard to trouble or expense, the Committee trust that they have ensured for the SACRED HARMONY its permanent continuance and general use as an *improved collection* of Church Music.

BOOK ROOM, July 7th, 1845.

What kind of a note is this ♪? this ♪? this ♪? this ♪? this ♪? this ♪? (64)

The teacher will question, also, as to the comparative length of notes.

When three notes are sung to one part of the measure, what are they called? How marked?

CHAPTER IV.

VARIETIES OF MEASURE.

§ 29. There are different varieties of Double, Triple, Quadruple, and Sextuple time, obtained by the use of different notes on each part of the measure. Each variety of time is designated by figures, expressive of the contents of a measure, placed at the beginning of a piece of music.

§ 30. If the parts of quadruple measure are expressed by *quarters*, the measure is called *FOUR-FOUR* measure, and is thus marked:



NOTE. The characters  $\text{C}$  or  $\text{C}$  are often used to denote quadruple and double measure. It is, however, recommended to discard the use of them, and substitute numerals in all cases.

§ 31. If the parts of quadruple measure are expressed by *halves*, the measure is called *FOUR-TWO* measure, and is thus marked:



§ 32. In the same manner let the teacher illustrate all the varieties of measure in common use, as in the following examples:

Double Measure.	Triple Measure.	Sextuple Measure.
$\frac{2}{4}$ ♪   ♪   ♪   ♪	$\frac{3}{4}$ ♪   ♪   ♪   ♪   ♪   ♪	$\frac{6}{4}$ ♪   ♪   ♪   ♪   ♪   ♪
$\frac{3}{2}$ ♪   ♪   ♪   ♪	$\frac{3}{2}$ ♪   ♪   ♪   ♪   ♪   ♪	$\frac{6}{8}$ ♪   ♪   ♪   ♪   ♪   ♪
	$\frac{3}{8}$ ♪   ♪   ♪   ♪   ♪   ♪	

EXAMPLES.

§ 33. Different kinds of notes may also occur in the same measure, as in the following examples:

QUESTIONS.

How are different varieties of measure obtained? § 29.  
By what do we designate the different varieties of measure? *Ans.* By figures.  
What do the figures placed at the beginning of a piece of music express? *Ans.* The contents of each measure.

CHAPTER V.

RESTS.

§ 34. We are often required in music to count or beat certain parts of a measure, or a whole measure, or any number of measures, in silence. This is called *resting*, and the sign for it is called a *REST*.

§ 35. Each note has its corresponding rest, which is of equal length with the note it represents.

§ 36. EXAMPLE. Whole rest.  $\text{—}$  Half rest.  $\text{—}$  Quarter rest.  $\text{—}$  Eighth rest.  $\text{—}$  Sixteenth rest.  $\text{—}$

The teacher exhibits the rests upon the board.

§ 37. Rhythmical exercises with rests.

QUARTER RESTS.



## QUESTIONS.

What is beating in silence called? What is that character called which requires us to beat in silence? How many kinds of rests are there in common use? Are those notes which are succeeded by rests to be sung shorter or longer than in other circumstances?

## CHAPTER VI.

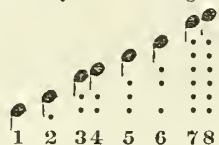
## PART II. MELODY.

## THE SCALE.

§ 38. Musical sounds may be *high* or *low*. Hence the necessity of that department in music called **MELODY**, which treats of the pitch of sounds.

§ 39. At the foundation of Melody lies a certain series of eight sounds, which is called the **SCALE**.

§ 40. The scale may be represented by the following notes; thus,



The teacher should write the above on the board.

§ 41. The sounds of the scale are known, or designated, by numerals; thus we speak of the musical sound, one, two, three, &c.

The teacher should point to the written scale by way of illustration.

§ 42. The teacher says, Listen to a sound which I will give you, and which we will consider as *one*.

§ 43. The teacher now sings one, two, to the syllable *la*, and requires the pupils to do the same.

## QUESTIONS.

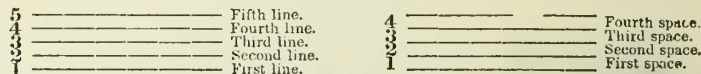
What is the second distinction made in musical sounds? What is that department called which is founded upon this distinction? Of what does Melody treat? What is that series of sounds called which lies at the foundation of Melody? How many sounds are there in the scale? How do we designate or speak of the sounds of the scale? *Ans.* By numerals.

## CHAPTER VII.

## STAFF, SYLLABLES, CLEFS, LETTERS, INTERVALS.

§ 44. The scale is written on horizontal lines, and on the spaces between those lines. Five lines are commonly used for this purpose, which, together with the spaces, are called a **STAFF**.

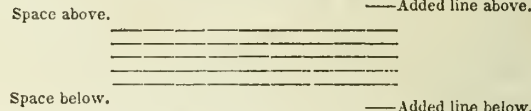
## EXAMPLE.



§ 45. Each line and space of the staff is called a *degree*; thus the staff contains *nine* degrees, five lines and four spaces.

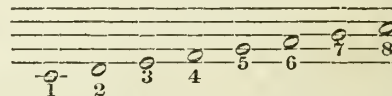
§ 46. If more than nine degrees are wanted, the spaces below or above the staff are used; also additional lines, called **ADDED LINES**.

## EXAMPLE.



§ 47. The sound one we will now write upon the first added line below the staff, two upon the space below, three upon the first line, and so on.

## EXAMPLE.



§ 48. In singing, certain syllables are applied to each of the different sounds of the scale. To *one* is applied the syllable **DO**, (pronounced doe;) to *two*, **RE**, (ray;) to *three*, **MI**, (mee;) to *four*, **FA**, (fah, *a* as in father;) to *five*, **SOL**, (sole;) to *six*, **LA**, (lah, *a* as in father;) to *seven*, **SI**, (see;) and to *eight*, **DO**, again.

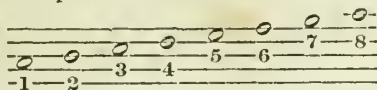
The scale is now sung ascending and descending with *la*, and also with the appropriate syllables.

**NOTE.** Those teachers who use seven syllables in solmization will omit section 49, and pass to section 50.

§ 49. In singing we apply certain syllables to the sounds of the scale, as follows:—To *one* we apply the syllable **FA**, (pronounced fah, *a* as in father;) to *two*, **SOL**, (sole;) to *three*, **LA**, (*a* as in father;) to *four*, **FA**; to *five*, **SOL**; to *six*, **LA**; to *seven*, **MI**, (mee;) and to *eight*, **FA**, again.

The scale is now sung both up and down with *la*, and also with the appropriate syllables.

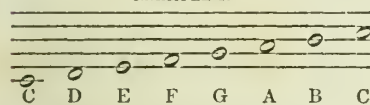
§ 50. We have written the sound *one* upon the added line below, but it is often placed upon the second space. The whole scale is then written thus:—



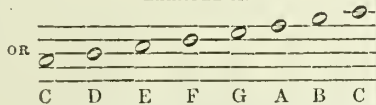
Practise as before.

§ 51. The sounds of the scale are also named from the first seven letters of the alphabet, namely: A, B, C, D, E, F, and G.

EXAMPLE I.



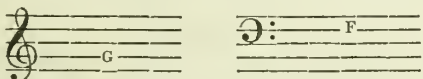
EXAMPLE II.



§ 52. When the scale is written as in the first example above, a character called the Treble Clef is used at the beginning of the staff. This is also called the G Clef, and fixes G upon the second line of the staff.

When the scale is written as in the second example above, a character called the Base Clef is used at the beginning of the staff. This is also called the F Clef, and fixes F upon the fourth line of the staff.

EXAMPLE OF THE CLEFS.



§ 53. The distance or step from any one sound in the scale to another is called an INTERVAL.

§ 54. In the regular ascending and descending scales there are two kinds of intervals, namely: WHOLE TONES and HALF TONES.

§ 55. From one to two, and from two to three, are whole tones; from three to four is a half tone; from four to five, from five to six, and from six to seven, are whole tones, and from seven to eight is a half tone. Thus there are five whole tones and two semitones in the scale.

NOTE. It is very important that the pupils should become thoroughly acquainted with the scale, its numerals, letters, syllables, and intervals, before proceeding any further.

QUESTIONS.

What are those lines and spaces called on which the scale is written? The teacher points and asks, Which line is this? Which space is this? &c. What is each line and space of the staff called? How many degrees does the staff contain? When more than nine degrees are wanted, what is used?

The teacher should now write the scale upon the board, both in the Treble and in the Base Clef, and point as he asks the following or similar questions:—To which sound of the scale do I now point? The answer should be given by numerals. What syllable is applied to one? to two? &c. What letter is one? two? &c. What syllable is C? D? &c. What numeral is Do? Re? &c. What numeral is C? D? &c. What is the distance from any one sound of the scale to another called? *Ans.* An Interval. How many kinds of intervals are there in the scale? What are they called? How many whole tones? How many half tones? What is the interval from 1 to 2? from 2 to 3? from 3 to 4? &c.

CHAPTER VIII.

OF THE DIFFERENT SOUNDS OF THE SCALE.

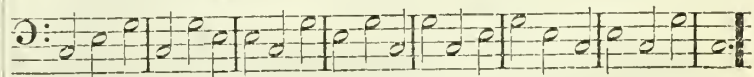
§ 56. Having become familiar with the scale in its regular progression, we must now learn to strike each sound separately, or in connection with any other sound. In order to do this, we must pay attention to each particular sound. We commence with THREE in connection with ONE.

§ 57. THREE. The pupils sing by syllables 1, 2, 3, and repeat THREE several times. After which the teacher should write lessons like the following, and require the whole to sing them.



§ 58. FIVE. The pupils sing 1, 2, 3, 4, 5—repeat 5. Sing 1 3 5, 1 5 3, 3 1 5, 3 5 1, 5 1 3, 5 3 1, &c. The teacher sings similar successions to the syllable *la*; the pupils determine what they are, and answer by numerals.

The teacher writes lessons like the following:—



§ 59. EIGHT. Sing the scale and prolong 8. Sing 1, 3, 5, 8. Sing these four sounds in the following order:—

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 8 3 1	8 2 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

The teacher writes examples with 1 3 5 8 in one and two parts.

EXAMPLE IN TWO PARTS.



In singing the above and similar lessons, let the male and female voices be formed into separate classes, and sing each of the parts alternately.

§ 60. SEVEN. Sing the scale and prolong 7. Seven naturally leads to 8, or after 7 we naturally expect to hear 8. It is perfectly easy to sing 7 in connection with 8, or immediately succeeding to 8. In order, therefore, to strike 7 correctly, and separately, we must think of 8. This will serve as a guide to 7.

§ 61. The teacher gives out similar lessons to the following: 5 8 7 8, 3 8 7 8, 1 8 7 8, 1 3 8 7, 3 5 8 7, 1 5 8 7, 1 8 7, 3 8 7, 5 8 7, &c. Also, 1 7, 3 7, 5 7, &c.

Lessons like the following may be written and sung in one or two parts.



§ 62. FOUR. Sing the scale and dwell on 4. Four naturally leads to 3, as 7 does to 2. Three, therefore, is the guide to 4.

§ 63. The teacher gives out, 1 3 4, 5 3 4, 8 3 4, &c., also 1 4, 5 4, 8 4, &c.

EXAMPLE.



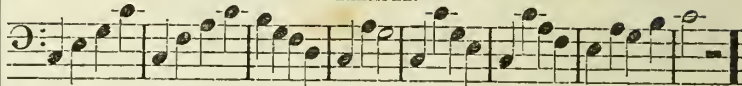
§ 64. Two. One or three will either of them guide to two.

EXAMPLE.



§ 65. Six. Sing the scale and prolong 6. Five will guide to 6.

EXAMPLE.



NOTE. The teacher will spend more or less time upon the foregoing chapter, according to circumstances. It is however quite important; and if sufficient time be spent upon these exercises, the easier will all that follows be acquired.

QUESTIONS.

When we have learned the scale in its regular progression, and when we desire to learn each sound separately, with what do we commence in connection with one? *Ans.* Three. Sing one. Sing three. What sound do we take after one and three? *Ans.* Five. Sing one. Sing three. Sing five. What sound do we take next? *Ans.* Eight. (Sing as before.) What sound do we take after eight? *Ans.* Seven. What is the distance from seven to eight? To what does seven naturally lead—or what does the ear naturally expect after seven? *Ans.* Eight. If we would strike seven correctly, what must we think of as a guide to it? *Ans.* Eight. (Practise.) After one, three, five, eight, and seven, what sound do we take? *Ans.* Four. To what does four naturally lead? *Ans.* Three. What is the distance from three to four? What is the guide to four? (Practise.) After four what sound do we take? *Ans.* Two. (Question and practise.) After two what sound, &c. *Ans.* Six. (Question and practise.)

CHAPTER IX.

EXTENSION OF THE SCALE AND CLASSIFICATION OF THE DIFFERENT KINDS OF VOICE.

§ 66. We have thus far become acquainted with the scale of eight sounds; but, generally, every one has a greater compass of voice than is required to sing the scale, and can extend it upward above eight; or downward, below one.

§ 67. When we sing above eight, we consider eight as one of a new scale, above; and when we sing below one, we consider one as eight of a new scale, below

§ 68. Example of the scale extended above and below.

	c	d	e	f	g
	do	re	mi	fa	sol
	1	2	3	4	5

5	6	7	8	1	2	3	4	5	6	7	8
sol	la	si	do								
	a	b	c								

# INTRODUCTION TO THE SCIENCE OF MUSIC.

## CHAPTER I.

### GENERAL DIVISION.

§ 1. There are three distinctions made in musical sounds; or musical sounds differ from one another in three respects, namely:

- § 2. (1) They may be *long* or *short*,  
 (2) They may be *high* or *low*,  
 (3) They may be *soft* or *loud*.

§ 3. From the fact that these three distinctions exist in the nature of musical sounds, arises the necessity of three principal divisions of the subject, or of three different departments, one department being founded on each of the above distinctions.

§ 4. (1) That department which is founded on the first distinction is called RHYTHM, and relates to the *length* of sounds.

(2) That department which is founded on the second distinction is called MELODY, and relates to the *pitch* of sounds.

(3) That department which is founded on the third distinction is called DYNAMICS, and relates to the *strength* or *force* of sounds.

§ 5. General view

<i>Distinctions.</i>	<i>Departments.</i>	<i>Subjects.</i>
LONG or SHORT.	RHYTHM.	LENGTH.
HIGH or LOW.	MELODY.	PITCH.
SOFT or LOUD.	DYNAMICS.	STRENGTH or FORCE.

§ 6. Each of these departments requires particular exercises, and should be pursued separately, until one department can no longer dispense with the others.

### QUESTIONS.

- How many distinctions are there in musical sounds?  
 What is the first distinction? Second? Third?  
 How many separate departments are there in the elementary principles of music?  
 What is the first department called? Second? Third?  
 On what distinction in the nature of musical sounds is RHYTHM founded?  
 Melody? Dynamics?

To what in the nature of musical sounds does RHYTHM relate?  
 Melody? Dynamics?

## CHAPTER II.

### PART I. RHYTHM: or

#### DIVISION OF TIME AND LENGTH OF SOUNDS.

§ 7. During the performance of a piece of music, *time* passes away. This must be regularly divided into equal portions.

[For illustrations of this subject, see Mason's Manual of Instruction in the Elements of Vocal Music, p. 35.]

§ 8. Those portions of time into which music is divided are called MEASURES.

§ 9. Measures are again divided in PARTS OF MEASURES.

§ 10. A measure with two parts is called DOUBLE MEASURE;  
 " " THREE " TRIPLE MEASURE;  
 " " FOUR " QUADRUPLE MEASURE;  
 " " SIX " SEXTUPLE MEASURE.

§ 11. The parts of measures are marked by a motion of the hand This is called BEATING TIME.

§ 12. Double time has two motions or beats, namely: Downward beat and Upward beat.

§ 13. Triple time has three beats, namely: Downward beat, Hither beat, and Upward beat.

§ 14. Quadruple time has four beats, namely: Downward beat, Hither beat, Thither beat, and Upward beat.

§ 15. Sextuple time has six beats, namely: Downward beat, Downward beat, Hither beat, Thither beat, Upward beat, Upward beat.

§ 16. The character used for separating the measures is called a bar, and is made thus:

ACCENT.

§ 17. Double time is accented on the *first* part of the measure.  
 Triple time is accented on the *first* part of the measure

Quadruple time is accented on the *first* and *third* parts of a measure.  
Sextuple time is accented on the *first* and *fourth* parts of the measure.

### QUESTIONS.

What is that fact in the nature of musical sounds, from which arises the necessity of a regular division and marking of the time? What is the most important requisite in all good performances? *Ans.* Correct time.

What is that which is more difficult to acquire than anything else in music? *Ans.* Correct time.

What is that in which singers are usually most deficient? *Ans.* Time.

What is that to which those who are learning to sing are usually unwilling to attend? *Ans.* Time.

What are those portions of time called into which music is divided? § 8.

What are those portions of time, smaller than measures, called? § 9.

How many parts has double measure? Triple? Quadruple? Sextuple?

How do we mark the different parts of measures in music? What is that motion of the hand called?

How many motions or beats has double measure, or double time? Triple? Quadruple? Sextuple?

What is that character called which is used for separating measures?

*NOTE.* Observe the difference between a *bar* and a *measure*. Do not call a *measure* a *bar*.

On which part of the measure is double time accented? Triple? Quadruple? Sextuple?

### CHAPTER III.

#### SINGING IN CONNECTION WITH BEATING TIME AND ACCENT.

§ 18. The teacher gives out a sound to the syllable *la* (as in *father* or in *far*) at a suitable pitch, say, E or F—first line or space, Treble clef, (disregarding the octave between male and female voices,) and after repeating it frequently, calling the attention of the school to it in various ways, requires those who feel *certain* that they can make the sound right, to imitate him; afterward he requires those who think it *probable* that they can make it right, to imitate; and, finally, the whole.

§ 19. The pupils are now required to beat and sing one *la* to each beat in different kinds of measure. Mind the accent.

§ 20. Beat Quadruple time, and sing one *la* to each beat.

After this has been done, the teacher may write on the black board as follows:—



He then points and says,—

The characters I have written represent the sounds we have sung; they are called notes. Notes represent the length of sounds. Made in this form, they are called Quarter notes, or Quarters (Crotchets.)

*NOTE.* The names Crotchets, Minims, &c., are given here, although it is strongly recommended to adhere to the more significant terms, Quarters, Halves, &c

§ 21. A sound that continues as long as four quarters, is a whole sound. Exercise. The note representing a whole sound is made thus,  $\circ$  and is called a whole note. (Semibreve.)

§ 22. A sound that continues as long as two quarters is called a half sound. Exercise.

The note representing a half sound is made thus,  $\rho$  and is called a half note. (Minim.)

§ 23. A sound that continues as long as three quarters is called Three-quarters. Exercise. The note representing this sound is a dotted half, thus:  $\rho \cdot$

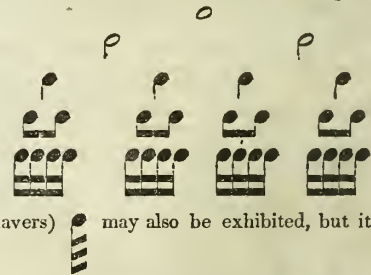
*NOTE.* Dotted a note adds one half to its length.

§ 24. Beat, and sing to each part of the measure, or to each beat, two sounds. Exercise

We now sing *eighths*; the note representing an *eighth* sound is made thus,  $\rho$  and is called an Eighth note. (Quaver.)

§ 25. Beat, and sing to each part of the measure, four sounds. Exercise. We now sing *sixteenths*; the note representing a *sixteenth* is made thus,  $\rho$  and is called a Sixteenth. (Semiquaver.)

§ 26. The teacher may now exhibit all the notes at one view, showing their relative length, thus:



§ 27. Thirtyseconds (Demisemi-quavers)  $\rho$  may also be exhibited, but it is not necessary to exercise on them.

§ 28. Sometimes three notes are sung to one part of a measure, or in the usual time of two notes of the same kind. When this is done the figure 3 is placed over or under them thus,  $\rho$   $\rho$   $\rho$  or  $\rho$   $\rho$   $\rho$  and they are called Triplets. Exercise on Triplets.

### QUESTIONS.

By what characters do we represent the length of sounds?

How many kinds of notes are there in common use? *Ans.* Five.

What kind of a note is this  $\rho$ ? (writing the note on the board.)

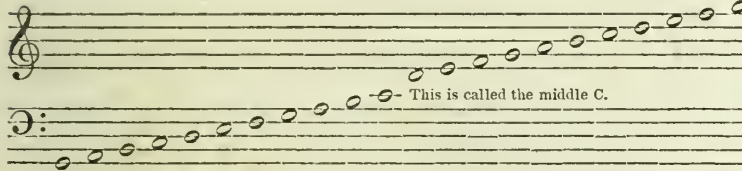


QUESTIONS.

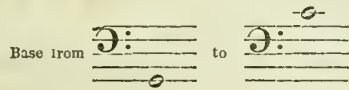
When we sing higher than the scale, what do we consider eight? When we sing lower than the scale, what do we consider one? What letter is applied to one of the upper scale? To two? &c. What syllable? So also question with respect to the lower scale.

§ 69. The human voice is naturally divided into four classes, namely, lowest male voices, or **BASE**; highest male voices, or **TENOR**; lowest female voices, or **ALTO**; highest female voices, or **TREBLE**. Boys, before their voices change, also sing the **ALTO**.

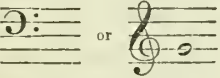
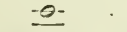
EXAMPLE.



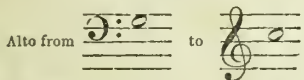
This is called the middle C.



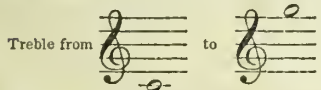
Base from




Tenor from




Alto from





Treble from

§ 70. Practise the foregoing example as follows. The Base commence with G, the lowest sound; at  they are joined by the Tenor, and both proceed to

gether to . Here the Alto unite, and the three parts sing together

to . On this note the Base stops and the Treble begins. The Treble,

Alto, and Tenor go on to , when the Tenor stops; the Treble and Alto go

on to . Here the Alto stops, and the Treble goes on alone. In descending, let the several parts unite on that note on which they stopped in ascending, and stop on that note on which they commenced in ascending.


§ 71. The Treble or G Clef is commonly used for Tenor and Alto; but when used for Tenor it always denotes G an octave, or eight notes lower than when used for Treble.


EXAMPLE.





The same sound, or unison, namely: middle C is here represented by the Tenor Clef on the third space, and by the Treble Clef on the first added line below.

§ 72. The teacher should here explain the difference between the male and female voices, showing that the latter naturally sing an octave higher than the former. In order to prove this, let him give out the middle C as a pitch,

namely, , and require the female voices to imitate him. They will, in

almost all cases, sing an octave higher, namely, , unless they have been

already taught to distinguish between the two. To make it evident to them that they do sing an octave higher, the teacher should require them to dwell upon the

sound , while he, beginning with , sings the whole scale, ascending

When he has done this, they will perceive that he now sings the same sound with them, or that his voice is in unison with theirs. It is important that this distinction should be clearly and practically understood.

See "Manual." Appendix for the Teacher, chap. 37.

QUESTIONS.

Into how many classes is the human voice naturally divided? What are the lowest male voices called? Highest? What are the lowest female voices called? Highest? What part do boys sing? Which Clef is used for Tenor and Alto? When the Treble Clef is used for Tenor, does it signify G an octave higher or lower than when used for Treble? What is the natural difference, or interval, between male and female voices?

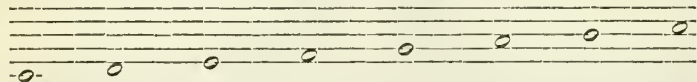
CHAPTER X.

CHROMATIC SCALE.

§ 73. Let the teacher write the scale on the board, and review what was said in chap. vii, by asking questions similar to those found at the end of that chapter.

In writing the scale, leave room between the whole tone intervals for inserting the semitones.

EXAMPLE.

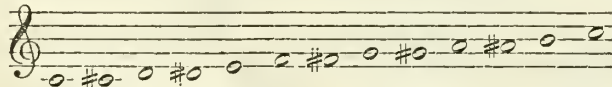


§ 74. Between any two sounds, a tone distant from each other, as from one to two, &c., another sound may be sung. Thus all the whole tones may be divided, and a scale be formed of semitones only, called the CHROMATIC SCALE.

§ 75. The semitone between any two sounds, a whole tone distant, may be obtained either by elevating the lower of the two, or by depressing the upper.

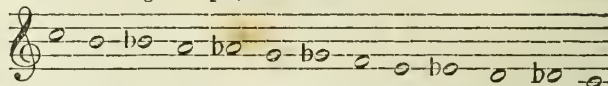
§ 76. In ascending, the semitones are usually obtained by elevation. The sign of elevation is made thus #, and is called a *sharp*. A note thus elevated is said to be *sharped*.

The teacher may now introduce the sharped notes, so as to present the following example:—



§ 77. In descending, the semitones are usually obtained by depression. The sign of depression is made thus b, and is called a *flat*. A note thus depressed is said to be *flatted*.

Exhibit the following example, in connection with the other.



§ 78. In speaking of the altered notes (sharped or flatted) by numerals, we always say, sharp one, sharp four, flat six, flat seven, &c.; but in speaking of them by letters, we say, C sharp, D sharp, E flat, B flat, &c.

§ 79. A sharped note naturally leads upward, or after a sharped note the ear naturally expects the next note above it; hence, the note above is always the guide to a sharped note.

§ 80. A flatted note naturally leads downward; hence, the note below is always the guide to a flatted note.

§ 81. When a note is sharped, the syllable appropriated to it in solmization terminates in the vowel sound e—thus Do becomes, when sharped, De; Rae becomes Re; Fa, Fe, &c.

§ 82. When a note is flatted, the syllable appropriated to it terminates in the vowel sound a (as in *fate*)—thus, Do becomes Da; Si Sa; La (lah) Lay, &c.

§ 83. When a sharped or flatted note is to be restored to its natural sound, the following character ♮, called a natural, is placed before it. A natural takes away the force of a flat or sharp.

QUESTIONS.

Which of the intervals of the natural scale (Diatonic) may be divided? *Ans.* The whole tones. What is that scale called which is formed wholly of semitones? In how many ways may the semitones be obtained? In ascending, how do we obtain the semitones? What is the sign of elevation called? In descending, how are the semitones obtained? What is the sign of depression called? Does a sharped note lead upward or downward? What note is the guide to a sharped note? What is the guide to sharp four? sharp two? &c. Does a flatted note lead upward or downward? What note is the guide to a flatted note? What is the guide to flat six? flat three? &c. When a note is sharped, with what vowel sound does the syllable applied to it terminate? What syllable is applied to sharp four? sharp six? &c. When a note is flatted, with what vowel sound does the syllable appropriated to it terminate? What syllable is applied to flat three? flat seven? &c. When a sharped or flatted note is to be restored, what character is used? What is the use of a natural?

CHAPTER XI

TRANSPOSITION OF THE SCALE.

§ 84. In all our exercises, hitherto, we have taken C as one of the scale, or as the key note, or *tonic*. When C is thus taken for one, the scale is said to be in its

natural position, the natural key being that of C. But any other letter may be taken as one of the scale; and when this is done, the scale is said to be transposed. Thus, if D be taken as one, the scale is said to be transposed to D, or to be in the key of D; if E be taken as one, the scale is said to be in E, &c.

§ 85. In the transposition of the scale, care must be taken to preserve the relative order of the tones and semitones; that is, from three to four, and from seven to eight, must always be semitones, and the rest whole tones, whatever may be the key.

KEY OF G; FIRST TRANSPOSITION BY SHARPS.

The teacher writes the scale in C, on the upper staff, on the board, and says:—

§ 86. We will now transpose the scale to G, or take five of the C scale as one of a new scale.

He writes the scale, beginning with G, on the lower staff, directly under the C scale, and then says:—

§ 87. We will now proceed to examine the G scale, and see if the semitones are right.

NOTE. In order to find out the proper interval from one sound to another, in the scale in any key, we must examine it by numerals: thus, from one to two must be a whole tone; from two to three a whole tone; from three to four a half tone, &c.; but in order to ascertain what is the actual interval from one sound to another, we must examine it by letters: thus, from B to D is a whole tone, &c.

EXAMINATION.

Ques. What must be the interval from one to two? Ans. A tone.

Ques. What is the interval from G to A? Ans. A tone.

Pointing at the same time to the letters on the C scale.

Thus we see the first interval is right.

Ques. What must the interval be from two to three? Ans. A tone.

Ques. What is the interval from A to B? Ans. A tone.

Pointing as before.

Ques. What must the interval be from three to four? Ans. A semitone.

Ques. What is the interval from B to C? Ans. A semitone.

Ques. What must the interval be from four to five? Ans. A tone.

Ques. What is the interval from C to D? Ans. A tone.

Ques. What must the interval be from five to six? Ans. A tone.

Ques. What is the interval from D to E? Ans. A tone.

Ques. What must the interval be from six to seven? Ans. A tone.

Ques. What is the interval from E to F? Ans. A semitone.

The teacher now observes,—Since the interval from six to seven must be a tone, and since from E to F the interval is but half a tone, we must sharp F, in order to preserve the proper order of the intervals in the scale of G. He writes a sharp before F, and pointing asks,—

Ques. What letter is seven now? Ans. F sharp.

Never allow the pupil to say F, for F sharp, or C, for C sharp, &c. He proceeds:

Ques. What must be the interval from seven to eight? Ans. A semitone.

Ques. What is the interval from F# to G? Ans. A semitone.

§ 88. The teacher observes, In transposing the scale to G, we have found one sharp necessary, namely, before F. Instead of writing this sharp before every F which may occur in a piece of music in this key, it is placed once for all, at the commencement of the piece, on the letter altered. It is then called the SIGNATURE of the key. Thus one sharp, or F# is the signature of the key of G. When there is neither flat nor sharp in the signature, it is said to be natural: it is then the signature to the key of C.

§ 89. A sharp or flat in the signature affects all the notes on the letter on which it is placed; not only those which are written on the same degree of the staff, but also those which are written an octave higher or lower.

§ 90. The scale being now transposed, the numerals and syllables applied to it have all changed their places; but the letters remain as before, with the exception that F# is substituted for F.

§ 91. In the transposition of the scale from C to G, it is carried a fifth higher or a fourth lower. Thus, a fifth above is the same thing as a fourth below.

Explain and illustrate

QUESTIONS.

When the scale is in its natural position, what letter is one?

Where any other letter than C is taken as one, what is said of the scale? Ans. It is transposed.

In transposing the scale, of what must we be particularly careful? Ans. The order of the intervals.

In transposing the scale to G, what sound is it necessary to alter? Ans. Four. What must we do to it? Ans. Sharp it. What does the sharp fourth become in the new key? Ans. Seven

What is the signature to the key of G? Ans. F#. Why is F# necessary in the key of G? Ans. To preserve the relative order of the intervals.

What is the signature to the key of C? Ans. Natural.

How much higher is the key of G than that of C? How much lower is the key of F than that of C?

NOTE. Tunes in the key of G, whose rhythmical construction is not too difficult, may now be introduced and practised

KEY OF D; SECOND TRANSPOSITION BY SHARPS.

§ 92. The key of D is examined in connection with that of G, in the same manner as was G with that of C. A new sharp will be found necessary, namely, on C, which having been found as before, the teacher removes it to the signature, and then presents to the school the key of D with two sharps.

QUESTIONS.

In transposing the scale from G to D, what sound must we alter? Ans. Four. What must we do with it? Ans. Sharp it. What does the sharp fourth become

in the new key? *Ans.* Seven. What is the signature to the key of D? *Ans.* Two sharps. What letters are sharped? *Ans.* F and C. Why are these sharps necessary in the key of D? *Ans.* To preserve the proper order of tones and semitones in the scale. How much higher is the key of D than that of G? How much lower?

Tunes in the key of D may now be introduced.

KEY OF A; THIRD TRANSPOSITION BY SHARPS.

§ 93. Examine the key of A with that of D; and investigate the scale by the same process as before.

Questions, after the same manner as at § 92.

Introduce tunes in A.

§ 94. It will be perceived, that if the fifth of any key, natural, or with sharps in the signature, be taken as one of a new key, a new sharp must be introduced, namely, on the fourth; which sharp fourth becomes the seventh in the new key.

KEY OF E; FOURTH TRANSPOSITION BY SHARPS.

§ 95. Examine the key of E in connection with that of A, and proceed as before.

Questions after the same manner as at § 92.—Sing tunes in E.

§ 96. It is not necessary to proceed further in the transposition of the scale by sharps, as others very seldom occur.

## CHAPTER XII.

KEY OF F; FIRST TRANSPOSITION BY FLATS.

§ 97. In the transposition of the scale, we have hitherto always taken *five* as one of a new key; we will now take *four* as such.

§ 98. The teacher writes the C scale on the upper staff, and the F scale (without the signature) below it, and investigates as before. It will be found that from three to four is a whole tone; and a flat must be introduced on seven, of the C scale on B, in order to preserve the relative order of tones and semitones in the new key of F.

§ 99. The teacher may explain in relation to this transposition after the same manner as at § 83.

§ 100. In the transposition of the scale from C to F, it is carried a *fourth higher*, or a *fifth lower*; thus a *fourth above* is the same as a *fifth below*.

### QUESTIONS.

In transposing the scale from C to F, what sound must we alter? *Ans.* Seven. What must we do with seven? *Ans.* Flat it. What does the flat seventh become in the new key? *Ans.* Four. What letter is seven in the key of C? *Ans.* B. What letter is four in the key of F? *Ans.* Bb. What is the signature to the key of F? *Ans.* One flat. What letter is flatted? *Ans.* B. Why is Bb necessary in

the key of F? How much higher is the key of F than that of C? How much lower?

Tunes in F may be introduced.

KEY OF Bb, SECOND TRANSPOSITION BY FLATS.

§ 101. The fourth from F (Bb) is taken as *one*; and the scale investigated as before. They will find that E, the seventh in the key of F, must be flatted.

Questions as at § 100.—Sing tunes in Bb.

KEY OF Eb; THIRD TRANSPOSITION BY FLATS.

§ 102. In examining the scale in Eb, it will be found necessary to flat A.

Questions after the same manner as at § 100.

§ 103. If the fourth of any key (natural, or with flats in the signature) be taken as one of a new key, a new flat must be introduced, namely, on the seventh; which flat seventh becomes four in the new key.

Introduce tunes in Bb.

KEY OF Ab; FOURTH TRANSPOSITION BY FLATS.

§ 104. In examining the scale in Ab, it will be found necessary to flat D.

Questions after the same manner as at § 100.—Sing in Ab.

§ 105. Further transposition by flats is unnecessary. Others, however, may be exhibited and explained, if the teacher thinks proper.

For further remarks and illustrations, see "Manual."

## CHAPTER XIII.

MODULATION INTO RELATIVE KEYS.

§ 106. Preparatory exercises.

1. The scholars sing the C scale; then assume *two* as one of another scale, which they also sing through; then three; then four, and so on. A scale is formed upon each, as far as the voice extends.

2. They take eight, seven, six, &c., as five, and complete the scale, ascending and descending.

3. Similar exercises should be practised, until the scholars can immediately take any sound which is given them, and consider it as any other sound, and from that form the scale, upward or downward.

§ 107. When, in a piece of music, the scale is transposed, such change is called MODULATION.

FIRST MODULATION, OR FROM ONE TO FIVE.

From C to G.

§ 108. What is the signature to the key of C?  
What is the signature to the key of G?

What is  $F\sharp$  in the G scale? *Ans.* Seven.

To what does  $F\sharp$  lead? *Ans.* To G.

§ 109.  $F\sharp$  is the NOTE OF MODULATION from the key of C to that of G. The sharp fourth is always the note of modulation from any key to its fifth.

QUESTIONS. What is the note of modulation from C to G? From D to A? From A to E? From F to C? &c.

§ 110. When modulation occurs, the melodic relations of the sounds, and often the syllables, applied in solmization, must be changed according to the new key.

§ 111. When a modulation occurs from C to G, C appears no longer as *one*; but, according to the G scale, as *four*; A as *two*; D as *five*, &c.

EXAMPLE.

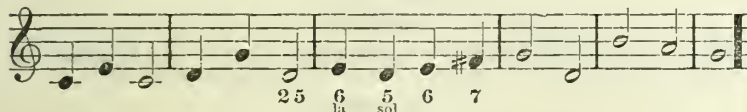


§ 112. RULE 1. If several notes, on the same degree, occur before the note of modulation, the change is most conveniently made on the last.

See the above example, where the second note on D is changed to five.

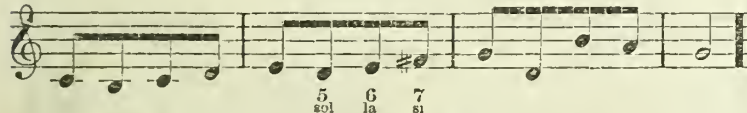
§ 113. RULE 2. If no two notes, on the same degree, precede the note of modulation, the change should be made on a note somewhat longer than the rest.

EXAMPLE.



§ 114. RULE 3. If long notes are not to be found on which the change can be made, we must quickly regard the second or third note, before the note of modulation, as belonging to the coming key.

EXAMPLE.



NOTE. The teacher will be able to point out numerous examples, as they occur in almost every piece of music.

SECOND MODULATION, OR FROM C TO F.

§ 115. What is the signature to the key of C?

What is the signature to the key of F?

What is  $B\flat$  in the F scale? *Ans.* Four

§ 116.  $B\flat$  is the NOTE OF MODULATION, from the key of C to that of F. The flat seventh is always the note of modulation from any key to its fourth.

QUESTIONS. What is the note of modulation from C to F? From F to  $B\flat$ ? From G to C? &c.

§ 117. See § 110.

§ 118. When a modulation occurs from C to F, C appears no longer as *one*; but, according to the F scale, as *five*, D as *six*, &c.

EXAMPLE.



§ 119. Rules the same as at § 112, 113, 114.

§ 120. These two modulations are the most common. It is not thought necessary to speak of others in this place. Further remarks may be found in the "Manual."

§ 121. In such changes as usually occur in Psalmody, extending only to one or two measures, it is not advisable to make any change of syllables, but merely to alter the termination of the note of modulation; but in longer pieces, or where the change is continued for some time, not only that part which has the note of modulation, but also the other parts, should adopt the solmization of the new key.

QUESTIONS.

When the scale is transposed, what is such change called? What is the most common modulation? *Ans.* From one to five. What the next? *Ans.* From one to four.

When modulations occur, what must be done with the syllables? *Ans.* Changed according to the new key.

CHAPTER XIV.

MINOR SCALE.

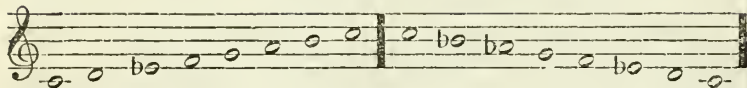
§ 122. Hitherto we have sung *semitones* between three and four, and between seven and eight, and this is the order in which they must always occur in the natural scale. But there is another scale, not natural, but artificial, in which the *semitones* are differently placed.

## EXAMPLE.

## Minor Scale.

Ascending.

Descending.



§ 123. The teacher should sing the Minor scale slowly, carefully, and repeatedly, until the pupils can tell him what sound he flats in ascending, and what sounds he flats in descending; and where the semitones occur.

§ 124. In ascending (Minor scale) the *third* is flatted; in descending, the *seventh*, *sixth*, and *third* are flatted.

§ 125. In ascending (Minor scale) the semitones occur between two and three, and seven and eight; in descending, between six and five, and three and two.

§ 126. This scale is called the *MINOR SCALE* or *MODE*, (by the Germans *moll*, soft.) because it moves on more softly and gently than the other which we have hitherto practised, and which is called the *MAJOR SCALE*, or *MODE*, (by the Germans, *dur*, hard.)

See "Manual," § 449.

§ 127. Instead of marking the flatted sounds of the Minor C scale, one by one, with flats, as in the above example, we mark them in the signature.

## EXAMPLE.



§ 128. As six and seven are not flatted in ascending, we are now obliged to alter these two sounds from the signature, by the sign of elevation; in this case a natural.

§ 129. It will be perceived that Eb Major has the same signature as C Minor, namely, three flats.

§ 130. Every Minor scale has the same signature as the Major scale, which is based on its third. Hence these two are said to be related. C Minor is the *relative Minor* of Eb Major; and Eb Major is the *relative Major* of C Minor.

§ 131. The letters and syllables are the same in the relative modes, but the numerals are changed. Thus, the syllable *Do* is applied to Eb in both cases, although it is *one* in the Major, and *three* in the Minor mode.

§ 132. If the signature is three flats, the music may be either in Eb Major, or C Minor. In which of the two it is, however, can only be known by an examina-

tion of the scale or chords, or by the ear, which, when practised, immediately distinguishes the one from the other.

§ 133. If the Minor scale is practically understood in C, it will be easy to transpose it to any of the other letters. Some of the most common Minor modes should be written upon the board, examined, and practised.

## QUESTIONS.

In the ascending Minor scale, what sound is flatted?

In descending!

In the ascending Minor scale, where is the first semitone?

*Ans.* Between two and three. Where the second?

In descending, where is the first semitone found?

*Ans.* Between six and five. Where the second?

What two sounds of the ascending Minor scale must be altered from the signature? *Ans.* Six and seven. What must be done to them? *Ans.* They must each be raised a semitone.

What is the relative Major scale to C Minor? To D? To E? &c.

What is the relative Minor scale to C Major? To G? To D? &c.

What syllable is applied to one in the Major mode? In the Minor? &c.

Which mode is the most common, Major or Minor? *Ans.* Major.

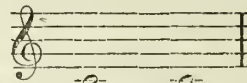
Which is the most brilliant or lively? Which is the most mournful? Which best expresses joy or praise? Which best expresses sorrow, grief, penitence?

## CHAPTER XV.

## INTERVALS.

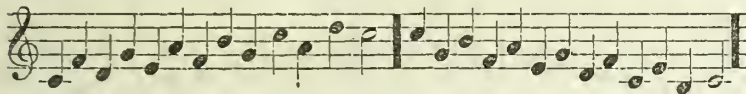
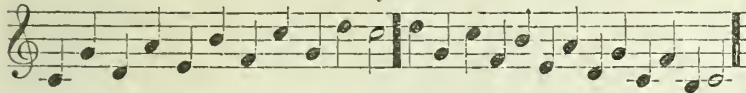
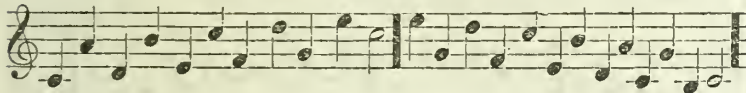
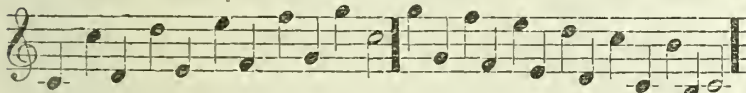
§ 134. We have hitherto spoken of the intervals of a tone and semitone, but there are also other intervals, namely, seconds, thirds, fourths, fifths, &c.

## EXAMPLES.

1. *Unison.*

NOTE. Although the unison is not strictly an interval, yet, in the theory of music, it is spoken of and treated as one.

2. *Seconds.*

3. *Thirds.*4. *Fourths.*5. *Fifths.*6. *Sixths.*7. *Sevenths.*8. *Eighths, or Octaves.*

N. B. Practise all the above.

QUESTIONS. What is the interval from one to two called? From two to three? &c. From one to three? &c. From one to four? &c., &c.

§ 135. Major and Minor intervals.

SECONDS. A second, including a *semitone*, is called a *MINOR* second: a second, including a whole *tone*, is called a *MAJOR* second.

NOTE. The teacher writes the scale on the board, points, and questions.

What is the second from C to D? *Ans.* Major. From D to E? *Ans.* Major. From E to F? *Ans.* Minor, &c.

THIRDS. An interval, including a *tone* and a *semitone*, is called a *MINOR* third: one including *two tones* is called a *MAJOR* third. Questions as before.

FOURTHS. An interval, including *two tones* and a *semitone*, is called a *PERFECT* fourth: one including *three tones*, a *SHARP* fourth. Questions as before.

FIFTHS. An interval, including *two tones* and *two semitones*, is called a *FLAT* fifth: one including *three tones* and a *semitone*, a *PERFECT* fifth. Illustrations and questions.

SIXTHS. An interval of *three tones* and *two semitones* is called a *MINOR* sixth: one of *four tones* and a *semitone*, a *MAJOR* sixth. Questions, &c.

SEVENTHS. An interval of *four tones* and *two semitones* is called a *FLAT* or *MINOR* seventh: one of *five tones* and a *semitone*, a *SHARP* or *MAJOR* seventh. Questions.

OCTAVES. All the octaves are equal, including *five tones* and *two semitones*.

§ 136. If the lower note of any *Minor* interval be depressed, or the upper one elevated, the interval becomes *Major*.

§ 137. If the lower note of any *Major* interval be elevated, or the upper one depressed, the interval becomes *Minor*.

§ 138. If the lower note of any *Major* interval be depressed, or the upper note elevated, there arises a *SUPERFLUOUS* or *EXTREME SHARP* interval.

§ 139. If the lower note of any *Minor* interval be elevated, or the upper note depressed, there arises a *DIMINISHED*, or *EXTREME FLAT* interval.

For further examples and illustrations, see "Manual"

## CHAPTER XVI.

## PASSING AND SYNCOPATED NOTES, AND MISCELLANEOUS CHARACTERS.

§ 140. *Passing notes.* When notes are introduced which do not properly belong to the harmony or chord, they are called *PASSING NOTES*.


§ 141. When passing notes *follow* the essential notes, they are called *AFTER* NOTES.

§ 142. When passing notes *precede* the essential notes, they are called *APPOGIATURES*.

## EXAMPLE.

	After notes.	Appoggiatures
Written		
Performed		

§ 143. *Syncopated notes.* When a note commences on an unaccented, and is continued on an accented part of a measure, it is called a *SYNCOATED NOTE*.


§ 144. *Pause.* When a note is to be prolonged beyond its usual time, a character called a *PAUSE* is placed over or under it. Example: 

§ 145. *Staccato.* When singing is performed in a short, pointed, and articulate manner, it is said to be *STACCATO*.



§ 146. *Legato.* When singing is performed in a smooth, gliding manner, it is said to be *LEGATO*.

NOTE. The distinction between *Staccato* and *Legato* is very important, and should be well and practically understood.

§ 147. *Tie.* A character called a *TIE* is used to show how many notes are to be sung to one syllable. The same character is often used to denote *Legato* style. Example: 

§ 148. *Repeat.* Dots across the staff require the reiteration of certain parts of the piece.

EXAMPLE.



Question on this chapter.

## CHAPTER XVII

### PART III. DYNAMICS.

§ 149. Musical sounds may be either soft or loud. From this fact, in the nature of musical sounds, arises the necessity of the third department in the elements of music, called *DYNAMICS*, which treats of the *force* or *strength* of sounds.

§ 150. A sound, be it loud or soft, must still be of a good quality. It must never be so soft or so loud, as to injure the quality of tone.

#### DYNAMIC DEGREES.

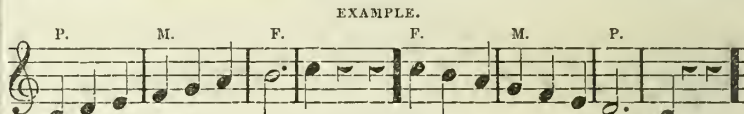
§ 151. *Mezzo.* A sound produced by the ordinary exertion of the organs is a *medium* or *middle* sound; it is called *MEZZO*, and is marked *M*.

§ 152. *Piano.* A sound produced by some restraint of the organs is a soft sound; it is called *PIANO*, (pronounced *peano*), and is marked *P*.

§ 153. *Forte.* A sound produced by a strong or full exertion of the organs is a loud sound; it is called *FORTE*, and is marked *F*.

§ 154. *Mezzo, Piano, and Forte* are Italian words, which, by long usage, have become technical terms in music, and are used by all nations.

§ 155. Applications of the three principal Dynamic degrees to the scale.



§ 156. *Pianissimo.* If a sound is produced by a very small, but careful exertion of the organs, softer than *piano*, yet so loud as to be a good audible tone, it is called *PIANISSIMO*, (pronounced *peanissimo*), and is marked *PP*.

§ 157. *Fortissimo.* If a sound is delivered with a still greater exertion of the organs than is required for *Forte*, but not so loud as to degenerate into a scream, it is called *FORTISSIMO*, and is marked *FF*.

§ 158. The five Dynamic degrees, applied to the scale:




See further exercises, &c., in "Manual."


## CHAPTER XVIII


### DYNAMIC TONES.

§ 159. *Organ tone.* A tone which is commenced, continued, and ended with an equal degree of force, is called an *ORGAN TONE*.

NOTE. The organ tone should be exclusively practised in the first stages of a musical education. It is difficult to acquire a firm, steady, equal tone. Until this is acquired the pupil should not attempt any other Dynamic tone.

§ 160. *Crescendo.* A tone commencing soft and increasing to loud is called a *CREScendo* TONE; and is marked *res.* or 

§ 161. *Diminuendo.* A tone commencing loud and gradually diminishing to soft is called a *DIMINUendo* TONE; and is marked *dim.* or 

§ 162. *Swell.* A tone consisting of a union of *Crescendo* and *Diminuendo* is called a *SWELLING* TONE, or a *SWELL*. It is marked 

§ 163. *Crescendo, Diminuendo, and Swell*, are not only applied to individual tones, but also to passages in music.

Sing the scale in *Crescendo, Diminuendo, and Swelling tones*.



§ 164. **PRESSURE TONE.** If a single short sound is sung with a very sudden, forcible *Crescendo*, or *Swell*, then arises the **PRESSURE TONE**—marked < or <<. It is often applied to syncopated passages.

§ 165. **EXPLOSIVE TONE.** A single short sound which is struck suddenly, with very great force, and instantly diminished, is called an **EXPLOSIVE TONE**. It is marked >, or *fs.* (*forzando*,) or *sf.* (*sforzando*.)

Practise the explosive tone to the syllable *Hah*, as in the following example.



The practice of this tone is calculated to give great power and strength to the voice.

§ 166. **EXPRESSION.** The proper application of Dynamics to music constitutes essentially that which is usually called **EXPRESSION**. Dynamics should be much practised; no other exercises have such a powerful tendency to bring out, strengthen, and improve the voice.

See "Manual," for more particular instructions.

## CHAPTER XIX.

EXPRESSION OF WORDS, IN CONNECTION WITH SOUNDS, AND MISCELLANEOUS DIRECTIONS.

§ 167. Besides the Dynamic designations of the last chapter, vocal expression depends essentially on Articulation, Accent, Pause, and Emphasis.

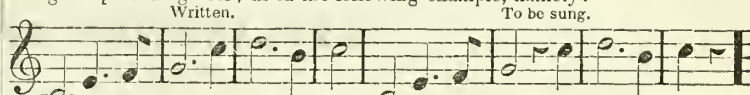
§ 168. **VOWEL SOUNDS.** The vowel sounds only should be sustained in singing. It is on these alone that the voice should dwell. They should be delivered with accuracy, and carefully prolonged, without being changed. To insure this, the organs of sound should be immovably fixed from the beginning to the end of a sound; not the least change should be allowed in the position of the lips, teeth, tongue, or throat; nor indeed of the head or body.

§ 169. **CONSONANTS.** Articulation is almost entirely dependant on the consonants. These should, therefore, receive very particular attention, and be delivered or articulated very quickly, smartly, forcibly, distinctly, and with the greatest precision. The neglect of a careful utterance of the consonants is a principal cause of indistinctness in singing.

§ 170. **ACCENT.** Accent is as important in singing as in speaking. If the poetry be regular in its construction, and is properly adapted to the music, the accentuation of the two will correspond. If otherwise, that of the former must, in general, be attended to, and the musical accent made to conform to it.

§ 171. **PAUSE.** Pauses, both grammatical and rhetorical, are also essential to good singing. In general, when necessary, they must be obtained, not by a pause

in the time, the computation of which should be regularly carried on, but by shortening the preceding note; as in the following example, namely:—



Joy to the world—the Lord is come! Joy to the world—the Lord is come!

§ 172. **EMPHASIS.** Emphatic words should be given with a greater or less degree of the explosive tone, (*sf.*) without reference to rhythmical accent. In common psalmody its application is often very difficult, from a want of a proper adaptation of the poetry to the music, or appropriateness of one to the other. The effect of Emphasis may often be increased by a momentary pause.

§ 173. **OPENING OF THE MOUTH.** The mouth should, in general, be so far opened as to admit the end of the fore finger freely between the teeth. Singers do not usually open their mouths sufficiently wide to give a free and full passage to the sound.

§ 174. **TAKING BREATH.** (1) In taking breath make as little noise as possible.

(2) Let it be done quickly, and without any change in the position of the mouth.

(3) Never breathe between the different syllables of the same word.

(4) When several notes come together, to one syllable, do not breathe between them, except in long running passages, or divisions where it cannot be avoided.

(5) Words which are intimately connected in sense, as the article and its noun, or the preposition and its noun, should not be separated by taking breath.

(6) The practice of breathing at a particular part of the measure, or of rhythmical breathing, should be avoided.

(7) Take breath no more frequently than is necessary.

(8) Exercises on the explosive tone (*fs.*) will greatly assist in acquiring the art of taking breath.

§ 175. **QUALITY OF TONE.** The most essential qualities of a good tone are *purity, fulness, firmness, and certainty.*

(1) A tone is **PURE**, or clear, when no extraneous sound mixes with it; **IMPURE**, when something like a hissing, screaming, or huskiness is heard. Impurity is usually produced by an improper position of the mouth.

(2) A tone is **FULL**, when it is delivered in a free and unconstrained use of the appropriate organs of sound. A tone is **FAINT**, when it is produced by a careless or negligent use of the organs.

(3 and 4) A tone is **FIRM** and **CERTAIN**, which, being correctly given, is held steadily, without change; and which seems to be perfectly under the control of the performer. Hence the following are faults, namely:—

(1) Striking below the proper sound and sliding up to it, as from *five to eight*, &c.

(2) A wavering, or trembling of the voice.

(3) A change just at the close of the tone, produced by a careless relaxation of the organs, which should always be held firm and immovable in their proper position until the sound ceases

## EXPLANATION OF MUSICAL TERMS.

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*Adagio* (or *Ado.*) signifies the slowest time.

*Ad libitum*, at pleasure.

*Affettuoso*, in a style of execution adapted to express affection, tenderness, supplication, and deep emotion.

*Allegro*, a brisk and sprightly movement.

*Allegretto*, less quick than *Allegro*.

*Alto*, Counter, or high Tenor.

*Amoroso*, in a soft and delicate style.

*Andante*, with distinctness. As a mark of time, it implies a medium between the *Adagio* and *Allegro* movements.

*Andantino*, quicker than *Andante*.

*Anthem*, a musical composition set to sacred prose.

*A tempo*, in time.

*Bass*, the lowest part in harmony.

*Bis*, this term denotes a repetition of a passage in music.

*Cantabile*, elegant, graceful, melodious.

*Canto*, song; or, in choral compositions, the leading melody.

*Chorus*, a composition or passage designed for a full choir.

*Chromatic*, a term given to accidental semitones.

*Con furia*, with boldness.

*Crescendo*, *Cres.*, or  $\curvearrowright$ , with an increasing sound.

*Con spirito*, with spirit.

*Da Capo*, or *D. C.*, close with the first strain.

*Diminuendo*, *Dim.*, or  $\curvearrowleft$ , with a decreasing sound.

*Dirge*, a piece composed for funeral occasions.

*Divoto*, in a solemn and devout manner.

*Duetto*, or *Duet*, music consisting of two parts.

*Dolce*, sweetness, softness, gentleness, &c.

*Expressivo*, with expression.

*Forte*, strong and full.

*Fortissimo*, very loud.

*Fugue*, or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time

*Forzando*, [or *fz.*] the notes over which it is placed are to be boldly struck with strong emphasis.

*Giusto*, in an equal, steady, and just time.

*Grave*, *Gravemente*, deep emotion.

*Grazioso*, graceful; a smooth and gentle style of execution, approaching to *piano*.

*Harmony*, an agreeable combination of musical sounds, or different melodies, performed at the same time.

*Interlude*, an instrumental passage introduced between two vocal passages.

*Interval*, the distance between any two sounds.

*Largo*, somewhat quicker than *Grave*.

*Larghetto*, not so slow as *Largo*.

*Legato*, signifies that the notes of the passage are to be performed in a close, smooth, and gliding manner.

*Lento*, *Lentement*, slow.

*Melody*, an agreeable succession of sounds.

*Mezza voce*, with a medium fulness of tone.

*Mezza*, half, middle, mean.

*Moderato*, between *Andante* and *Allegro*.

*Oratorio*, a species of musical drama, consisting of airs, recitatives, duets, trios, choruses, &c.

*Overture*, in dramatic music, is an instrumental strain, which serves as an introduction.

*Orchestra*, the place or band of musical performances.

*Pastorale*, a composition generally written in measure of 6-4 or 6-8, the style of which is soothing tender, and delicate.

*Piano*, or *Pia*, soft.

*Pianissimo*, *Pianiss.*, or *PP.*, very soft.

*Pomposo*, grand, dignified.

*Presto*, quick.

*Prestissimo*, very quick.

*Quartetto*, a composition consisting of parts, each of which occasionally takes the leading melody.

*Quintetto*, music composed in five parts, each of which occasionally takes the leading melody.

*Recitative*, a sort of style resembling speaking.

*Rippieno*, full.

*Sempre*, throughout; as *sempre piano*, soft throughout.

*Soprano*, the treble or higher voice part.

*Sostenuto*, sustaining the sounds to the utmost of their nominal length.

*Staccato*, the opposite to *Legato*; requiring a short, articulate, and distinct style of performance.

*Siciliano*, a composition written in measure of 6-4 or 6-8, to be performed in a slow and graceful manner.

*Soave*, agreeable, pleasing.

*Soto Voce Dolce*, with a sweetness of tone.

*Spirituoso*, with spirit.

*Solo*, a composition designed for a single voice or instrument.

Vocal solos, duets, &c. in modern music, are usually accompanied with instruments.

*Subito*, quick.

*Symphony*, a passage to be executed by instruments, while the vocal performers are silent.

*Tempo*, time.

*Tasto Solo*, denotes that the movement should be performed with no other chords than unisons and octaves.

*Trio*, a composition for three voices.

*Tutti*, all, all together.

*Veloce*, quick.

*Vigoroso*, with energy.

*Verse*, one voice to a part.

*Vivace*, in a brisk and lively manner.

*Volti*, turn over.

# SACRED HARMONY.

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HYMN 275.

HENSBURY. C. M.

The image shows a musical score for Hymn 275, Hensbury, C. M. The score is written in G major (one sharp) and common time (C). It consists of four staves: Treble, Counter, Air, and Bass. The Treble staff begins with a treble clef and a key signature of one sharp. The Counter staff begins with a counter clef and a key signature of one sharp. The Air staff begins with a treble clef and a key signature of one sharp. The Bass staff begins with a bass clef and a key signature of one sharp. The lyrics are: "The Lord unto my Lord hath said, 'Sit thou, in glory sit, Till I thine enemies have made To bow beneath thy feet, To bow beneath thy feet.'" The score includes various musical notations such as notes, rests, and bar lines. There are also some markings below the Bass staff, including a fermata and the number 1.

Treble.

Counter.

The Lord unto my Lord hath said, "Sit thou, in glory sit, Till I thine enemies have made To bow beneath thy feet, To bow beneath thy feet."

Air.

Bass.

A 1

1. Je - sus hath died that I might live, Might live to God alone, Might live to God alone; In him e - ter - nal life re - ceive, In

PIA. FOR. PIA. FOR. PIA.

him e - ter - nal life re - ceive, And be in spir - it one.

FOR. FOR.

2. Saviour, I thank thee for the grace,  
The gift unspeakable!  
And wait with arms of faith t'embrace,  
And all thy love to feel.
3. My soul breaks out in strong desire  
The perfect bliss to prove;  
My longing heart is all on fire  
To be dissolved in love.
4. Give me thyself; from every boast,  
From every wish set free:  
Let all I am in thee be lost;  
But give thyself to me.
5. Thy gifts, alas, cannot suffice,  
Unless thyself be given;  
Thy presence makes my paradise,  
And where thou art is heaven!

1. Lord, I believe a rest remains, To all thy peo - ple known, A rest where pure enjoyment reigns, And

A rest, &c.

A rest, &c.

A rest, &c.

thou art lov'd a - lone : A rest where pure enjoyment reigns, And thou art lov'd a-lone.

2. A rest, where all our soul's desire  
Is fix'd on things above ;  
Where fear, and sin, and grief expire,  
Cast out by perfect love.
3. O that I now the rest might know,  
Believe, and enter in !  
Now, Saviour, now the power bestow,  
And let me cease from sin.
4. Remove this hardness from my heart,  
This unbelief remove :  
To me the rest of faith impart,  
The sabbath of thy love.

Father, how wide thy glo - ries shine! How high thy wonders rise! Known thro' the earth by thou - sand

The first system of the hymn consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The third staff is the vocal line again, and the bottom staff is the piano accompaniment. The music is in the key of B-flat major and common time. The lyrics are: "Father, how wide thy glo - ries shine! How high thy wonders rise! Known thro' the earth by thou - sand".

signs, Known through the earth by thou - sand signs, By thousands thro' the skies, By thousands through the skies.

The second system of the hymn consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The third staff is the vocal line again, and the bottom staff is the piano accompaniment. The music is in the key of B-flat major and common time. The lyrics are: "signs, Known through the earth by thou - sand signs, By thousands thro' the skies, By thousands through the skies." The word "signs" is written below the first vocal staff, and "By thousands through the skies." is written below the third vocal staff. The dynamic marking *ff* (fortissimo) is present above the first and third vocal staves.

And let this fee - ble bo - dy fail, And let it droop and die; My soul shall quit the mournful vale, And soar to worlds on high.

## HYMN 117.

## FRENCH. C. M.

God is in this and ev'ry place; But O, how dark and void To me!—'Tis one great wilderness, This earth without my God.

1. Je - su, the word of mer - cy give, and let it swift - ly run; And let the priests themselves believe, And put sal - va - tion

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The music is in common time with a key signature of one flat (B-flat). The lyrics are printed below the piano accompaniment staff.

on. And let the priests themselves be - lieve, And put sal - va - tion on.

The second system of the musical score continues the piece with four staves. The lyrics 'on. And let the priests themselves be - lieve, And put sal - va - tion on.' are printed below the piano accompaniment staff. The notation includes various musical symbols such as notes, rests, and bar lines.

2. Clothed with the Spirit of Holiness,  
May all thy people prove  
The plenitude of gospel grace,  
The joy of perfect love.
3. Jesus, let all thy lovers shine,  
Illustrious as the sun;  
And, bright with borrow'd rays divine,  
Their glorious circuit run:
4. Beyond the reach of mortals, spread  
Their light where'er they go,  
And heavenly influences shed  
On all the world below.



1. Let the redeem'd give thanks and praise To a forgiving God!

My fee-ble voice I can - not raise,

*PIA.*

My fee-ble voice, &c.

*ff*

My fee - ble voice I can - not raise, Till wash'd in Je - sus' blood.

*ff*

*ff*

2. Till at thy coming from above,  
My mountain-sins depart,  
And fear gives place to filial love,  
And peace o'erflows my heart.
3. Prisoner of hope, I still attend  
Th' appearance of my Lord,  
These endless doubts and fears to end,  
And speak my soul restored :
4. Restored by reconciling grace ;  
With present pardon bless'd ;  
And fitted by true holiness  
For my eternal rest.

Father, how wide thy glory shines! How high thy wonders rise! Known through the earth by thousand signs, By thousands through the skies. By thousands, &c.

This musical score is for Hymn 263. It 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 common time (C). The lyrics are: "Father, how wide thy glory shines! How high thy wonders rise! Known through the earth by thousand signs, By thousands through the skies. By thousands, &c."

## BEXLEY. C. M.

## HYMN 117.

God is in this, and ev' - ry place; But O, how dark and void To me!—'Tis one great wil - der-ness, This earth with - out my God.

This musical score is for Hymn 117. It 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 sharp (F#), and the time signature is 3/2. The lyrics are: "God is in this, and ev' - ry place; But O, how dark and void To me!—'Tis one great wil - der-ness, This earth with - out my God."

Come, O my God, the pro-mise seal, This mountain, sin, re-move: Now in my gasping soul re - veal The vir - tue of thy love.

How hap-py ev' - ry child of grace, Who knows his sins forgiven! This earth, he cries, is not my place, I seek my place in heaven.

1. Father of Fa - ther of mer - cies, &c.  
mer - cies, in thy word What end - less glo - ry shines! For ev - er be thy name a - dored, For

Fa - ther of mer - cies, &c. For ev - er be,

these ce - les - tial lines, For these ce - les - tial lines.

2. Here may the wretched sons of want  
Exhaustless riches find;  
Riches, above what earth can grant,  
And lasting as the mind.

3. Here the fair tree of knowledge grows,  
And yields a free repast;  
Sublimersweets than nature knows,  
Invite the longing taste.

4. Here the Redeemer's welcome voice  
Spreads heavenly peace around;  
And life and everlasting joys -  
Attend the blissful sound.

Counter. HYMN 712.

LYDIA 1st. C. M.

Sing to the great Jehovah's praise; All praise to him belongs: Who kindly lengthens out our days, Demands our choicest songs, Demands our choicest songs.

The musical score consists of four staves. The top staff is a counter melody in treble clef with a flat key signature and common time. The second and third staves are vocal staves in treble clef, with lyrics written below them. The fourth staff is a bass line in bass clef. Dynamics markings 'PIA.' and 'FOR.' are placed above the vocal staves.

HYMN 767.

LONDON NEW. C. M.

Join, all ye ransom'd sons of grace, The ho - ly joy pro-long, And shout to the Re-deemer's praise A sol-emn midnight song.

The musical score consists of four staves, all in treble clef with a flat key signature and common time. The lyrics are written below the second and third staves. The music is characterized by a simple, hymn-like melody with long note values.

1. I know that my Re-deem-er lives, And ev - er prays for me; A token of his love he gives, A pledge of

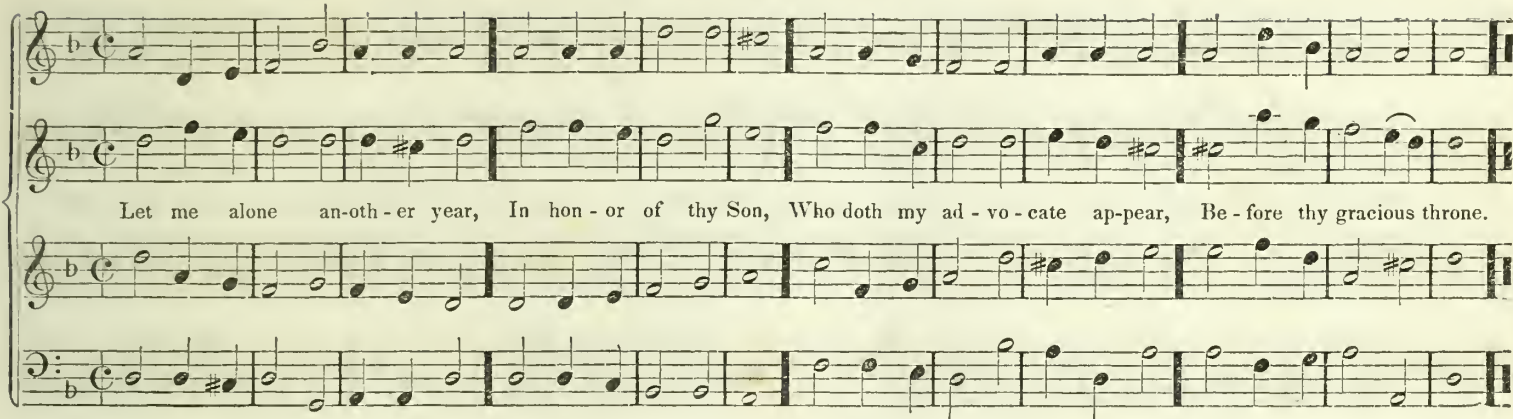
PIA. FOR.

Detailed description: This system contains the first two stanzas of the hymn. It features four staves of music: two treble clefs and two bass clefs. The key signature has one sharp (F#) and the time signature is 4/2. The lyrics are written below the second and third staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The lyrics are: "1. I know that my Re-deem-er lives, And ev - er prays for me; A token of his love he gives, A pledge of". Below the lyrics, the words "PIA." and "FOR." are written under the notes "A" and "A" respectively.

lib - er - ty, A pledge of lib-er - ty, A pledge of lib - er - ty.

Detailed description: This system contains the continuation of the hymn. It features four staves of music: two treble clefs and two bass clefs. The key signature has one sharp (F#) and the time signature is 4/2. The lyrics are written below the second and third staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The lyrics are: "lib - er - ty, A pledge of lib-er - ty, A pledge of lib - er - ty.".

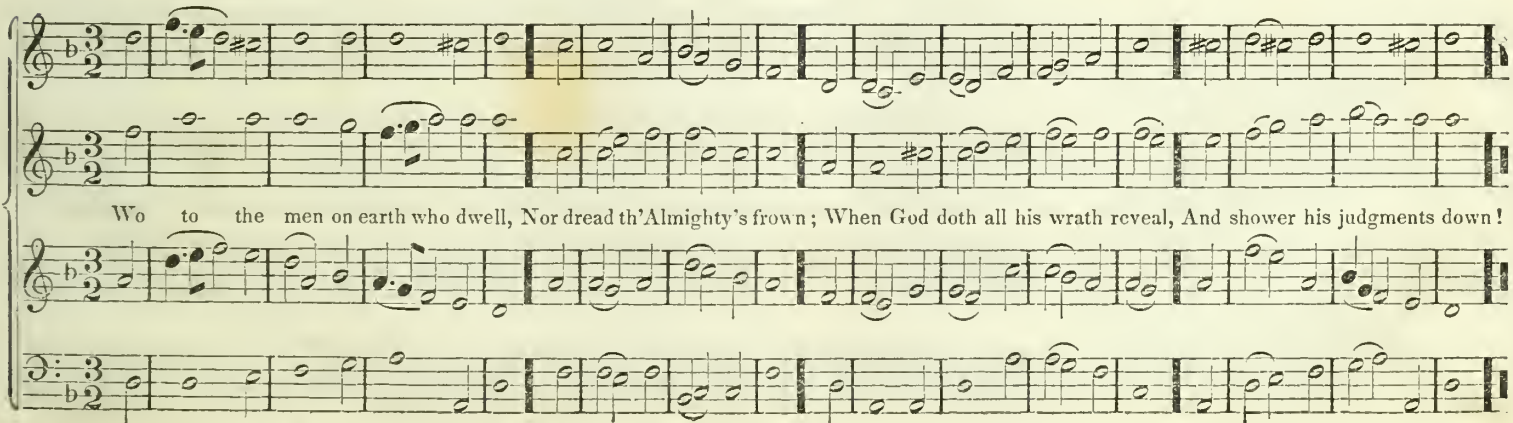
2. I find him lifting up my head,  
He brings salvation near;  
His presence makes me free indeed,  
And he will soon appear
3. He wills that I should holy be;  
What can withstand his will!  
The counsel of his grace in me  
He surely shall fulfil.
4. Jesus, I hang upon thy word;  
I steadfastly believe  
Thou wilt return and claim me, Lord,  
And to thyself receive.



Let me alone another year, In hon - or of thy Son, Who doth my ad - vo - cate ap - pear, Be - fore thy gracious throne.

## HYMN 63.

## DUNKINFIELD. C. M.



Wo to the men on earth who dwell, Nor dread th'Almighty's frown; When God doth all his wrath reveal, And shower his judgments down!

Terrible thought! shall I a-lone, Who may be saved—shall I— Of all, a-las! whom I have known, Through sin, for ev-er die?

## MEAR. C. M.

## HYMN 663.

O for a clo-ser walk with God, A calm and heavenly frame; A light to shine up-on the road That leads me to the Lamb!



1. Eternal Wisdom! thee we praise, Thee the creation sings, Thee the creation sings; With thy loved name, rocks, hills, and seas, And heaven's high palace

And

rings, And heaven's high pa-lace rings, And heaven's high pa-lace rings.

heaven's, &amp;c.

And heaven's. &amp;c

2. Thy hand, how wide it spreads the sky,  
How glorious to behold!  
Tinged with a blue of heavenly dye,  
And starr'd with sparkling gold.
3. There thou hast bid the globes of light,  
Their endless circle run:  
There, the pale planet rules the night;  
The day obeys the sun.
4. If down I turn my wondering eyes  
On clouds and storms below,  
Those under-regions of the skies  
Thy numerous glories show.

My God, my God, to thee I cry; Thee on - ly would I know: Thy pu - ri - fy - ing blood ap - ply, And wash me white as snow.

The musical score for 'SUSANNAH. C. 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 sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staves.

## LYDIA 2ND C. M.

## HYMN 15.

Happy the souls to Jesus join'd, And sav'd by grace alone : And sav'd, &c. Walking in all his ways, they find Their heav'n on earth begun, Their heav'n, &c.

The musical score for 'LYDIA 2ND C. 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 sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staves. The piano part includes triplets and dynamic markings like 'PIA.' and 'FOR;'.

The triumphs, &c.

1. O for a thousand tongues to sing My great Re-deem-er's praise! The glories of my God and King, The triumphs of his grace, The triumphs, &c.

Inst.

The triumphs, &c.

tri - umphs of his grace, The tri - - umphs of his grace.

Voice. B 3

2. My gracious Master, and my God,  
Assist me to proclaim,  
To spread through all the earth abroad,  
The honours of thy Name,

3. Jesus! the name that charms our fears,  
That bids our sorrows cease;  
'Tis music in the sinner's ears,  
'Tis life, and health, and peace.

4. He breaks the power of cancell'd sin,  
He sets the prisoner free;  
His blood can make the foulest clean,  
His blood avail'd for *me*.

1. How sad our state by na - ture is! Our sin, how deep it stains! And Sa - tan

binds our cap - tive souls Fast in his sla - vish chains, Fast in his sla - vish chains.

2. But there's a voice of sovereign grace  
Sounds from the sacred word:  
"Ho, ye despairing sinners, come,  
And trust upon the Lord!"

3. My soul obeys th' Almighty's call,  
And runs to this relief:  
I would believe thy promise, Lord;  
O help my unbelief!

4. To the blest fountain of thy blood,  
Incarnate God, I fly:  
Here let me wash my spotted soul  
From sins of deepest dye.

To thee, &c. My mis'ry mark, at-tend my prayer,

1. Out of the depth of self-de-spair, To thee, O Lord, I cry; To thee O, Lord, I cry, My

My mis'ry mark, attend my prayer,

mis'ry mark, attend my prayer, And bring salvation nigh, :|| My mis'ry mark, attend my prayer, And bring salvation nigh.

And bring, &c.

2. If thou art rigorously severe,  
Who may the test abide!  
Where shall the man of sin appear,  
Or how be justified!

3. But O, forgiveness is with thee,  
That sinners may adore;  
With filial fear thy goodness see,  
And never grieve thee more.

4. My soul, while still to him it flies,  
Prevents the morning ray:  
O that his mercy's beams would rise,  
And bring the gospel day!

1. Blest be the dear u - ni - ting love, That will not let us part : Our bo-dies may far off remove,—We still are one in heart.

2. Join'd in one spi - rit to our Head, Where he appoints, we go ; And still in Je-sus' footsteps tread, And show his praise be-low.

3. O may we ever walk in him,  
And nothing know beside ;  
Nothing desire, nothing esteem,  
But Jesus crucified.

4. Closer and closer let us cleave  
To his beloved embrace ;  
Expect his fulness to receive,  
And grace to answer grace.

5. Partakers of the Saviour's grace,  
The same in mind and heart,  
Nor joy, nor grief, nor time, nor place,  
Nor life, nor death can part.

6. But let us hasten to the day,  
Which shall our flesh restore,  
When death shall all be done away,  
And bodies part no more.

1. Hear what the voice from heav'n pro-claims, For all the pi - ous dead! Sweet is the sa - vour of their names,

And soft their dy - ing bed, And soft their dy - ing bed.

2. They die in Jesus and are bless'd :  
How calm their slumbers are !  
From sufferings and from woes released,  
And freed from every snare :
3. Till that illustrious morning come,  
When all thy saints shall rise,  
And deck'd in full immortal bloom,  
Attend thee to the skies.
4. Their tongues, great Prince of Life, shall join  
With their recovered breath,  
And all the immortal host ascribe  
Their victory to thy death.

## HYMN 720.

1. Why do we mourn departing friends,  
Or shake at death's alarms !  
'Tis but the voice that Jesus sends,  
To call them to his arms.
2. The graves of all his saints he bless'd,  
And soften'd every bed :  
Where should the dying members rest,  
But with their dying head ?
3. Thence he arose, ascending high,  
And show'd our feet the way :  
Up to the Lord our flesh shall fly  
At the great rising-day.

1. Sweet is the mem'ry of thy grace, My God, my heavenly King, My God, my heavenly King: Let age to age thy righteous-

PIA. FOR.

ness In sounds of glo - ry sing, In sounds of glo - ry sing.

PIA. FOR.

2. God reigns on high, but not confines  
His bounty to the skies:  
Through the whole earth his goodness shines,  
And ev'ry want supplies.
3. With longing eyes the creatures wait  
On thee, for daily food;  
Thy liberal hand provides them meat,  
And fills their mouths with good.
4. 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.
5. Creatures, with all their endless race,  
Thy power and praise proclaim;  
But we, who taste thy richer grace,  
Delight to bless thy name.



1. There is a land of pure de-light, Where saints immortal reign ; In - fi - nite day ex - cludes the night, And pleasures ba - nish pain.

2. There ev - er - last - ing spring a - bides, And ne - ver - with 'ring flowers : Death, like a nar - row sea, di - vides This heav'ny land from ours.

3. Sweet fields beyond the swelling flood  
Stand dress'd in living green ;  
So to the Jews old Canaan stood,  
While Jordan roll'd between.
4. But tim'rous mortals start and shrink  
To cross this narrow sea ;  
And linger, shiv'ring on the brink,  
And fear to launch away.
5. O could we make our doubts remove,  
Those gloomy thoughts that rise,  
And see the Canaan that we love,  
With unobscured eyes !
6. Could we but climb where Moses stood,  
And view the landscape o'er,  
Not Jordan's stream, nor death's cold flood  
Should fright us from the shore.

1. Lord, I be-lieve a rest re-mains, To all thy people known, To all - thy peo - ple known, A rest where pure enjoyment reigns, And

PIA. FOR. PIA.

thou art lov'd alone, And thou art lov'd alone, And thou art lov'd a-lone.

FOR. PIA. FOR.

2. A rest, where all our soul's desire  
Is fix'd on things above ;  
Where fear, and sin, and grief expire,  
Cast out by perfect love.
3. O that I now the rest might know,  
Believe, and enter in !  
Now, Saviour, now the power bestow,  
And let me cease from sin,
4. Remove this hardness from my heart,  
This unbelief remove :  
To me the rest of faith impart,  
The sabbath of thy love.

This earth, &c.

How happy ev'ry child of grace, Who knows his sins forgiven! I seek my place in heaven. This earth, he cries, is not my place, I seek, &c.

## HYMN 136.

## BIRSTAL. C. M.

1. While dead in tres - pas - ses I lie, Thy quick'ning Spi-rit give : Call me, thou Son of God, that I May hear thy voice, and live.

2. While, full of anguish and disease,  
My weak, distemper'd soul  
Thy love compassionately sees,  
O let it make me whole!

3. Cast out thy foes, and let them still  
To Jesus' name submit :  
Clothe with thy righteousness, and heal,  
And place me at thy feet.

4. To Jesus' name if all things now  
A trembling homage pay ;  
O let my stubborn spirit bow,  
My stiff-neck'd will obey!

1. O joy - ful sound of gos - pel grace! Christ shall in me ap - pear, Christ shall in me ap - pear; I, e - ven I, I e - ven

I, I, e - ven I, shall see his face; I shall be ho - ly here, I shall be ho - ly here.

2. This heart shall be his constant home :  
I hear his Spirit's cry :  
" Surely," he saith, " I quickly come ;"  
He saith, who cannot lie.

3. The glorious crown of righteousness  
To me reach'd out, I view ;  
Conqu'r'r through him, I soon shall seize,  
And wear it as my due.

4. The promised land, from Pisgah's top,  
I now exult to see ;  
My hope is full ( O glorious hope ! )  
Of immortality.

1. Thy cease-less, un-ex-haust-ed love, Un-me-ri-ted and free, De-lights our e-vil to re-move, And

PIA.

help our mi-se-ry, And help our mi-se-ry.

FOR.

2. Thou waitest to be gracious still ;  
 Thou dost with sinners bear ;  
 That, saved, we may thy goodness feel,  
 And all thy grace declare.
3. Thy goodness and thy truth to me,  
 To every soul, abound ;  
 A vast, unfathomable sea,  
 Where all our thoughts are drown'd.
4. Its streams the whole creation reach,  
 So plenteous is the store ;  
 Enough for all, enough for each,  
 Enough for evermore.

Thou hidden God, for whom I groan, Till thou thyself declare, God inaccessible, unknown; Regard a sinner's prayer! Re - gard a sinner's prayer!

The musical score consists of three staves: a treble staff with a vocal line, a middle treble staff with a piano accompaniment, and a bass staff with a piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). Trills (tr) are indicated above the first and last notes of the first and third measures in the vocal line.

## ASBURY. C. M.

## HYMN 125.

1. O that I could my Lord receive, Who did the world redeem; Who gave his life, that I might live A life conceal'd, A life conceal'd in him!

The musical score consists of three staves: a treble staff with a vocal line, a middle treble staff with a piano accompaniment, and a bass staff with a piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

2. O that I could the blessing prove,  
My heart's extreme desire;  
Live happy in my Saviour's love,  
And in his arms expire!

3. Mercy I ask to seal my peace,  
That, kept by mercy's power,  
I may from every evil cease,  
And never grieve thee more!

4. Now, if thy gracious will it be,  
Even now, my sins remove;  
And set my soul at liberty,  
By thy victorious love.

Blest be the dear u - ni - ting love, That will not let us part: Our bo - dies may far off re - move, — Our bo - dies

may far off re - move, — We still are one in heart, We still are one in heart, We still are one in heart.

1. I know that my Re-deem-er lives, And ev - er prays for me ; A to - ken of his love he gives,

pledge of li - ber - ty, A pledge of li - ber - ty.

5 Joyful in hope, my spirit soars  
To meet thee from above,  
Thy goodness thankfully adores ;  
And sure I taste thy love.

6. Thy love I soon expect to find,  
In all its depth and height ;  
To comprehend th' Eternal Mind,  
And grasp the Infinite.

2. I find him lifting up my head,  
He brings salvation near ;  
His presence makes me free indeed,  
And he will soon appear.
3. He wills that I should holy be,  
What can withstand his will !  
The counsel of his grace in me,  
He surely shall fulfil.
- 4 Jesus, I hang upon thy word :  
I steadfastly believe  
Thou wilt return and claim me, Lord,  
And to thyself receive,

7. When God is mine, and I am his,  
Of paradise possess'd,  
I taste unutterable bliss,  
And everlasting rest.



1. Come, Fa-ther, Son, and Ho - ly Ghost, One God in per-sons three, Bring back the heaven - ly bles - sing, lost By

all man - kind and me, By all man - kind and me.

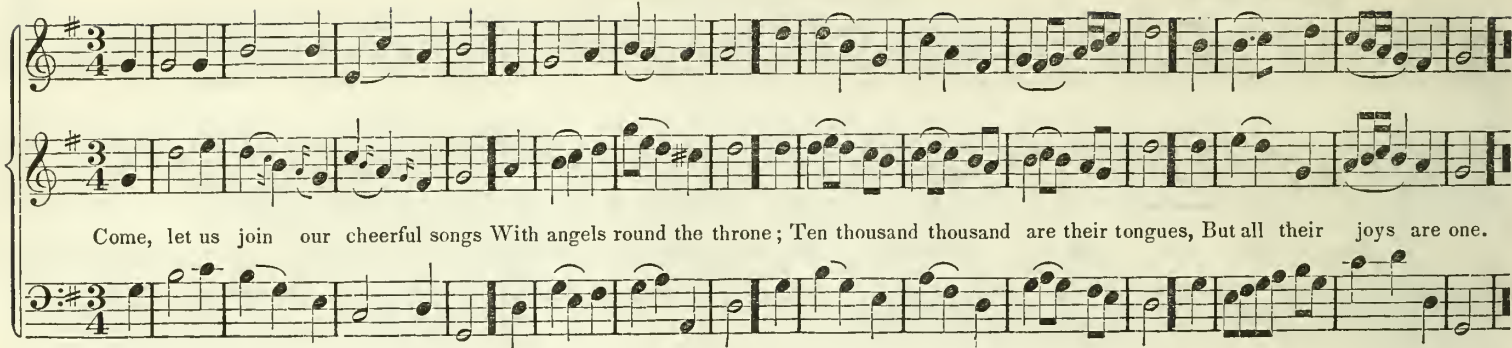
4. Light in thy light, O may I see,  
Thy grace and mercy prove ;  
Revived, and cheer'd, and bless'd by thee,  
The God of pardoning love.

5. Lift up thy countenance serene,  
And let thy happy child  
Behold, without a cloud between,  
The Godhead reconciled.

2. Thy favour and thy nature too,  
To me, to all restore ;  
Forgive, and after God renew,  
And keep us evermore.

3. Eternal Sun of Righteousness,  
Display thy beams divine,  
And cause the glories of thy face,  
Upon my heart to shine.

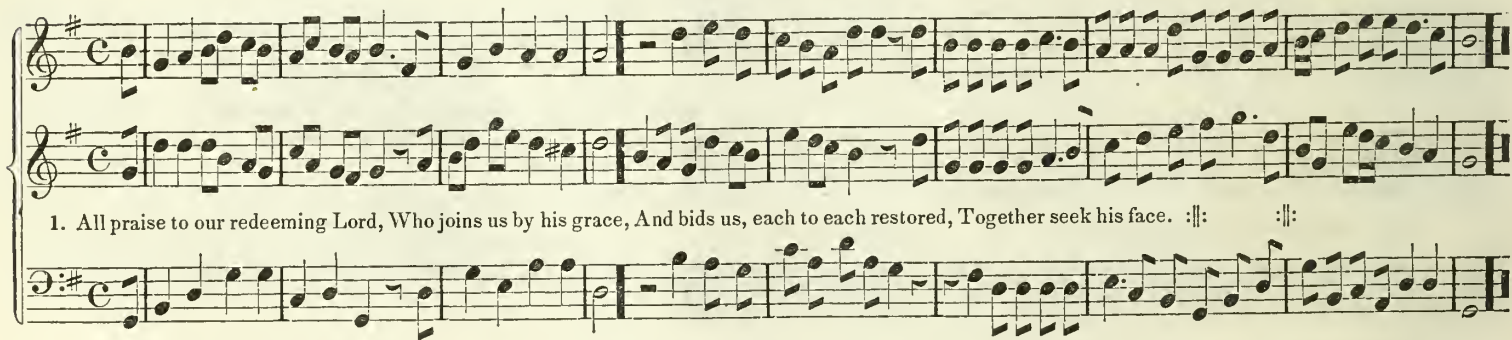
6. That all-comprising peace bestow  
On me, through grace forgiven ;  
The joys of holiness below,  
And then the joys of heaven.



Come, let us join our cheerful songs With angels round the throne; Ten thousand thousand are their tongues, But all their joys are one.

## WALMER. C. M.

## HYMN 500.



1. All praise to our redeeming Lord, Who joins us by his grace, And bids us, each to each restored, Together seek his face. :: ::

2. He bids us build each other up;  
And, gather'd into one,  
To our high calling's glorious hope  
We hand in hand go on.

3. The gift which he on one bestows,  
We all delight to prove:  
The grace through every vessel flows,  
In purest streams of love.

4. Ev'n now we think and speak the same,  
And cordially agree;  
Concentred all, through Jesus' name,  
In perfect harmony.

Great God! to me the sight afford, To him of old allowed; And let my faith be-hold its Lord De-scending in a cloud.

## HYMN 169.

## HOWARDS. C. M.

1. Je - sus, the all-re - stor - ing Word, My fal - len spir - it's hope, Af - ter thy love-ly likeness, Lord, Ah, when shall I wake up?

2. Thou, O my God, thou only art  
The Life, the Truth, the Way :  
Quicken my soul, instruct my heart,  
My sinking footsteps stay.
3. Of all thou hast in earth below,  
In heav'n above, to give,  
Give me thy only love to know,  
In thee to walk and live.
4. Fill me with all the life of love ;  
In mystic union join  
Me to thyself, and let me prove  
The fellowship divine.
5. Open the intercourse between  
My longing soul and thee,  
Never to be broke off again  
To all eternity.

1. My God, the spring of all my joys, The life of my de-lights, The glo-ry of my bright-est

days, And com-fort of my nights! And com-fort of my nights! And com-fort of my nights!

2. In darkest shades, if thou appear, My dawning is begun :  
Thou art my soul's bright morning star, And thou my rising sun.
3. The op'ning heav'ns around me shine, With beams of sacred bliss,  
If Jesus shows his mercy mine, And whispers I am his.
4. My soul would leave this heavy clay  
At that transporting word ;  
Run up with joy the shining way,  
To see and praise my Lord.
5. Fearless of hell and ghastly death,  
I'd break through ev'ry foe ;  
The wings of love, and arms of faith,  
Would bear me conq'ror through.

1. I ask the gift of right-eous-ness, The sin - sub - du - ing power, Power to believe, and go in peace, And ne - ver

FOR.  
grieve thee more, Power to believe, and go in peace, And ne - ver grieve thee more.

2. I ask the blood-bought pardon seal'd,  
The liberty from sin,  
The grace infused, the love reveal'd,  
The kingdom fix'd within.

3. Thou hear'st me for salvation pray,  
Thou seest my heart's desire ;  
Made ready in thy powerful day,  
Thy fulness I require.

4. My vehement soul cries out, oppress'd,  
Impatient to be freed ;  
Nor can I, Lord, nor will I rest,  
Till I am saved indeed.

5. Art thou not able to convert ?  
Art thou not willing too ?  
To change this old rebellious heart,  
To conquer and renew ?

6. Thou canst, thou wilt, I dare believe,  
So arm me with thy power,  
That I to sin shall never cleave,  
Shall never feel it more.

1. Fa-ther of me, and all mankind, And all the hosts a-bove, And all the hosts a - bove, Let ev' - ry un-der-standing mind U-

And all the hosts a - bove, And all, &c.

nite to praise thy love: Let ev' - ry un - der - stand - ing mind U - - - nite to praise thy love.

2. To know thy nature and thy name,  
One God in Persons Three;  
And glorify the great I AM,  
Through all eternity.

3. Thy kingdom come, with power and grace,  
To every heart of man:  
Thy peace, and joy, and righteousness,  
In all our bosoms reign.

4. The righteousness that never ends,  
But makes an end of sin,  
The joy that human thought transcends,  
Into our souls bring in.

1. Thy ceaseless, un - ex - haust - ed love, Un - me - ri - ted and free, De-lights our e - vil to re-move, And

help our mi - se - ry, Delights our e - vil to remove, Delights our e - vil to remove, And help our mi - se - ry.

2. Thou waitest to be gracious still,  
 Thou dost with sinners bear;  
 That, saved, we may thy goodness feel,  
 And all thy grace declare.

3. Thy goodness and thy truth to me,  
 To every soul, abound;  
 A vast, unfathomable sea,  
 Where all our thoughts are drown'd.

4. Its streams the whole creation reach,  
 So plenteous is the store;  
 Enough for all, enough for each,  
 Enough for ever more

1. Come, let us, who in Christ be-lieve, Our com - mon Saviour praise; To him with joy - ful voi - ces give

The

The glo - ry of his grace, The glo - ry of his grace.

glo ry of his grace ||:

2. He now stands knocking at the door  
Of every sinner's heart;  
The worst need keep him out no more,  
Or force him to depart.
3. Through grace we hearken to thy voice,  
Yield to be saved from sin;  
In sure and certain hope rejoice,  
That thou wilt enter in.
4. Come quickly in, thou heavenly guest,  
Nor ever hence remove:  
But sup with us, and let the feast  
Be everlasting love.

## HYMN 214.

1. Talk with us, Lord, thyself reveal,  
While here o'er earth we rove;  
Speak to our hearts, and let us feel  
The kindling of thy love.

2. With thee conversing, we forget  
All time, and toil, and care;  
Labour is rest, and pain is sweet,  
If thou, my God, art here.

3. Here then, my God, vouchsafe to stay,  
And bid my heart rejoice;  
bounding heart shall own thy sway,  
And echo to thy voice



Fa-ther of mereics, in thy word What endless glory shines! For ever be thy name adored For these celestial lines. For these eelestial lines.

## MILES LANE. C. M.

1. All hail the power of Jesus' name! Let angels prostrate fall; Bring forth the roval diadem, And crown him, crown him, :: :: Lord of all.

2. Crown him, ye martyrs of our God,  
Who from his altar call:  
Extol the stem of Jesse's rod,  
And crown him Lord of all.

3. Ye chosen seed of Israel's race,  
A remnant weak and small.  
Hail him, who saves you by his graee,  
And erown him Lord of all.

4. Ye Gentile sinners, ne'er forget  
The wormwood and the gall;  
Go—spread your trophies at his feet,  
And erown him Lord of all.

5. Babes, men, and sires who know his love  
Who feel your sin and thrall,  
Now join with all the saints above,  
And erown him Lord of all.

6. Let ev'ry kindred, ev'ry tribe  
On this terrestrial ball,  
To him all majesty ascribe,  
And crown him Lord of all.

7. Oh, that with yonder saered throng,  
We at his feet may fall!  
We'll join the everlasting song,  
And erown him Lord of all.

Come, let us join our cheerful songs, With angels round the throne ; Ten thousand thousand are their tongues, But all their joys are one. ::

## IRISH. C. M.

## HYMN 136.

1. While dead in trespasses I lie, Thy quick'ning Spi - rit give : Call me, thou Son of God, that I May hear thy voice, and live.

2. While, full of anguish and disease,  
My weak, distemper'd soul  
Thy love compassionately sees,  
O let it make me whole.

3. Cast out thy foes, and let them still  
To Jesus' name submit :  
Clothe with thy righteousness, and heal,  
And place me at thy feet.

4. To Jesus' name if all things now  
A trembling homage pay ;  
O let my stubborn spirit bow,  
My stiff-neck'd will obey !

1. When all thy mercies, O my God, My rising soul surveys, Transported with the view, I'm lost, Transported with the view, I'm lost

In wonder, love, and praise, In wonder, love, and praise.

PIA. FOR.

2. Thy providence my life sustain'd,  
And all my wants redress'd,  
While in the silent womb I lay,  
And hung upon the breast.

3. To all my weak complaints and cries  
Thy mercy lent an ear,  
Ere yet my feeble thoughts had learn'd  
To form themselves in prayer.

4. Unnumber'd comforts on my soul  
Thy tender care bestow'd,  
Before my infant heart conceived  
From whom those comforts flow'd.

5. When in the slippery paths of youth  
With heedless steps I ran,  
Thine arm, unseen, convey'd me safe,  
And led me up to man.

6. Through hidden dangers, toils, and deaths,  
It gently clear'd my way;  
And through the pleasing snares of vice,  
More to be fear'd than they.

7. Through ev'ry period of my life  
Thy goodness I'll pursue;  
And after death, in distant worlds,  
The pleasing theme renew

1. Come let us, who in Christ believe, Our common Saviour praise, Our common Saviour praise; To him with joyful voices give The glory of his

gra - - - ce, 'The glo - ry of his grace, The glo - ry of his grace.

2. He now stands knocking at the door  
Of ev'ry sinner's heart;  
The worst need keep him out no more,  
Or force him to depart.
3. Through grace we hearken to thy voice,  
Yield to be saved from sin;  
In sure and certain hope rejoice,  
That thou wilt enter in.
4. Come quickly in, thou heav'nly guest,  
Nor ever hence remove;  
But sup with us, and let the feast  
Be everlasting love.

See Israel's gentle Shepherd stand With all-engaging charms : Hark how he calls the tender lambs, And folds them in his arms ! :||:

## HYMN 35.

## ST. JAGO. C. M.

Jesus, thou all-redeeming Lord, Thy blessing we implore : Open the door to preach thy word, The great effectual door, The great effectual door.

O for a thousand tongues to sing My great Redeemer's praise, The glories of my God and King, The triumphs of his grace, The triumphs of his grace.

## OTFORD. C. M.

## HYMN 208.

To him, &c.

Come, let us who in Christ believe Our common Saviour praise; To him with joyful voices give, To him with joy - ful voices give, The glo-ry of his grace.

To him, &c.

1. O joyful sound of gospel grace, Christ shall in me appear ; Christ shall in me appear ; I, e-ven I, shall see his face ; I shall be holy

here, I shall be holy here, I, even I, shall see his face ; I shall be ho - ly here.

2. This heart shall be his constant home ;  
I hear his Spirit's cry :  
"Surely," he saith, "I quickly come ;"  
He saith, who cannot lie.
3. The glorious crown of righteousness  
To me reach'd out I view ;  
Conq'r or through him, I soon shall seize,  
And wear it as my due.
4. The promised land, from Pisgah's top,  
I now exult to see ;  
My hope is full (O glorious hope !)  
Of immortality.

Thee we a-dore, e - ter - nal Name! And hum-bly own to thee, How fee - ble is our mor - tal frame, What dying worms we be!

## ARLINGTON. C. M.

## HYMN 660.

How sad our state by na - ture is! Our sin, how deep it stains! And Sa - tan binds our cap - tive souls Fast in his slavish chains.



Let ev' - ry tongue thy goodness speak, Thou sovereign Lord of all; Thy strength'ning hands up - hold the weak, Thy strength'ning

hands up - hold the weak, And raise the poor that fall, And raise the poor that fall, And raise, And raise the poor that fall.

1. Plunged in a gulf of dark de-spair We wretched sin - ners lay, We wretch - ed sin - ners lay, With-out one

cheerful beam of hope, Without one cheerful beam of hope, With - out one cheer - ful beam of hope, Or spark of glimm'ring day.

2. With pitying eyes, the Prince of Peace  
Beheld our helpless grief;  
He saw, and—O, amazing love!  
He flew to our relief.

3. Down from the shining seats above  
With joyful haste he fled;  
Enter'd the grave in mortal flesh,  
And dwelt among the dead.

4. O for this love let rocks and hills  
Their lasting silence break;  
And all harmonious human tongues  
The Saviour's praises speak.

1. In - fi - nite Power, E - ter - nal Lord, How sove - reign is thy hand! All na - ture rose t' o -

bey thy word, And moves at thy com-mand.

5. Shall creatures of a meaner frame  
Pay all their dues to thee ?  
Creatures that never knew thy name,  
That ne'er were loved like me !

D

6. Great God! create my soul anew,  
Conform my heart to thine;  
Melt down my will, and let it flow,  
And take the mould divine.

7

2. With steady course the shining sun  
Keeps his appointed way ;  
And all the hours obedient run  
The circle of the day.

3. But, ah! how wide my spirit flies,  
And wanders from her God ;  
My soul forgets the heav'nly prize,  
And treads the downward road.

4. The raging fire and stormy sea  
Perform thy awful will ;  
And ev'ry beast and ev'ry tree  
Thy great design fulfil.

7. Seize my whole frame into thy hand ;  
Here all my powers I bring ;  
Manage the wheels by thy command,  
And govern ev'ry spring.

For e - ver here my rest shall be, Close to thy bleeding side; This all my hope and all my plea, For me the Saviour died!

## BELLEVILLE. C. M.

## HYMN 331.

1. Thou, Lord, hast blest my going out; O bless my coming in! Compass my weakness round about, And keep me safe from sin. :||

2. Still hide me in thy secret place,  
Thy tabernacle spread;  
Shelter me with preserving grace,  
And screen my naked head.

3. To thee for refuge may I run,  
From sin's alluring snare;  
Ready its first approach to shun,  
And watching unto prayer.

4. O that I never, never more  
Might from thy ways depart!  
Here let me give my wanderings o'er,  
By giving thee my heart.



I want a princi - ple with - in Of jea - lous, god - ly fear; A sen - si - bi - li - ty of sin, A pain to feel it near.

## HYMN 307.

## ADDISON. C. M.

1. God of all grace and majesty, Supremely great and good! If I have mercy found with thee, Through the atoning blood, Through the atoning blood;

2. The guard of all thy mercies give,  
And to my pardon join  
A fear lest I should ever grieve  
The gracious Spirit Divine.

3. If mercy is indeed with thee  
May I obedient prove;  
Nor e'er abuse my liberty,  
Or sin against thy love.

4. This choicest fruit of faith bestow  
On a poor sojourner;  
And let me pass my days below  
In humbleness and fear.

1. Je-sus, the Name high o - ver all, In hell, or earth, or sky, An - gels and men be - fore it fall, And de - vils

fear and fly, An-gels and men be - fore it fall, And de - vils fear and fly.

2. Jesus, the name to sinners dear,  
The name to sinners given ;  
It scatters all their guilty fear :  
It turns their hell to heaven.
3. Jesus the prisoner's fetters breaks,  
And bruises Satan's head ;  
Power into strengthless souls it speaks,  
And life into the dead.
4. O that the world might taste and see  
The riches of his grace !  
The arms of love that compass me,  
Would all mankind embrace.

1. Hail, God the Son, in glory crown'd, Ere time be - gan to be, Ere time began to be; Throned with thy Sire, through half the

round Of vast e-ter-ni-ty. Throned with thy Sire, through half the round Of vast eternity.

2. Let heaven and earth's stupendous frame  
Display their Author's power;  
And each exalted seraph-flame,  
Creator, thee adore.

3. Thy wondrous love the Godhead show'd  
Contracted to a span,—  
The co-eternal Son of God,  
The mortal Son of man.

4. To save us from our lost estate,  
Behold his life-blood stream:  
Hail, Lord, almighty to create,  
Almighty to redeem!

5. The Mediator's God-like sway  
His church below sustains;  
Till nature shall her Judge survey,  
The King Messiah reigns.

6. Hail, with essential glory crown'd,  
When time shall cease to be;  
Throned with thy Father, through the round  
Of whole eternity.

1. Blest be our ev - er - last-ing Lord, Our Fa-ther, God, and King ! Our Fa-ther, God, and King ! Thy sov-er-ign good - ness we re - cord, Thy

glorious pow'r we sing, Thy glorious pow'r we sing, Thy glo - rious pow'r we sing.

2. By thee the victory is given ;  
The majesty divine,  
And strength, and might, and earth, and heaven.  
And all therein are thine.

3. The kingdom, Lord, is thine alone,  
Who dost thy right maintain,  
And, high on thine eternal throne,  
O'er men and angels reign.

4. Riches as seemeth good to thee,  
Thou dost, and honour, give ;  
And kings their power and dignity  
Out of thy hand receive.

5. Thou hast on us the grace bestow'd  
Thy greatness to proclaim ;  
And therefore now we thank our God,  
And praise thy glorious name.

6. Thy glorious name and nature's po-  
Thou dost to us make known ;  
And all the Deity is ours,  
Through thy incarnate Son.



1. Hear what the voice from heav'n proclaims, For all the pi-ous dead! For all the pi - ous dead! Sweet is the sa-vour of their names, And  
PLA.

soft their dy - ing bed, And soft, And soft, And soft their dy - ing bed.  
FOR

2. They die in Jesus and are blest :  
 How calm their slumbers are !  
 From sufferings and from woes released,  
 And freed from every snare :
3. Till that illustrious morning come,  
 When all thy saints shall rise,  
 And, deck'd in full immortal bloom,  
 Attend thee to the skies.
4. Their tongues, great Prince of Life, shall join  
 With their recover'd breath,  
 And all th' Immortal host ascribe  
 Their victory to thy death.

1. Salvation! O the joy-ful sound! What pleasure to our ears! A sovereign balm for ev'ry wound, A cordial for our fears. A sover'eign balm, &c.

*Allegretto.* *Adagio.*

Glory, honor, &c. Hallelujah, Hallelujah, Hallelujah, Praise the Lord.

2. Salvation! let the echo fly  
 The spacious earth around;  
 While all the armies of the sky  
 Conspire to raise the sound!  
 Glory, honour, praise, and power, &c.

3. Salvation! O thou bleeding Lamb,  
 To thee the praise belongs;  
 Salvation shall inspire our hearts,  
 And dwell upon our tongues:  
 Glory, honour, praise, and power, &c.

1. Je-ho - vah, God the Father, bless, And thy own work de-fend! With mercy's outstretch'd arms embrace, And keep us to the

end, And keep us to the end, And keep us to the end.

2. Preserve the creatures of thy love;  
By providential care  
Conducted to the realms above  
To sing thy goodness there.

3. Jehovah, God the Son, reveal  
The brightness of thy face!  
And all thy pardon'd people fill  
With plenitude of grace!

4. Shine forth with all the Deity,  
Which dwells in thee alone;  
And lift us up, thy face to see  
On thy eternal throne.

My God, I know, I feel thee mine, And will not quit my claim, Till all I have is lost in thine, And all re - new'd I am.

## CHINA. C. M.

## HYMN 720.

1. Why do we mourn departing friends, Or shake at death's alarms! 'Tis but the voice that Je - sus sends, To call them to his arms.

2. The graves of all his saints he bless'd  
And soften'd ev'ry bed:  
Where should the dying members rest,  
But with their dying head?

3. Thence he arose, ascending high,  
And show'd our feet the way:  
Up to the Lord our flesh shall fly,  
At the great rising-day.

4. Then let the last, loud trumpet sound,  
And bid our kindred rise;  
Awake, ye nations under ground;  
Ye saints, ascend the skies.

1. Be - gin, my soul, some heav'n - ly theme, Awake, my voice, and sing The mighty works, or mightier name, Of our e - ternal King.

Halle - lujah, A-men, Halle - lujah, Amen, Halle - lujah, Halle - lujah, Halle - lujah, Amen.  
 CHORUS. PIA. FOR.

2. Tell of his wondrous faithfulness,  
 And sound his power abroad;  
 Sing the sweet promise of his grace,  
 And the performing God.

3. Proclaim salvation from the Lord,  
 For wretched, dying men:  
 His hand hath writ the sacred word  
 With an immortal pen.

4. Engraved as in eternal brass,  
 The mighty promise shines;  
 Nor can the powers of darkness raise  
 Those everlasting lines.

1. God is in this and ev' - ry place ; But, O, how dark and void To me !—'Tis one great wil - der-ness, This

This earth without my

This earth, &c. This earth, This earth, &c. This earth, &c.

FOR.

earth without my God, This earth without my God, This ear - - th with-out my God.

God, This earth, &c., This earth, &c., This earth, &c.

2. Empty of Him who all things fills,  
Till he his light impart,  
Till he his glorious self reveals,  
The veil is on my heart.

3. O thou, who seest and know'st my grief,  
Thyself unseen, unknown,  
Pity my helpless unbelief,  
And take away the stone.

4. Regard me with a gracious eye,  
The long-sought blessing give ;  
And bid me, at the point to die,  
Behold thy face and live.

5. Now, Jesus, now, the Father's love  
Shed in my heart abroad :  
The middle wall of sin remove,  
And let me into God.

Try us, O God, and search the ground Of ev'-ry sin - ful heart: Whate'er of sin in us is found, O bid it all de - part!

## HYMN 1.

## SMYRNA. C. M.

1. O for a thousand tongues to sing My great Re - deem - er's praise! The glories of my God and King, The tri - umphs of his grace!

2. My gracious Master, and my God,  
Assist me to proclaim,  
To spread through all the earth abroad  
The honours of thy name.

3. Jesus! the name that charms our fears,  
That bids our sorrows cease;  
'Tis music in the sinner's ears,  
'Tis life, and health, and peace.

4. He breaks the power of cancel'd sin,  
He sets the pris'ner free;  
His blood can make the foulest clean,  
His blood avail'd for me.

To shun, &c.

1. In all my vast concerns with thee, In vain my soul would try To shun thy presence, Lord, or flee The no - tice

To shun, &c.

of thine eye, To shun thy presence, Lord, or flee The no - tice of thine eye.

2. Thy all-surrounding sight surveys  
My rising and my rest,  
My public walks, my private ways,  
The secrets of my breast.

3. My thoughts lie open to thee, Lord,  
Before they're form'd within,  
And, ere my lips pronounce the word,  
Thou know'st the sense I mean.

4. O wondrous knowledge, deep and high!  
Where can a creature hide?  
Within thy circling arms I lie  
Reset on every side

5. So let thy grace surround me still,  
And like a bulwark prove,  
To guard my soul from every ill  
Secured by sovereign love



Be-hold the Sa-viour of mankind Nail'd to the shameful tree! How vast the love that him in- clined To bleed and die for thee.

## HYMN 138.

## BETHLEHEM. C. M.

1. O that thou wouldst the heavens rend, In majesty come down · Stretch out thine arm omnipotent, Stretch out thine arm omni-po - tent, And seize me for thine own.

2. Descend and let thy lightning burn  
The stubble of thy foe ;  
My sins o'erturn, o'erturn, o'erturn,  
And make the mountains flow.

3. Thou my impetuous spirit guide,  
And curb my headstrong will ;  
Thou only canst drive back the tide  
And bid the sun stand still.

4. What though I cannot break my chain,  
Or e'er throw off my load !  
The things impossible to men  
Are possible to God.

1. Hap - py the souls to Je - sus join'd, And saved by grace a - lone : Walking in all his ways they find Their heav'n on earth begun Their

heav'n on earth be-gun, Their heav'n on earth be - gun.

2. The church triumphant in thy love,  
Their mighty joys we know :  
*They* sing the Lamb in hymns above,  
And *we* in hymns below.
3. Thee in thy glorious realm they praise,  
And bow before thy throne ;  
We in the kingdom of thy grace ;  
The kingdoms are but one.
4. The holy to the holiest leads ;  
From thence our spirits rise :  
And he that in thy statutes treads,  
Shall meet thee in the skies.

## HYMN 37.

1. Jesus, the Name high over all,  
In hell, or earth, or sky,  
Angels and men before it fall,  
And devils fear and fly.
2. Jesus, the Name to sinners dear,  
The Name to sinners given ;  
It scatters all their guilty fear :  
It turns their hell to heaven
3. Jesus the prisoner's fetters breaks,  
And bruises Satan's head ;  
Power into strengthless souls it speaks,  
And life into the dead.

Te-sus, if still thou art to-day As yes-ter-day the same, Pre-sent to heal, in me dis-play The vir-tue of thy name.

## HYMN 108.

## NEW CHURCH. C. M.

1. Enslaved to sense, to pleasure prone, Fond of cre-a-ted good; Fa-ther, our helpless-ness we own, And trem-bling taste our food.

2. Trembling, we taste; for ah! no more  
To thee the creatures lead:  
Changed, they exert a baneful power,  
And poison while they feed.

3. Cursed for the sake of wretched man,  
They now engross him whole;  
With pleasing force on earth detain,  
And sensualize his soul.

4. Grov'ling on earth we still must lie,  
Till Christ the curse repeal:  
Till Christ, descending from on high,  
Infected nature heal.

1. When all thy mercies, O my God, My rising soul surveys, My ri - sing soul sur - veys, Trans - port - ed with the

view, I'm lost, Transport-ed with the view, I'm lost In won-der, love, and praise, In won - - der, love, and praise.

2. Thy providence my life sustain'd,  
And all my wants redress'd,  
While in the silent womb I lay,  
And hung upon the breast.

3. To all my weak complaints and cries  
Thy mercy lent an ear,  
Ere yet my feeble thoughts had learn'd  
To form themselves in prayer.

4. Unnumber'd comforts on my soul  
Thy tender care bestow'd,  
Before my infant heart conceived  
From whom those comforts flow'd.

1. Je - sus, to thee I now can fly, On whom my help is laid: On whom my help is laid: Oppress'd by sins, I

lift my eye, And see the sha-dows fade, And see the shadows fade, And see the sha-dows fade.

2. Believing on my Lord, I find  
A sure and present aid:  
On thee alone my constant mind  
Is ev'ry moment stay'd.

3. What'e'r in me seems wise, or good,  
Or strong, I here disclaim:  
I wash my garments in the blood  
Of the atoning Lamb.

4. Jesus, my Strength, my Life, my Rest,  
On thee will I depend,  
Till summon'd to the marriage-feast,  
When faith in sight shall end.

1. There is a land of pure de-light, Where saints immortal reign, Where saints im-mor-tal reign: In-fi-nite day ex-

cludes the night, And pleasures banish pain, And pleasures banish pain, And plea-sures ba-nish pain.

*And pleasures, &c.*

2. There everlasting spring abides,  
And never-withering flowers :  
Death, like a narrow sea, divides  
This heav'nly land from ours.

3. Sweet fields beyond the swelling flood  
Stand dress'd in living green :  
So to the Jews old Canaan stood,  
While Jordan roll'd between.

4. But timorous mortals start and shrink  
To cross this narrow sea ;  
And linger, shivering on the brink,  
And fear to launch away.

1. My Shep-herd will sup-ply my need, Je-ho-vah is his name; In pas-tures fresh he makes me feed

Be-side the li-ving stream, In pas-tures fresh he makes me feed, Be-side, Be-side the li-ving 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 through the shades of death,  
Thy presence is my stay:  
A word of thy supporting breath  
Drives all my fears away.

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

1. When I sur - vey the won - drous cross On which the Prince of glo - ry died, My rich - est gain, My rich - est gain I count but loss,

The first system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the staves, with the first line of lyrics corresponding to the first system.

And pour contempt, And pour con - tempt on all my pride.

The second system of the musical score consists of four staves, continuing from the first system. The lyrics are written below the staves, with the second line of lyrics corresponding to this system.

2. Forbid it, Lord, that I should boast,  
Save in the death of Christ, my God :  
All the vain things that charm me most,  
I sacrifice them to his blood.
3. See, from his head, his hands, his feet,  
Sorrow and love flow mingled down :  
Did e'er such love and sorrow meet,  
Or thorns compose so rich a crown ?
4. Were the whole realm of nature mine,  
That were a present far too small ;  
Love, so amazing, so divine,  
Demands my soul, my life, my all.



1. O that my load of sin were gone, O that I could at last sub-mit At Je-sus' feet to lay it down, To lay my

To lay my, &c.

To lay my, &c.

soul at Je - sus' feet, To lay my soul at Je-sus' feet!

5. Fain would I learn of thee, my God;  
Thy light and easy burden prove,  
The cross, all stain'd with hallow'd blood,  
The labour of thy dying love.

6. I would, but thou must give the power;  
My heart from every sin release;  
Bring near, bring near, the joyful hour,  
And fill me with thy perfect peace.

2. When shall mine eyes behold the Lamb?  
The God of my salvation see?  
Weary, O Lord, thou know'st I am;  
Yet still I cannot come to thee.

3. Rest for my soul I long to find:  
Saviour of all, if mine thou art,  
Give me thy meek and lowly mind,  
And stamp thine image on my heart.

4. Break off the yoke of inbred sin,  
And fully set my spirit free:  
I cannot rest till pure within,  
Till I am wholly lost in thee.

7. Come, Lord, the drooping sinner cheer,  
Nor let thy chariot wheels delay;  
Appear, in my poor heart appear!  
My God, my Saviour, come away!

1. Je - sus, thy blood and righteousness My beau - ty are, my glorious dress: 'Midst flaming worlds, in these array'd, With joy shall I lift

up my head, With joy shall I lift up my head, With joy shall I lift up my head.

5. Lord, I believe were sinners more  
Than sands upon the ocean shore,  
Thou hast for all a ransom paid,  
For all a full atonement made.

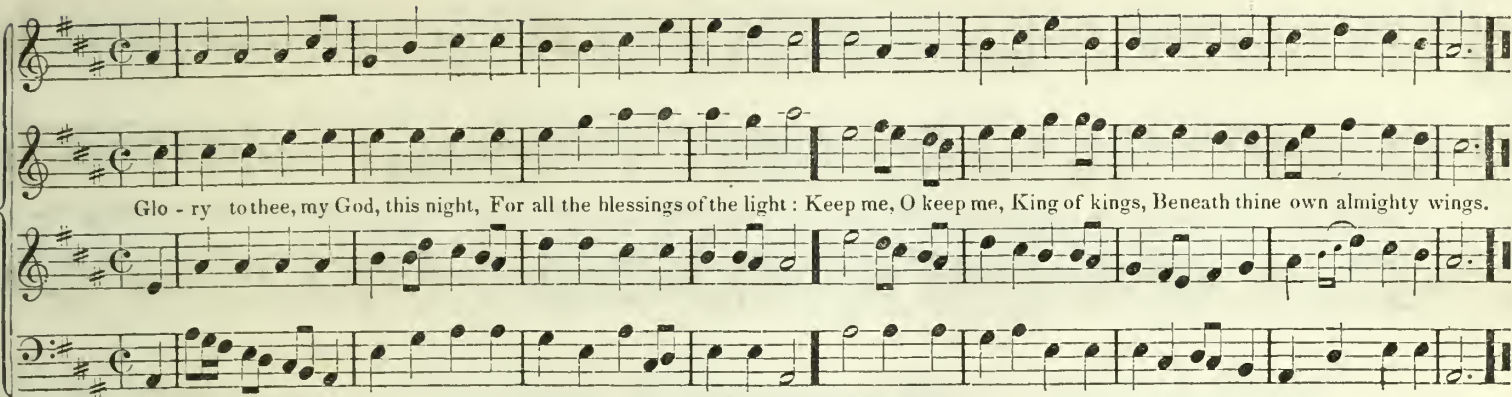
6. When from the dust of death I rise,  
To claim my mansion in the skies,  
Even then,—this shall be all my plea,  
Jesus hath lived, hath died for me.

2. Bold shall I stand in thy great day,  
For who ought to my charge shall lay?  
Fully absolved through these I am,  
From sin and fear, from guilt and shame

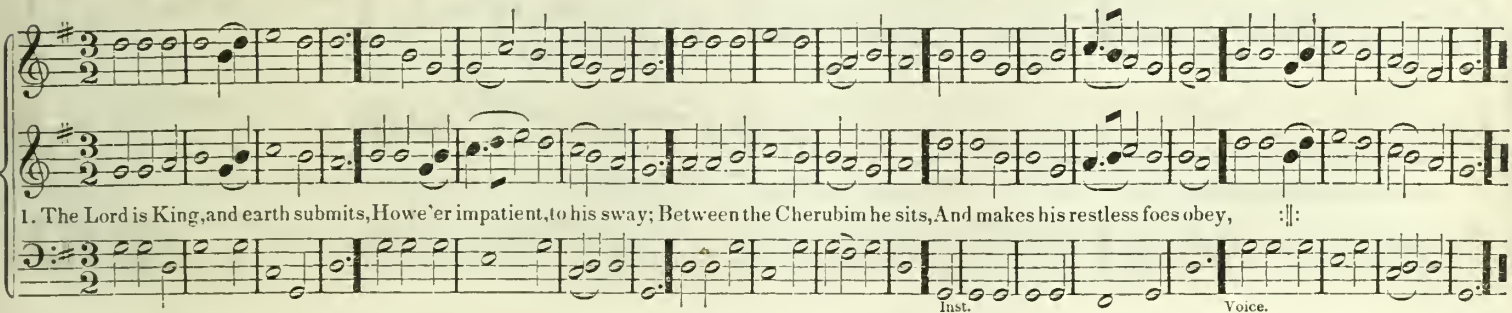
3. The holy, meek, unspotted Lamb,  
Who from the Father's bosom came,  
Who died for me, even me, t' atone,  
Now for my Lord and God I own.

4. Lord, I believe thy precious blood,  
Which, at the mercy-seat of God,  
For ever doth for sinners plead,  
For me, even for my soul, was shed.

7. Thus *Abraham*, the friend of God,  
Thus all heaven's armies bought with blood,  
Saviour of sinners, thee proclaim;  
Sinners, of whom the chief I am



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 almighty wings.



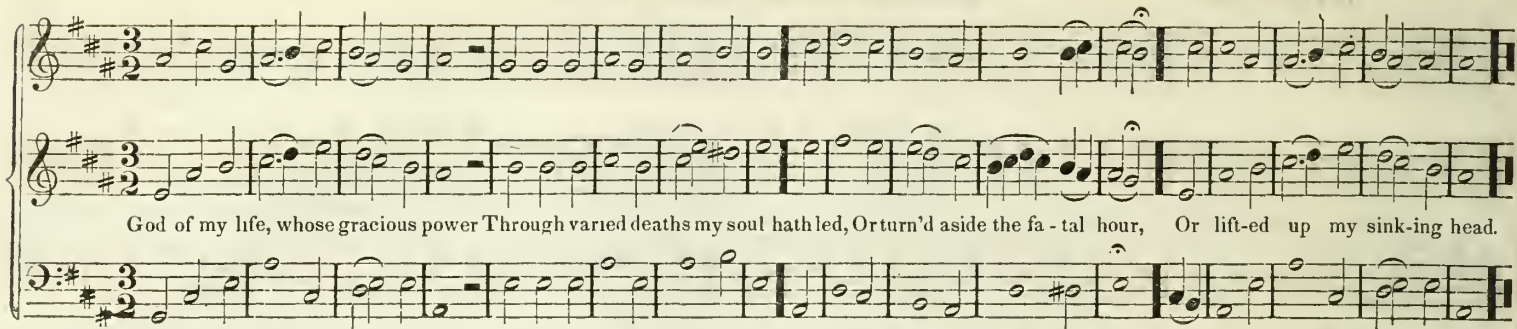
1. The Lord is King, and earth submits, Howe'er impatient, to his sway; Between the Cherubim he sits, And makes his restless focs obey, :||

Inst. Voice.

2. All power is to our Jesus given ;  
O'er earth's rebellious sons he reigns ;  
He mildly rules the hosts of heaven ;  
And holds the powers of hell in chains.

3 In vain doth Satan rage his hour,  
Beyond his chain he cannot go ;  
Our Jesus shall stir up his power,  
And soon avenge us of our foe.

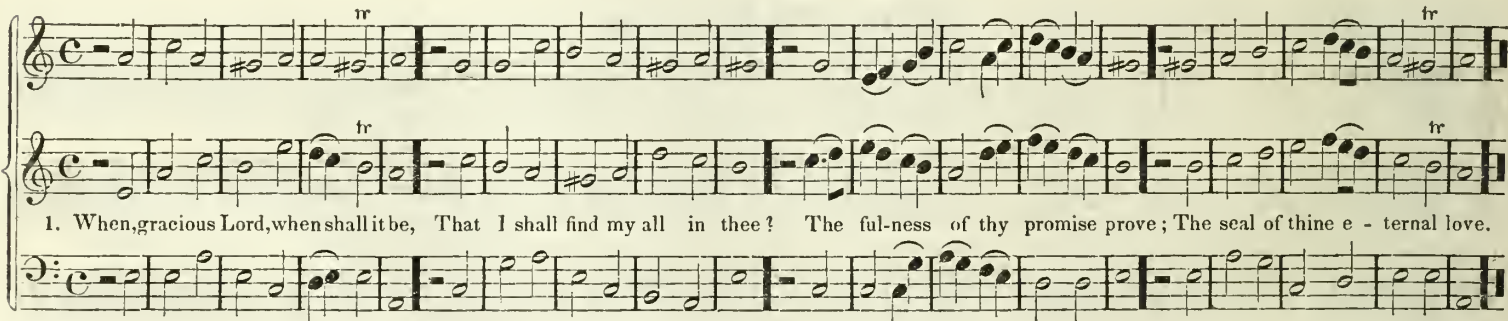
4. Jesus shall his great arm reveal ;  
Jesus, the woman's conq'ring Seed,  
(Though now the serpent bruise his heel,)  
Jesus shall bruise the serpent's head.



God of my life, whose gracious power Through varied deaths my soul hath led, Or turn'd aside the fa - tal hour, Or lift-ed up my sink-ing head.

## ST. BARNABAS. L. M.

## HYMN 163.



1. When, gracious Lord, when shall it be, That I shall find my all in thee? The ful-ness of thy promise prove; The seal of thine e - ternal love.

2. A poor, blind child, I wander here,  
If haply I may feel thee near!  
O dark! dark! dark! I still must say,  
Amid the blaze of gospel day!

3. Thee, only thee, I fain would find,  
And cast the world and flesh behind;  
Thou, only thou, to me be given,  
Of all thou hast in earth or heaven.

4. Whom man forsakes thou wilt not leave  
Ready the outcasts to receive;  
Though all my simpleness I own,  
And all my faults to thee are known.

1. Lord, I de - spair myself to heal: I see my sin, but can - not feel; I can - not till thy Spirit blow, And

I can - not tell, &c.

2. 'Tis thine a heart of flesh to give;  
Thy gifts I only can receive;  
Here, then, to thee I all resign;  
To draw, redeem, and seal,—is thine.

3. With simple faith on thee I call,  
My Light, my Life, my Lord, my all:  
I wait the moving of the pool;  
I wait the word that speaks me whole.

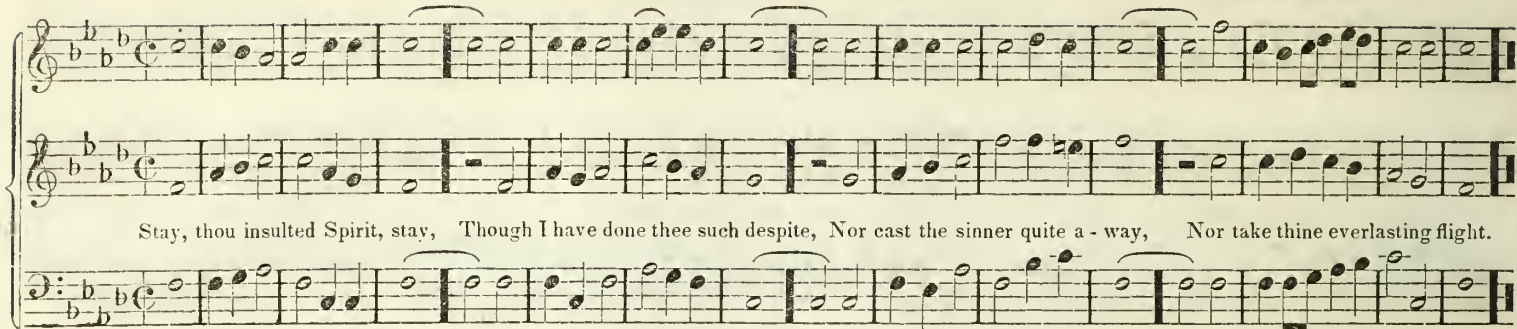
4. Speak, gracious Lord, my sickness cure,  
Make my infected nature pure:  
Peace, righteousness, and joy impart,  
And pour thyself into my heart!

## HYMN 163.

1. When, gracious Lord, when shall it be,  
That I shall find my all in thee!  
The fulness of thy promise prove;  
The seal of thine eternal love!

2. A poor, blind child, I wander here,  
If haply I may feel thee near!  
O dark! dark! dark! I still must say,  
Amid the blaze of gospel day!

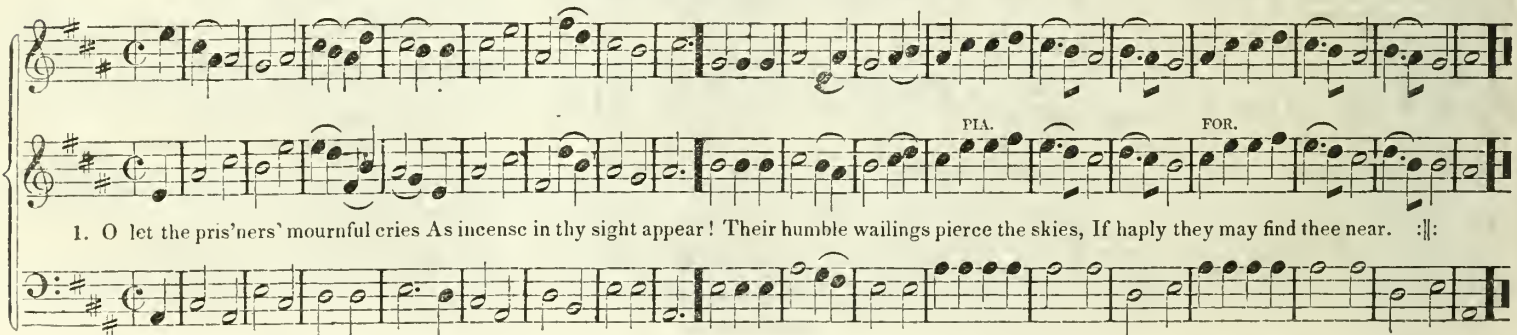
3. Thee, only thee, I fain would find,  
And cast the world and flesh behind  
Thou, only thou, to me be given,  
Of all thou hast in earth or heaven.



Stay, thou insulted Spirit, stay, Though I have done thee such despite, Nor cast the sinner quite a - way, Nor take thine everlasting flight.

## LOUGHBOROUGH. L. M.

## HYMN 462.



1. O let the pris'ners' mournful cries As incense in thy sight appear! Their humble wailings pierce the skies, If haply they may find thee near. ::

2. The captive exiles make their moans,  
From sin impatient to be free:  
Call home, call home, thy banish'd ones!  
Lead captive then captivity!

3. Show them the blood that bought their peace,  
The anchor of their steadfast hope;  
And bid their guilty terrors cease,  
And bring the ransom'd prisoners up.

4. Out of the deep regard their cries,  
The fallen raise, the mourners cheer;  
O Sun of Righteousness, arise,  
And scatter all their doubt and fear!

1. I thirst, thou wound - ed Lamb of God, To wash me in thy cleansing blood ; To dwell with - in thy wounds : then

pain Is sweet, and life or death is gain. Is sweet, and life or death is gain.

2. Take my poor heart, and let it be  
For ever closed to all but thee !  
Seal thou my breast, and let me wear  
That pledge of love for ever there !

3. How blest are they, who still abide,  
Close shelter'd in thy bleeding side !  
Who life and strength from thence derive,  
And by thee move, and in thee live.

4. What are our works but sin and death,  
Till thou thy quick'ning Spirit breathe ?  
Thou giv'st the power thy grace to move :  
O wondrous grace ! O boundless love !

5. How can it be, thou heavenly King  
That thou should'st us to glory bring ?  
Make slaves the partners of thy throne,  
Deck'd with a never-fading crown !

6. Hence our hearts melt ; our eyes o'erflow ;  
Our words are lost ; nor will we know,  
Nor will we think of aught beside,  
" My Lord, my Love is crucified,"

7. Ah, Lord, enlarge our scanty thought ;  
To know the wonders thou hast wrought !  
Unloose our stammering tongues, to tell  
Thy love immense, unsearchable.

1. My suff'rings all to thee are known, Tempt - ed in ev' - ry point like me; Re - gard my grief, re - gard thy

own; Je - sus, re - mem, — Je - sus re - mem - ber Cal - va - ry!

2. O call to mind thy earnest prayers,  
Thy agony, and sweat of blood,  
Thy strong and bitter cries and tears,  
Thy mortal groan, " My God! my God!"
3. For whom didst thou the cross endure?  
Who nail'd thy body to the tree?  
Did not thy death my life procure?  
O let thy bowels answer me!
4. Art thou not touch'd with human woe?  
Hath pity left the Son of Man?  
Dost thou not all my sorrows know,  
And claim a share in all my pain?

5. Have I not heard, have I not known,  
That thou, the everlasting Lord,  
Whom heaven and earth their Maker own,  
Art always faithful to thy word?

6. Thou wilt not break a bruised reed,  
Or quench the smallest spark of grace,  
Till through the soul thy power is spread,  
Thy ail-victorious righteousness.

7. The day of small and feeble things  
I know thou never wilt despise;  
I know with healing in his wings,  
The Sun of Righteousness shall rise.



Arm of the Lord a-wake, awake! Thine own im - mor - tal strength put on! Thine own immor-tal strength put on! With terror clothed, hell's

kingdom shake, With terror cloth'd, hell's kingdom shake, And cast thy foes And cast thy foes with fu - ry down, And cast thy foes with fu-ry down.

What! never speak one e - vil word. Or rash, or i - dle, or un-kind! O how shall I, most gracious Lord, This mark of true per - fec-tion find!

## INVOCATION. L. M.

## HYMN 570.

1. High in the heav'ns, eternal God, Thy good-ness in full glory shines; Thy truth shall break thro' ev'ry cloud That veils and darkens thy designs.

2. For ever firm thy justice stands,  
As mountains their foundations keep;  
Wise are the wonders of thy hands;  
Thy judgments are a mighty deep.

3. Thy providence is kind and large,  
Both man and beast thy bounty share;  
The whole creation is thy charge,  
But saints are thy peculiar care.

4. My God, how excellent thy grace,  
Whence all our hope and comfort springs!  
The sons of Adam, in distress,  
Fly to the shadow of thy wings.

God is the re-fuge of his saints, <sup>When storms, &c.</sup> When storms, &c. of sharp dis-tress invade;

When storms, &c. When storms, &c.

Ere we can of-fer our complaints, <sup>Behold him, &c.</sup> Be-hold him present with his aid! <sup>Behold him, &c.</sup> Behold him, &c. <sup>FOR.</sup>

Be - hold him, &c. **F** 11 Behold him, &c.

Forth, in thy name, O Lord I go, My dai-ly la-hour to pur-sue; Thee, on-ly thee, re-solved to know, In all I think, or speak, or do.

## J O B. L. M.

## HYMN 316.

1. E-ternal pow'r whose high abode Becomes the grandeur of a God, In-finite lengths beyond the bounds Where stars revolve :|| their lit-tle rounds.

2. Thee while the first archangel sings,  
He hides his face behind his wings;  
And ranks of shining thrones around  
Fall worshipping, and spread the ground,

3. Lord, what shall earth and ashes do!  
We would adore our Maker too!  
From sin and dust to thee we cry,  
The Great, the Holy, and the High.

4. Earth, from afar, hath heard thy fame,  
And worms have learned to lisp thy name,  
But, O! the glories of thy mind  
Leave all our soaring thoughts behind!

1. How pleasant, how divine - ly fair, O Lord of hosts, thy dwell-ings are ! With strong desire my spirit faints To meet th' assem-blics

of thy saints. With strong desire my spirit faints To meet th'as-sem-plies of thy saints.

2. Blest are the saints that sit on high,  
Around thy throne of majesty ;  
Thy brightest glories shine above,  
And all their work is praise and love.

3. Blest are the souls that find a place  
Within the temple of thy grace ;  
Here they behold thy gentler rays,  
And seek thy face, and learn thy praise.

4. Blest are the men whose hearts are set  
To find the way to Sion's gate ;  
God is their strength, and through the road  
They lean upon their helper God.

5. Cheerful they walk with growing strength,  
Till all shall meet in heav'n at length ;  
Till all before thy face appear,  
And join in nobler worship there.

Jesus, my Saviour, Brother, Friend, On whom I cast my ev'ry care, On whom for all things I depend; In - spire, and then ac - cept my prayer.

PLA. FOR.

The musical score for Hymn 312 consists of four staves. The top staff is the vocal line in 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The second staff is a piano accompaniment in 3/4 time, also with a treble clef and one sharp. The third staff is a piano accompaniment in 3/4 time with a treble clef and one sharp, featuring a melodic line with some grace notes. The bottom staff is a piano accompaniment in 3/4 time with a bass clef and one sharp. The lyrics are written below the second and third staves.

## OLD HUNDRED. L. M.

## HYMN 540.

Before Jehovah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God alone, He can create, and he de-destroy.

The musical score for Hymn 540 consists of four staves. The top staff is the vocal line in common time (C), starting with a treble clef and a key signature of one sharp (F#). The second staff is a piano accompaniment in common time with a treble clef and one sharp. The third staff is a piano accompaniment in common time with a treble clef and one sharp, featuring a melodic line. The bottom staff is a piano accompaniment in common time with a bass clef and one sharp. The lyrics are written below the second and third staves.

1. The spacey fir - ma - ment on high, With all the blue e - the - rial sky, And spangled heav'ns, a shining frame, Their great Ori - gi -

nal proclaim, And spangled heav'ns, a shining frame, Their great Ori - gi - nal proclaim.

4. Whilst all the stars that round her burn,  
And all the planets in their turn  
Confirm the tidings as they roll,  
And spread the truth from pole to pole.

5. What, though in solemn silence all  
Move round this dark terrestrial ball;  
What, though no real voice or sound  
Amidst their radiant orbs be found;

2. Th' unwearied sun, from day to day  
Does his Creator's power display;  
And publishes to ev'ry land  
The work of an almighty hand.

3. Soon as the evening shades prevail,  
The moon takes up the wondrous tale;  
And nightly to the list'ning earth  
Repeats the story of her birth.

6. In reason's ear they all rejoice,  
And utter forth a glorious voice;  
For ever singing, as they shine,  
"The hand that made us is divine."

*Maestoso.*

O thou dear suff'ring Son of God, How doth thy heart to sinners move? Help me to catch thy precious blood; Help me to taste thy dy - ing love.

## EFFINGHAM. L. M.

## HYMN 659.

1. O thou that hear'st when sinners cry, Tho' all my crimes be-fore thee lie, Be-hold me not with angry look, But blot their mem'ry from thy book.

2. Create my nature pure within,  
And form my soul averse from sin;  
Let thy good Spirit ne'er depart,  
Nor hide thy presence from my heart.

3. I cannot live without thy light,  
Cast out and banish'd from thy sight:  
Thy saving strength, O Lord, restore,  
And guard me that I fall no more.

4. Though I have grieved thy Spirit, Lord,  
His help and comfort still afford;  
And let a wretch come near thy throne,  
To plead the merits of thy Son.



1. God is the re - fuge of his saints, When storms of sharp dis-tress in-vade; Ere we can of - fer our complaints, Be-

hold him pre-sent with his aid! Be - hold him pre-sent with his aid.

2. Let mountains from their seats be hurl'd  
Down to the deep, and buried there,—  
Convulsions shake the solid world,—  
Our faith shall never yield to fear.
3. Loud may the troubled ocean roar;  
In sacred peace our souls abide;  
While ev'ry nation, ev'ry shore,  
Trembles, and dreads the swelling tide.
4. There is a stream whose gentle flow  
Supplies the city of our God;  
Life, love, and joy still gliding through,  
And wa'tring our divine abode.

1. Come, sinners, to the gos-pel feast ; Let ev' - ry soul be Jesus' guest ; Ye need not *one* be left be - hind, For God hath bidden *all* man-

*PIA.* kind, Ye need not *one* be left be-hind, *FOR.* For God hath bid - den *all* man-kind.

2. Sent by my Lord, on you I call ;  
The invitation is to all :  
Come, all the world ; come, sinner, *thou* ;  
All things in Christ are ready now.
3. Come, all ye souls by sin opprest,  
Ye restless wand'ers after rest,  
Ye poor, and maim'd, and halt, and blind,  
In Christ a hearty welcome find.
4. Come, and partake the gospel feast ;  
Be saved from sin ; in Jesus rest :  
O taste the goodness of your God,  
And eat his flesh, and drink his blood !

5. Ye vagrant souls, on you I call ;  
(O that my voice may reach you all !)  
Ye all may now be justified ;  
Ye all may live, for Christ hath died.

6. My message as from God receive ;  
Ye all may come to Christ, and live ;  
O let his love your hearts constrain,  
Nor suffer him to die in vain !

7. His love is mighty to compel ;  
His conq'ring love consent to feel ;  
Yield to his love's resistless power,  
And fight against your God no more

Awake, my soul, and with the sun Thy daily stage of duty run : Shake off dull sloth, and ear-ly rise, To pay thy morning sa-cri-fice

## HYMN 155.

## WELLS. L. M.

1. God of my life, what just return Can sinful dust and ash-es give ! I only live my sin to mourn ; To love my God I only live.

2. To thee, benign and saving power,  
I consecrate my lengthen'd days ;  
While, mark'd with blessings, ev'ry hour  
Shall speak thy coextended praise.

3. Be all my added life employ'd  
Thine image in my soul to see :  
Fill with thyself the mighty void :  
Enlarge my heart to compass thee.

4. O give me, Saviour, give me more :  
Thy mercies to my soul reveal :  
Alas ! I see their endless store ;  
But, O ! I cannot, cannot *feel*.

“Ho! every one that thirsts, draw nigh;” (’Tis God invites the fallen race;) “Mercy and free salvation buy; Buy wine, and milk, and gospel grace.

The musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The melody is written in a simple, hymn-like style with various note values and rests.

## WARRINGTON. L. M.

## HYMN 386.

1. Arm of the Lord, awake, awake! Thine own immortal strength put on! With terror clothed hell's kingdom shake, And cast thy foes with fury down!

The musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is 3/2. The melody is written in a simple, hymn-like style with various note values and rests.

2. As in the ancient days appear;  
The sacred annals speak thy fame;  
Be now omnipotently near,  
To endless ages still the same.

3. Thy arm, Lord, is not shorten'd now;  
It wants not now the power to save;  
Still present with thy people, thou  
Bear'st them thro' life's parted wave.

4. By death and hell pursued in vain,  
To thee the ransom'd seed shall come;  
Shouting, their heav'nly Sion gain,  
And pass thro' death triumphant home.

1, Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by morn - ing light,

And talk of all thy truth by night, And talk of all thy truth by night.

4. Fools never raise their thoughts so high;  
Like brutes they live, like brutes they die;  
Like grass they flourish, till thy breath  
Dooms them to everlasting death.

5. But I shall share a glorious part,  
When grace has well refined my heart;  
And fresh supplies of joy are shed  
Like holy oil to cheer my head.

2. Sweet is the day of sacred rest,  
No mortal cares disturb my breast;  
O may my heart in tune be found,  
Like David's harp of solemn sound.

3. My heart shall triumph in the Lord,  
And bless thy works, and bless thy word:  
Thy works of grace, how bright they shine!  
How deep thy counsels, how divine!

6. Then shall I see, and hear, and know  
All I desired and wish'd below;  
And every power find sweet employ  
In that eternal world of joy.

On all the earth thy Spirit shower; The earth in righteousness renew; Thy kingdom come, and hell's o'erpower, And to thy sceptre all subdue.

## DUKE STREET. L. M.

## HYMN 714.

1. God of my life, through all my days, My grateful powers shall sound thy praise; My song shall wake with opening light, And cheer the dark and silent night.

2. When anxious cares would break my rest,  
And griefs would tear my throbbing breast,  
Thy tuneful praises, raised on high,  
Shall check the murmur and the sigh.

3. When death o'er nature shall prevail,  
And all the powers of language fail,  
Joy through my swimming eyes shall break,  
And mean the thanks I cannot speak.

4. But O, when that last conflict's o'er,  
And I am chain'd to earth no more,  
With what glad accents shall I rise  
To join the music of the skies!

He comes! he comes! the Judge severe! The seventh trumpet speaks him near, His lightnings flash; his thunders roll: How welcome to the faithful soul.

## HYMN 676.

## HALLOWEL. L. M.

Blest are the humble souls that see Their empti-ness and po-ver-ty: Treasures of grace to them are given, And crowns of joy laid up in heav'n.

PIA. FOR.

Inst. Voice.

1. Fa-ther of all, thy care we bless, Which crowns our families with peace: From thee they spring; and, by thy hand—From thee they spring, and,

PIA.

Inst. —

by thy hand—From thee they spring; and, by thy hand They are, and shall be, still sustained.

FOR.

Voice.

2. To God most worthy to be praised,  
Be our domestic altars raised;  
Who, Lord of heaven, yet deigns to come,  
And sanctify our humblest home.
3. To thee may each united house  
Morning and night present its vows:  
Our servants there, and rising race,  
Be taught thy precepts, and thy grace.
4. So may each future age proclaim  
The honours of thy glorious name;  
And each succeeding race remove  
To join the family above.

## HYMN 711.

4. Seasons, and months, and weeks, and days,  
Demand successive songs of praise:  
Still be the cheerful homage paid  
With opening light, and evening shade.
5. Here in thy house shall incense rise,  
As circling Sabbaths bless our eyes;  
Still will we make thy mercies known  
Around thy board, and round our own.
6. O may our more harmonious tongue  
In worlds unknown pursue the song;  
And in those brighter courts adore,  
Where days and years revolve no more.



1. Je - sus shall reign where'er the sun Doth his suc - ces-sive jour-neys run ; His kingdom stretch from shore to shore, Till suns shall rise and

set no more : Till suns shall rise and—Till sun shall rise and—Till suns shall rise and set no more.

2. For him shall endless prayer be made,  
And praises throng to crown his head !  
His name shall like sweet perfume rise  
With every morning sacrifice.

3. People and realms of every tongue  
Dwell on his love with sweetest song ;  
And infant voices shall proclaim  
Their young hosannas to his name.

4. Blessings abound where'er he reigns ;  
The prisoner leaps to lose his chains ;  
The weary find eternal rest ;  
And all the sons of want are blest.

5. Where he displays his healing power,  
Death and the curse are known no more :  
In him the tribes of Adam boast  
More blessings than their father lost.

6. Let every creature rise and bring  
Its grateful honours to our King,  
Angels descend with songs again,  
And earth prolong the joyful strain.

1. Be-hold, the blind their sight re-ceive; Be - hold, the dead a - wake and live: The dumb speak won-ders, and the lame

PIA. FOR.  
Leap like the hart, and bless his name, Leap like the hart and bless his name.

2. Thus doth th' eternal Spirit own  
And seal the mission of the Son;  
The Father vindicates his cause  
While he hangs bleeding on the cross.
3. He dies! the heavens in mourning stood;  
He rises, and appears our God!  
Behold the Lord ascending high,  
No more to bleed, no more to die.
4. Hence then for ever from my heart  
I bid my doubts and fears depart;  
And to those hands my soul resign,  
Which bear credentials so divine.

## HYMN 726.

1. I know that my Redeemer lives,  
He lives, and on the earth shall stand  
And though to worms my flesh he gives,  
My dust lies number'd in his hand.

2. In this re-animated clay.  
I surely shall behold him near;  
Shall see him in the latter day  
In all his majesty appear.

3. I feel what then shall raise me up,  
Th' eternal Spirit lives in me;  
This is my confidence of hope,  
That God, I face to face, shall see.

God is the refuge of his saints, When storms of sharp distress invade ; Ere we can offer our complaints, Behold him present with his aid !

## HYMN 760.

## LIMEHOUSE. L. M.

1. Canst thou reject our dying prayer, Or cast us out who come to thee ? Our sins, ah ! wherefore didst thou bear ! Jesus, remember Cal - vary !

2. Number'd with the transgressors thou,  
Between the felons crucified,  
Speak to our hearts, and tell us now,  
Wherefore hast thou for sinners died !

3. For us wast thou not lifted up !  
For us a bleeding victim made !  
That we, the objects we, might hope,  
Thou hast for all a ransom paid.

4. O might we, with believing eyes,  
Thee in thy bloody vesture see ;  
And cast us on thy sacrifice !  
Jesus, my Lord, remember me !

1. Come, sin - ner, to the gos - pel feast; Let ev' - ry soul be Je - sus' guest; Ye need not *one* be left be - hind, For

God hath bid - den *all* man-kind, Ye need not *one* be left be-hind, For God hath bid - den *all* mankind.

2. Sent by my Lord, on you I call;  
The invitation is to *ALL* :  
Come, all the world; come, sinner, *thou* ;  
All things in Christ are ready now,

3. Come, all ye souls by sin opprest,  
Ye restless wanderers after rest,  
Ye poor, and maim'd, and halt, and blind,  
In Christ a hearty welcome find.

4. Come, and partake the gospel feast ;  
Be saved from sin ; in Jesus rest :  
O taste the goodness of your God,  
And eat his flesh, and drink his blood ?

1. Ye that pass by, Be - hold the Man! The Man of griefs, condemn'd for you! The Lamb of God, for sin - ners slain, Weep - ing to

Cal - va - ry pur - sue, Weeping to Cal - va - ry pursue.

5. His sacred limbs they stretch, they tear,  
With nails they fasten to the wood;  
His sacred limbs,—exposed and bare,  
Or only cover'd with his blood.

6. See there his temples crown'd with thorn  
His bleeding hands extended wide,  
His streaming feet transfix'd and torn,  
The fountain gushing from his side!

2. See! how his back the scourges tear,  
While to the bloody pillar bound!  
The ploughers make long furrows there,  
Till all his body is one wound.

3. Nor can he thus their hate assuage;  
His innocence, to death pursued,  
Must fully glut their utmost rage:  
Hark! how they clamour for his blood!

4. "To us our own Barabbas give!  
Away with him," (they loudly cry,)  
"Away with him, not fit to live,  
The vile seducer crucify!"

7. Where is the King of Glory now!  
The everlasting Son of God!  
Th' Immortal hangs his languid brow;  
Th' Almighty faints beneath his load!

1. Come, sin - ners, to the gos - pel feast ; Let ev' - ry soul be Je - sus' guest ; Ye need not *one* be left be -

hind, For God hath bid For God hath bid - den *all* man - kind.

2. Sent by my Lord, on you I call ;  
The invitation is to *ALL* ;  
Come, all the world ; come, sinner, *thou* ;  
All things in Christ are ready now.
3. Come, all ye souls by sin opprest,  
Ye restless wanderers after rest,  
Ye poor, and maim'd, and halt, and blind,  
In Christ a hearty welcome find.
4. Come, and partake the gospel feast ;  
Be saved from sin ; in Jesus rest ;  
O taste the goodness of your God,  
And eat his flesh, and drink his blood !
5. Ye vagrant souls, on you I call ;  
(O that my voice could reach you all !)  
Ye all may now be justified ;  
Ye all may live, for Christ hath died.

1. O thou, to whose all-search - ing sight      The dark - ness shin - eth as the light,      The dark - ness shin - eth as the light,

Search, prove my heart; it pants for thee;      O burst these bonds, and set it free!      O burst these bonds, and set it free!

2. Wash out its stains, refine its dross,  
Nail my affections to the cross;  
Hallow each thought; let all within  
Be clean, as thou, my God, art clean!

3. If in this darksome wild I stray;  
Be thou my Light, be thou my Way;  
No foes, no violence I fear,  
No fraud, while thou, my God, art near.

4. When rising floods my soul o'erflow,  
When sinks my heart in waves of woe,  
Jesus, thy timely aid impart,  
And raise my head, and cheer my heart.

1. Come, sin - ners, to the gos - pel feast; Let ev' - ry soul be Je - sus' guest; Ye need not *one* be left be-

hind, For God hath bid For God hath bid - den *all* man - kind.

2. Sent by my Lord, on you I call;  
The invitation is to *ALL* !  
Come, all the world; come, sinner, *thou* ;  
All things in Christ are ready now.
3. Come, all ye souls by sin opprest,  
Ye restless wanderers after rest,  
Ye poor, and maim'd, and halt, and blind,  
In Christ a hearty welcome find.
4. Come, and partake the gospel feast;  
Be saved from sin; in Jesus rest;  
O taste the goodness of your God,  
And eat his flesh, and drink his blood!
5. Ye vagrant souls, on you I call;  
(O that my voice could reach you all!)  
Ye all may now be justified;  
Ye all may live, for Christ hath died.



1. O thou, to whose all-search - ing sight      The dark - ness shin - eth as the light,      The dark - ness shin - eth as the light,

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one flat and a time signature of 2/4. The music is in common time (C) with a 2/4 time signature.

Search, prove my heart; it pants for thee;      O burst these bonds, and set it free!      O burst these bonds, and set it free!

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a time signature of 2/4. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one flat and a time signature of 2/4. The music is in common time (C) with a 2/4 time signature.

2. Wash out its stains, refine its dross,  
Nail my affections to the cross;  
Hallow each thought; let all within  
Be clean, as thou, my God, art clean!

3. If in this darksome wild I stray;  
Be thou my Light, be thou my Way;  
No foes, no violence I fear,  
No fraud, while thou, my God, art near.

4. When rising floods my soul o'erflow,  
When sinks my heart in waves of woe,  
Jesus, thy timely aid impart,  
And raise my head, and cheer my heart.

1. How do thy mer - cies close me round! For ev - er be thy name a - dored; I blush, in all things to a - bound; The ser - vant is a -

bove his Lord! The ser - vant is a - bove his Lord!

2. Inured to poverty and pain,  
A suffering life my Master led:  
The Son of God, the Son of Man,  
He had not where to lay his head.
3. But lo! a place he hath prepared  
For me, whom watchful angels keep:  
Yea, he himself becomes my guard;  
He smooths my bed, and gives me sleep.
4. Jesus protects; my fears, be gone!  
What can the Rock of Ages move?  
Safe in thy arms I lay me down,  
Thy everlasting arms of love.

5. While thou art intimately nigh,  
Who, who shall violate my rest?  
Sin, earth, and hell I now defy;  
I lean upon my Saviour's breast.

6. I rest beneath th' Almighty's shade;  
My griefs expire, my troubles cease;  
Thou, Lord, on whom my soul is stay'd,  
Wilt keep me still in perfect peace.

7. Me for thine own thou lov'st to take,  
In time and in eternity:  
Thou never, never wilt forsake  
A helpless worm that trusts in thee.

How beau-teous are their feet, Who stand on Sion's hill ; Who bring salvation in their tongues, And words of peace reveal,—And words of peace reveal. :||

PIA. FOR.

Soldiers of Christ, arise, And put your armour on, And put your armour on, Strong in the strength which God supplies, :|| Through his eternal Son.

Who in the Lord confide, And feel his sprinkled blood, In storms and hur - ri - canes a - bid, Firm as the mount of God, Firm as the mount of God.

## GIDEON. S. M.

## HYMN 21.

1. Ye sim - ple souls that stray Far from the path of peace, (That lone - ly, un - fre - quent-ed way To life and hap - pi - ness,)

Why will ye folly love,  
And throng the downward road,  
And hate the wisdom from above  
And mock the sons of God ?

2. Madness and misery  
Ye count our life beneath ;  
And nothing great or good can see,  
Or glorious, in our death :

As only born to grieve,  
Beneath your feet we lie ;  
And utterly contemn'd we live,  
And unlamented die.

Ah! whither should I go, Burden'd, and sick, and faint; To whom should I my troubles show, And pour out my complaint?

## HYMN 579.

## SHIRLAND. S. M.

1. Great is the Lord our God, And let his praise be great; He makes his church-es his a - bode, His most de - lightful seat.

2. These temples of his grace,  
How beautiful they stand!  
The honours of our native place,  
And bulwarks of our land.

3. In Sion God is known  
A refuge in distress;  
How bright has his salvation shone  
Through all her palaces!

4. In ev'ry new distress  
We'll to his house repair;  
We'll think upon his wondrous grace,  
And seek deliverance there.

Shepherd of Is - rael, hear Our sup - pli - ca - ting cry: And gather in the souls sincere, That from their brethren fly.

## SUTTON COLEFIELD. S. M.

## HYMN 677.

1. Who in the Lord confide, And feel his sprinkled blood, In storms and hurricanes abide, Firm as the mount of God, Firm as, Firm as the mount of God.

2. Steadfast, and fix'd, and sure,  
His Sion cannot move;  
His faithful people stand secure  
In Jesus' guardian love.

3. As round Jerasalem  
The hilly bulwarks rise,  
So God protects and covers them  
From all their enemies.

4. On ev'ry side he stands,  
And for his Israel cares;  
And safe in his almighty hands  
Their souls for ever bears

1. Let all who tru - ly bear The bleed-ing Saviour's name, Their faithful hearts with us prepare, And eat the Paschal Lamb, Their faithful hearts with

Their faithful, &c.

Their

PIA. FOR.

Their

2. This eucharistic feast  
Gave every want supplies;  
And still we by his death are bless'd,  
And share his sacrifice.

3. Who thus our faith employ,  
His sufferings to record,  
Even now we mournfully enjoy  
Communion with our Lord.

4. We too with him are dead,  
And shall with him arise;  
The cross on which he bows his head,  
Shall lift us to the skies

Their faithful hearts, &c.

Their faith-ful hearts, &c.

us prepare, Their faithful hearts with us prepare, And eat the pas-chal Lamb, And eat the paschal Lamb.

Their faithful, &c.

And eat And eat, &c.

Their, &c.

And eat, &c.

- 2. This eucharistic feast  
Gave every want supplies;  
And still we by his death are bless'd,  
And share his sacrifice.
- 3. Who thus our faith employ,  
His sufferings to record,  
Even now we mournfully enjoy  
Communion with our Lord.
- 4. We too with him are dead,  
And shall with him arise;  
The cross on which he bows his head,  
Shall lift us to the skies

1. O that I could re-pent, O that I could be-lieve, Thou by thy voice the mar—Thou by thy voice the mar-ble

rent, The rocks in sun - der cleave.

Thou, by thy two-edged sword,  
My soul and spirit part ;  
Strike with the hammer of thy word,  
And break my stubborn heart !

2. Saviour, and Prince of Peace,  
The double grace bestow :  
Unloose the bands of wickedness,  
And let the captive go :  
Grant me my sins to feel,  
And then the load remove ;  
Wound, and pour in my wounds to heal,  
The balm of pardoning love.

3. For thy own mercy's sake,  
The cursed thing remove ;  
And into thy protection take  
The prisoner of thy love :

In every trying hour,  
Stand by my feeble soul ;  
And screen me from my nature's power  
Till thou hast made me whole.

4. This is thy will I know,  
That I should holy be,  
Should let my sin this moment go,  
This moment turn to thee :

O might I now embrace  
Thy all-sufficient power ;  
And never more to sin give place,  
And never grieve thee more.



1. Come, ye that love the Lord, And let your joys be known, And let your joys be known; Join in a song with sweet accord, While ye surround his

throne, While ye sur - round his throne, While ye sur - round his throne.

Let those refuse to sing,  
Who never knew our God;  
But servants of the heavenly King  
May speak their joys abroad.

2. The God that rules on high,  
That all the earth surveys,  
That rides upon the stormy sky,  
And calms the roaring seas;  
This awful God is ours,  
Our Father, and our Love;  
He will send down his heavenly powers,  
To carry us above.

3. There we shall see his face,  
And never, never sin;  
There, from the rivers of his grace,  
Drink endless pleasures in:

Yea, and before we rise  
To that immortal state,  
The thoughts of such amazing bliss  
Should constant joys create.

4. The men of grace have found  
Glory begun below:  
Celestial fruit on earthly ground  
From faith and hope may grow:

Then let our songs abound,  
And every tear be dry:  
We're marching through Immanuel's  
ground  
To fairer worlds on high.

Welcome, sweet day of rest, That saw the Lord arise; Welcome to this reviving breast, :||:
 And these rejoicing eyes! :||:

## IPSWICH. L. M.

## HYMN 459.

1. Shep-herd of Is-rael, hear, Our sup-ple-ca-ting cry; And ga-ther in the souls sin-cere, That from their breth-ren fly.

2. Scattered through devious ways,  
 Collect thy feeble flock;  
 And join by thine atoning grace,  
 And hide them in the Rock.

3. O would'st thou end the storm,  
 That keeps us still apart!  
 The thing impossible perform,  
 And make us of one heart,—

4. One spirit and one mind,  
 The same that was in thee:  
 O might we all again be join'd  
 In perfect harmony!

A charge to keep I have, A God to glo - ri - fy; A ne - ver dy ing soul to save, And fit it for the sky;

## HYMN 152.

## PECKHAM. S. M.

1. Ah! whi - ther should I go, Burden'd, and sick, and faint; To whom should I my trou - bles show, And pour out my complaint!

My Saviour bids me come;  
Ah! why do I delay!  
He calls the weary sinner home,  
And yet from him I stay!

2. What is it keeps me back,  
From which I cannot part!  
Which will not let my Saviour take  
Possession of my heart!

Some cursed thing unknown  
Must surely lurk within;  
Some idol, which I will not own,  
Some secret bosom-sin.

To God the on-ly wise, Our Saviour and our King, Let all the saints be - low the skies Their humble praises bring. :||

## WATCHMAN. S. M.

## HYMN 303.

1. Ah, when shall I a-wake From sin's soft sooth-ing power The slum - ber from my spi - rit shake, And rise to fall no more!

Awake, no more to sleep,  
But stand with constant care,  
Looking for God my soul to keep,  
And watching unto prayer!

2. O could I always pray,  
And never, never faint,  
But simply to my God display  
My every care and want!

I know that thou would'st give  
More than I can request;  
Thou still art ready to receive  
My soul to perfect rest

When shall thy love constrain, And force me to thy breast! When shall my soul re-turn a - gain To her e - ter - nal rest!

## HYMN 579.

## SUTTON. S. M.

1. Great is the Lord our God, And let his praise be great; He makes his churches his a - bode, His most de - light - ful seat.

2. These temples of his grace,  
How beautiful they stand!  
The honours of our native place,  
And bulwarks of our land.

3. In Sion God is known  
A refuge in distress;  
How bright has his salvation shone  
Through all her palaces!

4. In every new distress  
We'll to his house repair;  
We'll think upon his wondrous grace,  
And seek deliverance there.

1. Not all the blood of beasts, On Jew - ish al - tars slain, Could give the guil - ty conscience peace, Or wash a - way our

stain, Or wash a - way our stain, Or wash a - way our stain.

2. But Christ, the heavenly Lamb,  
Takes all our sins away ;  
A sacrifice of nobler name,  
And richer blood, than they.

3. Believing, we rejoice  
To feel the curse remove ;  
We bless the Lamb, with cheerful voice,  
And trust his bleeding love.

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 HYMN 617.

1. Thou very Paschal Lamb,  
Whose blood for us was shed,  
Through whom we out of Egypt came,  
Thy ransomed people lead.

2. Angel of gospel grace,  
Fulfil thy character :  
To guard and feed the chosen race,  
In Israel's camp appear.

3. Throughout the desert way,  
Conduct us by thy light ;  
Be thou a cooling cloud by day,  
A cheering fire by night.

O my offended God, If now at last I see That I have trampled on thy blood, That I have trampled on thy blood, And done despoite to Thee ;

Moderato.

Jesus, my Truth, my Way, My sure, unerring Light, On thee my feeble steps I stay, :|| Which thou wilt guide aright, Which thou wilt guide aright.

1. "I the good fight have fought," O when shall I de - clare? The vic - tory by my Sa - viour got, The

vic - tory by my Sa - viour got, I long with Paul to share, I long with Paul to share.

2. O may I triumph so,  
When all my warfare's past:  
And, dying, find my latest foe  
Under my feet at last!

3. This blessed word be mine  
Just as the port is gain'd,  
"Kept by the power of grace divine,  
I have the faith maintain'd.

4. Th' apostles of my Lord,  
To whom it first was given,  
They could not speak a greater word,  
Nor all the saints in heaven.



And are we yet a - live, &c.

1. And are we yet a - live, And see each other's face! And see each other's face! Glory and praise to Jesus give, And are we, &c. And see, &c. And see, &c. Glo-ry and

Glo-ry and praise to Je - sus give For his redeeming grace! For his redeeming grace!

praise to Je - sus give,

2. Preserved by power divine  
To full salvation here,  
Again in Jesus' praise we join,  
And in his sight appear.

3. What troubles have we seen,  
What conflicts have we past,  
Fightings without, and fears within,  
Since we assembled last!

4. But out of all the Lord  
Hath brought us by his love;  
And still he doth his help afford,  
And hides our life above.

5. Then let us make our boast,  
Of his redeeming power,  
Which saves us to the uttermost,  
'Till we can sin no more:

6. Let us take up the cross,  
Till we the crown obtain;  
And gladly reckon all things loss,  
So we may Jesus gain.

1. "I the good fight have fought," O when shall I de - clare? The vic - tory by my Sa - viour got, The

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, the middle staff is the piano accompaniment in treble clef, and the bottom staff is the piano accompaniment in bass clef. The music is in 3/4 time with a key signature of one flat (B-flat). The lyrics are printed below the piano accompaniment.

vic - tory by my Sa - viour got, I long with Paul to share, I long with Paul to share.

The second system of the musical score continues from the first. It also consists of three staves (vocal, piano treble, piano bass). The lyrics are printed below the piano accompaniment.

2. O may I triumph so,  
When all my warfare's past:  
And, dying, find my latest foe  
Under my feet at last!

3. This blessed word be mine  
Just as the port is gain'd,  
"Kept by the power of grace divine,  
I have the faith maintain'd.

4. Th' apostles of my Lord,  
To whom it first was given,  
They could not speak a greater word,  
Nor all the saints in heaven.

And are we yet a - live, &c.

1. And are we yet a - live, And see each other's face! And see each other's face! Glory and praise to Jesus give,

And are we, &c. And see, &c. And see, &c. Glo-ry and

Glo-ry and praise to Je - sus give For his redeeming grace! For his redeeming grace!

praise to Je - sus give,

4. But out of all the Lord  
Hath brought us by his love;  
And still he doth his help afford,  
And hides our life above.

5. Then let us make our boast,  
Of his redeeming power,  
Which saves us to the uttermost,  
'Till we can sin no more:

2. Preserved by power divine  
To full salvation here,  
Again in Jesus' praise we join,  
And in his sight appear.

3. What troubles have we seen,  
What conflicts have we past,  
Fightings without, and fears within,  
Since we assembled last!

6. Let us take up the cross,  
Till we the crown obtain;  
And gladly reckon all things loss,  
So we may Jesus gain.

Jesus, my strength, my hope, On thee I cast my care, With humble confidence look up, And know thou hear'st my prayer, With humble, &c.

## ORPHEUS. S. M.

## HYMN 253.

1. Father, in whom we live, In whom we are, and move, The glory, power, and praise receive Of thy creating love, The glory, power, &c.

2. Let all the angel-throng

Give thanks to God on high;  
While earth repeats the joyful song,  
And echoes through the sky.

3. Incarnate Deity,

Let all the ransom'd race  
Render in thanks their lives to thee,  
For thy redeeming grace.

4. The grace to sinners show'd,

Ye heav'nly choirs proclaim,  
And cry, "Salvation to our God,  
Salvation to the Lamb!"

Now I have found the ground where - in Sure my soul's an - chor may re - main: The wounds of Je - sus, for my sin

Be - fore the world's foun-da - tion slain; Whose mercy shall un - shak - en stay, When heav'n and earth :: are fled a - way.

1. O wondrous power of faithful prayer! What tongue can tell th' almighty grace! God's hands or bound or o - pen are, As *Moses* or *E - li - jah* prays:

Let *Mo - ses* in the spi - rit groan, And God cries out, "Let me a - lone!

4. Father, we ask in Jesus' name;  
In Jesus' power and spirit pray;  
Divert thy vengeful thunder's aim!  
O turn thy threat'ning wrath away.

Our guilt and punishment remove,  
And magnify thy pardoning love.  
5. Father, regard thy pleading Son!  
Accept his all-availing prayer!

2. "Let me alone, that all my wrath  
May rise, the wicked to consume.  
While justice hears thy praying faith,  
It cannot seal the sinner's doom:  
My Son is in my servant's prayer,  
And Jesus forces me to spare."
3. O blessed word of gospel grace!  
Which now we for our Israel plead;  
A faithless and backsliding race,  
Whom thou hast out of Egypt freed:  
O do not then in wrath chastise,  
Nor let thy whole displeasure rise.

And send a peaceful answer down,  
In honour of our Spokesman there;  
Whose blood proclaims our sins forgiven,  
And speaks thy rebels up to heaven.

My heart is full of Christ, and longs Its glorious matter to declare! Of him I make my loftier songs, I cannot from his praise forbear; My ready tongue makes haste to sing The glories of my heav'nly King.

## HYMN 130.

## ARMLEY. 6. 8's.

1. Thou God unsearchable, unknown, Who still conceal'st thyself from me; }  
Hear an apostate spirit groan, Broke off, and banish'd far from thee; } But conscious of my fall I mourn, And fain I would to thee return.

2. Send forth one ray of heav'nly light,  
Of gospel hope, of humble fear,  
To guide me through the gulf of night,  
My poor desponding soul to cheer,

Till thou my unbelief remove,  
And show me all thy glorious love.  
3. A hidden God indeed thou art :  
Thy absence I this moment feel :

Yet must I own it from my heart,  
Conceal'd, thou art a Saviour still;  
And though thy face I cannot see,  
I know thine eye is fix'd on me.

1. And can it be that I should gain An int'rest in the Saviour's blood ! Died he for me, who caused his pain ! For me, who him to death pursued.

Amazing love ! how can it be, That thou, my God, should'st die for me, That thou, my God, should'st die for me!

2. 'Tis mystery all ! the' Immortal dies !  
 Who can explore his strange design !  
 In vain the first-born seraph tries  
 To sound the depths of Love Divine !  
 'Tis mercy all ; let earth adore,  
 Let angel-minds inquire no more.

3. He left his Father's throne above ;  
 (So free, so infinite his grace !)  
 Emptied himself of all but love,  
 And bled for Adam's helpless race :  
 'Tis mercy all, immense and free,  
 For, O my God, it found out *me* !



1. O Love, I lan - guish at thy stay! I pine for thee with ling'ring smart, Wea - ry and faint through long de - lay : When wilt thou

come in - to my heart! From sin and sorrow set me free. And swallow up my soul in thee!

4. Come, O my comfort and delight!

My strength and health, my shield and sun :  
My boast, and confidence, and might.  
My joy, my glory, and my crown ;

My gospel hope, my calling's prize,  
My tree of life, my paradise.

5 The secret of the Lord thou art,  
The mystery so long unknown ;

2. Come, O thou universal Good!

Balm of the wounded conscience, come!  
The hungry, dying spirit's food,  
The weary, wand'ring pilgrim's home;  
Haven to take the shipwreck'd in,  
My everlasting rest from sin!

3. Be thou, O Love, whate'er I want ;

Support my feebleness of mind ;  
Relieve the thirsty soul, the faint  
Revive, illuminate the blind ;  
The mournful cheer, the drooping lead,  
And heal the sick, and raise the dead.

Christ in a pure and perfect heart.

The name inscribed in the white stone ;  
The life divine, the little leaven,  
My precious pearl, my present heaven.

1. Thou, Lord, on whom I still depend, Shalt keep me faith - ful to the end : I trust thy truth, and love, and power, Shall save me to the latest

hour ; And, when I lay this bo - dy down, Re - ward with an im - mor - tal crown,—Re - ward with an im - mor - tal crown.

Inst. - Voice.

2. Jesus, in thy great Name I go  
To conquer death, my final foe !  
And when I quit this cumbrous clay,  
And soar on angels' wings away,  
My soul the second death defies,  
And reigns eternal in the skies.

3. Eye hath not seen, nor ear hath heard,  
What Christ hath for his saints prepared,  
Who conquer through their Saviour's might,  
Who sink into perfection's height,  
And trample death beneath their feet,  
And gladly die their Lord to meet.

4. Dost thou desire to know and see,  
What thy mysterious name shall be ?  
Contending for thy heavenly home,  
Thy latest foe in death o'ercome ;  
Till then thou searchest out in vain,  
What only conquest can explain.

1. Lead-er of faith-ful souls, and guide Of all that travel to the sky, Come, and with us, even us, abide, Who would on thee alone rely;

On thee a-lone our spi - rits stay, While held in life's un - e - ven way.  
PIA. FOR.

2. Strangers and pilgrims here below,  
 This earth, we know, is not our place;  
 But hasten through the vale of woe,  
 And, restless to behold thy face,  
 Swift to our heav'nly country move,  
 Our everlasting home above.

3. We have no 'biding city here,  
 But seek a city out of sight;  
 Thither our steady course we steer,  
 Aspiring to the plains of light,  
 Jerusalem, the saints' abode,  
 Whose founder is the living God

1. Fountain of life and all my joy, Je - sus, thy mer - cies I embrace ; The breath thou giv'st for thee employ, And wait to taste thy perfect grace ;

CHORUS.  
No more for - sa - ken and for - lorn, I bless the day that I was born.

2. Preserved, through faith, by power divine  
A miracle of grace I stand !  
I prove the strength of Jesus mine !  
Jesus, upheld by thy right hand,  
Though in the flesh I feel the thorn,  
I bless the day that I was born.

3. Weary of life, through inbred sin,  
I was, but now defy its power ;  
When as a flood the foe comes in,  
My soul is more than conqueror :

- I tread him down with holy scorn,  
And bless the day that I was born.  
4. Come, Lord, and make me pure within,  
And let me now be fill'd with God !

- Live to declare I'm saved from sin :  
And if I seal the truth with blood,  
My soul, from out the body torn,  
Shall bless the day that I was born.

Come, O thou Traveller unknown, Whom still I hold but can - not see! My com-pany be-fore is gone, And I am left a-

lone with thee: With thee all night I mean to stay, and wres - tle till the break of day, And wrestle till the break of day.

1. Prisoners of hope, lift up your heads! Prisoners of hope, lift up your heads! The day of liberty draws near; Je - sus, who on the serpent

treads, Shall soon in your be-half ap - pear : The Lord will to his temple come; Prepare your hearts, :: Prepare your hearts to make him room.

2. Ye all shall find, whom in his word  
Himself hath caused to put your trust.  
The Father of our dying Lord  
Is ever to his promise just;

Faithful, if we our sins confess,  
To cleanse from all unrighteousness.  
3. Yes, Lord, we must believe thee kind,  
Thou never canst unfaithful prove;

Surely we shall thy mercy find  
Who ask, shall all receive thy love;  
Nor can'st thou it to me deny;  
I ask, the chief of sinners I!

1. Jesus, if still the same thou art, If all thy pro-mis-es are sure,—If all thy pro - mis - es are sure, }  
 Set up thy king - dom in my heart, And make me rich, for I am poor,—And make me rich, for I am poor; } To me be all thy

To me, &c. The kingdom, &c.  
 treasures given, The kingdom of an in - ward heaven,— The kingdom of an inward heaven.  
 To me, &c.

2. Thou hast pronounced the mourners blest ;  
 And, lo ! for thee I ever mourn !  
 I cannot,—no, I will not rest,  
 Till thou, my only Rest, return ;

Till thou, the Prince of Peace, appear,  
 And I receive the Comforter.  
 3. Where is the blessedness, bestow'd  
 On all that hunger after thee ?

I hunger now, I thirst for God ;  
 See the poor fainting sinner, see,  
 And satisfy with endless peace,  
 And fill me with thy righteousness !

1. Far as cre - ations bounds extend, Thy mercies, heavenly Lord, descend ; One cho - rus of per - pe - tual praise, To thee thy va - rious

works shall raise, Thy saints to thee in hymns im - part The transports of a grateful heart.

2. They chant the splendours of thy name,  
Delighted with the wondrous theme ;  
And bid the world's wide realms admire,  
The glories of th' almighty Sire,  
Whose throne all nature's wreck survives,  
Whose power through endless ages lives.

3. From thee, great God, while every eye  
Expectant waits the wish'd supply,  
Their bread proportion'd to the day,  
Thy opening hands to each convey ;  
In every sorrow of the heart,  
Eternal mercy bears a part.



1. Would Je - sus have the sin-ner die ! Why hangs he then on yonder tree ! What means that strange ex-pir-ing cry ? (Sin-ners, he

prays for you and me :) " Forgive them, Father, O forgive: They know not that by me they live!" :||:

Adam descended from above,  
Our loss of Eden to retrieve,  
Great God of universal love,  
If all the world through thee may live,

In us a quick'ning Spirit be,  
And witness thou hast died for me !  
3. Thou loving, all-atoning Lamb,  
Thee—by thy painful agony,

Thy bloody sweat, thy grief and shame,  
Thy cross and passion on the tree,  
Thy precious death and life—I pray,  
Take all, take all my sins away.

What am I, O thou glorious God! And what my fa-ther's house to thee, That thou such mercies hast bestow'd On me, the vi-lest reptile, me!

The first system of the musical score consists of four staves. The top staff is the vocal line in G major (one flat) and common time. The second staff is the piano accompaniment. The third staff is a second vocal line, and the fourth staff is the bass line. The lyrics are written below the second and third staves.

I take the blessing from a-bove, And won - der at thy boundless love, I take the blessing from a-bove, And won - der at thy boundless love.

The second system of the musical score also consists of four staves. The top staff is the vocal line. The second staff is the piano accompaniment. The third staff is a second vocal line with the marking *PIA.* above it. The fourth staff is the bass line. The lyrics are written below the second and third staves. The marking *FOR.* appears above the piano accompaniment staff in the second measure of the second system.

1. Fain would I leave the world below, Of pain and sin the dark a-bode; Where shadowy joy, or so-lid woe, Al-lures, or tears me

PIA.

from my God! Doubt - ful and in-se - cure of bliss, Since faith a - lone con-firms me his.

2. Till then, to sorrow born, I sigh,  
And gasp and languish after home!  
Upward I send my streaming eye,  
Expecting, till the Bridegroom come:  
Come quickly, Lord! thy own receive;  
Now let me see thy face, and live.

3. Absent from thee, my exiled soul  
Deep in a fleshly dungeon groans:  
Around me clouds of darkness roll,  
And laboring silence speaks my moans:  
Come quickly, Lord! thy face display,  
And look my darkness into day.

## HYMN 159.

1 Lay to thy hand, O God of grace!  
O God, the work is worthy thee;  
See, at thy feet, of all the race  
The chief, the vilest sinner see;

And let me all thy mercy prove,  
Thine utmost miracle of love.  
2. Speak, and a holy thing and clean  
Shall strangely be brought out of me;

My Ethiop-soul shall change her skin  
Redeem'd from all iniquity;  
I, even I, shall then proclaim  
The wonders wrought by Jesus' name.

1. I'll praise my Maker while I've breath ; And when my voice is lost in death, Praise shall employ my no-bler powers ; My days of praise shall

ne'er be past, While life, and thought, and being last, Or im - mor - ta - li - ty endures.

2. Happy the man whose hopes rely  
On Israel's God : he made the sky,  
And earth, and seas, with all their train ;  
His truth forever stands secure ;  
He saves th' opprest, he feeds the poor,  
And none shall find his promise vain.

3. The Lord pours eye-sight on the blind ;  
The Lord supports the fainting mind ;  
He sends the labouring conscience peace  
He helps the stranger in distress,  
The widow, and the fatherless,  
And grants the prisoner sweet release.

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 HYMN 230.

1. Fountain of life, and all my joy,  
Jesus, thy mercies I embrace ;  
The breath thou giv'st for thee employ,  
And wait to taste thy perfect grace ;

No more forsaken and forlorn,  
I bless the day that I was born.  
2. Preserved through faith by power divine,  
A miracle of grace I stand !

I prove the strength of Jesus mine !  
Jesus, upheld by thy right hand,  
Though in the flesh I feel the thorn,  
I bless the day that I was born.

1. O God, of good th' unfathom'd Sea! Who would not give his heart to thee! Who would not love thee with his might, O Je - sus, lover

of mankind! Who would not his whole soul and mind, With all his strength, to thee unite!

PIA. FOR.

2. Thou shin'st with everlasting rays :  
 Before th' insufferable blaze  
 Angels with both wings veil their eyes :  
 Yet free as air thy bounty streams  
 On all thy works ; thy mercy's beams  
 Diffusive, as thy sun's, arise.
3. Astonished at thy frowning brow,  
 Earth, hell, and heav'n's strong pillars bow ;  
 Terrible majesty is thine !  
 Who then can that vast love express,  
 Which bows thee down to me, who less,  
 Than nothing am, till thou art mine.

1. Father of ev - er - last - ing grace, Thy good - ness and thy truth we praise, Thy goodness and thy truth we prove : Thou hast, in

ho - nour of thy Son, The gift un - speak - able sent down, The Spirit of life, and power, and love.

2. Send us the Spirit of thy Son,  
To make the depths of Godhead known  
To make us share the life divine :  
Send him the sprinkled blood to' apply,  
Send him our souls to sanctify,  
And show and seal us ever thine.
3. So shall we pray, and never cease ;  
So shall we thankfully confess  
Thy wisdom, truth, and power, and love ;  
With joy unspeakable adore,  
And bless and praise thee evermore,  
And serve thee as thy hosts above.

## HYMN 365.

1. O God of my salvation hear,  
And help a sinner to draw near  
With boldness to the throne of grace :  
Help me thy benefits to sing,

And smile to see me feebly bring  
My humble sacrifice of praise.  
2. I cannot praise thee as I would ;  
But thou art merciful and good ;

I know thou never wilt despise  
The day of small and feeble things,  
But bear me, till on eagles' wings  
To all the heights of love I rise.

1. O Je - sus, source of calm re-pose, Thy like nor man nor an-gel knows ; Fair-est among ten thousand fair ! E'en those whom death's sad

fet-ters bound, Whom thickest darkness compass'd round, Find light and life, if thou ap-pear.

2. Effulgence of the Light Divine,  
Ere rolling planets knew to shine,  
Ere time its ceaseless course began ;  
Thou, when th' appointed hour was come,  
Didst not abhor the virgin's womb,  
But, God with God, wast man with man.

3. The world, sin, death, oppose in vain ;  
Thou by thy dying, death hath slain,  
My great Deliverer, and my God !  
In vain does the old Dragon rage,  
In vain all hell its powers engage ;  
None can withstand thy conquering blood.

4. Lord over all, sent to fulfil  
Thy gracious Father's sovereign will,  
To thy dread sceptre will I bow ;  
With duteous reverence at thy feet,

Like humble Mary, lo ! I sit ;  
Speak, Lord ! thy servant heareth now  
5. Renew thine image, Lord, in me ;  
Lowly and gentle may I be ;

No charms but these to thee are dear :  
No anger may'st thou ever find,  
No pride, in my unruffled mind,  
But faith and heaven-born peace, be there !

1. When qui - et in my house I sit, Thy book be my compa - nion still ; My joy thy say - ings to repeat, Talk o'er the re - cords

of thy will, And search the or - a - cles di - vine, Till every heart-felt word be mine.

2. O may the gracious words divine  
 Subject of all my converse be :  
 So will the Lord his follower join,  
 And walk and talk himself with me ;  
 So shall my heart his presence prove,  
 And burn with everlasting love.
3. Oft as I lay me down to rest,  
 O may the reconciling word  
 Sweetly compose my weary breast !  
 While on the bosom of my Lord,  
 I sink in blissful dreams away,  
 And visions of eternal day



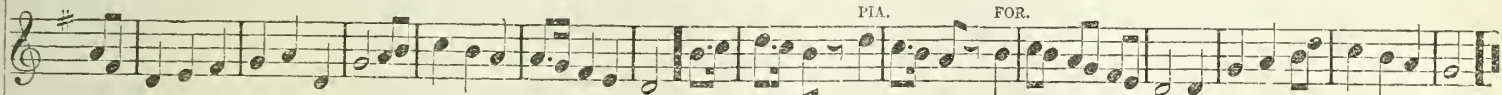


Away with our sorrow and fear! We soon shall recover our home, The city of saints shall appear; The day of eternity come: From earth we shall

quickly remove, And mount to our native abode: The house of our Father above, The palace of angels and God, The palace of angels and God.



1. The thirsty are call'd to their Lord, His glorious appearing to see; And, drawn by the power of his word, The promise, I know, is for me:



I thirst for the streams of thy grace, I gasp for the spirit of love; I long for,— I long for a glimpse of thy face, And then to behold it above.



2. Thy call I exult to obey,  
And come, in the spirit of prayer  
Thy joy in that happiest day,  
Thy kingdom of glory to share,

To drink the pure river of bliss,  
With life everlasting o'erflow'd;  
Implunged in the crystal abyss,  
And lost in the ocean of God.

This, this is the God we adore, Our faithful, unchangeable Friend; Whose love is as great as his power, And neither knows measure nor end. 'Tis Jesus, 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. .||:

1. The Church in her militant state Is weary, And cannot forbear; The saints in an agony wait To see him a-gain in the air. The Spirit in-

vites, in the bride, Her heav'nly Lord to descend, And place her—And place her, enthroned at his side, In glo - - ry that never shall er-  
In glory &c.

2. The news of his coming I hear,  
And join in the catholic cry:  
O Jesus, in triumph appear;  
Appear in the clouds of the sky!

Whom only I languish to love,  
In fulness of majesty come,  
And give me a mansion above,  
And take to my heav'nly home

A fountain of Life and of Grace In Christ, our Redeemer, we see: For us, who his offers embrace, For all, it is open and free:

Je - hovah him - self doth invite To drink of his pleasures unknown; The streams of—The streams of immortal delight, That flow from his heavenly throne

PIA. FOR.

1. What now is my ob - ject,—my object and aim ? What now is my hope and desire ?  
 To follow the heaven,—the heavenly Lamb, And af - ter his image as - pire : } My hope is all centred—all centred in thee ; I

trust to re - cov - er thy love, On earth thy sal - vation,—sal - vation to see, And then to enjoy it a - bove—And then to en - joy it above.

2. I thirst for a life-giving God,  
 A God that on Calvary died ;  
 A fountain of water and blood,  
 Which gushed from Immanuel's side !

I gasp for the stream of thy love,  
 The Spirit of rapture unknown ;  
 And then to re-drink it above,  
 Eternally fresh from the throne.

Slow.

All glo-ry to God in the sky, And peace upon earth be restored : O Je - sus, exalted on high, Appear our omnipotent Lord ! Who, meanly in Bethlehem

Slow.

born, Didst stoop to redeem a lost race, Once more to thy creatures return, And reign in thy kingdom of grace ! And reign in thy kingdom of grace !

PIA. FOR.



1. Thou Shepherd of Israel, and mine, The joy and desire of my heart; For closer communion I pine, I long to reside where thou art: The pasture I

languish to find, Where all, who their Shepherd obey, Are fed, on thy bosom reclined, And screen'd from the heat of— And screen'd from the heat of the day.

2. Ah! show me that happiest place,  
 'The place of thy people's abode,  
 Where saints in an ecstasy gaze,  
 And hang on a crucified God:

Thy love for a sinner declare,  
 Thy passion and death on the tree;  
 My spirit to Calvary bear,  
 'To suffer and triumph with thee.

1. Rejoice for a brother deceased, Our loss is his infinite gain; A soul out of prison released, And free from its bodily chain; With

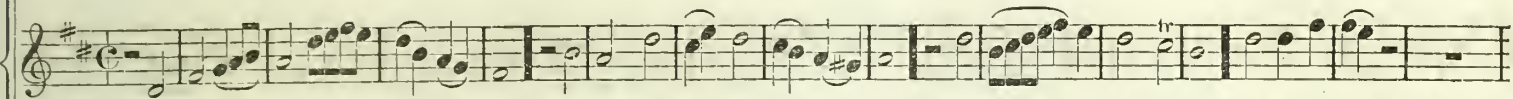
songs let us follow his flight, And mount with his spirit above, Escaped to the mansions of light, And lodged in the Eden of love.

2. Our brother the haven hath gain'd,  
 Out-flying the tempest and wind;  
 His rest he hath sooner obtain'd,  
 And left his companions behind,

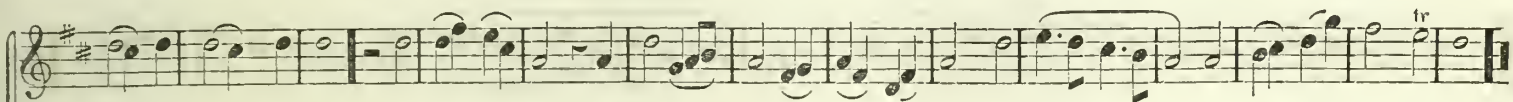
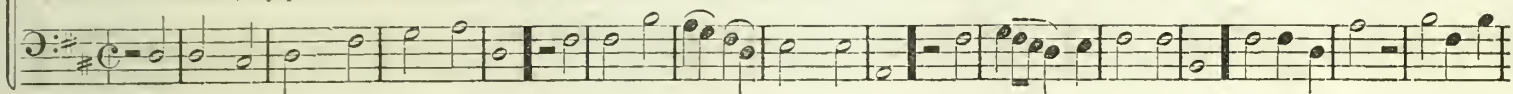
Still toss'd on a sea of distress,  
 Hard toiling to make the blest shore,  
 Where all is assurance and peace,  
 And sorrow and sin are no more.



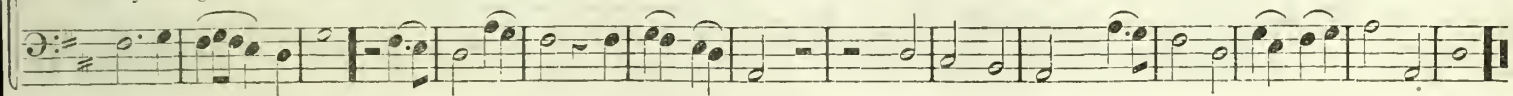
A while, &amp;c



1. Come on, my partners in dis-tress, My comrades through the wilderness, Who still your bodies feel; A while forget



your griefs and fears, And look beyond this vale of tears, To that ce - les - tial hi - - - ll, To that ce - les - tial hill.



2. Beyond the bounds of time and space,  
Look forward to that heav'nly place,  
The saints' secure abode :  
On faith's strong eagle-pinions rise,

And force your passage to the skies,  
And scale the mount of God.  
3. Who suffer with our Master here,  
We shall before his face appear,

And by his side sit down :  
To patient faith the prize is sure ;  
And all that to the end endure  
The cross, shall wear the crown

1. Au-thor of faith, to thee I cry, To thee, who would'st not have me die, But know the truth and live : Open mine eyes to see thy face,

Work in my heart the sa - ving grace, The life e - ter - nal gi - - - - ve, The life e - ter - nal give.

2. Shut up in unbelief I groan,  
And blindly serve a God unknown,  
Till thou the veil remove :  
The gift unspeakable impart,

And write thy name upon my heart,  
And manifest thy love.  
3. I know the work is only thine,  
The gift of faith is all divine ;

But, if on thee we call,  
Thou wilt the benefit bestow,  
And give us hearts to feel and know  
That thou hast died for all.

The middle, &c.

1. Still, Lord, I lan - guish for thy grace ; Re-veal the beau - ties of thy face, The mid - dle wall re-move : Appear, and

ba - nish my com - plaint ; Come, and supply my on - ly want,—Come, and supply my on ly want, Fill all my soul with love !

2. O! conquer this rebellious will :  
 Willing thou art, and ready still,  
 Thy help is always nigh :  
 The stony from my heart remove,

And give me, Lord, O give me love,  
 Or at thy feet I die.  
 3. To thee I lift my mournful eye :  
 Why am I thus!—O, tell me why

I cannot love my God !  
 The hind'rance must be all in me ;  
 It cannot in my Saviour be ;  
 Witness that streaming blood

1. And am I on - ly born to die? And must I sud - den - ly com - ply, With na - ture's stern de - cree?

What af - ter death for me re - mains? Ce - les - tial joy or hell - ish pains, To all e - ter - ni - ty!

2. How then ought I on earth to live,  
While God prolongs the kind reprieve,  
And props the house of clay!  
My sole concern, my single care,

To watch, and tremble, and prepare  
Against the fatal day!  
3. No room for mirth, or trifling here,  
For worldly hope, or worldly fear,

If life so soon is gone :  
If now the Judge is at the door,  
And all mankind must stand before  
Th' inexorable throne!

1. Thou great mysterious God unknown, Whose love hath gently led me on, Even from my in-fant days; Mine inmost soul ex-

pose to view, And tell me, if I ev-er knew Thy jus-ti-fy-ing grace.

2. If I have only known thy fear,  
And follow'd with a heart sincere,  
Thy drawings from above;  
Now, now the further grace bestow,

And let my sprinkled conscience know  
Thy sweet forgiving love.  
3. Short of thy love I would not stop,  
A stranger to the gospel hope,

The sense of sin forgiven:  
I would not, Lord, my soul deceive,  
Without the inward witness live,  
That antepast of heaven.

Except the Lord con - duct the plan, The best con-cer-ted schemes are vain, And ne-ver can succeed; We spend our wretched strength for

PIA. FOR.

They shall be blest, They shall, &c.

nought: But if our works in thee be wrought, They shall be blest indeed—They shall be blest in-deed—They shall be blest in - deed.

PIA. FOR.



1. Jesus, thou soul of all our joys, For whom we now lift up our voice, And all our strength exert, Vouchsafe the grace we humbly elaim, Compose into a

thankful frame, And tune thy people's heart—  
 And tune thy people's heart. :||: And tune thy peo—And tune thy people's heart.

And tune, &c.

3. While in the heav'nly work we join,  
 Thy glory be our whole design,—  
 THY glory, not our own :  
 Still let us keep our end in view,

And still the pleasing task pursue,  
 To please our God alone.  
 3. The secret pride, the subtle sin,  
 O let it never more steal in,

T' offend thy glorious eyes ;  
 To desecrate our hallow'd strain,  
 And make our solemn service vain,  
 And mar our sacrifice.

1. Come, Wisdom, Power, and Grace Divine, Come, Jesus, in thy name to join A happy chosen band ; Who fain would prove, Who fain would prove,

Who fain would prove thine utmost will, And all thy righteous laws fulfil,  $\text{::}$  In love's be-nign command.

PIA. FOR.

2. If pure essential Love thou art,  
Thy nature into ev'ry heart,  
Thy loving self, inspire :  
Bid all our simple souls be one,

United in a bond unknown,  
Baptized with heav'nly fire.  
3. Still may we to our centre tend,—  
To spread thy praise, our common end,

To help each other on ;  
Companions through the wilderness,  
To share a moment's pain, and seize  
An everlasting crown.

1. O Sav-iour, cast a gra-cious smile! Our gloomy guilt, and self-ish guile, And shy dis-trust remove: The true sim-

And mould, &c.

PIA. FOR.

pli-ci-ty, im-part, To fashion eve-ry passive heart, And mould it in-to lo-ve—And mould it in-to love.

And mould, &c.

2. Our naked hearts to thee we raise;  
 Whate'er obstructs thy work of grace;  
 For ever drive it hence:  
 Exert thy all-subduing power,

And each regenerate soul restore  
 To child-like innocence.

3. Soon as in thee we gain a part,  
 Our spirit, purged from nature's art

Appears, by grace forgiven;  
 We then pursue our sole design,  
 To lose our melting will in thine,  
 And want no other heaven.

1. Be it my on - ly wisdom here, To serve the Lord with fil - ial fear, With loving gratitude; Su - pe - rior sense may I dis-

play, By shunning eve - ry e - vil way, And walk - ing in the good.

2. O may I still from sin depart !  
 A wise and understanding heart,  
 Jesus, to me be given ;  
 And let me through thy Spirit know,  
 To glorify my God below,  
 And find my way to heaven.

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 HYMN 44.

5. Nothing is worth a thought beneath,  
 But how I may escape the death  
 That never, never dies !  
 How make mine own election sure,

And, when I fail on earth, secure  
 A mansion in the skies !  
 6. Jesus, vouchsafe a pitying ray :  
 Be thou my Guide, be thou my Way

To glorious happiness !  
 Ah, write the pardon on my heart,  
 And whensoever I hence depart,  
 Let me depart in peace

1. How hap - py are the lit - tle flock, Who, safe be - neath their guar - dian - rock, In all com - mo - tions rest! When war's and

tu - mult's waves run high, Unmoved a - bove the storm they lie, They lodge in Jesus' breast, They lodge in Je - sus' breast.

2. Such happiness, O Lord, have we,  
By mercy gather'd into thee,  
Before the floods descend:  
And while the bursting cloud comes down,

We mark the vengeful day begun,  
And calmly wait the end.  
3. The plague, and dearth, and din of war,  
Our Saviour's swift approach declare,

And bid our hearts arise:  
Earth's basis shook confirms our hope,  
Its cities' fall but lifts us up  
To meet thee in the skies.

1. How happy, gracious Lord! are we, Divinely drawn to fol-low thee, Whose hours divided are, Whose hours divided are, Betwixt the mount and multitude :

Our day is spent in do - ing good, Our night in praise and prayer, Our night in praise and prayer.

2. With us no melancholy void,  
No period lingers unemploy'd,  
Or unimproved, below :  
Our weariness of life is gone,

Who live to serve our God alone,  
And only thee to know.  
3. The winter's night and summer's day,  
Glide imperceptibly away,

Too short to sing thy praise ;  
Too few we find the happy hours,  
And haste to join those heavenly powers,  
In everlasting lays.

1. O Love Divine, how sweet thou art ! When shall I find my willing heart All ta - ken up by thee ! I thirst, I faint, I die to

prove The greatness of—the greatness of re-deem-ing Love, The love—the love of Christ to me !

2. Stronger his love than death or hell ;  
 Its riches are unsearchable :  
 The first-born sons of light  
 Desire in vain its depths to see ;  
 They cannot reach the mystery,  
 The length, and breadth, and height.

3. God only knows the love of God :  
 O that it now were shed abroad  
 In this poor stony heart !  
 For love I sigh, for love I pine :

- This only portion, Lord, be mine,  
 Be mine this better part !  
 4. O that I could for ever sit  
 With *Mary* at the Master's feet !

- Be this my happy choice :  
 My only care, delight, and bliss,  
 My joy, my heaven on earth, be this,  
 To hear the bridegroom's voice !

1. O thou who hast our sorrows borne, Help us to look on thee and mourn, On thee whom we have slain; Have pierced a thousand

thousand times, And by re - it - e - rated crimes Renew'd thy mortal pain Renew'd thy mortal pain.

2. Vouchsafe us eyes of faith to see  
The man transfix'd on Calvary,  
To know thee who thou art,  
The one Eternal God and True!  
And let the sight affect, subdue,  
And break my stubborn heart.
3. Lover of souls, to rescue mine,  
Reveal the charity divine,  
That suffer'd in my stead;  
That made thy soul a sacrifice,  
And quenched in death those flaming eyes,  
And bow'd that sacred head.



O thou who hast our sorrows borne, Help us to look on thee and mourn, On thee whom we have slain; Have pierc'd a thousand, thousand times, And by reiterated crimes renew'd thymortal pain.

## HYMN 641.

## LENNOX. 4 6's, &amp; 2 8's.

Join all the glorious names Of wisdom, love, and pow'r, That ever mortals knew, That angels ever bore; All are too mean to speak his worth, :: Too mean to set our Saviour forth.

All are too mean to speak his worth, All are, &c. Too mean, &c.

2. But O, what gentle means,  
What condescending ways,  
Doth our Redeemer use,  
To teach his heavenly grace!

My soul, with joy and wonder see  
What forms of love he bears for thee!  
3. Arrayed in mortal flesh  
The Cov'nant-Angel stands,

And holds the promises  
And pardons in his hands;  
Commissioned from his Father's throne  
To make his grace to mortals known.

1. Ye vir-gin souls, a-rise, With all the dead a-wake! Un-to salvation wise, Oil in your vessels take: Upstarting at the midnight

at, &c. the mid-night cry,

cry, Upstarting at the mid-night cry, "Be-hold, Be-hold the heav'nly Bridegroom nigh!"

2. He comes, he comes, to call  
The nations to his bar,  
And raise to glory all  
Who fit for glory are:  
Made ready for your full reward,  
Go forth with joy to meet your Lord.

3. Go meet him in the sky,  
Your everlasting friend:  
Your head to glorify,  
With all his saints ascend:  
Ye pure in heart, obtain the grace  
To see, without a veil, his face!

4. Ye that have here received  
The unction from above,  
And in his Spirit lived,  
Obedient to his love,

Jesus shall claim you for his bride:  
Rejoice with all the sanctified!

5. The everlasting doors  
Shall soon the saints receive,

Above yon angel powers  
In glorious joy to live;  
Far from a world of grief and sin  
With God eternally shut in.

1. Lord, we thy will o - bey, And in thy pleasure rest, And in thy pleasure rest; We, on - ly we, can say, "Whatev - er is, is best;"

Joy - ful to meet, willing to part, Con - vinced we still are one in heart.

2. Hereby we sweetly know  
Our love proceeds from thee,—  
We let each other go,  
From every creature free,  
And cry, in answer to thy call,  
"Thou art, O Christ, our all in all!"

3. Our Husband, Brother, Friend,  
Our Counsellor Divine!  
Thy chosen ones depend  
On no support but thine:  
Our everlasting Comforter!  
We cannot want, if thou art here.

1. God of my life, to thee My cheerful soul I raise! Thy goodness bade me be, And still prolongs my days—And still pro - longs my

days; I see my natal hour return—I see my na - tal hour return, And bless the day that I was born—And bless the day that I was born.

A clod of living earth,  
I glorify thy name,  
From whom alone my birth,  
And all my blessings, came;

Creating and preserving grace,  
Let all that is within me praise.  
3. Long as I live beneath,  
To thee, O let me live!

To thee my every breath  
In thanks and praises give!  
Whate'er I have, whate'er I am,  
Shall magnify my Maker's name.

1. Join all the glo - rious names Of wis - dom, love, and power, That e - ver mor - tals knew, That an - gels e - ver bore;

All are too mean to speak his worth, Too mean to set our Saviour forth. :||:

4. Great prophet of my God,  
My lips shall bless thy name;  
By thee the joyful news  
Of our salvation came;

The joyful news of sins forgiven,  
Of hell subdued, and peace with heaven.  
5. Be thou my counsellor,  
My pattern, and my guide;

2. But O, what gentle means,  
What condescending ways,  
Doth our Redeemer use,  
To teach his heavenly grace!  
My soul, with joy and wonder see  
What forms of love he bears for thee!

3. Array'd in mortal flesh  
The Cov'nant-Angel stands,  
And holds the promises  
And pardons in his hands;  
Commission'd from his Father's throne,  
'To make his grace to mortals known.

And through this desert land  
Still keep me near thy side:  
O let my feet ne'er run astray,  
Nor rove, nor seek the crooked way!

I give im - mortal praise To God the Father's love, For all my comforts here, And better hopes above; He sent his own e -

ternal Son, He sent his own e - ternal Son, To die for sins that man had done, To die for sins that man had done.

1. The Lord of earth and sky, The God of ages, praise; Who reigns en - throned on high, An - cient of endless days;

Who length-ens out our tri - al here, And spares us yet an - other year.

2. Barren and wither'd trees,  
We cumber'd long the ground;  
No fruits of holiness  
On our dead souls were found;  
Yet doth he us in mercy spare  
Another and another year.

3. When justice bared the sword,  
To cut the fig-tree down,  
The pity of our Lord  
Cried, "Let it still alone;"  
The Father mild inclines his ear,  
And spares us yet another year.

4. Jesus, thy speaking blood  
From God obtain'd the grace,  
Who therefore hath bestow'd  
On us a longer space;

Thou didst in our behalf appear,  
And, lo, we see another year!  
5. Then dig about our root,  
Break up the fallow ground,

And let our gracious fruit  
To thy great praise abound:  
O let us all thy praise declare,  
And fruit unto perfection bear!

1. Let earth and heaven a - gree,      An - gels and men be join'd, To cel - e - brate with me The Sav - iour of mankind;

a - to - ning Lamb,      of Jesus' name.

T'adore the all      And bless he sound      T'adore the all - a - toning Lamb, And      bless the sound of Jesus' name.

2. Jesus, transporting sound!  
The joy of earth and heav'n;  
No other help is found,  
No other name is given,

By which we can salvation have;  
But Jesus came the world to save.  
3. Jesus, harmonious name!  
It charms the hosts above;

They evermore proclaim  
And wonder at his love;  
'Tis all their happiness to gaze:  
'Tis heav'n to see our Jesus' face



1. Lord, that I may learn of thee, Give me true sim - pli - ci - ty; Wean my soul and keep it low,

Wil - ling thee a - lone to know, Wil - ling thee a - lone to know.

2. Let me cast my reeds aside,  
All that feeds my knowing pride;  
Not to man, hut God submit,  
Lay my reasonings at thy feet :

3. Of my boasted wisdom spoil'd,  
Docile, helpless as a child ;  
Only seeing in thy light,  
Only walking in thy night.

4. Then infuse the teaching grace,  
Spirit of truth and righteousness;  
Knowledge, love divine, impart,  
Life eternal, to my heart.

Musical score for Hymn 509, 'ALMA. 4 7's.' The score is written for three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Je - sus, Lord, we look to thee, Let us in thy name a - gree : Show thyself the Prince of Peace ; Bid our jars for ev - er cease.' The word 'PIA.' is written above the second staff.

Je - sus, Lord, we look to thee, Let us in thy name a - gree : Show thyself the Prince of Peace ; Bid our jars for ev - er cease.

## MARINERS. 4 7's.

## HYMN 518.

Musical score for Hymn 518, 'MARINERS. 4 7's.' The score is written for three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The key signature is one flat (Bb) and the time signature is 2/4. The lyrics are: '1. Christ, from whom all blessings flow, Per - fect - ing the saints below, Hear us, who thy na - ture share, Who thy mys - tic bo - dy are.' The words 'PIA.' and 'FOR.' are written above the second staff.

1. Christ, from whom all blessings flow, Per - fect - ing the saints below, Hear us, who thy na - ture share, Who thy mys - tic bo - dy are.

2. Join us, in one spirit join,  
Let us still receive of thine :  
Still for more on thee we call,  
Thou who fillest all in all !

3. Closer knit to thee, our Head ;  
Nourish us, O Christ, and feed ;  
Let us daily growth receive,  
More and more in Jesus live.

4. Jesus, we thy members are ;  
Cherish us with kindest care :  
Of thy flesh, and of thy bone,  
Love, for ever love thine own !

Father, at thy footstool see Those who now are one in thee ; Draw us by thy grace alone ; Give, O give us to thy Son—Give, O give us to thy Son.

Je - su, shall I ne - ver be Firm-ly ground - ed up - on thee ? Ne-ver by thy work a - bide, Ne-ver in thy wounds reside ?

1. Ho - ly Lamb, who thee re - ceive, Who in thee be - gin to live, Day and night they cry to thee,

As thou art, As thou art, so let us be

5. Who in heart on thee believes,  
He the' atonement now receives;  
He with joy beholds thy face,  
Triumphs in thy pardoning grace.

6. See, ye sinners, see! the flame,  
Rising from the slaughter'd Lamb,  
Marks the new, the living way,  
Leading to eternal day.

2. Jesus, see my panting breast!  
See, I pant in thee to rest!  
Gladly would I now be clean;  
Cleanse me now from every sin.

3. Fix, O fix my wavering mind;  
To thy cross my spirit bind;  
Earthly passions far remove;  
Swallow up my soul in love.

4. Dust and ashes though we be,  
Full of sin and misery,  
Thine we are, thou Son of God!  
Take the purchase of thy blood!

7. Jesus, when this light we see,  
All our soul's athirst for thee;  
When thy quick'ning power we prove,  
All our heart dissolves in love.

1. Hark, the her - ald an - gels sing Glo - ry to the new - born King,—Glo - ry to the newborn King, "Peace on earth, and mer - cy mild ;

PIA. FOR. PIA.

FOR.

God and sin - ners re - con - ciled,—God and sin - ners re - con - ciled."

5. Mild he lays his glory by,  
Born that man no more may die;  
Born to raise the sons of earth,  
Born to give them second birth.

6. Come, Desire of nations, come,  
Fix in us thy humble home ;  
Rise, the woman's conquering Seed,  
Bruise in us the Serpent's head.

2. Christ by highest heaven adored,  
Christ, the everlasting Lord,  
Late in time behold him come,  
Offspring of a virgin's womb.
3. Veil'd in flesh the Godhead see ;  
Hail the' incarnate Deity !  
Pleased as man with men to' appear,  
Jesus our Immanuel here.
4. Hail the heaven-born Prince of Peace,  
Hail the Sun of Righteousness !  
Light and life to all he brings,  
Risen with healing in his wings.

7. Adam's likeness now efface,  
Stamp thine image in its place :  
Second Adam from above,  
Re-instate us in thy love,

Lord and God of heavenly powers! Theirs,—yet, O! benignly ours! Glorious King! let earth proclaim, Worms attempt to chant thy name—Worms attempt, &c.

## DEPTFORD. 4 7's.

## HYMN 763.

1. Lord, whom winds and seas o - bey, Guide us through the watery way ; In the hol - low of thy hand Hide, and bring us safe to land.

2. Jesus, let our faithful mind  
Rest, on thee alone reclined ;  
Every anxious thought repress,  
Keep our souls in perfect peace.

3. Keep the souls whom now we leave,  
Bid them to each other cleave ;  
Bid them walk on life's rough sea ;  
Bid them come by faith to thee.

4. Save, till all these tempests end,  
All who on thy love depend ;  
Waft our happy spirits o'er ;  
Land us on the heavenly shore.

1. Sa - viour, Prince of Is - rael's race, See me from thy lof - ty throne; Give the sweet re - lent - ing grace,

Soft en this ob - du rate stone! Stone to flesh, O God, convert; Cast a look, and break my heart!

4. Might I in thy sight appear,  
As the Publican distrest;  
Stand, not daring to draw near,  
Smite on my unworthy breast;

Groan the sinner's only plea,  
"God be merciful to me!"  
5. O remember me for good,  
Passing through the mortal vale;

2. By thy Spirit, Lord, reprove,  
All my inmost sins reveal;  
Sins against thy light and love  
Let me see, and let me feel;  
Sins that crucified my God,  
Spilt again thy precious blood.

3. Jesus, seek thy wandering sheep,  
Make me restless to return;  
Bid me look on thee, and weep,  
Bitterly as Peter mourn,  
Till I say, by grace restored,  
"Now thou know'st I love thee, Lord!"

Show me the atoning blood,  
When my strength and spirit fail;  
Give my gasping soul to see  
Jesus crucified for me!

1. Weary souls, that wan - der wide From the cen - tral point of bliss, Turn to Je - sus cru - ci - fied, Fly to those dear

wounds of his : Sink in - to the pur - ple flood : Rise in - to the life of God.

2. Find in Christ he way of peace,  
Peace, unspeakable, unknown :  
By his pain he gives you ease,  
Life by his expiring groan :  
Rise, exalted by his fall ;  
Find in Christ your all in all.

3. O believe the record true,  
God to you his Son hath given !  
Ye may now be happy too ;  
Find on earth the life of heaven :  
Live the life of heaven above,  
All the life of glorious love.

4. This the universal bliss,  
Bliss for every soul design'd ;  
God's original promise this,

God's great gift to all mankind ;  
Blest in Christ this moment be !  
Blest to all eternity !



1. Lamb of God, who bear'st away All the sins of all mankind, Bow a nation to thy sway ;—While we may acceptance find, Let us thankful-

ly embrace The last offers of thy grace—Let us thankfully embrace The last offers of thy grace.

2. Thou thy messengers hast sent,  
 Joyful tidings to proclaim,  
 Willing we should all repent,  
 Know salvation in thy name,  
 Feel our sins by grace forgiven,  
 Find in thee the way to heaven.

3. Jesus, roll away the stone ;  
 Good physician, show thy art !  
 Make thy healing virtue known ;  
 Break the unbelieving heart :  
 By thy bloody cross subdue ;  
 Tell them, " I have died for you !"

1. Since the Son hath made me free, Let me taste my li - ber - ty ; Thee be - hold with o - pen face, Tri - umph in thy saving grace ;

Thy great will de - light to prove, Glo - ry in thy perfect love—Glo - ry in thy perfect love.

4. Heavenly Father, Life Divine,  
Change my nature into thine !  
Move and spread throughout my soul,  
Actuate and fill the whole !

Be it I no longer now  
Living in the flesh, but Thou.  
5. Holy Ghost, no more delay !  
Come, and in thy temple stay !

2. Abba, Father ! hear thy child,  
Late in Jesus reconciled ;  
Hear, and all the graces shower,  
All the joy, and peace, and power,  
All my Saviour asks above,  
All the life and heaven of love.

3. Lord, I will not let thee go,  
Till the blessing thou bestow :  
Hear my Advocate Divine !  
Lo ! to his my suit I join ;  
Join'd to his, it cannot fail :  
Bless me ; for I will prevail !

Now thine inward witness bear,  
Strong, and permanent, and clear,  
Spring of life, thyself impart ;  
Rise eternal in my heart !

Why not now, my God, my God? Ready if thou always art, Make in me thy mean abode, Take possession of my heart: If thou canst so greatly bow, Friend of sinners, why not now?

## HYMN 116.

## MOUNT CALVARY. 6 7's.

1. Saviour, cast a pitying eye, Bid my sins and sorrows end: Whither should a sinner fly? Art not thou the sinner's Friend? Rest in thee I gasp to find, Wretched I, and poor, and blind.

2. Didst thou ever see a soul  
More in need of help than mine?  
Then refuse to make me whole;  
Then withhold the balm divine:

But if I do want thee most,  
Come, and seek, and save the lost.  
3. Haste, O haste, to my relief;  
From the iron furnace take;

Rid me of my sin and grief,  
For thy love and mercy's sake;  
Set my heart at liberty,  
Show forth all thy power in me.

Centre of our hopes thou art, End of our enlarged desires ; Stamp thine image on our heart ; Fill us now with heavenly fires ; Cemented by

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one sharp (F#) and the time signature is 2/4. The music is written in a rhythmic, marching style with many eighth and sixteenth notes.

love divine, Seal our souls for e - ver thine—Cemented by love divine, Seal our souls for e-ver thine—Seal our souls for e - ver thine.

The second system of the musical score also consists of four staves (two treble, two bass). It continues the melody from the first system. The lyrics are placed between the staves. The music concludes with a final cadence.

1. Rock of A - ges, cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy

wounded side which flow'd, Be of sin the dou - ble cure; Save from wrath and make me pure—Save from wrath and make me pure,

2. Could my tears for ever flow,  
 Could my zeal no languor know,  
 These for sin could not atone;  
 Thou must save, and thou alone:

In my hand no price I bring,  
 Simply to thy cross I cling.  
 3. While I draw this fleeting breath,  
 When my eyes shall close in death,

When I rise to worlds unknown,  
 And behold thee on thy throne,  
 Rock of Ages, cleft for me,  
 Let me hide myself in thee

1. Jesus, Shep-herd of the sheep, Pi-ty my un - set - tled soul! Guide, and nourish me, and keep, Till thy love shall make me whole; Give me

per-fect—Give me perfect soundness, give, Make me steadfast - ly believe, Give me per - fect soundness, give, Make me stead - fast - ly believe.

2. I am never at one stay,  
 Changing every hour I am;  
 But thou art as yesterday,  
 Now and evermore the same:

Constancy to me impart,  
 Stablish with thy grace my heart.  
 3. Lay thy weighty cross on me;  
 All my unbelief control;

Till the rebel cease to be,  
 Keep him down within my soul:  
 That I never more may move,  
 Root and ground me fast in love.

1. Otherground can no man lay ; Jesus takes our sins a - way ; Je - sus the foun - da - tion is, This shall stand, and on - ly this : Fitly framed in

him we are, All the build - ing ri - ses fair, Let it to a tem - ple rise, Wor - thy him who nts the skies.

2. Husband of the Church below,  
 Christ, if thee our Lord we know,  
 Unto thee, betrothed in love,  
 Always let us faithful prove ;

Never rob thee of our heart,  
 Never give the creature part :  
 Only thou possess the whole ;  
 Take our body, spirit, soul.

1. Come, and let us sweet - ly join, Christ to praise in hymns di - vine! Give we all with one ac - cord, Glo - ry to our common Lord;

Hands, and hearts, and voices raise; Sing as in the ancient days; An - te - date the joys a - bove; Ce - le - brate the feast of love.

2. Strive we, in affection strive;  
 Let the purer flame revive,  
 Such as in the martyrs glow'd,  
 Dying champions for their God:

We, like them, may live and love;  
 Call'd we are their joys to prove,  
 Saved with them from future wrath,  
 Partners of like precious faith



1. Jesus, lover of my soul, Let me to thy bo-som fly, While the near-er waters roll, While the tempest still is high: Hide me, O my Sa-viour hide,

Till the storm of life be past; Safe into the ha-ven guide, O re-ceive my soul at last! O re-ceive my soul at last!

1. Depth of mer-cy, can there be Mer-cy still reservod for me ! Can my God his wrath for - bear ! Me, the chief of sin - ners spare !

I have long withstood his grace, Long provoked him to his face ; Would not hearken to his calls ; Grieved him by a thou - sand falls.

2. I have spilt his precious blood,  
Trampled on the Son of God ;  
Fill'd with pangs unspeakable !  
I, who-vet am not in hell !

Whence to me this waste of love ?  
Ask my Advocate above ;  
See the cause in Jesus' face,  
Now before the throne of grace.

Je - sus, soft har - monious Name, Eve - ry faith - ful heart's desire ; See thy fol - low - ers, O Lamb! All at once to thee as - pire

Drawn by thy u - ni - ting grace, Af - ter thee we swift - ly run ; Hand in hand we seek thy face : Come and per - fect us in one

1. Happy soul, who sees the day, The glad day of gospel grace ! Thee, my Lord, (thou then wilt say,) Thee will I for ever praise ; Though thy wrath a-

gainst me burn'd, Thou dost com-fort me a - gain ; All thy wrath a-side is turn'd, Thou hast blot-ted out my sin, Thou hast blot-ted out my sin.

2. Me, behold ! thy mercy spares ;  
 Jesus my salvation is ;  
 Hence my doubts ; away my fears ;  
 Jesus is become my peace :

JAH, JEHOVAH, is my Lord,  
 Ever merciful and just ;  
 I will lean upon his word :  
 I will on his promise trust.

1. Lo! he comes with clouds descending, Once for favour'd sinners slain; Thousand, thousand saints at - tend - ing, Swell the triumph of his train:

*Moderato.*

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! God ap - pears on earth to reign.

2. Every eye shall now behold him  
 Robed in dreadful majesty;  
 Those who set at nought and sold him,  
 Pierced and nail'd him to the tree,  
 Deeply wailing, shall the true Messiah see.
3. The dear tokens of his passion  
 Still his dazzling body bears:  
 Cause of endless exultation  
 To his ransom'd worshippers:  
 With what rapture, gaze we on those glo-  
 rious sears!
4. Yea, Amen! let all adore thee,  
 High on thy eternal throne;  
 Saviour, take the power and glory;  
 Claim the kingdom for thine own!  
 Jah! Jehovah! everlasting God! come down

1. Come thou Conqueror of the nations, Now on thy white horse appear ; Earthquakes, deaths, and de - so - la - tions Sig - ni - fy thy

kingdom near : True and faith - ful—True and faithful ! 'Stablish thy do - minion here.

2. Thine the kingdom, power, and glory ;  
Thine the ransom'd nations are ;  
Let the heathen fall before thee,  
Let the isles thy power declare ;  
Judge and conquer  
All mankind in righteous war.

3. Thee let all mankind admire,  
Object of our joy and dread !  
Flame thine eyes with heavenly fire,  
Many crowns upon thy head ;  
But thine essence  
None, except thyself, can read.

4. Yet we know our Mediator,  
By the Father's grace bestow'd,  
Meanly clothed in human nature,  
Thee we call the Word of God :  
Flesh thy vesture,  
Dipp'd in thy own sacred blood.

5. Captain, God of our salvation,  
Thou who hast the wine-press trod,  
Borne th' Almighty's indignation,  
Quench'd the fiercest wrath of God,  
Take the kingdom,  
Claim the purchase of thy blood.

6. On thy thigh and vesture written,  
Show the world thy heavenly name,  
That, with loving wonder smitten,  
All may glorify the Lamb ;  
All adore thee.  
All the Lord of hosts proclaim.

1. Lift your heads, ye friends of Je - sus, Part - ners in his sufferings here ; Christ, to all be - liev - ers precious, Lord of lords shall

soon ap - pear : Mark the to - kens—Mark the to - kens Of his heavenly kingdom near!

4. See the stars from heaven falling,  
Hark on earth the doleful cry,  
Men on rocks and mountains calling,  
While the frowning Judge draws nigh,  
"Hide us, hide us,  
Rocks and mountains, from his eye!"

5. With what different exclamation  
Shall the saints his banner see!  
By the tokens of his passion,  
By the marks received for me,  
All discern him,  
All with shouts cry out, " 'Tis he!"

2. Close behind the tribulation  
Of the last tremendous days,  
See the flaming revelation,  
See the universal blaze!  
Earth and heaven  
Melt before the Judge's face!

3. Sun and moon are both confounded,  
Darken'd into endless night,  
When, with angel-hosts surrounded,  
In his Father's glory bright,  
Beams the Saviour,  
Shines the everlasting Light.

6. Yes, the prize shall then be given  
We his open face shall see;  
Love, the earnest of our heaven,  
Love, our full reward shall be;  
Love shall crown us  
Kings through all eternity!

1. Love Divine, all loves excelling, Joy of heaven, to earth come down; }  
 Fix in us thy humble dwelling, All thy faithful mercies crown: } Jesus thou art all compassion; Pure, unbounded love thou art;

2. Come, almighty to deliver,  
 Let us all thy grace receive;  
 Suddenly return, and never,  
 Never more, thy temples leave:  
 Thee we would be always blessing;  
 Serve thee as thy hosts above;  
 Pray, and praise thee, without ceasing,  
 Glory in thy perfect love.

2. Come, almighty to deliver,  
 Let us all thy grace receive;  
 Suddenly return, and never,  
 Never more, thy temples leave:  
 Thee we would be always blessing;  
 Serve thee as thy hosts above;  
 Pray, and praise thee, without ceasing,  
 Glory in thy perfect love.

3. Finish, then, thy new creation,  
 Pure and spotless let us be;  
 Let us see thy great salvation,  
 Perfectly restored in thee:  
 Changed from glory into glory,  
 Till in heaven we take our place,  
 Till we cast our crowns before thee,  
 Lost in wonder, love, and praise!



1. Come, thou all in - spir - ing Spi - rit, In - to ev' - ry long - ing heart! Bought for us by Jesus' mer - it, Now thy bliss - ful self in - part :

Sign our un - con - test - ed par - don ; Wash us in th' a - ton - ing blood ! Make our hearts a wa - ter'd garden ; Fill our spot - less souls with God !

2. If thou gav'st th' enlarged desire  
Which for thee we ever feel,  
Now our panting souls inspire,  
Now our cancell'd sin reveal :

Claim us for thy habitation ;  
Dwell within our hallow'd breast ;  
Seal us heirs of full salvation,  
Fitted for our heavenly rest.

Light of those whose dreary dwelling Borders on the shades of death, Come, & by thy love revealing Dissipate the clouds beneath: The new heav'n & earth's Creator, PIA.—Cres.

In our deepest darkness rise, :||: Pouring eye-sight on our eyes, Scatt'ring all, &c.

Lord, dismiss us with thy blessing! Bid us now depart in peace; Still on heav'nly manna feeding, Let our faith and love increase: Fill each breast with

consolation; Up to thee our hearts we raise: When we reach yon blissful station, Then we'll give thee nobler praise! :||

And sing Halle-

Slow.

CHORUS.—Brisk.

lujah to God and the Lamb, For ever and ever, For ever and ever, Hallelujah, Halelujah, Hallelujah, Ha - - 1 - le-lujah, A - men, men.

1 2

1 2

Glory be to God on high, And peace on earth descend ; God comes down, he bows the sky, And shows himself our Friend : God th' Invisi-

ble ap-pears ; God, the blest, the great I AM, Sojourns in this vale of tears, And Jesus is his Name, And Je - sus is his Name.

1. Je - sus, let thy pitying eye Call back a wand'ring sheep! False to thee, like Pe - ter I Would fain like Pe - ter, weep :

Let me be by grace restored, On me be all long - suff'ring shown ; Turn, and look up - on me, Lord, And break my heart of stone.

2. Saviour, Prince, enthroned above,  
Repentance to impart,  
Give me, through thy dying love,  
The humble, contrite heart :

Give, what I have long implored,  
A portion of thy grief unknown; Turn, &c.  
3. For thine own compassion's sake,  
The gracious wonder show ;

Cast my sins behind thy back,  
And wash me white as snow :  
If thy bowels now are stirr'd,  
If now I would myself bemoan, Turn, &c.

1. Saviour, whom our hearts adore, To bless our earth again, Now assume thy royal power, And o'er the nations reign : Christ the world's desire and hope

Power complete to thee is given ; Set the last great empire up, E - ter - nal Lord of heaven.

2. Where they all thy laws have spurned  
 Thy holiest name profaned,  
 Where the ruined world hath mourned  
 With blood of millions slain ;  
 Open there th' ethereal scene,  
 Claim the heathen tribes for thine ;  
 There the endless reign begin  
 With majesty divine.

3. Universal Saviour, thou  
 Wilt all thy creatures bless ;  
 Every knee to thee shall bow,  
 And every tongue confess :

None shall in thy mount destroy ;  
 War shall then be learnt no more :  
 Saints shall their great King enjoy,  
 And all mankind adore.

1. Who can worthily commend Thy love unsearchable! Love that made thee condescend Our curse and death to feel: Thou, the great eternal God, Who didst thy-

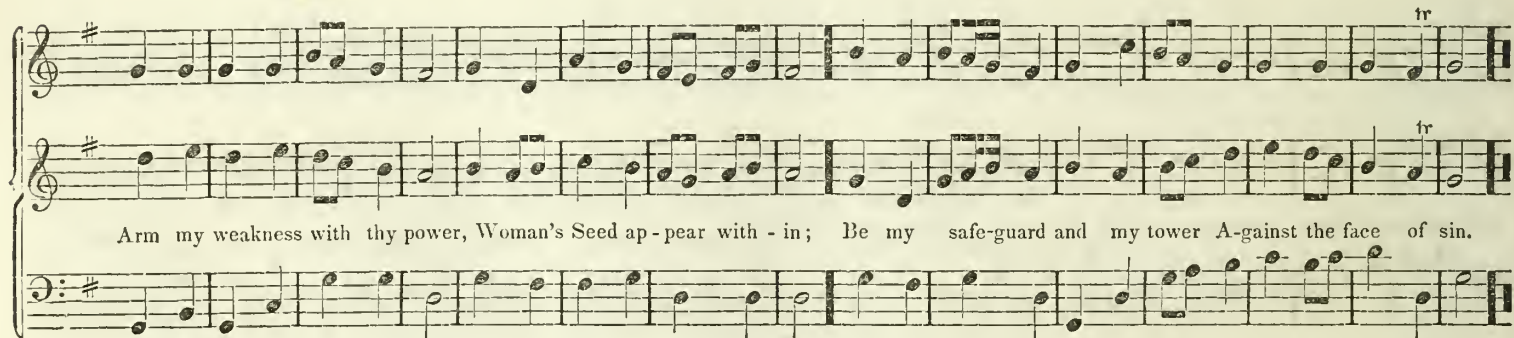
self our ransom pay, Hast, with thy own—with thy own precious blood, Wash'd all our sins away Hast,—Hast, with thy own precious blood, Wash'd all our sins away.

2. By the Spirit of our Head  
Anointed priests and kings,  
Conquerors of the world, we tread  
On all created things;

Sit in heavenly places down,  
While yet we in the flesh remain:  
Now partakers of thy throne,  
Before thy Father's reign.



1. O, Al - migh - ty God of love, Thy ho - ly arm dis - play; Send me suc - eor from a - bove, In this my e - vil day :



Arm my weakness with thy power, Woman's Seed ap - pear with - in; Be my safe-guard and my tower A - gainst the face of sin.

2. Could I of thy strength take hold,  
 And always feel thee near,  
 Confident, divinely bold,  
 My soul would scorn to fear :

Nothing should my firmness shock  
 Though the gates of hell assail,  
 Were I built upon the Rock,  
 They never could prevail.



1. None is like Jeshurun's God, So great, so strong, so high: Lo he spreads his wings abroad, He rides up - on the sky: Is-rael is his first-born

son: God, the Al-migh - ty God, is thine; See him to thy help come down, The ex-cel - lence divine, The ex - cel-lence di-vine.

2. Thee the great Jehovah deigns  
 To succor and defend;  
 Thee th' eternal God sustains,  
 Thy Maker and thy Friend:

Israel, what hast thou to dread?  
 Safe from all impending harms,  
 Round thee and beneath are spread  
 The everlasting arms.

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; And every struggling soul release; O re - member Cal - va - ry, And bid us go in peace!

1. Let the world their virtue boast, Their works of righteousness; I, a wretch undone and lost, Am free-ly saved by grace: Other title

I disclaim; This, only this, is all my plea: I the chief of sin - ners am, I the chief of sinners am, But Je - - - sus died for me.

PIA. FOR.

2. Happy they whose joys abound,  
Like *Jordan's* swelling stream,  
Who their heav'n in Christ have found,  
And give the praise to him:

Meanest follower of the Lamb,  
His steps I at a distance see;  
I the chief of sinners am,  
But Jesus died for me.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of two staves (treble and bass clef). The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are written below the piano accompaniment.

*Affetuoso*  
Lamb of God, for sinners slain, To thee I feebly pray: Heal me of my grief and pain, O take my sins a - way! From this bondage

The second system of the musical score consists of four staves, continuing the vocal line and piano accompaniment from the first system. The key signature and time signature remain the same.

Lord, release; No longer let me be opprest: Jesus, Master, Jesus, Master, Jesus, Master, seal my peace, And take me to thy breast!

Moderato.

1. Ever fainting with desire, For thee, O Christ, I call; Thee I restless-ly require; I want my God, my All! Jesus, dear redeeming

Lord, I want thy coming from above: Help me, Saviour, speak the word, And perfect me in love.

2. Wilt thou suffer me to go  
Lamenting all my days!  
Shall I never, never know  
Thy sanctifying grace?  
Wilt thou not the light afford,  
The darkness from my soul remove!  
Help me, Saviour, speak the word,  
And perfect me in love.

3. Lord, if I on thee believe,  
The second gift impart;  
With th' indwelling Spirit give  
A new, a contrite heart:

- If with love thy heart is stored,  
If now o'er me thy bowels move,  
Help me, Saviour, speak the word,  
And perfect me in love.

1. Ap - pointed by thee, We meet in thy name, And meek - ly a - gree To fol - low the Lamb, To trace thy example, The world to disdain,

And con - stant - ly tram - ple

And con - stant - ly tram - ple

And constantly trample On pleasure and pain.

2. Rejoicing in hope, We humbly go on,  
And daily take up The pledge of our crown;  
In doing and bearing The will of our Lord,  
We still are preparing To meet our reward.

3. O Jesus, appear! No longer delay  
To sanctify here, And bear us away:  
The end of our meeting On earth let us see,  
Triumphantly sitting In glory with thee!

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 HYMN 481.

1. All thanks to the Lamb, Who gives us to meet:  
His love we proclaim, His praises repeat:  
We own him our Jesus, Continually near  
To pardon and bless us, And perfect us here.

2. In him we have peace, In him we have power,  
Preserved by his grace Throughout the dark hour,  
In all our temptation He keeps us to prove,  
His utmost salvation His fulness of love.

Dolce.

1. Thy faith-ful-ness, Lord, Each mo-ment we find, So true to thy word, So lov-ing and kind; Thy mer-cy so ten-der To

SOLO.—Pia. TUTTI.—For.

all the 'lost race, The vil-est of-fender—The vil-est offend-er—The vil-est of-fend-er May turn and find grace.

2. The mercy I feel, To others I show,  
I set to my seal That Jesus is true:  
Ye all may find favour, Who come at his call;  
O come to my Saviour, His grace is for ALL.

3. To save what was lost, From heaven he came;  
Come, sinners, and trust In Jesus's name!  
He offers you pardon; He bids you be free!  
"If sin be your burden, O come unto me!"

1. O all that pass by, To Je - sus draw near; He ut - ters a cry, Ye sin - ners, give ear! From hell to retrieve you, He

spreads out his hands; Now, now to receive you, He gra - cious - ly stands.

2. If any man thirst, And happy would be,  
The vilest and worst May come unto me;  
May drink of my Spirit, Excepted is none,  
Lay claim to my merit, And take for his own.

3. Whoever receives The life-giving word,  
In Jesus believes, His God and his Lord;  
In him a pure river Of life shall arise;  
Shall, in the believer, Spring up to the skies.

4. My God and my Lord! Thy call I obey  
My soul on thy word Of promise I stay:  
Thy kind invitation I gladly embrace,  
A thirst for salvation, Salvation by grace.

5. O hasten the hour, Send down from above  
The Spirit of power, Of health, and of love:  
Of filial fear, Of knowledge and grace;  
Of wisdom and prayer, Of joy and of praise



1. O what shall I do My Saviour to praise, So faithful and true, So plenteous in grace, So strong to de - liv - er, So good to re-

deem, The weakest believer That hangs upon him—The weakest believer That hangs upon him!

2. How happy the man Whose heart is set free,  
The people that can Be joyful in thee!  
Their joy is to walk in 'The light of thy face;  
And still they are talking Of Jesus's grace.

3. Their daily delight Shall be in thy name;  
They shall as their right Thy righteousness  
claim:  
Thy righteousness wearing, and cleansed by  
thy blood,  
Bold shall they appear in The presence of God.

4. For thou art their boast, Their glory and power;  
And I also trust To see the glad hour,  
My soul's new creation, A life from the dead,  
'The day of salvation, That lifts up my head.

5. For Jesus, my Lord, Is now my defence;  
I trust in his word, None plucks me from thence;  
Since I have found favour, He all things will do;  
My King and my Saviour Shall make me anew

1. O hea-ven-ly King, Look down from above; As-sist us to sing Thy mer-cy and love: So sweetly o'erflowing, So plen-teous the

store, Thou still art bestowing, and giving us more—Thou still art bestow-ing, and giving us more.

2. O God of our life, We hallow thy name;  
Our business and strife Is thee to proclaim;  
Accept our thanksgiving For creating grace;  
The living, the living Shall show forth thy  
praise.

3. Our Father and Lord, Almighty art thou;  
Preserved by thy word, We worship thee now,  
The bountiful donor Of all we enjoy!  
Our tongues to thine honour, And lives we  
employ.

4. But O! above all, Thy kindness we praise,  
From sin and from thrall Which saves the lost race;  
Thy Son thou hast given The world to redeem,  
And bring us to heaven, Whose trust is in him.

5. Wherefore of thy love We sing and rejoice;  
With angels above We lift up our voice:  
Thy love each believer Shall gladly adore,  
For ever and ever, When time is no more.

1. Ye neighbors and friends to Jesus draw near; His love condescends, By titles so dear, To call and in-vite you His triumph to prove, And freely de-

light you In Je - sus's love, And free-ly de-light you in Je - sus's love.

2. The Shepherd who died His sheep to redeem,  
On every side Are gathered to him  
The weary and burden'd, The reprobate race;  
And wait to be pardon'd Through Jesus's grace.

3. The blind are restored Through Jesus's name;  
They see their dear Lord, And follow the Lamb;  
The halt they are walking, And running their race;  
The dumb they are talking Of Jesus's grace.

4. The deaf hear his voice, And comforting word;  
It bids them rejoice In Jesus their Lord:  
"Thy sins are forgiven, accepted thou art!"  
They listen, and heaven springs up in their heart.

1. Re-joyce ev - er-more With an-gels a-bove, In Je - sus's power, In Je - sus's love : With glad ex-ul - tation, Your triumph proclaim,

2. Thou, Lord, our relief in trouble hast been ;  
Hast saved us from grief, Hast saved us from sin ;  
The power of thy Spirit Hath set our hearts free,  
And now we inherit All fulness in thee :

3. All fulness of peace, All fulness of joy,  
And spiritual bliss That never shall cloy ;  
To us it is given in Jesus to know  
A kingdom of heaven, A heaven below.

4. No longer we join, While sinners invite ;  
Nor envy the swine Their brutish delight ;  
Their joy is all sadness, Their mirth is all vain,  
Their laughter is madness, Their pleasure is pain.

5. O might they at last With sorrow return,  
The pleasures to taste, For which they were born ;  
Our Jesus receiving, Our happiness prove,  
The joy of believing, The heaven of love !

1. Saviour, the world's and mine, Was ever grief like thine? Thou my pain, my curse hast took, All my sins were laid on thee; Help me,

Lord, to thee I look; Draw me, Sa - viour, af - ter thee.

2. 'Tis done! My God hath died;  
My Love is crucified!  
Break this stony heart of mine;  
Pour, mine eyes, a ceaseless flood;  
Feel, my soul, the pangs divine;  
Catch, my heart, the issuing blood!

3. When, O my God, shall I  
For thee submit to die?  
How the mighty debt repay?  
Rival of thy passion prove!  
Lead me in thyself, the way;  
Melt my hardness into love.

1. How weak the thoughts, and vain, Of self-de - lu - ding men; Men, who fixed to earth a - lone, Think their houses shall en-dure, Fond-ly

call their lands their own, To their dis - tant heirs secure, To their dis - tant heirs se-cure.

To their distant heirs secure.

2. How happy then are we,  
Who build, O Lord, on thee!  
What can our foundation shock?  
Though the shatter'd earth remove,  
Stands our city on a rock,  
On the rock of heavenly Love.
3. A house we call our own,  
Which cannot be o'erthrown:  
In the general ruin sure,  
Storms and earthquakes it defies;  
Built immovably secure;  
Built eternal in the skies.

4. High on Immanuel's land  
We see the fabric stand;  
From a tottering world remove  
To our steadfast mansion there:

Our inheritance above  
Cannot pass from heir to heir.  
5. Those amaranthine bowers  
(Unalienably ours)

Bloom our infinite reward,  
Rise, our permanent abode;  
From the founded world prepared;  
Purchased by the blood of God.

1. A-gain we lift our voice, And shout our so-lemn joys; Cause of high-est rap-tures this, Rap-tures that shall ne-ver fail;

See a soul es-caped to bliss, Keep the Christian fes-ti-val.

2. Our friend is gone before  
To that celestial shore;  
He hath left his mates behind,  
He hath all the storms outrode!  
Found the rest we toil to find,  
Landed in the arms of God.
3. And shall we mourn to see  
Our fellow-prisoner free?  
Free from doubts, and griefs, and fears  
In the haven of the skies?  
Can we weep to see the tears  
Wiped for ever from his eyes?

4. No, dear companion, no;  
We gladly let thee go,  
From a suffering church beneath,  
To a reigning church above:

Thou hast more than conquer'd death;  
Thou art crown'd with life and love.

5. Thou, in thy youthful prime,  
Hast leap'd the bounds of time:

Suddenly from earth released,  
Lo! we now rejoice for thee;  
Taken to an early rest,  
Caught into eternity.

1. Come, let us ascend, My companion and friend, To a taste of the banquet above ; If thy heart be as mine, If for Je - sus it

pine, Come up into the chariot of love, Come up in - to the chariot of love.

2. Who in Jesus confide, We are bold to outride  
The storms of affliction beneath ;  
With the prophet we soar, To the heavenly shore,  
And outfly all the arrows of death.
3. By faith we are come To our permanent home ;  
By hope we the rapture improve :  
By love we still rise, And look down on the skies,  
For the heaven of heavens is love.
4. Who on earth can conceive How happy we live,  
In the palace of God, the great King !  
What a concert of praise, When our Jesus's grace  
The whole heavenly company sing !



7. Halle - lu - jah we sing, To our Father and King, And his rap - turous praises repeat: To the Lamb that was slain, Halle - lu - jah a -

gain, Sing all heaven, And fall at his feet! Sing all heaven, And fall at his feet!

4. For thy glory we are, Created to share  
Both the nature and kingdom divine;  
Created again, That our souls may remain  
In time and eternity thine.

5. With thanks we approve The design of thy love,  
Which hath join'd us in Jesus's name;  
So united in heart, that we never can part,  
Till we meet at the feast of the Lamb.

1. Come away to the skies, My beloved, arise,  
And rejoice in the day thou wast born;  
On this festival day, Come exulting away,  
And with singing to Sion return.

2. We have laid up our love and treasure above,  
Though our bodies continue below;  
The redeem'd of the Lord, We remember his word,  
And with singing to Paradise go.

3. With singing we praise The original grace,  
By our heavenly Father bestow'd;  
Our being receive From his bounty, and live  
To the honour and glory of God.

6. There, there at his feet we shall suddenly meet,  
And be parted in body no more!  
We shall sing to our lyres, With the heavenly choirs,  
And our Saviour in glory adore.

Andantino.

1. My God, I am thine, What a com - fort di - vine! What a bless - ing to know that my Je - sus is

mine! In the heaven - ly Lamb Thrice hap - py I am, And my heart it doth dance at the sound of his name.

2. True pleasures abound In the rapturous sound ;  
 And whoever hath found it, hath paradise found ;  
 My Jesus to know, And feel his blood flow,  
 'Tis life everlasting, 'tis heaven below.

3. Yet onward I haste To the heavenly feast :  
 That, that is the fulness ; But this is the taste :  
 And this I shall prove, till with joy I remove  
 To the heaven of heavens in Jesus's love.

1. My Shepherd's mighty aid, His dear redeeming love, His all-protecting power display'd, I joy to prove: Led onward by my guide, I

view the verdant scene, Where limpid waters gently glide Through pastures green.

2. In error's maze my soul  
Shall wander now no more;  
His Spirit shall with sweet control  
The lost restore,  
My willing steps shall lead  
In paths of righteousness;  
His power defends, his bounty feeds,  
His mercies bless.

3. Affliction's horrid gloom  
Shall but his love display;  
He will the vale of death illumine  
With living ray;  
My failing flesh, his rod  
Shall thankfully adore;  
My heart shall vindicate my God,  
For evermore.

1. The God of Abraham praise, Who reigns enthroned above, Ancient of ever - lasting days, And God of Love : Je - hovah, Great I

AM, By earth and heav'n confest ; I bow and bless ths sacred Name, For ever blest.

2. The God of Abraham praise,  
At whose supreme command  
From earth I rise, and seek the joys  
At his right hand :  
I all on earth forsake  
Its wisdom, fame, and power ;  
And Him my only portion make,  
My shield and tower.

3. The God of Abraham praise,  
Whose all-sufficient grace  
Shall guide me all my happy days  
In all my ways.

He calls a worm his friend,  
He calls himself my God ;  
And he shall save me to the end,  
Through Jesus' blood.

1. Come, let us a - new Our jour - ney pur - sue, Roll round with the year, Roll round with the year, And ne - ver stand still till the

*Vivace*

Mas - ter ap - pear, And ne - ver stand still till the Mas - ter ap - pear.

2. His adorable will Let us gladly fulfil ;  
And our talents improve,  
By the patience of hope, and the labour of love.
3. Our life is a dream ; Our time, as a stream  
Glides swiftly away ;  
And the fugitive moment refuses to stay.
4. The arrow is flown ; The moment is gone ;  
The millennial year  
Rushes on to our view, and eternity's here

Come, Lord, from a - bove, The moun-tains re-move ; O'erturn all that hin - ders—O'er-turn all that hin - ders the course of thy love.

## OLD GERMAN. 5's &amp; 11's.

## HYMN 616.

1. All ye that pass by, To Je - sus draw nigh : To you is it no - thing that Je - sus should die ?

Your ransom and peace,  
Your surety he is ;  
Come, see if there ever was sorrow like his,

2. For what you have done,  
His blood must atone :  
The Father hath punished for you his dear Son.

The Lord, in the day  
Of his anger, did lay  
Your sins on the Lamb ; and he bore them away.

*Allegro.*

1. Ye servants of God, Your Mas - ter pro - claim, And pub - lish a - broad His won - der - ful name ; The name all vic - to - rious Of

Je - sus ex - tol ; His kingdom is glo - rious, And rules o - ver all.

2. The waves of the sea Have lift up their voice,  
Sore troubled that we In Jesus rejoice ;  
The floods they are roaring, But Jesus is hero ;  
While we are adoring, He always is near.

3. God ruleth on high, Almighty to save ;  
And still he is nigh, His presence we have ;  
The great congregation His triumph shall sing,  
Ascribing salvation To Jesus our King.

4. "Salvation to God, who sits on the throne,"  
Let all cry aloud, And honour the Son ;  
Our Jesus's praises The angels proclaim,  
Fall down on their faces, And worship the Lamb.

5. Then let us adore, And give him his right,  
All glory and power, All wisdom and might,  
All honour and blessing, With angels above,  
And thanks never-ceasing, And infinite love.

6. Come, Lord, and display Thy sign in the sky,  
And bear us away To mansions on high ;  
The kingdom be given The purchase divine,  
And crown us in heaven Eternally thine.

1. O Je-sus, my hope, for me of-fered up, Who with clamour pur-sued thee to Calvary's top; The blood thou hast shed, For

me let it plead, And de-clare thou hast died in thy murderer's stead.

2. Come then from above, The stony remove,  
And vanquish my heart with the sense of thy love,  
Thy love on the tree Display unto me,  
And the servant of sin in a moment is free.

3. Neither passion nor pride Thy cross can abide,  
But melt in the fountain that streams from thy side :  
Let thy life-giving blood Remove all my load,  
And purge my foul conscience, and bring me to God.

4. Now, now let me know Its virtue below !  
Let it wash me and I shall be whiter than snow,  
Let it hallow my heart, And throughly convert,  
And make me, O Lord, in the world as thou art.

5. Each moment applied, My weakness to hide,  
Thy blood be upon me, and always abide,  
My advocate prove With the father above,  
And speak me at last To the throne of thy love.



*Dolce.*

All ye that pass by, To Jesus draw nigh. To you is it nothing that Je - sus should die? Your ransom and peace, Your sure-ty he is,

Come, see, Come, see,—Come, see if there ev - er was sor-row like his, Come, see if there ev - er was sor - row like his.

*Come, see, Come, see,*

1. My heart and voice I raise, To spread Mes - si - ah's praise; Mes - si - ah's praise let all re - peat; The u - ni - versal  
PIA.

Lord, By whose al - mighty word Cre - a - tion rose in form complete.  
FOR.

2. A servant's form he wore,  
And in his body bore  
Our dreadful curse on Calvary:  
He like a victim stood,  
And pour'd his sacred blood,  
To set the guilty captives free.

3. But soon the Victor rose  
Triumphant o'er his foes,  
And led the vanquish'd host in chains:  
He threw their empire down,  
His foes compell'd to own,  
O'er all the great Messiah reigns.

1. Come a - way to the skies, My below - ed, arise, And rejoice in the day thou wast born; On this fes - ti - val day, Come ex - ult - ing a -

way, And with singing to Si - on re - turn. And with singing to Si - on re - turn.

2. We have laid up our love And treasure above,  
Though our bodies continue below;  
The redeem'd of the Lord, We remember his  
word,  
And with singing to Paradise go.

3. With singing we praise The original grace,  
By our heavenly Father bestow'd;  
Our being receive From his bounty, and live  
To the honour and glory of God.

4. For thy glory we are, Created to share  
Both the nature and kingdom divine;  
Created again, That our souls may remain  
In time and eternity thine.

5. With thanks we approve The design of thy love,  
Which hath join'd us in Jesus's name;  
So united in heart, That we never can part,  
Till we meet at the feast of the Lamb.

1. Worship, and thanks, and blessing, And strength ascribe to Jesus ! Jesus alone Defends his own, When earth and hell oppress us. Jesus with joy we witness Al-

migh - ty to de - liv - er ; Our seals set to, That God is true, And reigns a King for ever.

## 2. Omnipotent Redeemer,

Our ransom'd souls adore thee :  
 Our Saviour thou, We find it now,  
 And give thee all the glory.  
 We sing thine arm unshorten'd,  
 Brought through our sore temptation ;  
 With heart and voice In thee rejoice,  
 The God of our salvation.

3. Thine arm hath safely brought us  
 A way no more expected,  
 Than when thy sheep Pass'd through the deep,  
 By crystal walls protected.

Thy glory was our rear-ward,  
 Thine hand our lives did cover,  
 And we, even we, Have pass'd the sea,  
 And march'd triumphant over.

# REFUGE. L. M.

Moderato.

He that hath made, &c.

hath made, &c.

He that hath made his refuge God, his re - fuge God, Shall find a most secure a-bode, Shall find a most se-cure abode; Shall walk all day beneath his

He that hath made, &c.

Shall walk, &c.

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, starting with a whole rest followed by a melodic phrase. The second staff is the vocal line with lyrics. The third staff is the vocal line with lyrics. The bottom staff is the bass line. The music is in common time (C) and ends with a 3/4 time signature.

Shall walk all day, &c.

And there all night, And there, &c.

And there, &c.

shade, his shade, And there at night shall rest his head; Shall walk all day beneath his shade, And there at night shall rest his head.

And there, &c.

Detailed description: This system contains the next four staves of the musical score. The top staff is the vocal line with lyrics. The second staff is the vocal line with lyrics. The third staff is the vocal line with lyrics. The bottom staff is the bass line. The music continues in common time and concludes with a double bar line.

Treble. *tr*

Air. *tr*

1. To thee, my God and Saviour, My heart exulting sings, Re-joicing in thy favor, Al-migh-ty King of Kings, I'll ce-le-brate thy

Bass.

6 - 7  $\frac{7}{5} \frac{6}{4}$  - 6 7 6 - 7 6 #6 6 6  $\frac{6}{4}$   $\frac{\#7}{7}$

*tr* PIA. *tr*

*tr* PIA. FOR. *tr*

glory, With all the saints above; And tell the pleasing story—And tell the pleasing story—And tell the pleasing story Of thy redeeming love.

7  $\frac{4}{2}$  6  $\frac{5}{6}$  4 3  $\frac{6}{4}$   $\frac{5}{3}$  6 6 6  $\frac{6}{4}$

2. Soon as the morn with roses  
Bedecks the dewy east,  
And when the sun reposes  
Upon the ocean's breast,

My voice in supplication,  
Well pleased thou shalt hear:  
O! grant me thy salvation,  
And to my soul draw near!

3. By thee through life supported  
I'll pass the dangerous road,  
With heavenly hosts escorted,  
Up to their bright abode;

There cast my crown before thee,  
When all my conflict's o'er,  
And day and night adore thee:  
What can an angel more?

1. Come, thou fount of every blessing, Tune my heart to sing thy grace ; Streams of mercy, never ceasing, Call for songs of loudest praise : Teach me some me-

ludious sonnet, Sung by flaming tongues above : Praise the mount, ||: ||: I'm fix'd up - on it, Mount of thy re - deeming love.

6 # 6 3/4 6 — 6 7 # 6 # 6 3/4 6 — 6 3/4 5 6 3/4 6 3/4 6 4 7

2. Here I raise my Ebenezer :  
 Hither by thy help I'm come ;  
 And I hope, by thy good pleasure,  
 Shortly to arrive at home.

Jesus sought me when a stranger,  
 Wand'ring from the fold of God,  
 And, to rescue me from danger,  
 Interposed his precious blood.

3. O, to grace how great a debtor  
 Daily I'm constrain'd to be !  
 Let thy grace now, like a fetter  
 Bind my wand'ring heart to thee :

Prone to wander, Lord, I feel it,  
 Prone to leave the God I love,  
 Here's my heart, O take and seal it,  
 Seal it for thy courts above.





1. Mer-cy, O thou Son of Da-vid! Thus blind Barti - meus prayed; Others by thy word are saved, Now to me af-ford thine aid.

-5- 4 3      6 4 7      -5- 4 3      6 4 7

Ma-ny for his crying chid him, But he called the louder still, Till the gra - cious Sa- viour bid him, Come, and ask me what you will.

7 6 4 2      6 5 3 1 7      7 4 3 6 6 4      N      4 3 6 6      6 7 5 6 4 7

Second time.—PIA.

2. Money was not what he wanted,  
 Though by begging used to live;  
 But he asked, and Jesus granted  
 Alms which none but he could give;  
 Lord remove this grievous blindness  
 Let mine eyes behold the day:  
 Straight he saw, and won by kindness,  
 Follow'd Jesus in the way.

3. Oh! methinks I hear him praising,  
 Publishing to all around,  
 Friends, is not my case amazing!  
 What a Saviour I have found!  
 O that all the blind but knew him,  
 And would be advised by me,  
 Surely they would hasten to him  
 He would cause them all to see.

## NEW YEAR'S HYMN.

1. While with ceaseless course the sun Hasted through the former year, Many souls their race have run, Never more to meet us here: Fix'd in an eternal state, They have done with

1. While with ceaseless course the sun Hasted through the former year, Many souls their race have run, Never more to meet us here: Fix'd in an eternal state, They have done with

$\frac{7}{5}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4} = \frac{4}{2}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{4}{3}$  5 7  $\frac{4}{2}$  3

all below : We a little longer wait, But how little none can know.

all below : We a little longer wait, But how little none can know.

$\frac{7}{5}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4} = \frac{4}{2}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{4}{3}$  6 - 5 6 7

2. As the winged arrow flies,  
Speedily the mark to find,  
As the lightning from the skies  
Darts and leaves no trace behind,  
Swiftly thus our fleeting days  
Bear us down life's rapid stream:  
Upward, Lord, our spirit raise—  
All below is but a dream.

3. Thanks for mercies past receive,  
Pardon of our sins renew,  
Teach us henceforth how to live,  
With eternity in view;  
Bless thy word to young and old;  
Fill us with a Saviour's love;  
And when life's short tale is told,  
May we dwell with thee above.

*Grazioso.*

1. The voice of my be-loved sounds, While o'er the mountain top he bounds : He flies exulting o'er the hills, And all my soul with transport fills :

*Mez.—FOR.* *PIA.* *Cres.* *FOR.*

Gently doth he chide my stay—Rise, my love, and come away, Gently doth he chide my stay—Ri - - - se, my love, and come away.

3. The Jewish wintry state is gone,  
The mists are fled, the spring comes on,  
The sacred turtle-dove we hear,

Proclaim the new, the joyful year :  
Swiftly moves my heart along  
To the music of his tongue.

With Spirit.

1. Grace, 'tis a charm - ing sound, Har - mon - ious to the ear; Heav'n with the e - cho shall re - sound,

Inst.

6 87 67 87 63 87 67 43 4 5 4 5 Heav'n, &c. 3 3 3 6

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a common time signature. The bottom staff is a bass clef with a common time signature. The music consists of a vocal line and an instrumental line. The instrumental line includes a section marked 'Inst.' with a key signature change to one sharp (F#) and a 3/4 time signature. Below the bass staff, there are various musical notations including numbers and fractions: 6, 87/65, 67/4, 87/65, 63/43, 87, 67, 43, 4, 5, 4, 5, Heav'n, &c., 3, 3, 3, 6.

FOR.

FOR.

Heav'n with the e-cho shall resound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

7 7 And all, &c. 6 And all, &c. 6 6 57

Detailed description: This system contains the third and fourth staves of music. The top staff is a treble clef with a common time signature. The bottom staff is a bass clef with a common time signature. The music continues from the first system. There are two sections marked 'FOR.' above the top staff. Below the bass staff, there are various musical notations including numbers and fractions: 7, 7, And all, &c., 6, And all, &c., 6, 6, 57.

2. Grace turn'd my wandering feet  
To tread the heavenly road;  
And new supplies each hour I meet,  
While passing on to God.

3. Grace taught my soul to pray,  
And made my eyes o'erflow;  
'Twas grace which kept me to this day,  
And will not let me go.

4. O let thy grace inspire  
My soul with strength divine!  
May all my powers to thee aspire  
And all my days be thine.

# YARMOUTH

*Andante - Affettuoso.*

He dies, the friend of sin - ners dies: Lo, Salem's daughters weep around, A solemn darkness veils the skies, A

5 6 87 76 6 PIA. -5- 76 -5- 63 6 FOR. 6 5 56 PIA.

sudden treabbling shakes the ground: Come, saints, and drop 2 tear or two For him who groan'd beneath your load: He shed a thousand

6 6 6 4 5 6 4 3 6 6 6 6 6 65 7 6 57

PIA. -Vivace. FOR. PIA.

drops for you, A thousand drops of richer blood. Here's love and grief beyond degree; The Lord of glory dies for

6 57 65 26 87 56 6 7 5 65 87 76 9 6 9 3 6 78

Sym. Affettuoso.

men, But, lo, what sud - den joys we see, Je - sus the dead re - vives a - gain! The ri - sing God for -

4 3 6 6 5 4 6 7 6 -5- 6 3 3 6 3 4 5 8 6 7

SYM. tr Vivace.

sakes the tomb In vain the tomb forbids his rise Cheru - bic legions guard him home And shout him welcome to the skies.

5 5 # 7 6 7 6 6 5 6 6 7

tr SYM.

Break off' your tears ye saints and tell How high your great de - liv' - rer reigns Sing how he spoil'd the 'tosts of

8 7 6 5 6 6 5 7 4 6 4 3 T.S.

tr Second time.—PIA.

# YARMOUTH.—(Concluded.)

Slow.—PIA.

Slow.—PIA.

hell, and led the mon - ster, death, in chains. Say, live for ev - er, wondrous King Born to re - deem and strong to save, Then

Slow.—PIA.

2 6 #5 9# 6 6 7 6 - 3 3 5 #3 - 3 7# 7 7# 6 3 #4

FOR.

FOR.

ask the mon-ster, Where's thy sting, and where's thy vic - to - ry, boast - ing grave ? And where's thy victory, boast - ing grave ?

FOR.

# 2 6 4 6 6 - 5 3 4 6 6 6 Q 31 6 4 6 7 6 6 9 8 6

## FUNERAL ANTHEM.

PIA. FOR. PIA. FOR. PIA. FOR.

I heard a great voice from heav'n, I heard a great voice from heav'n, Saying unto me, Saying unto me, Write, from henceforth, Write, from henceforth

PIA. FOR. PIA. FOR. PIA. FOR.

PIA. FOR. PIA.

write, blessed are the dead, blessed are the dead who die in the Lord, Even so, Even so, saith the Spirit, for they rest from their labours they

PIA. FOR. PIA.



# FUNERAL ANTHEM.—(Concluded.)

Musical score for Funeral Anthem (Concluded). It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The tempo markings are FOR., PIA., FOR., and Adagio. The lyrics are: rest from their labours—they rest from their labours, And their works do follow them—their works do follow them—their works do follow them.

# EASTER ANTHEM.

Musical score for Easter Anthem. It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The tempo marking is Adagio. The lyrics are: Hal - le - lujah, The Lord is risen in-deed, Hal - le - lu - jah! The Lord is risen in - deed. Now is T. S.

Now is Christ risen from the dead and become the first fruits of

Christ risen from the dead and become the first fruits of them that slept.

# 6 6 5 6 7

And did, &c.

them that slept. Hallelujah, Halle-lujah, Halle-lu-jah! And did he rise! And did he ri - - se! did he

And did he rise! And did, &c.

T. S. - - 3 8 7 T. S. 3 4 4 3 4

Loud.

rise! Hear, O ye nations, Hear it, O ye dead! He rose, he rose, he rose, he rose, He burst the bars of death, He burst the bars of death, He

6 6 6 # 6 6 6 3d's - - - - 6 5

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The music consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are printed below the vocal staff.

burst the bars of death, and triumph'd o'er the grave. Then, then, then I rose, then I rose, then I rose, then I rose.

5 # 6 6 5 6 6 #

Detailed description: This system contains the second two staves of music. The notation continues from the first system. The piano accompaniment includes a repeat sign in the right hand. The lyrics continue below the vocal staff. The bottom staff includes figured bass notation: 5 # 6 6 5 6 6 #.

## EASTER ANTHEM.—(Concludea.)

Then first human - i - ty tri - umphant past the chrysal ports of light, and seized e - ter - nal youth ; Man, all immor - tal, hail,

6 8 7 8 7 6 5

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The bottom staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp. The lyrics are written between the two staves. The piano part includes figured bass notation: '6' under the first measure, and '8 7 8 7 6 5' under the final measure of the system.

hail, heaven all lavish of strange gifts to man ; Thine all the glory, Man's the boundless bliss— Thine all the glory, Man's the boundless bliss.

6 5 5 6 6 1 5 6 4 7

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in G major, continuing from the first system. The bottom staff is a piano accompaniment in G major. The lyrics are written between the two staves. The piano part includes figured bass notation: '6 5 5 6 6 1 5 6 4 7' under the final measure of the system.



CHORUS.—*Quinto*

Haste, happy day! Haste, hap- py day! Haste, happy day! That time I long to see, When ev'ry son of Adam shall be free.

*Spirito.* *FOR.* *PIA.* *FOR.* *tr*

98 95 3 3 3 3 3 6 6 5 6 5 6 4 #

Then shall the happy world aloud proclaim, The pleas - ing wonders, The pleas - ing wonders, The pleas - ing wonders of the Saviour's name.

*PIA.* *FOR.* *tr*

6 4 6 6 6 3d - - - 6 6 6 6 6

As shepherds in Jewry were guarding their sheep, Promiscuously seated, estranged from sleep; An angel from heaven presented to view, And thus he accosted the

trembling few : Dispel all your sorrows, and banish your fears, For Jesus, your Saviour, in Jewry appears—Dispel all your sorrows, and banish your fears, &c.





# SUPPLEMENT.

## ORTONVILLE. C. M.

Legato.\* Dim. Cres.

Majestic sweetness sits enthroned Upon the Saviour's brow; His head with radiant glories crown'd, His lips with grace o'erflow, His lips, &c.

6 — 7 6 — 4 7 — 7

\* The sweli, as indicative of great tenderness, is here required

Musical score for 'BALLERMA. C. M.' in G major, 3/4 time. The score consists of four staves: two treble clefs and two bass clefs. The lyrics are: "O for that ten-der-ness of heart, Which bows before the Lord; Ae-know-ledg-ing how just thou art, And tremb-ling at thy word!"

3 2 3 4 3 4 3 7 7 —

## MERIDEN. C. M.

Thos. Clark.

Musical score for 'MERIDEN. C. M.' in G major, 4/4 time. The score consists of four staves: two treble clefs and two bass clefs. The lyrics are: "O for a thousand tongues to sing, My great Redeemer's praise! The glories of my God and King, The triumphs of his grace! :||"

3 6 4 7 6 8 7 6 6 6 8 7

# WOODSTOCK. C. M.

D. Dutton, Jr.

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Slow

O for that tenderness of heart, Which bows before the Lord; Ac-know-ledg-ing how just thou art, And tremb - ling at thy word!

6 6 6 4 6 3 6 5 6 6 6 4 5

# HEBER. C. M.

By cool Si - lo - am's shady rill, How sweet the lily grows! How sweet the breath beneath the hill, Of Sharon's dew - y rose!

4 8 6 6 6 5 3 4 7 6

## SPRUCE STREET. C. M.

*Allegretto.*

Hap-py the heart where graces reign, Where love inspires the breast : Love is the brightest of the train, And per-fects all the rest.

The musical score for 'Spruce Street' is in 2/2 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment is written for the right and left hands, with the right hand in a treble clef and the left hand in a bass clef. The tempo is marked 'Allegretto'.

## ELIZABETHTOWN. C. M.

*Andantino.*

O for a closer walk with God! A calm and heavenly frame! A light to shine upon the road That leads me to the Lamb!

The musical score for 'Elizabethtown' is in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment is written for the right and left hands, with the right hand in a treble clef and the left hand in a bass clef. The tempo is marked 'Andantino'.

# OLD MAJESTY. C. M.

Billings

250

*Allegro.*

The Lord descend - ed from a - bove, And bowed the heavens most high, And underneath his feet he cast The dark - - - - ness of the sky .

3 6 6 6 4 3 6 6 5 9 3 6 6 7 4 6 6 7 7

On cherubim and ser - aphim Full royal - ly he rode, And on the wings of mighty winds Came flying all abroad—And on the wings of mighty winds Came flying all abroad

4 3 4 3 3 3 3 6 6 6 7 6 6 7 7 7

First system of the musical score. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "O joy - ful sound of gos - pel grace! Christ shall in me ap - pear! I, even I, shall see his face; I".

O joy - ful sound of gos - pel grace! Christ shall in me ap - pear! I, even I, shall see his face; I

Second system of the musical score. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "e - ven I shall see his face; I, e - ven I, shall see his face; I shall be ho - ly here." The first staff in this system has a whole rest in the first measure.

e - ven I shall see his face; I, e - ven I, shall see his face; I shall be ho - ly here.



*Allegretto Risoluto.*

And

Joy to the world, the Lord is come! Let earth receive her King; Let ev' - ry heart pre - pare him room, And heaven and nature

And

Ending for third stanza.

And

heav'n and nature sing . . . . . And heav'n and nature sing. Far as the curse is found.

sing, And heav'n and nature sing, And heav'n, And heav'n and nature sing. Far as the curse is found.

sing, And heav'n and nature sing, And heav'n, And heav'n and nature sing. Far as the curse is found.

And

heav'n and nature sing, And heav'n and nature sing, And heav'n and nature sing. Far as the curse is found.

2  
Joy to the world, the Saviour reigns,  
Let men their songs employ; [ plains  
While fields and floods, rocks, hills and  
Repeat the sounding joy.

3  
No more let sin and sorrow grow,  
Nor thorns infest the ground;  
He comes to make his blessings flow  
{ Far as the curse is found.  
{ *Second ending.*

4  
He rules the world with truth and grace,  
And makes the nations prove  
The glories of his righteousness,  
And wonders of his love.





Moderato.

For.

For.

For.

For.

Soon may the last glad song arise, Thro' all the millions of the skies, That song of triumph which records That all the earth is now the Lord's.

4 6 6 6 1 7 6 4 3 6 5 - 4 8 7 6 6 6

## HYMN 699.

## BREWER. I. M.

From all that dwell below the skies, Let the Cre - a - tor's praise arise : Let the Redeemer's name be sung, Thro' ev'ry land, by ev'ry tongue.

Unison

6 6 3 6 6 3 6 2 6 6 5 6 3 6 6 4 3 3 3 6 4 3

Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; To show thy love by morn - ing light,

4 8 7 6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12

And talk of all thy truth at night, To show thy love by morn - ing light, And talk of all thy truth at night.

4 6 5 4 3 3 3 3 3 3 3 3 3 3 4 5 6 4 3 6 4 3 6 4 3





Jesus, thy blood and righteousness My beauty are, my glo - rious dress : 'Midst flaming worlds in these array'd, With joy shall I lift up my head.

## HYMN 678.

## KEDRON. L. M.

[Chant.]

*Andantino.*

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.

*And.te.*

E - ter - nal Source of ev' - ry joy, Well may thy praise our lips em - ploy, While in thy temple we ap - pear,

6 6 6 43 4 6 4 3 76 43

Whose good - ness crowns the circ - ling year, While in thy tem - ple we ap - pear, Whose good - ness crowns the circ - ling year.

4 6 3 6 4 6 3 4 3 6 4 7

Slow.

Re - flec-tions of the gos - pel light, To the be - wil - der'd  
 How beau-ti - ful those rays ap - pear, Which make the path of vir - tue clear,  
 Re - flec-tions of the gos - pel light, To the be - wil - der'd

3ds ----- 3ds -----

wand'-rer's sight! Ar - rest the thought-less, and the gay ;  
 To the be - wil-der'd wand'-rer's sight! They warn the guil - ty, check the proud, Dis-  
 wand'-rer's sight! Ar - rest the thought-less, and the gay :

-----5-----  $\frac{676}{554} = \frac{5}{3}$  ----- 3ds -----

\* Movements of this kind are admissible, only where the current of thought is of a rapid and joyous character.—See *Psalms* 10, 23, 45, 65, and 126.



FAIRHAVEN. [Continued.]

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perse the mid-night boist' - rous crowd, And take the mad' - ning bowl a - way, — And take the mad' - ning bowl a - way.

5 6 5 7 5 6 6 8 7 6 8 7

*And.*

MOUNT ZION. S. M.

*Siciliana.*

How beauteous are their feet, That stand on Zion's hill; That bring salvation on their tongues, And words of peace reveal, And words, &c.

7 7 6 5 6 7 8 = 7 = 8 = 7 =

Thou on-ly Sov'reign of my heart, My re-fuge, my al-migh-ty Friend; And can my soul from thee depart, On whom a-lone my hopes de-pend?

6 6 7 — 6 6 7 6 6 7 — 6 6 7

Detailed description: This system contains the first two stanzas of the hymn. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a second vocal line (treble clef), and a bass line (bass clef). The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are written between the piano and second vocal staves. The piano accompaniment includes figured bass notation below the bass line.

Whith-er, O whith-er shall I go, A wretch-ed wand'-rer from my Lord! Can this dark world of sin and wo, One glimpse of happiness af-ford?

6 6 7 — 6 6 7 6 6 7 8 3 5- 6 6 7

Detailed description: This system contains the second two stanzas of the hymn. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a second vocal line (treble clef), and a bass line (bass clef). The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are written between the piano and second vocal staves. The piano accompaniment includes figured bass notation below the bass line.

*—ritoso.*

Great is the Lord our God, And let his praise be great; He makes his churches his a-bode, His most delightful seat—His most delightful seat.

*Unison.*

Je - sus, my strength, my hope, On thee I cast my care; With hum-ble confidence look up, And know thou hear'st my pray'r.

Slow.

Je - sus, my strength, my hope, On thee I cast my care; With hum - ble con - fi - dence look up, And know thou hear'st my pray'r.

7 6 5-6 7      4 3 4      4 3 4      7 6 5-6 7

## HYMN 685.

## FAIRFIELD. S. M.

R. Harrison.

To God the on - ly wise, Our Sa - viour and our King, Let all the saints be - low the skies, Their hum - ble praises bring.

6 7      6 5 8 = 7 6 4 8 = 7 3 6      6 7

Allegretto.

Je - sus, the Conqueror, reigns, In glo-rious strength array'd; His king-dom o - ver all main-tains, And bids the earth be glad;

6 7 6 6 6 7 6 7

To him who rules above,—To him who rules above.

Ye sons of men re-joice In Je-su's migh-ty love; Lift up your heart, lift up your voice, To him, to him who rules a - bove.

To him who rules above,—To him who rules above.

6 7

Allegretto

The hill of Zi - on yields A thou-sand sa - cred sweets, Be - fore we reach the heavenly fields, Or walk the gold-en streets.

6  $\frac{6}{3}$  6 6  $\frac{43}{23}$  7 -  $\frac{65}{43}$  63 6 # 7

Then let our songs a - bound,

Then let our songs a - bound, And ev' - ry tear be dry; We're marching through Immanuel's ground, To fair-er worlds on high.

Then let our songs a - bound, And ev' - ry tear be dry; We're marching, &c.

6 6 6 6 6 6  $\frac{6}{2}$  6 4 6 4 7

To God the on-ly wise, Our Sa-viour and our King, Let all the saints be-low the skies, Their hum-ble praises bring.

*Unison* 3 6 5 6 5 7 *Thirds.* 3 6 4 7

## HYMN 318.

## DAMASCUS. S. M.

A charge to keep I have, A God to glo-ri-fy; A ne-ver dy-ing soul to save, And fit it for the sky.

*Allegretto*

Join

Come, ye that love the Lord, And let your joys be known: Join in a song with sweet ac - cord,

Join

23 43 25 345 6 87 64  
43 65 43 523 4 65 43

in a song with sweet ac - cord,

While you sur - round his throne,—While you sur - round his throne.

in a song with sweet ac - cord,

6 7





Moderato Affettuoso

1. Friend af - ter friend de - parts ; Who hath not lost a friend ? There is no u - nion here of hearts, That finds not here an end :

7 5 7 5 6 4 3 6 5 4 2

Were this frail world our fi - nal rest, Liv - ing or dy - ing, none were blest.

Dim. Cres.

4 = 7 3 6 6 7

2

Beyond the flight of time,  
 Beyond the reign of death,  
 There surely is some blessed elime,  
 Where life is not a breath ;  
 Nor life's affections, transient fire,  
 Whose sparks fly upward, and expire.

3

There is a world above,  
 Where parting is unknown ;  
 A long eternity of love,  
 Form'd for the good alone :  
 And faith beholds the dying here,  
 Translated to that glorious sphere.

Montgomery.

Far as creation's bounds extend, Thy mercies, heavenly Lord, descend; One chorus of perpetual praise, To thee thy various works shall raise;

Thy saints to thee in hymns impart The trans - - - - ports of a grate - ful heart, - The trans - ports of a grate - ful heart.

Not too fast.

1. I love the volume of thy word; What light and joy those leaves afford To souls benighted and distress'd!—Thy precepts guide my doubtful way,

4 6 6 6 5 # 6 4 5 6 3 6

Thy fear for - bids my feet to stray, Thy pro - mise leads my heart to rest.

3 6 6 6 4 5

2

Thy threat'nings wake my slumbering eyes,  
 And warn me where my danger lies;  
 But 'tis thy blessed gospel, Lord,  
 That makes my guilty conscience clean,  
 Converts my soul, subdues my sin,  
 And gives a free, but large reward.

3

Who knows the errors of his thoughts?  
 My God, forgive my secret faults,  
 And from presumptuous sins restrain:  
 Accept my poor attempts of praise,  
 That I have read thy book of grace,  
 And book of nature not in vain.

*Church Psalmody, Ps. 19, 1st Pt.*

Would Jesus have the sinner die ? Why hangs he then on yonder tree ? What means that strange expiring cry ? (Sinners, he prays for you and me :)

This system contains the first four staves of the hymn. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written below the vocal staves.

“ Forgive them, Father, O forgive, They know not that by me they live !” “ Forgive them, Father, O forgive, They know not that by me they live !”

PIA. FOR. FOR. FOR.

This system contains the second four staves of the hymn. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature remains one sharp (F#). The time signature changes from 2/4 to 3/4 for the first two staves and then returns to 2/4 for the last two staves. The lyrics are written below the vocal staves. Performance markings 'PIA.' and 'FOR.' are placed above the vocal staves.

Moderato.

A fountain of life and of grace In Christ our Redeemer we see! For us who his of - fers embrace ; For all it is o - pen and free.

## "FAREWELL! WE MEET NO MORE."

H.—Revised from 'Spiritual Songs.'

TENOR. Affet.

Fare - well ! Fare - well ! We meet no more On this side heav'n ; The parting scene is o'er, The last sad look is given, Farewell ! Farewell !

2. Farewell! My soul will weep  
While mem'ry lives:  
From wounds that sink so deep,  
No earthly hand relieves.

3. Farewell! My stricken heart  
To Jesus flies:  
From him I'll never part;  
On him my hope relies

4. Farewell! And shall we meet  
In heav'n above?  
And there in union sweet,  
Sing of a Saviour's love!

1. O, could I speak the match-less worth, O, could I sound the glo-ries forth, Which in my Sa-viour shine! I'd soar, and touch the

4 3 6 6 5 6 4 8 7 6 5

heavenly strings, And vie with Gabriel, while he sings In notes almost divine, In notes almost divine.

6 7

2  
 I'd sing the precious blood he spilt,  
 My ransom from the dreadful guilt  
 Of sin and wrath divine:  
 I'd sing his glorious righteousness,  
 In which all-perfect, heavenly dress  
 My soul shall ever shine.

3  
 I'd sing the characters he bears,  
 And all the forms of love he wears,  
 Exalted on his throne:  
 In loftiest songs of sweetest praise,  
 I would to everlasting days  
 Make all his glories known.  
*Church Psalmody, Hymn 69.*

1. And am I on - ly born to die? And must I sud - den - ly eom - ply With na - ture's stern de - cree?

2. How then ought I on earth to live, While God pro - longs the kind re - prieve, And props the house of clay

What after death for me remains? Celestial joys, or hell - ish pains, To all - - - - - To all e - ter - ni - ty.

My sole concern, my single care, To watch, and tremble, and prepare A - gainst - - - - - A - gainst that fa - tal day.

3. No room for mirth or trifling here,  
For worldly hope, or worldly fear,  
If life so soon is gone;  
If now the Judge is at the door,  
And all mankind must stand before  
Th' incrozorable throne!

4. No matter which my thoughts employ,  
A moment's misery or joy;  
But, O! when both shall end,  
Where shall I find my destined place?  
Shall I my everlasting days  
With fiends or angels spend?

5. Nothing is worth a thought beneath,  
But how I may escape the death  
That never, never dies!  
How make mine own election sure,  
And, when I fail on earth, secure  
A mansion in the skies!



1. Blow ye the trum - pet, blow The glad - ly so - lemn sound: Let all the na - tions know, To earth's re - motest bound,

6 6 7 6 5 4 3 6 5 6 7 6 6 7 6 5 4 #

The year of ju - bi - lee is come; Re - turn, ye ran - som'd sin - ners, home.

6 3 6 4 3

2  
 Jesus, our great High Priest,  
 Hath full atonement made;  
 Ye weary spirits, rest;  
 { Sing small notes.  
 } Ye mournful souls, be glad;  
 The year of jubilee is come;  
 Return, ye ransom'd sinners, home.

3  
 { Sing small notes.  
 } Extol the Lamb of God,  
 The all-atoning Lamb;  
 Redemption through his blood  
 { Sing small notes.  
 } Throughout the world proclaim:  
 The year, &c.

\* When the small notes are sung, the last notes in the 2d and 11th measures should be sturred.

Not too fast.

The year of ju -

Blow ye the trumpet, blow The gladly so - lemn sound: Let all the nations know, To earth's remotest bound, The year of ju -

The year of ju - bi -

The year of ju -

bi - lee is come, Re - turn, ye ran - som'd sin - ners, home.

bi - lee is come, Re - turn, ye ran - som'd sin - ners, home.

lee is come, Re - turn, ye ran - som'd sin - ners, home.

bi - lee is come, Re - turn, ye ran - som'd sin - ners, home.

2  
 Jesus, our great High Priest,  
 Hath full atonement made;  
 Ye weary spirits, rest;  
 Ye mournful souls, be glad;  
 The year of jubilee is come;  
 Return, ye ransom'd sinners, home.

3  
 Extol the Lamb of God,  
 The all-atoning Lamb;  
 Redemption through his blood  
 Throughout the world proclaim:  
 The year, &c.

My heart and voice I raise, To spread Mes - si - ah's praise; Mes - si - ah's praise let all re - peat; The u - ni - ver - sal Lord,

By whose al - migh - ty word, Cre - a - tion rose in form eom - plete. Cre - a - tion rose in form eom - plete.

Hark, the he-rald an-gels sing Glory to the new-born King; Peace on earth, and mer-cy mild; God and sin-ners re-con-cil'd.

## KIR. (4 LINES 7'S.)

*Adagio.*

Ho-ly, ho-ly, ho-ly Lord! Live, by heaven and earth adored! Fill'd with thee, let all things cry, Glo-ry be to God most high.

Hark, the he - rald an - gels sing Glo - ry to the new-born King; Peace on earth, and mer - cy mild;

God and sin - ners re - con - ciled— Peace on earth, and mer - cy mild; God and sin - ners re - con - ciled.

Larghetto.

1. Safely through another week, God has brought us on our way; Let us now a blessing seek, Waiting in his courts to-day: Day of all the week the best, Emblem

2. While we seek supplies of grace, Through the dear Redeemer's name; Show thy reconciling face—Take away our sin and shame; From our worldly cares set free, May we

6 5      7 6 4 3      6 5      6 5 6 6 7 #

Second Ending.

of e - ter - nal rest—Day of all the week the best, Emblem of e - ter - nal rest.

rest this day in thee—From our worldly cares set free, May we rest this day in thee.

7      6 4      6 6 7      6 6 7

3

Here we come thy name to praise;  
Let us feel thy presence near:  
May thy glory meet our eyes,  
While we in thy house appear:  
Here afford us, Lord, a taste  
Of our everlasting feast.

4

May the gospel's joyful sound  
Conquer sinners—comfort saints;  
Make the fruits of grace abound,  
Bring relief from all complaints:  
Thus let all our sabbaths prove,  
Till we join the church above.

*Church Psalmody, Hy. 461.*

1. Ma-ry to the Saviour's tomb, Hasted at the ear - ly dawn; Spice she brought, and sweet perfume, But the Lord she loved, had gone:

2. But her sorrows quickly fled, When she heard his welcome voice: Christ had ris - en from the dead; Now he bids her heart re - joice:

6 6 7 6 6 7

For a-while she ling - ring stood, Fill'd with sor-row and sur - prise; Trembling while a ehrys-tal flood, Issued from her weep-ing eyes.

What a change his word can make, Turn-ing darkness in - to day! Ye who weep for Je-sus' sake, He will wipe your tears a - way.

6 6 7

Allegro Moderato.

1. Praise the Lord! ye heav'ns a-dore him; Praise him, angels in the height; Sun and moon, rejoice before him; Praise him,

1. Praise the Lord! ye heav'ns a-dore him; Praise him, angels in the height; Sun and moon, rejoice be - fore him; Praise him, all ye stars of

1. Praise the Lord! ye heav'ns a-dore him; Praise him, angels in the height; Sun and moon, rejoice be - fore him; Praise him, all ye stars of

1. Praise the Lord! ye heav'ns a-dore him; Praise him, angels in the height; Sun and moon, rejoice before him; Praise him,

all ye stars of light! A-men, Hal-le - lu - jah, A-men, A-men, A - men.

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

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

all ye stars of light! A-men, Hal-le - lu - jah, A-men, A - men.

2  
Praise the Lord—for he hath spoken,  
Worlds his mighty voice obey'd;  
Laws which never can be broken,  
For their guidance he hath made.  
Hallelujah, Amen.

3  
Praise the Lord—for he is glorious;  
Never shall his promise fail;  
God hath made his saints victorious,  
Sin and death shall not prevail.  
Hallelujah, Amen.

4  
Praise the God of our salvation,  
Hosts on high his power proclaim;  
Heaven and earth, and all creation,  
Praise and magnify his name!  
Hallelujah, Amen.  
*Church Psalmody, Ps. 148, 6th pt.*



# MOUNT VERNON.\* (4 LINES 8's & 7's.)

L. Mason.

295

The Tenor, or the Tenor and Base may be omitted.

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. Peace-ful be thy si-lent slum-ber, 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 be-reft us, He can all our sor-rows heal.

4. Yet a-gain we hope to meet thee, When the day of life is fled, Then, in heaven, with joy to greet thee, Where no farewell tear is shed.

\* Originally written on the occasion of the death of a young lady, a member of Mount Vernon School, Boston.

## HYMN 547.

## WILMOT. (4 LINES 8's & 7's, or 7's.)\*

Arranged from Weber.

Second Ending.

Come, thou e-ver-last-ing Spi-rit. Bring to every thank-ful mind. All the Saviour's dy-ing merit, All his suff'rings for mankind! *P. Slow.*

True re-cord-er of his passion, Now the living faith im-part; Now reveal his great salvation; Preach his gospel to our heart. *P. Slow.*

\* 7's, by omitting the small note at the end of the 1st and 3d lines.

*Vcl. Solo.*

PIA. M. FOR. PIA. LENTO.

Day of judgment—day of wonders! Hark!—the trumpet's awful sound, Louder than a thousand thunders, Shakes the vast creation round! How the summons Will the sinner's heart confound!

PIA. M. FOR. PIA. LENTO.

## ZION. (8's, 7's, &amp; 4.)

1. On the mountain's top ap-pear-ing, Lo! the sa-cred he-rald stands! } Mourning captive! God himself shall loose thy bands—Mourning captive! God himself shall loose thy bands.  
Welcome news to Zi-on bear-ing, Zi-on long in hos-tile lands; }

2. Lo! thy sun is risen in glory! God himself appears thy friend; } Great deliverance Zion's King vouchsafes to send—Great deliverance Zion's King vouchsafes to send.  
All thy foes shall flee before thee; Here their boasted triumphs end; }

3. Enemies no more shall trouble; All thy wrongs shall be redress'd; } All thy conflicts End in an e-ter-nal rest—All thy conflicts } *Lento.*  
For thy shame thou shalt have double, In thy Maker's favour blest; }

*Lento.*

1. O'er the gloomy hills of darkness, Look, my soul—be still, and gaze ; See the pro - mises advancing To a glo - rious day of grace !

2. Let the dark, benighted pa-gan, Let the rude bar-ba-rian, see That di - vine and glorious conquest Once obtained on Cal - va - ry :

5 6 6 4 6 6 6 5 6 6 4 6 6 5 8 7 4 3

Bless - ed jubilee— Bless - ed jubilee ! Let thy glo - rious morn - ing dawn !

Let the gos - pel—Let the gos - pel Loud re - sound, from pole to pole.

6 6 5 3 6 6

Slow.

3

Kingdoms wide that sit in darkness,  
Grant them, Lord, the glorious light ;  
Now, from eastern coast to western,  
May the morning chase the night ;  
Let redemption,  
Freely purchased, win the day !

4

Fly abroad, thou mighty gospel ;  
Win and conquer—never cease ;  
May thy lasting, wide dominions  
Multiply, and still increase :  
Sway thy sceptre,  
Saviour, all the world around !

*Church Psalmody, Hy. 491.*

Songs a - new of honour framing, Sing ye to the Lord a - lone; All his wondrous works proclaiming—Jesus wondrous works hath done!

7 4 3 4 = # 3 3 = 6 6 7 6 7 8 6 6 = 6 5 4 # 6 5

Glo - rious vic - tory—Glorious vic - tory— His right hand and arm have won— His right hand and arm have won.

His right hand and arm have won.

Glorious victory His right hand and arm have won.

Glo - rious vic - tory—Glorious vic - tory— His right hand and arm have won— 4 2 = 6 7

Hark! the voice of love and mer - cy Sounds a - loud from Cal - va - ry: See! it rends the rocks a - - sun - der,

Shakes the earth, and veils the sky. "It is finished! It is finished!" Hear the dy - ing Saviour cry.

Affettuoso.

1. Why that look of sad - ness? Why that down-cast eye? Can no thought of glad - ness Lift thy soul on high? O thou heir of hea-ven,

Think of Je - sus' love, While to thee is giv - en All his grace to prove.

2  
 Is thy burden'd spirit  
 Agonized for sin?  
 Think of Jesus' merit;  
 He can make thee clean:  
 Think of calv'ry's mountain,  
 Where his blood was spilt;  
 In that precious fountain,  
 Wash away thy guilt.

3  
 Is thy spirit drooping?  
 Is the tempter near?  
 Still in Jesus hoping,  
 What hast thou to fear?  
 Set the prizc before thee,  
 Gird thy armour on:  
 Heir of grace and glory,  
 Struggle for thy crown.

"CHILD OF SIN AND SORROW." (8 LINES 6's & 4's.)

H. 301

Child of sin and sor - row, Fill'd with dis - may, Wait not for to - mor - row, Yield thee to - day ; Heav'n bids thee come,

While yet there's room ; Child of sin and sor - row, Hear and o - bey.

1  
 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.

2  
 Child of sin and sorrow,  
 Why wilt thou die ?  
 Come, while thou canst borrow,  
 Help from on high :  
 Grieve not that love,  
 Which from above,  
 Child of sin and sorrow,  
 Would bring thee nigh.

Roll on, thou mighty o - cean, And as thy billows flow, Bear messengers of mer - cy, To ev'ry vale of wo! A - rise, ye gales, and

Figured Bass: 7 5 6 4 8 7 6 5 6 6 7 8 7 6 5 6 6 7 7

waft them Safe to their destined shore; That man may sit in darkness, And death's black shade no more, — And death's black shade no more.

Figured Bass: 6 4 6 3 6 5 7 6 8 7 5 6 6 6 6 6 7



From Jesse's root be - hold a branch a - rise, Whose sa - cred flower with fragrance fills the skies : The sick and weak the healing

6 6 6 5 7 6 6 6 # - 6 7 - 6

plant shall aid, From storms a shel - ter, and from heat a shade, — From storms a shel - ter, and from heat a shade.

6 7 6 8 7

Moderato.

1. I would not live al - way; I ask not to stay Where storm af - ter storm ri - ses dark o'er the way;

2. Who, who would live al - way a - way from his God! A - way from yon heaven, that bliss - ful a - bode!

6 4/3 6 6 - 7

The few lu - cid morn - ings that dawn on us here Are e - nough for life's woes, full e - nough for its cheer.

Where the ri - vers of plea - sure flow o'er the bright plains, And the noon - tide of glo - ry e - ter - nal - ly reigns.

6 7 6 7



## 'SANCTUS AND HOSANNA.'

*Adagio Maestoso.* *Allegretto.*

Heaven and earth are full of thy glory;

Ho - ly, Ho - ly, Ho - ly Lord God of Sab - a - oth! Heaven and earth are full—are full of thy glory; Glo - ry—Glo - ry be to thee, O Lord—

Heaven and earth are full of thy glory;  $\frac{4}{3}$  6 6 - 6  $\frac{5}{3}$

*Andante.*

Glo - ry, Glo - ry be to thee, O Lord. Blessed is he who cometh in the name of the Lord—

$\frac{4}{4}$  6 5 6  $\frac{6}{4}$  7  $\frac{7}{4}$

'SANCTUS AND HOSANNA' (Continued.)

Ho - sanna, Ho - sanna, Ho - san - na in the high - est, — Ho - sanna in the highest — in the high - est —  
 who cometh in the name of the Lord. Ho - sanna, Ho - sanna, Ho - sanna in the highest — in the high - est —  
 Ho - sanna, Ho - sanna, Ho - sanna in the high - est — Ho - sanna in the highest — in the high - est —

6 7 4 7 4 6 7 8 6 4 8 7 6 5 4 3 4 3 6 5

Ho - sanna in the highest — in the high - est — Ho - sanna in the highest — in the high - est. Amen.  
 Ho - sanna in the high - est — Ho - sanna in the highest — in the high - est. Amen.  
 Ho - sanna in the highest — in the high - est — Ho - sanna in the highest — in the high - est. Amen.

6 7 6 5 4 3 2 3 4 5 6 3 4 3

Allegro  $\text{F}$ 

Wake! Wake! Wake the song of ju - bi - lee— Wake! Wake! Wake the song of ju - bi - lee,  
 Wake! Wake! Wake the song of ju - bi - lee— Wake! Wake! Wake the song of ju - bi - lee, Let it  
 Wake! Wake! Wake the song of ju - bi - lee— Wake! Wake! Wake the song of ju - bi - lee, Let it  
 Wake! Wake! Wake the song of ju - bi - lee— Wake! Wake! Wake the song of ju - bi - lee,

FF.

Let it e - cho o'er the sea! Wake the song of ju - bi - lee—the song of ju - bi - lee—the song of ju - bi - lee,  
 e - - - - - cho o'er the sea! Wake the song of ju - bi - lee—the song of ju - bi - lee—the song of ju - bi - lee,  
 e - - - - - cho o'er the sea! Wake the song of ju - bi - lee—the song of ju - bi - lee—the song of ju - bi - lee,  
 Let it e - cho o'er the sea! Wake the song of ju - bi - lee—the song of ju - bi - lee—the song of ju - bi - lee,

6 3 6 3 6 3



'Christ, of lords and kings is King!' Let it sound from shore to shore, Je - sus reigns for e - ver more!  
 'Christ, of lords and kings is King!' Let it sound from shore to shore, Je - sus reigns for e - ver more!  
 'Christ, of lords and kings is King!' Let it sound from shore to shore, Je - sus reigns for e - ver more!

*Unison.* 6/4 7 #3/4 = 6 - #3/4 = 6 b7 b6 #6/5 #6/4 7  
 'Christ, of lords and kings is King!' Let it sound from shore to shore, Je - sus reigns for e - ver more!

for evermore! for evermore! 3. Now the desert lands re-joice, And the islands join their voice, the islands join their voice;  
 for evermore! for evermore! 3. Now the desert lands re-joice, And the islands join - - - their voice;  
 for evermore! for evermore! 3. Now the desert lands re-joice, And the islands join - - - their voice;  
 for evermore! for evermore! 3. Now the desert lands re-joice, And the islands join their voice, the islands join their voice;

6/4 7 6/4 5/3 6 - # 6 # 6/4 # b7 b7 7 - b7 - b7/5 #7  
 for evermore! for evermore! 3. Now the desert lands re-joice, And the islands join their voice, the islands join their voice;



Yea, the whole creation sings, Je - sus is the King of kings. Wake the song of ju - bi - lee— Wake the song of ju - bi - lee—

Yea, the whole creation sings, Je - sus is the King of kings.

Yea, the whole creation sings, *Unison.* Wake the song of ju - bi - lee— Wake the song of ju - bi - lee—

Yea, the whole creation sings, Je - sus is the King of kings.

$\frac{6}{5}$   $\frac{6}{5}$

Wake the song of ju - bi - lee— Wake the song of ju - bi - lee— Let it echo— echo

Wake the song of ju - bi - lee— Wake the song of ju - bi - lee, Let it echo

Wake the song of ju - bi - lee— Wake the song of ju - bi - lee, Let it echo

Wake the song of ju - bi - lee— Wake the song of ju - bi - lee— Let it echo— echo

$\frac{6}{5}$   $\frac{6}{5}$



# 'WAKE THE SONG OF JUBILEE.' (Continued.)

Let it echo o'er the sea! Wake the song of ju - bi - lee— Wake the song of ju - bi - lee—

Cres. FF. *r.* P. PP.

Let it echo o'er the sea! Wake the song of ju - bi - lee— Wake the song of ju - bi - lee—

Cres. FF. P. PP.

Let it echo o'er the sea! Wake the song of ju - bi - lee— Wake the song of ju - bi - lee—

FF.  $\frac{6}{5}$   $\frac{b}{5}$   $\frac{\sharp 6}{5}$   $\frac{6}{4}$   $\frac{7}{4}$  Wake the song of ju - bi - lee— Wake the song of ju - bi - lee—

Wake the song of ju - bi - lee— the song of ju - bi - lee— the song of ju - bi - lee— Wake! Wake!

FF.

Wake the song of ju - bi - lee— the song of ju - bi - lee— the song of ju - bi - lee— Wake! Wake!

FF.

Wake the song of ju - bi - lee— the song of ju - bi - lee— the song of ju - bi - lee— Wake! Wake!

FF.

Wake the song of ju - bi - lee— the song of ju - bi - lee— the song of ju - bi - lee— Wake! Wake!

O praise God in his ho - li - ness, Praise him in the firmament— in the firmament of his power; Praise him in his noble acts—Praise him in his noble acts—

6 6  $\frac{4}{3}$   $\frac{3}{4}$

Praise him upon the lute and harp;

Praise him according to his excellent greatness; Praise him in the sound of the trumpet, in the sound of the trumpet, Praise him upon the lute—upon the lute and harp

$\frac{3}{4}$  6 - 6  $\frac{4}{4}$   $\frac{6}{8}$   $\frac{6}{8}$   $\frac{7}{8}$  Unison. Praise him upon the lute and harp;

Praise him in the cymbals—in the cymbals and dances, Praise him on strings—on strings and pipes— Let every thing that hath breath—Let every thing that hath breath—Let every thing that hath breath—Let every thing that hath breath - -

*Unison.*

Let

Let every thing that hath breath praise the Lord—that hath breath praise the Lord.

every thing that hath breath— that hath breath praise the Lord—that hath breath praise the Lord. PRAISE THE LORD— PRAISE THE LORD

that hath breath praise the Lord—that hath breath praise the Lord.

every thing that hath breath— that hath breath praise the Lord—that hath breath praise the Lord.

6 3 6 3 6 6 5 3 6 6 6 7 7 -

1. O praise ye the Lord! pre-pare your glad voice, His praise in the great as - sem - bly to sing; In their great Cre - a - tor let all men rejoice,

3. With glory adorned, his people shall sing To God, who defence and plen - ty supplies: Their loud acclamations to { him, their great King,  
Small notes.

7 - 6 = 6 8 7 7 7 - 6 - 4 6

And heirs of sal - va-tion be glad in their King. 2. Let them his great name devout - ly adore; In loud swelling strains his praises express,

Through earth shall be sounded, and { reach to the skies. 4. Ye angels a - bove, his glories who've sung, In loftiest notes, now publish his praise.

Small notes.

6 - 7 6 6 6 4 5 #

Who gra-cious-ly opens his bountiful store, Their wants to relieve, and his children to bless. { For the last stanza only.

We mortals, delighted, would borrow your tongue; Would join in your numbers, and chant to your lays— and chant to your lays—and chant to your lays. { Small notes

CODA.

7 - 6 - 3 2 - 6 - 7

TABERNACLE.

Moderato Affetuoso.

1. Ho-ly Ghost, dispel our sadness, Pierce the clouds of sin - ful night; Come, thou Source of joy and gladness, Breathe thy life and shed thy light:

2. From the height that knows no measure, Let the gracious show'r descend, Bringing now the richest treasure, Man can wish or God can send:

7 - 6 6 8 7 - 7 - 6 6 8 7

Heav'nly Spi - rit, God of peace, Great dis - tri - bu - tor of grace, Rest up - on this con - gre - ga - tion; Hear, O hear our sup - pli -

O thou, Glo - ry, shining down, From the Father and the Son, Grant us thy il - lu - mi - na - tion; Rest up - on this con - gre -

4 7 4 3 3 -5- 4 3 7

ca - tion, Hear, O hear, our sup - pli - ca - tion;

ga - tion, Rest up - on this con - gre - ga - - - - - tion.

LENTO. > FINE LENTO. >

CODA—For the last line of the hymn.

7 4 3 4 5 7



# ZION AWAKE. (EGLON. L. M. Double.)

G. F. Kübler.

319

FOR. PIA. FOR. FF.

1. Zion, awake!—thy strength renew, Put on thy robes of beauteous hue: Church of our God, arise and shine, Bright with the beams of truth divine! 2. Soon shall thy radiance stream afar,

FOR. PIA. FOR. FF.

3 4 5 6 6 7 3 4 5 6 6 = # 7 8 3 4 5 6 = 7 -

CODA. FF. PIA. PP.

Mezzo. FOR. Mezzo. FOR. Mezzo. FOR. Mezzo. FOR. FF. PIA. PP.

Wide as the heathen na - tions are; Gentiles and kings thy light shall view: All shall admire and love thee too— All shall admire—shall admire and love thee too. All shall admire and love thee too.

6 6 3 4 5 6 6 5 All shall admire - - - and love thee too.





## 'WAKE! ISLES OF THE SOUTH.' (Continued.)

day-spring, the prophet in vision once saw, When the beams of Messiah will illumine each clime, And the isles of the ocean shall wait for his law.

7 4 = = 3 = 4 3 Unison. 3 3 = 4 = 3 = 4 5 #

Detailed description: This system contains the first four staves of music. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the piano part. At the bottom, there are figured bass notations for the left hand and the word 'Unison.' indicating the starting point for the vocal and piano parts.

On the regions that sit in the darkness of night, The land of de-spair, to ob-livion a prey; The morning will

Unison. 4 = = 6 4 3 5 # 6 # Unison.

Detailed description: This system contains the next four staves of music. It continues the vocal and piano parts from the first system. The lyrics are written below the piano part. At the bottom, there are figured bass notations and the word 'Unison.' indicating the starting point for the vocal and piano parts.

open with healing and light; The glad star of Bethlehem will brighten to-day, The glad star of Bethlehem will brighten to-day, The glad star of Bethlehem will brighten to-

6  $\frac{6}{4}$   $\frac{5}{3}$  *Unison.* 6 -  $\frac{6}{5}$  = 6 6  $\frac{6}{4}$   $\frac{5}{3}$  *Unison.*  $\frac{3}{8}$  =

M. CRES. FOR.

day— The glad star of Bethlehem will brighten to-day—The glad star of Bethlehem will brighten to-day— will brighten to-day— will brighten to-day.

FF.  $\frac{6}{4}$   $\frac{5}{3}$  MP. FOR.

FF.  $\frac{6}{4}$   $\frac{5}{3}$  MP. FOR.

7 6 6  $\frac{6}{4}$   $\frac{5}{3}$  *Unison* 3 7

Allegro Maestoso.

1. Our Lord is risen from the dead, Our Jesus is gone up on high: The powers of hell are captive led, Dragg'd to the portals of the sky—

3 4 5 3 6 7 3 6# 6 2 6 5 # 3 5 # 3 5 6 - # 6 6 # 3 3

Dragg'd to the portals of the sky. 2. There his triumphal chariot waits, And an - gels chant the so - lemn lay:

5. Lo! his triumphal chariot waits, And an - gels chant the so - lemn lay:

6 - # 6 6 6 5 1 # Unison. 6 6 5 4 3 6 6 5 4 3

Lift up your heads, ye heavenly gates! Ye e - ver - lasting doors, give way— Lift up your heads, ye heavenly gates! Ye e - ver - lasting doors, give way.

Lift up your heads, ye heavenly gates! Ye e - ver - lasting doors, give way— Lift up your heads, ye heavenly gates! Ye e - ver - lasting doors, give way.

*Unison.*

For sixth stanza, see p. 27.

6 6 3 3 3 3 3 7 8 4 3

Second Treble. Andante. Trio.

3. Loose all your bars of mas - sy light, un - fold th' e - the - real scene; He claims these mansions as his right, Receive the King of

First Treble.

3. Loose all your bars of mas - sy light, And wide un - fold th' e - the - real scene; He claims these mansions as his right, Receive the King of

Base.

3. Loose all your bars of mas - sy light, th' e - the - real scene; He claims these mansions as his right, Re - ceive the King of

4 5 6 5 6 4 5 6 5 6 7 6 6 7 6 6 6 6 6 6 6 6

'OUR LORD IS RISEN FROM THE DEAD.' (Continued.)

glo - ry in— He claims these mansions as his right, Re - ceive the King of glo - ry in.

glo - ry in— He claims these mansions as his right, Re - ceive the King of glo - ry in.

glo - ry in— Re - ceive the King of glo - ry in.

6 4 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

*Allegro Maestoso.*

4. Who is the King of glory— who? who? Who is the King of glory—who?

Who is the King of glory? The Lord, that all his foes o'er-come, That sin, and death, and hell o'erthrew; And

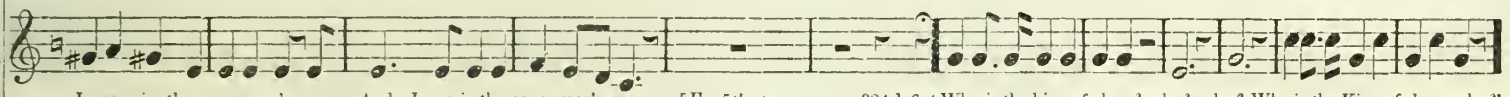
Who is the King of glory— who? who? Who is the King of glory—who?

6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100





[For 5th stanza, see p. 324.]



Jesus is the conqueror's name—And Jesus is the conqueror's name. [For 5th stanza, see p. 324.] G. 'Who is the king of glory? who? who? Who is the King of glory—who?'



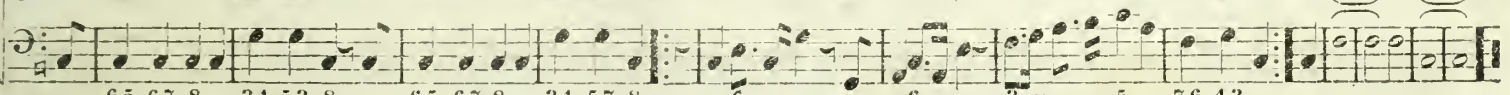
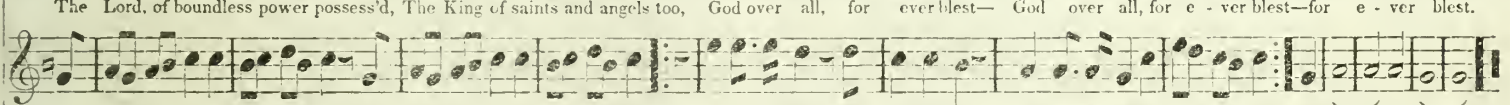
[For 5th stanza, see p. 324.]



#6 8 7 6 5 # 3 3 6 6 9 8 6 7 #



The Lord, of boundless power possess'd, The King of saints and angels too, God over all, for ever blest— God over all, for e - ver blest—for e - ver blest.



4 3 4 7 8 3 4 5 3 3 4 3 4 7 8 3 4 5 3 3 6 6 3 3 3 3 7 8 6 3

DUO *Tri-vo*

1. Watch - men, on - ward to your sta - tions! Blow the trum - pet long and loud!

6 7 6 7

Preach the gos - pel to the na - tions, Speak to ev' - ry gath' - ring crowd:

Preach the gos - pel to the na - tions, Speak to ev' - ry gath' - ring crowd:

3ds --- # 7 4 3 4 3 6 6 #

# 'WATCHMEN, ONWARD' (Continued.)

CHORUS FOR.

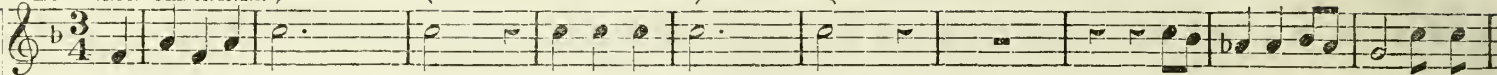
See the day is break - ing, See the saints a - wak - ing, No more in sad - ness bow'd—No more in

6 7 = 7 =

CODA for the last line of the hymn.

sad - - - ness bow'd. [While heav'n's glad an - thems ring,—While heav'n's glad an - thems ring.]

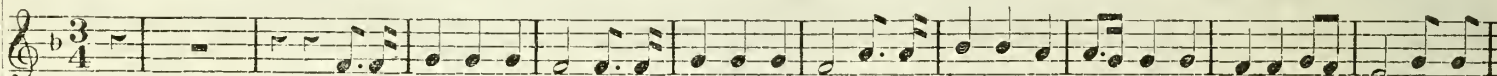
6 — 7 —

SEMI-CHORUS—FLA. *Moderato.*

Look out on the sky . . . . . what of the ni . . . . . ght?



Watchman, what of the night? Watchman, what of the night? Is the earth still en-shroud-ed in darkness and gloom? Does no



6 — 3/2 — 6 — 3/2 — 6 — 5 — 4 — b5 — 8b7/5 b



bright beaming star rise be-nign on the sight, To il-lu-mine the path-way that leads to the tomb?



SYM. PP. VOLTI.



4 — 6 — 3/3 — 7 — 3 — 6 — 5

ACCOMPANIMENT.

BASE SOLO. *Expressivo.* No! darkness still veils the high arch - es of heav'n; SYM. Its wing o'er the nations is wide - ly un - furl'd; SYM. And a

gloom deep - er far than the gloom of that e'en, SYM. That brood-ed o'er E - gypt, o'er-shadows the world! SYM.

SEMI-CHORUS.—*Affetuoso.*

Look a - gain to the ea - - - - - st! What of the ni - - - - - ght?  
 Watchman, what of the night? Watchman, what of the night? How long, O how long ere the day-star a - rise? How

6 — 4 — 6 — 4 — 6 b — b5 — 8 b7 b



# "WHAT OF THE NIGHT?" (Continued.)

FULL CHORUS.—Presto.

It comes to bring bliss to our lost world a - gain, The bright star of pro - mise, the her - ald of day, The bright star of promise, the herald of day, The

It comes to bring bliss to our lost world a - gain, The bright star of pro - mise, the her - ald of da - y, the herald of day, The

It comes to bring bliss to our lost world a - ga - - - - in, The bright star of pro - mise, the herald of day, The

It comes to bring bliss to our lost world a - gain, The bright star of pro - mise, the her - ald of da - - - - y, the her - ald of day, The

T. a. 5 4 6 3 4 b 3 4

bright star of promise, the herald of day,

bright star of promise, the herald of day, The bright star of promise, the herald of day: And soon may the lands that in darkness have lain, And soon may the

bright star of promise, the herald of day, The bright star of promise, the herald of da - - - - y,

PIA.

b6 6 b6 4 b6 4 3 3 3 3 4 6 4 2

## "WHAT OF THE NIGHT?" (Continued.)

FOR. PIA. FOR.

lands that in darkness have lain, A - wake, and rejoice in his life-giv-ing ray: And soon may the lands that in darkness have lain, A - wake, and rejoice in his

ra - y.

6 4-5-7 6 6 6  $\frac{3}{4}$  7 4 3 8 7 4 7 4 5 6 4 3 T. S.

FF. PIA. LENT.

life-giv-ing ray,—A - wake, and re-joice in his life-giv-ing ray,—A - wake, and re-joice in his life-giv-ing ray,— his life-giv-ing ray.

7 2 T. 2. 5 6 4 8 6 7 9 7



# "JERUSALEM! MY GLORIOUS HOME."

Moderato. M. PIA. FOR. SOLO, OR SEMI-CHORUS.

1. Jerusalem! my glorious home! Name ever dear to me! When! When shall my labours have an end,

1. Jerusalem! my glorious home! Name ever dear to me! When! When shall my labours have an end, In joy - - - In joy - - -

M. PIA. FOR. SOLO, OR SEMI-CHORUS.

1. Jerusalem! my glorious home! Name ever dear to me! When! When shall my labours have an end, In joy - - - In joy - - -

PIA. FOR.

1. Jerusalem! my glorious home! Name ever dear to me! When! When shall my labours have an end,

In joy - - - and peace with thee.

SOLO, OR SEMI-CHORUS.

In joy - - - and peace with thee. 2. O, when, thou city of my God, Shall I thy courts ascend, Where congregations ne'er break

SOLO, OR SEMI-CHORUS.

In joy - - - and peace with thee. 2. O, when, thou city of my God, Shall I thy courts ascend, Where congregations ne'er break

In joy - - - and peace with thee.

up, And sab - baths have no end? 3. There hap - pier bowers, than E - den's, bloom, No sin nor sor - row know:

**TUTTI.** **FOR.**  
Blest seats! thro' rude and stormy scenes, I onward press to you, I onward press to you, to you, to you. Je - rusalem! Je - ru - sa - lem!

**TUTTI.** **FOR.**  
Blest seats! thro' rude and stormy scenes, I onward press to you, I onward press to you, to you, to you. Je - rusalem! Jerusalem!

**TUTTI.** **FOR.**  
Blest seats! thro' rude and stormy scenes, I onward press to you, I onward press to you, to you, to you. Je - rusalem! Je - ru - sa - lem!

**TUTTI.** **FOR.**  
Blest seats! thro' rude and stormy scenes, I onward press to you, I onward press to you, to you, to you. Je - rusalem! Je - ru - sa - lem!

# "JERUSALEM! MY GLORIOUS HOME." (Continued.)

FOR SOLO, OR SEMI-CHORUS.

Name ever dear to me! 4. Why should I shrink at pain and wo? Or feel at death dis - may? I've Ca - naan's good - ly land in

FOR.

Name ever dear to me!

Name ever dear to me!

SOLO, OR SEMI-CHORUS.

Name ever dear to me! 4. Why should I shrink at pain and wo? Or feel at death dis - may? I've Ca - naan's good - ly land in

CRES. FOR. M. PIA. FOR.

view, And realms of end - less day. 5. Je - ru - salem! my glorious home! My soul still pants for thee! Then, then shall my labours have an end,

M. PIA. FOR.

5. Je - ru - salem! my glorious home! My soul still pants for thee; Then, then shall my labours have an end, When

M. PIA. FOR.

5. Je - ru - salem! my glorious home! My soul still pants for thee; Then, then shall my labours have an end, When

CRES. FOR. M. PIA. FOR.

view, And realms of end - less day. 5. Je - ru - salem! my glorious home! My soul still pants for thee; Then, then shall my labours have an end,

## "JERUSALEM! MY GLORIOUS HOME." (Continued.)

**TUTTI.**

When I - - - thy joys shall see—When I thy

**SOLO, OR SEMI-CHORUS.**

I thy joys— When I thy joys— When I - - - thy joys shall see—When I thy

**SOLO, OR SEMI-CHORUS.**

I thy joys— When I thy joys— When I - - - thy joys shall see—When I thy

**TUTTI.**

When I - - - thy joys shall see—When I thy

**PIA.**

joys shall see! Je - ru - salem! Je - ru - salem! Name ever dear to me! Je - ru - sa - lem!

**PIA.**

joys shall see! Je - ru - salem! Je - ru - salem! Name ever dear to me! Je - ru - sa - lem!

**PIA.**

joys shall see! Je - ru - salem! Je - ru - salem! Name ever dear to me! Je - ru - sa - lem!

**PIA.**

joys shall see! Je - ru - salem! Je - ru - salem! Name ever dear to me! Je - ru - sa - lem!

# THE DYING CHRISTIAN.

Harwood.

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*MINORE LARGO.*

Vi - tal spark of heavenly flame, Quit, O quit this mor - tal frame; Trembling, hoping, lingering, fly - ing, O the pain, the bliss of dy - ing!

*AIR. MEZZO. PIA.*

Vi - tal spark of heavenly flame, Quit, O quit this mor - tal frame; Trembling, hoping, lingering, fly - ing, O the pain, the bliss of dy - ing!

Cease, fond nature, cease thy strife, And let me languish in - to life. Hark! Hark! they whisper, an - gels say, they whisper,

*PIA.*

Cease, fond nature cease thy strife, And let me languish in - to life. Hark! they whisper, an - gels say, they whisper, an - gels say,

Hark! they whisper,

## THE DYING CHRISTIAN. (Continued.)

FOR. PIA. FOR. FOR. PIA.

An - gels say, Hark ! they whisper, an - gels say, Sis - ter spi - rit come a - way, Sis - ter spi - rit come a - way. What is this ab - sorbs me quite,

Hark ! Hark ! they whisper, an - gels say, Sis - ter spi - rit come a - way, Sis - ter spi - rit come a - way. What is this absorbs me quite,

CRES. PIA. CRES. FOR. ADAGIO.

Steals my senses, shuts my sight; Drowns my spirit, draws my breath; Tell me, my soul, can this be death? Tell me, my soul, can this be death?

Steals my senses, shuts my sight; Drowns my spirit, draws my breath; Tell me, my soul, can this be death? Tell me, my soul, can this be death?

THE DYING CHRISTIAN. (Continued.)

CHORUS - *For.*

The world re-cedes, it dis - appears; Heaven opens on my eyes, my ears With sounds se - ra - phic ring. Lend, lend your wings! I mount! I fly! O

SECOND TREBLE.

PIA. ANDANTE. CRES. FOR. DIM CRES. FOR. CHORUS - *Vivace.* FOR.

The world re-cedes, it dis - appears; Heaven opens on my eyes, my ears With sounds se - ra - phic ring. Lend, lend your wings! I mount! I fly! O

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The music begins with a 3/4 measure rest, followed by a 4/4 measure rest, and then a chorus section starting with a 4/4 measure rest. The chorus is marked 'CHORUS - For.' and features a melodic line with eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are printed below the vocal staff.

grave, where is thy vic - to - ry! O grave, where is thy victory! O death, where is thy sting! O grave, where is thy vic - to - ry! O death, where is thy sting!

OCTAVES. OCTAVES

grave, where is thy vic - to - ry! O grave, where is thy victory! O death, where is thy sting! O grave, where is thy vic - to - ry! O death, where is thy sting!

Detailed description: This system contains the second two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature remains one flat (B-flat) and the time signature is 3/4. The music continues with a melodic line in the vocal part and a steady eighth-note pattern in the piano accompaniment. The lyrics are printed below the vocal staff. The word 'OCTAVES.' is written above the vocal staff in two places, indicating that the notes should be played an octave higher than written.

QUARTETTO.

Lend, lend your wings! I mount! I fly! O grave, where is thy victory, thy victory! O grave, where is thy victory, thy victory! O death, where is thy sting! O

PIA.

Lend, lend your wings! I mount! I fly! O grave, where is thy victory, thy victory! O grave, where is thy victory, thy victory! O death, where is thy sting! O

CHORUS.—For.

death, where is thy sting! Lend, lend your wings! I mount! I fly! O grave, where is thy victory, thy victory! O death, O death where is thy sting!

FOR.

SLOW.

death, where is thy sting! Lend, lend your wings! I mount! I fly! O grave, where is thy victory, thy victory! O death, O death, where is thy sting!



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