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THE

GOSPEL HARMONIST;

A COLLECTION OF SACRED MUSIC;

CONSISTING OF

Tunes of all Metres, and also Sentences, Anthems for a variety of Occasions, Chants, &c., &c.;

BEING

A SELECTION FROM THE BEST AUTHORS, WITH MANY ORIGINAL TUNES AND ANTHEMS, COMPOSED EXPRESSLY FOR THE WORK, BY PROFESSORS AND AMATEURS OF THIS COUNTRY:

TO WHICH IS PREFIXED,

A FAMILIAR INTRODUCTION TO THE ART OF SINGING,

ON THE PESTALOZZIAN SYSTEM, DESIGNED FOR THE AID OF THOSE WHO ARE ENTIRELY UNACQUAINTED WITH THE SCIENCE OF MUSIC.

By THOMAS WHITTEMORE.

BOSTON:

PUBLISHED BY THE AUTHOR AT 37 CORNHILL, AND FOR SALE BY BOOKSELLERS GENERALLY.

1844

Presbyterian Historical Society
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CAMBRIDGE:
STEREOTYPED BY FOLSOM, WELLS, AND THURSTON.

PREFACE.

It will perhaps be asked by the public, "what is the need of a *new* book of Psalmody at the present time?" "Are there not books enough already in existence?" "And why will not the 'Songs of Zion,' still continue to supply so far as it has done, the wants of our religious public?"

Our reply to these questions is, that the editor of this work is not alone in supposing that new works are demanded. Several new books of Psalmody have recently appeared; and in getting out a new Collection of Church Music at the present time, we follow the example of several of the Professors of Music in this State. In regard to the "Songs of Zion," that work has been used more extensively than we anticipated at its publication it would be. It is five years this fall since its appearance; and all persons experienced in the management of a choir know full well, that after a book (it scarcely matters what one it is) has been used that length of time, there will be a desire for a change of books. Besides, the author is free to confess, that there were some faults in the "Songs of Zion," which he believes he has avoided in this work, particularly in the length of several of the anthems. He has endeavoured to have all the anthems much shorter than those in the "Songs of Zion." He has excluded also all music of a light and frivolous character, and sought to preserve the dignified style, which is more suitable to a book designed principally for public worship. He has also constantly kept in view the fact, that true dignity is perfectly consistent with an acceptable simplicity. He has not therefore sought to astonish such as may examine this book with unusual inversions of chords, and abrupt and difficult modulations, which are often out of place in a book of church psalmody, and which show the *learning* rather than the *good judgment* of the composer. His aim has been not only to avoid all light and trifling music, and to cultivate the elevated style, but also to combine this with that simplicity of arrangement which makes the music not too difficult for choirs of common capacity.

Choirs which have used the "Songs of Zion," will desire to know whether this book contains a considerable share of the music of that work. With the exception of the Pestalozzian rudiments, which were prepared for the later editions of the "Songs of Zion," every page of this work is from *new plates*. Some of those tunes and anthems which had gained the favor of the public, have been preserved in this work; and such alterations only have been made, as have been suggested by hearing the pieces frequently performed in public. It is confidently believed by the author, that these changes will be regarded as real improvements, and consequently will add much to the value of those pieces. There are in this work, upwards of one hundred and fifty tunes that were never before published, and which have been composed specially for it, by various authors. In addition to these there is a very large selection of European tunes, embracing the standard tunes of the day. No small pains have been taken to provide tunes of every possible variety of metre. There are no hymn books so fruitful in odd, or *particular* metres, as the collections of the Messrs. Streeters and of H. Ballou, 2nd. We have no hesitation in saying, there is no collection of Music extant, which furnishes tunes for *every* variety of metre in those books, except this work.

Of the Anthems and select pieces, we have endeavoured to provide for all the occasions on which the services of the choir may be needed

viz. for the opening and close of public worship upon the Sabbath, for the dedication of houses of worship, ordinations, installations, Thanksgiving, Christmas, Temperance celebrations, Funerals, New Year, besides Benedictions, Sentences, Ascriptions, &c., &c.

It ought always to be remembered by the congregation, and certainly by the choir, that singing is a part of the public worship of God, as much so as any other part. It is a deeply interesting and solemn service. We ought therefore to endeavour to sing with "the Spirit and the understanding also;" not only to give utterance to musical sounds, and to sing in an approved style, but also to apprehend the sentiments we utter, and *feel* as well as express them. The only object of the introduction of music into our sacred assemblies, is to make it the agent of hallowing the affections and raising them to God. This matter, great and important as it is, is too little thought of. We hold it to be important, not only in a moral point of view, but also in a subordinate sense, — it is a great help to musical expression. It is indispensable to true expression, that the performer shall apprehend and feel the sentiment he is singing. Otherwise, he cannot accommodate the music to the subject. Singing must not be like the continuous roar of a waterfall; it must have all the variety that is incident to human feeling. There must be the soft, the loud; the grave, the gay; the placid, the passionate; monotony in singing is just as much out of place, yea, we think even more, than in public speaking. There is nothing that shows a want of cultivation in a choir, so much as a want of expression. We cannot, in a book of psalmody give any thing more than general rules. With the very large variety of hymns now used in our churches, no two of which perhaps require to be expressed in the same manner, it is impossible to lay down rules for each case. All we can do, is to require singers to apprehend and feel the sentiments they utter, and then to endeavour to express the emotions of their hearts. Study the general rules of expression; and by adopting the method here recommended, the performances of many choirs, which have hitherto been thought but little of, will be essentially changed, and will administer delight and moral profit to the congregation.

We ought, in this place, to express our thanks to those from whom we have received music for this work; and, among others, to Mr. Lowell Mason, of the Boston Academy; Mr. G. J. Webb, President of the Handel and Haydn Society; Mr. B. A. Burditt, composer; Mr. Bricher, organist of the 12th Congregational Society; Mr. L. Marshall; Mr. H. P. Munroe, professor of Harmony; Mr. Knowlton; Mr. Clark; Mr. A. W. Mason, and several others, some of whom have requested the withholding of their names. Much music was received which we could not use; we trust we shall not be judged to be disrespectful to those who furnished it.

Cambridge, August 23d, 1841.

INTRODUCTION TO THE ART OF SINGING.

CHAPTER I.

THE THREE PRINCIPAL DIVISIONS.

1. Elementary musical science has three principal divisions, viz. RHYTHM, MELODY, and DYNAMICS.

These three divisions are founded on the following circumstances :

2. Musical sounds are capable of the following distinctions : 1st. They may be *long* or *short*. 2d. They may be *high* or *low*. 3d. They may be *soft* or *loud*.

Hence arise the three principal divisions of elementary science. As sounds may be *long* or *short*, there must be rhythm or measure, to regulate their length. Every thing relating to what we call time in music, belongs to RHYTHM. As sounds may be *high* or *low*, hence comes MELODY, to direct how high, and how low the sounds shall be, and what shall be the relations of the different sounds. As sounds also may be *soft* or *loud*, there is DYNAMICS, or expression, which regulates the power of the sound, and musical expression in general.

3. RHYTHM treats of the length of sounds. MELODY treats of the pitch (height or lowness) of sounds. DYNAMICS treats of the force or power of sounds.

QUESTIONS.

How many principal divisions has elementary musical science? What are they? Of what distinctions are musical sounds capable? What is the name of that branch of science which treats of the length of sounds? Of that which treats of the pitch of sounds? Of that which treats of the power of sounds?

PART I. RHYTHM.

CHAPTER II.

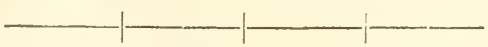
DIVISIONS OF TIME.

4. Some sounds are long and some are short. In order to have regular singing, therefore, there must be some way provided to measure and direct the length of sounds.

5. The time which is occupied by the performance of a piece of music, is divided into measures.

Suppose the following line to represent this length of time :

We divide it into measures, thus :



We divide the day into hours. But we also divide the hours into halves and quarters of hours. So we divide the above measures into parts of measures, as halves, thirds, quarters, sixths :

6. Measures are divided into parts of measures, as seen in the above example.

7. All music is written on five parallel lines, drawn close to each other, thus :

8. These five lines are called the Staff.

Open the Singing Book at any piece of music, you will find the page covered with the five lines, or staff; and all the music you will see is written on the staff. It cannot be written without it. We shall explain the staff more fully when we come to speak of *melody*.

9. Measures are marked out on the staff by means of bars, as follows :

These nine little perpendicular marks are called bars, and the eight portions into which

the staff is divided by the insertion of the bars, called measures. Thus observe, there is a very great difference between a bar and a measure.

10. Parts of measures are not divided by bars, but they are the equal and natural parts of whole measures.

QUESTIONS.

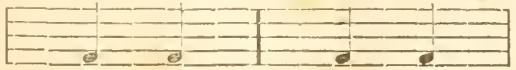
Is it necessary some way should be provided to measure and direct the length of sounds? How is time divided? Are measures divided? Into what? What is all music written on? What are these five lines called? How are measures marked on the staff? How is a bar made? What is the difference betwen a bar and a measure? Are parts of measures divided by bars? How are they distinguished?

CHAPTER III.

VARIETIES OF MEASURE, BEATING OF TIME, AND ACCENT.

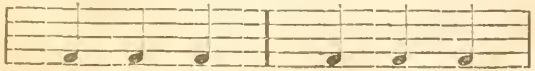
11. There are *four* different ways in which measures are divided into parts, and this gives rise to four different kinds of measures.

12. A measure divided into two equal parts, is called double measure.



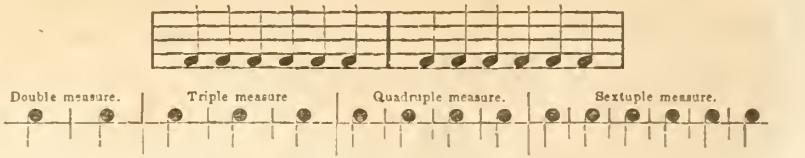
Each note represents a part of a measure.

13. A measure divided into three equal parts, is called triple measure, thus:



14. A measure divided into four equal parts, is called quadruple [fourfold] measure, thus:

15. A measure divided into six equal parts, is called sextuple [sixfold] measure, thus:



See "Musical Exercises for Singing Schools," by Lowell Mason, preliminary Illustrations.

16. In order to render assistance to the pupil, he is required to mark the parts of the measure by a motion of the hand, called beating time.

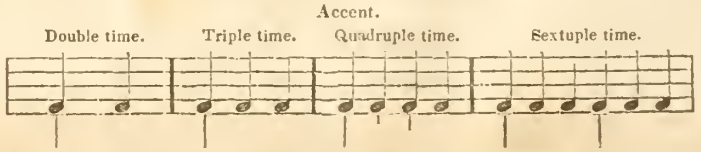
The motion of the hand is designed to assist the mental computation of the time, and it unquestionably is a great assistance to the beginner. The practice is of the utmost importance, and the school should be very familiar with the exercise.

17. DOUBLE TIME has two motions, or beats, viz. downward, upward. TRIPLE TIME has three beats, downward, hither, upward. QUADRUPLE TIME has four beats, downward, hither, thither, upward. SEXTUPLE TIME has six beats, downward, downward, hither, thither, upward, upward.

This must be fully explained by the teacher. The motion will be learned from his example much better than from any description on paper.

18. It is natural to sing certain parts of the measure with more power than the rest. This is called ACCENT.

19. In double measure, the first part, or downward beat, is accented. In triple measure, the first part is accented, and the other two are not. In quadruple measure, the first and third parts are accented, the first part the most forcibly; the second and fourth parts are unaccented, the fourth part being sung lighter than the second. In sextuple measure, the first and fourth parts are accented, the other parts are not.



The marks beneath, show the relative accent of the notes.

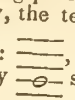
QUESTIONS.

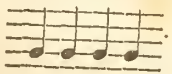
In how many ways are measures divided? How many kinds of measures are there? What is a measure of two equal parts called? Of three equal parts? Of four? Of six? What is beating time designed for? Is the practice important to beginners? How many motions has double time? How are they made? The teacher must ask the same questions in regard to each variety of time. What is accent? How is double measure accented? How triple? &c. &c.

CHAPTER IV.

NOTES, AND THEIR PROPORTIONS.

In first impressing the principles of time upon the school, it will accelerate the object of the teacher, by practising the pupils in counting together aloud, in a manner answering to all the varieties of measure. Thus: one, two, one, two, one, two, for double measure. One, two, three, one, two, three, for triple measure; and so through all the varieties. To count, is much easier for beginners, than to sing with the voice; and can be done without that mental embarrassment that a first effort to sing produces. The first principles of time are impressed just as well in this manner, as by singing. Let the counting be accompanied always with beating time.

20. After having practised in this manner until the school can count and beat time readily, the teacher will proceed to give a full sound from his own voice, thus:  , using the syllable *fa*, or *la*. Practise the scholars on this, until they sound it with confidence.

21. Notes are the representatives of sounds. Sound the above tone four times, giving equal time to each, thus:  . You have now sung one measure of quadruple time.

22. The above notes are called *quarter notes*, because they are each a quarter the length of the longest note used in common music. They were formerly called *crotchets*.

23. The longest note is called a *whole note*, and is made thus: It is as long as four quarters. It was formerly called a *semibreve*.

Anciently there was a note twice as long as this, called a *breve*, from which came semi-breve, or half-breve.

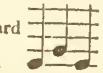
24. The half note is formed like the whole note, with a stem added, thus: Formerly called a *minim*.

25. The quarter note, as we have shown above, is formed thus: like the half note, only the head is black.

26. The eighth is formed thus: Formerly called a *quaver*.

27. The sixteenth, thus: Formerly called a *semiquaver*.

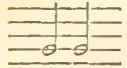
28. Thirty-seconds are sometimes used, and made thus: There might, if necessary, be sixty-fourths, thus: The two latter are seldom used in vocal music.

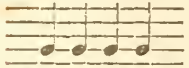
Observe, it makes no difference as to the character of the note, whether the stem of the note is turned up or down. If the head of the note is on or above the third line of the staff, the stem is turned downward; if below the third line, the stem is turned upward 

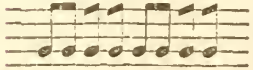
29. The teacher may write lessons on the board, for the scholars to sing, keeping them as yet, all on the same degree or letter, in all cases beating the time and telling them to remember the counting. These lessons should be so formed, as to show the relative value of all the notes up to sixteenths. See "Musical Exercises for Singing Schools," p. 1.

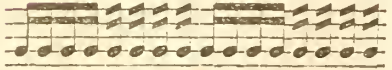
30. The following table shows at one view the proportion the different notes bear to each other.

One whole note, is equal to

Two half notes,  and they are equal to

Four quarters,  and they are equal to

Eight eighths,  and they are equal to

Sixteen sixteenths, 

See "Musical Exercises for Singing Schools," p. 2.

This shows the exact proportion that these notes bear to each other, and in all kinds of music this proportion is invariably observed. In some pieces of music the long and short notes are mingled together very promiscuously; but the performance proceeds with great regularity, because the proportions of the notes is rigidly observed.

QUESTIONS.

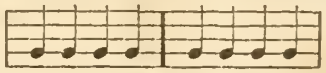
What are notes? What is the longest note called? What is its form? What was it formerly called? What is the form of the half note? What was it formerly called? What is the form of the quarter? Of the eighth? Of the sixteenth? What were they each formerly called! Are there other notes besides these? Does it make any difference which way the stem of the note is turned? One whole note is equal to how many halves? To how many quarters? Here let the teacher ask questions in regard to the proportion of all the notes, extending the inquiries as far as he thinks needful.

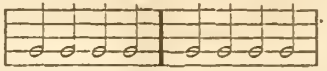
CHAPTER V.

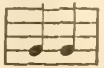
DIFFERENT KINDS OF MEASURE, AND THE MARKS BY WHICH THEY ARE DESIGNATED.

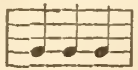
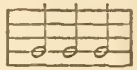
31. Each note has a numeral as its sign; thus, the figure 1 is the sign of the whole note, 2 of the half note, 4 of the quarter, 8 of the eighth, &c.

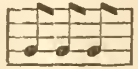
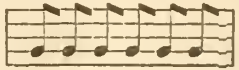
32. The different kinds of time are marked by two figures at the beginning of the tune, thus: $\frac{2}{4}$. The upper figure shows the number of parts in a measure, the lower figure shows what kind of a note fills each part. Put this rule into practice.

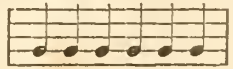
33. Here are two measures  How shall we mark them? In order to ascertain, let us inquire, how many parts are there in a measure? Four. The upper figure then is 4. What kind of a note fills each part of the measure? A quarter note. The mark then is $\frac{4}{4}$, or four quarters.

34. Here are two measures  . How shall we mark them? Let us see. How many parts are there in a measure? Four. The upper figure then is 4. What kind of a note fills each part of a measure? A half note. The mark is then $\frac{4}{2}$, or four halves.

35. How will you mark this measure?  How this?

How this?  Ans., $\frac{3}{4}$. How this?  Ans., $\frac{3}{2}$.

How this?  How this?  Ans., $\frac{6}{8}$.

How this? 

QUESTIONS.

There are different kinds of measure, has each kind a distinct mark? Has each note a numeral as its sign? What figure is the sign of the whole note? What of the half note? What of the quarter? What of the eighth? At what part of the tune are these two figures placed? What does the upper figure show? What the lower? What is the mark of a measure having two quarter notes? What the mark of one having two halves? Of one having three quarters? Of one having three halves? Of one having three eighths? Of one having six eighths? Of one having six quarters?

CHAPTER VI.

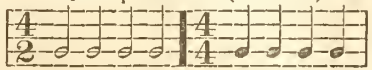
THE FOUR KINDS OF MEASURE FURTHER ILLUSTRATED.

36. We have described the four kinds of measure to be as follows, Double Measure, Triple Measure, Quadruple measure, and Sextuple Measure. There are different varieties of each of these kinds of Measure.

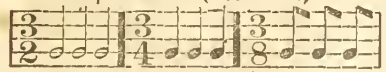
37. Double Measure is when the upper figure of the sign is 2. Now it may be $\frac{2}{2}$ or $\frac{2}{4}$. Triple Measure is when the upper figure is 3, and it may be $\frac{3}{2}$, or $\frac{3}{4}$, or $\frac{3}{8}$. Quadruple Measure is when the upper figure is 4, and it may be $\frac{4}{2}$ or $\frac{4}{4}$. Sextuple Measure is when the upper figure is 6, and it may be $\frac{6}{4}$ or $\frac{6}{8}$.

Double Measure (two kinds).

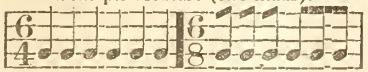
Quadruple Measure (two kinds).



Triple Measure (three kinds).

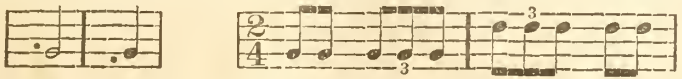


Sextuple Measure (two kinds).



38. Different kinds of notes may occur in each variety of measure. In measure marked $\frac{2}{2}$ we are not restricted to the use of half notes, nor in $\frac{2}{4}$ to quarters, nor in $\frac{3}{8}$ to eighths. All that strict rule requires is, that the due amount of notes pointed out by the sign, either of the same notes or others of a different relation, shall be contained in each measure.

39. A dot placed at the head of the note increases its length one half. A figure 3 placed over or under three notes, makes triplets of them, and makes them equal to two notes of the same relation.



40. It is recommended to the teacher to write upon the Black Board examples of the different kinds of notes which may occur in every variety of measure, and in the same measure. See "Musical Exercises for Singing Schools," pages 6, 7.

QUESTIONS.

How many kinds of measure are there? Are there different varieties of the same kind? How many kinds of double measure are there? How are they marked? How many kinds of triple measure? How are they marked? How many kinds of quadruple measure? How are they marked? How many kinds of sextuple measure? How are they marked? May different kinds of notes occur in each variety of measure? Thus in $\frac{2}{2}$ we are not restricted to half notes, are we? In $\frac{2}{4}$ we are not restricted to quarters, are we? What then is the rule? What effect has a dot at the side of a note? What effect has the figure 3 placed over or under three notes?

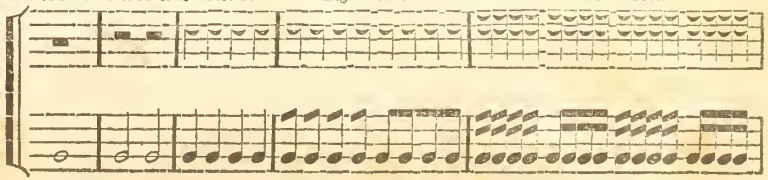
CHAPTER VII.

OF RESTS.

41. Rests are marks of silence. Sometimes there are places in a tune in which the music stops. This is denoted by rests. Whenever the note is absent the rest stands in its place; and the performer is silent during precisely the same time that he would be singing, if the note were there.

42. As notes are the representatives of sound, so rests are the representatives of silence. There are rests corresponding to each note. The rest corresponding to the whole note, is an oblong mark under the third line thus, The rest answering to the half note is the same mark above the third line. The quarter rest is made thus. The eighth rest thus. The sixteenth thus.

Whole rest. Half rest. Quarter rest. Eighth rest. Sixteenth rest.



43. The time should always be beat just as much for the rests as for the notes. Great care must be taken to give the rest its true and proper time.

The teacher may use the Black Board to great advantage in writing lessons to practise his scholars on the rests. He should write lessons in all the different notes and rests, mingling notes and rests in every form. See "Musical Exercises for Singing Schools," pages 14, 15.

QUESTIONS.

What are rests? What stands in the place of a note when it is absent? How long is the performer silent when a rest occurs? Are there rests corresponding to each note? How is the whole-note rest made? How the half-note rest? How the quarter? How the eighth? How the sixteenth? Should the time be beat for the rests as well as for the notes?

PART II. MELODY.

CHAPTER VIII.

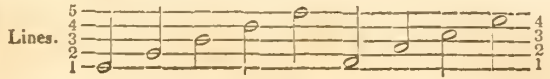
EXPLANATION OF THE SCALE AND STAFF.

44. Melody regulates the height or lowness of the tone; and embraces those great yet simple laws of musical science, by which tones of a different pitch are made to bear a relation to each other.

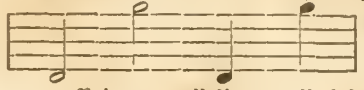
45. At the foundation of melody lies a succession of eight sounds, called THE SCALE. It makes no difference at what pitch the first note is given, that note with the seven notes above it in regular progression, are the scale.

46. The degrees of the scale are numbered 1, 2, 3, 4, 5, 6, 7, 8. The rule of the tones in the scale is as follows: from 1 to 2 is a whole tone. From 2 to 3 is a whole tone. From 3 to 4 is a half tone. From 4 to 5, and from 5 to 6, and from 6 to 7 is a whole tone; but from 7 to 8 is a half tone.

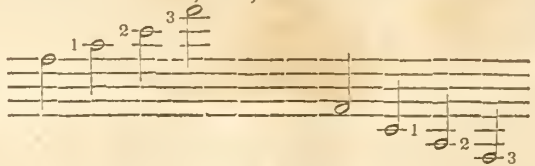
47. It has been already stated that all music is written on the staff, or the five lines, and could not be written without it. The notes are written on the lines and in the spaces between the lines. The lines and spaces are counted from the bottom to the top.



48. When the five lines and four spaces are not sufficient, the space above the fifth line and below the first line is used, thus,



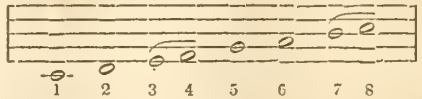
And when these are not sufficient small lines, called leger lines, are used above and below the five lines, thus,



In this way the compass of the staff can be extended at pleasure. Leger lines are counted from the original staff, that is, we count upward 1, 2, 3, and downward 1, 2, 3, as seen above.

49. Different staves are sometimes tied together by a brace at the beginning of a piece of music, to show how many parts move at the same time.

50. We will now write the scale on the staff. See Section 46.



51. The distance from one tone to another is called an interval.

52. There are intervals of tones and semitones. A half-tone is called a semitone. A whole tone contains two semitones.

53. The scale is composed of twelve semitones. Now how are these apportioned to the different degrees of the scale? From 1 to 2 two semitones, or a whole tone. From 2 to 3 two semitones, or a whole tone. From 3 to 4 one semitone only. From 4 to 5, from 5 to 6, and from 6 to 7, are each two semitones; but from 7 to 8 is only half a tone. Thus we have 2 2 1 2 2 2 1, making the twelve semitones of the scale.

QUESTIONS.

What does melody regulate? What great musical laws does it embrace? What lies at the foundation of melody? Does it make any difference at what pitch the first note of the scale is placed? What then makes the scale? How are the degrees of the scale numbered?

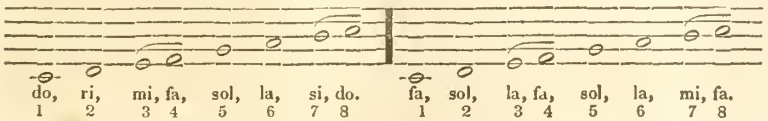
What is the rule of the tones? What is the staff? Has it spaces and lines? Are notes placed on spaces as well as lines? How are the lines and spaces counted? May the spaces below the first and above the fifth lines be used? When these are not sufficient, what are added? How are they counted? What is the use of the brace? What is the distance from one note to another called? Are there intervals both of tones and half tones?

CHAPTER IX.

SINGING THE SCALE.

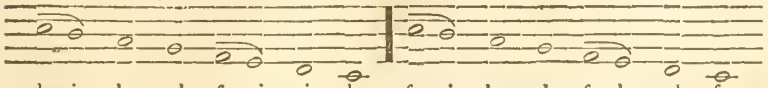
54. It is of the utmost importance, that the scholars should learn to sing the scale faithfully. Let the teacher give this sound and call on the scholars to imitate him. He must have patience, and practise them until they do imitate him. Having thus got his principal tone, or key note, he may go on to sing the scale, and be sure to establish in the minds of the scholars the regular succession of tones and semitones which make the scale.

55. The better to assist the learner in this, certain syllables are employed, viz. do, ri, mi, fa, sol, la, si, do. If the teacher prefers, he can use the syllables fa, sol, la, fa, sol, la, mi, fa.

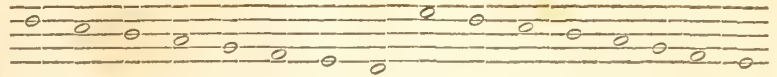


Sing the scale faithfully ascending, with either class of syllables that the teacher chooses.

56. Then sing the scale descending.



57. The effect of these notes to the ear depends altogether upon the position of the semitones. This will be perceived by singing eight notes in any other order.



QUESTIONS.

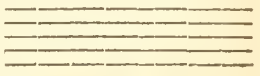
Is it important to learn to sing the scale faithfully? What is of the greatest importance in learning to sing the scale? What syllables are now principally employed in singing the scale? Do, re, mi, &c. What other syllables are sometimes used?

CHAPTER X.

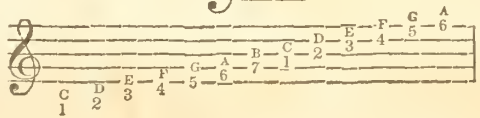
OF THE CLEFS.

58. A Clef is a character employed to determine the manner of affixing the letters upon the staff.

59. The first seven letters of the alphabet are affixed upon the staff, by the clef, as the names of the sounds. A, B, C, D, E, F, G These are the only letters ever employed, but these may be repeated, one set above the other, A following G, as much as is necessary.

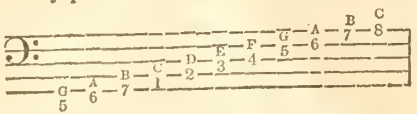
60. If we take the staff without the clef, thus,  no degree of the staff is known by the name of any letter; but if we affix a clef, the letters then become all established on the staff.

61. There are two clefs now in common use, the G or treble clef, made thus, and the F or base clef, make thus. The G clef stands in the place of the letter G, and wherever that clef is placed, there G is determined to be.

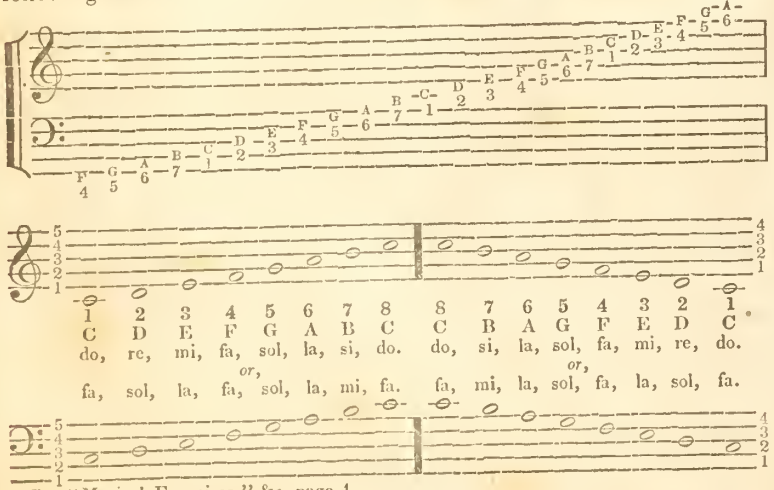
62. The G clef is generally placed on the second line, the lines of the staff being reckoned from the bottom. G therefore is fixed on the second line. 

Such is the position of the letters when the G clef is used. Look next at the F clef.

63. The F clef is generally placed on the fourth line, and F therefore is fixed on the fourth line.

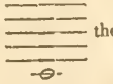


64. Thus it will be seen, that the letters are arranged so that the bass goes up and joins on to the treble, the C on the leger line above in the bass, being precisely the same tone as C the leger line below in the treble. The following shows how the two clefs unite on the staff.



See "Musical Exercises," &c. page 4.

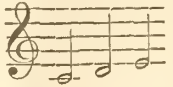
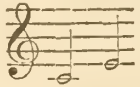
QUESTIONS.

What is the clef employed for? Which seven letters of the alphabet are used as the names of musical sounds? If we take the staff without the clef, are the letters then affixed upon it? Is it not then by the power of the clef alone, that the letters are established on the staff? How many clefs are there in common use? What are they called? Where is the G clef usually placed? Where is the F clef usually placed? Which is the treble clef? Is the letter C, first leger line below, with the treble clef,  the same sound with C, first leger line above, with the base clef?

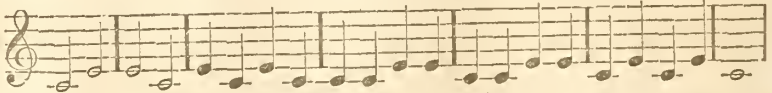
CHAPTER XI.

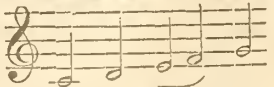
FURTHER LESSONS ON THE SCALE.

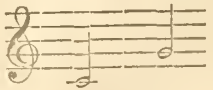
65. We have as yet only sung the scale regularly, ascending or descending. But it may be sung with skips, leaving out the intermediate notes.

66. Sing 1, 2, 3.  Sing 1 and 3, omitting 2. 

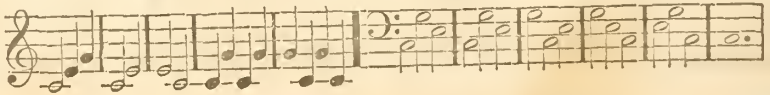
This is called the interval of a major third. Practise the following lesson.



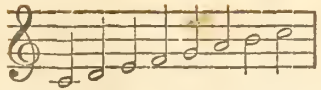
67 Sing 1, 2, 3, 4, 5. 

Sing 1 and 5, omitting the intermediate degrees. 

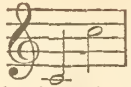
This is called the interval of a fifth. Practise the following lesson.



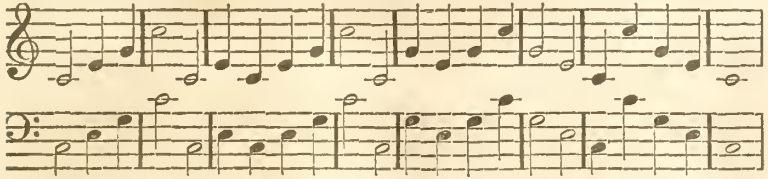
68. Sing 1, 2, 3, 4, 5, 6, 7, 8.



Sing 1 and 8, omitting the intermediate degrees.



This is called the interval of the eighth or octave. Practise the following lesson.

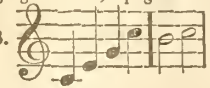


69. Sing the following, or any other combinations the teacher may direct:

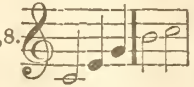
1, 3, 5, 8	3, 1, 5, 8	5, 1, 3, 8	8, 5, 3, 1
1, 3, 3, 5	3, 5, 1, 8	5, 8, 3, 1	8, 3, 5, 1
1, 3, 3, 5	3, 8, 5, 1	5, 3, 8, 1	8, 1, 3, 5
1, 5, 3, 8	3, 5, 8, 1	5, 3, 1, 8	8, 1, 5, 3

If further practice should be desired on the common chord, which is hardly possible, see "Musical Exercises for Singing Schools," page 18.

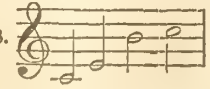
70. Sing 1, 3, 5, 8, 7, 8.



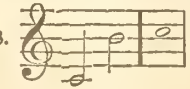
Sing 1,3,5,7,8.



Sing 1, 3, 7, 8.



Sing 1, 7, 8.

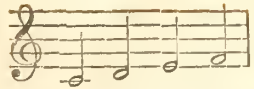


For exercises on the seventh, sing the following:

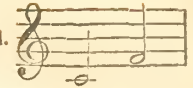
1, 8, 7, 8	5, 7, 8, 5
1, 8, 7, 5	3, 7, 8, 5
7, 8, 5, 8	1, 7, 8, 5
7, 5, 7, 8	3, 7, 8, 1

For further lessons on the *seventh*, if thought necessary, see "Musical Exercises for Singing Schools," page 21

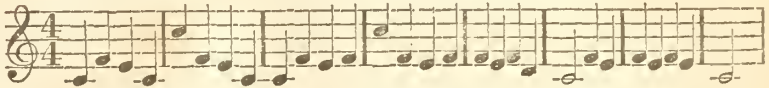
71. Sing 1, 2, 3, 4.



Sing 1, 4.

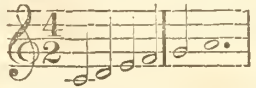


This is the interval of a fourth. Sing the following lesson.

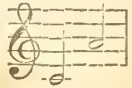


For further lessons on the fourth, see "Musical Exercises for Singing Schools," page 22.

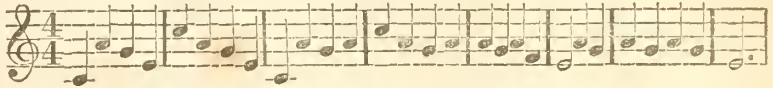
72. Sing 1, 2, 3, 4, 5, 6.



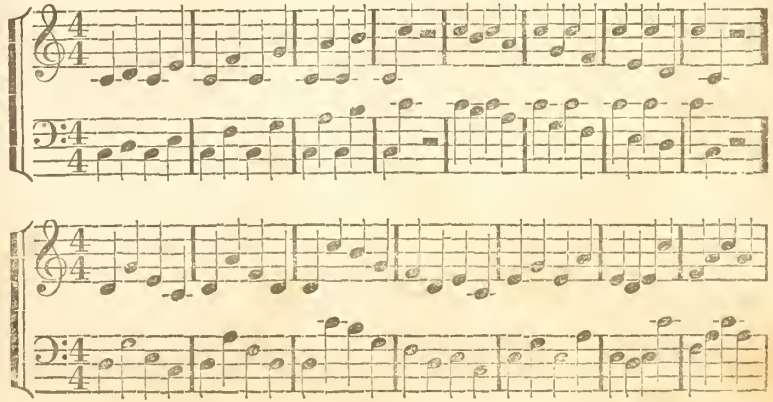
Sing 1, 6.

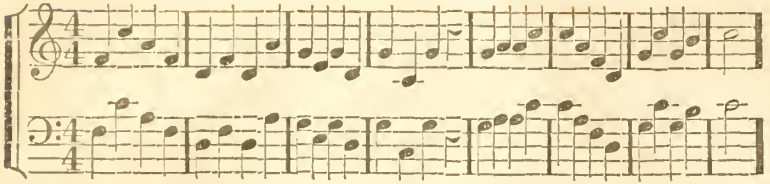


This is the interval of a sixth. Sing the following lesson.

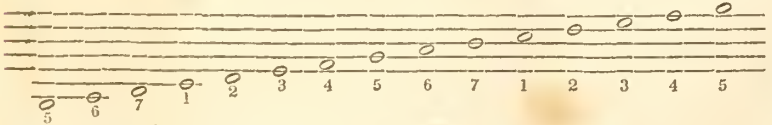


A lesson on the intervals indiscriminately.





73. We have as yet shown you the scale within the limits of an octave, or eight notes only. But these may be extended, or rather, other similar scales may be added above the original scale or below it. In this case 8 becomes 1 of a new scale above, and 1 becomes 8 of a new scale below.



For lessons on the Extension of the Scale, see "Musical Exercises for Singing Schools," pages 25, 26, 27, 28, 29.

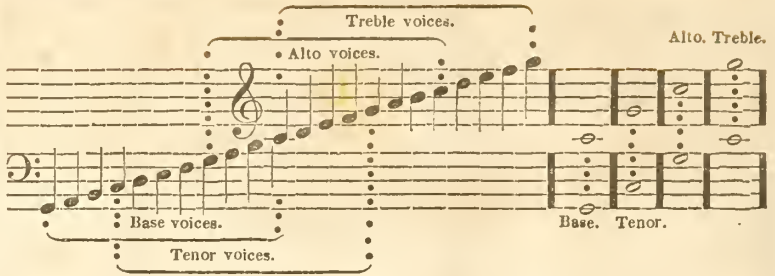
QUESTIONS.

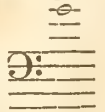
May the scale be sung with skips? What is meant by skips? Strike out 2 between 1 and 3 and what interval remains? What is the interval from 1 to 5? From 1 to 8? From 1 to 7? From 1 to 4? From 1 to 6? From 1 to 2? May the scale be extended? What is meant by the extension of the scale?

CHAPTER XII.

HOW HUMAN VOICES ARE CLASSED.

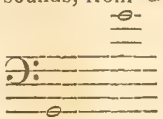
74. Human voices may naturally be divided into four classes, viz. 1st, Base voices, or the lower voices of men. 2d, Tenor voices, or higher voices of men. 3d, Alto voices, (or Counter Tenor) the lower voices of females, and the voices of boys; and 4th, Treble, or the higher voices of females. The air, or principal part of the tune, is always designed for Treble voices. The following example will show the distinctions in the voices.

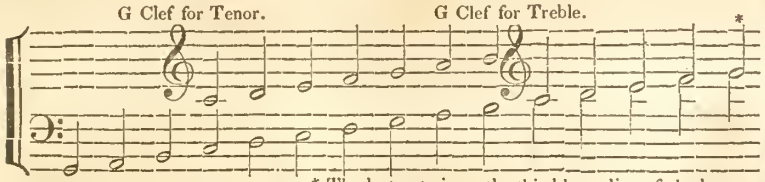


75. In classing his pupils, the teacher will be governed by the rules here laid down. The large majority of men have base voices. If a man can sound this note  and sound it clear, and prolong it some time, without straining to keep his voice up to it, his is unquestionably a good tenor voice. The Alto, or second treble, is an important part. It must be assigned to those females who sing low notes full and clear, without huskiness.

76. The base is written on the F clef, but the other three parts are written with the G clef.

It is a misfortune that we have to use the treble clef for all the parts except the base. The old tenor clef, for what reason we know not, has gone out of use. When the treble clef is used in the part designed to be sung by male voices, the tones are an octave lower, than if the same were designed to be sung by female voices. The leading melody or air, should always be sung by female voices, as they predominate. When a part is arranged as a second treble, if sung by male voices, it should be sung as if written an octave above. Sometimes it is written an octave above and called counter; in which case, if it is sung by female voices, it should be sung as if written an octave below. And let it be understood once for all, that when the G clef is used in the part designed for tenor voices, the notes are an octave below what they would be, if designed for treble voices.

77. Let us take a succession of sounds, from G, first line F clef to G third leger line above, same clef,  and see how they will appear when written in three parts.



* The last note is on the third leger line of the base.

Thus it will be seen, that, when the G clef is used for the tenor, the notes are an octave lower than if it is used for the treble. In the above example the notes in the base and upper parts are precisely the same sounds. In the judgment of the writer, the tenor should have a distinct clef of itself, in order to prevent this twofold use of the G clef.

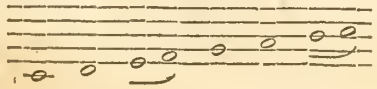
QUESTIONS.

Into how many classes are human voices divided? Describe the four classes. Which sing the air or principal part? What is the extent of the base voice? Of the tenor? Of the alto? Of the treble? Is the alto or second treble an important part? What clef is used with the base? What clef with the other parts? Are the notes in the treble and tenor, although apparently the same sounds, precisely so? What is the difference? Is it not then to be regretted, that there is no distinct tenor clef?

CHAPTER XIII.

DISTINCTIONS BETWEEN THE DIATONIC AND CHROMATIC SCALES.

78. The Scale, as we have described it in the foregoing lessons, is the Diatonic Scale, a word of Greek origin, denoting that the scale is composed principally of whole tones. Run the scale upward.



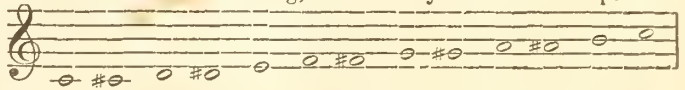
From C to D is a whole tone. From D to E is a whole tone; but from E to F is a half tone or semitone. From F to G, from G to A, and from A to B are whole tones, but from B to C is a half tone. Thus the scale is composed mostly of whole tones, and is therefore called Diatonic. But another kind of scale may be formed, as you will see.

79. Any two notes which are a full tone distant from each other may have an intermediate half tone. When all the half tones are inserted between the full tones, a scale is formed of semitones only, and called the Chromatic Scale.

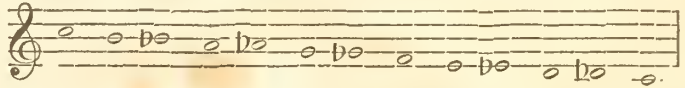
The Chromatic Scale takes its name from the Greek word *chroma*, or *color*, because the interspersed semitones give an ornamental effect to the diatonic or simple melody. Malcolm gives the chromatic scale a more significant name, viz. *semitonic* scale. On the organ or piano, the diatonic scale may be played on the white keys alone, but the chromatic cannot be played without the intermixture of the black keys.

80. In the chromatic scale ascending, the semitones are produced by the use of the sharp. It is made thus ♯. It raises the note before which it is placed, a half degree. In the scale descending, the semitones are produced by the use of flats. A flat depresses the note before which it is placed, a half tone. It is made thus, ♭.

The chromatic scale ascending, is formed by the use of sharps.



The descending chromatic scale is formed by the use of flats.



81. A note with a sharp before it, is said to be sharped; thus we speak of F sharp, C sharp, &c. So a note with a flat before it, is said to be flatted; thus we speak of B flat, E flat. If a note is sharped or flatted, it must always be called so. You must never say F when it is F sharp, nor B when it is B flat; and so of any other letter.

82. The natural, made thus ♮, takes away the effect of the flat or sharp, by restoring the note to its natural sound.

For the chromatic scale, in the "Musical Exercises for Singing Schools," see p. 35, and for exercises on the chromatic intervals, pp. 36–40.

83. As the school may now begin to sing, the teacher will select easy tunes in the key of C, and then in the key of G or F, increasing gradually in the number of the flats and sharps at the signature. The parts at first should be practised separately, then two together, then three, and at last the whole.

QUESTIONS.

Why is the word diatonic applied to the scale? Is the diatonic scale composed entirely of whole tones, or only principally so? What does the chromatic scale take its name from? Is it composed entirely of half tones? What other name, more significant, is sometimes given to the chromatic scale? What character is used in the chromatic scale ascending? What character in descending? What effect has a sharp? What effect has a flat? Must we always say, a letter is sharped or flatted, when we speak of it? What effect has the natural?

CHAPTER XIV.

OF THE TRANSPOSITION OF THE SCALE.

84. In all our examples we have taken C as the starting point of the major scale. But we may take any other letter as the first or fundamental note; only we must be careful to preserve the semitones between *the third* and *fourth*, and also the *seventh* and *eighth*. Removing the scale from C to some other letter, is called its transposition.

The scale is nothing more nor less than a succession of sounds in the following order: From the first to the second a full tone; from the second to the third a full tone; from the third to the fourth a semitone; from the fourth to the fifth, from the fifth to the sixth, and from the sixth to the seventh a full tone each; from the seventh to the eighth a half tone. Such is the scale. By preserving this order of the tones and semitones, its first note may be set on any letter.

85. The lowest note of the scale is the key note. If the scale rests on C, the tune is said to be in the key of C; if on any other letter, the key takes its name from that letter.

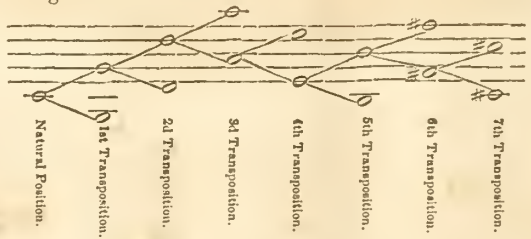
QUESTIONS.

May any other letter besides C be taken as *one* of the scale? What must we be specially careful to do, if we take any other letter as the first note of the scale? What is the transposition of the scale? Can you give a description of the scale, and show what is the order of the tones and semitones of which it is composed? Which note in the scale is the key note? Does the key take its name from the letter on which the lowest note of the scale is placed?

CHAPTER XV.

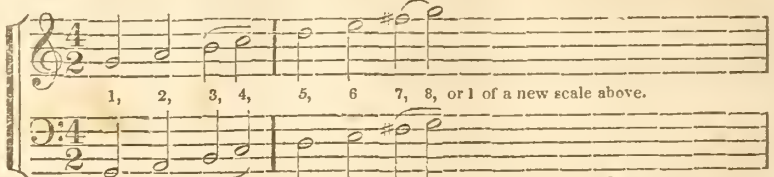
TRANSPOSITION BY SHARPS.

86. In transposing the scale with the use of sharps, it is usual to change it to a fifth above or a fourth below, which are the same thing. Whether you ascend five notes, or descend four, you must come to the same letter. See the following illustration.



FIRST TRANSPOSITION, KEY OF G.

87. Let us put the scale in the key of G; that is, let us begin it on G; let us place its lowest note on that letter.



88. Here F is sharped. For what reason? Let us see if we can ascertain. Remember that the order of the tones and semitones must be preserved, as above described. Now we begin with G.

From G to A is a whole tone. There should be a whole tone between 1 and 2, and therefore A needs no alteration.

From A to B is a whole tone. There should be a whole tone between 2 and 3, and therefore B needs no alteration.

From B to C is a half tone. There should be a half tone between 3 and 4, and therefore C needs no alteration

From C to D is a whole tone. There should be a whole tone between 4 and 5, and therefore D needs no alteration.

From D to E is a whole tone. There should be a whole tone between 5 and 6, and therefore E needs no alteration.

From E to F is a *half* tone. But there should be a *whole* tone between 6 and 7, and F therefore must be raised a half tone, which is done by placing a sharp before it. From E to F♯ is a whole tone, and thus we have gained the proper interval between 6 and 7.

From F♯ to G is a half tone. There should be a half tone between 7 and 8, and this furnishes an additional reason why F should be sharped.

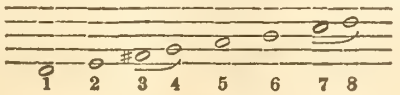
89. We have seen, that, in placing the scale on G, a sharp is necessary before F. To avoid the necessity of placing a sharp before F in every instance in which it occurs in the tune, it is placed at the beginning of the tune once for all, on that letter, and affects every F in the tune. It is then called THE SIGNATURE of the key. Every tune has a signature. If neither sharp or flat occur at the beginning, the signature is natural, and the key is C; that is to say, the scale rests on C. If there be one sharp, the key is G.

90. When the scale is transposed, the order of the syllables, *do, re, mi, fa, sol, la, si, do,* or *fa, sol, la, fa, sol, la, mi, fa,* is transposed with it. The numerals also are transposed in the same manner. But the seven letters, A, B, C, D, E, F, G, are not transposed by the transposition of the scale; they can only be transposed by the transposition of the clef. The clef may be transposed, but in modern music it is seldom or never done.

For exercises in the key of G, see "Musical Exercises for Singing Schools," page 50.

SECOND TRANSPOSITION. KEY OF D.

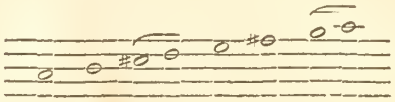
91. The second transposition by sharps is to the key of D. See the illustration in section 86. It is produced by the addition of a second sharp to the signature.



Here let the teacher go through a similar course of examination of the order of the tones and semitones, as is given in section 88, and call on the scholars to mark the signature of the key of D. It will be two sharps. Where shall the additional sharp be placed?

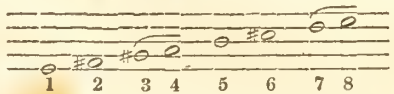
THIRD TRANSPOSITION. KEY OF A.

92. The third transposition by sharps is to the key of A. See the illustration in section 86. It is produced by the addition of a third sharp to the signature.



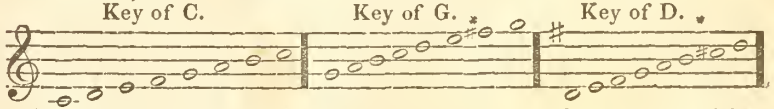
Go through a similar examination to that in section 88, and require the scholars to mark the signature, being careful to make them give the reasons why the signature is changed. It will be three sharps. Where should the additional sharp be placed?

93. FOURTH TRANSPOSITION. KEY OF E.



Go through the examination again. The signature is four sharps. Where should the additional sharp be placed? For exercises on the different keys, see "Musical Exercises for Singing Schools," pp. 50 – 57.

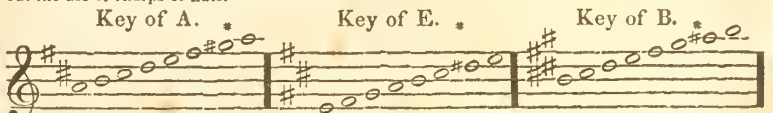
94. These four transpositions by sharps are all that are commonly used; still others may occur. The scale may be placed on B, in which case five sharps is the signature; it may be placed on F♯, in which case six sharps; it may be placed on C♯, in which case seven sharps. See the illustration in section 86, and that which follows.



This is the only position on the staff, in which the scale can be placed, without the use of sharps or flats.

G is an exact fourth below, or fifth above C.

D is an exact fourth below, or fifth above G.

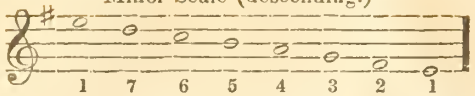


A is an exact fourth below, or fifth above D.

E is an exact fourth below, or fifth above A.

B is an exact fourth below or fifth above E.

Minor Scale (descending.)



106. Every major key has its relative minor, a minor third below.

		If the key be C, the relative minor is A.
1st	Transposition by sharps.	If the key be G, the relative minor is E.
2d	" "	If the key be D, the relative minor is B.
3d	" "	If the key be A, the relative minor is F♯.
4th	" "	If the key be E, the relative minor is C♯.
1st	Transposition by flats.	If the key be F, the relative minor is D.
2d	" "	If the key be B♭, the relative minor is G.
3d	" "	If the key be E♭, the relative minor is C.
4th	" "	If the key be A♭, the relative minor is F.

For exercises in minor scale, different keys, see "Musical Exercises for Singing Schools," pages 58, 59, 60.

QUESTIONS.

Does the minor scale differ essentially from the major scale? In what respects does it differ? Has every major scale a relative minor? How many notes below is the minor scale placed? What does one of the major scale become, when put into the minor scale? Why is seven of the minor scale sharped in ascending? Why is six also sharped? Are they sharped in descending? If the key be C, what is the relative minor? If the key be G, &c. Ask what is the relative minor of all the keys.

CHAPTER XIX.

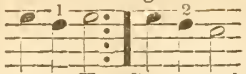
MISCELLANEOUS CHARACTERS.

107. A Double Bar ‖ shows the end of a strain, a movement, or a line of the poetry.

108. A Brace, at the beginning of a tune, shows how many parts are to be performed at the same time. You will see the brace at the beginning of all tunes, grouping the parts together.

109. A Close, shows the end of a piece of music.

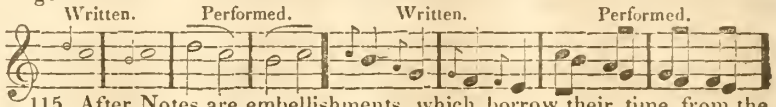
110. A Repeat, or dots across the staff, shows what parts of the music are to be performed twice.

111. The figures 1 and 2 are sometimes used to mark a double close.  The notes marked 1 are sung the first time the piece is performed; the notes marked 2 are sung the second time, when those marked 1 are omitted.

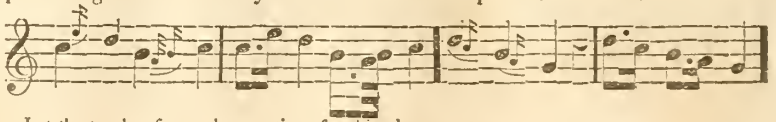
112. The Slur, ⌒ shows the number of notes to be sung at one syllable.

113. Syncopation is when the natural order of the accent is broken, and a note begins on an unaccented and is prolonged on an accented part of a measure.

114. An Appogiature, or leading note, is an embellishment. It usually borrows about half the time from the succeeding note. It always occurs on the accented part of a measure. The performance of these ornamental notes, must depend in a great degree upon the taste and judgment of the singer.



115. After Notes are embellishments, which borrow their time from the preceding note and always occur on the weak part of the measure.



Let the teacher frame the questions for this chapter.

PART III. DYNAMICS.

CHAPTER XX.

DEGREES OF SOUND.

116. Dynamics "is that department in the practice of music which consists in giving each tone that stress which the subject requires, including the loud and the soft, the swell and the diminish, the abrupt and the gentle, the staccato and the legato." Musical expression in general belongs to dynamics.

117. Teachers of music, and masters in the art, are accustomed to divide the power of sounds into five degrees, as follows:

118. The moderate, middling power of voice, produced without any unusual effort or constraint. This is marked MEZZO, or by contraction *m.* The term signifies *middling*, between soft and loud.

119. The loud tone, is a considerable increase on the mezzo, but it is produced without exerting the organs to the utmost. This degree is marked FORTE, or F.

120. The loudest tone is produced by all the efforts which the organs will bear without breaking into a scream. This is marked FORTISSIMO, or FF.

121. The soft sound is produced by some restraint upon the organs. This is marked PIANO, or P.

122. The softest sound is produced by a very careful restraint of the organs, yet sufficient to have the tone clear and audible. This is marked PIANISSIMO, or PP.

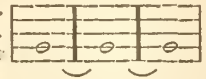
For exercises on the dynamic degrees, see "Musical Exercises for Singing Schools," p. 44.

Every thing depends on the judgment and skill of the teacher, in impressing this department of the science on the minds of his pupils. Too much care cannot be taken with them. Expression is the soul of music, and springs entirely from natural feeling and refined taste. See the article "Expression," in Porter's musical Cyclopedia.

CHAPTER XXI.

THE DIFFERENT DYNAMIC TONES.

123. A steady unaltered sound is called an organ tone. It continues of equal power from the beginning to end. It is called an organ tone, because it is like the tone which an organ pipe produces.



124. A sound which grows gradually louder and louder is called *crescendo*, and marked *cres.* and sometimes with this character <.

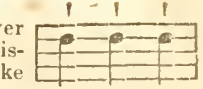
125. A sound which commences loud, and grows gradually softer and softer, is called *diminuendo*, and marked *dim.* and sometimes with this character >.

126. There is a sound which partakes of the qualities of both the latter, beginning soft, and gradually growing louder, and then decreasing unto the end. This is called a swell, and is marked <>.

127. A sudden and forcible swell, short and emphatic, is called the pressure tone, and is marked thus <.

128. A sudden breaking out of the voice, very loud and rapidly diminished, is called the explosive tone. It is marked *Forzando*, or *fz.* and designated by this mark >.

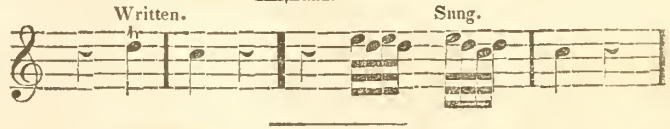
129. STACCATO marks denote that the notes over which they are placed, are to be sung in a short and distinct manner. Crotchets thus marked, would be sung like quavers.



130. LEGATO is the opposite of staccato. It denotes the smooth, gliding style.

131. The pause or hold, made thus, 𝄐 is often used to give expression to a note. It increases the length of the note to which it is applied at the pleasure of the performer.

132. The trill is a grace difficult of execution, but very brilliant when it is well done. It is marked tr It consists of a quick alternate reiteration of the note above, with that over which the character is placed, and usually ends with a turn from the note below.



CHAPTER XXII.

EXPRESSION IN GENERAL.

We are obliged again to repeat, that much must be left to the judgment and taste of the teacher. Almost every thing depends on him. It is almost impossible to lay down rules for expression. It is a thing which will not submit to rules. Without doubt expression may be somewhat assisted by rules. Thorough practice of the principles of the two preceding chapters will be an advantage; but it must be confessed, after all, that true expression results from good judgment, cultivated feeling, and sparkling imagination,—principles that will be more likely to make rules for each occasion, than to follow arbitrary injunctions. The first great point is to study the sentiment you are about to sing, and fill your own soul with it; and then sing it in that way which best corresponds with your own emotions, and communicates them most effectually to others. A singing master should have a thorough knowledge of pronunciation; he should articulate well, giving to each syllable its proper enunciation, and he should know where to apply accent and emphasis to give effect. It takes years of practice to make a good singer. Many think themselves so, who are sadly deficient.

EXPLANATION OF MUSICAL TERMS.

A, an Italian preposition, signifying *at, in, for, with.*
A due for two voices; *A tre*, for three voices; *A tempo*, in time.
Accelerando, (from *accelerare*, to hasten,) accelerating the time.
Adagio, very slow.
Affetuoso, (or con affetto) expressing tenderness and feeling.
Air, the principal melody.
Alla, according to, in the style of.
Allegretto, somewhat quick.
Allegro, joyful, quick, stronger than Allegretto.
Amoroso, in a soft and delicate style.
Andante, in a distinct and exact manner, (from *andare*, to go, to step.
Anima, (usually con anima,) *con*, with, *anima*, soul, with feeling.
Ardito, bold, energetic.
Assai, much, very, as *Assai Allegro*, very quick, or *Largo Assai*, very slow.
Base, the foundation, the lowest part in harmony.
Battuta, or *A Battuta*, in time by beats, used after *ad libitum.*
Brilliante, in a gay, showy, brilliant style.
Brioso, spirit, fire; or *Con Brio*, with spirit and animation.
Cadence, a regular termination of a musical sentence, formed by two successive chords.
Canon, or *Round*, a piece in which the performers begin one after the other, and successively take the same subject. When the first finishes, the performer begins anew, and thus maks a perpetual fugue.
Cantabile, in a graceful, smooth, elegant style.
Canto, (a song,) the same as *air*. The highest part, or melody.
Carol, a song of praise and exultation.
Chant, a melody, somewhat in the talking style, to which the psalms and other select passages of scripture are sung.
Chord, a combination of sounds.
Chorus, a composition of several parts performed at the same time.
Col, (Ital. prep.) with.
Con, (") with.
Crescendo, a gradual increasing of the sound.
Da Capo, or *D. C.* to the beginning, to return and end with the first strain.
Del Segno, to the sign of repeat.
Diminuendo, diminishing gradually the sound.
Dolce, sweet, smooth, and delicate.
Duet, a composition for two voices.
E, and, as *Moderato e Maestoso*, moderate and majestic.
Expressione, in an expressive manner.
Falsetto, the upper unnatural tones of the voice, more particularly applied to a man's voice.
Figured Bass, a bass with the harmony indicated by figures.
Forte, strong, loud. *Fortissimo*, very strong, and loud.
Forzando, or *fz.* the sign of the explosive tone. It is made by filling the lungs, and suddenly forcing out the air, producing an abrupt or passionate sound.
Fugue, a composition in which the parts appear to pursue each other. The leading part takes up a given subject, which is successively repeated or imitated by the other parts.
Furioso, loud, quick, furious, wild.
Gamut, an old expression for the scale.
Giusto, in an equal, steady, and just time.
Grave, very slow, deep, and solemn.
Grazioso, in a smooth, flowing, graceful style.
Gusto, taste. *Con Gusto*, or *Gustoso*, with taste.
Larghetto, not so slow as *Largo.*
Largo, very slow and rather soft.
Legato, in a smooth connected manner. Opposite of *Staccato.*
Lento, slow and gentle, nearly the same as *Adagio.*
Maestoso, majestic, with dignity and grandeur.
Mezza, or *Mezzo*, half, *middle*, mean, somewhat; as *Mezzo forte*, somewhat loud.
Moderato, moderate.
Molto, very much, in a great degree.
Morendo, gradually decreasing in sound, until it dies away.
Non, not, as *Non tanto*, not too much.
Obligato, indispensable. Applied to parts which cannot be left out.
Piano, pia, p, soft.
Pianissimo, very soft.
Poco, a little more, as *poco allegro*, more allegro.
Prestissimo, very quick. The quickest movement.
Presto, quick.
Quartetto, for four voices or instruments.
Quintetto, for five voices or instruments.
Recitative, a species of music between speaking and singing.
Sempre, always, throughout, as *sempre piano*, piano throughout.
Siciliano, a composition of $\frac{6}{4}$ or $\frac{6}{8}$ to be performed slowly and gracefully, in a soothing and tender style.
Solo, alone. *Flauto solo*, the flute alone. The word is most commonly used to signify a piece for one voice.
Soprano, the treble, or highest vocal part.
Sostenuto, sustained, signifying that the notes are to be held on to their utmost length.
Spiritoso, or *Con Spirito*, with spirit and animation.
Staccato, implies that the notes are to be struck in a distinct, short, and pointed manner.
Symphony, a passage for instruments.
Tasto, without chords.
Tempo, time.
Trio, a composition for three voices or instruments.
Tutti, all; used after a solo passage, to show that all must strike in.
Verse, one voice to a part.
Vigoroso, in a bold and vigorous style.
Vivace, in a brisk, light, and elegant style.
Voce, the voice.
Volti, turn over. *Volti subito*, turn over quickly.
Voluntary, an extempore or free performance on the organ.

THE

GOSPEL HARMONIST.

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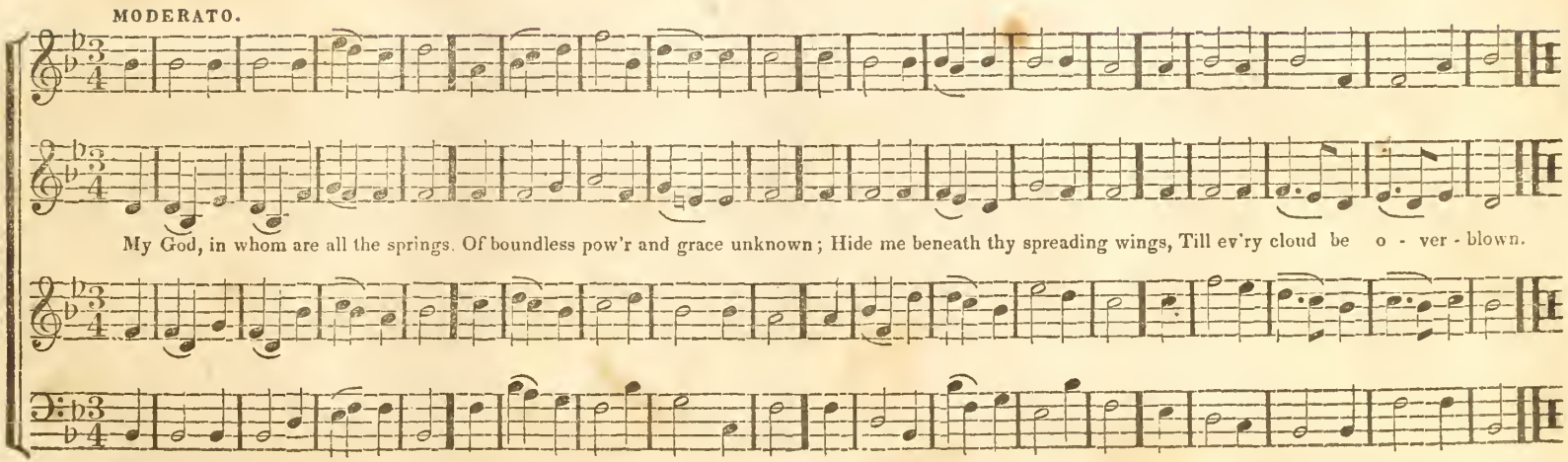

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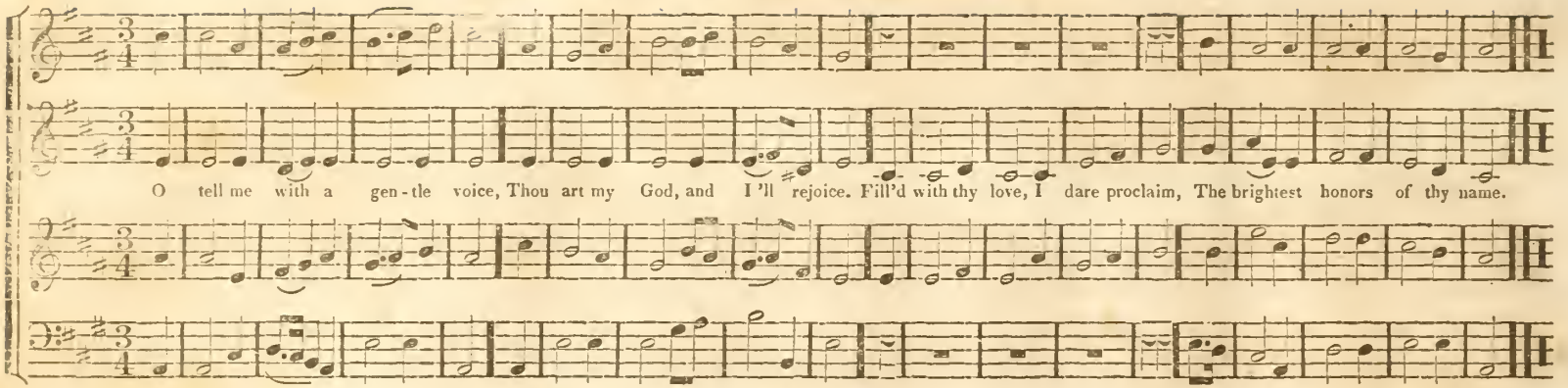

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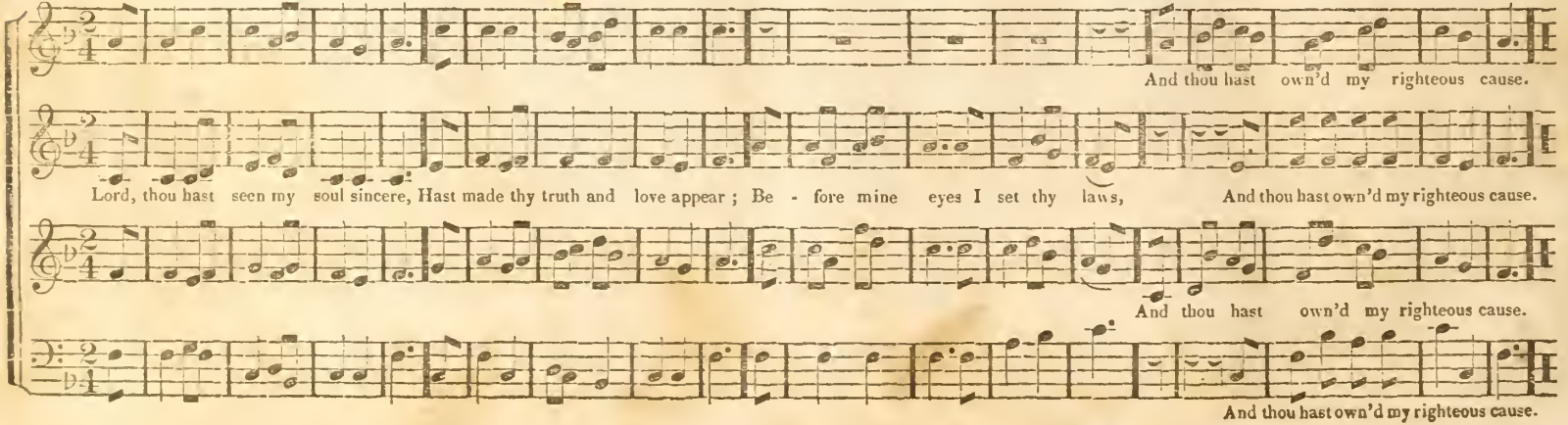

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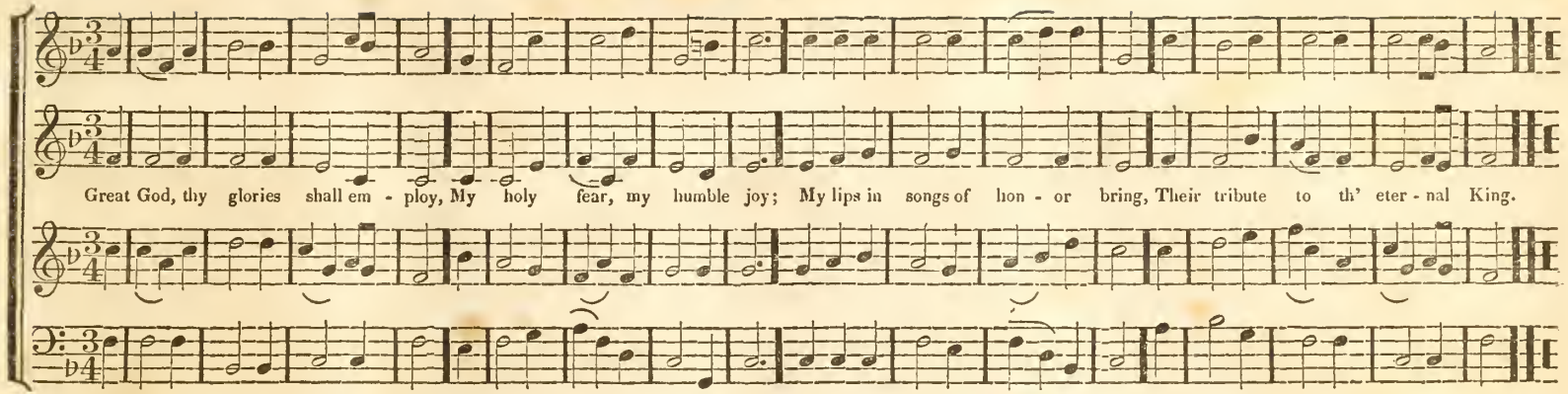

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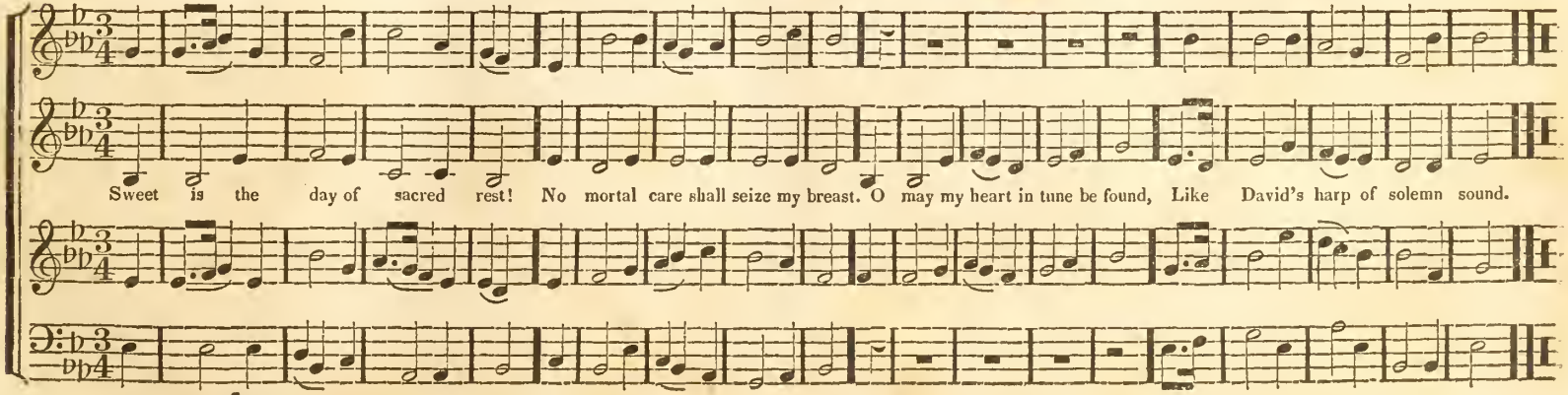

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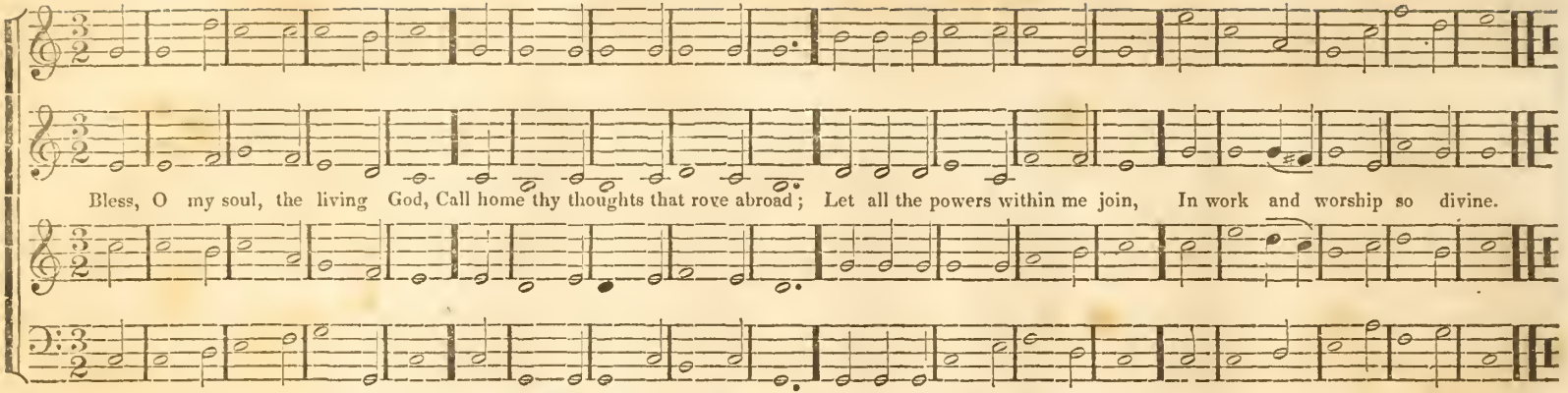

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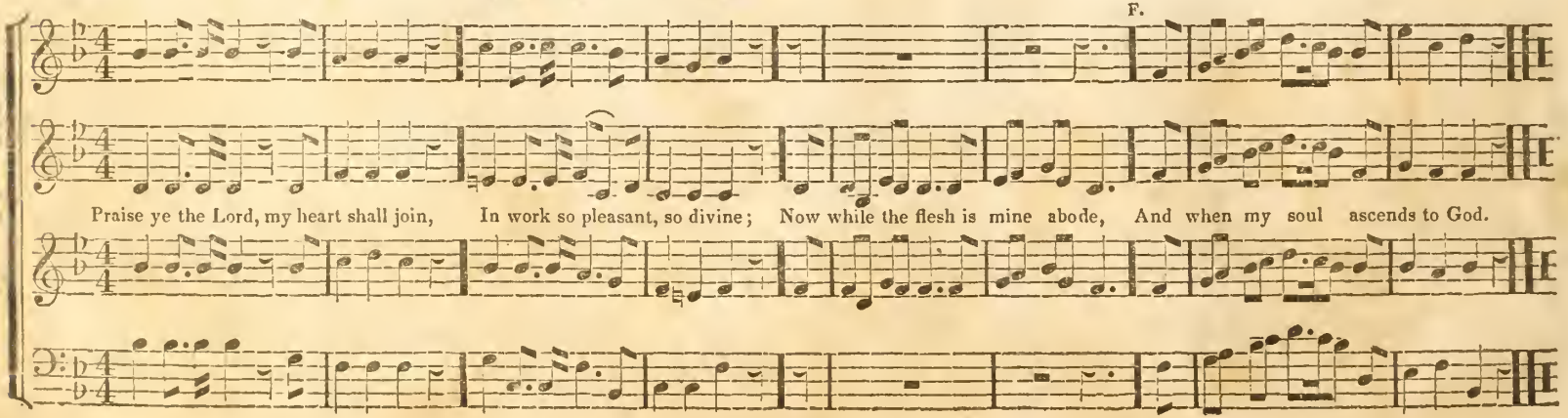

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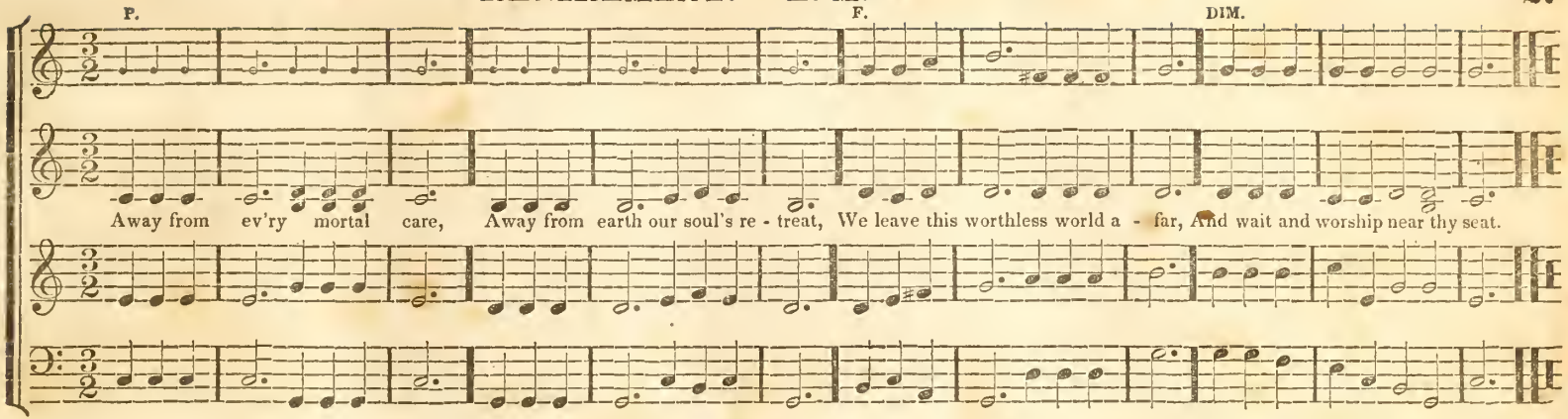

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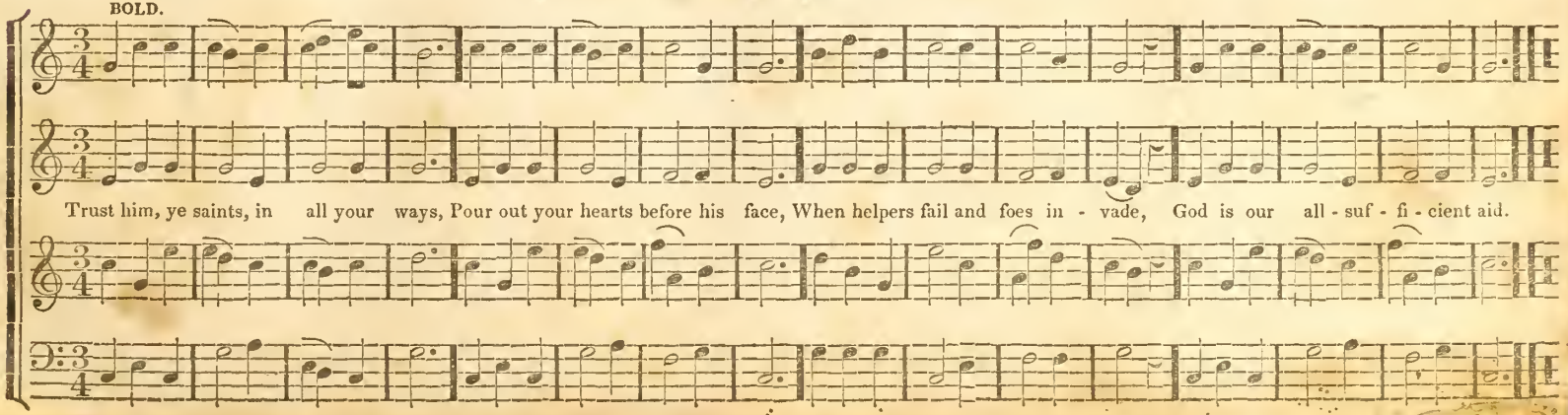

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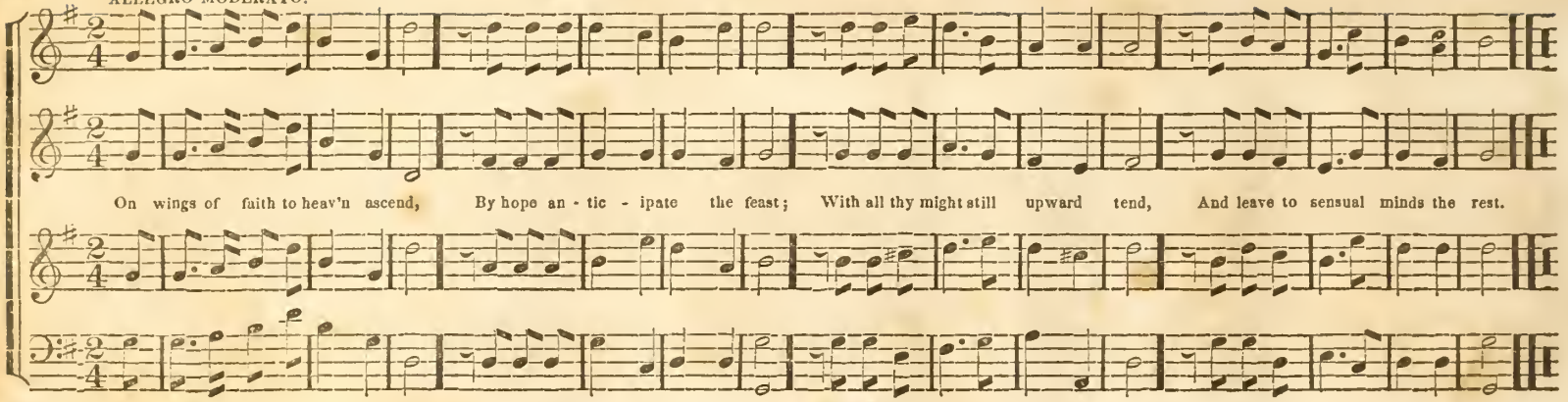

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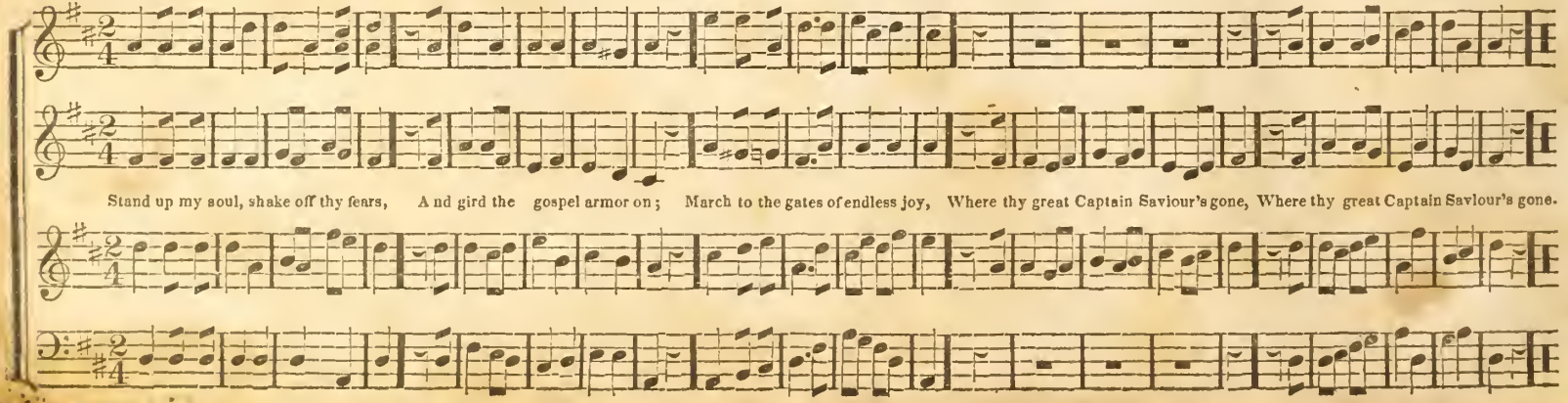

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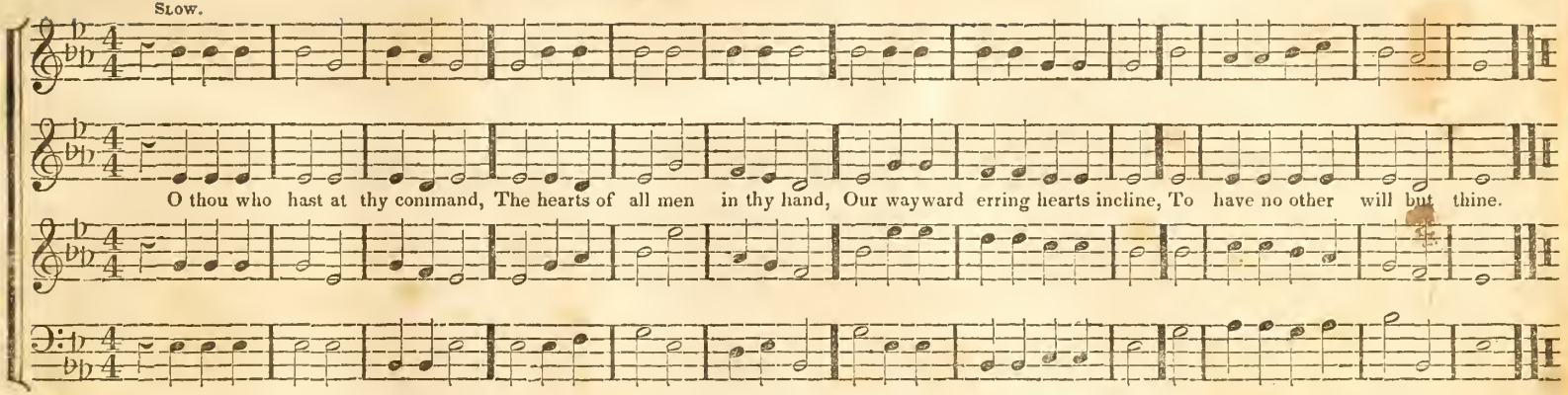

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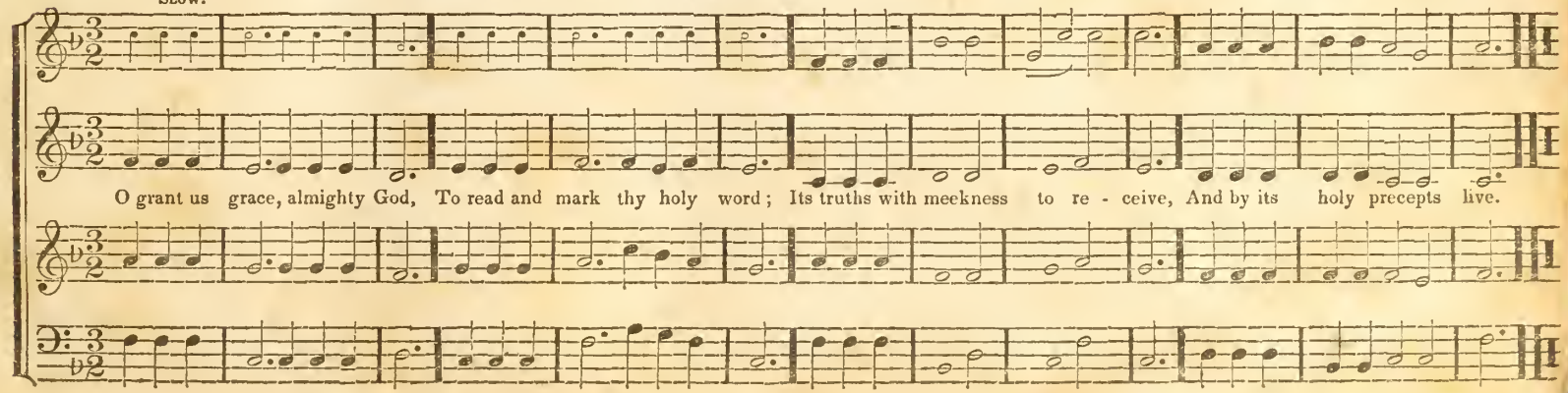

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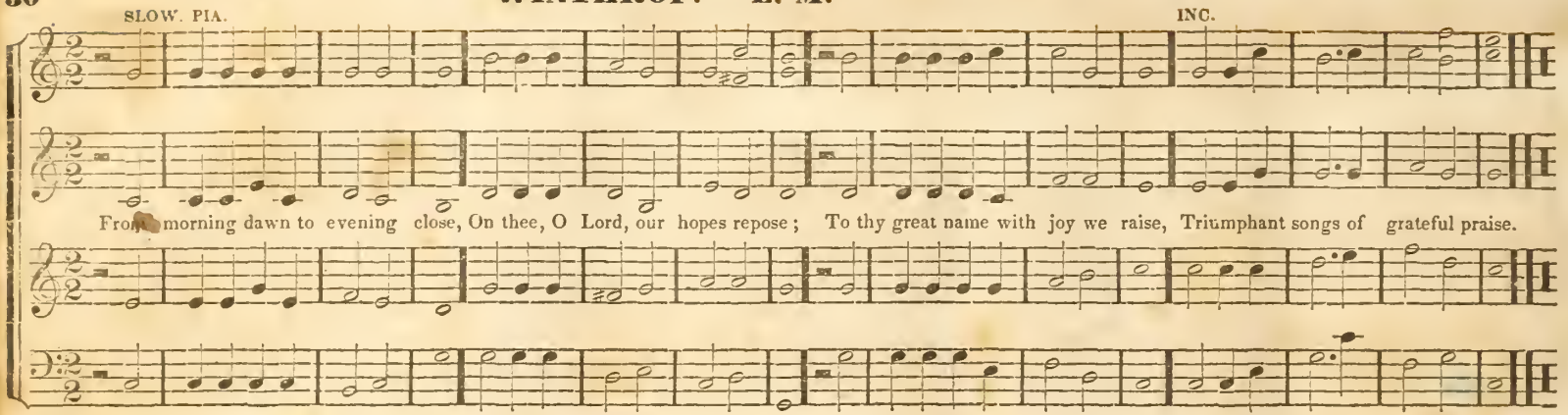

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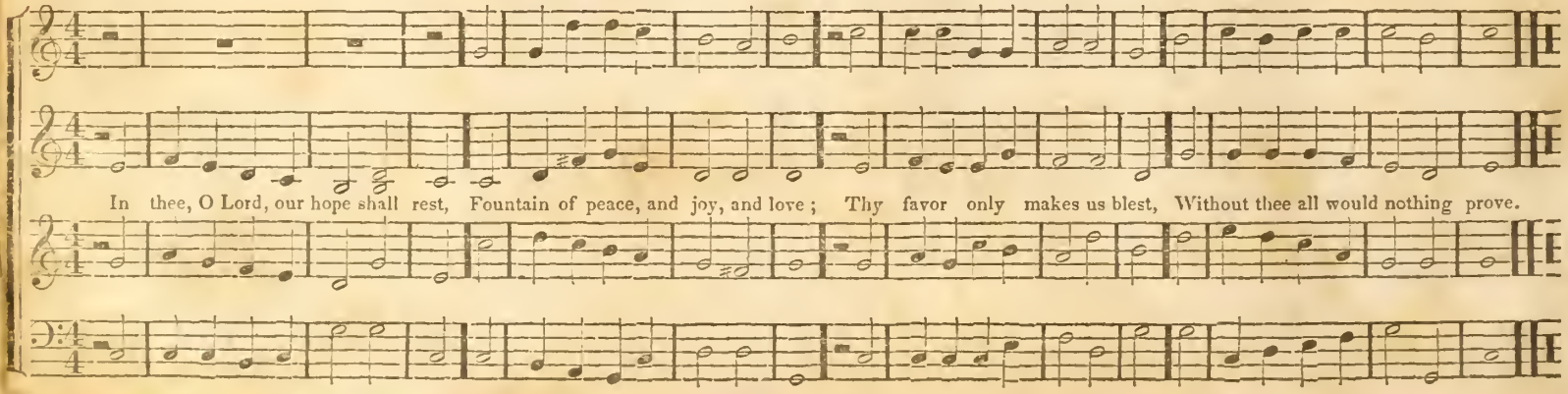

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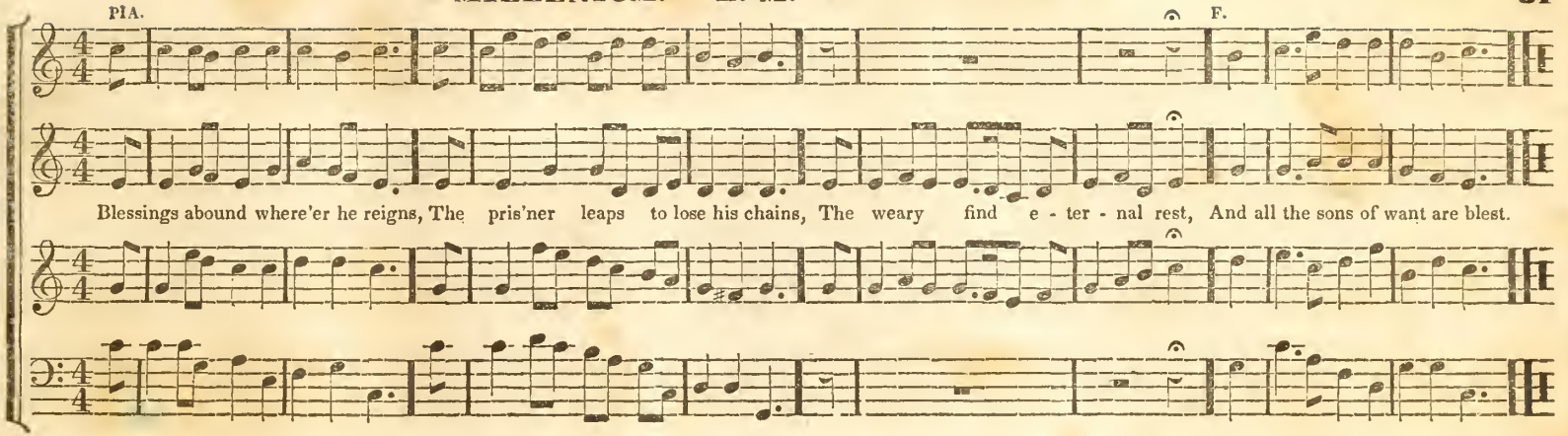

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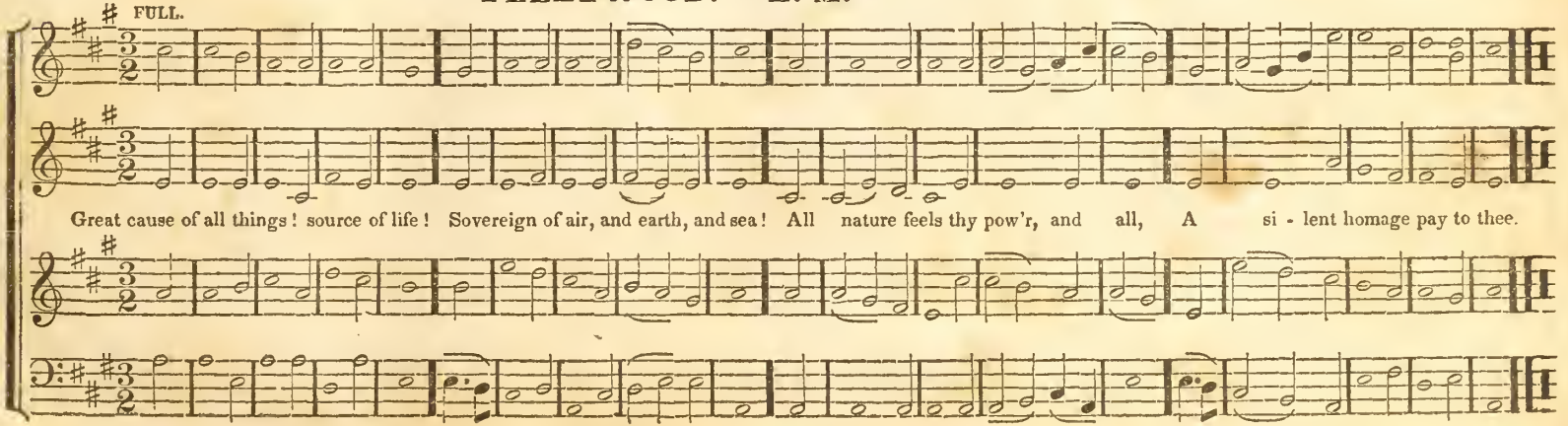

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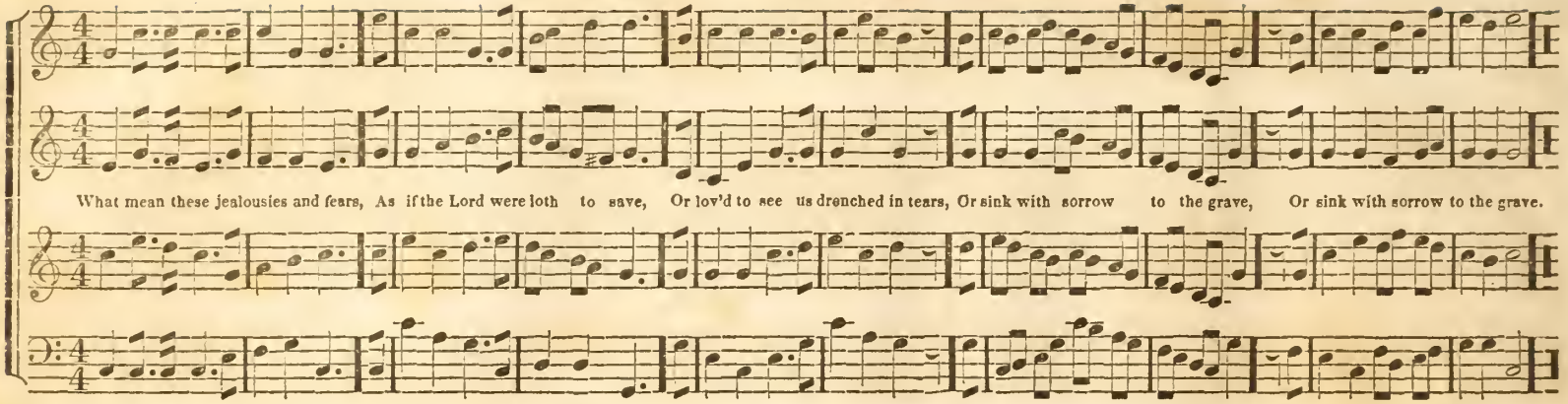

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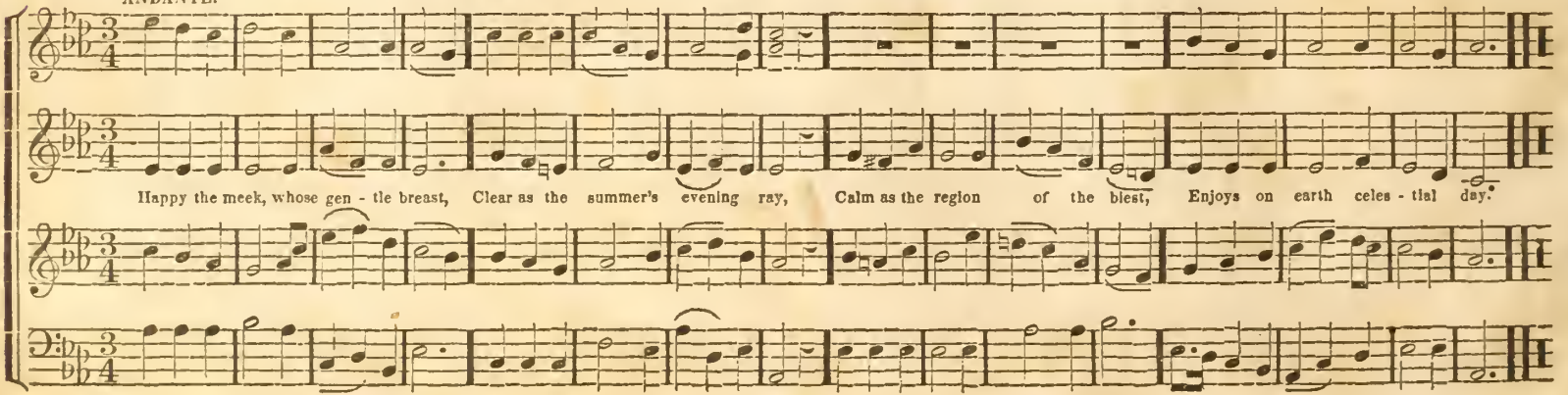

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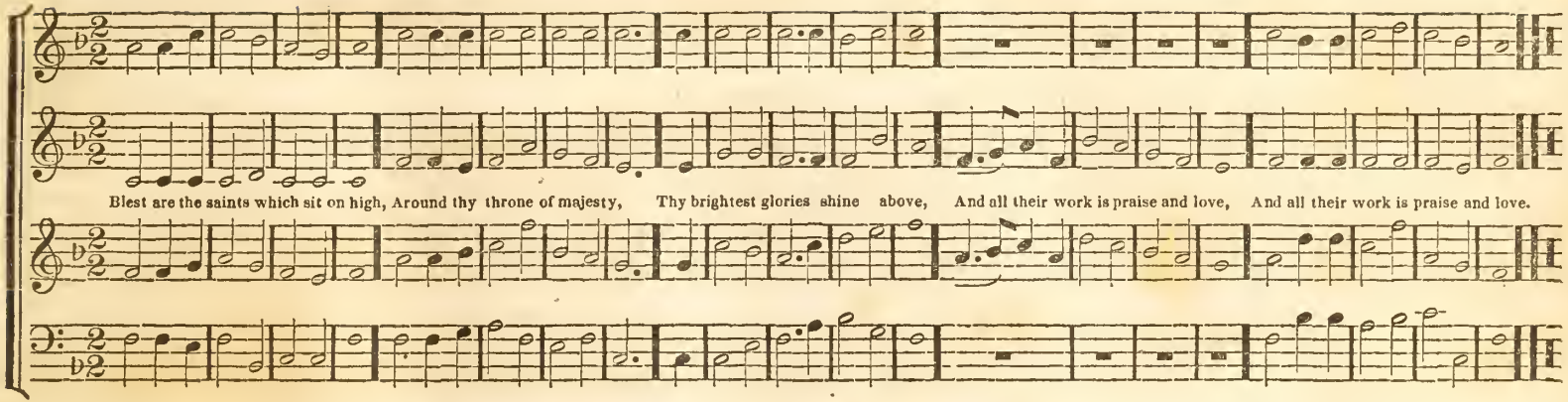

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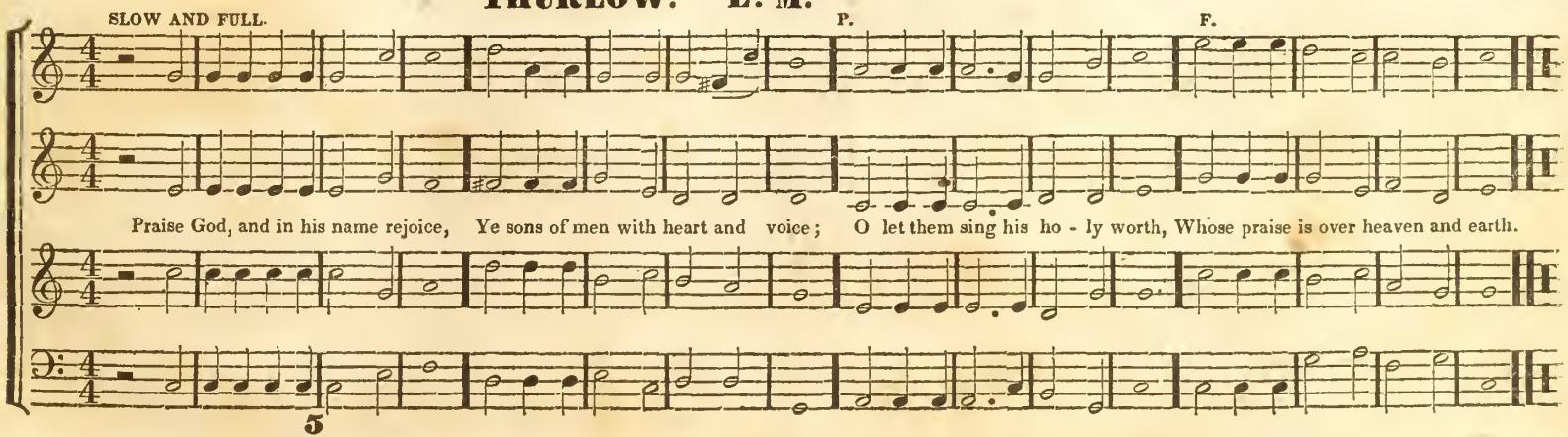

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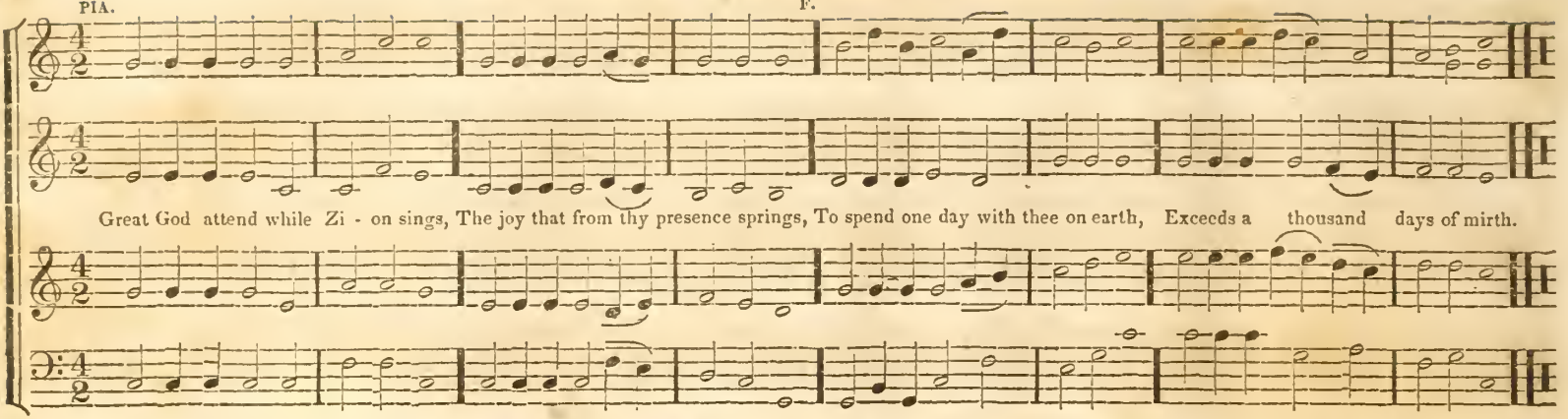

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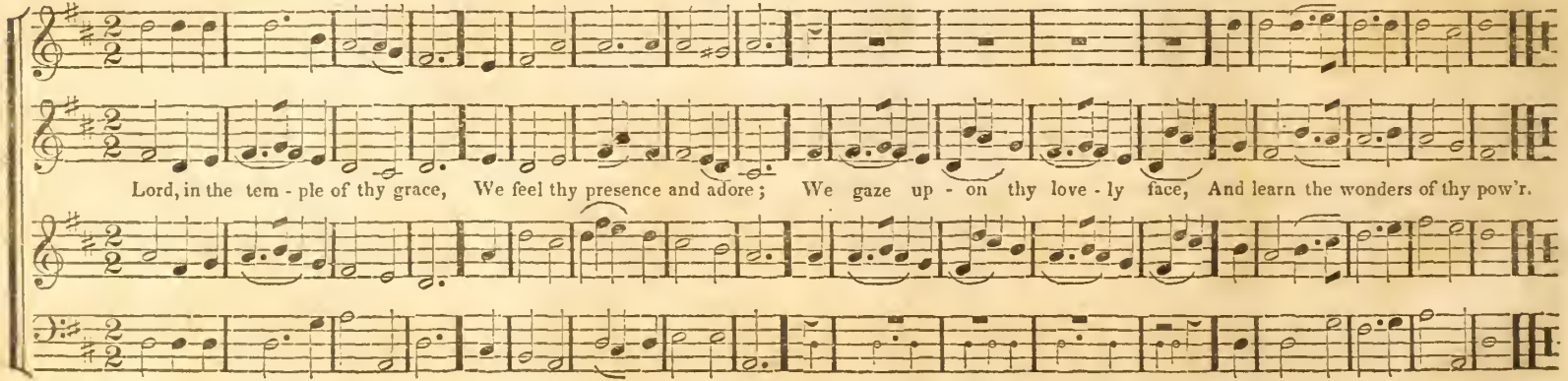
English Melody.



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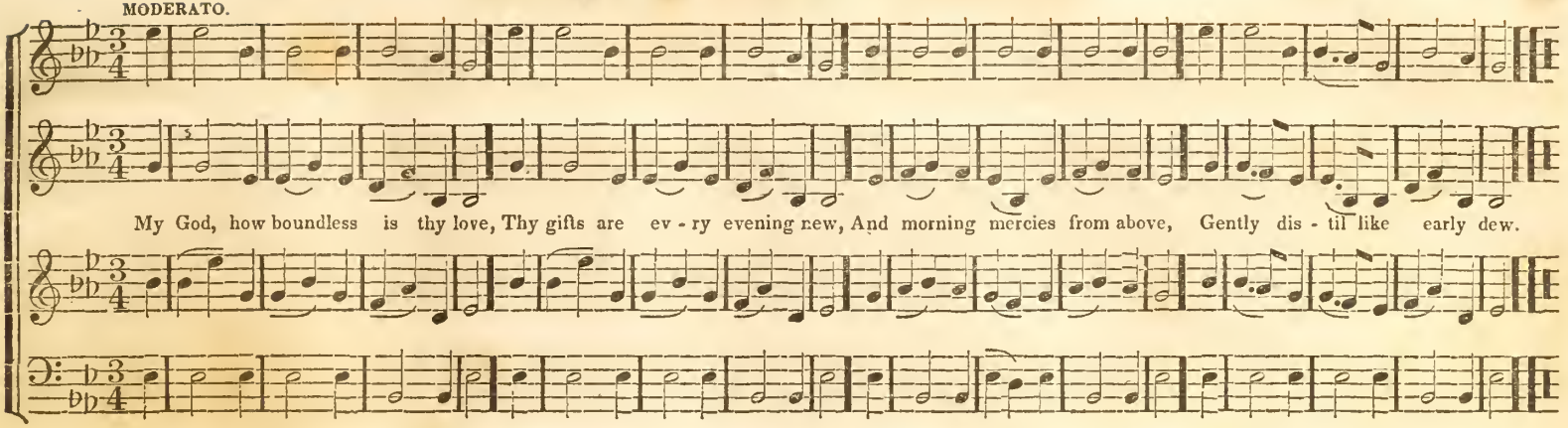
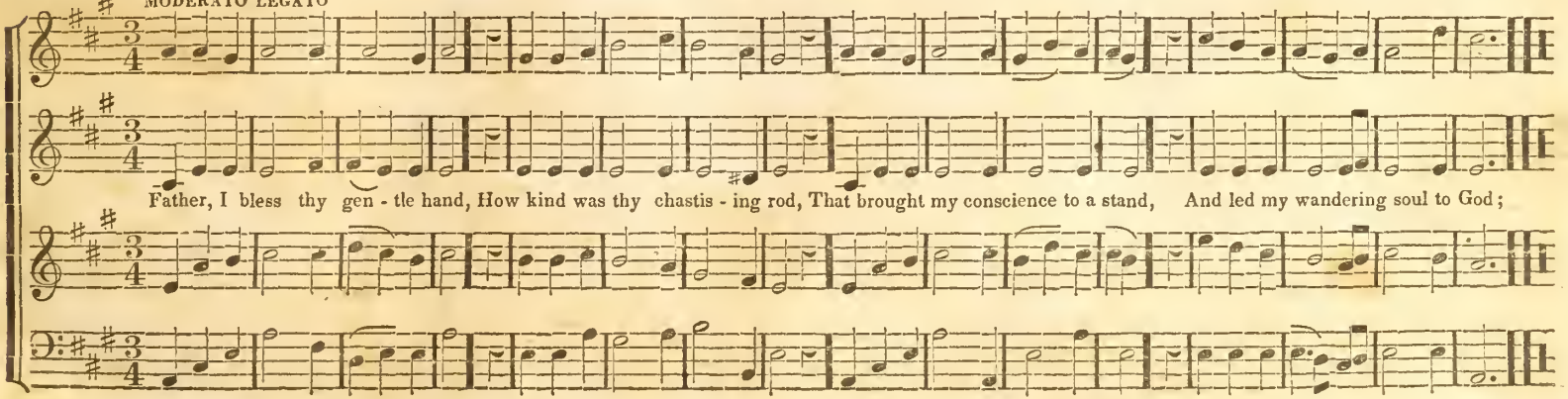
MODERATO.



SHARON. L. M.

Malan, a clergyman of Switzerland.

MODERATO LEGATO



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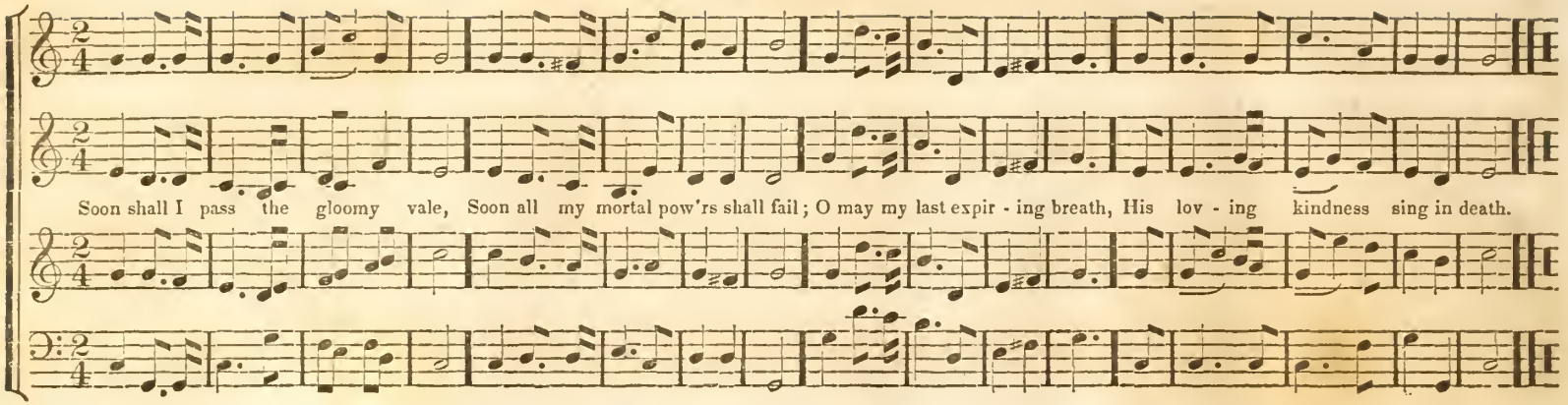

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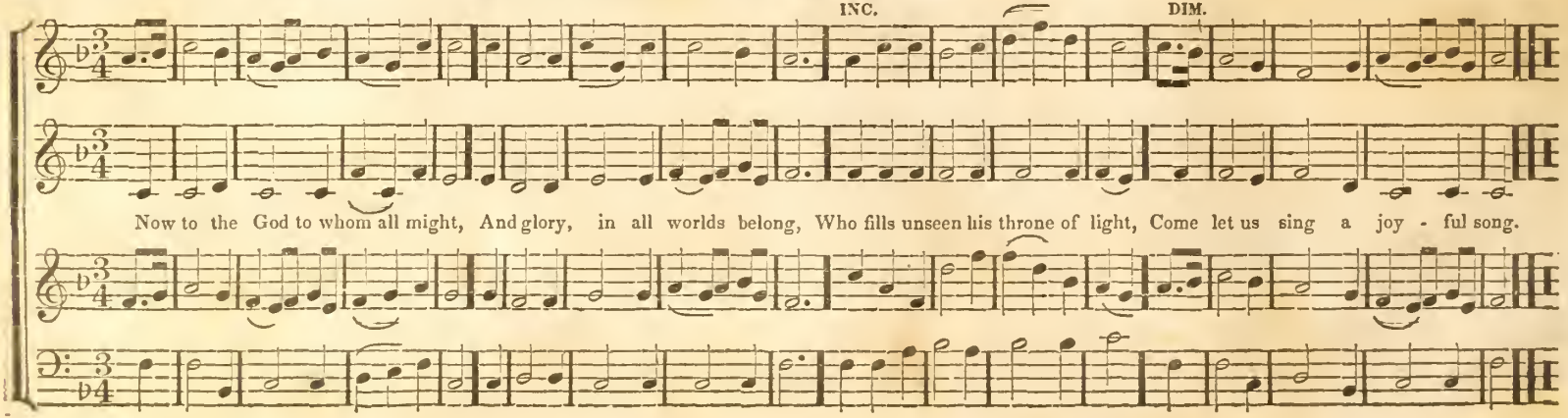

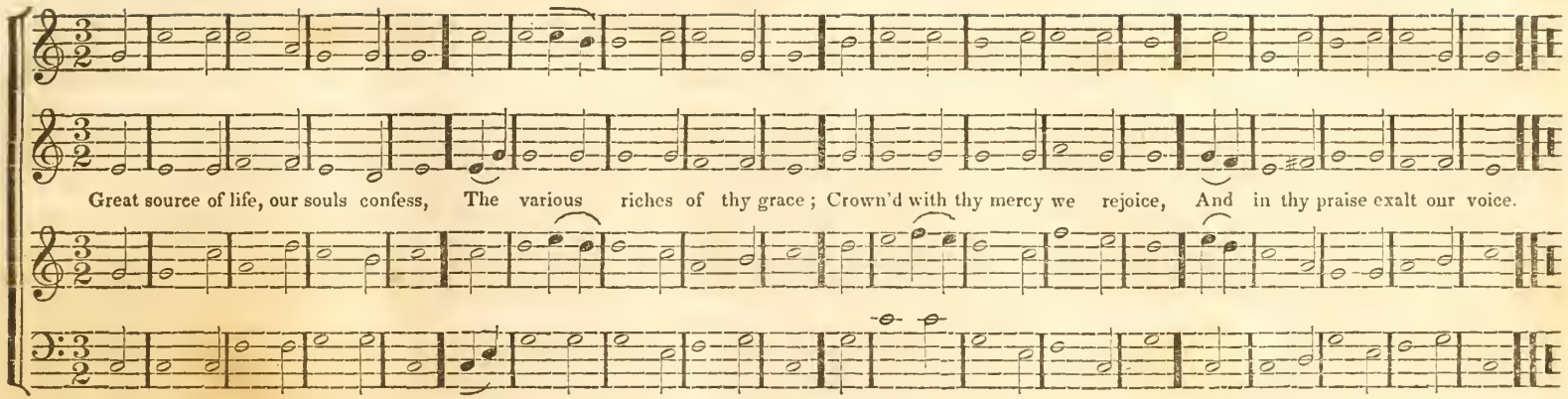

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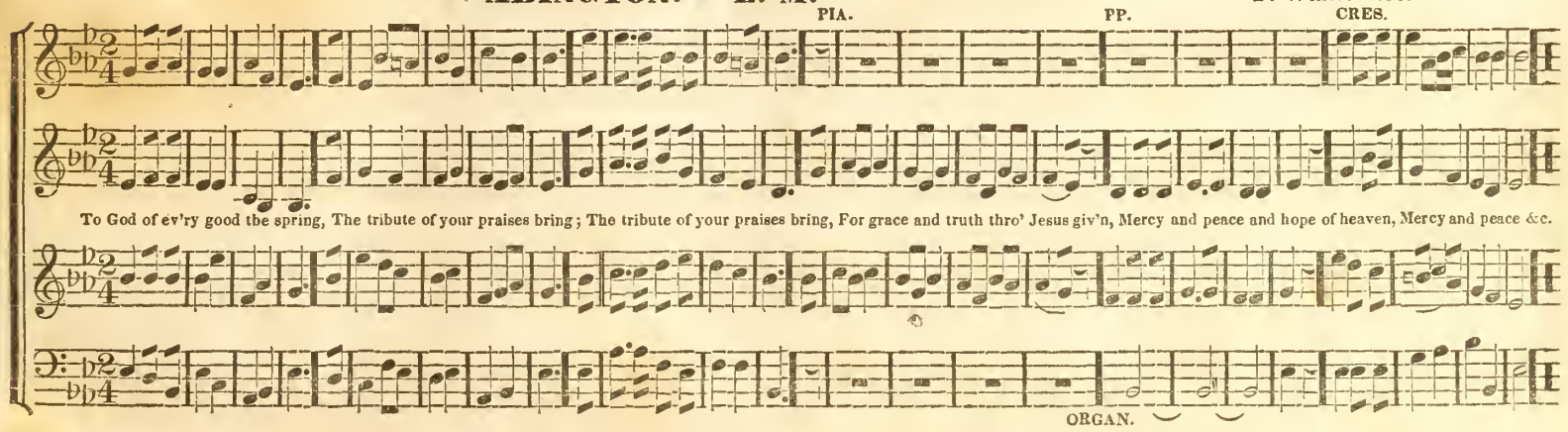
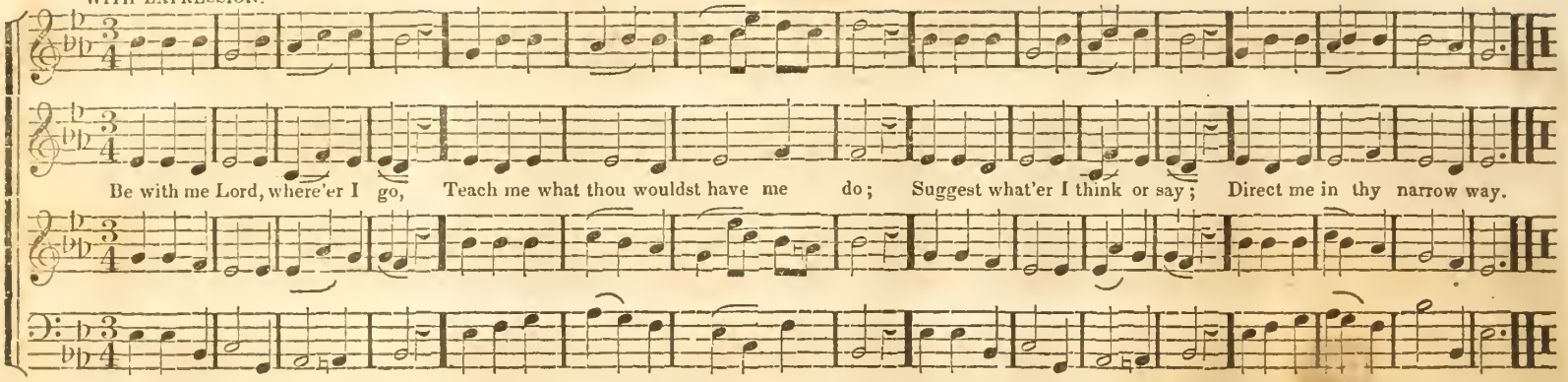
T. Whittemore.



HARWICH. L. M.

Williams.

WITH EXPRESSION:



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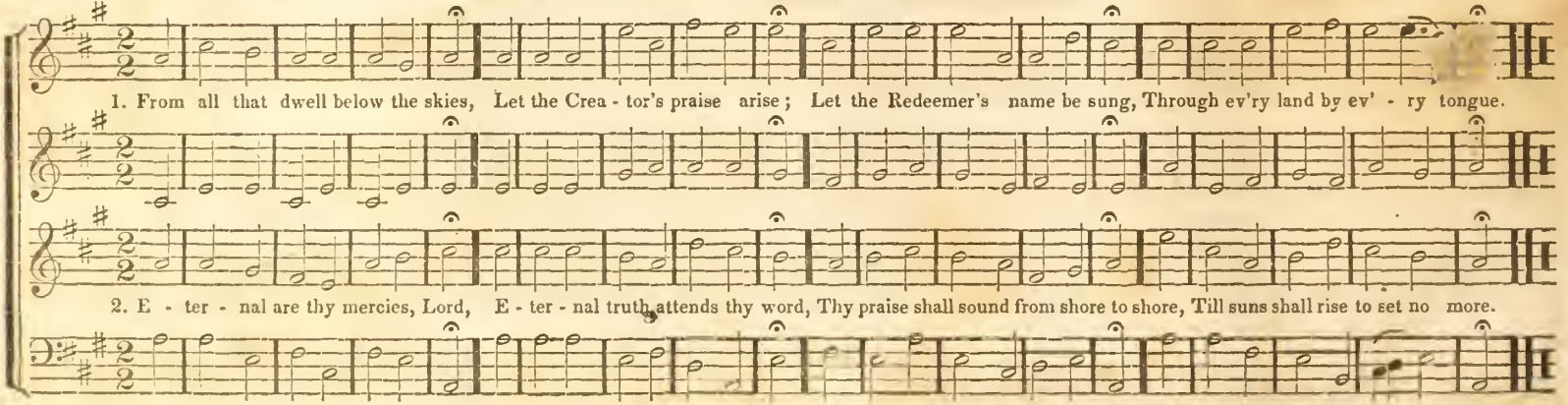
M. Luther.



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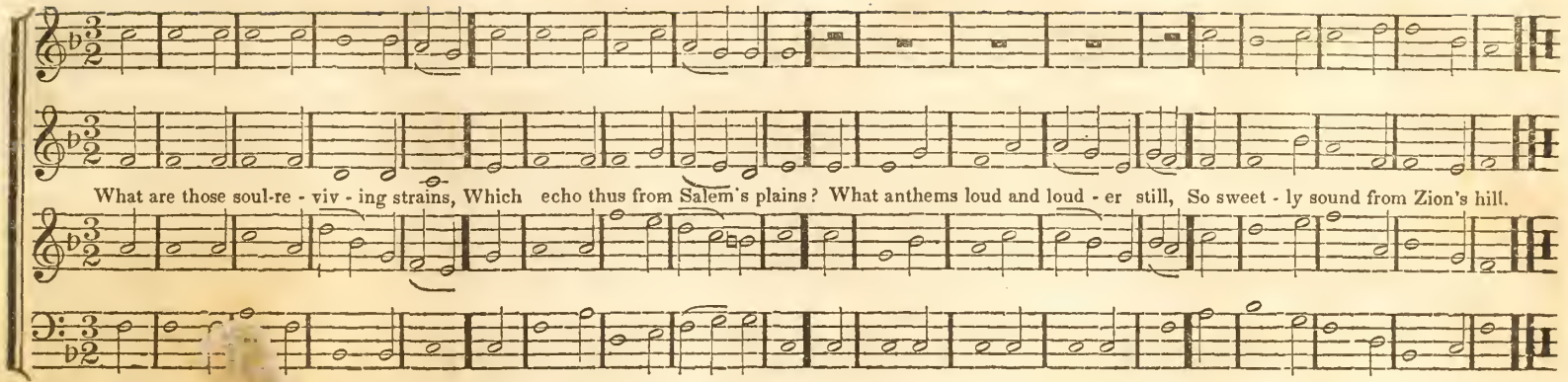

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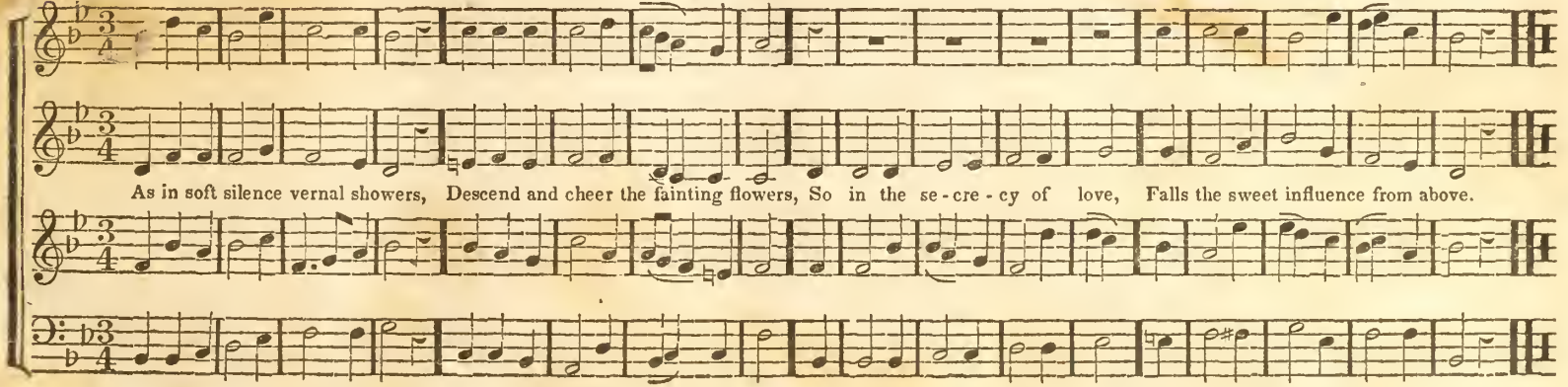
Beethoven.



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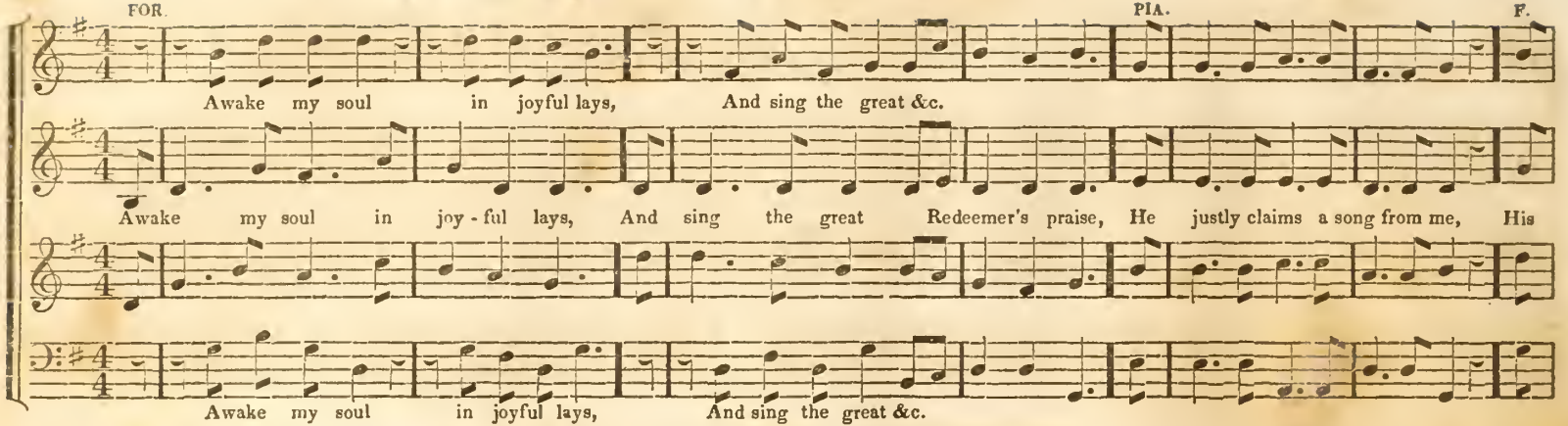
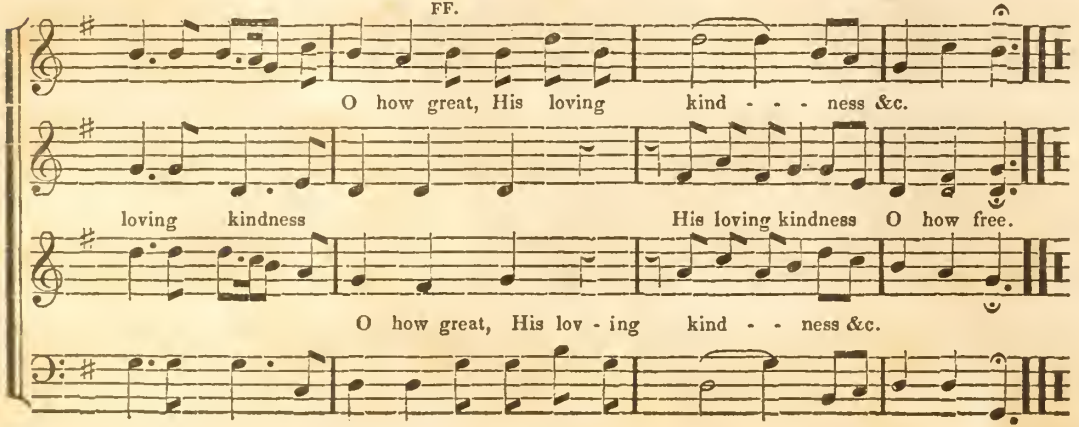


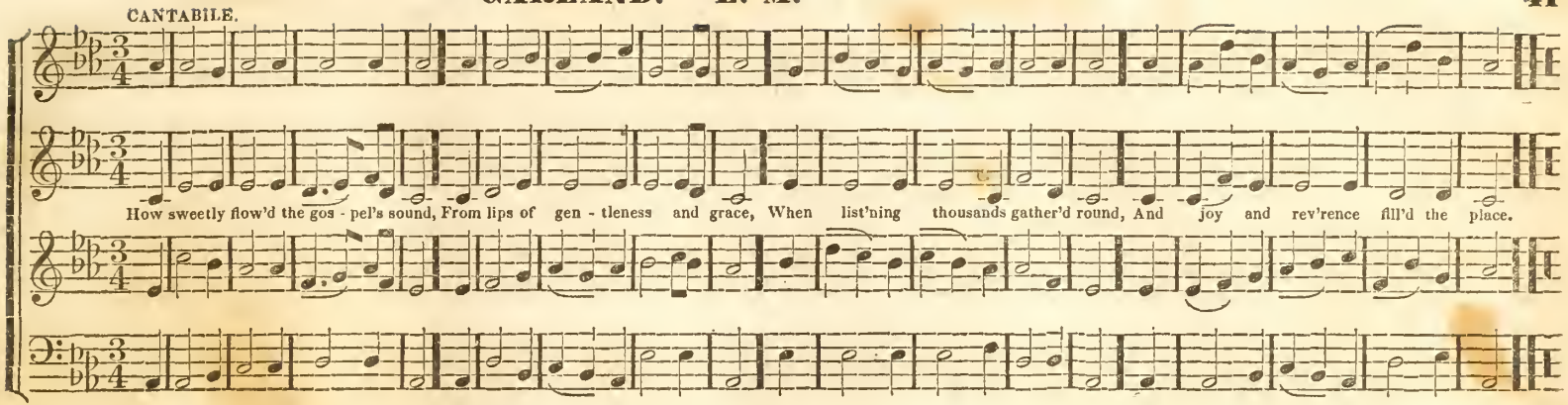


He saw me dead, in sin and thrall,
Yet lov'd me notwithstanding all;
He saved me from my lost estate,
His loving kindness, O how great.

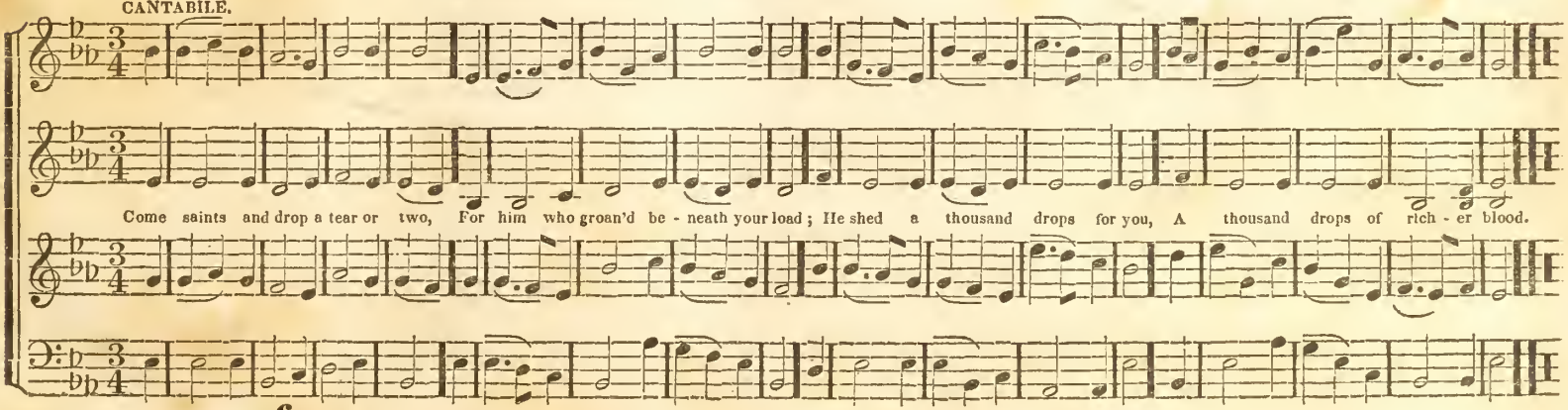
Though num'rous hosts of mighty foes,
Though earth and hell my way oppose,
He safely leads my soul along,
His loving kindness, O how strong.

Then shall I pass the gloomy vale,
Soon all my mortal pow'rs must fail;
O may my last expiring breath,
His loving kindness sing in death.

GARLAND. L. M.



UNIVERSITY. L. M.



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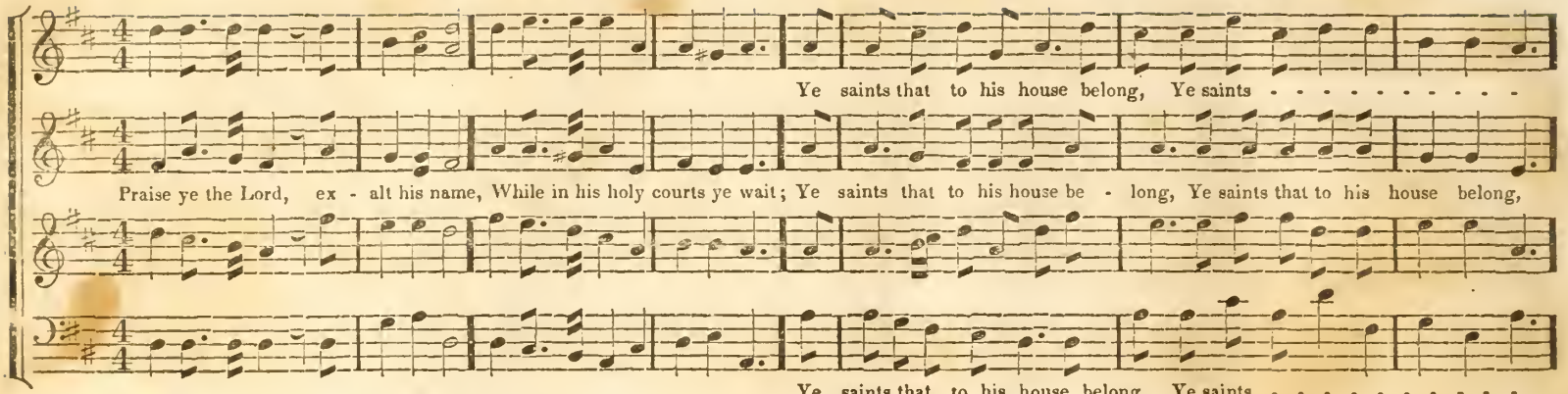
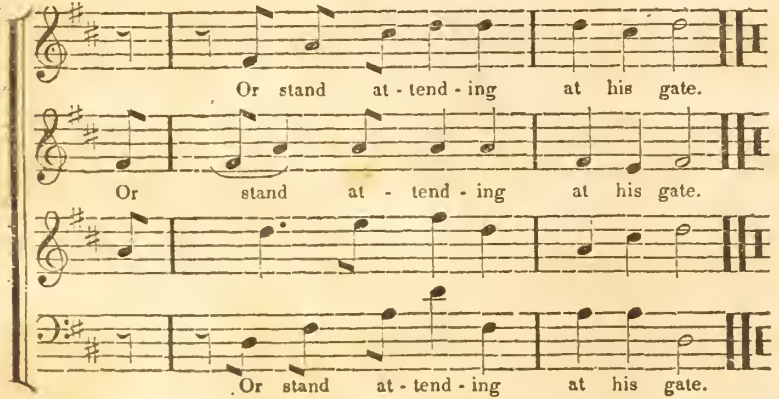
T. Whittemore.





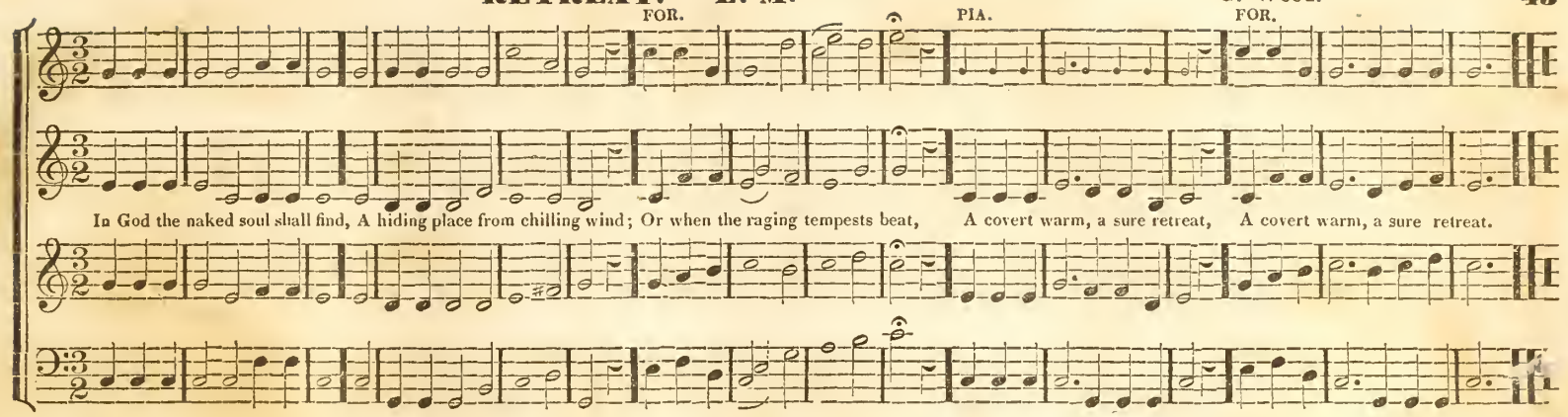
Praise ye the Lord; the Lord is good;—
To praise his name is sweet employ.
Israel he chose of old, and still
His church is his peculiar joy.

Through every age the Lord declares
His name, and breaks th' oppressor's rod;
He gives his suffering servants rest,
And will be known 'th' almighty God.'

Bless ye the Lord who taste his love;
People and priests exalt his name.
Among his saints he ever dwells:
His church is his Jerusalem.

RETREAT. L. M.

G. Wood.



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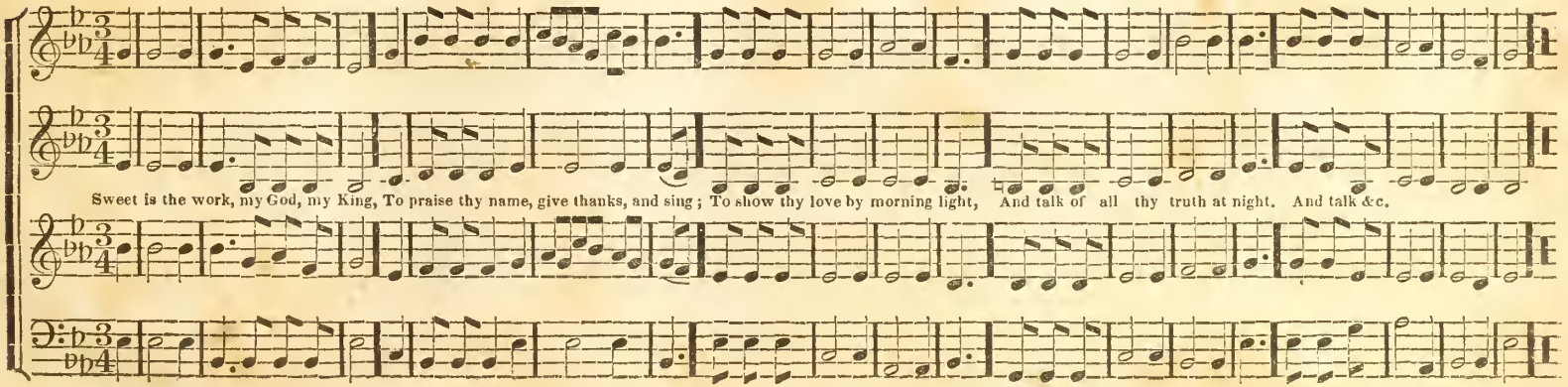
Weber.



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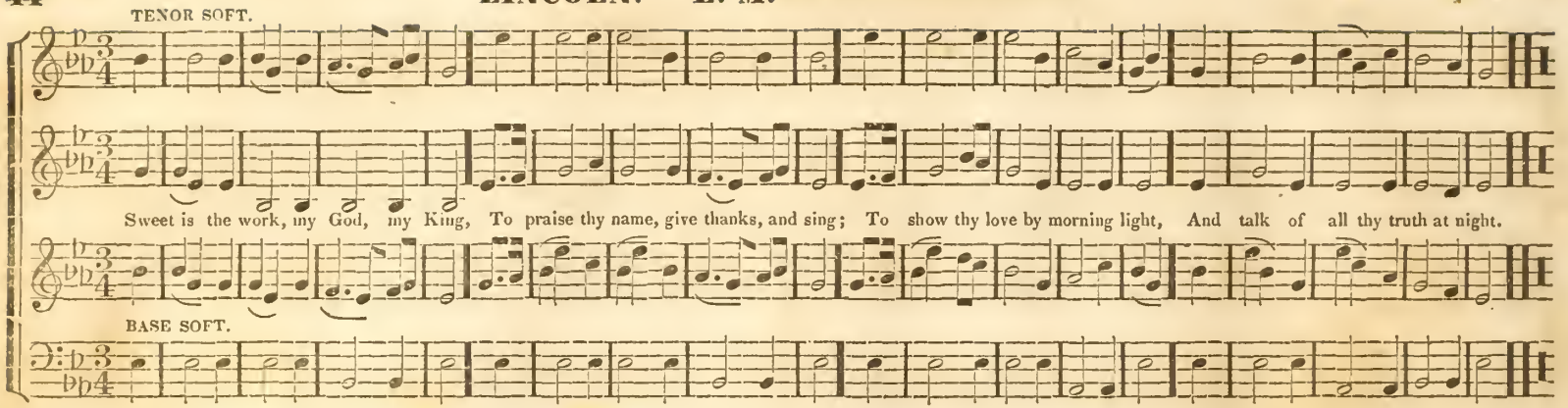
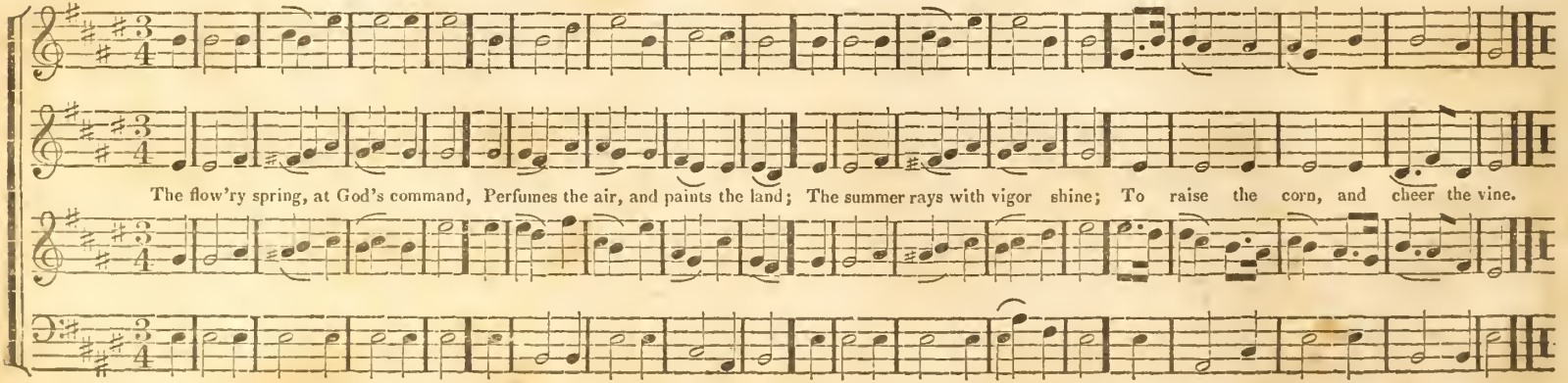
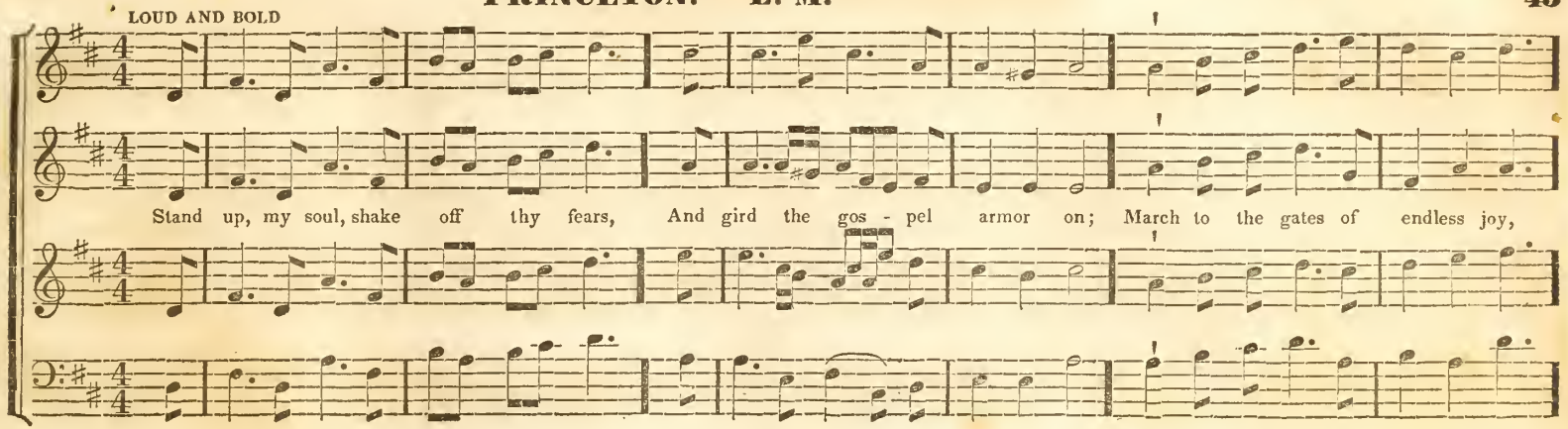
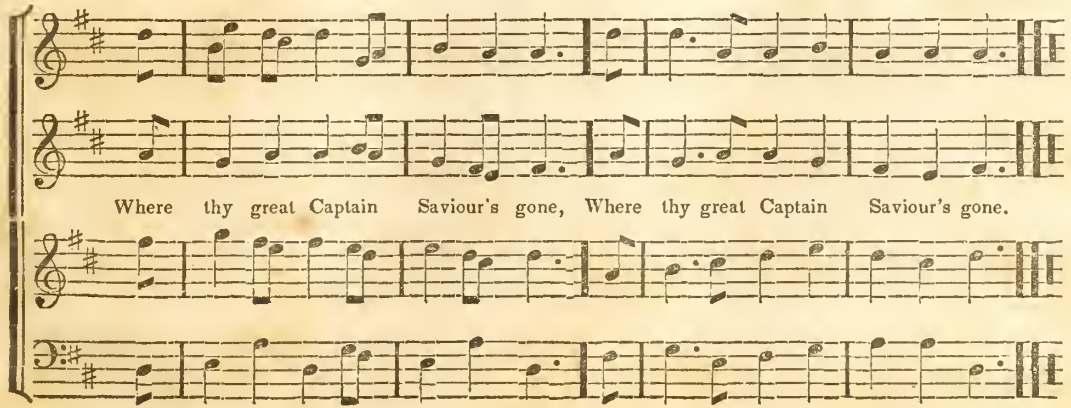


TEXAS. L. M.

B. A. Burdett.





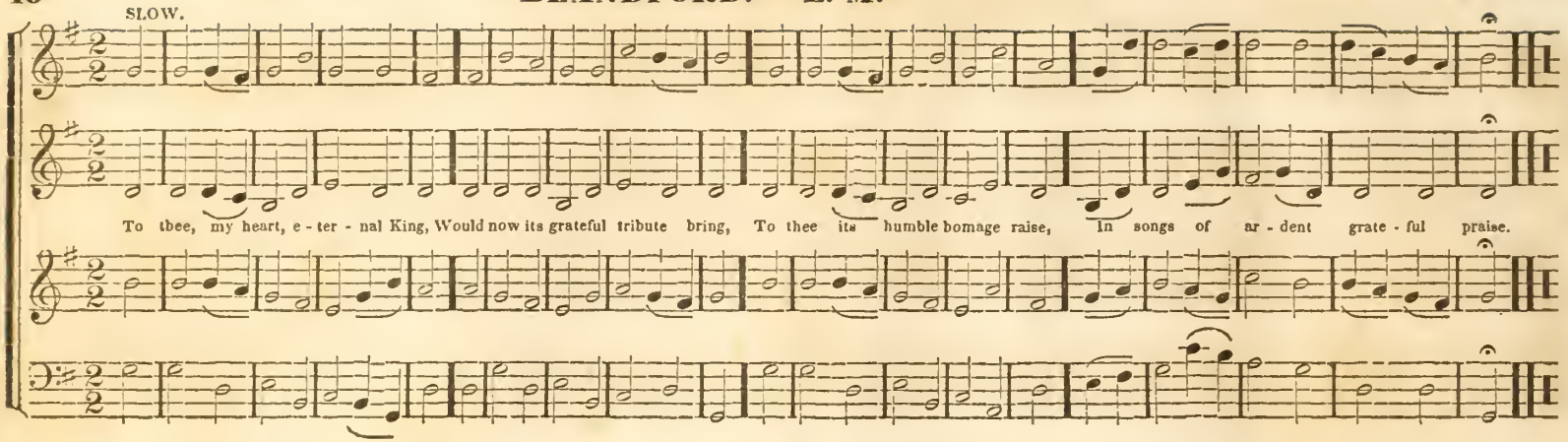


Hell and thy sins resist thy course,
But hell and sin are vanquish'd foes,
Thy Jesus nail'd them to the cross,
And sung the triumph when he rose.

Then let my soul march boldly on,
Press forward to the heavenly gate,
There peace and joy eternal reign,
The glittering robes for conquerors wait.

There shall I wear a starry crown,
And triumph in almighty grace,
While all the armies of the skies
Join in my glorious Leader's praise.

BLANDFORD. L. M.



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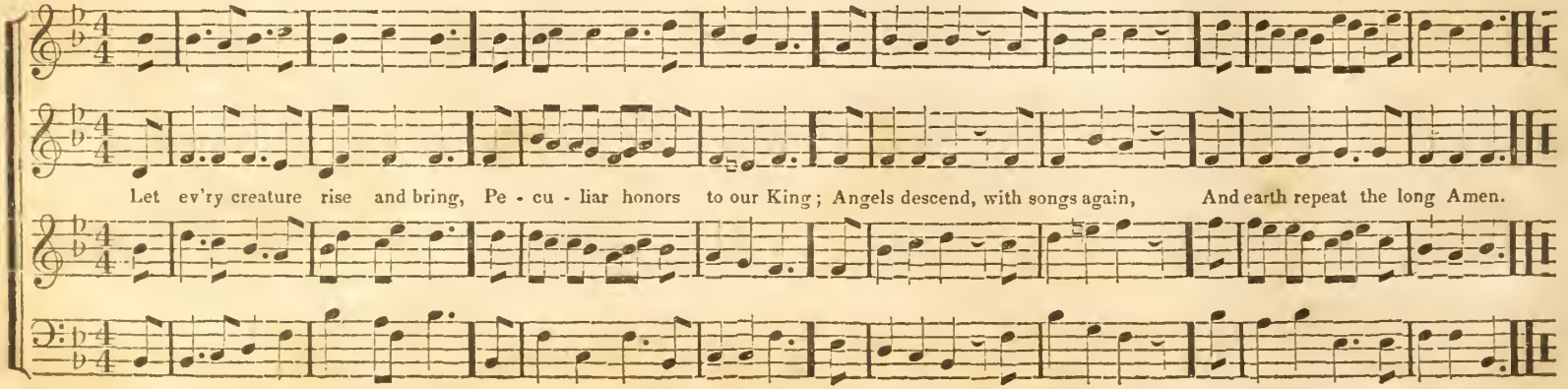
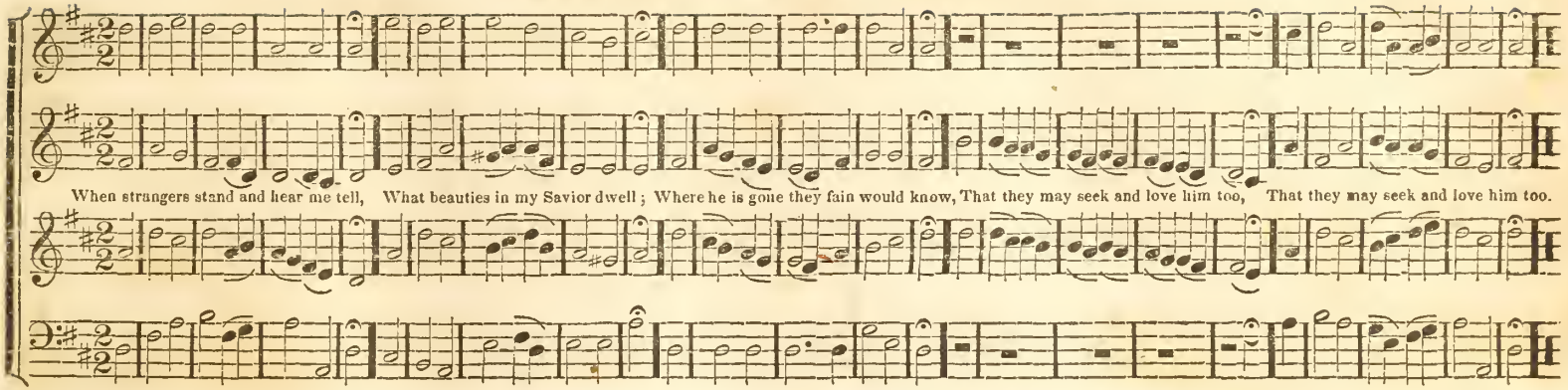
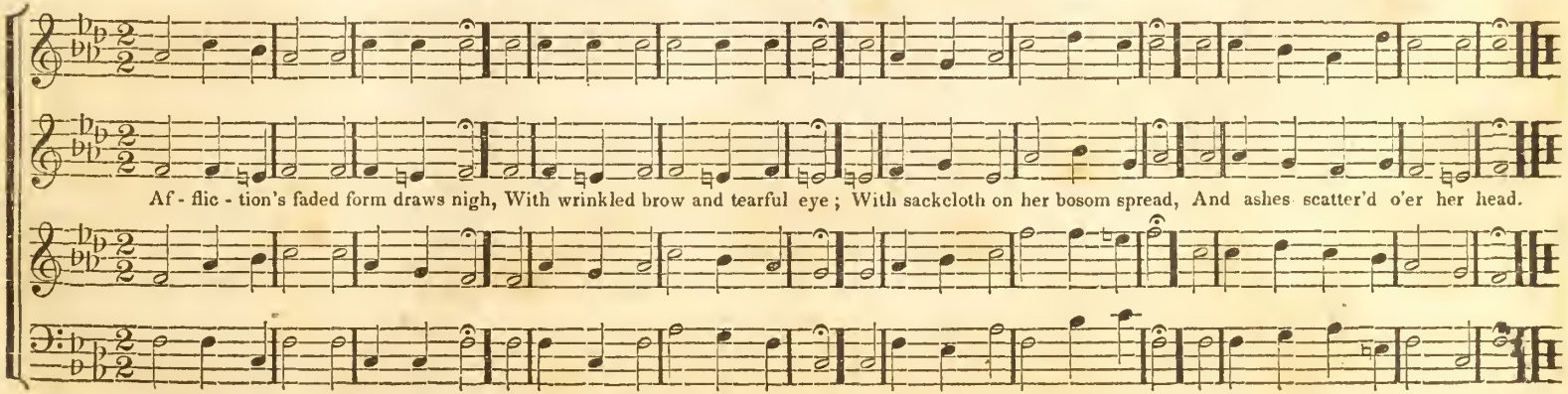


AUGUSTA. L. M.



WINDHAM. L. M.

Reed.



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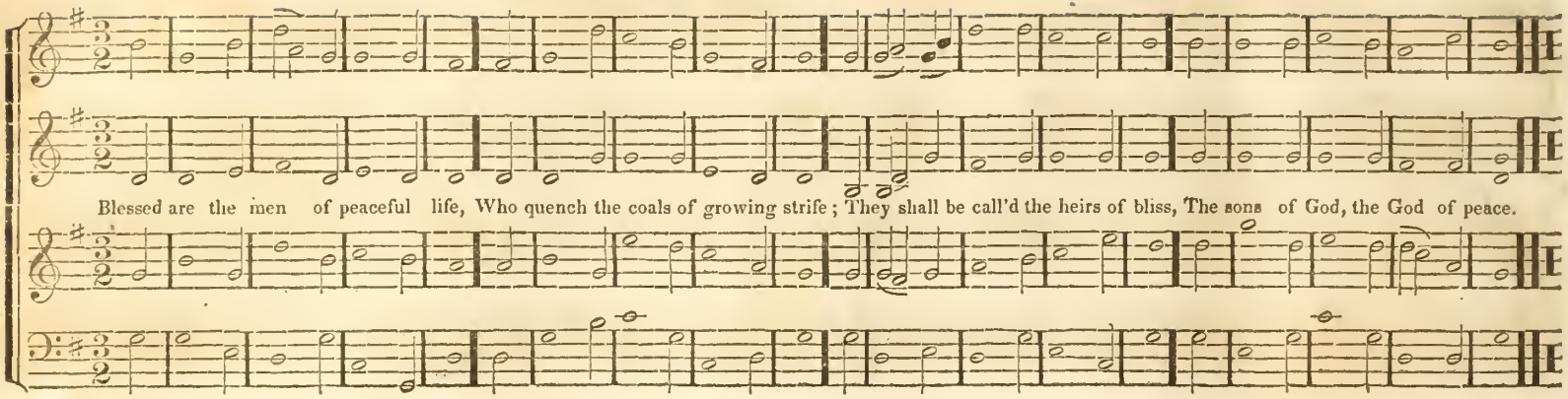

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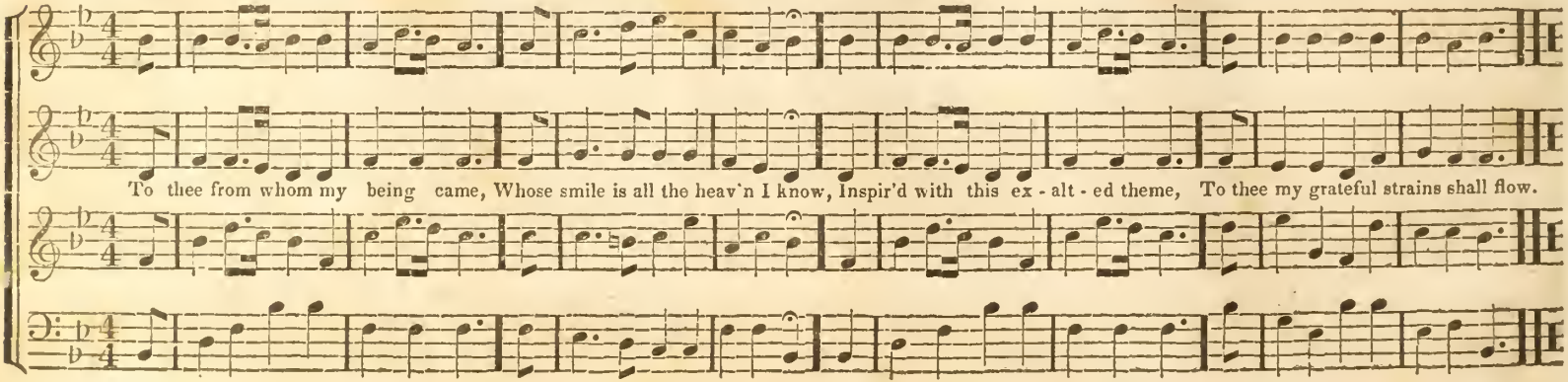
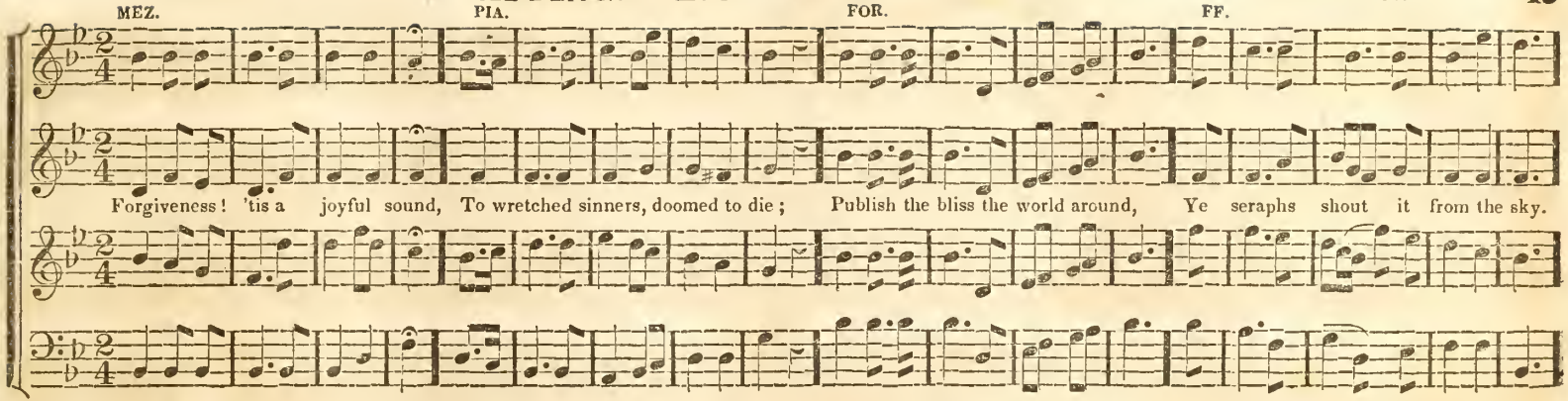
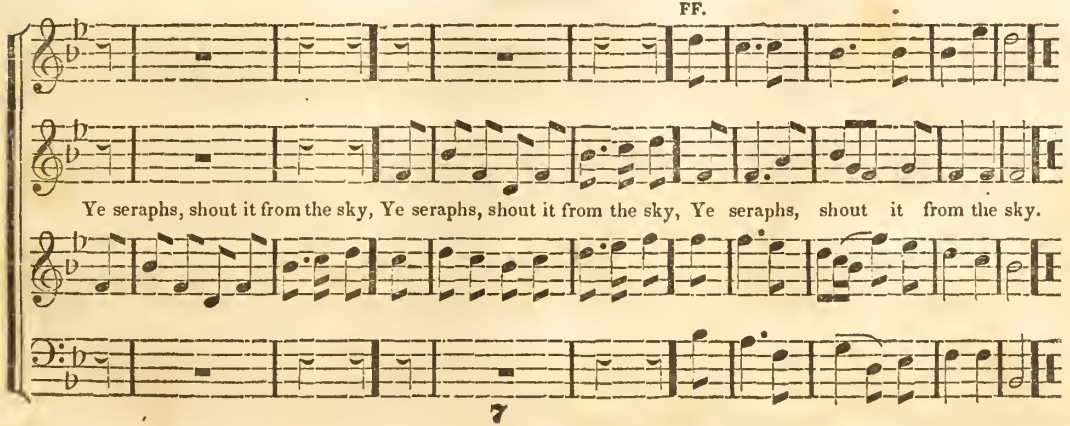






'Tis the rich gift of love divine;
'Tis full, outmeasuring every crime:
Unclouded shall its glories shine,
And feel no change by changing time.

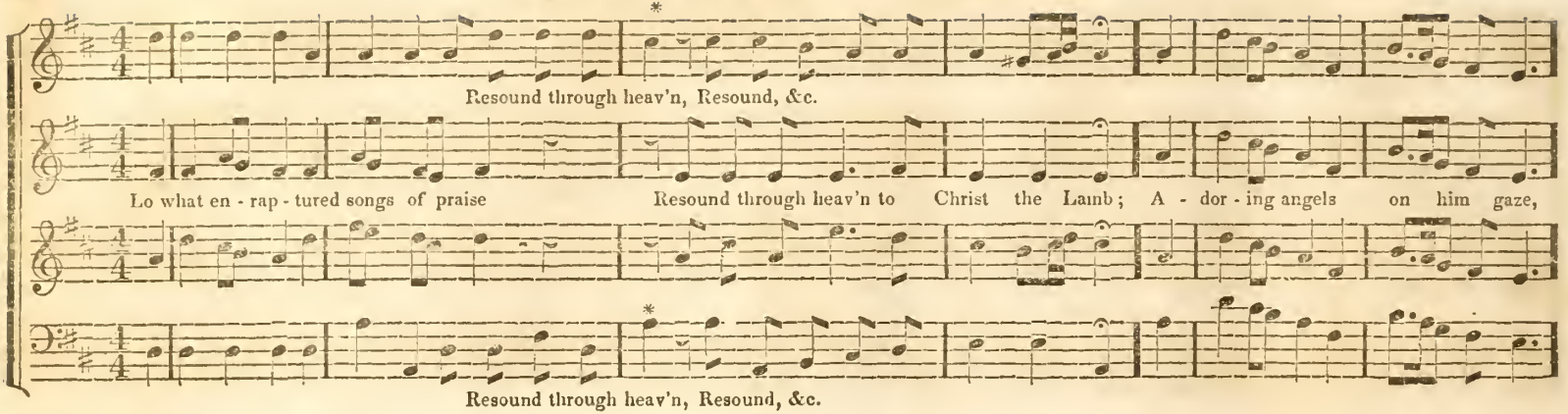
O'er sins unnumbered as the sand,
And like the mountains for their size,
The seas of sovereign grace expand,
The seas of sovereign grace arise.

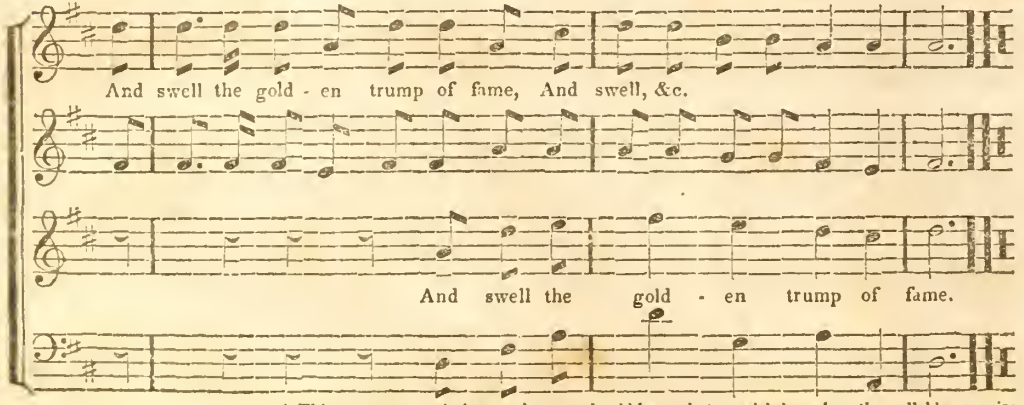
For this stupendous love of heaven,
What grateful honors shall we show?
Where much transgression is forgiven,
Let love in equal ardors glow.

By this inspir'd let all our days,
With various holiness be crowned;
Let truth and goodness, prayer and praise,
In all abide, in all abound. — By Dr. Gibbons.

PERSIA. L. M.

T. W.





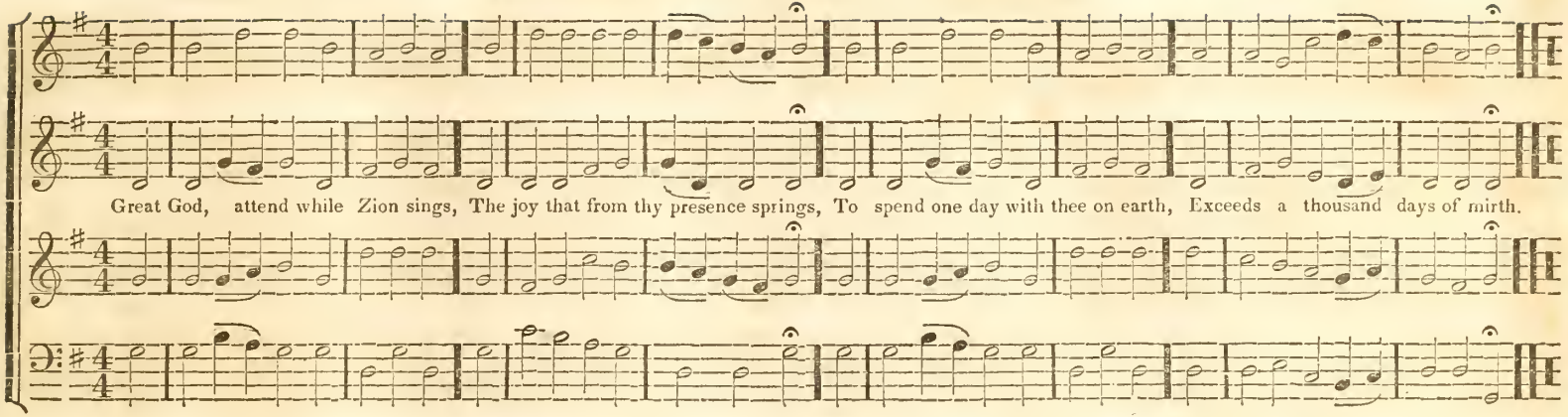
* This quarter note, in base and tenor, should be made two eighths, when the syllables require it.

Amid his smiles and glories bright,
Transported millions round him bend,
And, robed in life's primeval light,
The honors of his cross extend.

Salvation to the Lamb, they cry,
That sits upon the shining throne,
Who once for sinful men did die,
That he might seek and bring them home.

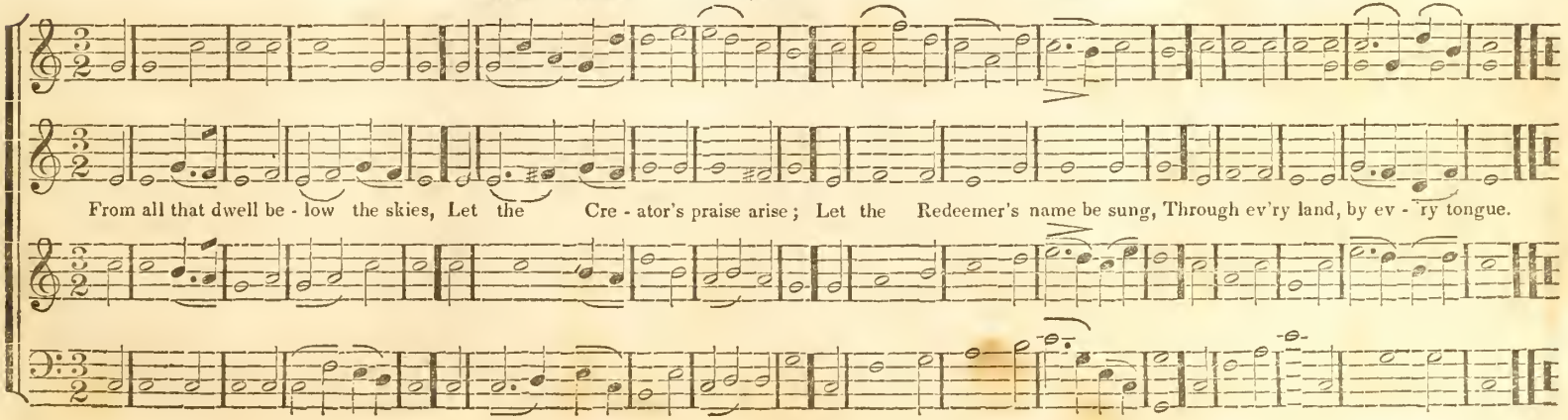
Hosanna! all have joined the song,
In heaven, and earth, and in the seas;
Salvation sounds from every tongue,
In swelling notes of ceaseless praise.

MOSELLE. L. M.



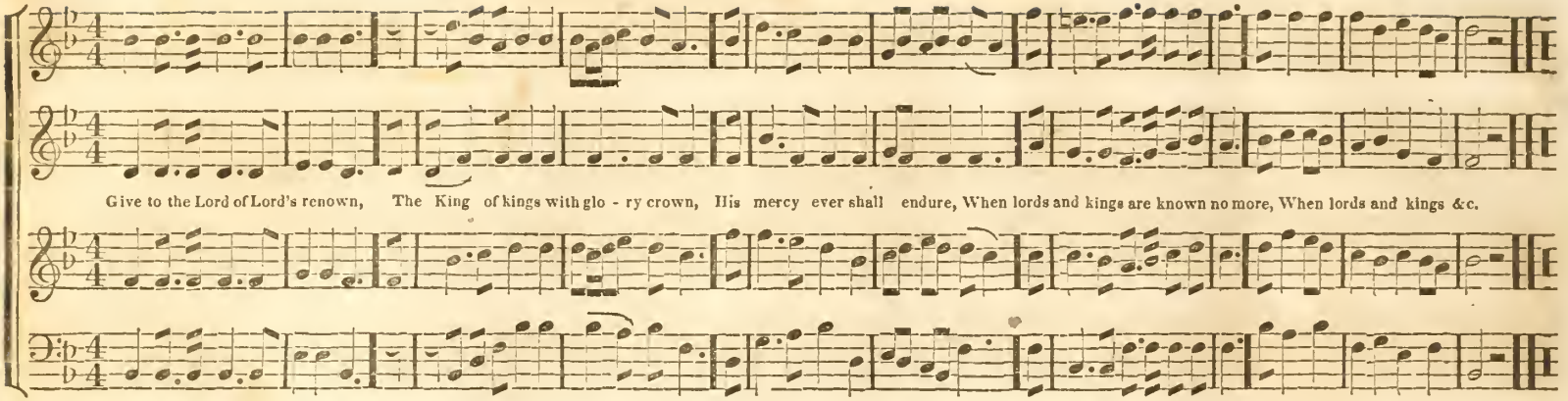
HOUSTON. L. M.

B. A. Burditt.

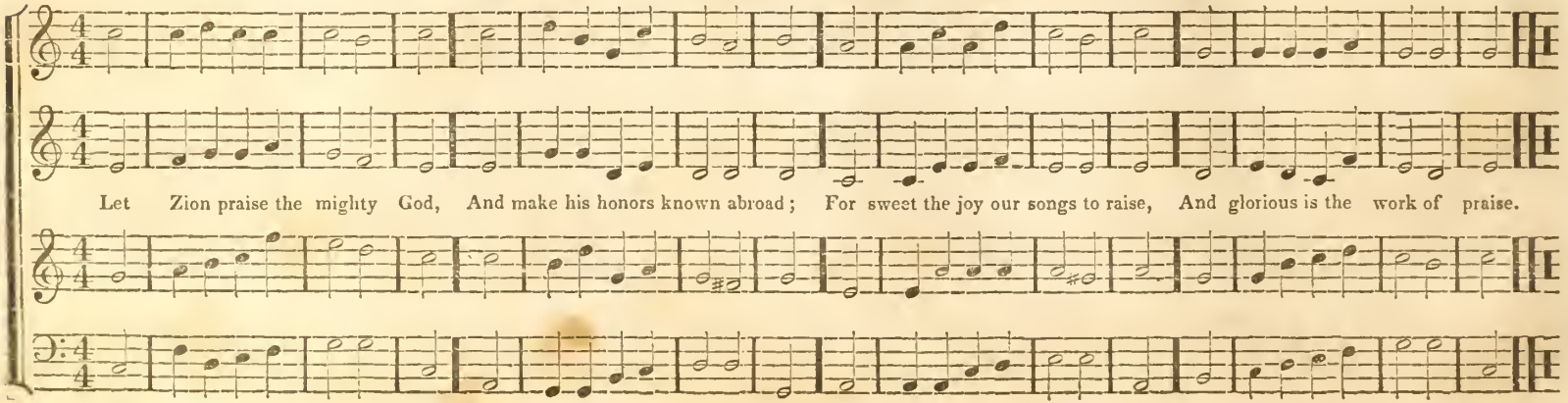


GURLEY. L. M.

T. Whittemore.

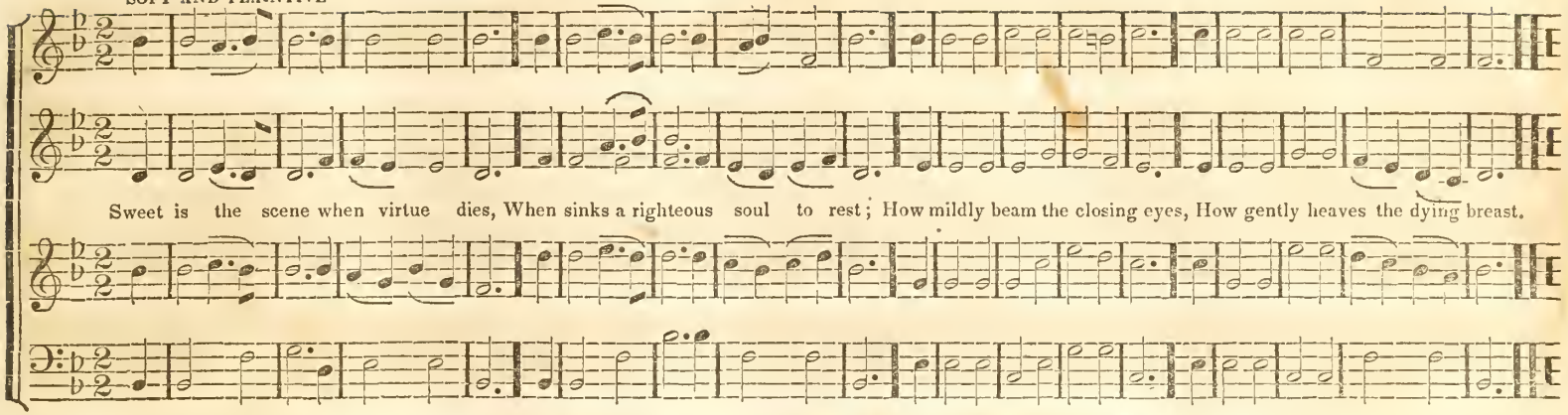


STUART. L. M.

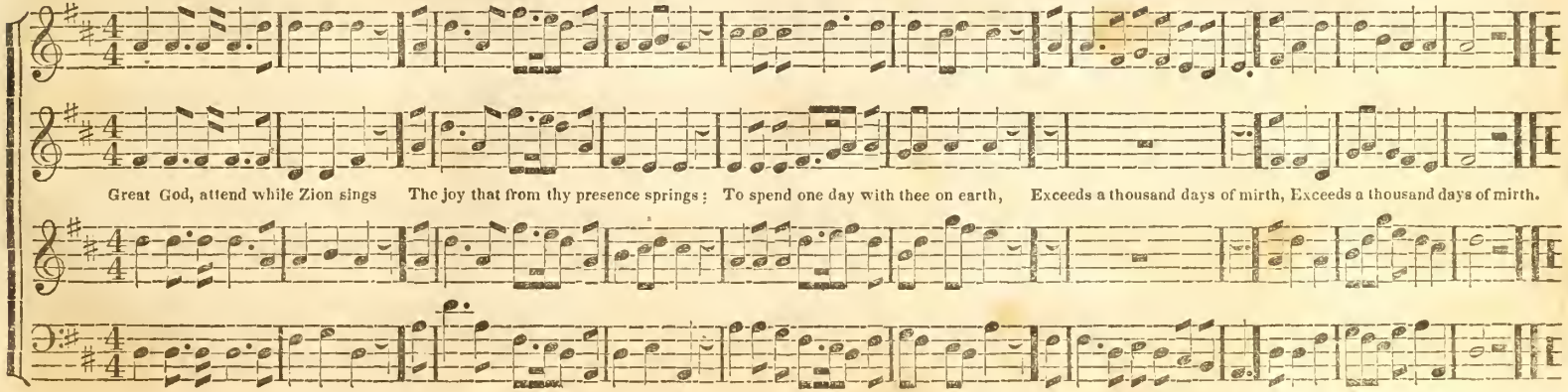


JEWELL. L. M.

SOFT AND PLAINTIVE.

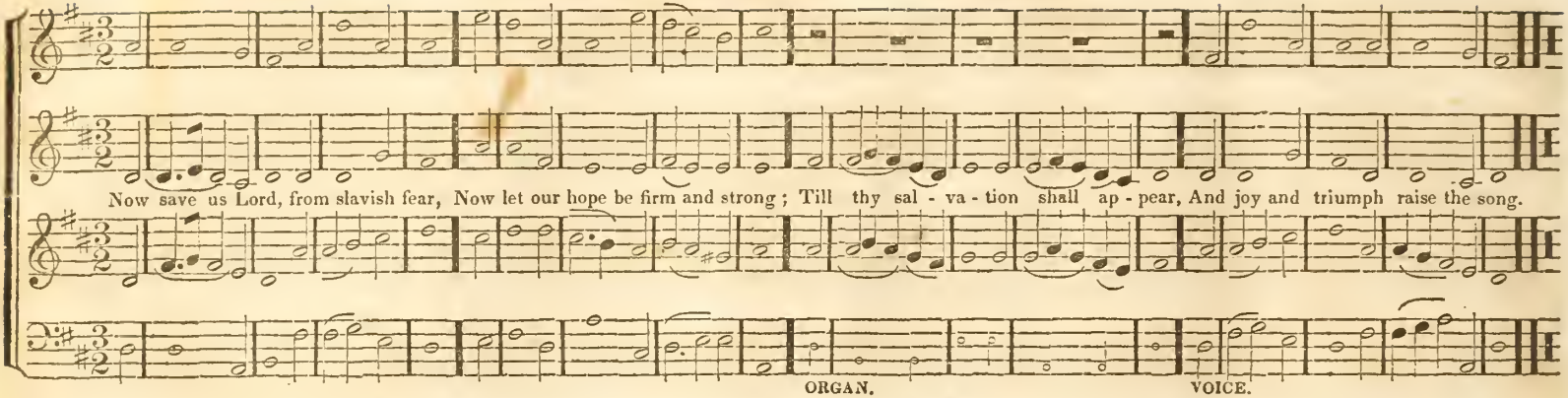


BOWDOINHAM. L. M.



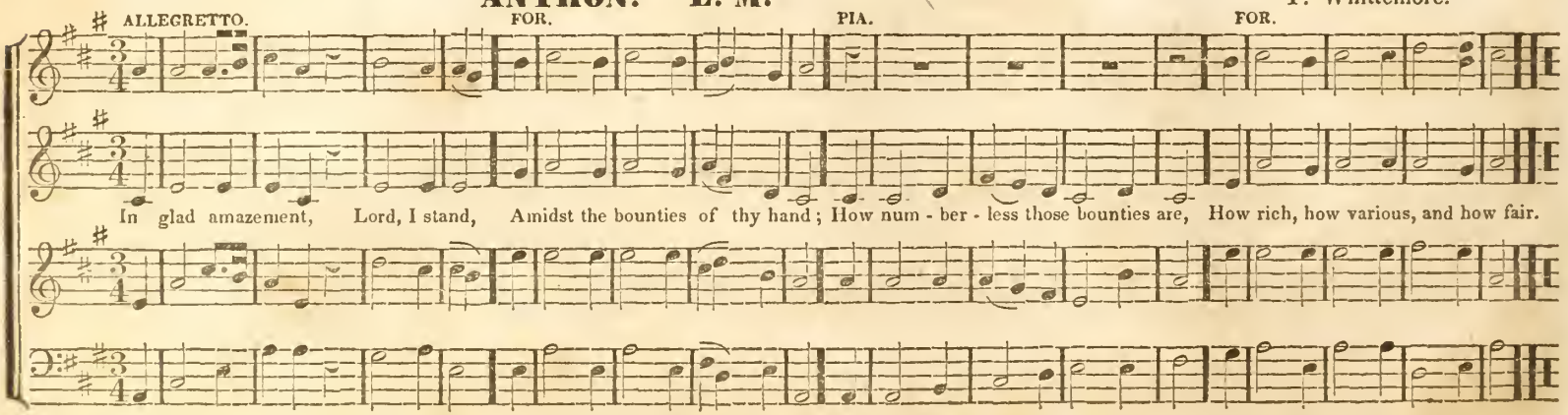
STONEFIELD. L. M.

Stanley.



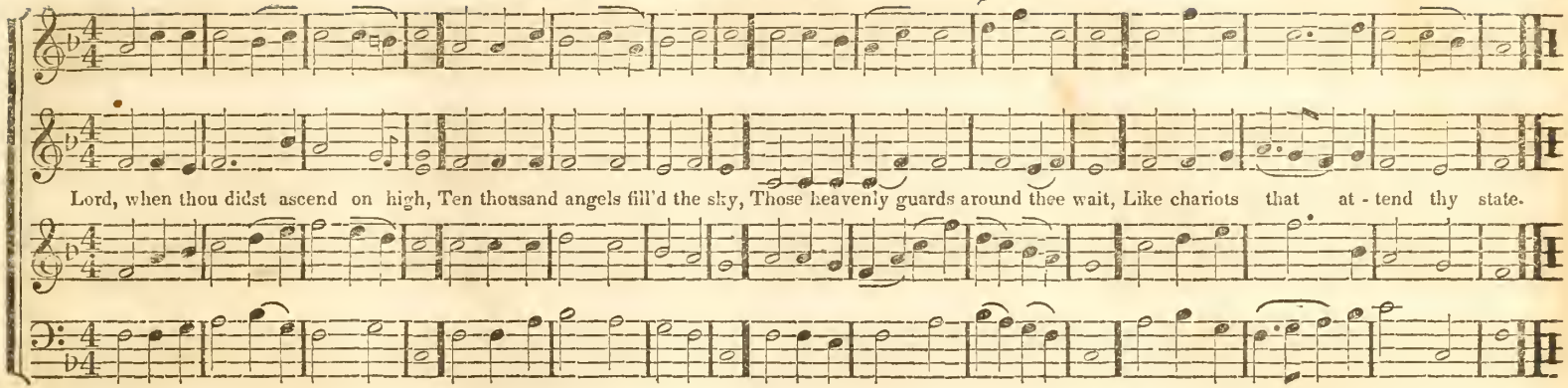
ANTHON. L. M.

T. Whittemore.

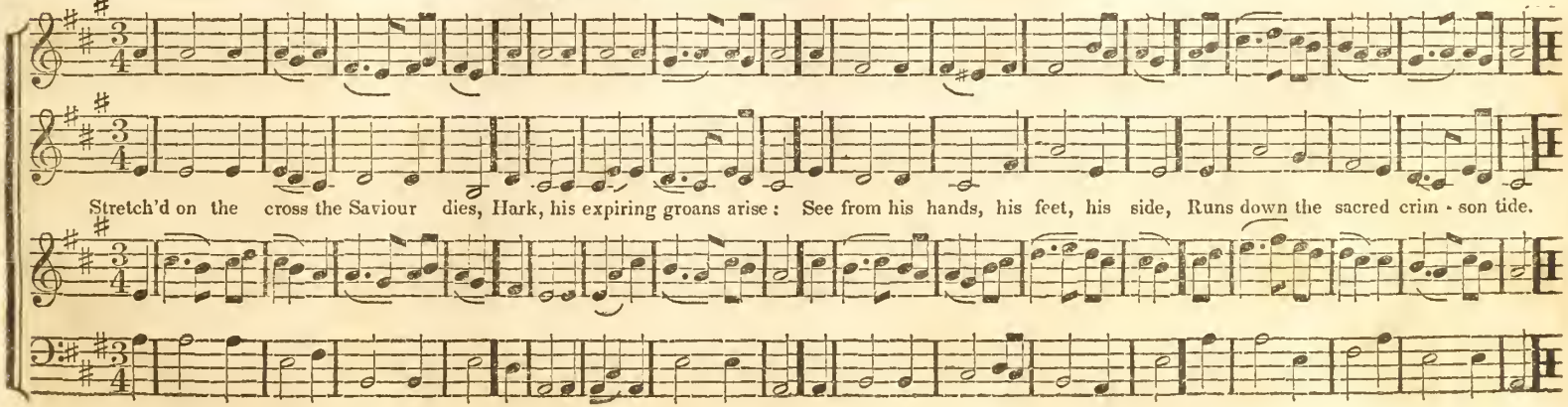


DUKE STREET. L. M.

Hatton.

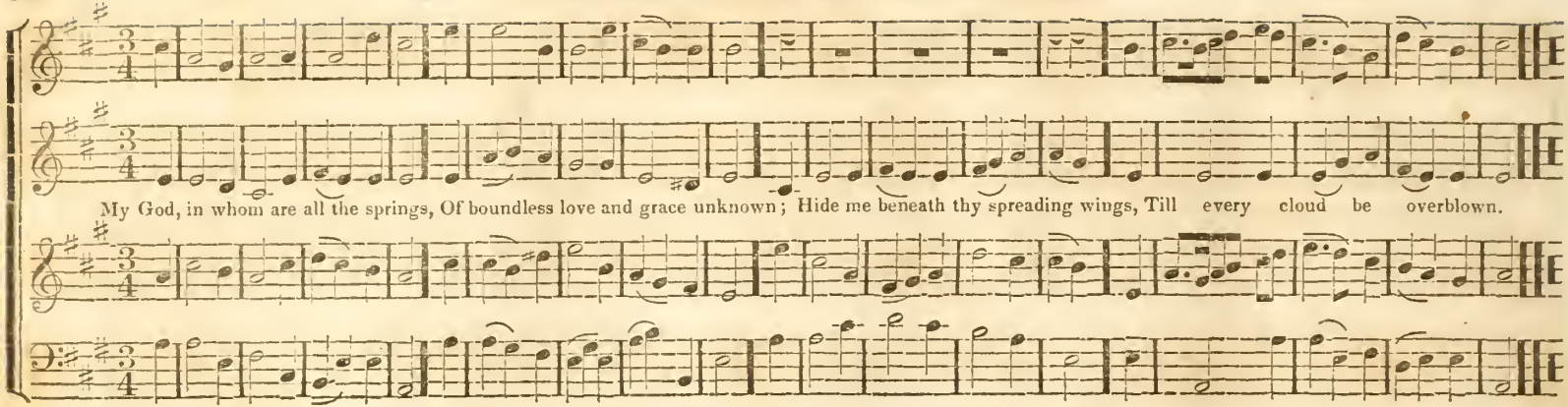


PEARLGATE. L. M.



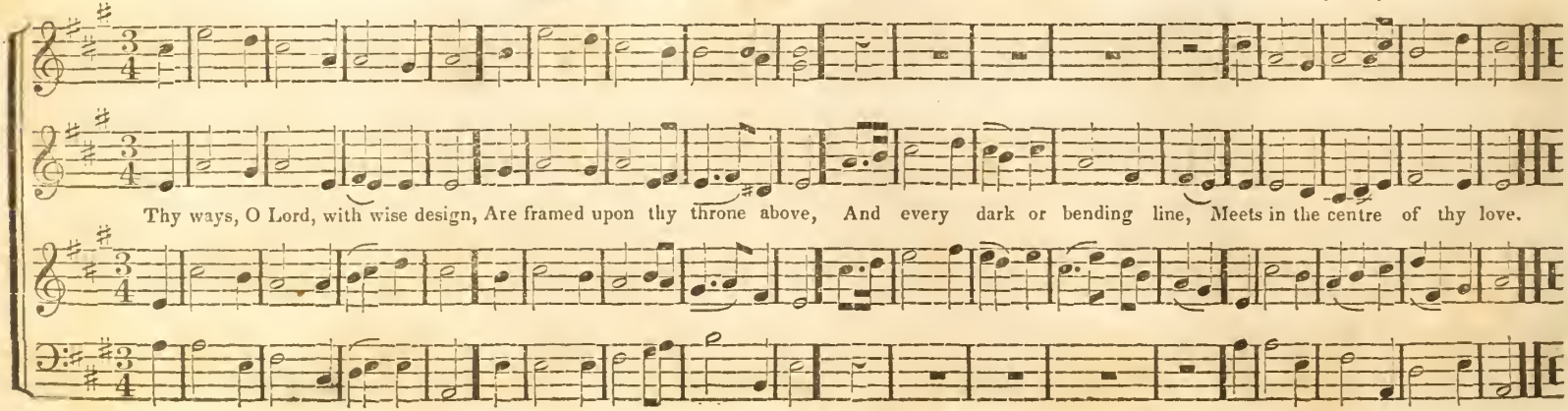
ST. PETER'S. L. M.

Harwood.



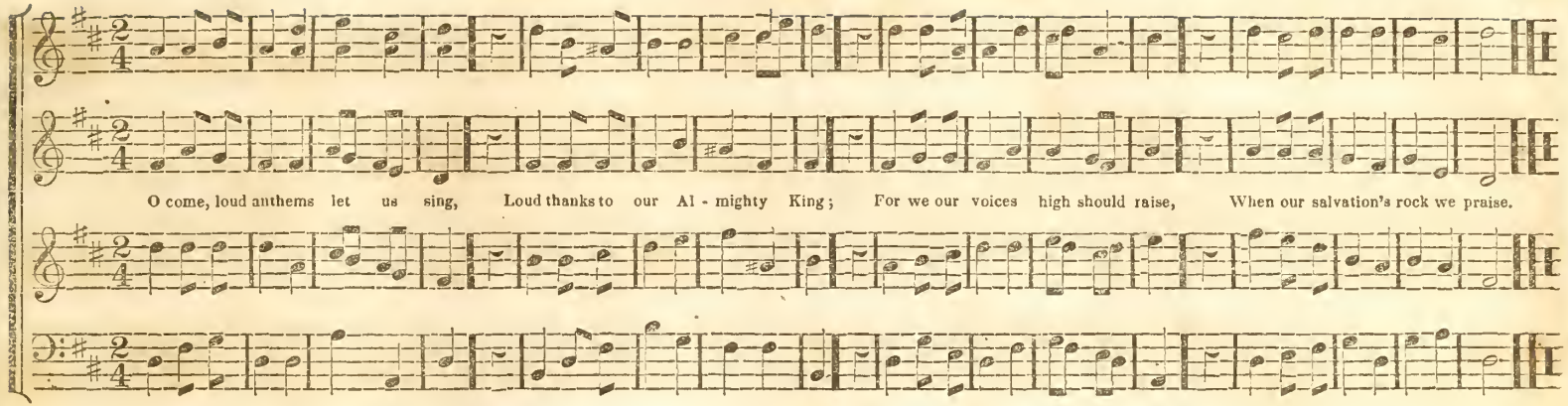
CRAFTSBURY. L. M.

Air by Pleyel.

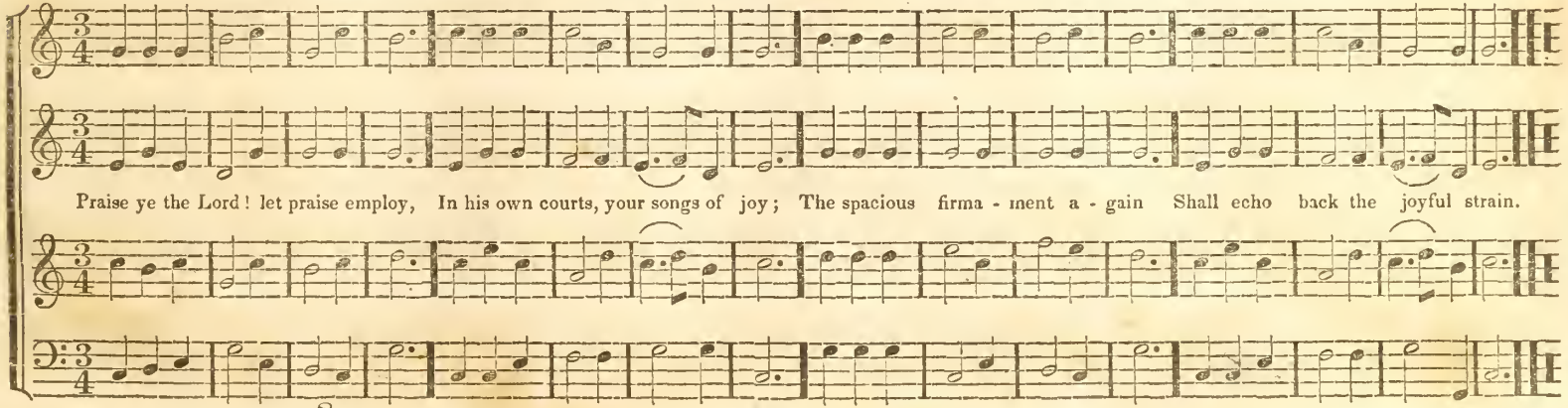


LOVELL. L. M.

B. A. Burditt.



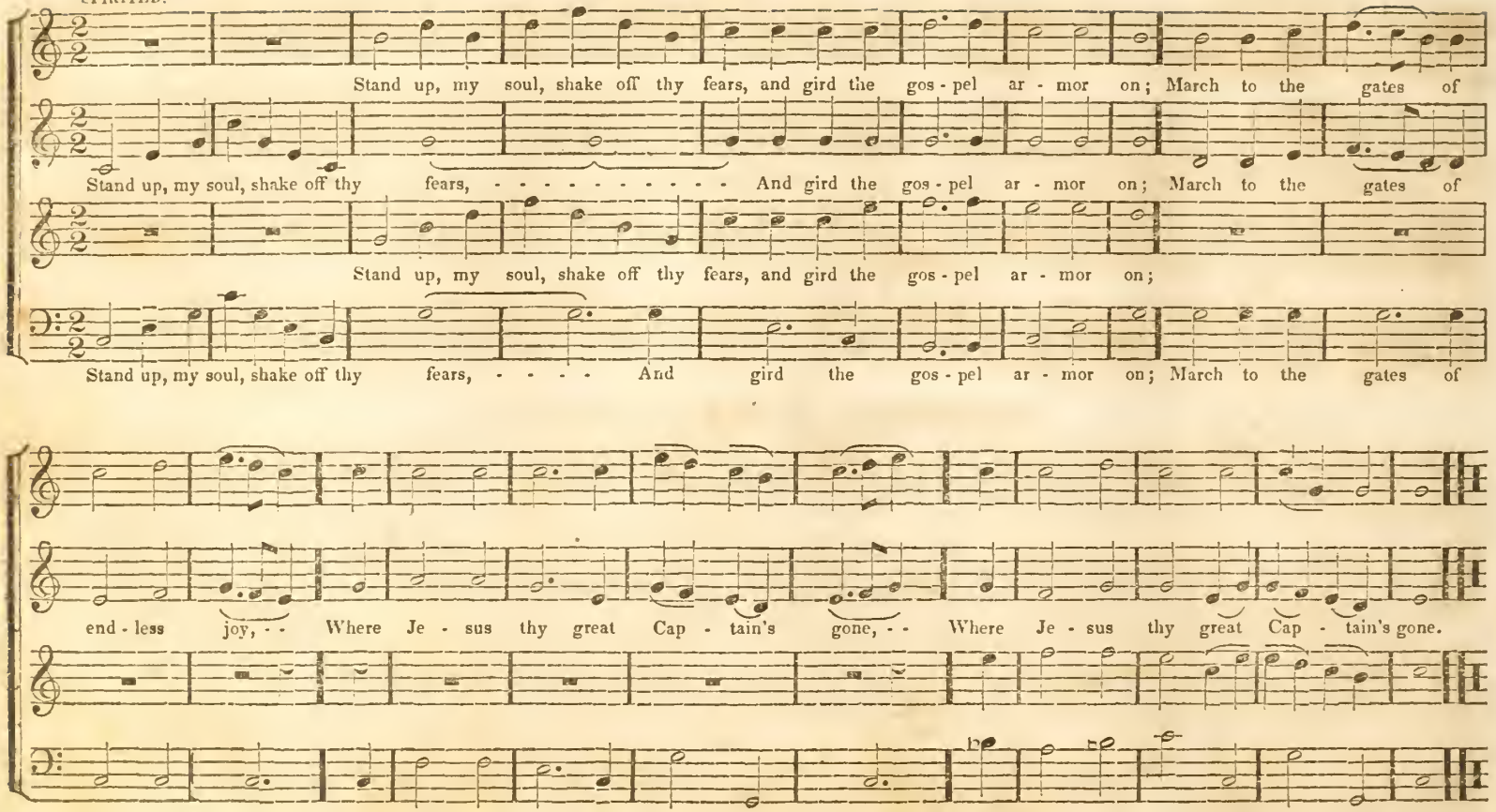
METHUEN. L. M.



KIBROTH. L. M.

L. Mason.

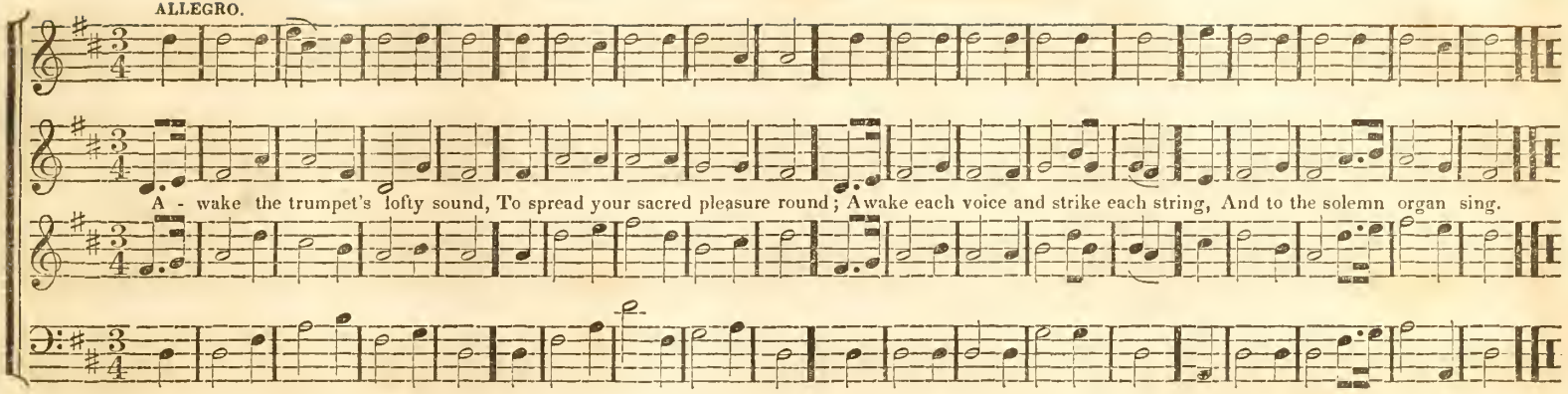
SPIRITED.



CYME. L. M.

Isaac Clark.

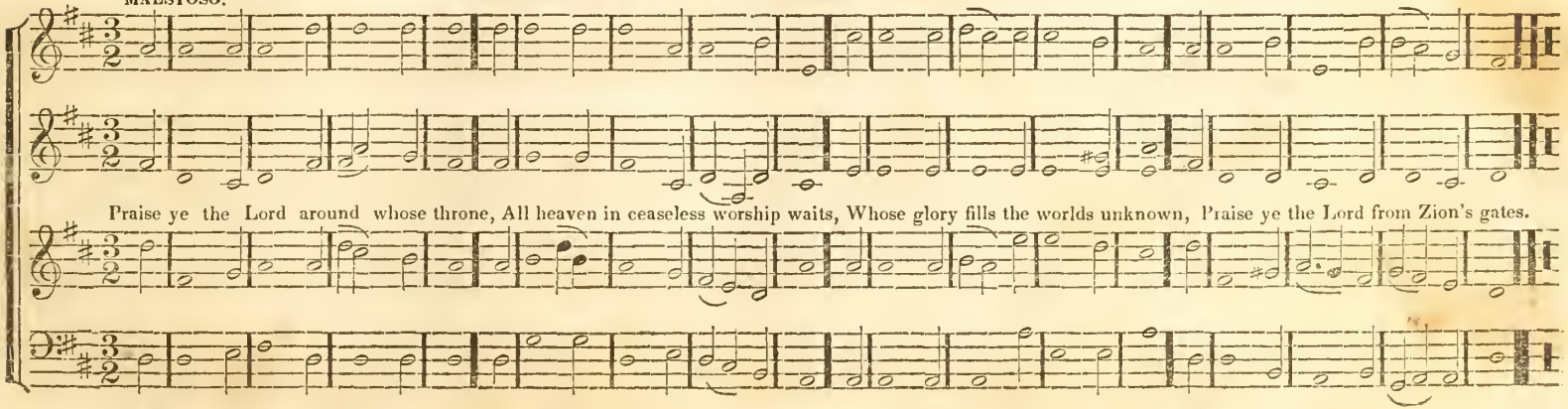
ALLEGRO.



BLENDON. L. M.

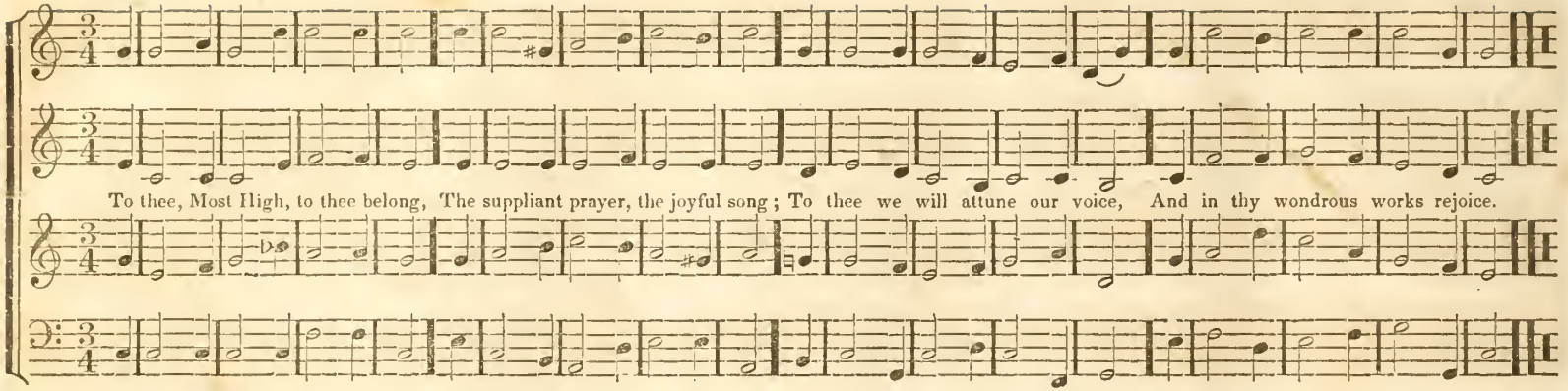
Giardini.

MAESTOSO.



BARRETT. L. M.

L. Marshall.



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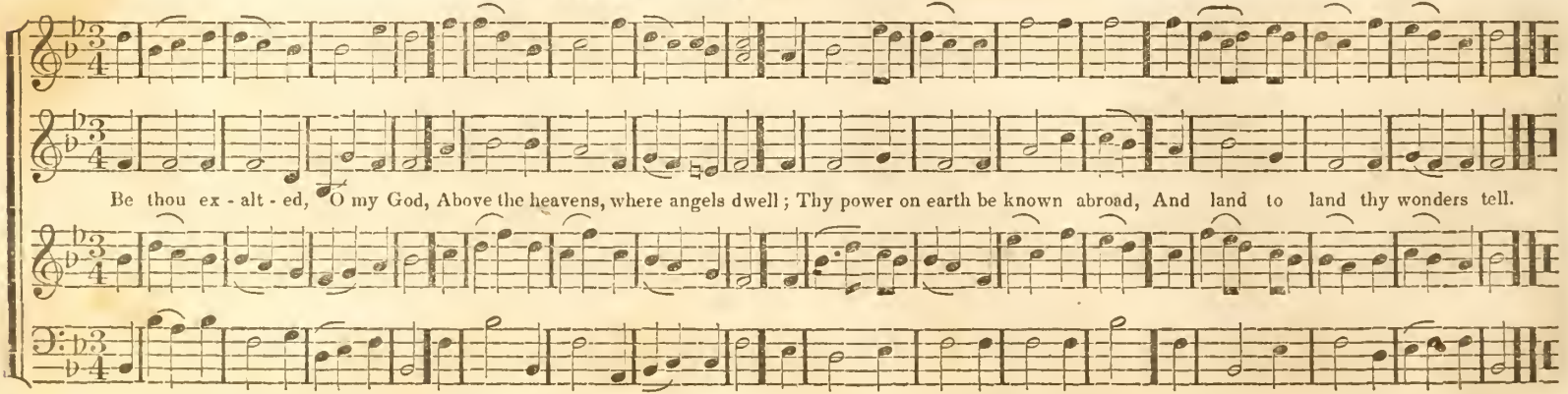
G. Oates.



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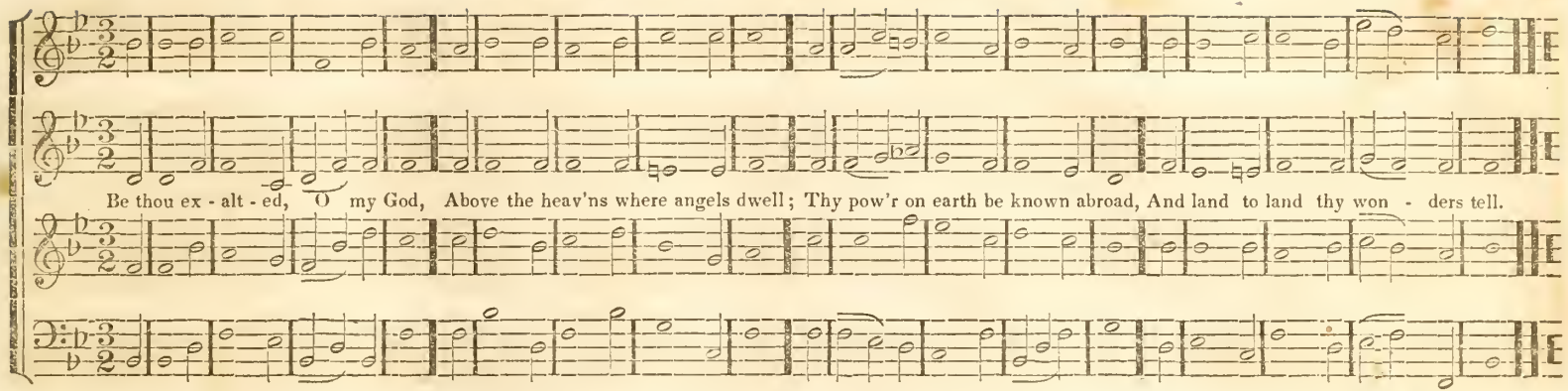

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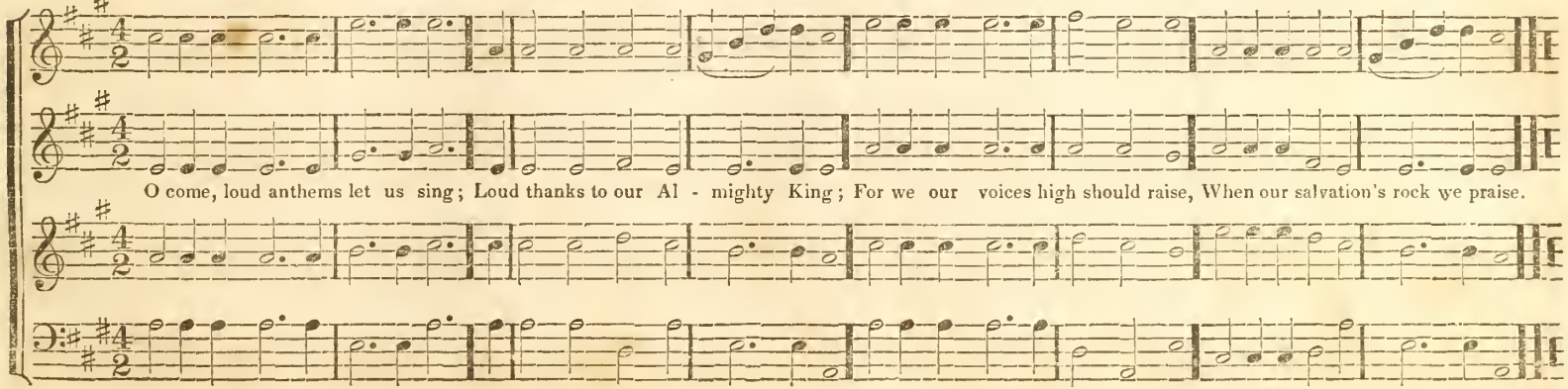

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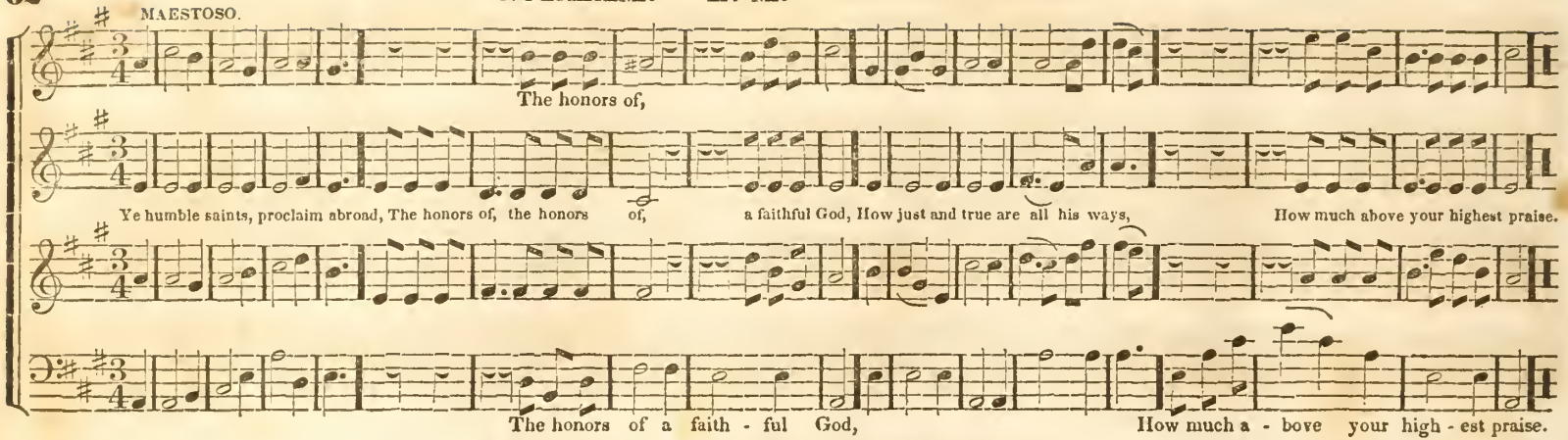

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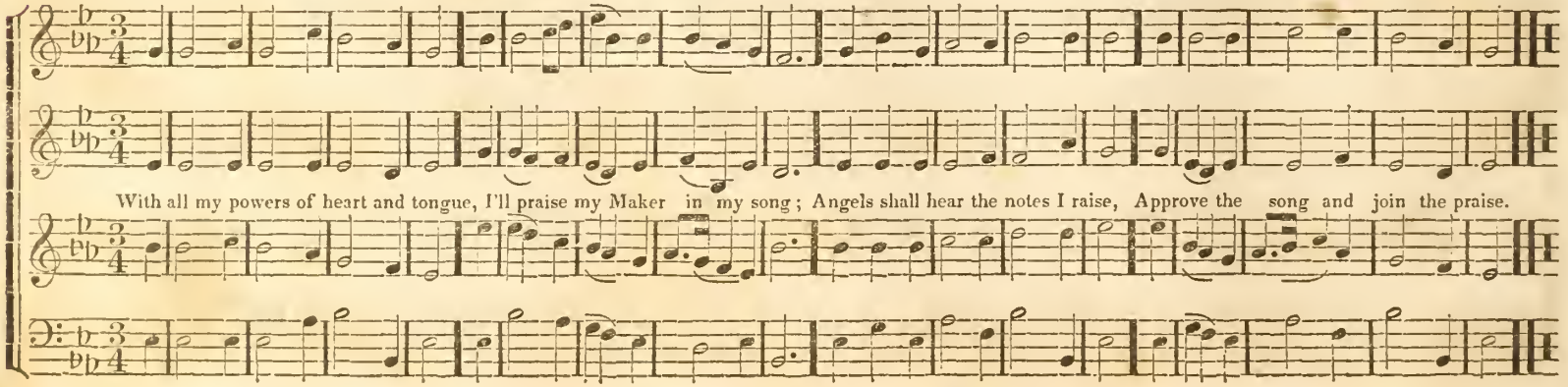
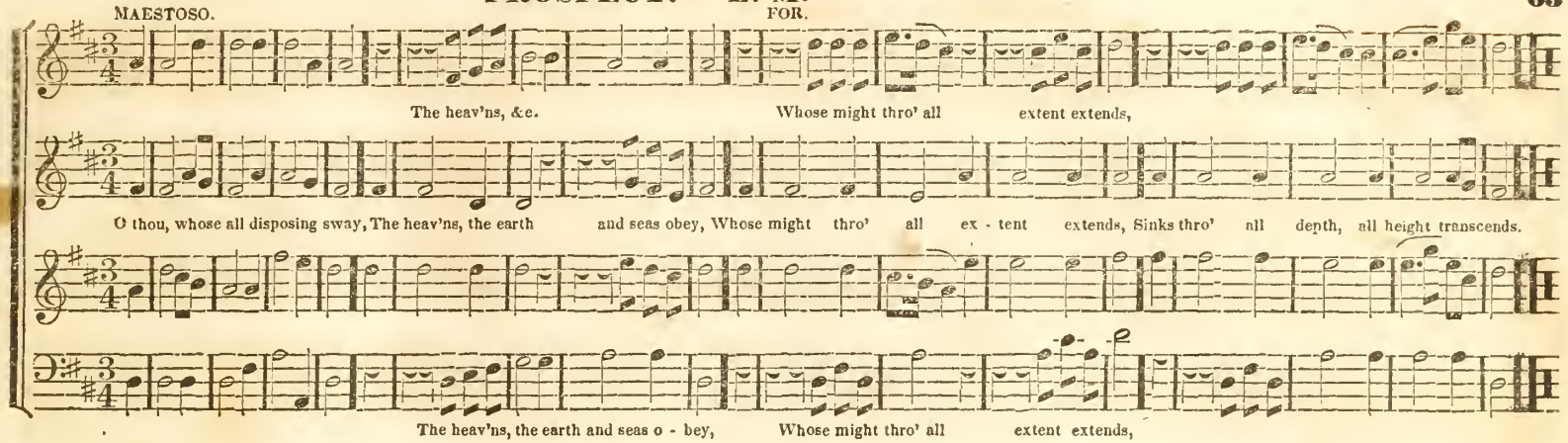
Burder.

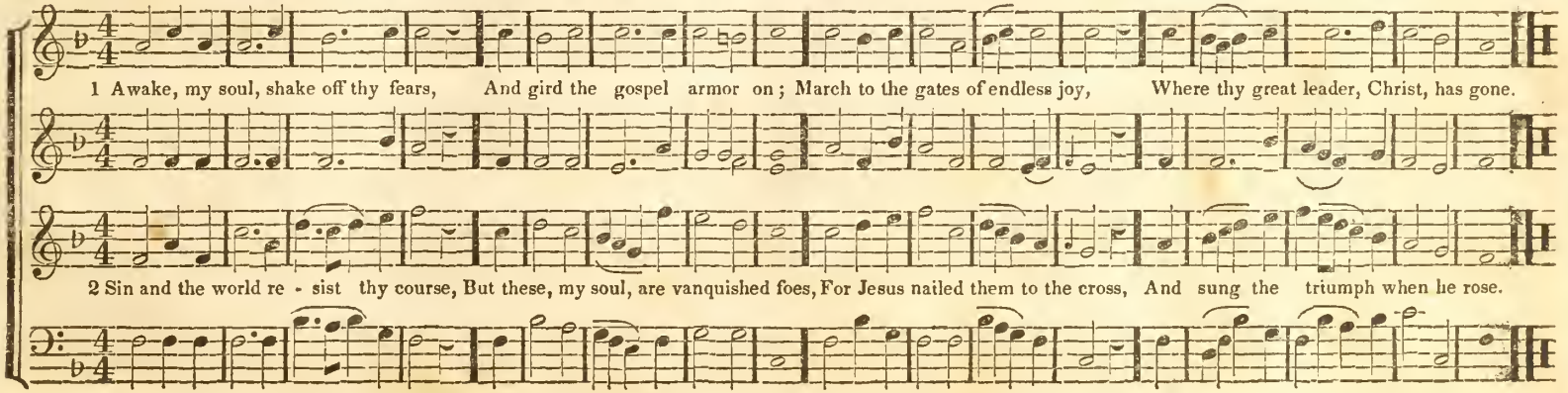


PROSPECT. L. M.



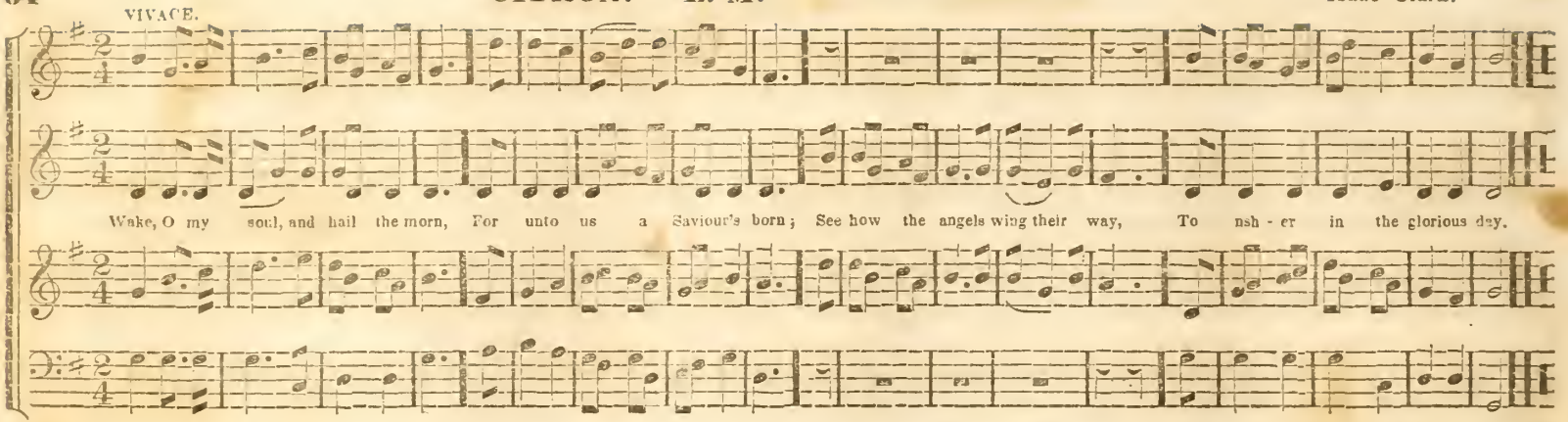
BIRMINGHAM. L. M.

J. Hall.



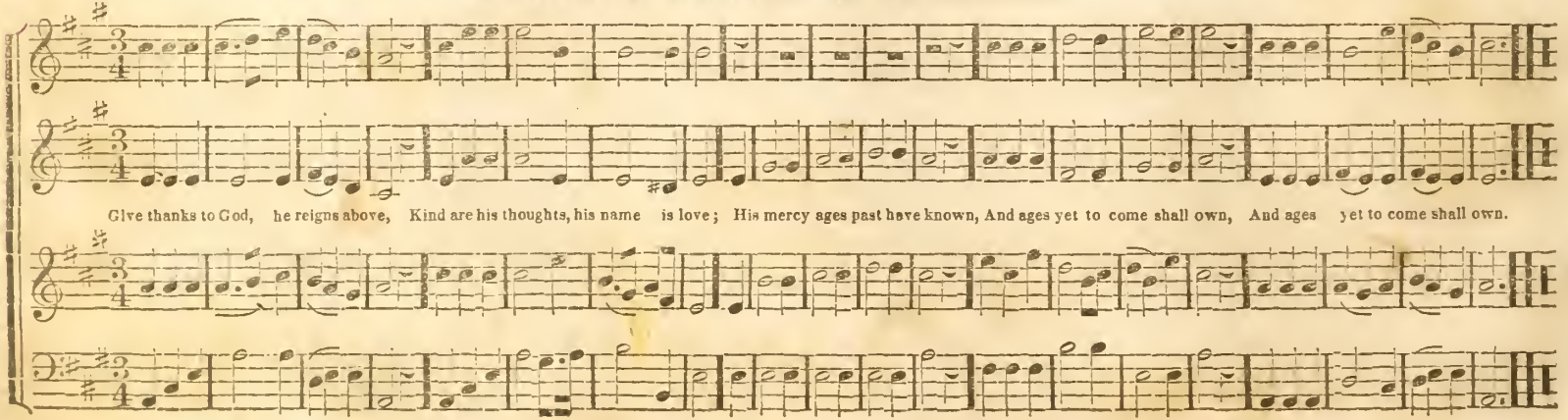
CITRON. L. M.

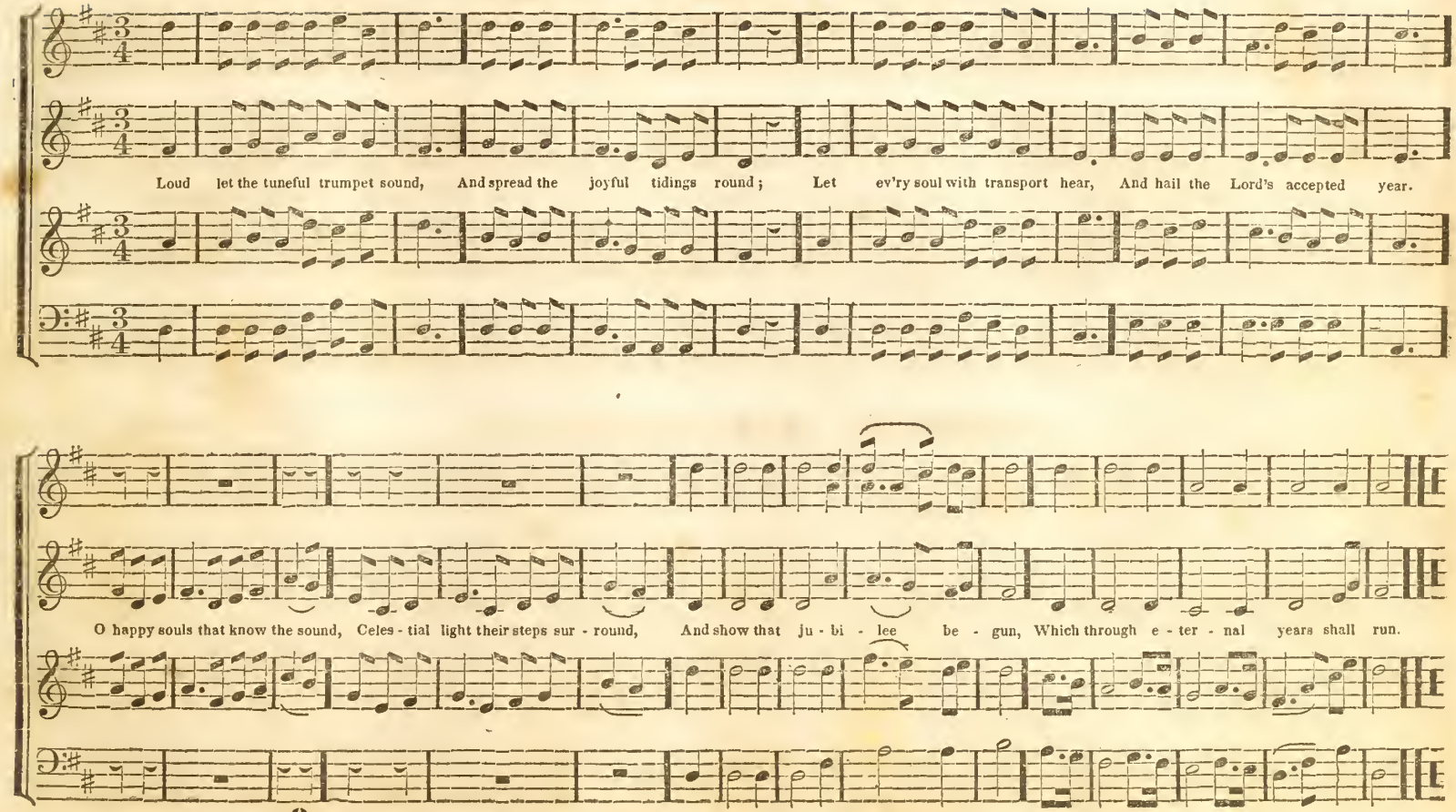
Isaac Clark.



SCHOOL STREET. L. M.

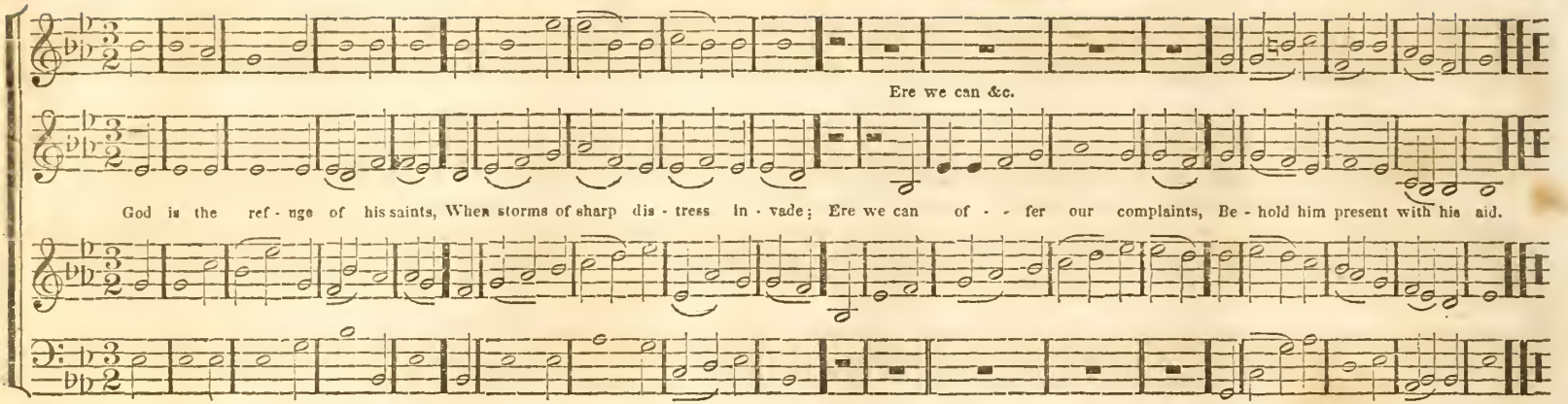
Venua.




Loud let the tuneful trumpet sound, And spread the joyful tidings round; Let ev'ry soul with transport hear, And hail the Lord's accepted year.
O happy souls that know the sound, Celes - tial light their steps sur - round, And show that ju - bi - lee be - gun, Which through e - ter - nal years shall run.

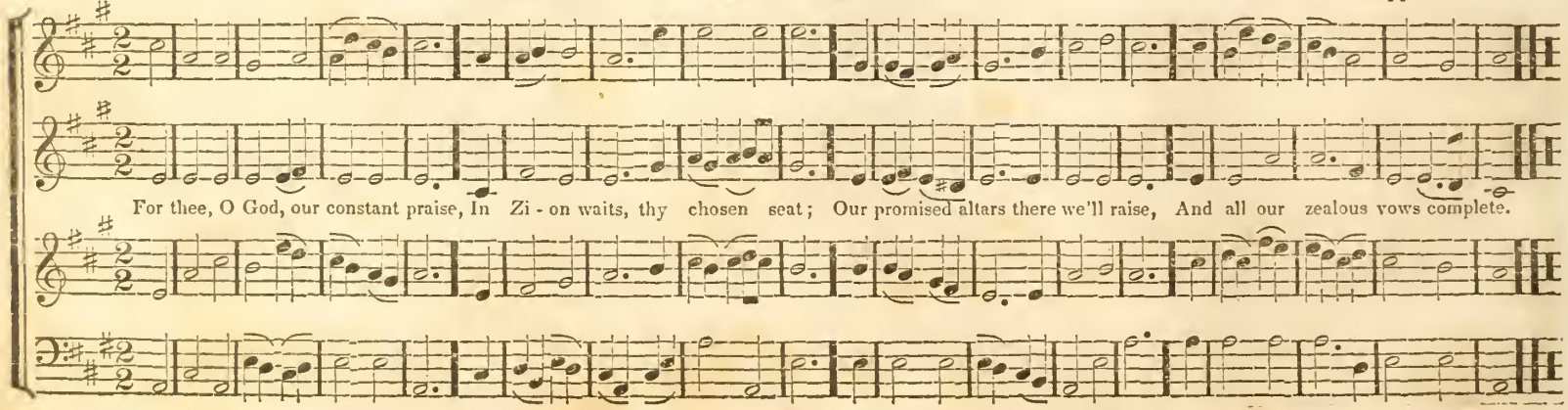
AUBURN STREET. L. M.

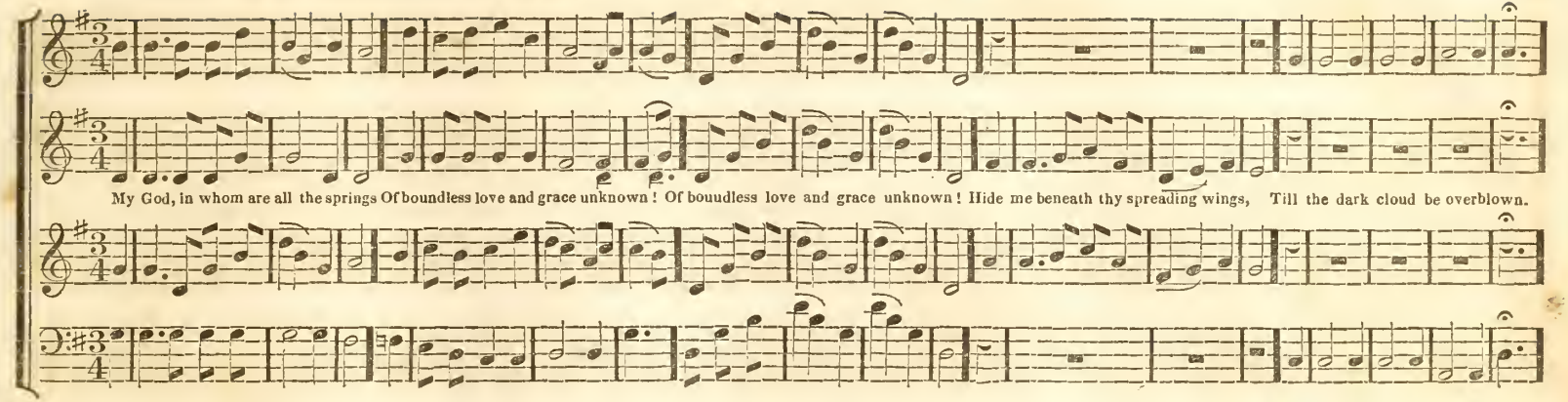
H. P. Munroe.

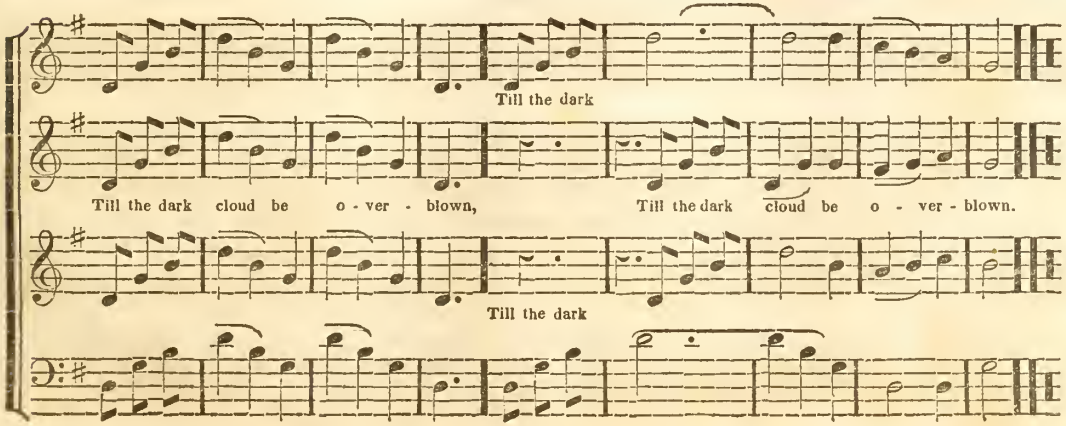


ROXBURY. L. M.

Chappel.







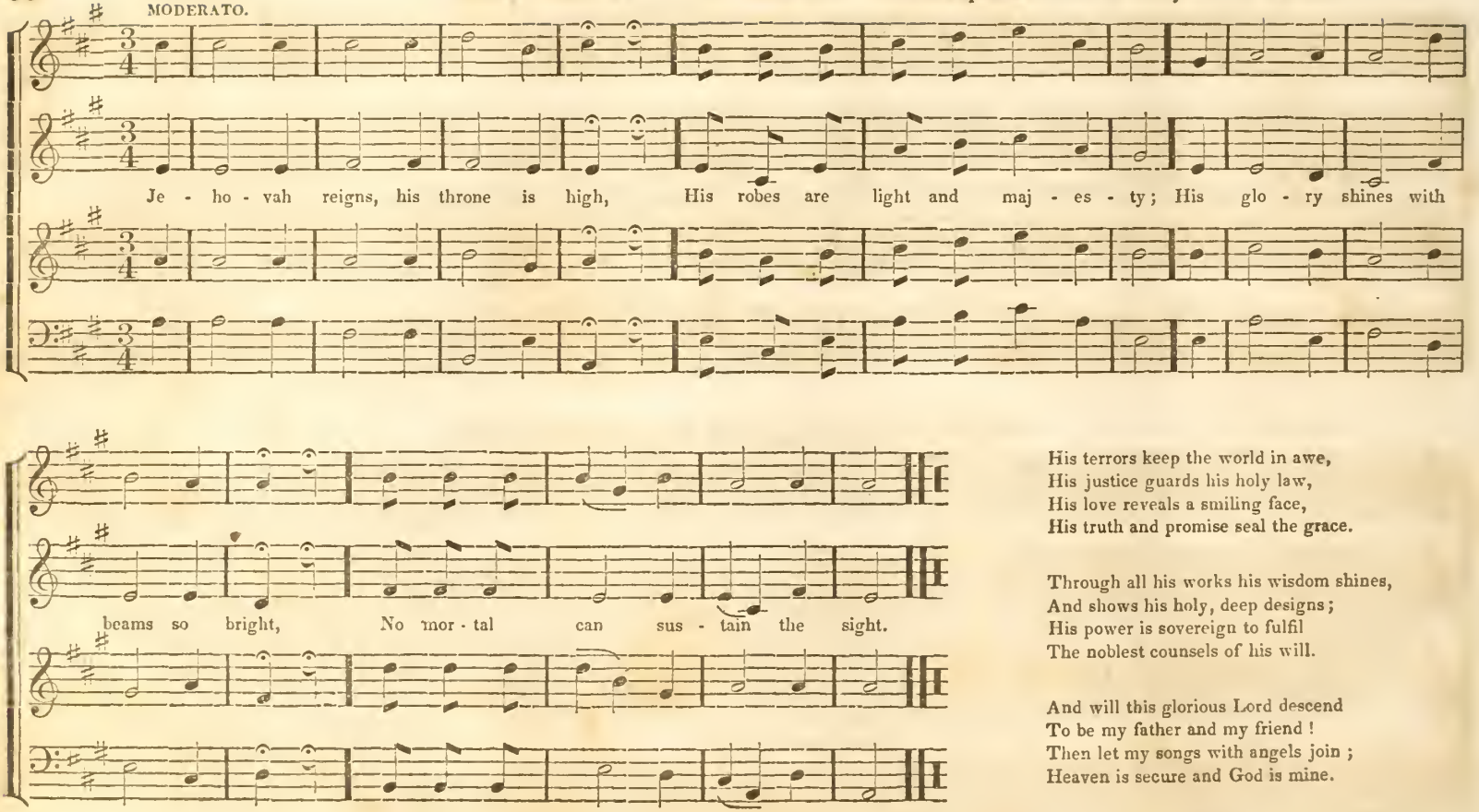
Up to the heavens I send my cry:
The Lord will my desires perform;
He sends his angels from the sky,
And saves me from the threatening storm.

Be thou exalted, O my God!
Above the heavens where angels dwell;
Thy power on earth be known abroad,
And land to land thy wonders tell.

My heart is fixed, — my song shall raise
Immortal honors to thy name:
Awake, my tongue, to sound his praise, —
My tongue, the glory of my frame.

LEO. L. M.

Composed for this work by Mr. L. Mason.

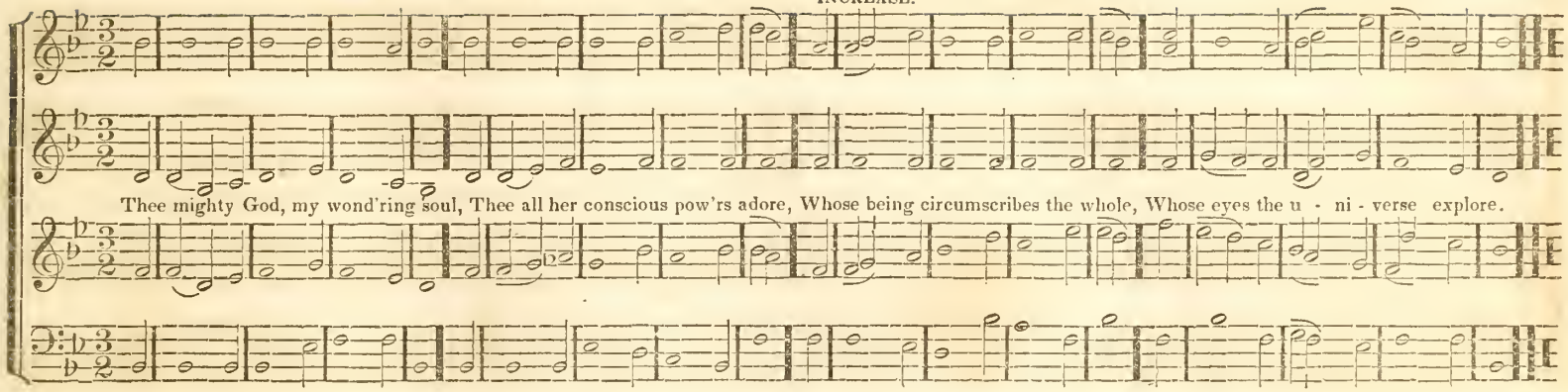


His terrors keep the world in awe,
His justice guards his holy law,
His love reveals a smiling face,
His truth and promise seal the grace.

Through all his works his wisdom shines,
And shows his holy, deep designs;
His power is sovereign to fulfil
The noblest counsels of his will.

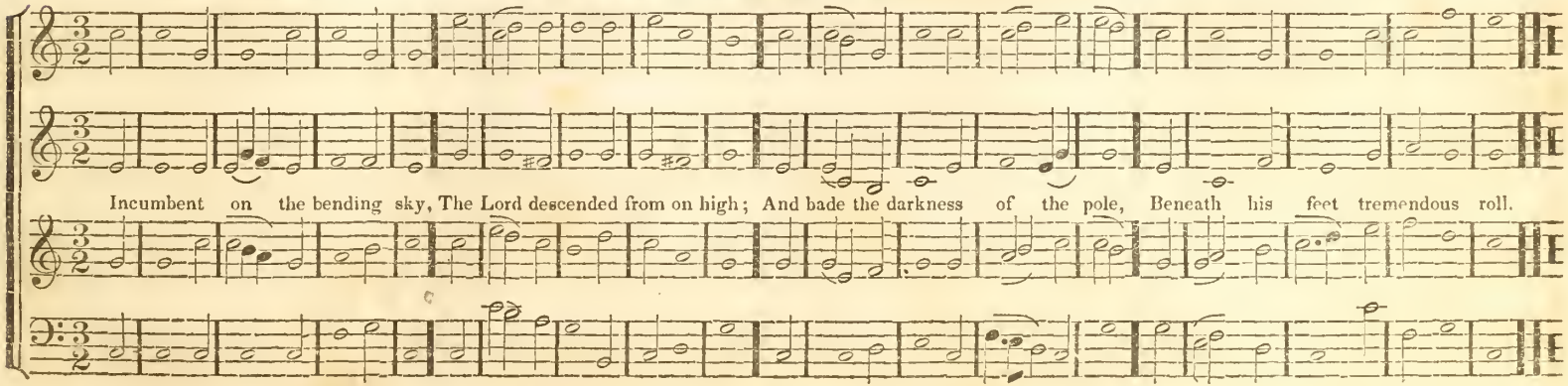
And will this glorious Lord descend
To be my father and my friend!
Then let my songs with angels join;
Heaven is secure and God is mine.

INCREASE.



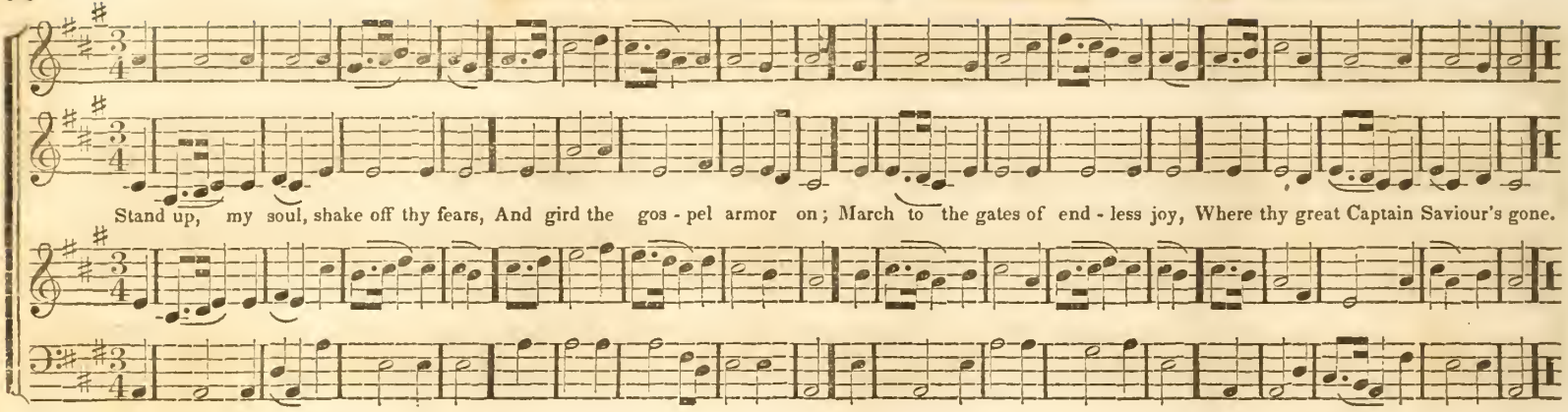
WINCHELSEA. L. M.

Prelleur.



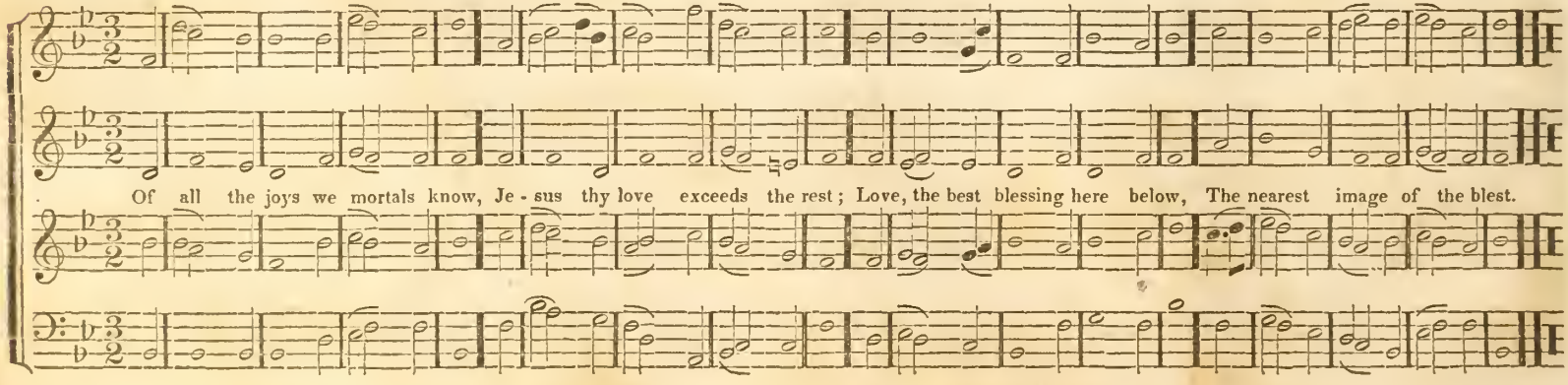
WINCHELL. L. M.

N. P. Morrison.



ALL SAINTS. L. M.

W. Knapp.



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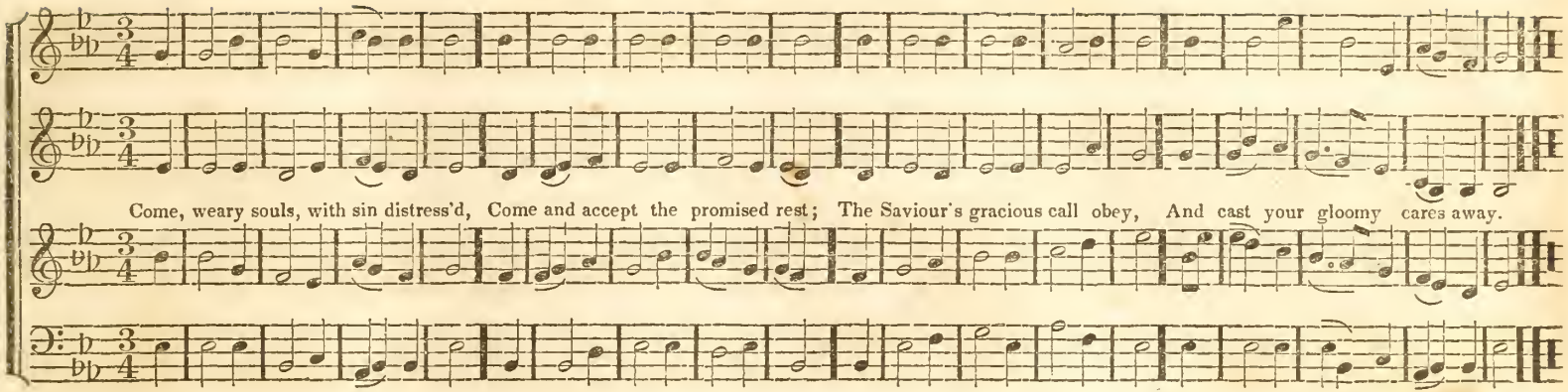
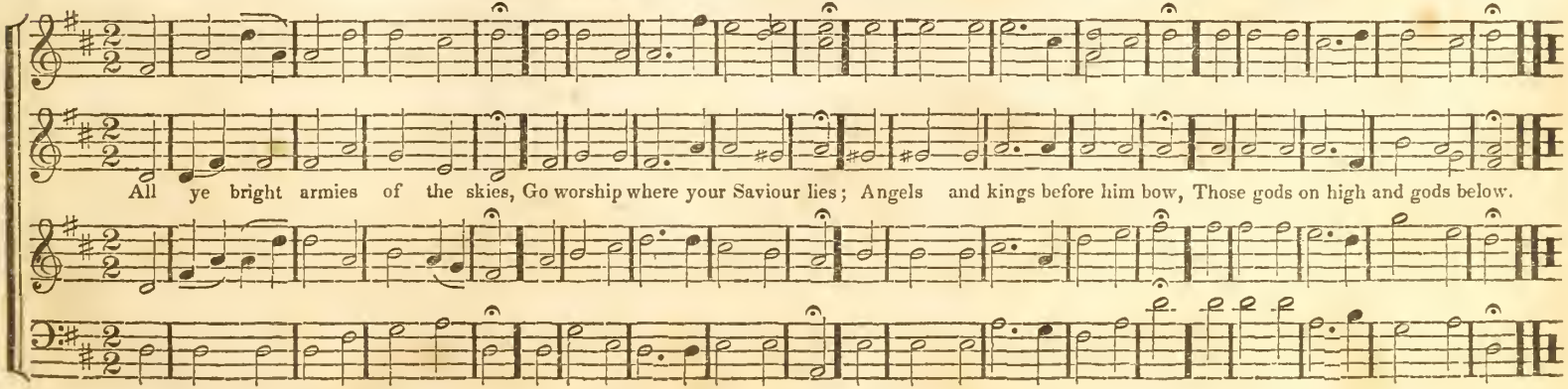


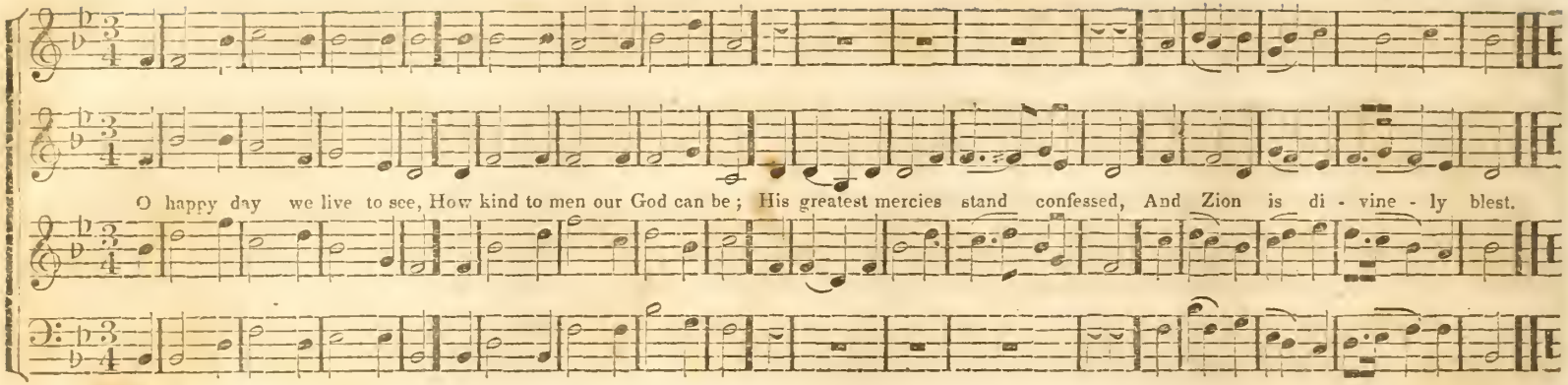
ARNHEIM. L. M.

S. Holyoke.

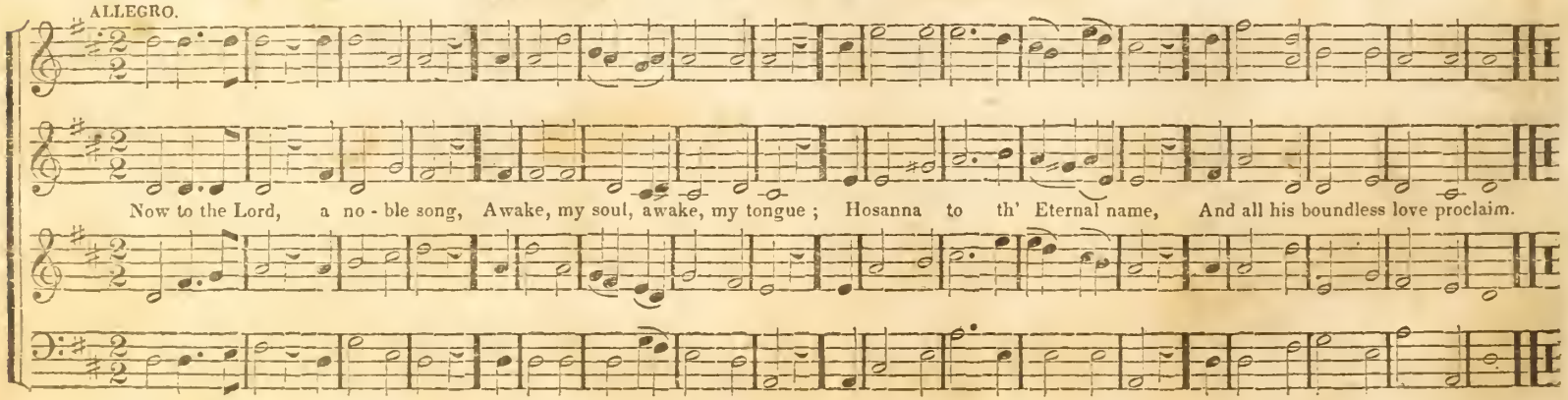


CLARIO. L. M.

J. Clark.

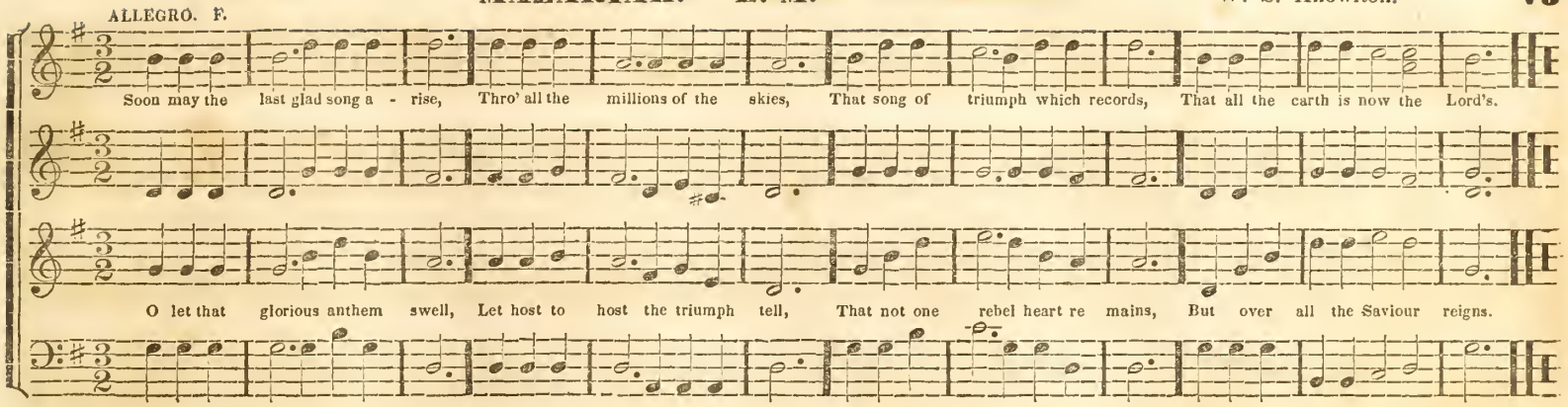


TRURO. L. M.

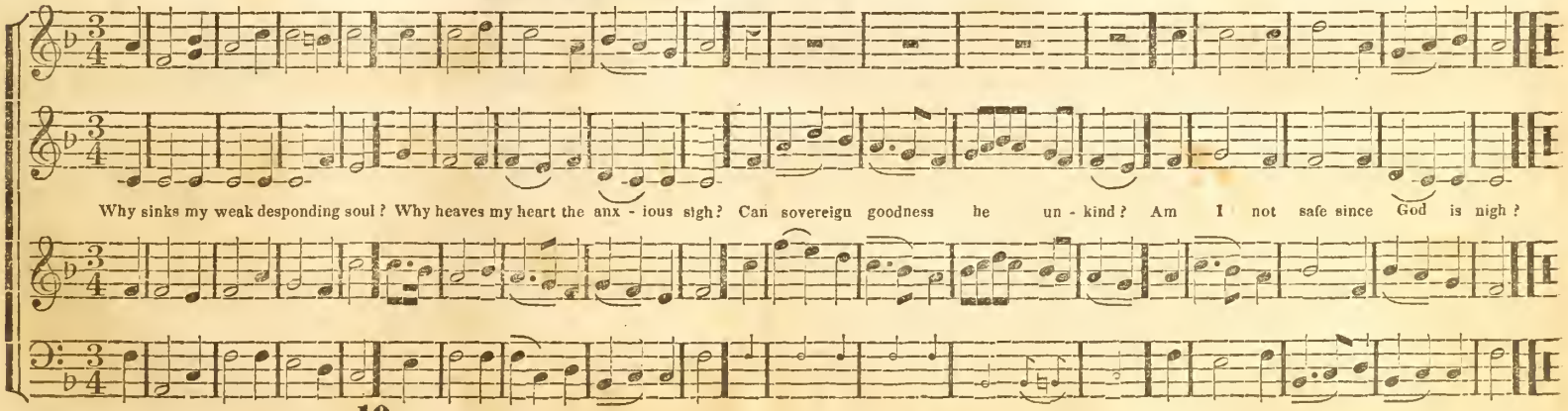


MAZARIAH. L. M.

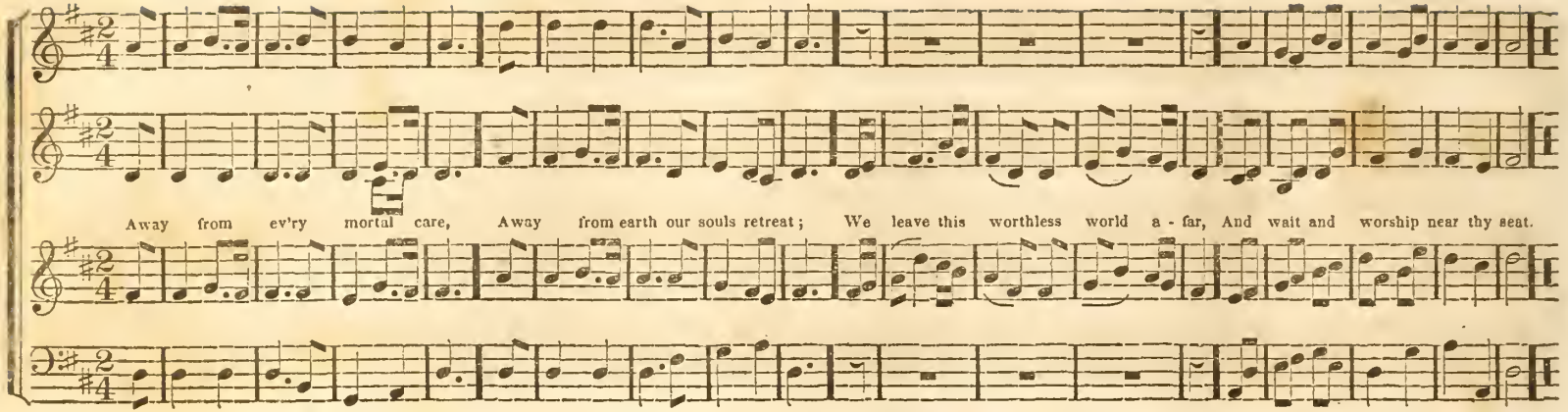
W. S. Knowlton.



BRENTFORD. L. M.

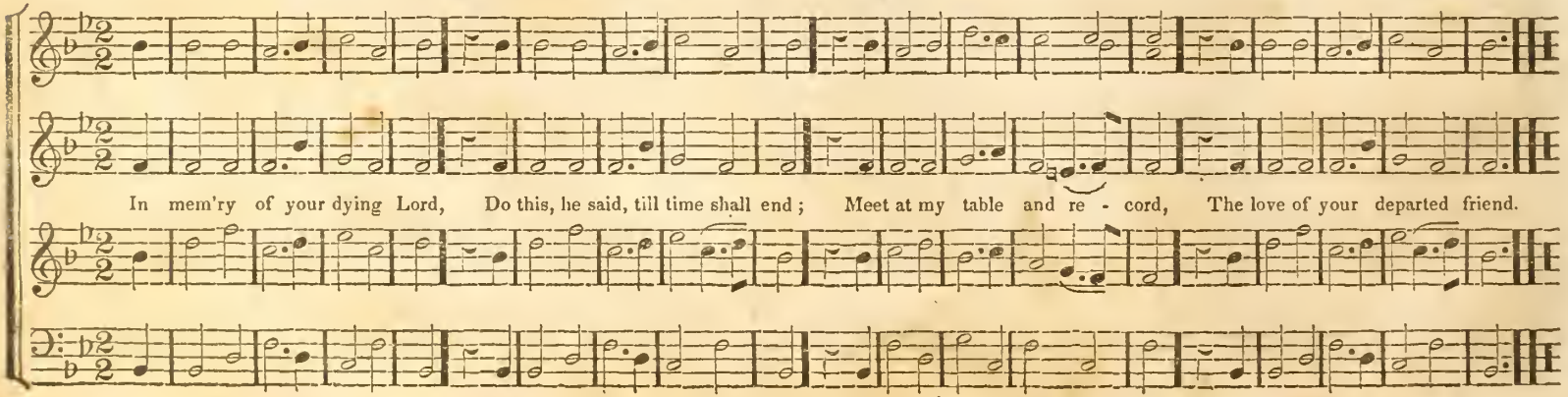


NORWAY. L. M.

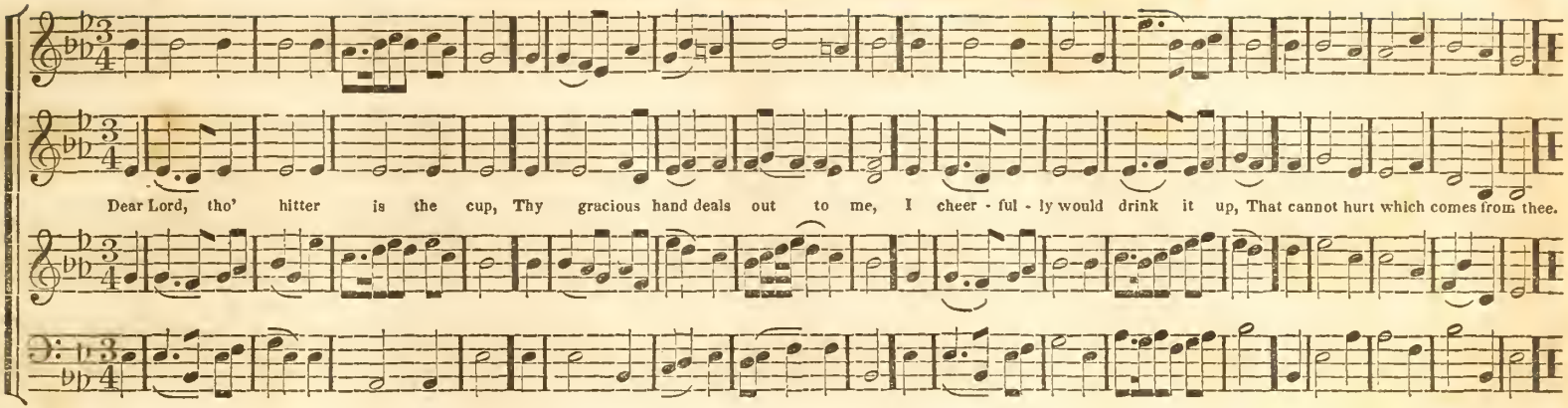


COMMUNION. L. M.

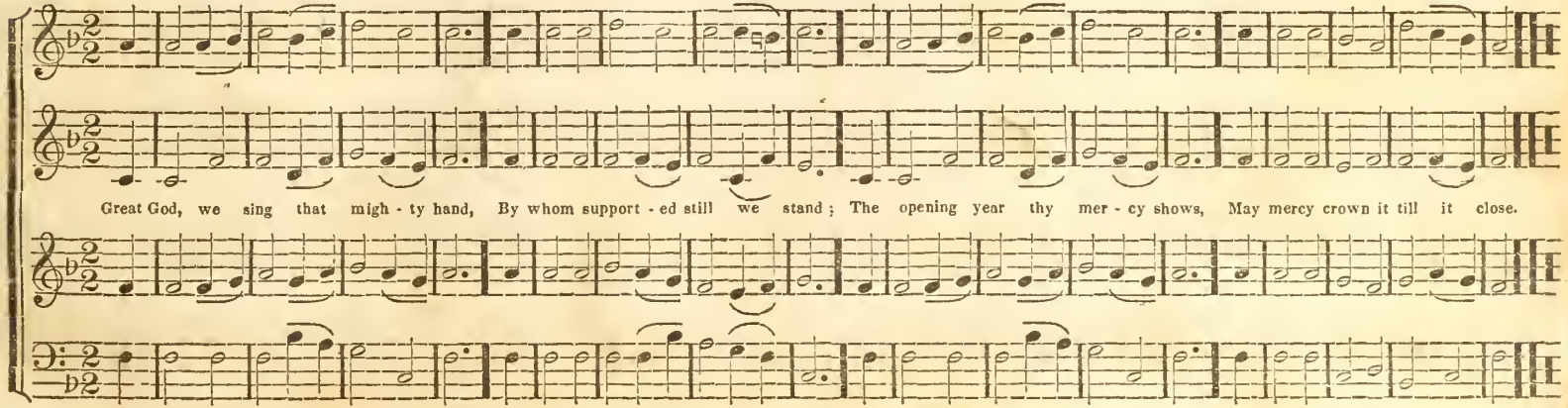
Pleyel.



HAYWARD. L. M.

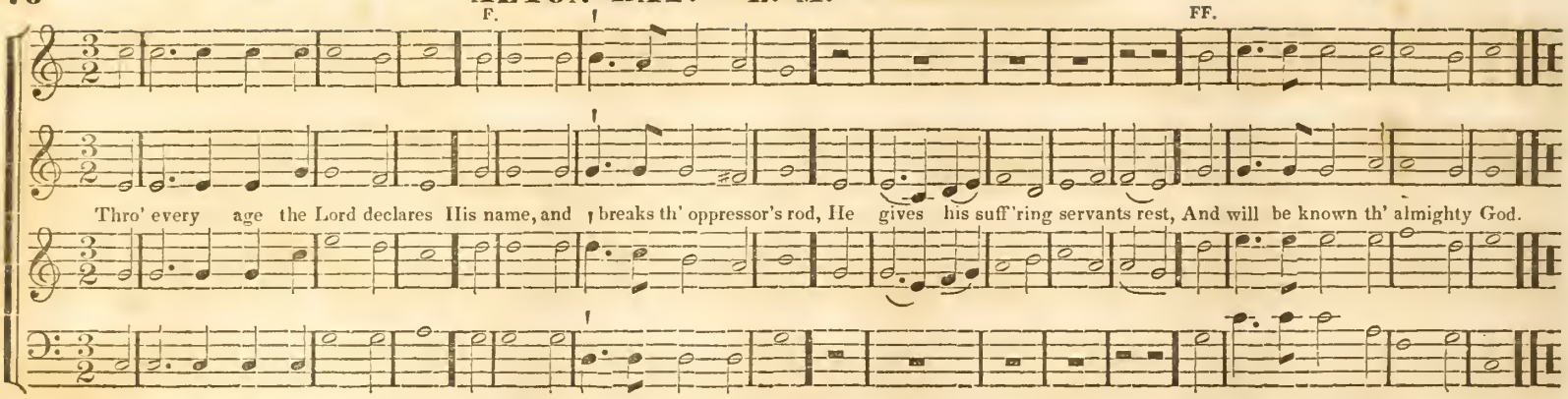


HAMBURG. L. M.

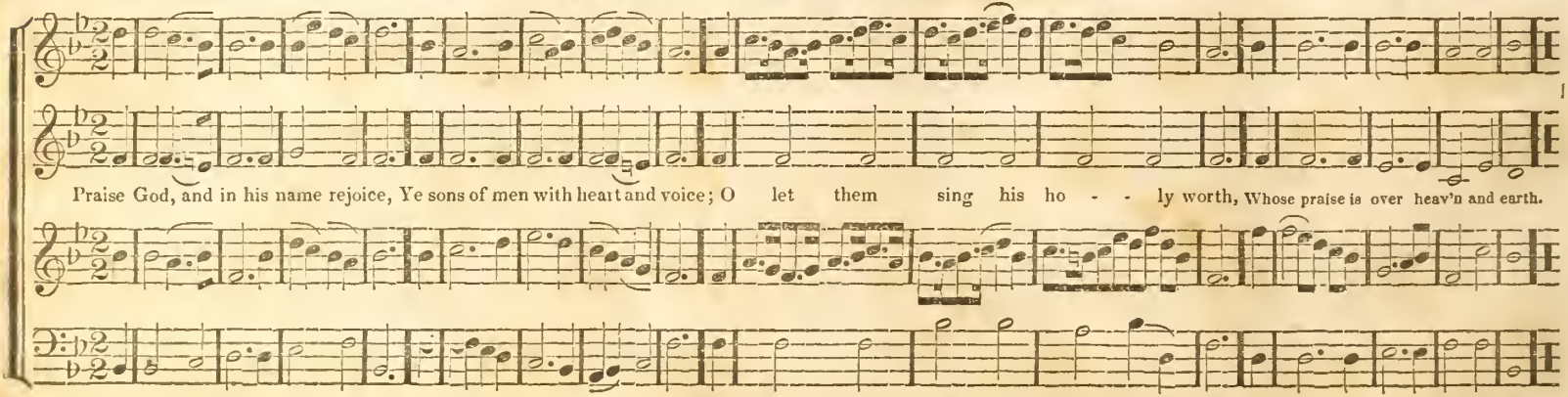


ALTON BAY. L. M.

W.



CHARLESTOWN. L. M.



BOLD.

CLAUDIUS. L. M.

From clime to clime, from shore to shore, Be the almigh - ty God a - dor'd: He made the nations by his pow'r, And rules them with his sov'reign word.

NANTWICH. L. M.

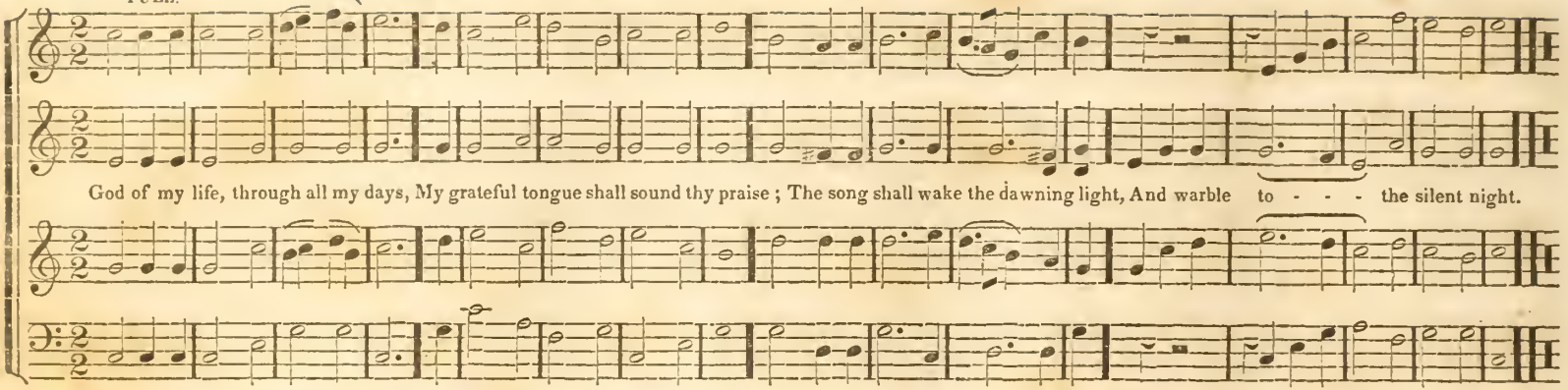
Dr. Madan.

My God, how endless is thy love, Thy gifts are ev'ry evening new; And morning mercies from above, Gently distil like early dew, Gently distil like early dew.

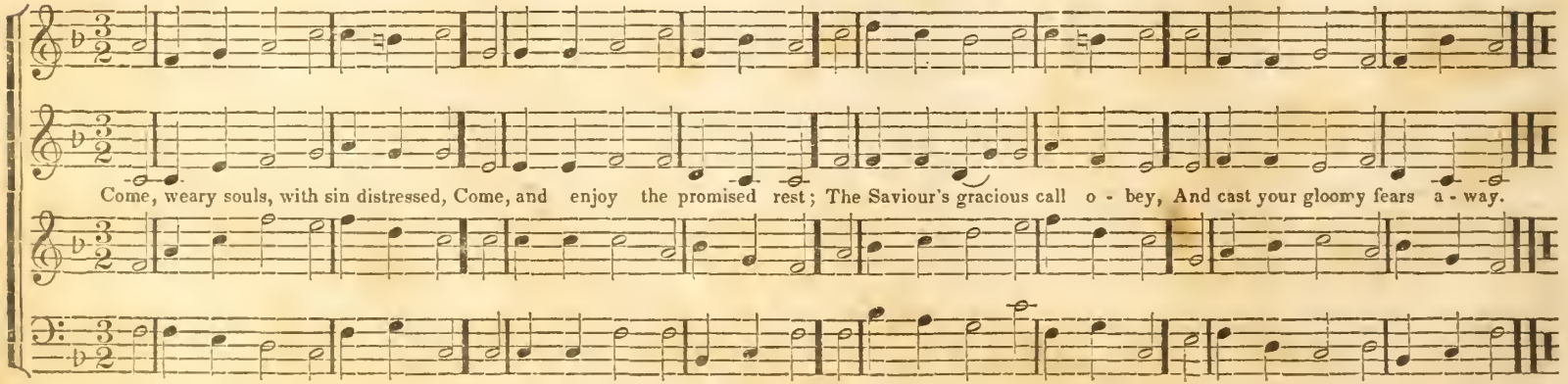
SOUTHBRIDGE. L. M.

W.

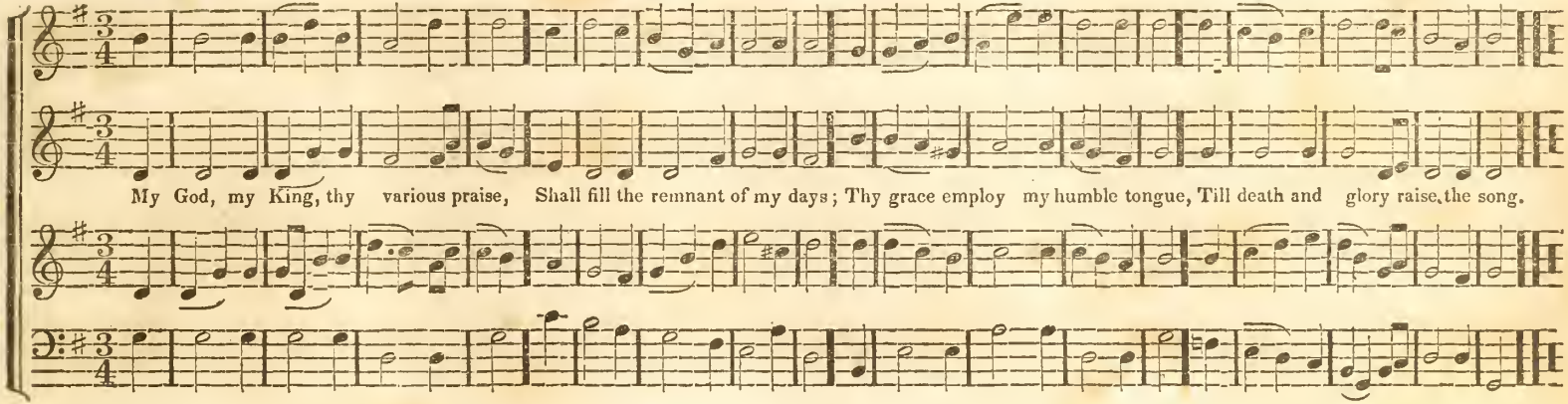
FULL.



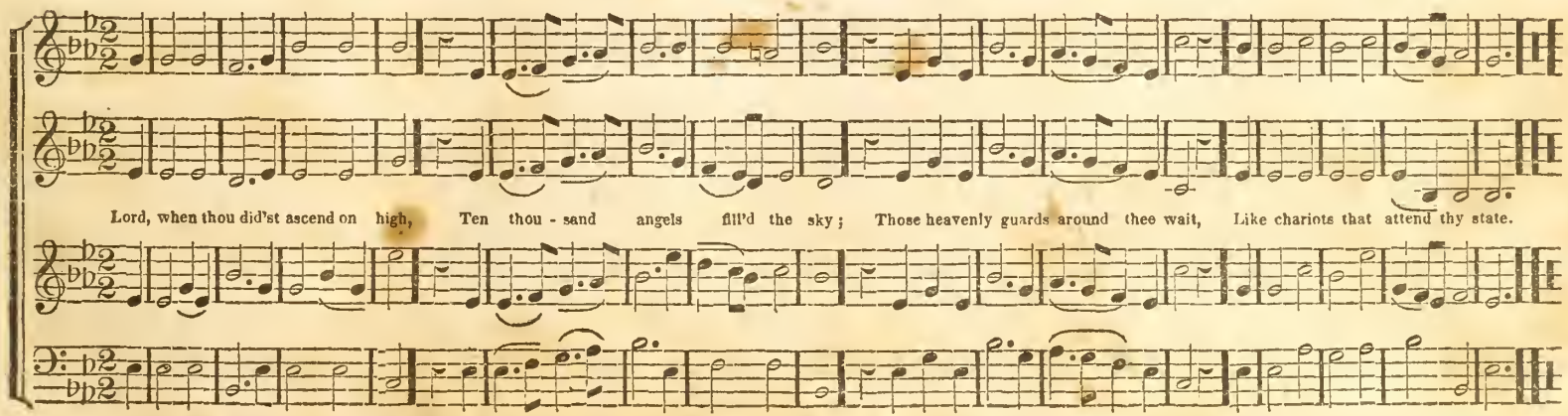
WELLS. L. M.



HUNTINGDON. L. M.

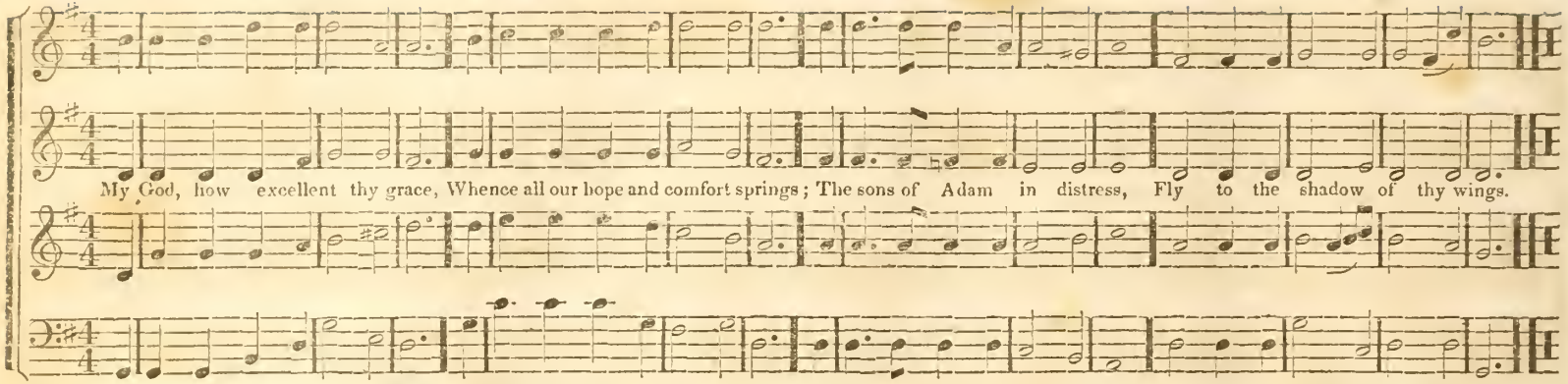


DANVERS. L. M.



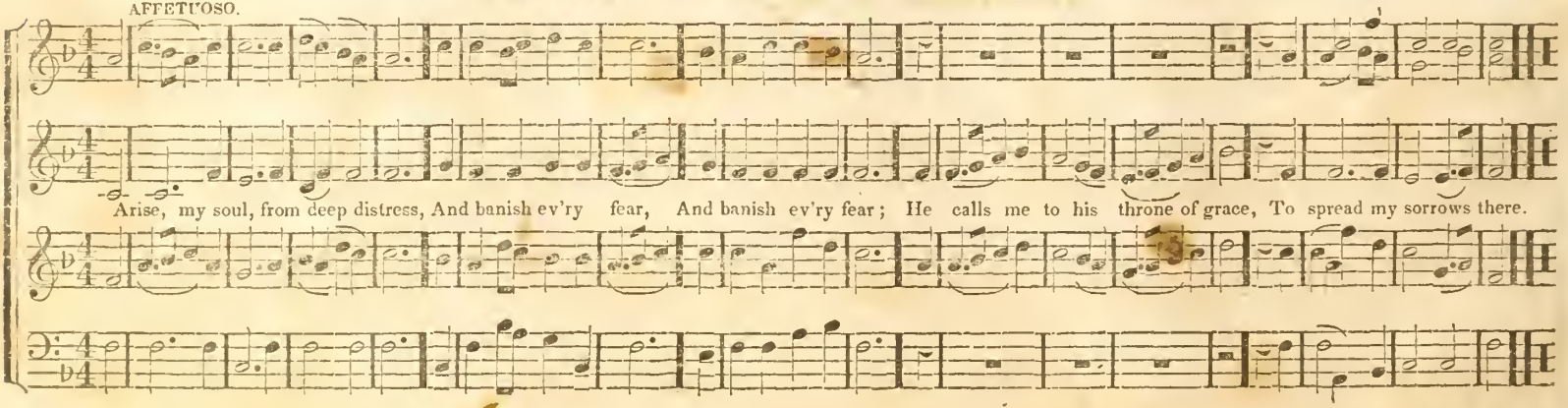
SABBATH CHANT. L. M.

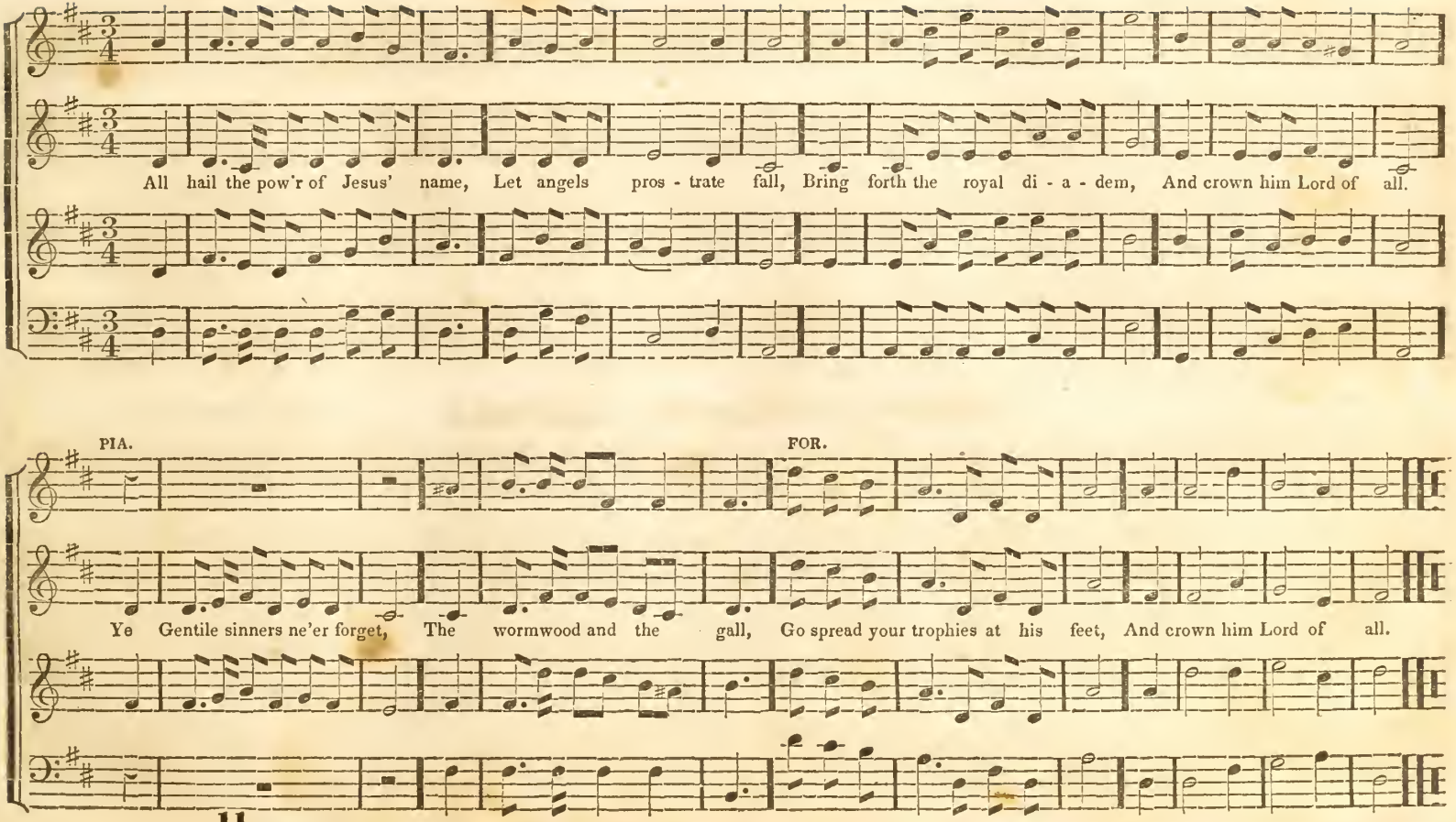
Bartlett.



MORRIS. C. M.

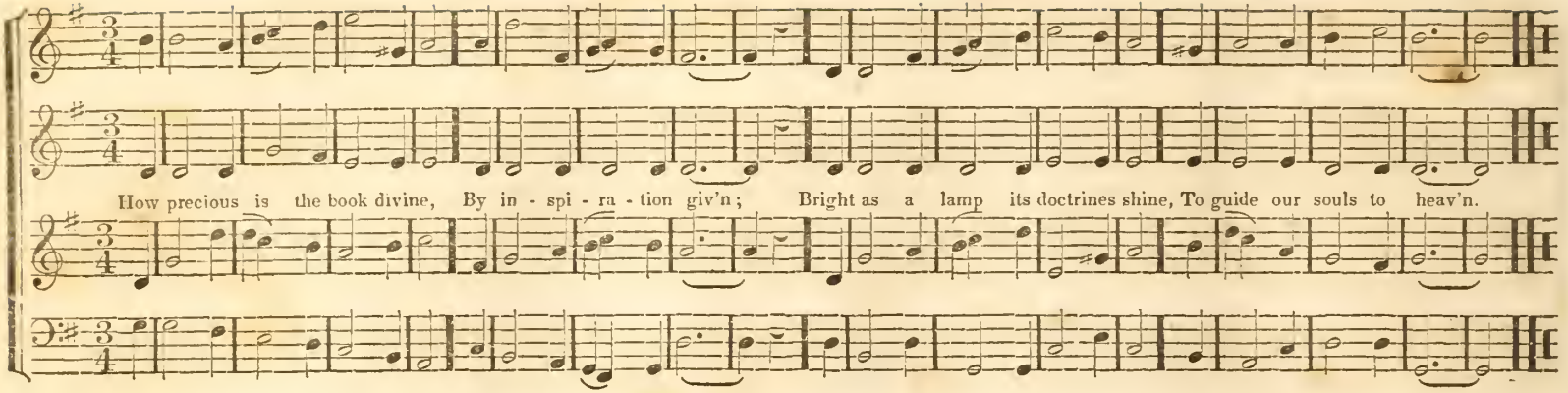
T. Whittemore.




All hail the pow'r of Jesus' name, Let angels pros - trate fall, Bring forth the royal di - a - dem, And crown him Lord of all.
PIA.
FOR.
Ye Gentile sinners ne'er forget, The wormwood and the gall, Go spread your trophies at his feet, And crown him Lord of all.

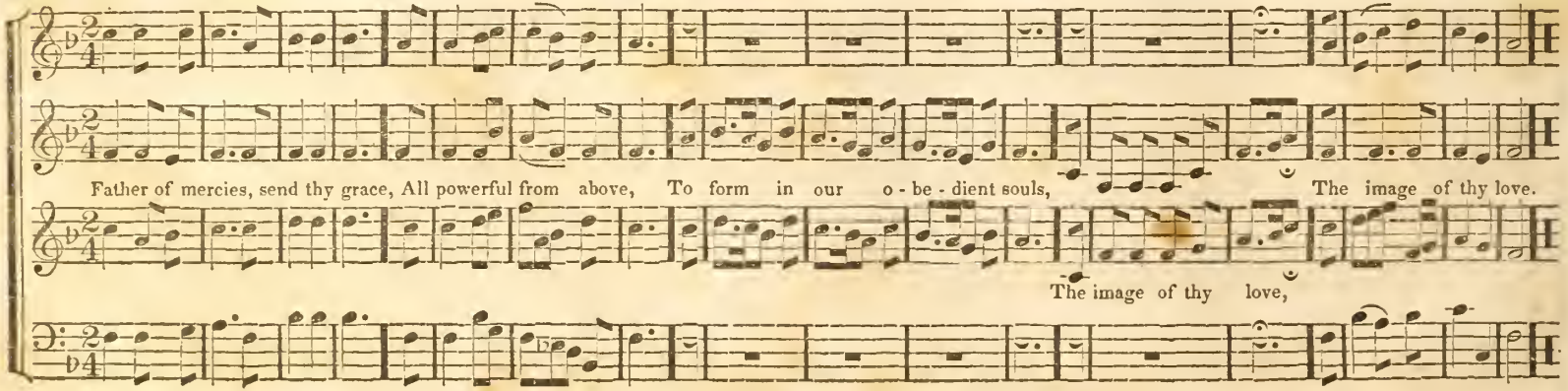
ALDEN. C. M.

H. P. Munroe.

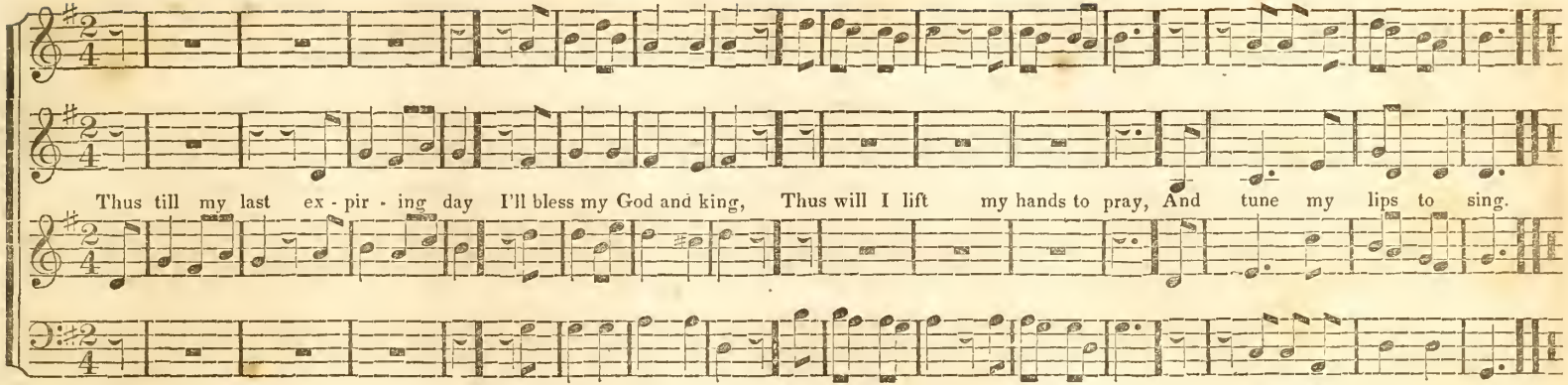


WATERTOWN. C. M.

T. Whittemore.

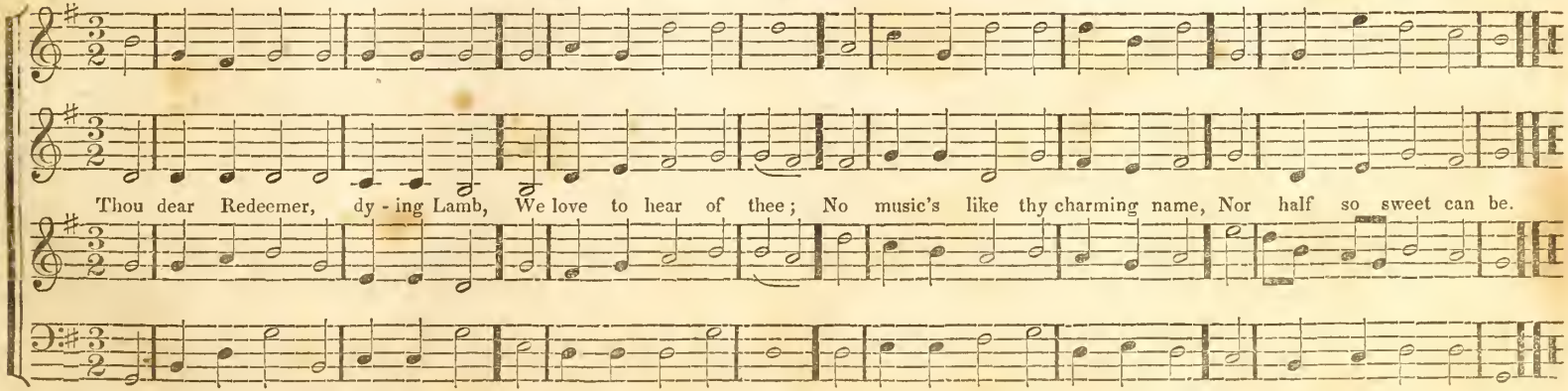


ALMA. C. M.



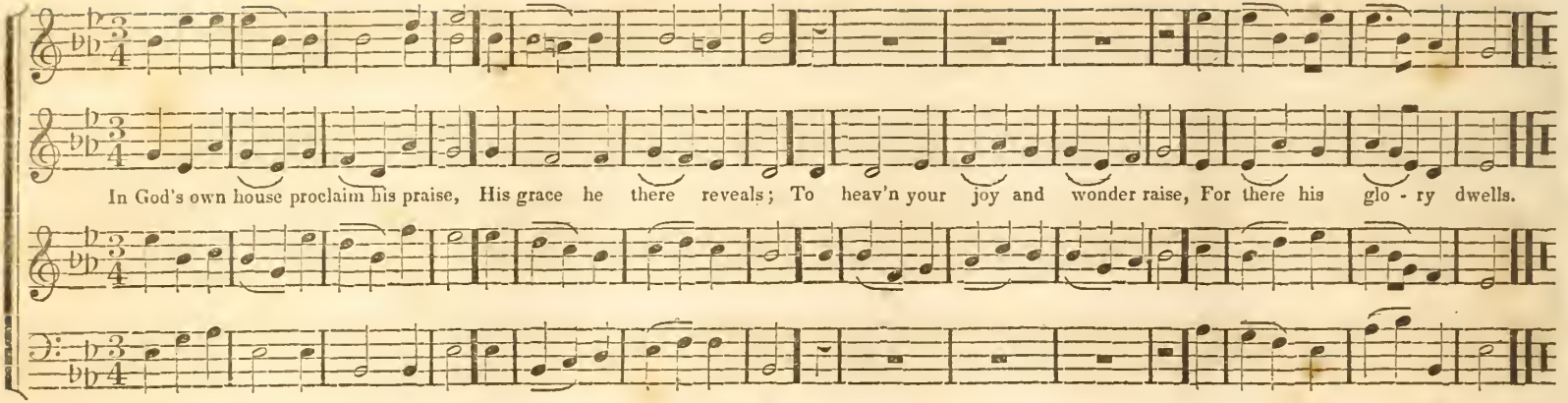
RICHARDS. C. M.

T. Whittemore.



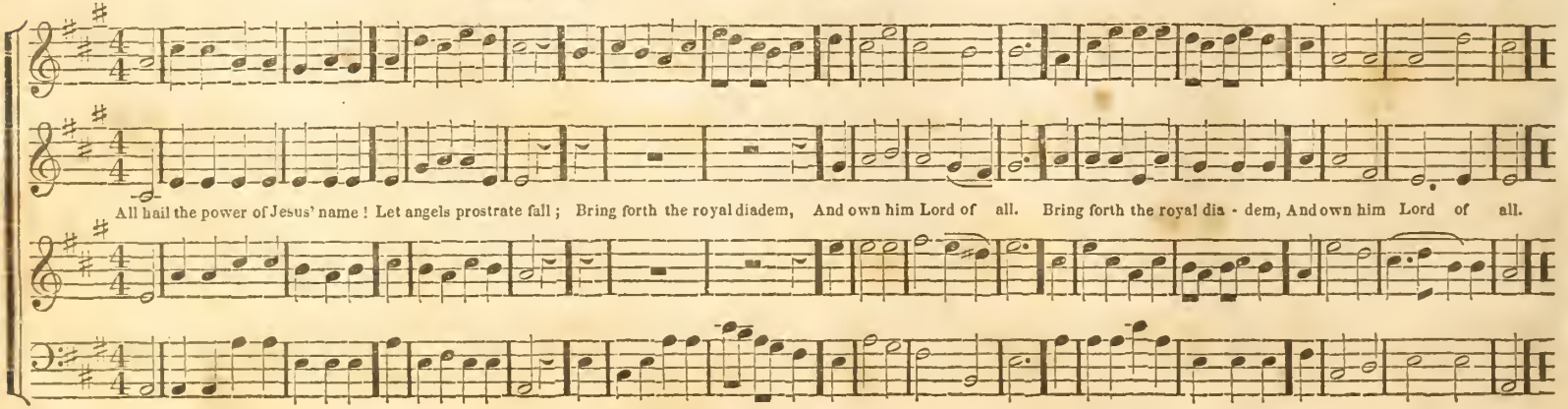
MONTICELLO. C. M.

B. A. Burditt.



CORONATION. C. M.

O. Holden.



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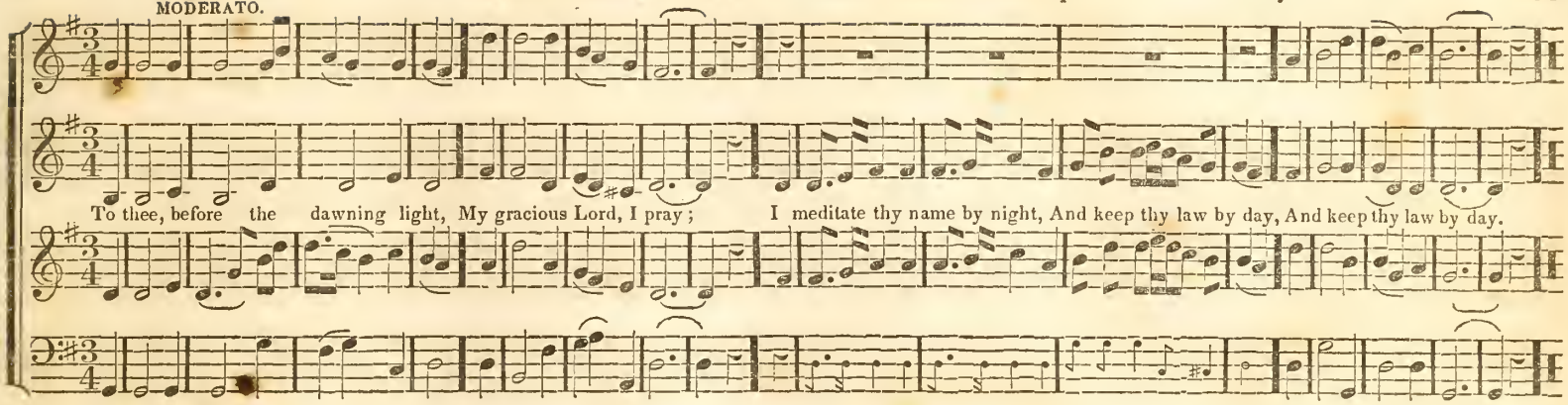

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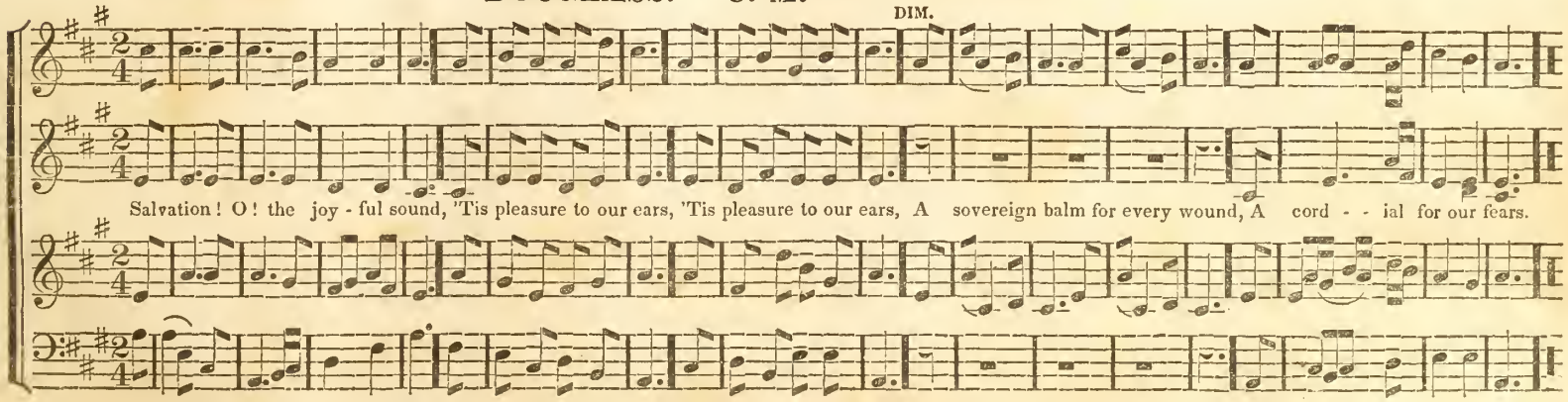

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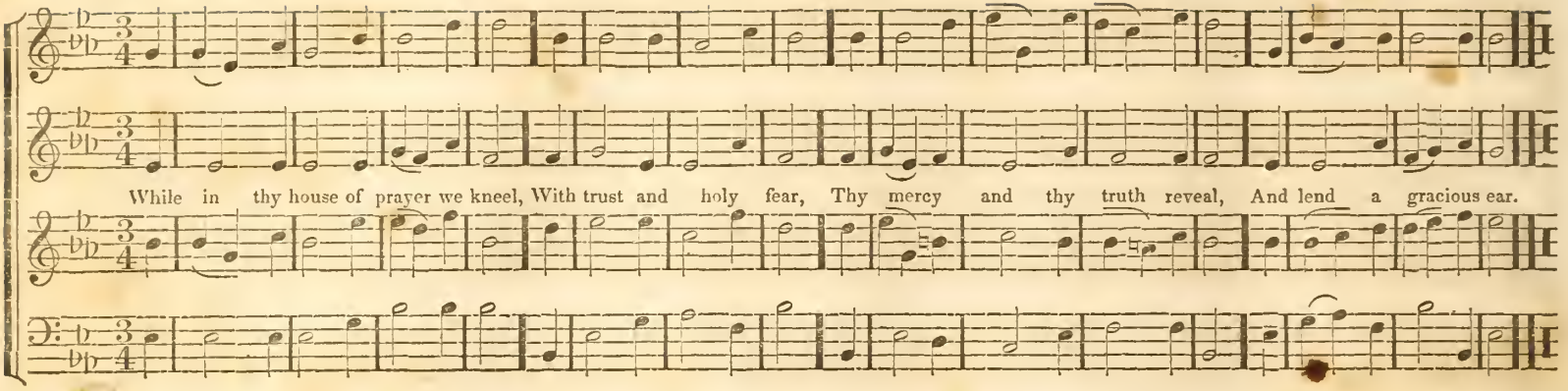
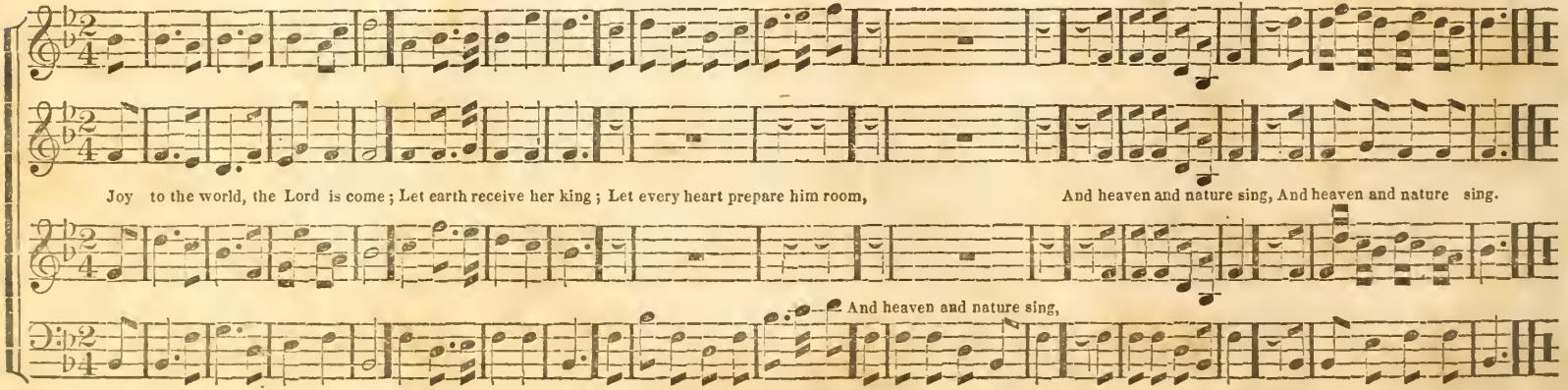
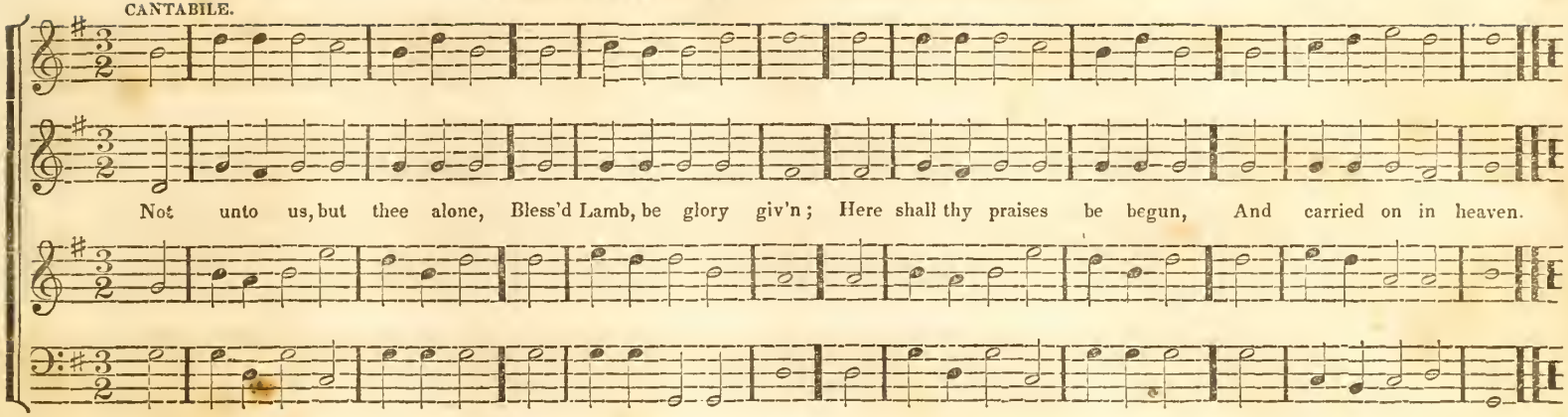


SAMARIA. C. M. L. C.



PALFORD. C. M.

CANTABILE.



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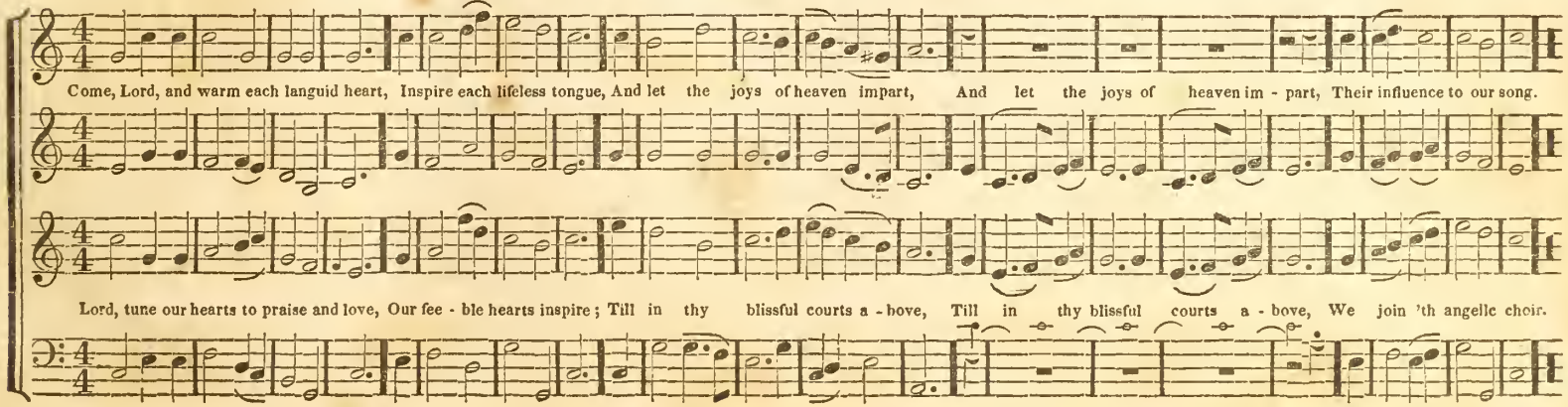
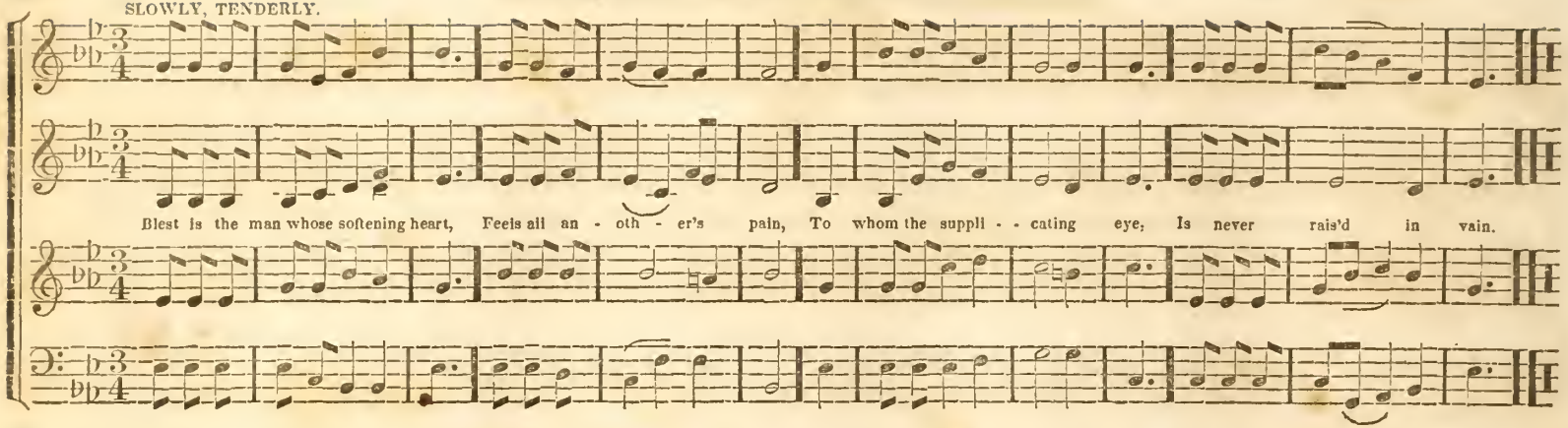


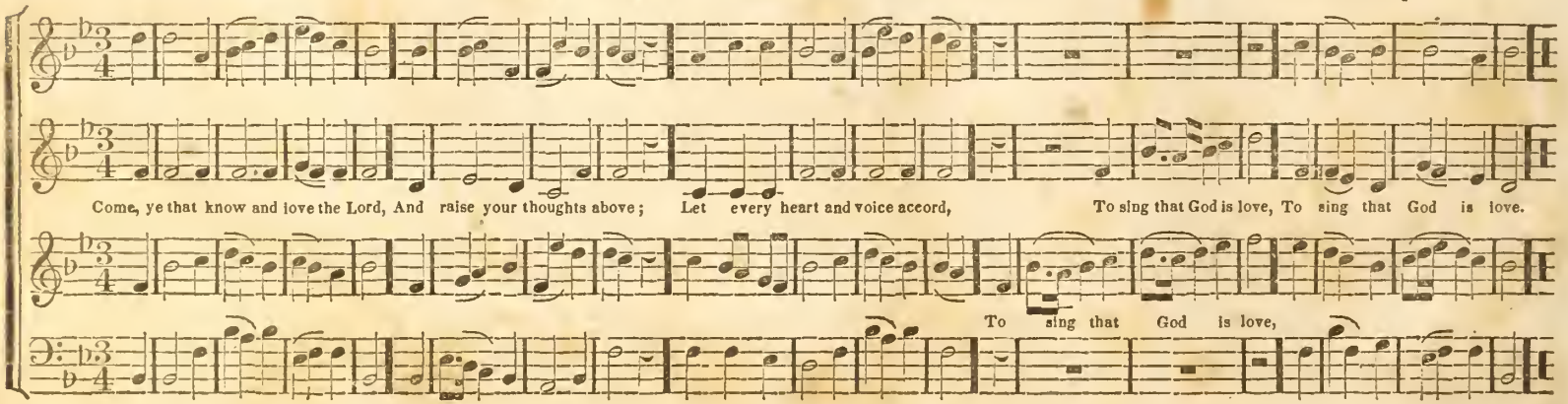
BENEVOLENCE. C. M.

W. S. Knowlton.



PEMBROKE. C. M.

From the Seraph.



WELLINGTON. C. M.

Walker.

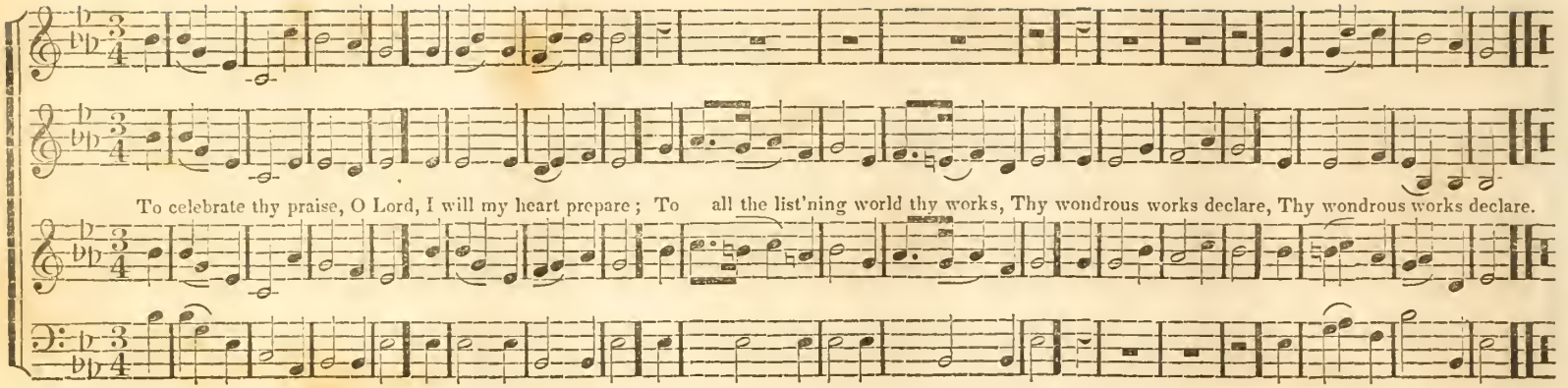
How shall I praise th' Eternal God, That in - finite unknown; Who can ascend his high a - bode, Or come before his throne.

ST. ANNS. C. M. Choral.

Dr. Croft.

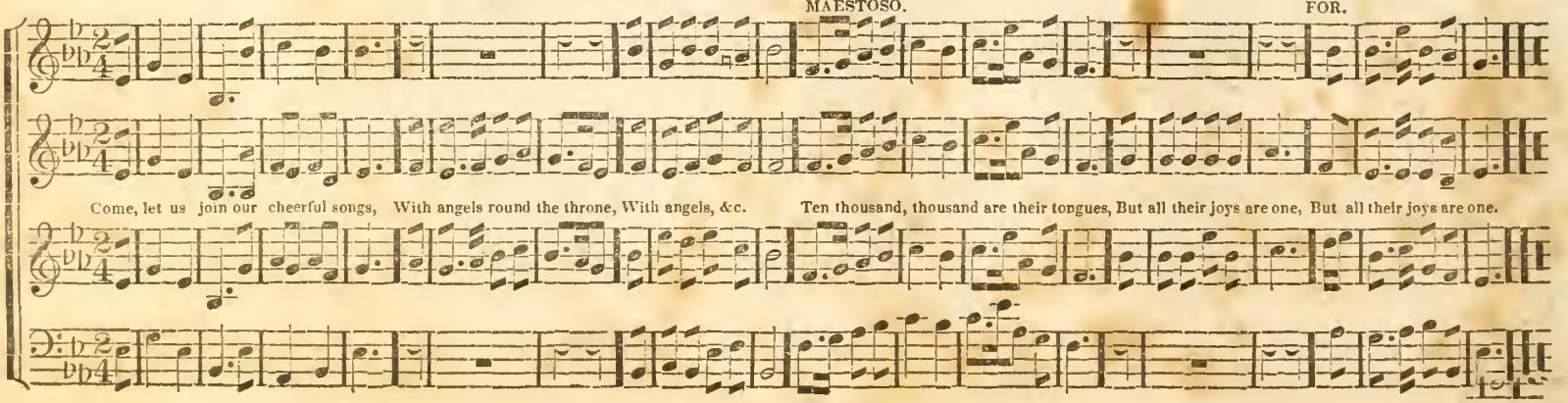
My God, my portion and my love, My ev - er - lasting all, I've none but thee in heaven above, Or on this earthly ball.

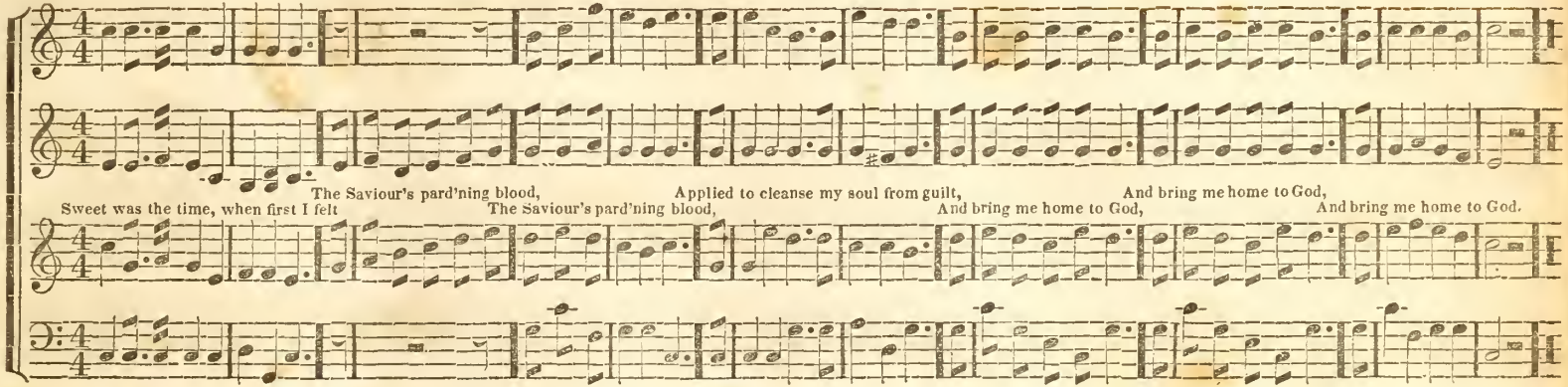
WELFLEET. C. M.



WORSHIP. C. M.

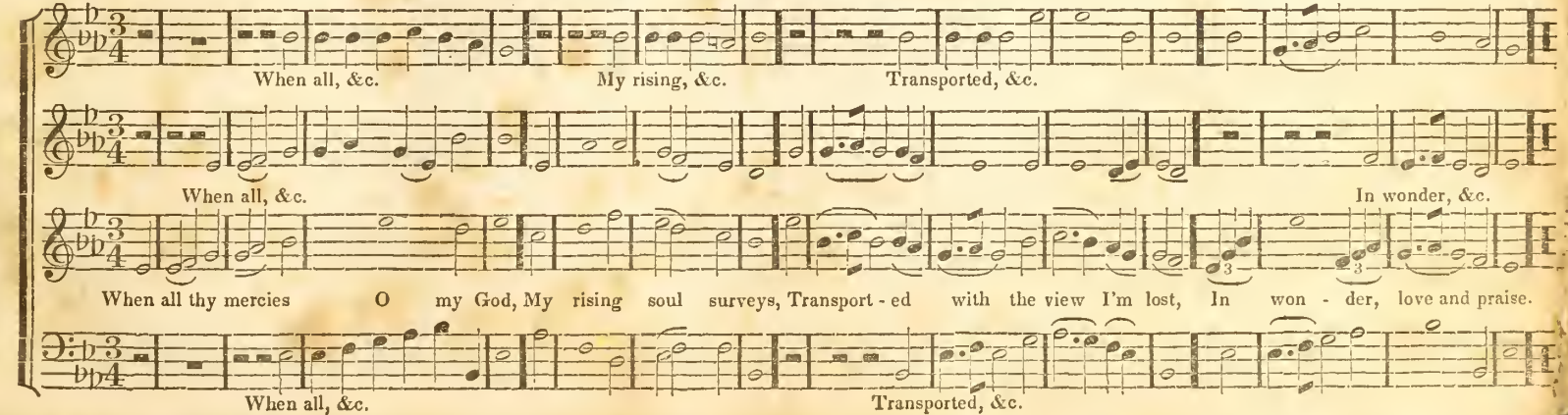
T. Whittemore.





GENEVA. C. M.

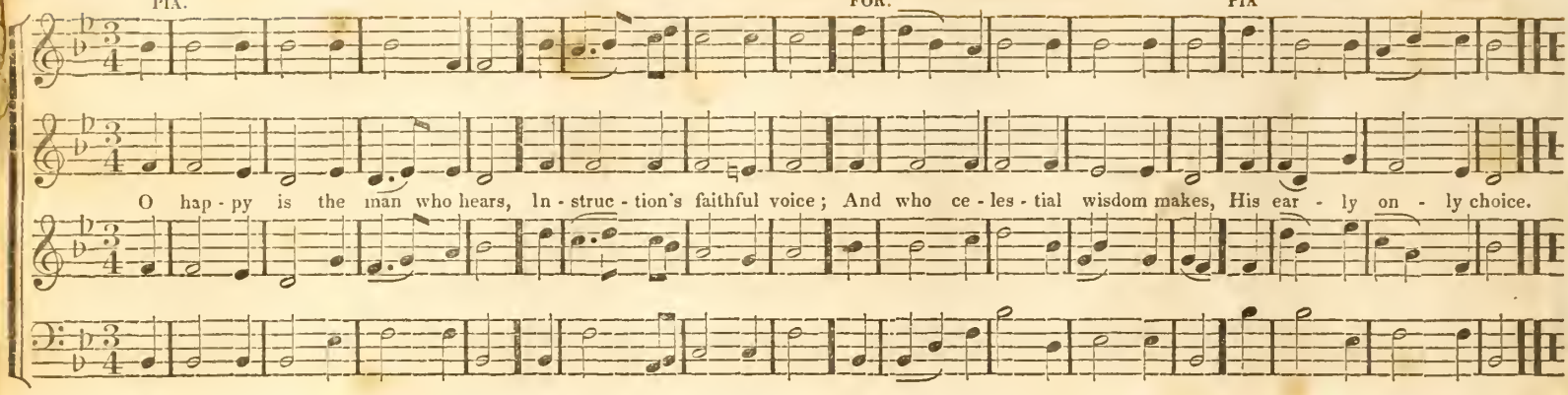
J. Cole.



URI. C. M.

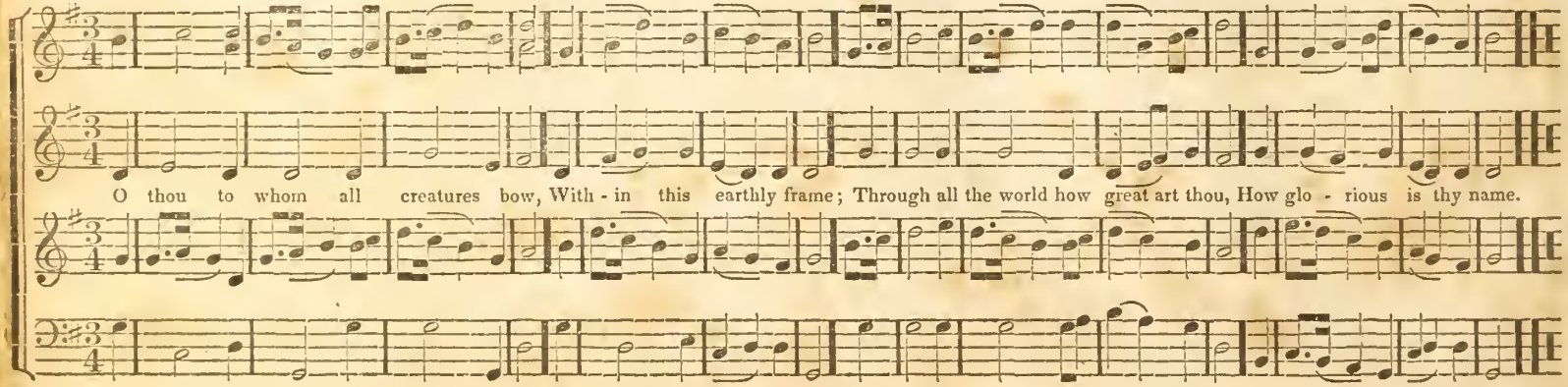
T. W.

PIA. FOR. PIA

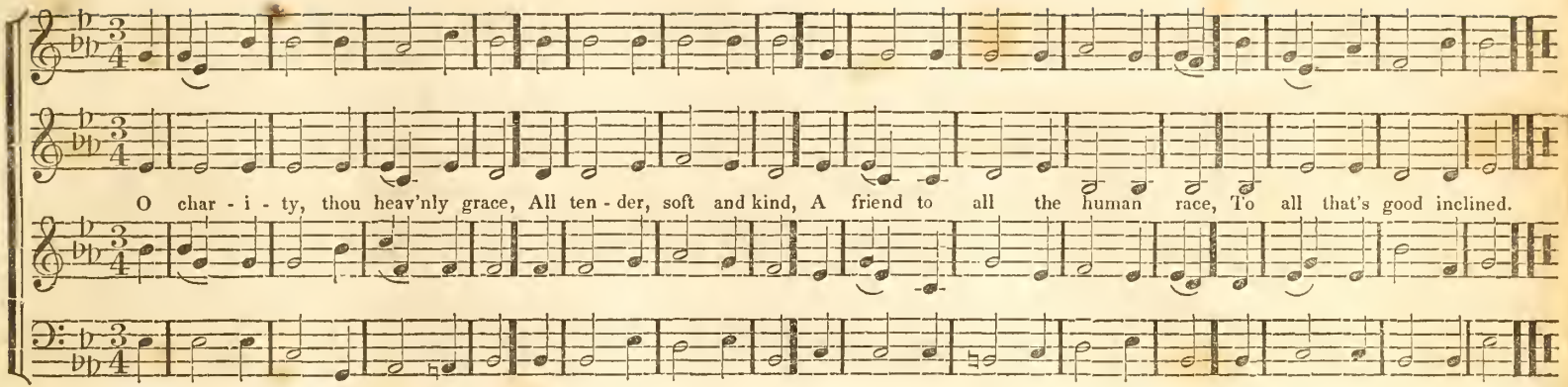


ST. MARTINS. C. M.

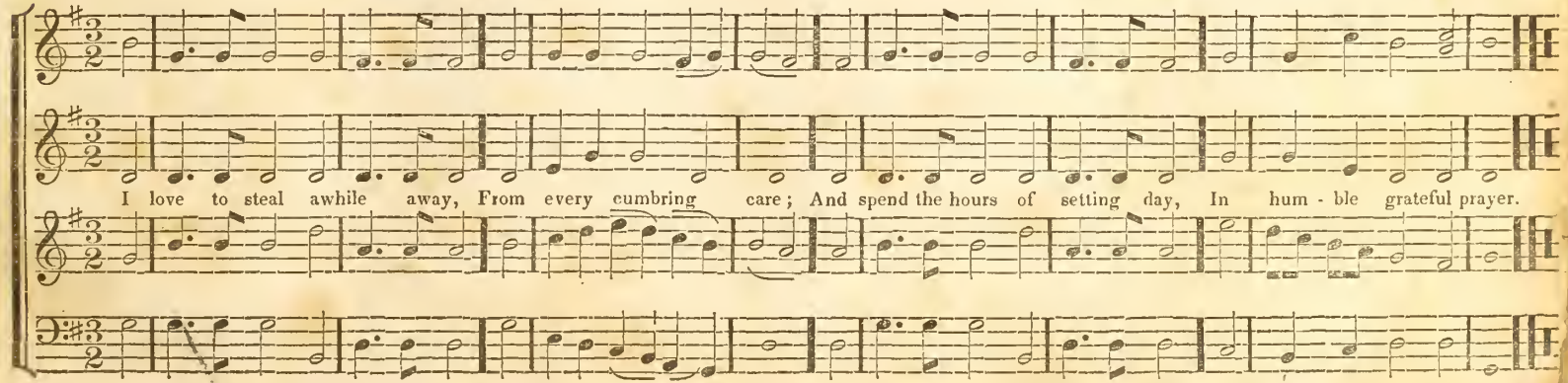
Tansur.



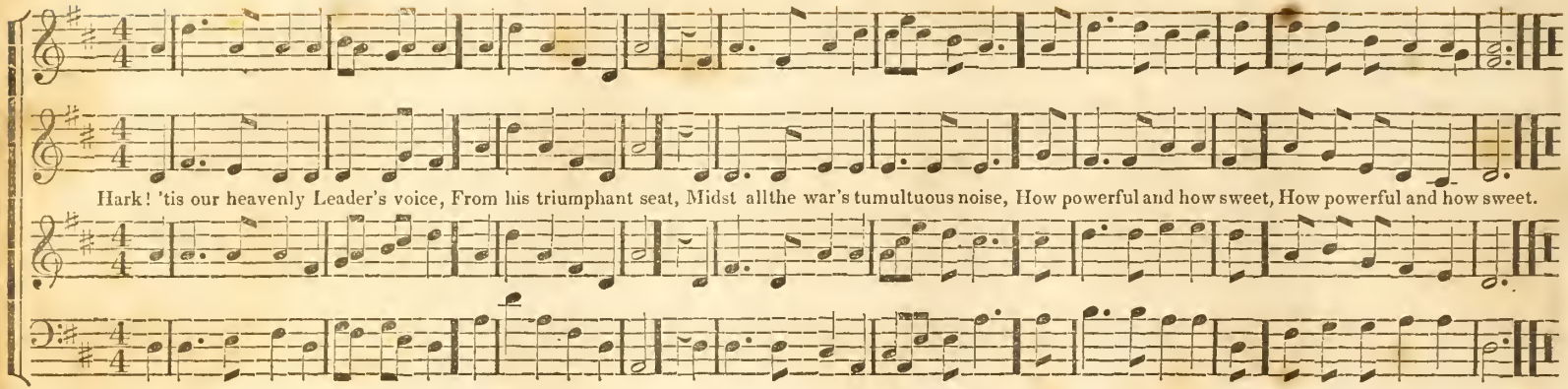
APTHORP. C. M.



WOODSTOCK. C. M.

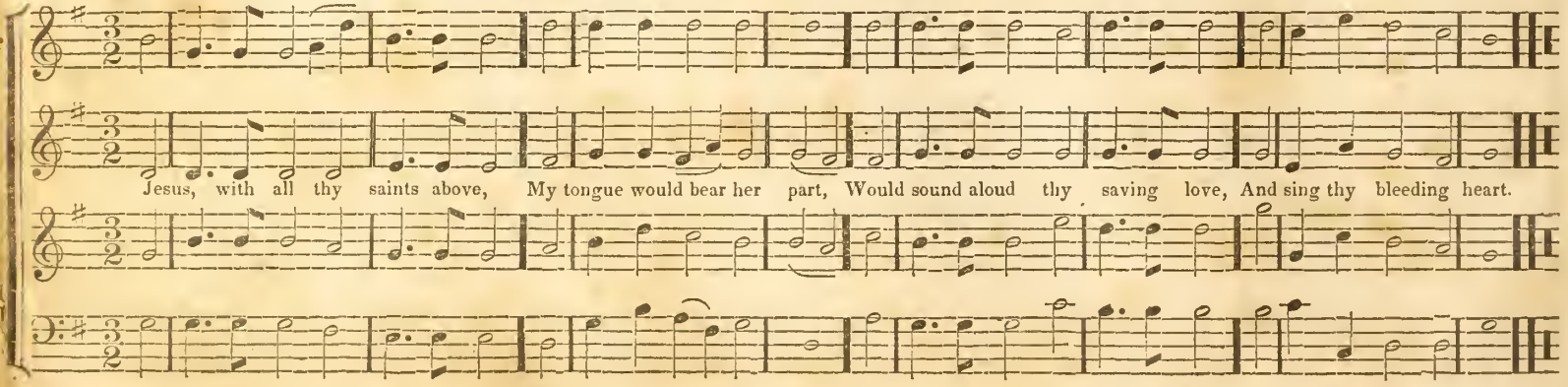


AHOLIAB. C. M.

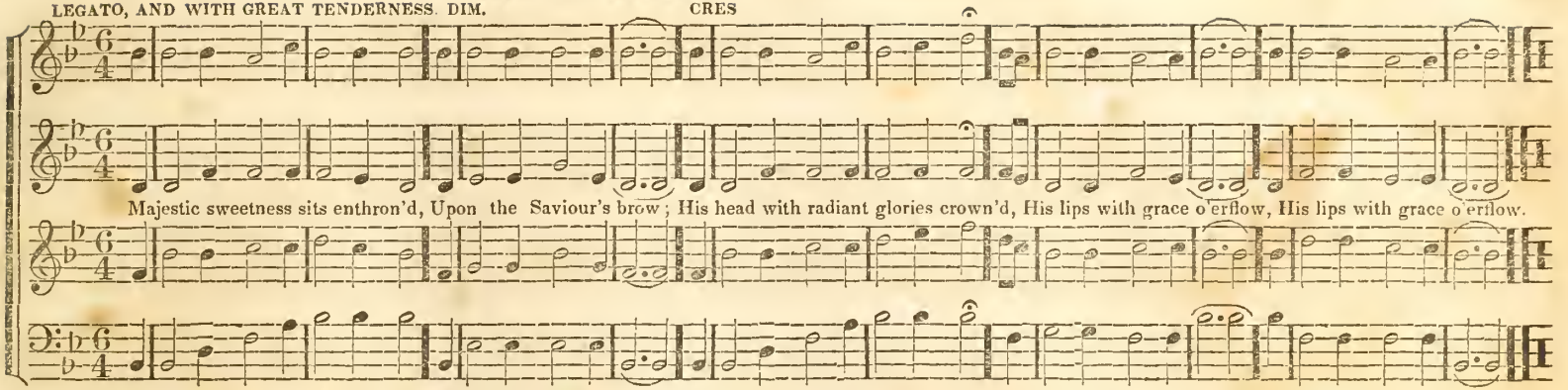


ARLINGTON. C. M.

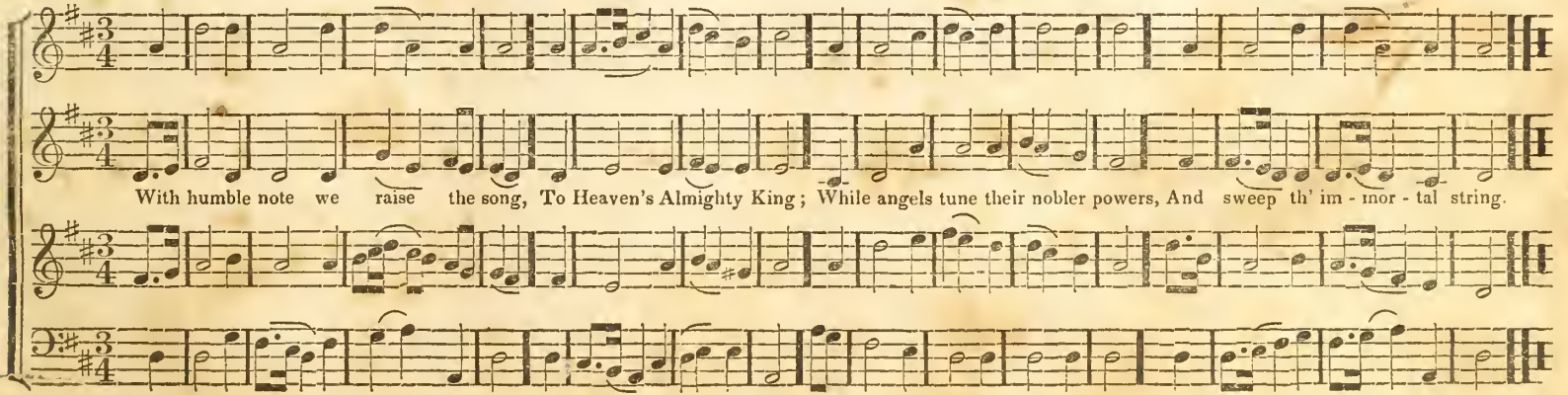
Dr. Arne.



ORTONVILLE. C. M.



HOWARD. C. M.



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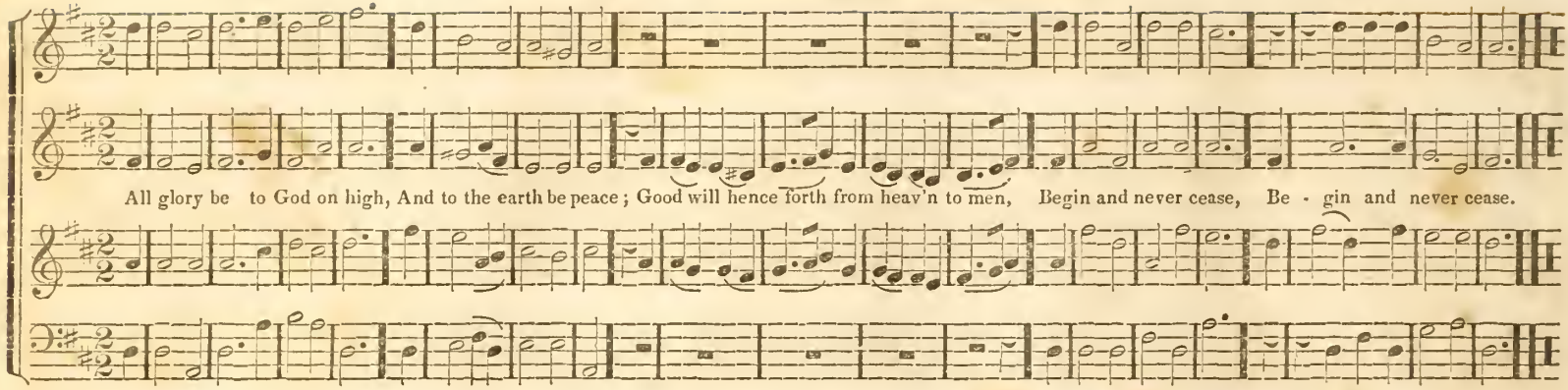
T. W.



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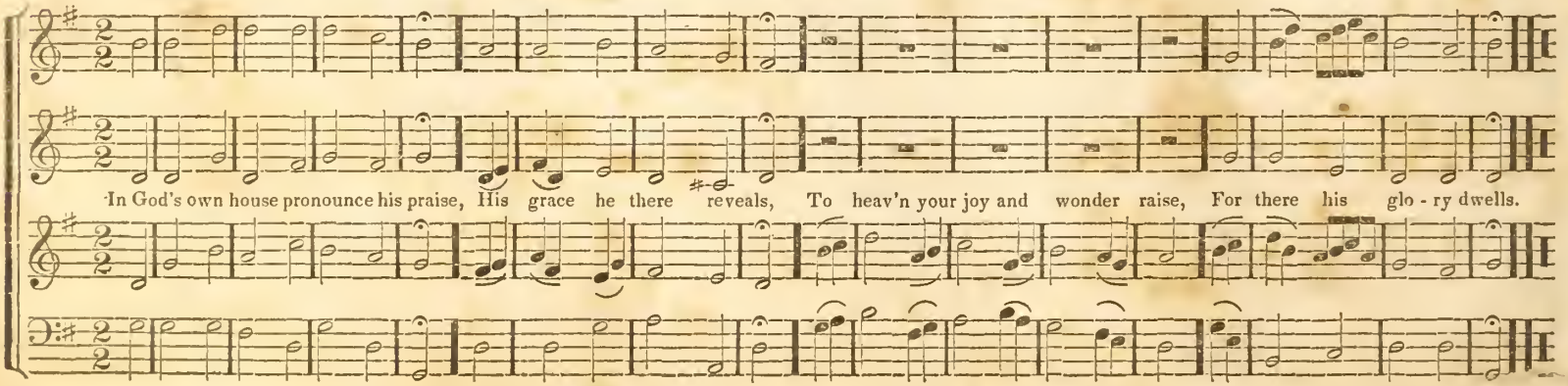
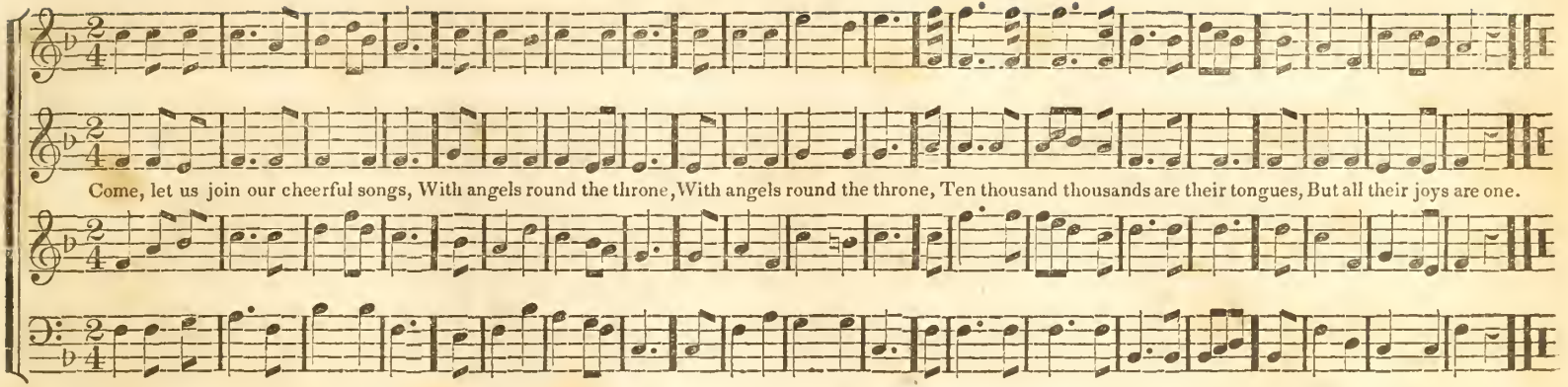
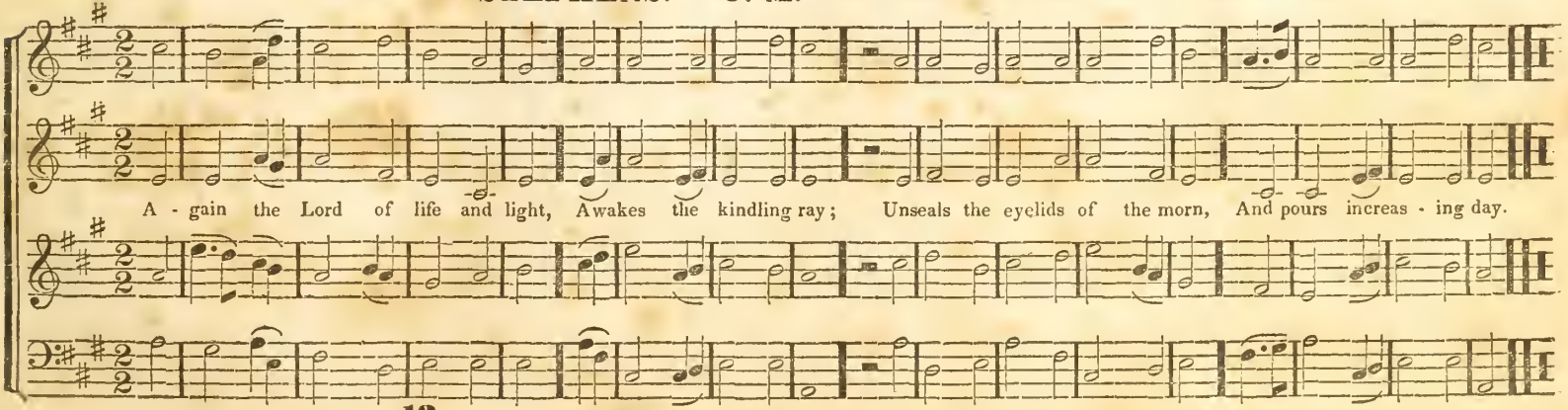


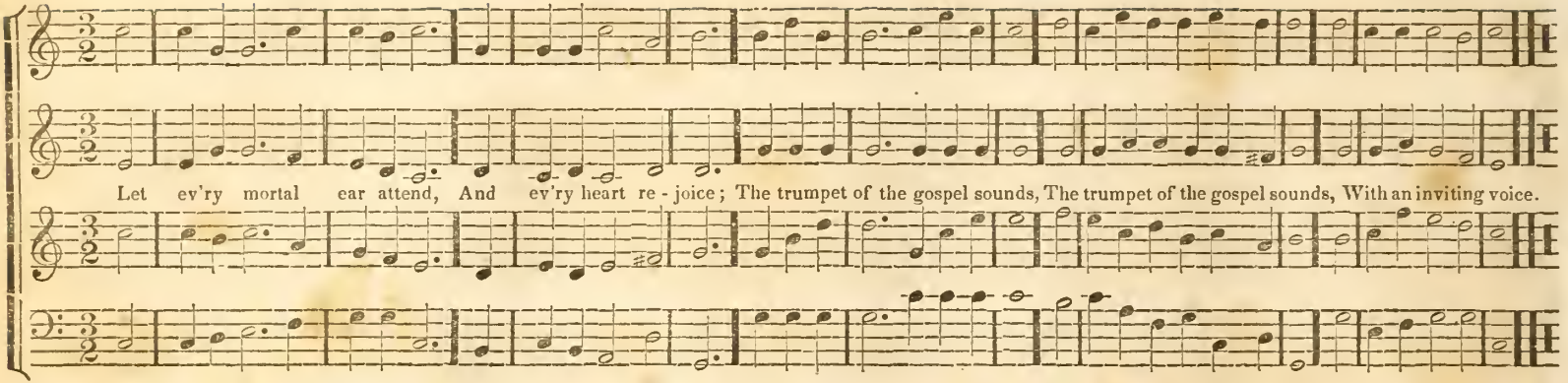

Come, let us join our cheerful songs, With angels round the throne, With angels round the throne, Ten thousand thousands are their tongues, But all their joys are one.

STEPHENS. C. M.


A - gain the Lord of life and light, Awakes the kindling ray; Unseals the eyelids of the morn, And pours increas - ing day.

PORTER. C. M.

T. W.



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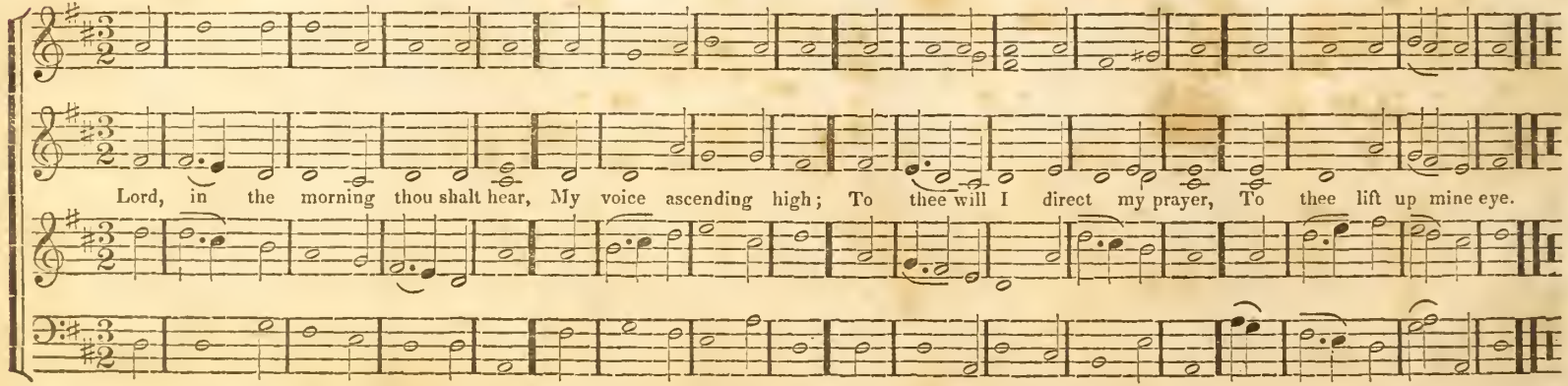

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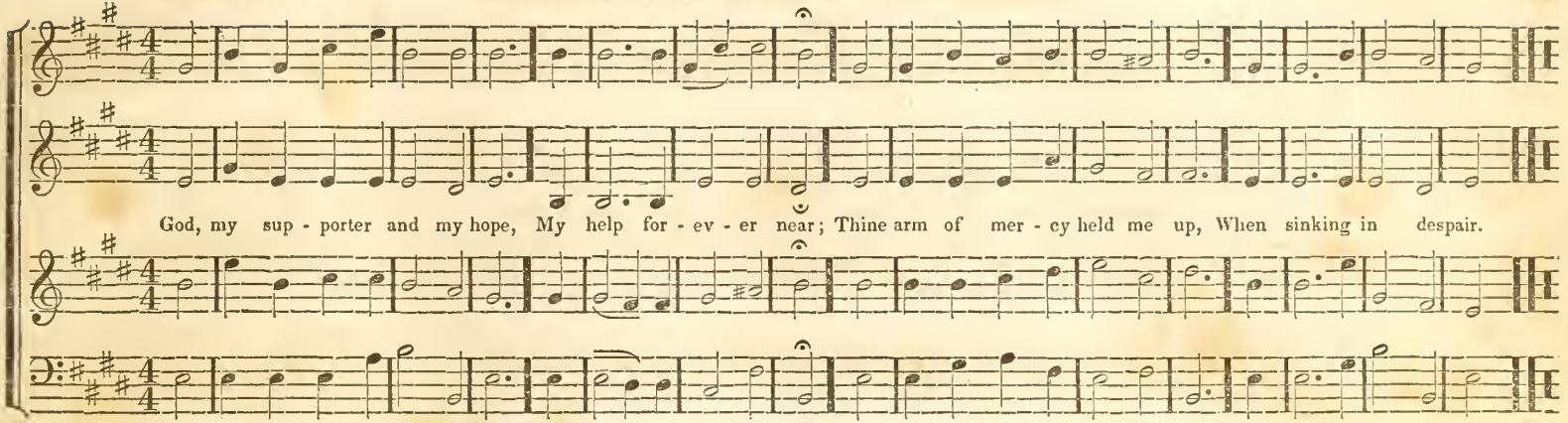

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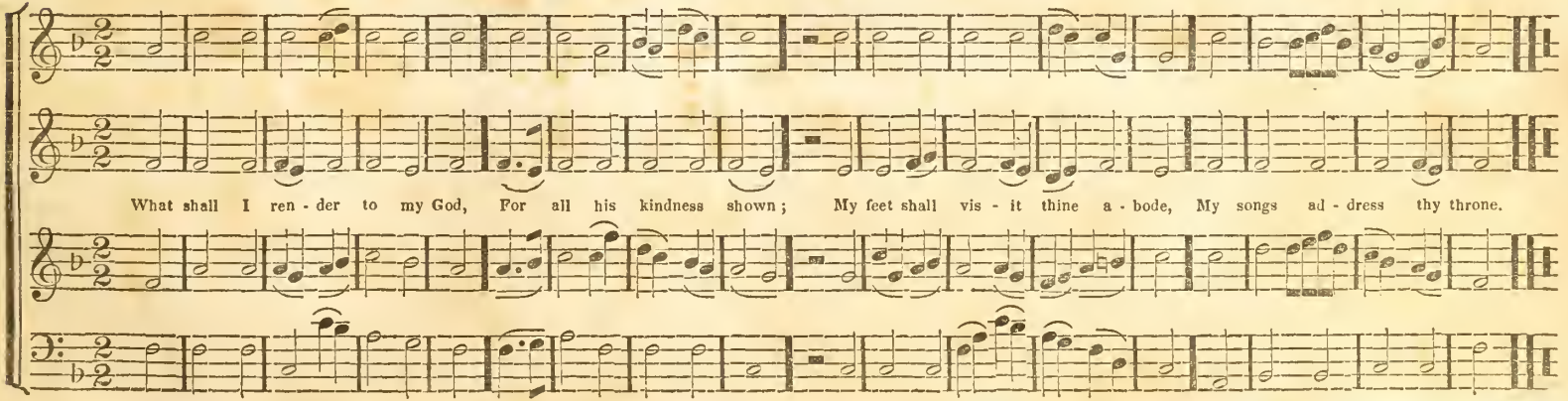

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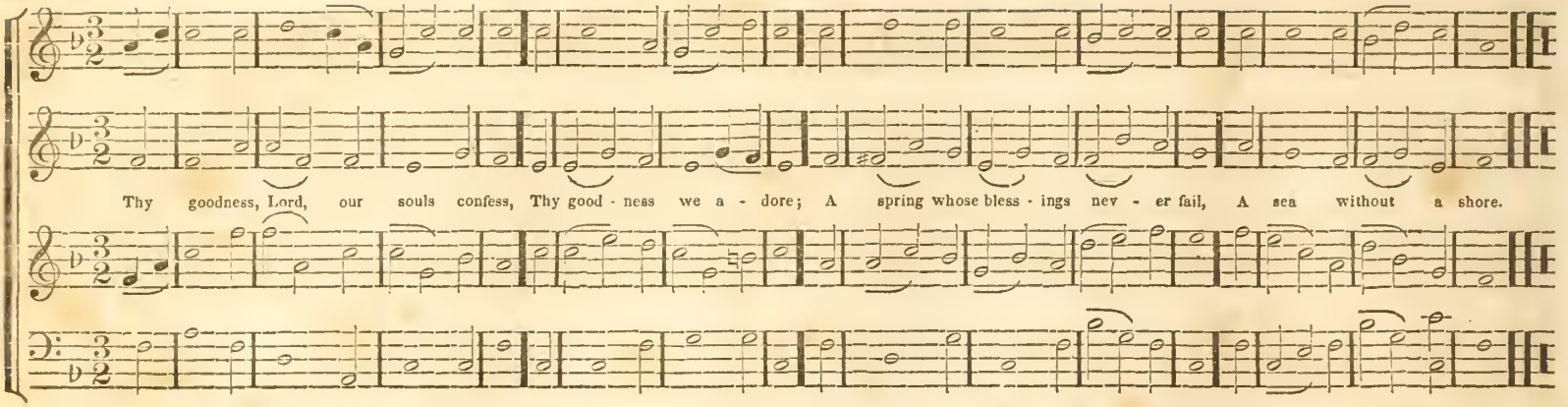
B. A. Burditt.



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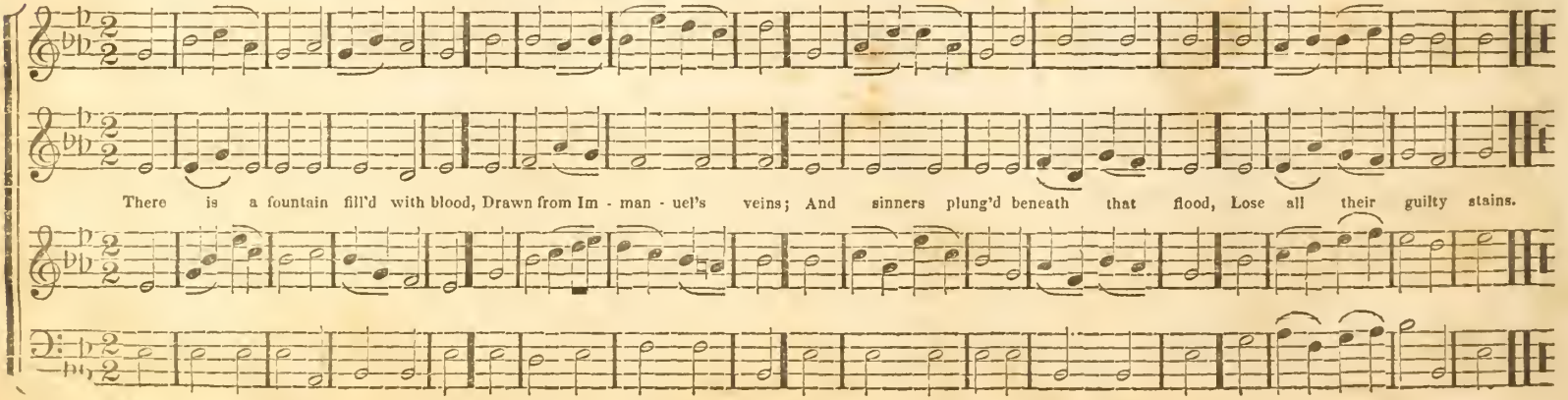
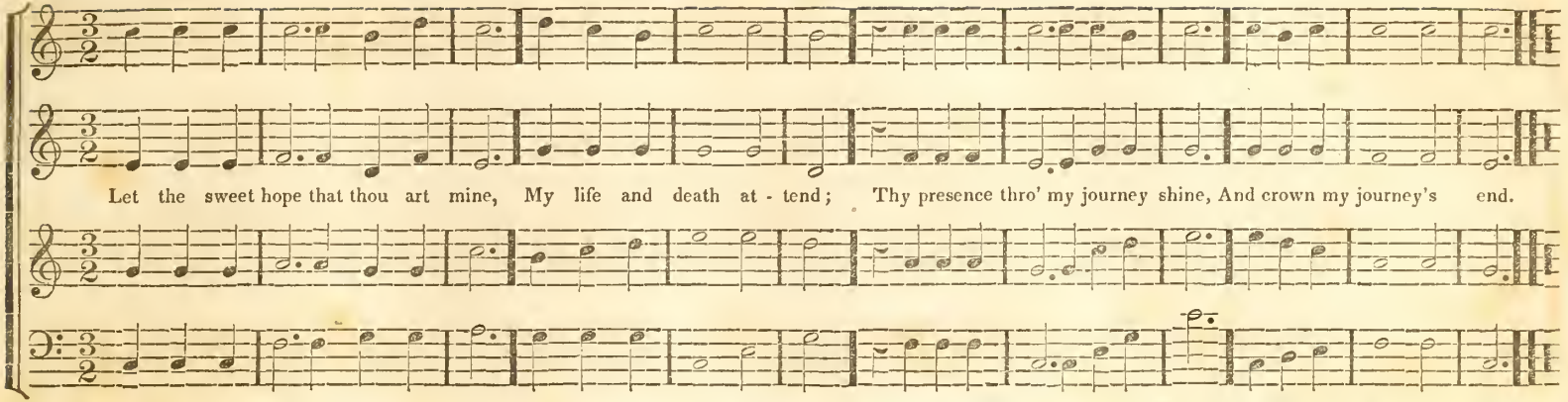
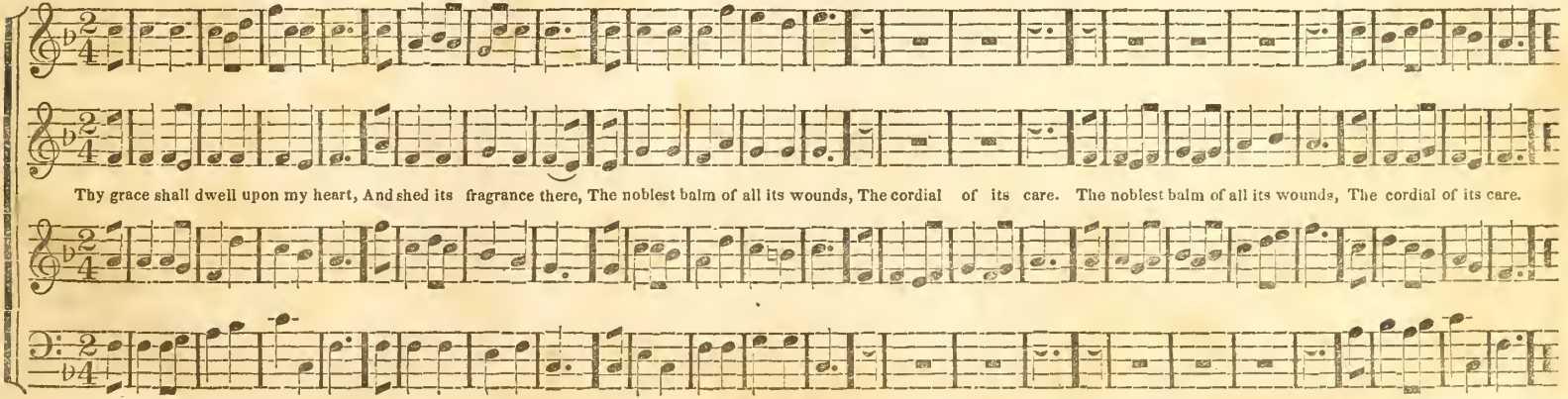
Stanley.





MERIDEN. C. M.

T. Clark.



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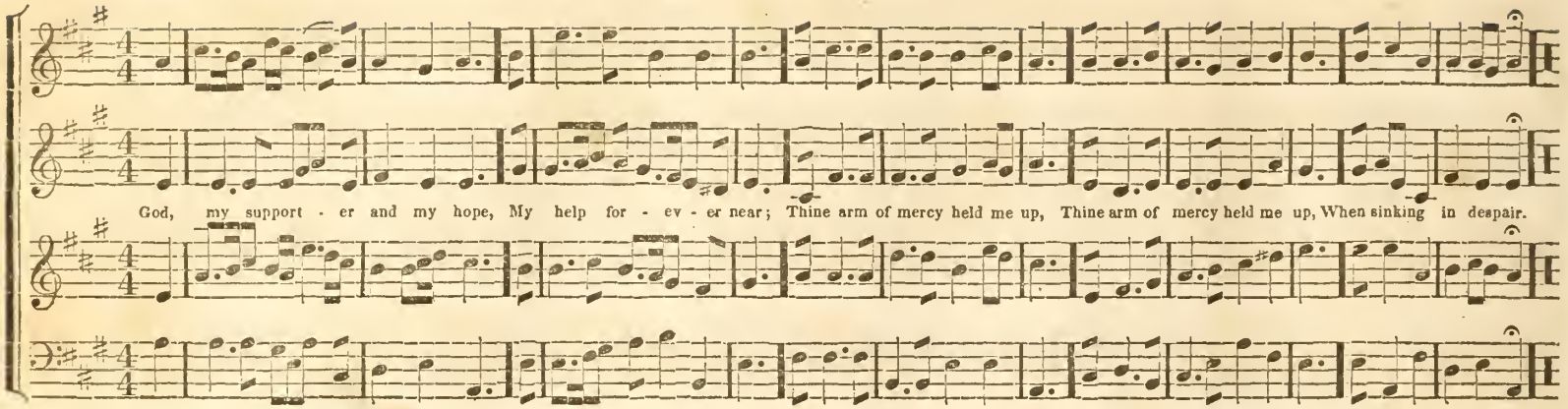
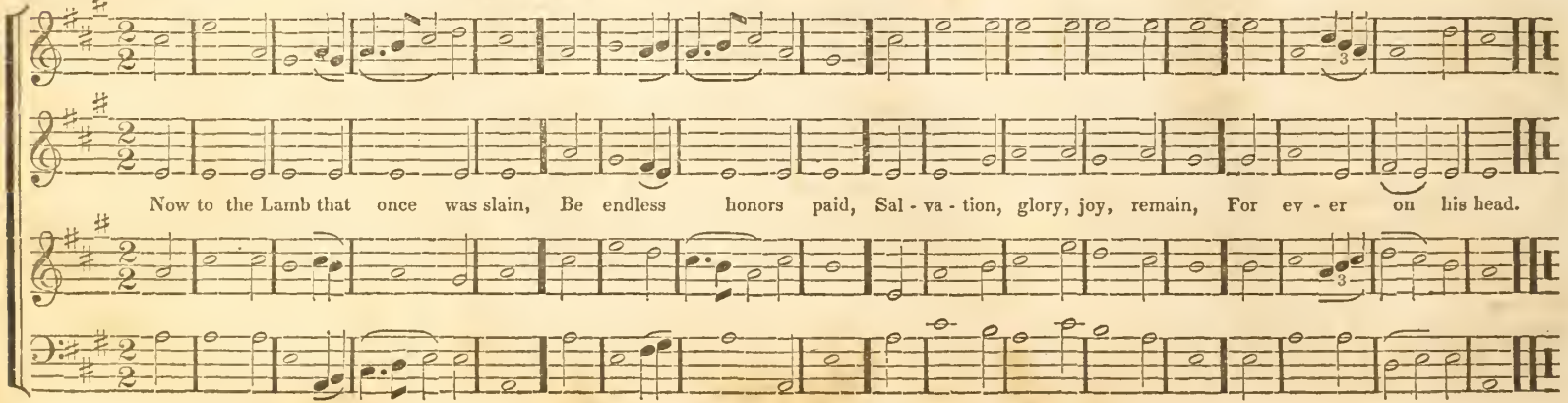
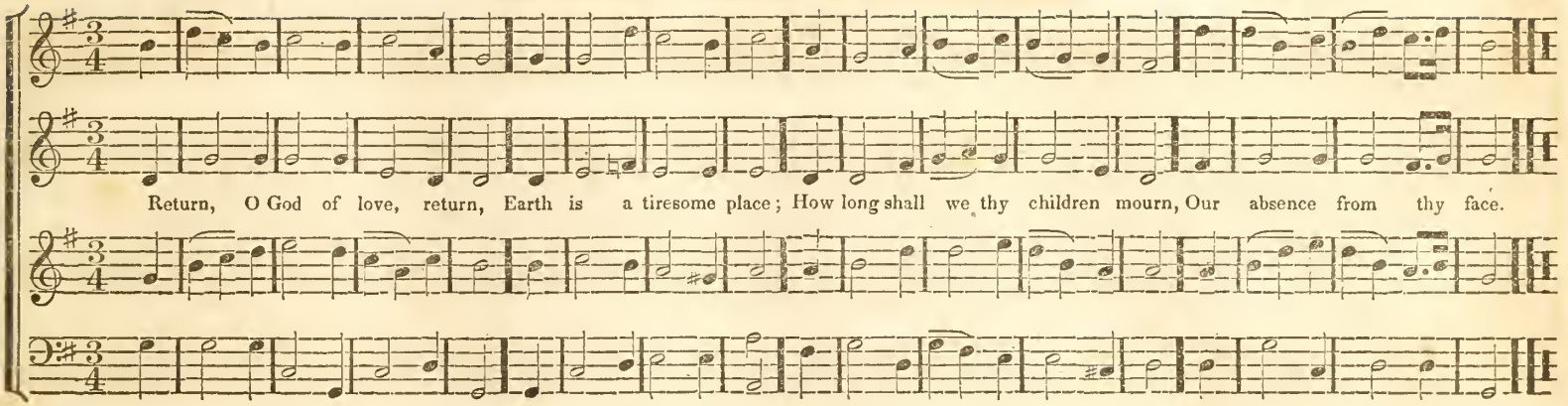


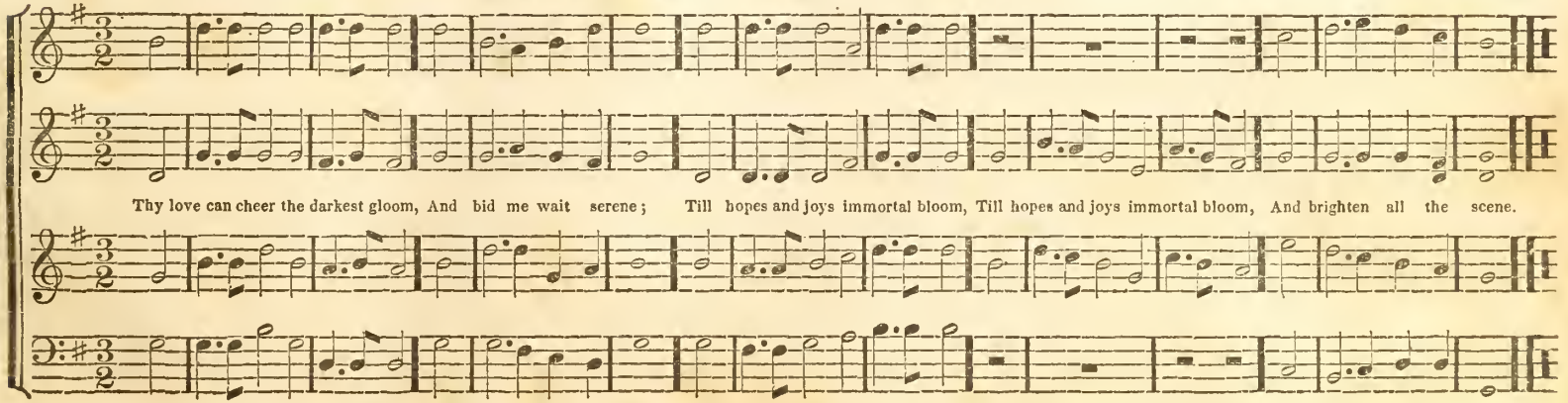
BARBY. C. M.

Tansur.



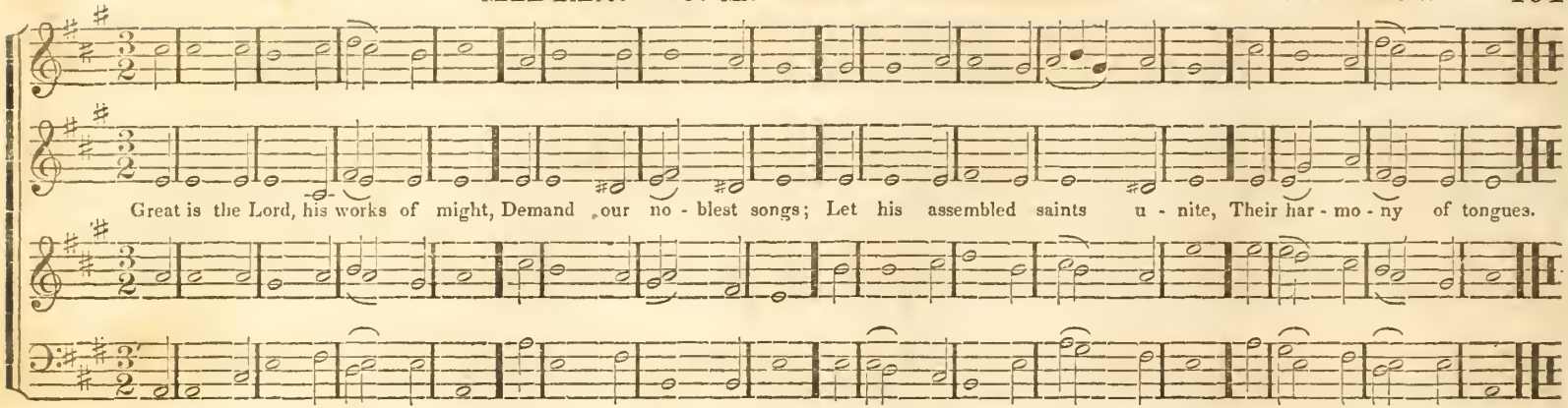

Return, O God of love, return, Earth is a tiresome place; How long shall we thy children mourn, Our absence from thy face.

WOODLAND. C. M.


Thy love can cheer the darkest gloom, And bid me wait serene; Till hopes and joys immortal bloom, Till hopes and joys immortal bloom, And brighten all the scene.

MIDIAN. C. M.

T. Whittemore.



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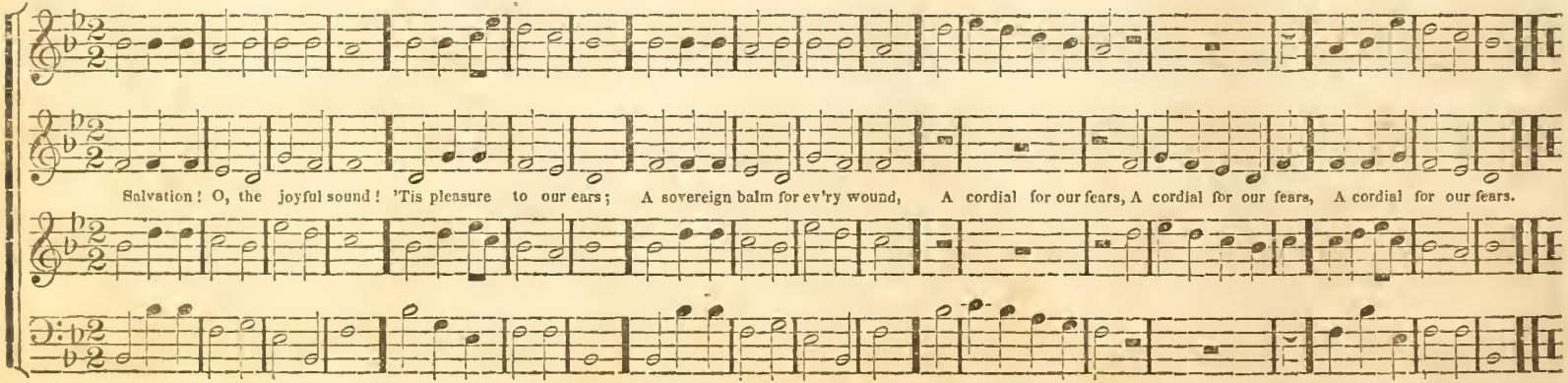
Dr. Randall.



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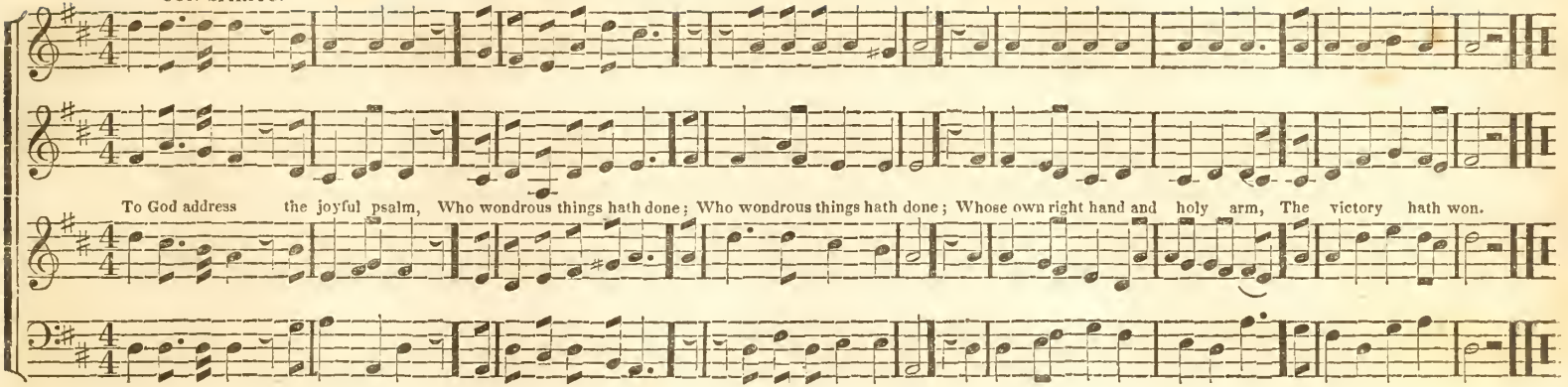

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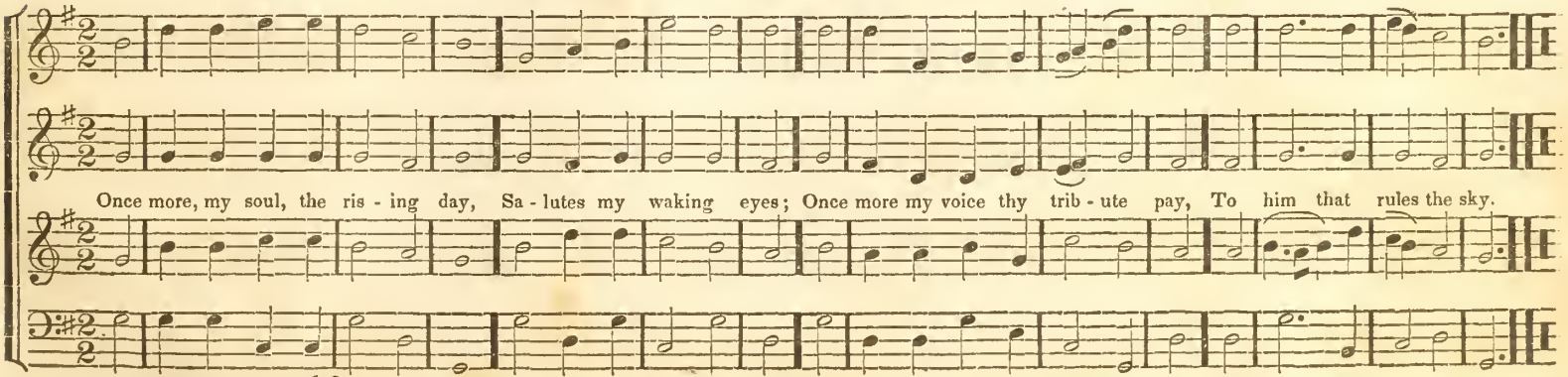

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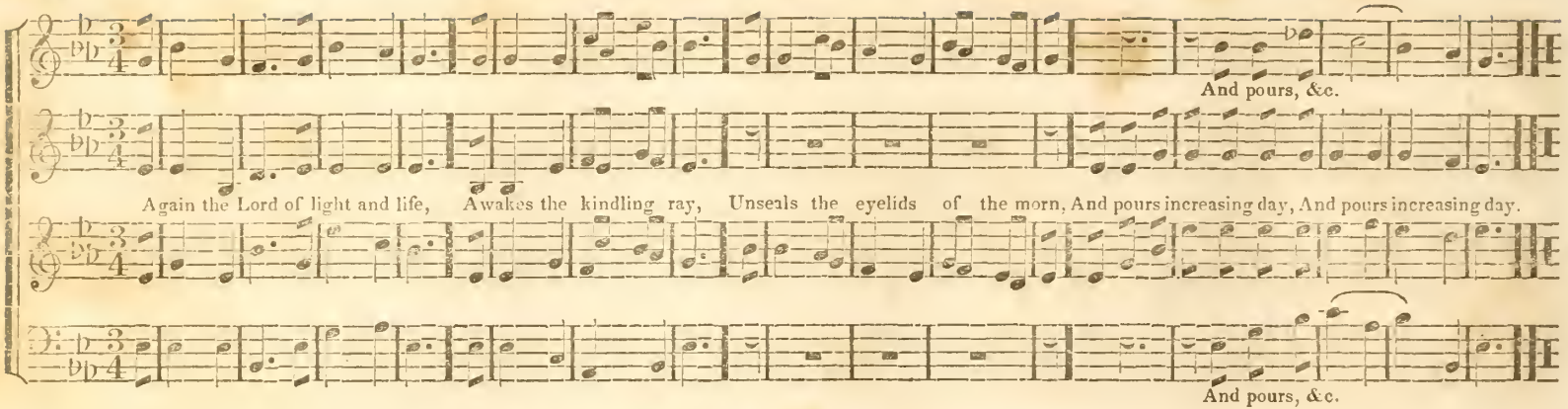
T. W.



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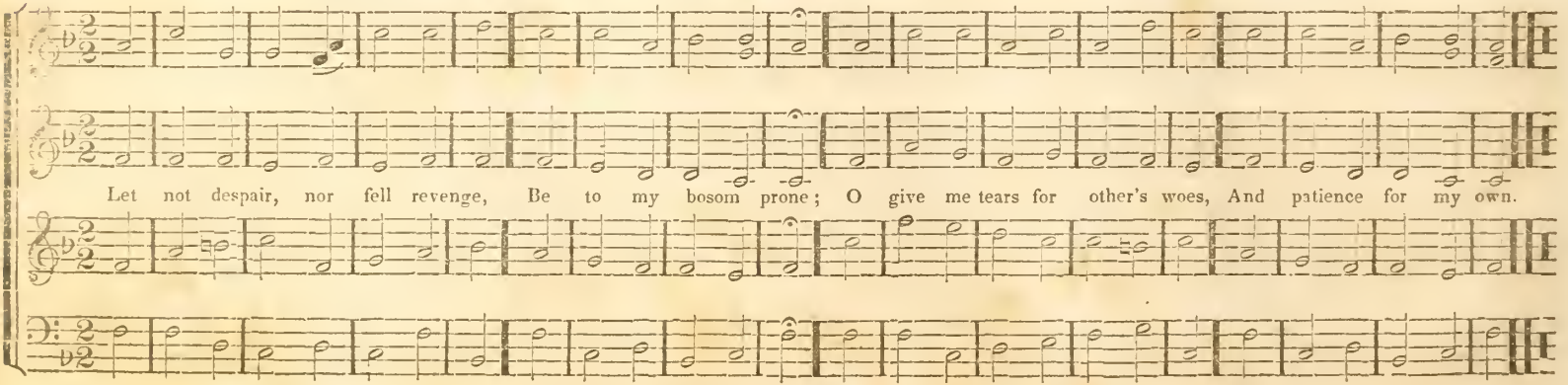

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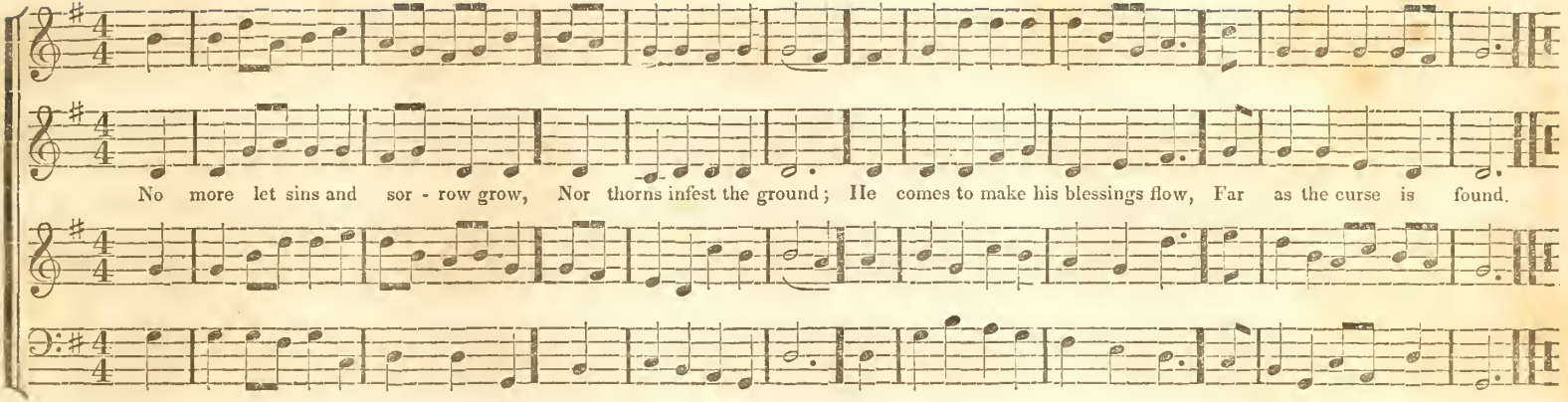

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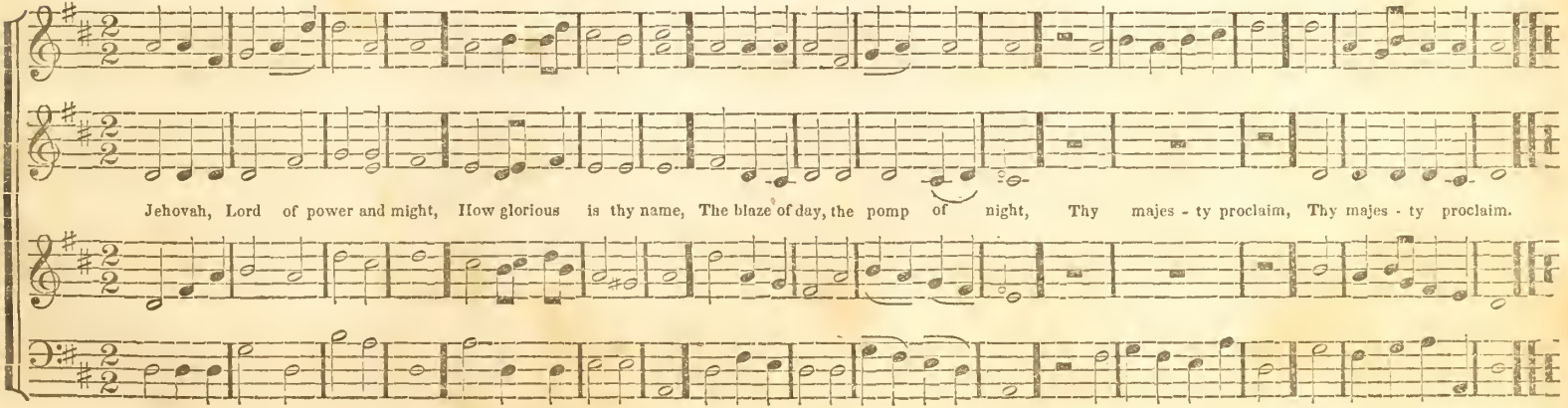
From the Seraph.



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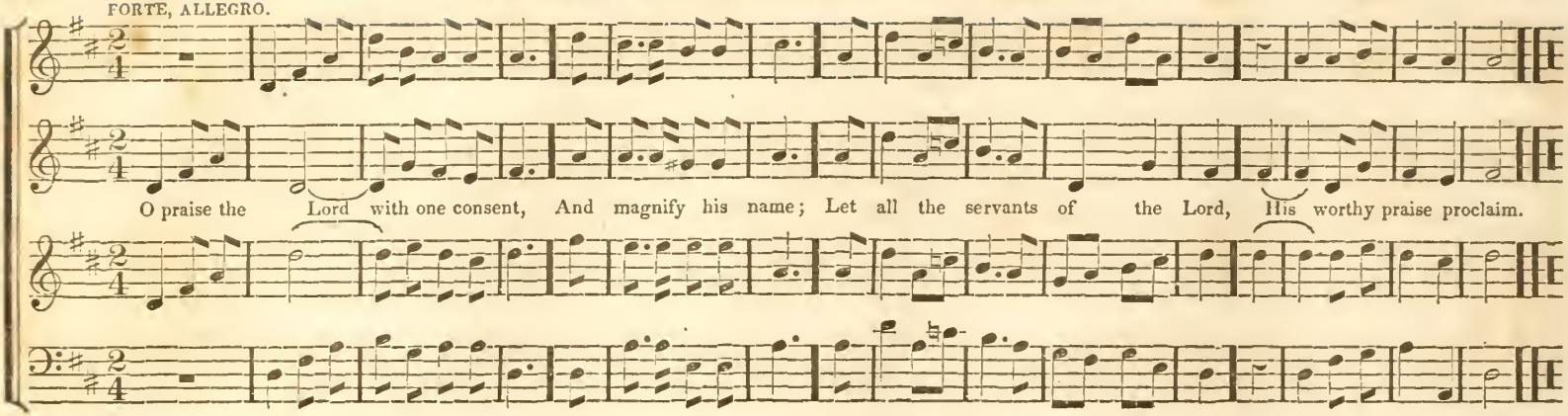
T. W.

FORTE, ALLEGRO.



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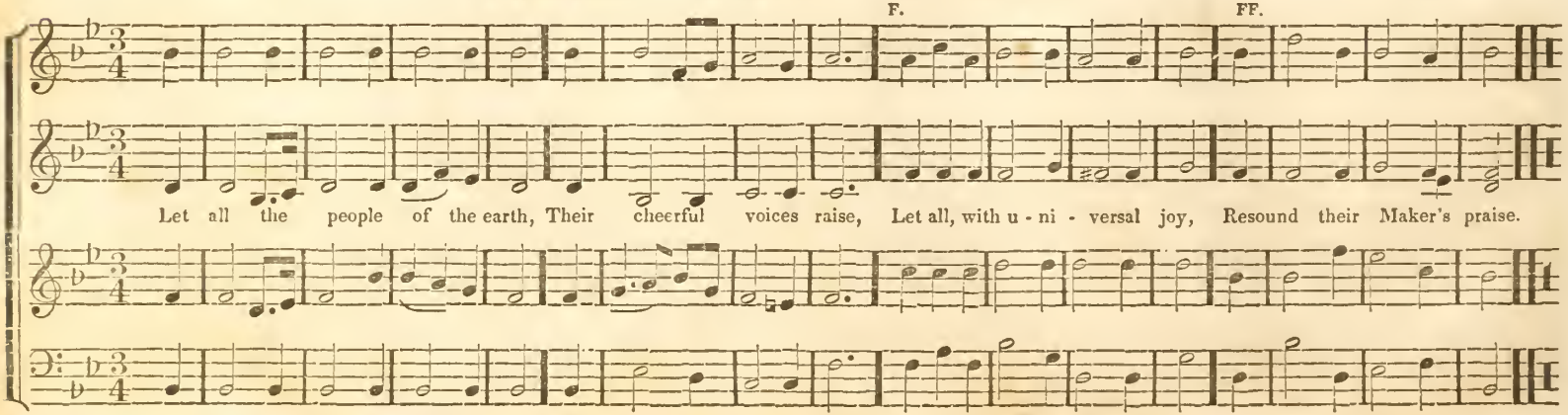
B. E.



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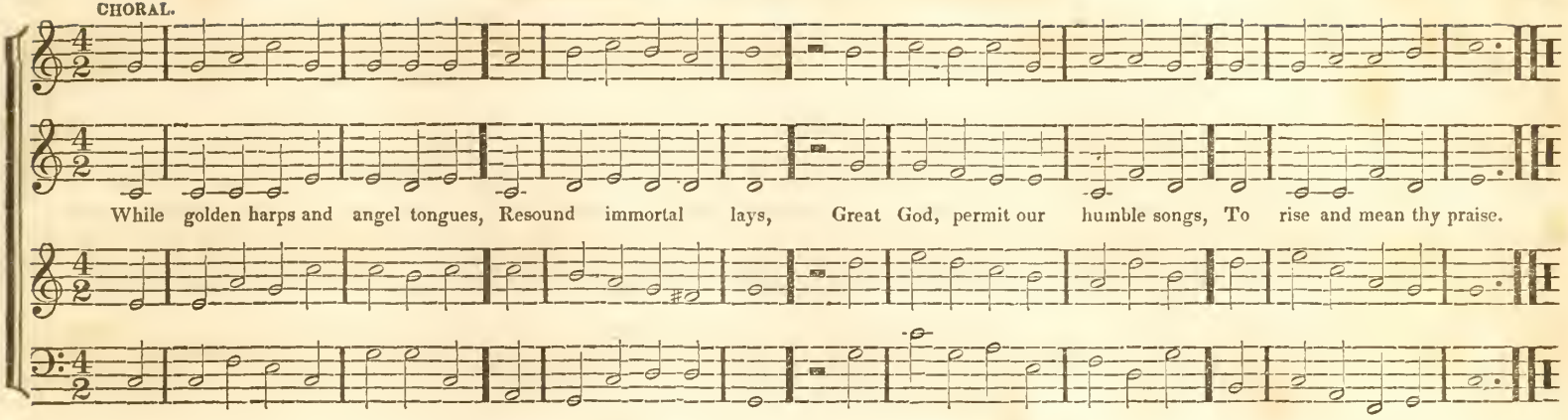
CHORAL.



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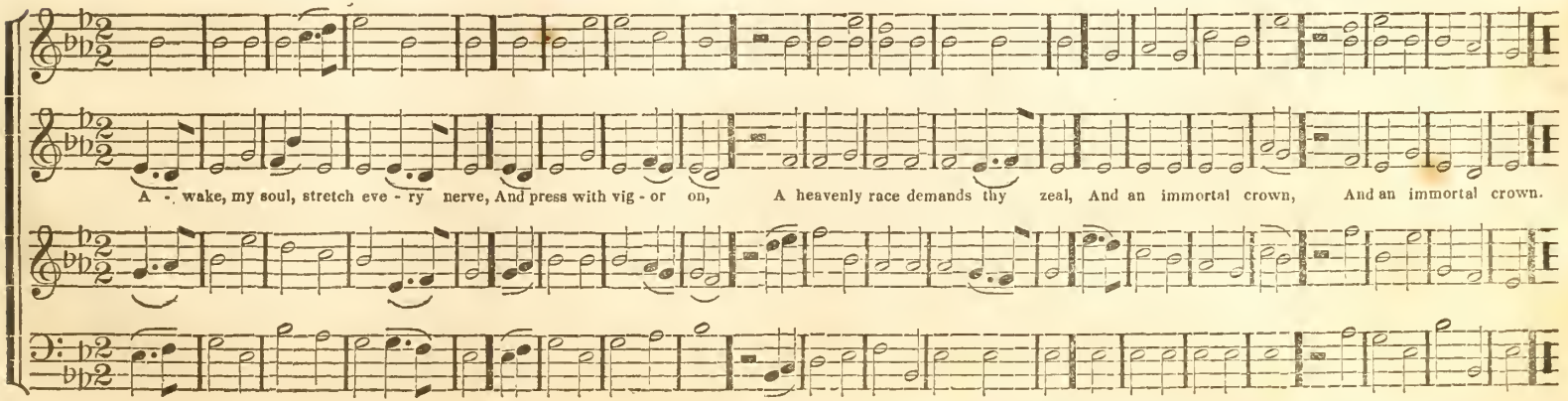
Handel.



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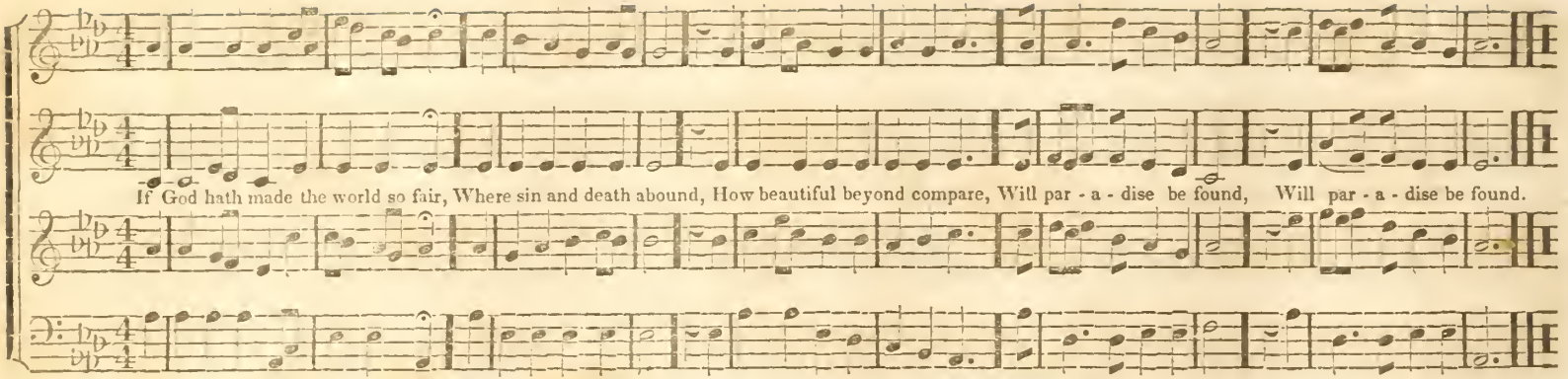

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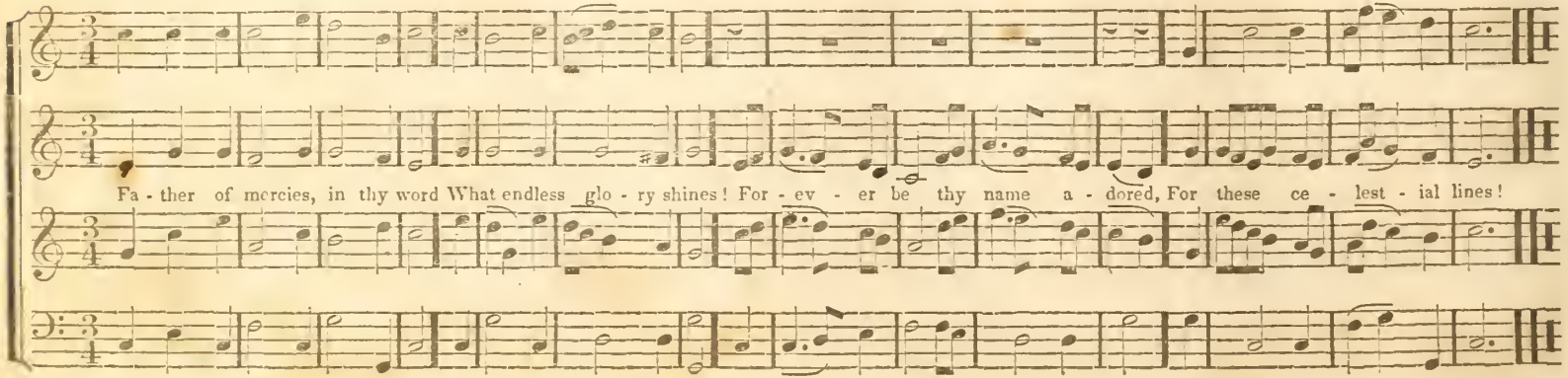

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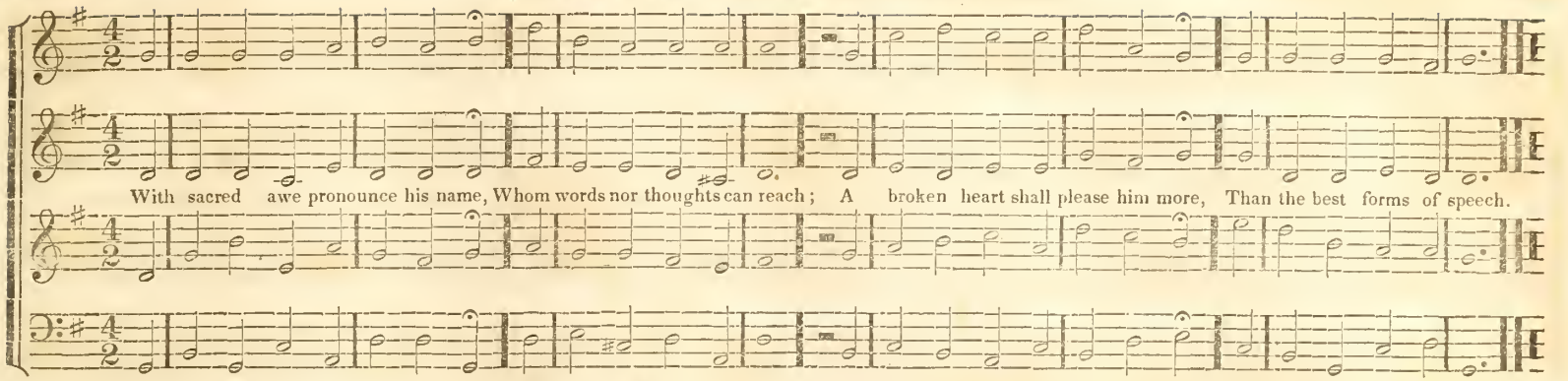

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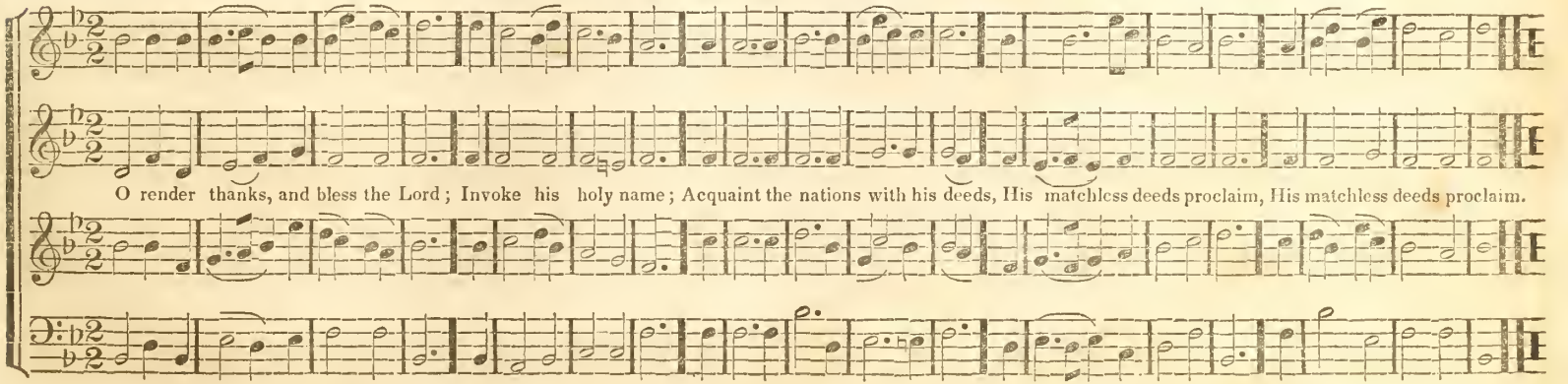

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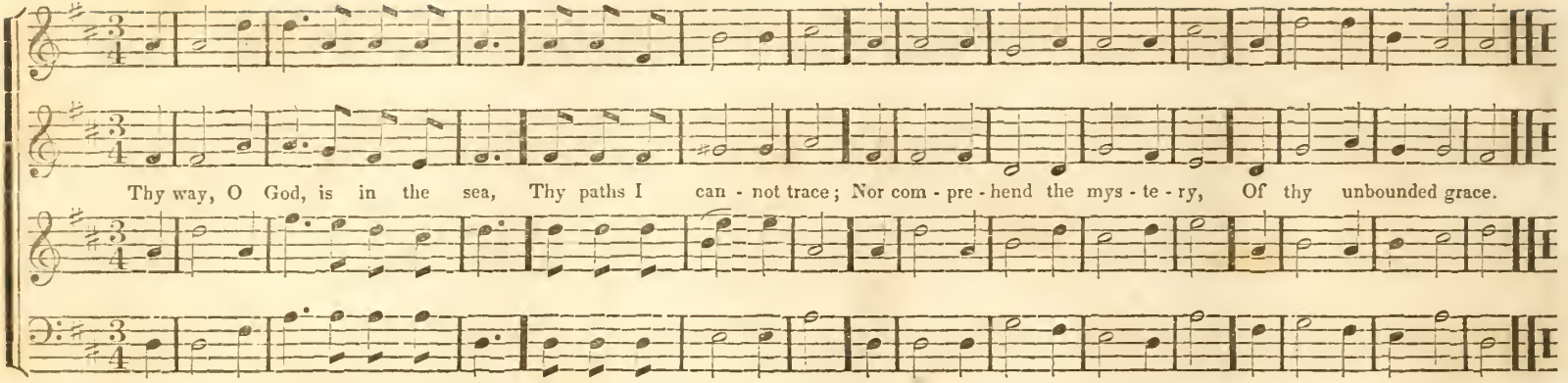
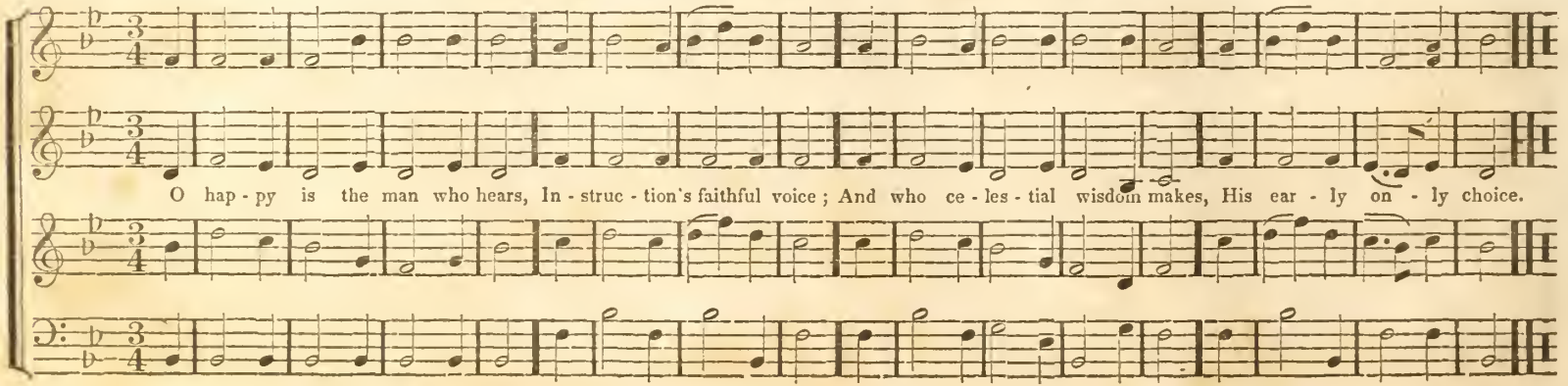


BALERMA. C. M.

By the permission of Mr. L. Mason.



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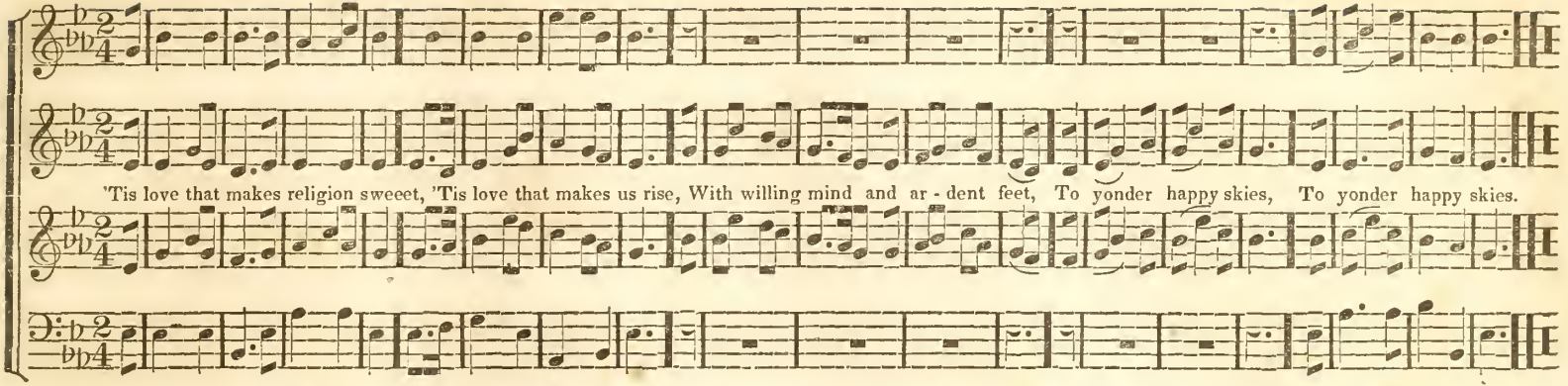

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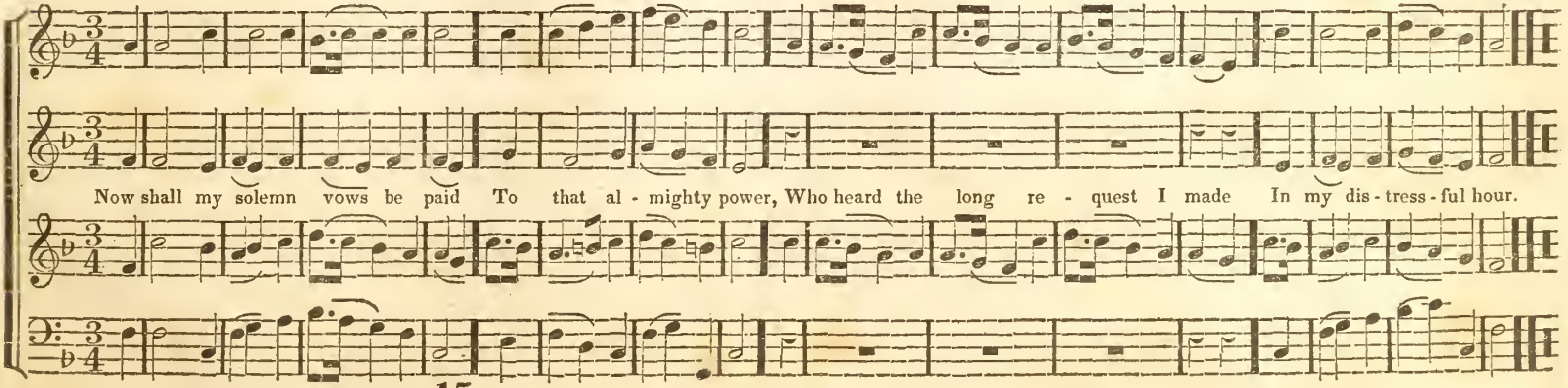

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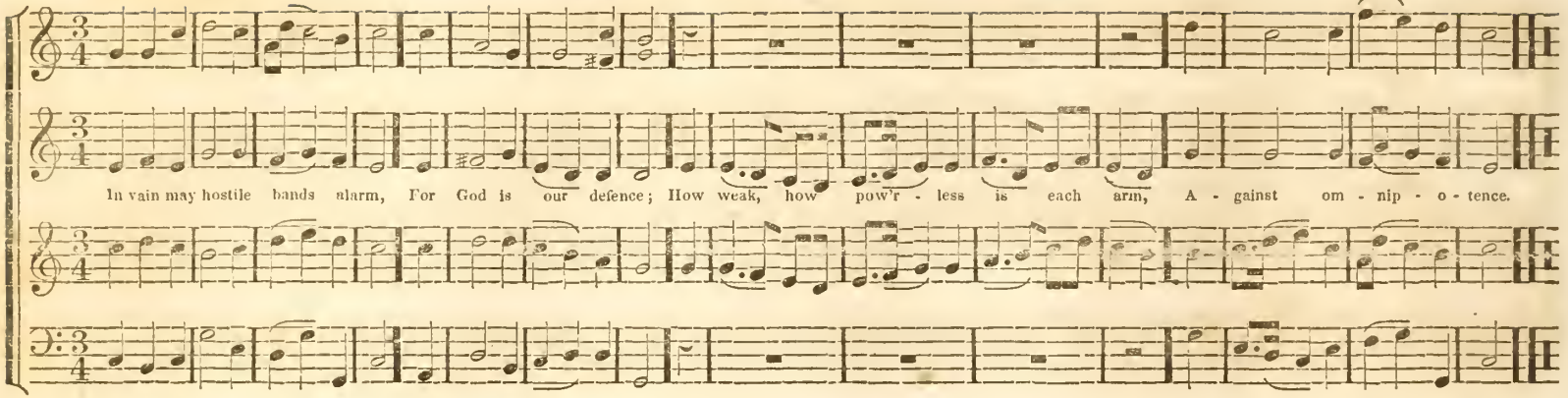
Horsely.



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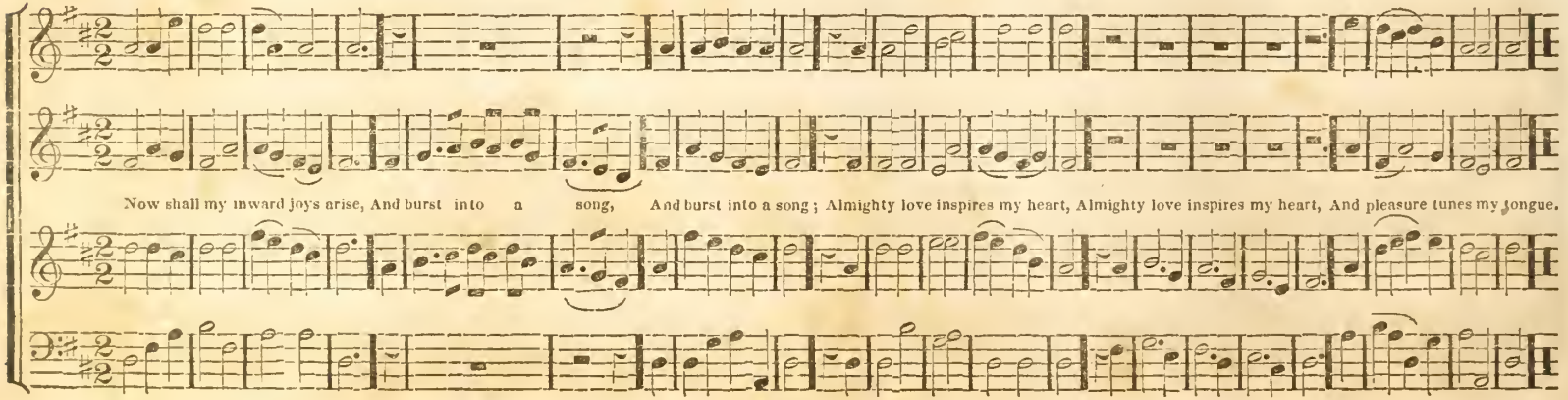

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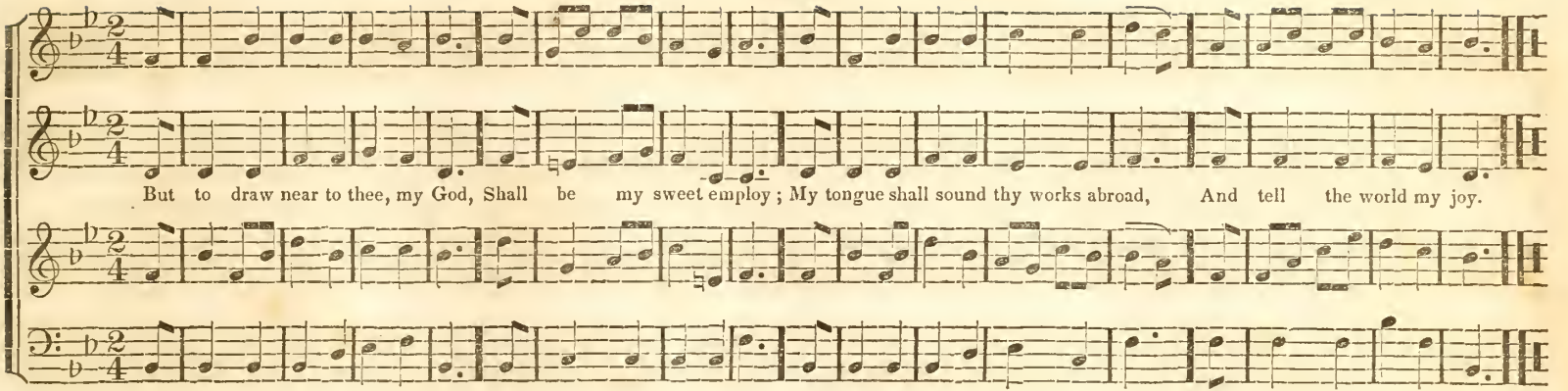

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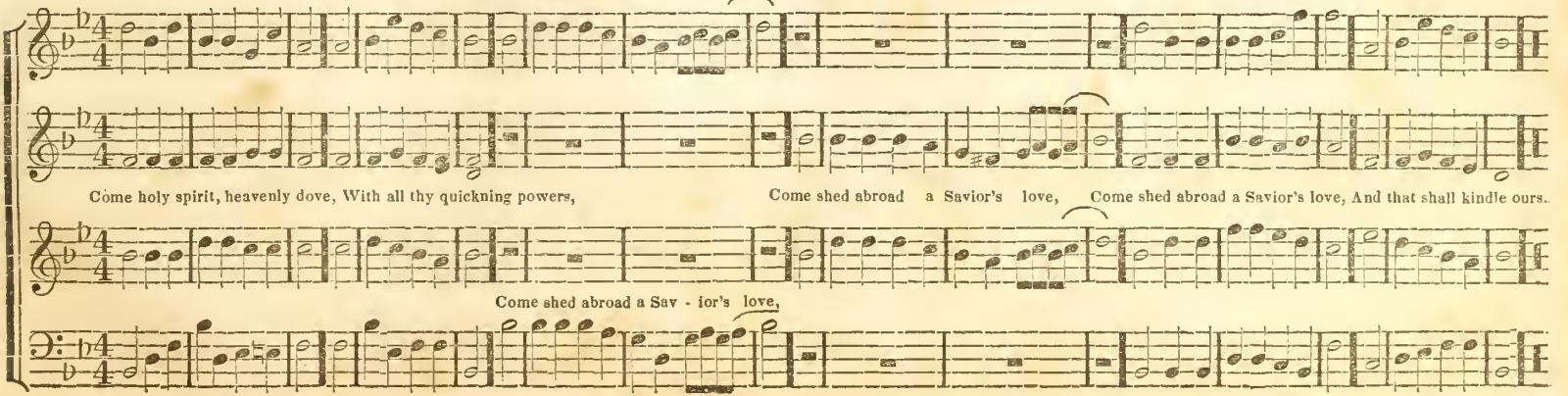

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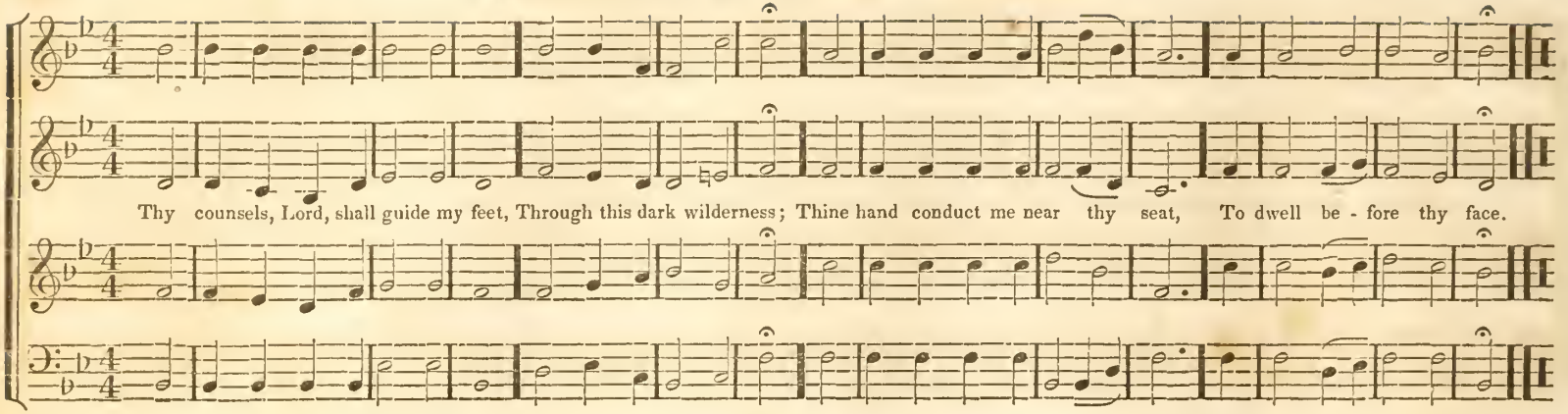

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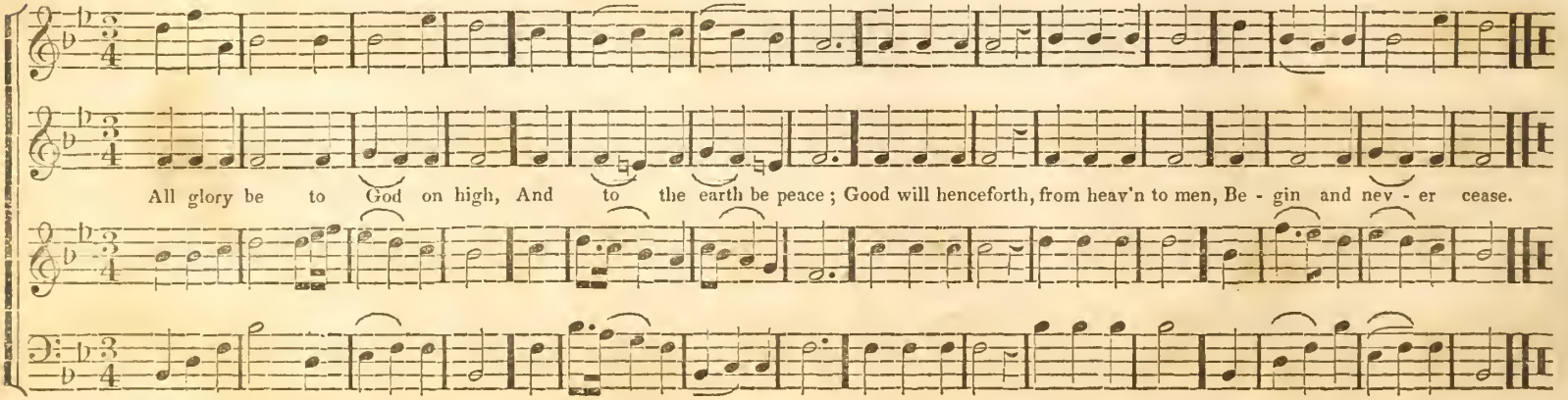

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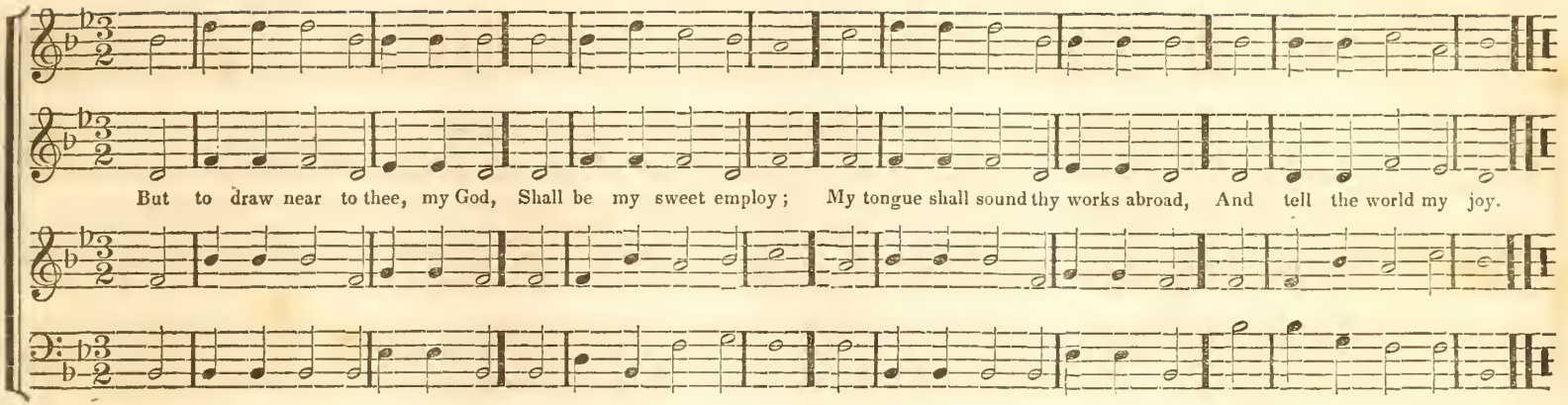
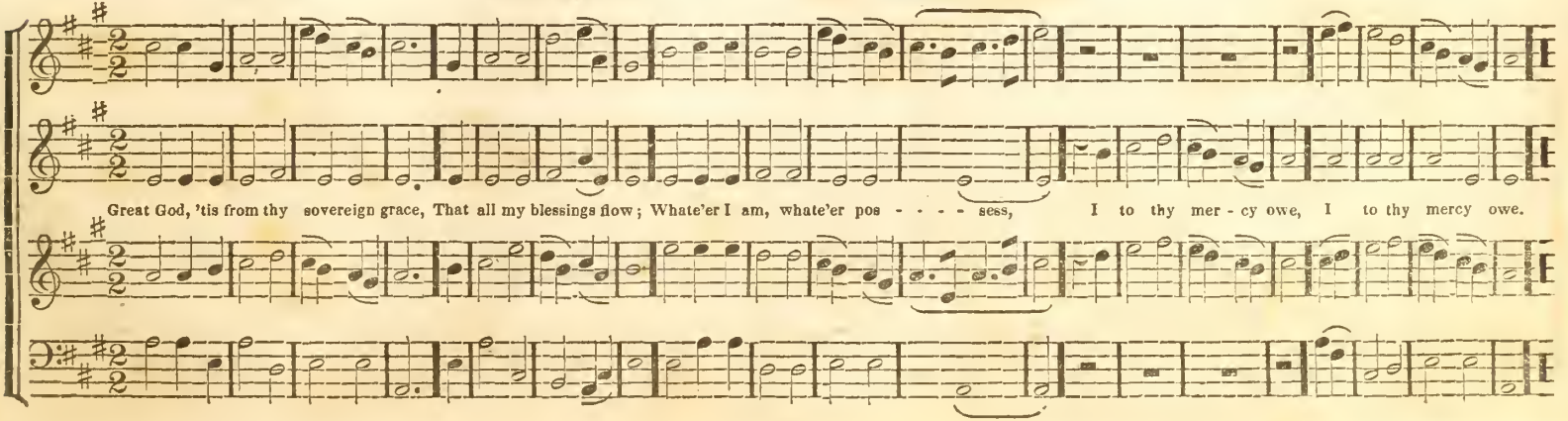
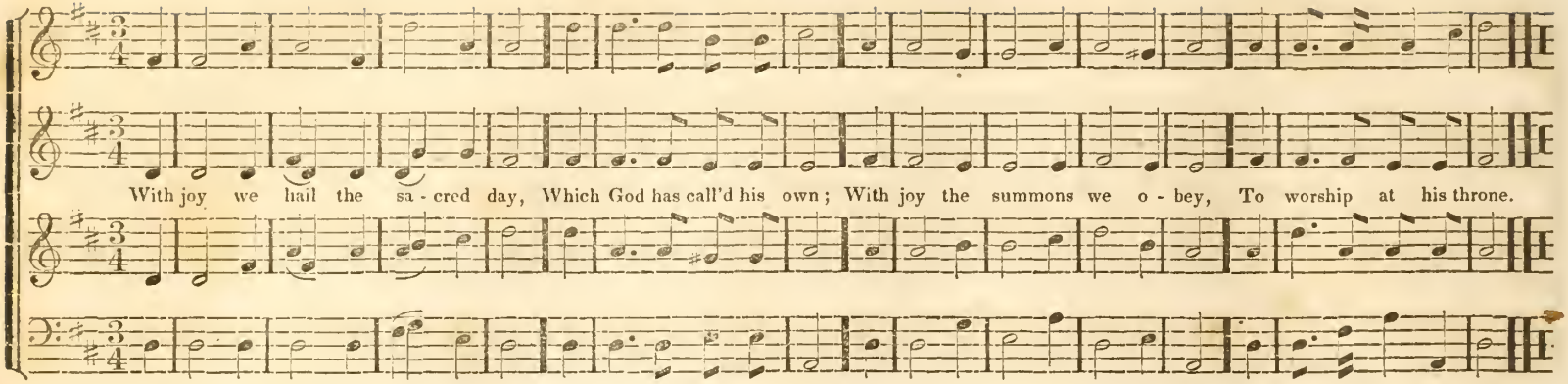


DEVIZES. C. M.



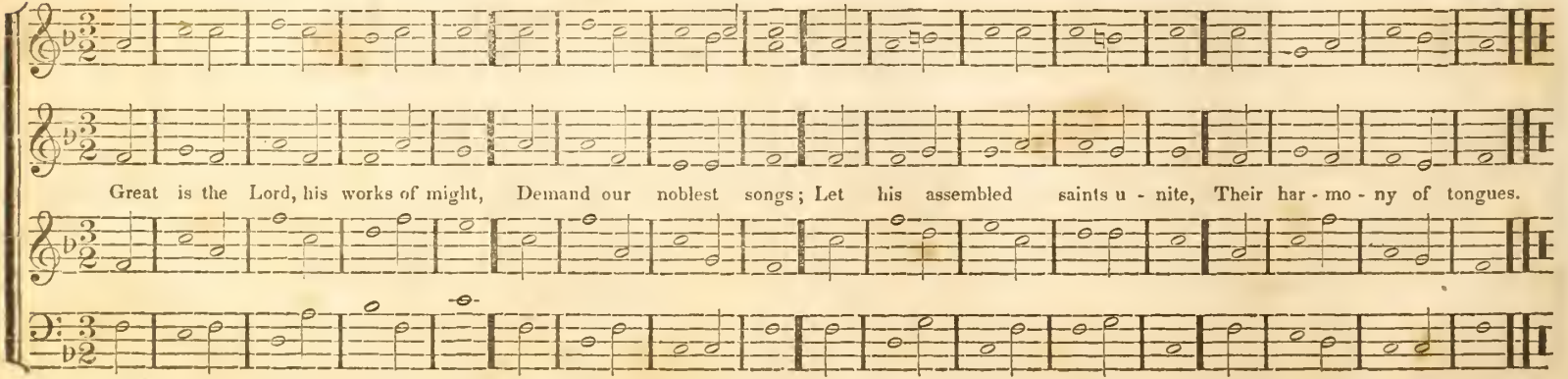
VERNEY. C. M.

W. S. Knowlton.



LONDON. C. M.

Dr. Croft.



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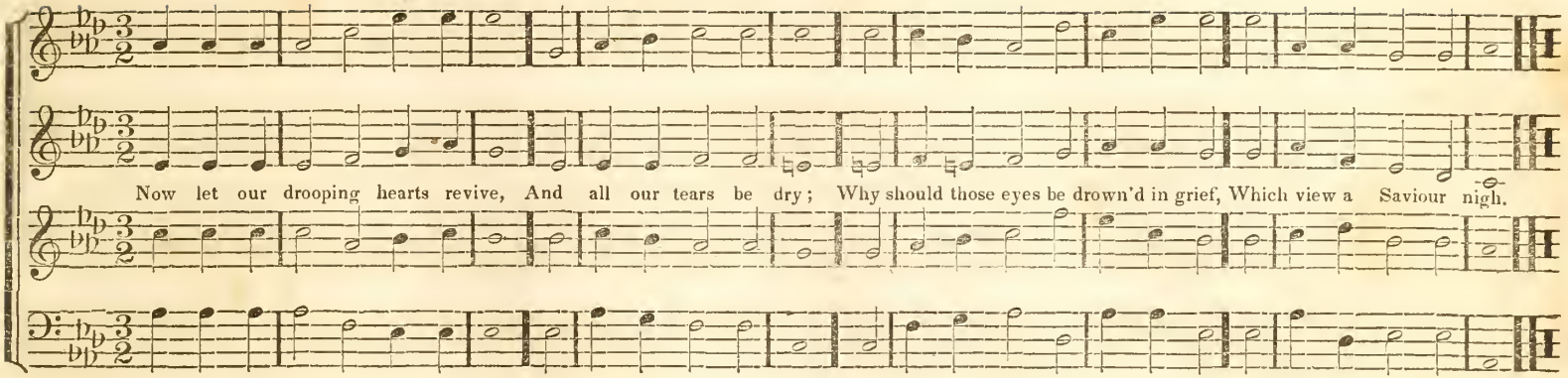
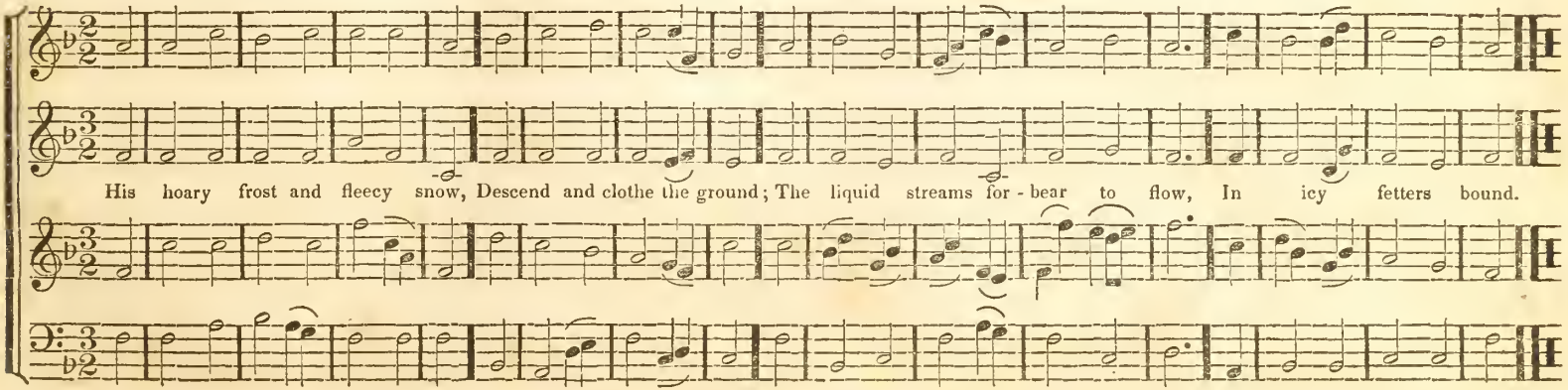


WINTER. C. M.

Reed.



LINLEY. C. M.

Clark.

P. F.

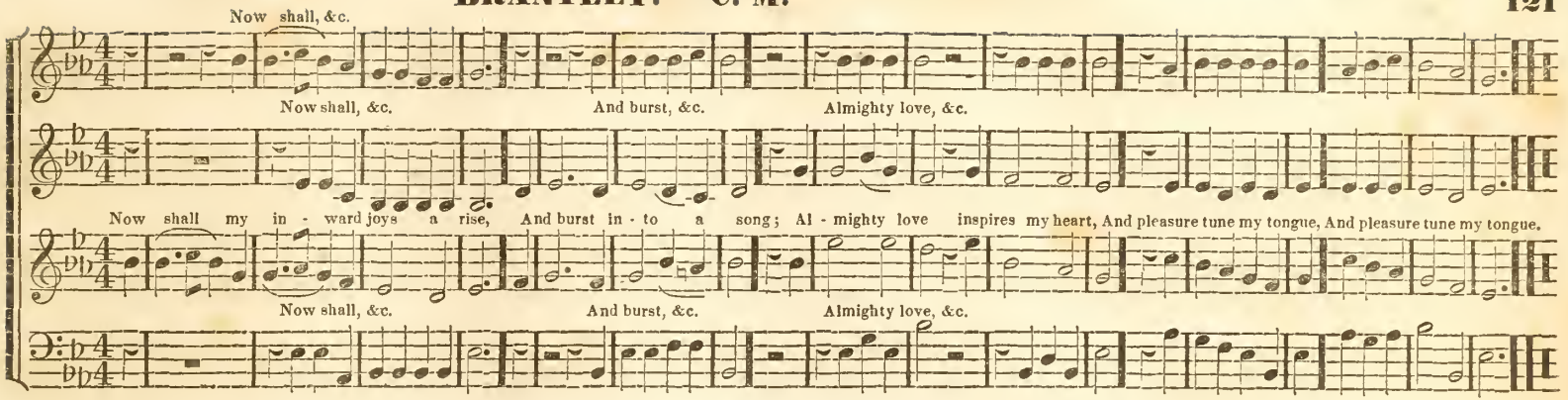
Wherewith shall I approach the Lord, And bow before his throne? O how procure his kind regard, And for my guilt a - tone? And for my guilt atone?

BROOKS. C. M.

L. C.

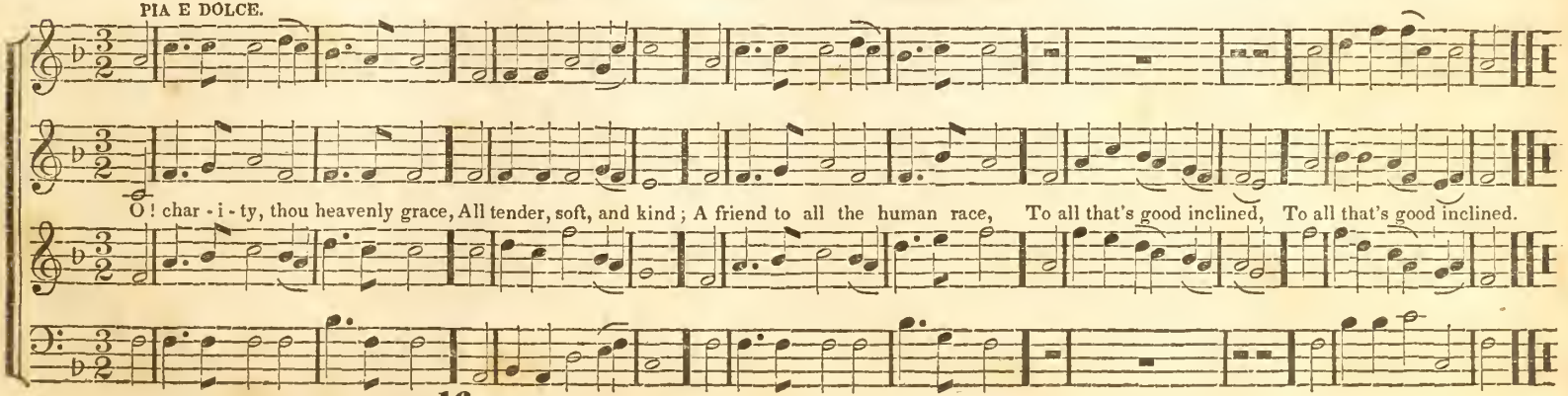
How precious is the book divine, By in - spiration given, Bright as a lamp its doc - trines shine, It guides our souls to heaven, It guides our souls to heaven.

BRANTLEY. C. M.



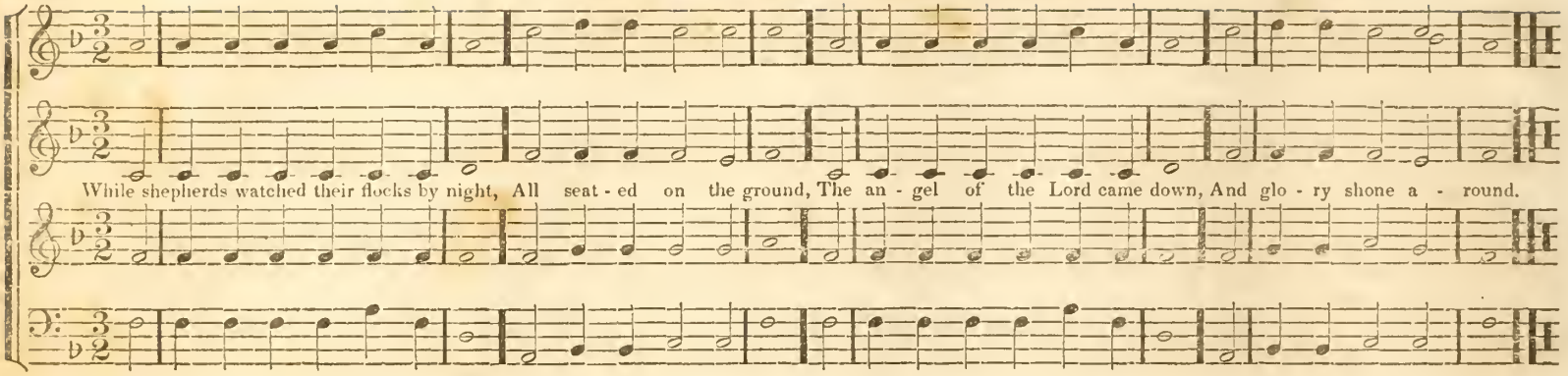
CHARITY C. M.

T. Whittemore.

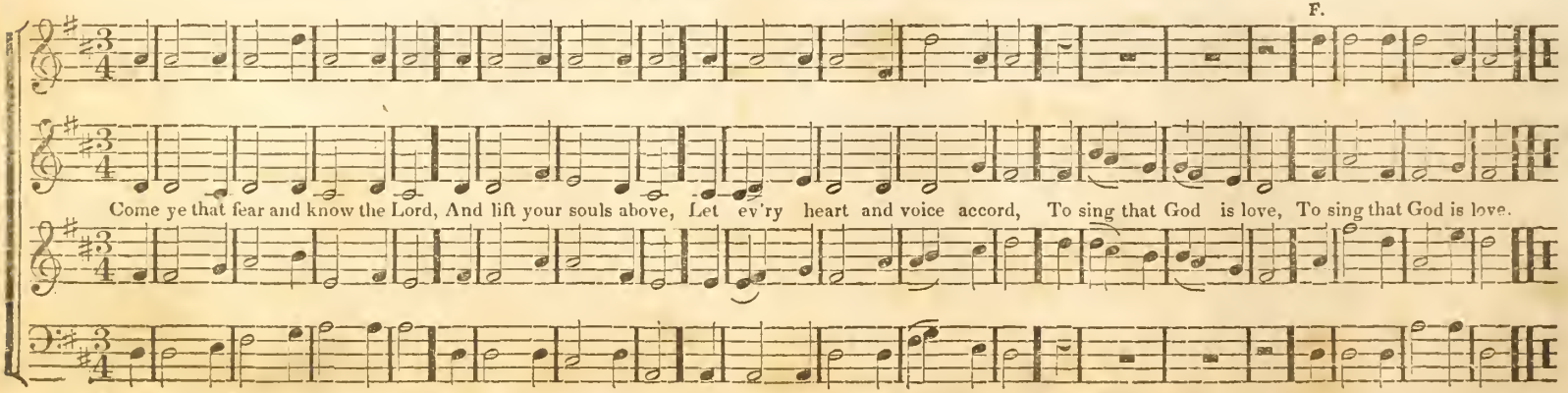


WHATELY CHANT. C. M.

H. P. Munroe.



YALE. C. M.



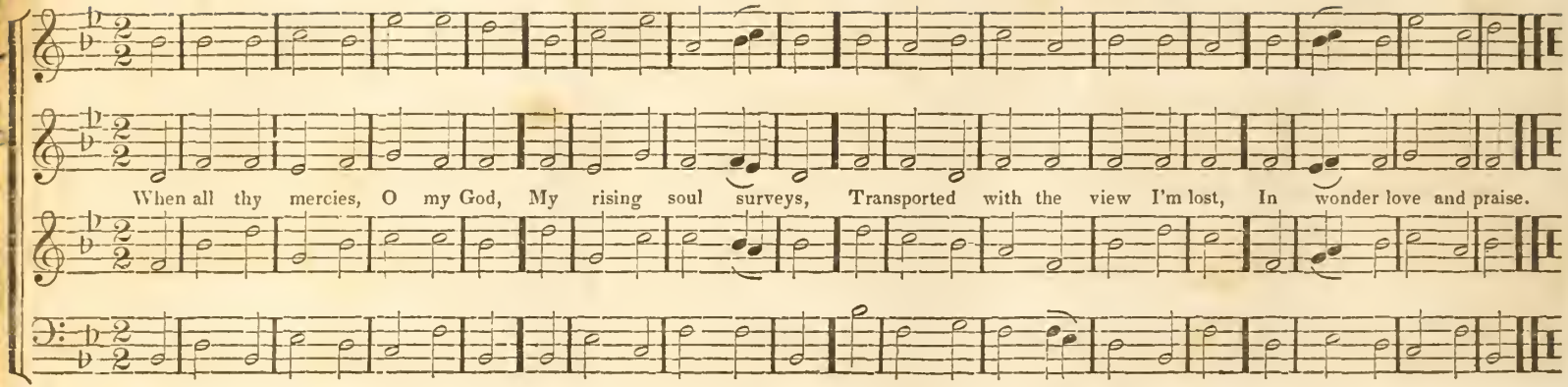
F.

Arise, ye peo - ple, and a - dore, Ex - ult - ing strike the chord, Let all the earth from shore to shore, Confess th' Almighty Lord.

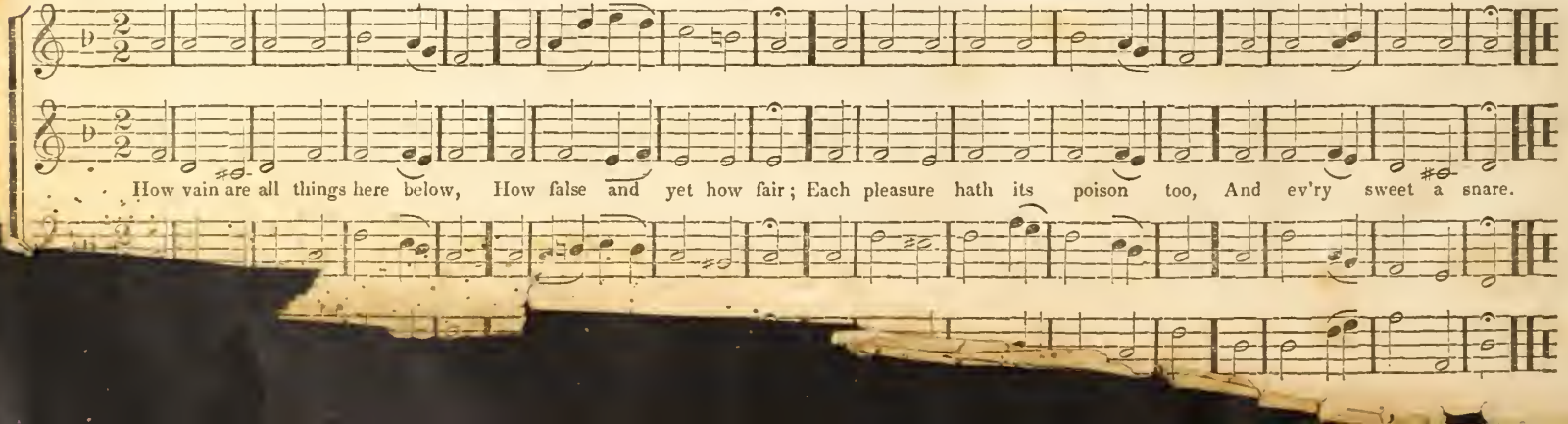
FF.

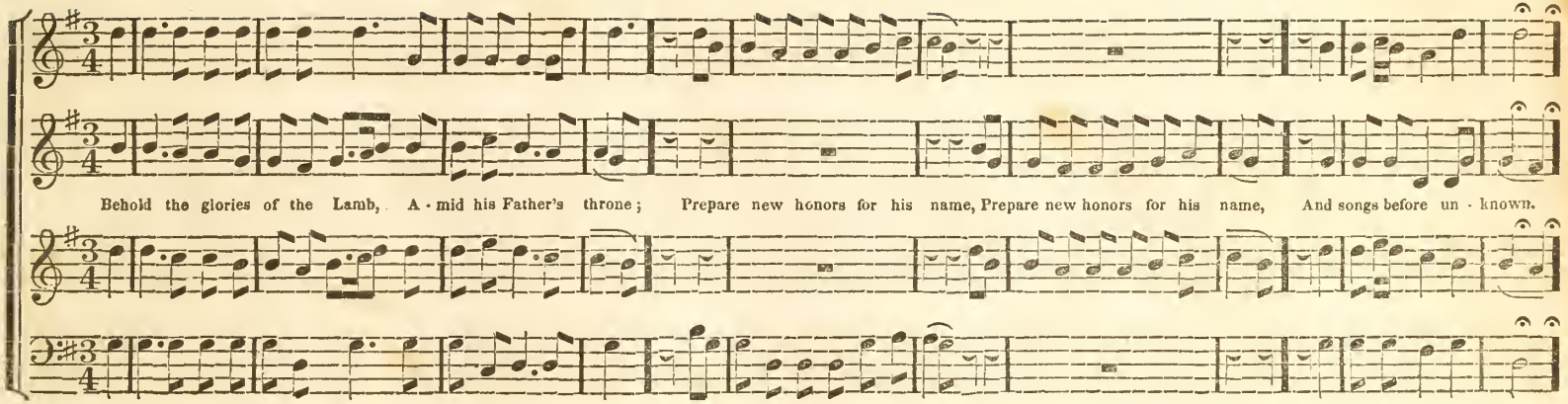
Glad shouts a - loud, wide echoing round, Th' ascending God proclaim, Th' angelic choir respond the sound, And shake creation's frame.

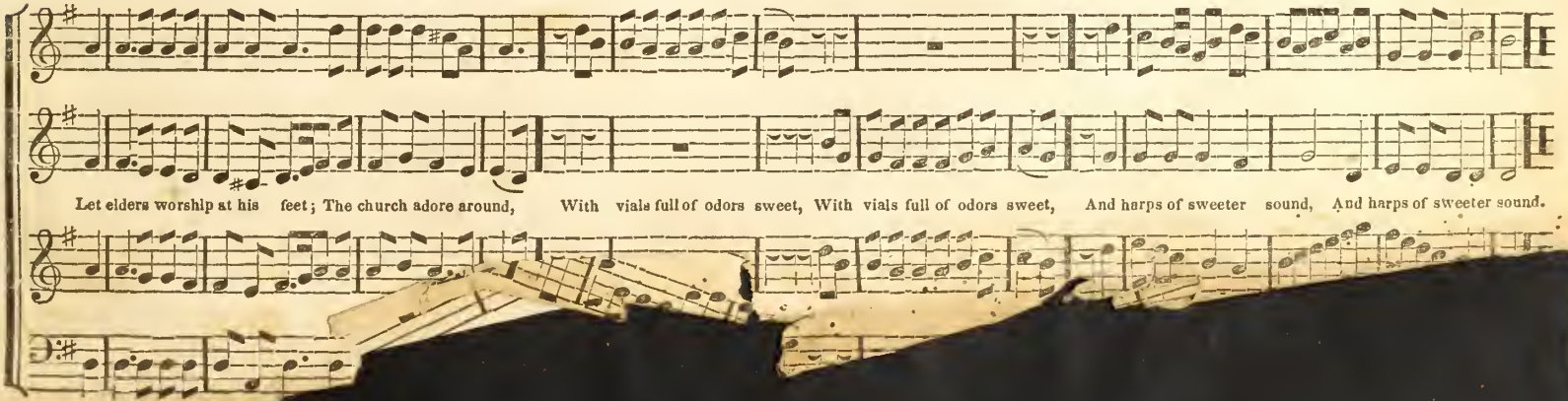
STOCKVILLE. C. M. W.



BANGOR. C. M. Minor.

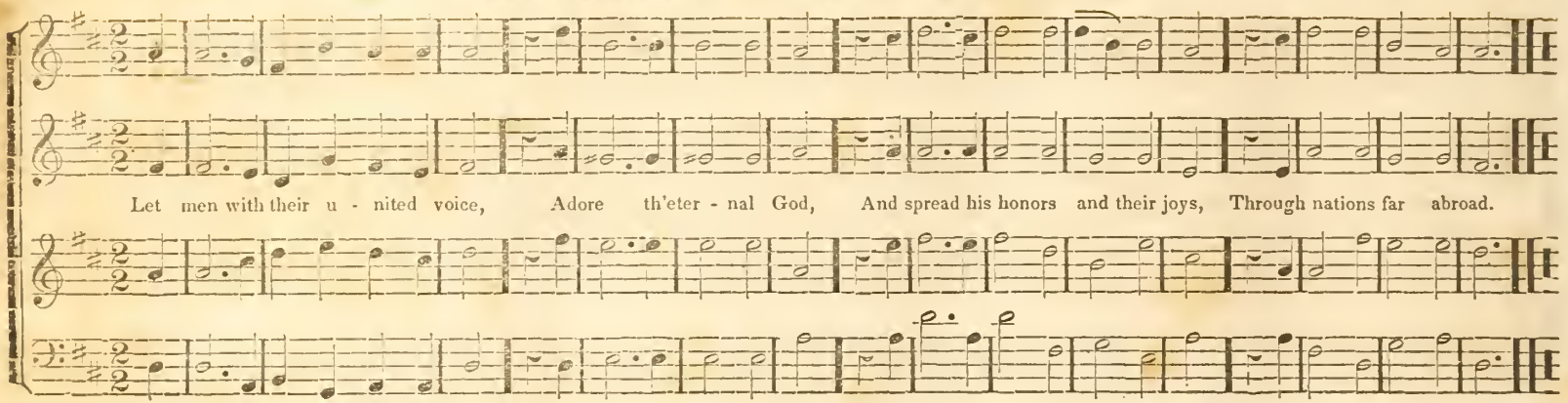



Behold the glories of the Lamb, A - mid his Father's throne; Prepare new honors for his name, Prepare new honors for his name, And songs before un - known.


Let elders worship at his feet; The church adore around, With vials full of odors sweet, With vials full of odors sweet, And harps of sweeter sound, And harps of sweeter sound.

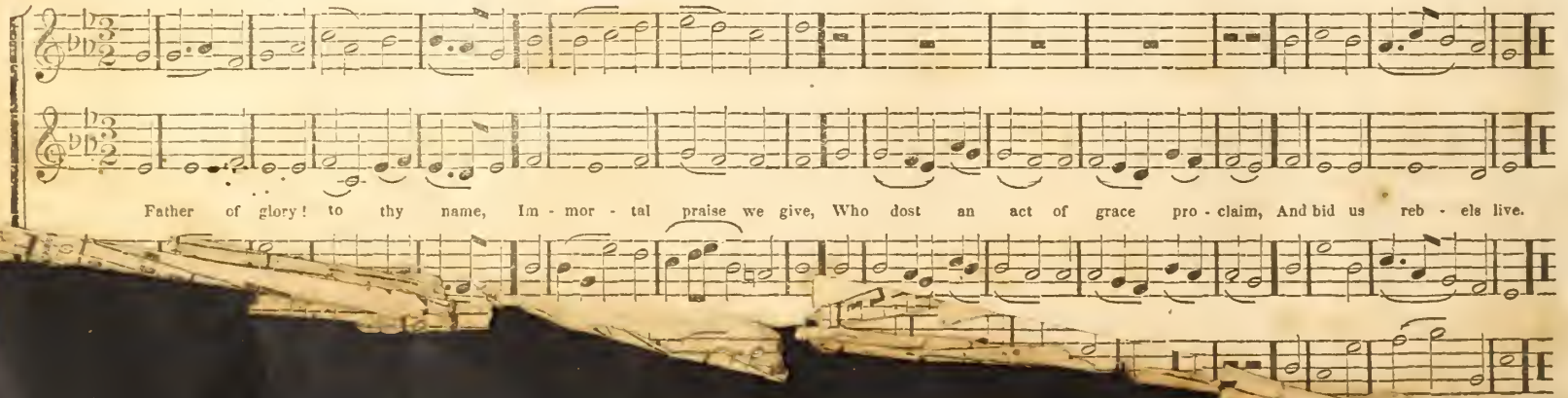
WORTWELL. C. M.

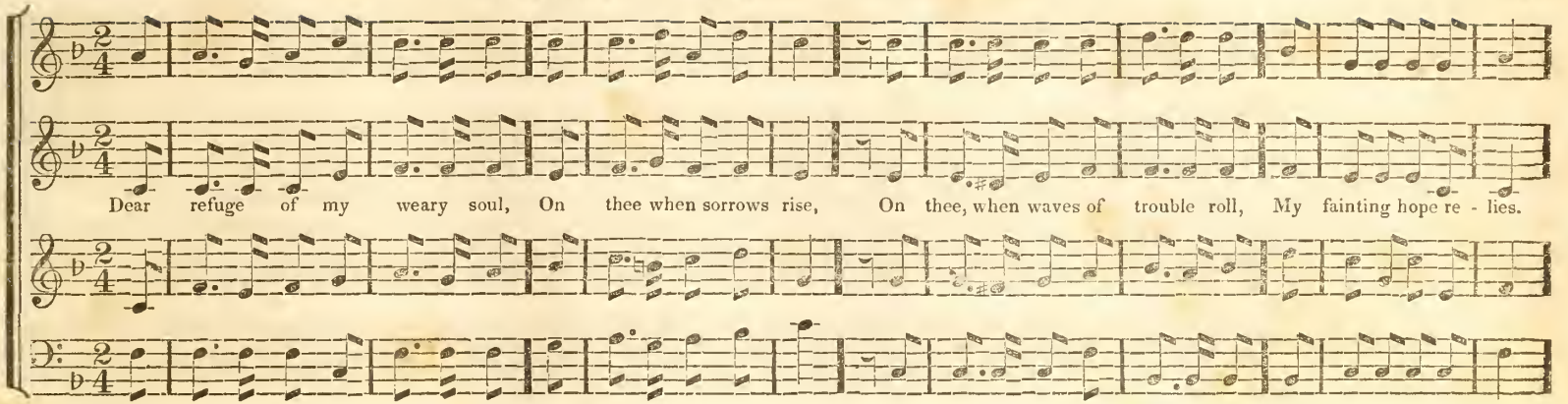
W.

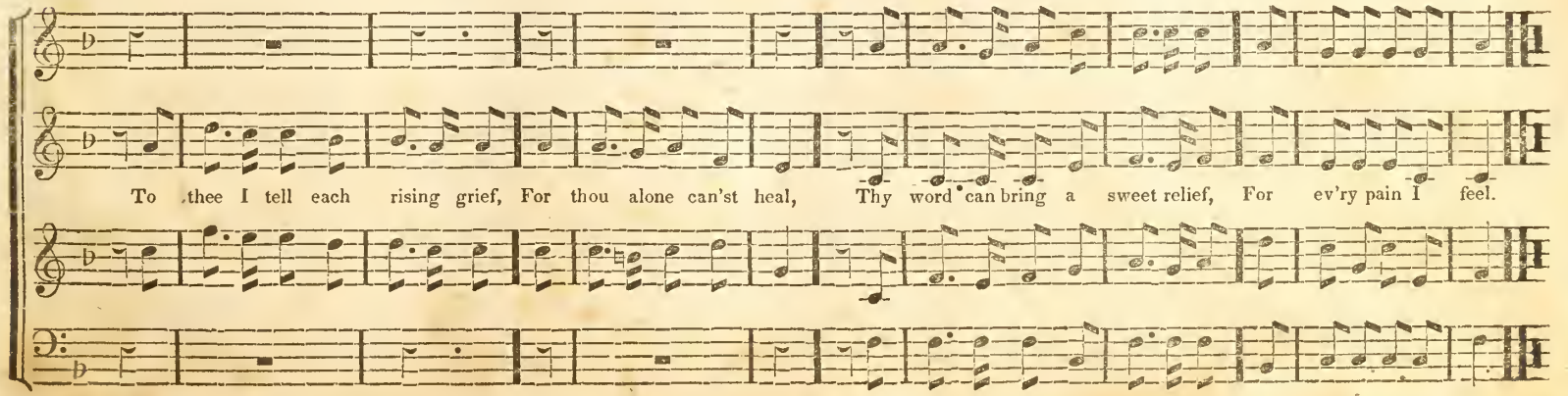


KENDALL. C. M.

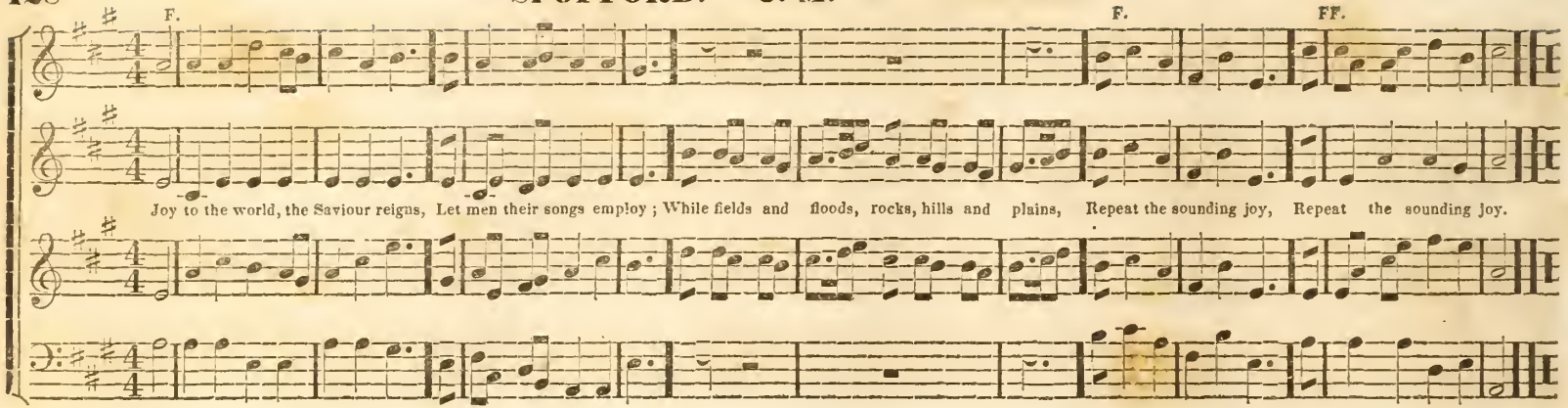
Clark.



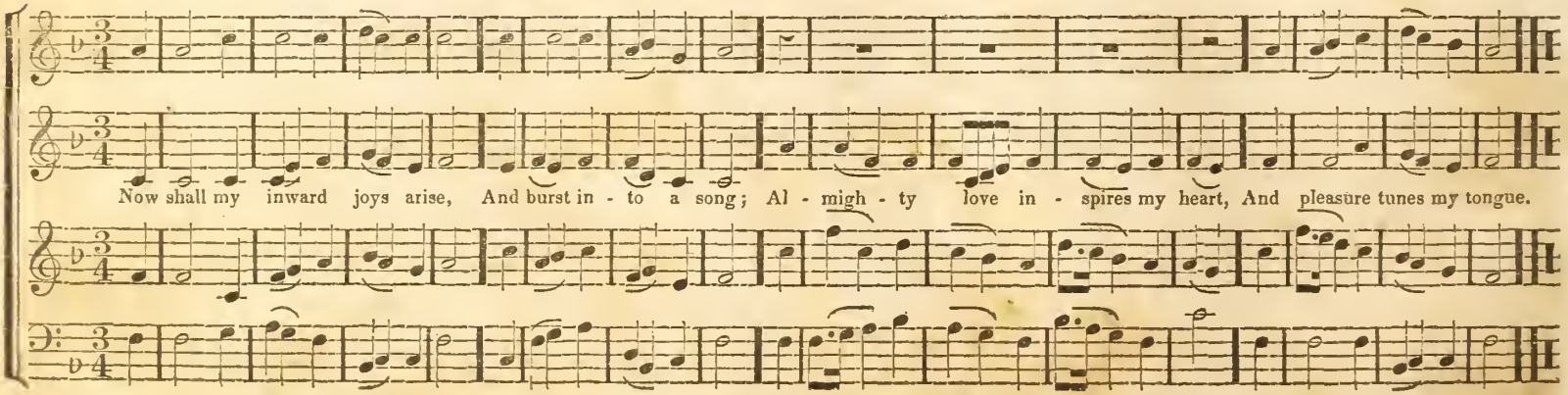

Dear refuge of my weary soul, On thee when sorrows rise, On thee, when waves of trouble roll, My fainting hope re - lies.

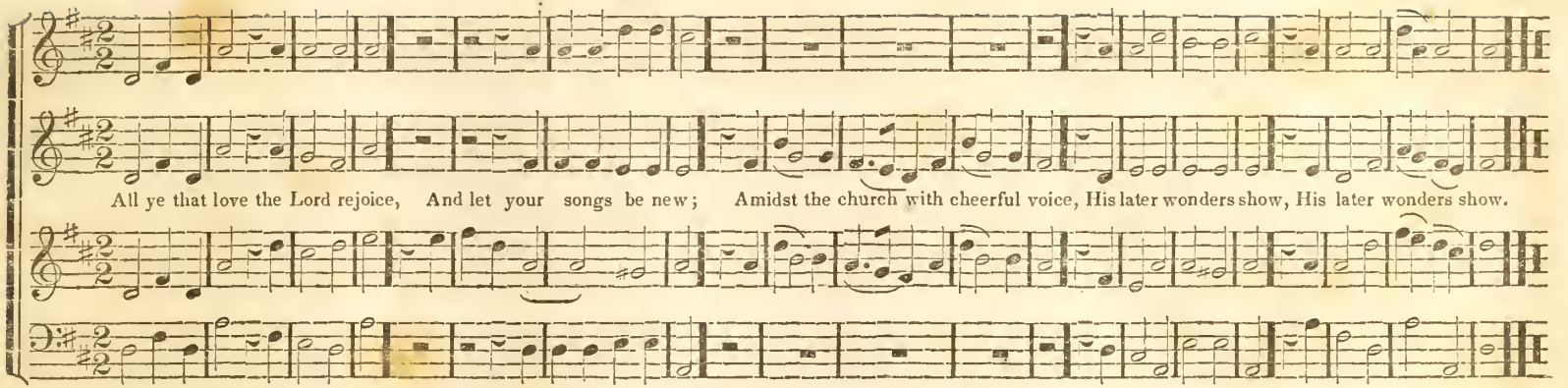

To thee I tell each rising grief, For thou alone can'st heal, Thy word can bring a sweet relief, For ev'ry pain I feel.

SPOFFORD. C. M.

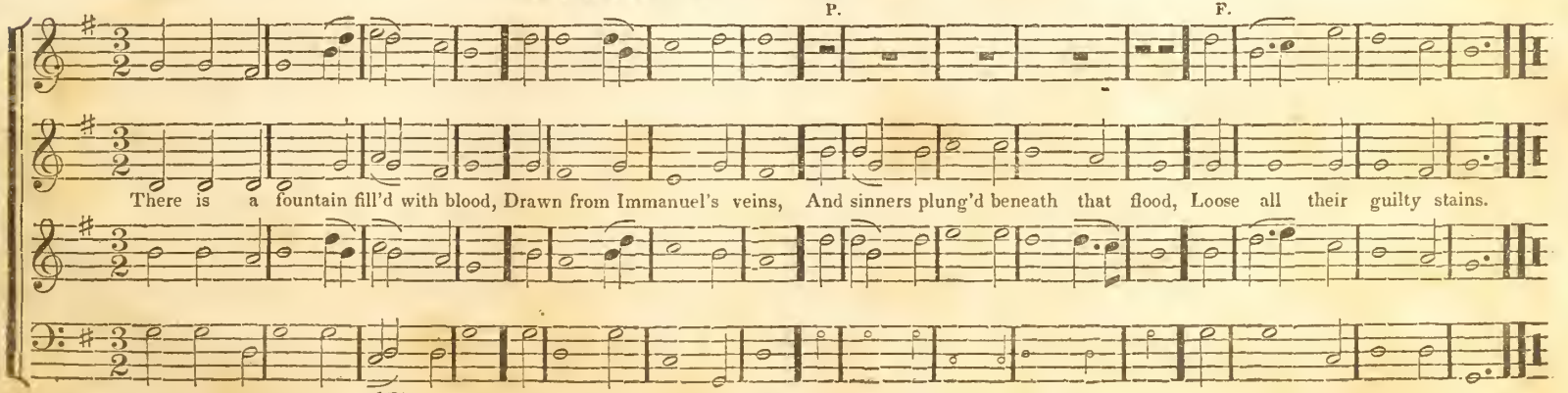


IRISH. C. M.



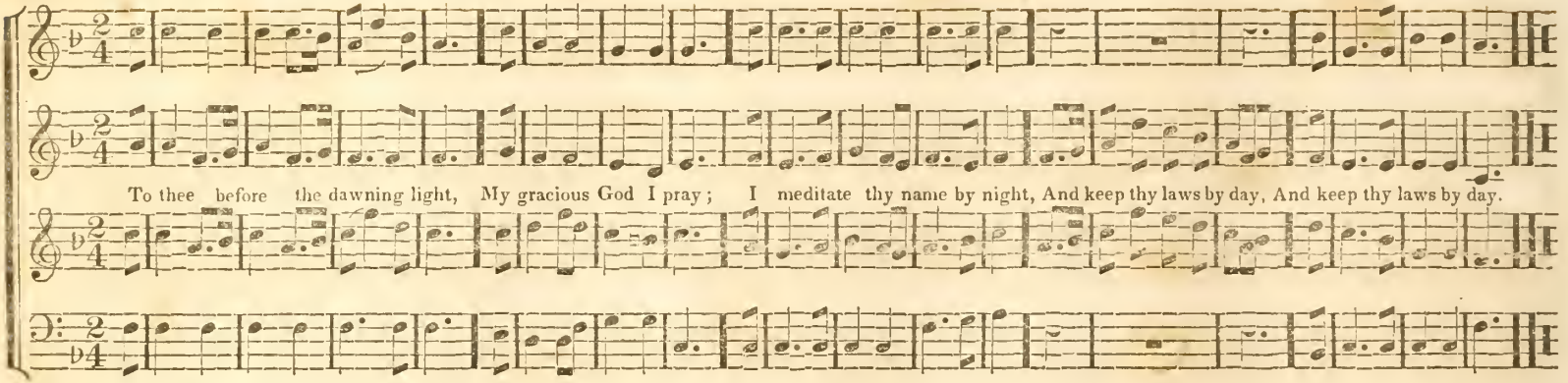


ALEXANDRIA. C. M.



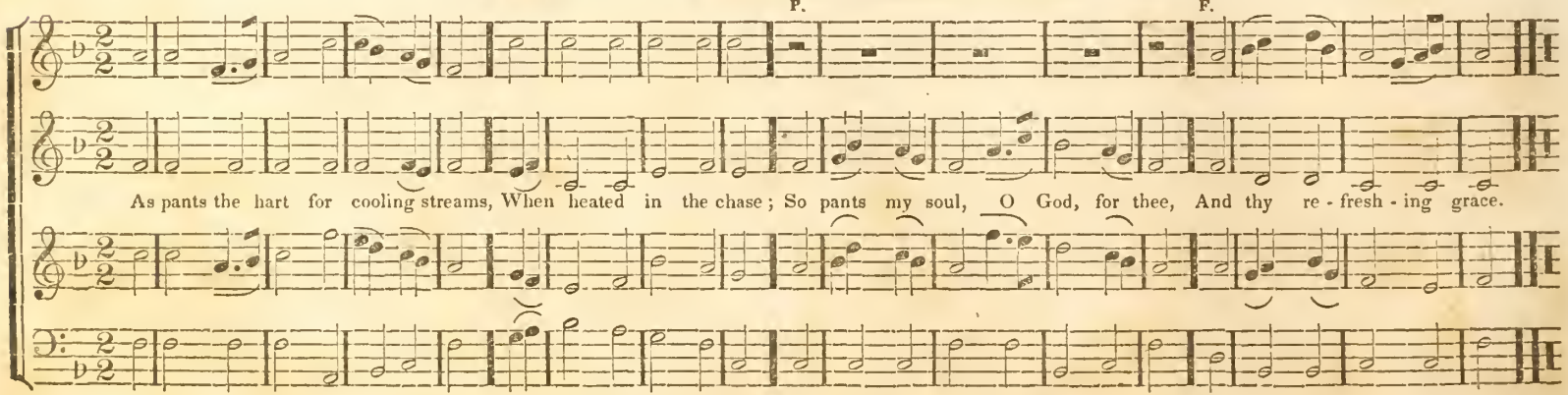
GOODHUE. C. M.

Palmer.

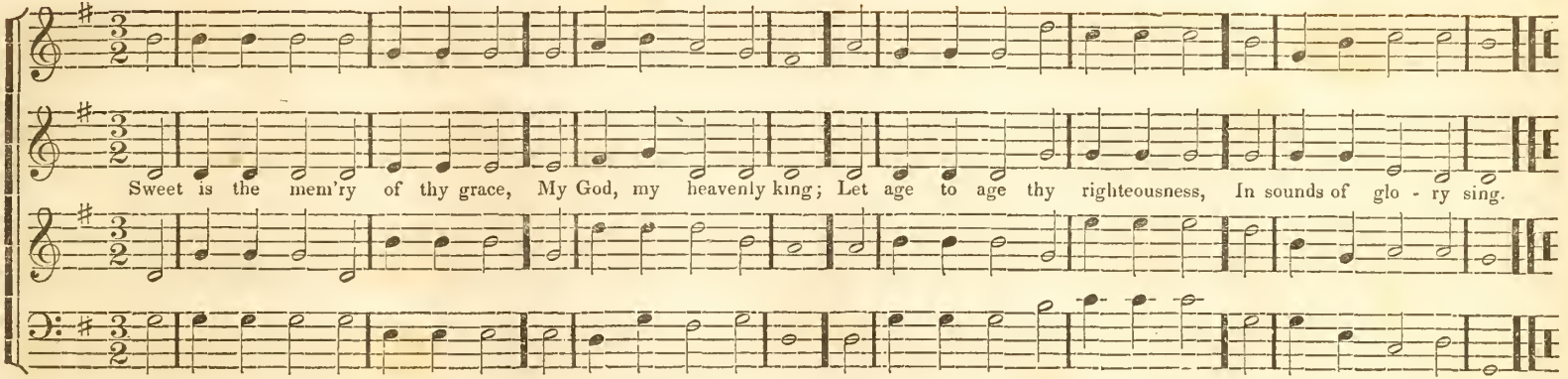


KENT. C. M.

Lord Mornington.



WARDLOCK. C. M.



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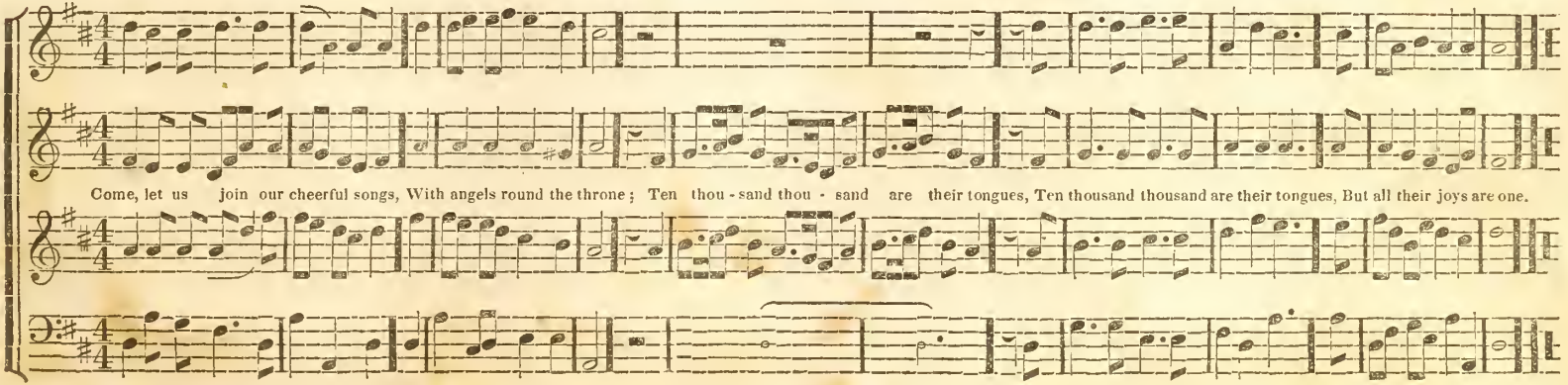
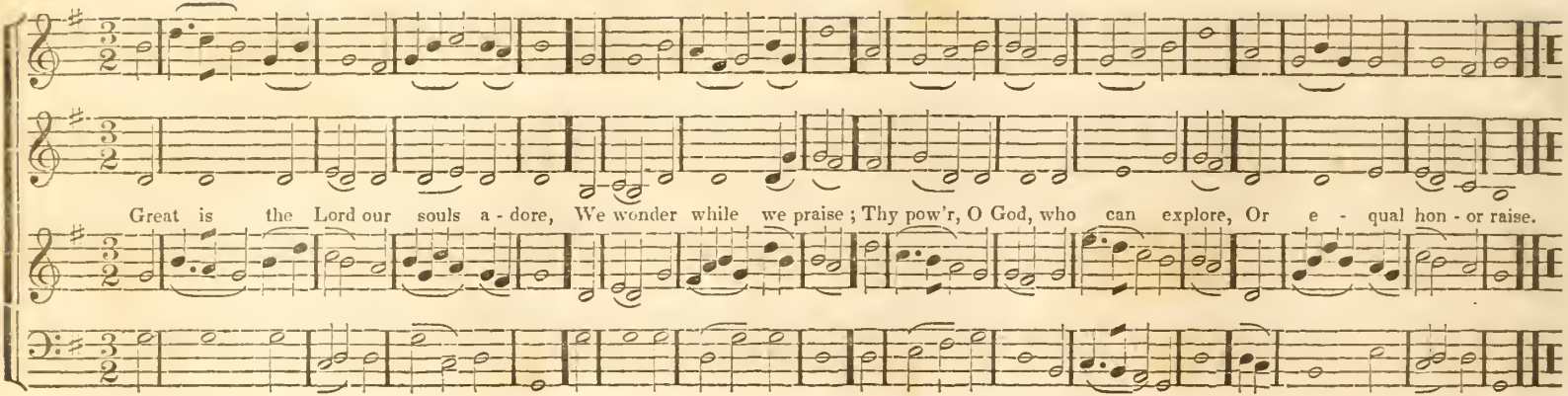
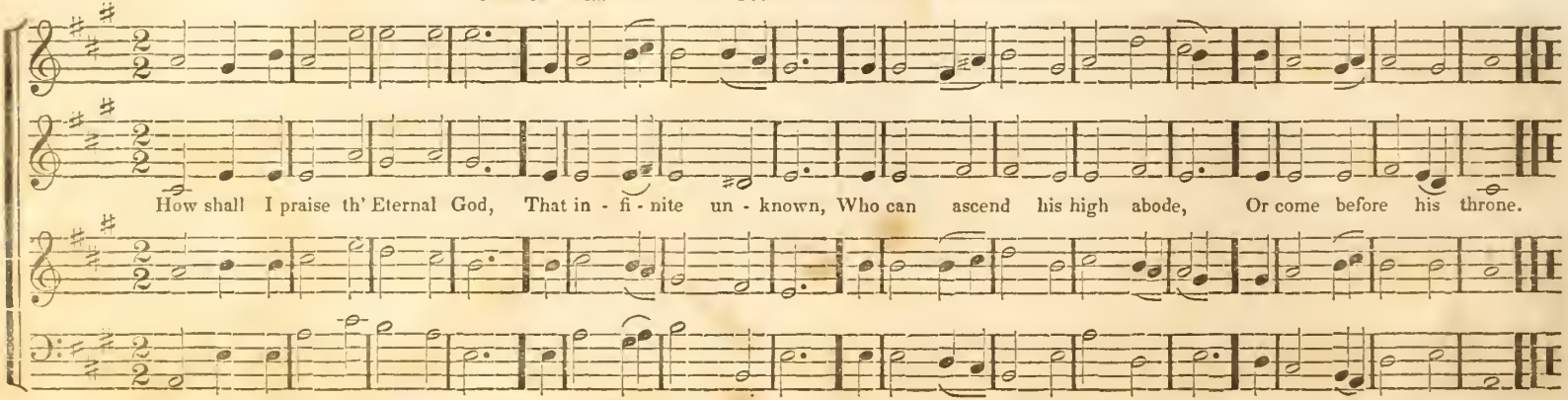


BINGTON. C. M.

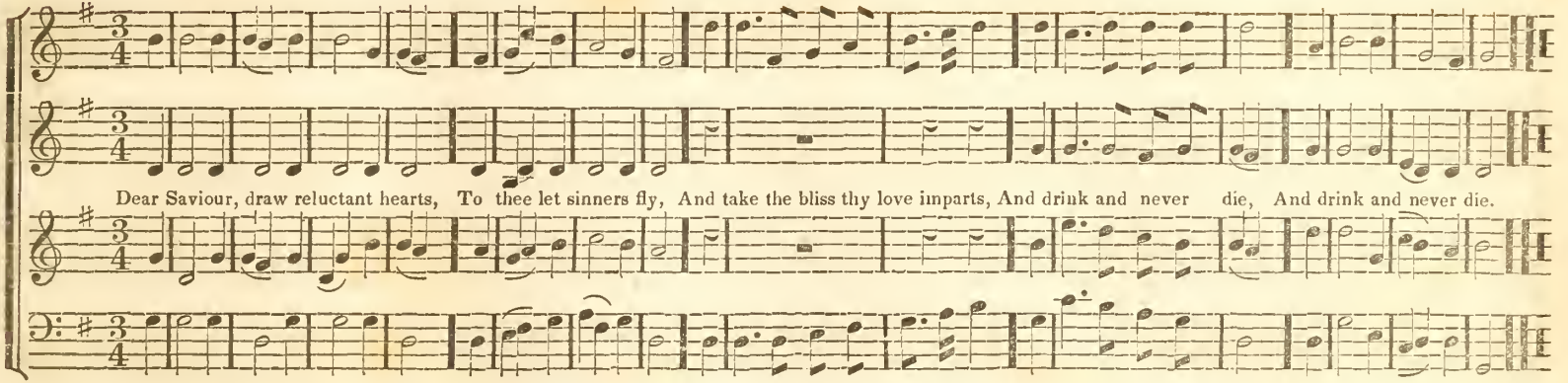
Dr. Heightington.



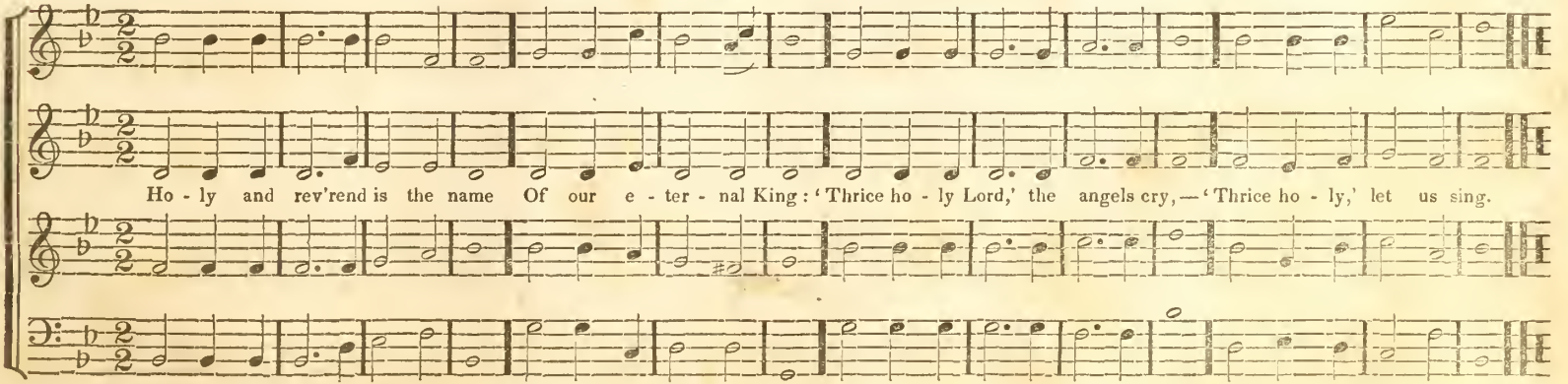
DEDHAM. C. M.



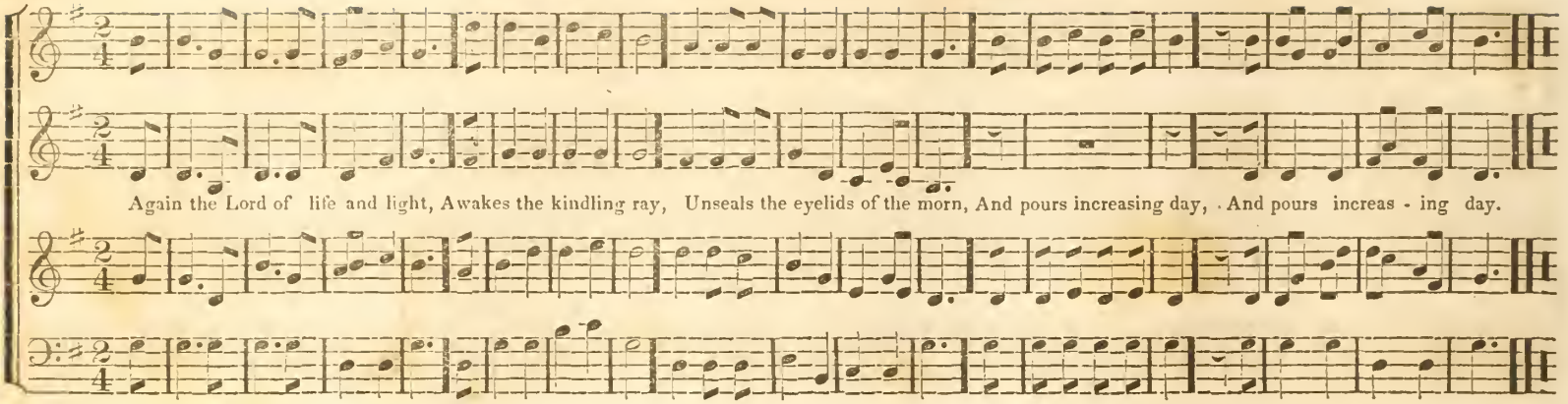
CONDON. C. M.



PATMOS. C. M.

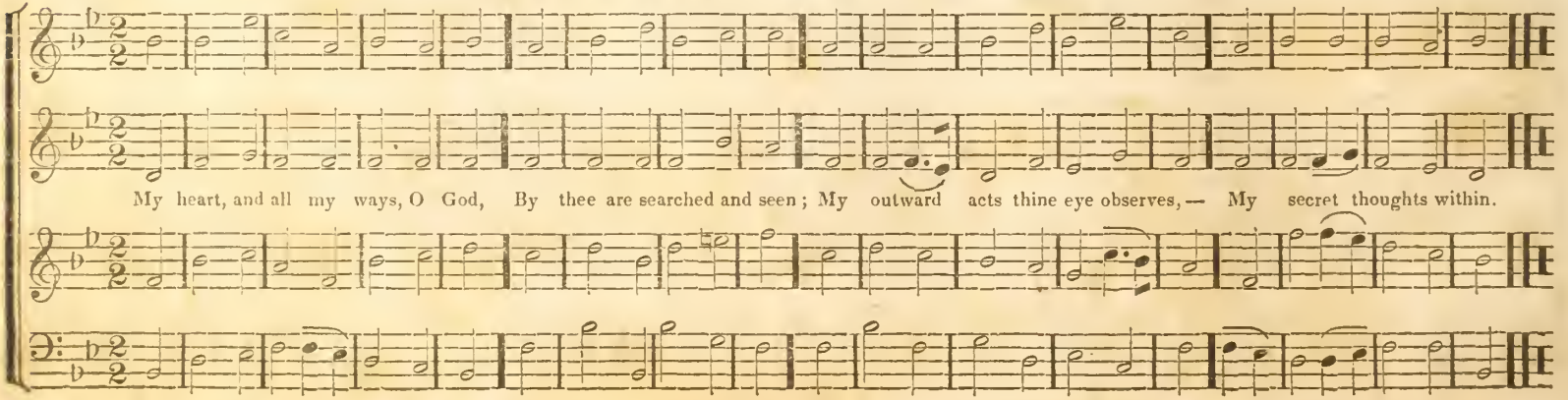


PITMAN. C. M.

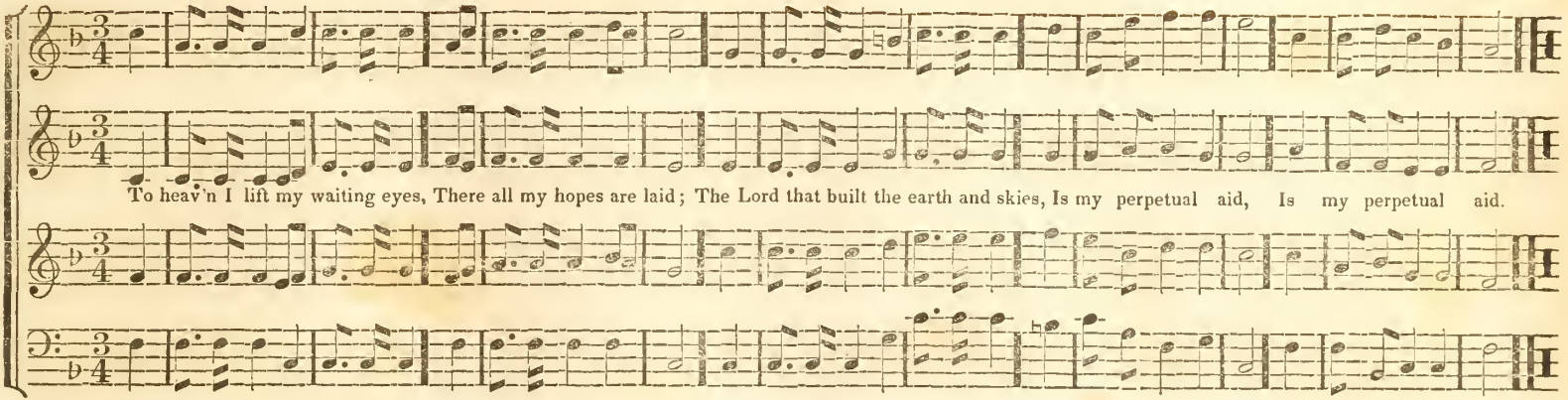


NOTTINGHAM. C. M.

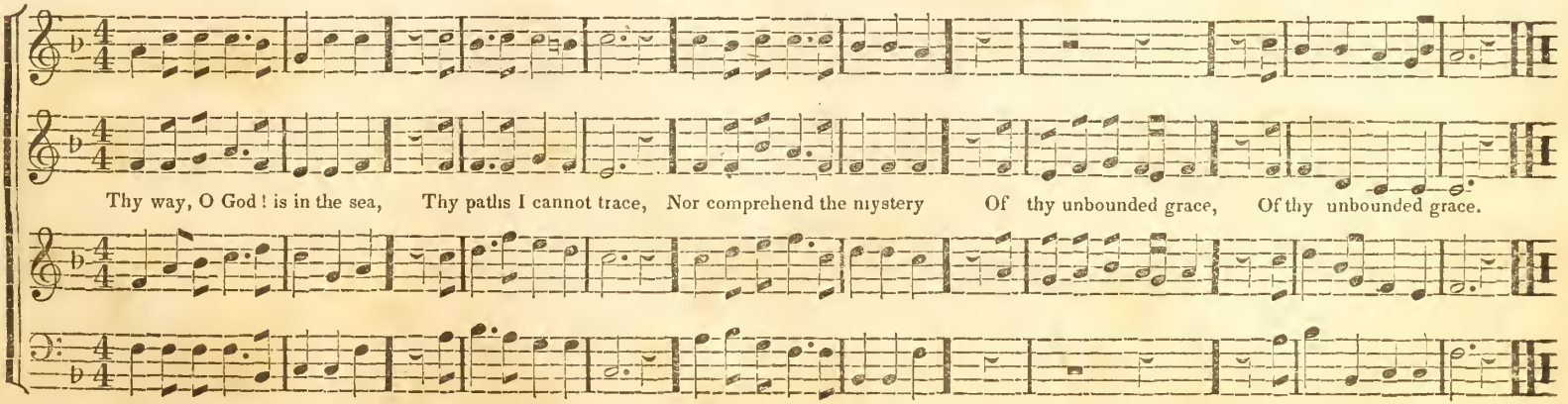
I. Clark.



BARING. C. M.



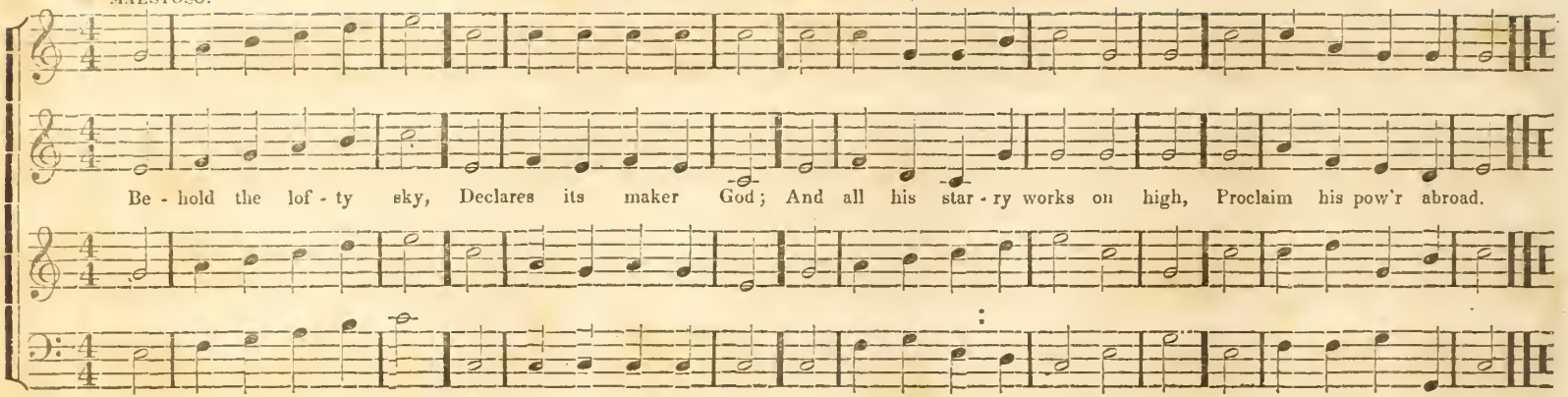
PRINCE. C. M.



GALVESTON. S. M.

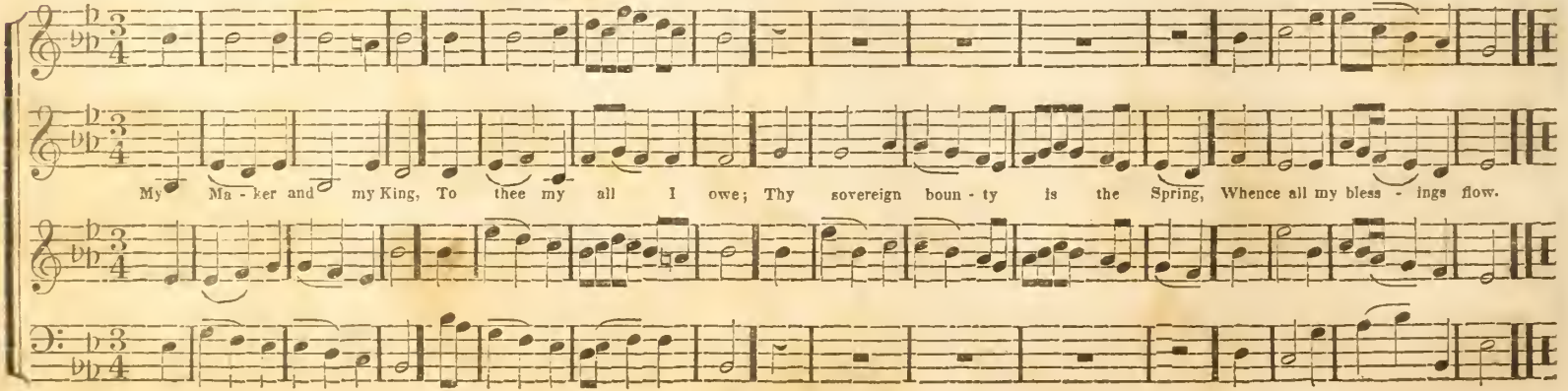
B. A. Burditt.

MAESTOSO.

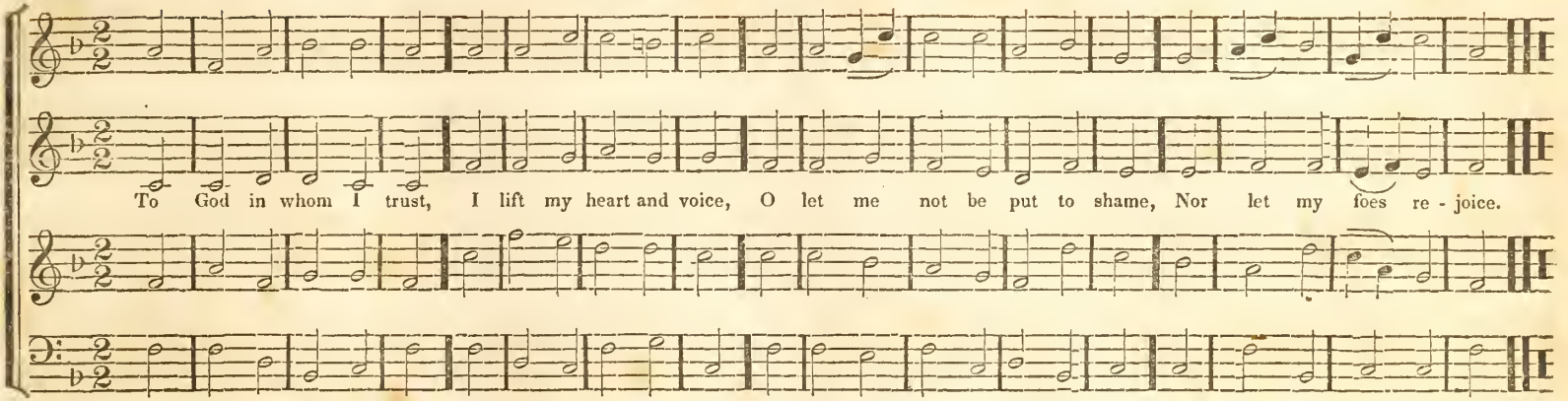


THORNTON. S. M.

Rev. J. G. Adams.

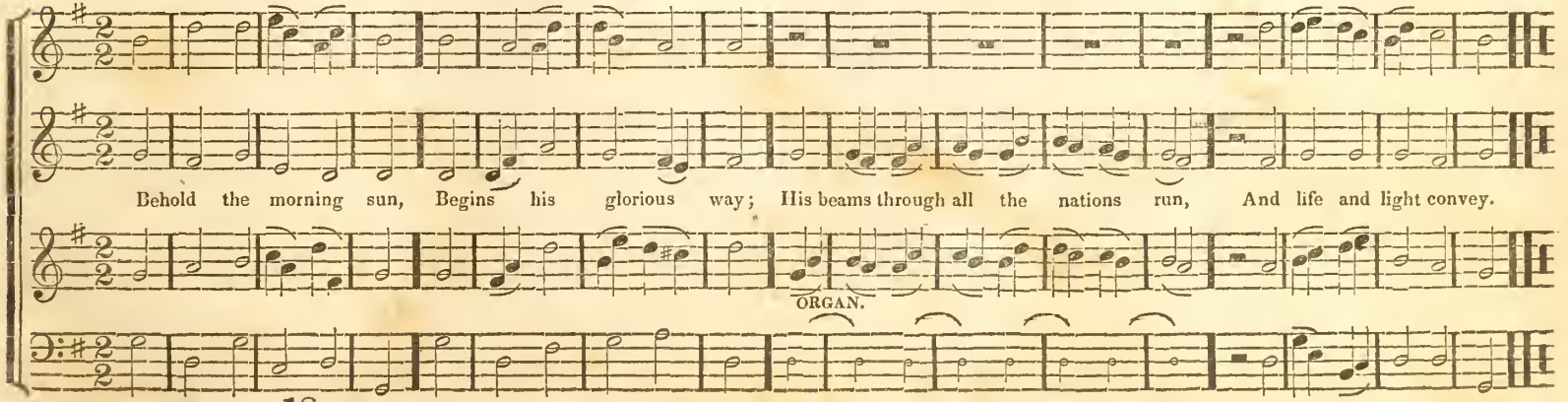


STANSTEAD. S. M.

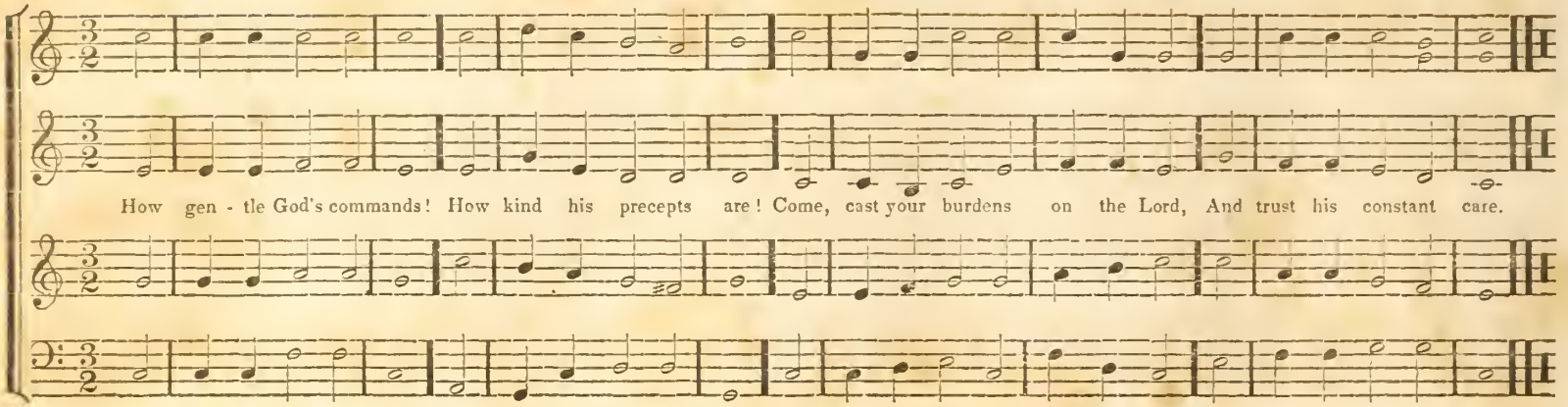


SHIRLAND. S. M.

Stanley.

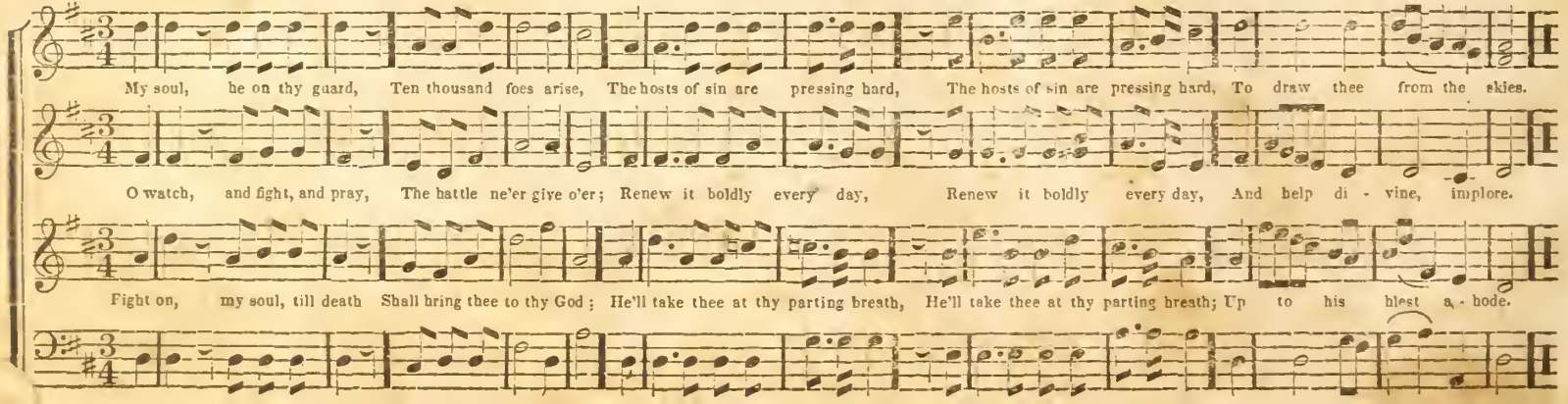


SANTON. S. M.



CONTEST. S. M.

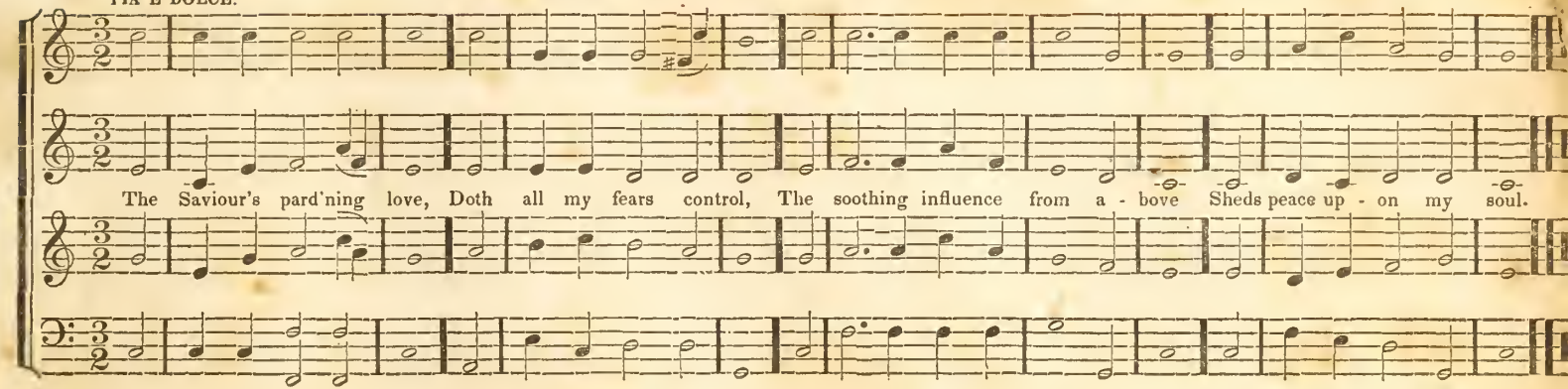
T. Whittemore.



VERMONT. S. M.

T. W.

PIA E DOLCE.



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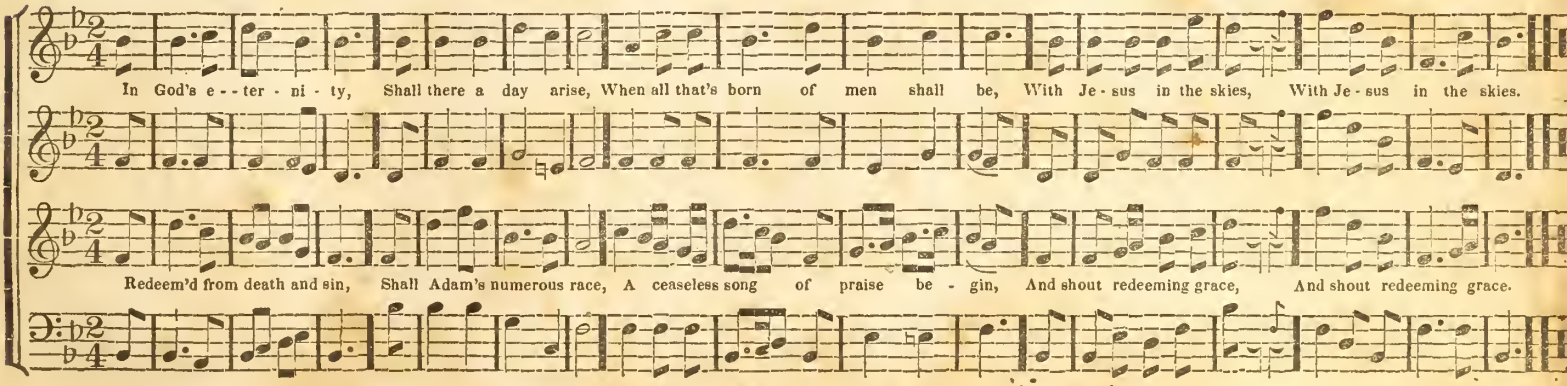
T. Whittemore.



COLQUITH. S. M.

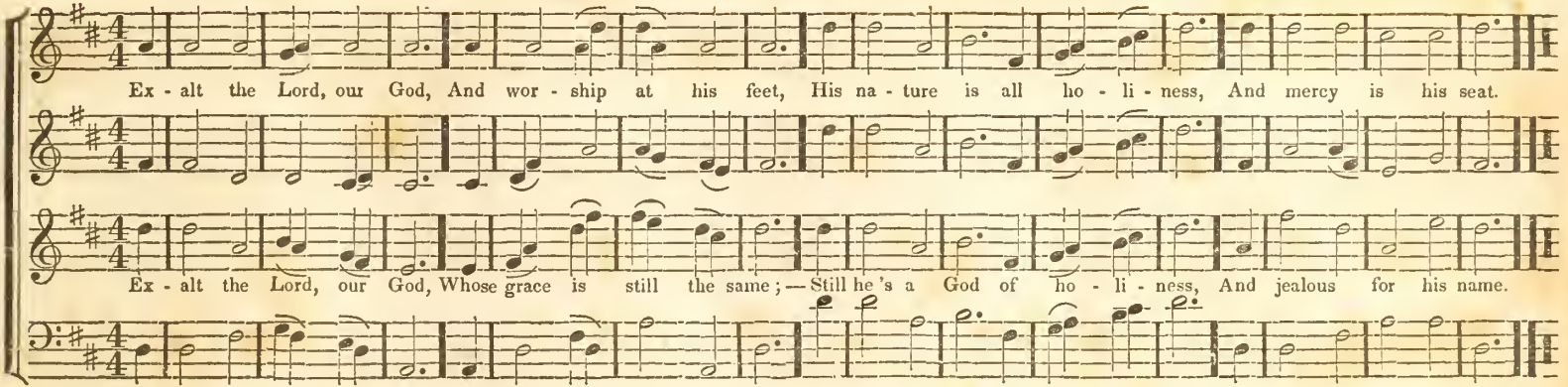
Come, worship at his throne, Come, bow be - fore the Lord; We are his works, and not our own, He formed us by his word.

EPSOM. S. M.

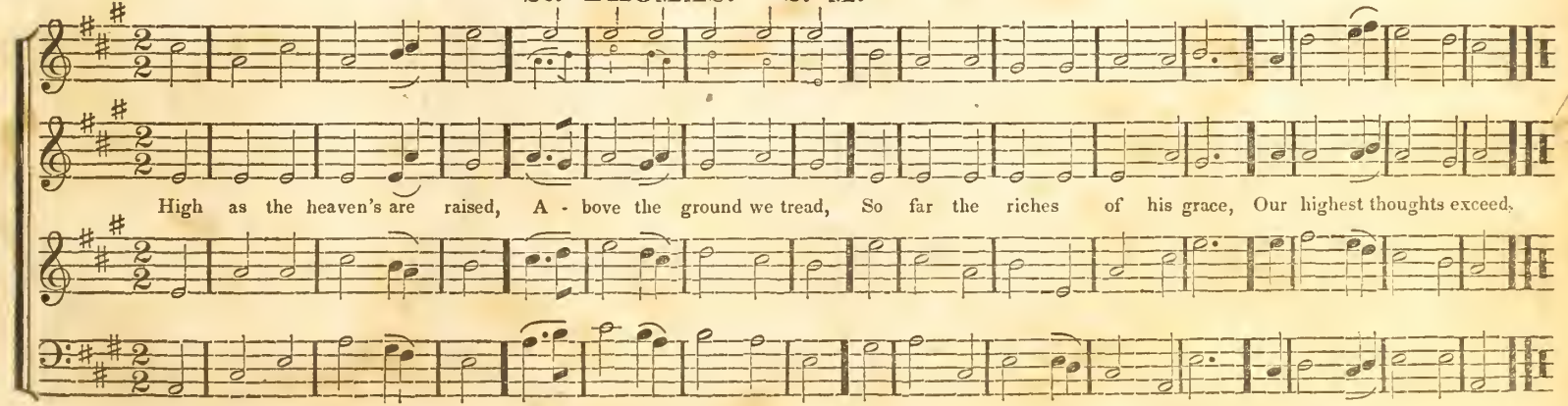
W. T.

My willing soul would stay, In such a frame as this, And sweetly sing her - self a - way, To ev - er - last - ing bliss.

JESSAMINE. S. M.

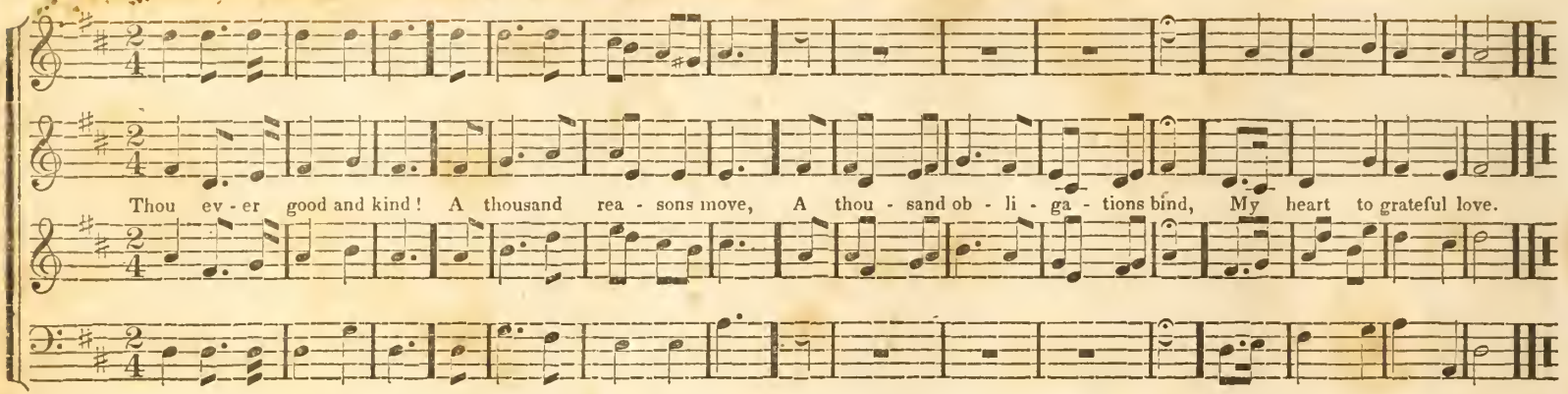


St. THOMAS. S. M.



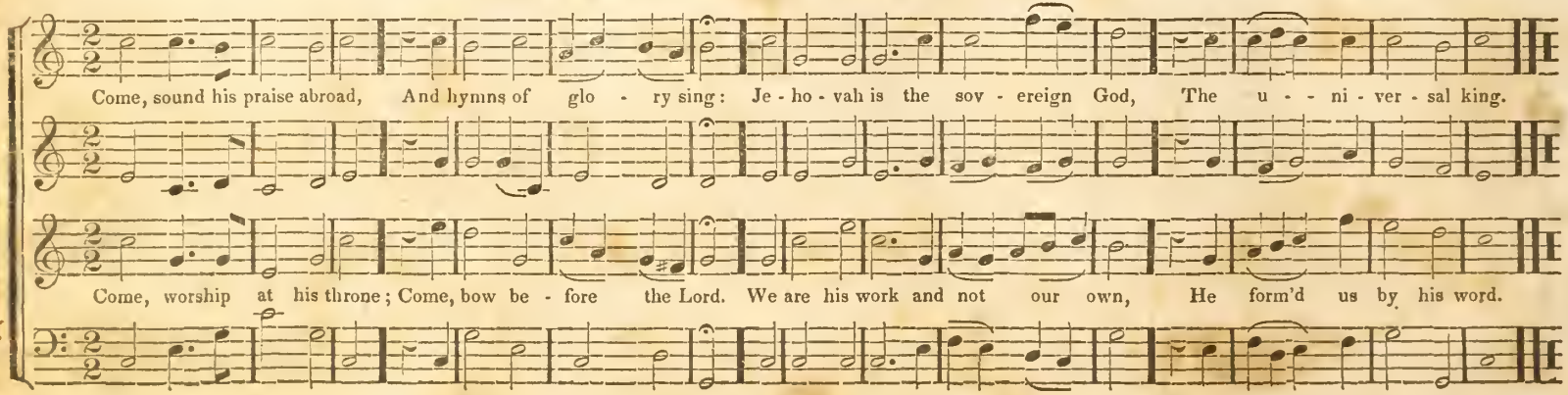
PRIDEAUX. S. M.

W.

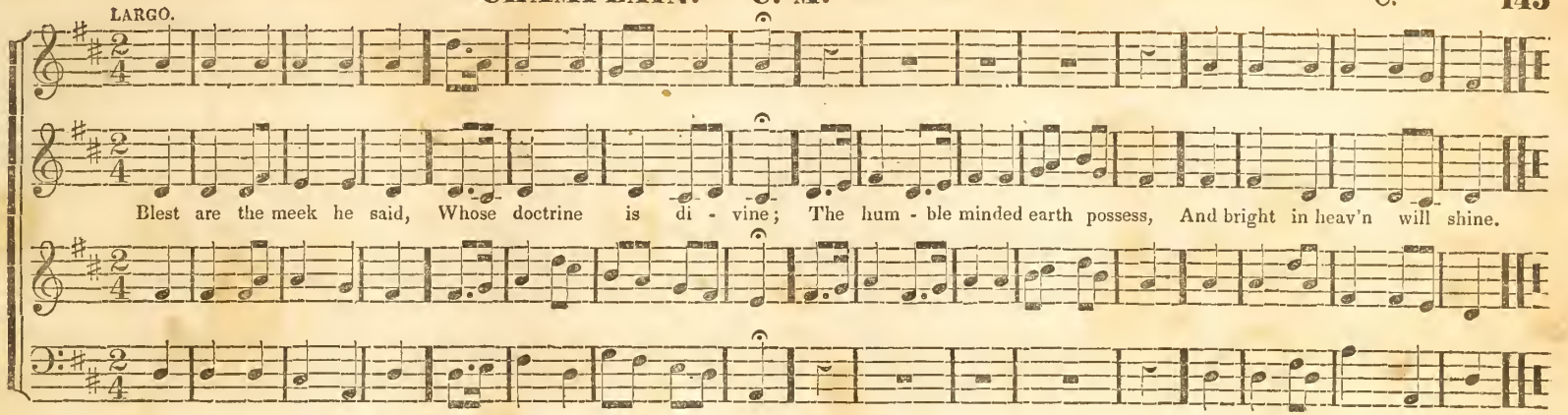


SILVER STREET. S. M.

J. Smith.

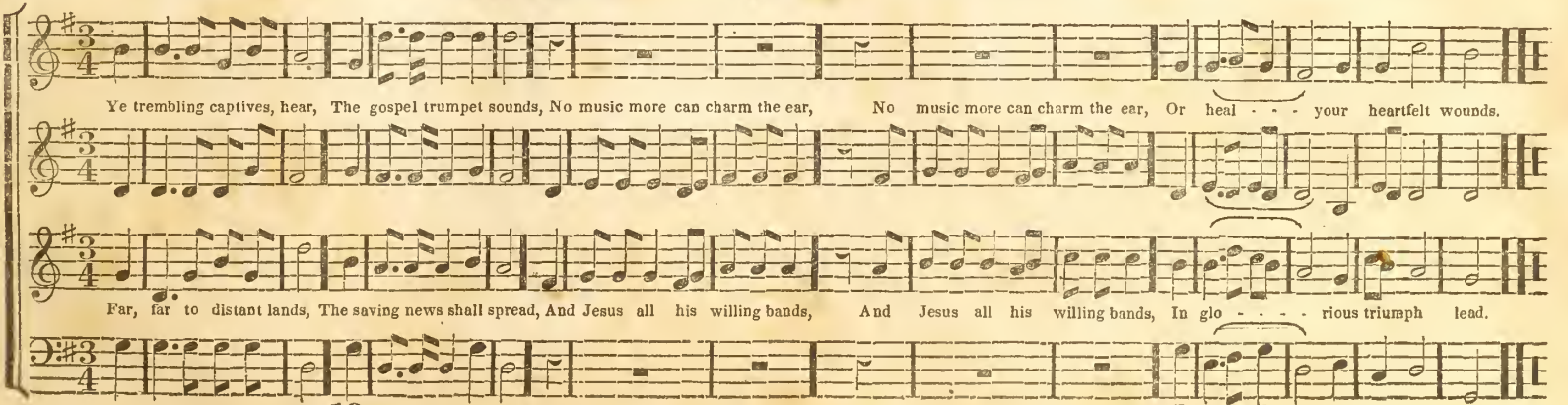


CHAMPLAIN. C. M.



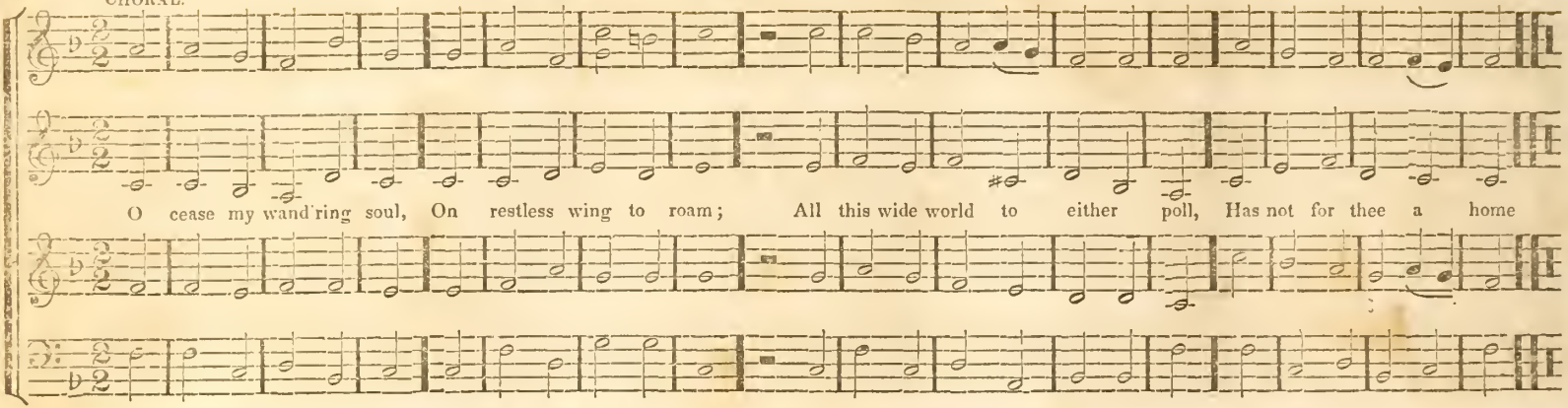
CHELSEA. S. M.

L. C.



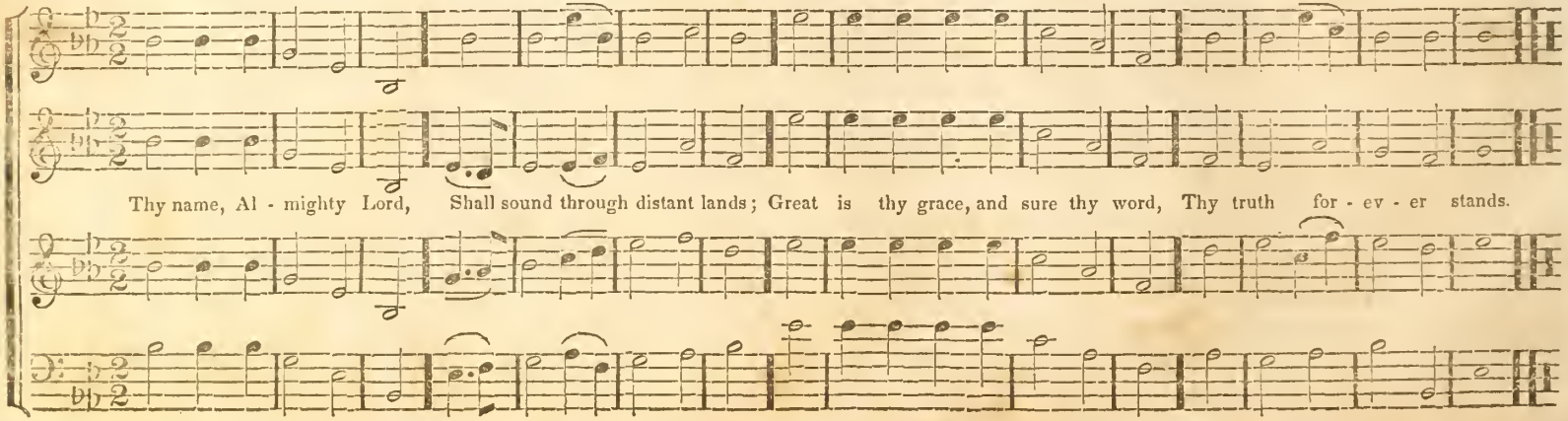
WALTON. S. M.

CHORAL.



CLAPTON. S. M.

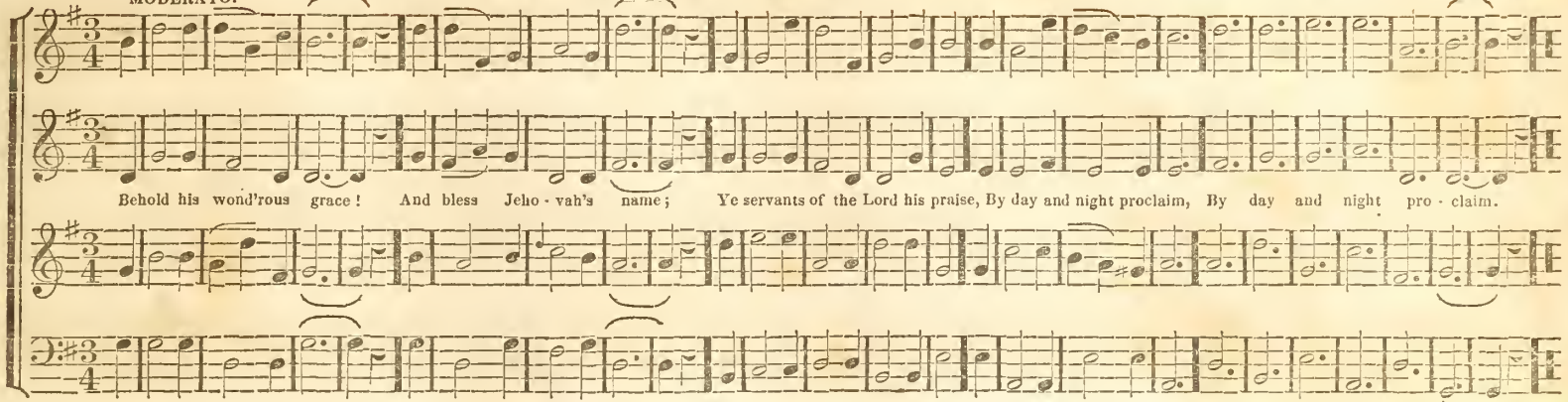
Jones.



LANGSDOWN. S. M.

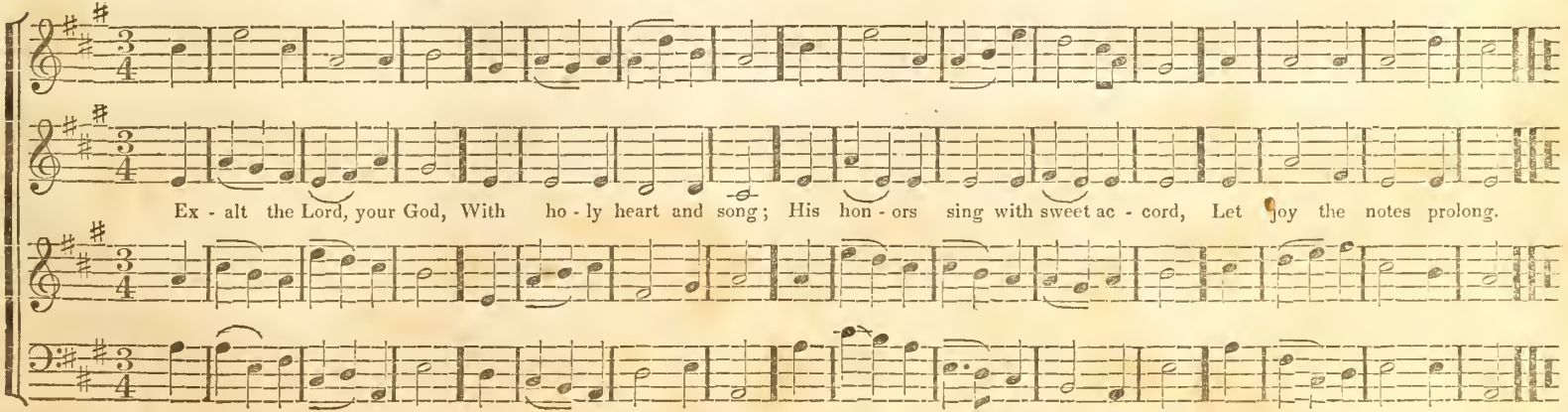
L. Mason.

MODERATO.

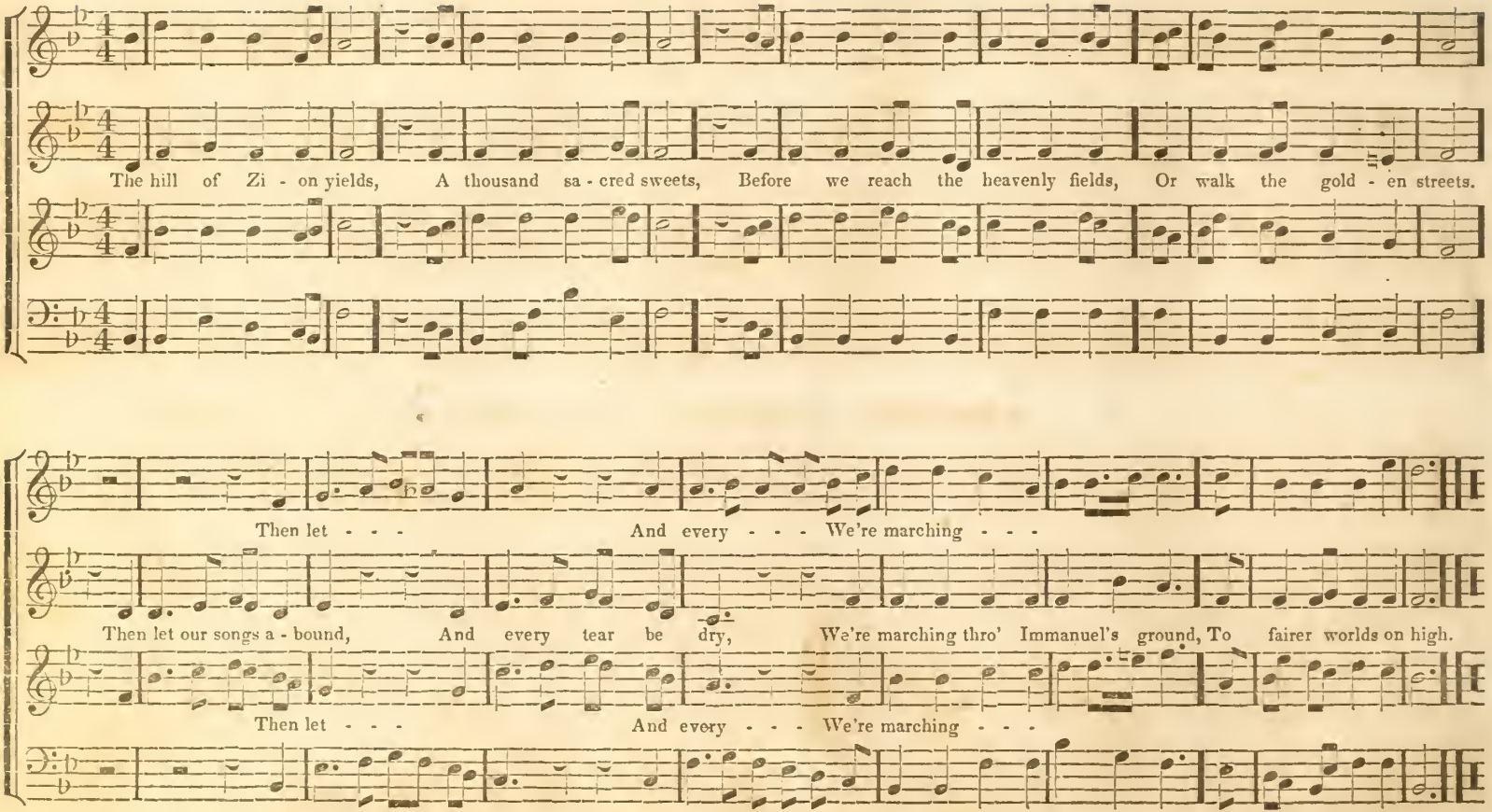


WINSLOW. S. M.

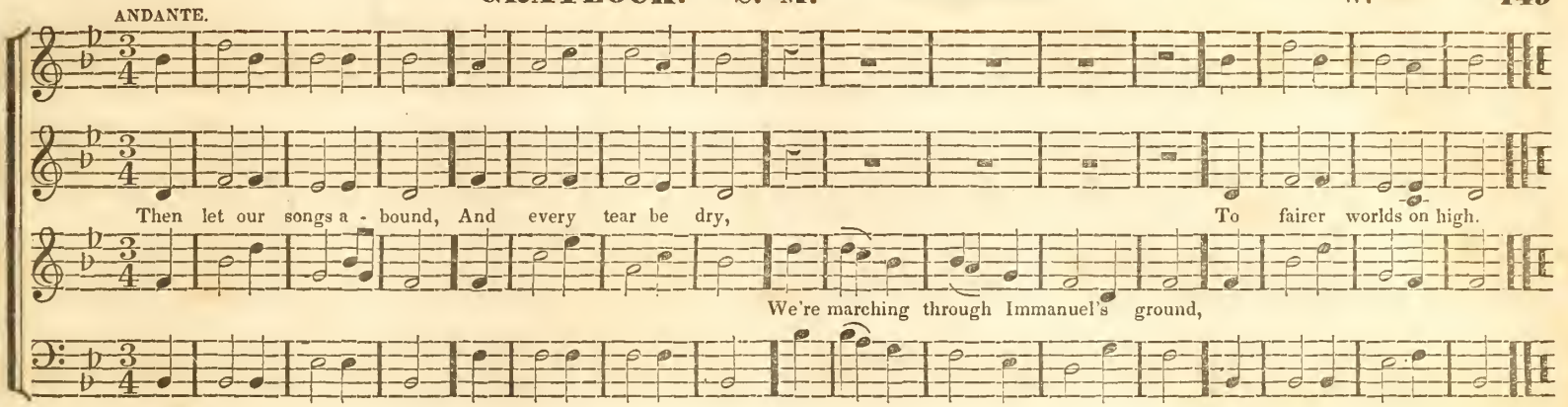
Handel.



LONSDALE. S. M.

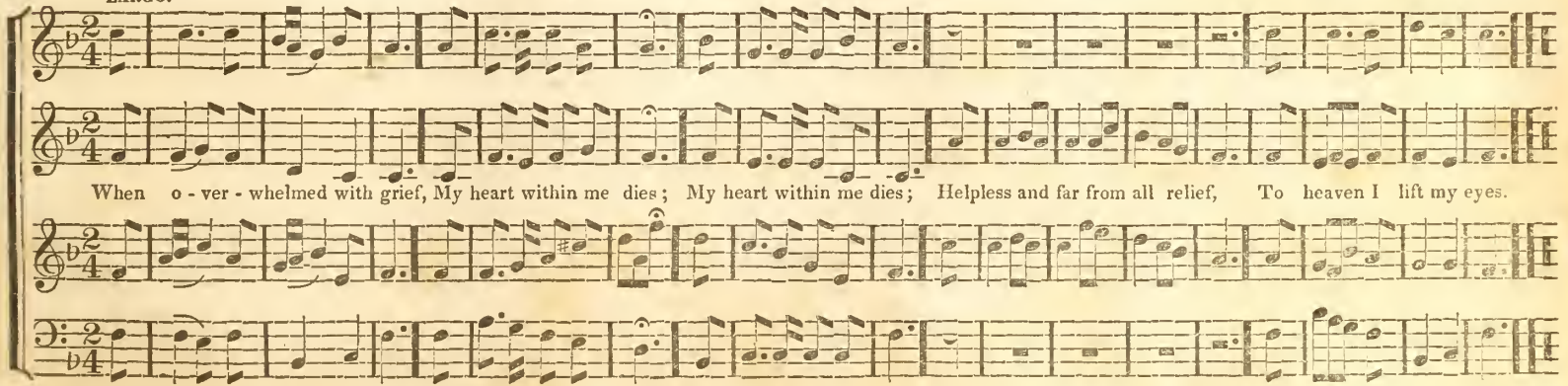

The hill of Zi - on yields, A thousand sa - cred sweets, Before we reach the heavenly fields, Or walk the gold - en streets.
Then let - - - And every - - - We're marching - - -
Then let our songs a - bound, And every tear be dry, We're marching thro' Immanuel's ground, To fairer worlds on high.
Then let - - - And every - - - We're marching - - -

GRAYLOCK. S. M.



LOWELL. S. M.

W. M. J.

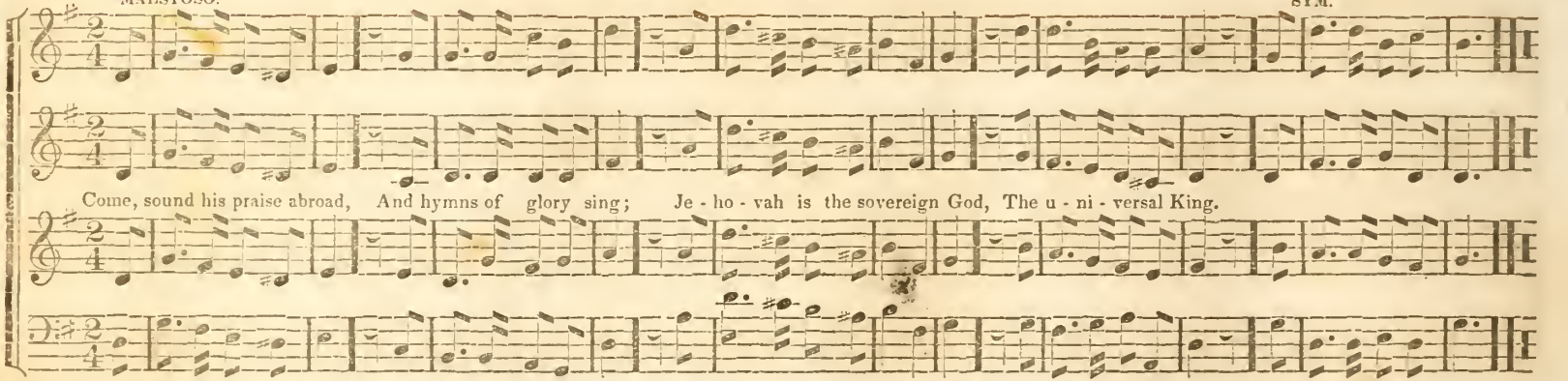


RAY. S. M. Hymn Chant.

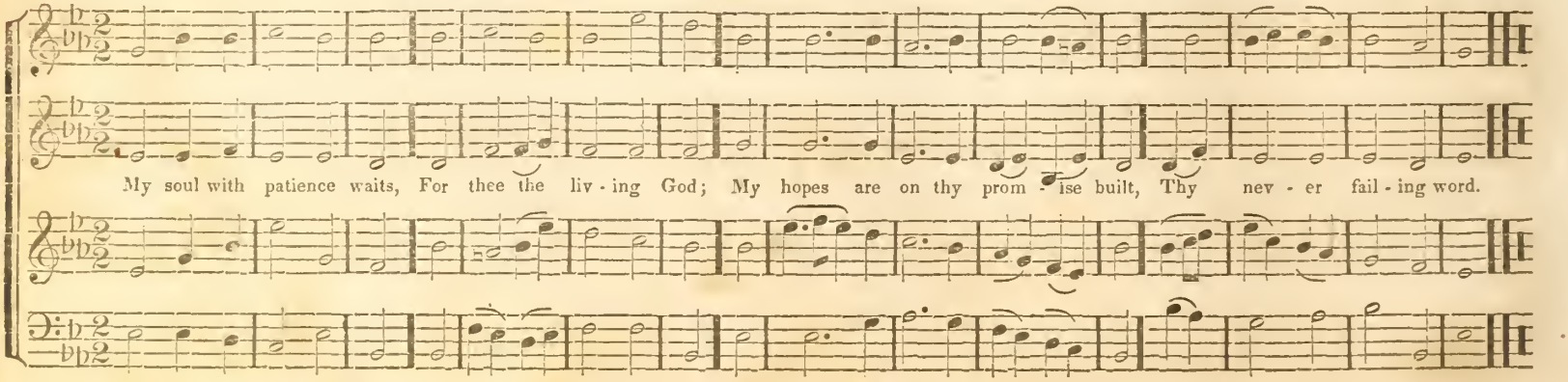
Bricher.

MAESTOSO.

SYM.



WATCHMAN. S. M.



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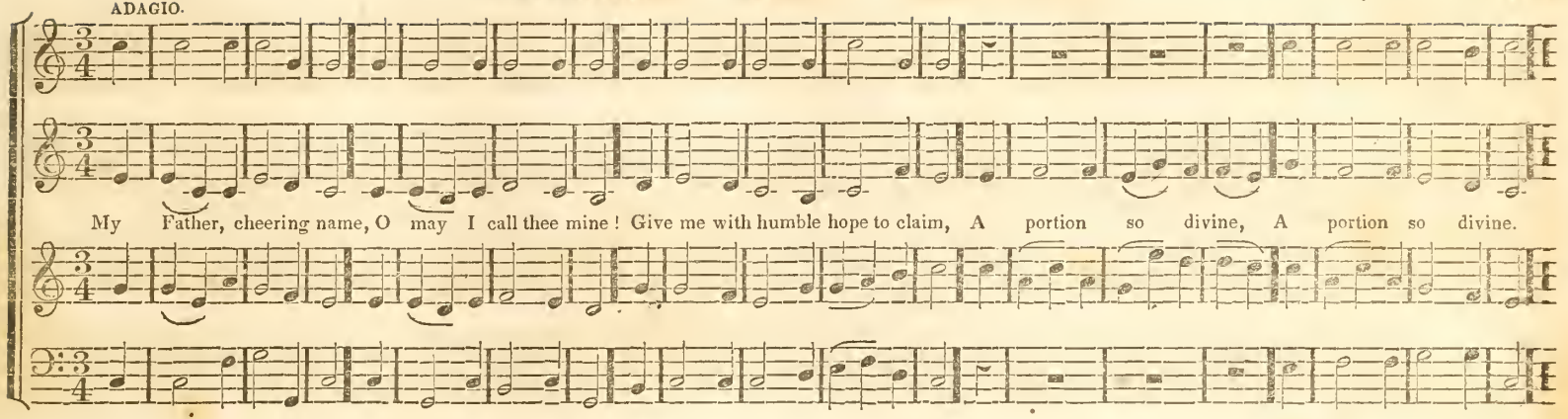
Verney.

ADAGIO.



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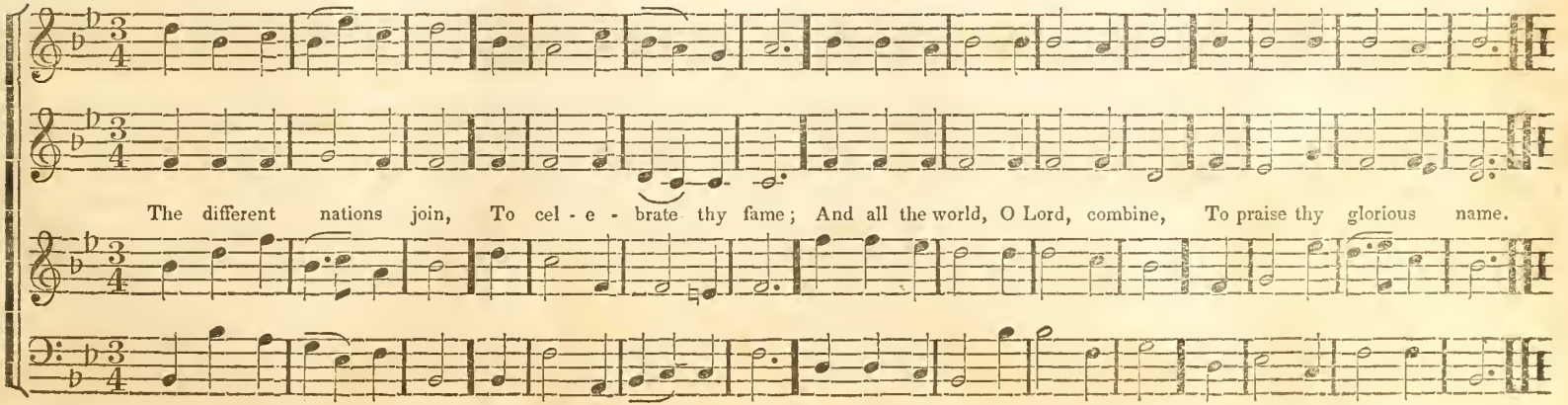
Harrison.



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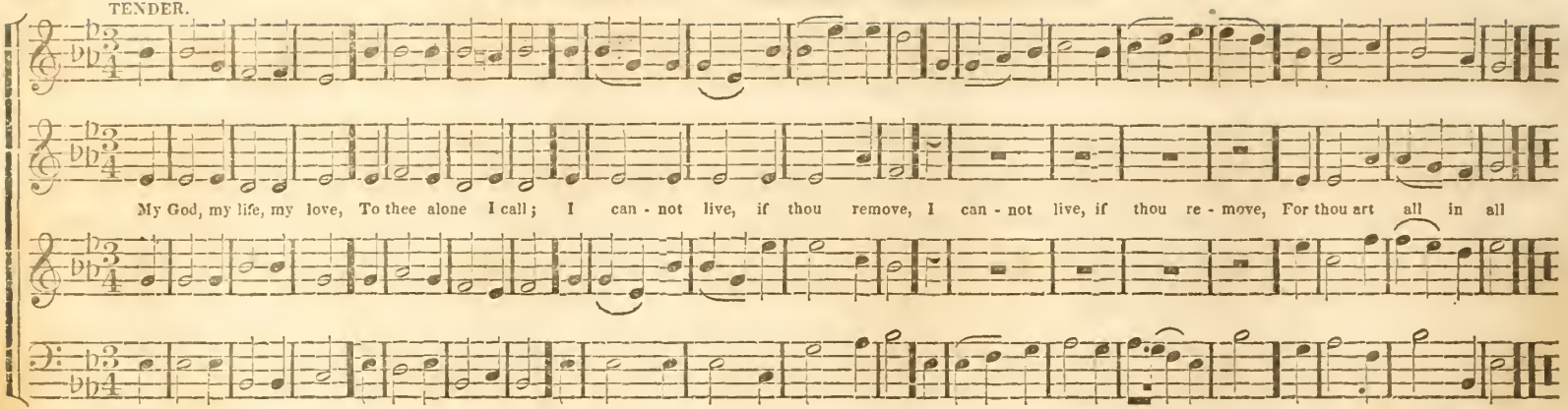
TENDER.



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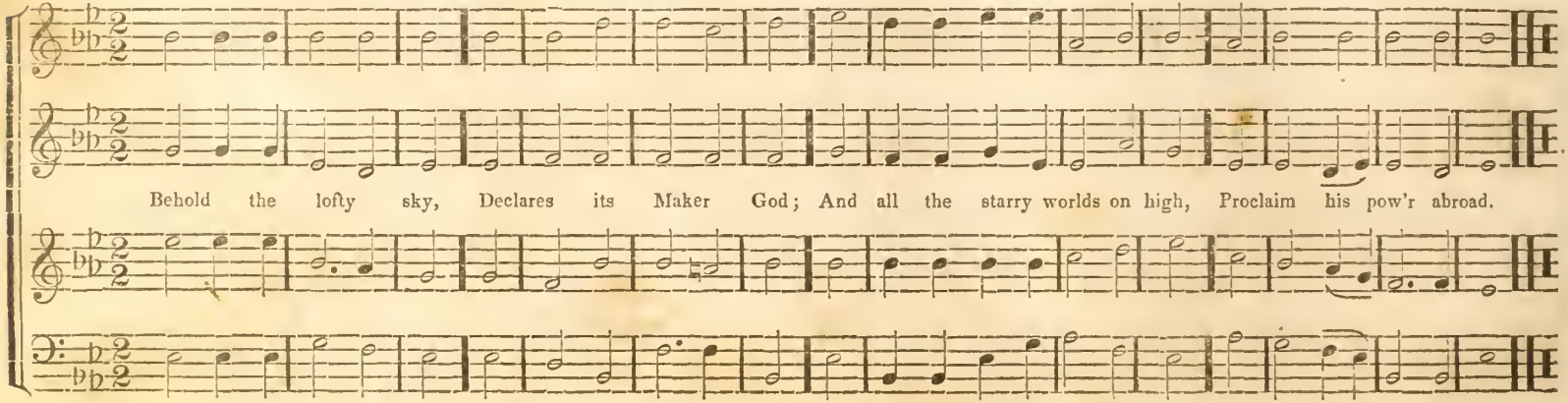

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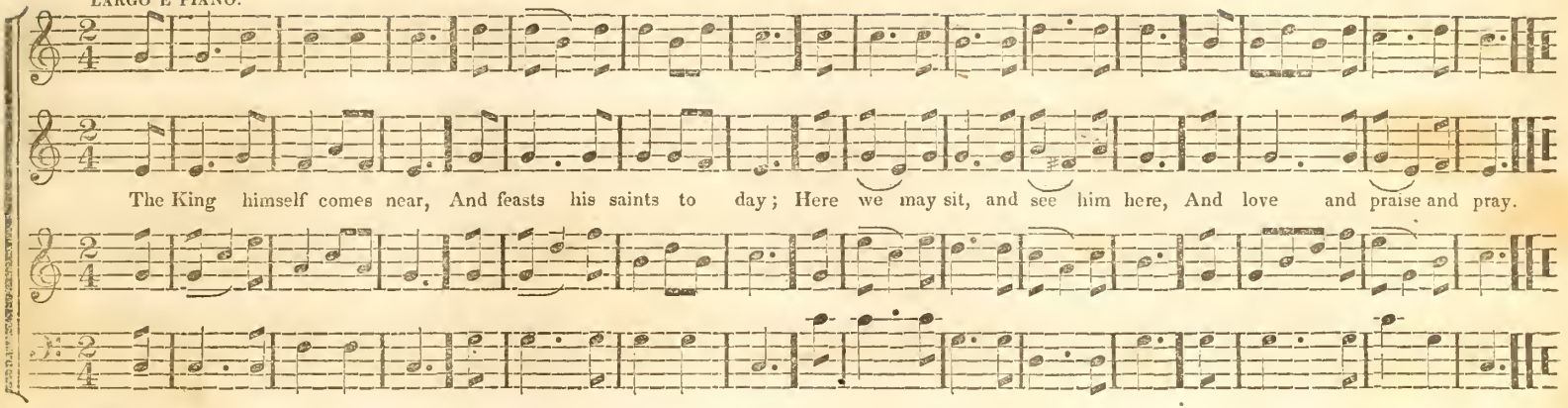

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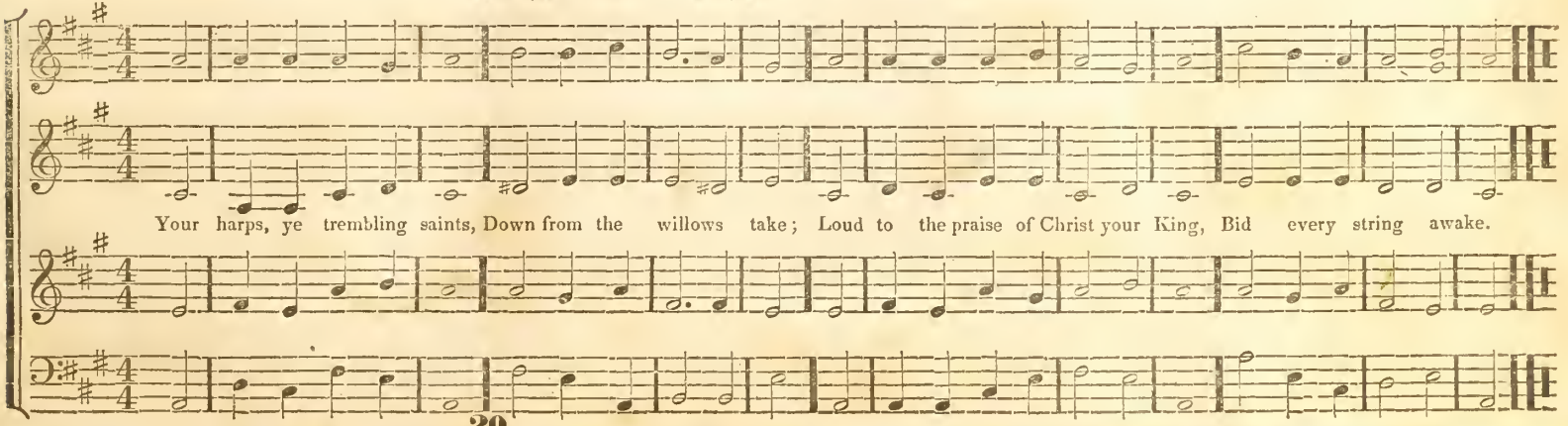

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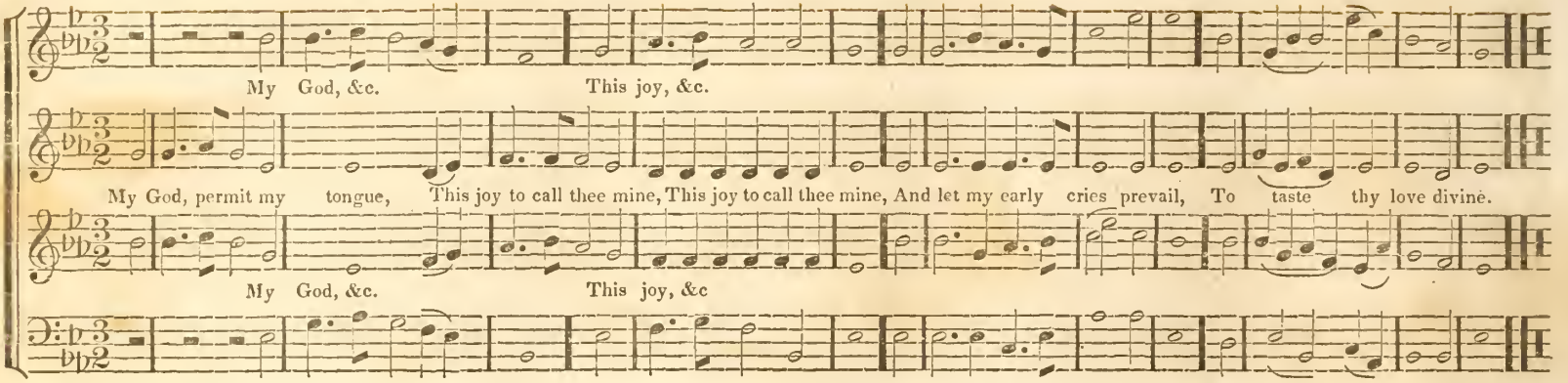

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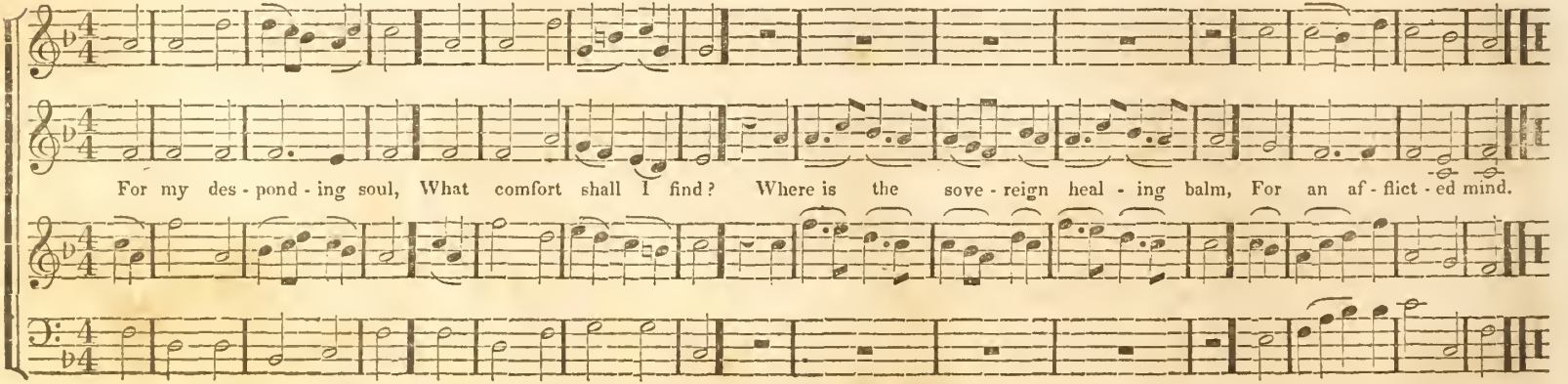
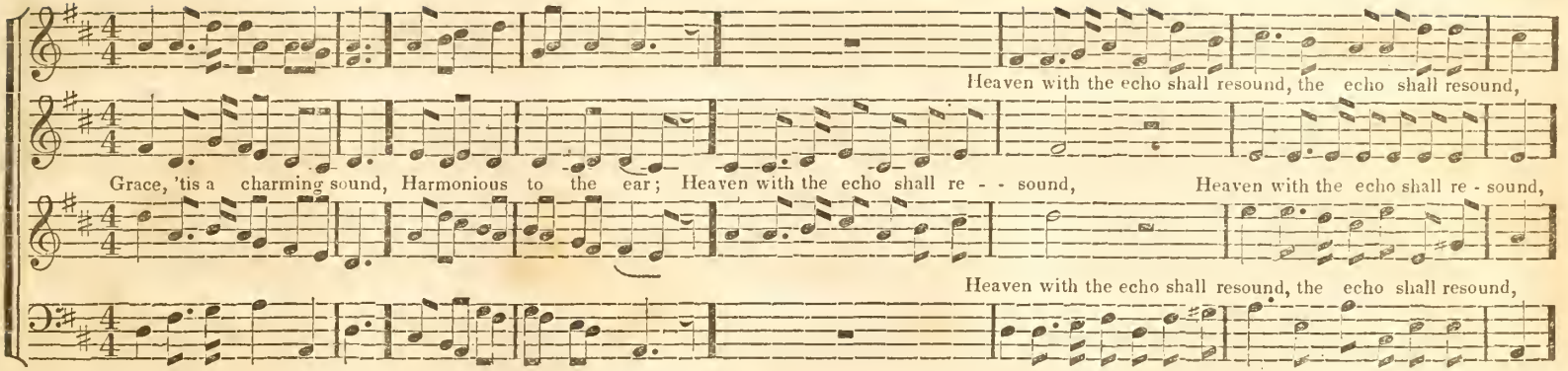
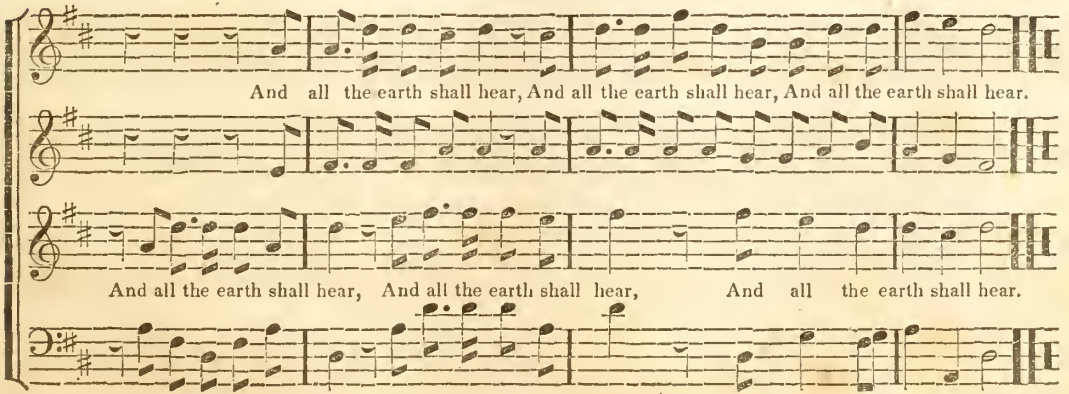
Gray.







2.

Grace first contrived the way
To save rebellious man;
And all the steps that grace display
Which drew the wondrous plan.

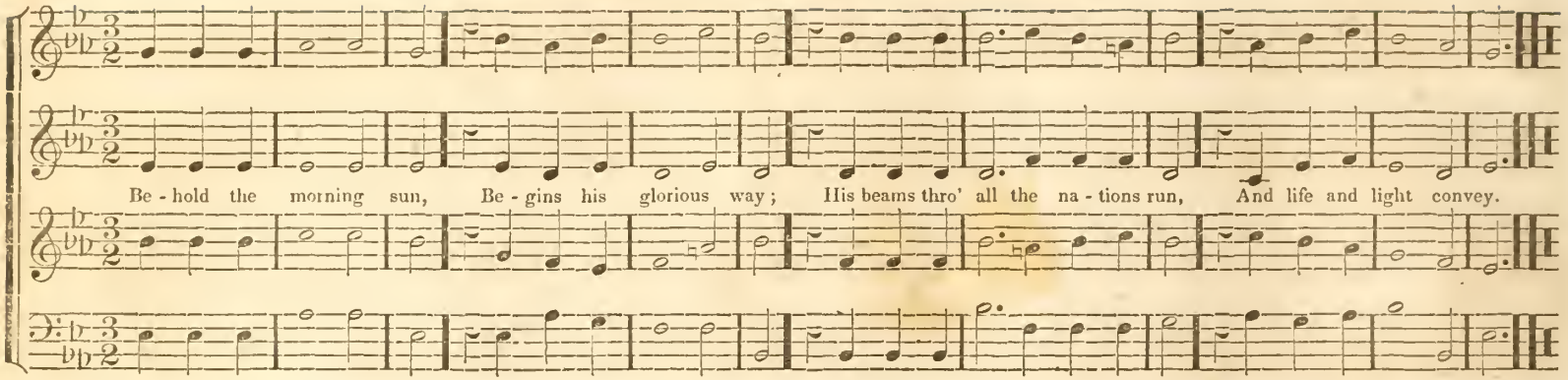
3.

Grace taught my roving feet
To tread the heavenly road;
And new supplies each hour I meet,
While pressing on to God.

4.

Grace, all the work shall crown,
Through everlasting days;
It lays in heaven the topmost stone,
And well deserves the praise.

HOSMIR. S. M.



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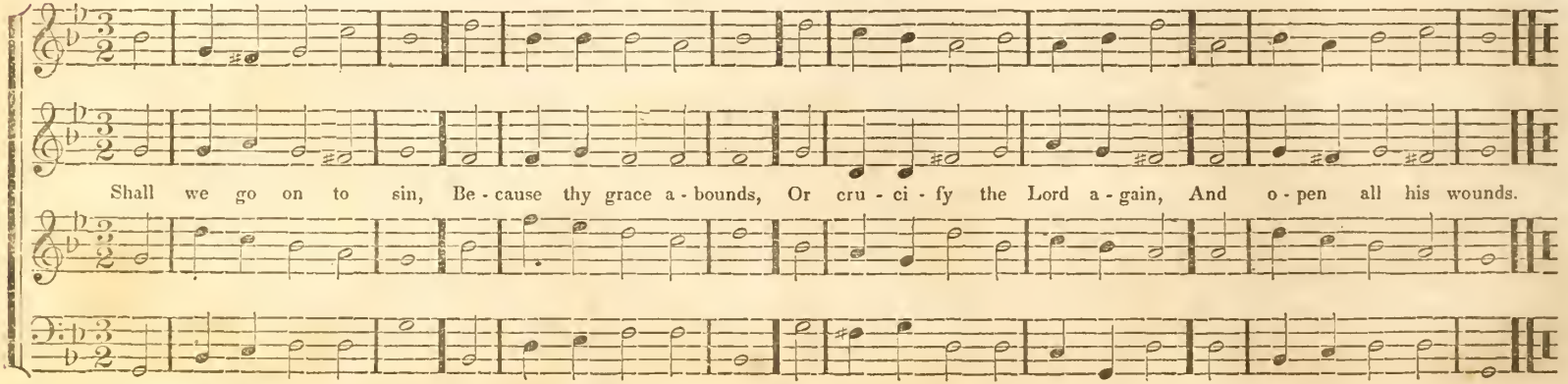
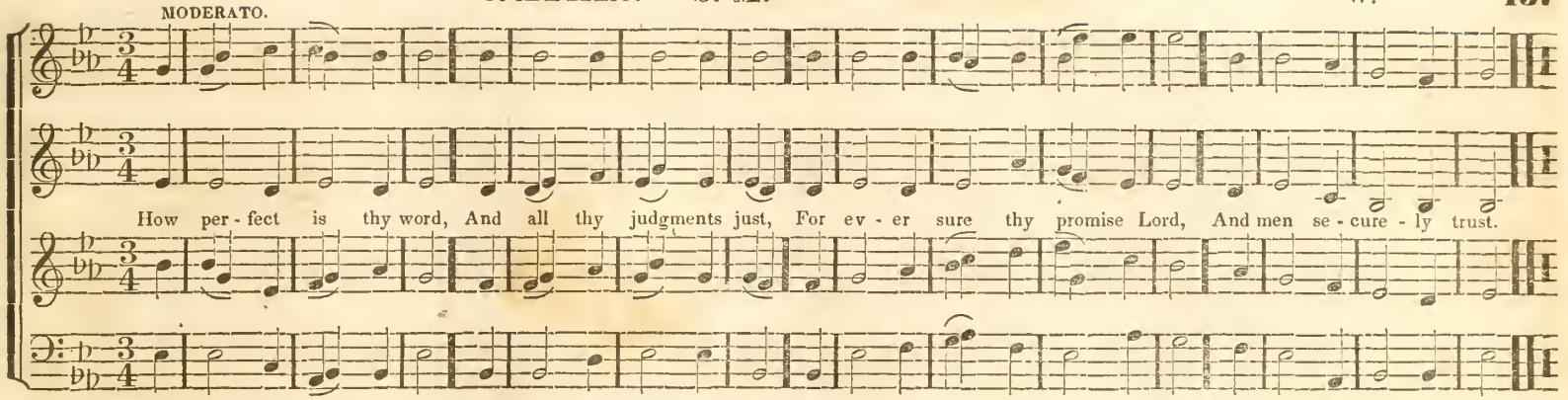


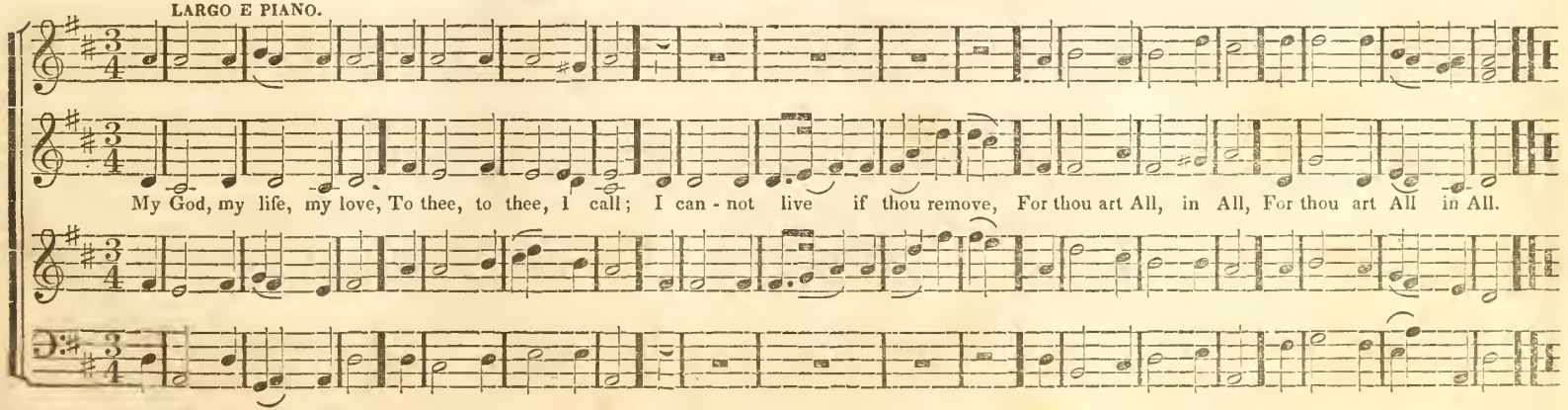
WATKIN. S. M.

W.



RELIANCE. S. M.

Ward.



PENDLETON. S. M.

W.

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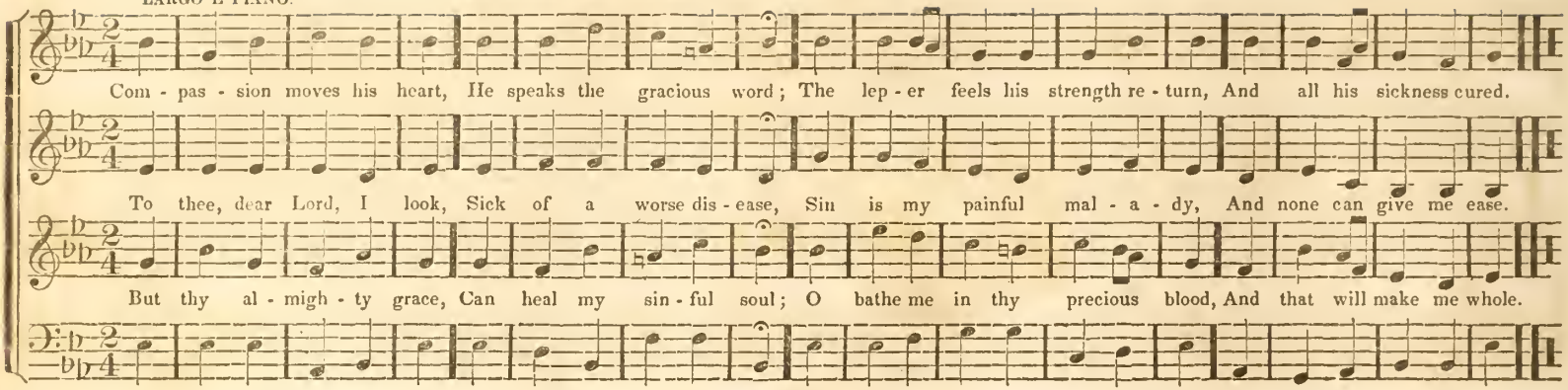

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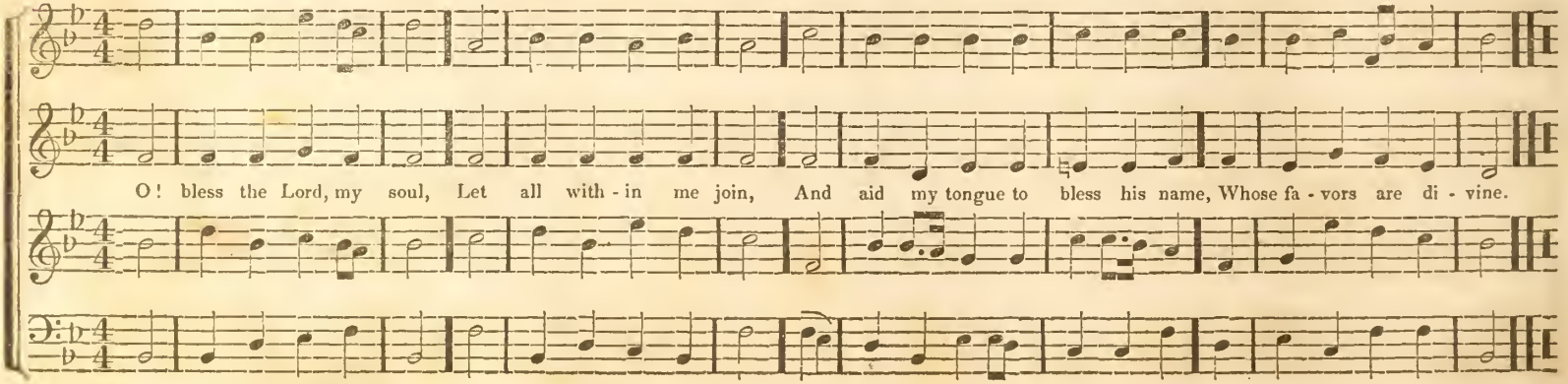
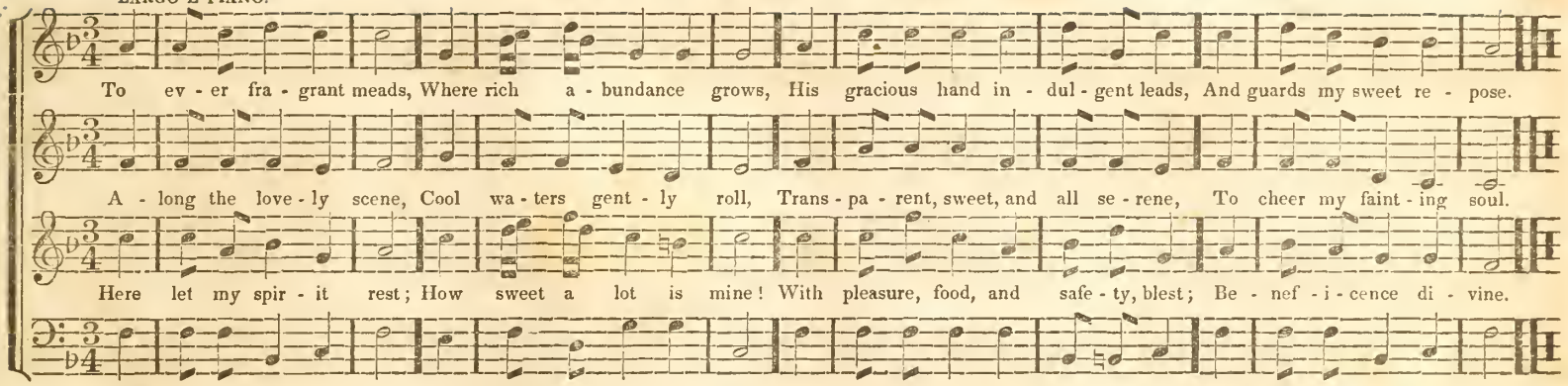
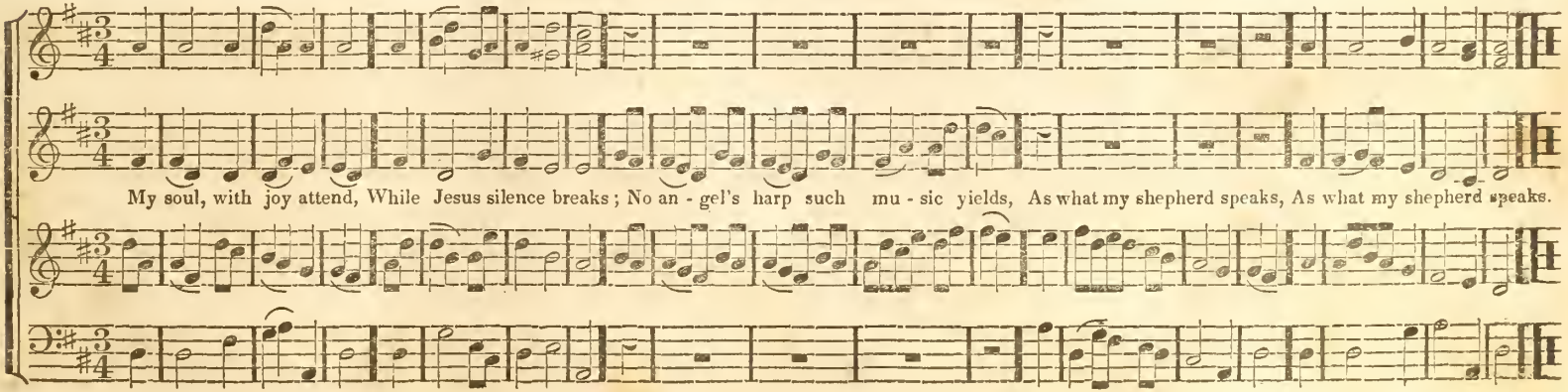


EATON GROVE. S. M.

LARGO E PIANO.



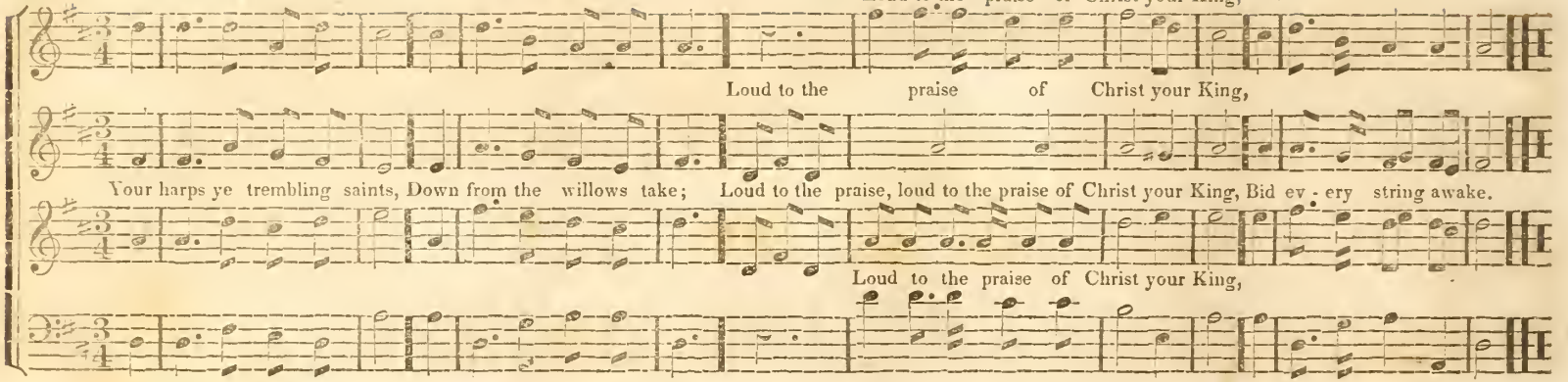
ELYSIUM. S. M.



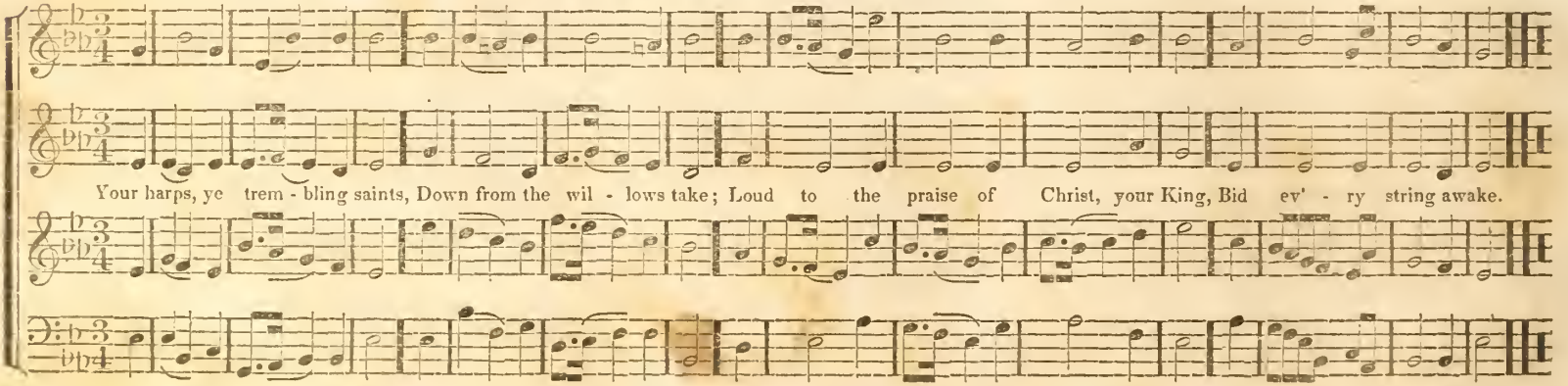
LOWTH. S. M.

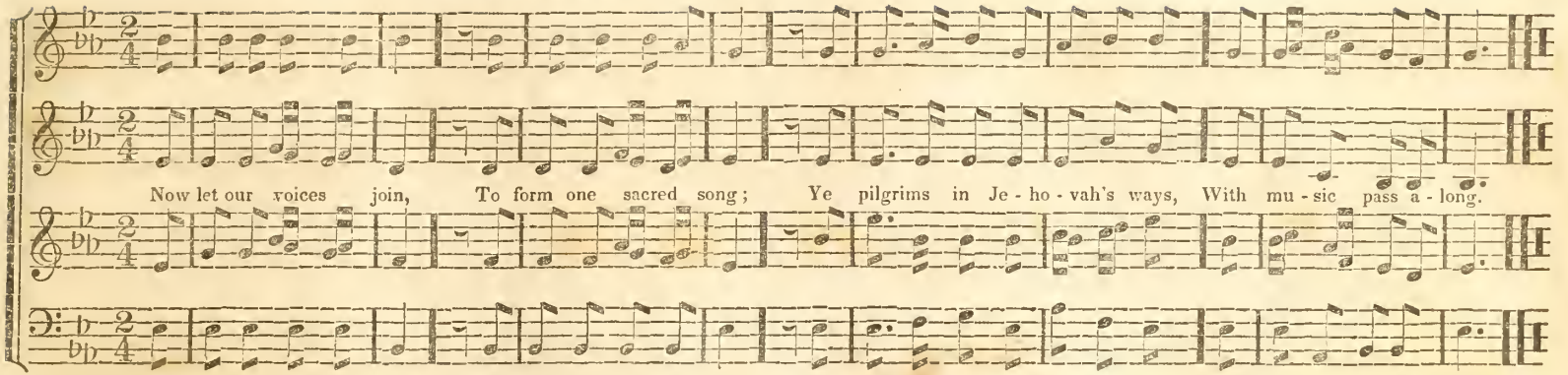
W.

ALLEGRO MAESTOSO.

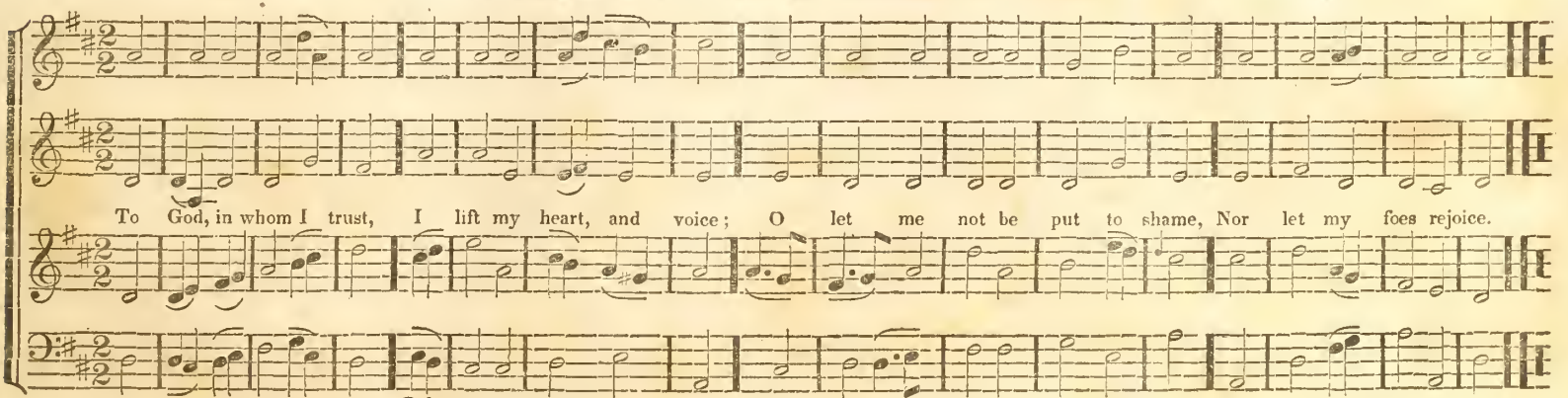


MOUNT EPHRAIM. S. M.

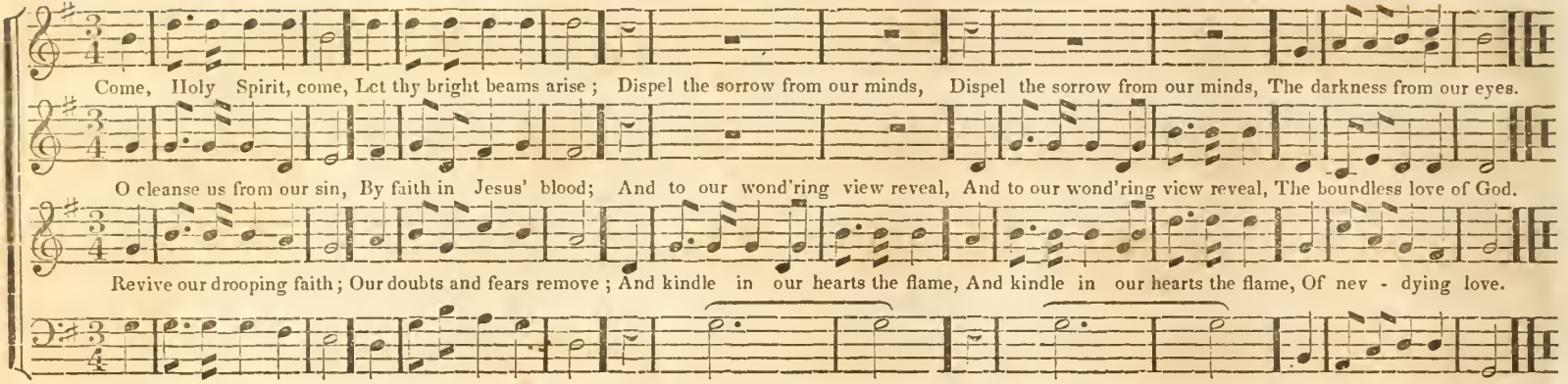



Now let our voices join, To form one sacred song; Ye pilgrims in Je - ho - vah's ways, With mu - sic pass a - long.

EASTBURN. S. M.

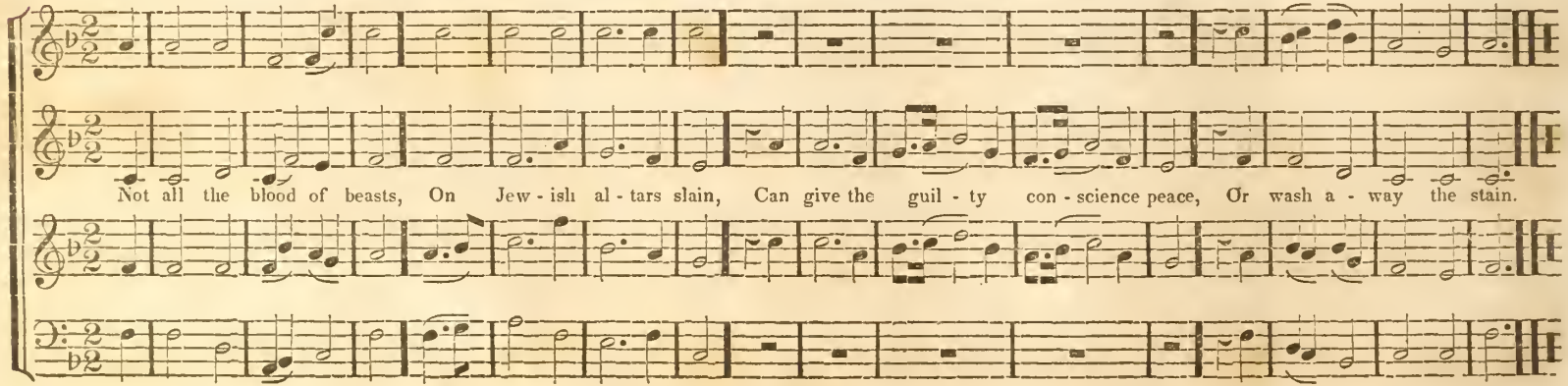

To God, in whom I trust, I lift my heart, and voice; O let me not be put to shame, Nor let my foes rejoice.

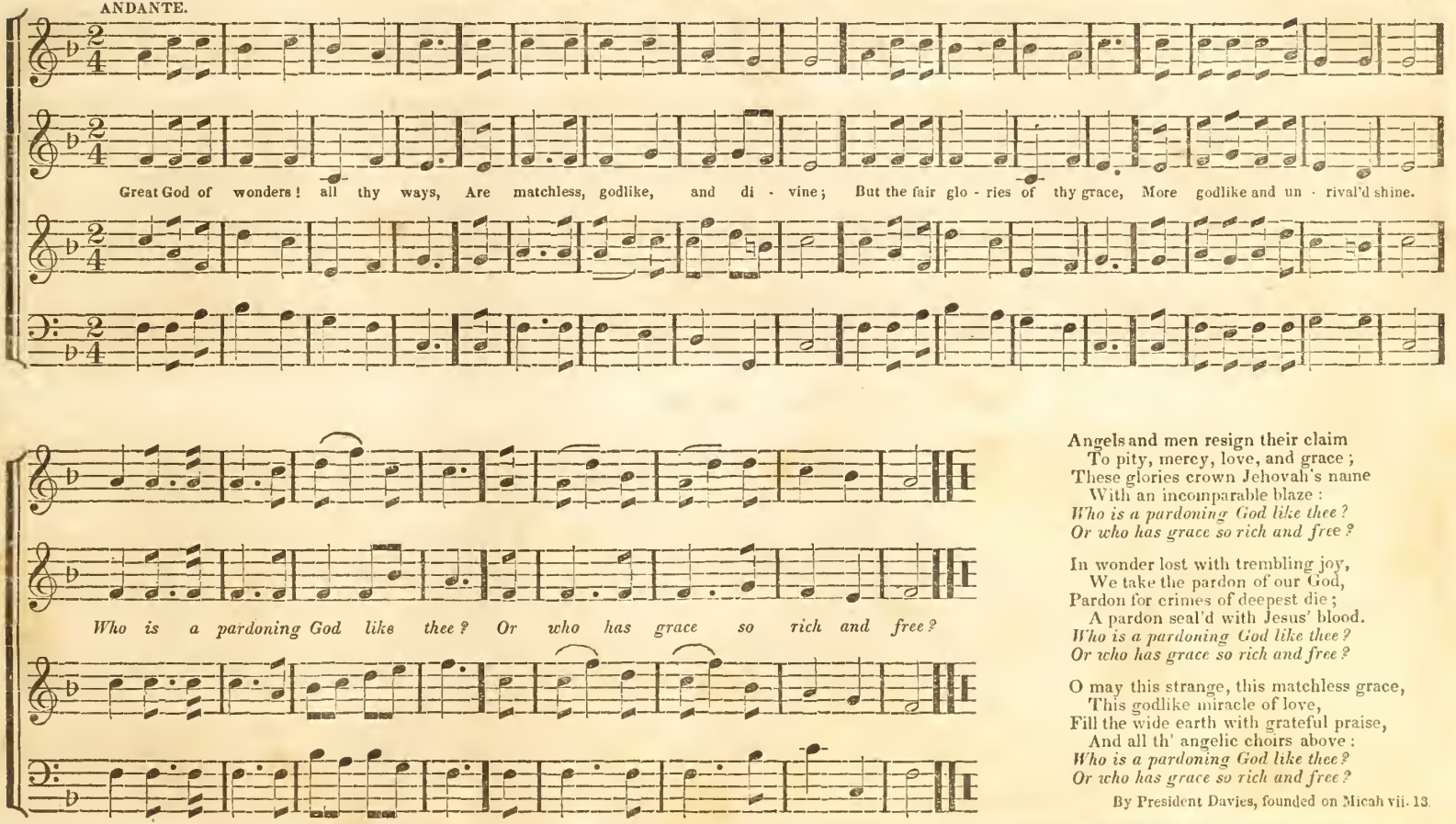
SPAULDING. S. M.



ATONEMENT. S. M.

Gray.





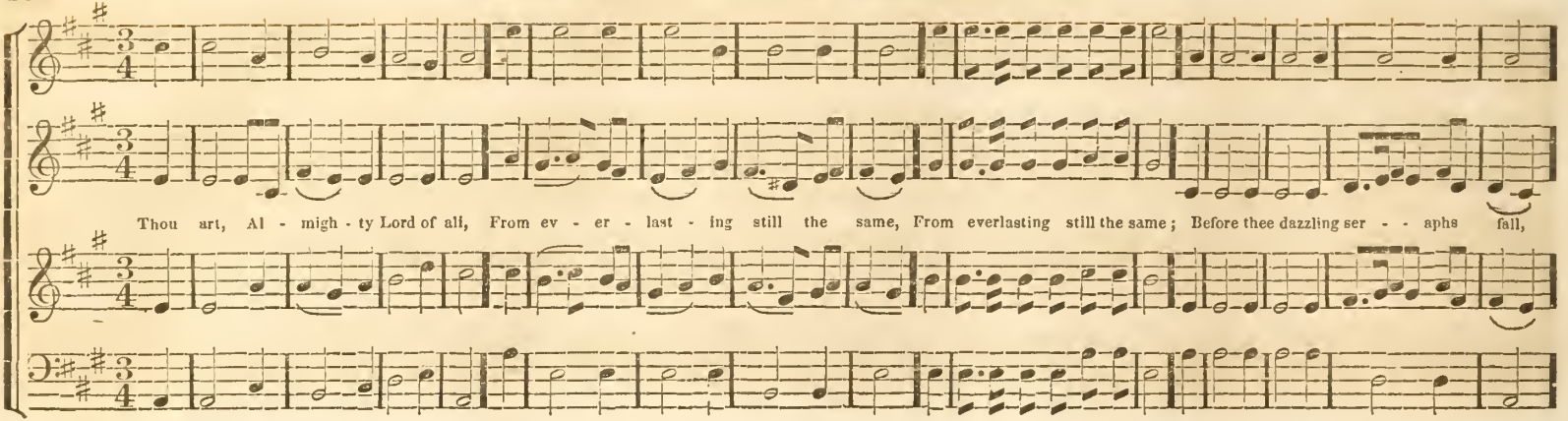
Angels and men resign their claim
To pity, mercy, love, and grace;
These glories crown Jehovah's name
With an incomparable blaze:
Who is a pardoning God like thee?
Or who has grace so rich and free?

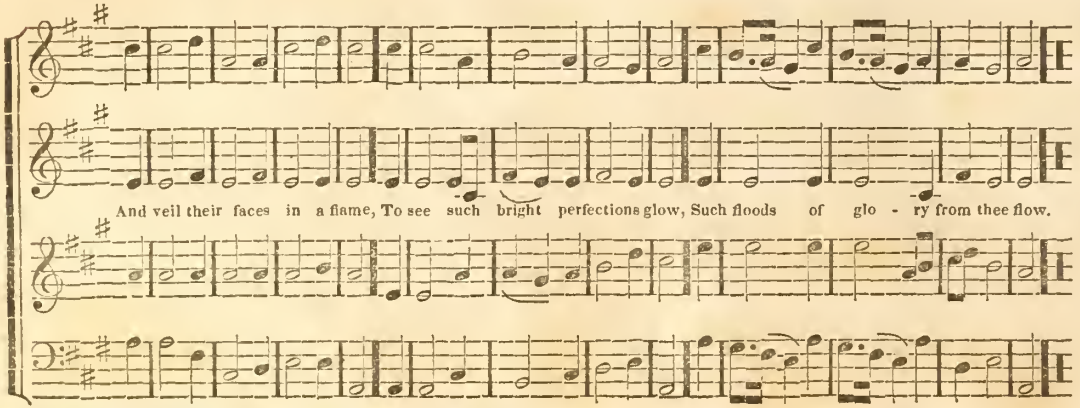
In wonder lost with trembling joy,
We take the pardon of our God,
Pardon for crimes of deepest die;
A pardon seal'd with Jesus' blood.
Who is a pardoning God like thee?
Or who has grace so rich and free?

O may this strange, this matchless grace,
This godlike miracle of love,
Fill the wide earth with grateful praise,
And all th' angelic choirs above:
Who is a pardoning God like thee?
Or who has grace so rich and free?

By President Davies, founded on Micah vii. 18.

ADAMS. L. M. 6 lines.



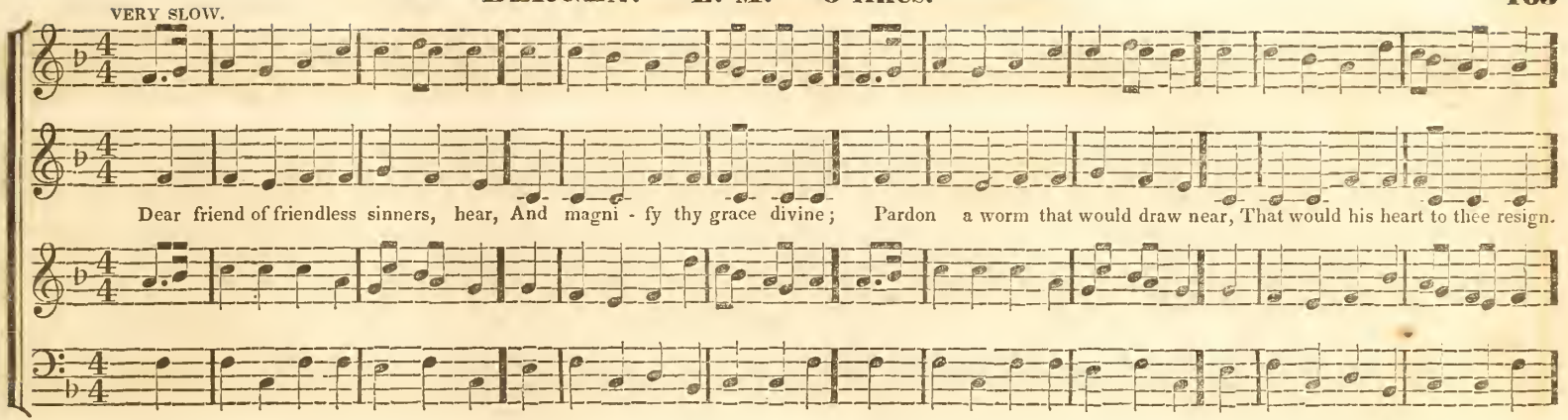


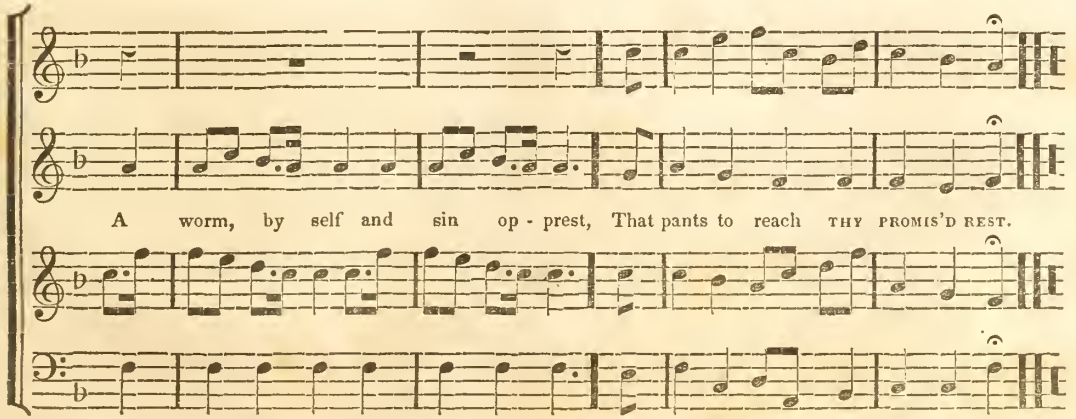
2 What mortal hand shall dare to paint
A semblance of thy glory, Lord?
The brightest rainbow tints are faint,
The brightest stars of heaven, afford
A dim effusion of those rays
Of light, that round Jehovah blaze.

3 The sun himself is but a gleam,
A transient meteor from thy throne;
And every frail and fickle beam,
That ever on creation shone,
Is nothing, Lord, compar'd to thee,
In thine own vast immensity.

4 But though thy brightness may create
All worship from the hosts above,
What most thy name must elevate
Is, that thou art a God of love,
And mercy is the central sun
Of all thy glories joined in one.

BERGEN. L. M. 6 lines.





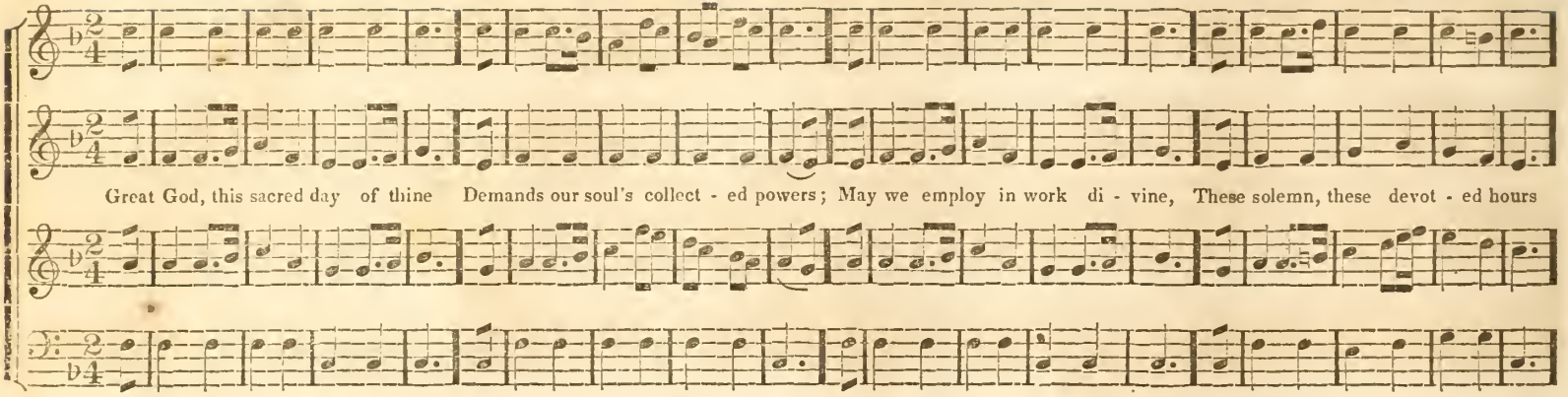
With holy fear and reverend love,
I long to lie beneath thy throne:
I long in thee to live and move,
And stay myself on thee alone:
Teach me to lean upon thy breast,
To find in thee THE PROMIS'D REST.

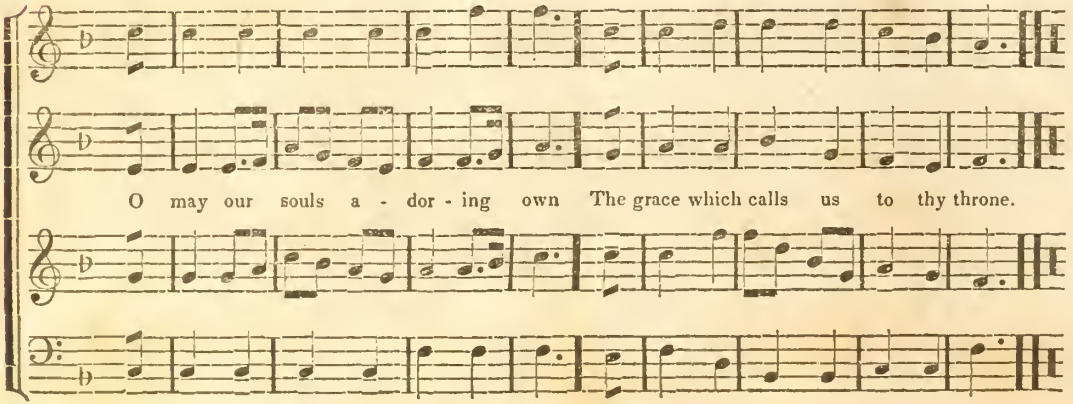
Thou say'st thou wilt thy servants keep
In perfect peace, whose minds shall be
Like new-born babes, or helpless sheep,
Completely stay'd dear Lord, on thee;
How calm their state, how truly blest
Who trust on thee, THE PROMIS'D REST.

Take me, my Saviour, as thine own,
And vindicate my righteous cause;
Be thou my portion, Lord, alone,
And bend me to obey thy laws;
In thy dear arms of love caress'd,
Give me to find THY PROMIS'D REST.

BRIGHTON. L. M. 6 lines.

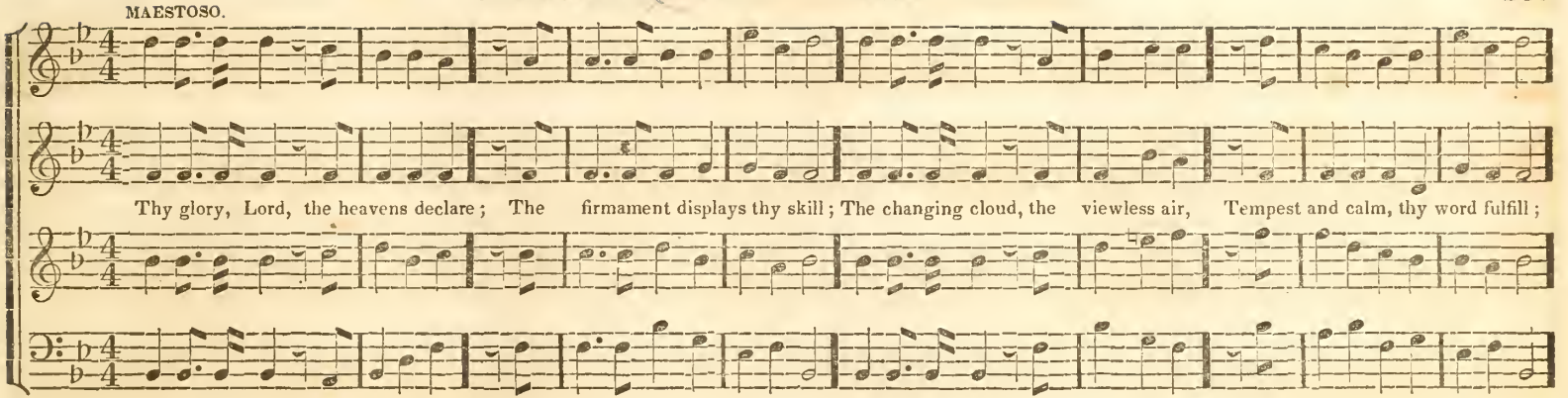
Suitable for a Sabbath morning voluntary.

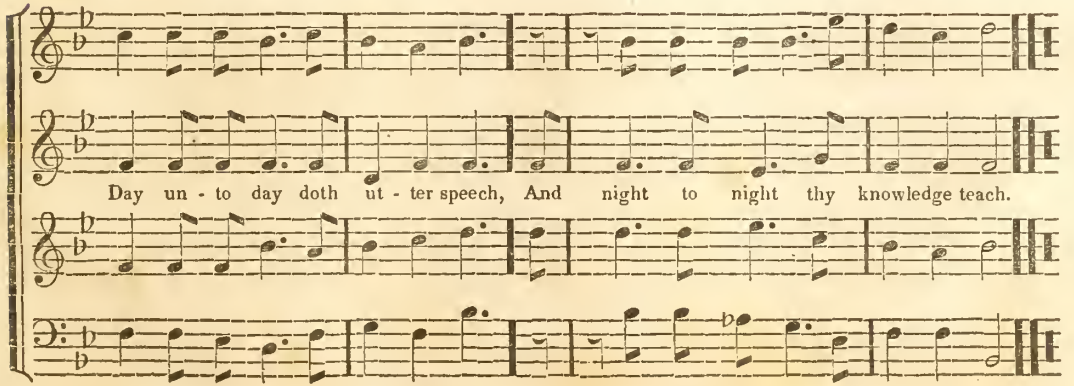




Hence, ye vain cares and trifles, fly;
Where God resides appear no more;
Omniscient God, thy piercing eye
Can every secret thought explore:
O may thy grace our hearts refine,
And fix our thoughts on things divine.

The word of life, dispensed to-day,
Invites us to a heavenly feast;
May every ear the call obey,
Be every heart a humble guest:
O bid the wretched sons of need
On soul-reviving dainties feed!



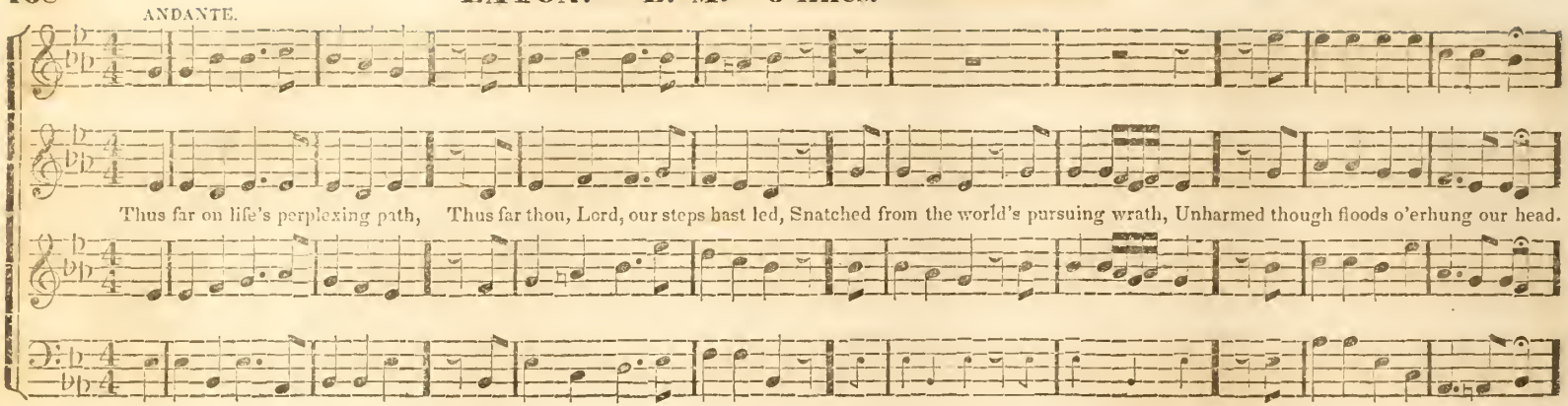


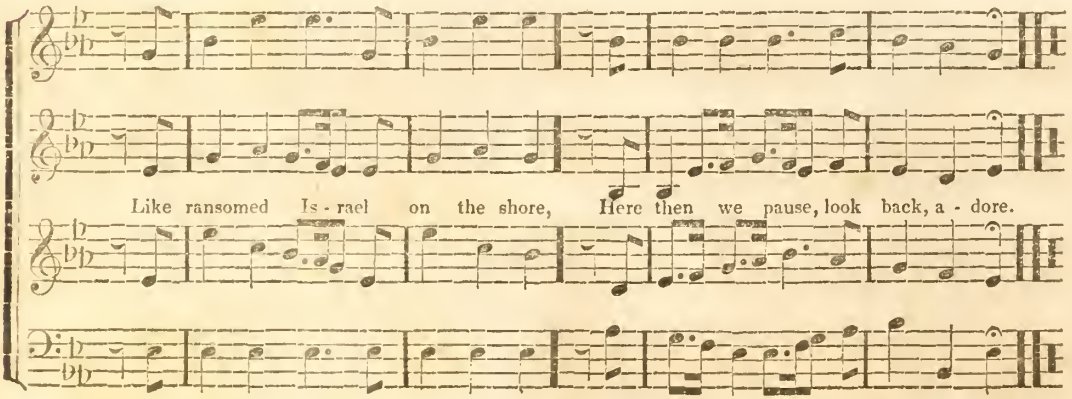
Though voice nor sound inform the ear,
Well known the language of their song
When, one by one, the stars appear,
Led by the silent moon along,
Till round the earth, from all the sky,
Thy beauty beams on every eye.

Waked by the touch, the morning sun
Comes like a bridegroom from his bower,
And, like a giant, glad to run,
His bright career with speed and power.—
Thy flaming messenger, to dart
Life through the depth of Nature's heart.

While these transporting visions shine
Along the path of providence,
Glory eternal, joy divine,
Thy word reveals, transcending sense:
My soul thy goodness longs to see,—
Thy love to man, thy love to me.

EATON. L. M. 6 lines.

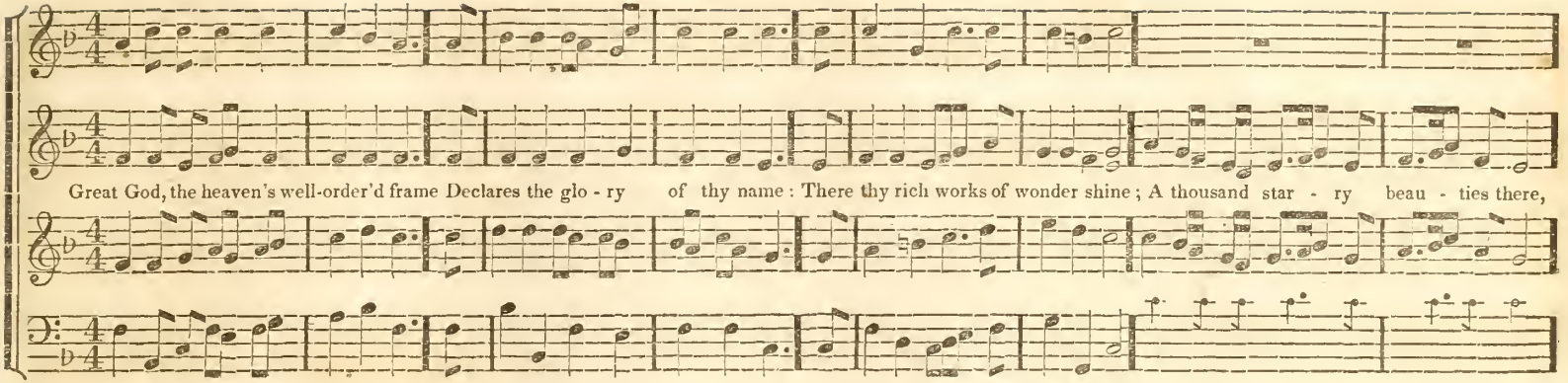


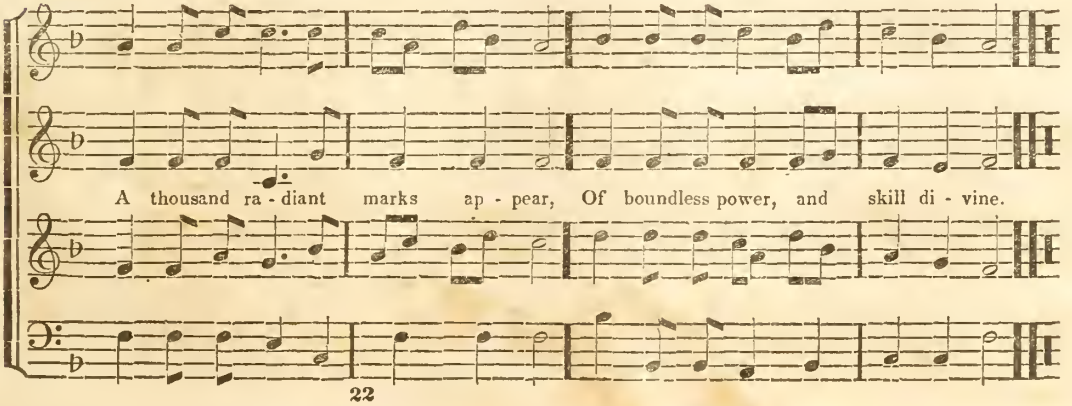


Strangers and pilgrims here below,
Like all our fathers in their day,
We to the land of promise go,
Lord, by thine own appointed way.
Still guide, illumine, cheer our flight,
In cloud by day, in fire by night.

Protect us through the wilderness,
From every peril, plague, and foe;
With bread from heaven thy people bless,
And living streams where'er we go;
Nor let our rebel hearts repine,
Or follow any voice but thine.

When we have numbered all our years,
And stand, at length, on Jordan's brink,
Though the flesh fail with mortal fears,
O let not then the spirit sink;
But, strong in faith, and hope, and love,
Plunge through the stream, to rise above!





22

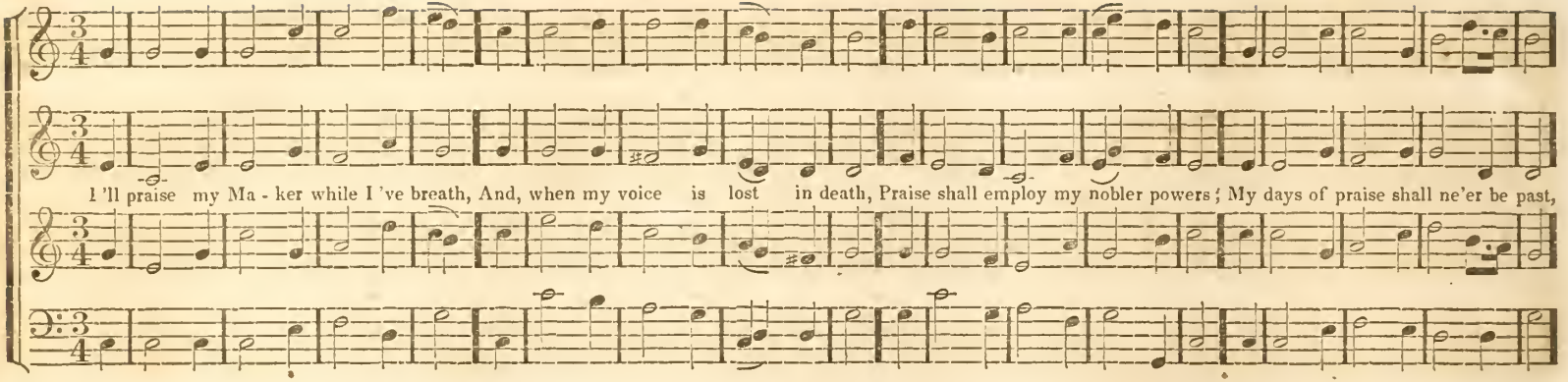
From night to day, from day to night,
The dawning and the dying light
Lectures of heavenly wisdom read ;
With silent eloquence they raise
Our thoughts to our Creator's praise,
And neither sound nor language need.

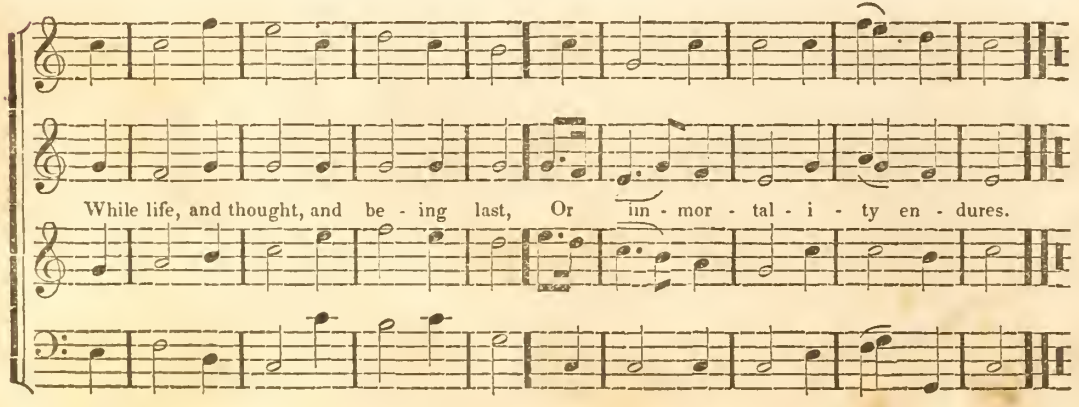
Yet their divine instructions run
Far as the journeys of the sun,
And every nation knows their voice ;
The sun, like some young bridegroom drest,
Breaks from the chambers of the east,
Rolls round, and makes the earth rejoice.

Where'er he spreads his beams abroad,
He smiles, and speaks his maker, God ;
All nature joins to show thy praise :
Thus God, in every creature shines :
Fair is the book of nature's lines,
But fairer is thy book of grace.

St. HELEN'S. L. P. M.

Jennings.



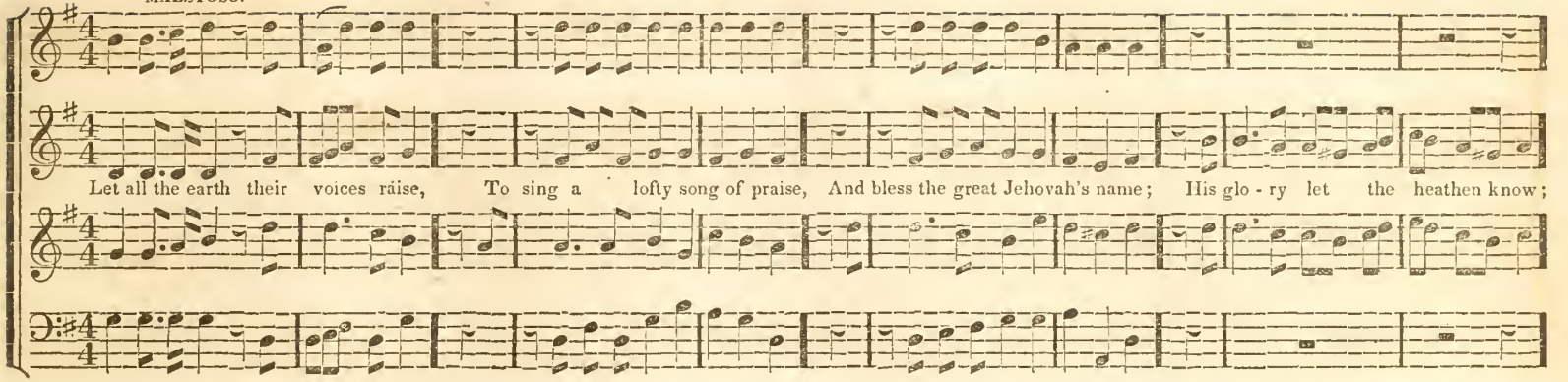


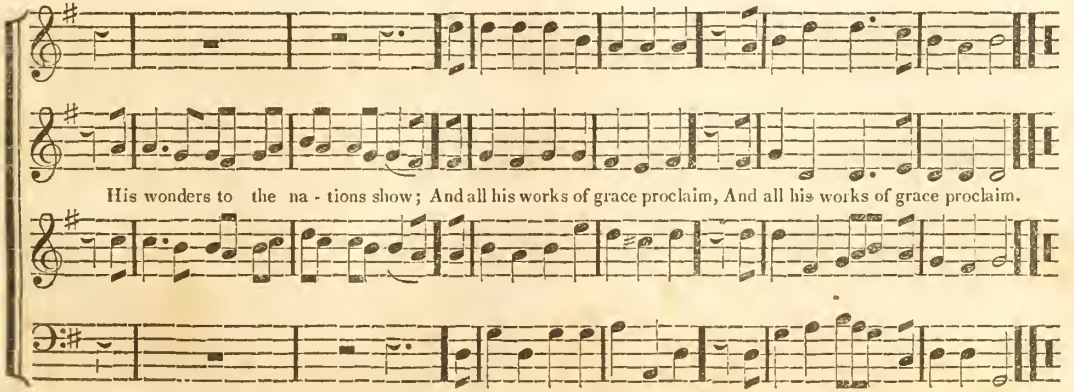
Happy the man whose hopes rely
On Israel's God; — he made the sky
And earth and seas, with all their train;
His truth for ever stands secure;
He saves th' oppressed, he feeds the poor;
And none shall find his promise vain.

The Lord hath eyes to give the blind;
The Lord supports the sinking mind;
He sends the laboring conscience peace;
He helps the stranger in distress,
The widow and the fatherless,
And grants the prisoner sweet release.

I 'll praise him while he lends me breath,
And, when my voice is lost in death,
Praise shall employ my nobler powers; —
My days of praise shall ne'er be past
While life and thought and being last,
Or immortality endures.

MAESTOSO.

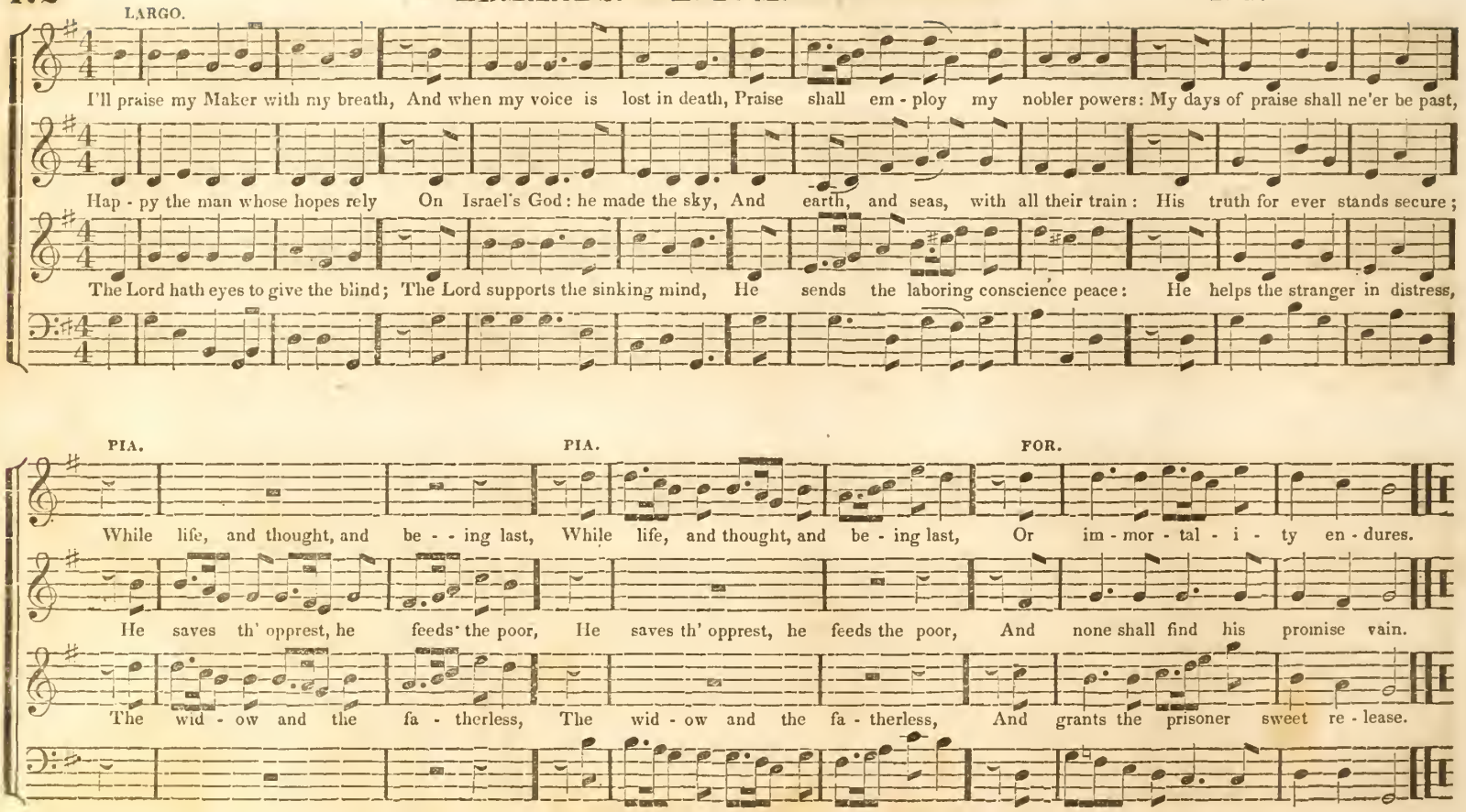


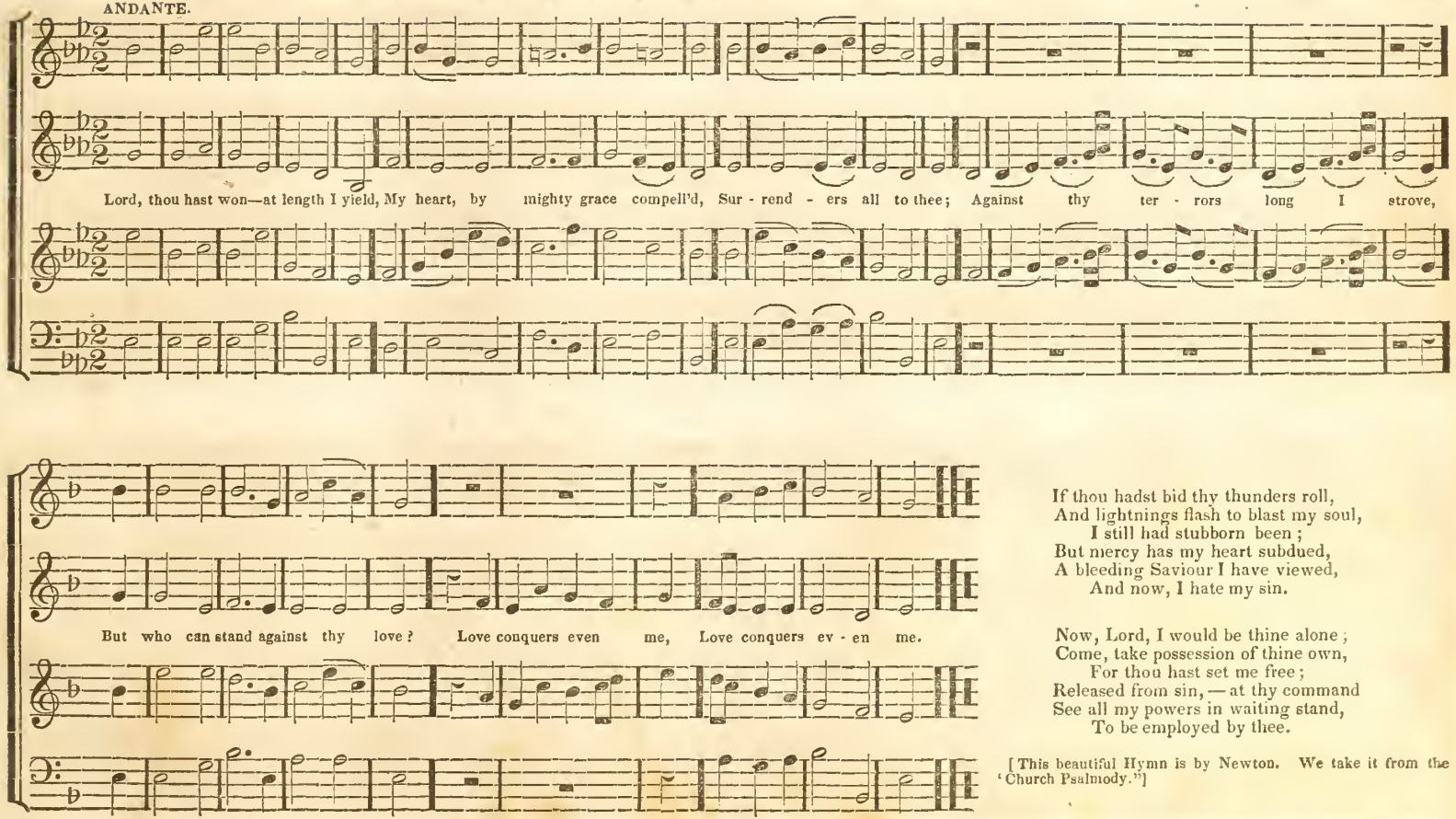


Great is the Lord, — his praise be great
Who sits on high enthroned in state:
To him alone let praise be given.
Those gods the heathen world adore
In vain pretend to sovereign power:
He only rules who made the heaven.

He framed the globe, he spread the sky,
And all the shining worlds on high;
He reigns complete in glory there; —
His beams are majesty and light;
His glories how divinely bright!
His temple how divinely fair!

Let heaven be glad, let earth rejoice,
Let ocean lift its roaring voice,
Proclaiming loud 'Jehovah reigns;'
For joy let fertile valleys sing,
And tuneful groves their tribute bring
To him whose power the world sustains.


LARGO.
I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall em - ploy my nobler powers: My days of praise shall ne'er be past,
Hap - py the man whose hopes rely On Israel's God: he made the sky, And earth, and seas, with all their train: His truth for ever stands secure;
The Lord hath eyes to give the blind; The Lord supports the sinking mind, He sends the laboring conscience peace: He helps the stranger in distress,
PIA.
PIA.
FOR.
While life, and thought, and be - - ing last, While life, and thought, and be - ing last, Or im - mor - tal - i - ty en - dures.
He saves th' opprest, he feeds the poor, He saves th' opprest, he feeds the poor, And none shall find his promise vain.
The wid - ow and the fa - therless, The wid - ow and the fa - therless, And grants the prisoner sweet re - lease.



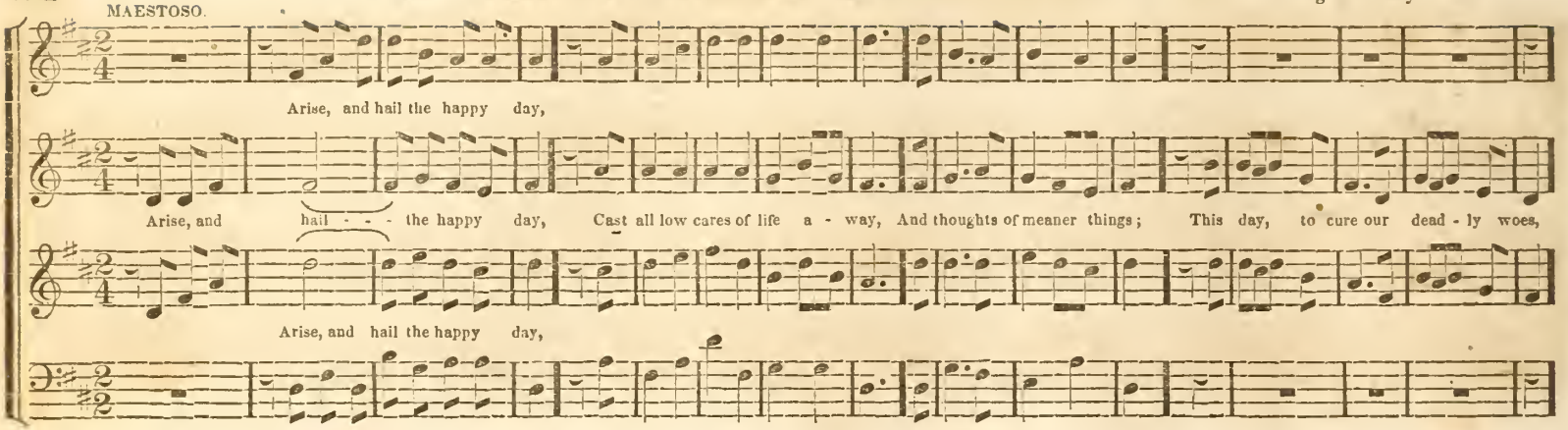
If thou hadst bid thy thunders roll,
And lightnings flash to blast my soul,
I still had stubborn been;
But mercy has my heart subdued,
A bleeding Saviour I have viewed,
And now, I hate my sin.

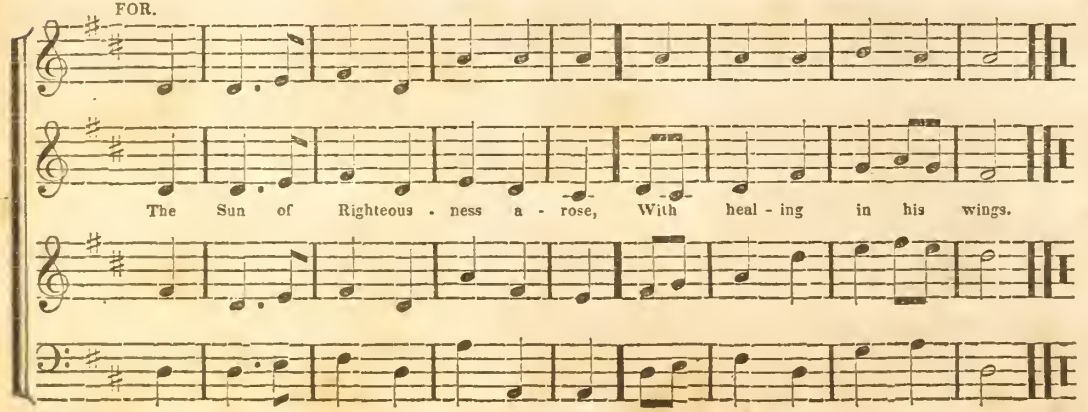
Now, Lord, I would be thine alone;
Come, take possession of thine own,
For thou hast set me free;
Released from sin,—at thy command
See all my powers in waiting stand,
To be employed by thee.

[This beautiful Hymn is by Newton. We take it from the 'Church Psalmody."]

ROLLIN. C. P. M.

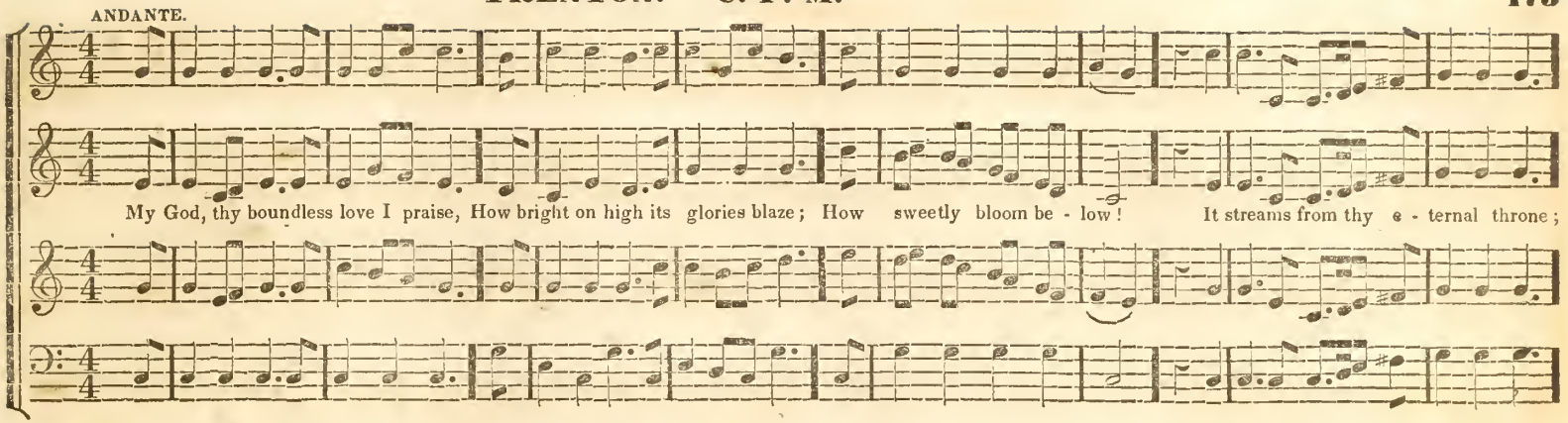
Suitable for a Sabbath morning voluntary. W.

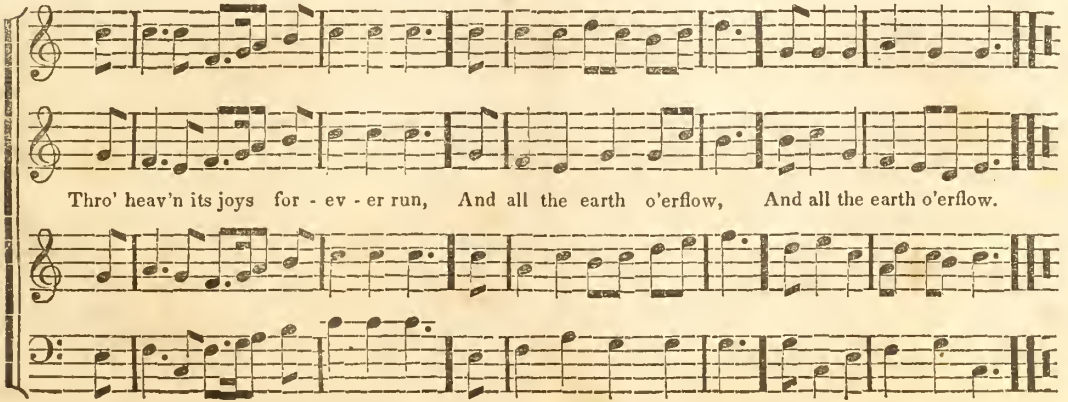




If angels, on that happy morn,
The Saviour of the world was born,
  Poured forth their joyful songs,
Much more should we, of human race,
Adore the wonders of his grace,
  To whom that grace belongs.

O, then, let heaven and earth rejoice,
Let every creature join his voice,
  To hymn the happy day,
When Jesus triumphed o'er his foes,
As from the shades of death he rose,
  Life's sceptre wide to sway.



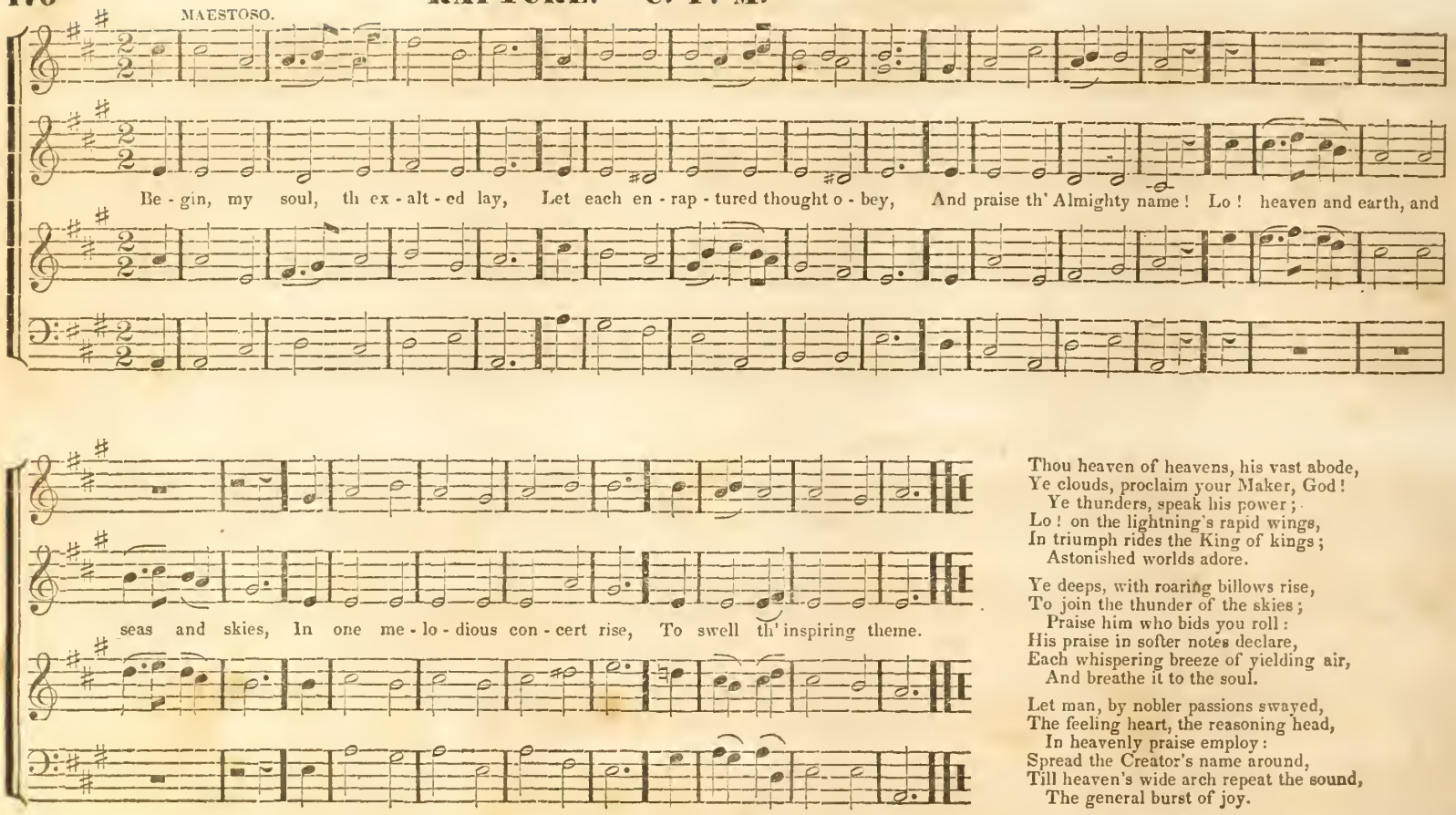


'Tis love that paints the purple morn,
And bids the clouds, in air upborne,
Their genial drops distil;
In every vernal beam it glows
And breathes in every air that blows,
And glides in every rill.

It robes in cheerful green the ground,
And pours its flowery beauties round,
Whose sweets perfume the gale;
Its bounties richly spread the plain
The blushing fruit, the golden grain,
And smile on every vale.

But in thy word I see it shine
With grace and glories more divine,
Proclaiming sins forgiven;
There faith, bright cherub, points the way,
To realms of everlasting day,
And opens all her heaven.

RAPTURE. C. P. M.

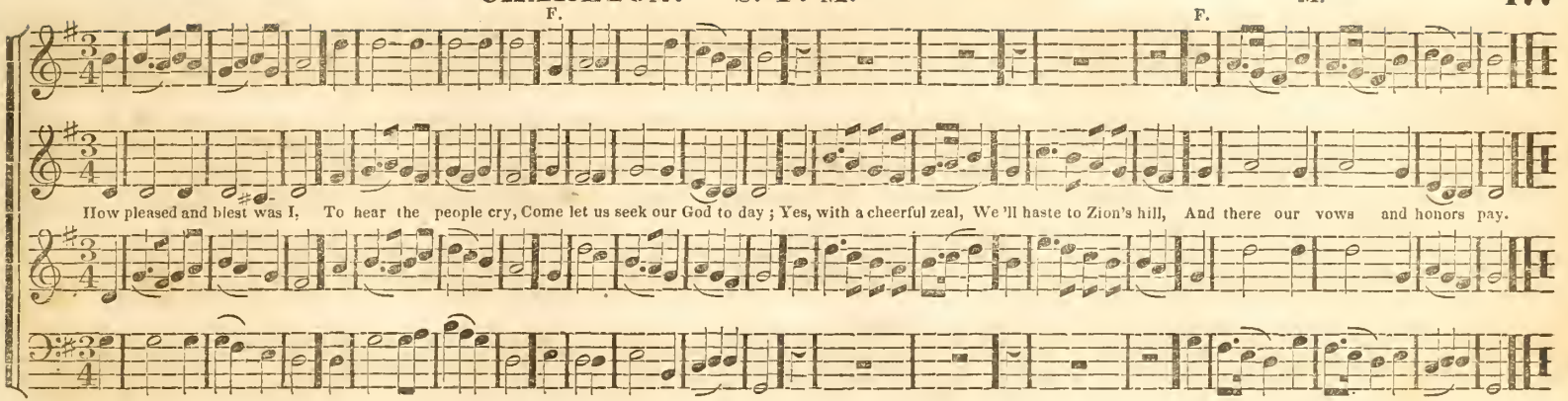


Thou heaven of heavens, his vast abode,
Ye clouds, proclaim your Maker, God!
Ye thunders, speak his power;
Lo! on the lightning's rapid wings,
In triumph rides the King of kings;
Astonished worlds adore.

Ye deeps, with roaring billows rise,
To join the thunder of the skies;
Praise him who bids you roll:
His praise in softer notes declare,
Each whispering breeze of yielding air,
And breathe it to the soul.

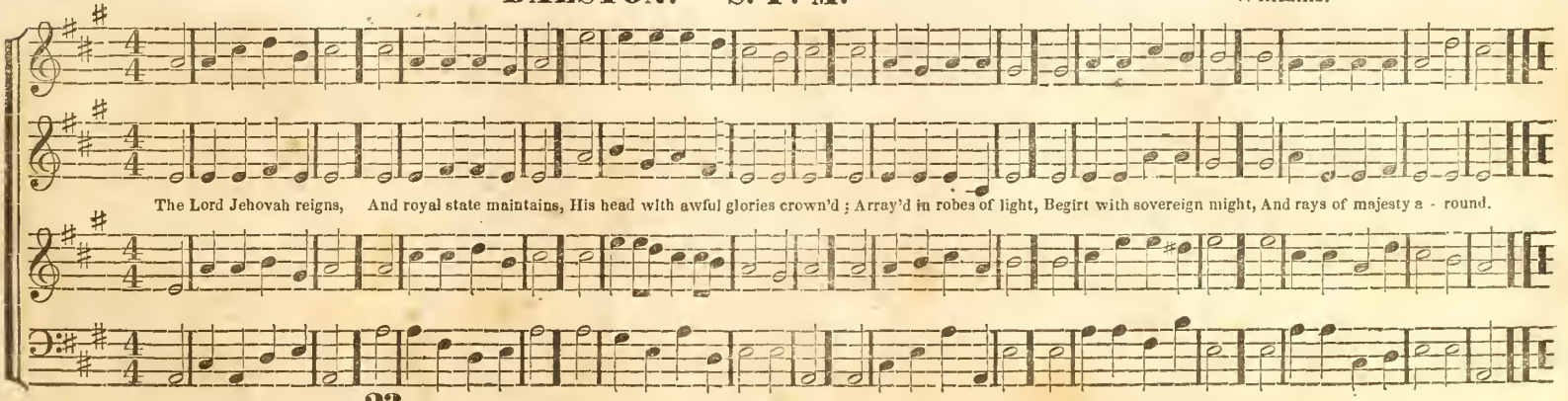
Let man, by nobler passions swayed,
The feeling heart, the reasoning head,
In heavenly praise employ:
Spread the Creator's name around,
Till heaven's wide arch repeat the sound,
The general burst of joy.

CHARLTON. S. P. M. M.

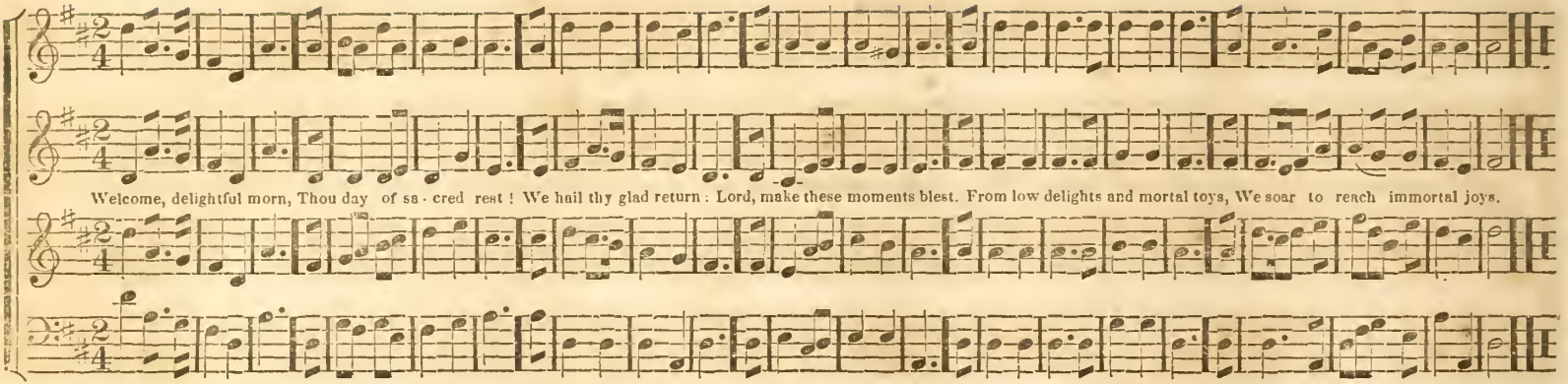


DALSTON. S. P. M.

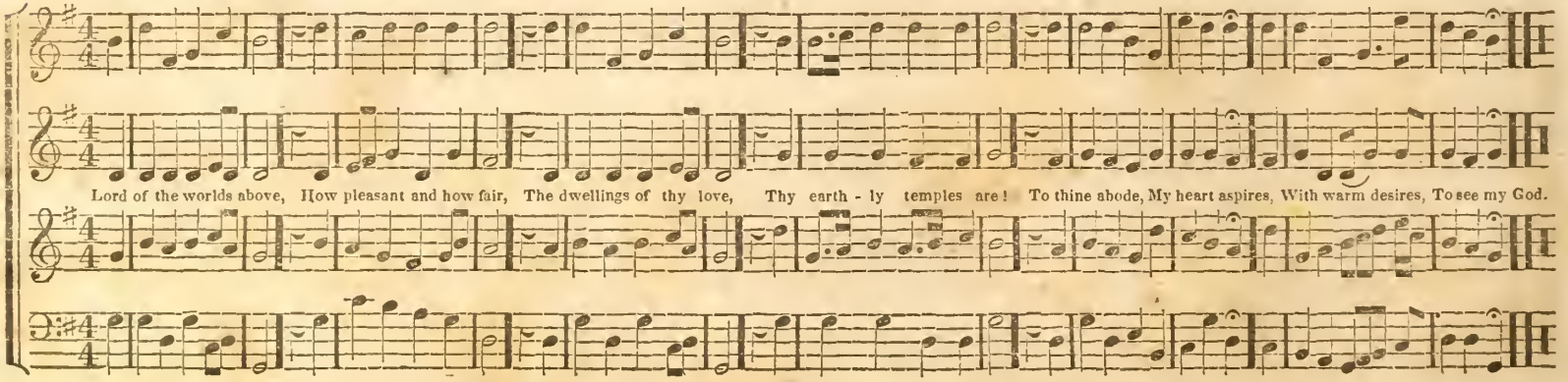
Williams.



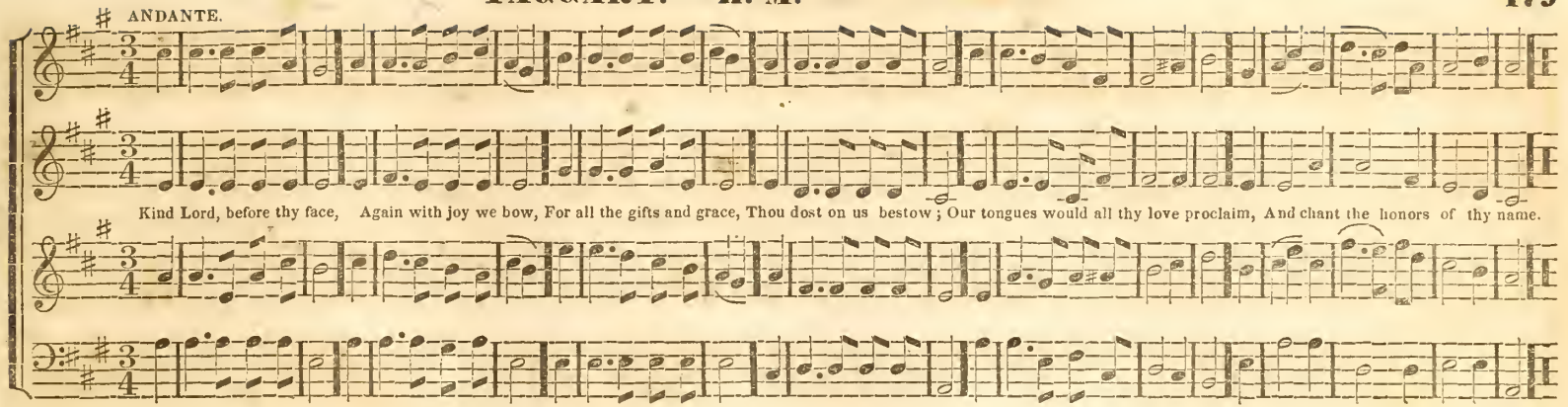
HOWELL. H. M.



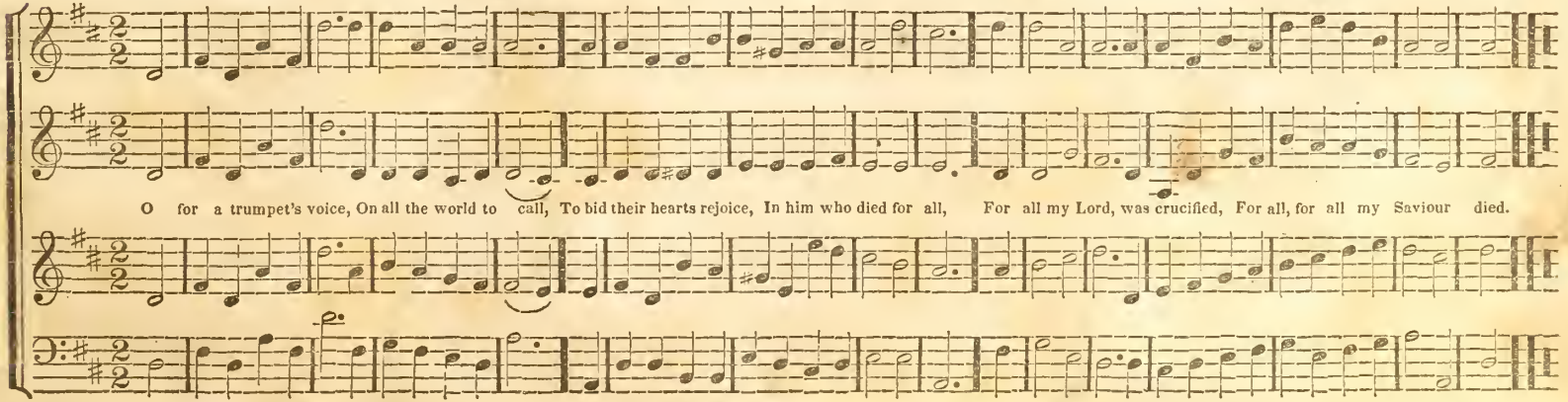
BETHESDA. H. M.



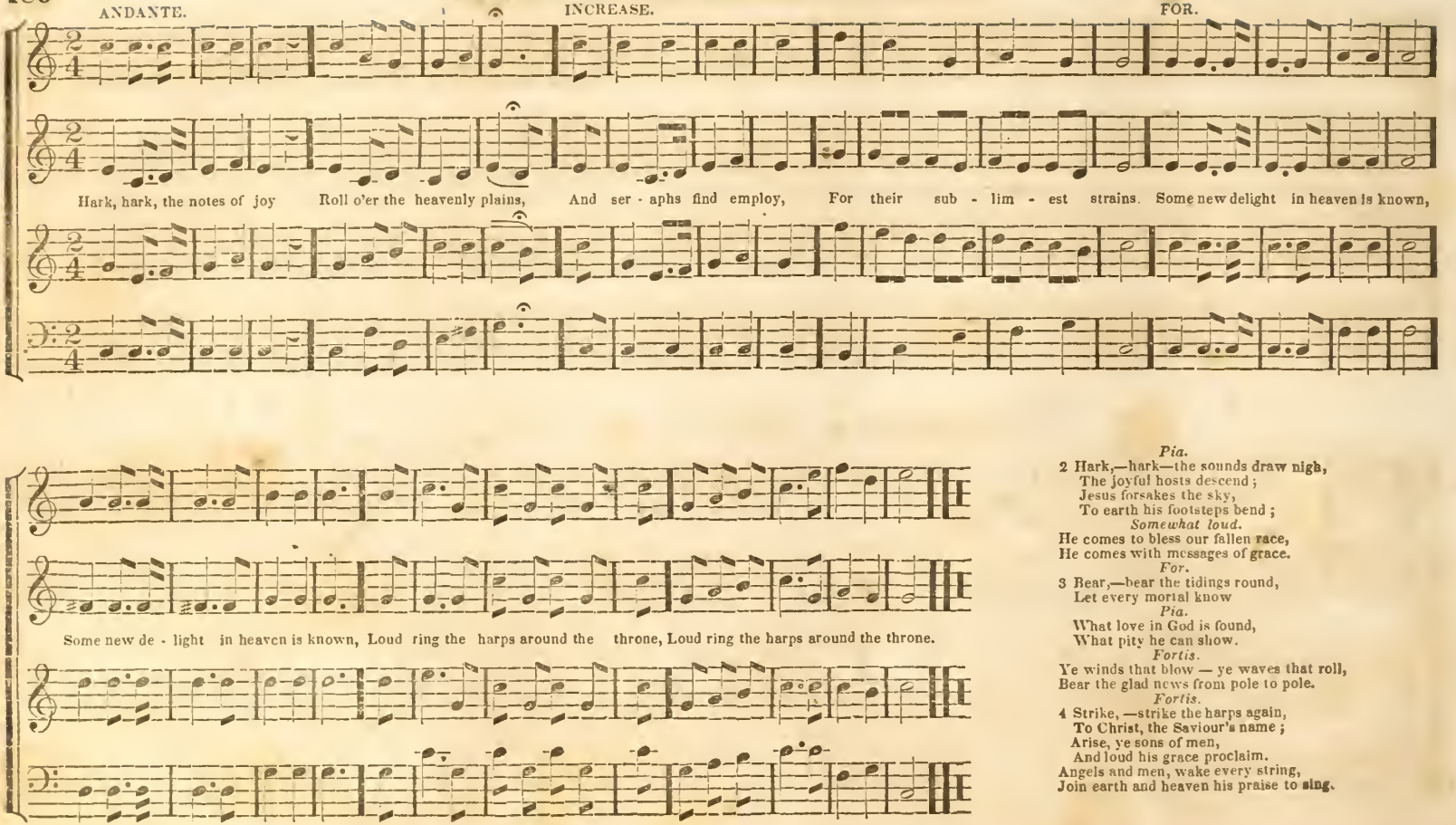
TAGGART. H. M.



DARWELL. H. M.



CINCINNATI. H. M.



Pia.

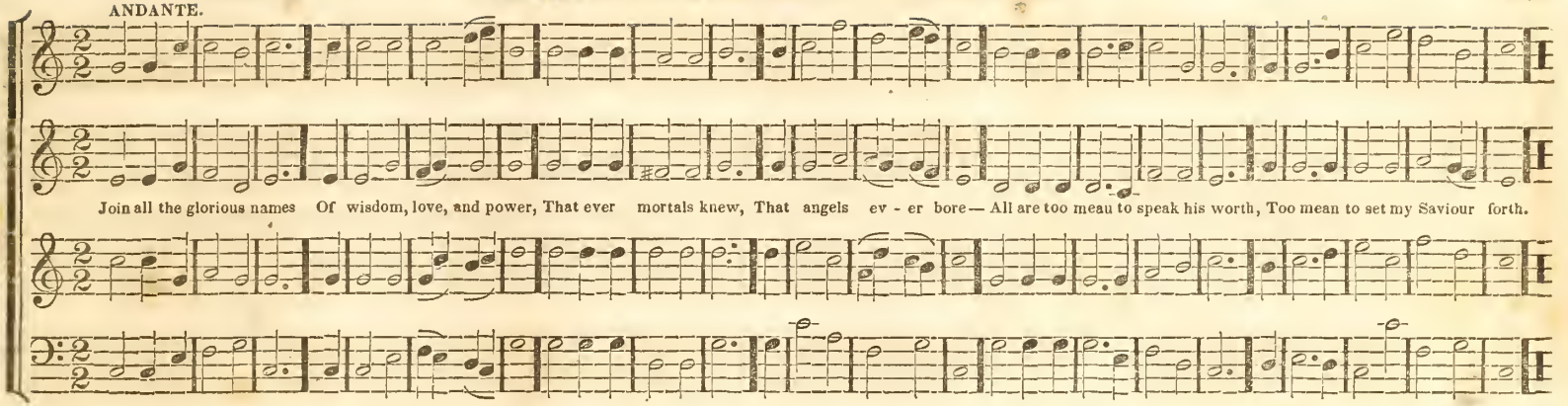
2 Hark,—hark—the sounds draw nigh,
The joyful hosts descend;
Jesus forsakes the sky,
To earth his footsteps bend;
Somewhat loud.
He comes to bless our fallen race,
He comes with messages of grace.
For.

3 Bear,—bear the tidings round,
Let every mortal know
Pia.
What love in God is found,
What pity he can show.
Fortis.
Ye winds that blow — ye waves that roll,
Bear the glad news from pole to pole.
Fortis.

4 Strike, —strike the harps again,
To Christ, the Saviour's name;
Arise, ye sons of men,
And loud his grace proclaim.
Angels and men, wake every string,
Join earth and heaven his praise to sing.

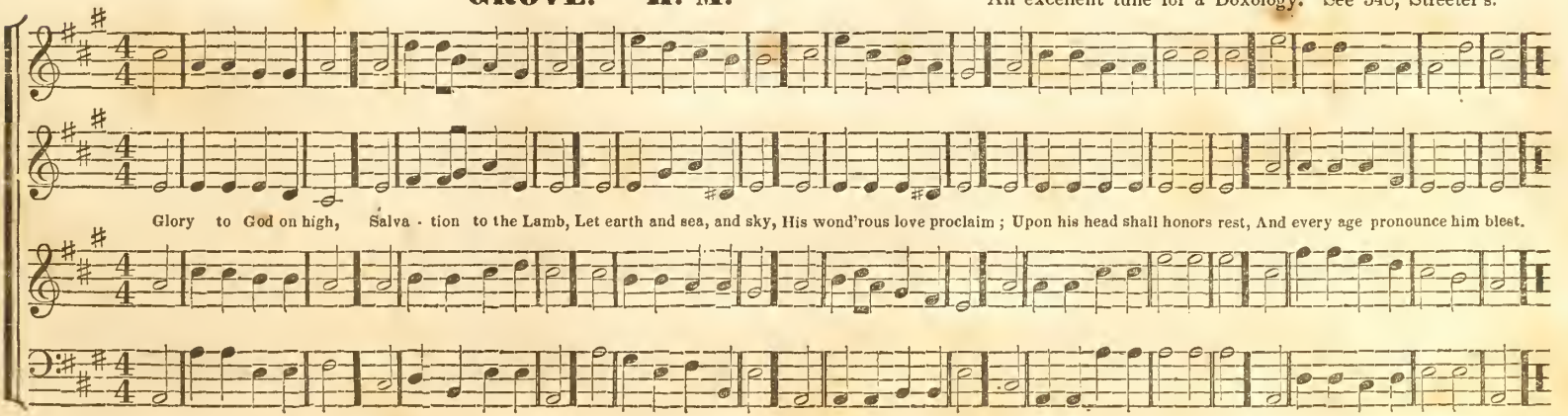
SOMERS. H. M.

ANDANTE.



GROVE. H. M.

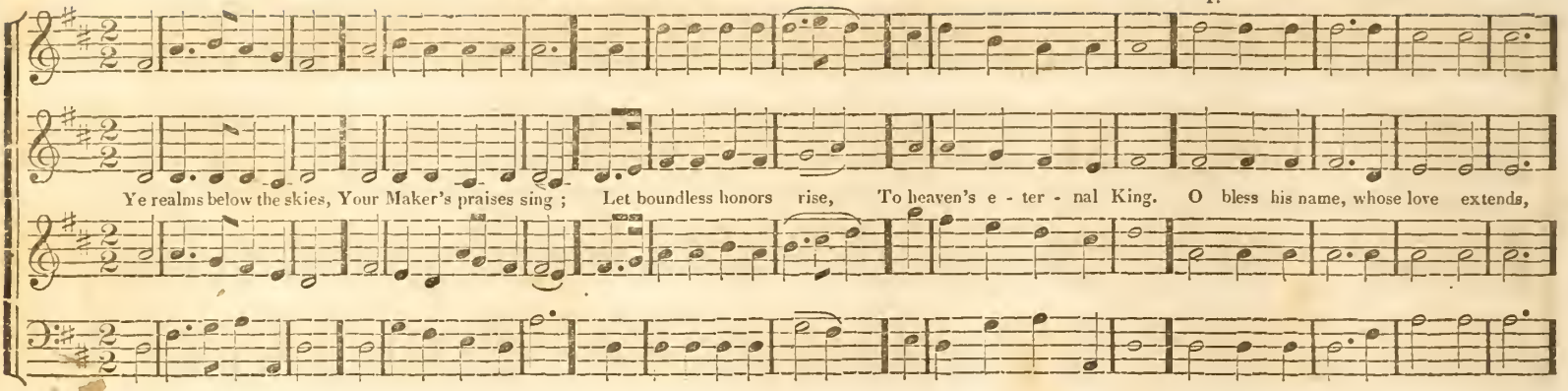
An excellent tune for a Doxology. See 548, Streeter's.



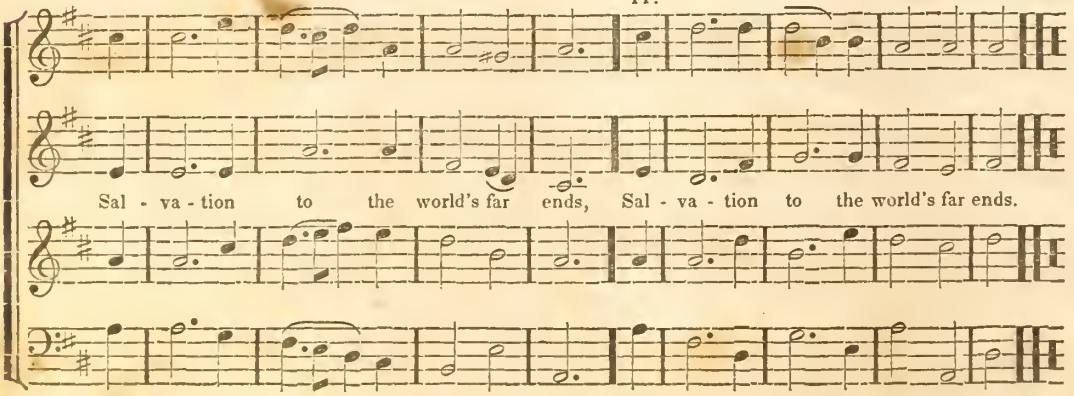
SPRING STREET. H. M.

T. Whittemore.

F.



FF.



'Tis he the mountains crowns
With forests waving wide ;
'Tis He old ocean bounds,
And heaves her roaring tide ;
He swells the tempests on the main,
Or breathes the zephyr o'er the plain.

Still let the waters roar,
As round the earth they roll;
His praise forevermore
They sound, from pole to pole.
'Tis nature's wild unconscious song,
O'er thousand waves, that float along.

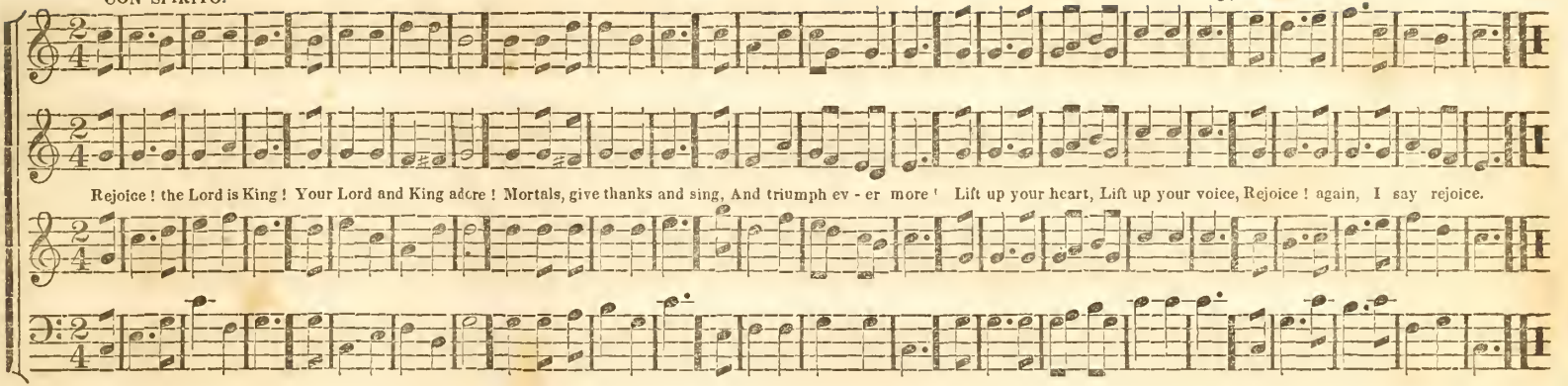
His praise, ye worlds on high,
Display with all your spheres,
Amid the darksome sky,
When silent night appears.
O, let his works declare his name,
Through all the universal frame.

GILMAN. H. M.

W.

CON SPIRITO.

F.



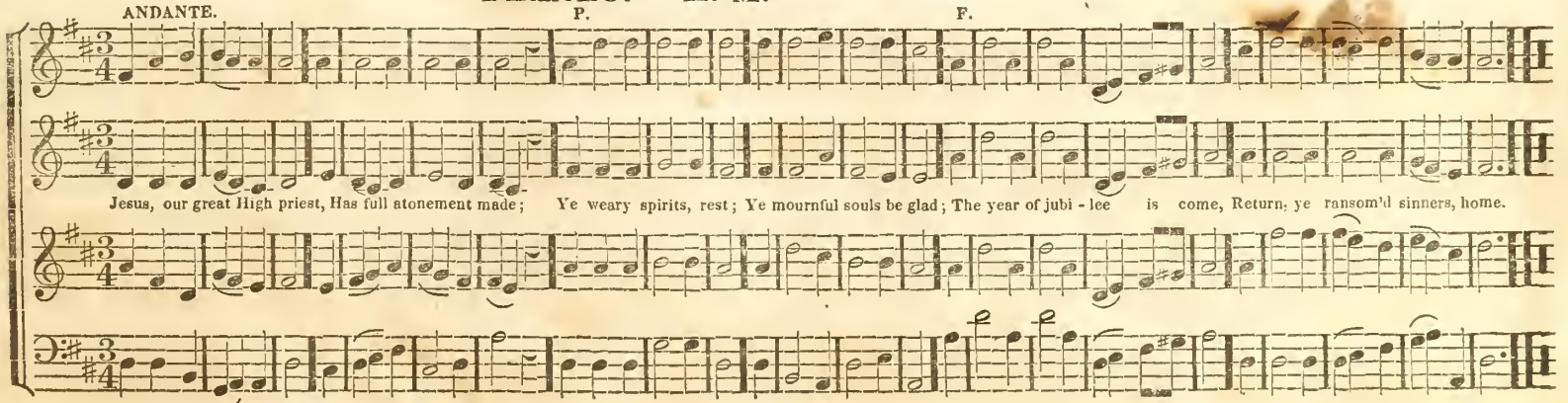
PLANEO. H. M.

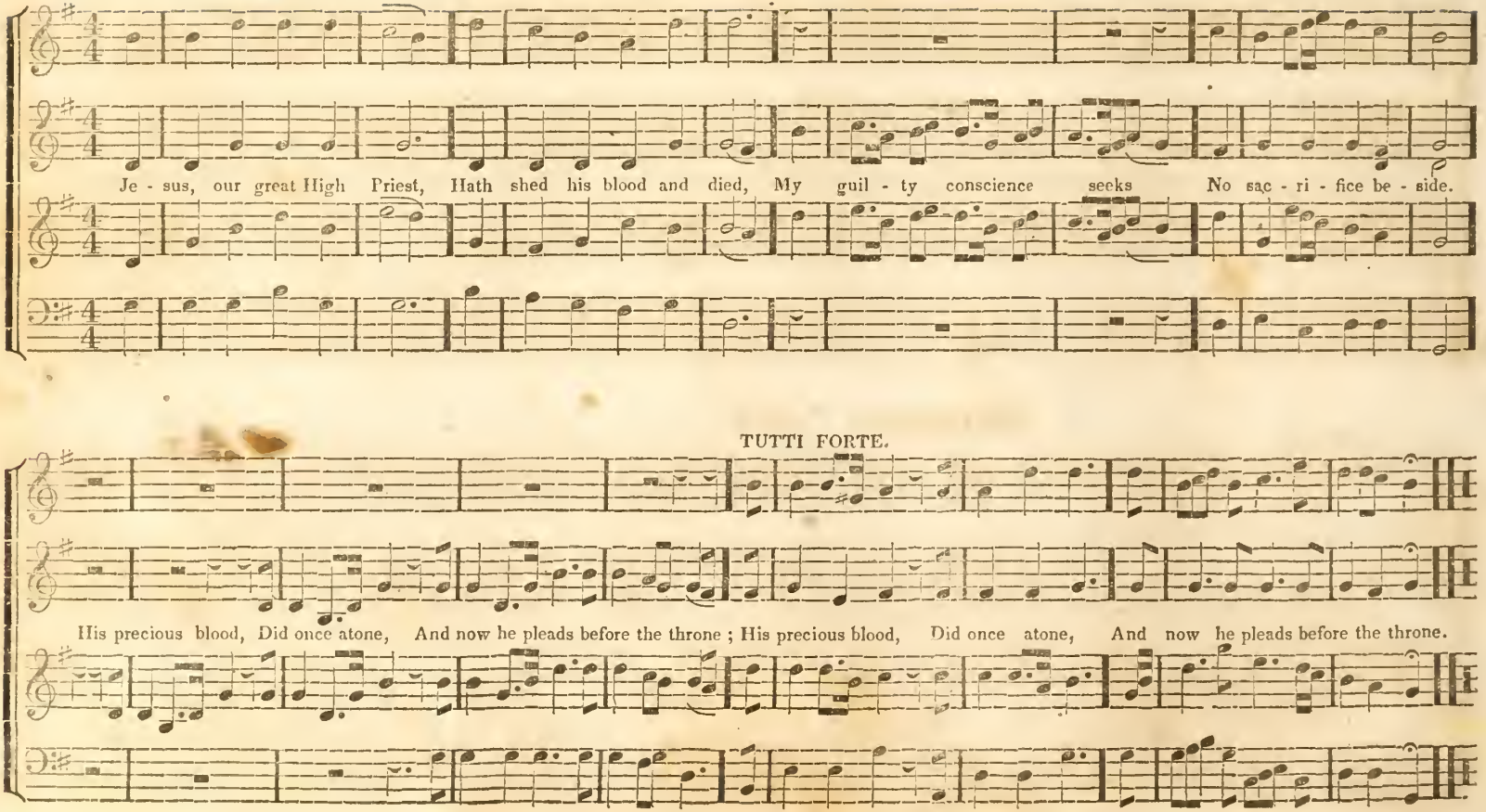
W.

ANDANTE.

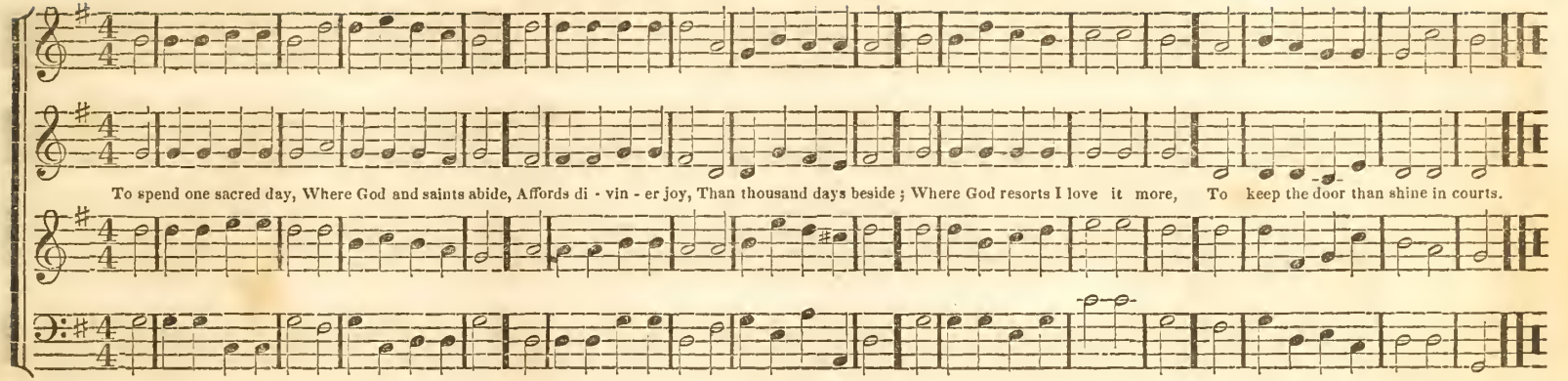
P.

F.



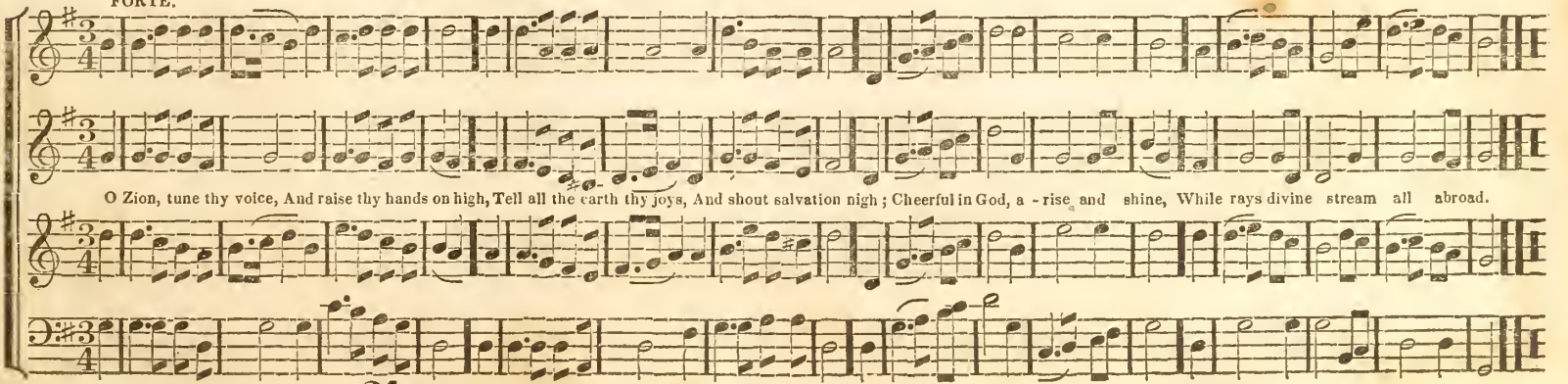

Je - sus, our great High Priest, Hath shed his blood and died, My guil - ty conscience seeks No sac - ri - fice be - side.
TUTTI FORTE.
His precious blood, Did once atone, And now he pleads before the throne ; His precious blood, Did once atone, And now he pleads before the throne.

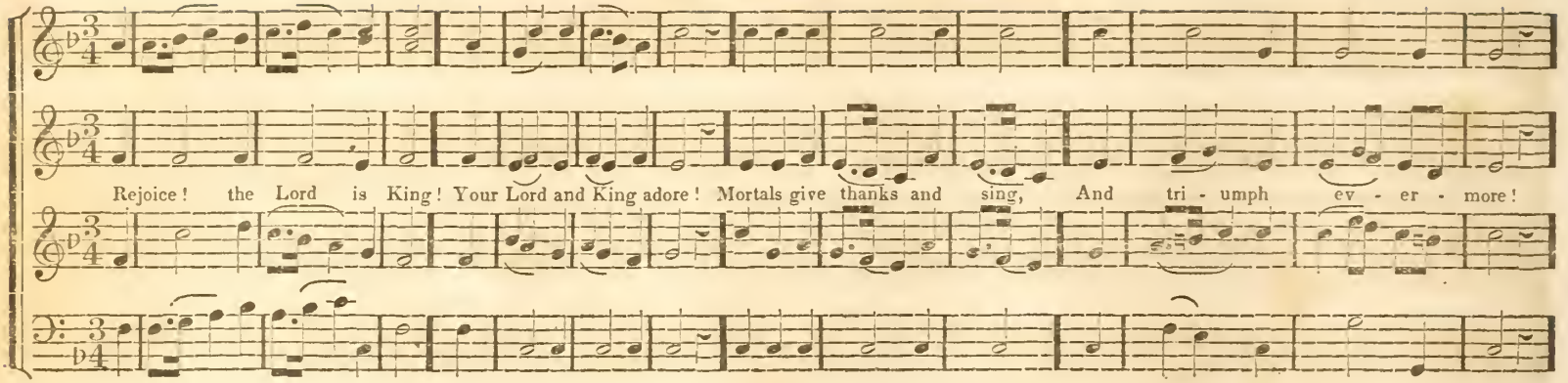
HARWICH. H. M.

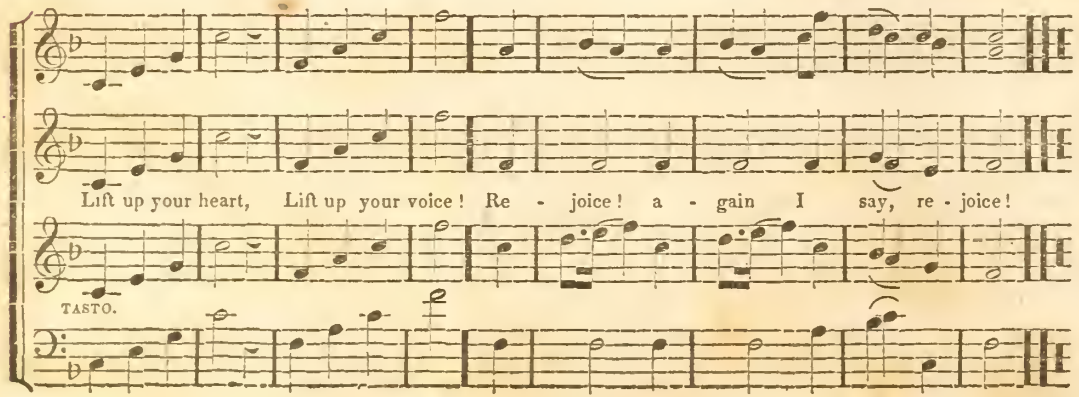


BUTTMAN. H. M.

P.





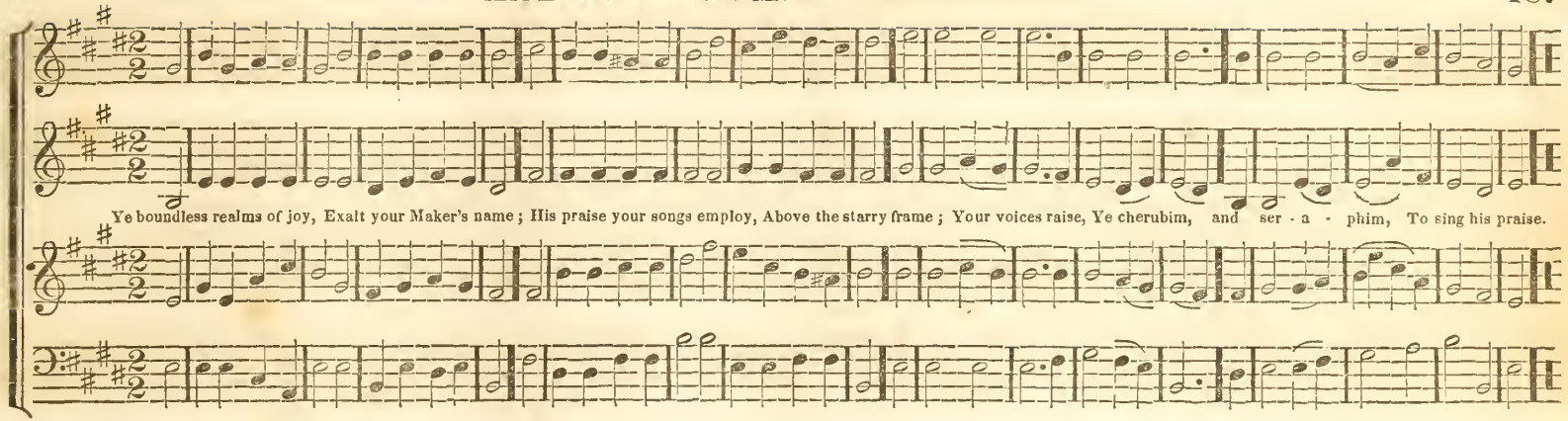


His kingdom cannot fail,
He rules o'er earth and heaven;
The keys of death and hell
Are to our Jesus given:
Lift up the heart, lift up the voice,
Rejoice aloud, ye souls, rejoice.

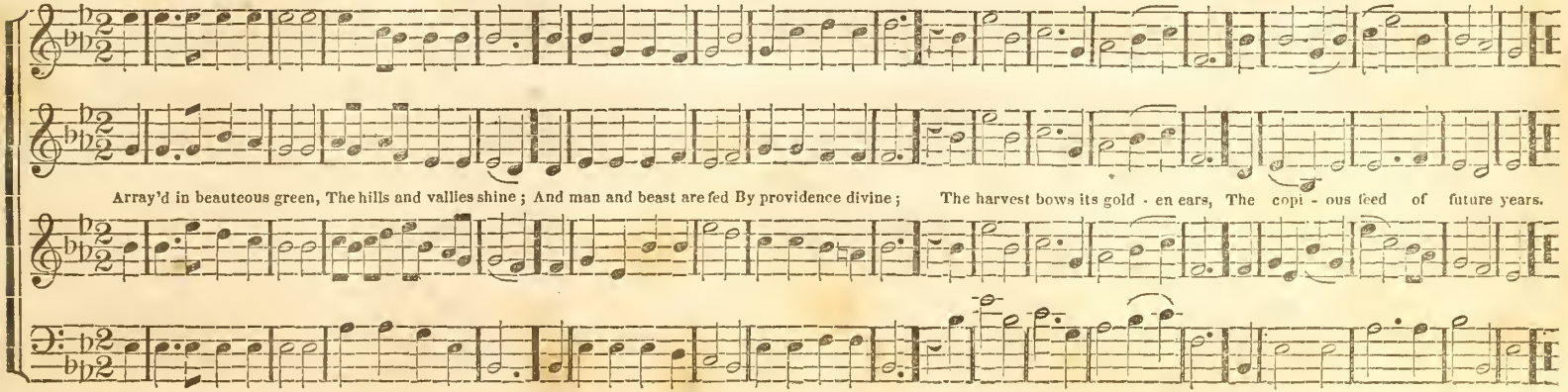
He *all* his foes shall quell,
Shall *all* our sins destroy,
And every bosom swell
With pure seraphic joy:
Lift up the heart, lift up the voice,
Rejoice aloud, ye souls, rejoice.

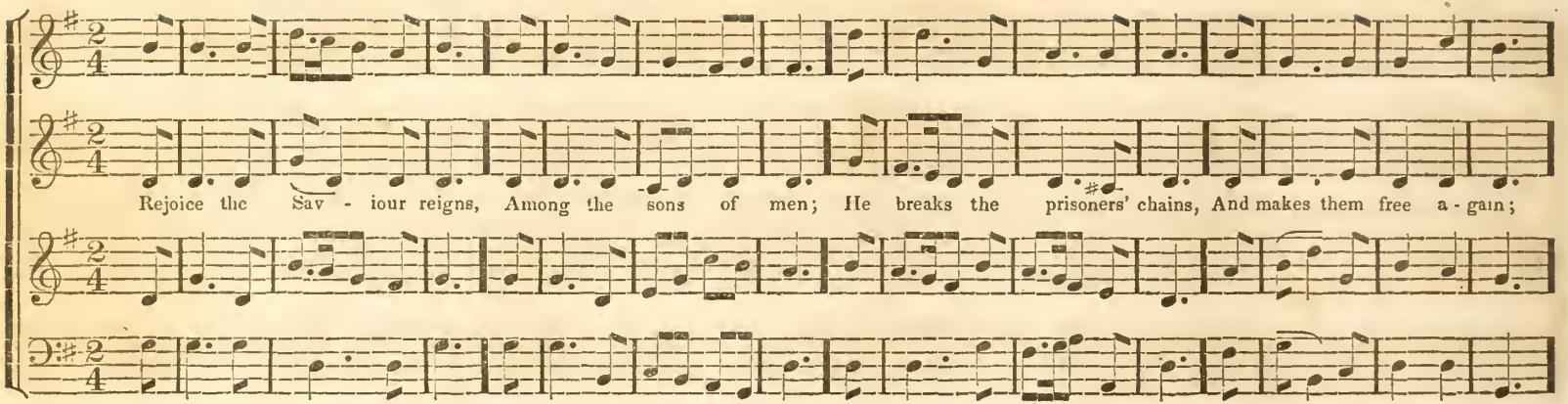
Rejoice in glorious hope!
Jesus, the Lord, shall come,
And take his ransomed up
To their eternal home:
We soon shall hear the archangel's voice,—
The trump of God shall sound, *rejoice*.

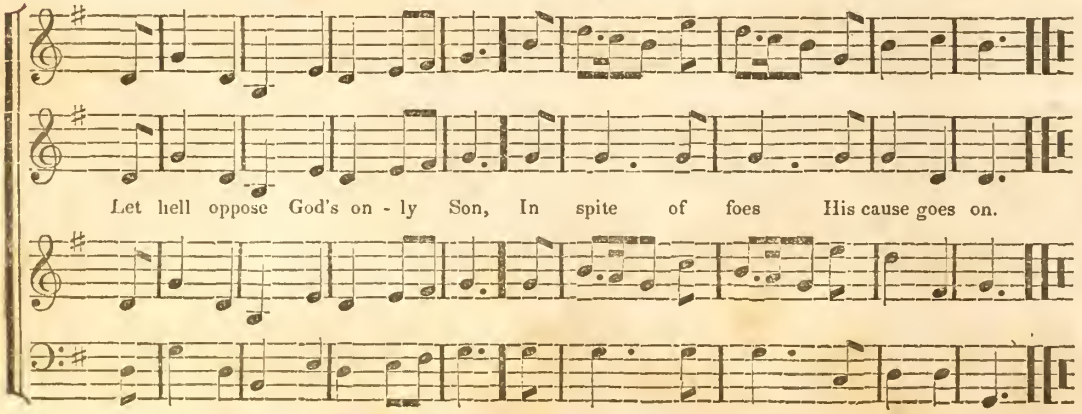
ANTILON. H. M.



MACHIAS. H. M.





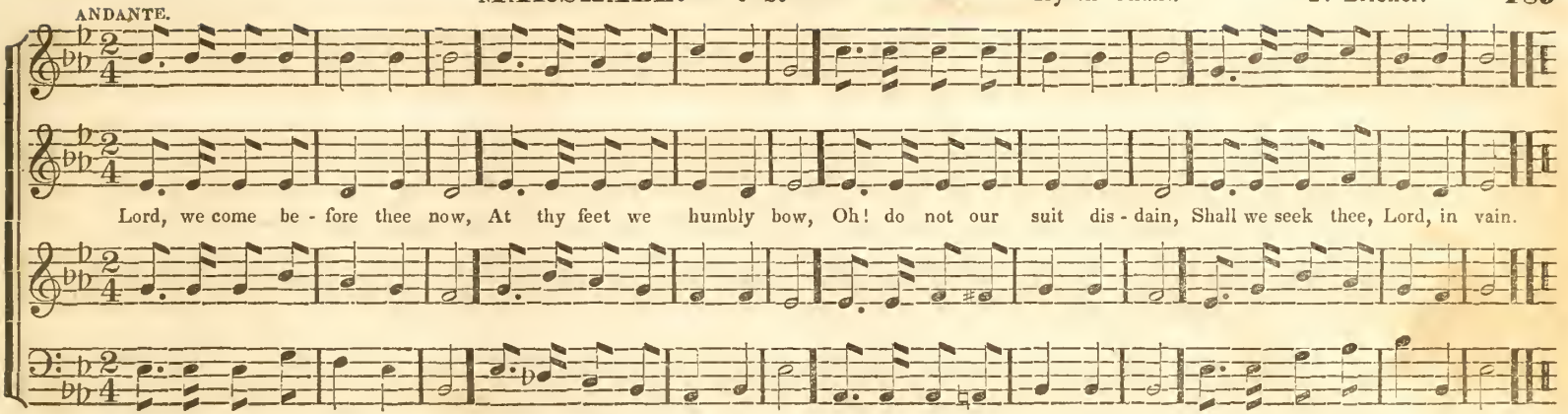


The baffled prince of hell,
In vain new projects tries,
Truth's empire to repel,
By cruelties and lies;
Th' infernal gates Shall rage in vain,
Conquest awaits The Lamb once slain.

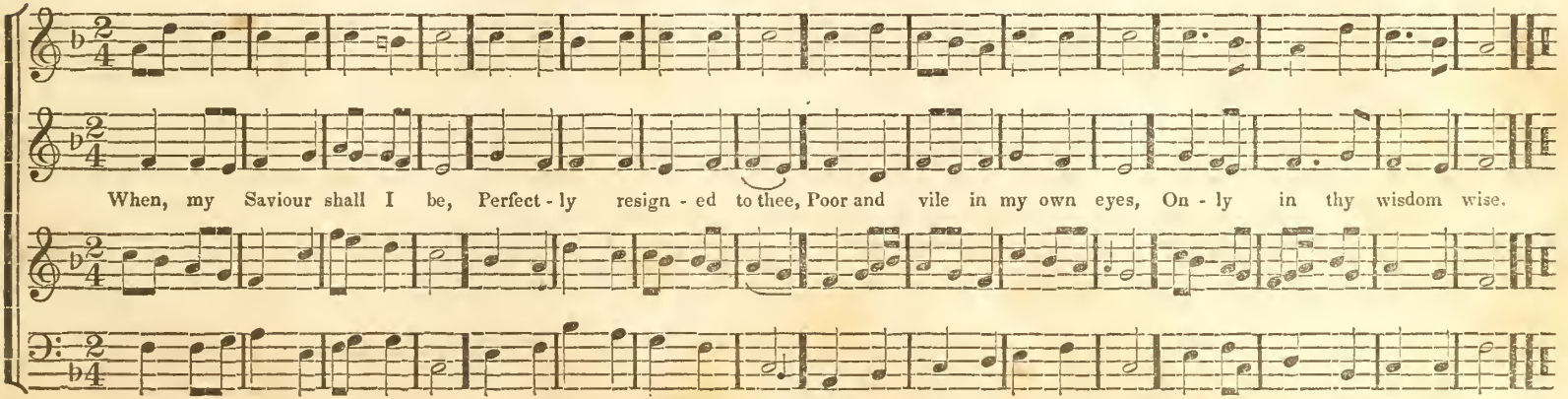
All power is in his hand,
His people to defend,
To his most high command
Shall millions more attend;
All heaven with smiles Approves his cause,
And distant isles Receive his laws.

This little seed from heaven
Shall soon become a tree;
This ever-blessed leaven
Diffus'd abroad must be;
Till Christ the Son Shall come again,
It must go on. Amen! Amen!

MARSHALL. 7's.

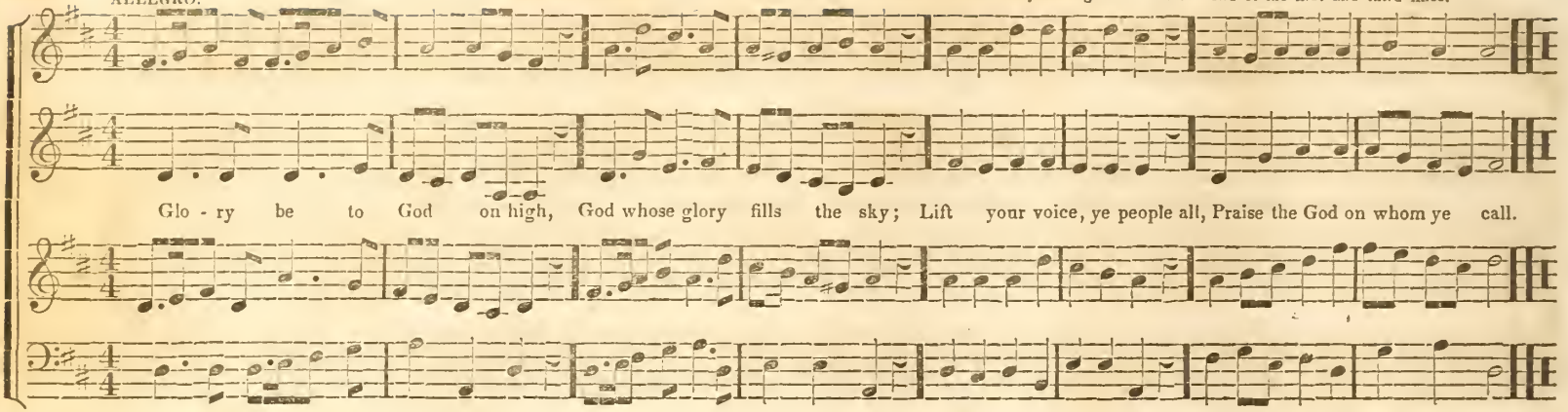


ALCESTER. 7's.

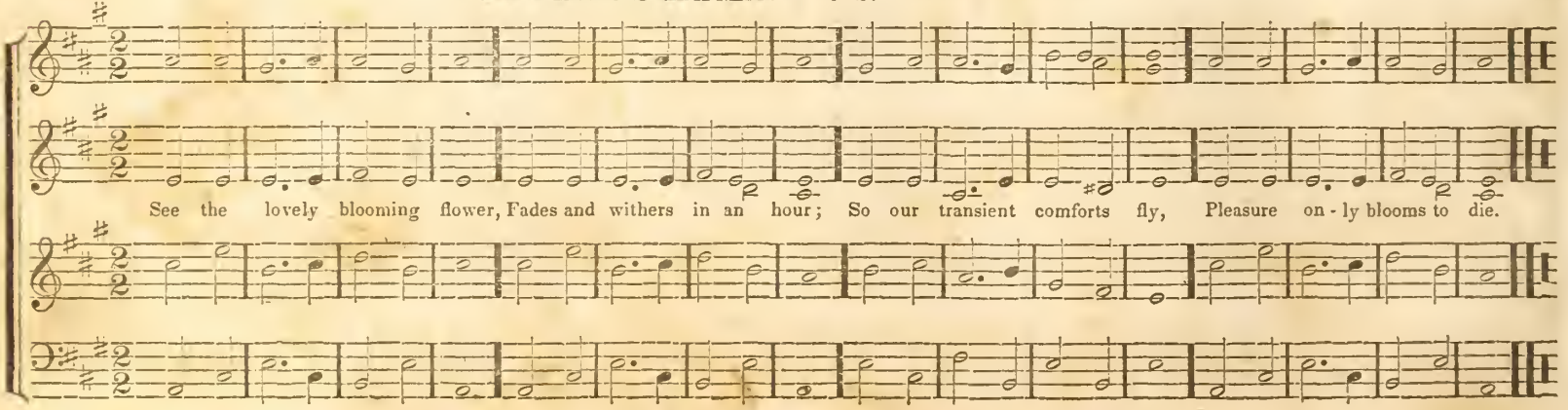


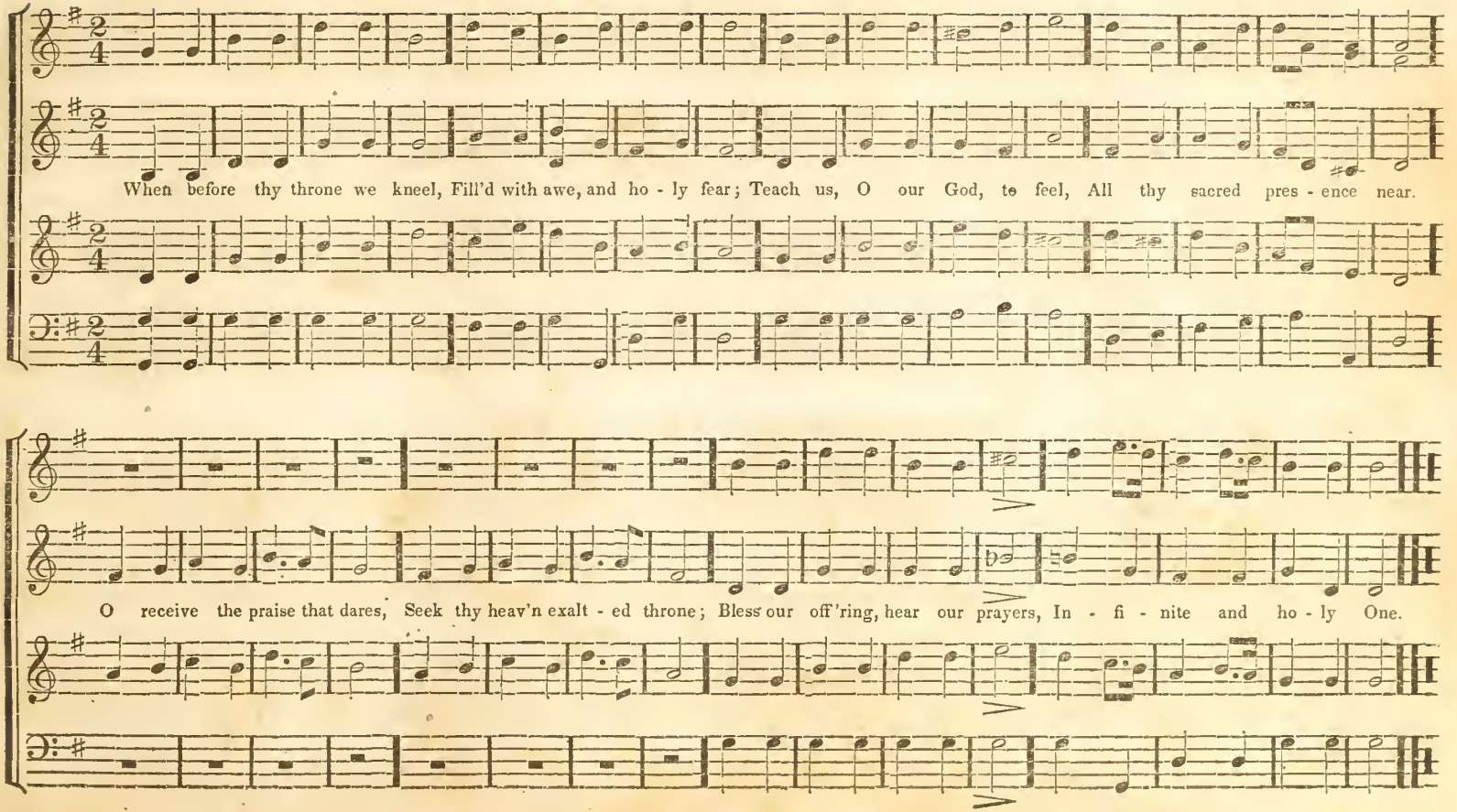
CLAFLIN. 7's.

This tune, and all other 7's Metres, may be converted into 8's and 7's by adding a note at the end of the first and third lines.



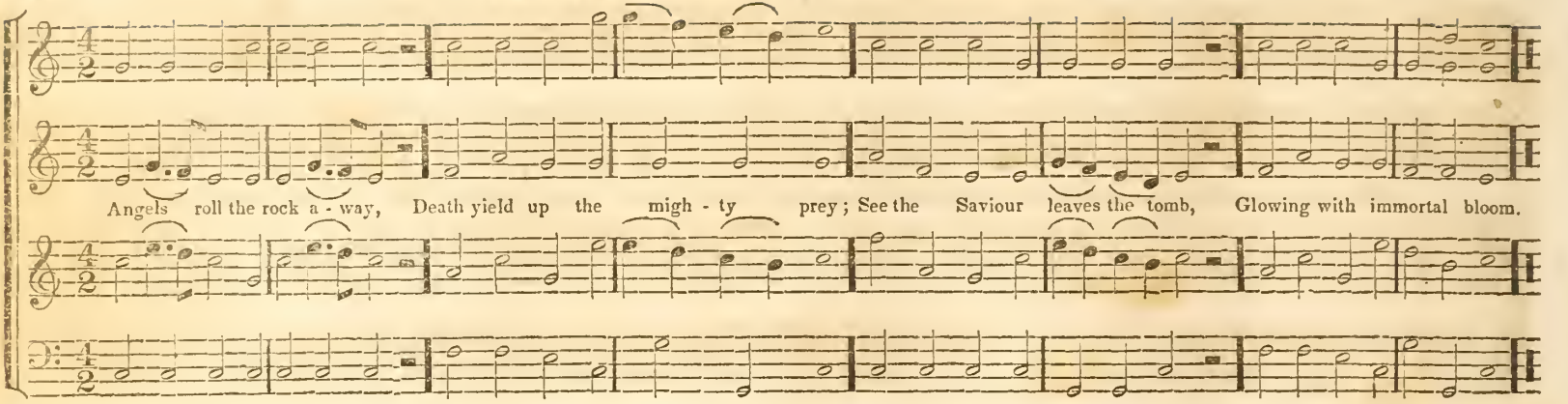
PLEYEL'S HYMN. 7's.



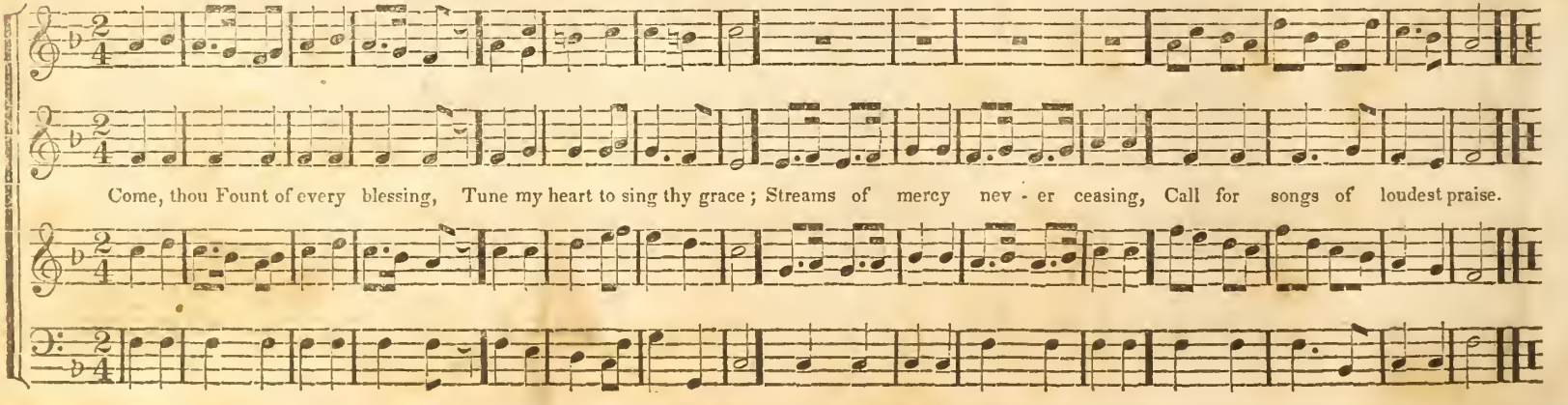

When before thy throne we kneel, Fill'd with awe, and ho - ly fear; Teach us, O our God, to feel, All thy sacred pres - ence near.
O receive the praise that dares, Seek thy heav'n exalt - ed throne; Bless our off'ring, hear our prayers, In - fi - nite and ho - ly One.

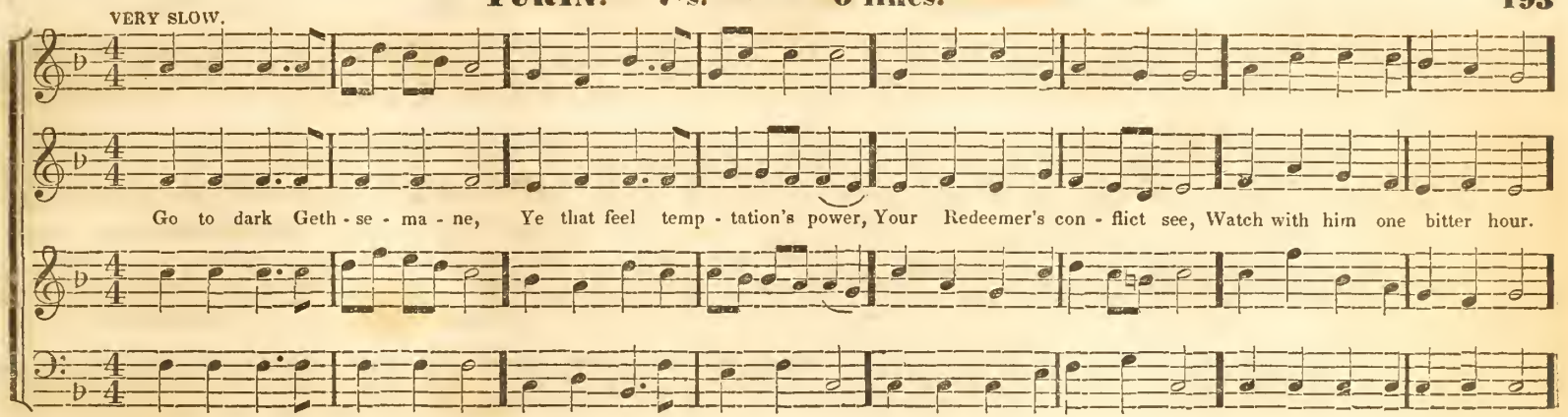
WILMOT. 7's.

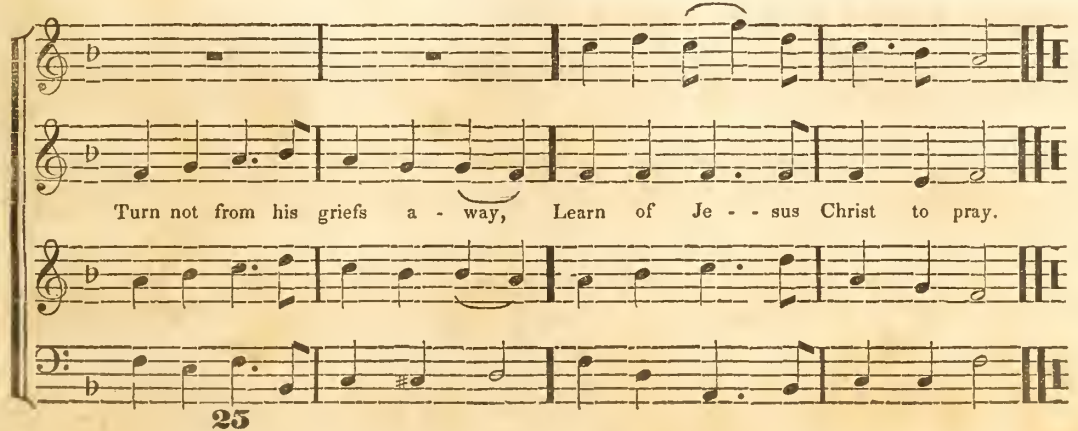
Weber.



SICILIAN HYMN. 7, or 8 and 7.







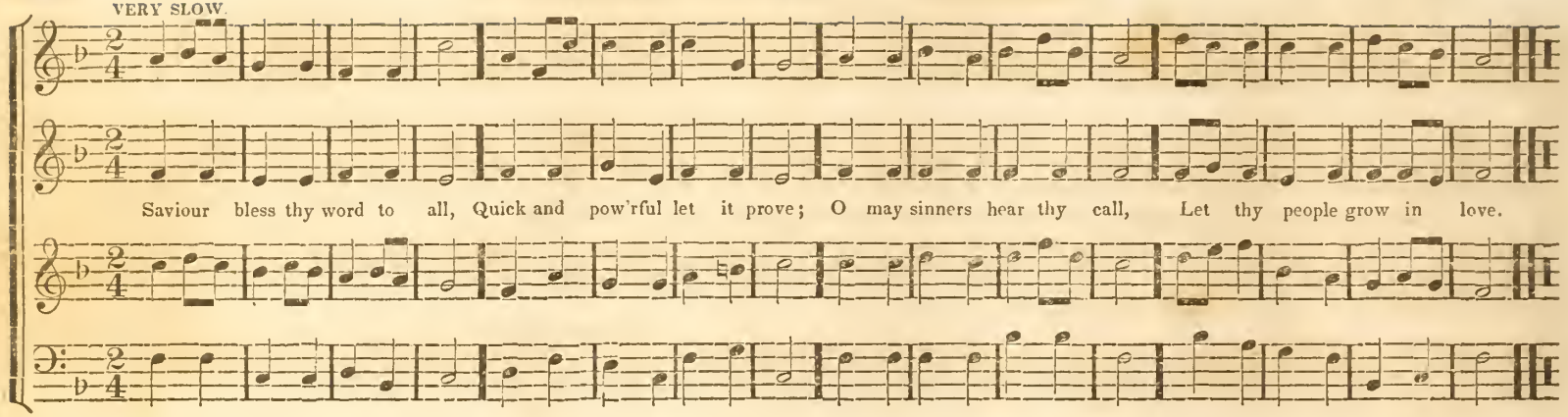
25

Follow to the judgment-hall,
View the Lord of life arraigned;
O the wormwood and the gall!
O the pangs his soul sustained!
Shun not suffering, shame or loss;
Learn of him to bear the cross.

Calvary's mournful mountain climb;
There, admiring at his feet,
Mark that miracle of time,
God's own sacrifice complete:
'It is finished,' hear him cry;
Learn of Jesus Christ to die.

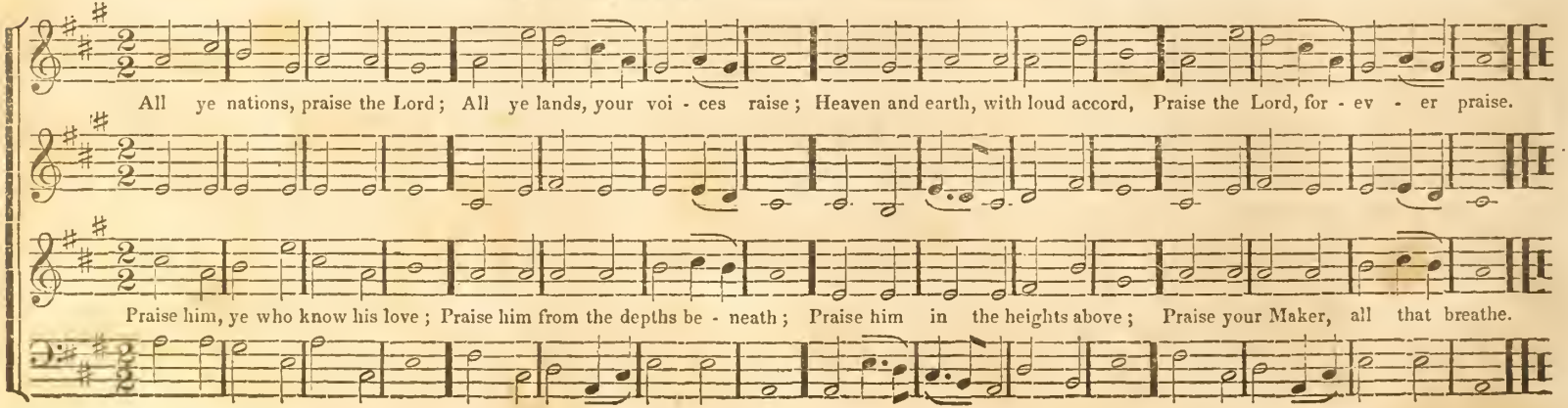
Early hasten to the tomb
Where they laid his breathless clay;
All is solitude and gloom;
—Who has taken him away?
Christ is risen; he meets our eyes—
Saviour, teach us so to rise.

RHODES. 7's.

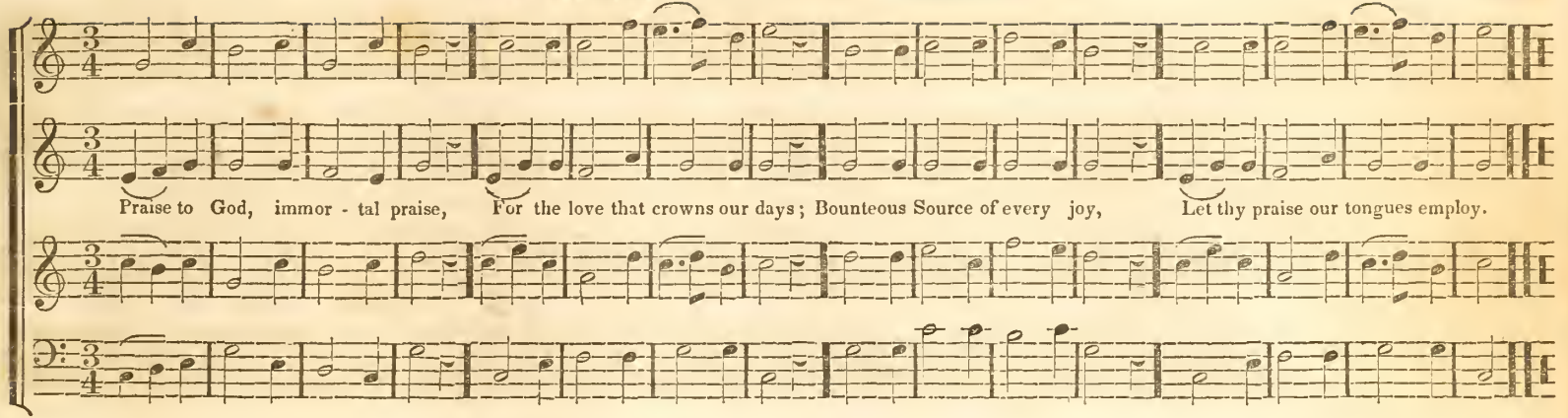


NUREMBURG.. 7's.

German Air.

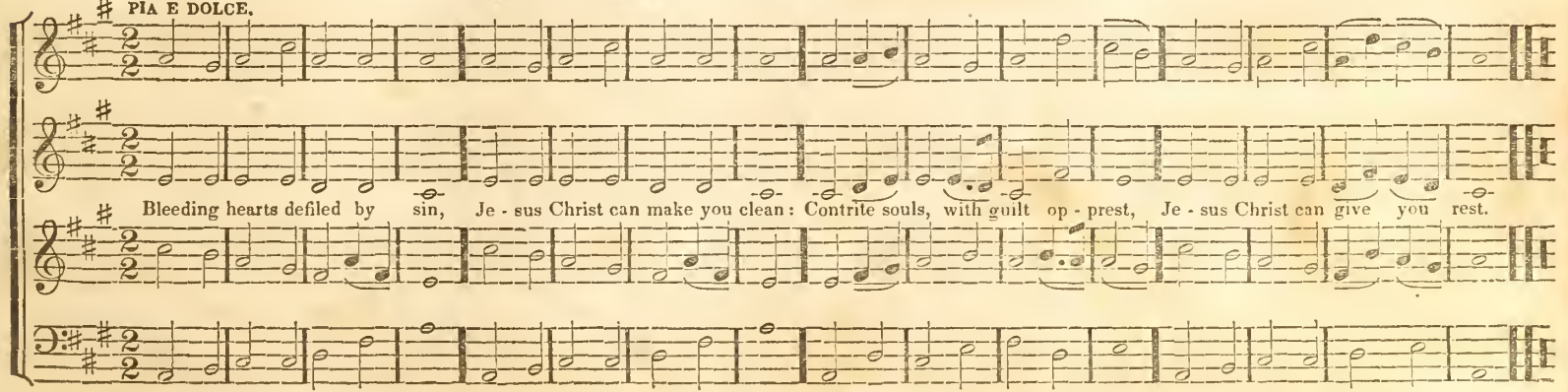


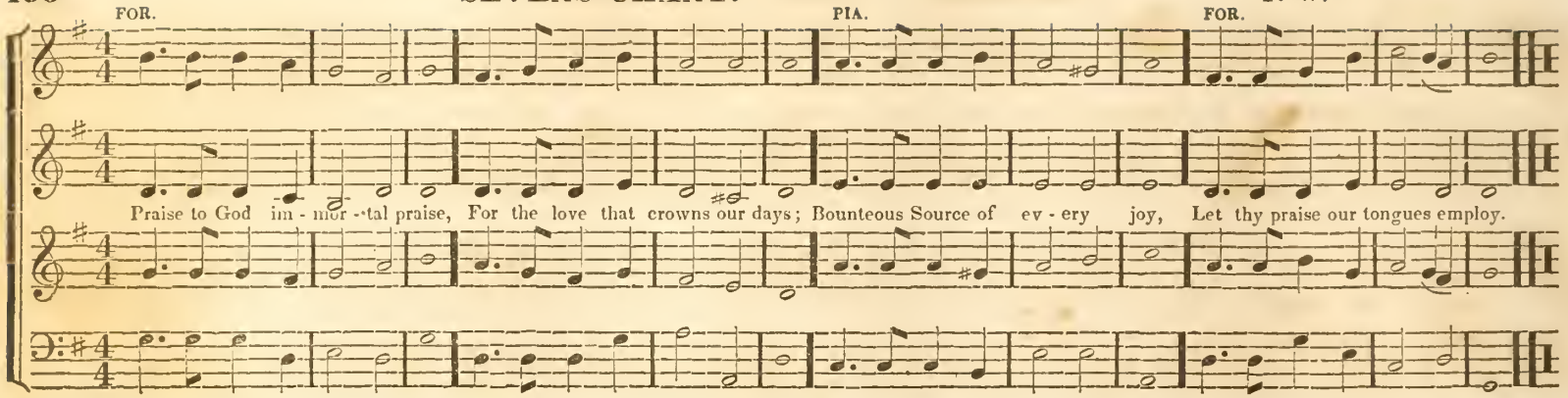
METHUEN. 7's.



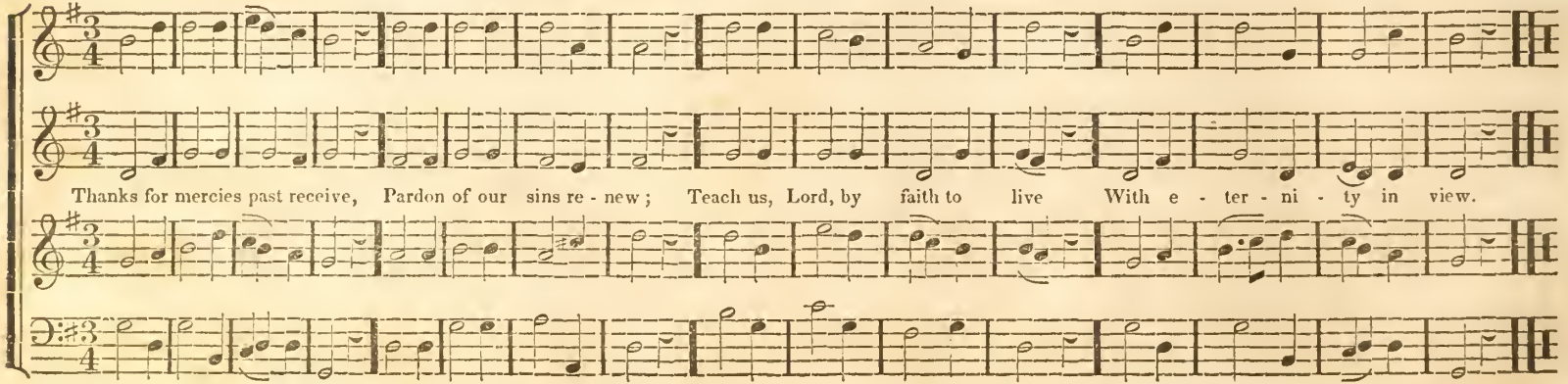
ATKINSON. 7's.

T. Whittemore.



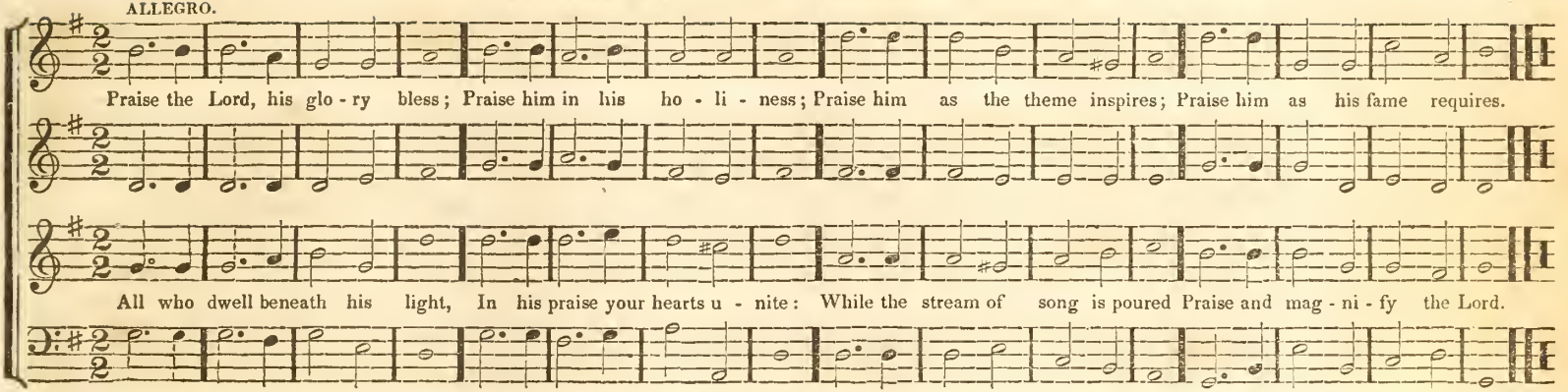

FOR.
PIA.
FOR.
Praise to God im - mor - tal praise, For the love that crowns our days; Bounteous Source of ev - ery joy, Let thy praise our tongues employ.

PILTON. 7s.


Thanks for mercies past receive, Pardon of our sins re - new; Teach us, Lord, by faith to live With e - ter - ni - ty in view.

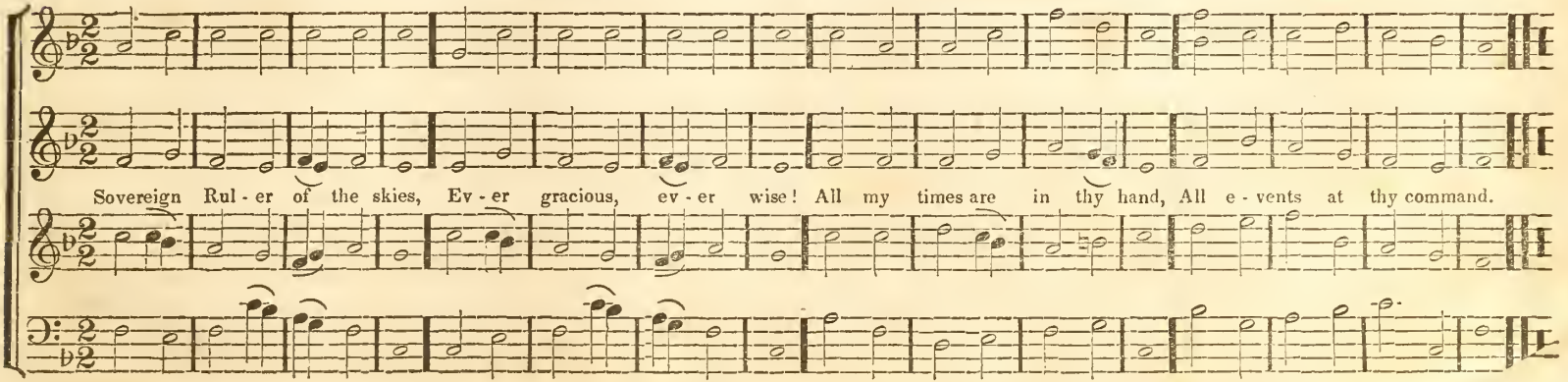
GRENOBLE. 7's.

ALLEGRO.



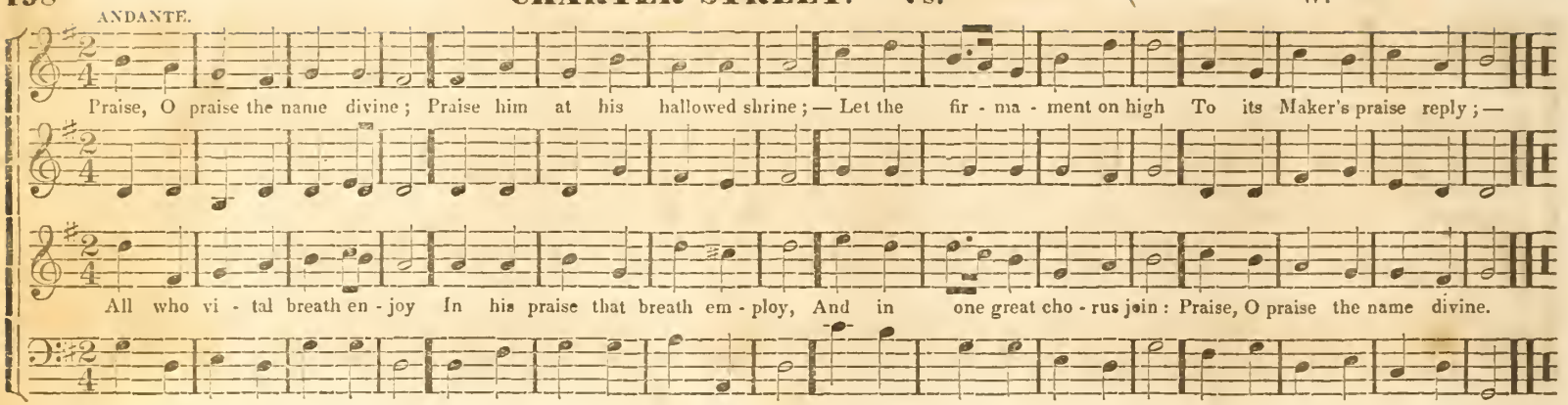
MEXICO. 7's.

Latrobe.



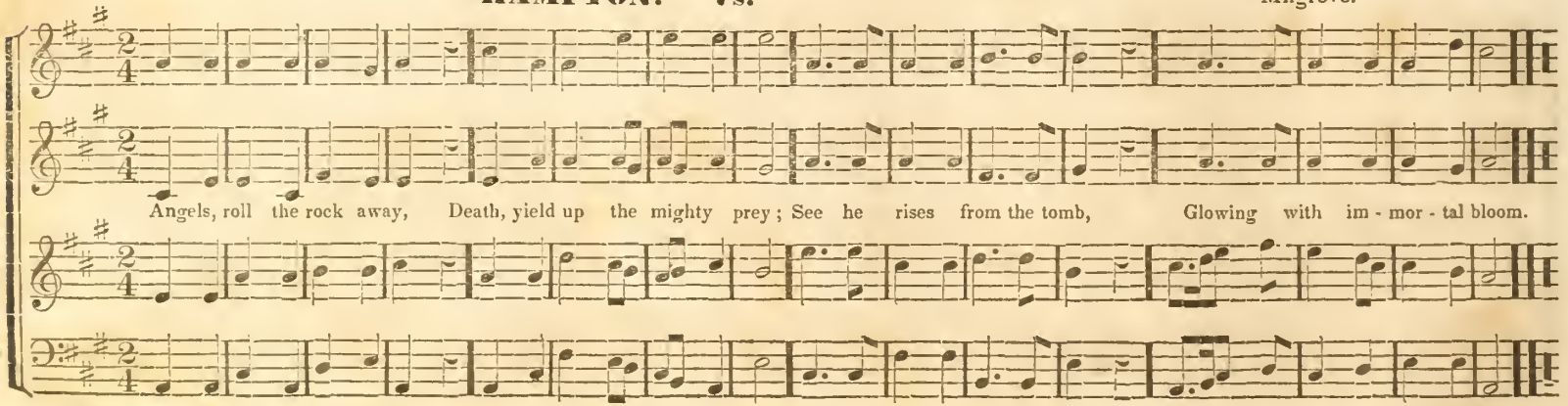
CHARTER STREET. 7s.

W.

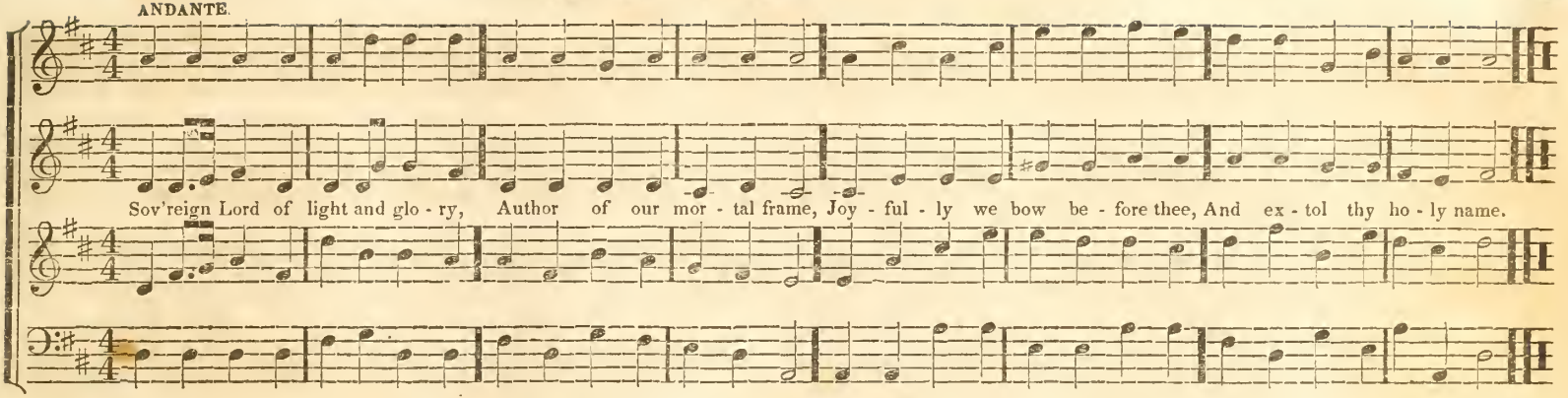


HAMPTON. 7s.

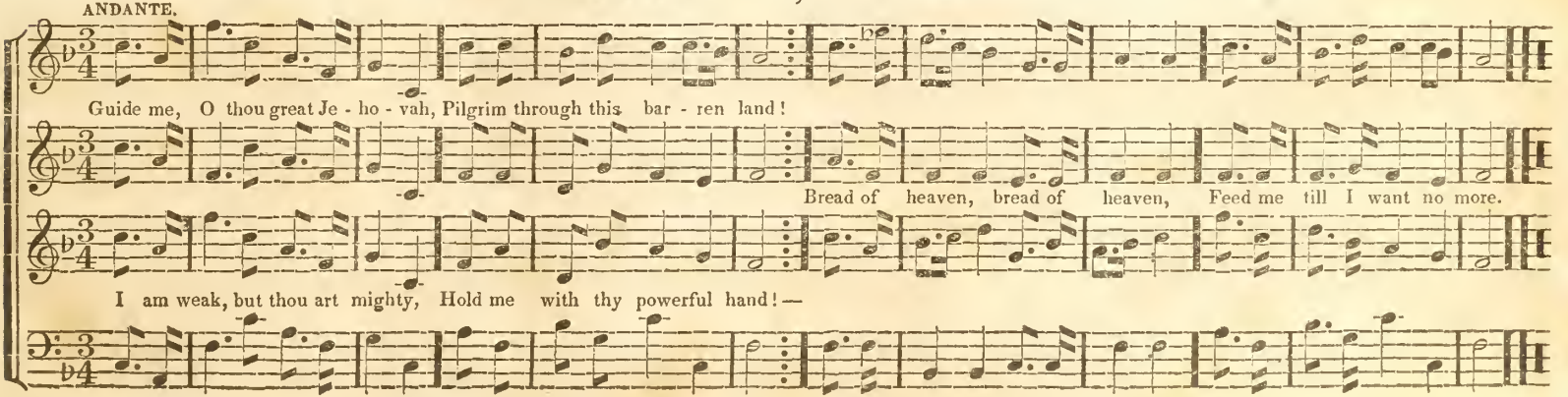
Milgrove.



AGAWAM. 8's & 7's. T. W.



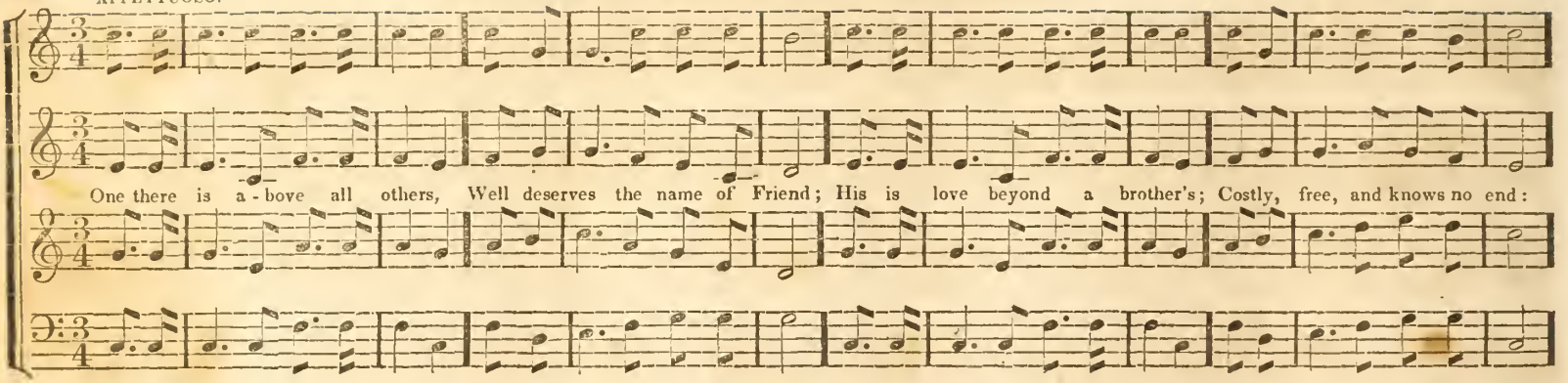
TAMWORTH. 8's, 7's & 4's. Lockhart.

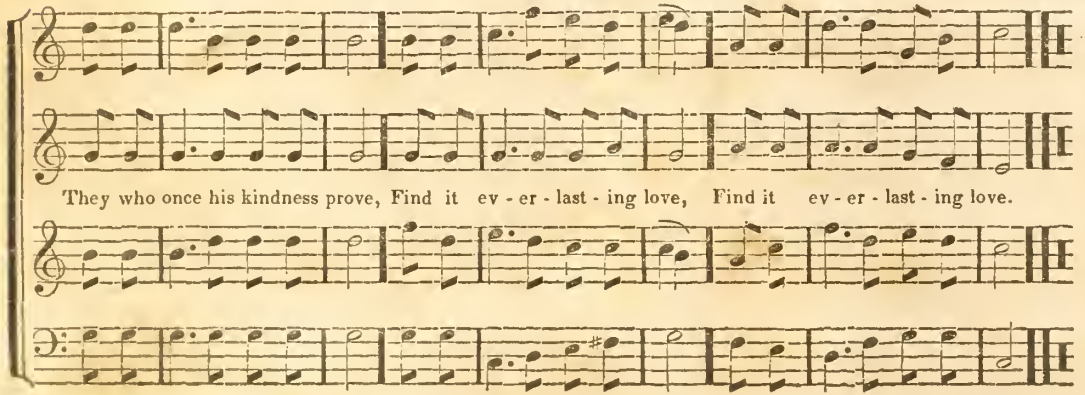


EAST KINGSTON. 8's 7's & 7's.

T. Whittemore.

AFFETTUOSO.

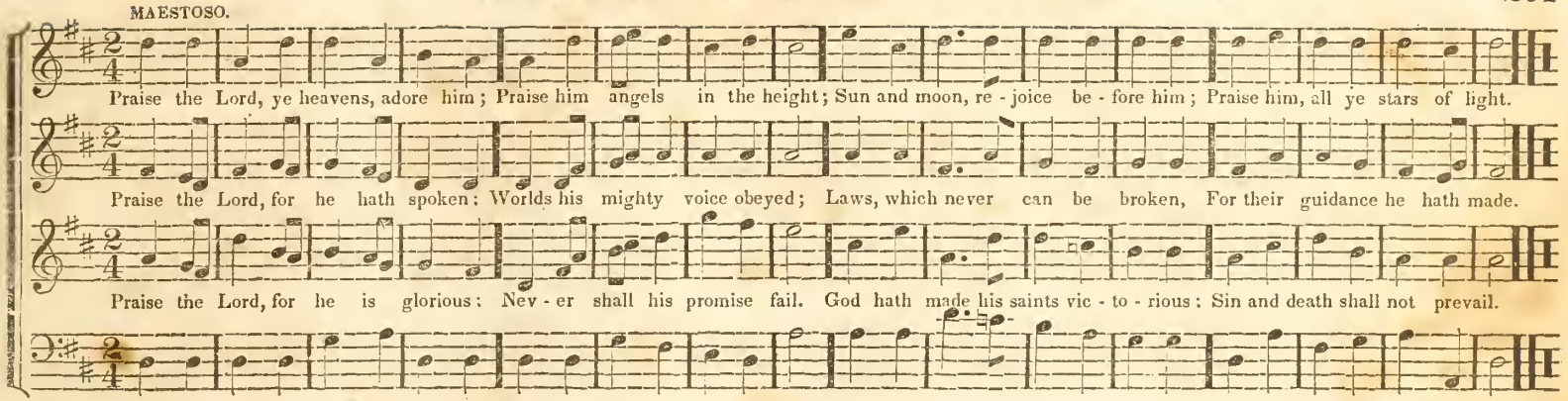




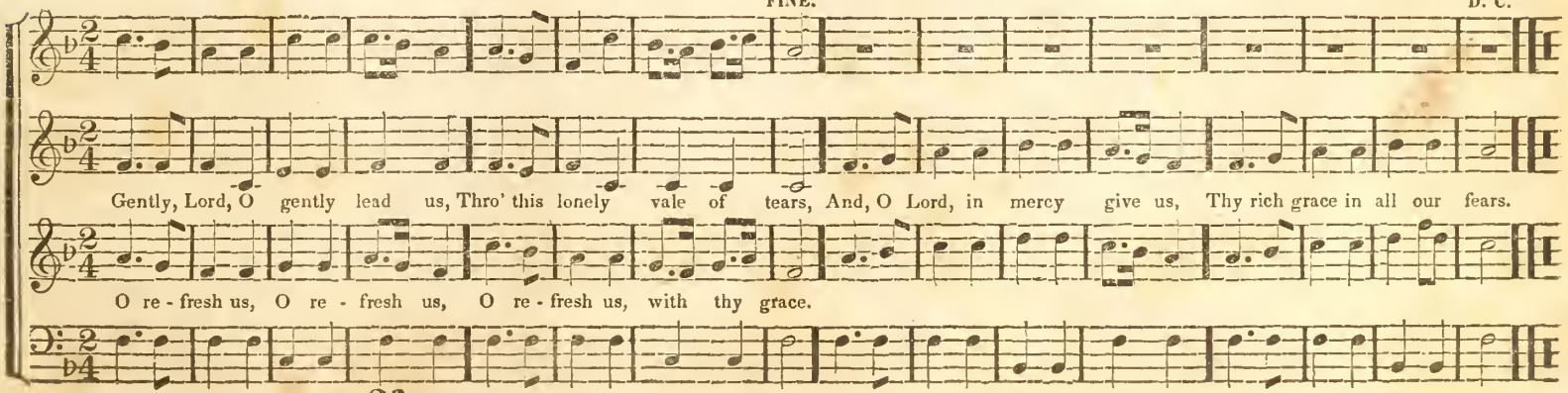
Which, of all our friends, to save us,
Could, or would have shed his blood?
But our Jesus died to have us
Reconciled in him to God:
This is boundless love indeed!
Jesus is a Friend in need.

When he lived on earth ill-treated,
Friend of sinners was his name;
Now, above all glory seated,
He rejoices in the same:
Still he calls them brethren, friends,
And to all their wants attends.

O, for grace, our hearts to soften!
Teach us, Lord, like him to love:
We, alas, forget too often
What a Friend we have above:
But, when home our souls are brought,
We will love thee as we ought.



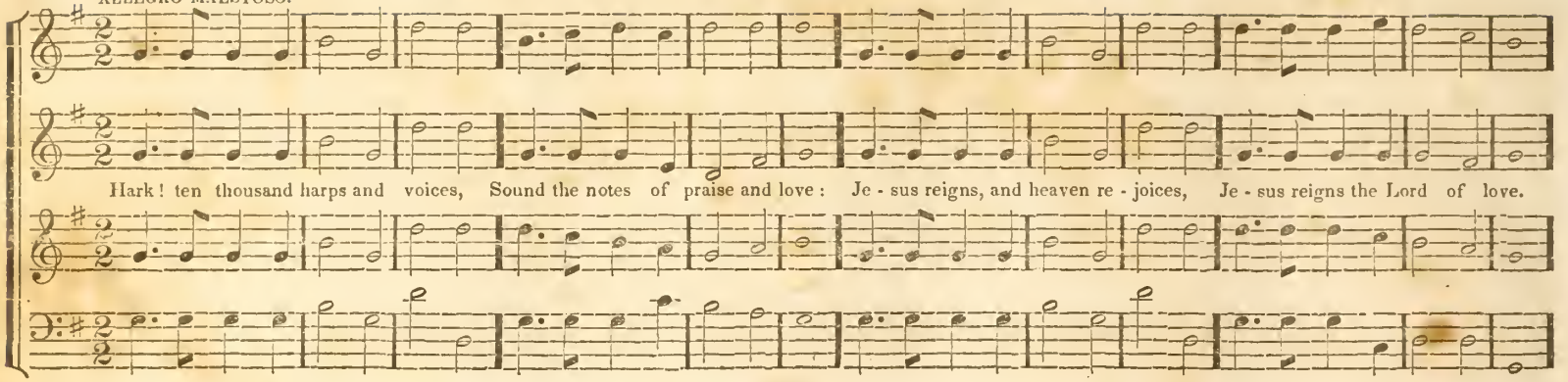
GREENVILLE. 8's, 7's & 4's, or 8's & 7's 6 lines.

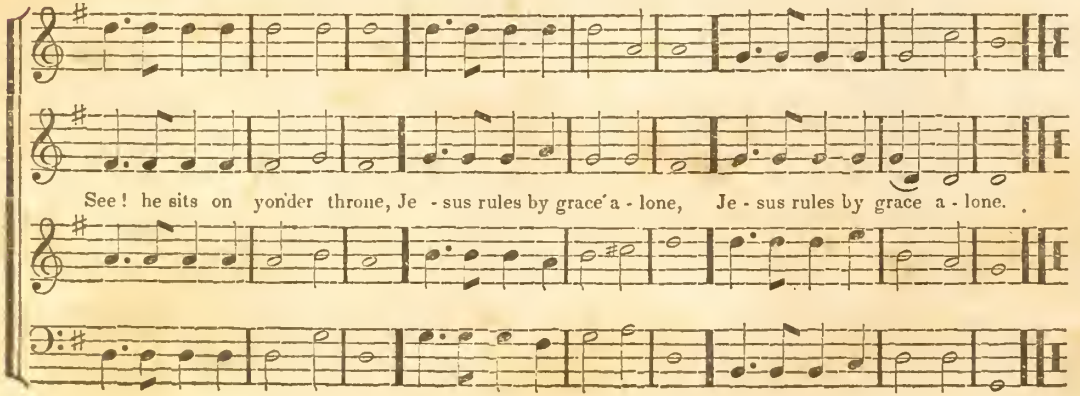


BENNETT STREET. 8's, 7's & 7's.

T. W.

ALLEGRO MAESTOSO.

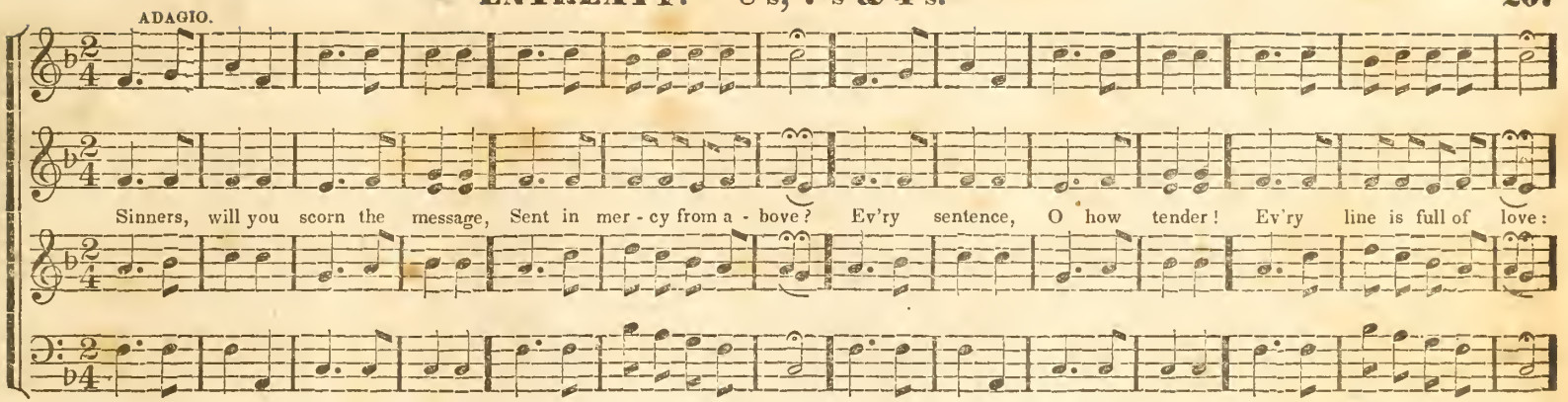


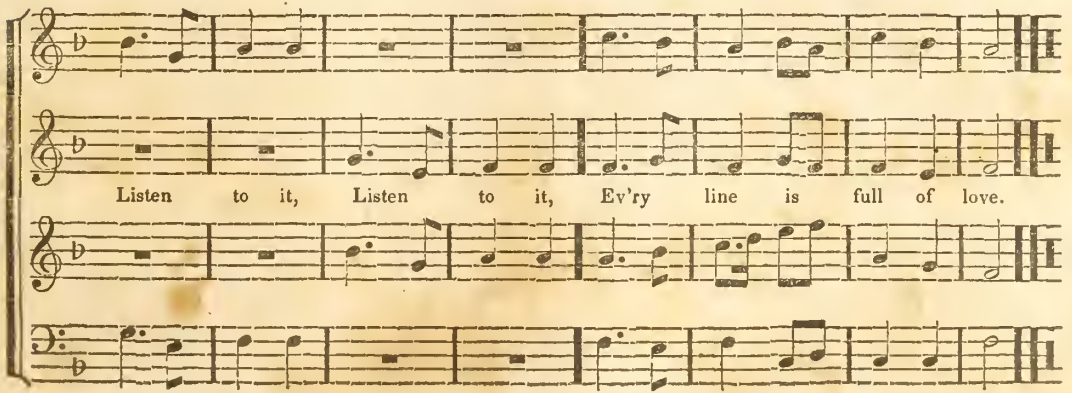


Jesus, hail! whose glory brightens
All above, and gives it worth;
Lord of life,—thy smile enlightens,
Cheers, and charms thy saints on earth:
When we think of love like thine,
Lord, we own it love divine.

King of glory, reign for ever,—
Thine an everlasting crown:
Nothing from thy love shall sever
Those whom thou hast made thy own;
Happy objects of thy grace,
Destined to behold thy face.

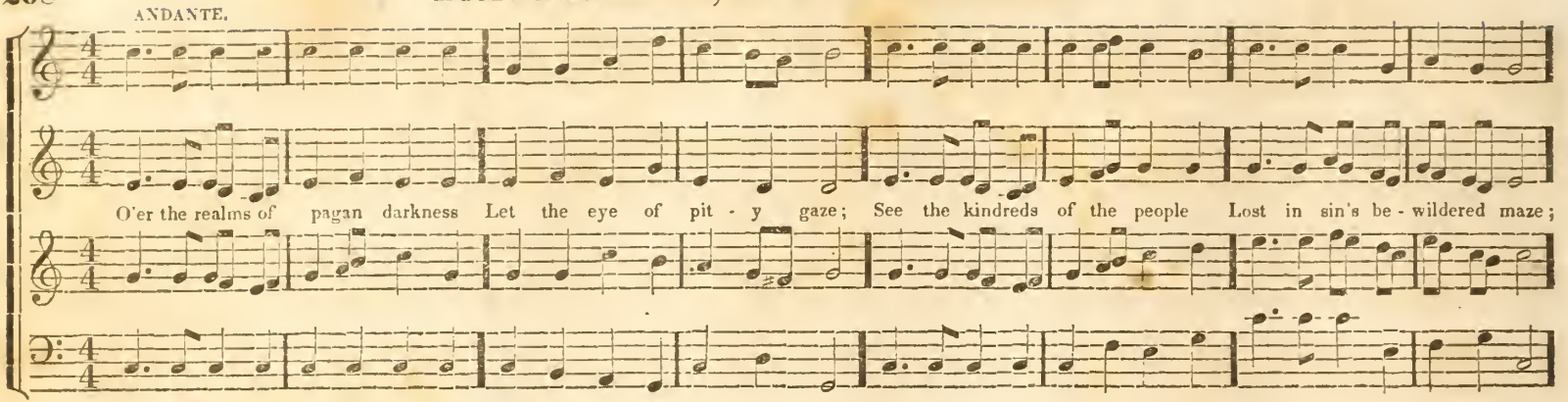
Saviour, hasten thine appearing;
Bring,—oh bring the glorious day,
When, Jehovah's summons hearing,
Heaven and earth shall pass away:
Then, with golden harps, we 'll sing,—
'Glory, glory, to our King.'

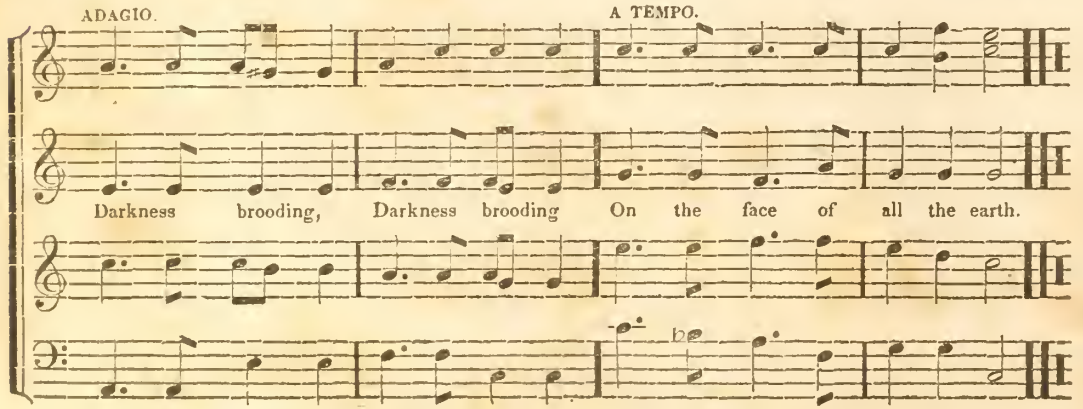




Hear the heralds of the gospel
News from Zion's King proclaim,
To each rebel sinner pardon,
Free forgiveness in his name:
How important!
Free forgiveness in his name.

Tempted souls, they bring you succor;
Fearful hearts, they quell your fears,
And, with news of consolation,
Chase away the falling tears:
Tender heralds,
Chase away the falling tears.

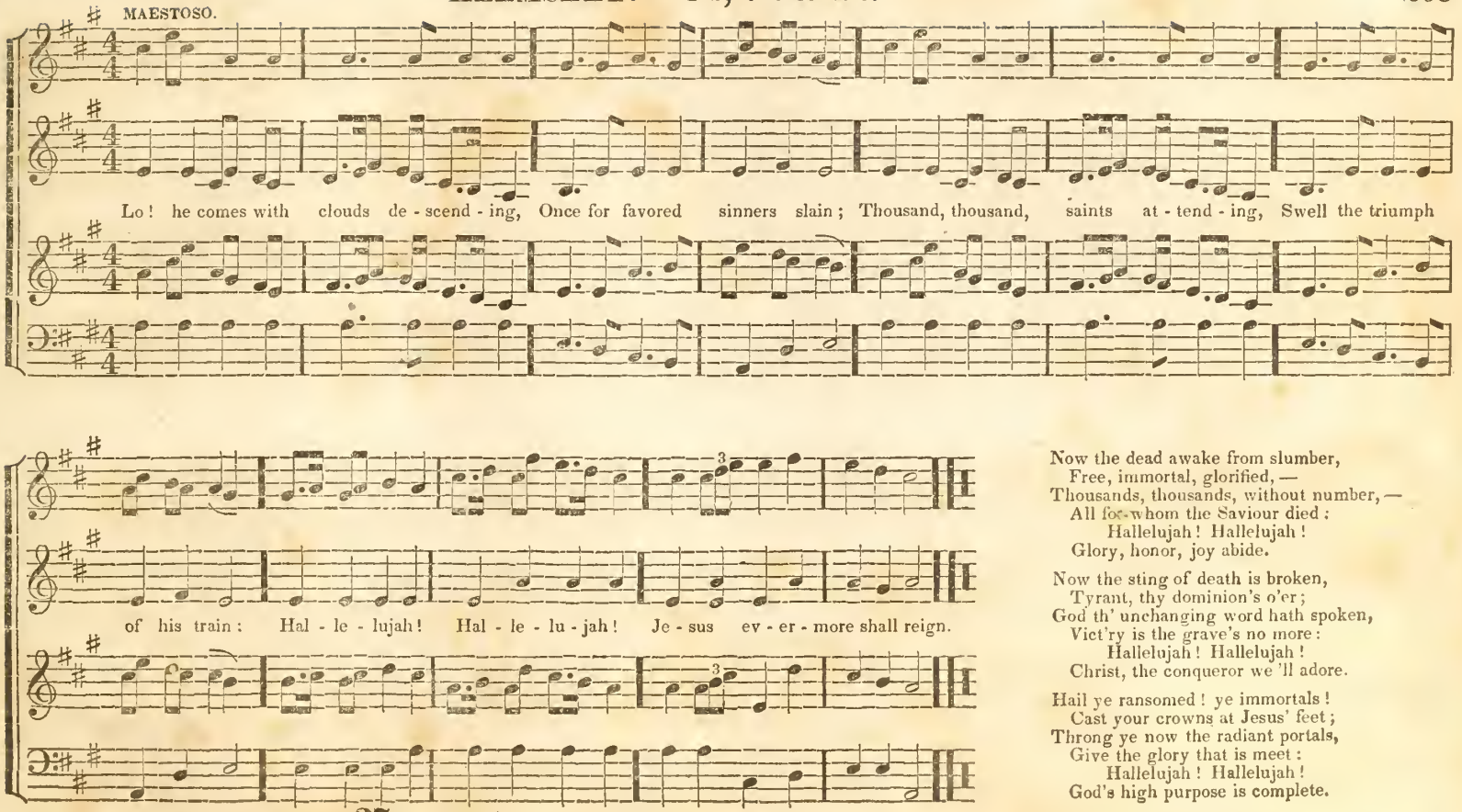




Light of them that sit in darkness!
Rise and shine, — thy blessings bring;
Light to lighten all the Gentiles!
Rise with healing in thy wing;
To thy brightness
Let all kings and nations come.

May the heathen, now adoring
Idol-gods of wood and stone,
Come, and, worshipping before him,
Serve the living God alone;
Let thy glory
Fill the earth, — as floods, the sea.

Thou to whom all power is given,
Speak the word; — at thy command,
Let the company of preachers
Spread thy name from land to land;
Lord, be with them
Alway to the end of time.



27

Now the dead awake from slumber,
Free, immortal, glorified, —
Thousands, thousands, without number, —
All for whom the Saviour died:
Hallelujah! Hallelujah!
Glory, honor, joy abide.

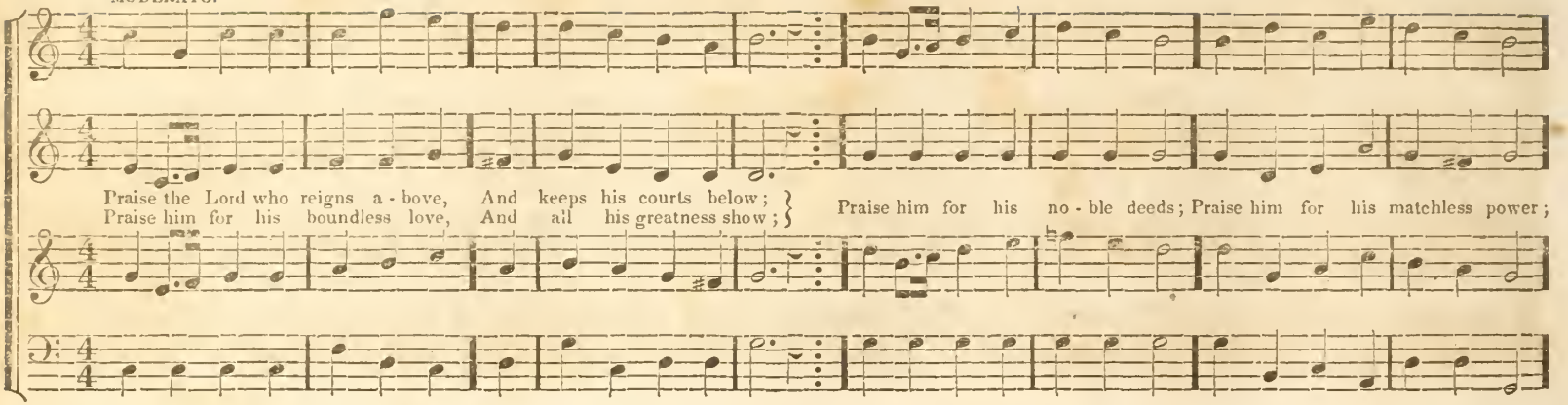
Now the sting of death is broken,
Tyrant, thy dominion's o'er;
God th' unchanging word hath spoken,
Vict'ry is the grave's no more:
Hallelujah! Hallelujah!
Christ, the conqueror we 'll adore.

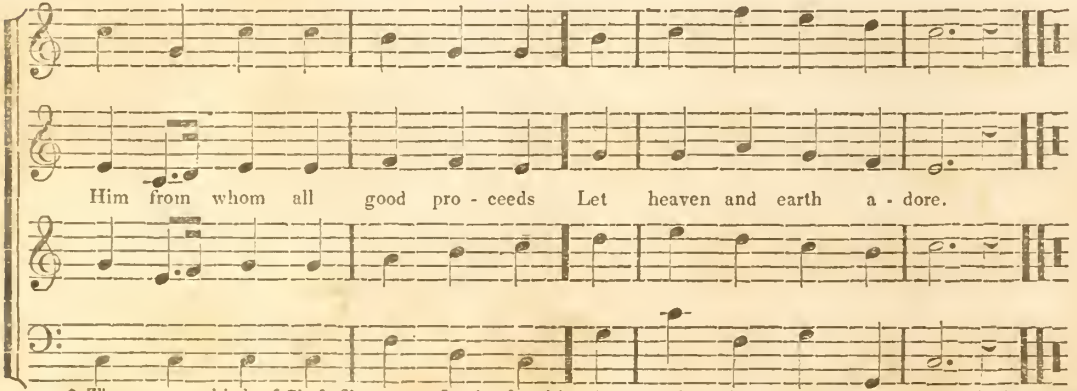
Hail ye ransomed! ye immortals!
Cast your crowns at Jesus' feet;
Throng ye now the radiant portals,
Give the glory that is meet:
Hallelujah! Hallelujah!
God's high purpose is complete.

WELD. 7's & 6's. 1st Class.*

L. Mason.

MODERATO.



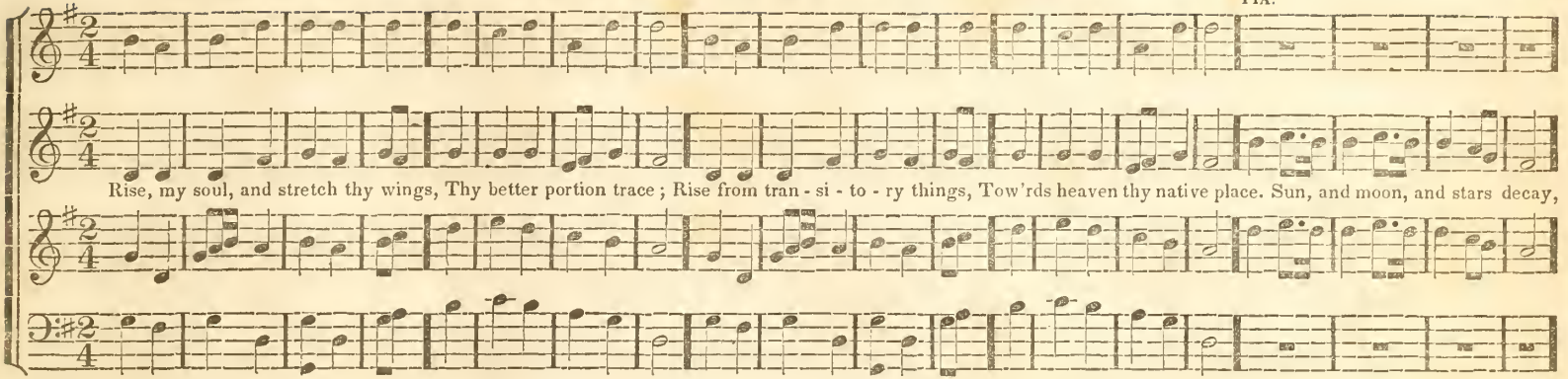


Publish, spread to all around
The great Jehovah's name;
Let the trumpet's martial sound
The Lord of hosts proclaim; —
Praise him every tuneful string;
All the reach of heavenly art,
All the powers of music, bring, —
The music of the heart.

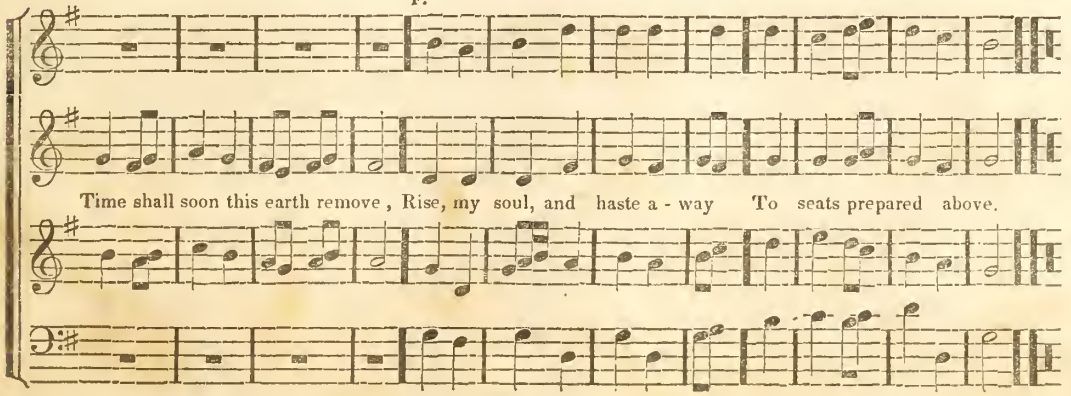
Him in whom they move and live
Let every creature sing, —
Glory to their Maker give,
And homage to their King.
Hallowed be his name beneath, —
As in heaven on earth adored;
Praise the Lord in every breath;
Let all things praise the Lord.

* There are two kinds of 7's & 6's metre. In the first kind the accent is on the 1st, 3d and 5th syllables; in the second it is on the 2nd, 4th and 6th. Care should be used in selecting the right tunes in each case. — T. W.

PIA.



F.



Rivers to the ocean run,
Nor stay in all their course ;
Fire, ascending, seeks the sun,
Both speed them to their source.
So a soul, that's born of God,
Pants to view his glorious face,
Upward tends to his abode,
To rest in his embrace.

Cease, ye pilgrims, cease to mourn,
Press onward to the prize ;
Soon our Saviour will return,
Triumphant in the skies.
Yet a season, and you know
Happy entrance will be given,
All our sorrows left below,
And earth exchanged for heaven.

ANASTASIS. 7's & 6's. 1st Class.

T. Whittemore.

PIA ADAGIO.

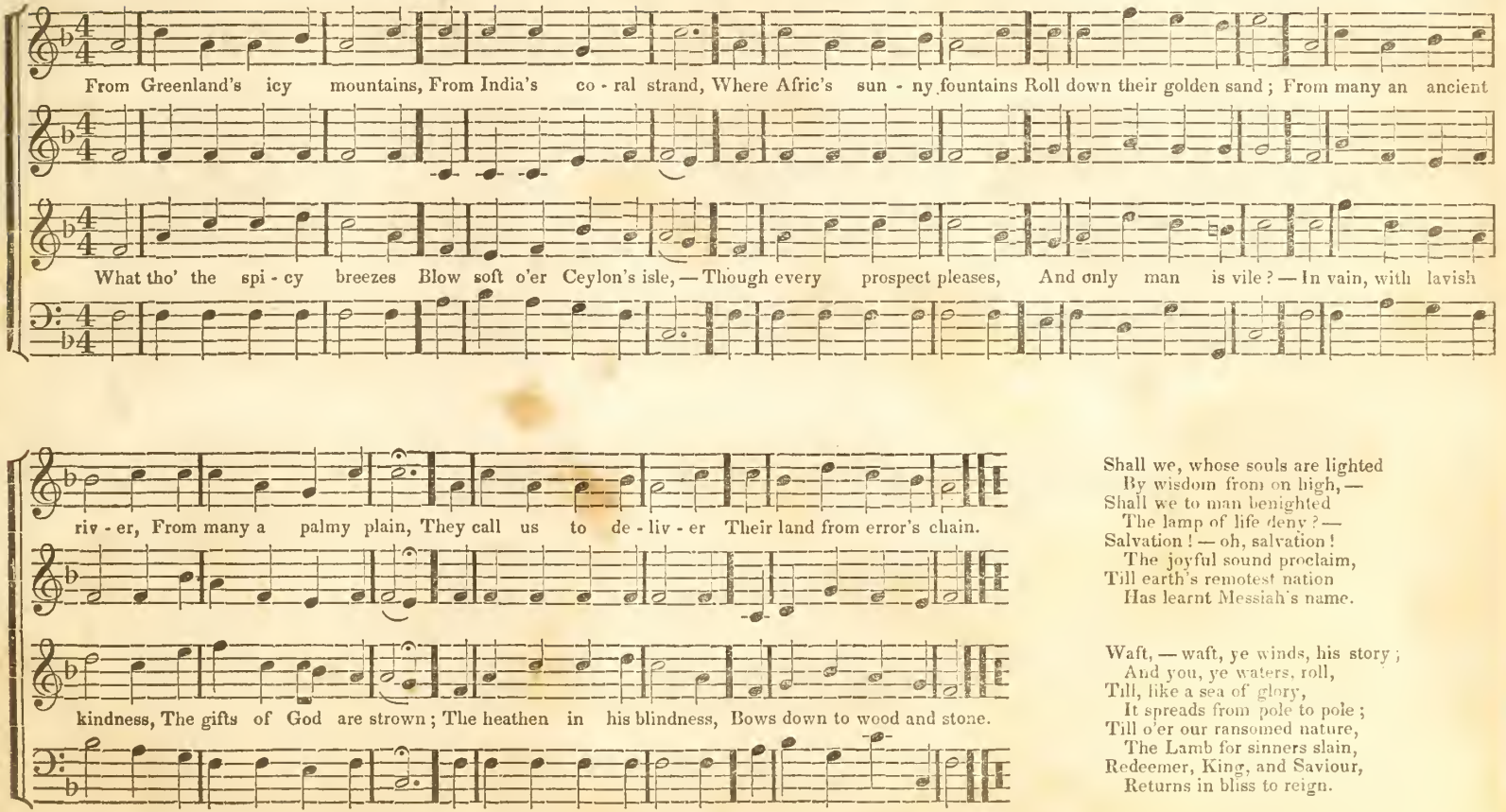
In the dust I 'm doomed to sleep, But shall not sleep for - ev - er; Fear may for a moment weep, Christian courage, — nev - er.

What tho' o'er my mortal tomb Clouds and mist be blending? Sweetest hope shall chase the gloom, Hope to heaven as - cend - ing.

FOR.

Years in rapid course shall roll, By time's charriot driven, And my re - a - wak - ened soul Wing its flight to heaven.

These shall be my stay my trust, Ev - er bright and vernal;— Life shall blossom out of dust, Life and joy e - ter - nal.



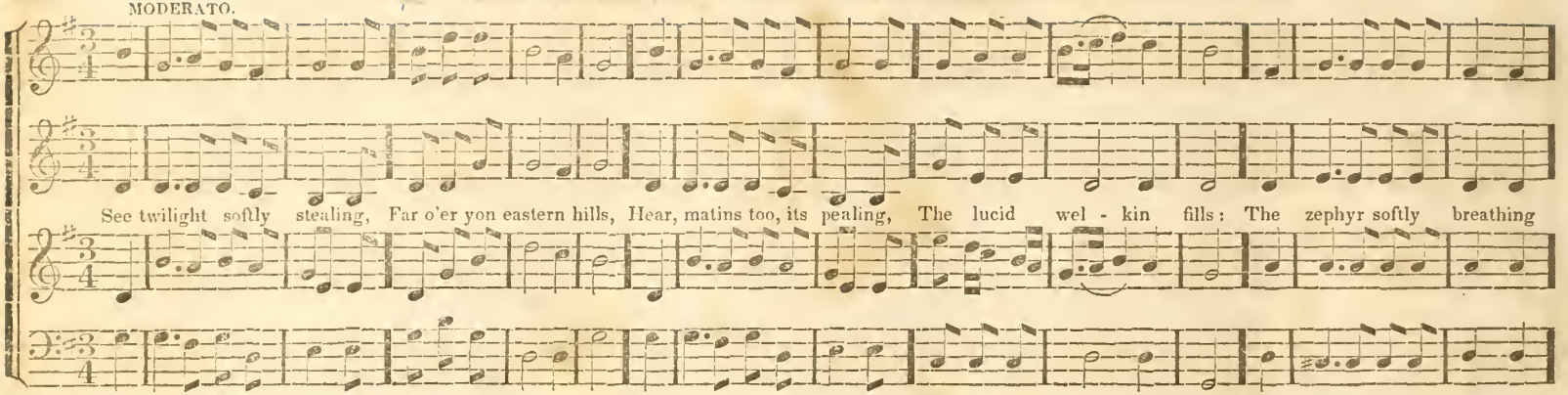
Shall we, whose souls are lighted
By wisdom from on high, —
Shall we to man benighted
The lamp of life deny? —
Salvation! — oh, salvation!
The joyful sound proclaim,
Till earth's remotest nation
Has learnt Messiah's name.

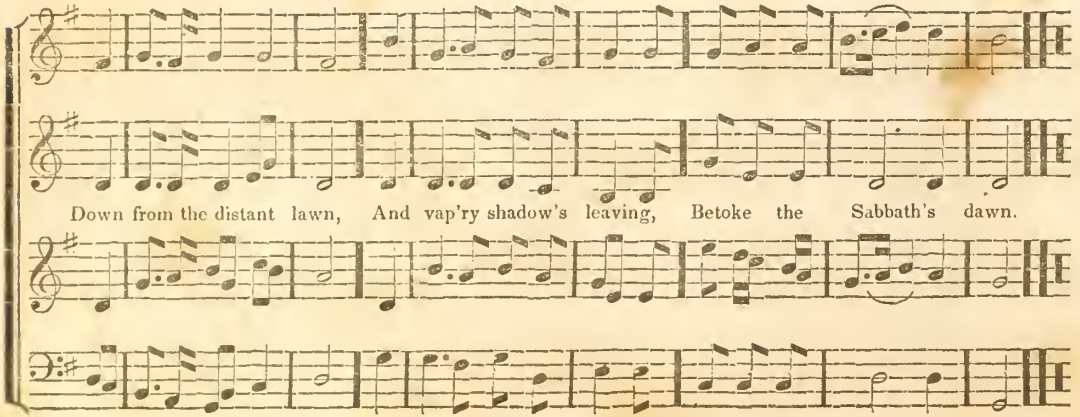
Waft, — waft, ye winds, his story;
And you, ye waters, roll,
Till, like a sea of glory,
It spreads from pole to pole;
Till o'er our ransomed nature,
The Lamb for sinners slain,
Redeemer, King, and Saviour,
Returns in bliss to reign.

RAYMOND. 7's & 6's. 2d Class.

T. Whittemore.

MODERATO.

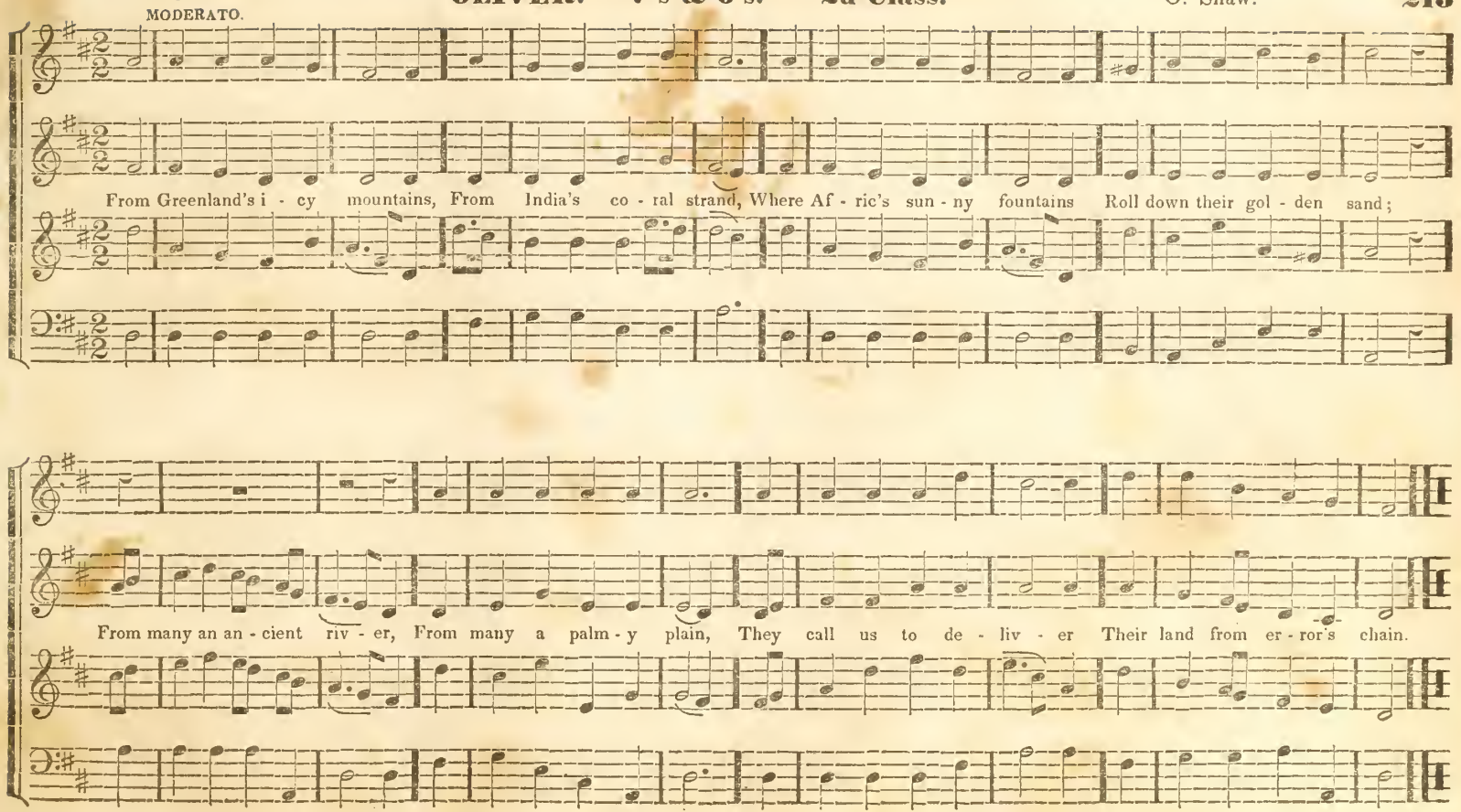


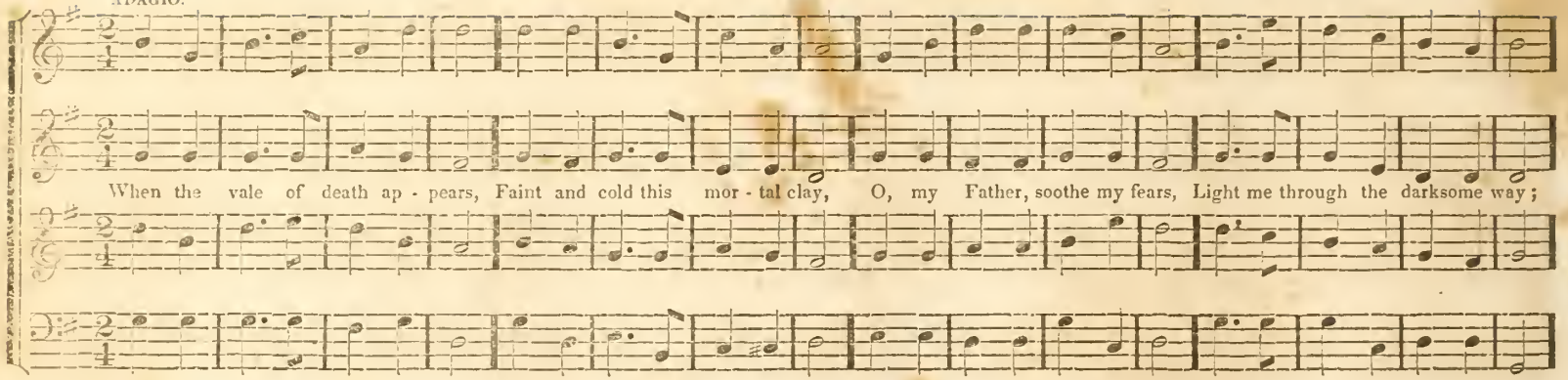


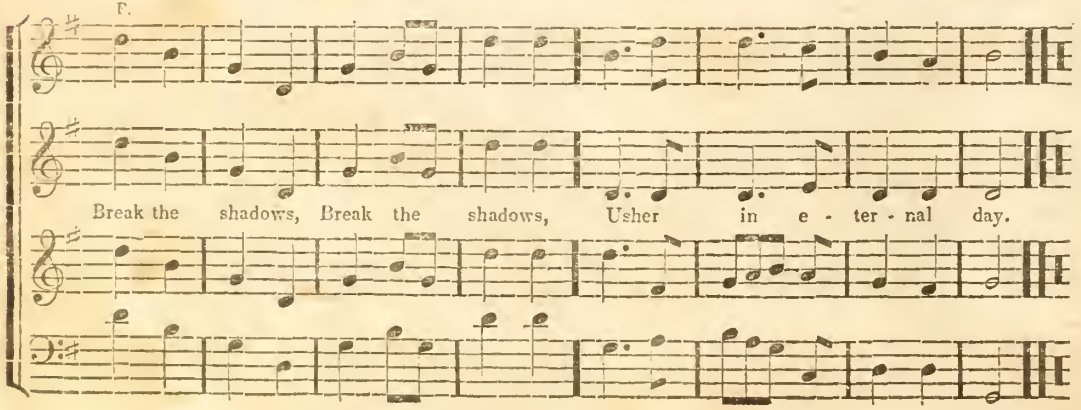
But lo a sun-beam rising,
Precedes the brilliant ray,
And quick with light surprising,
Wide opes the gate of day: —
Then sacred stillness reigning,
We hear the Church-bells warn,
And labor all refraining
Proclaim 'tis Sabbath morn.—

But where yon steeple's pointing,
To realms of endless rest,
There, there his luve recounting
A Saviour's name is blest. —
The vespers now are sounding,
And day begins to leave, —
My soul, with joy abounding,
Would hail sweet Sabbath eve. —

The dew-drops quick are falling,
In twilight sinks the day,
No fears the soul appalling,
'Tis good, —'tis bliss to pray. —
The moon-beams soft are shining,
And stars with twinkling light,
My soul on God reclining,
Would rest this Sabbath night.


MODERATO.
From Greenland's i - cy mountains, From India's co - ral strand, Where Af - ric's sun - ny fountains Roll down their gol - den sand;
From many an an - cient riv - er, From many a palm - y plain, They call us to de - liv - er Their land from er - ror's chain.

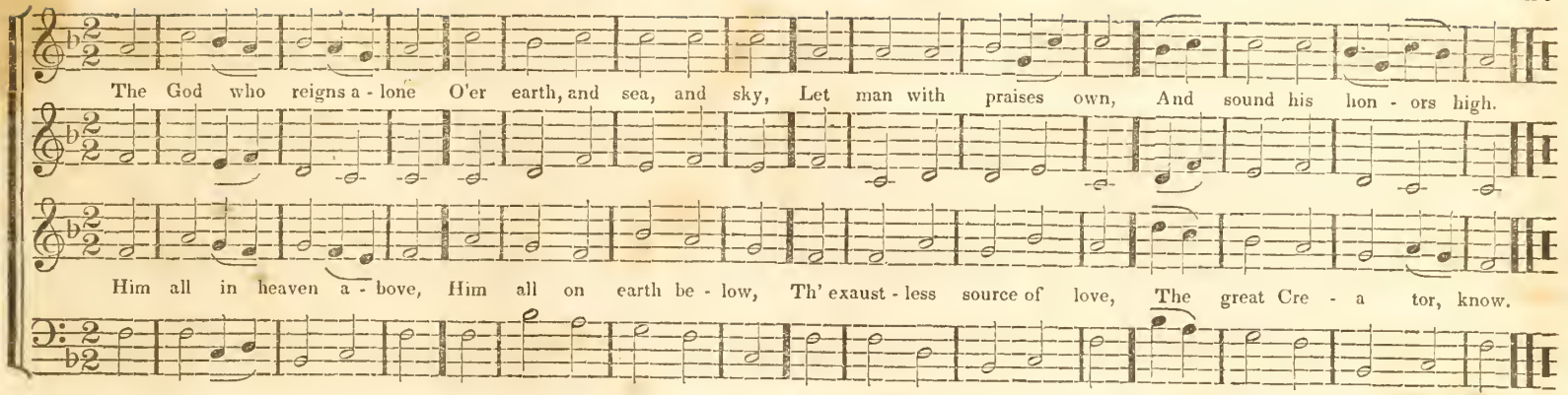




Starting from this dying state,
Upward bid my soul aspire;
Open thou the crystal gate,
To thy praise attune my lyre;
Dwell for ever,
Dwell on each immortal wire.

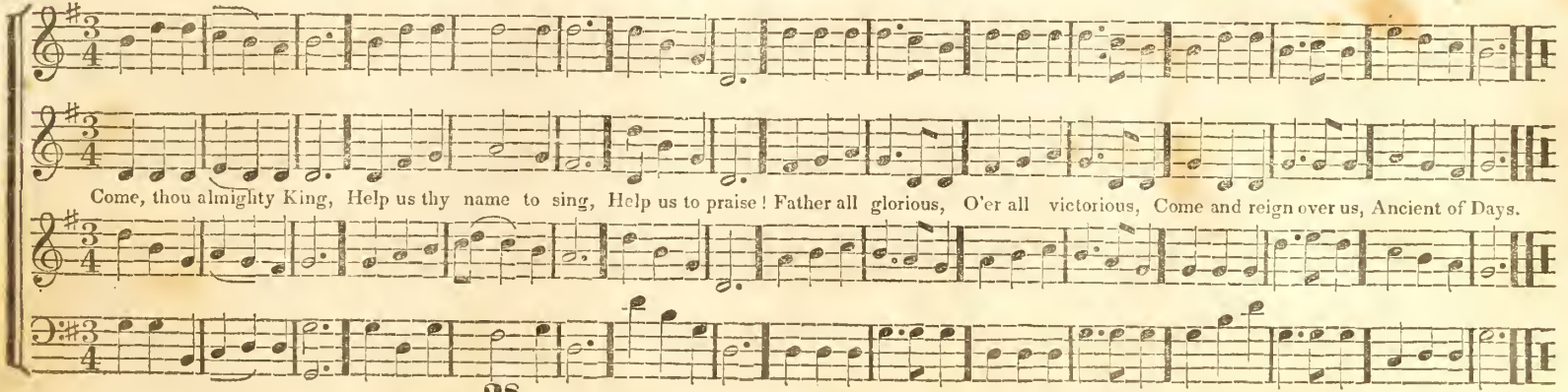
From the sparkling turrets there
Oft I'll trace my pilgrim way,
Often bless thy guardian care,
Fire by night and cloud by day;
While my triumphs
At my Leader's feet I lay.

MADRAD. 6's.



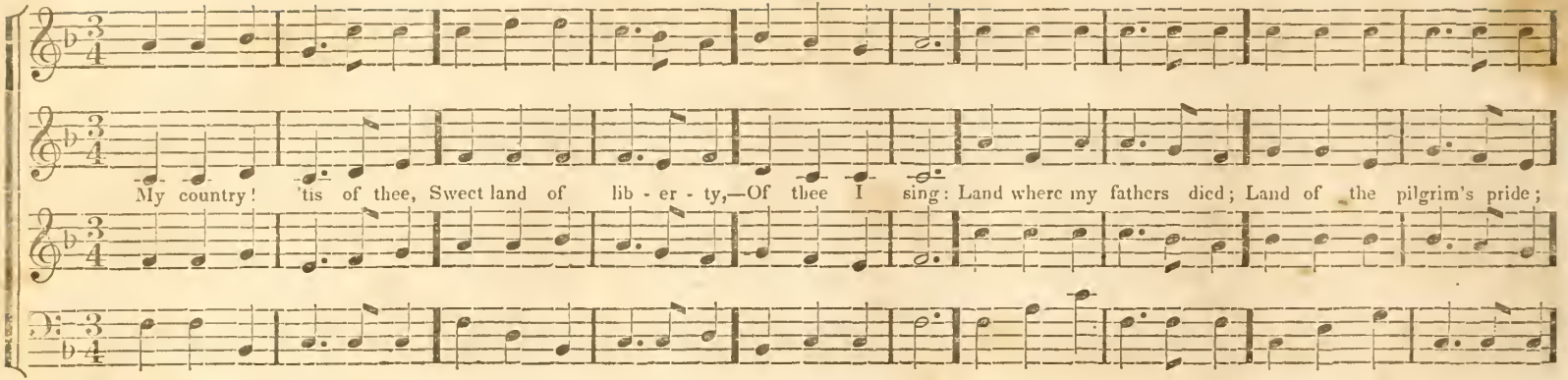
ITALIAN HYMN. 6's & 4's.

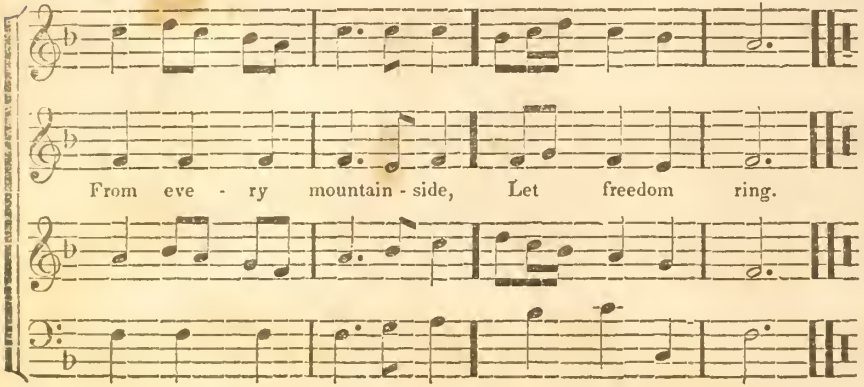
Giardini.



INDEPENDENCE. 6's & 4's.

Suitable for the celebration of Independence.





2.

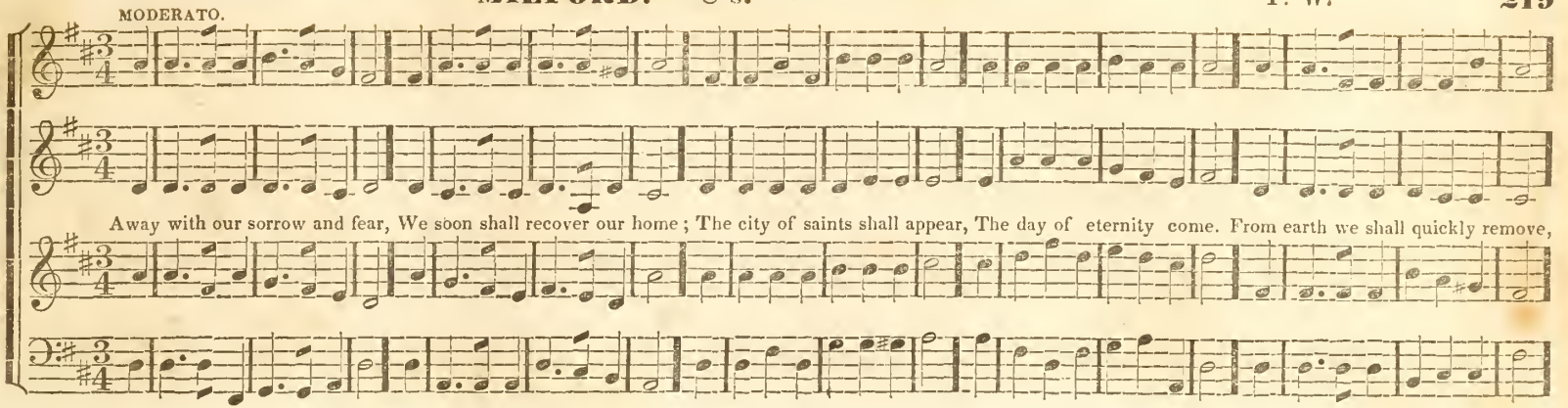
My native country! thee,—
Land of the noble free,—
Thy name I love;
I love thy rocks and rills,
Thy woods and templed hills;
My heart with rapture thrills,
Like that above.

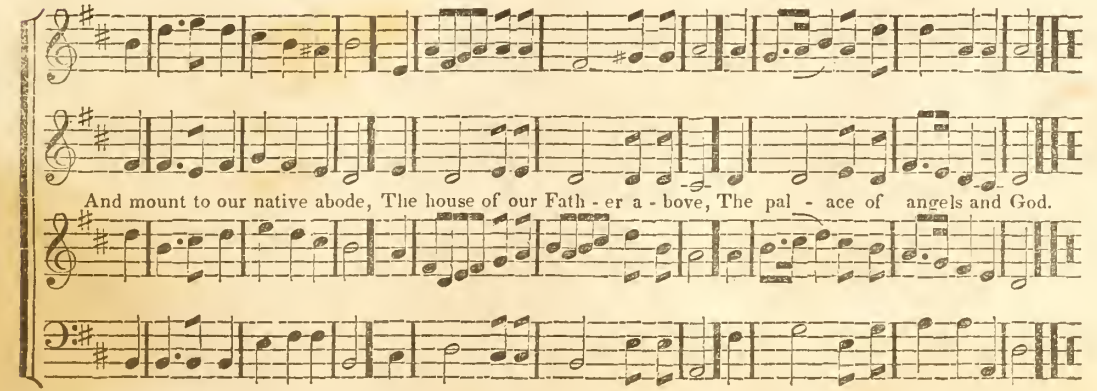
3.

Let music swell the breeze,
And ring from all the trees
Sweet freedom's song:
Let mortal tongues awake,
Let all that breathe partake,
Let rocks their silence break,
The sound prolong.

4.

Our fathers' God! to thee,—
Author of liberty!
To thee we sing;
Long may our land be bright,
With freedom's holy light,—
Protect us by thy might,
Great God, our King!



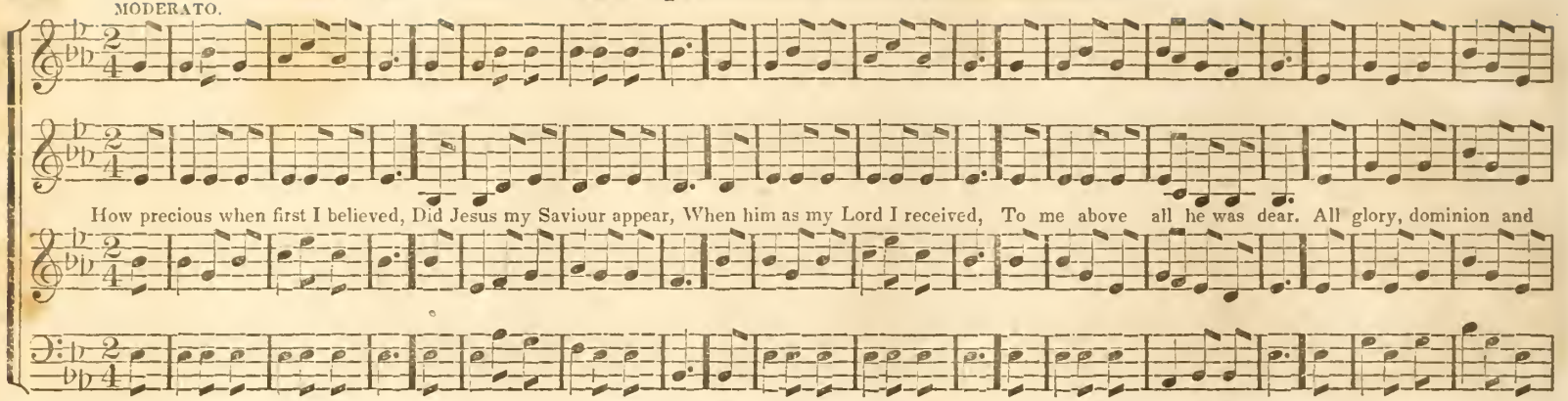


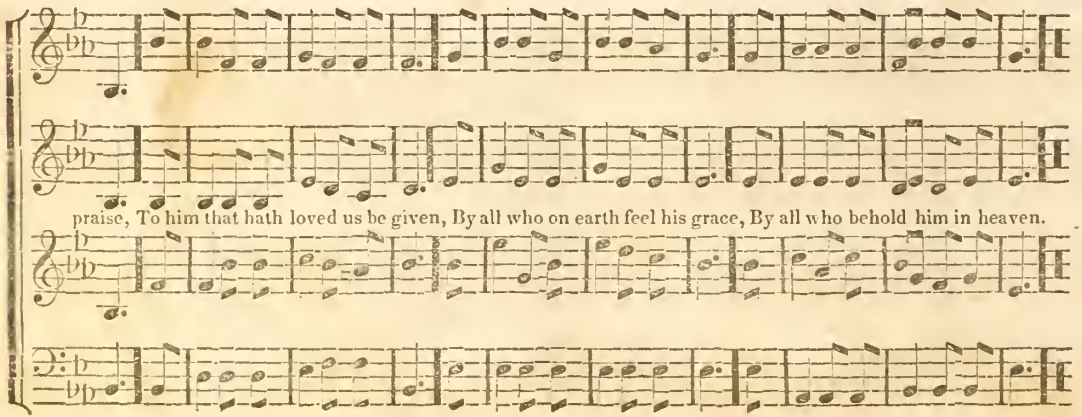
By faith we already behold
That lovely Jerusalem here;
Her walls are of jasper and gold,
As crystal her buildings are clear:
Immoveably founded in grace,
She stands, as she ever hath stood,
And brightly her Builder displays,
And flames with the glory of God.

No need of the sun in that day,
Which never is followed by night,
Where Christ doth his brightness display,
A pure and a permanent light;
The Lamb is their light and their sun;
And, lo! by reflection they shine,
With Jesus ineffably one,
And bright in effulgence divine!

UTICA. 8's. "How precious when first I believed." T. Whittemore.

MODERATO.





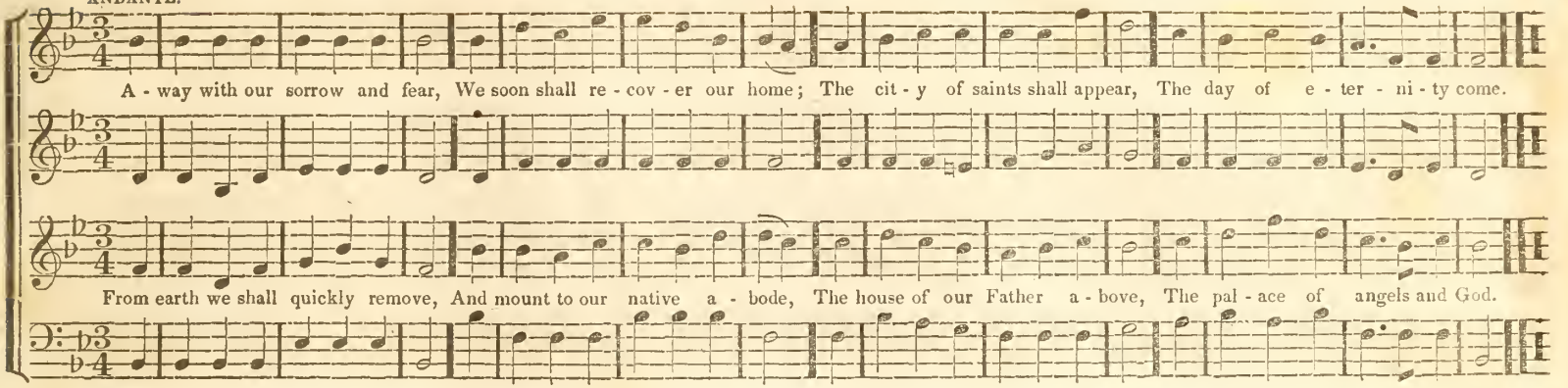
With joy when my cup runneth o'er,
When smiles this vain world upon me,
My soul is transported still more,
My precious Redeemer to see.
Dominion, and glory, and might,
For ever and ever be paid.
To Jesus our joy and delight,
In robes of salvation arrayed.

How precious in sickness and pain,
Is Jesus, Physician divine,
Whose grace then my soul doth sustain,
When all earthly comforts decline.
Salvation ascribe to the Lamb,
Who saved us from death and from sin,
Whose blood is the life giving balm,
That heals all the sickness within.

Thro' death's gloomy vale when I tread,
And when the grave's terrors appear,
No danger or evil I 'll dread,
For Jesus, my Lord, will be there:
His praises for ever we 'll sing
Who 's willing and mighty to save,
Who took from the monster his sting,
And spoiled of its terror the grave.

ATTICA. 8's.

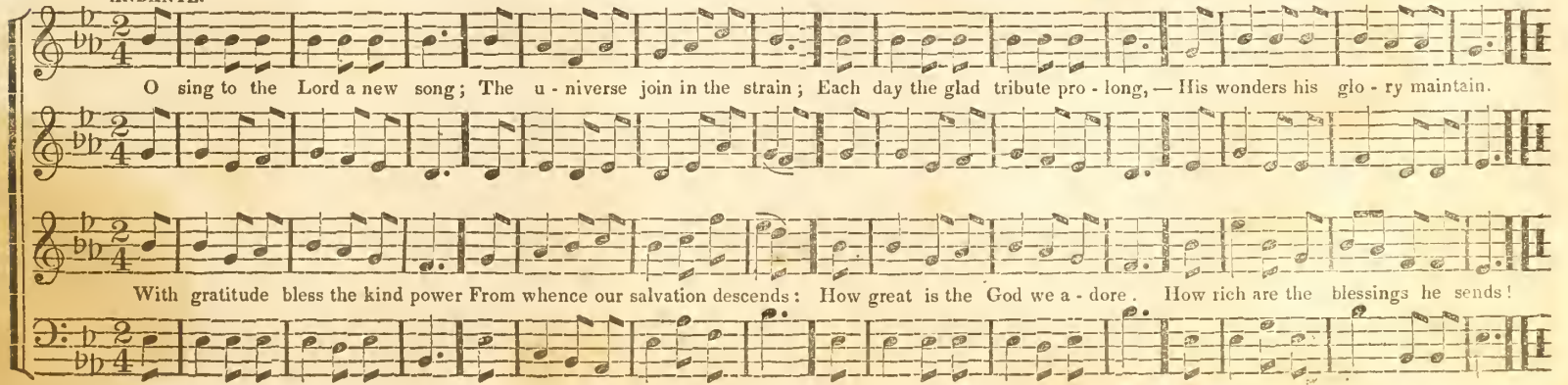
ANDANTE.



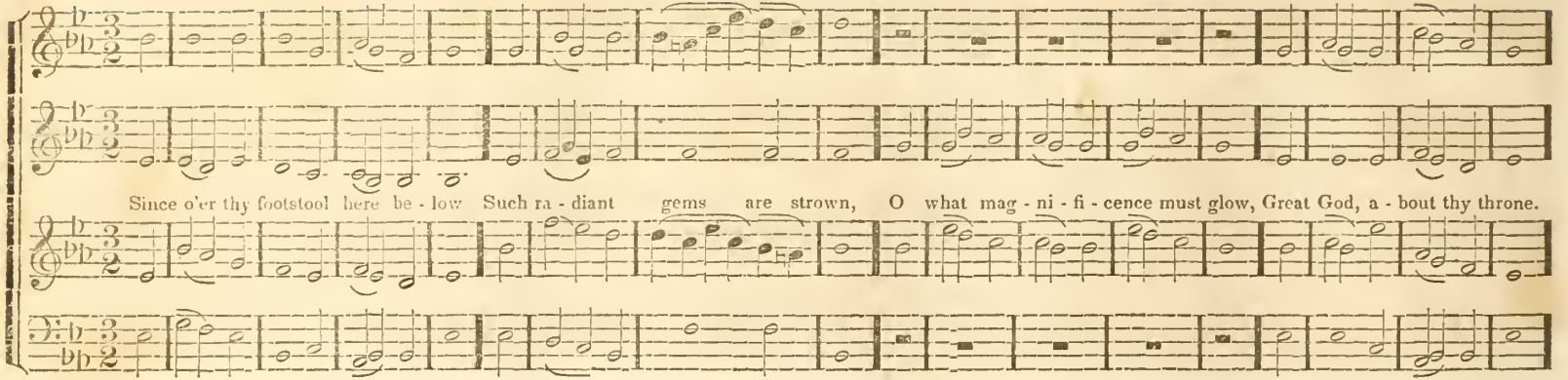
ENDERLO. 8's.

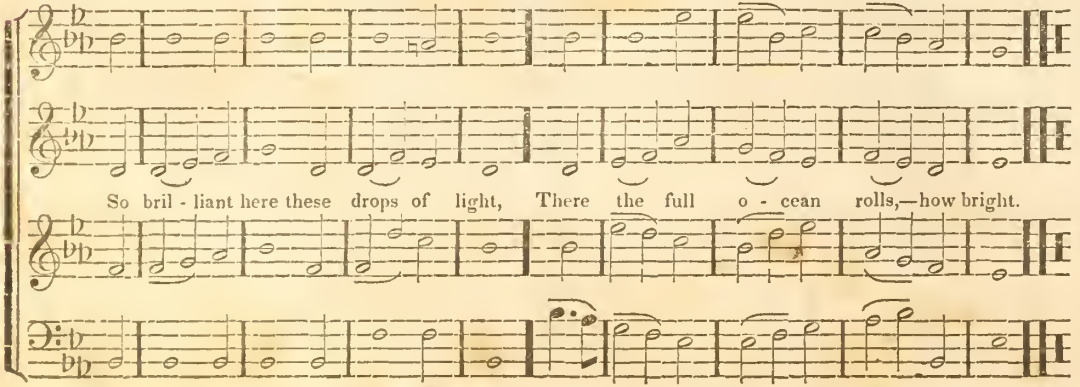
J.

ANDANTE.



WILLIAMS. C. M. with two eights.

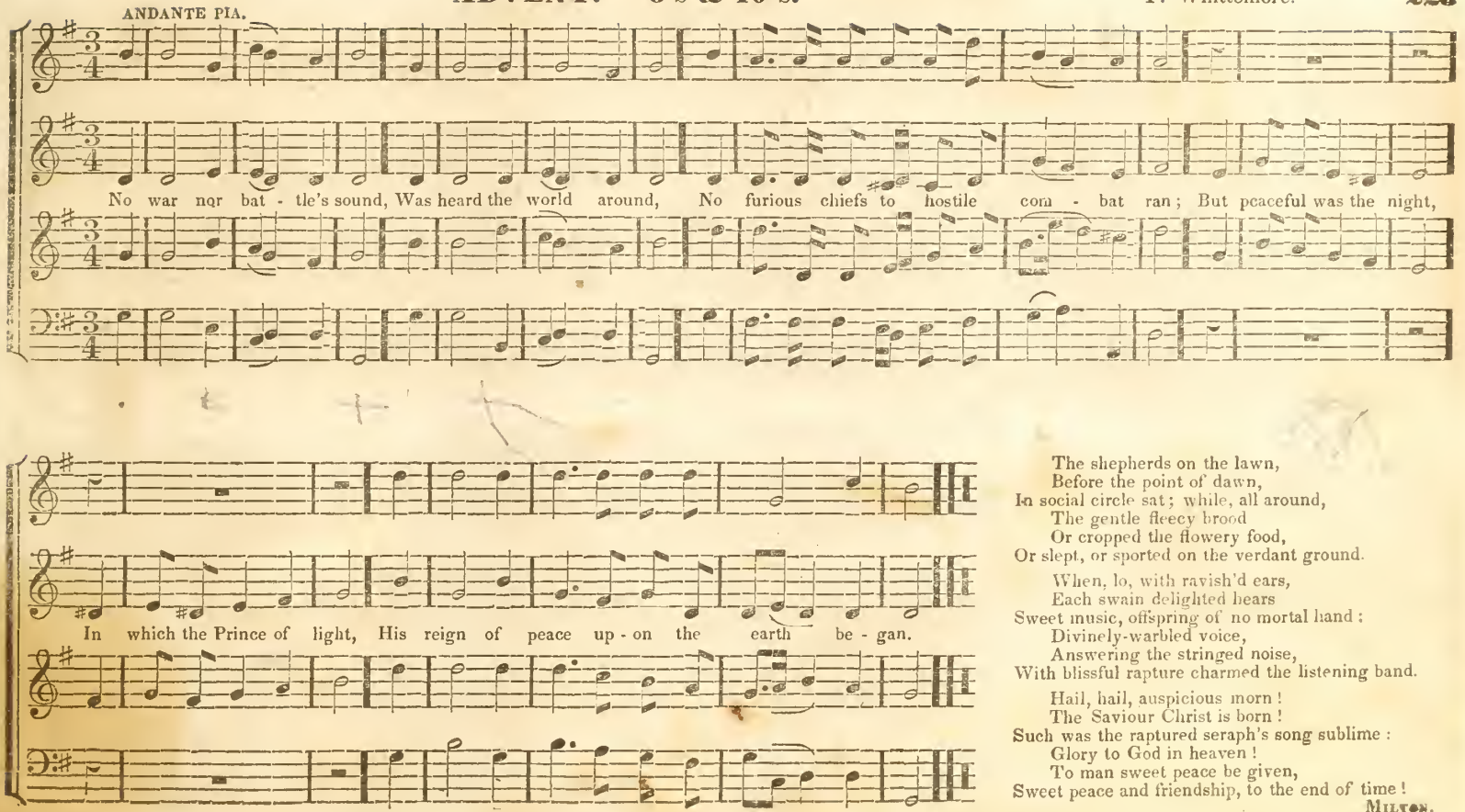




If night's blue curtain of the sky,—
With thousand stars inwrought,
Hung like a royal canopy
With glittering diamonds fraught,—
Be, Lord, thy temple's outer vail,
What splendor at the shrine must dwell.

The dazzling sun at noonday hour,—
Forth from his flaming vase
Flinging o'er earth the golden shower,
Till vale and mountain blaze,—
But shows, O Lord, one beam of thine:
What, then, the day where thou dost shine!

O how shall these dim eyes endure
That noon of living rays!
Or how our spirits, so impure,
Upon thy glory gaze!—
Anoint, O Lord, anoint our sight,
And fit us for that world of light.



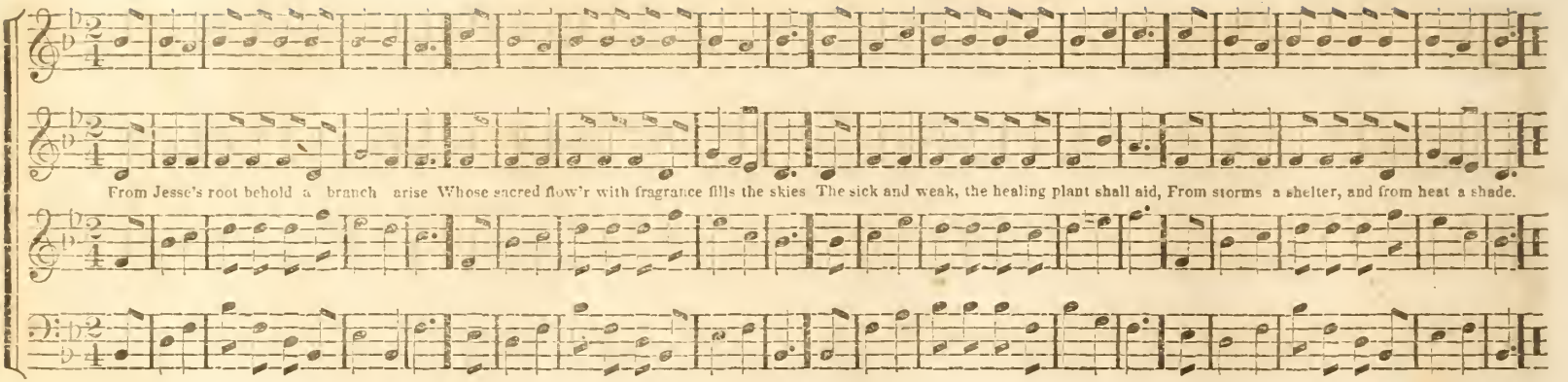
The shepherds on the lawn,
Before the point of dawn,
In social circle sat; while, all around,
The gentle fleecy brood
Or cropped the flowery food,
Or slept, or sported on the verdant ground.

When, lo, with ravish'd ears,
Each swain delighted hears
Sweet music, offspring of no mortal hand:
Divinely-warbled voice,
Answering the stringed noise,
With blissful rapture charmed the listening band.

Hail, hail, auspicious morn!
The Saviour Christ is born!
Such was the raptured seraph's song sublime:
Glory to God in heaven!
To man sweet peace be given,
Sweet peace and friendship, to the end of time!

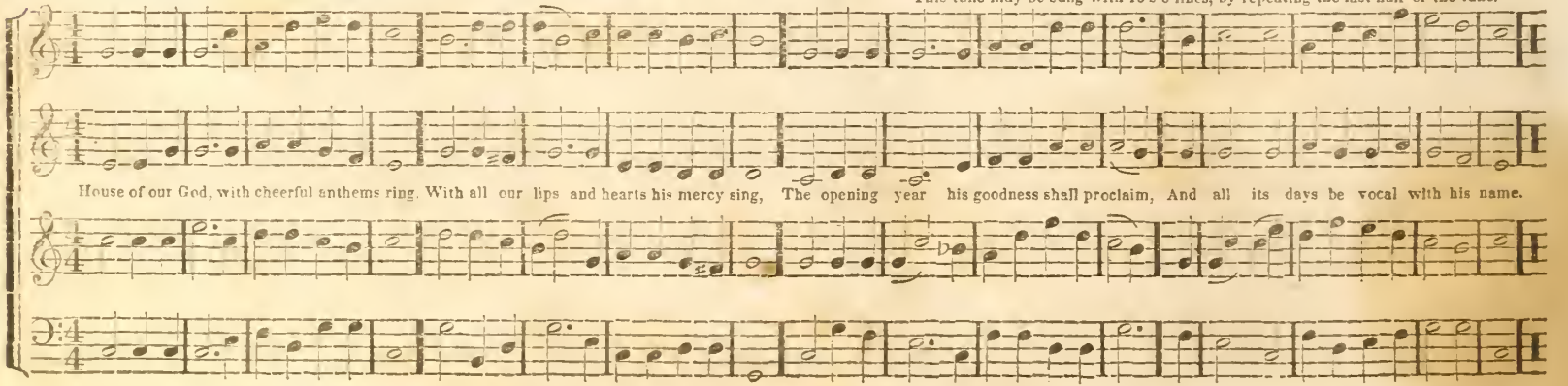
MILTON.

SAVANNAH. 10's.

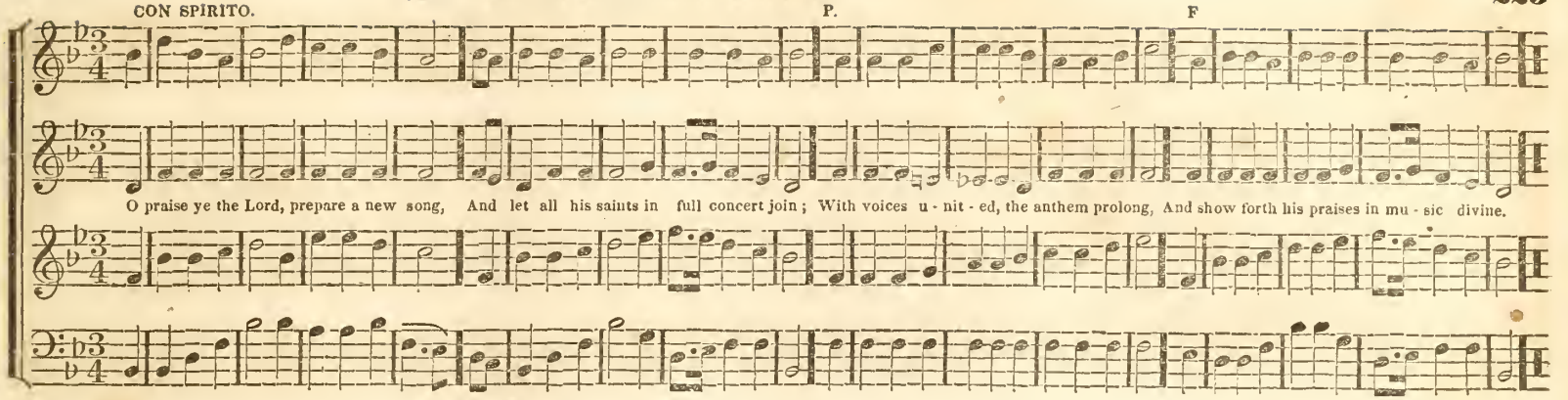


WILLIAMSTOWN. 10's.

This tune may be sung with 10's 6 lines, by repeating the last half of the tune.

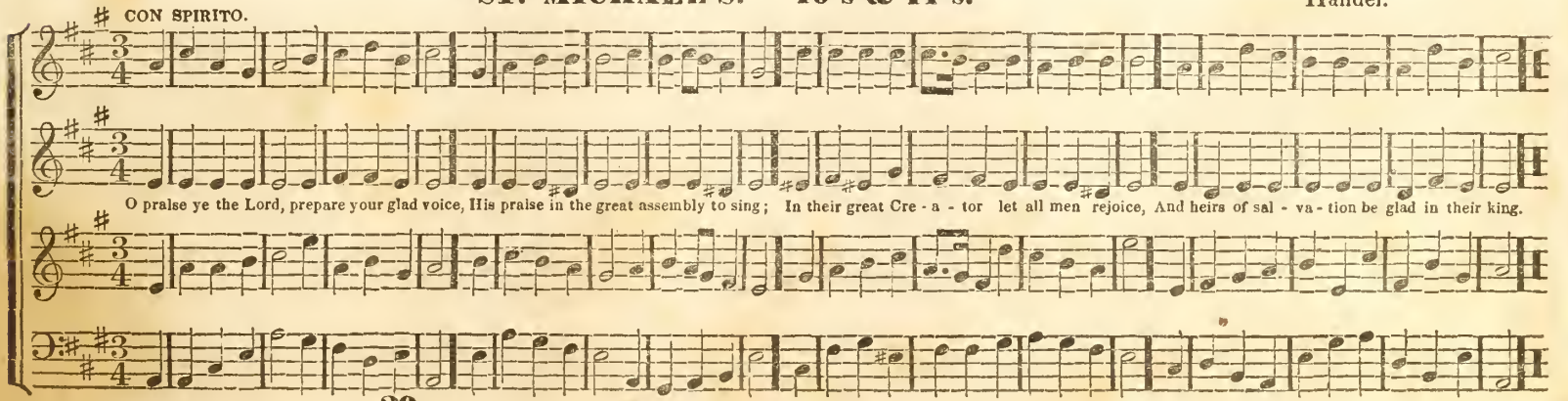


LYONS. 10's & 11's.

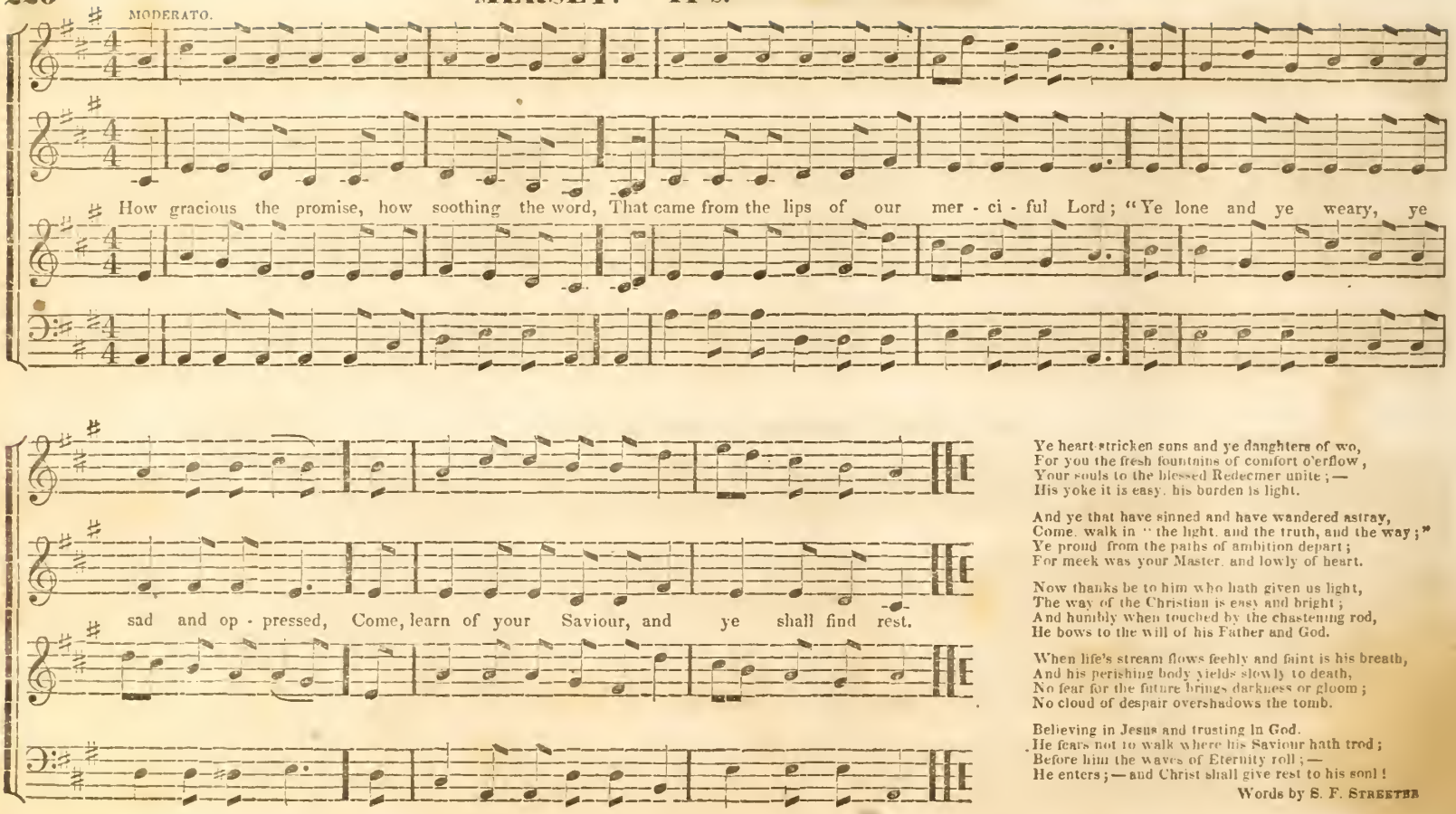


ST. MICHAEL'S. 10's & 11's.

Handel.



MERSEY. 11's.



Ye heart-stricken suns and ye daughters of wo,
For you the fresh fountains of comfort o'erflow,
Your souls to the blessed Redeemer unite;—
His yoke it is easy, his burden is light.

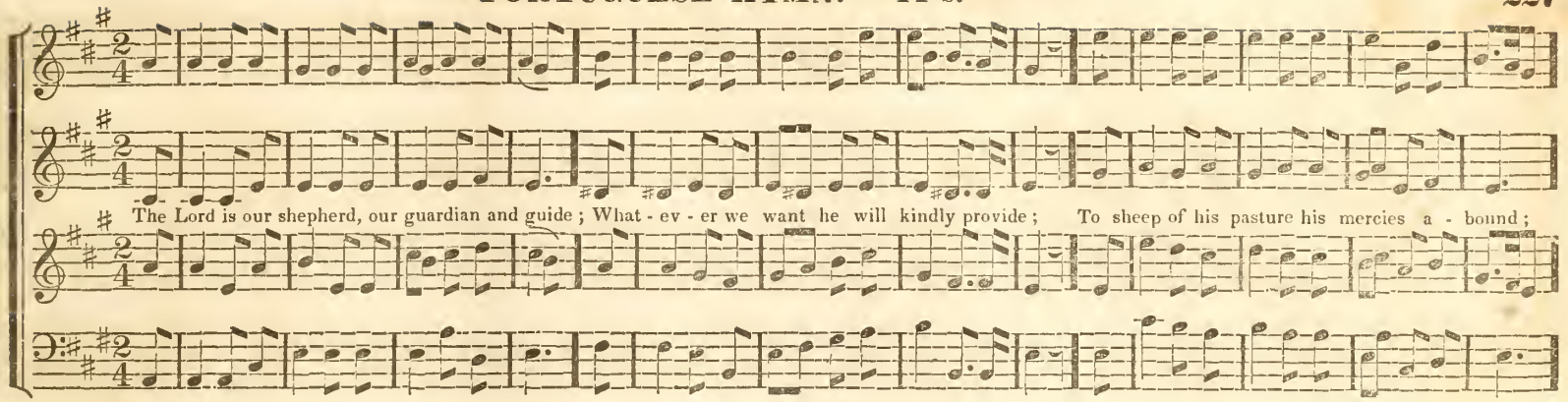
And ye that have sinned and have wandered astray,
Come, walk in "the light, and the truth, and the way;"
Ye proud from the paths of ambition depart;
For meek was your Master, and lowly of heart.

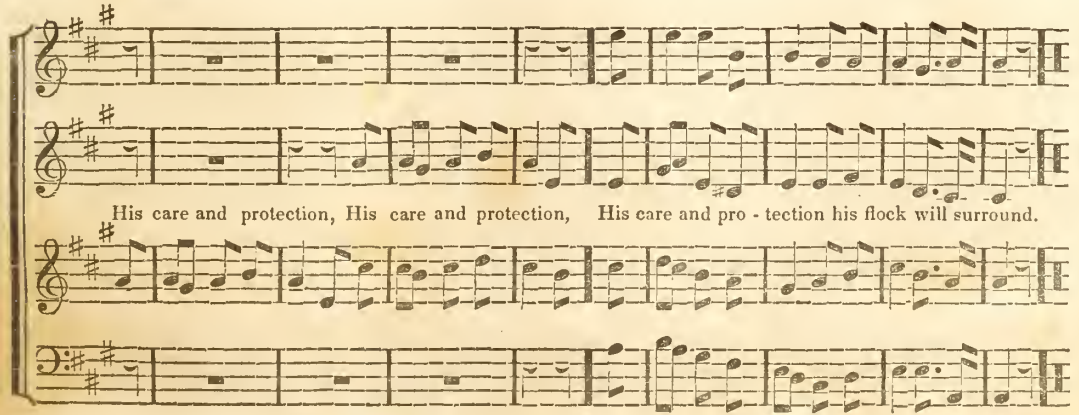
Now thanks be to him who hath given us light,
The way of the Christian is easy and bright;
And humbly when touched by the chastening rod,
He bows to the will of his Father and God.

When life's stream flows feebly and faint is his breath,
And his perishing body yields slowly to death,
No fear for the future brings darkness or gloom;
No cloud of despair overshadows the tomb.

Believing in Jesus and trusting in God,
He fears not to walk where his Saviour hath trod;
Before him the waves of Eternity roll;—
He enters;—and Christ shall give rest to his soul!

Words by S. F. Streeter





The Lord is our shepherd, — what, then, shall we fear ?
Shall dangers affrighten us while he is near ?
O, no, — when he calls us, we 'll walk through the vale,
The shadow of death, but our hearts shall not fail.

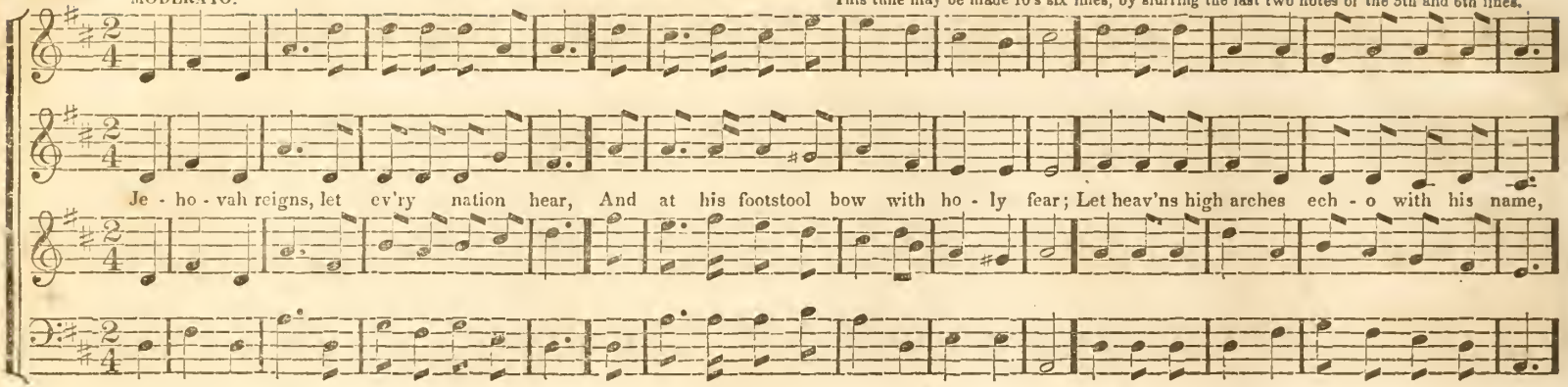
Afraid by ourselves to pursue the dark way,
Thy rod and thy staff be our comfort and stay:
We know, by thy guidance when once it is past,
To life and to glory it brings us at last.

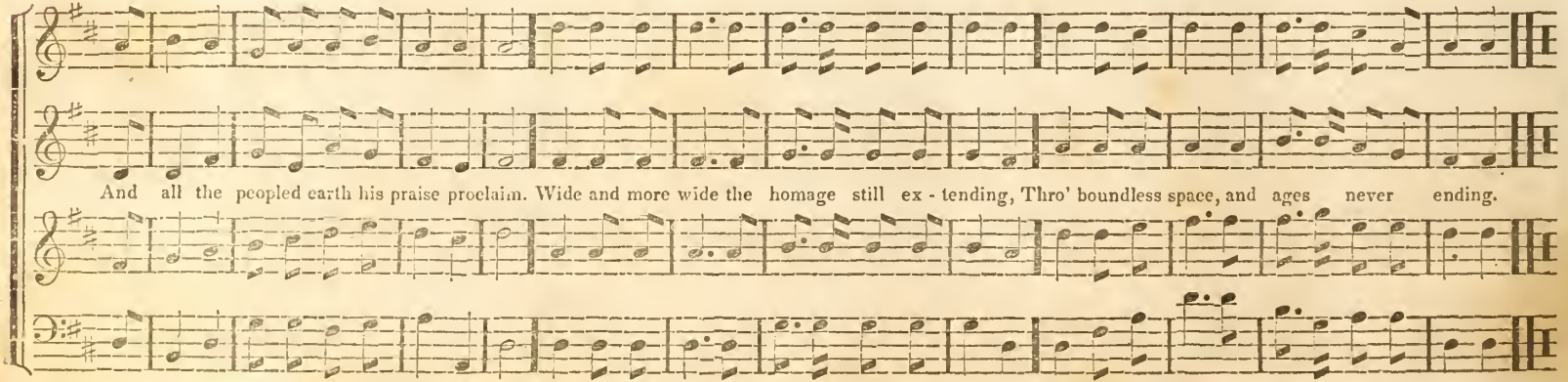
The Lord is become our salvation and song ;
His blessings have followed us all our life long ; —
His name will we praise while he lends to us breath,
Be joyful through life, and resigned in our death.

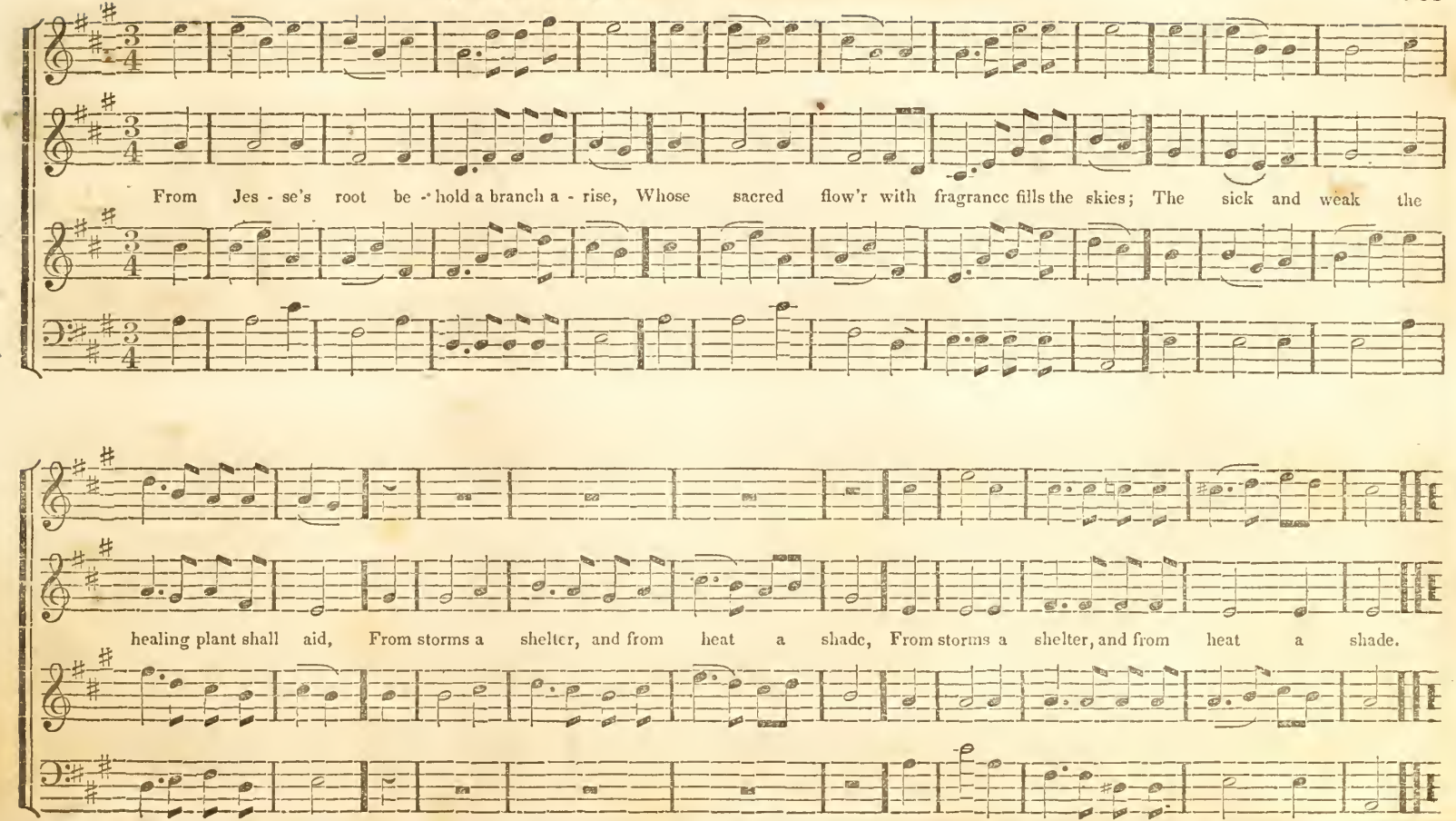
LAWRENCEVILLE. 10's and two 11's.

MODERATO.

This tune may be made 10's six lines, by slurring the last two notes of the 5th and 6th lines.

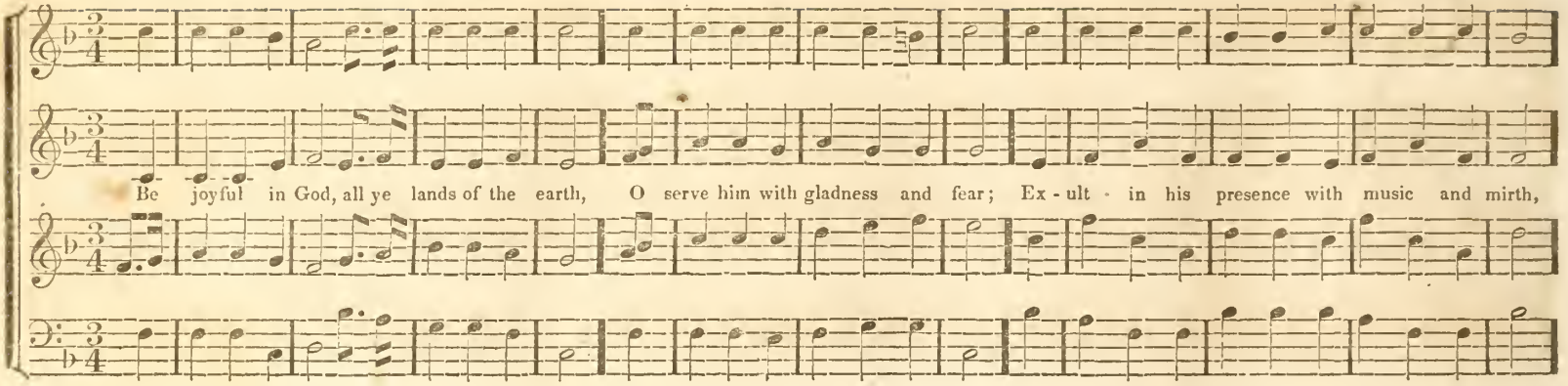


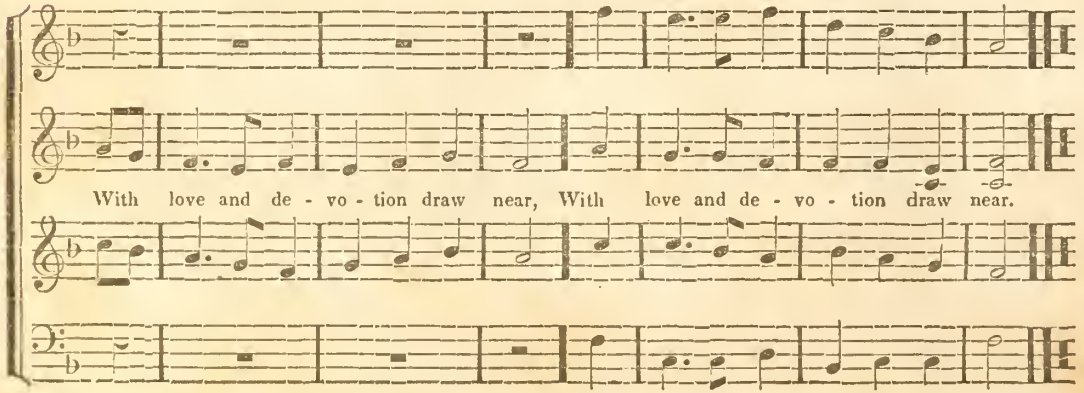



From Jes - se's root be - hold a branch a - rise, Whose sacred flow'r with fragrance fills the skies; The sick and weak the
healing plant shall aid, From storms a shelter, and from heat a shade, From storms a shelter, and from heat a shade.

RICHMOND STREET. 11's & 8's.

Suitable for the annual Thanksgiving.

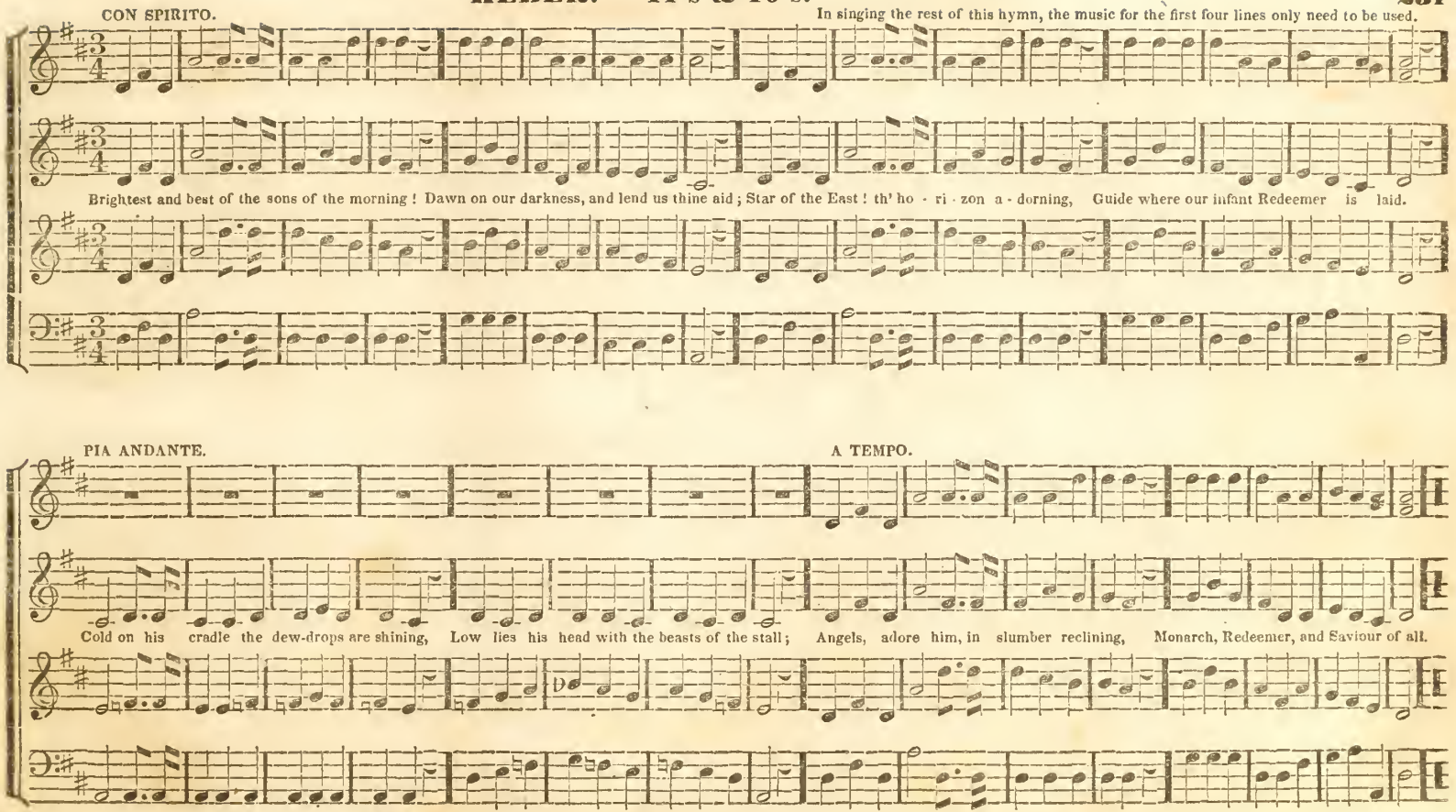




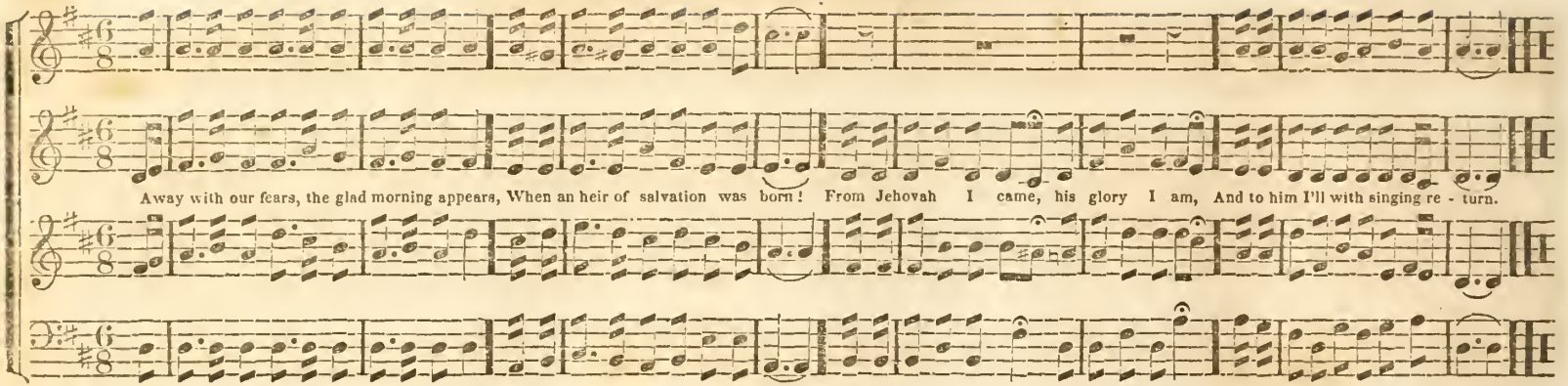
Jehovah is God, and Jehovah alone,
Creator and Ruler o'er all;
And we are his people; his sceptre we own;
His sheep, and we follow his call.

O enter his gates, with thanksgiving and song;
Your vows in his temple proclaim,
His praise with melodious accordance prolong,
And bless his adorable name.

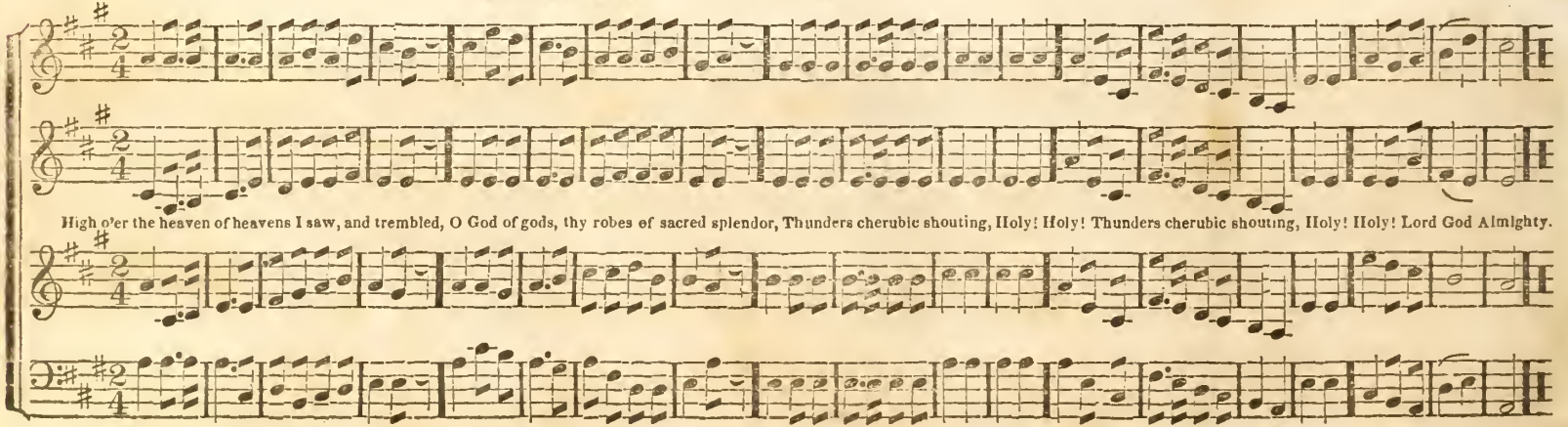
For good is the Lord, inexpressibly good,
And we are the work of his hand;
His mercy and truth from eternity stood,
And shall to eternity stand.

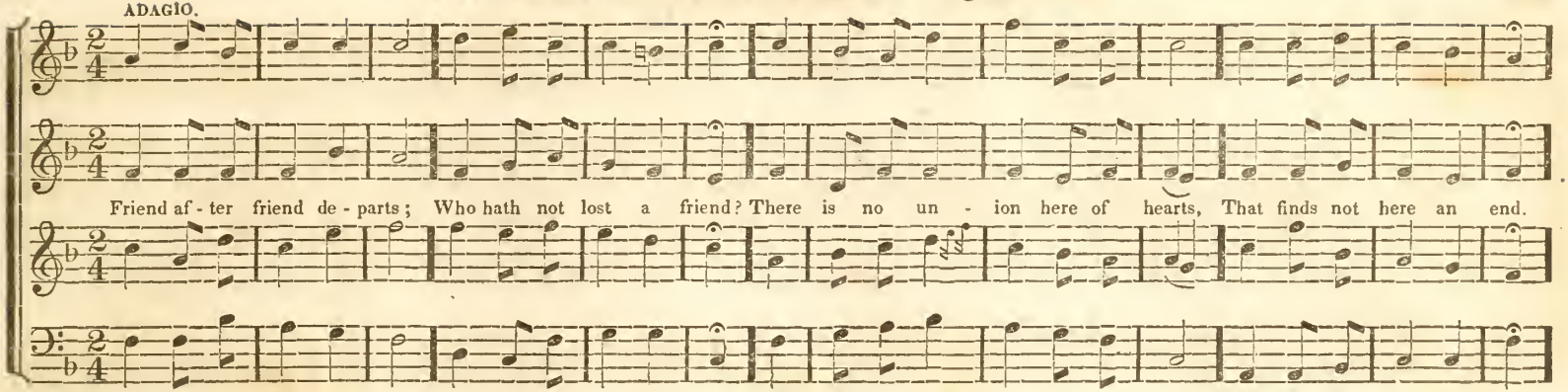

CON SPIRITO.
In singing the rest of this hymn, the music for the first four lines only need to be used.
Brightest and best of the sons of the morning! Dawn on our darkness, and lend us thine aid; Star of the East! th' ho - ri - zon a - dorning, Guide where our infant Redeemer is laid.
PIA ANDANTE.
A TEMPO.
Cold on his cradle the dew-drops are shining, Low lies his head with the beasts of the stall; Angels, adore him, in slumber reclining, Monarch, Redeemer, and Saviour of all.

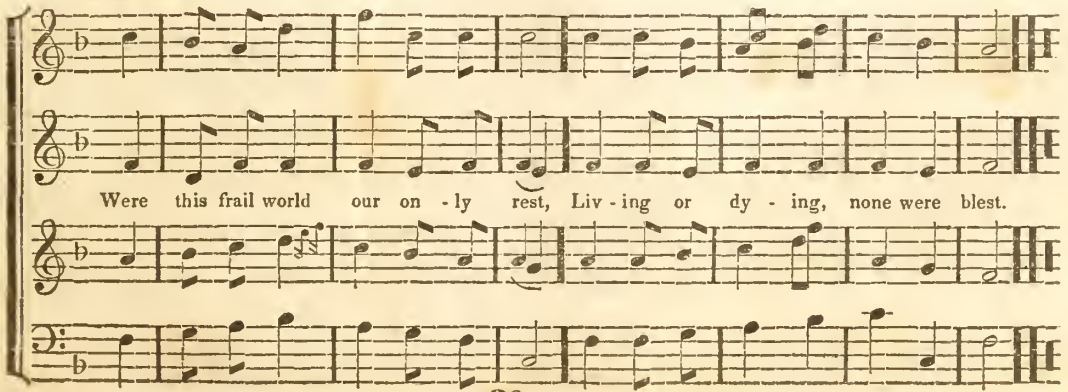
SHERMAN. 11's & 9's.



KENRICK. 11's & 5's.





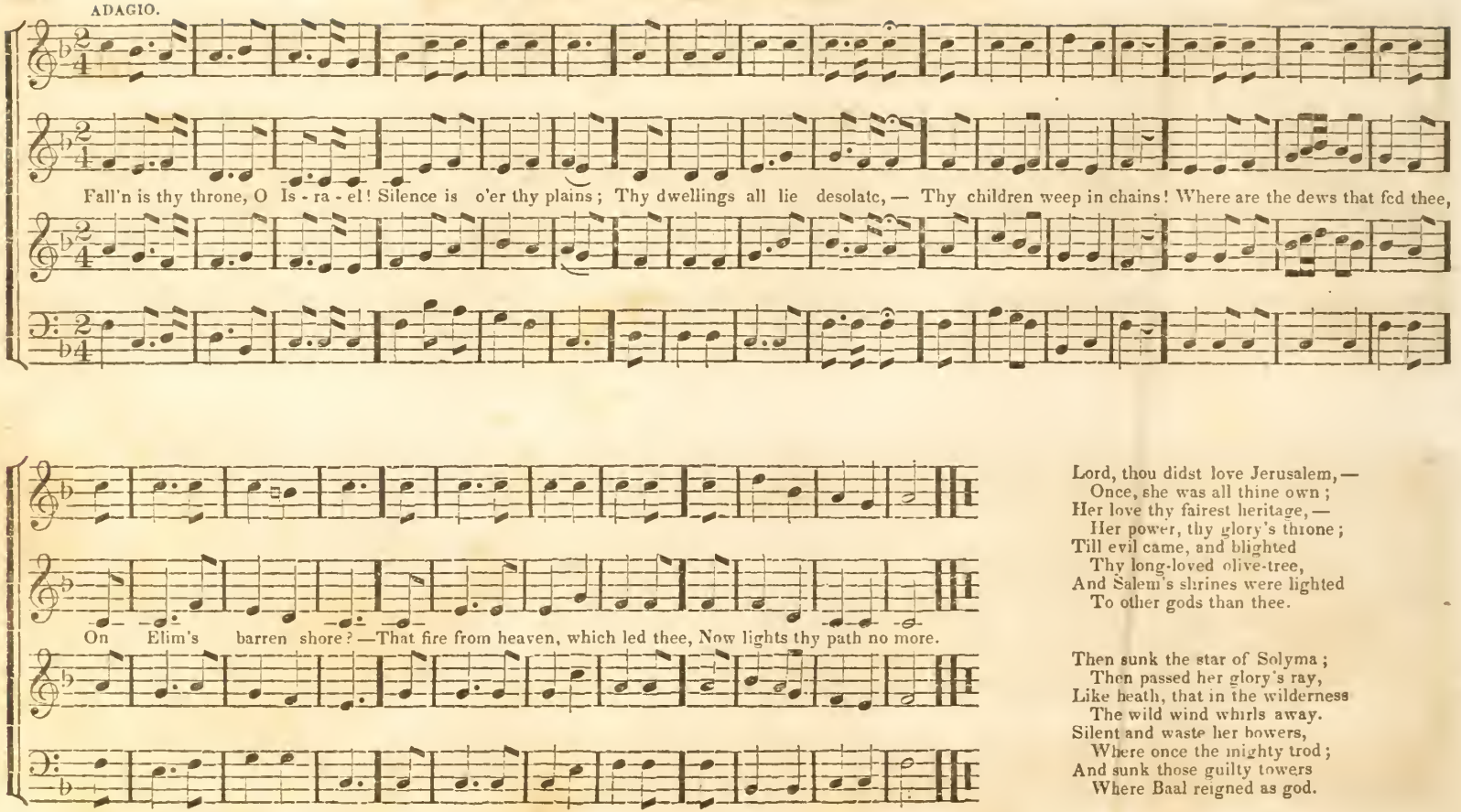


Beyond the flight of time,
Beyond this vale of death,
There surely is some blessed clime,
Where life is not a breath,
Nor life's affections but a fire
Whose sparks fly upward to expire.

There is a world above,
Where parting is unknown, —
A whole eternity of love
And blessedness alone;
And faith beholds the dying here,
Translated to that happier sphere.

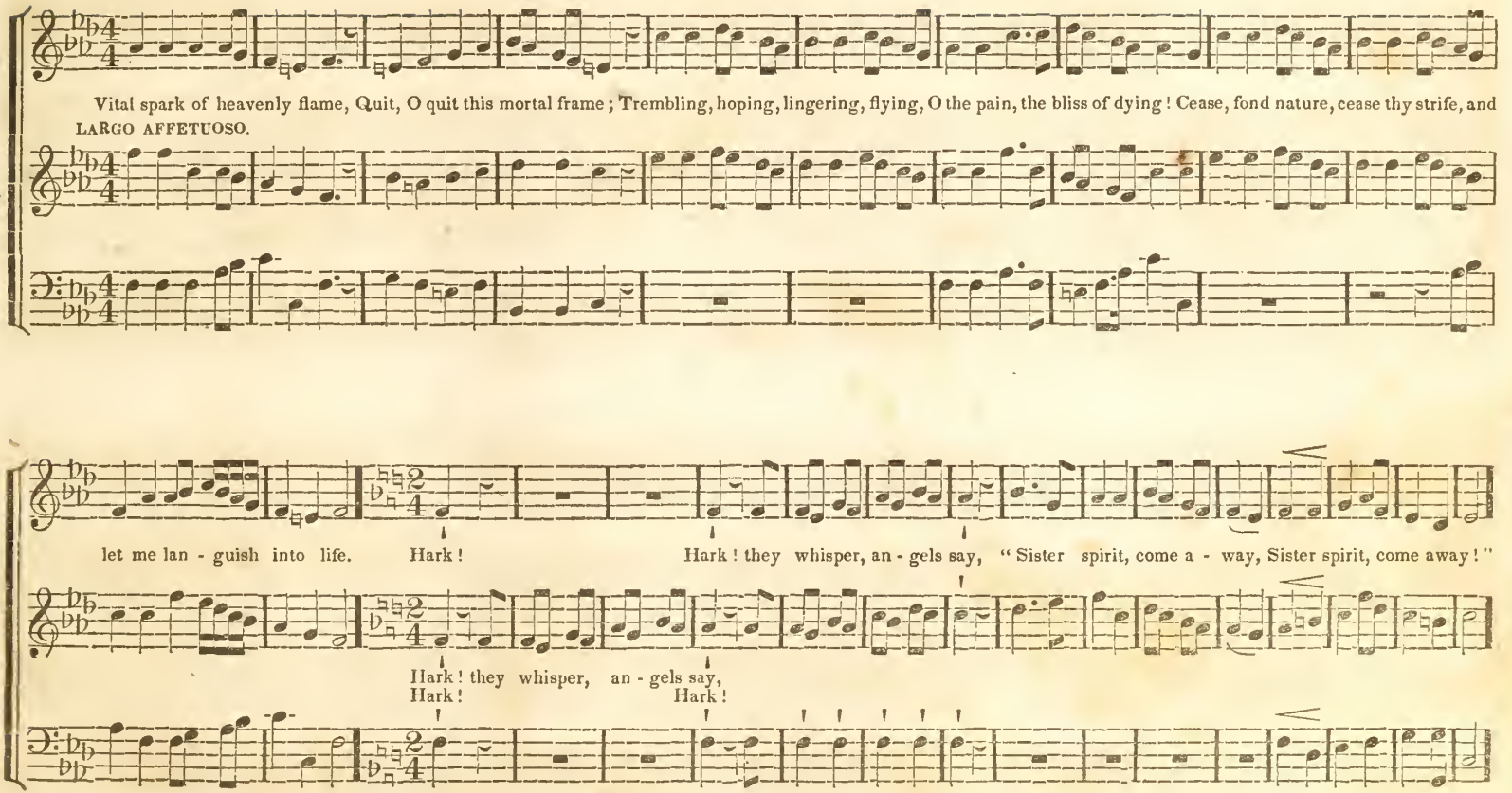
Thus, star by star declines
Till all are passed away,
As morning high and higher shines
To pure and perfect day.
Nor sink those stars in empty night, —
They hide themselves in heaven's own light.

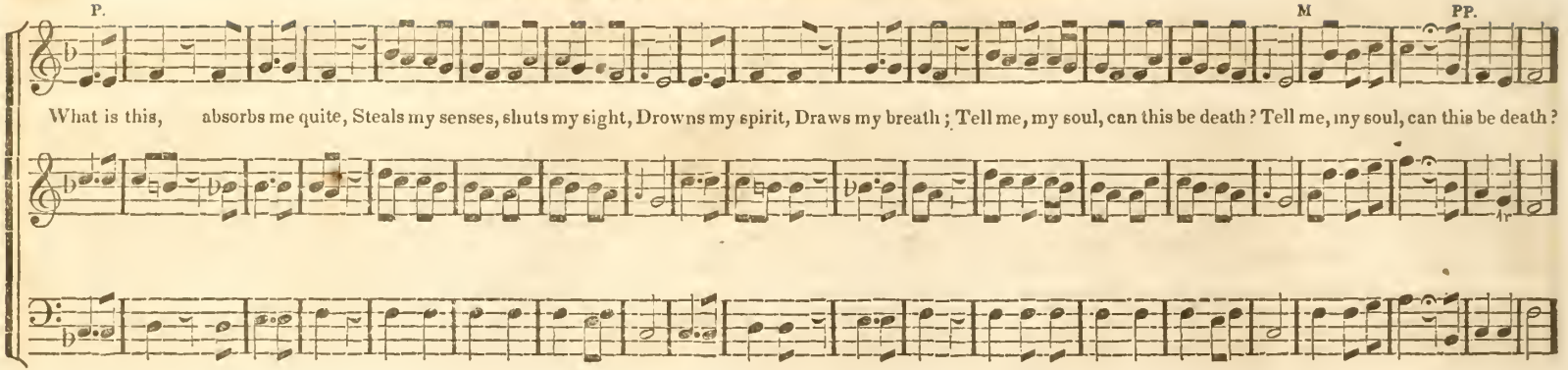
BABYLON. Peculiar Metre.

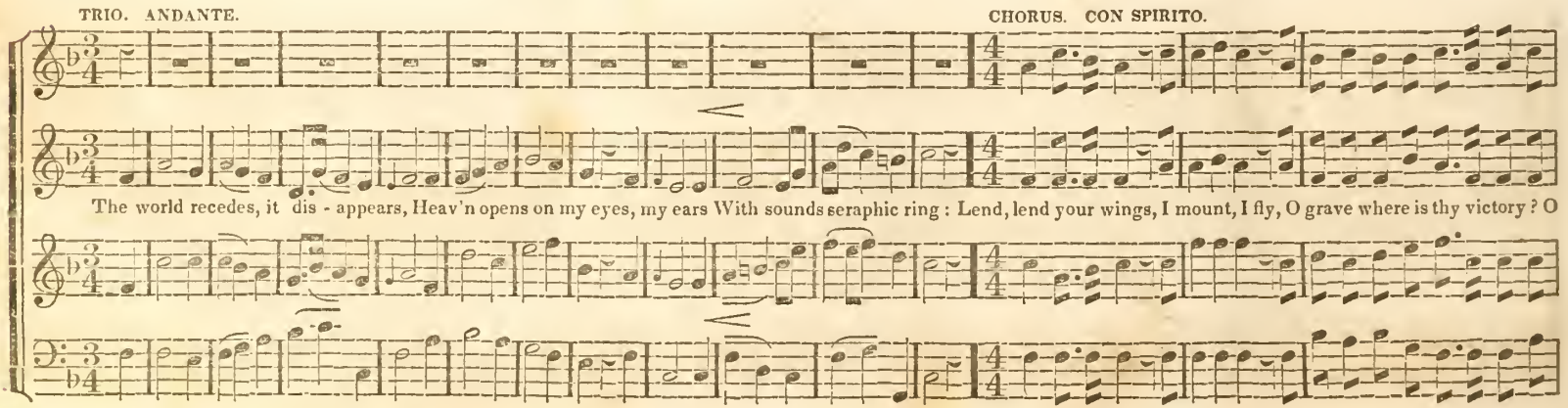


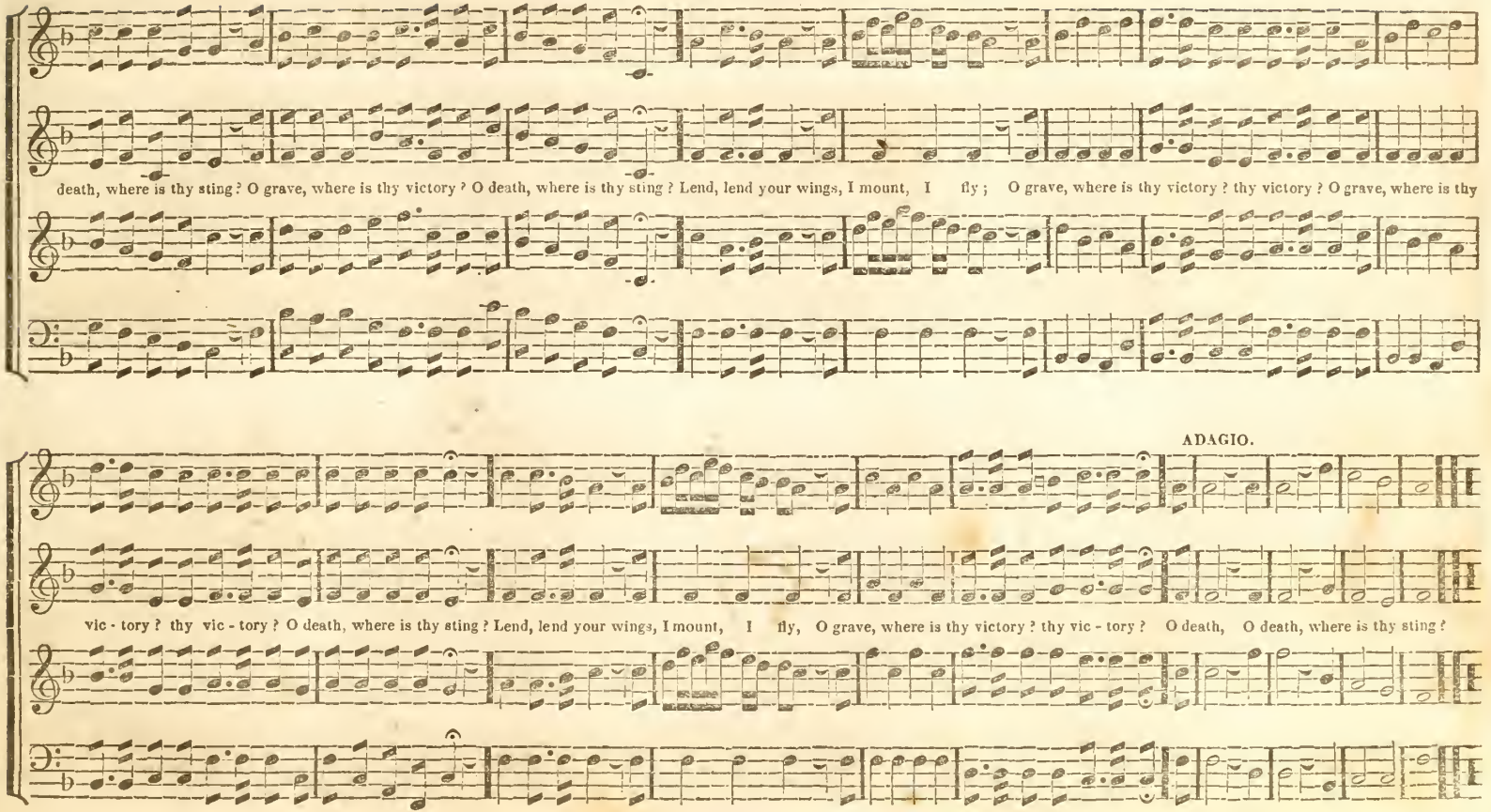
Lord, thou didst love Jerusalem,—
Once, she was all thine own;
Her love thy fairest heritage,—
Her power, thy glory's throne;
Till evil came, and blighted
Thy long-loved olive-tree,
And Salem's shrines were lighted
To other gods than thee.

Then sunk the star of Solyma;
Then passed her glory's ray,
Like heath, that in the wilderness
The wild wind whirls away.
Silent and waste her bowers,
Where once the mighty trod;
And sunk those guilty towers
Where Baal reigned as god.


M. 2nd. TREBLE.
P.
M.
P.
DIM.
Vital spark of heavenly flame, Quit, O quit this mortal frame; Trembling, hoping, lingering, flying, O the pain, the bliss of dying! Cease, fond nature, cease thy strife, and
LARGO AFFETUOSO.
let me lan - guish into life. Hark! Hark! they whisper, an - gels say, "Sister spirit, come a - way, Sister spirit, come away!"
Hark! they whisper, an - gels say,
Hark! Hark!


P.
M
PP.
What is this, absorbs me quite, 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 ?

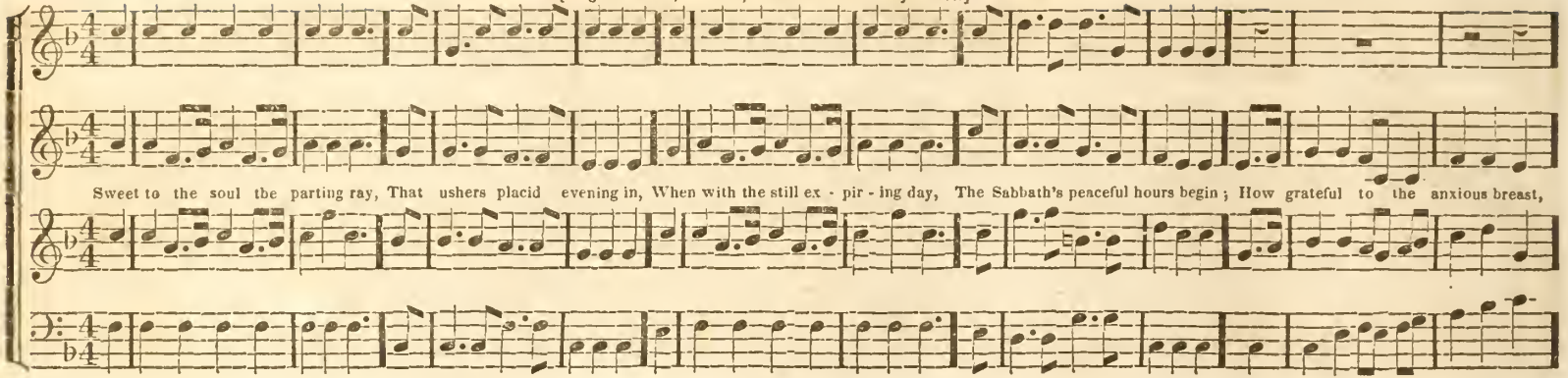

TRIO. ANDANTE.
CHORUS. CON SPIRITO.
The world recedes, it dis - appears, Heav'n opens on my eyes, my ears With sounds seraphic ring : Lend, lend your wings, I mount, I fly, O grave where is thy victory ? O

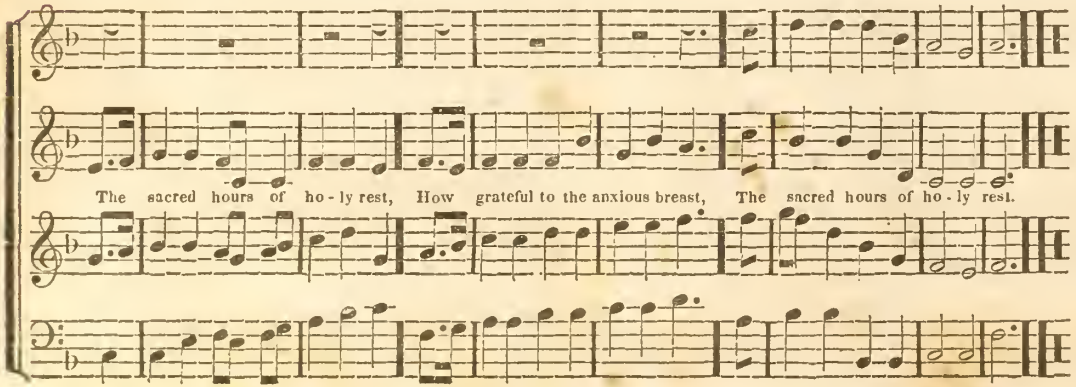

death, where is thy sting? O grave, where is thy victory? O death, where is thy sting? Lend, lend your wings, I mount, I fly; O grave, where is thy victory? thy victory? O grave, where is thy
ADAGIO.
vic - tory? thy vic - tory? O death, where is thy sting? Lend, lend your wings, I mount, I fly, O grave, where is thy victory? thy vic - tory? O death, O death, where is thy sting?

VOLUNTARY FOR SABBATH MORNING.

T. Whittemore.

[Sing one verse, or more, as the Chorister may direct.]



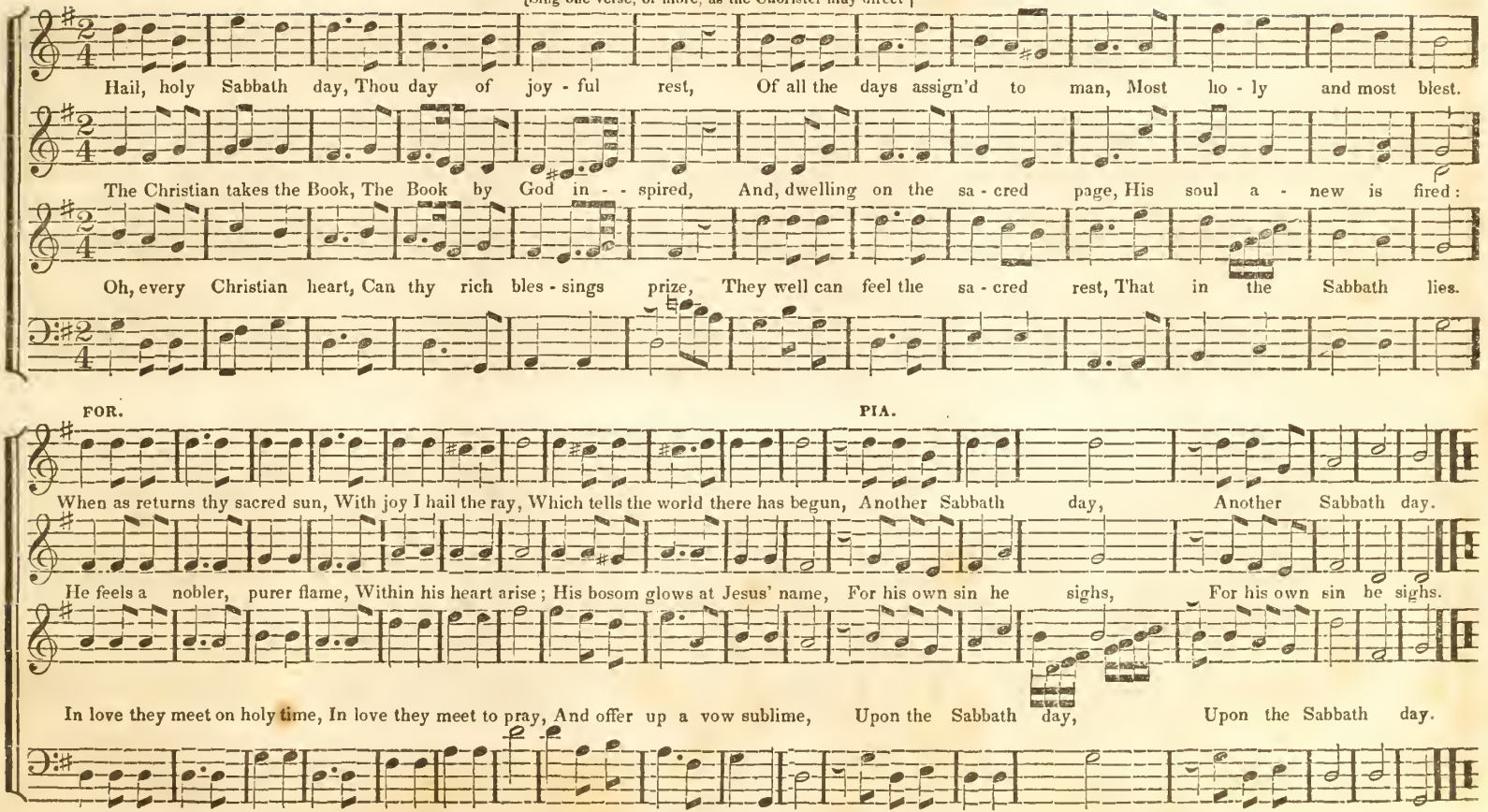


I love the blush of vernal bloom,
When morning gilds night's sullen tear,
And dear to me the mournful gloom
Of Autumn, Sabbath of the year:
But purer pleasures, joys sublime,
Await the dawn of holy time.

Hushed is the tumult of this day.
And worldly cares and business cease;
While soft the vesper breezes play,
To hymn the glad return of peace:
O season blest! O moment given,
To turn the vagrant thoughts to heaven.

Oft as this hallowed hour shall come,
O raise my thoughts from earthly things,
And bear them to my heavenly home,
On living faith's immortal wings,—
Till the last gleam of life decay,
In one eternal SABBATH DAY.

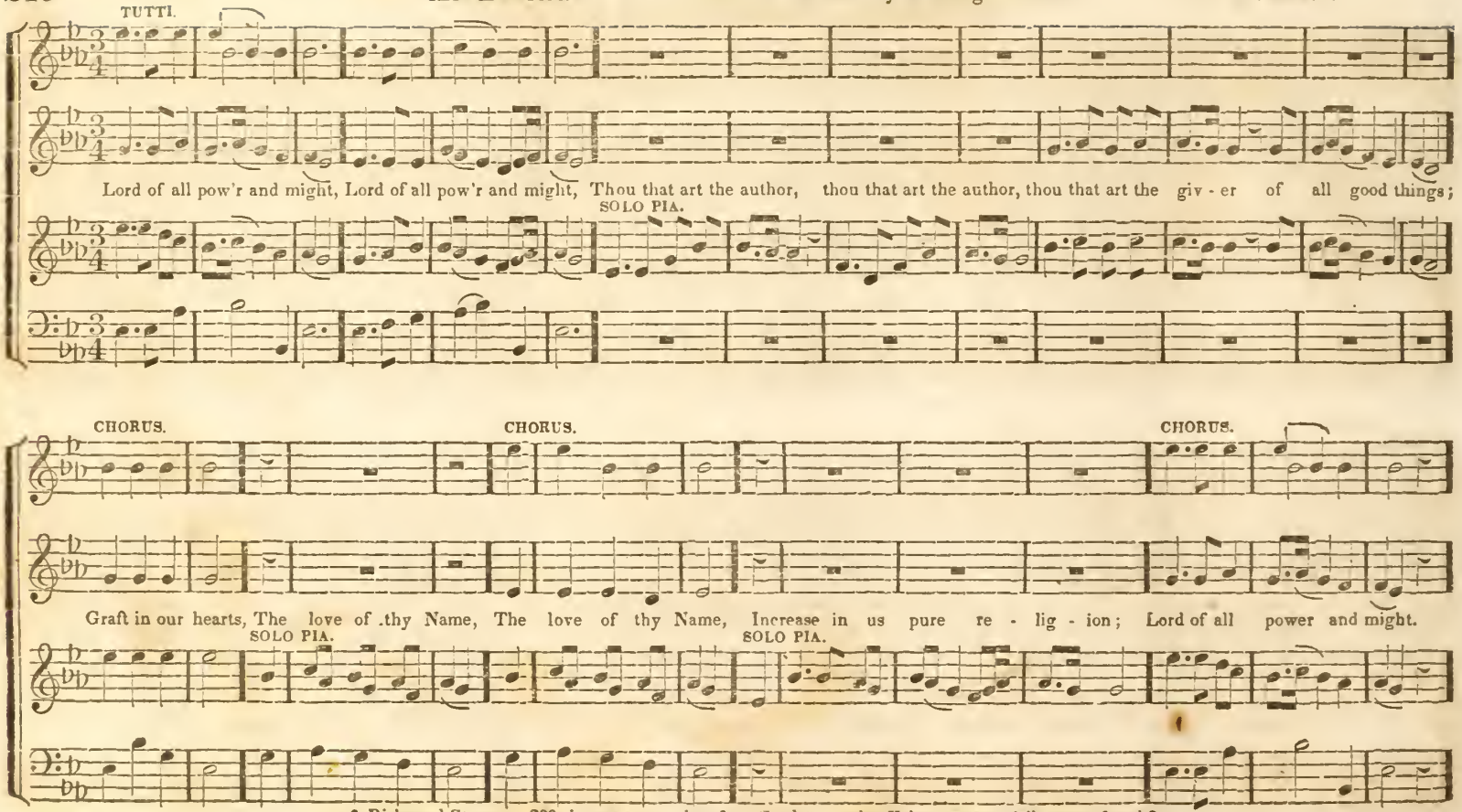
[Sing one verse, or more, as the Chorister may direct.]



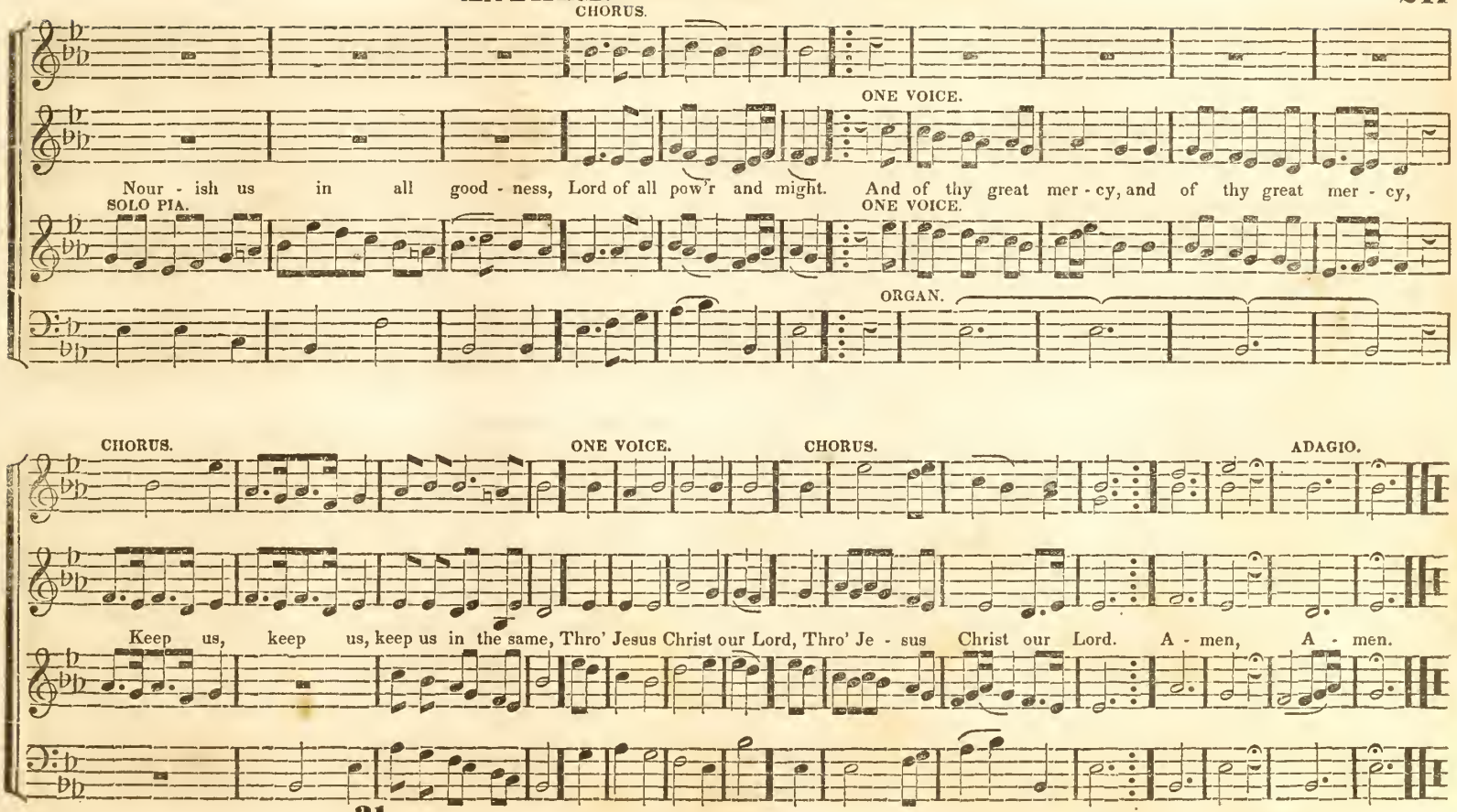
ANTHEM.

Suitable for Sunday morning.*

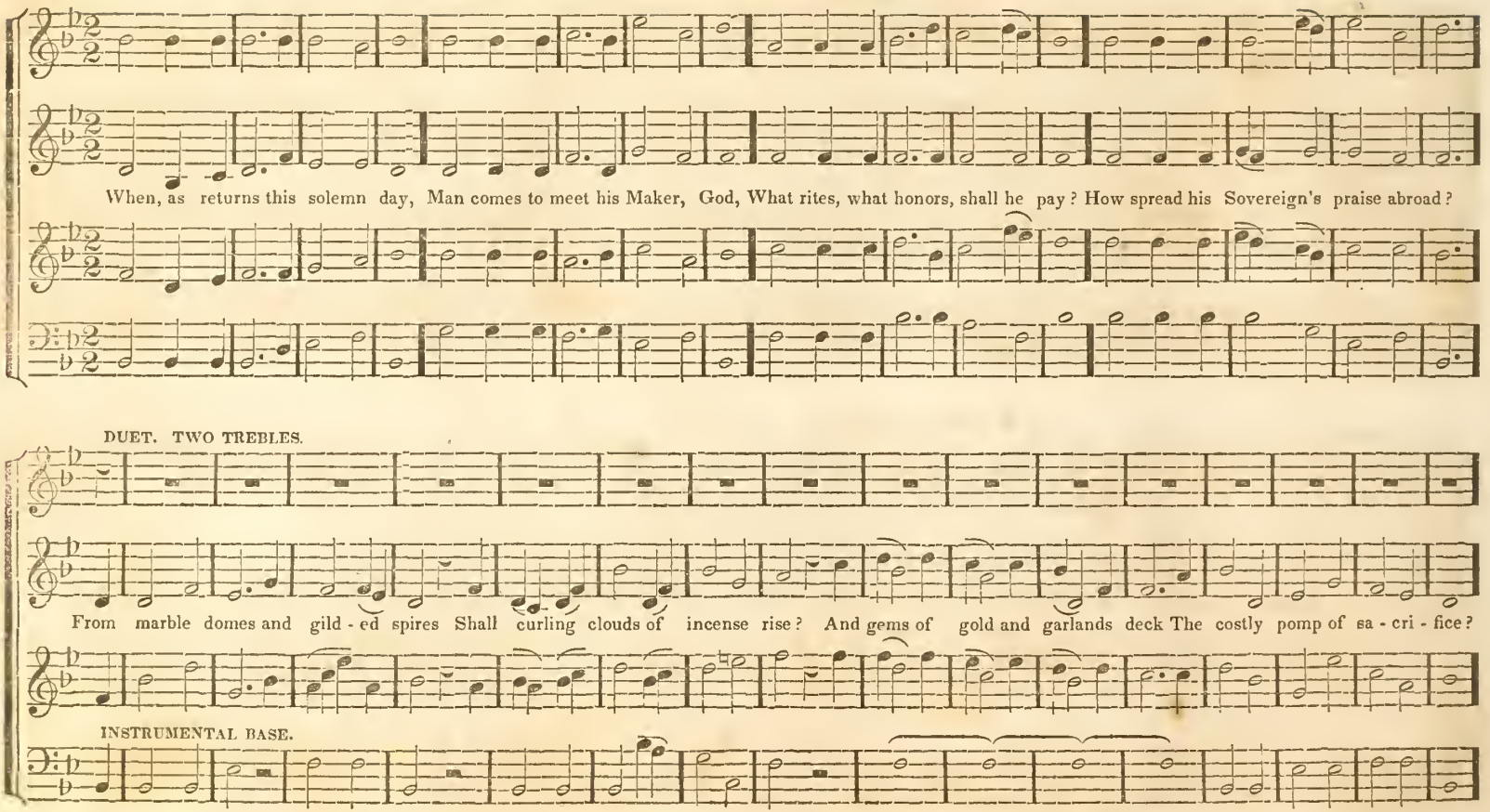
Rev. Mr. Mason.



* Richmond Street, p. 230, is very appropriate for a Sunday morning Voluntary, especially verses 1 and 3.

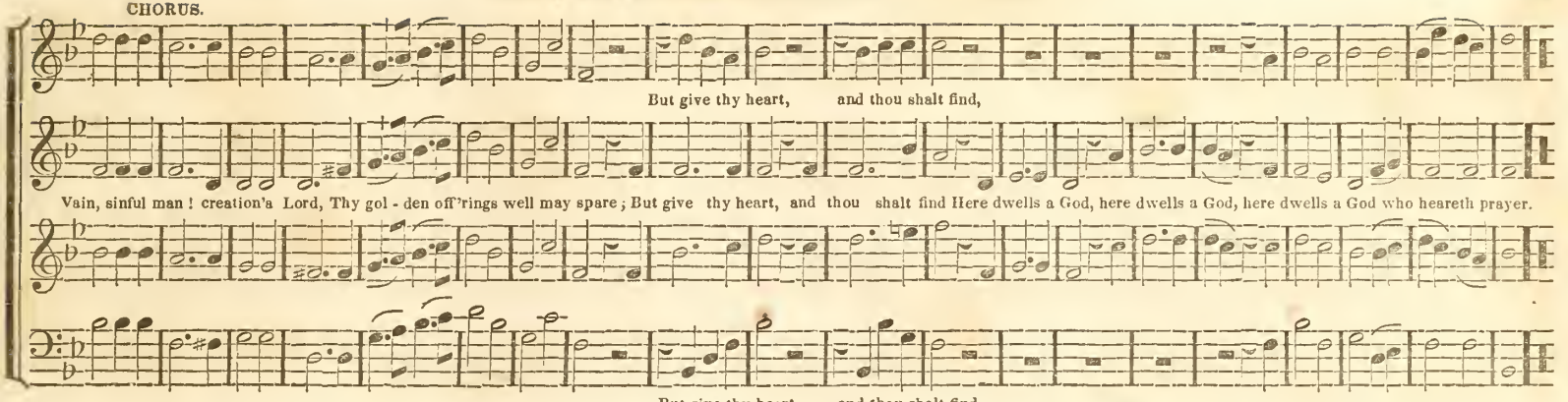

CHORUS.
ONE VOICE.
Nour - ish us in all good - ness, Lord of all pow'r and might. And of thy great mer - cy, and of thy great mer - cy,
SOLO PIA.
ONE VOICE.
ORGAN.
CHORUS.
ONE VOICE.
CHORUS.
ADAGIO.
Keep us, keep us, keep us in the same, Thro' Jesus Christ our Lord, Thro' Je - sus Christ our Lord. A - men, A - men.

ANTHEM. Suitable for Sabbath morning.



ANTHEM. Continued.

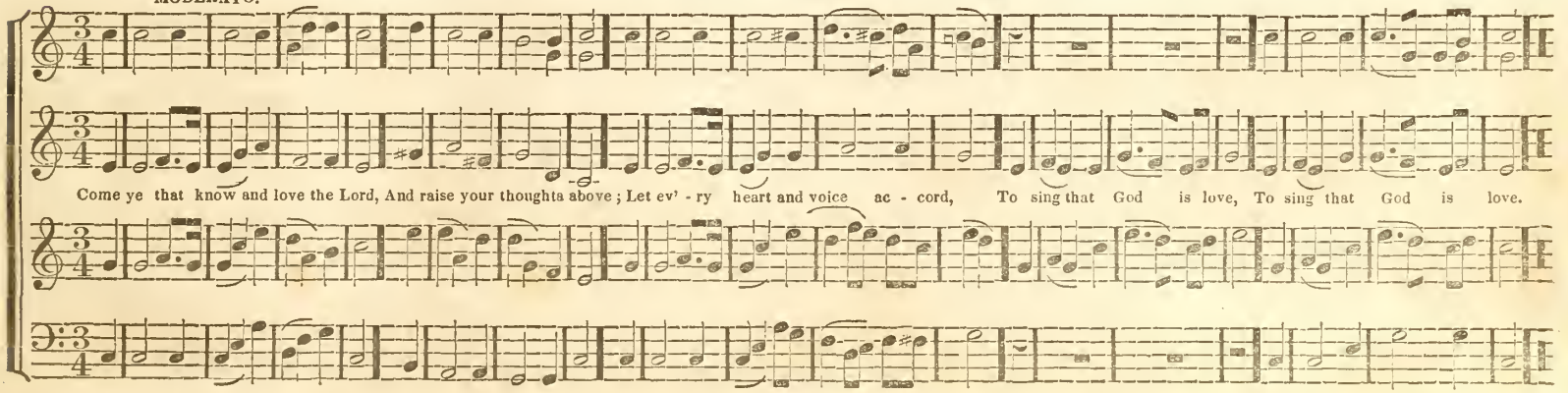
CHORUS.

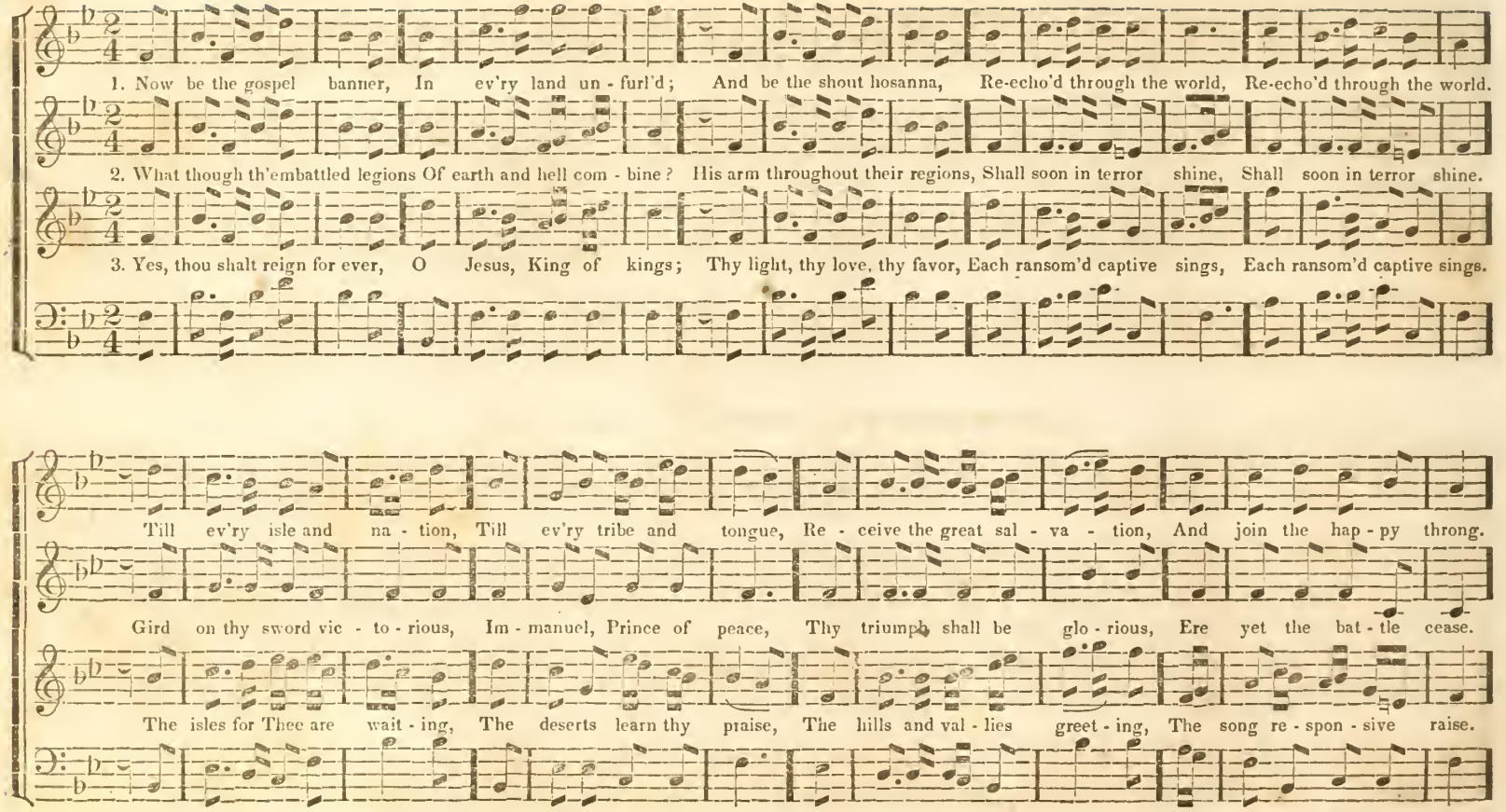


YORKTOWN. C. M.

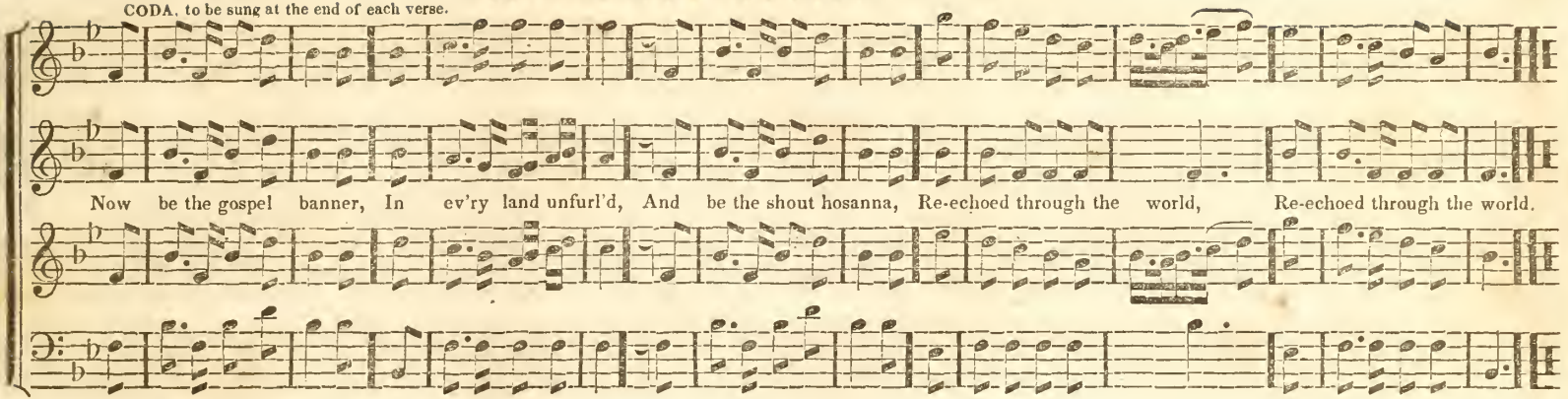
B. A. Burditt.

MODERATO.

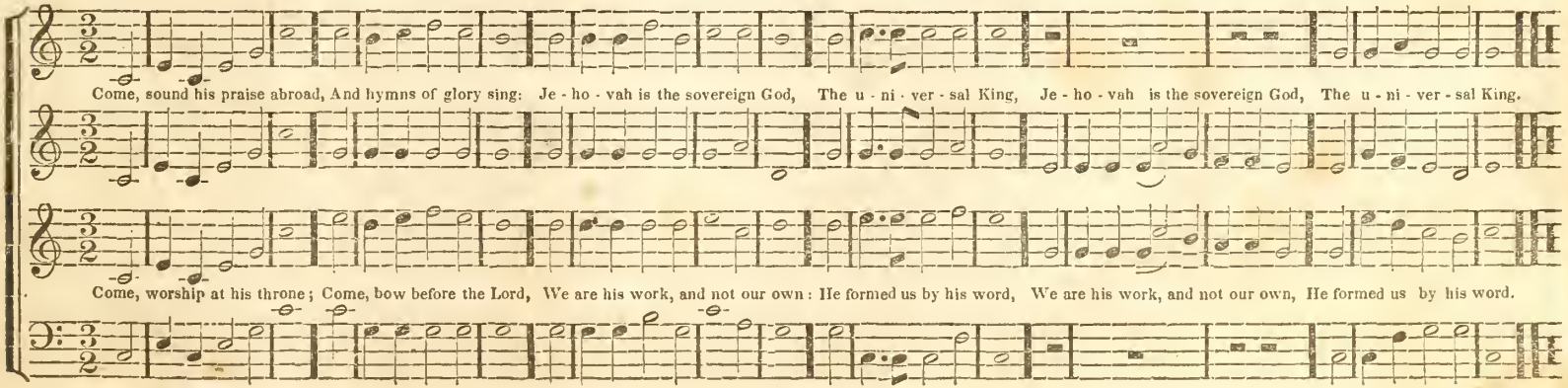



1. Now be the gospel banner, In ev'ry land un - furl'd; And be the shout hosanna, Re-echo'd through the world, Re-echo'd through the world.
2. What though th'embattled legions Of earth and hell com - bine? His arm throughout their regions, Shall soon in terror shine, Shall soon in terror shine.
3. Yes, thou shalt reign for ever, O Jesus, King of kings; Thy light, thy love, thy favor, Each ransom'd captive sings, Each ransom'd captive sings.
Till ev'ry isle and na - tion, Till ev'ry tribe and tongue, Re - ceive the great sal - va - tion, And join the hap - py throng.
Gird on thy sword vic - to - rious, Im - manuel, Prince of peace, Thy triumph shall be glo - rious, Ere yet the bat - tle cease.
The isles for Thee are wait - ing, The deserts learn thy praise, The hills and val - lies greet - ing, The song re - spon - sive raise.

CODA, to be sung at the end of each verse.

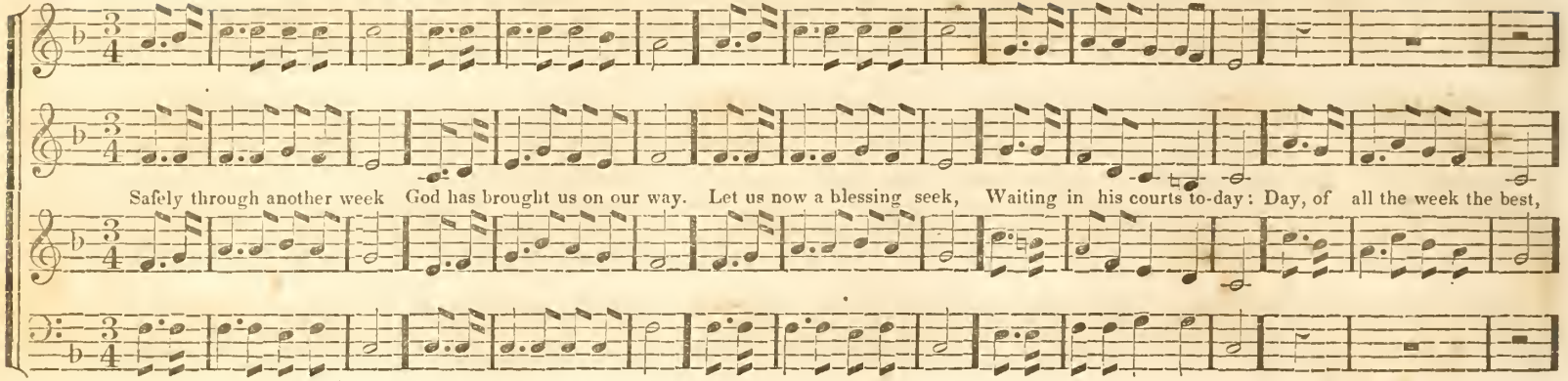


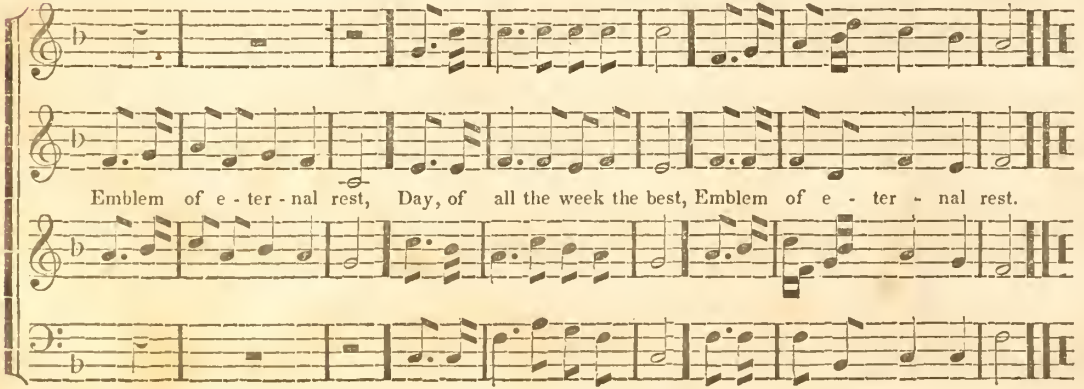
VOLUNTARY FOR SUNDAY MORNING.



VOLUNTARY FOR SABBATH MORNING.

By the author's permission. L. Mason.

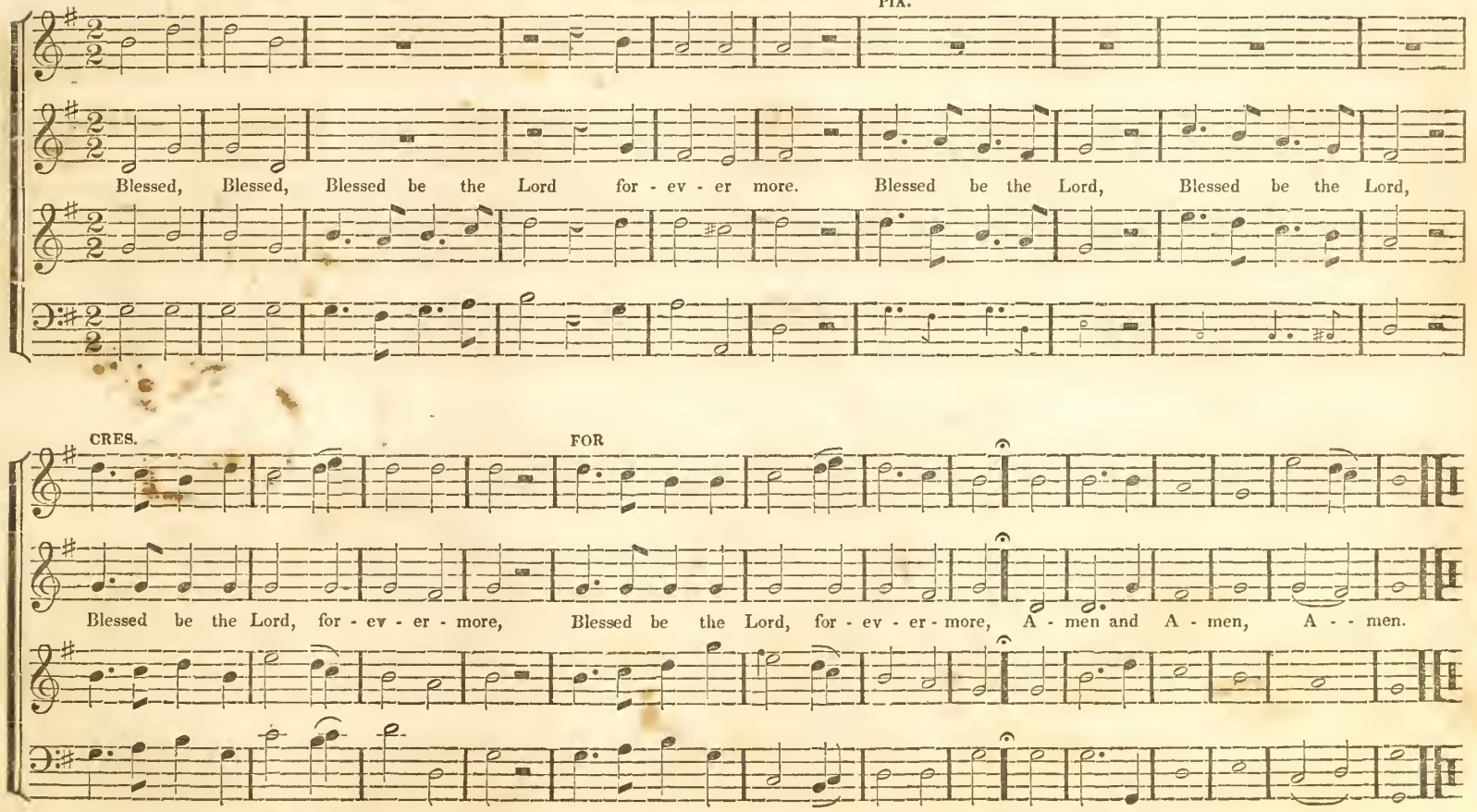




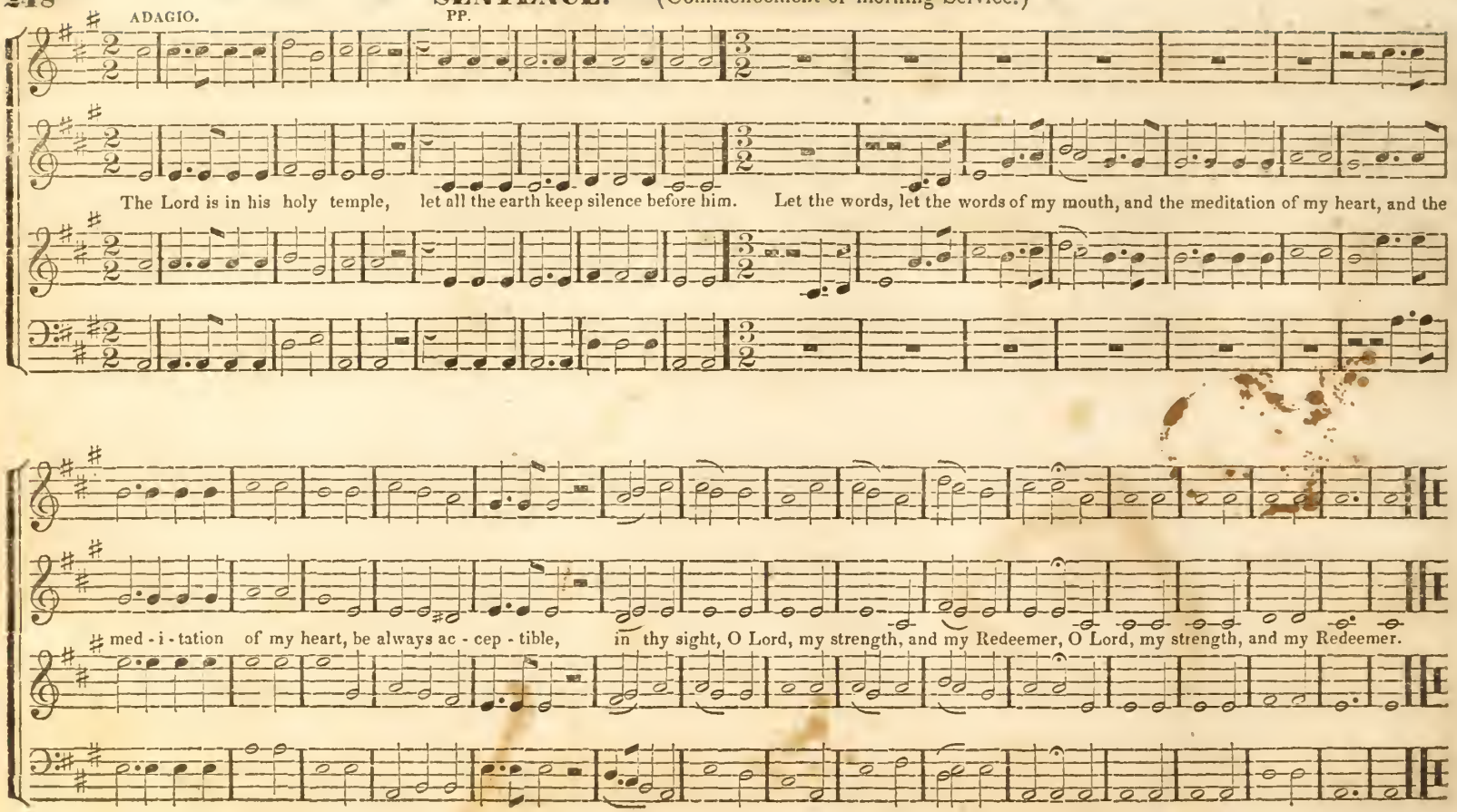
While we seek supplies of grace
Through the dear Redeemer's name,
Show thy reconciling face,
Take away our sin and shame.
From our worldly cares set free,
May we rest this day in thee.

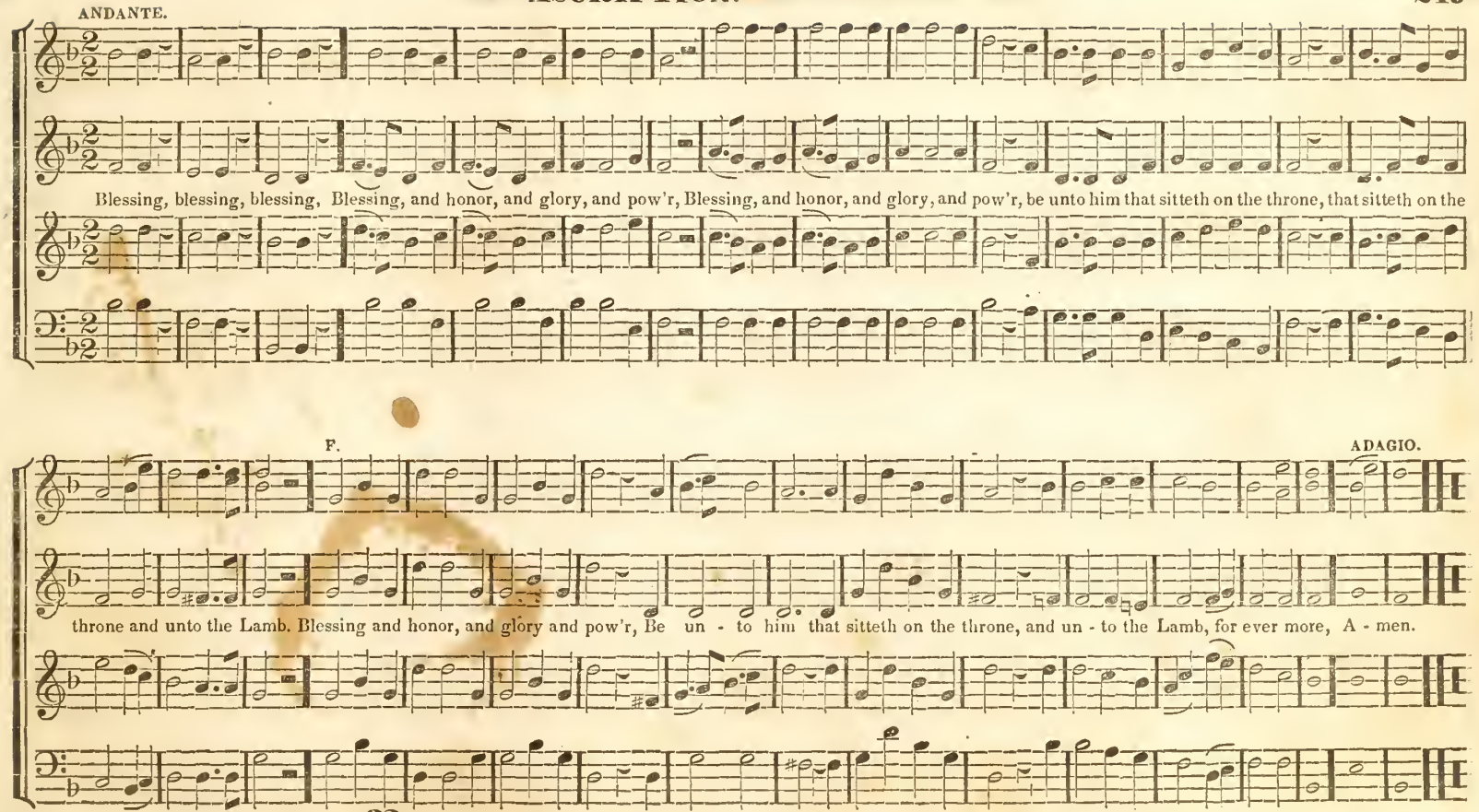
Here we come thy name to praise:
Let us feel thy presence near;
May thy glory meet our eyes
While we in thy house appear;
Here afford us, Lord, a taste
Of our everlasting feast.

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.


PIA.
Blessed, Blessed, Blessed be the Lord for - ev - er more. Blessed be the Lord, Blessed be the Lord,
CRES.
FOR
Blessed be the Lord, for - ev - er - more, Blessed be the Lord, for - ev - er - more, A - men and A - men, A - - men.

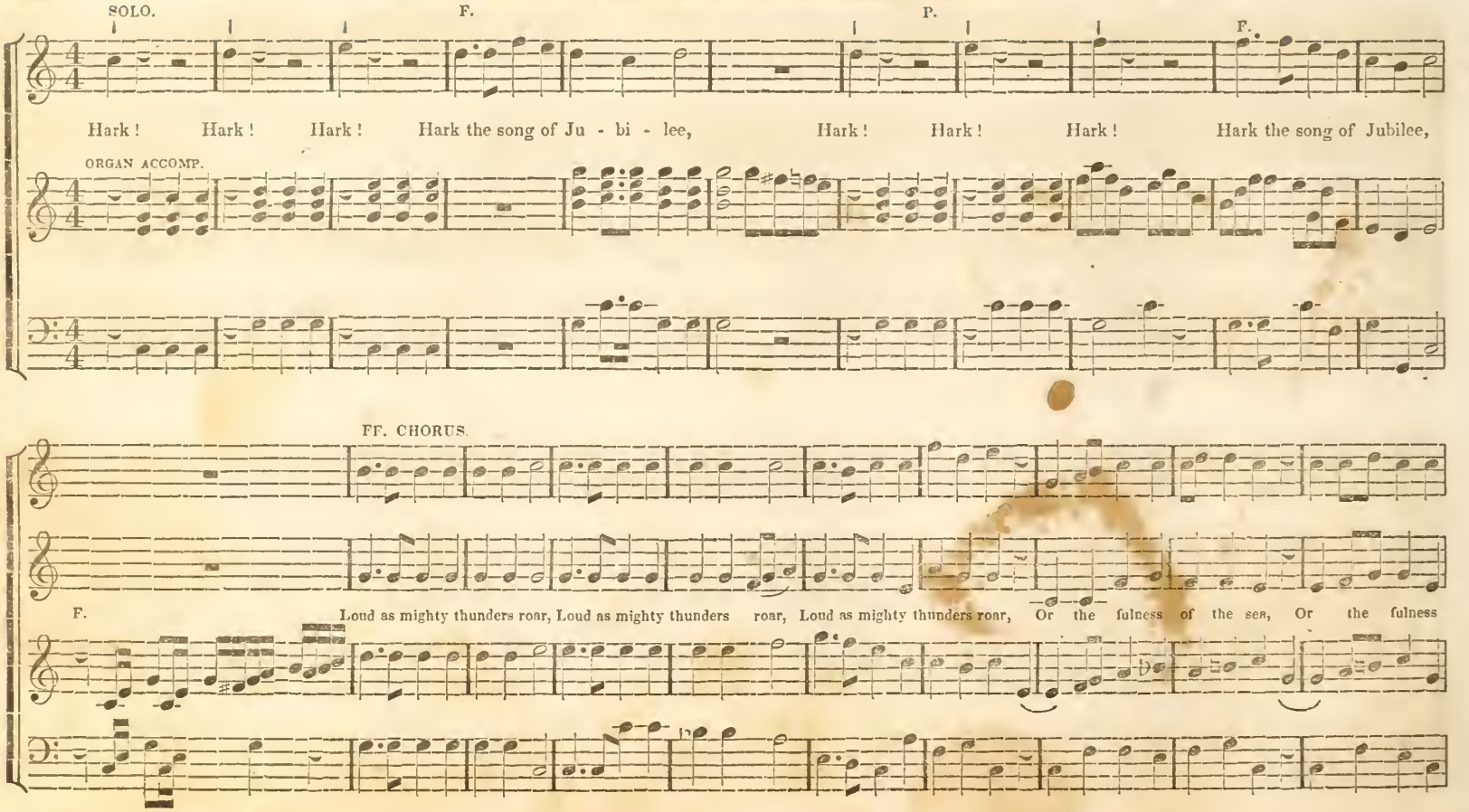
SENTENCE. (Commencement of morning Service.)

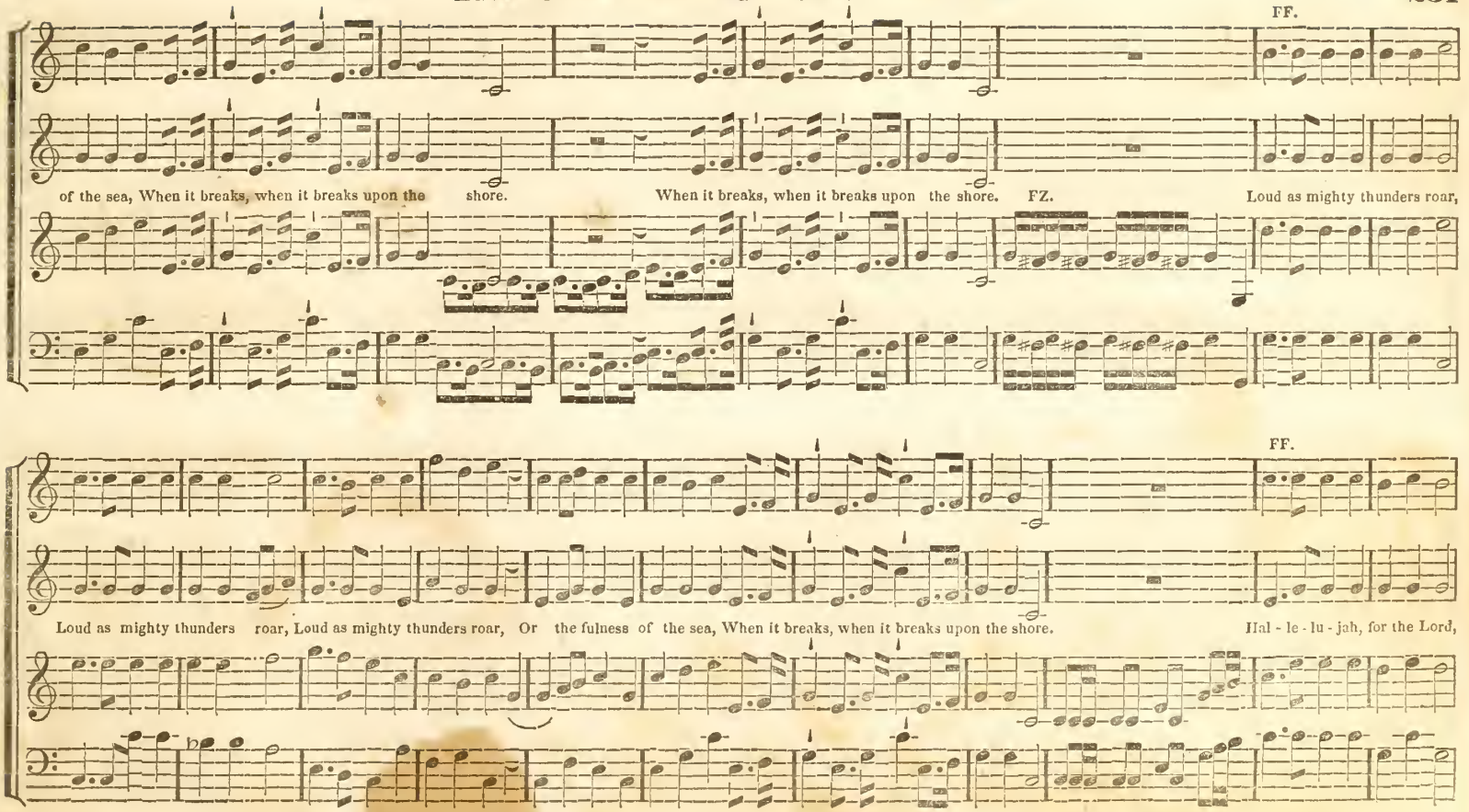


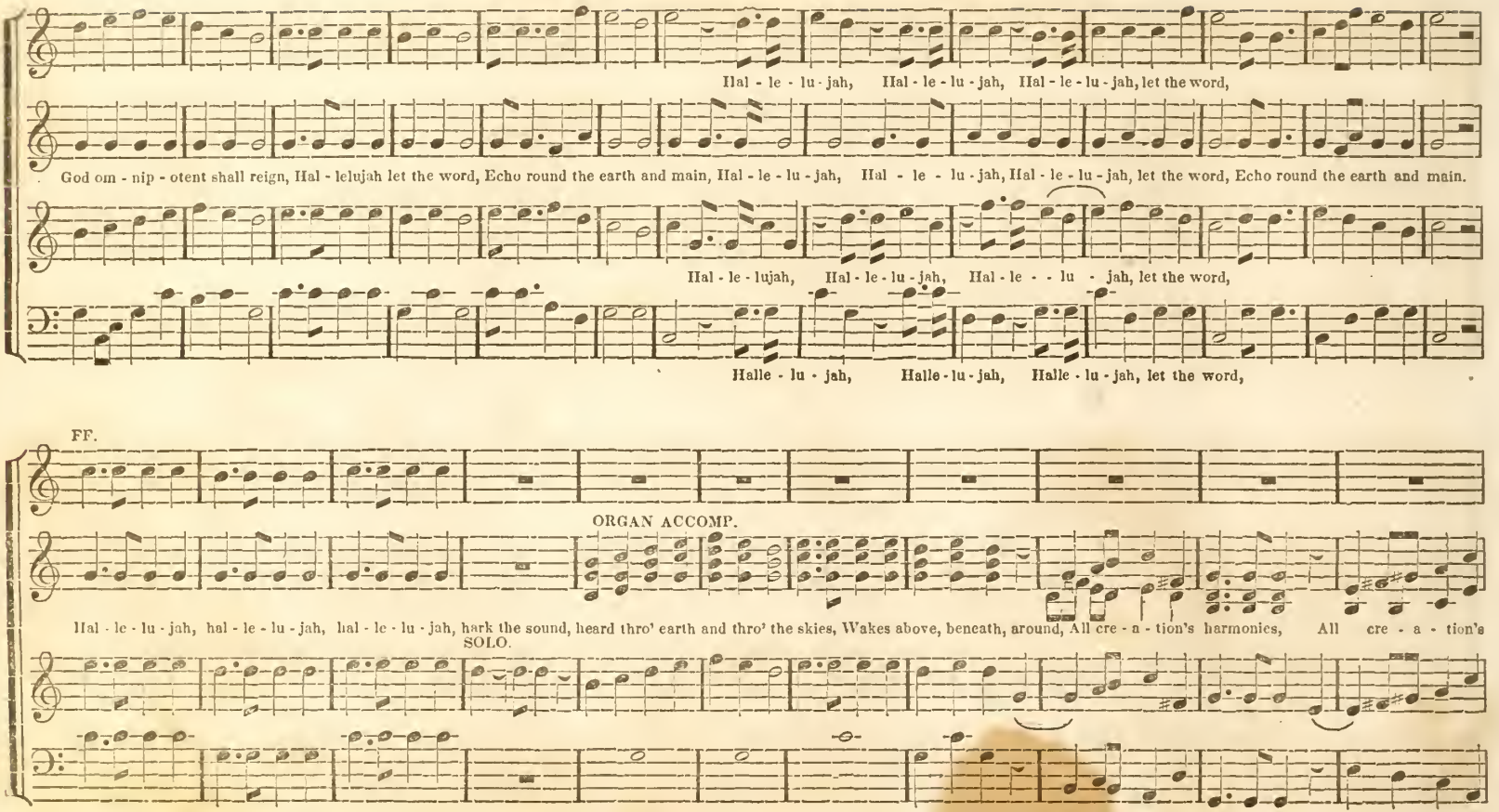

ANDANTE.
Blessing, blessing, blessing, Blessing, and honor, and glory, and pow'r, Blessing, and honor, and glory, and pow'r, be unto him that sitteth on the throne, that sitteth on the
F.
ADAGIO.
throne and unto the Lamb. Blessing and honor, and glory and pow'r, Be un - to him that sitteth on the throne, and un - to the Lamb, for ever more, A - men.
32

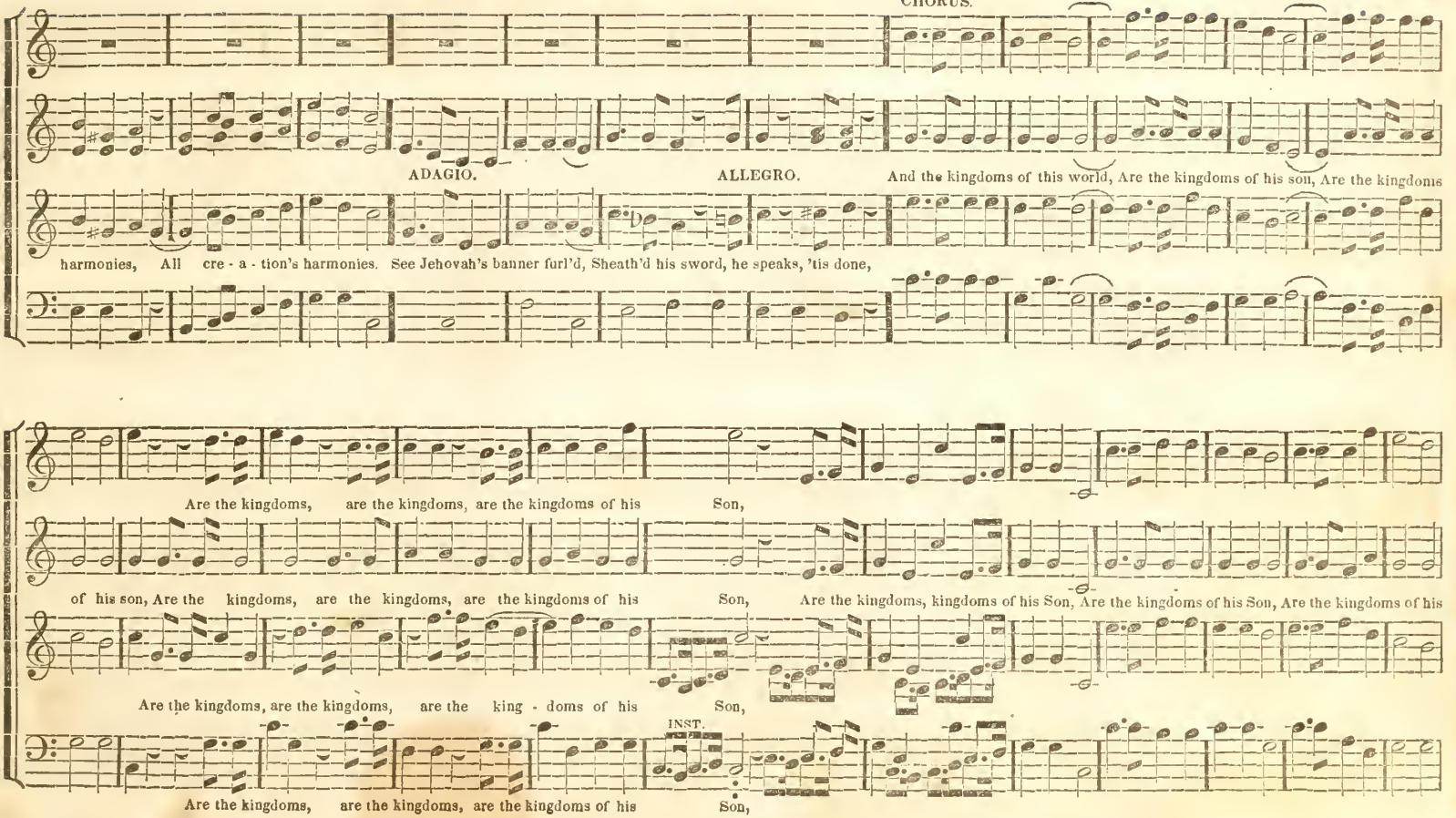
THE SONG OF JUBILEE.

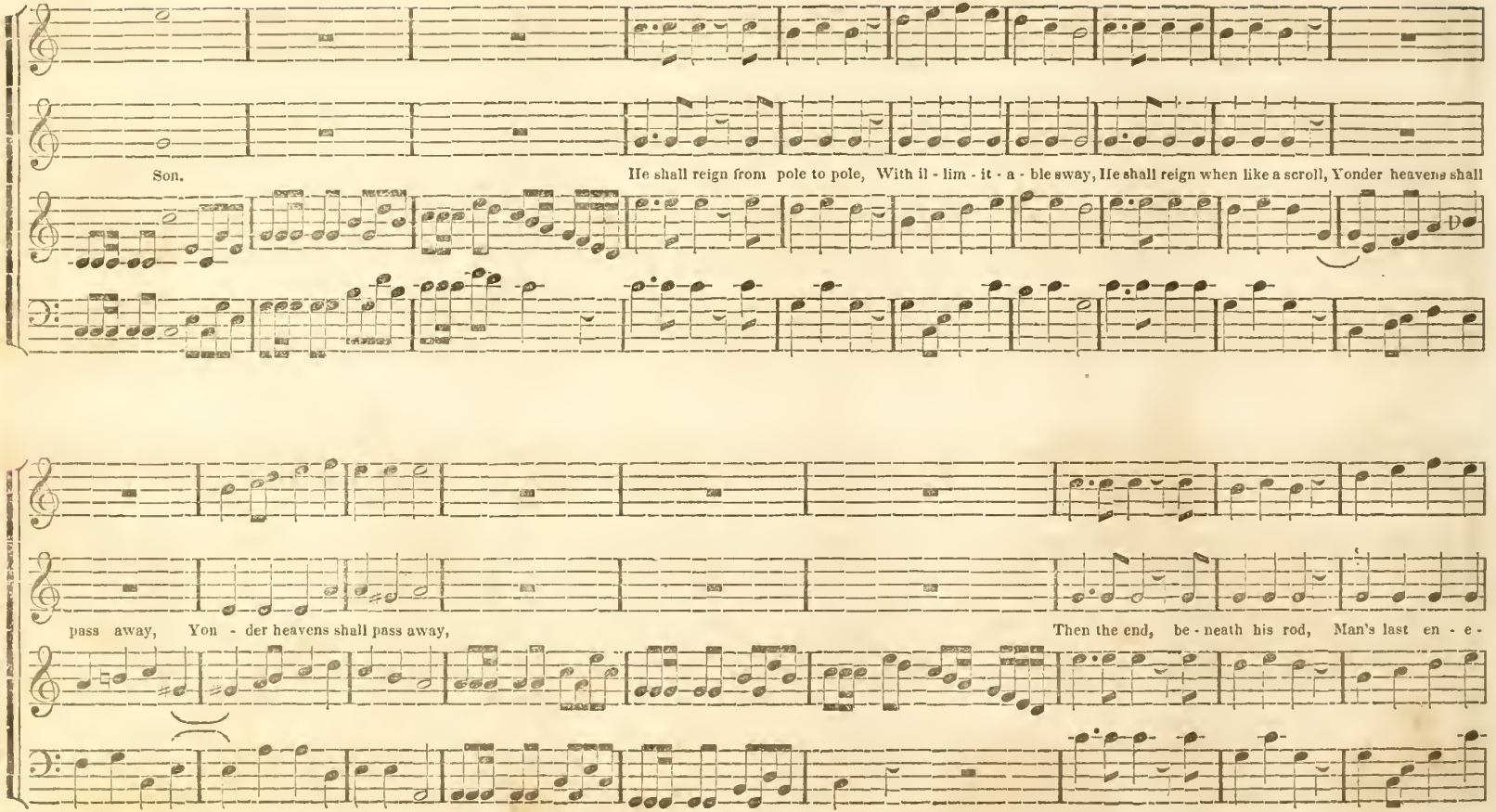
T. Whittemore.

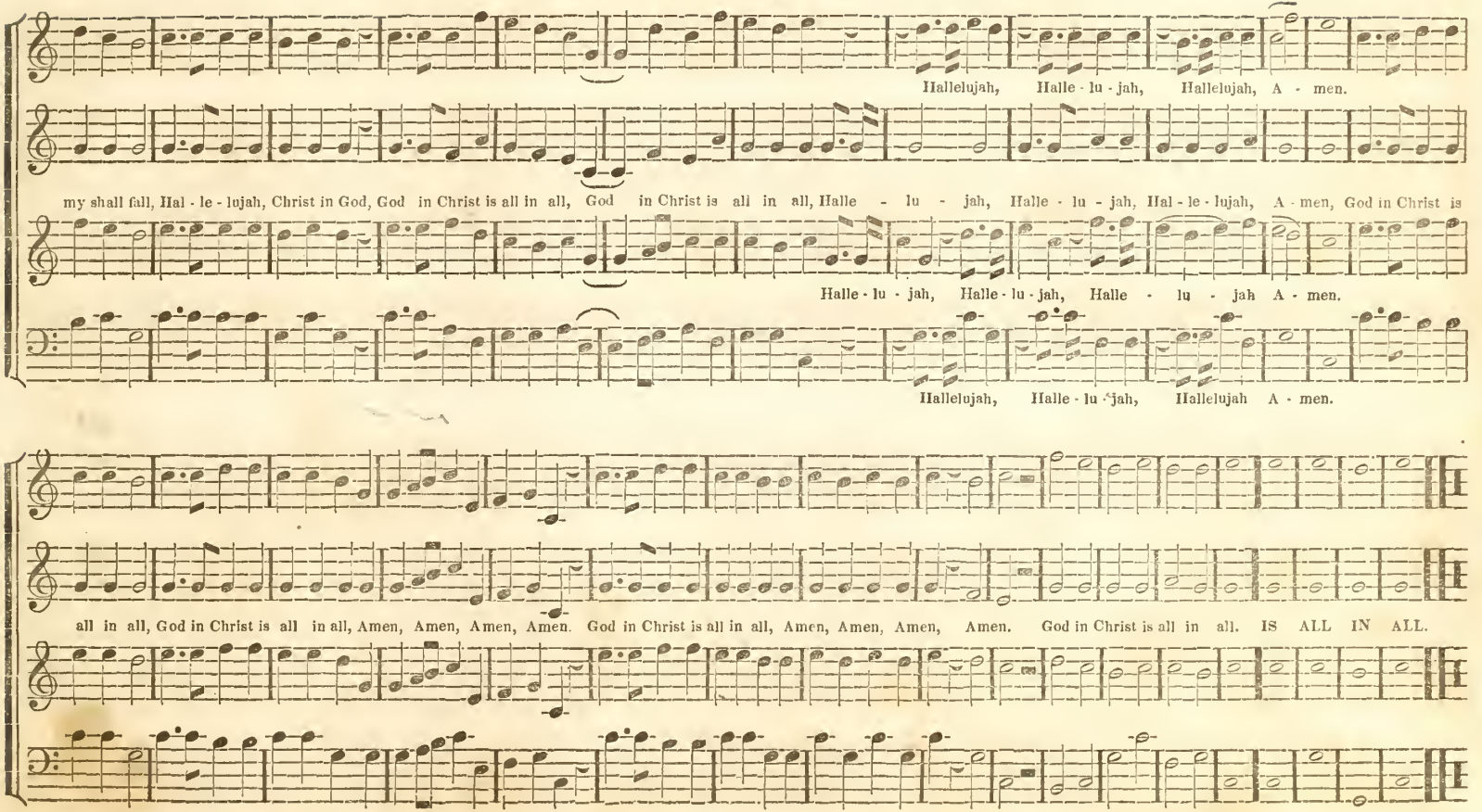



FF.
of the sea, When it breaks, when it breaks upon the shore.
When it breaks, when it breaks upon the shore.
FZ.
Loud as mighty thunders roar,
FF.
Loud as mighty thunders roar, Loud as mighty thunders roar, Or the fulness of the sea, When it breaks, when it breaks upon the shore.
Hal - le - lu - jah, for the Lord,

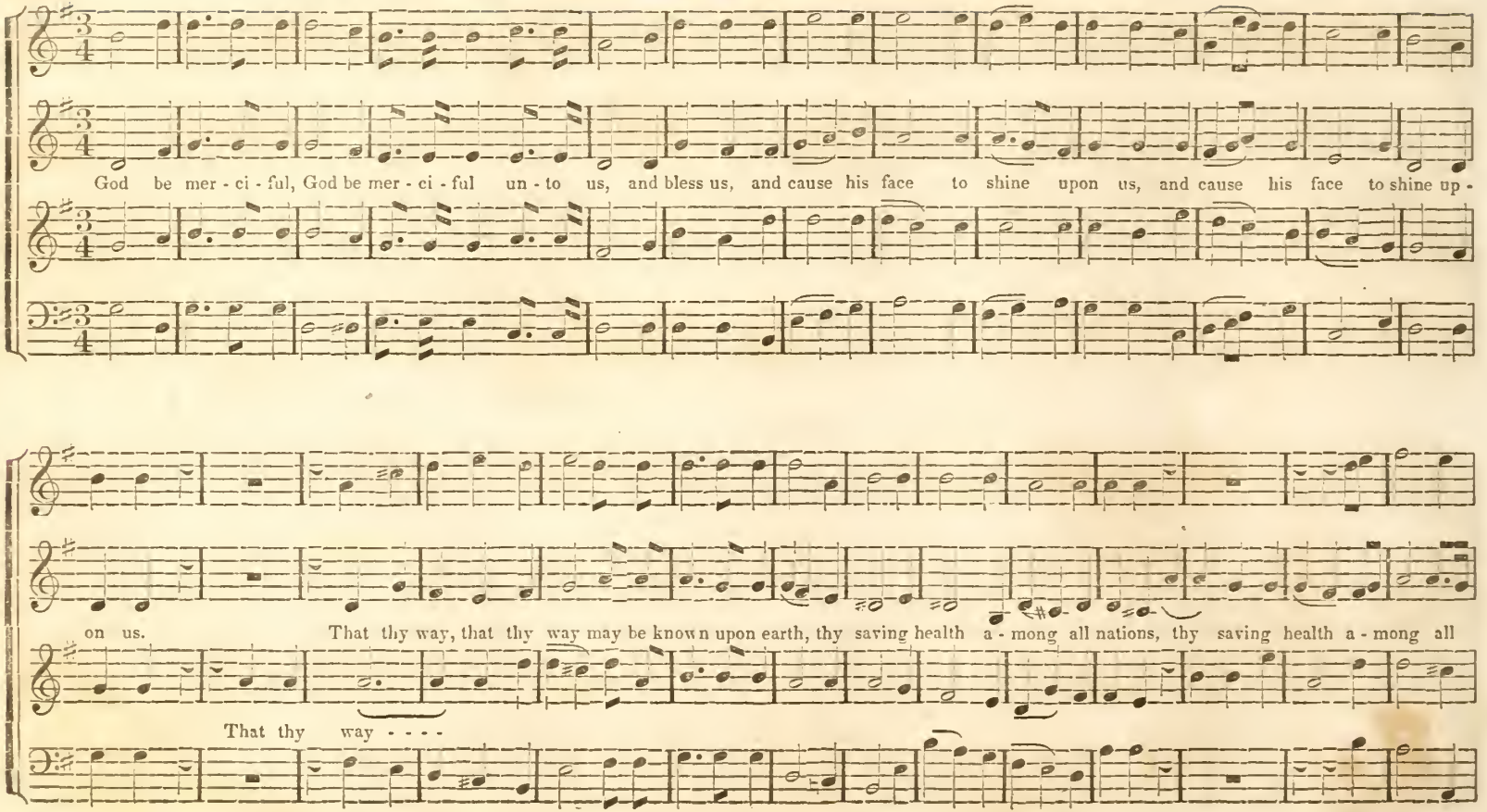

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, let the word,
God om - nip - otent shall reign, Hal - lelujah let the word, Echo round the earth and main, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, let the word, Echo round the earth and main.
Hal - le - lujah, Hal - le - lu - jah, Hal - le - - lu - jah, let the word,
Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, let the word,
FF.
ORGAN ACCOMP.
Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hark the sound, heard thro' earth and thro' the skies, Wakes above, beneath, around, All cre - a - tion's harmonies, All cre - a - tion's
SOLO.

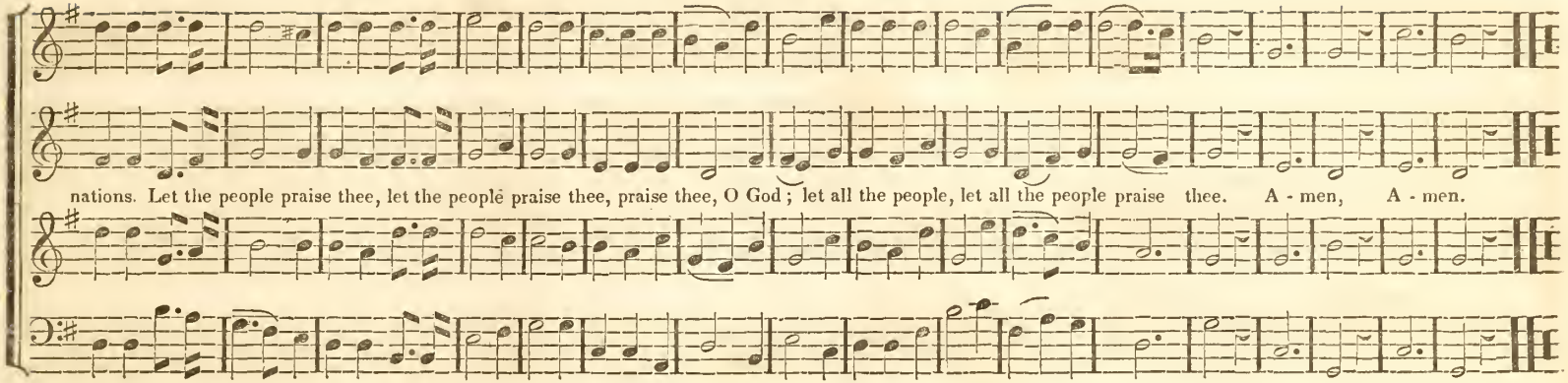

CHORUS.
ADAGIO.
ALLEGRO.
And the kingdoms of this world, Are the kingdoms of his son, Are the kingdoms
harmonies, All cre - a - tion's harmonies. See Jehovah's banner furl'd, Sheath'd his sword, he speaks, 'tis done,
Are the kingdoms, are the kingdoms, are the kingdoms of his Son,
of his son, Are the kingdoms, are the kingdoms, are the kingdoms of his Son, Are the kingdoms, kingdoms of his Son, Are the kingdoms of his Son, Are the kingdoms of his
Are the kingdoms, are the kingdoms, are the king - doms of his Son,
INST.
Are the kingdoms, are the kingdoms, are the kingdoms of his Son,


Son.
He shall reign from pole to pole, With il - lim - it - a - ble sway, He shall reign when like a scroll, Yonder heavens shall
pass away, Yon - der heavens shall pass away,
Then the end, be - neath his rod, Man's last en - e -


Hallelujah, Halle - lu - jah, Hallelujah, A - men.
my shall fall, Hal - le - lujah, Christ in God, God in Christ is all in all, God in Christ is all in all, Halle - lu - jah, Halle - lu - jah, Hal - le - lujah, A - men, God in Christ is
Halle - lu - jah, Halle - lu - jah, Halle - lu - jah A - men.
Hallelujah, Halle - lu - jah, Hallelujah A - men.
all in all, God in Christ is all in all, Amen, Amen, Amen. God in Christ is all in all, Amen, Amen, Amen, Amen. God in Christ is all in all. IS ALL IN ALL.

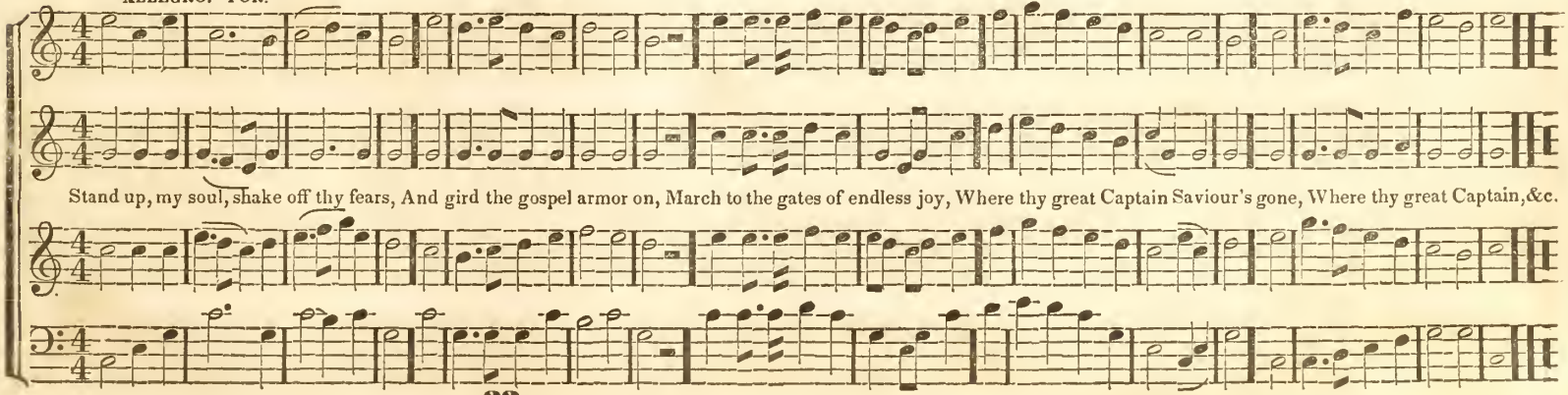
SENTENCE. "God be merciful unto us." Written for this work. G. J. Webb.





MIDDLE STREET. L. M.

M. D. Randall.



ANTHEM.

B. A. Burditt.

ALLEGRO MA NON TROPPO.

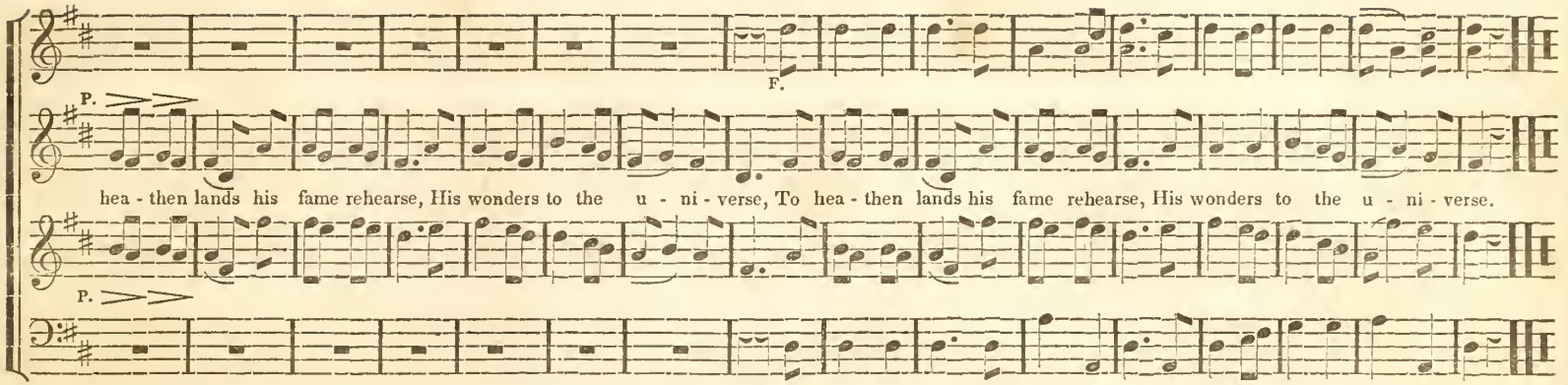
SYMPHONY.

Sing to the Lord a new made song, Let earth in one as - sem - bled throng, Her

P.

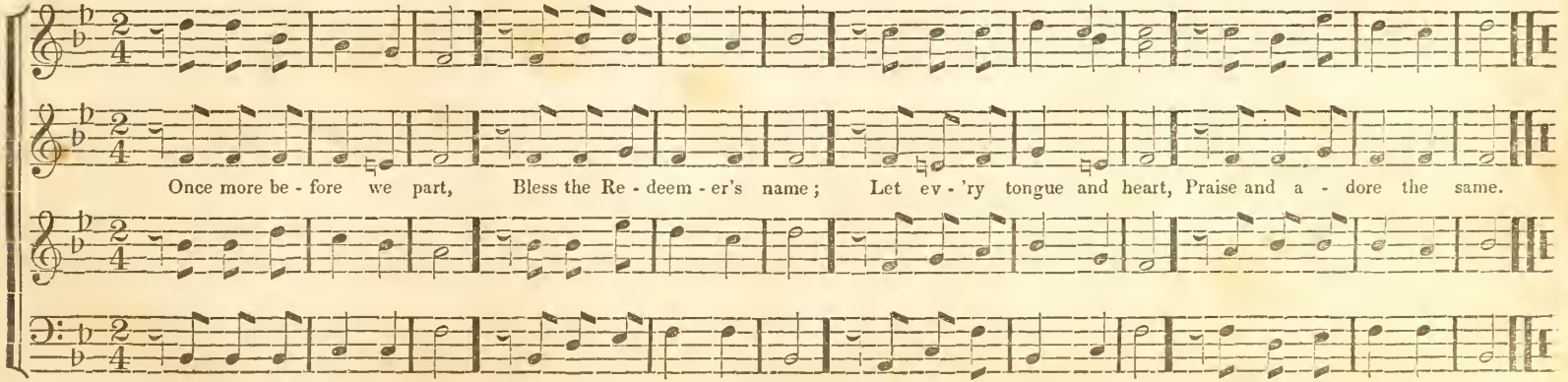
common patron's praise resound; Sing to the Lord and bless his name; From day to day his praise proclaim, Who us has with sal - va - tion crown'd, To

P.



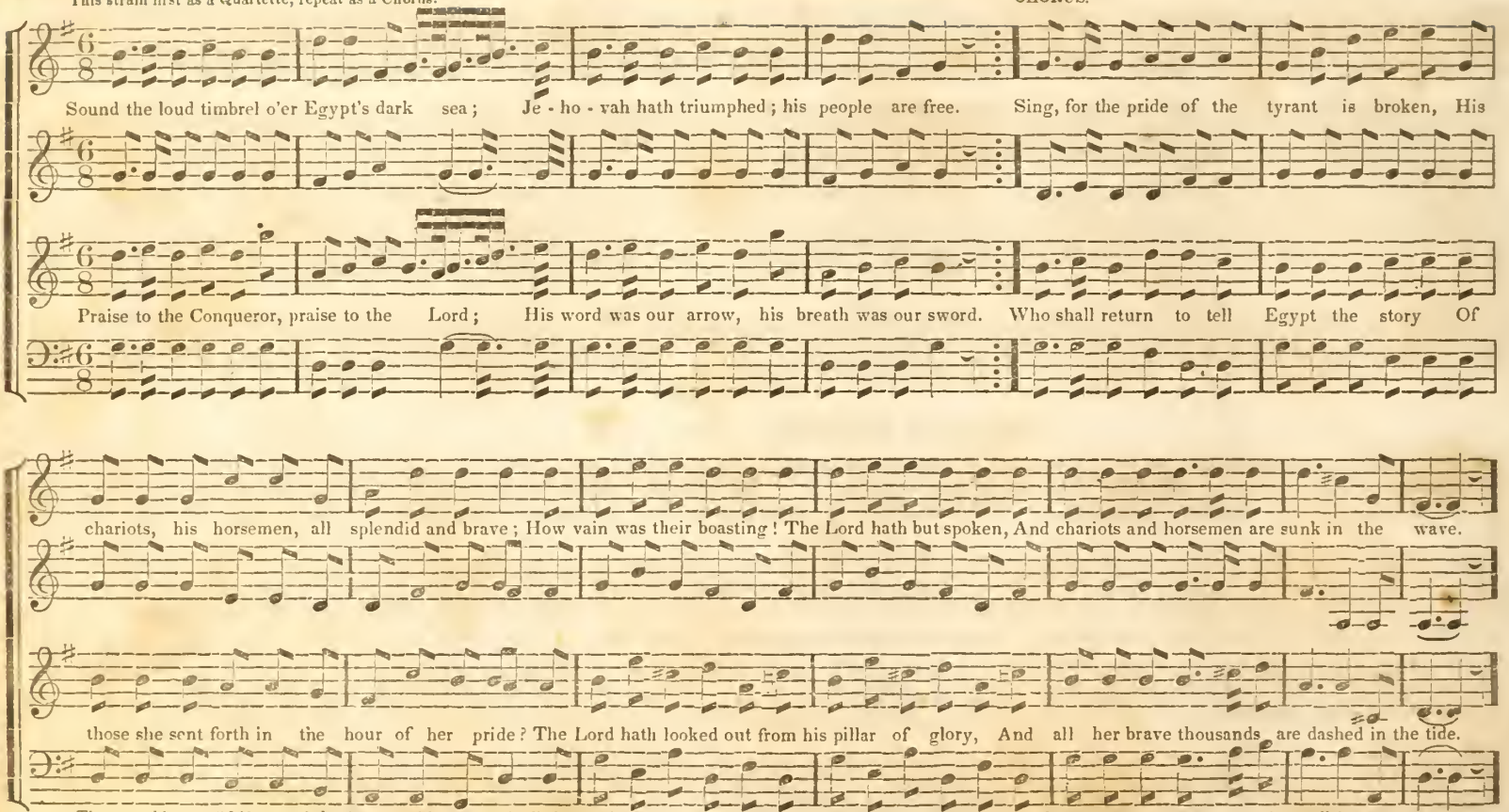
ALLIN'S CHANT. 6's.

L. Marshall.

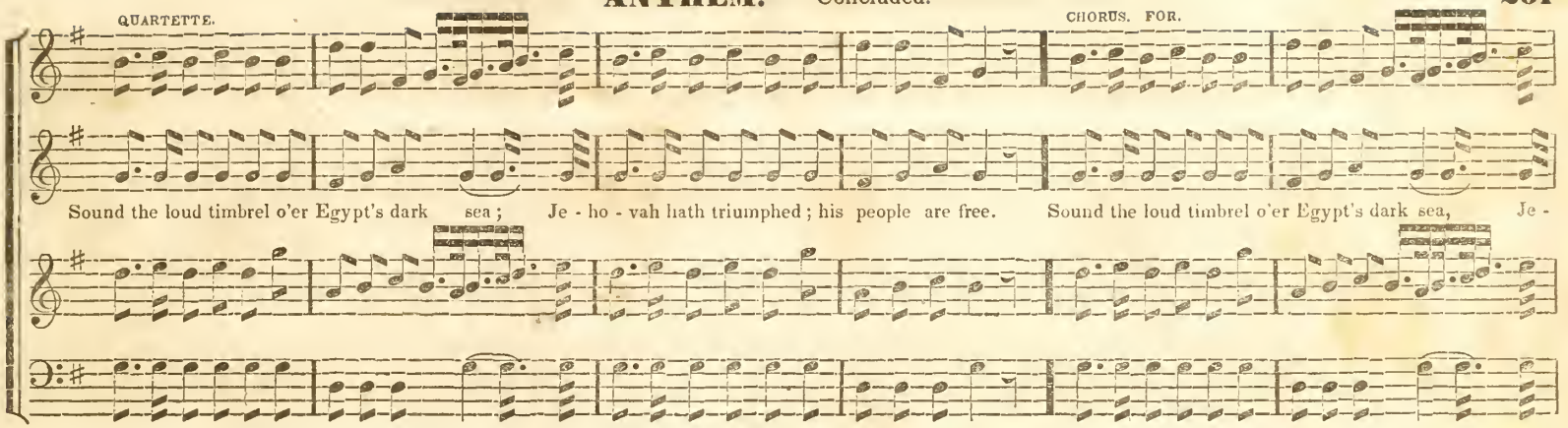


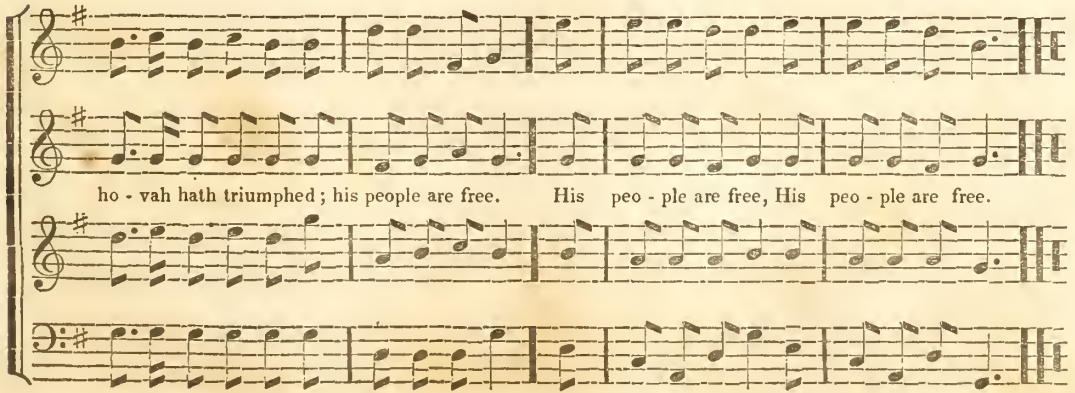
This strain first as a Quartette, repeat as a Chorus.

CHORUS.



The second hymn, "Lift your glad voices, &c.," is an entirely distinct subject from the words set to the anthem; but they may be used to these notes, and then the piece will form a very appropriate closing piece, whenever the resurrection of Christ has been made the subject of discourse.



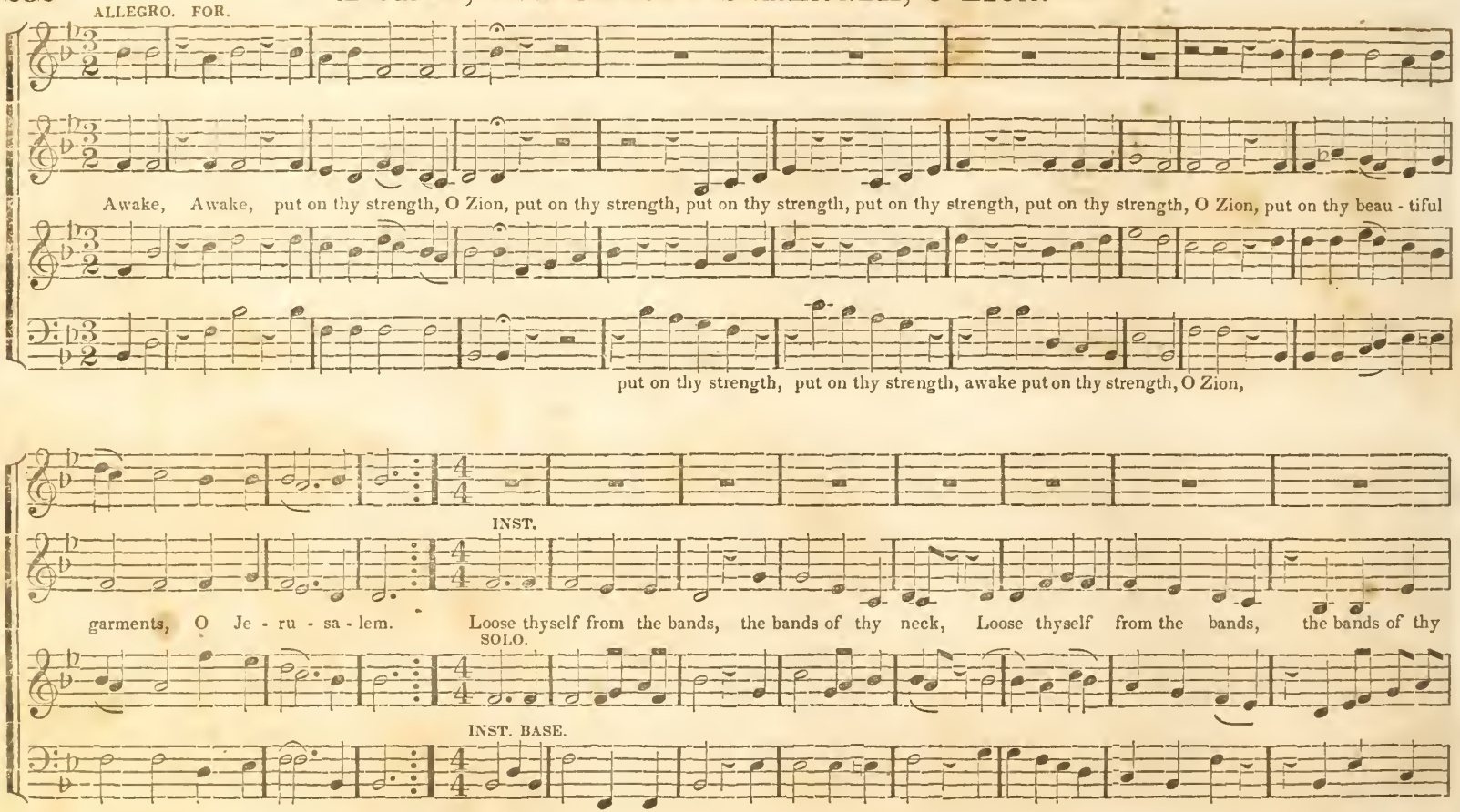


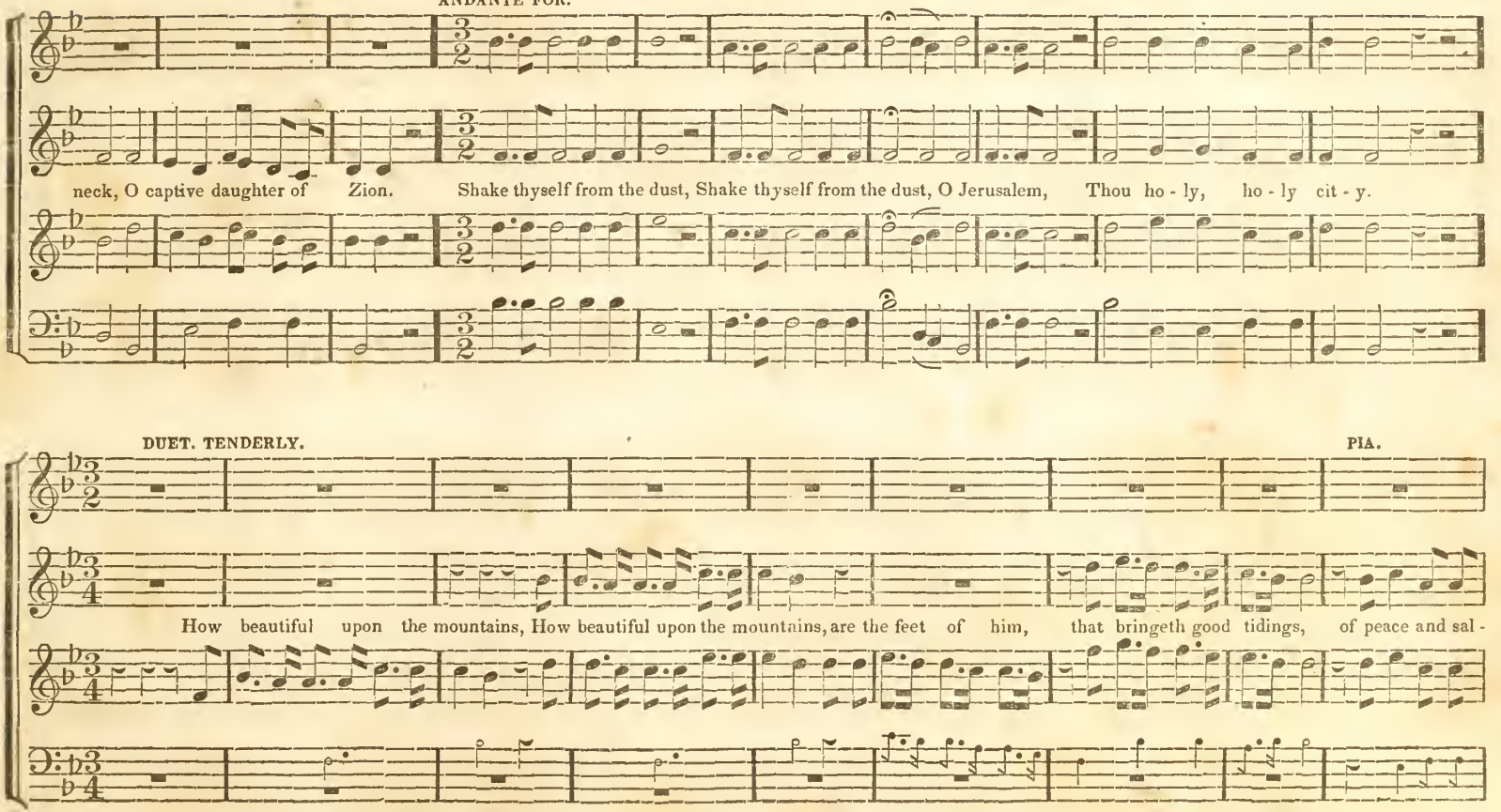
[Second set of words for the foregoing Anthem.]

Lift your glad voices in triumph on high,
For Jesus hath risen, and man cannot die ;
Vain were the terrors that gathered around him,
And short the dominion of death and the grave ;
He burst from the fetters of darkness that bound him,
Resplendent in glory, to live and to save :
Loud was the chorus of angels on high, —
The Saviour hath risen and man shall not die.

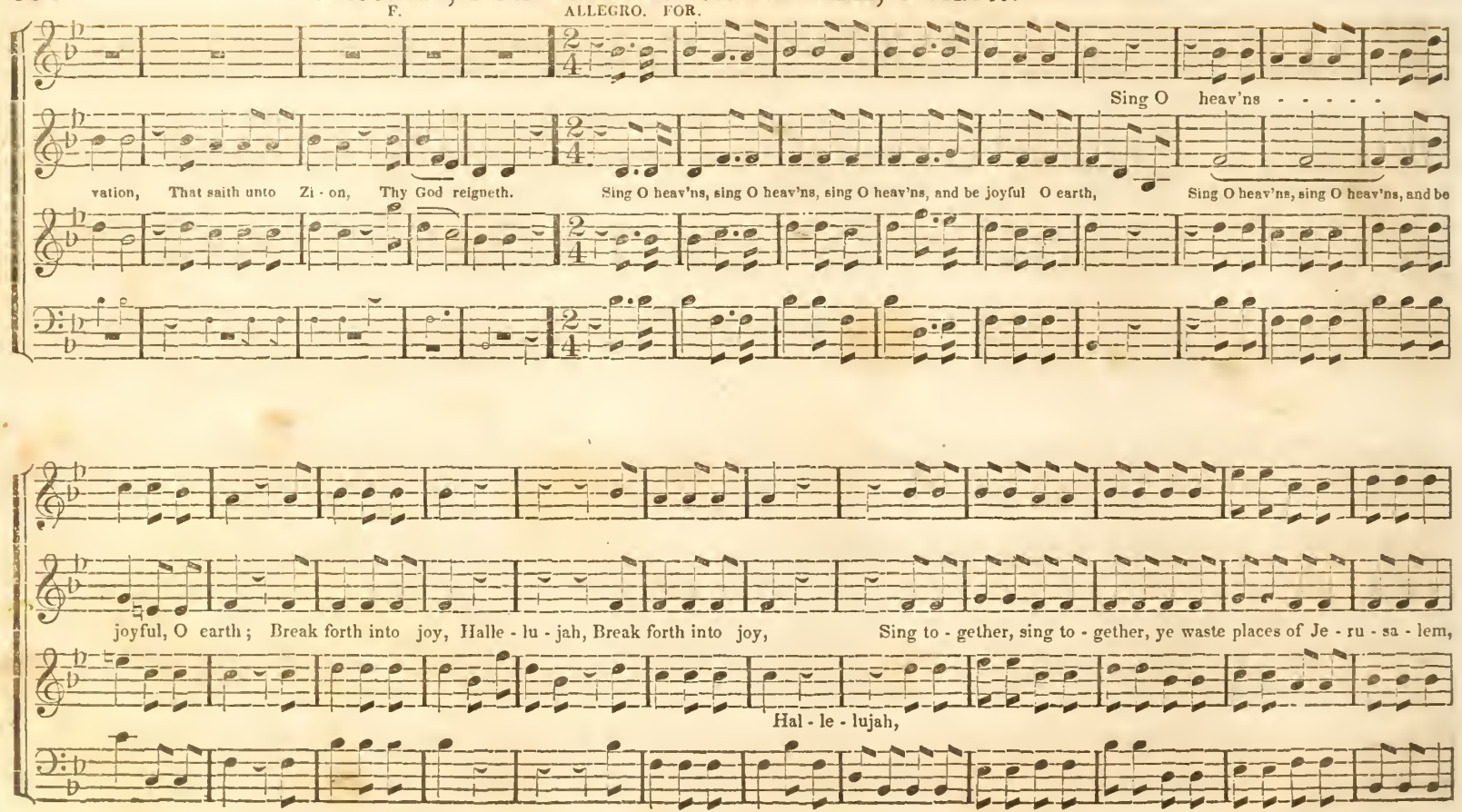
Glory to God in full anthems of joy,
The being he gave us death cannot destroy ;
Sad were the life we must part with to-morrow,
If tears were our birthright, and death were our end ;
But Jesus hath cheered the dark valley of sorrow,
And bade us, immortal, to heaven ascend :
Lift, then, your voices in triumph on high,
For Jesus hath risen, and man shall not die.

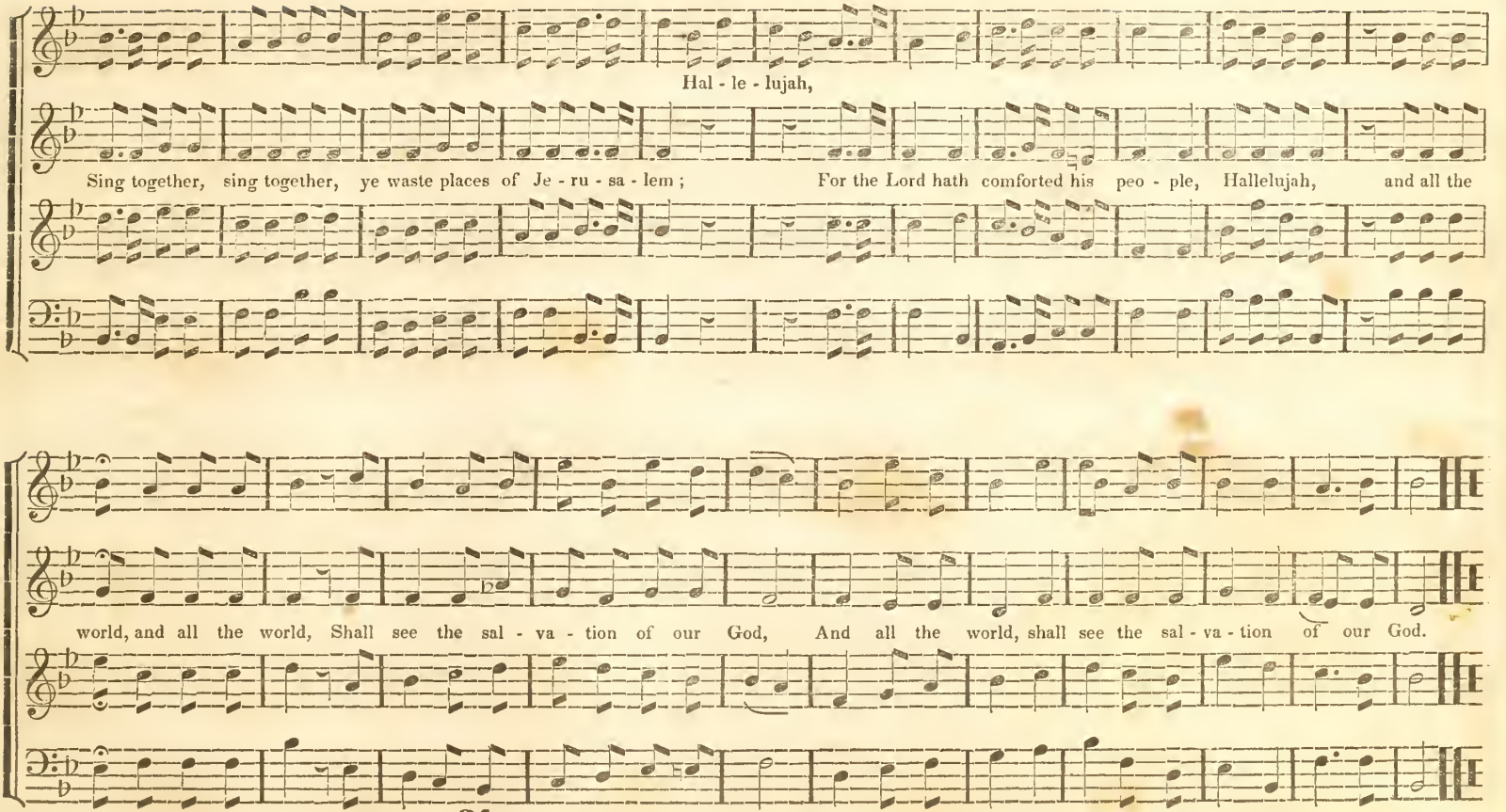
AWAKE, PUT ON THY STRENGTH, O ZION.




ANDANTE FOR.
neck, O captive daughter of Zion. Shake thyself from the dust, Shake thyself from the dust, O Jerusalem, Thou ho - ly, ho - ly cit - y.
DUET. TENDERLY.
PIA.
How beautiful upon the mountains, How beautiful upon the mountains, are the feet of him, that bringeth good tidings, of peace and sal -

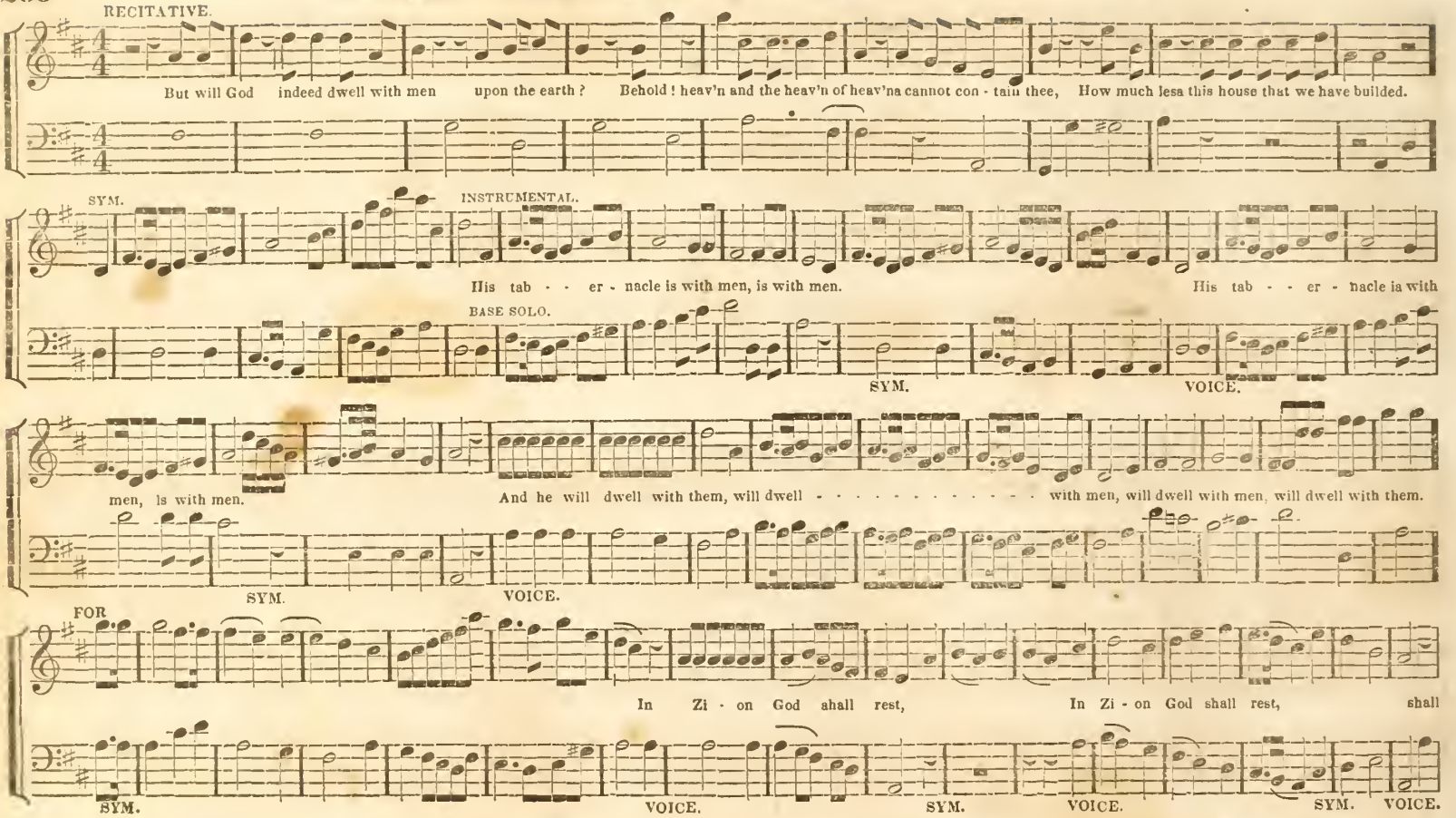
AWAKE, PUT ON THY STRENGTH, O ZION. Continued.

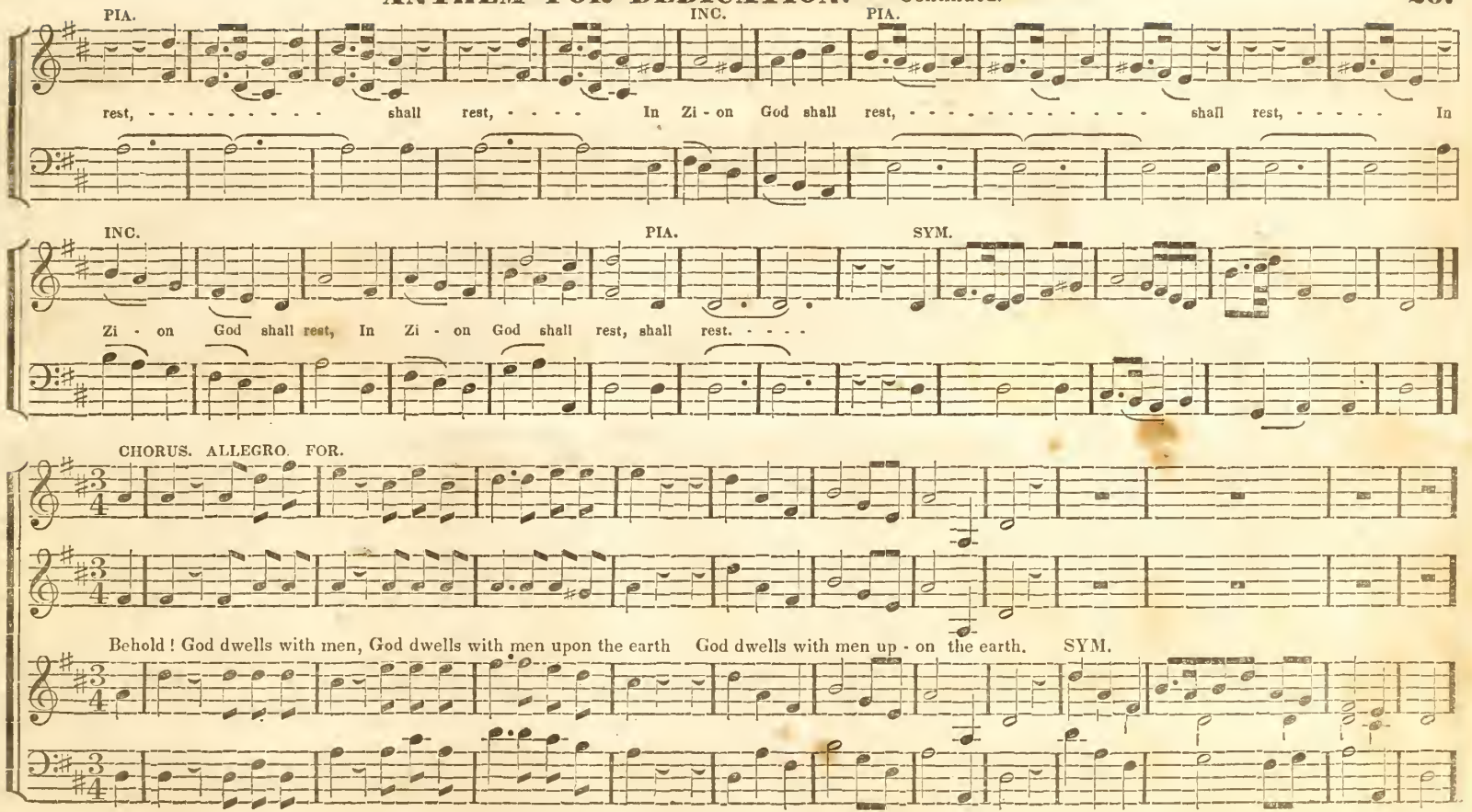


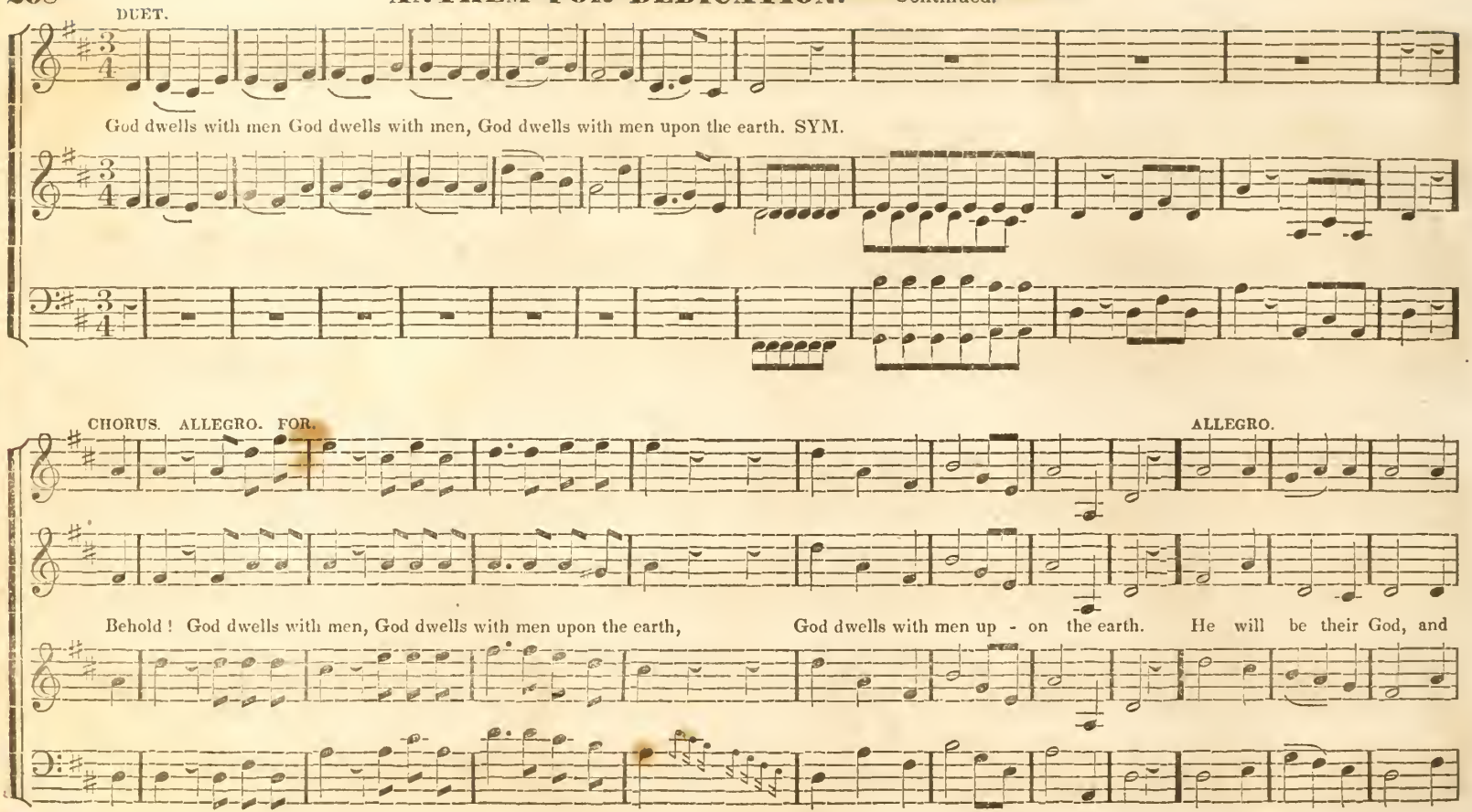

Hal - le - lujah,
Sing together, sing together, ye waste places of Je - ru - sa - lem ; For the Lord hath comforted his peo - ple, Hallelujah, and all the
world, and all the world, Shall see the sal - va - tion of our God, And all the world, shall see the sal - va - tion of our God.

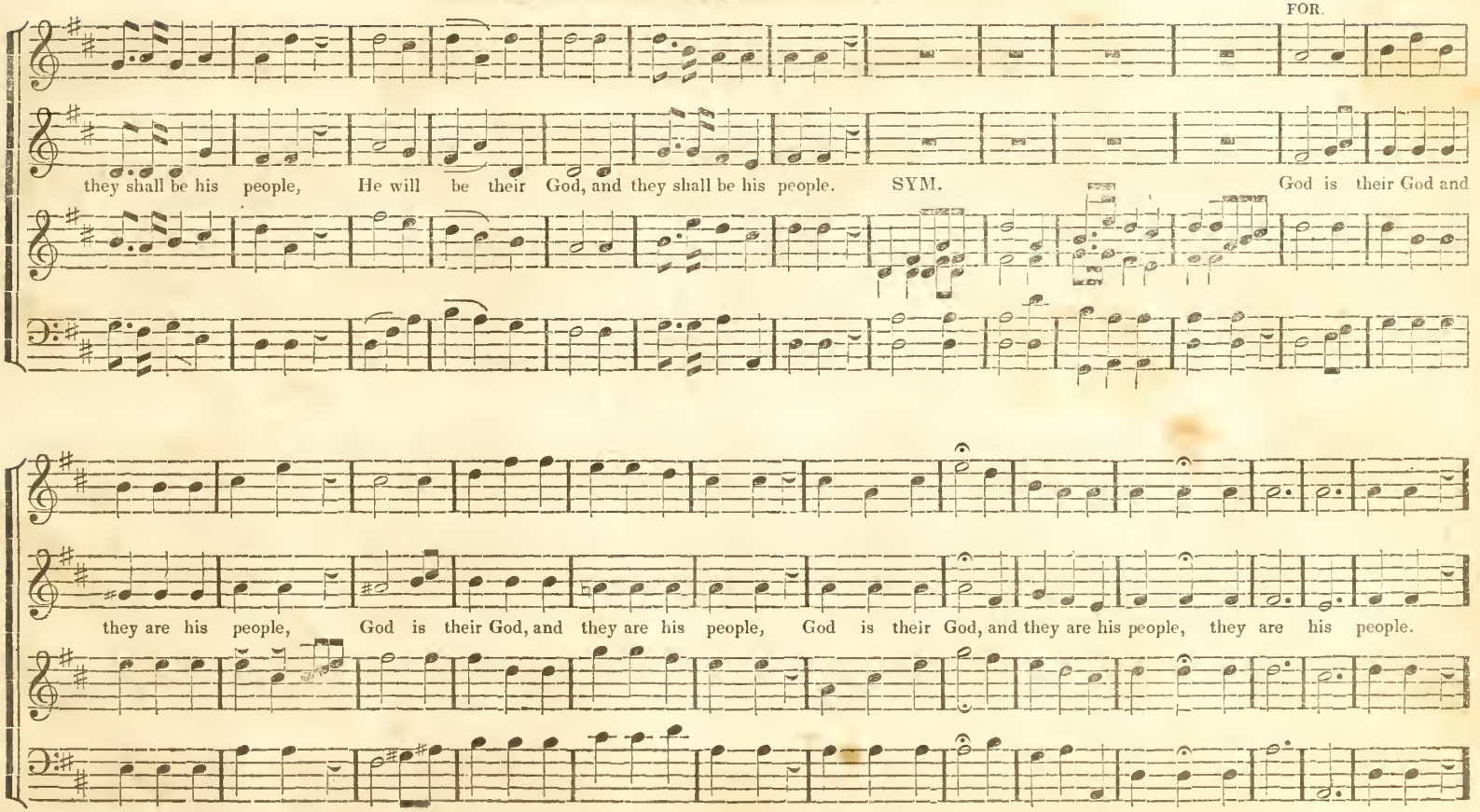
ANTHEM FOR DEDICATION.

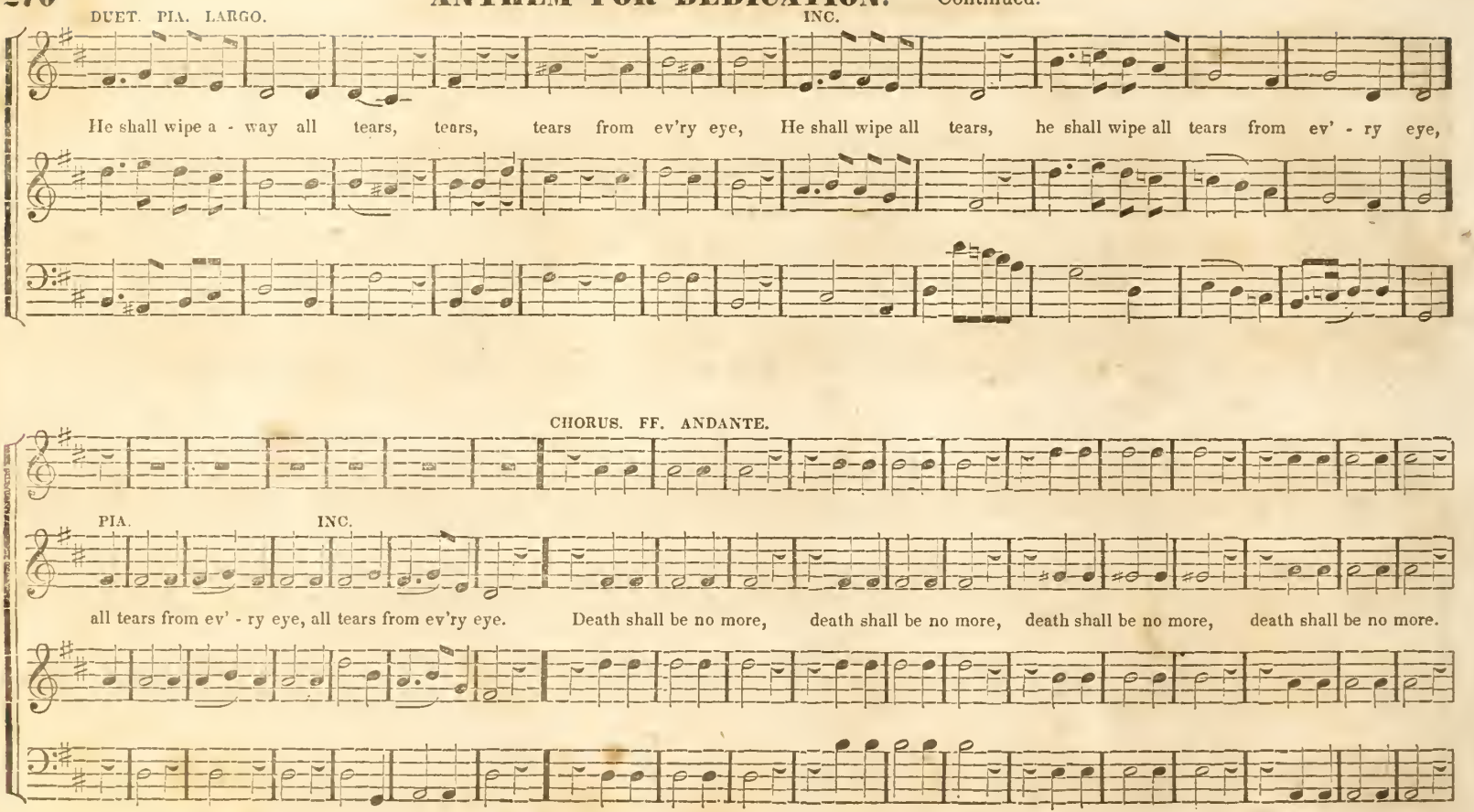
T. Whittemore.

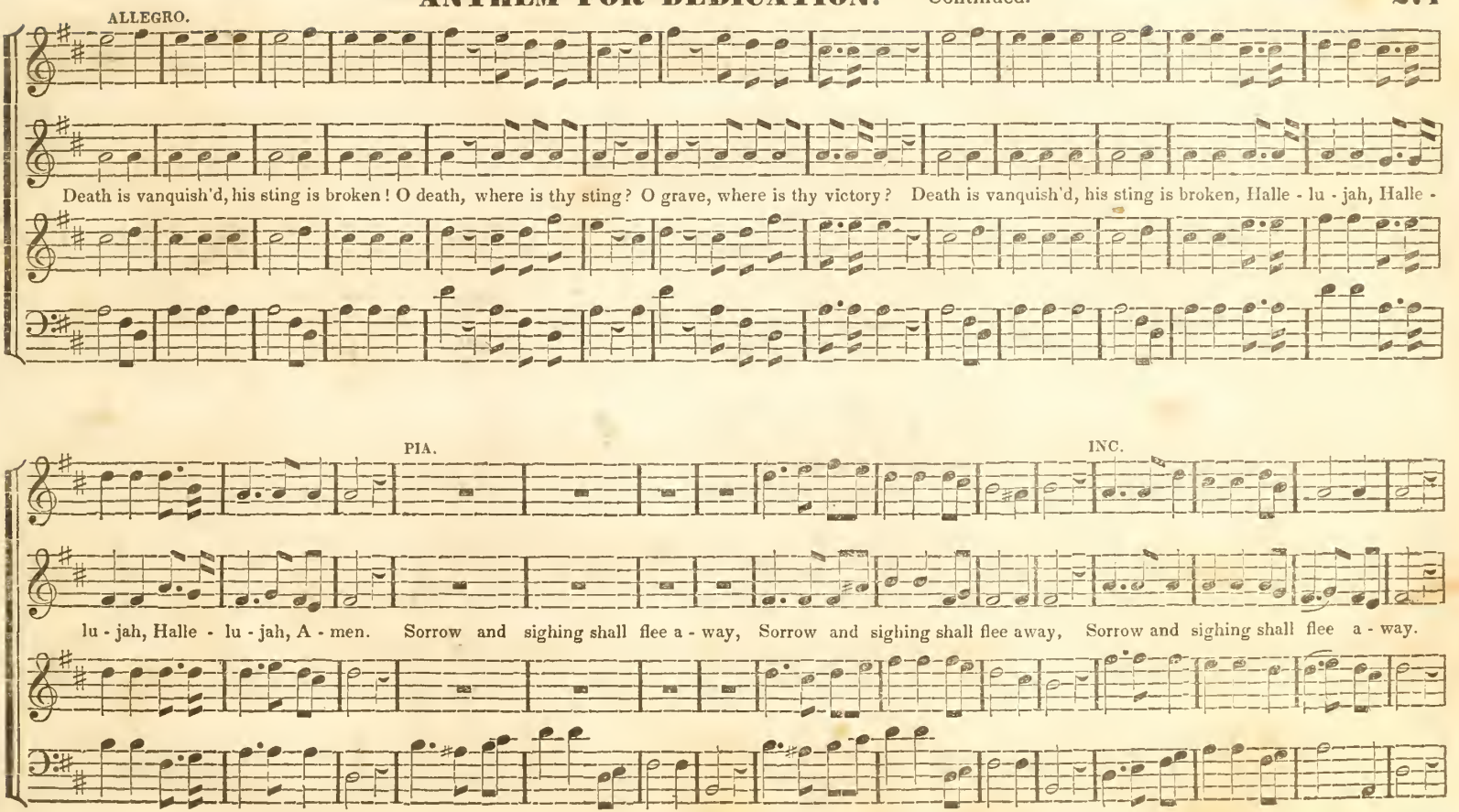



PIA.
INC.
PIA.
rest, - - - - - - - - - - shall rest, - - - - In Zi - on God shall rest, - - - - - - - - - - - - - shall rest, - - - - - In
INC.
PIA.
SYM.
Zi - on God shall rest, In Zi - on God shall rest, shall rest. - - - -
CHORUS. ALLEGRO. FOR.
Behold ! God dwells with men, God dwells with men upon the earth God dwells with men up - on the earth. SYM.


DUET.
God dwells with men God dwells with men, God dwells with men upon the earth. SYM.
CHORUS. ALLEGRO. FOR.
ALLEGRO.
Behold! God dwells with men, God dwells with men upon the earth, God dwells with men up - on the earth. He will be their God, and


FOR.
they shall be his people, He will be their God, and they shall be his people. SYM. God is their God and
they are his people, God is their God, and they are his people, God is their God, and they are his people, they are his people.


DUET. PIA. LARGO.
INC.
He shall wipe a - way all tears, tears, tears from ev'ry eye, He shall wipe all tears, he shall wipe all tears from ev' - ry eye,
CHORUS. FF. ANDANTE.
PIA.
INC.
all tears from ev' - ry eye, all tears from ev'ry eye. Death shall be no more, death shall be no more, death shall be no more, death shall be no more.


ALLEGRO.
Death is vanquish'd, his sting is broken! O death, where is thy sting? O grave, where is thy victory? Death is vanquish'd, his sting is broken, Halle - lu - jah, Halle -
PIA.
INC.
lu - jah, Halle - lu - jah, A - men. Sorrow and sighing shall flee a - way, Sorrow and sighing shall flee away, Sorrow and sighing shall flee a - way.

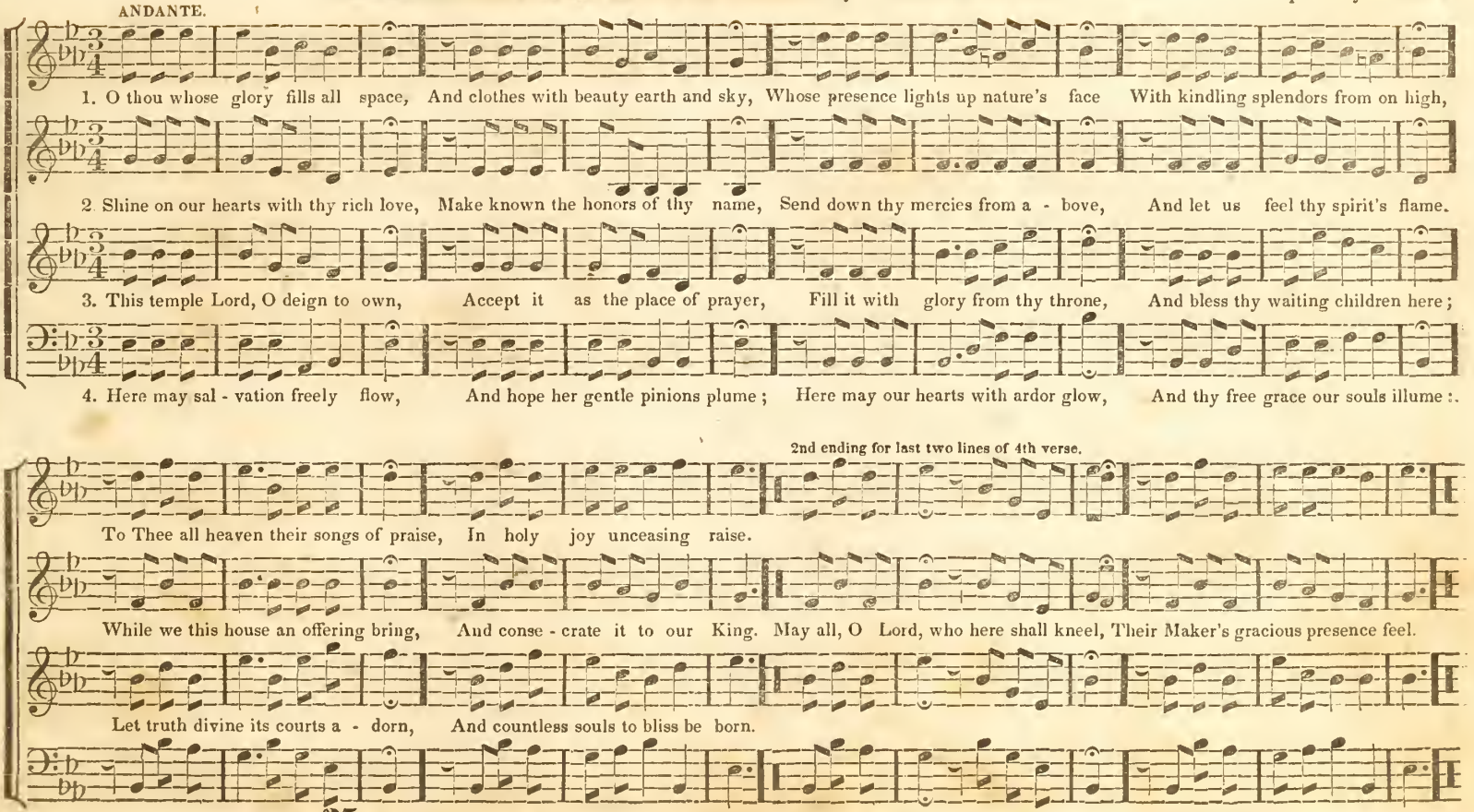
FF. ADAGIO.

Death is vanquish'd, his sting is broken, Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, Amen, Amen, Amen, Halle - lu - jah, Amen, Halle - lu - jah.

BALDWIN. L. M.

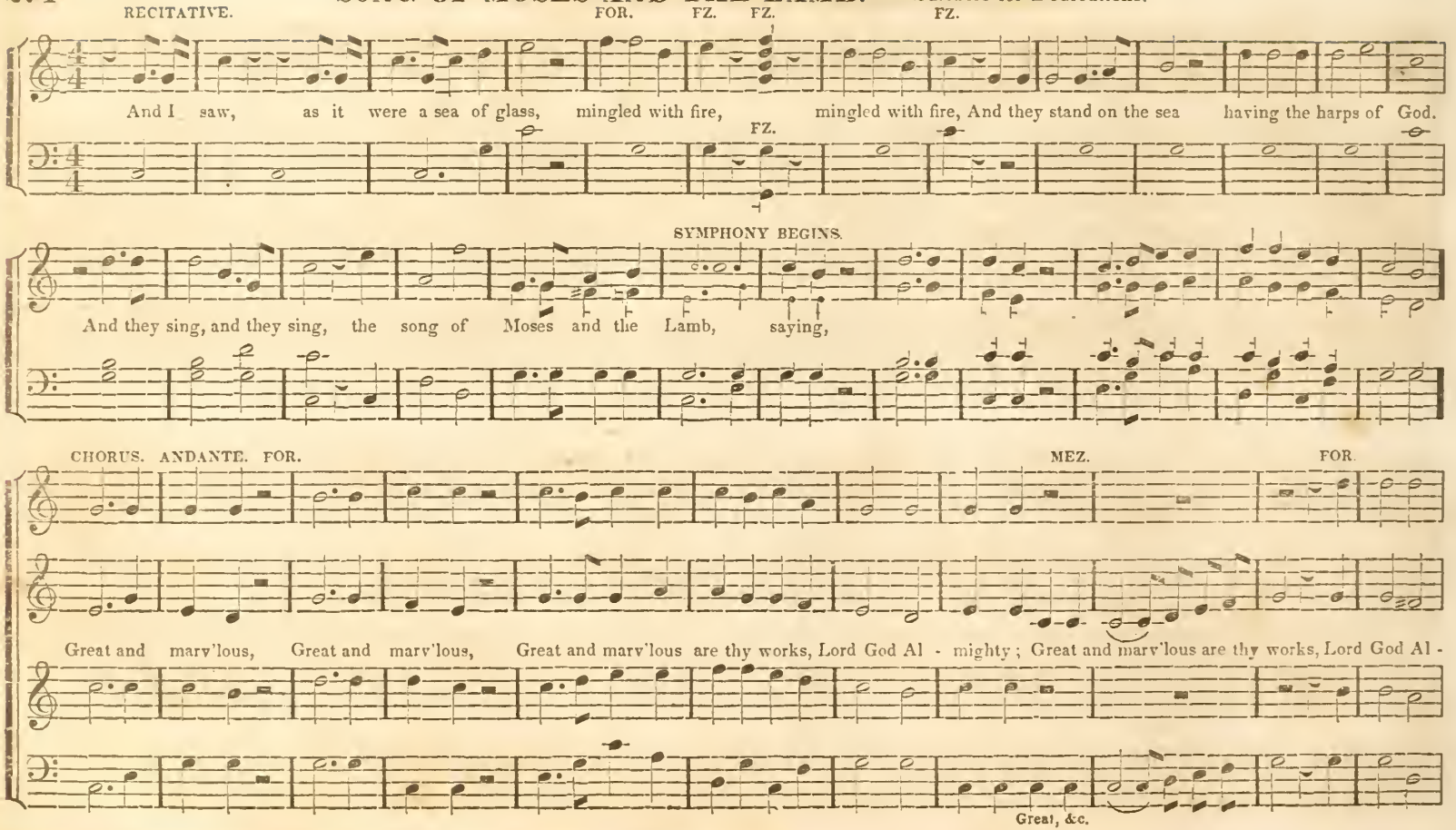
Air by Francis.

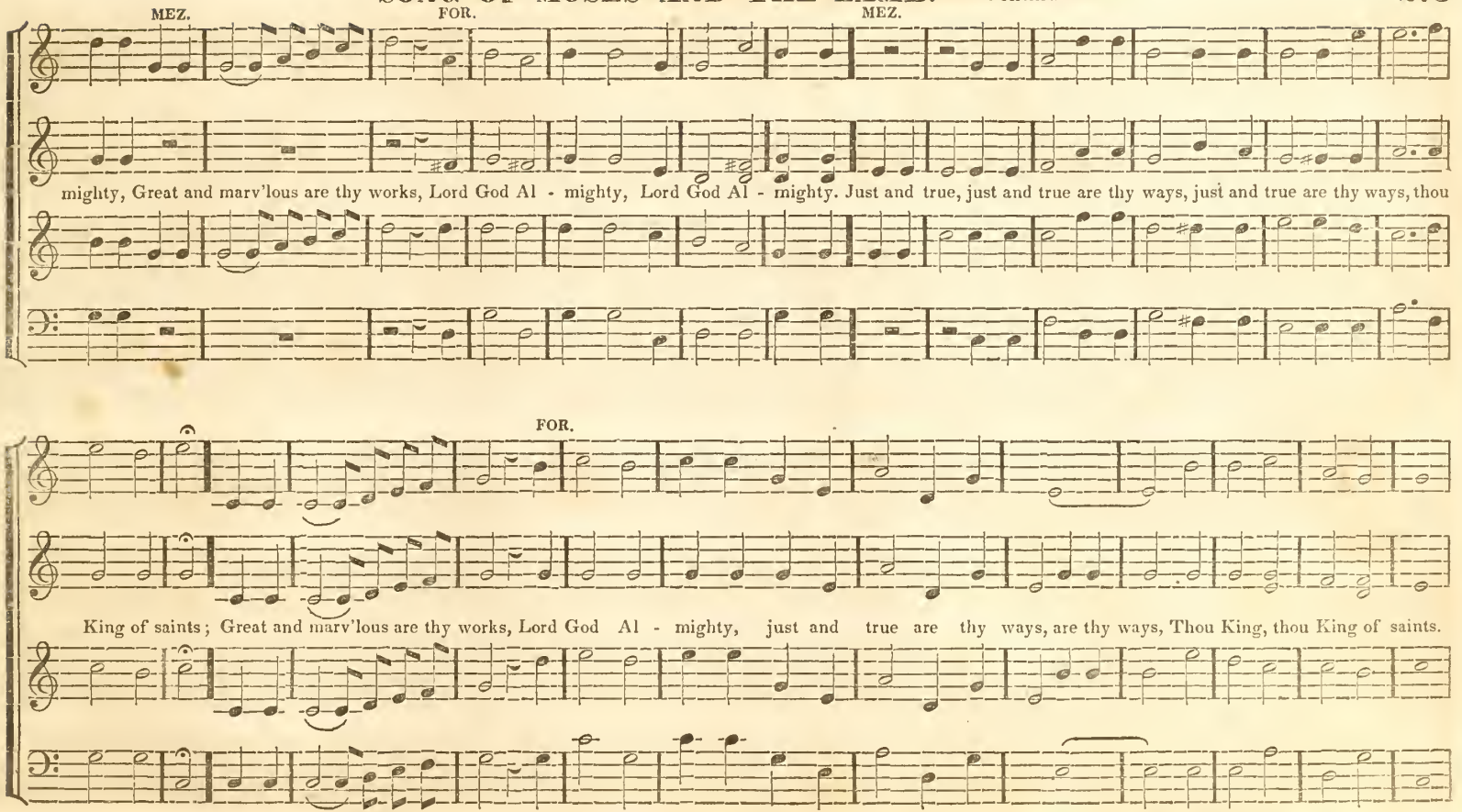
Bless'd be the Father and his love, To whose ce - lestial source we owe, Riv - ers of endless joy a - bove, And rills of comfort here below.


ANDANTE.
1. O thou whose glory fills all space, And clothes with beauty earth and sky, Whose presence lights up nature's face With kindling splendors from on high,
2. Shine on our hearts with thy rich love, Make known the honors of thy name, Send down thy mercies from a - bove, And let us feel thy spirit's flame.
3. This temple Lord, O deign to own, Accept it as the place of prayer, Fill it with glory from thy throne, And bless thy waiting children here;
4. Here may sal - vation freely flow, And hope her gentle pinions plume; Here may our hearts with ardor glow, And thy free grace our souls illume:.
2nd ending for last two lines of 4th verse.
To Thee all heaven their songs of praise, In holy joy unceasing raise.
While we this house an offering bring, And conse - crate it to our King. May all, O Lord, who here shall kneel, Their Maker's gracious presence feel.
Let truth divine its courts a - dorn, And countless souls to bliss be born.

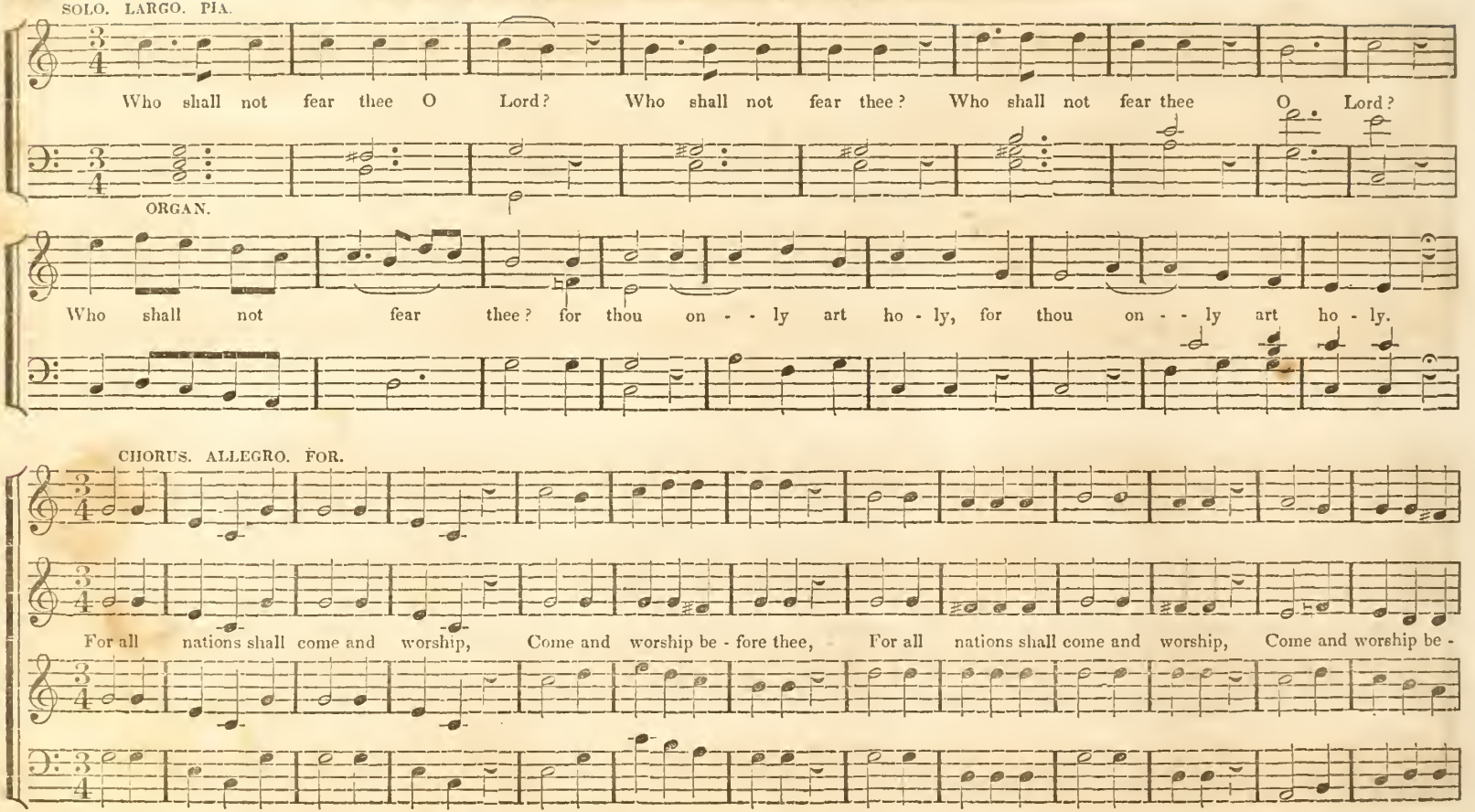
SONG OF MOSES AND THE LAMB.

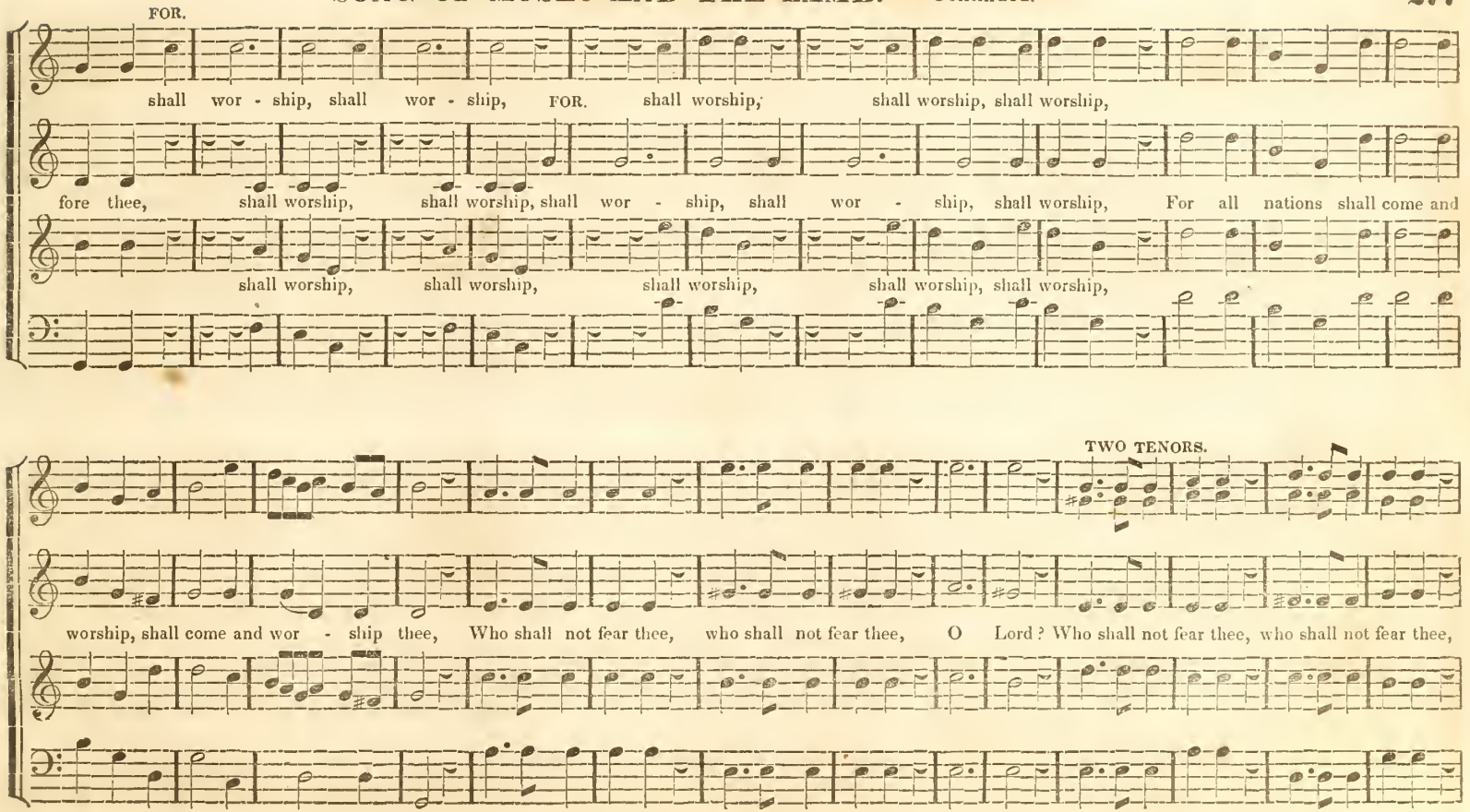
Suitable for Dedications.




MEZ.
FOR.
MEZ.
mighty, Great and marv'lous are thy works, Lord God Al - mighty, Lord God Al - mighty. Just and true, just and true are thy ways, just and true are thy ways, thou
FOR.
King of saints; Great and marv'lous are thy works, Lord God Al - mighty, just and true are thy ways, are thy ways, Thou King, thou King of saints.

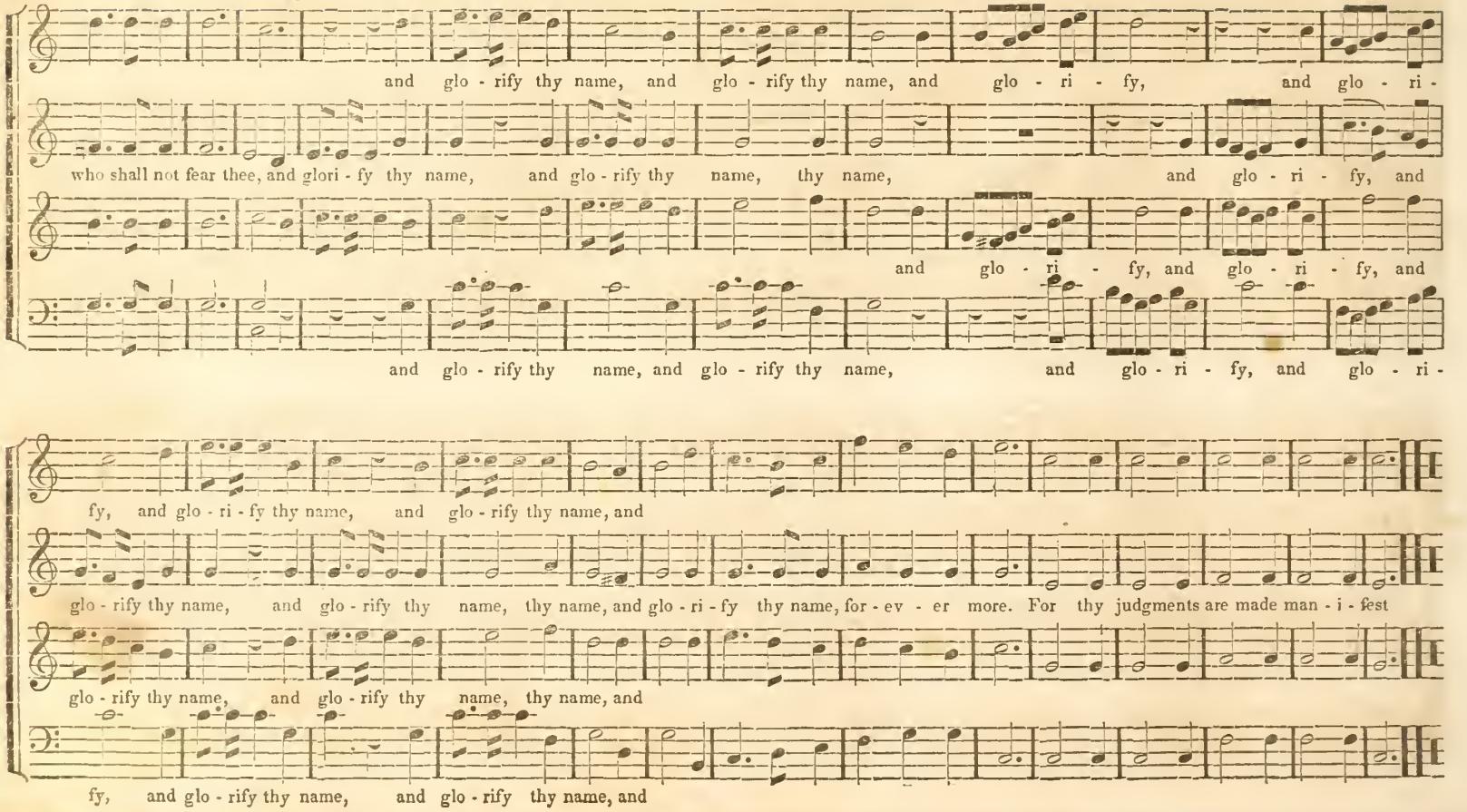
SONG OF MOSES AND THE LAMB. Continued.

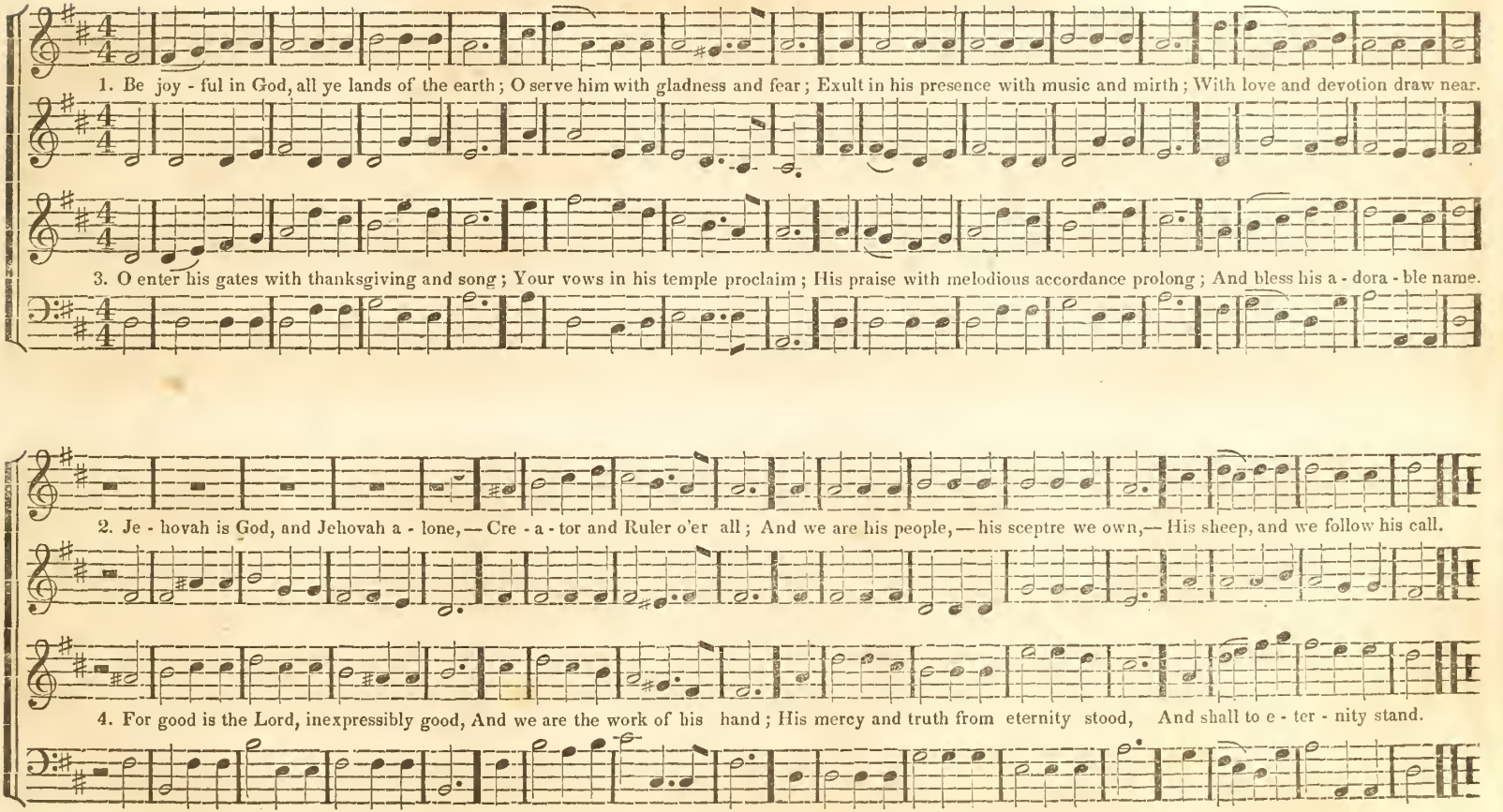



FOR.
shall wor - ship, shall wor - ship, FOR. shall worship, shall worship, shall worship,
fore thee, shall worship, shall worship, shall wor - ship, shall wor - ship, shall worship, For all nations shall come and
shall worship, shall worship, shall worship, shall worship, shall worship,
TWO TENORS.
worship, shall come and wor - ship thee, Who shall not fear thee, who shall not fear thee, O Lord? Who shall not fear thee, who shall not fear thee,

SONG OF MOSES AND THE LAMB. Concluded.

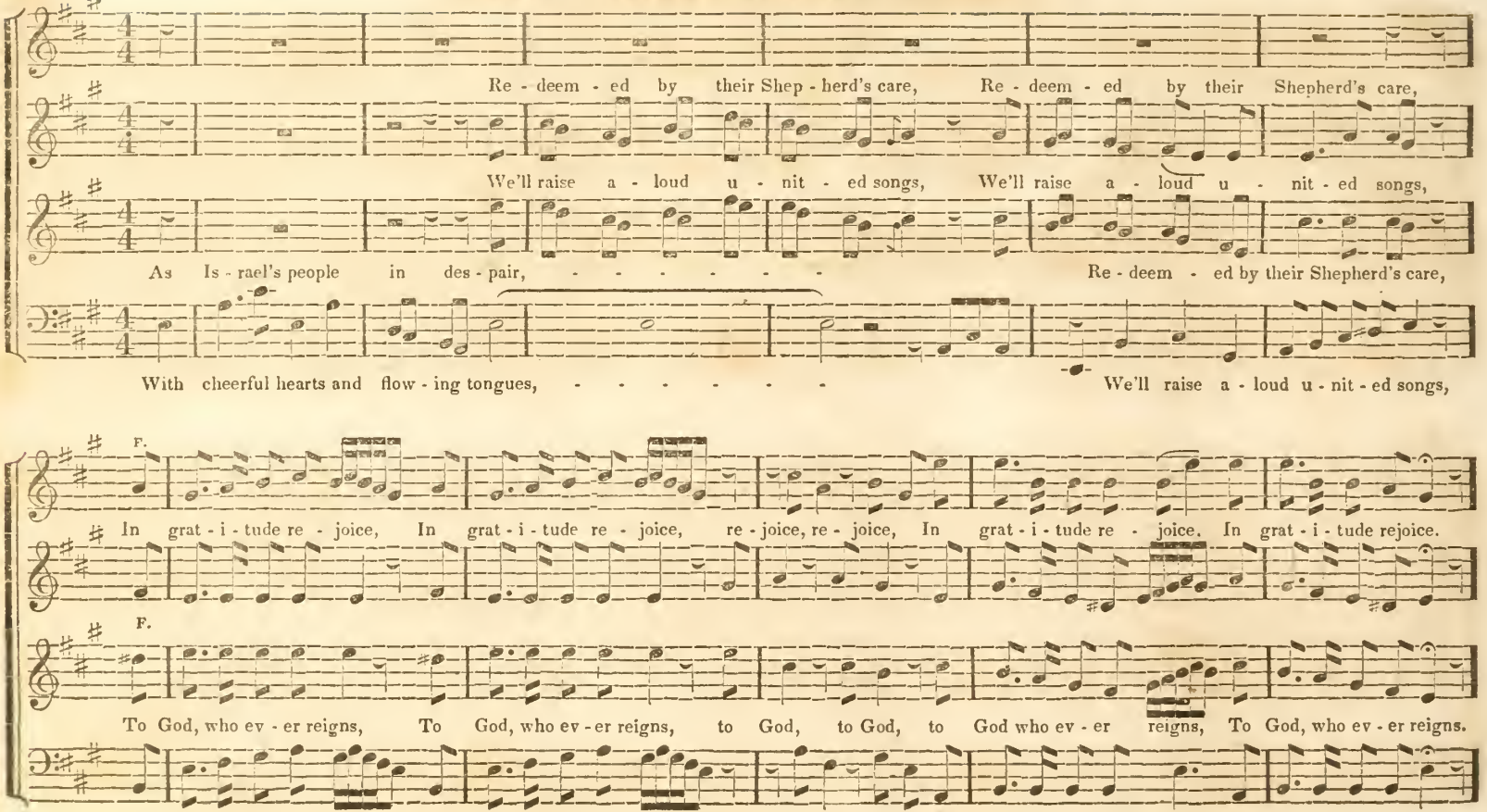
FOR.

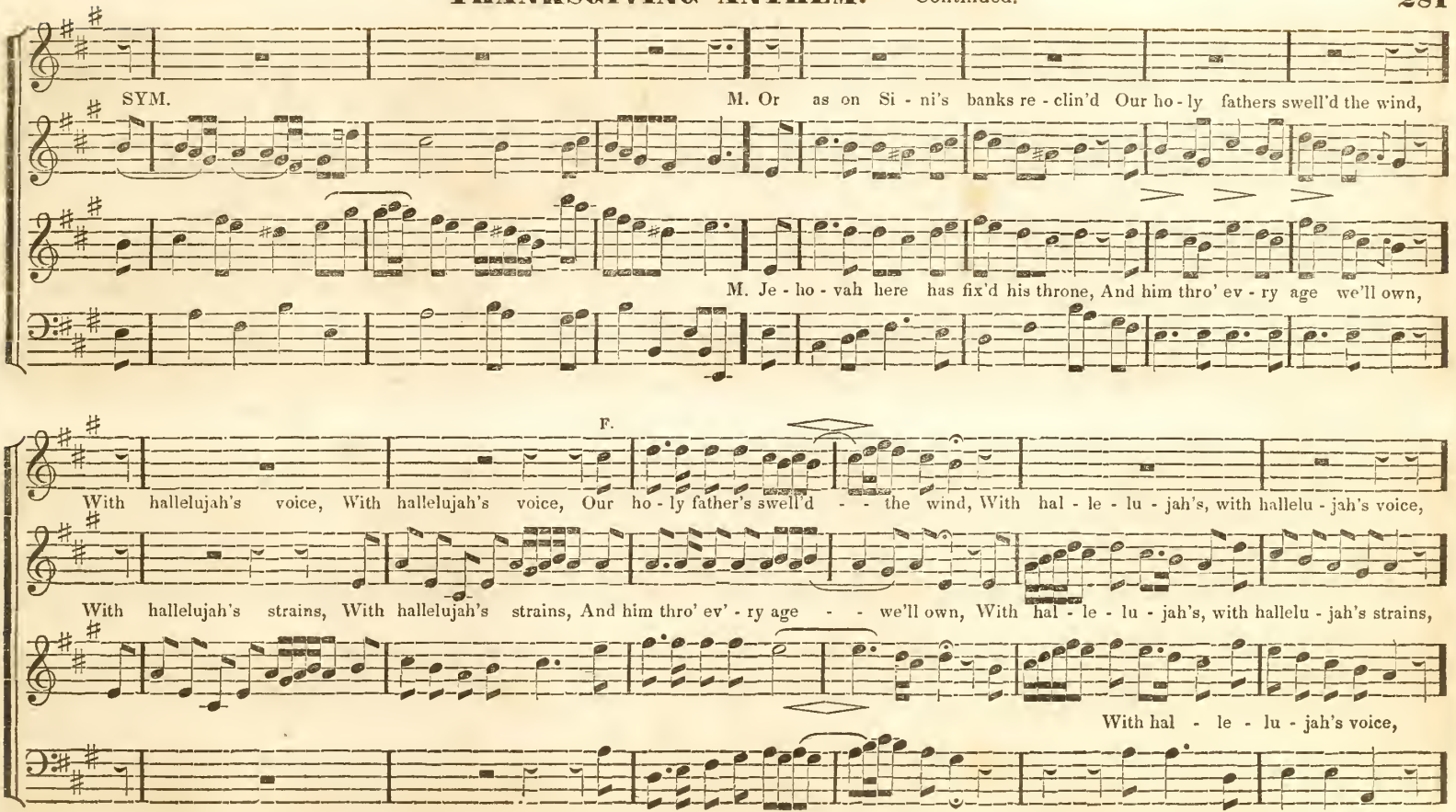


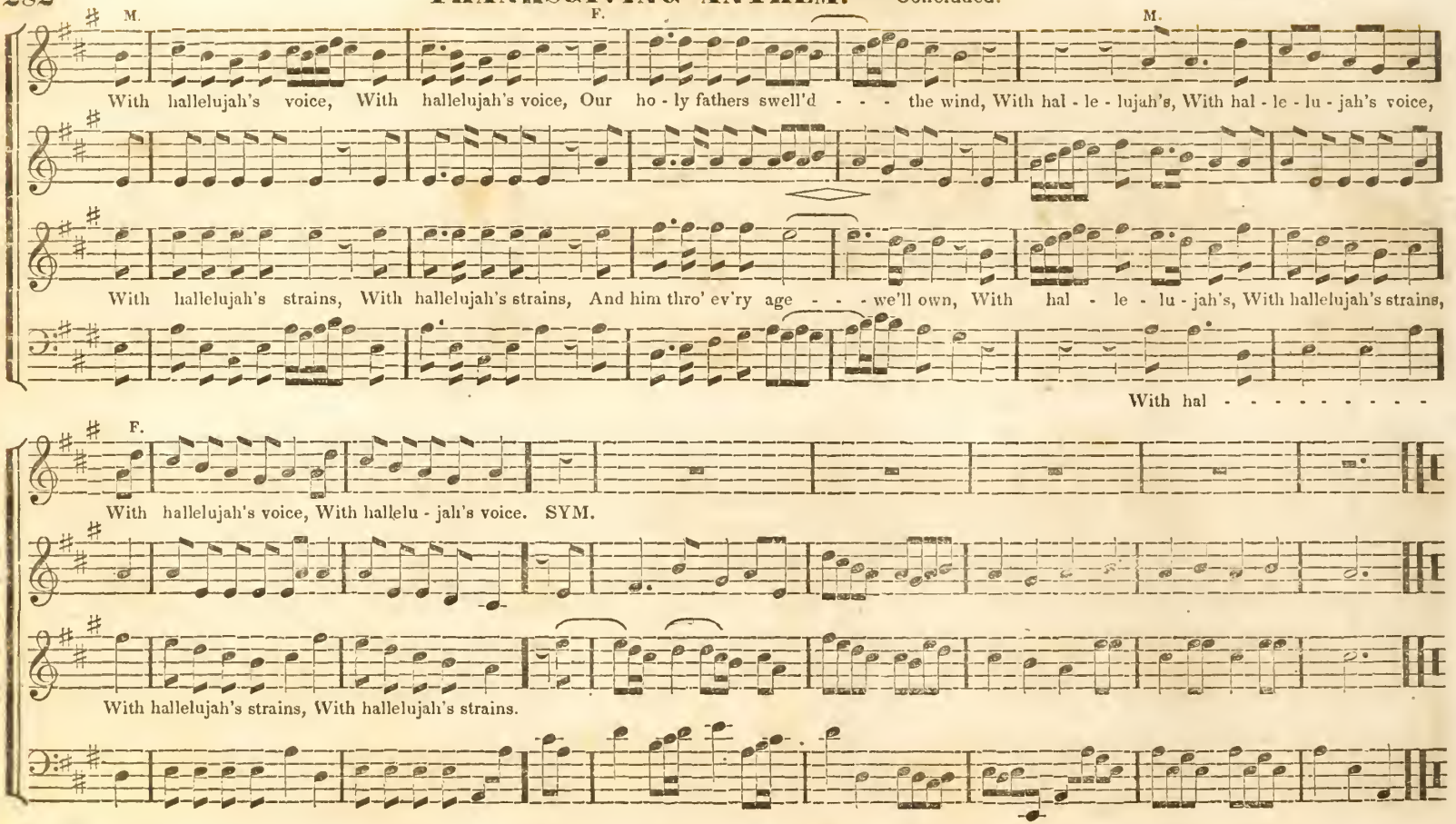

1. Be joy - ful in God, all ye lands of the earth; O serve him with gladness and fear; Exult in his presence with music and mirth; With love and devotion draw near.
3. O enter his gates with thanksgiving and song; Your vows in his temple proclaim; His praise with melodious accordance prolong; And bless his a - dora - ble name.
2. Je - hovah is God, and Jehovah a - lone,—Cre - a - tor and Ruler o'er all; And we are his people,—his sceptre we own,—His sheep, and we follow his call.
4. For good is the Lord, inexpressibly good, And we are the work of his hand; His mercy and truth from eternity stood, And shall to e - ter - nity stand.

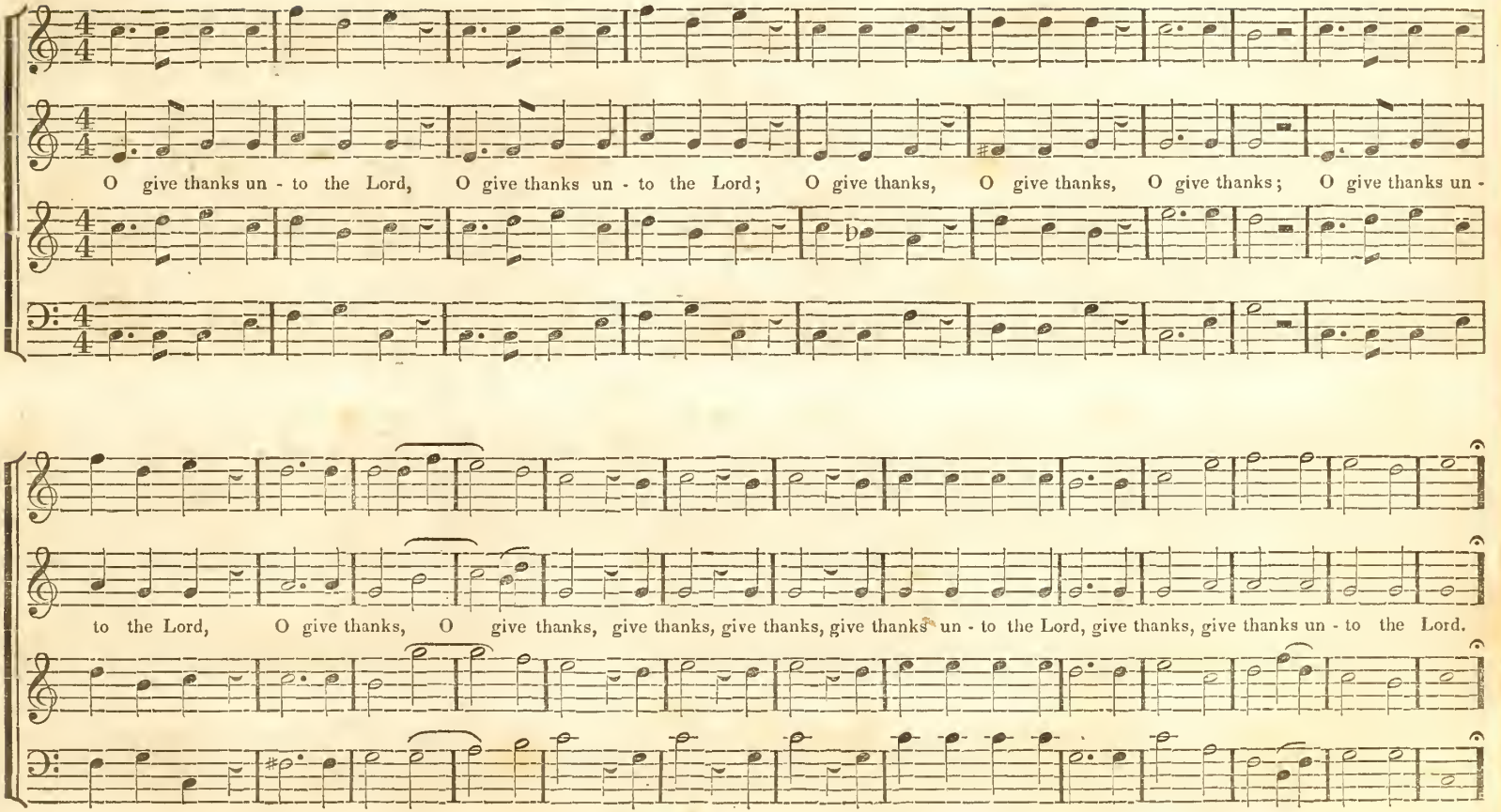
THANKSGIVING ANTHEM.

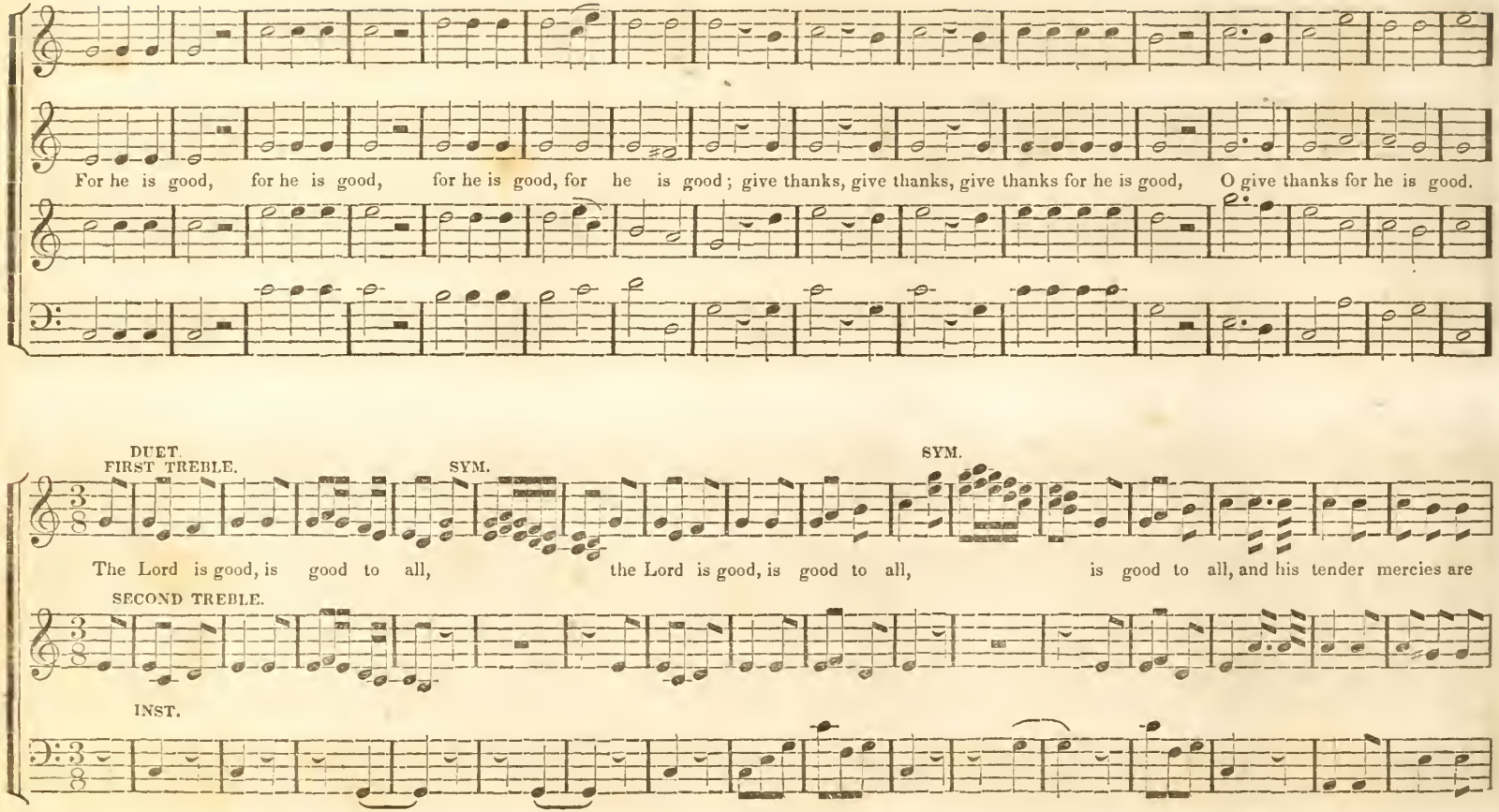
Dr. Stevenson.

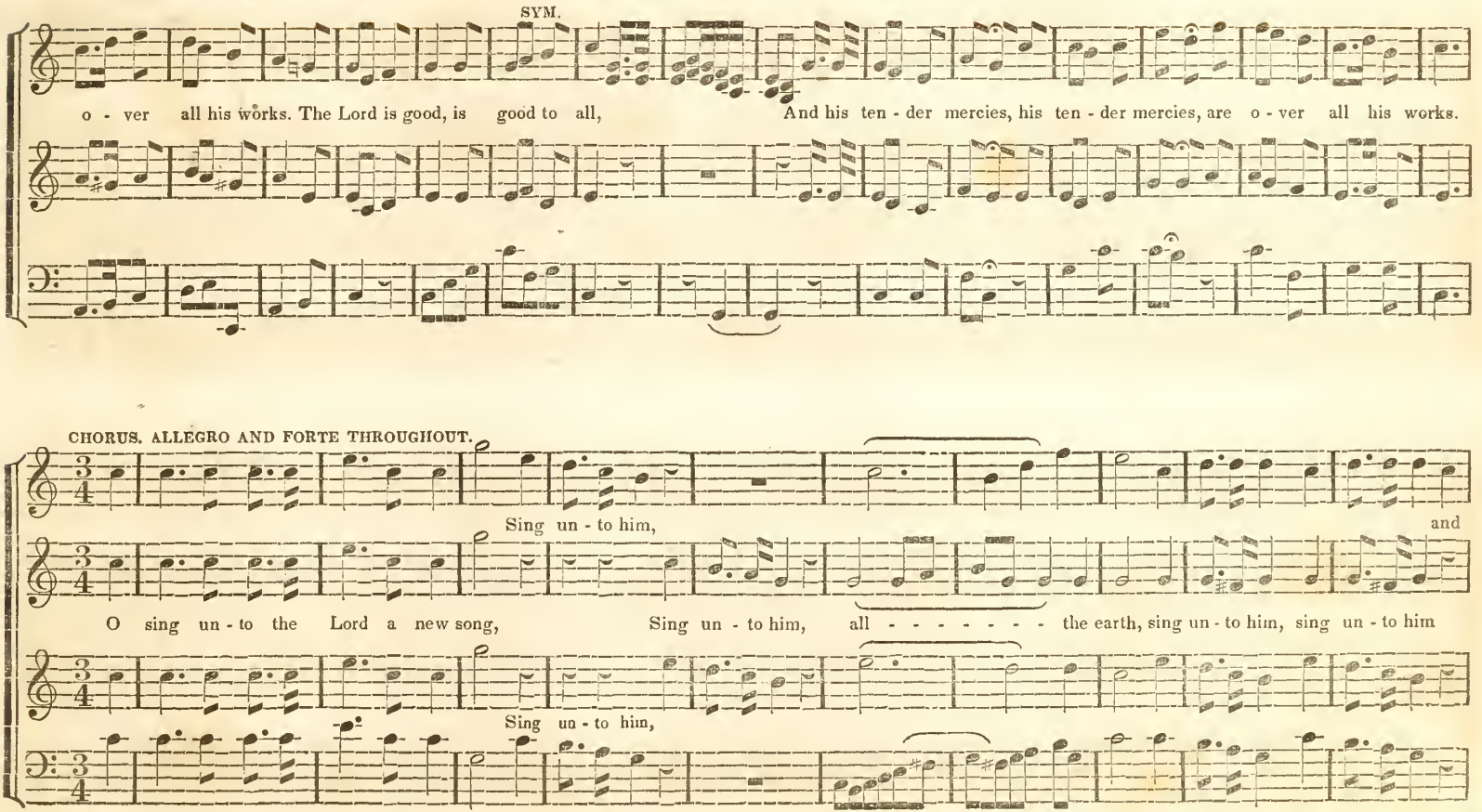


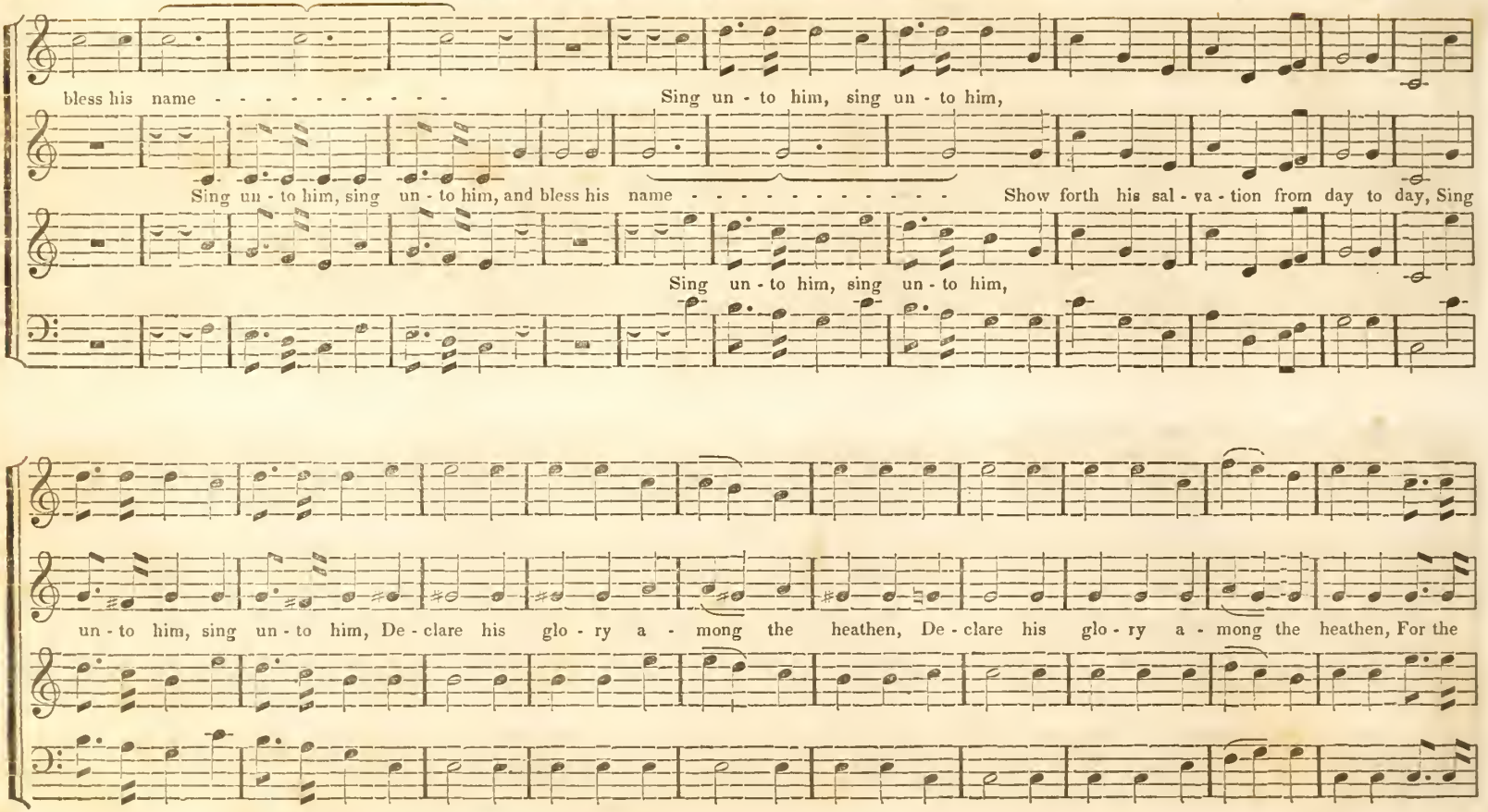

SYM.
M. Or as on Si - ni's banks re - clin'd Our ho - ly fathers swell'd the wind,
M. Je - ho - vah here has fix'd his throne, And him thro' ev - ry age we'll own,
F.
With hallelujah's voice, With hallelujah's voice, Our ho - ly father's swell'd - - the wind, With hal - le - lu - jah's, with hallelu - jah's voice,
With hallelujah's strains, With hallelujah's strains, And him thro' ev' - ry age - - we'll own, With hal - le - lu - jah's, with hallelu - jah's strains,
With hal - le - lu - jah's voice,
With hal - le - lu - jah's strains,

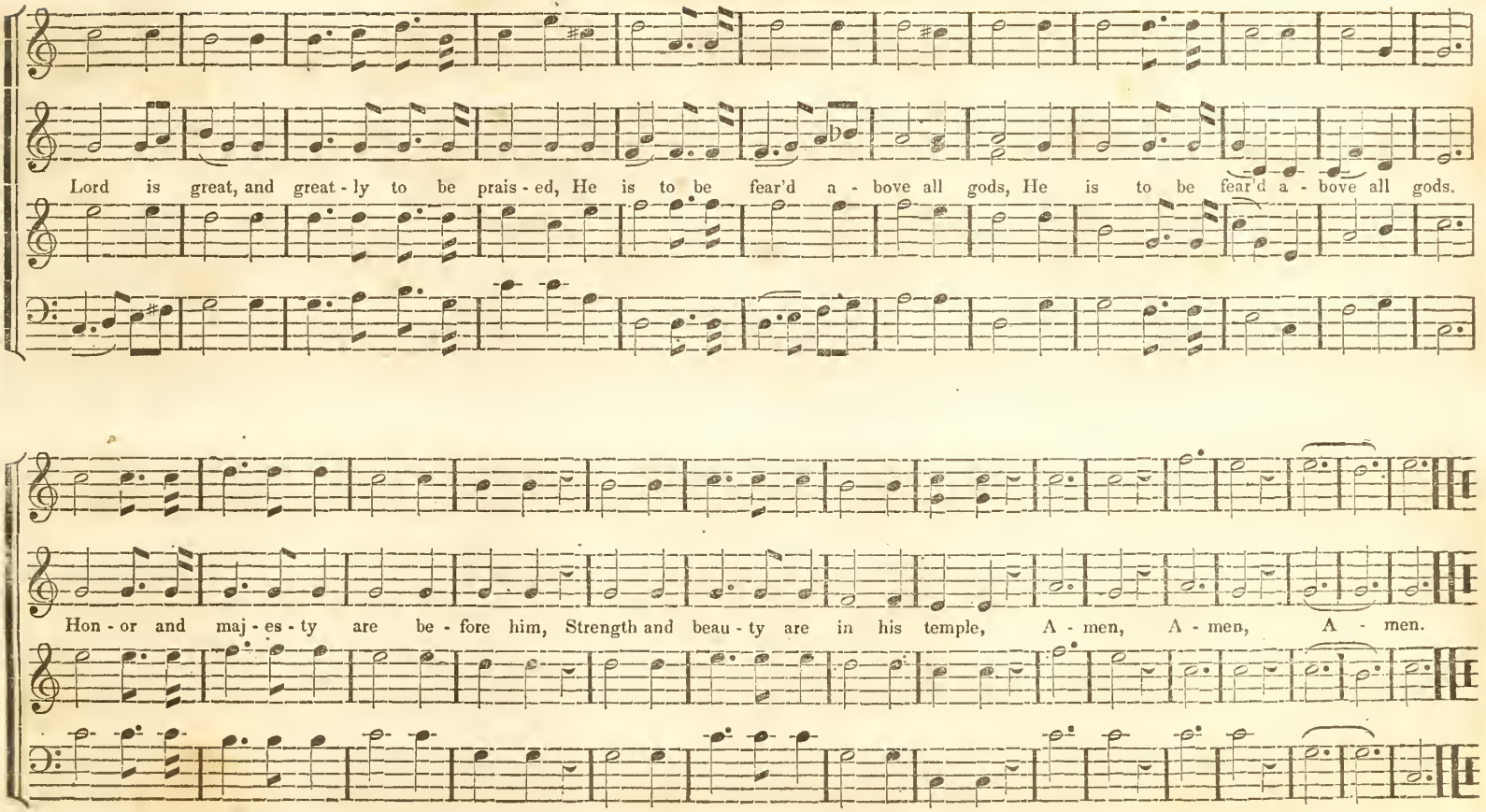

M.
F.
M.
With hallelujah's voice, With hallelujah's voice, Our ho - ly fathers swell'd - - - the wind, With hal - le - lujah's, With hal - le - lu - jah's voice,
With hallelujah's strains, With hallelujah's strains, And him thro' ev'ry age - - - we'll own, With hal - le - lu - jah's, With hallelujah's strains,
With hal - - - - - - - - -
F.
With hallelujah's voice, With hallelu - jah's voice. SYM.
With hallelujah's strains, With hallelujah's strains.

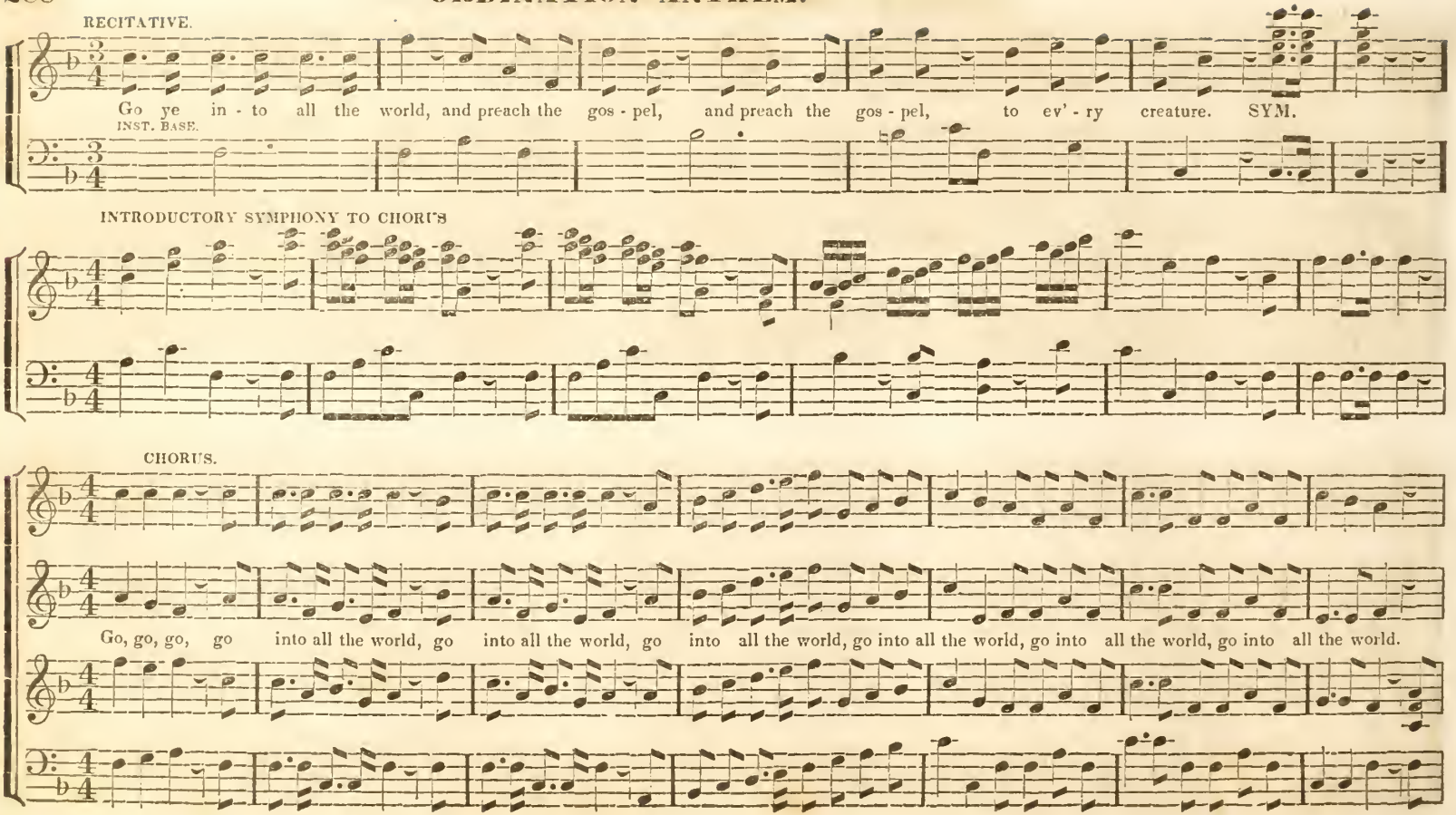

O give thanks un - to the Lord, O give thanks un - to the Lord; O give thanks, O give thanks, O give thanks; O give thanks un -
to the Lord, O give thanks, O give thanks, give thanks, give thanks, give thanks un - to the Lord, give thanks, give thanks un - to the Lord.

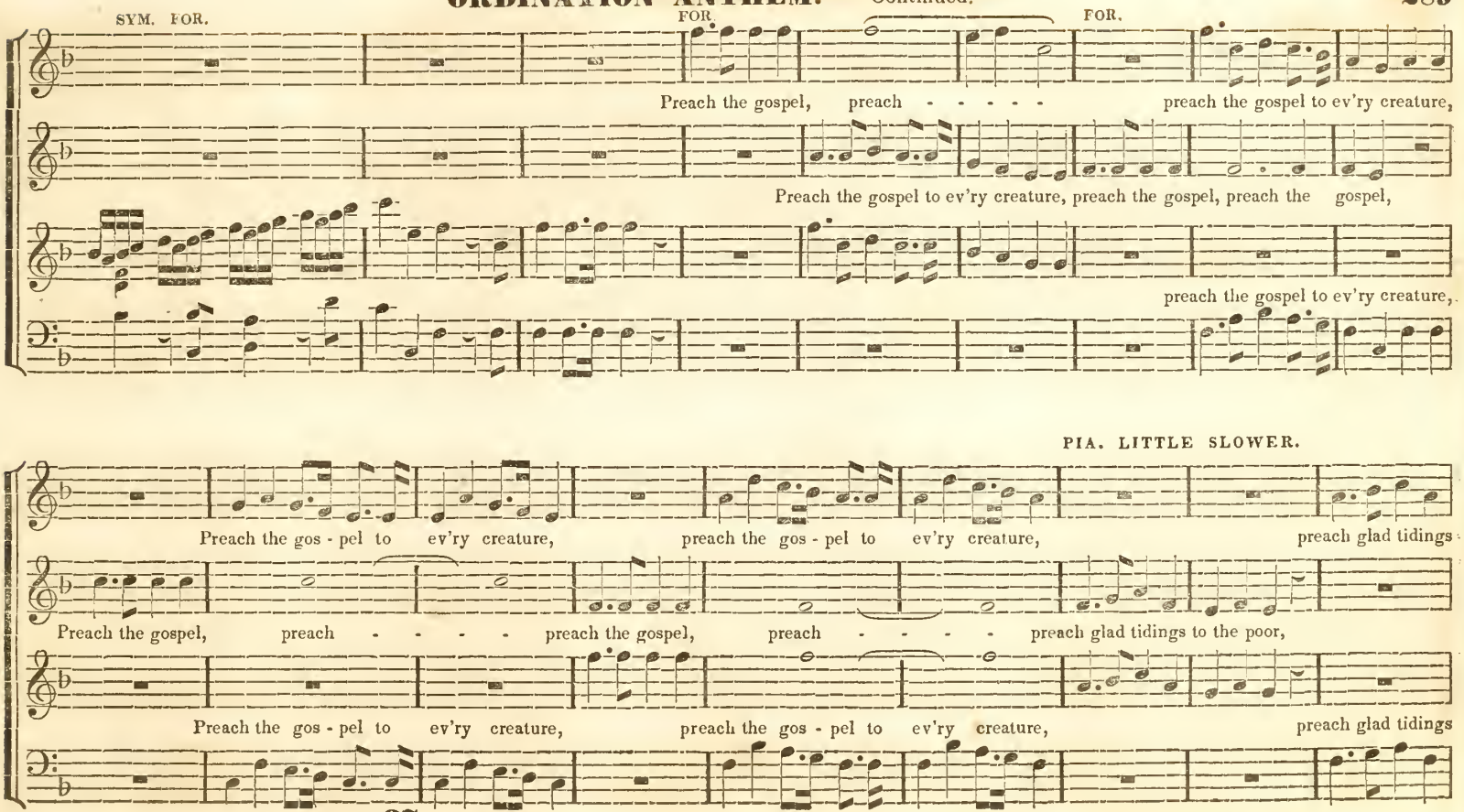

For he is good, for he is good, for he is good, for he is good; give thanks, give thanks, give thanks for he is good, O give thanks for he is good.
DUET.
FIRST TREBLE.
SYM.
SYM.
The Lord is good, is good to all, the Lord is good, is good to all, is good to all, and his tender mercies are
SECOND TREBLE.
INST.

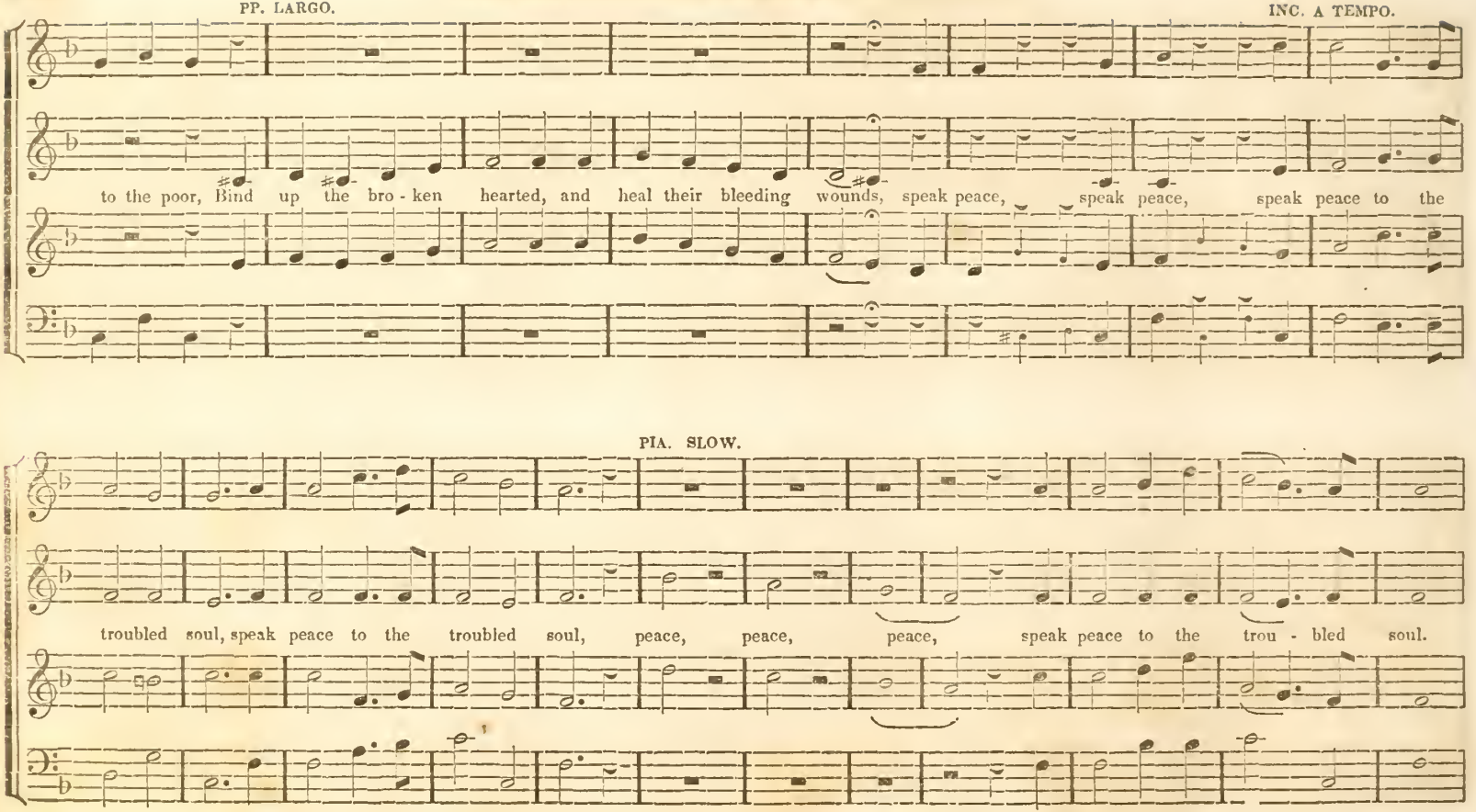

SYM.
o - ver all his works. The Lord is good, is good to all, And his ten - der mercies, his ten - der mercies, are o - ver all his works.
CHORUS. ALLEGRO AND FORTE THROUGHOUT.
Sing un - to him, and
O sing un - to the Lord a new song, Sing un - to him, all - - - - - - - - the earth, sing un - to him, sing un - to him
Sing un - to him,

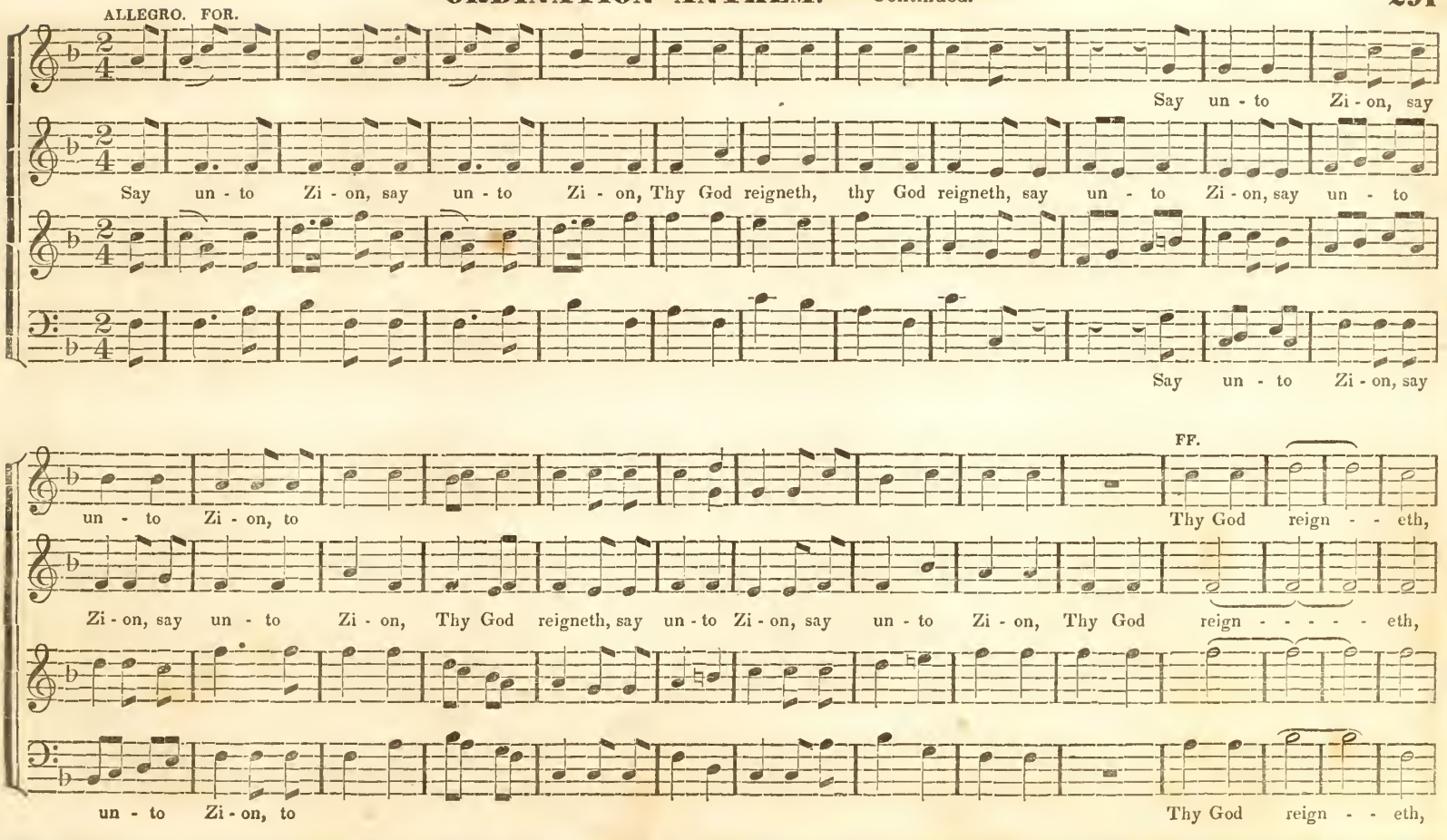

bless his name - - - - - - - - - - -
Sing un - to him, sing un - to him,
Sing un - to him, sing un - to him, and bless his name - - - - - - - - - - -
Show forth his sal - va - tion from day to day, Sing
Sing un - to him, sing un - to him,
un - to him, sing un - to him, De - clare his glo - ry a - mong the heathen, De - clare his glo - ry a - mong the heathen, For the

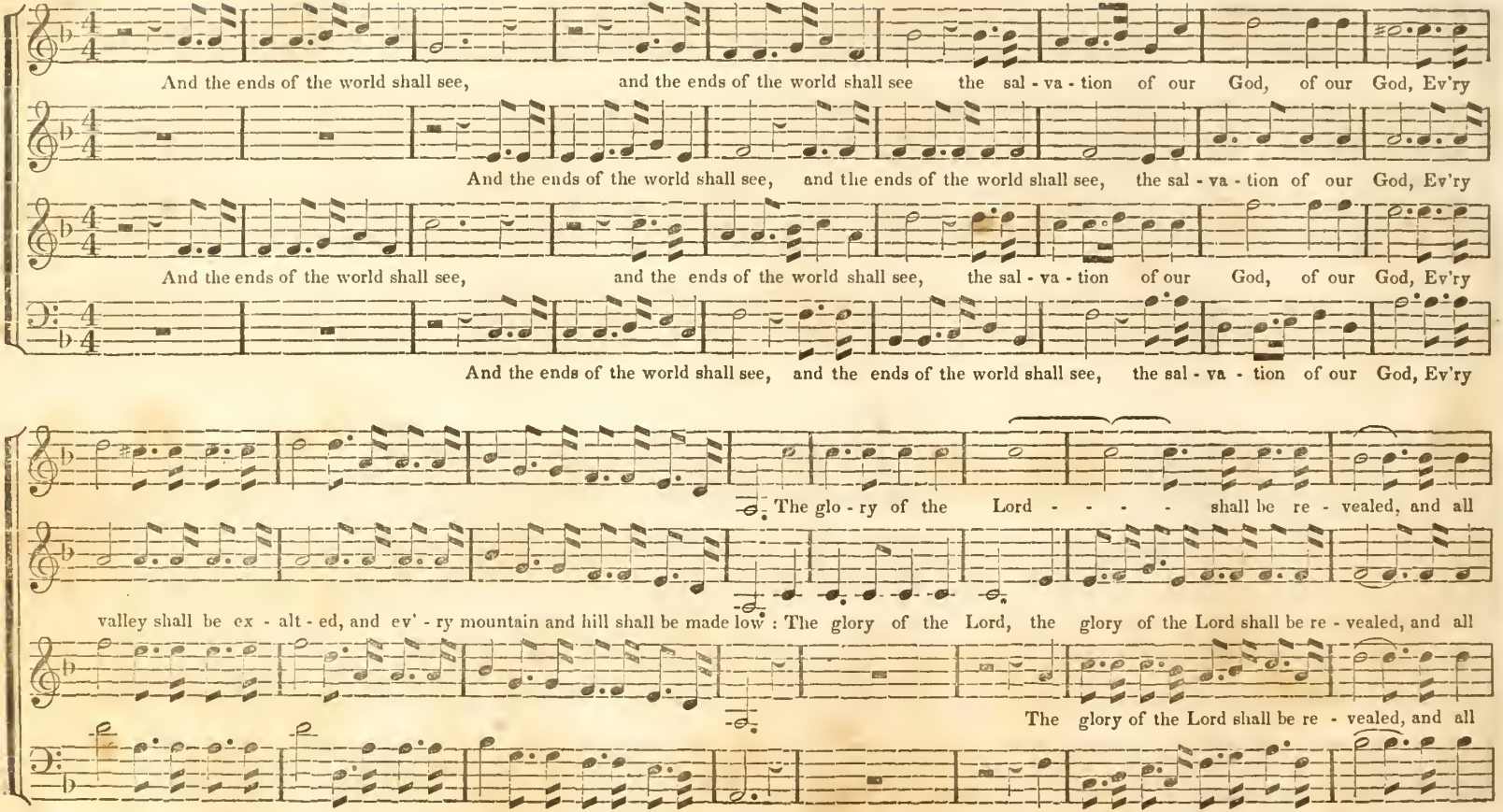

Lord is great, and great - ly to be prais - ed, He is to be fear'd a - bove all gods, He is to be fear'd a - bove all gods.
Hon - or and maj - es - ty are be - fore him, Strength and beau - ty are in his temple, A - men, A - men, A - men.


RECITATIVE.
Go ye in - to all the world, and preach the gos - pel, and preach the gos - pel, to ev' - ry creature. SYM.
INST. BASE.
INTRODUCTORY SYMPHONY TO CHORUS
CHORUS.
Go, go, go, go into all the world, go into all the world, go into all the world, go into all the world, go into all the world, go into all the world.

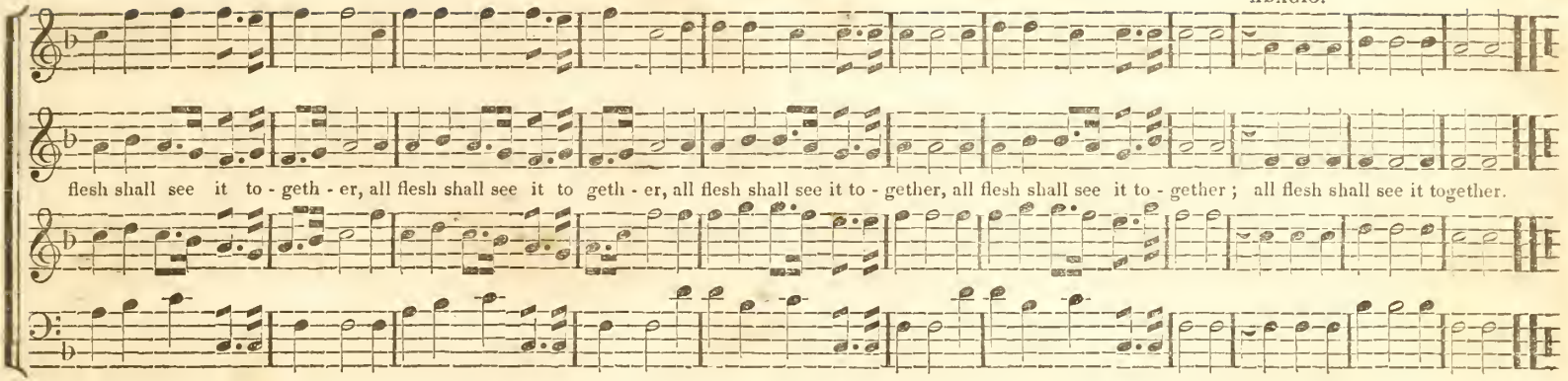

SYM. FOR.
FOR.
FOR.
Preach the gospel, preach - - - - - preach the gospel to ev'ry creature,
Preach the gospel to ev'ry creature, preach the gospel, preach the gospel,
preach the gospel to ev'ry creature,
PIA. LITTLE SLOWER.
Preach the gos - pel to ev'ry creature, preach the gos - pel to ev'ry creature, preach glad tidings
Preach the gospel, preach - - - - - preach the gospel, preach - - - - - preach glad tidings to the poor,
Preach the gos - pel to ev'ry creature, preach the gos - pel to ev'ry creature, preach glad tidings


PP. LARGO.
INC. A TEMPO.
to the poor, Bind up the bro - ken hearted, and heal their bleeding wounds, speak peace, speak peace, speak peace to the
PIA. SLOW.
troubled soul, speak peace to the troubled soul, peace, peace, peace, speak peace to the trou - bled soul.


ALLEGRO. FOR.
Say un - to Zi - on, say
Say un - to Zi - on, say un - to Zi - on, Thy God reigneth, thy God reigneth, say un - to Zi - on, say un - to
Say un - to Zi - on, say
un - to Zi - on, to
FF.
Thy God reign - - eth,
Zi - on, say un - to Zi - on, Thy God reigneth, say un - to Zi - on, say un - to Zi - on, Thy God reign - - - - - eth,
un - to Zi - on, to
Thy God reign - - eth,


And the ends of the world shall see, and the ends of the world shall see the sal - va - tion of our God, of our God, Ev'ry
And the ends of the world shall see, and the ends of the world shall see, the sal - va - tion of our God, Ev'ry
And the ends of the world shall see, and the ends of the world shall see, the sal - va - tion of our God, of our God, Ev'ry
And the ends of the world shall see, and the ends of the world shall see, the sal - va - tion of our God, Ev'ry
The glo - ry of the Lord - - - - shall be re - vealed, and all
valley shall be ex - alt - ed, and ev' - ry mountain and hill shall be made low : The glory of the Lord, the glory of the Lord shall be re - vealed, and all
The glory of the Lord shall be re - vealed, and all

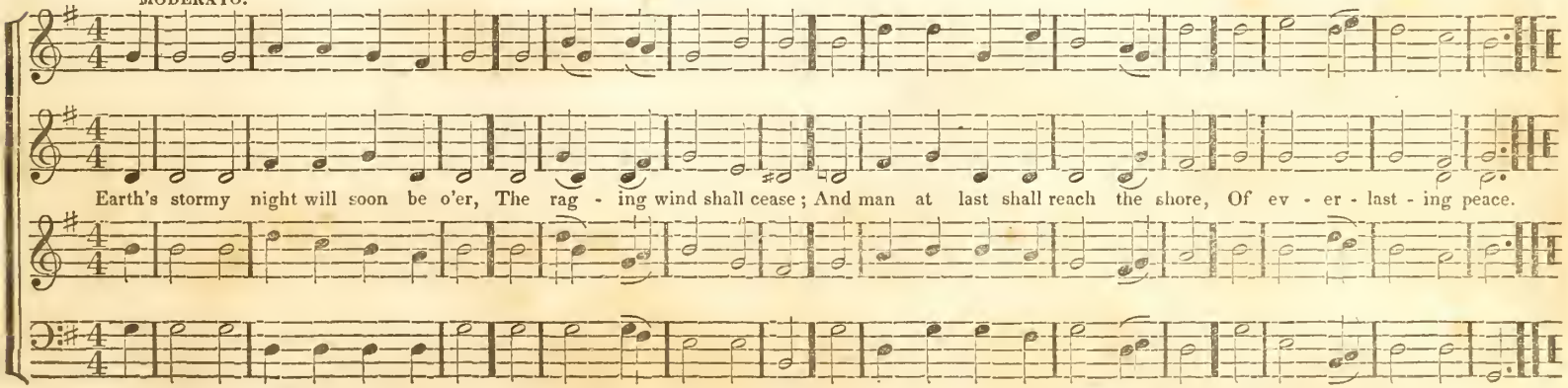
ADAGIO.

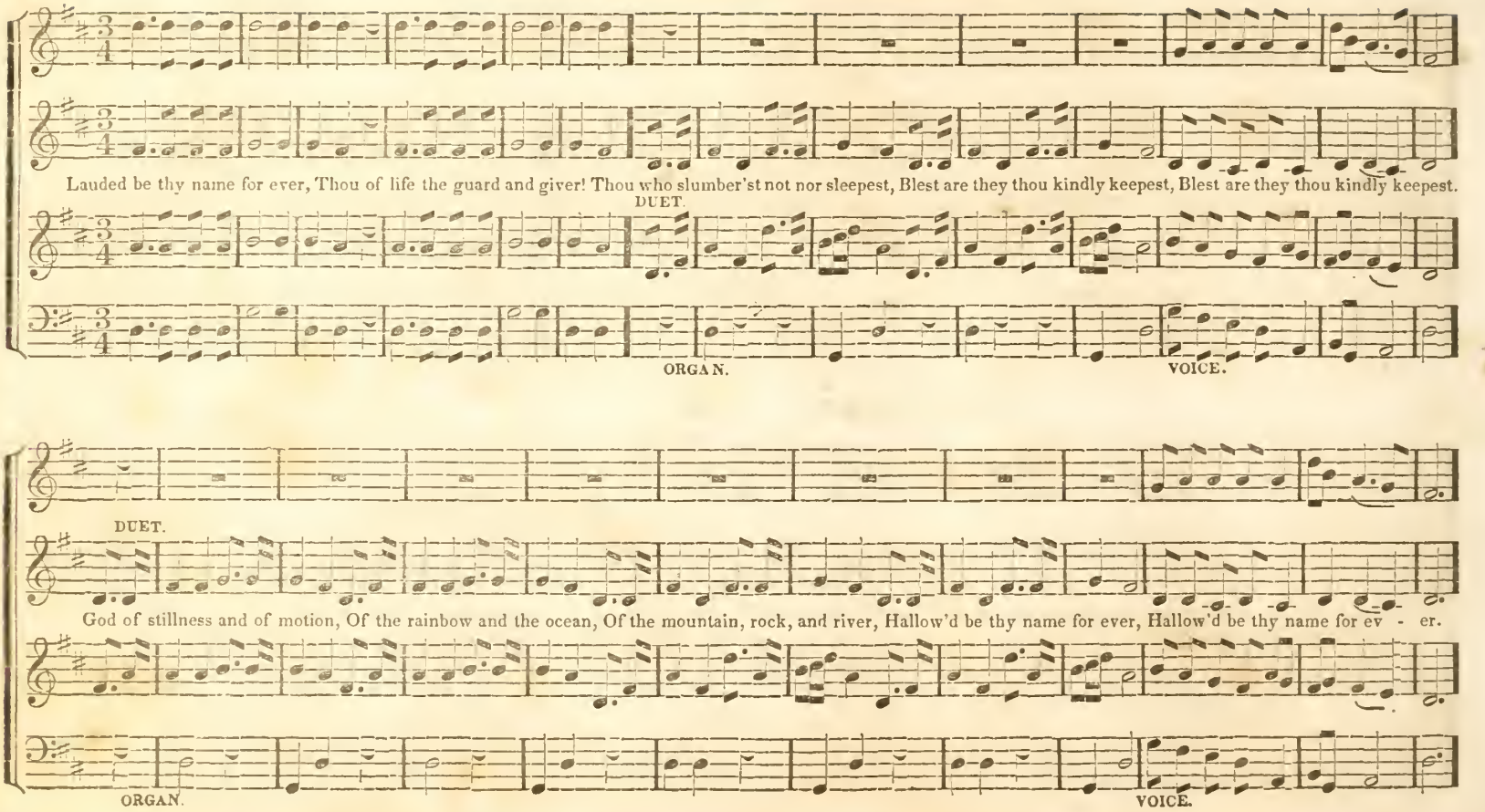


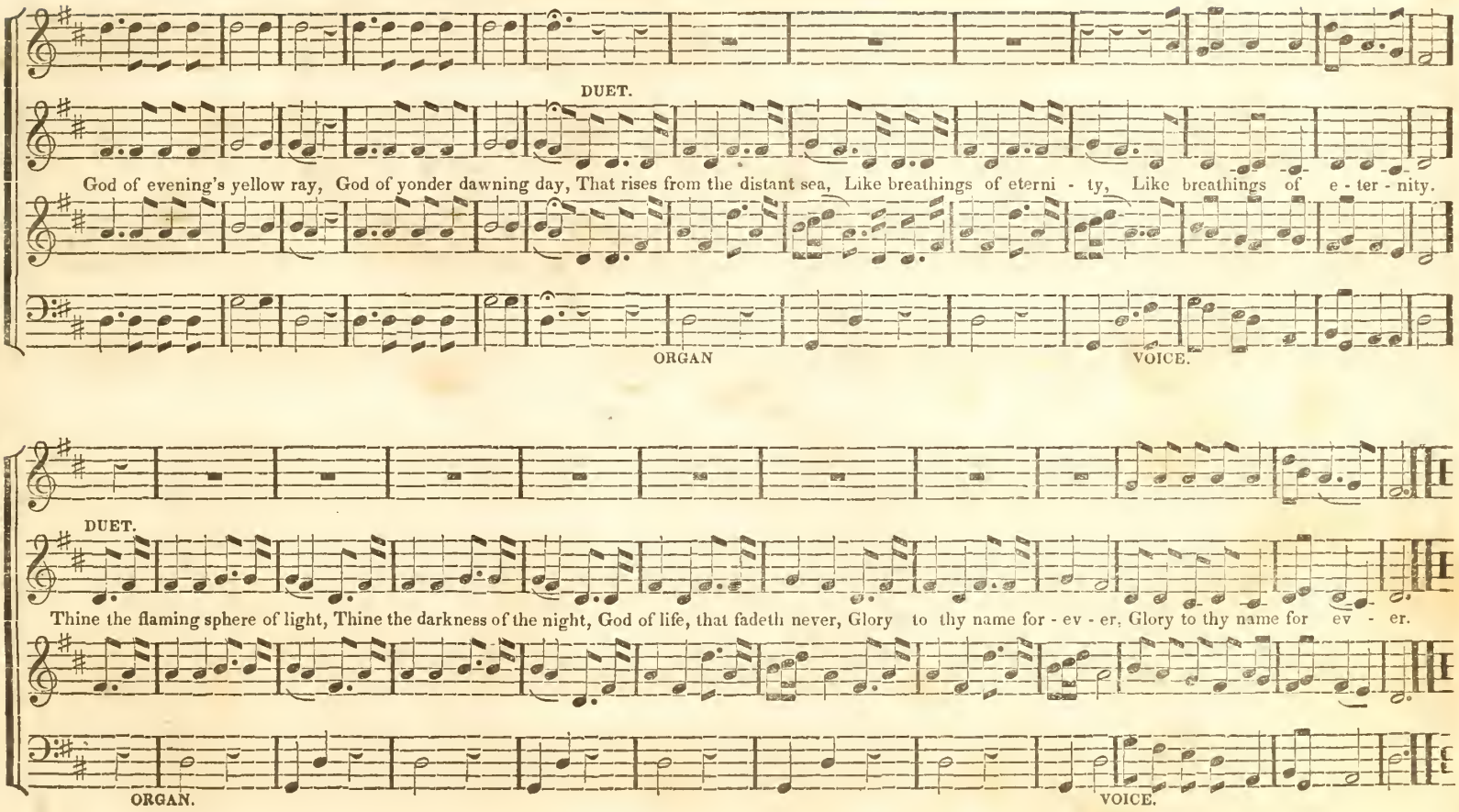
WHITFIELD. C. M.

M. D. Randall.

MODERATO.

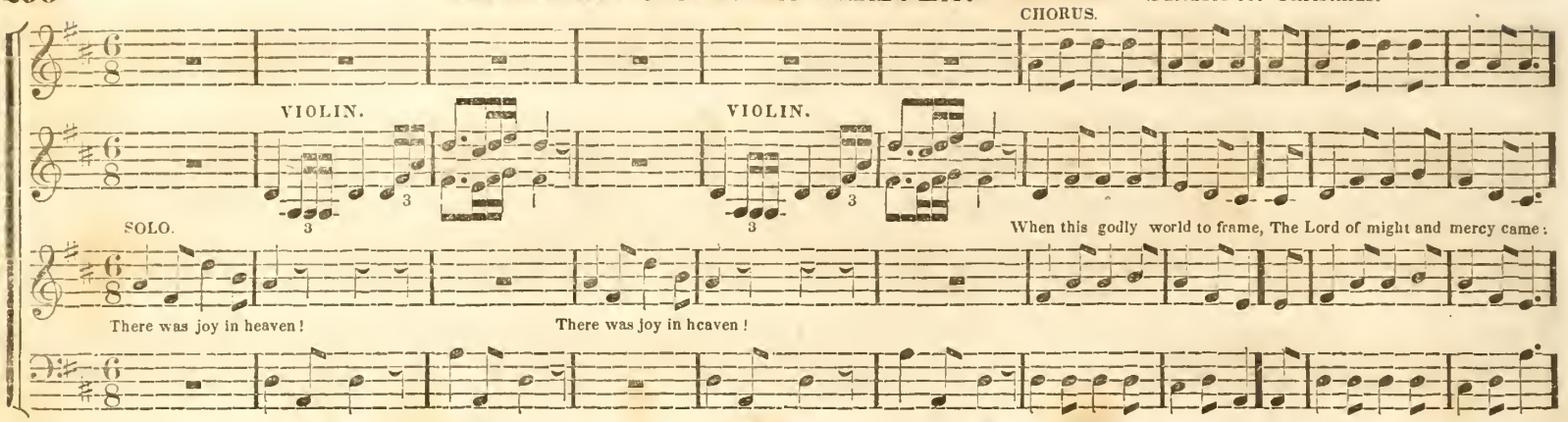


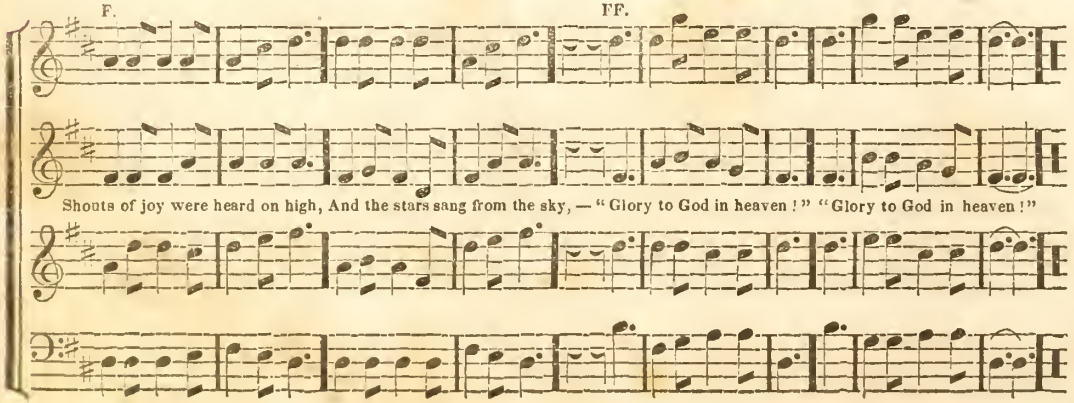

Lauded be thy name for ever, Thou of life the guard and giver! Thou who slumber'st not nor sleepest, Blest are they thou kindly keepest, Blest are they thou kindly keepest.
DUET.
ORGAN.
VOICE.
DUET.
God of stillness and of motion, Of the rainbow and the ocean, Of the mountain, rock, and river, Hallow'd be thy name for ever, Hallow'd be thy name for ev - er.
ORGAN.
VOICE.


DUET.
God of evening's yellow ray, God of yonder dawning day, That rises from the distant sea, Like breathings of eterni - ty, Like breathings of e - ter - nity.
ORGAN
VOICE.
DUET.
Thine the flaming sphere of light, Thine the darkness of the night, God of life, that fadeth never, Glory to thy name for - ev - er, Glory to thy name for ev - er.
ORGAN.
VOICE.

"THERE WAS JOY IN HEAVEN."

Suitable for Christmas.

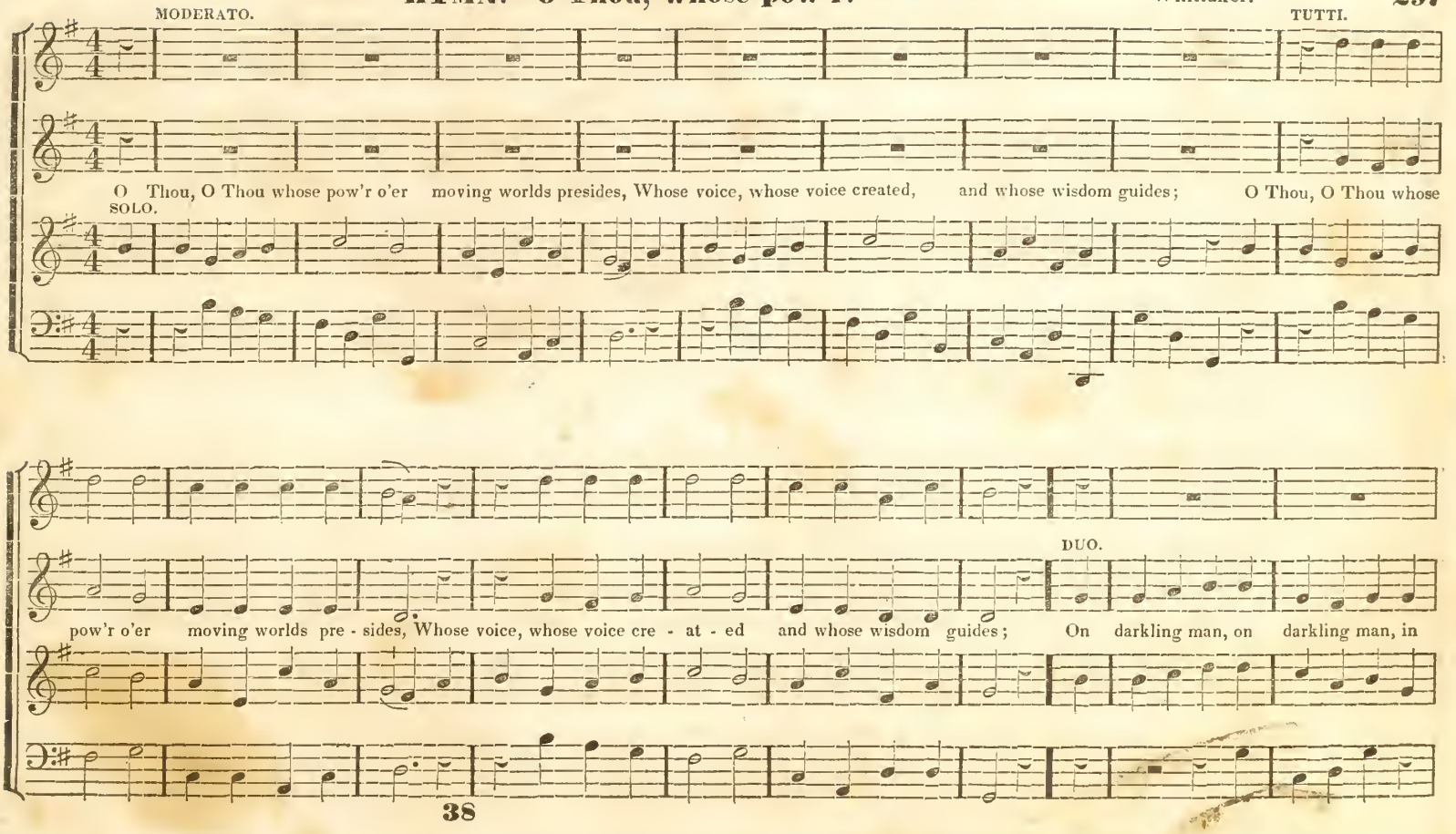




There was joy in heaven!
There was joy in heaven!
When the billows, heaving dark,
Sank around the stranded ark,
And the rainbow's watery span,
Pia. Spake of mercy, hope to man,
And peace with God in heaven!

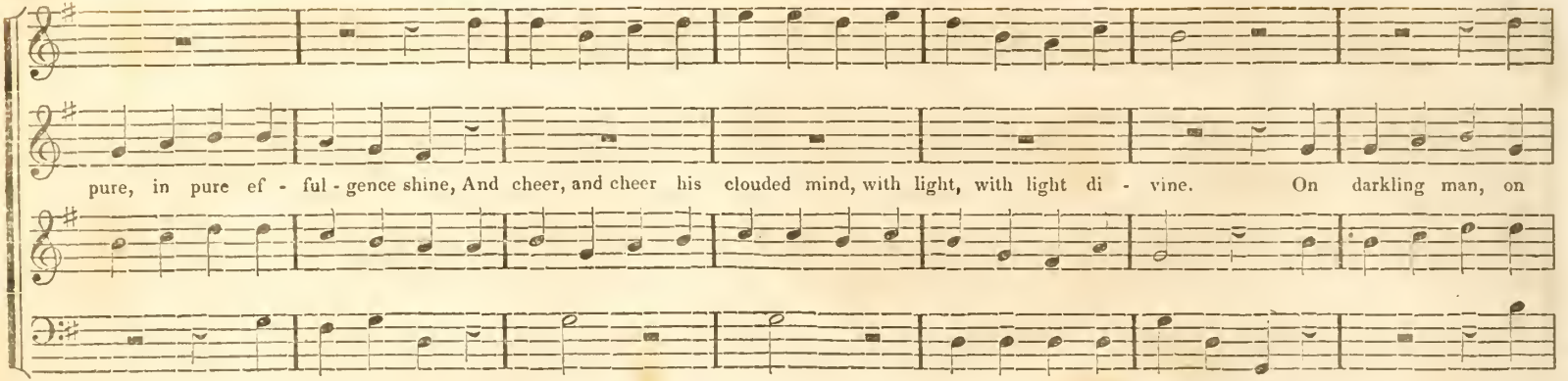
There was joy in heaven!
There was joy in heaven!
When of love the midnight beam
Dawned on the towers of Bethlehem.
And along the echoing hill,
For. Angels sang, — "on earth good-will,
And glory in the heaven!"

Then is joy in heaven!
Then is joy in heaven!
When the sheep that went astray
Turns again to virtue's way;
Pia. When the soul, by grace subdued,
Sobs in prayer of gratitude!
For. Then is there joy in heaven! — *Heber.*

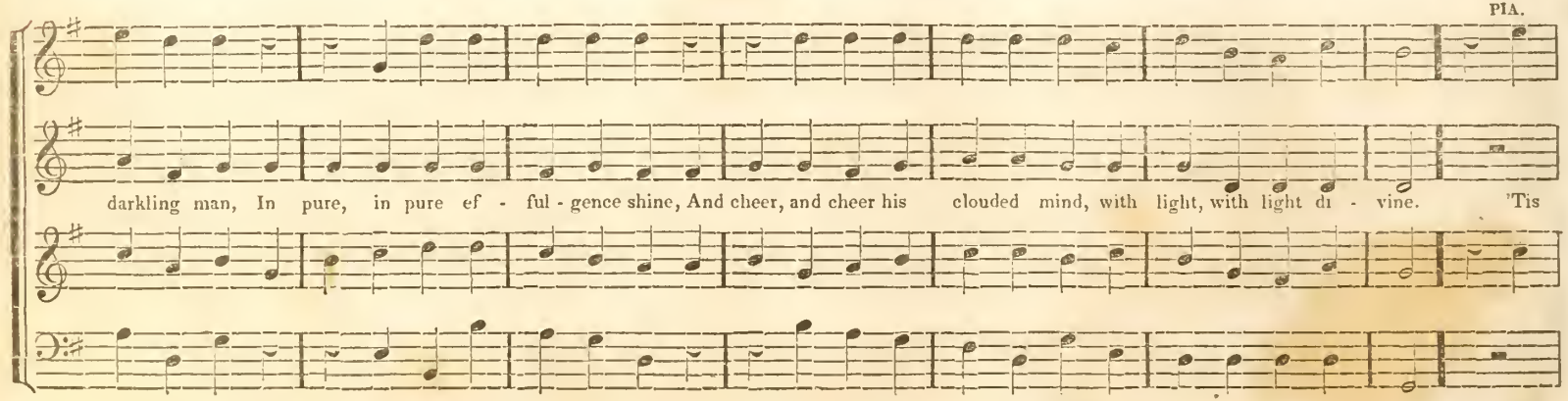

MODERATO.
TUTTI.
O Thou, O Thou whose pow'r o'er moving worlds presides, Whose voice, whose voice created, and whose wisdom guides; O Thou, O Thou whose
SOLO.
DUO.
pow'r o'er moving worlds pre - sides, Whose voice, whose voice cre - at - ed and whose wisdom guides; On darkling man, on darkling man, in

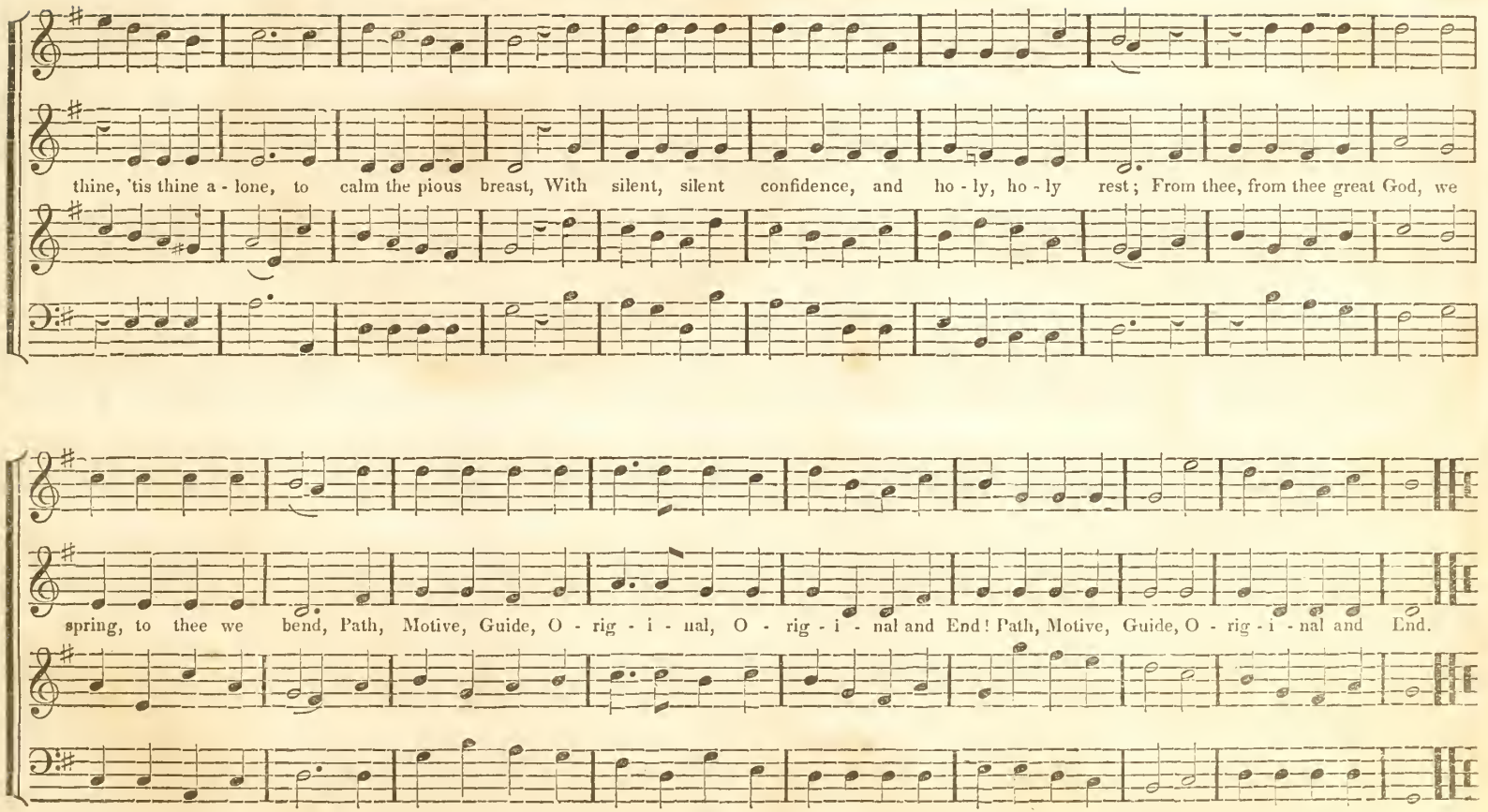
HYMN. O Thou, whose pow'r. Continued.

TUTTI.



PIA.



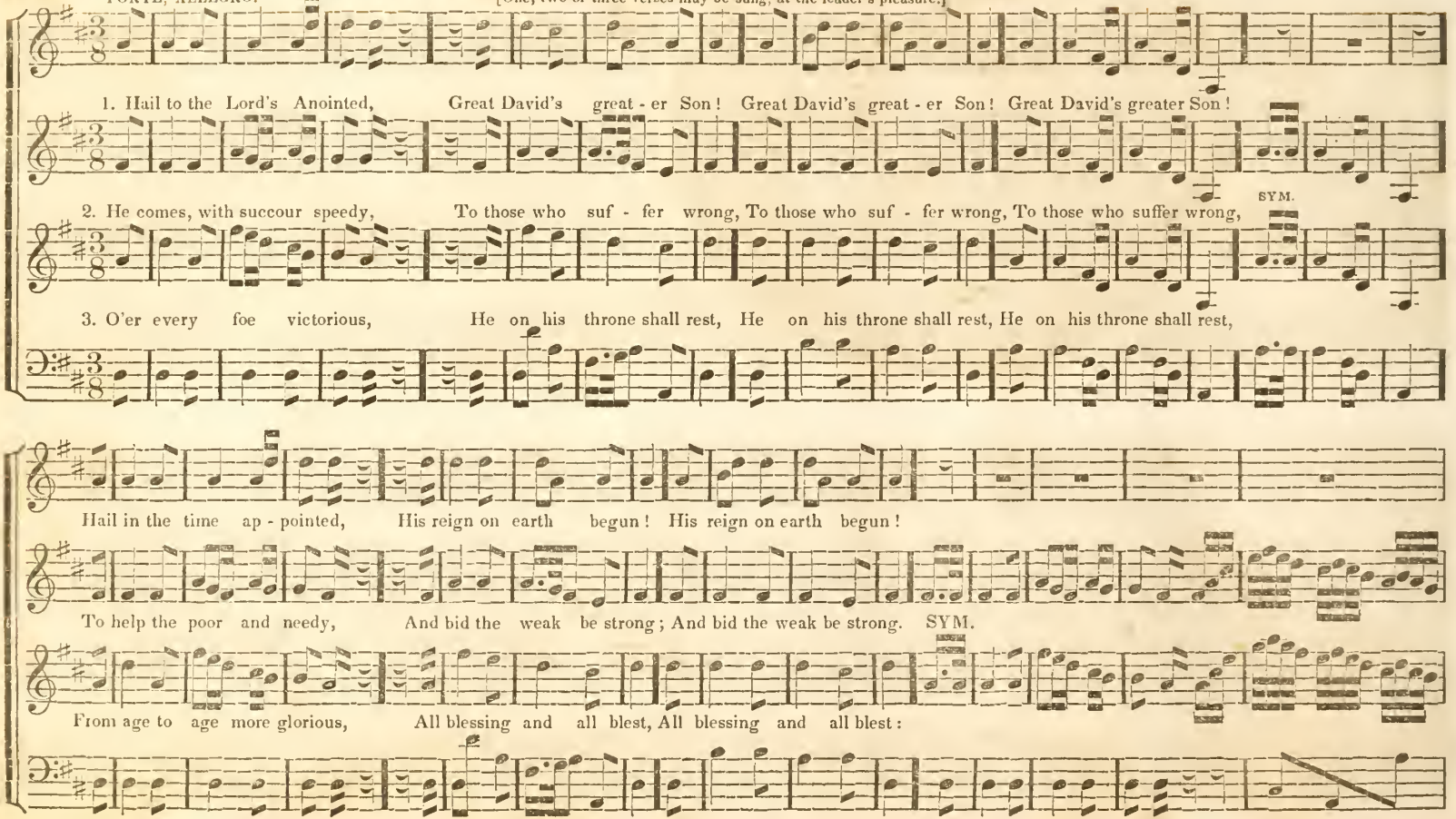

thine, 'tis thine a - lone, to calm the pious breast, With silent, silent confidence, and ho - ly, ho - ly rest; From thee, from thee great God, we
spring, to thee we bend, Path, Motive, Guide, O - rig - i - nal, O - rig - i - nal and End! Path, Motive, Guide, O - rig - i - nal and End.

HAIL TO THE SAVIOUR.

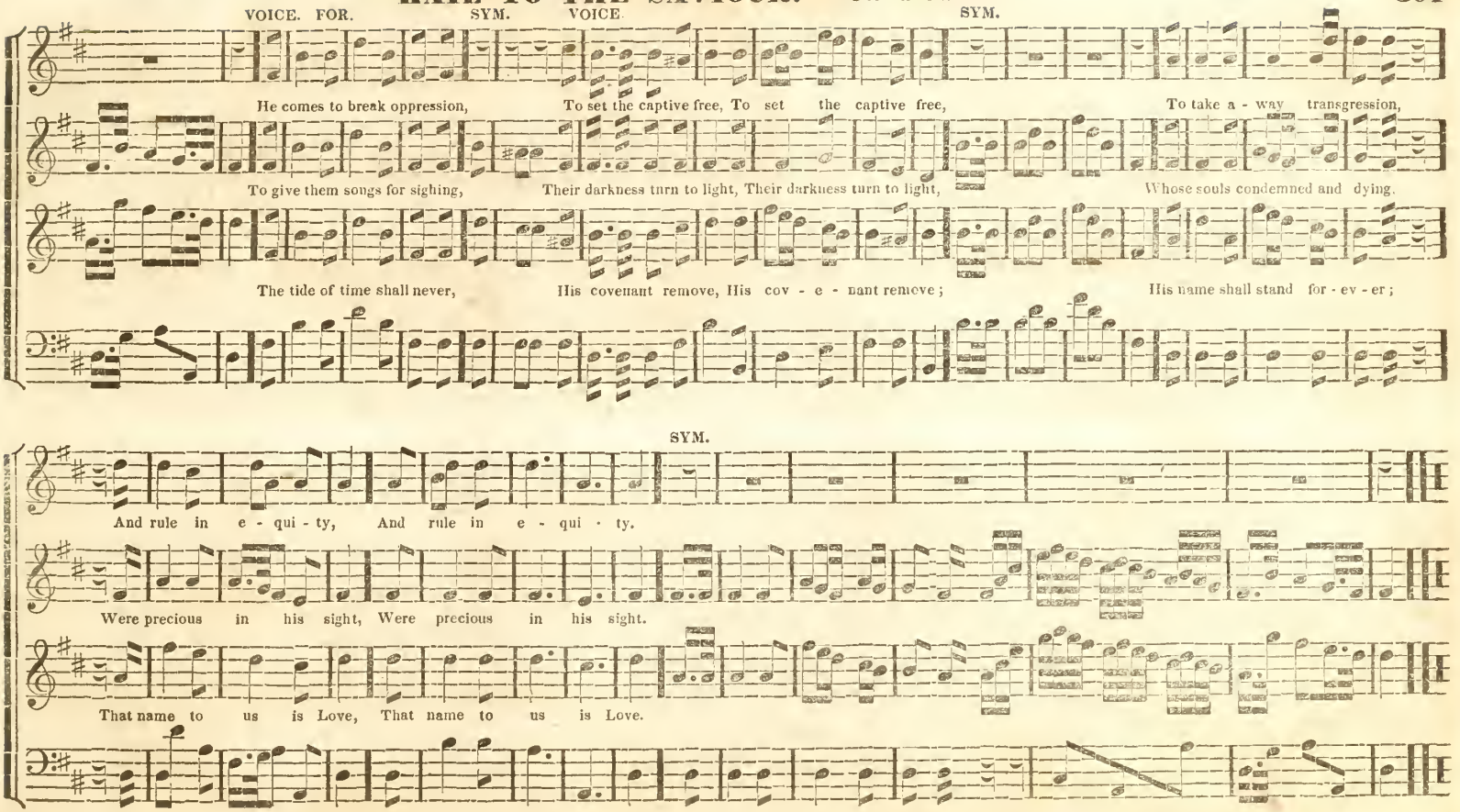
Suitable for Christmas. T. Whittemore.

FORTE, ALLEGRO.

[One, two or three verses may be sung, at the leader's pleasure.]



HAIL TO THE SAVIOUR. Continued.



INVITATION TO THE PILGRIM. A Motette.

Dr. Clarke.

LARGO. P. [A choir of angels call a pilgrim to heaven, and the pilgrim's reply] :S: VIVACE, MEZZO PIANO.

Come, pilgrim, come a - way, come, pilgrim, come a - way,

Come, come a - way; come, pilgrim, come a - way, Come, pilgrim, come away, come a - way, come a - way, why should'st thou be lin - gering

Come, pilgrim, come a - way, come, pilgrim, come a - way,

MODERATO. FINE. SOLO. PILGRIM.

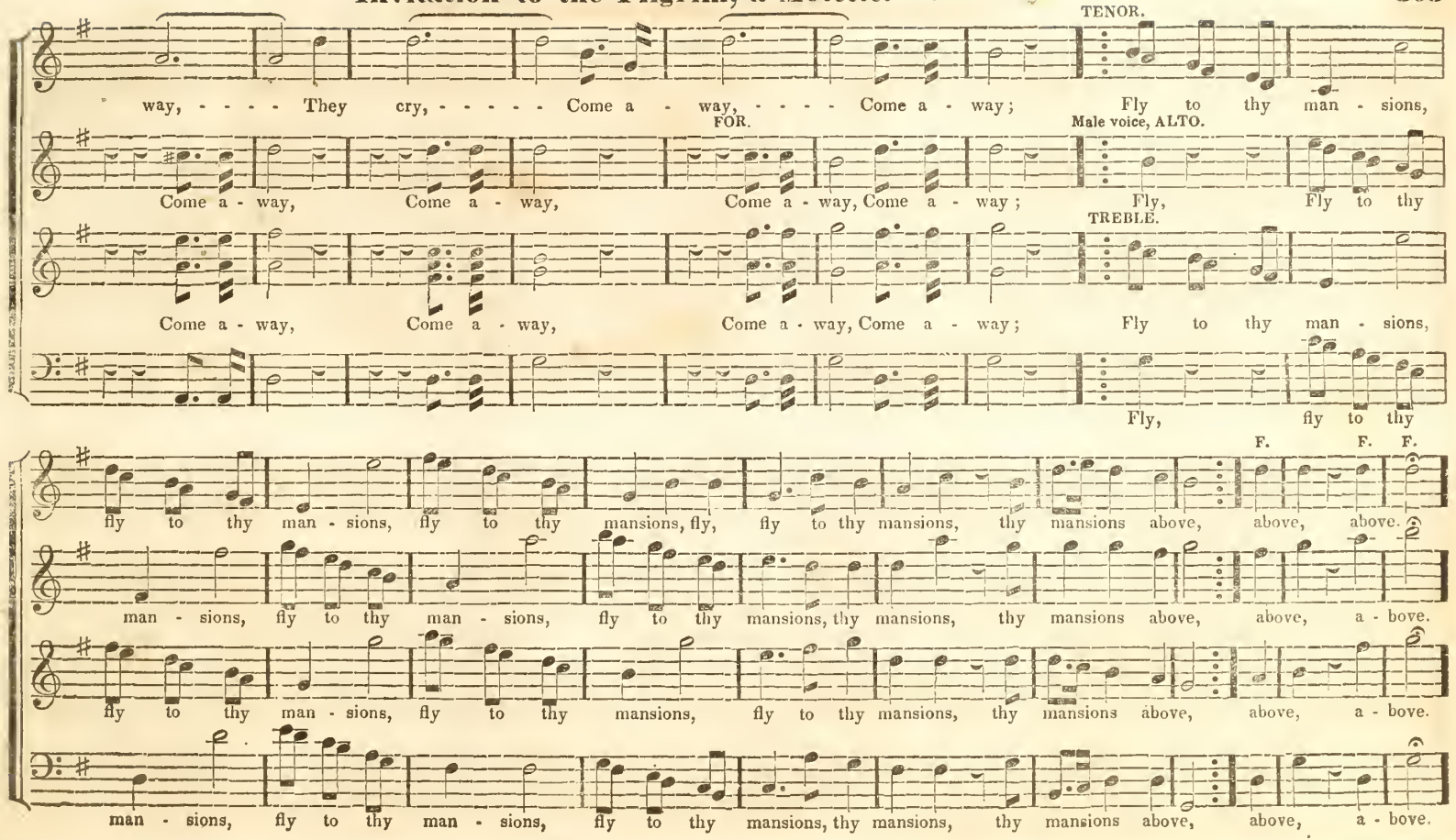
I hear the voice of angels, I hear the voice of angels, They cry, - - - Come a-

TENOR. TUTTI.

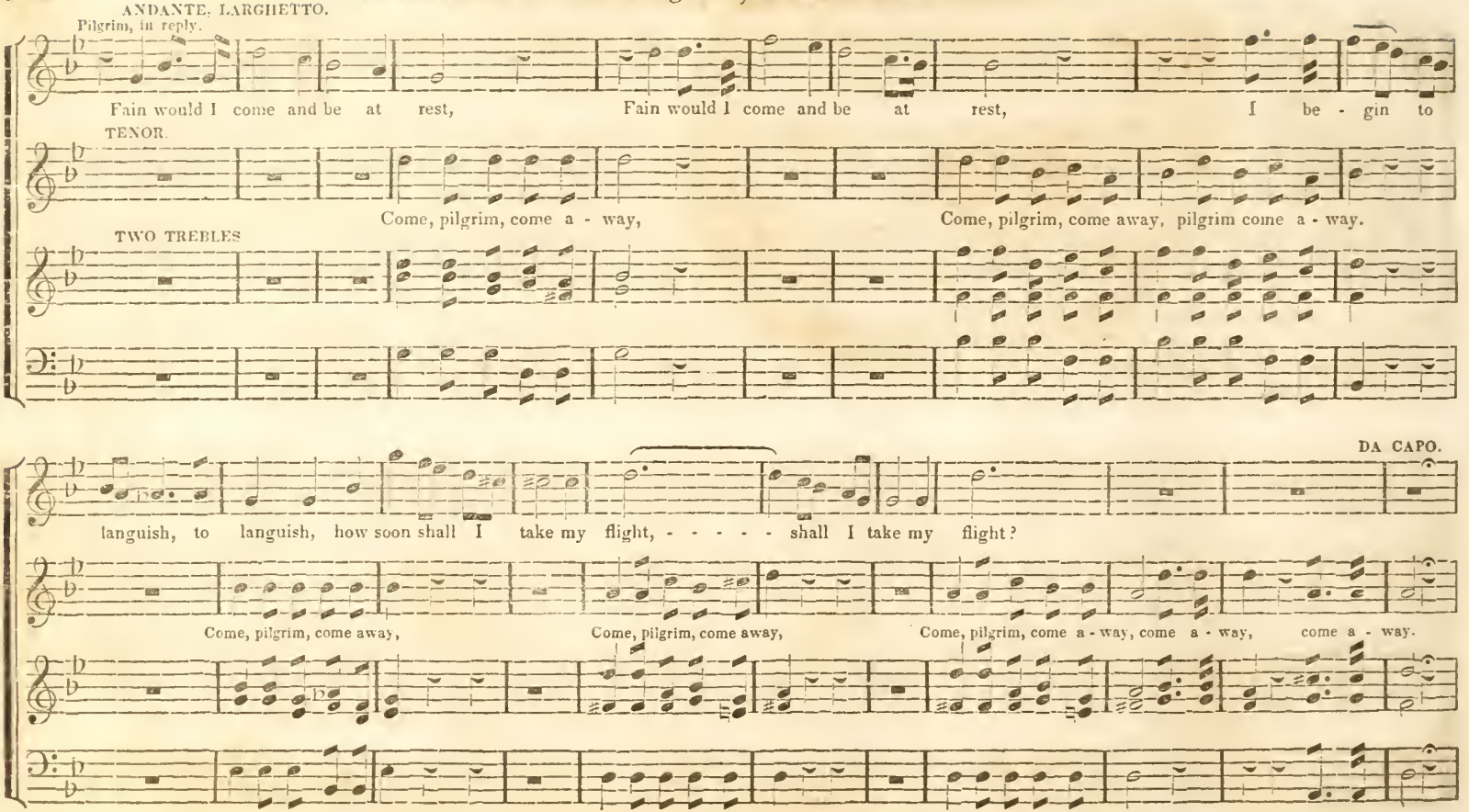
here? Why should'st thou be lingering here? Come, pilgrim, come away,

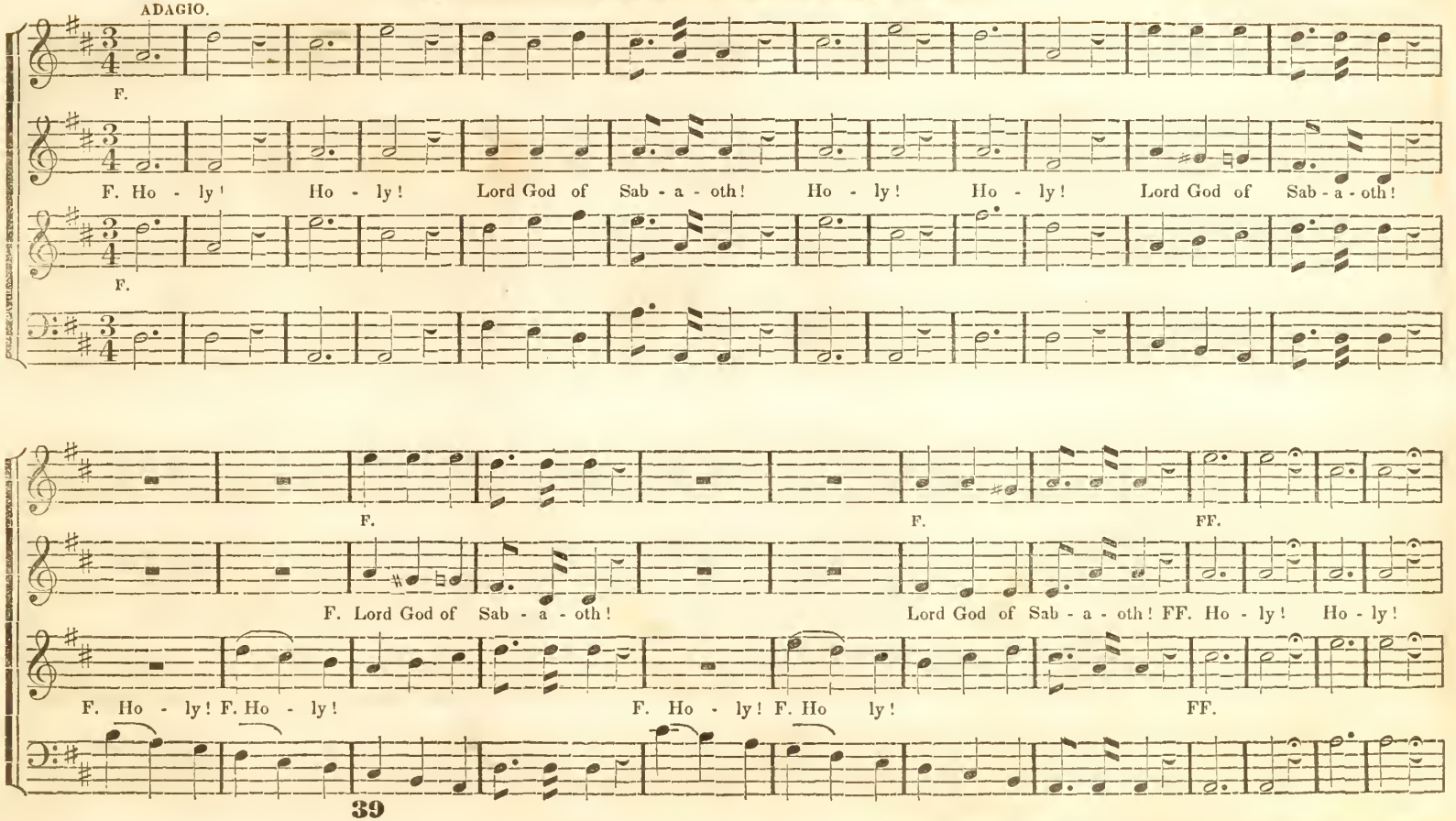
TWO TREBLES. TUTTI

BASE. TUTTI. Come, pilgrim, come a - way, Come, pilgrim, come away, Come a - way,

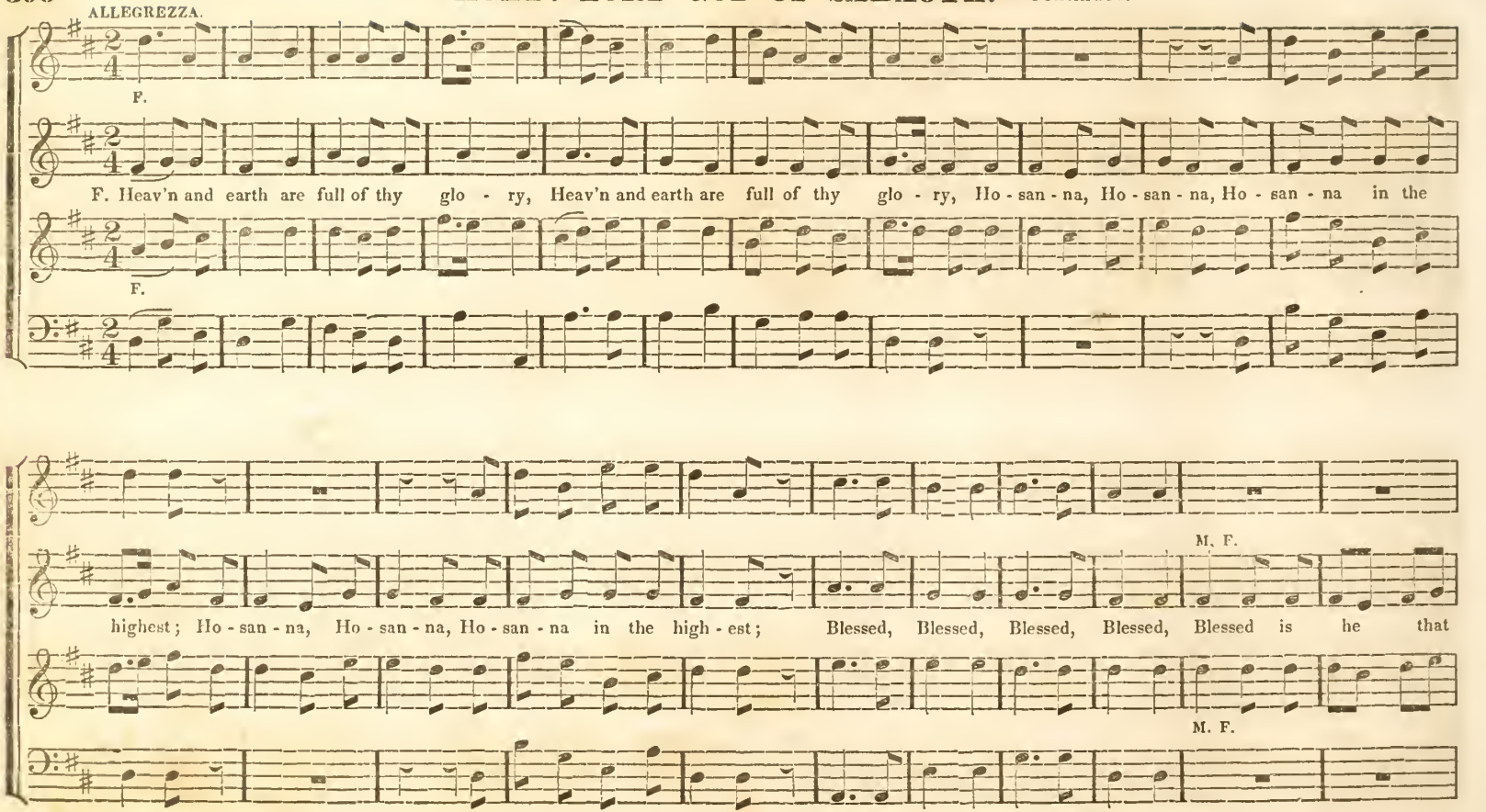

TENOR.
way, - - - - They cry, - - - - - Come a - way, - - - - Come a - way; Fly to thy man - sions,
FOR.
Male voice, ALTO.
Come a - way, Come a - way, Come a - way, Come a - way; Fly, Fly to thy
TREBLE.
Come a - way, Come a - way, Come a - way, Come a - way; Fly to thy man - sions,
Fly, fly to thy
F. F. F.
fly to thy man - sions, fly to thy mansions, fly, fly to thy mansions, thy mansions above, above, above.
man - sions, fly to thy man - sions, fly to thy mansions, thy mansions, thy mansions above, above, a - bove.
fly to thy man - sions, fly to thy mansions, fly to thy mansions, thy mansions above, above, a - bove.
man - sions, fly to thy man - sions, fly to thy mansions, thy mansions, thy mansions above, above, a - bove.

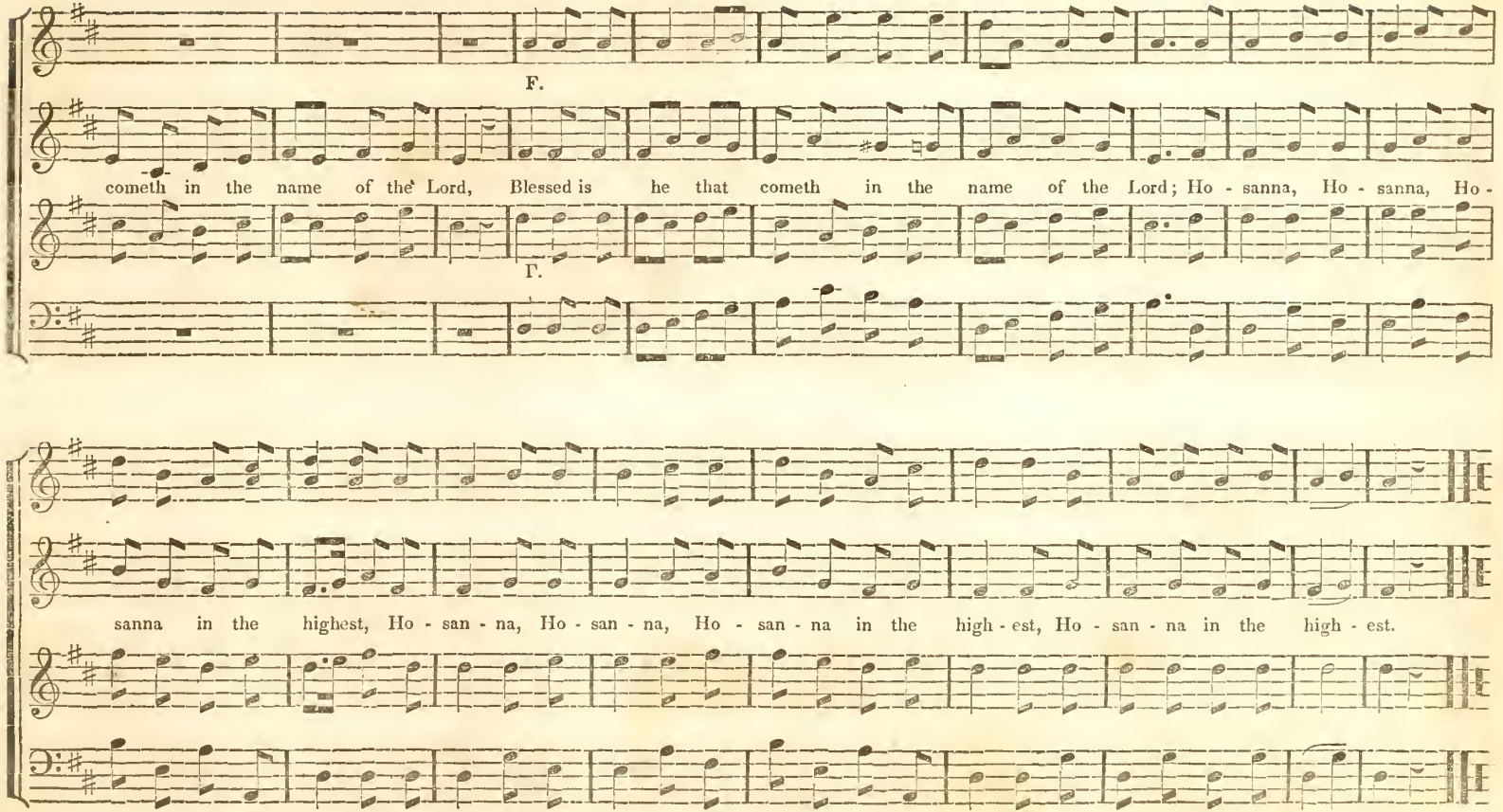
Invitation to the Pilgrim, a Motette. Continued.



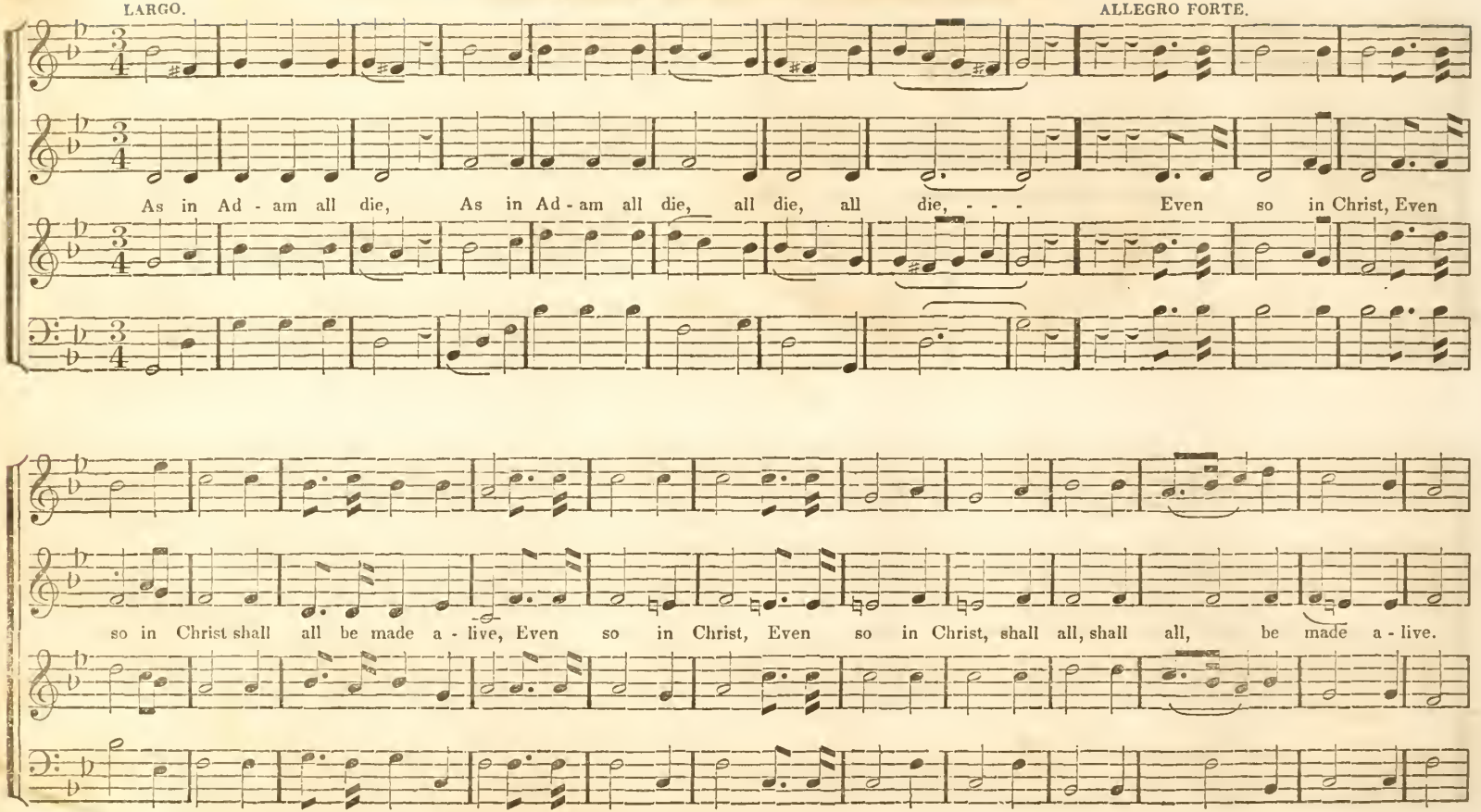

ADAGIO.
F.
F. Ho - ly! Ho - ly! Lord God of Sab - a - oth! Ho - ly! Ho - ly! Lord God of Sab - a - oth!
F.
F.
F.
FF.
F. Lord God of Sab - a - oth!
Lord God of Sab - a - oth! FF. Ho - ly! Ho - ly!
F. Ho - ly! F. Ho - ly!
F. Ho - ly! F. Ho ly!
FF.

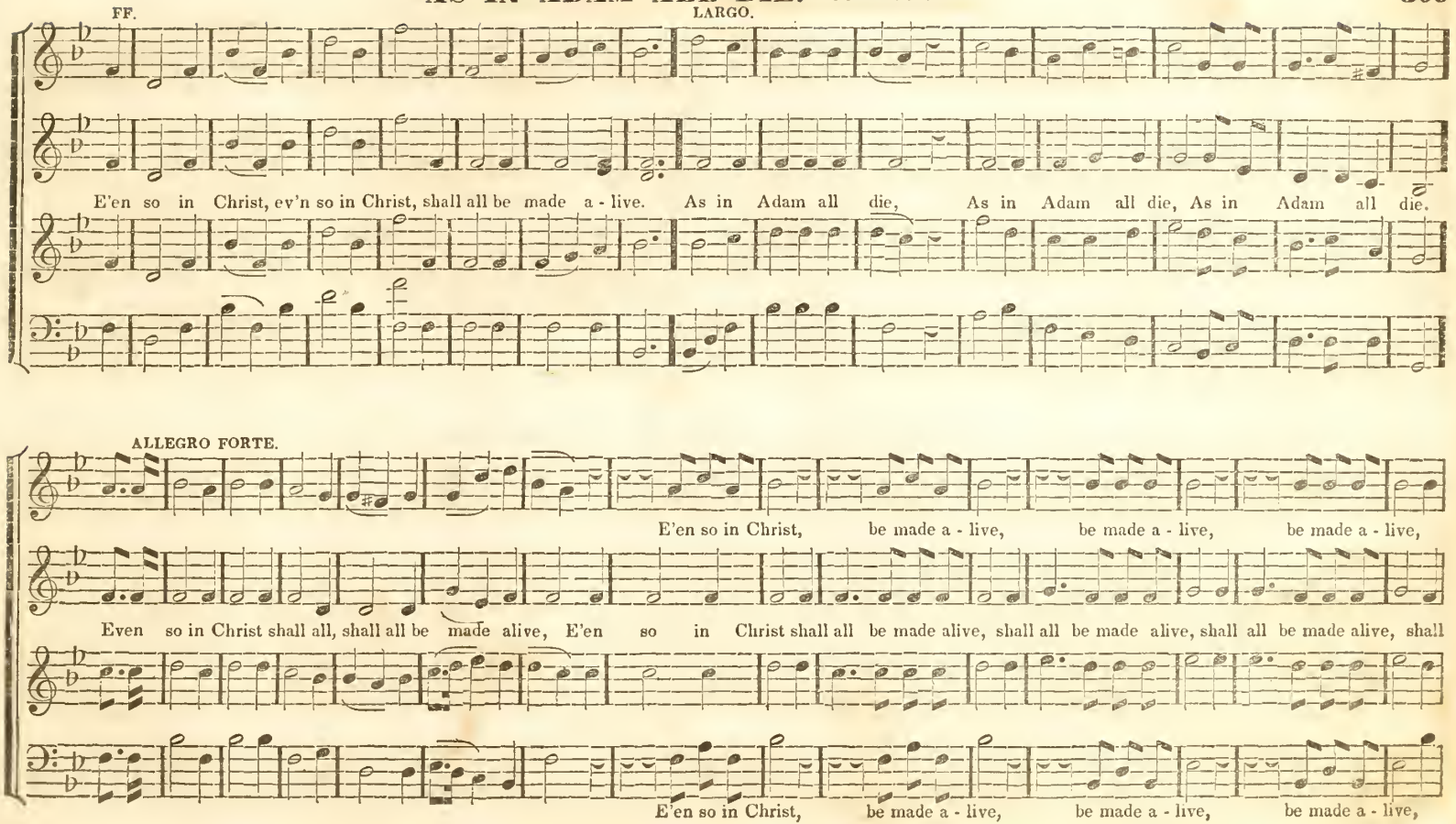
HOLY! LORD GOD OF SABAOTH. Continued.




F.
cometh in the name of the Lord, Blessed is he that cometh in the name of the Lord; Ho - sanna, Ho - sanna, Ho -
P.
sanna in the highest, Ho - san - na, Ho - san - na, Ho - san - na in the high - est, Ho - san - na in the high - est.

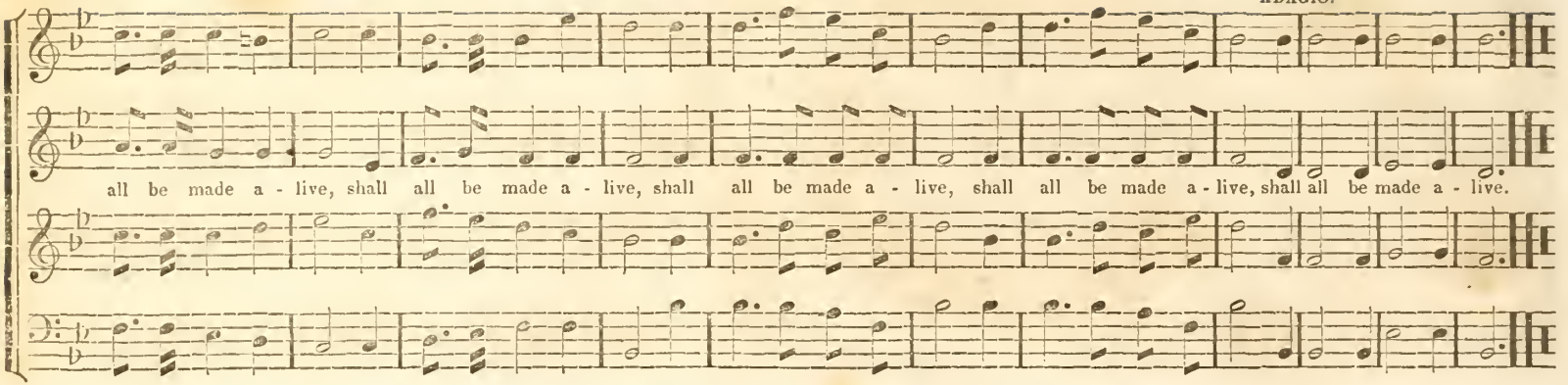
AS IN ADAM ALL DIE.




FF.
LARGO.
E'en so in Christ, ev'n so in Christ, shall all be made a - live. As in Adam all die, As in Adam all die, As in Adam all die.
ALLEGRO FORTE.
E'en so in Christ, be made a - live, be made a - live, be made a - live,
Even so in Christ shall all, shall all be made alive, E'en so in Christ shall all be made alive, shall all be made alive, shall all be made alive, shall
E'en so in Christ, be made a - live, be made a - live, be made a - live,

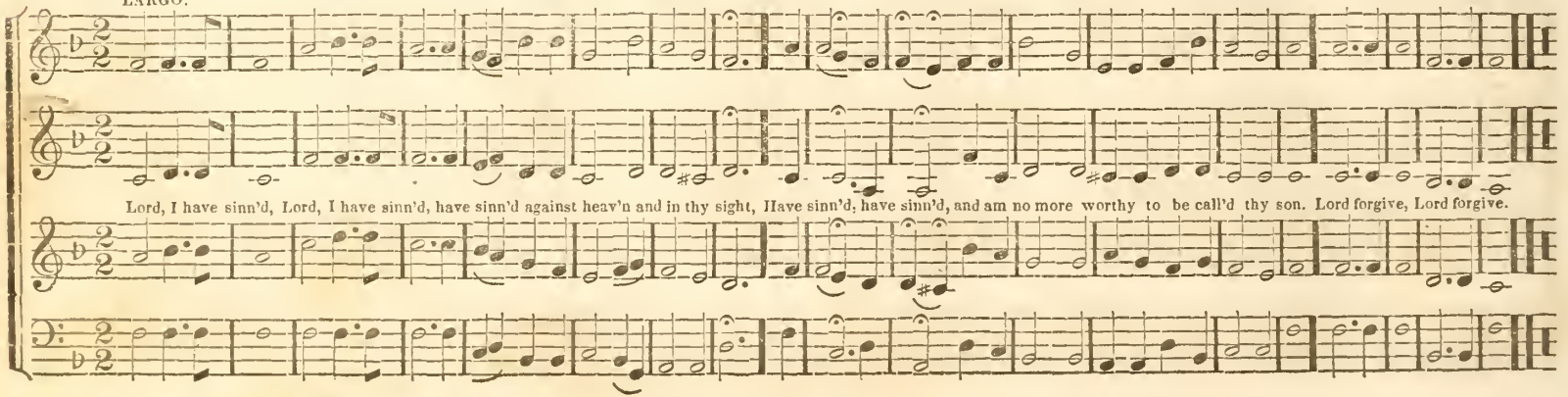
AS IN ADAM ALL DIE. Continued.

ADAGIO.

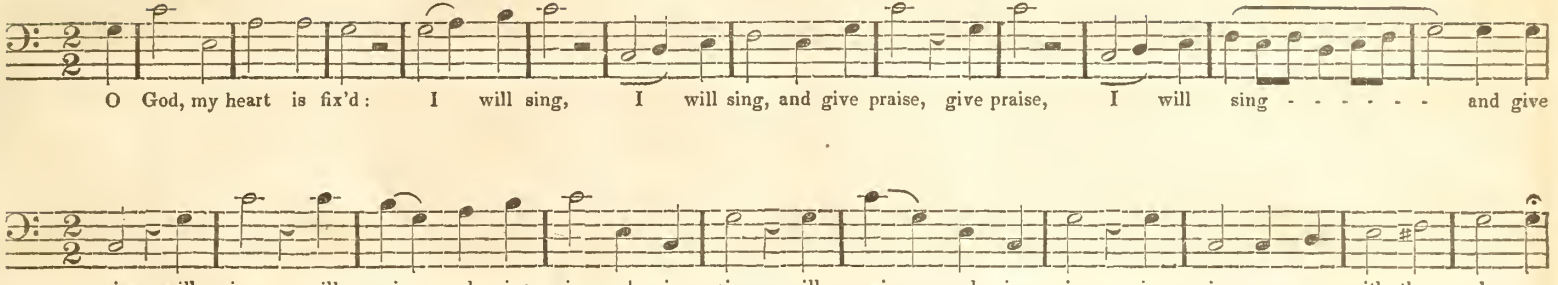


SENTENCE. LORD, I HAVE SINNED.

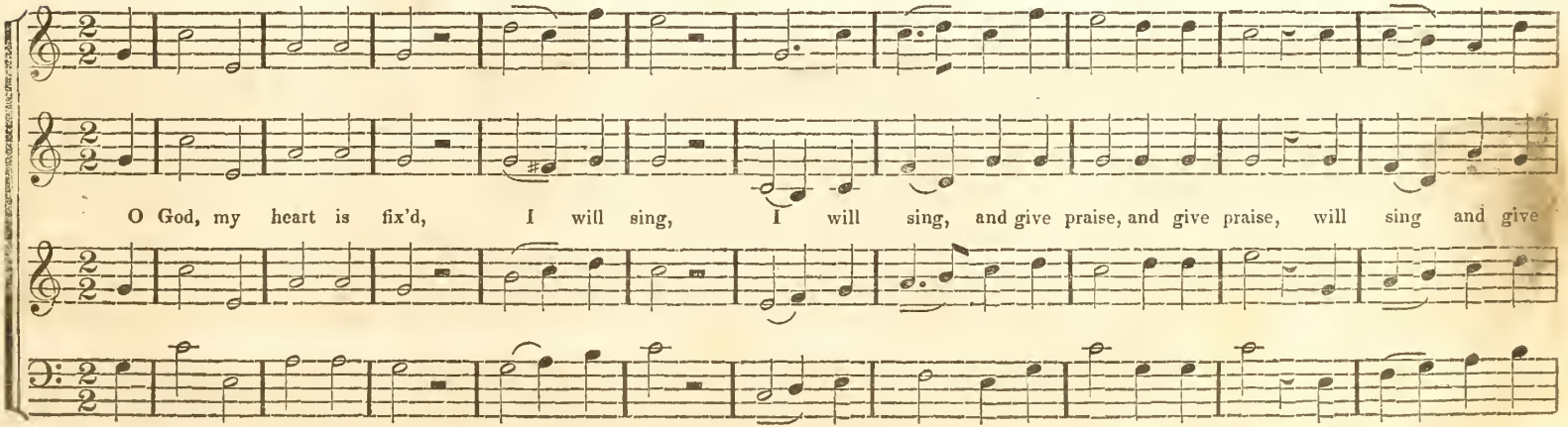
LARGO.

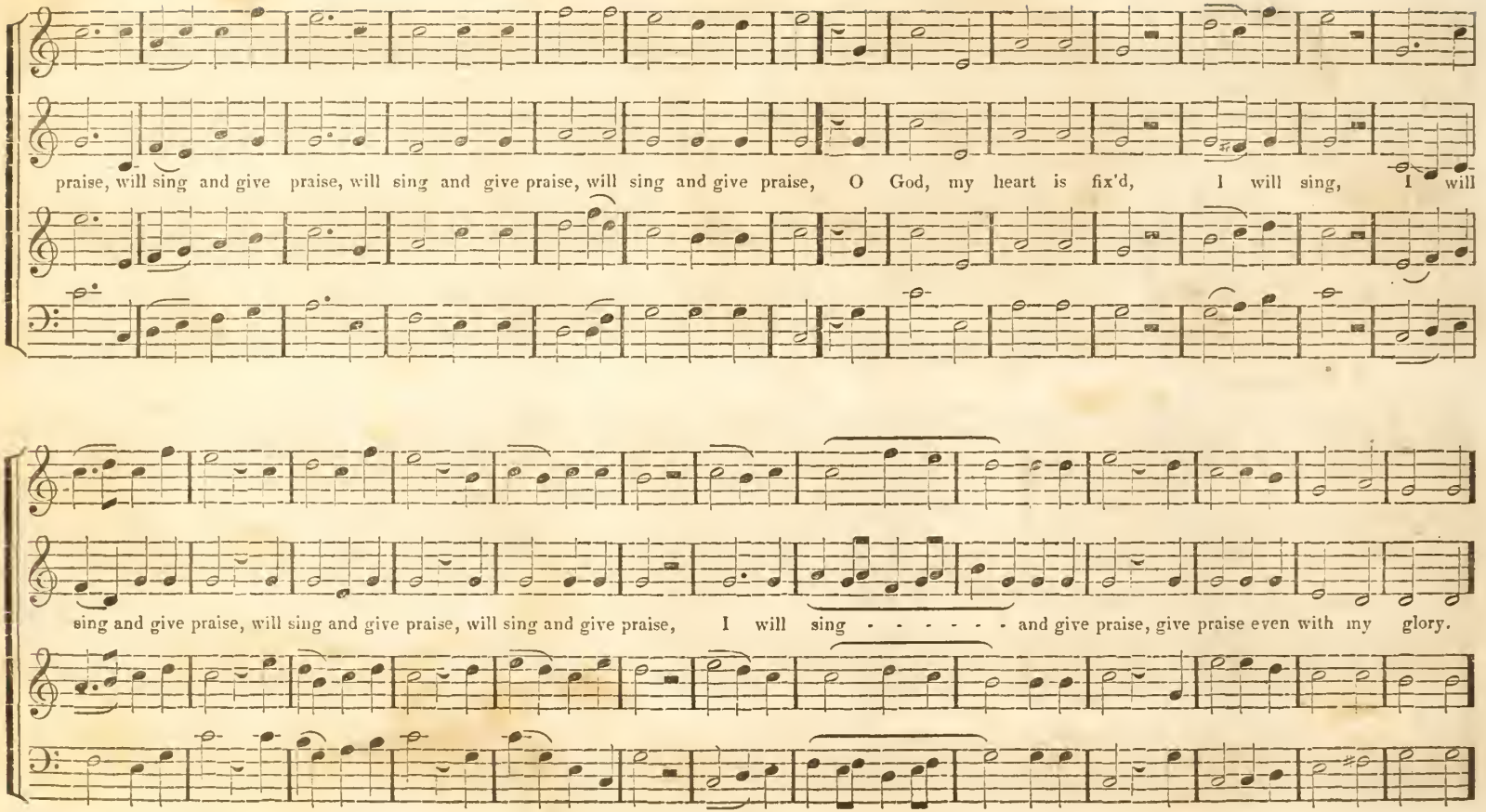


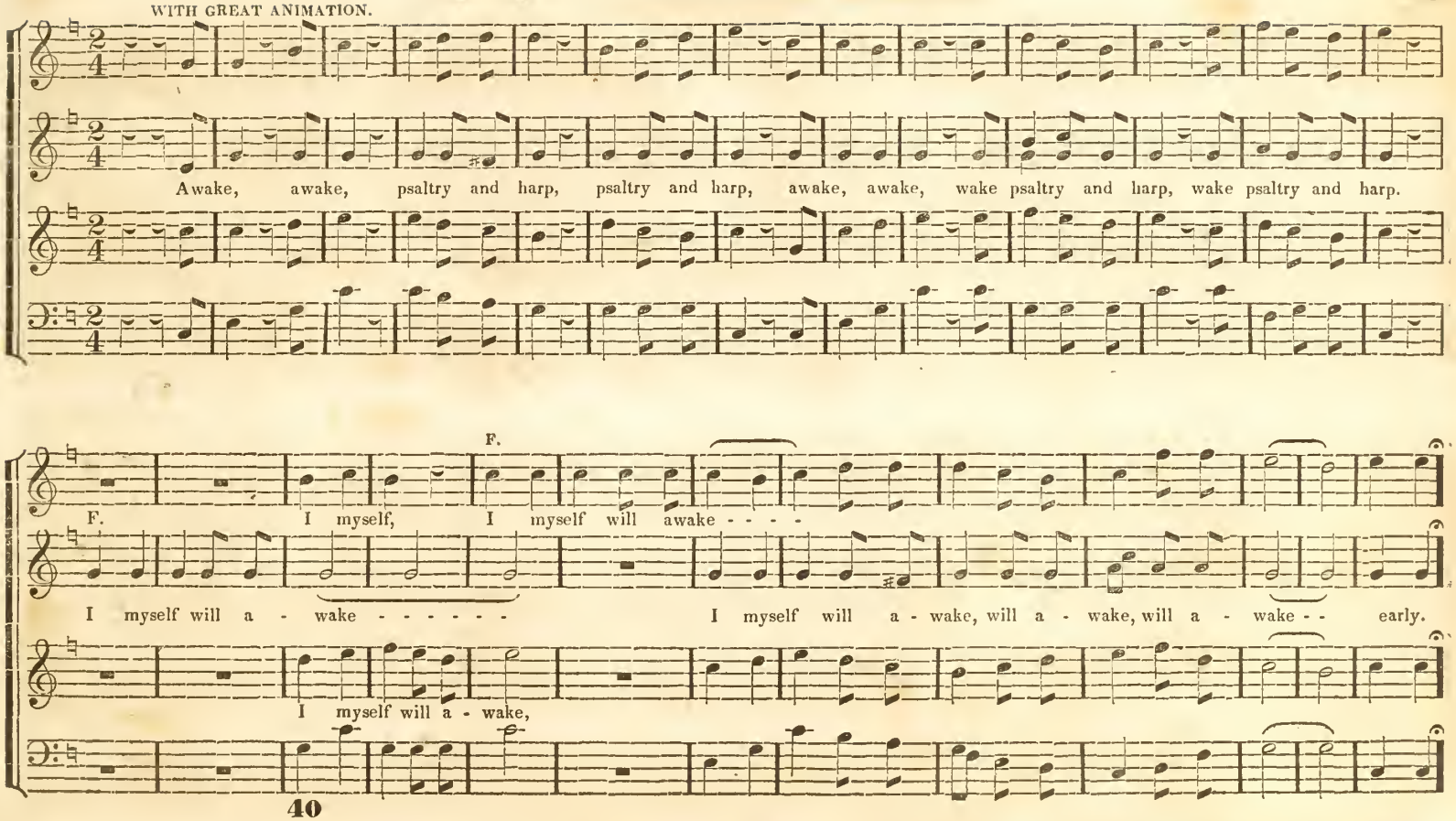
BASE SOLO. [Suitable for Thanksgiving.]



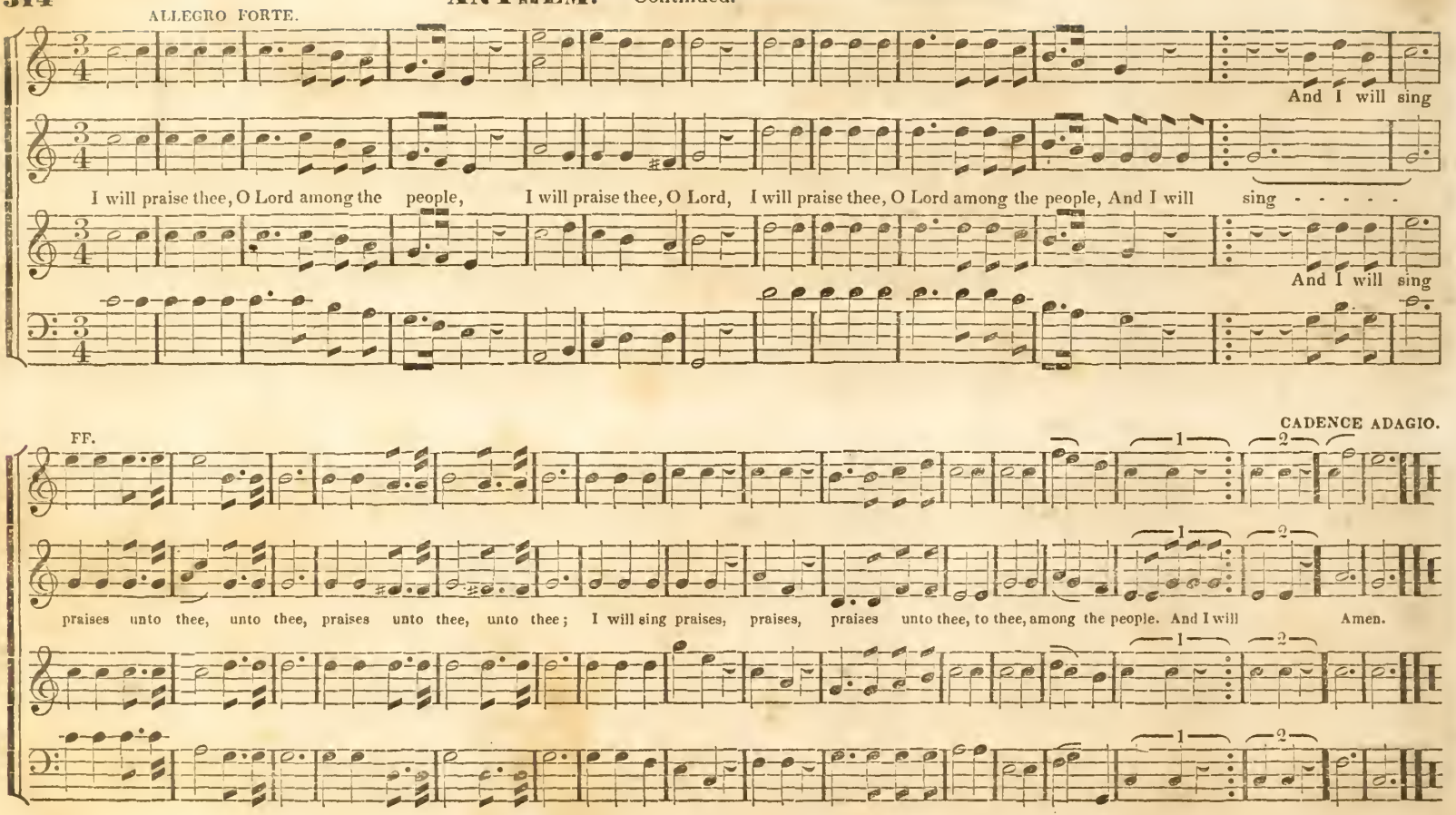
CHORUS. F.



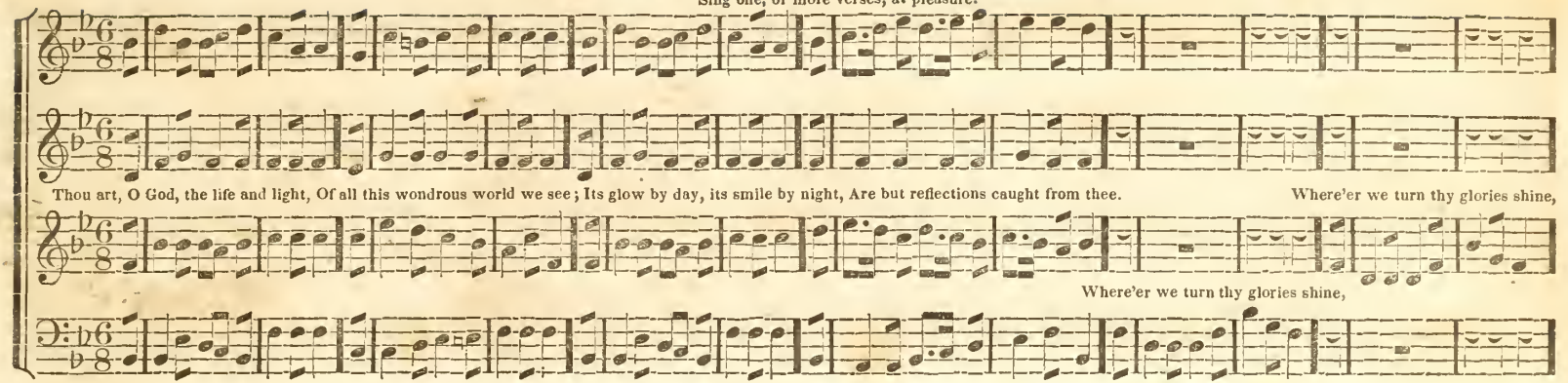

praise, will sing and give praise, will sing and give praise, will sing and give praise, O God, my heart is fix'd, I will sing, I will
sing and give praise, will sing and give praise, will sing and give praise, I will sing - - - - - - and give praise, give praise even with my glory.

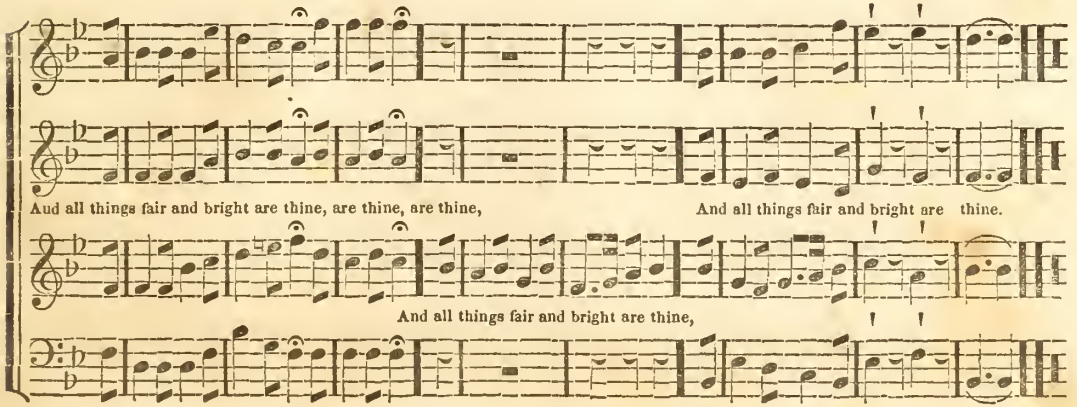

WITH GREAT ANIMATION.
Awake, awake, psaltry and harp, psaltry and harp, awake, awake, wake psaltry and harp, wake psaltry and harp.
F.
F. I myself, I myself will awake - - - -
I myself will a - wake - - - - - -
I myself will a - wake, will a - wake, will a - wake - - early.
I myself will a - wake,
40

ANTHEM. Continued.



Sing one, or more verses, at pleasure.



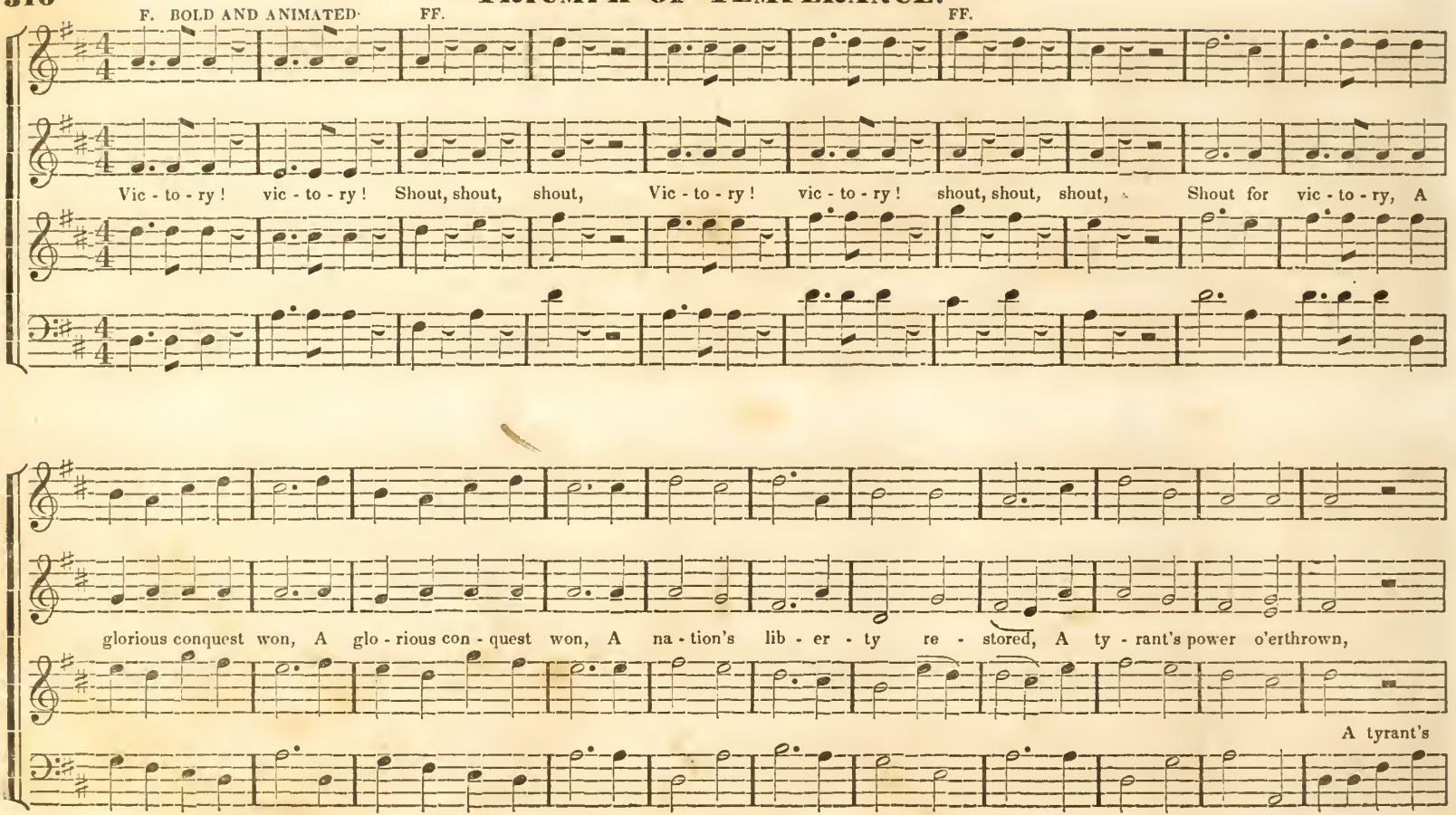


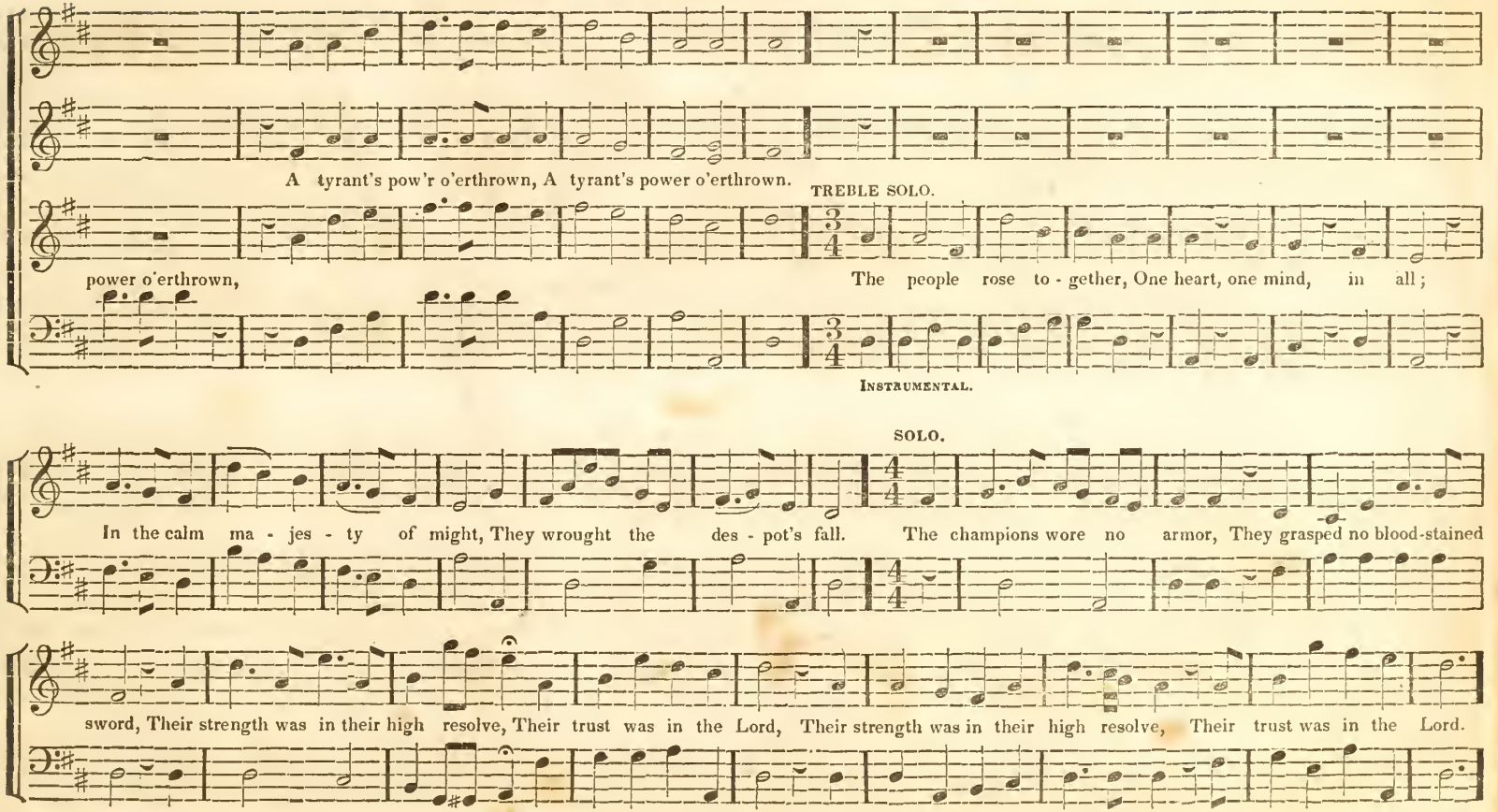
When day, with farewell beam, delays
  Among the opening clouds of even,
And we can almost think we gaze
  Through golden vistas into heaven, —
Those hues that make the suns decline.
So soft, so radiant, Lord, are thine.

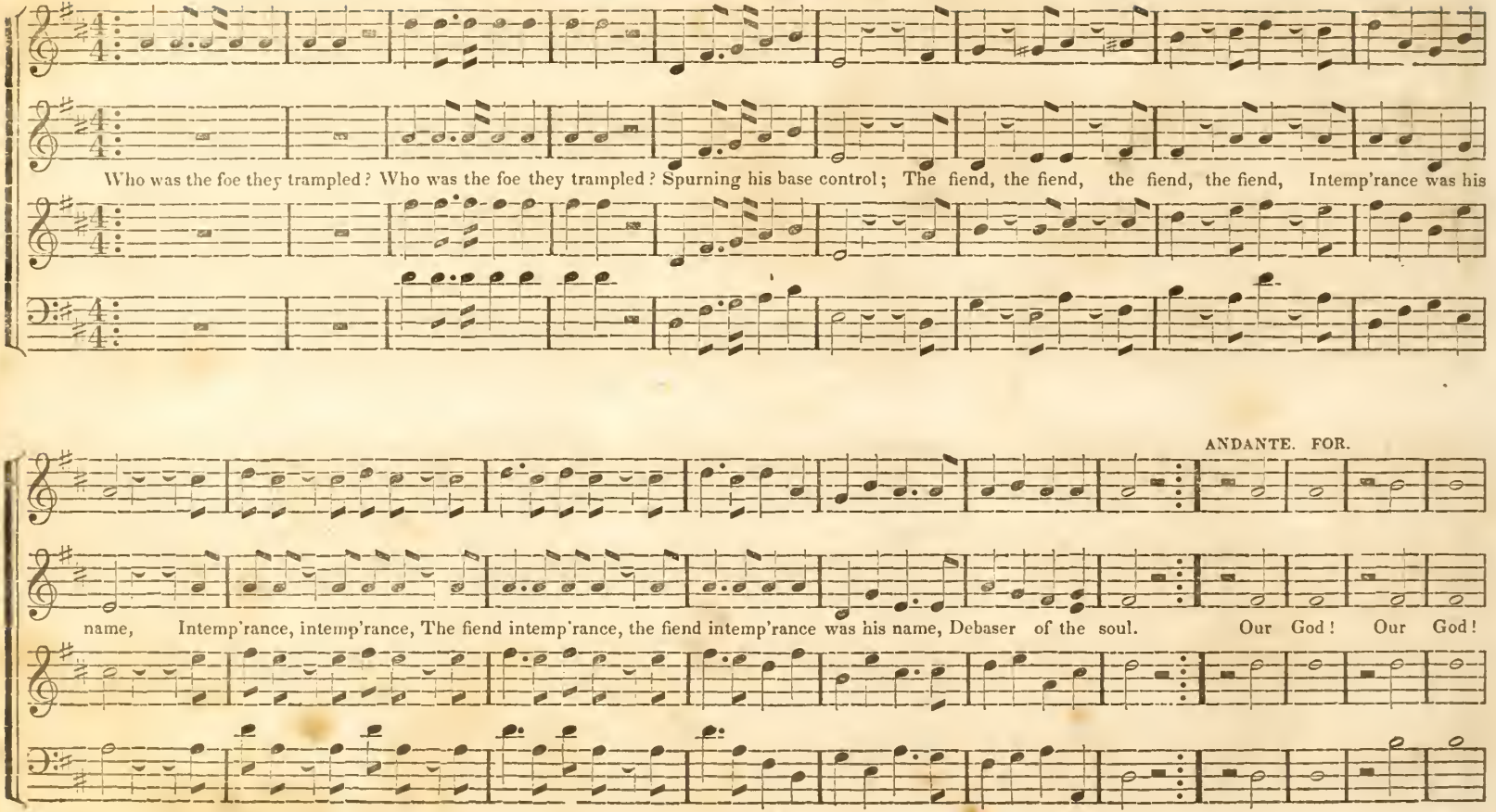
When night, with wings of starry gloom,
  O'ershadows all the earth and skies,
Like some dark, beauteous bird, whose plume
  Is sparkling with unnumbered dies, —
That sacred gloom, those fires divine,
So grand, so countless, Lord, are thine.

When youthful spring around us breathes,
  Thy spirit warms her fragrant sigh;
And every flower the summer wreathes,
  Is born beneath thy kindling eye.
Where'er we turn thy glories shine,
And all things fair and bright are thine.

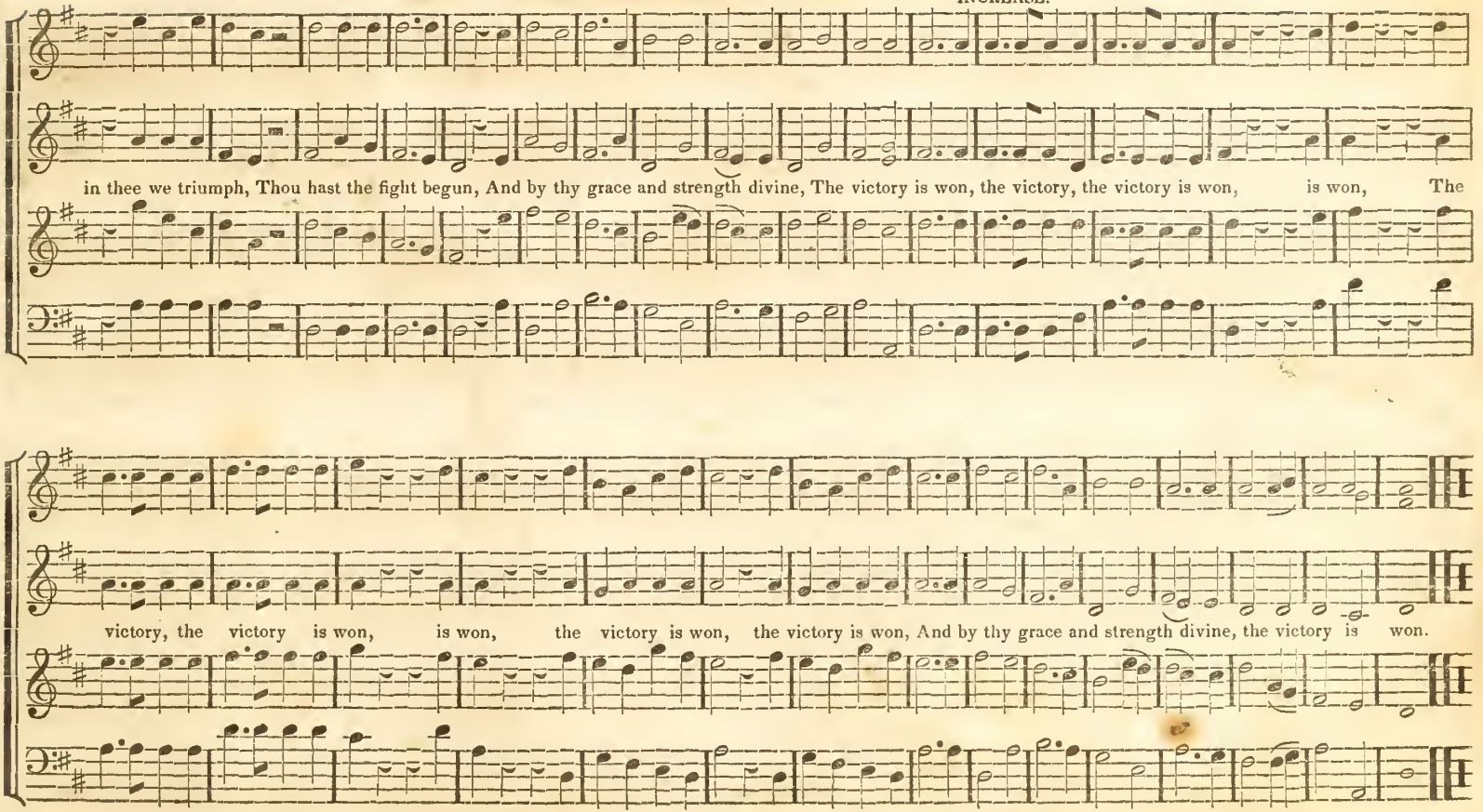
TRIUMPH OF TEMPERANCE.



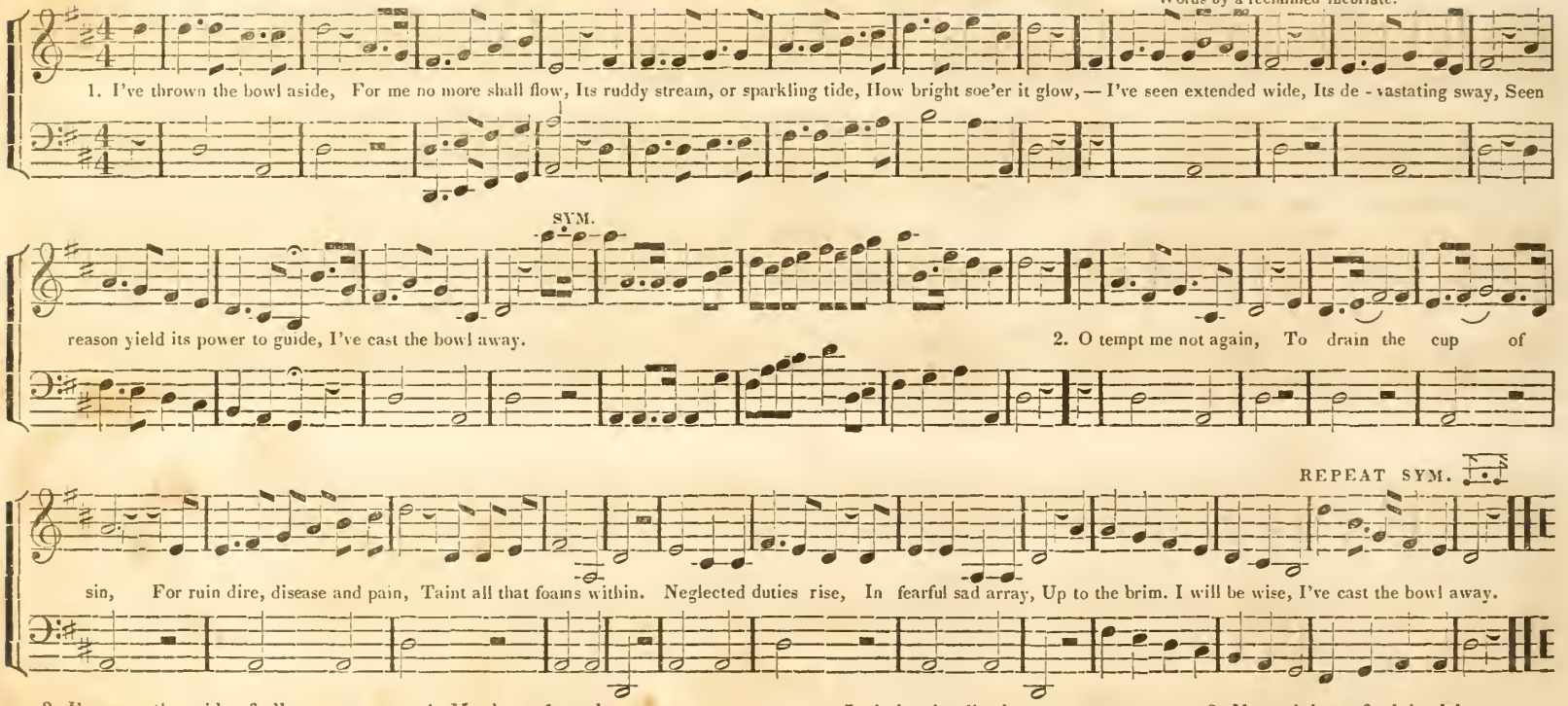

A tyrant's pow'r o'erthrown, A tyrant's power o'erthrown.
TREBLE SOLO.
power o'erthrown,
The people rose to - gether, One heart, one mind, in all;
INSTRUMENTAL.
SOLO.
In the calm ma - jes - ty of might, They wrought the des - pot's fall. The champions wore no armor, They grasped no blood-stained
sword, Their strength was in their high resolve, Their trust was in the Lord, Their strength was in their high resolve, Their trust was in the Lord.


Who was the foe they trampled? Who was the foe they trampled? Spurning his base control; The fiend, the fiend, the fiend, the fiend, Intemp'rance was his
ANDANTE. FOR.
name, Intemp'rance, intemp'rance, The fiend intemp'rance, the fiend intemp'rance was his name, Debaser of the soul. Our God! Our God!

INCREASE.


in thee we triumph, Thou hast the fight begun, And by thy grace and strength divine, The victory is won, the victory, the victory is won, is won, The
victory, the victory is won, is won, the victory is won, the victory is won, And by thy grace and strength divine, the victory is won.

Words by a reclaimed inebriate.

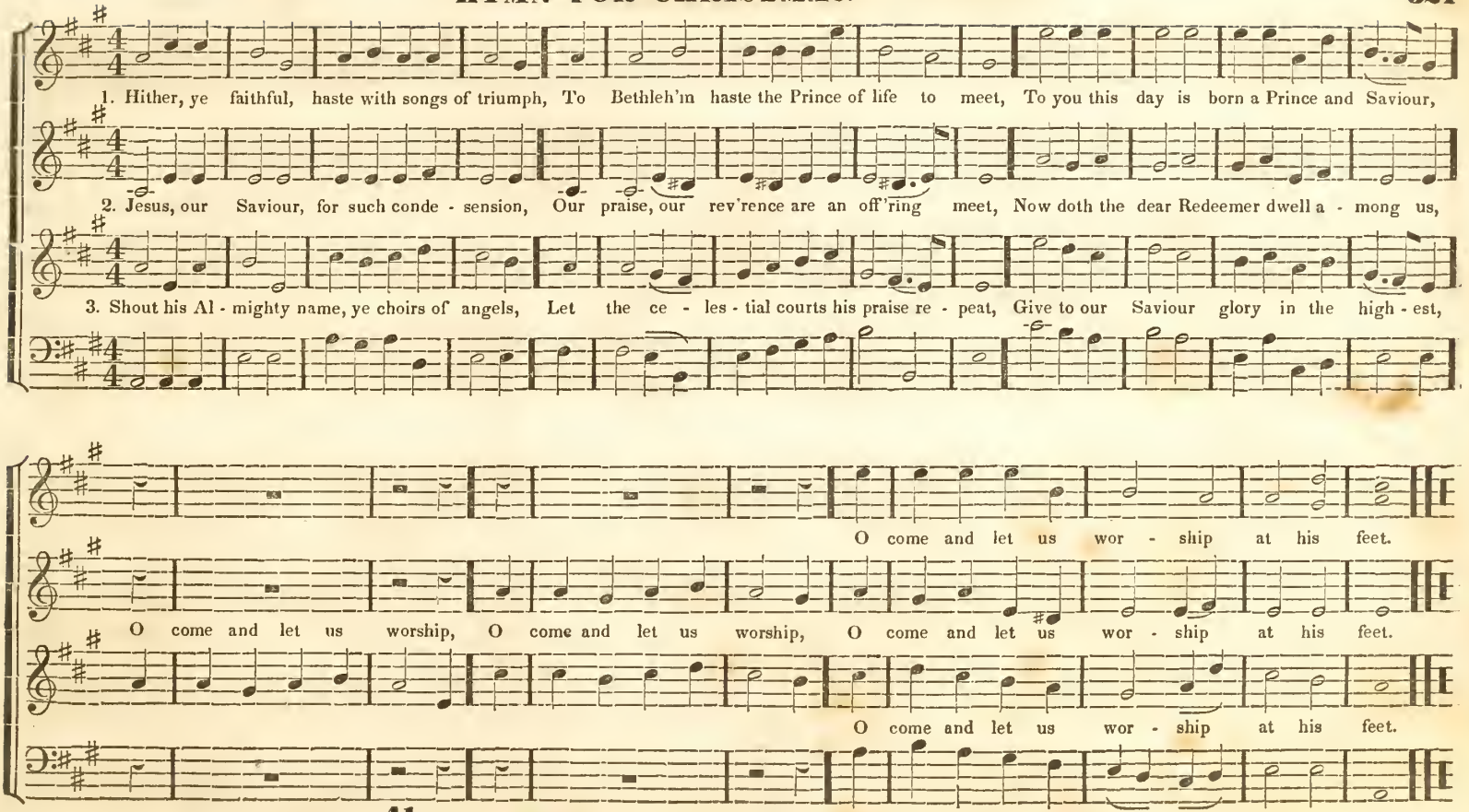


3. I've seen the pride of all, —
The wise, the good, the great, —
Like summer leaves all timeless fall,
And veil their high estate;
I've seen fair woman give
Her every charm away, —
Embrace the demon vile, and live!
I've cast the bowl away.

4. My days of revelry
O gladly I give up:
They're but the marks of misery,
Which still lurks in the cup;
While indolence and want
And poverty display
Themselves in every drunkard's haunt, —
I've cast the bowl away!

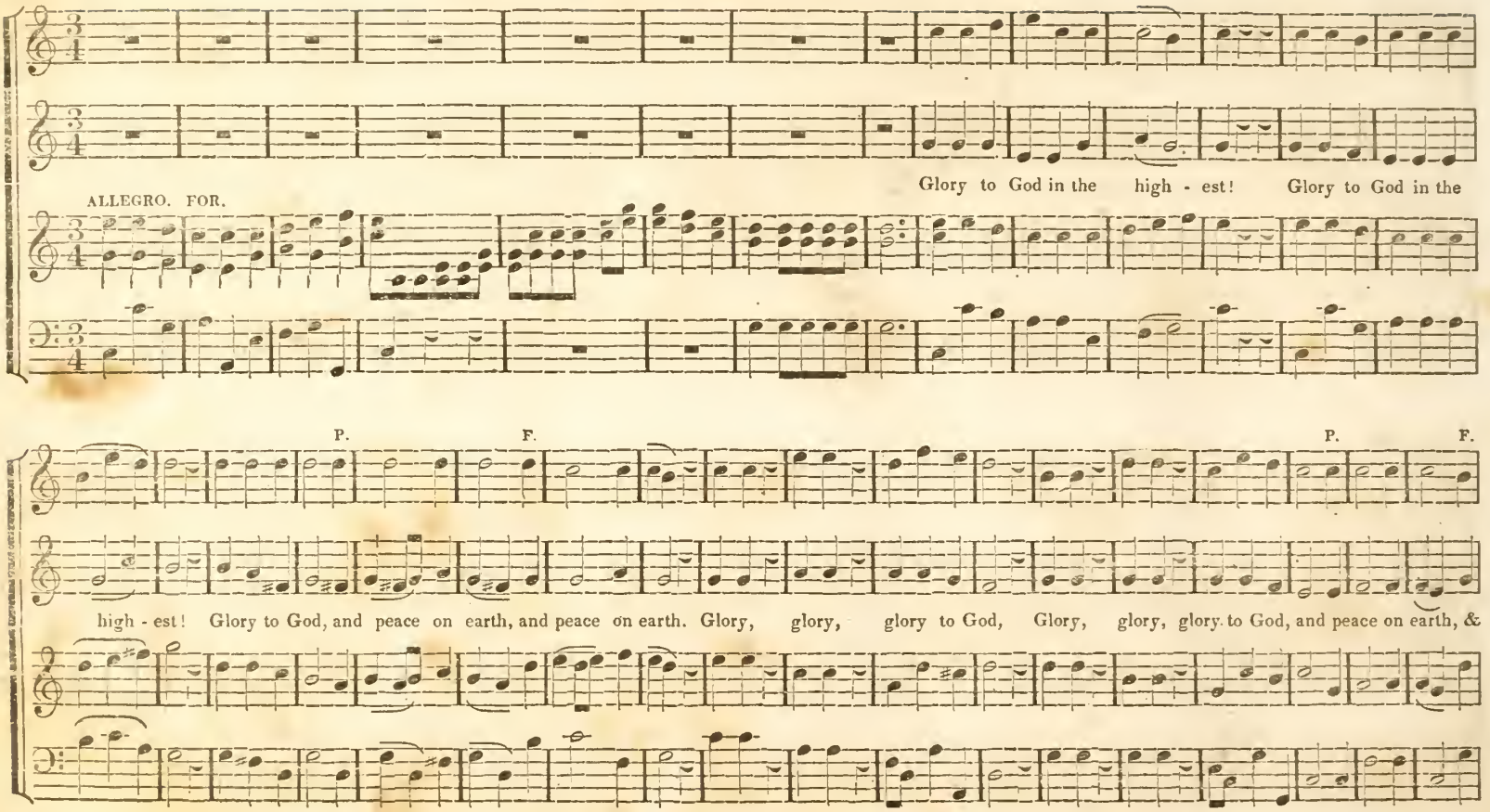
5. A drunkard's gloomy grave
Shall ne'er be made for me;
O rather let the rushing wave
Engulph me in the sea!
And may it be my lot
To die 'neath Reason's ray!
Remembered by my friends or not,
I've cast the bowl away!

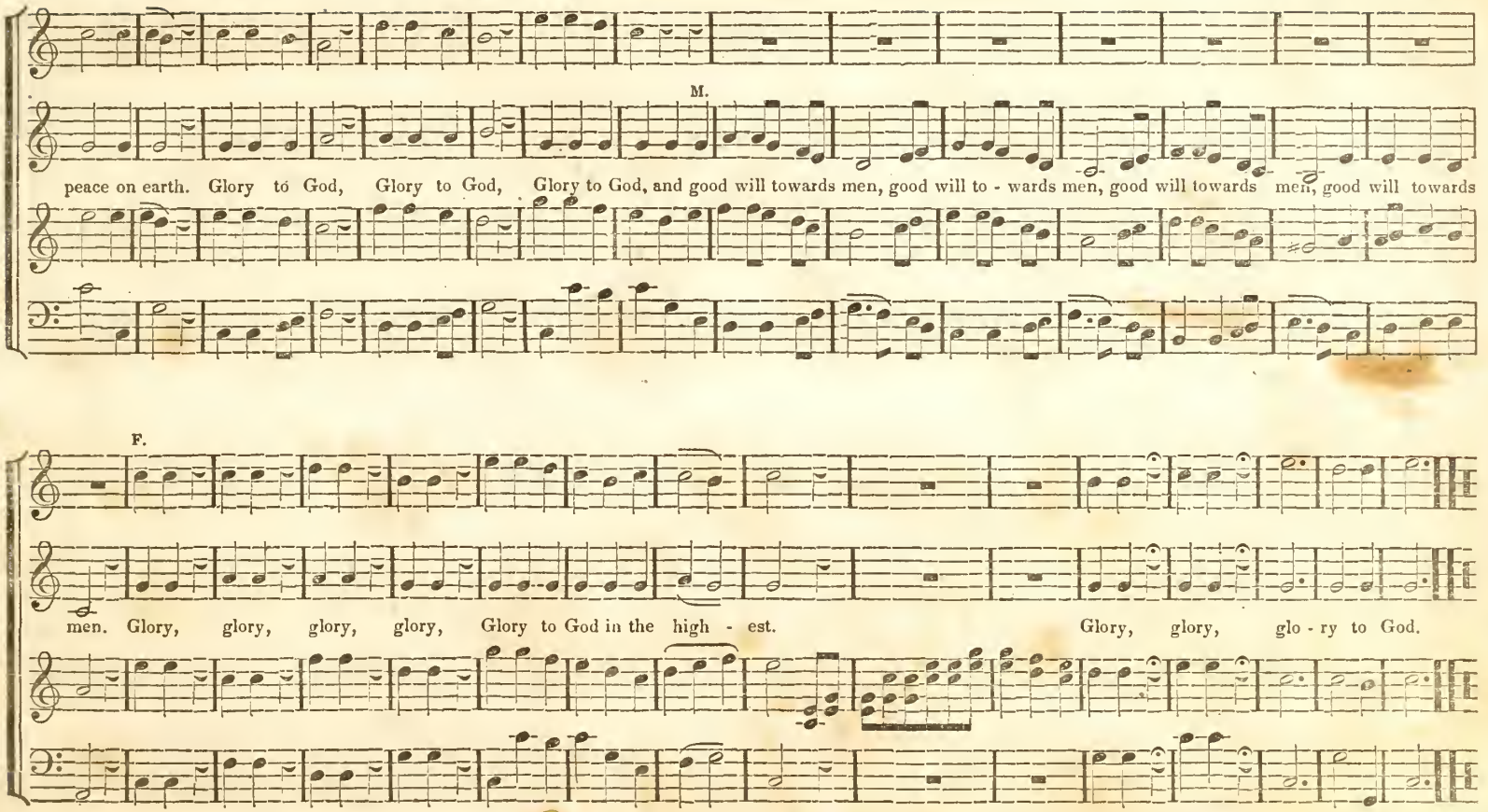
6. My path henceforth is plain,
In honesty to live, —
To shun intemp'rance and its train,
By Industry to thrive;
No duty to forget,
And live to bless the day
When I was led without regret
To cast the bowl away!

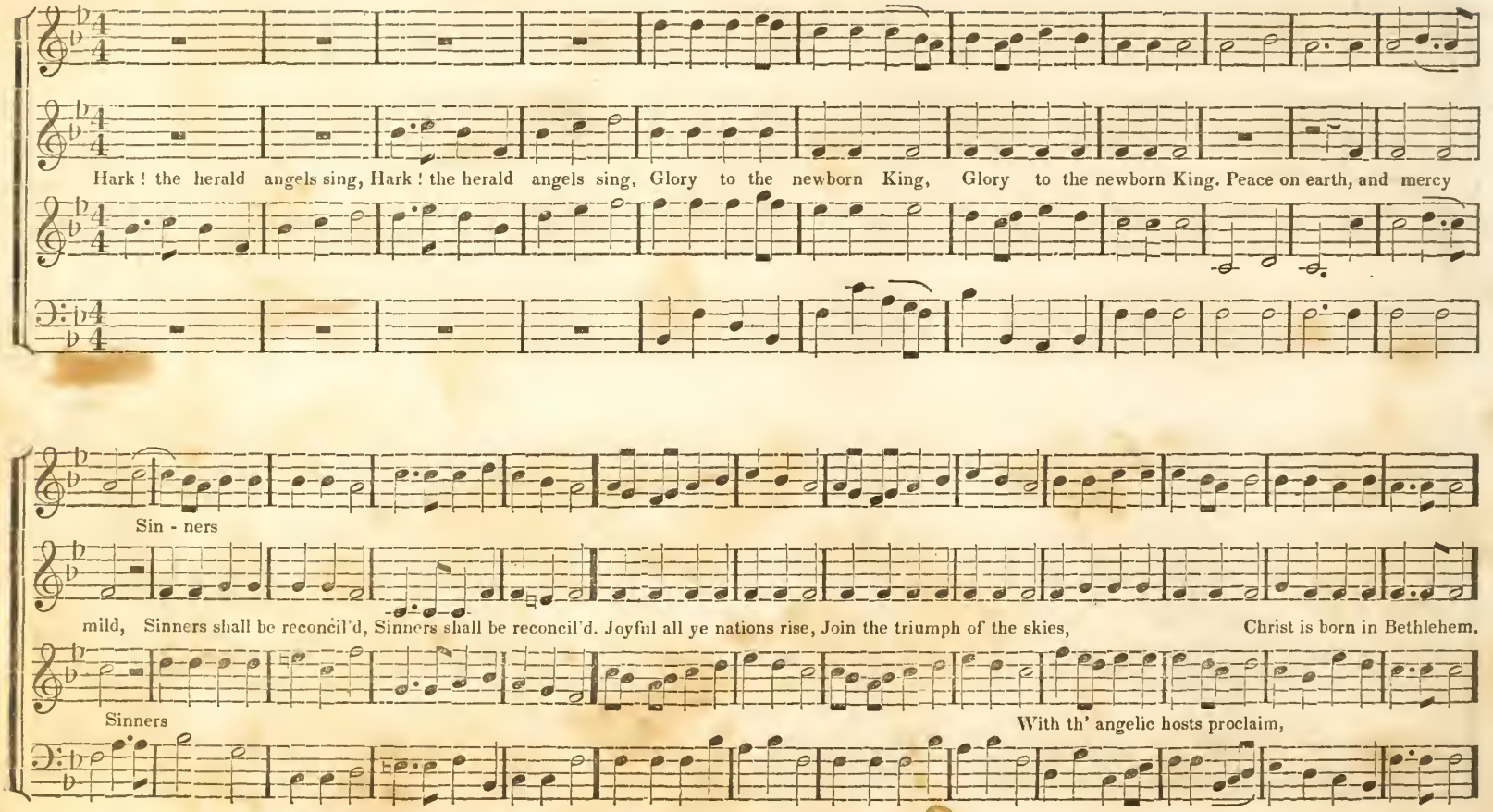

1. Hither, ye faithful, haste with songs of triumph, To Bethleh'm haste the Prince of life to meet, To you this day is born a Prince and Saviour,
2. Jesus, our Saviour, for such conde - sension, Our praise, our rev'rence are an off'ring meet, Now doth the dear Redeemer dwell a - mong us,
3. Shout his Al - mighty name, ye choirs of angels, Let the ce - les - tial courts his praise re - peat, Give to our Saviour glory in the high - est,
O come and let us wor - ship at his feet.
O come and let us worship, O come and let us worship, O come and let us wor - ship at his feet.
O come and let us wor - ship at his feet.

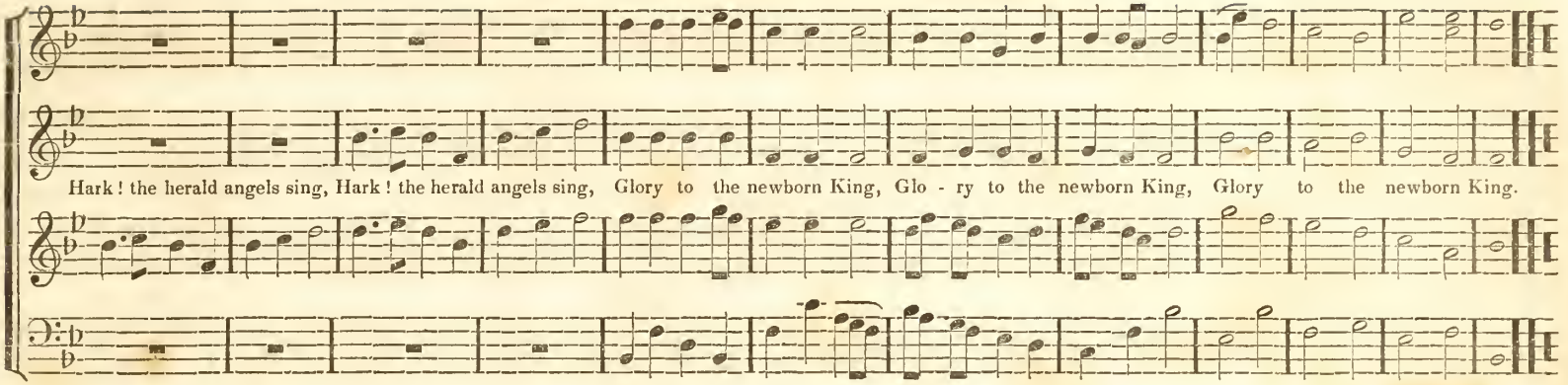
CHORUS, FOR CHRISTMAS.

Rev. C. Gregor.



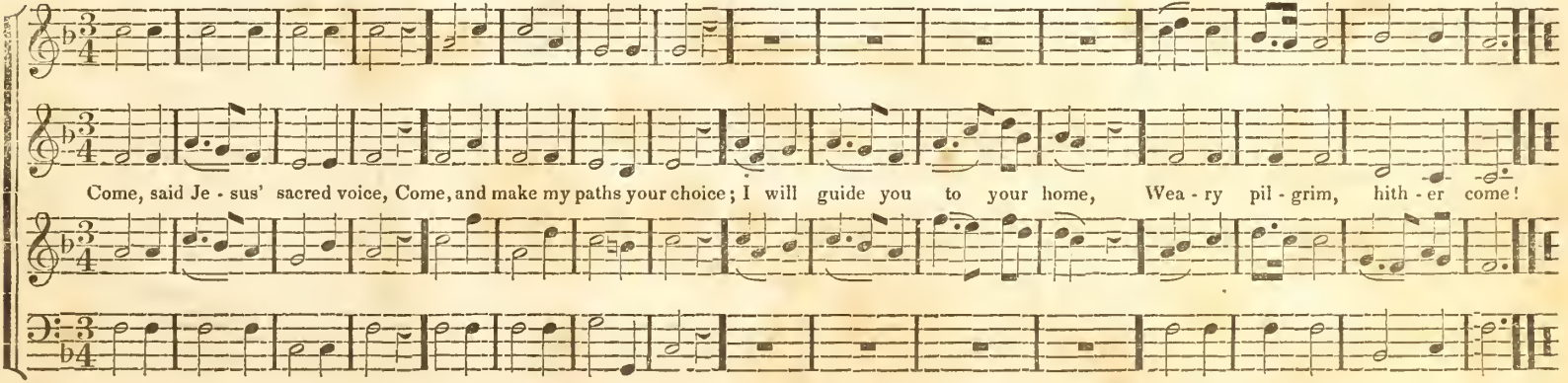

M.
peace on earth. Glory to God, Glory to God, Glory to God, and good will towards men, good will to - wards men, good will towards men, good will towards
F.
men. Glory, glory, glory, glory, Glory to God in the high - est. Glory, glory, glo - ry to God.


Hark! the herald angels sing, Hark! the herald angels sing, Glory to the newborn King, Glory to the newborn King. Peace on earth, and mercy
Sin - ners
mild, Sinners shall be reconcil'd, Sinners shall be reconcil'd. Joyful all ye nations rise, Join the triumph of the skies, Christ is born in Bethlehem.
Sinners
With th' angelic hosts proclaim,



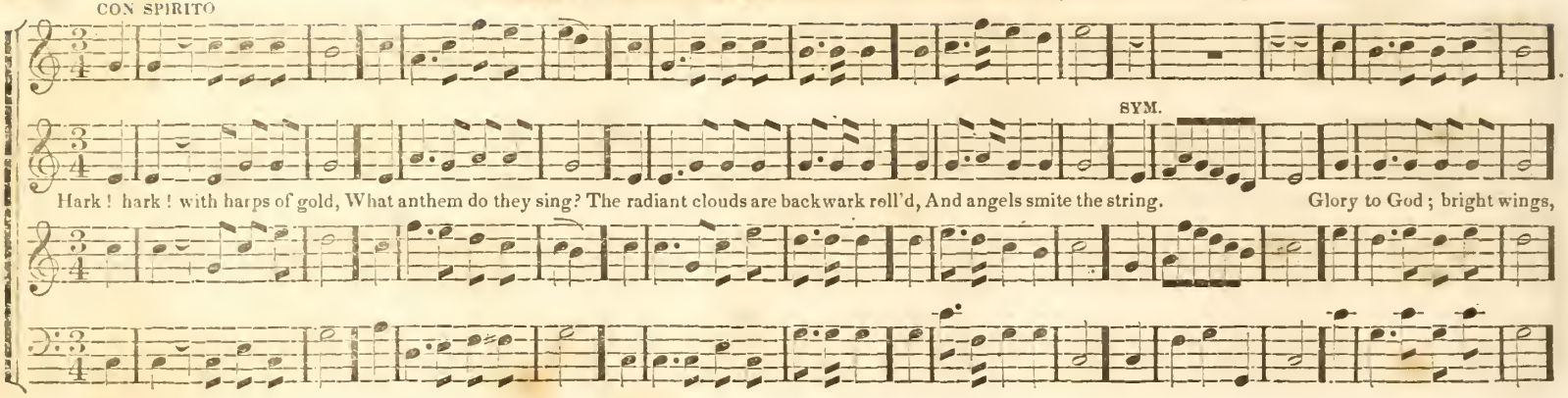
HARTLAND. 7's.

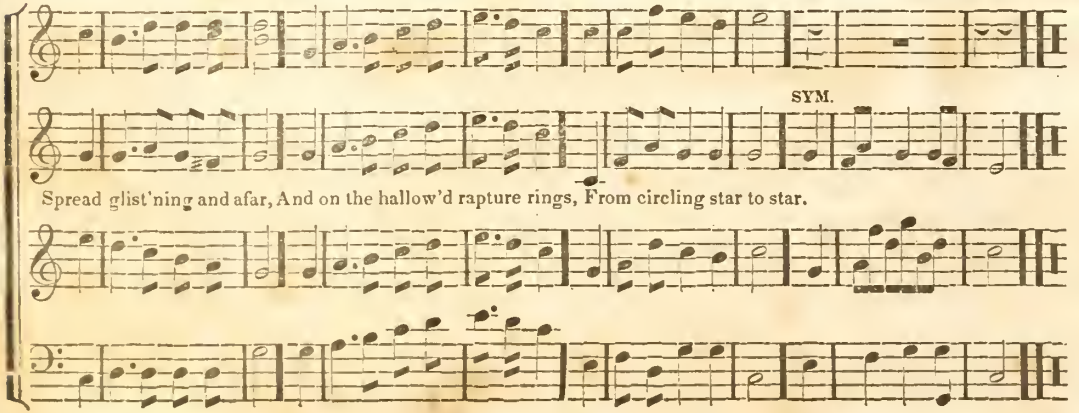
G. Wood.



CHRISTMAS HYMN.

Words by Rev. E. H. Chapin.



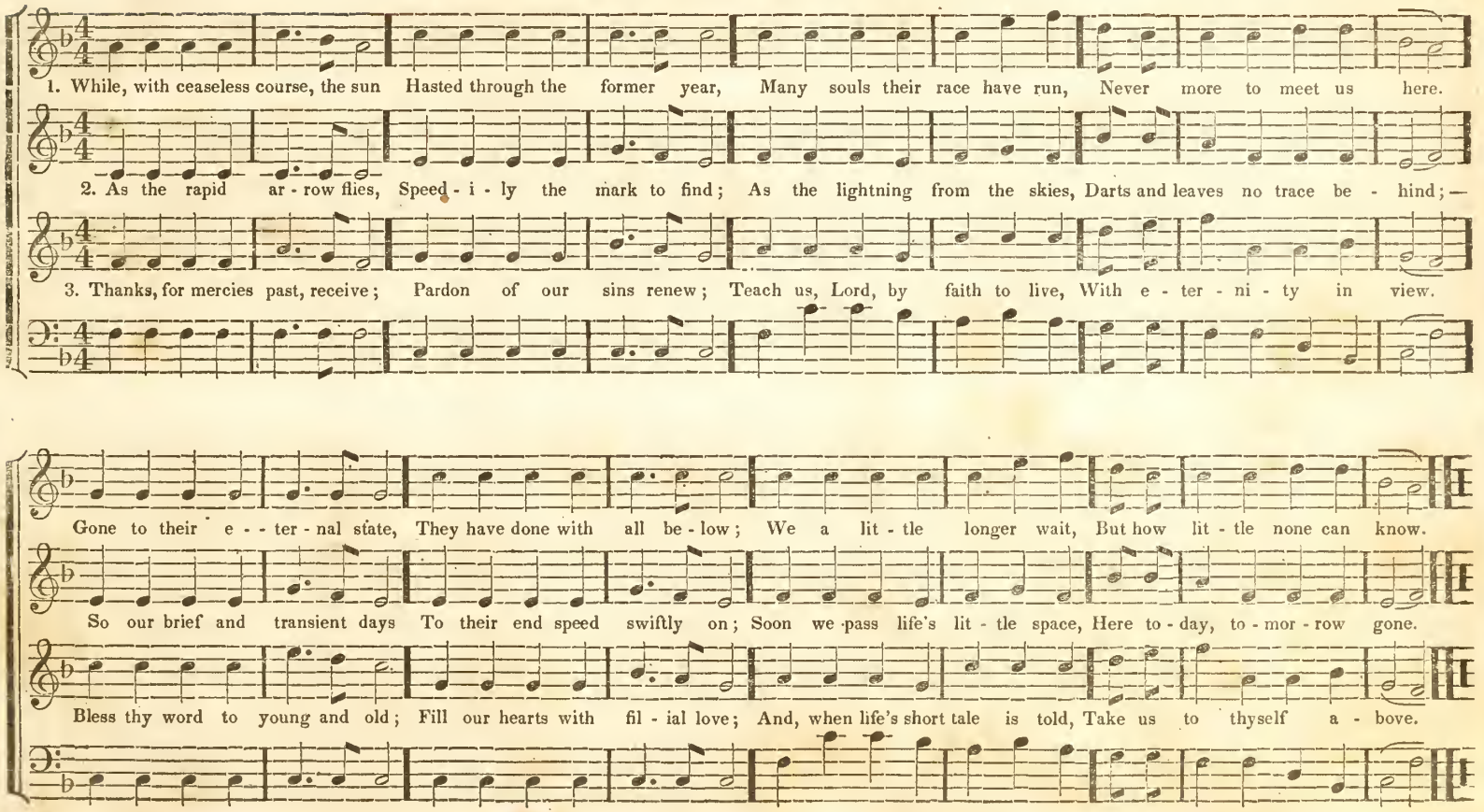


"Glory to God!" repeat
The glad earth and the sea;
And ev'ry wind and billow fleet,
Bears on the jubilee.
Where Hebrew hard hath sung,
Or Hebrew seer hath trod,
Each holy spot hath found a tongue:
"Let glory be to God."

Soft swells the music now,
Along the shining choir,
And ev'ry seraph hends his brow,
And breathes above his lyre.
What words of heav'nly birth,
Thrill deep our hearts again
And fall like dew drops to the earth,
"Peace and good will to men."

Soft!— yet the soul is hound
With rapture, like a chain;
Earth vocal, whispers them around,
And heav'n repeats the strain.
Sound, harps, and hail the morn,
With ev'ry golden string;
For unto us this day is horn,
A Saviour and a King.

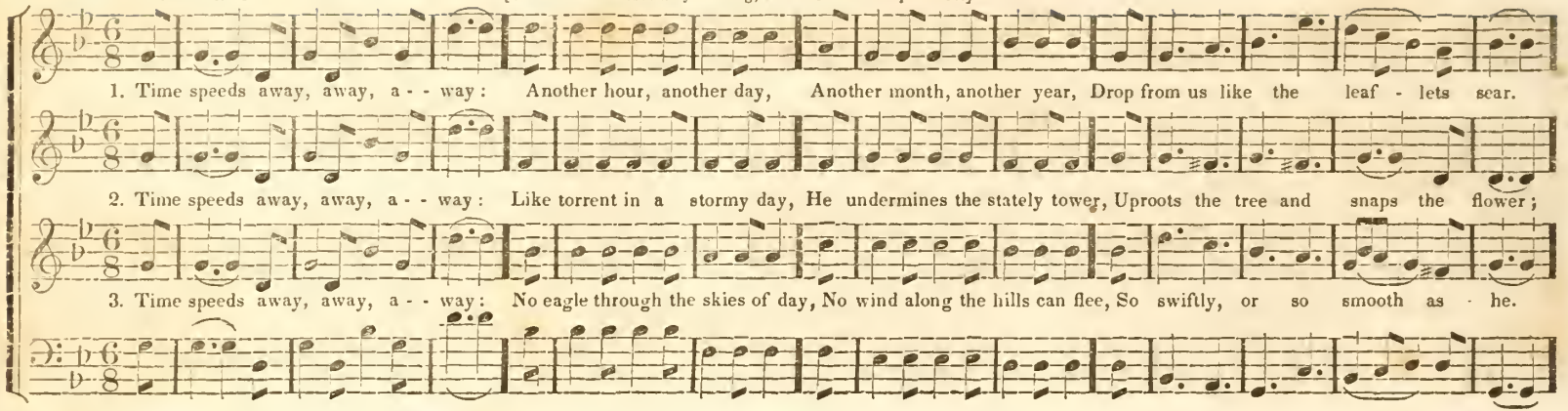
HYMN FOR THE NEW YEAR. (Benevento.)

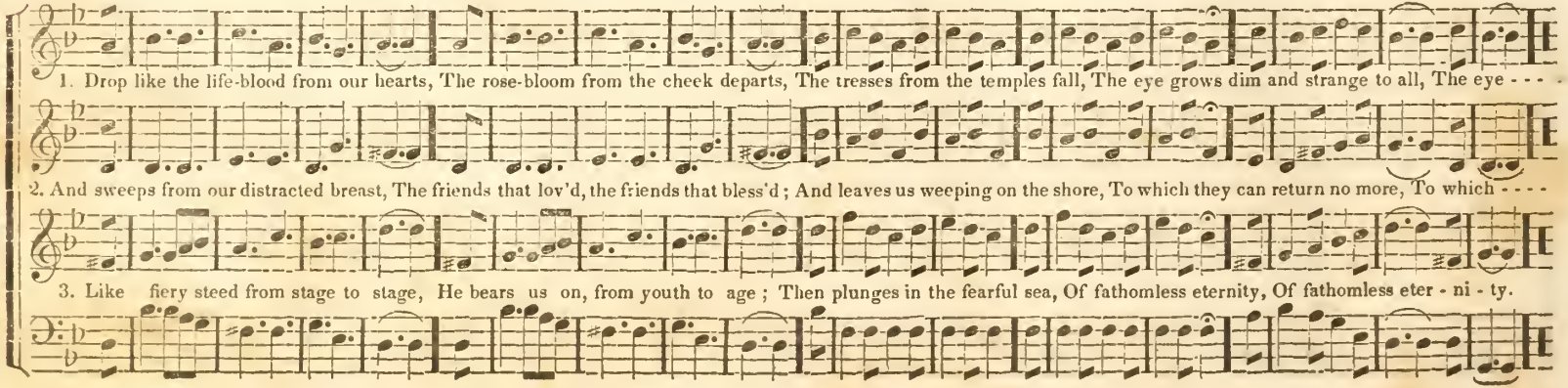


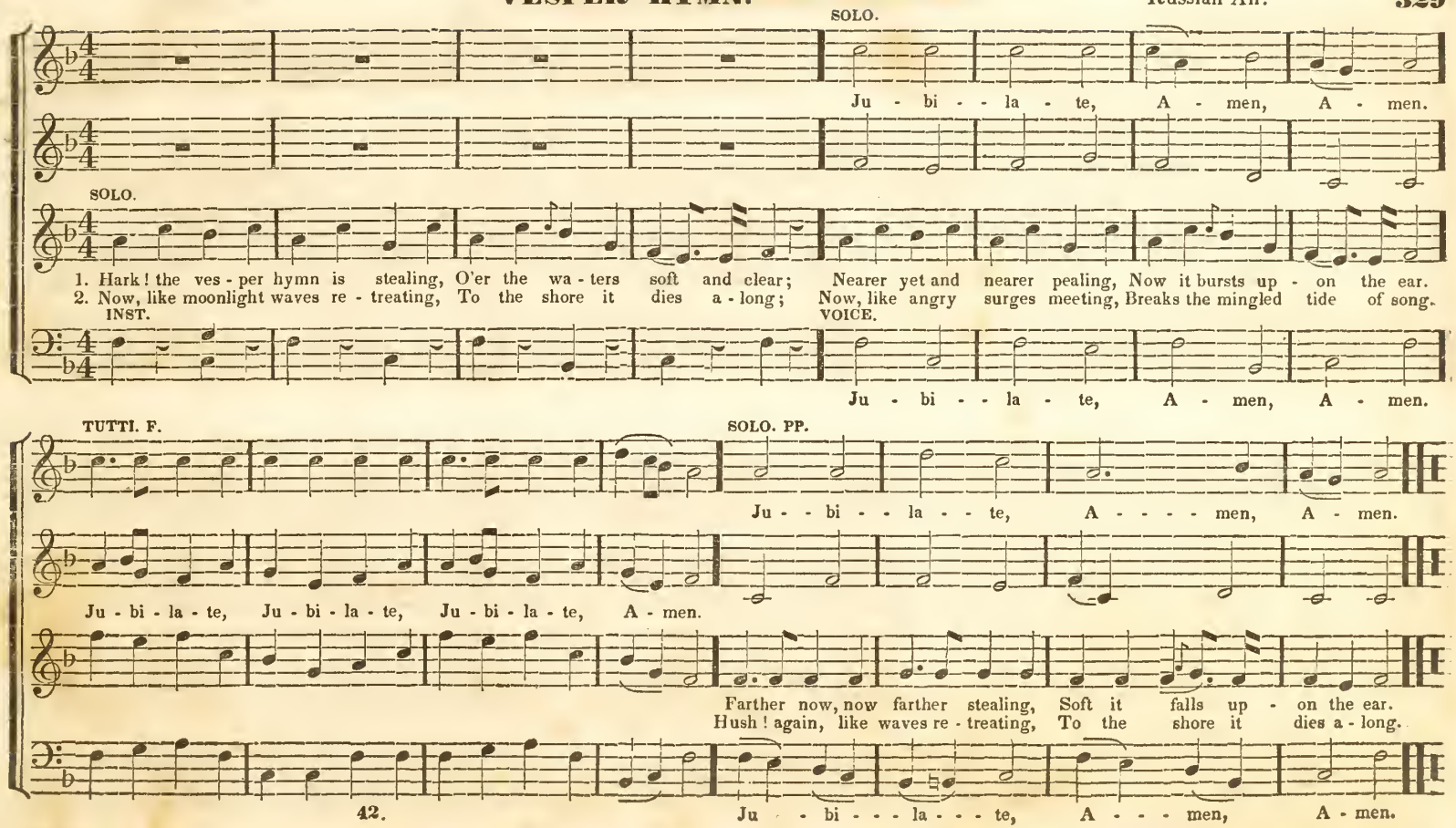
HYMN FOR THE NEW YEAR.

MODERATO.

[One or more verses may be sung, at the Chorister's pleasure.]

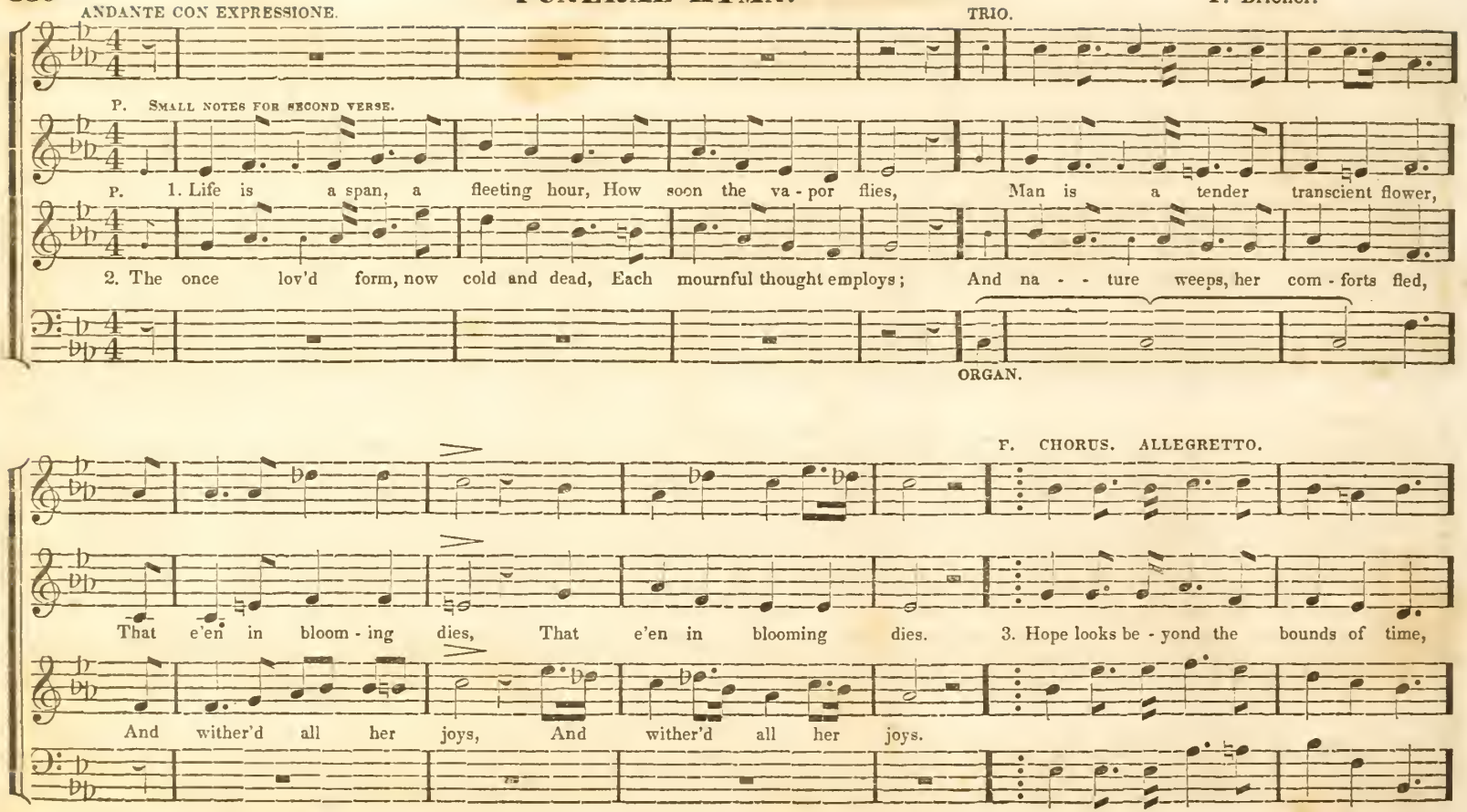





SOLO.
Ju - bi - - la - te, A - men, A - men.
SOLO.
1. Hark! the ves - per hymn is stealing, O'er the wa - ters soft and clear; Nearer yet and nearer pealing, Now it bursts up - on the ear.
2. Now, like moonlight waves re - treating, To the shore it dies a - long; Now, like angry surges meeting, Breaks the mingled tide of song.
INST.
VOICE.
Ju - bi - - la - te, A - men, A - men.
TUTTI. F.
SOLO. PP.
Ju - - bi - - la - - te, A - - - - men, A - men.
Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men.
Farther now, now farther stealing, Soft it falls up - on the ear.
Hush! again, like waves re - treating, To the shore it dies a - long.
Ju - bi - - - la - - - te, A - - - men, A - men.

FUNERAL HYMN.

T. Bricher.



ANDANTE PIA A EXPRESSIVO.

When what we now de - plore, Shall rise in full im - mor - tal prime, And bloom to fade no more. 4. Cease then fond nature, cease thy tears,

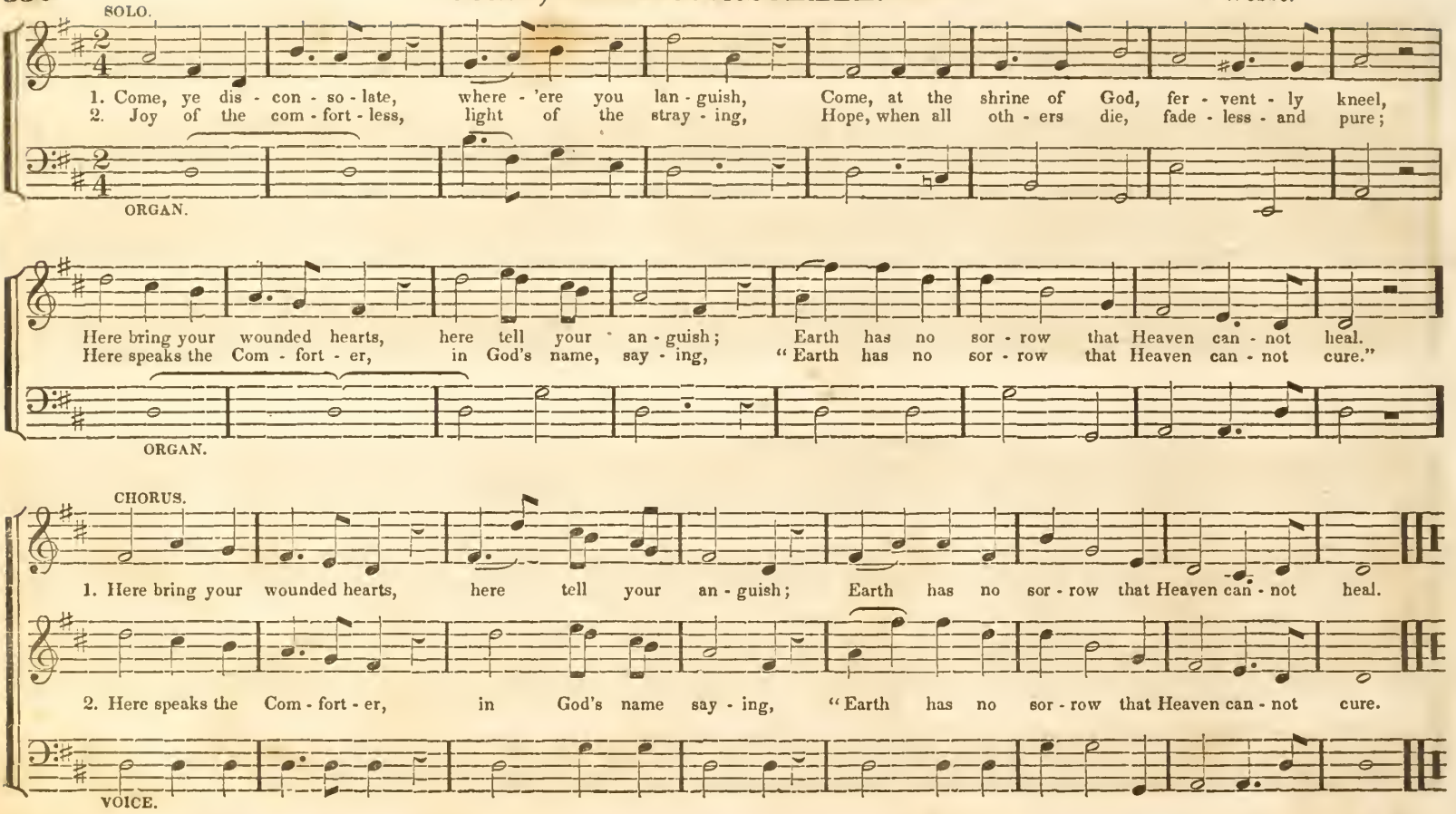
ALLEGRETTO CON SPIRITO.

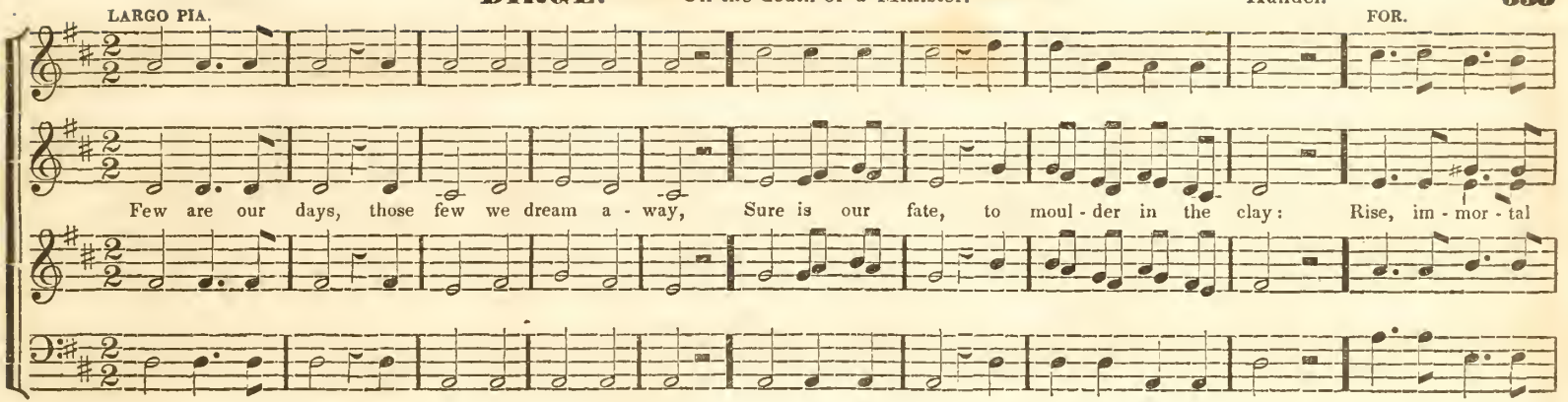
CODA ADAGIO.

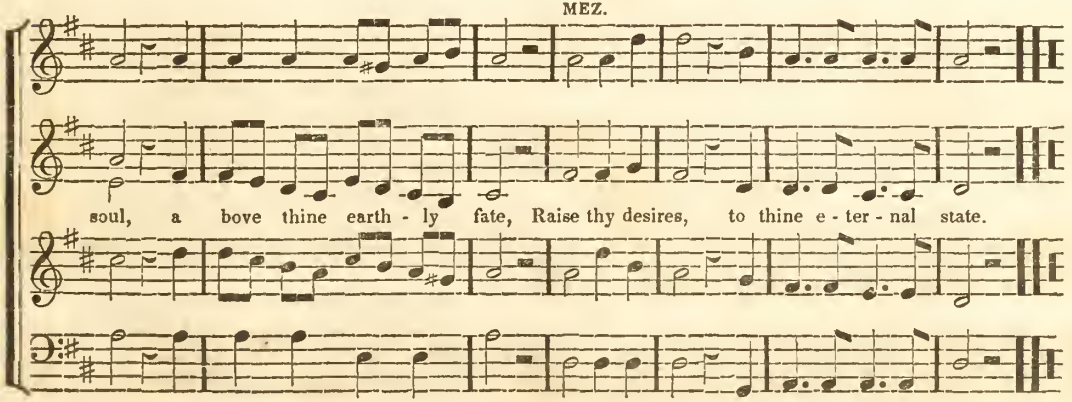
Thy Saviour dwells on high; There ev - er - last - ing spring appears, There joys shall never die, nev - er die.

"COME, YE DISCONSOLATE."

Webbe.



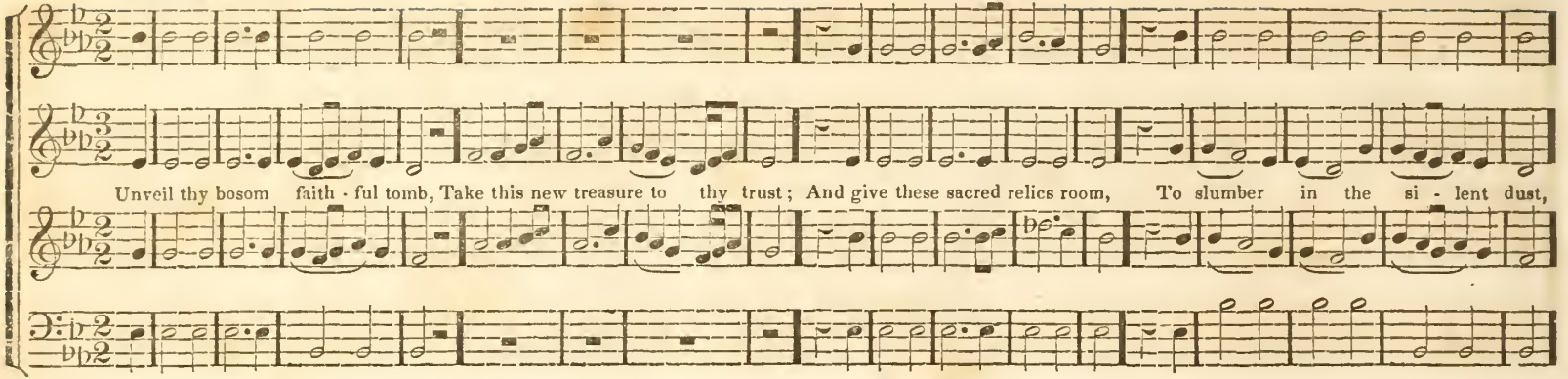


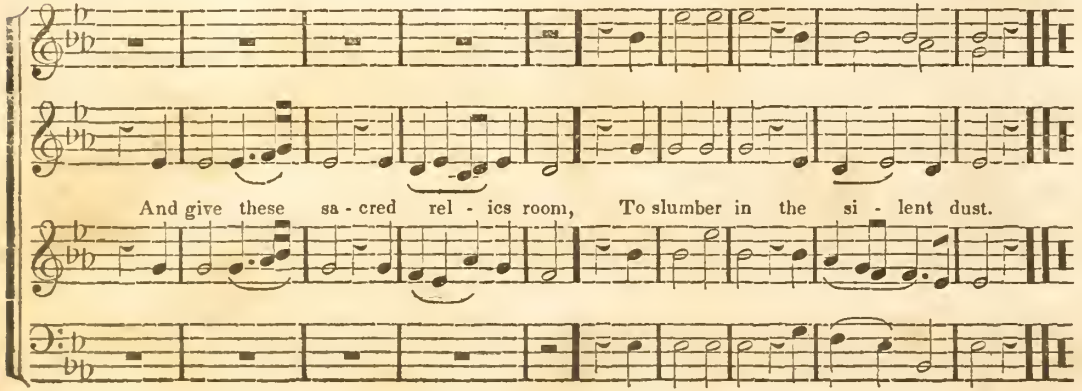


Farewell, farewell, dear pastor, now farewell,—
Go to thy rest,—in heav'ns high mansions dwell:
Thine example lives, to guide our doubtful way,
To warn us still, and check us when we stray.

O feeble flock! your earthly shepherd's gone,
His battle's fought, his victory is won:
Lift your eyes on high, your heav'nly Shepherd lives,
Love, peace, and hope to all the church he gives.

LARGO AFFETUOSO.

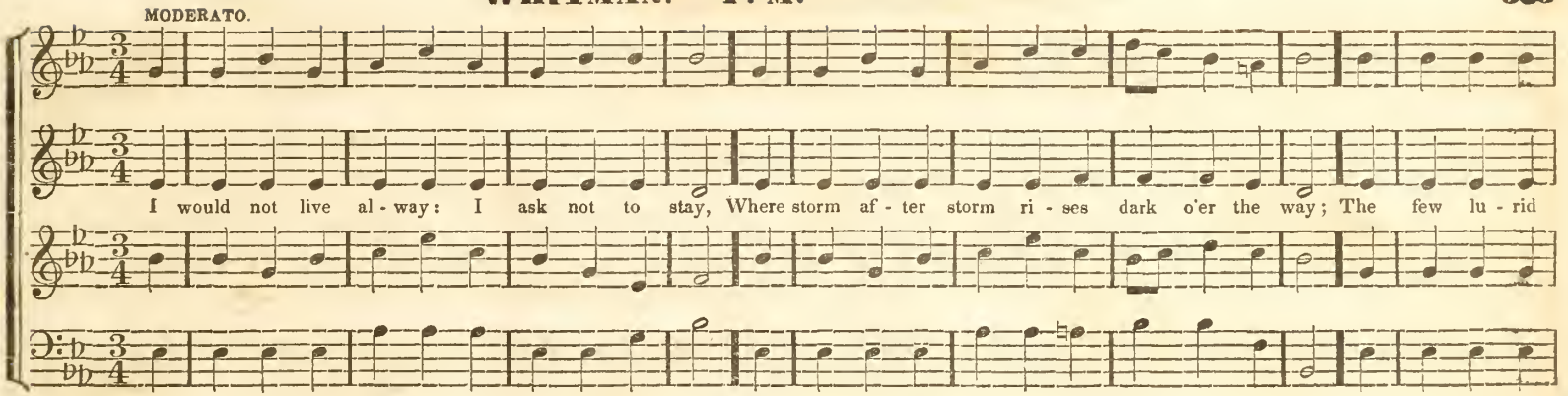


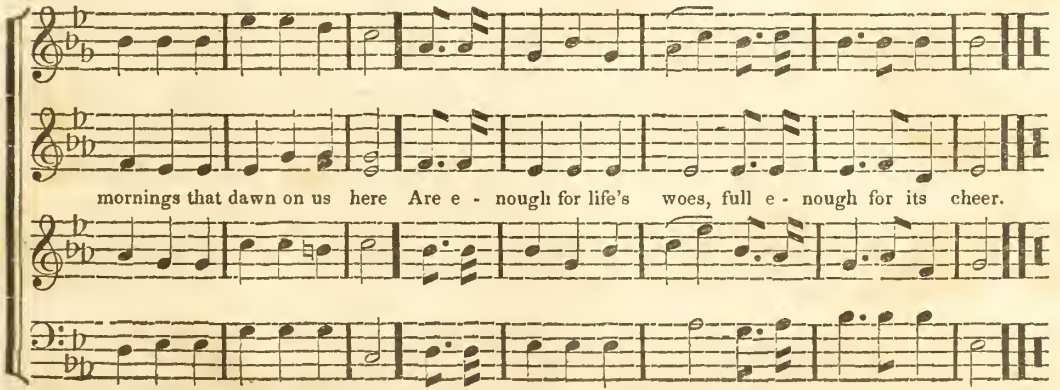


No pain, nor grief, nor anxious fear,
Invade thy bounds. No mortal woes
Can reach the lovely sleeper here,
While angels watch the soft repose.

So Jesus slept, God's dying Son,
Pass'd thro' the grave, and bless'd the bed;
Rest here, dear saint, till from his throne,
The morning break, and pierce the shade.

Break from his throne, illustrious morn,
Attend, O earth, his sov'reign word,
Restore thy trust, — a glorious form
Shall then arise to meet the Lord.





I would not live alway, thus fettered by sin;
Temptation without, and corruption within:
E'en the rapture of pardon is mingled with fears,
And the cup of thanksgiving with penitent tears.

I would not live alway; no, — welcome the tomb;
Since Jesus hath lain there, I dread not its gloom;
There sweet be my rest, till he bid me arise
To hail him in triumph descending the skies.

Who, who would live alway, away from his God,
Away from yon heaven, that blissful abode!
Where the rivers of pleasure flow o'er the bright plains,
And the noontide of glory eternally reigns;

Where the saints of all ages in harmony meet,
Their Saviour and brethren, transported to greet;
While the anthems of rapture unceasingly roll,
And the smile of the Lord is the life of the soul.

GO FORTH TO THE MOUNT.

Stevenson.

CHORUS. FOR.

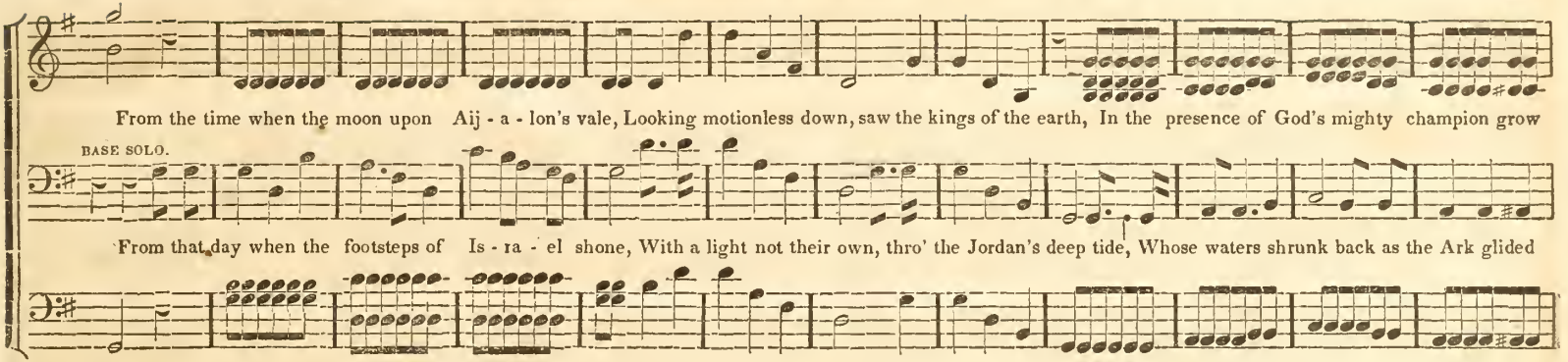
1. Go forth to the mount, bring the o - live branch home, And rejoice for the day of our free - dom is come. Go forth to the mount, bring the

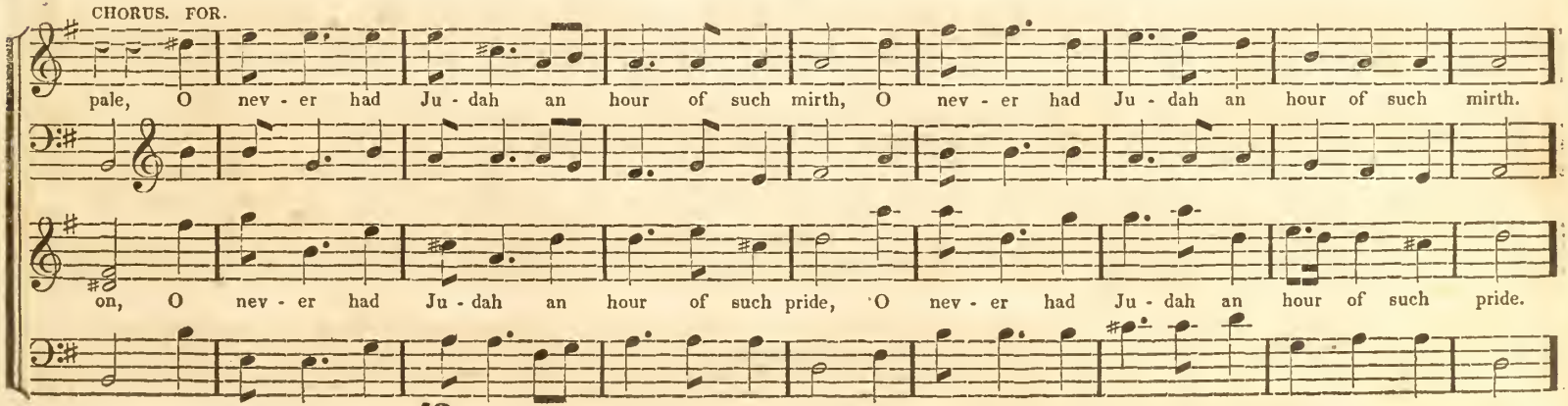
2. Bring myr - tle and palm, bring the boughs of each tree, That is worthy to wave o'er the tents of the free. Bring myr - tle and palm, bring the

BASE SOLO.

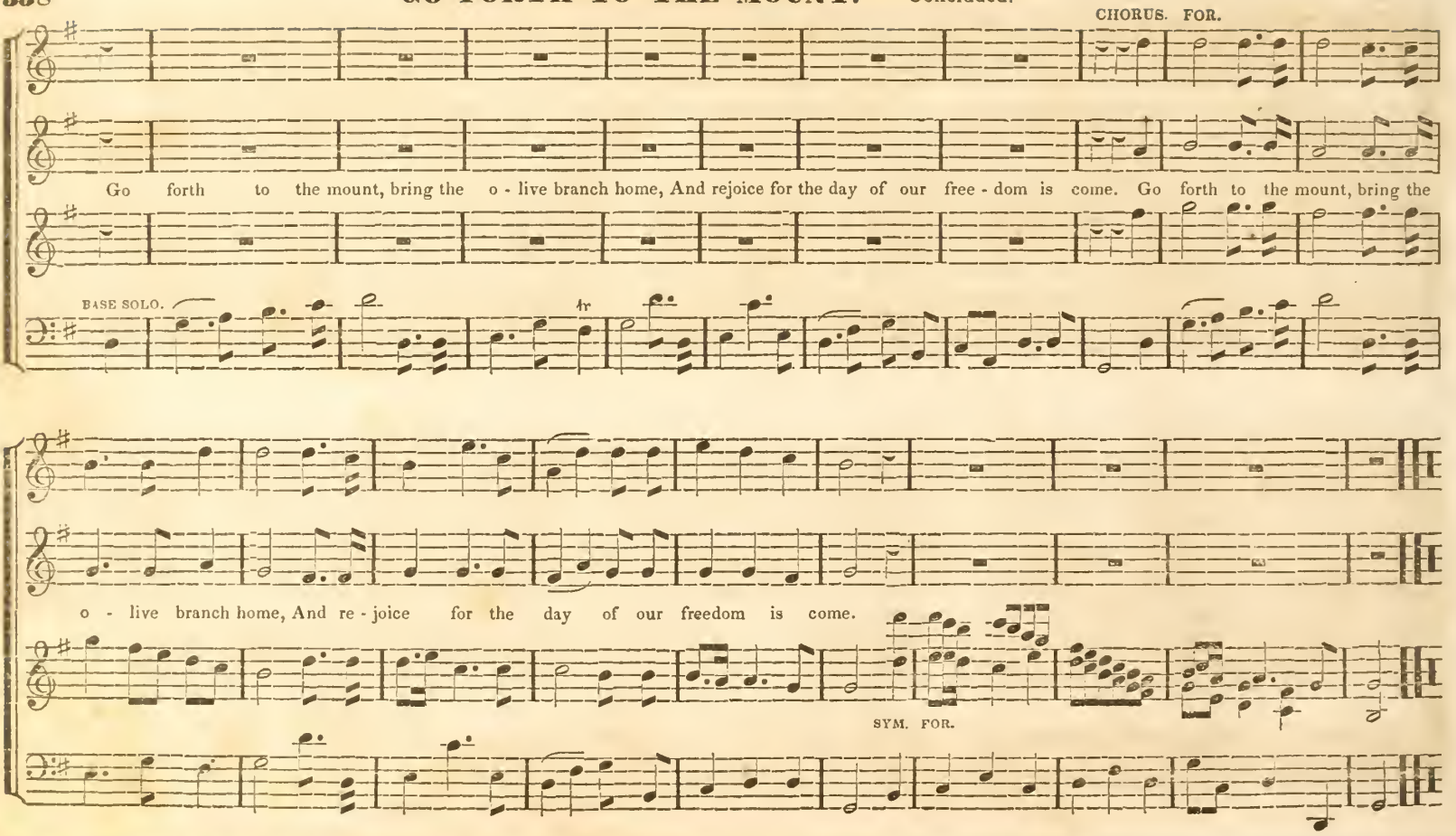
o - live branch home, And re - joice for the day of our freedom is come.

boughs of each tree, That is wor - thy to wave o'er the tents of the free


From the time when the moon upon Aij - a - lon's vale, Looking motionless down, saw the kings of the earth, In the presence of God's mighty champion grow
BASE SOLO.
From that day when the footsteps of Is - ra - el shone, With a light not their own, thro' the Jordan's deep tide, Whose waters shrunk back as the Ark glided


CHORUS. FOR.
pale, O nev - er had Ju - dah an hour of such mirth, O nev - er had Ju - dah an hour of such mirth.
on, O nev - er had Ju - dah an hour of such pride, O nev - er had Ju - dah an hour of such pride.

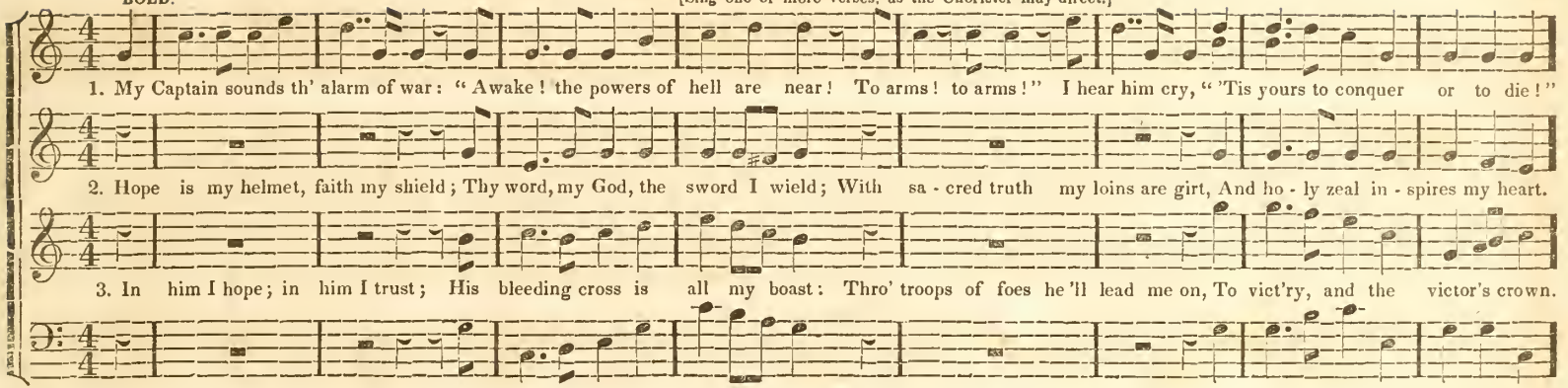
GO FORTH TO THE MOUNT. Concluded.



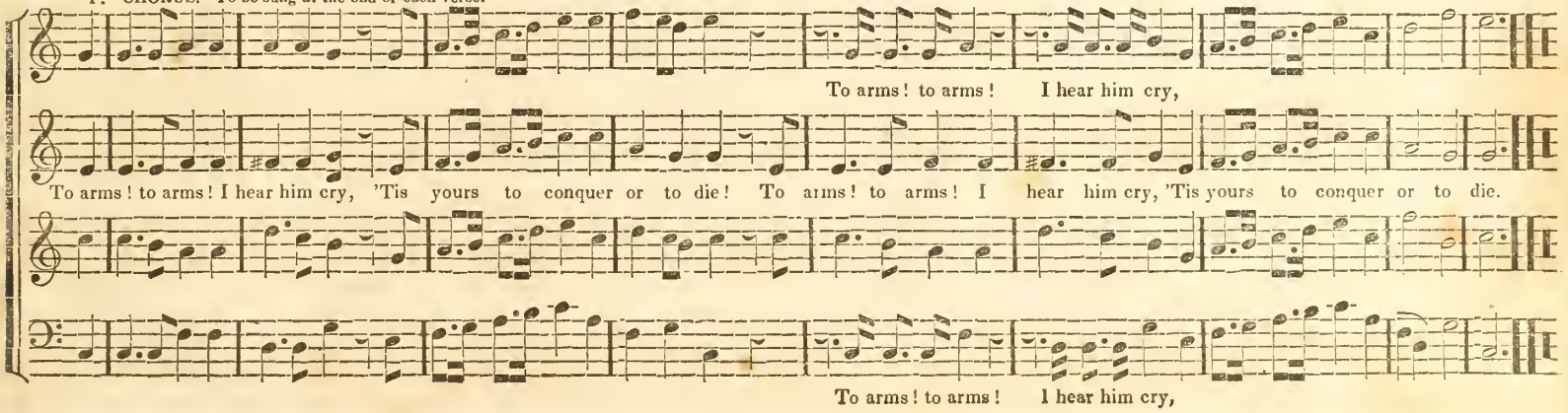
THE CHRISTIAN WARFARE.

BOLD.

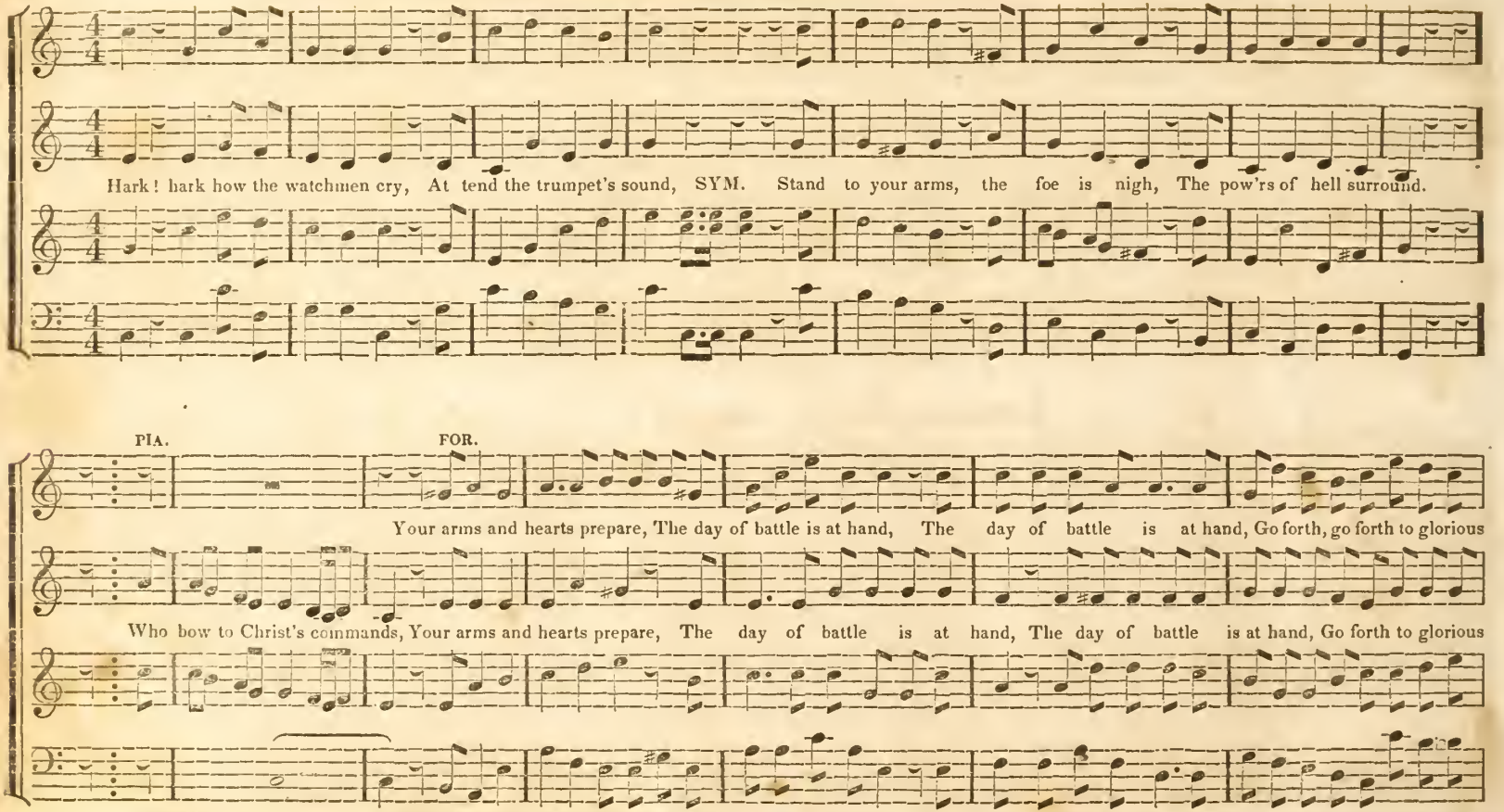
[Sing one or more verses, as the Chorister may direct.]

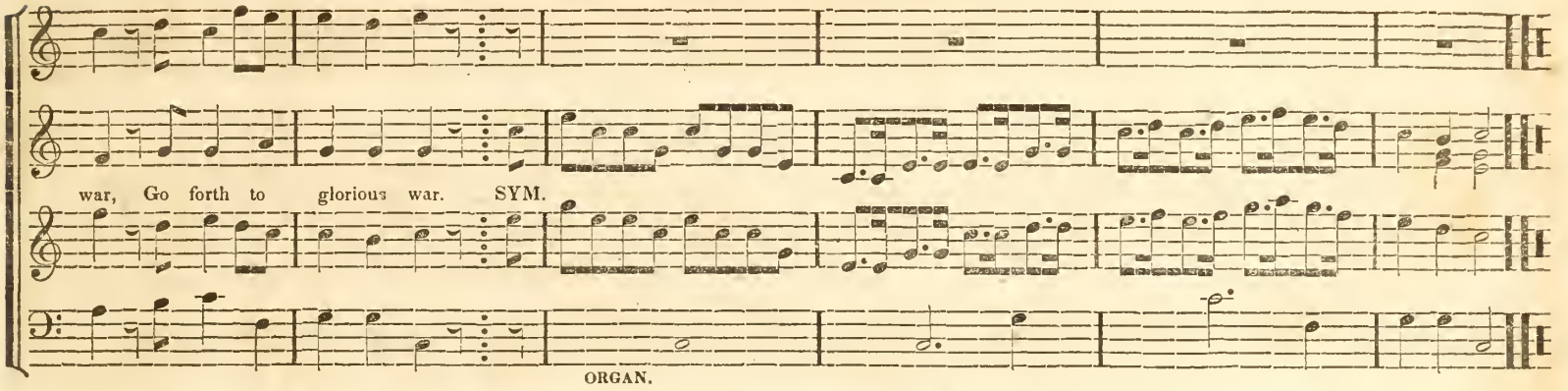


F. CHORUS. To be sung at the end of each verse.



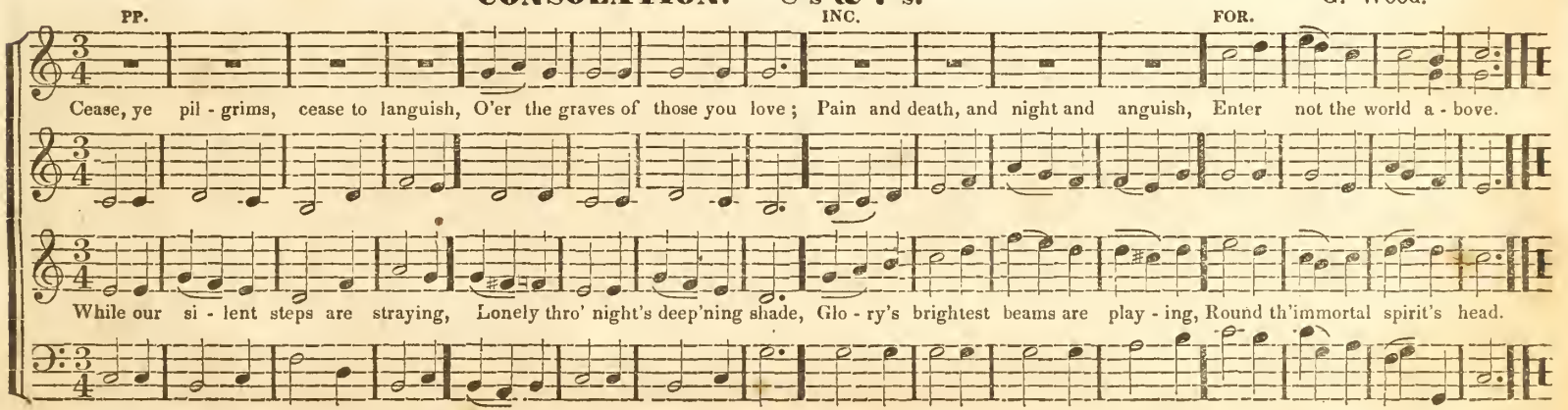
"HARK! HOW THE WATCHMEN CRY."

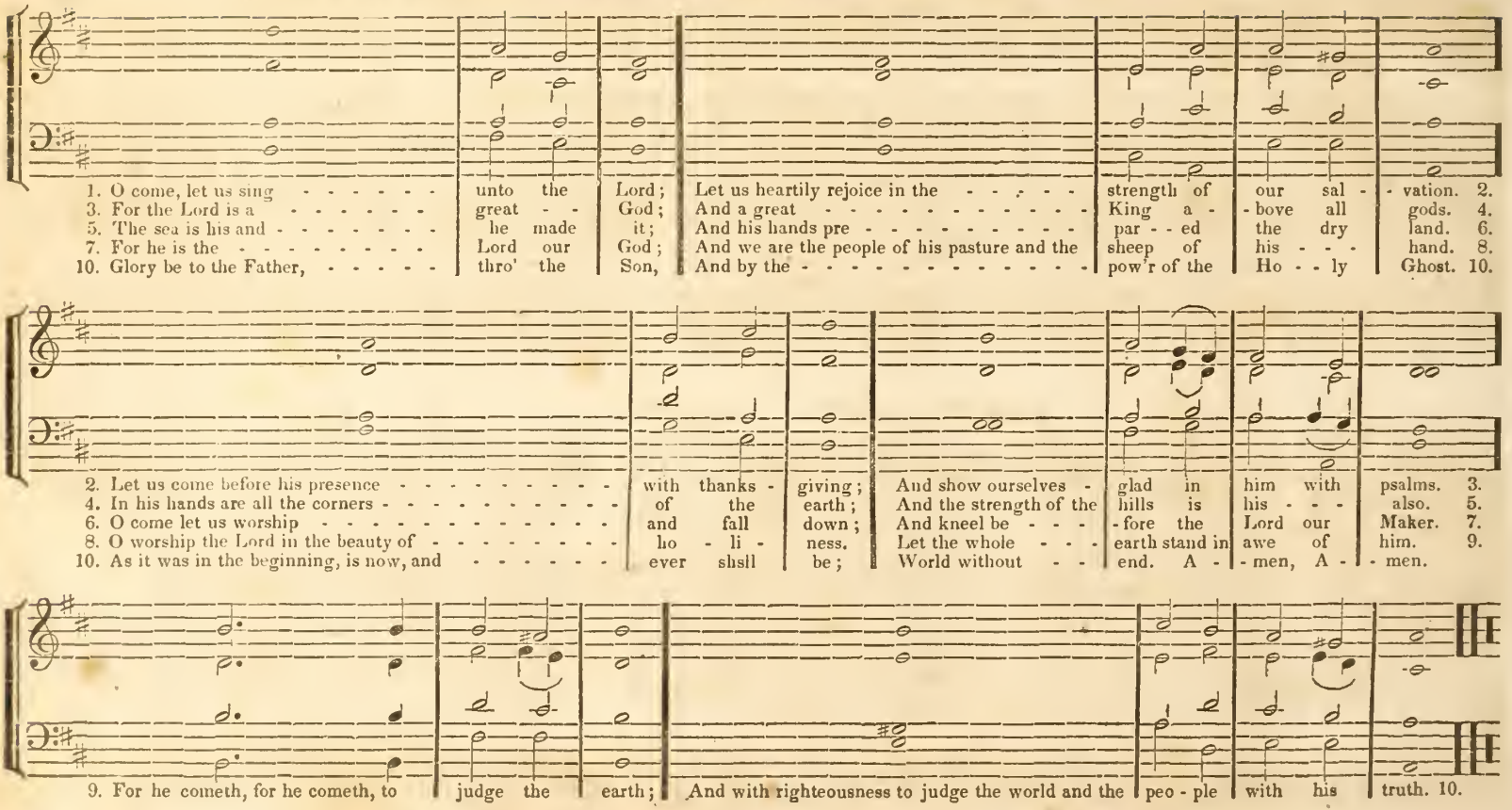


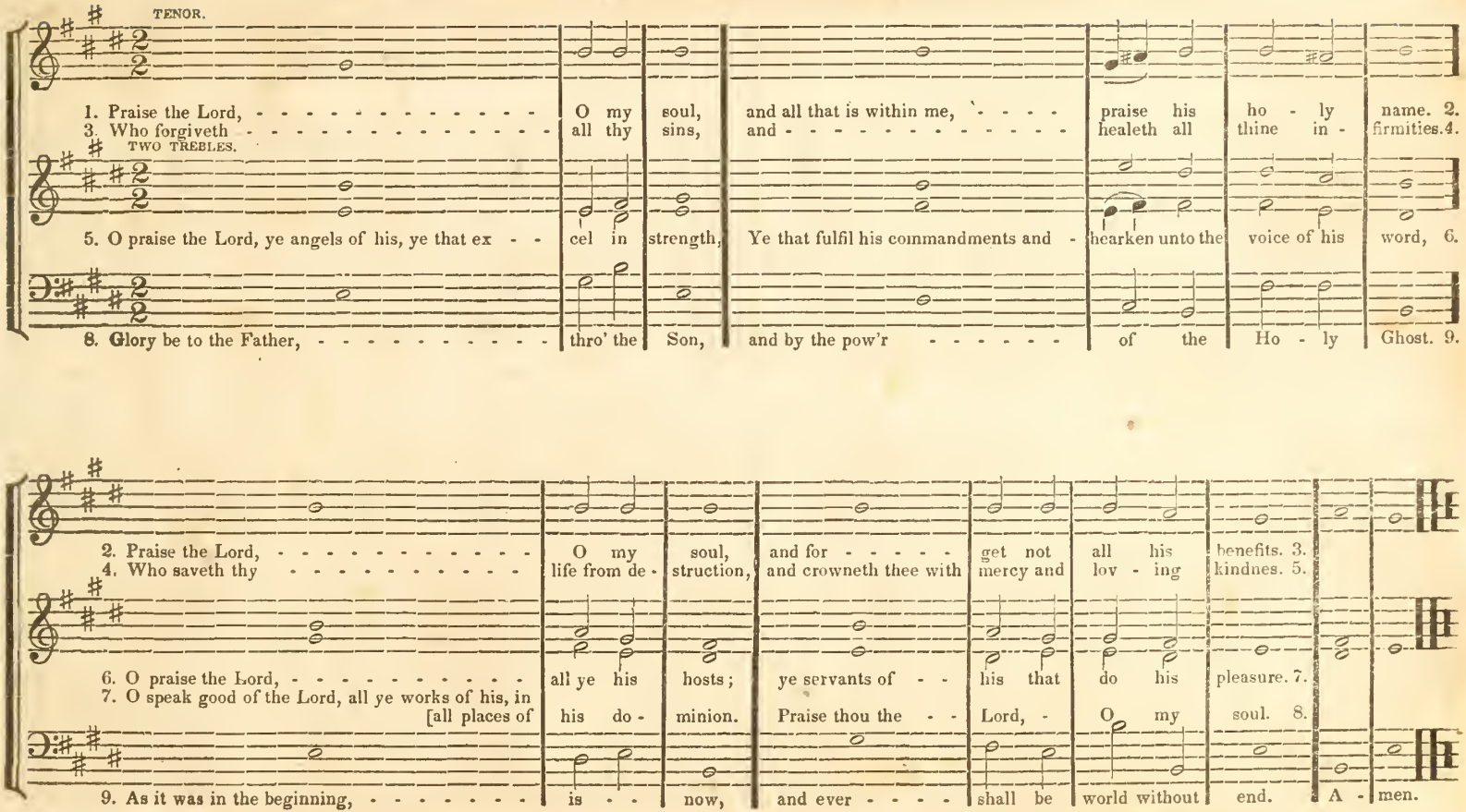


CONSOLATION. 8's & 7's.

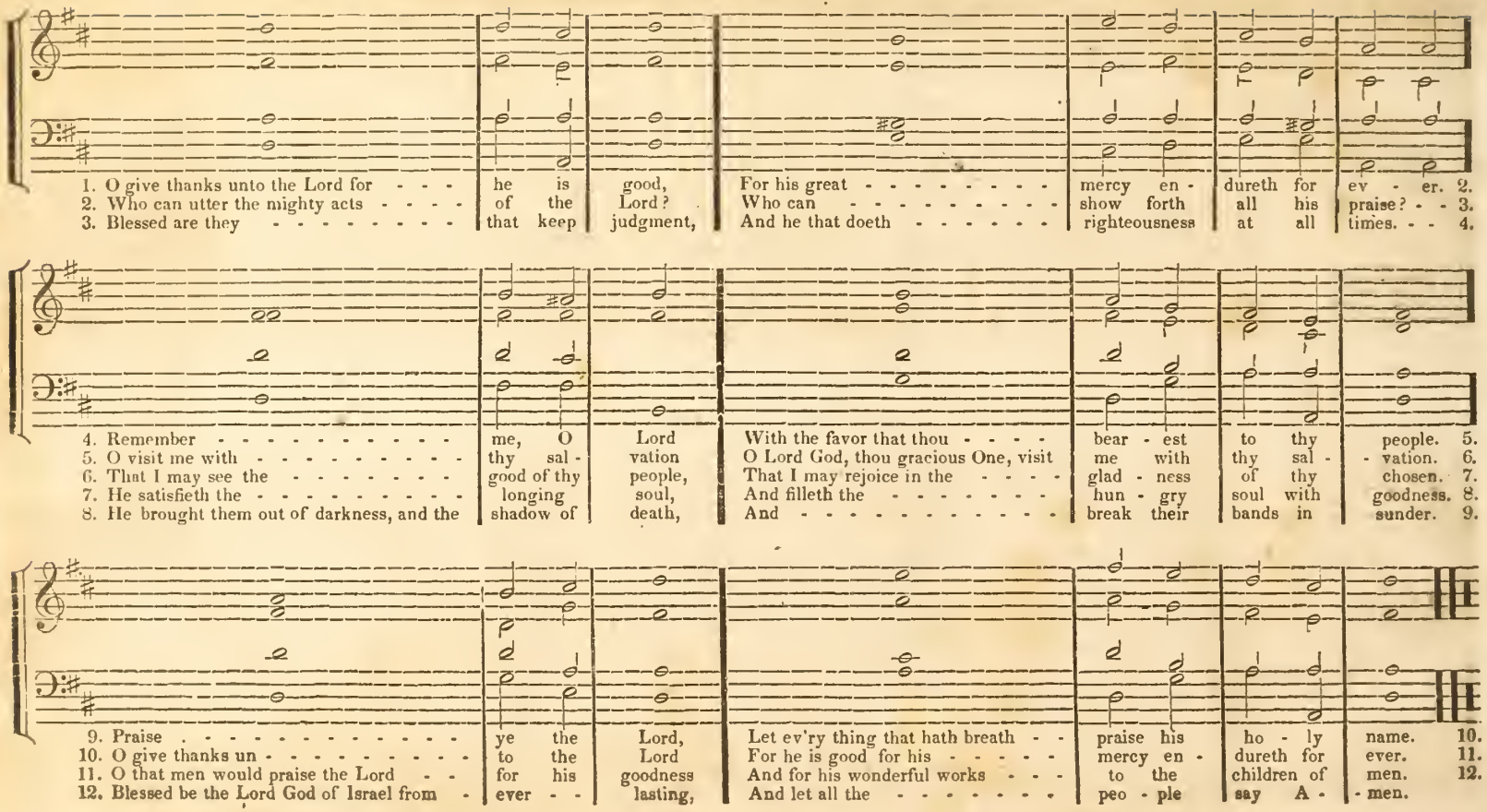
G. Wood.

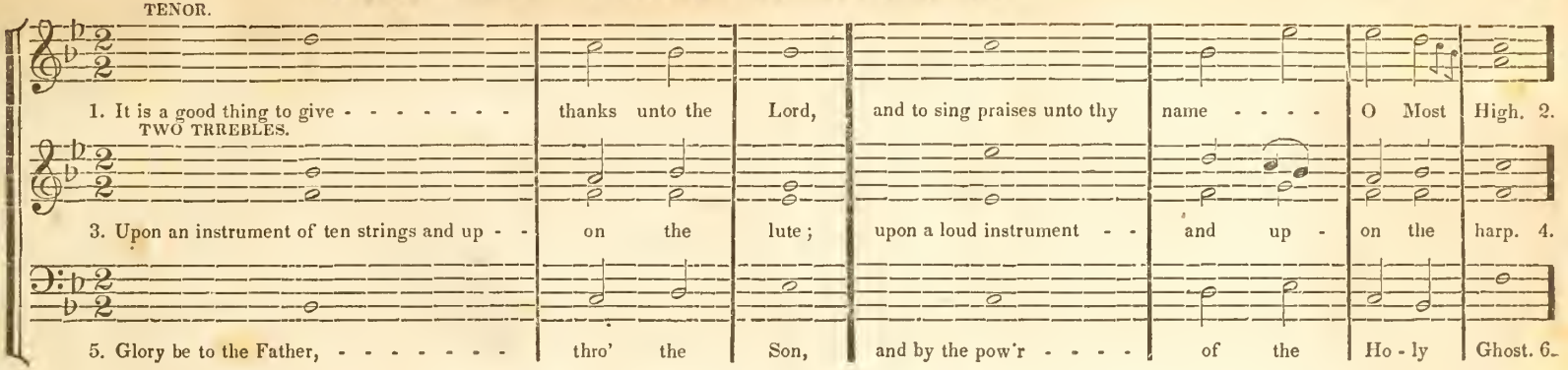


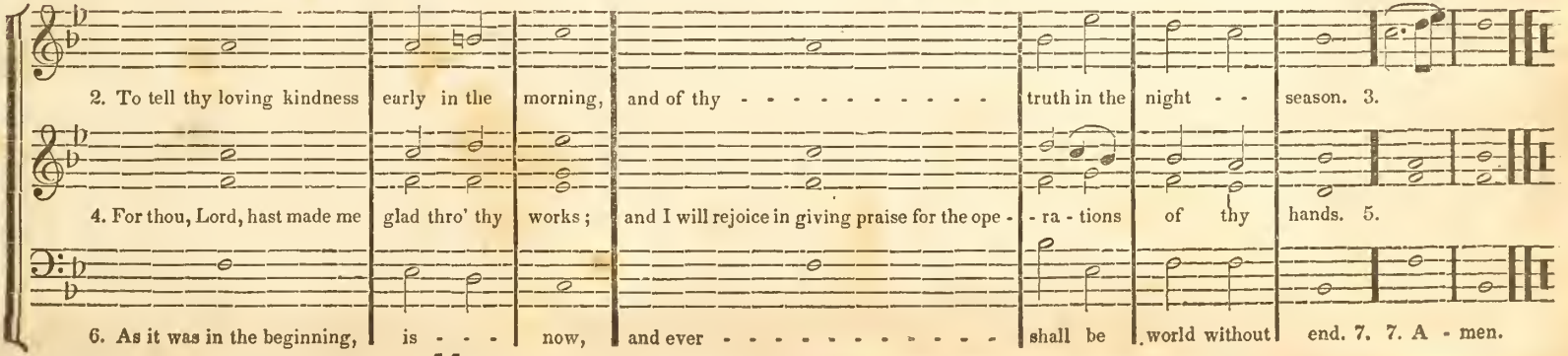

1. O come, let us sing - - - - - - - unto the Lord; Let us heartily rejoice in the - - - - - strength of our sal - - vation. 2.
3. For the Lord is a - - - - - - - great - - God; And a great - - - - - - - - - - - - King a - - bove all gods. 4.
5. The sea is his and - - - - - - - - he made it; And his hands pre - - - - - - - - - - par - - ed the dry land. 6.
7. For he is the - - - - - - - - - Lord our God; And we are the people of his pasture and the sheep of his - - - - hand. 8.
10. Glory be to the Father, - - - - - - thro' the Son, And by the - - - - - - - - - - - - - pow'r of the Ho - - ly Ghost. 10.
2. Let us come before his presence - - - - - - - - - - with thanks - giving; And show ourselves - glad in him with psalms. 3.
4. In his hands are all the corners - - - - - - - - - - of the earth; And the strength of the hills is his - - - also. 5.
6. O come let us worship - - - - - - - - - - - - and fall down; And kneel be - - - - fore the Lord our Maker. 7.
8. O worship the Lord in the beauty of - - - - - - - - ho - li - ness. Let the whole - - - earth stand in awe of him. 9.
10. As it was in the beginning, is now, and - - - - - - - ever shall be; World without - - end. A - men, A - - men.
9. For he cometh, for he cometh, to judge the earth; And with righteousness to judge the world and the peo - ple with his truth. 10.


TENOR.
1. Praise the Lord, - - - - - - - - - - - - - O my soul, and all that is within me, - - - - praise his ho - ly name. 2.
3. Who forgiveth - - - - - - - - - - - - - all thy sins, and - - - - - - - - - - - - healeth all thine in - firmities. 4.
TWO TREBLES.
5. O praise the Lord, ye angels of his, ye that ex - - cel in strength, Ye that fulfil his commandments and - hearken unto the voice of his word, 6.
8. Glory be to the Father, - - - - - - - - - - - thro' the Son, and by the pow'r - - - - - - of the Ho - ly Ghost. 9.
2. Praise the Lord, - - - - - - - - - - - - - O my soul, and for - - - - - get not all his benefits. 3.
4. Who saveth thy - - - - - - - - - - - - life from de - struction, and crowneth thee with mercy and lov - ing kindnes. 5.
6. O praise the Lord, - - - - - - - - - - - - all ye his hosts; ye servants of - - his that do his pleasure. 7.
7. O speak good of the Lord, all ye works of his, in [all places of his do - minion. Praise thou the - - Lord, - O my soul. 8.
9. As it was in the beginning, - - - - - - - - is - - now, and ever - - - - shall be world without end. A - men.

CHANT No. 3. "O GIVE THANKS UNTO THE LORD."




TENOR.
1. It is a good thing to give - - - - - - - thanks unto the Lord, and to sing praises unto thy name - - - - O Most High. 2.
TWO TRREBLES.
3. Upon an instrument of ten strings and up - - on the lute; upon a loud instrument - - and up - on the harp. 4.
5. Glory be to the Father, - - - - - - - thro' the Son, and by the pow'r - - - - of the Ho - ly Ghost. 6.


2. To tell thy loving kindness early in the morning, and of thy - - - - - - - - - - truth in the night - - season. 3.
4. For thou, Lord, hast made me glad thro' thy works; and I will rejoice in giving praise for the ope - - ra - tions of thy hands. 5.
6. As it was in the beginning, is - - - now, and ever - - - - - - - - - - shall be world without end. 7. 7. A - men.

CHANT No. 5. "GLORY BE TO GOD."