

THE
DEVOTIONAL HARMONIST:

A COLLECTION OF SACRED MUSIC,

COMPRISING A LARGE VARIETY OF

NEW AND ORIGINAL TUNES, SENTENCES, ANTHEMS, &c.

In addition to many of the most Popular Tunes in common use.

EXCEEDING A HUNDRED NUMBER OF MELODES THAN ANY BOOK HERETOFORE PUBLISHED

IN THIS COUNTRY.

A Progressive Scale of Elementary Instruction for Schools and Domestic Use.

EDITED BY CHARLES WINDSBY,

TEACHER OF MUSIC IN THE PSYCHOLOGICAL SEMINARY, NEW-YORK.

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TO WHICH IS PREFIXED

A Progressive System of Elementary Instruction for Schools and Private Tuition.

EDITED BY CHARLES DINGLEY,

TEACHER OF MUSIC, EDITOR OF THE FAMILY MINSTREL, SUNDAY-SCHOOL HARMONIST, ETC., ETC.

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P R E F A C E .

HOWEVER excellent the former musical publications of the Book-Room may have been, the conviction became strong in many minds, in various parts of our widely extended connexion, that another work was needed, embracing a greater number of metres than either of the preceding, and fully adapted to the new Hymn-Book. The undersigned Committee, being appointed for that purpose by the choristers of the Methodist Episcopal Churches of this city, Brooklyn, Williamsburgh, and Jersey City, present the following as, in their judgment, a work possessing the required character. How far they are right in this judgment, the public must decide.

That the task assigned to the Committee was arduous, no one who is at all familiar with such matters will doubt. It would have been comparatively easy for them to select music which would suit themselves and their personal friends; but to cater to the almost endlessly varying tastes of a large and wide-spread connexion, and yet not offend against established rules, was a work which, if at all practicable, required a great degree of practical information and perseverance.

The materials have been drawn from all available sources, without regard to country or age. From the Harmonist, especially, they have drawn largely; believing, as they did, that it contains a large amount of matter which has been deservedly popular, they have been unwilling to present a book to the Methodist Episcopal Church which did not contain these useful tunes. They have also added a number of original tunes, contributed by various friends residing in this city and elsewhere, which the Committee hope will be found not unworthy of the place they occupy. In regard to all the material of which the work is composed, whether selected or original, it is proper to add that, to secure the utmost fairness practicable, and to avoid being swayed by the influence of prejudice for or against names or localities, the Committee acted upon each individual piece (as far as that was possible) without knowing whence it came, or the name of its author.

In order to meet, as far as possible, the expectations of all, the Committee have inserted several pieces which are not suitable for hymn tunes, nor proper to come under the head of set pieces—they appear in the latter part of the work, together with several regular metres, which were not received in time to take their appropriate positions.

The arrangement of the materials, the adjustment of the harmony, together with the superintendence of the work through the press, the Committee referred to C. DINGLEY, Esq., a gentleman of large experience as an editor of musical works, and a teacher of vocal sacred music. The work itself will show how well he has executed the task assigned him.

Hoping that, through the Divine blessing, the "DEVOTIONAL HARMONIST" may prove an aid in the cultivation of sacred song, the Committee respectfully submit the result of their labours.

GEORGE HIGGINS,
LEANDER THOMPSON,
LABAN JACOBS,

CHRISTOPHER A CADY,
WILLIAM C. HOLMES,
DAVID DEMAREST,

WILLIAM MILLER,
JACOB B. DUBOIS,
RICHARD SHARP.

EDITOR'S PREFACE.

IT will be recollected that, about three years since, the undersigned announced his intention of publishing a Collection of Sacred Music, to be entitled the "Choral Harmonist;" and in connexion with this announcement, an invitation was extended, to those possessing the will and the ability, to furnish materials for its pages. In compliance with this invitation, a number of excellent pieces were received. It being found impracticable to publish his proposed work at the time, he withheld the names of the respective authors, and presented these materials, together with others which had been accumulating upon his hands for several years, with a view to future publication, to the "Committee on the DEVOTIONAL HARMONIST;" and by reference to the subsequent pages of this work, it will be perceived, by those interested, that many of these contributions have been approved. It is to be presumed that the several authors will not object to this disposition of their productions, as they will now be much more extensively circulated, and of course be more useful.

In regard to the position which the undersigned, as editor, has occupied in the composition of the "DEVOTIONAL HARMONIST," he would remark, that he has endeavoured to execute the task assigned him with zeal and fidelity, and with special reference to the wants and capacities of choirs, and of the "great congregation."

Most of the tunes will be found well voiced,—great attention having been given to the melodical succession of each part, by so arranging the music as to accommodate the register of the different kinds of voices.

While the music generally is flowing and melodious in its character, it is of a style perfectly simple and intelligible, so as to be easily sung. All points of imitation and needless difficulties in the construction of the harmony have been avoided. "Simple and natural harmony,"—rich without being abstruse, pleasing without being paltry—"is vastly better adapted to impress the heart, and promote devotional feeling, than the most highly wrought pieces of chromatic skill. The most sublime and the most pathetic are always the most simple. Sacred music should be like the gospel, which commends itself, by its simplicity and sublimity, alike to the learned and the unlearned."

The musical terms *Pia.*, *Forte*, *Andante*, &c., have been employed for the tunes only, in a few cases, because tunes intended to be sung to various words, ought to vary in expression as much as they do in sentiment, and the adding of these terms would be likely to mislead. In the Set Pieces, Anthems, &c., they are introduced with a definite meaning, applicable to the subject under consideration, and should be strictly observed.

The method and plan of instruction embraced in this, is somewhat different from that of any preceding work on music. Its arrangement, which is strictly inductive and practical, is the result of many years' experience in teaching persons of all ages and capacities. A system of musical instruction has in this way been formed, which is less liable to objection, he believes, than any hitherto presented to the public; since it is the most natural and rational, and if properly and strictly adhered to, will ensure success to those who shall pursue it. This plan of imparting instruction may be considered more valuable on account of its being constructed on the principles of the inductive system of music, originally devised and published by Pfeiffer and Nägeli, under the direction of Pestalozzi, in Germany. Many of the "Exercises on Intervals" are copied from Wilhelm's celebrated "Method of Teaching Singing," adapted to English use by John Hullah.

In closing these remarks, and his duties on the "DEVOTIONAL HARMONIST," the editor improves the occasion to express his many obligations to his professional brethren, and others, for the aid afforded him, and for valuable suggestions calculated to assist him in the discharge of his arduous and responsible labours. His chief aim has been to combine, as far as possible, *variety* with *excellence*. How far he has succeeded, he leaves the public to determine; asking only the favour of an impartial examination.

CHARLES DINGLEY.

ELEMENTS OF VOCAL MUSIC.

SECTION I.

NATURE OF MUSICAL SOUNDS; HINTS CONCERNING THE VOICE, ETC.

1. In order to obtain a knowledge of music, we should first understand the *nature* of musical sounds, and then, for vocal purposes, how to unite these sounds with the peculiar qualities of speech.

2. A sound of the voice in singing is distinctly *held*, and *continues* the same from the beginning to the end. It is thus distinguished from the speaking voice, each sound of which has a change in it called an "inflection," that is, the voice when speaking is continually *sliding* up or down, or both, on every syllable or word; not so when singing.

[The teacher can give examples illustrating the difference, by employing some familiar word or words—"Charles," or "Jane," for instance, speaking the name with the view of asking a question; and then the name can be spoken in a commanding tone, requiring the person addressed to do something, etc. Then, to show the difference between the speaking and singing tones, *sing* the name. That is, continue the sound, thus, "Cha—ries," or "Ja—ne." The difference will readily be perceived.]

3. To produce music, sounds which are good in their tone or quality are connected with one another in three ways, viz.: *Pitch*, *Length*, and *Accent* or *Force*.

4. While proceeding to analyze these distinctions of sounds, and during all our future practice, let it be remembered, that the first step in learning to sing is always looked upon to be the formation of *pure tone*.

5. To produce a good tone, the singer should be in an easy posture, with his head upright, and his shoulders thrown back, so as to allow the muscles of the chest and the larynx to have free movement. His mouth should be fully opened in taking breath, which should be drawn as seldom as possible, without any appearance of effort, and used with economy—never employing more than the sound actually requires—always keeping the lungs well filled.

6. The sounds of the voice in singing should be delivered promptly and easily, and come with a pure and steady tone from the chest. If the voice is given out carelessly, it comes roughly through the throat, and is called *guttural*; and if produced in a forced manner, it is driven through the nose, and so becomes *nasal*.

7. Always endeavour to produce a round, full, and clear tone of voice.

[The importance of this branch of the subject demands a more ample treatment, but the limits and design of the present work will not admit it. The few hints above, however, will be of some service as general guides to the right course to be pursued in relation to it.]

QUESTIONS ON SECTION I.

1. What should we first understand, in order to obtain a knowledge of music? What next?
2. What is the difference between the singing voice and the speaking voice?
3. In how many ways are sounds connected to produce music? Name them.
4. What is the first step in learning to sing looked upon to be?
5. To produce a good tone, in what position should a singer be? Why? What is said concerning the breath?
6. How should the sounds of the voice in singing be delivered? When is the voice said to be guttural? When nasal?
7. In singing, what should we always endeavour to produce?

SECTION II.

PITCH OF SOUNDS, OR SOUNDS THAT DIFFER IN THEIR HEIGHT.

1. THE first modification of musical sounds is called *PITCH*; and the difference of pitch between one sound and another is called the *Interval* between them.

2. To learn the pitch of sounds, we must make one particular sound, and then make all the others in relation to it, either higher or lower.

[Let the teacher sound *A*, or *La*, at any convenient pitch, and then require the pupils to imitate it.]

3. We have now made a sound of a particular degree of pitch. This for the present we will consider as the standard pitch of sound. Sing it again.

4. We will now endeavour to make other sounds higher than the one we have just made; and, for convenience, we will call all the high and low sounds by different names. We will call the standard pitch of sound, *Do*. Now sing it by its name.

[Most persons, in learning to sing, use some little words or syllables, to assist them in making sounds one higher than another. Those in most common use are, *Do, Re, Mi, Fa, Sol, La, Si*. Some, however, continue using *Fa, Sol, La, Fa, Sol, La, Mi*. This method, however, is rapidly going out of use, except in portions of the country where *patent notes* are used. Others, again, employ but one word or syllable, (*La*, for instance.) The teacher can, of course, make his own selection.]

5. We will sing again the standard pitch of sound by its name, and then add to it six other sounds by their names; making the sounds one above another, in regular succession, from the lowest to the highest.

[The teacher will here make such suggestions as he thinks proper, and then he will sing the seven sounds by their names; after which the pupils may repeat and sing them.]

6. To enable us, at this early stage of our practice, to sing these names more readily, it will be better to write them one above another, as we have sung them—so that the organs of seeing and hearing may mutually assist each other.

| | | |
|-----|---------------|-------------|
| | Si pronounced | <i>See</i> |
| La | " | <i>Lah</i> |
| Sol | " | <i>Sole</i> |
| Fa | " | <i>Fah</i> |
| Mi | " | <i>Mee</i> |
| Re | " | <i>Ray</i> |
| Do | " | <i>Doe</i> |

7. It will be here perceived that there are seven different names, expressing seven different sounds, differing from one another in height. It will also be seen that *Do*, the name of the standard degree of pitch, is placed at the bottom—all the others being higher, one above another; so that in singing them we commence at the bottom and sing them upward—the contrary way from reading a book.

8. The art of making musical sounds one higher than another, by certain syllables, is called *SOLMIZATION*.

NOTE.—Lowell Mason, of Boston, in one of his publications, says—"It [Solmization] enables the young performer to utter a sound with fulness and freedom, and assists him to secure a correct intonation. * * * It promotes a feeling or consciousness of the precise relation of the sounds in the octave to each other, and especially to the tonic or key-note, [our standard degree of pitch.] By associating the several syllables with their corresponding sounds, this relation becomes familiar, and we acquire the habit of expressing any note with ease and certainty."

The celebrated T. Cooke, of Dublin, in his work entitled "Art of Singing Simplified," says, that "A steady perseverance in Solfaing [Solmization] will ensure improvement; and its daily practice should never be neglected, as no singer, even when arrived at the highest perfection, can with security dispense with it."

9. A regular succession of sounds, made one above another, form what is called a *SCALE*; which means the same as a ladder or flight of stairs. The *Scale* which we have just sung, is called a *Scale of seven sounds*. Sing it again.

10. But, to make our scale more perfect and pleasing, we will add another sound to it, making eight in all, and call it *Do*, the same as the first—because it is the same sound as the first, on a higher pitch.

[To illustrate this, the teacher will require his pupils to sing *Do*, and he may sound it an eighth higher; or the keys of a piano-forte or an organ may be referred to.]

11. We will now sing the scale of eight sounds, ascending and descending—

| | | |
|--|--------|--------|
| | 8—Do. | Do—8. |
| | 7—Si. | Si—7. |
| | 6—La. | La—6. |
| | 5—Sol. | Sol—5. |
| | 4—Fa. | Fa—4. |
| | 3—Mi. | Mi—3. |
| | 2—Re. | Re—2. |
| | 1—Do. | Do—1. |

[Repeat this exercise several times; part of the time by the names, and part of the time by the numbers, 1, 2, 3, 4, 5, 6, 7, 8—8, 7, 6, 5, 4, 3, 2, 1.]

12. The scale of eight sounds, or degrees, is the foundation of all music. It includes all the natural relations of pitch that are used in singing, and may therefore be called the natural scale of the voice. It is termed the *Diatonic Scale*. It is like the alphabet. As all the words we speak are made up of some of the letters in the alphabet, so all the tunes we sing are made up from this scale.

13. If it be necessary to go higher or lower than this scale, we must repeat the same relations of sounds by the same names. Indeed, the two

Do's are repetitions one of another; that is, the eighth is the same as the first, on a higher pitch; so that we have in reality only seven primary or original sounds in music.

[The teacher should possess sufficient tact to show clearly the union of two sounds, an eighth apart. These sounds should be tested at different pitches, &c.]

14. Now we will sing the sounds in an irregular manner. But we shall not know how the sounds succeed one another, unless we can see the names by which they are expressed written in the order in which they should be sung.

[The teacher should state the reason, and give two or three oral examples; then he can sing the following example, requiring the pupils to sing also, if he thinks proper.]

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

15. These are the names of the sounds of part of a tune which is sung in many of our churches. Let us sing them again, and endeavour to ascertain to what tune they belong.

[The teacher can now sing the last part of the second tune on page 36, by Solmization. The pupils can then be asked which way is the best. Many will, no doubt, prefer the latter. They should state why. After sufficient having been said on the length of sounds, illustrated by examples, their attention should be directed again to the names.]

16. Now, there is nothing in the appearance of the names *Do*, *Re*, *Mi*, &c., which indicates that any of them should be sung *longer* than others. Nor can this difference be well shown by words only, as they are commonly used; for sometimes *Re* must be sounded twice as long as *Do*, *Fa* as long again as *Mi*, *Sol* half as long as *Si*, &c. The consequence then is, that in singing we are continually changing the length of sounds, without reference to their names. Therefore we must use some marks, or signs, to show the length of sounds.

17. We will, however, first learn the *length* of sounds, and then we will learn the signs to represent them. See Section 3.

QUESTIONS ON SECTION II.

1. What is the first modification of sound called? What is the difference between two sounds, one higher than the other, called?
2. To learn the pitch of sounds, what must we make?
3. What shall we consider this one sound to be?
4. By what name is the standard pitch called?
5. What is suggested to be done, after singing the standard pitch of sound?
6. What names are given to the seven sounds, one higher than the other?
7. What do the seven different names express? Which one is placed at the bottom?
8. What is Solmization?
9. What is a Scale, in music? What is the meaning of the word Scale?
10. What is required to make this scale here more perfect and pleasing? By what name is this eighth sound called? Why?
12. What does this scale include? What then may it be called? By what term is it known?
13. If we wish to make sounds higher or lower than this scale, what name must we use for them? What is the difference between the 1st and 8th degrees of the scale?
14. What is here suggested to do?
16. What must be used to show the length of sounds?

SECTION III.

LENGTH OR DURATION OF SOUNDS, NOTES, BARS, ETC.

1. THE way to learn the length of sounds is, to divide every sound into halves, from the longest to the shortest.

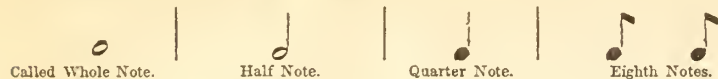
[An instrument to mark the time will be found very convenient in these exercises. When a Metronome cannot be obtained, a clock or a pendulum, made by attaching a weight to a string, will answer, regulated so as to vibrate about once every second. Or beats or motions with the right hand, at equal intervals of time, can be made.]

2. Sing *Ah*, and prolong the sound during the period of four seconds, or beats. This we will call a *whole* sound.
3. Now sing *Ah*, and prolong the sound during two seconds, or beats. This we will call a *half* sound.
4. Sing *Ah* again, and prolong the sound during one second, or beat. This we will call a *quarter* sound.
5. Now make two sounds every second, or beat, and sing *La* instead of *Ah*, on account of the articulation. These we will call *eighth* sounds.

[These exercises should be repeated until understood, and then proceed as follows:—]

6. The characters, or signs, for long and short sounds, in singing, are

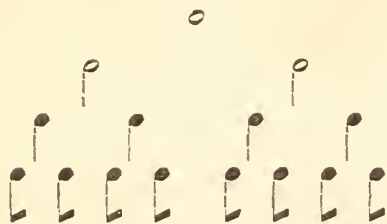
called **NOTES**. The notes representing the four kinds of sounds differing in length, which we have just made, are formed thus:—



7. It is thus seen that the shape of the note determines its length.

EXAMPLE FOR PRACTICE.—No. 1.

Illustrating the length of Notes.



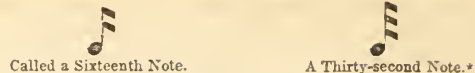
Give four seconds or beats to the whole note; two to each half note; one to each quarter note; and one to every two eighth notes.

[Repeat this exercise, and be precise in the observance of the duration of each sound.]

8. But it must be understood that we are not always to give the same length to the several notes; that is, four seconds to the whole note, two seconds to the half note, and so on. The sounds may be made longer or shorter; but the half note must be half as long as the whole note, the quarter note a quarter as long as the whole note, or half as long as the half note, &c. Now we will sing these notes, by giving less than four seconds to the whole note, varying the other notes in the same proportion.

[This exercise should be repeated with the pendulum, lengthened or shortened, at the pleasure of the teacher; or beats or motions with the hand can be made, until the relative length of notes is perfectly understood.]

9. Besides these four kinds of notes, there are also two others in common use. One is made with two hooks, and the other with three hooks, thus:—



Called a Sixteenth Note.

A Thirty-second Note.*

10. Two sixteenth notes are equal in length to one eighth note; four sixteenth notes are equal to one quarter note, and so on. Two thirty-second notes are equal in length to one sixteenth note; four thirty-second notes are equal to one eighth note; eight thirty-second notes are equal to one quarter note, and so on.

11. There is also another note sometimes used in Chorals and slow movements. It is made thus:— $\parallel \text{z} \parallel$ and is called a Double Note. When used, as much time is given to it as is given to two whole notes. It is introduced in the tune "Compassion," page 240.

EXERCISES FOR PRACTICE.

Illustrating further the length of Notes.

EXAMPLE No. 2.



[The syllable *La* may be used for these examples.]

12. In order to make it easy to give the exact measurement to the notes, and to sing them in regular time, they may be divided into equal portions by perpendicular lines, thus:—

EXAMPLE No. 3.



These perpendicular lines, drawn down between the notes, are called *Bars*. The heavy or double bar at the end shows the close of the example. The portions between the bars are called *Measures*. In each measure there are two equal divisions.

* These six different kinds of notes are also known by the following names, viz.:—The whole note is called a Semibreve; the half note a Minim; the quarter note a Crotchet; the eighth note a Quaver; the sixteenth note a Semiquaver; and the thirty-second note a Demisemiquaver. The double note is generally known by the name of Breve.

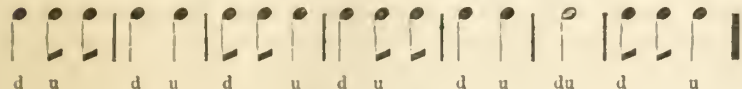
13. The initials of the words *down* and *up* show which way the hand must move in marking or beating the time. By these initials (d. u.) it will be perceived that two motions must be made in each measure; one to each half note, or two quarter notes, one *down* the other *up*. The hand should always fall at the beginning of a measure, in all kinds of time.

NOTE.—The motion of the hand is designed to assist the mental computation of time, and it unquestionably is a great assistance to the beginner. The practice is of great importance, and the pupils should become familiar with the exercise.

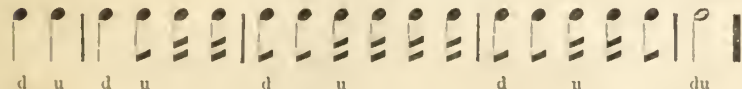
14. In beating time the hand is not to move slowly through each division, but quickly, and at the beginning of each division; and it must remain at rest while the note is sounded, or until the time of the next beat. If there be more than one note in the division, the hand must move for the first note, and remain still while the others are sung.

[Let the teacher illustrate this till understood.]

EXAMPLE NO. 4.

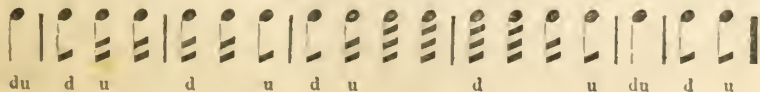


EXAMPLE NO. 5.

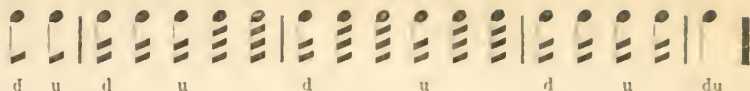


[In practising the following examples, it will be necessary to give more time to the quarter, eighth, and sixteenth notes, than to the same notes in the three preceding examples. Keep in mind what is said concerning the length of sounds in paragraph 8, page 6.]

EXAMPLE NO. 6.



EXAMPLE NO. 7.



15. In Section 2 we attended to the pitch of sounds, and in this (the 3d Section) we have been attending to the length of sounds, and learned the characters or signs to represent them. In the next Section we will again attend to the pitch of sounds, and then we will combine the *length* with the *pitch*, by employing some of the notes, and arranging them so as to express these two modifications of sound at the same time.

QUESTIONS ON SECTION III.

1. In what way are we to learn the length of sounds?
 2. What are the characters, or signs, for long and short sounds in music called? Describe the form of the four notes, representing the four kinds of sounds, differing in length, which we have just been making.
 3. What does the shape of the note determine.
 4. Explain the relative length of notes.
 5. How many notes are there in common use? Describe the 16th and 32d notes.
 6. Explain the relation as to time they bear to the other notes.
 7. Is there any other note used? When?
- What relation does it sustain to the whole note?
12. What are required the better to enable the performer to give the exact measurement to the notes, &c.? What are they called? What are the portions between them called? What does each measure contain?
 13. What do the initials *d. u.* show?
 14. In marking, or beating time, how should the hand move?
 15. Which modification of sound was illustrated in Section 2? Which in this, (the 3d) and what have we learned?

SECTION IV.

PITCH AND LENGTH OF SOUNDS COMBINED, THE USE OF HORIZONTAL LINES ILLUSTRATED, THE STAFF, CLEFS, ETC.

[Sing the scale of eight sounds, ascending and descending, also extend the scale two or three sounds, higher and lower. Then sing the names, as arranged on page 6.]

1. It will be perceived that, in singing the sounds of the scale, we merely make them one *higher* than another. Now we wish also to make some of them *longer* than others; and as we have already seen that the names

Do, Re, Mi, &c., will not show them, we will employ some of the notes for this purpose. (The notes, by being placed one higher or lower than another, will show the pitch of the sounds.)

EXAMPLE No. 8.



Call the first note *Do*, the next *Si*,—because it is next below *Do*,—the next *Do*, the next *Re*, the next *Do*, the next *Re*, the next *Mi*, and so on.

2. But we shall be better enabled to give the right sounds to the notes by placing them on and between parallel lines, thus:—

EXAMPLE No. 9.



The stems of notes may turn either up or down.

3. The distance between any two lines is called a *Space*; and, for the notes in this example, it will be perceived that five lines and four spaces are required.

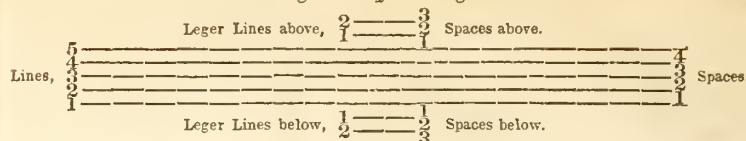
[The teacher should tell the pupils upon what line and space the notes are which should be called *Do*. He should then require them to number the lines and spaces, and also put the names, *Do*, *Re*, *Mi*, *Fa*, &c., to them.]

4. Thus we see that the parallel lines show more clearly the distinctions of pitch; that is, what notes to call *Do*, *Re*, *Mi*, *Fa*, &c. Each line and each space is called a *Degree*, and also a “note-place.” Consequently there are as many degrees or note-places as there are lines and spaces. In the last example it will be perceived there are places for nine notes.

5. Five lines drawn across the column, or page, are employed for all tunes. If more lines are required, short ones are added, above or below. See

EXAMPLE No. 10.

Exhibiting the Staff and Leger Lines

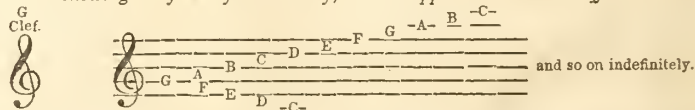


6. These five parallel lines, and the four intermediate spaces, are called a *STAFF*; the short lines above and below the staff are called *Added*, or *Leger* lines. The lines and spaces of the staff are numbered separately, by counting them upwards from the lowest. The lowest line is called the *first line*, the lowest space the *first space*, and so on. The added, or leger lines and spaces, are counted each way from the staff. Thus, the first space above, first line above, &c.; first space below, first line below, &c. See last Example, (No. 10.)

7. The lines and spaces of the staff are all named by the first seven letters of the alphabet, viz., *A*, *B*, *C*, *D*, *E*, *F*, *G*, repeated over and over in their alphabetical order. The order in which they are applied to the staff is determined by a character, or sign, called a *CLEF*, which denotes a particular letter,—one of the seven,—so that, by knowing the place of one letter, all the others may also be easily known. There are two Clefs in general use. We will first notice the one used for the letter *G*. See

EXAMPLE No. 11.

Showing the form of the *G* Clef, and its application to the Staff.



8. The *G* Clef is usually placed on the second line of the staff. Then, of course, the second line is *G*, and the other letters are to be read in direct alphabetical order, ascending from the clef. From the clef descending the letters must be read backwards. (See last example.) This clef is used in written music designed for female voices, and this part of music is called

Treble, or Soprano. (In this country, and in England and Scotland, tenor voices usually sing from the G clef.)

9. The other clef is called the F Clef, and is used in written music designed for men with low voices; and this part of music is called Bass. It is usually placed on the fourth line of the staff. The letters are to be applied in the same manner as in the G clef, except that the point of commencing is F instead of G. See

EXAMPLE NO. 12.

Showing the form of the F Clef, and the manner of applying the letters to the Staff.

F Clef. : and so on indefinitely.

10. We sometimes meet with another clef, in various forms, but all meaning the same thing, viz., the letter C. It is therefore called the C clef, and is usually placed upon the first, third, or fourth line, or the third space of the staff.

[The following Tables may now be committed to memory. They should be read, for a while, upward from the lowest; then they may be read either way.]

EXAMPLE NO. 13.

Treble Staff.

| | | | |
|-------------------------|------------|---|---------------------|
| Second leger line above | - - - - C- | B | Second space above |
| First leger line above | - - - - A- | G | First space above. |
| Fifth line | - - - - F | E | Fourth space. |
| Fourth line | - - - - D | C | Third space. |
| Third line | - - - - B | A | Second space. |
| Second line | - - - - G | F | First space |
| First line | - - - - E | D | First space below |
| First leger line below | - - - - C- | B | Second space below. |
| Second leger line below | - - - - A- | B | |

Bass Staff.

| | | | |
|-------------------------|------------|---|---------------------|
| Second leger line above | - - - - F- | D | Second space above. |
| First leger line above | - - - - A- | B | First space above. |
| Fifth line | - - - - C | G | Fourth space. |
| Fourth line | - - - - F | E | Third space. |
| Third line | - - - - D | C | Second space. |
| Second line | - - - - B | A | First space. |
| First line | - - - - G | F | First space below |
| First leger line below | - - - - E- | D | Second space below. |
| Second leger line below | - - - - C- | B | |

11. We will now place the *scale* of eight sounds upon the *staff*, and, instead of writing Do, Re, Mi, &c., we will substitute points, or the heads of notes, to represent these sounds; the one to be called *Do* we will apply to C, its natural place in all written music.

[The following examples show, at one view, upon the lines and spaces of the staff, where the letters belong, and where the names and numbers of the *degrees* shall be applied, in the key of C.]

EXAMPLE NO. 14.

Exhibiting the Scale and Staff.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
 Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

The same scale represented on the staff with the F clef.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
 Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do

EXAMPLE NO. 15.

Scale of Twelve Sounds or Degrees

1 2 3 4 5 6 7 8 2 3 4 5 5 4 3 2 1 7 6 5 4 3 2 1
 Do Re Mi Fa Sol La Si Do Re Mi Fa Sol Sol Fa Mi Re Do Si La Sol Fa Mi Re Do

EXAMPLE NO. 16.

Do Re Mi Fa Sol La Si Do 8 7 6 5 4 3 2 1
 Do Si La Sol

EXAMPLE No. 17.

The two Staves connected by a Brace.

| | | | | | | | | | | | | | | | |
|---------------------|--|--|--|--|--|--|--|----------------------|--|--|--|--|--|--|--|
| Do ReMiFaSolLaSi Do | | | | | | | | Do ReMiFaSolFaMiReDo | | | | | | | |
| C D EFGAB C | | | | | | | | C D EFGFED C | | | | | | | |
| 1 234567 8 | | | | | | | | 1 2345432 1 | | | | | | | |

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---------------------|--|--|--|--|--|--|--|---------------------|--|--|--|--|--|--|--|---------------------|--|--|--|--|--|--|--|---------------|--|--|--|--|--|--|--|
| C D EFGAB C | | | | | | | | C D EFGAB C | | | | | | | | C B A G G F F E D C | | | | | | | | C B A G A B C | | | | | | | |
| 1 234567 8 | | | | | | | | 1 234567 8 | | | | | | | | 8 7655432 1 | | | | | | | | 8 76567 8 | | | | | | | |
| Do ReMiFaSolLaSi Do | | | | | | | | Do Si LaSolFaMiReDo | | | | | | | | Do Si LaSolLaSi Do | | | | | | | | | | | | | | | |

[These examples may be practised several times, at the discretion of the teacher; requiring his pupils to determine the place of the letters in each staff, also what letters and spaces, in the key of C, must be called Do, Re, Mi, &c., 1, 2, 3, &c. The two clefs should be perfectly familiar to both males and females.]

12. The two staves in the last Example are connected by a BRACE, which shows the number of parts (Bass, Treble, &c.) that may be sung at the same time. The parts (or staves) that are connected by the brace, are called a SCORE.

QUESTIONS ON SECTION IV.

1. What are to be used to show the length of sounds? How are notes to be placed to show the pitch of sounds? Describe the notes, &c.
2. What will enable us better to give the right sounds to the notes? Which way may the stems of notes turn?
3. What is the distance between any two lines called?
4. What do parallel lines show more clearly?
6. How many parallel lines and spaces constitute a staff? What is the lowest line of the staff called? The lowest space? &c. What are the short lines above and below the staff called? When are they required? Which way are they numbered?
7. By what are the lines and spaces of the staff named? What determines the order

in which these letters are to be applied to the staff? What one of the two clefs in general use is first noticed? Which letter belongs to the second line of the staff at the beginning of which the G clef is placed? Which to the second space? Third line? &c. First space? First line? &c.

8. What is the part of music called of which we have just been speaking? For what voices are the notes designed?
9. For what voices are the notes designed which are written on the staff at the beginning of which the F clef is placed? Upon what line is the F clef placed?
11. Describe the difference between the scale and the staff. Upon what letter is the natural place of Do?
12. What does the brace show? What is understood by the term score?

SECTION V.

ON ACCENT,* OR THE FORCE OF SOUNDS.

1. IN practising Examples Nos. 2—7, in Section 3, we undesignedly made some of the sounds louder than others. (Practise them again.) This variation in the loudness, or stress of voice, is called ACCENT,—the third modification of sound mentioned on page 5.

2. As accent is an important part in singing, it is necessary to know precisely upon what notes the most forcible stress of voice should be laid.

3. Every strain, or movement, in a piece of written music, is divided into equal portions, called Measures, as stated on page 8, and every measure into accented or strong, and unaccented or weak parts. There are four different kinds of measure in common use, each one of which has an accentuation peculiar to itself. These are noticed in paragraphs 5 and 6, page 15.

4. The first note in every measure immediately after the bar must be accented; that is, sung louder than any of the other notes in the same measure. Then the bars, which divide the notes into equal portions, are the *signs* for the accented notes; since, without them, we should not know what notes to sing loud or soft.

5. By beating, or marking the time with the hand, while singing, as before directed, it will be easy to accent correctly. Always let the hand fall on singing the first note immediately after a bar, and raise it on singing the last, or unaccented notes. It will thus be perceived that accent occurs at regular periods, excepting in those cases where, by the signs *fz.*, *sf.*, *>*, or some other artificial means, the stress is given to some other note. These exceptions are noticed in Section 11.

6. Now sing the examples on pages 8 and 9 again, and pay particular attention to the directions concerning accent. Sing them until the nature of accent is perfectly understood. But,

7. Observe that, in singing, we shall frequently find that the accent of

* "Without accent there can be no music, because without it there can be no expression."—*Busby's Musical Dictionary.*

"Without accent, there is no more melody in song than in the humming of a bee."—*Rees's Encyclopedia.*

the music and the words do not correspond; and when this is the case, we must depart from the general rules of the accent in music, and make the accent according to the sentiment of the words.

(The teacher should often present to his pupils, by examples, &c., the nature and importance of accent. It will, no doubt, be properly appreciated by most people, after a few of the first lessons have been given.)

QUESTIONS ON SECTION V.

- | | |
|--|---|
| <p>1. What is the variation in the loudness or stress of voice called?</p> <p>2. What is necessary to be known in relation to accent?</p> <p>3. Into what is every strain or movement of written music divided? Into what is every measure divided?</p> <p>4. Which note in every measure is to be ac-</p> | <p>cented? What are the signs for accented notes called?</p> <p>5. In beating or marking time, when should the hand fall? When should it be raised?</p> <p>7. When the rules for musical accent conflict with the words to be sung, which must predominate?</p> |
|--|---|

SECTION VI.

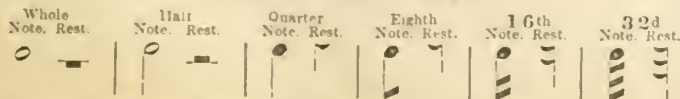
OF THE RESTS, DOT, OR POINT, ETC.

1. In singing, we have very frequently to observe intervals of silence; and, as it is necessary to be precise in the duration of these intervals, there are signs used for marking them. These characters, or signs, are called RESTS. Each note has a corresponding rest, which takes its name from the note. They are formed thus:—



EXAMPLE NO. 18.

The Notes and Rests at one view.



2. The Whole Rest is also called a *Measure Rest* when it fills a measure;

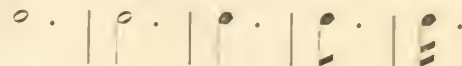
and in that situation it sometimes is equivalent to three half notes, three quarter notes, two quarter notes, &c.

[See pp. 15 and 16 for examples illustrating the use of Rests.]

3. Sometimes in written music we meet with two notes on the same degree, having a curved line drawn over them, thus:—



meaning the same as



In either case, the time required to sing them is the same. Thus it will be perceived that a whole note, having a dot placed after it, is equal to a whole and a half note combined; and so is a dotted half note equal to a half and quarter note combined, and so on. It is, therefore, clearly seen, that when a dot, or point, is placed at the right hand of a note, it shows that the sound of that note is to be continued half as long again as the same note without a dot.

4. The dot, or point, is also used with rests, signifying that a is equal to ; a is equal to ; a is equal to , &c.

[See pp. 16 and 17 for examples illustrating the use of the dot or point.]

5. Whenever two dots or points are placed after a note or rest, they add to it three-quarters of its original length. For example:—a is equal to ; a is equal to ; a is equal to . See also page 416 for an illustration.

6. When two or more notes are to be sung to one syllable of the words applied to them, this character , called a *Slur*, or *Tie*, is drawn over or under them. In written music, designed for instruments, it indicates that the notes thus connected are to be played in a smooth, disconnected manner, and in this relation are called *Legato Marks*.

7. A *Hold*, or *Pause*, C , shows that the sound of the note, over or under which it is placed, may be continued at the pleasure of the performer. When placed over or under rests and bars, it shows that the time may be suspended at the pleasure of the performer.

QUESTIONS ON SECTION VI.

- | | |
|--|--|
| <p>1. What are the signs for silence in music called? From what do they take their name? How many rests are there in common use, and by what names are they called?</p> <p>2. By what other name is the whole rest sometimes called? When?</p> <p>3. What is the name of the sign used to lengthen notes and rests? How much</p> | <p>longer must the sound of a note with a dot be continued than the same note without it? Then what time must be given the dotted whole note? The dotted half note? The quarter note? &c. Half rest? &c.</p> <p>4. How long must we be silent on a dotted note, or whole rest? Half rest? &c.</p> <p>6. When is the slur to be used?</p> <p>7. What does the hold, or pause, show?</p> |
|--|--|

SECTION VII.

OF THE DIFFERENT KINDS OF TIME IN MUSIC.

1. The figures usually placed at the commencement of the staff show the parts, and number of parts, of a whole note that are contained in a measure; the lowest figure denoting the kind, and the upper figure the number of notes that are in a measure. Thus:

- $\frac{2}{2}$ or C , two half notes, or their equivalent in notes, rests, or points;
- $\frac{2}{4}$ two quarter notes, &c.; $\frac{4}{4}$ four half notes, &c.; $\frac{4}{4}$ or C , four quarter notes, &c.; $\frac{3}{2}$ three half notes, &c.; $\frac{3}{4}$ three quarter notes, &c.;
- $\frac{3}{8}$ three eighth notes, &c.; $\frac{6}{4}$ six quarter notes, &c.; $\frac{6}{8}$ six eighth notes, &c.

2. The measures are usually divided into four classes, viz.:—*Double*, *Triple*, *Quadruple*, and *Sextuple*. The first class includes two varieties; the second class three, the third class two, and the fourth class two, as will be seen in the Examples which follow. Formerly, these measures were divided

into three classes only, viz.:—*Common* or *Even*, (*Double* and *Quadruple*), *Triple* or *Odd*, and *Compound* or *Mixed*, (*Sextuple*.)

The following are examples of the different kinds of measure, or time, in general use, with directions for beating and singing them. The meaning of Rests, and Dots or Points, is also illustrated. They should be practised thoroughly; since, for want of practice merely, singers generally fail in giving rests and dots their proper time. The syllable *La* can be used.

3. In performing exercises which contain rests, it will be well, for a short time, whenever one occurs, to whisper “*rest*.” By this method we shall soon learn to think “*rest*.” Mark the time, and observe the accent. See page 14.

EXERCISES FOR PRACTICE.

EXAMPLE No. 19.

Double Measure—First variety.

Beat first down, and second up, in each measure.

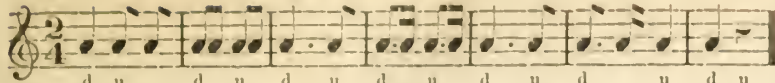
Same notes, varying also in pitch.

EXAMPLE No. 20.

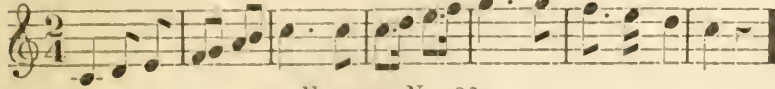
Same notes, varying also in pitch.

EXAMPLE No. 21.

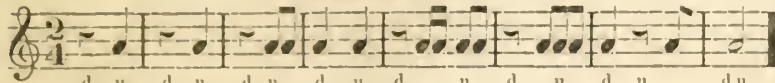
Double Measure—Second variety.
Beat same as first variety.



Same notes, varying also in pitch.



EXAMPLE No. 22.



Same notes, varying also in pitch.



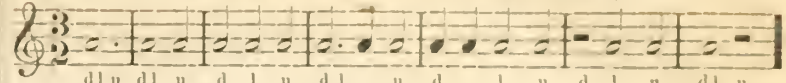
4. In these Examples it will be perceived that some of the eighth and sixteenth notes are grouped; that is, joined together by their hooks: because, in these cases they take up less room in the measures. The same length of time is given to the notes with hooks, whether written singly, or joined together.

5. The Measures thus far have been Double, requiring two beats to each—accenting the first part with the downward beat. We will now consider the other three kinds of measure—first, by laying down the rules for accenting them, and then illustrating these rules by practice.

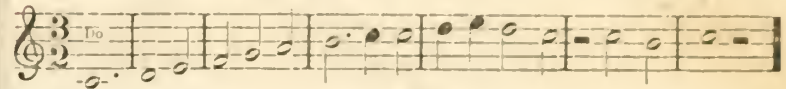
6. In Triple Measure, the first part should be accented, and the other two unaccented. In Quadruple Measure, the first part should be accented, the second unaccented, the third half accented, and the fourth still lighter than the second. In Sextuple Measure, the first part should be accented, the second and third unaccented, the fourth half accented, the fifth and sixth the weakest of all.

EXAMPLE No. 23.

Triple Measure—First variety.
Beat 1st down; 2d, horizontally to the left; and 3d, up.

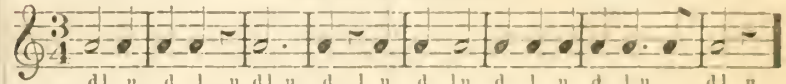


Same notes, varying also in pitch.

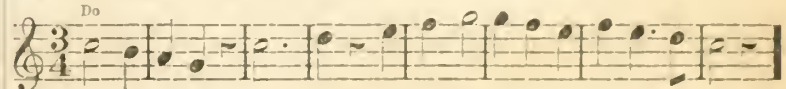


EXAMPLE No. 24.

Triple Measure—Second variety.
Beat same as first variety.

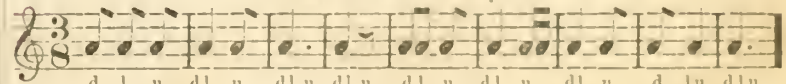


Same notes, varying also in pitch.



EXAMPLE No. 25.

Triple Measure—Third variety.
Beat same as first variety.



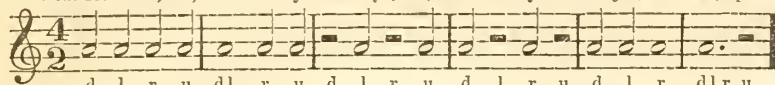
Same notes, varying also in pitch.



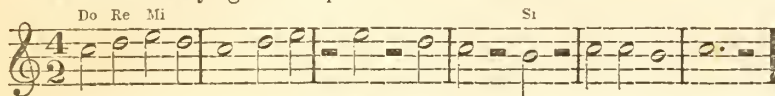
EXAMPLE No. 26.

Quadruple Measure—First variety.

Beat 1st down; 2d, horizontally to the left; 3d, horizontally to the right; and 4th, up.



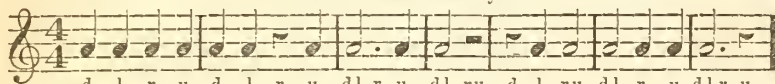
Same notes, varying also in pitch.



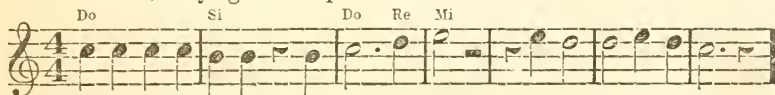
EXAMPLE No. 27.

Quadruple Measure—Second variety.

Beat same as first variety.



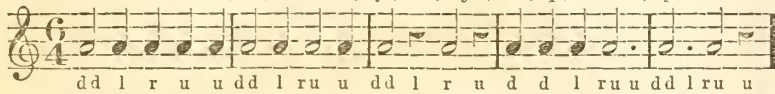
Same notes, varying also in pitch.



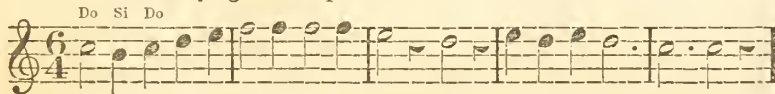
EXAMPLE No. 28.

Sextuple Measure—First variety.

Beat 1st down; 2d, down; 3d, left; 4th, right; 5th, up; and 6th, up.



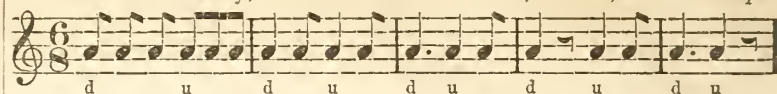
Same notes, varying also in pitch.



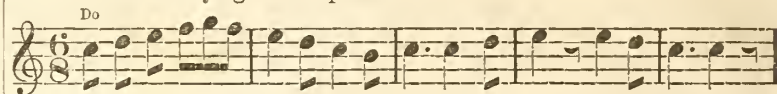
EXAMPLE No. 29.

Sextuple Measure—Second variety.

Beat same as first variety; or make two beats in a measure, one down, and the other up.



Same notes, varying also in pitch.



NOTE.—There are several other species of Time, all of them derived from some of the above species. We shall pass them by, however, as they are but seldom found, except in ancient music.

QUESTIONS ON SECTION VII.

- | | |
|--|--|
| <ol style="list-style-type: none"> 1. What do the figures placed at the commencement of the staff show? 2. Into how many classes are the measures usually divided? Name them. 3. In order to think "rest," what, at first, is best to do? | <ol style="list-style-type: none"> 4. What notes can be grouped? Are notes to be sung any quicker because they are grouped, or joined together? Describe the beats (the movement of the hand) and the nature of the accent required in each variety of measure. |
|--|--|

SECTION VIII.

OF THE TONES AND SEMITONES, FLATS, SHARPS, AND NATURALS.

We will now examine the diatonic scale, in reference to the distances of one sound from another. Let the teacher and the pupils sing the scale of eight sounds, ascending and descending.

1. Now, in singing this scale, whether ascending or descending, we pass over an interval, or distance, in going from one degree to another, as we do in ascending or descending a ladder from one step to another.

2. These intervals, or distances *between* the degrees or sounds of the scale, are not all the same; some are only about half as great as the others.

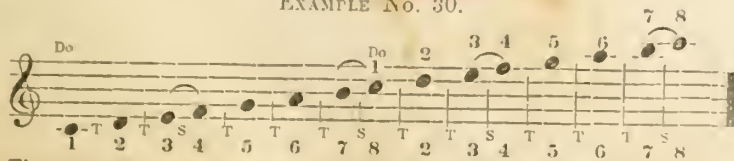
[To illustrate this, the following method may be pursued, when a better one cannot be devised — The pupils being admonished to listen to the sounds when made, the teacher (and, if he thinks proper, the pupils also) may sing first *Do* and *Re*, then *Re* and *Mi*, then *Mi* and *Fa*. After repeating this exercise two or three times, the pupils should be required to state whether they discovered any difference in the different intervals between any two of the sounds. If they do not understand this, or fail to discover any difference in the intervals, let them sing *Mi* and *Fa*, and then *Do* and *Re*, giving *Do* the same pitch as *Mi*. They will sing *Re* higher than *Fa*, and the difference in the two intervals will be readily perceived.]

3. The words *tone* and *semitone* (half-tone) are used to express the intervals, or distances, between the degrees of the scale. Read the following table upward from the bottom.

| | | |
|---------|---|--|
| Do ● 8 | S | From <i>Si</i> to <i>Do</i> , or 7 to 8, the interval is a semitone. |
| Si ● 7 | T | From <i>La</i> to <i>Si</i> , or 6 to 7, the interval is a tone. |
| La ● 6 | T | From <i>Sol</i> to <i>La</i> , or 5 to 6, the interval is a tone. |
| Sol ● 5 | T | From <i>Fa</i> to <i>Sol</i> , or 4 to 5, the interval is a tone. |
| Fa ● 4 | S | From <i>Mi</i> to <i>Fa</i> , or 3 to 4, the interval is a semitone. |
| Mi ● 3 | T | From <i>Re</i> to <i>Mi</i> , or 2 to 3, the interval is a tone. |
| Re ● 2 | T | From <i>Do</i> to <i>Re</i> , or 1 to 2, the interval is a tone. |
| Do ● 1 | | |

Thus it appears that, in the diatonic scale, there are five whole tones and two semitones; the semitones falling between the 3d and 4th, (*Mi* and *Fa*), and between the 7th and 8th, (*Si* and *Do*.) All scales reckoning from the fundamental note *Do*, no matter how high or how low they may be, are alike in this respect. See following

EXAMPLE NO. 30.



The curved lines and the letter *S* show where the semitones occur.

2

4. So we perceive that the semitones occur after two, and then after three tones, alternately. Whenever the key-note *Do* is upon C, the semitones are between E and F, and B and C—the first line and first space, the third line and third space, and fourth space and fifth line of the staff, at the commencement of which the G clef is placed. In the staff, at the commencement of which the F clef is placed, the semitones occur between the same letters as in the treble staff,—the first space below and first line, the second line and second space, and third space and fourth line.

5. In our practice thus far we have been governed by these intervals of the diatonic scale, which consists of five tones and two semitones. But sometimes we have to vary these sounds, either by raising or lowering them, and making new sounds, just in the middle of the large intervals or tones. These new sounds not belonging to the natural scale of the voice, are considered as artificial.

6. Whenever we wish to raise or lower the sound of any of the notes, we shall require some mark to indicate the fact, because all the notes, being the representatives of sounds, are written either on a line or in a space; and, therefore, the notes themselves cannot be removed half way between a line and space to show the difference of the sounds. The marks or signs used for this purpose are called *Sharps*, *Flats*, and *Naturals*.

7. The Sharp (\sharp) indicates that the sound of the note before which it is placed should be sung or played a half tone higher than its natural sound.

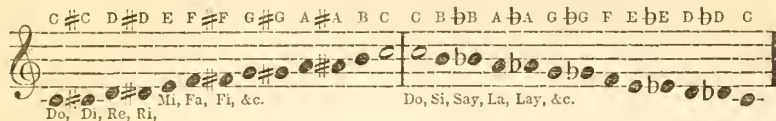
8. The Flat (\flat) indicates that the sound of the note before which it is placed is to be lowered or depressed a half tone.

9. The Natural (\natural) is employed to restore the sound of notes that have been made sharp or flat to their original sound.

10. To assist the singer in making the artificial sounds, the following method has been adopted by many teachers:—Let them be called by different names from the natural sounds. For the name of the sharp sound take the first letter of the name, and add to it *i*; thus, *Do* sharp may be called *Di*; *Re* sharp, *Re*; *Fa* sharp, *Fi*, &c. And for the flat, add to the first letter *ay*; thus, *Si* flat may be called *Say*; *La* flat, *Lay*; *Sol* flat, *Say*, &c.

A scale of semitones is called a SEMITONIC or CHROMATIC SCALE. See Example No. 31, next page.

EXAMPLE No. 31.

Semitonic Scale—ascending and descending.

An ability to execute this scale correctly will be of very great benefit to the singer.

11. When sharps or flats are placed at the commencement of a staff, next to the clef, they are called the *Signature*, or sign of the key-note; (for the key-note is sometimes on one letter, and sometimes on another, as will be seen by examining the tunes in this or any other music-book; the reason will be explained in Section IX.) When there are no sharps or flats at the commencement of the staff, the signature is said to be *Natural*, and the key-note (*Do*) is to be always considered upon C. See tunes Flavel, Franklin, &c.

12. When sharps, flats, and naturals are found in different parts of a tune, or piece of written music, they are called *Accidentals*. The effect of an accidental is not always confined to the note which immediately follows it; it extends, unless counteracted, through all the notes that occupy the same line, or space, or letter, to the next bar. And when one measure ends and the next begins with the same note, the effect extends beyond the bar.

EXERCISE FOR PRACTICE.

SHOWING THE EFFECT OF ACCIDENTALS.

EXAMPLE No. 32.

Signature Natural—Do on C.

13. When a natural occurs as an accidental, to restore sounds that have been flatted in the signature, the same syllables may be applied as in the case of sharps.

NOTE.—The method of treating the Accidentals, as here explained, will be found to answer the purposes of psalmody; yet, in the opinion of many, it cannot be of universal application. "Chromatic passages," says L. Mason, in one of his early publications, "will occur, especially in modern music, to which it will be almost impossible to apply any system of solmization, and in the performance of which it may be proper to substitute the open vowel *a*, as in *far*, or as in *fall*, in place of the syllables in common use."

QUESTIONS ON SECTION VIII.

1. What do we pass over in going from one degree to another of the scale?
2. Are all the intervals or distances between the degrees the same? What difference is there between them?
3. What words are used to express the intervals or distances in the scale? Repeat the distance between each sound of the scale. How many tones and semitones are there in the diatonic scale? Between what degrees and names do they fall?
4. When the key-note is upon C, between what letters of the staves do the semitones occur? Between what lines and spaces?
5. Do we ever have to vary the natural sounds of the scale? How?
7. When we wish to raise the sound of a note a half tone, what character is used? Where placed?
8. What is the name of the character used to indicate the lowering of sounds a half tone? Where placed?
9. When the sounds of notes have been raised or lowered a half tone, what character is used to restore them to their natural sound?
10. What method is recommended to the singer to adopt in making the artificial sounds? Of what does the Chromatic Scale consist?
11. When sharps or naturals are placed at the commencement of the staff, what are they called? When is the signature said to be natural?
12. When are sharps, flats, and naturals, considered to be accidental? How far does the effect of an accidental extend?

SECTION IX.

TRANSPOSITION OF THE SCALE.

1. In all our examples thus far, we have taken C as the starting point. But we may take any other as the first or fundamental note; indeed, it is very frequently found necessary to do so, in order that we may be better enabled to produce a certain desired effect in one key, that cannot be produced in another. Besides, if all tunes were written in the key of C, some of the notes employed in the different parts (Soprano, Alto, Tenor, or Bass) would be either too high or too low for most voices. Removing the scale from C to some other letter, is called its *transposition*.

2. In transposing the scale, let it ever be kept in mind, that on whichever

letter we begin, we must be careful to preserve the semitones between the *third* and *fourth*, and *seventh* and *eighth* of the scale. (See parag. 3, p. 17.)

3. All persons, however uncultivated their voices, naturally change from the key in which they may be singing, to that which is a Fifth higher, or a Fourth lower, the same thing. G is a fifth higher or a fourth lower than C; hence it is called the

FIRST TRANSPOSITION BY SHARPS.

Comparative View of the Scales of C and G.

Scale of C transposed to G, a Fifth higher than C.

4. Here, in the scale of G, F is sharpened. Let us see if we can ascertain for what reason. Remember that the order of the tones and semitones must be preserved, as before described. Now we will begin with the scale of G, and compare it with that of C.

5. From G to A is a whole tone. There should be a whole tone between 1 (*Do*) and 2 (*Re*), and therefore A needs no alteration.

6. From A to B is a whole tone. There should be a whole tone between 2 (*Re*) and 3 (*Mi*), and therefore B needs no alteration.

7. From B to C is a half tone. There should be a half tone between 3 (*Mi*) and 4 (*Fa*), and therefore C needs no alteration.

8. From C to D is a whole tone. There should be a whole tone between 4 (*Fa*) and 5 (*Sol*), and therefore D needs no alteration.

9. From D to E is a whole tone. There should be a whole tone between 5 (*Sol*) and 6 (*La*), and therefore E needs no alteration.

10. From E to F (in the scale of C) is a *half* tone. But in the scale of G, a *whole* tone is required between these letters, to correspond with the sounds of the scale of the voice; therefore F must be raised a half tone, which is

indicated by placing a sharp before it. Then from E to F# is a whole tone, and thus we have gained the proper interval between 6 (*La*) and 7 (*Si*).

11. From F# to G is a half tone. There should be a half tone between 7 (*Si*) and 8 (*Do*), and this furnishes an additional reason why F should be sharpened.

12. We thus perceive, that, in commencing the scale on G, a sharp is necessary to be placed 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 staff once for all, on that letter, and affects every F in the tune. It is there called the signature of the key, or sign of the key-note. Every tune has a signature. (See paragraph 11, p. 18.)

13. When the scale is transposed, the order of the syllables, *Do, Re, Mi, Fa, Sol, La, Si, Do*, is transposed with it.* The numerals are also 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.

In the following examples of Transposition, let the same or a similar method of illustration be pursued as was suggested in changing the key from C to G. The curved line shows where the semitones fall in each key.

14. SECOND TRANSPOSITION BY SHARPS—SCALE OF D.

15. THIRD TRANSPOSITION BY SHARPS—SCALE OF A.

* We have among us teachers who do not transpose the syllables with the scale. With them *Do* is always on C, *Re* is always on D, and so on. This system has been found to answer very well, where the pupils can practise with an instrument.

16. FOURTH TRANSPOSITION BY SHARPS—KEY OF E.

E F G A B C D E E D C B A G F E

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

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

These four transpositions by Sharps are all that are commonly used; still, others may occur. The scale may commence on B, in which case five sharps is the signature; it may commence on F#, in which case six sharps is the signature; it may commence on C#, in which case seven sharps is the signature.

17. In transposing the scale, we have thus far taken that letter which was a *fifth* higher or *fourth* lower, the same thing, as a new scale; in such case #4 was found necessary to preserve the order of intervals.

18. We will now commence with the scale of C, and take the letter which is a Fourth higher or Fifth lower, as 1 of a new scale. This is called TRANSPOSING BY FLATS.

19. FIRST TRANSPOSITION BY FLATS—SCALE OF F.

F G A B C D E F F E D C B A G F

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

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

20. SECOND TRANSPOSITION BY FLATS—SCALE OF Bb.

B C D E F G A B B A G F E D C B

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

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

21. THIRD TRANSPOSITION BY FLATS—SCALE OF Eb.

E F G A B C D E E D C B A G F E

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

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

22. FOURTH TRANSPOSITION BY FLATS—SCALE OF Ab.

A B C D E F G A A G F E D C B A

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

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

These four transpositions by Flats are all that are commonly used in Psalmody. Yet sometimes it is found necessary to adopt five flats for the signature; in which case the key-note is on Db. And then, again, six flats for the signature may be required—indicating the key-note is on Gb. And even seven flats may be employed for the signature, pronouncing Cb as the place for the key-note.

RECAPITULATION, BOTH IN SHARPS AND FLATS.

23. If there be neither sharp nor flat for the signature,

| | | | |
|---------------|-------------------|--------------|--------------------|
| One sharp, | the key is C. | One flat, | the key is F. |
| Two sharps, | the key is G. | Two flats, | the key is Bb. |
| Three sharps, | the key is D. | Three flats, | the key is Eb. |
| Four sharps, | the key is A. | Four flats, | the key is Ab, &c. |
| Four sharps, | the key is E, &c. | | |

QUESTIONS ON SECTION IX.

[N. B. The teacher need not be confined to these questions, but ask others that may be suggested to the mind calculated to throw light on the subject.]

- Why should not C always be considered as the starting point, or key-note?
- In transposing the scale from one letter to another, what should ever be kept in mind?
- Upon what letter of the staff is the key-note when a sharp is placed before F? Describe the intervals of both scales, and state the reason particularly why they are not alike. Analyze the two scales as presented at one view, and consult paragraphs 3-11.
- What is a sharp called when placed at the beginning of the staff?
- When the scale is transposed, what is necessary to be transposed with it? Why not the seven letters? Describe the intervals of the scale in the key of D, A, and E, and state in what particulars they differ.
- In transposing the scale by sharps, what letter have we taken on which to form a new scale? Describe the intervals of the scale in the key of F, Bb, Eb, and Ab, and state in what particulars they differ.
- In transposing the scale by flats, what letter have we taken as 1 of a new scale?
- In what key is a piece of music written when the signature is natural? In what key when the signature is one sharp? Two sharps? Three sharps? Four sharps? One flat? Two flats? Three flats? Four flats?

SECTION X.

THE TWO SCALES—MAJOR AND MINOR.

1. BESIDES the diatonic Major Scale, which we have used thus far, there is another, called the Minor Scale, which differs from the major, with regard to its intervals. In the first scale, the third from the key-note, ascending, is a major third, consisting of two whole tones; hence it is called the *Major Scale*. The other is called the *Minor Scale*, because its third from the key-note *La* is a minor third, containing but one tone and a semitone; thus, from *La* to *Si* a tone, and from *Si* to *Do* a semitone.

2. But the minor scale, however, is not used altogether in its natural state; for it is found necessary, in ascending, to make the seventh (*Sol*) sharp as a leading note to the key-note, (*La*), and then to raise the sixth, (*Fa*), also a semitone, to avoid the too great interval of a tone and a half between it (the 6th) and the sharp seventh. In descending, the notes are made natural; that is, the 5th and 6th are sung a semitone lower than in ascending.

MINOR SCALE FOR PRACTICE.

Signature Natural—Key-note *La* on *A*.

3. It will be perceived that the same syllables are applied to the same degrees of the staff as in the major scale. This is true in every signature. The minor key-note will also be on the third degree below, or the sixth above the major key-note in every signature. With the same signature these two keys are called *relative keys*; thus, *A* minor is the relative key to *C* major, and *C* major the relative key to *A* minor; *D* minor is the relative key to *F* major, and *F* major the relative key to *D* minor, &c.

4. To determine whether a piece of music is written in the Major or Minor Scale, let it be remembered that the last note in the Bass, and usually (but

not always) in the Soprano or Treble, is the key-note of the tune; and if this be *Do*, the scale is major—if *La*, minor. The character of the music will also generally determine the scale; as the major is, for the most part, bold and animating, while the minor is pathetic and mournful. The different situations of the semitones in relation to the key-note, is what produces the different effects of these scales.

NOTE. The teacher is recommended to pursue the same plan for practicing the transposition of the Minor Scale that has been proposed for the Major.

QUESTIONS ON SECTION X

1. What determines the character of the major scale? What of the minor?
2. In ascending the minor scale, what notes must be raised? Why? In descending, how is the scale to be sung? Then what is the difference in ascending and descending the minor scale?
2. What syllables are applied to the degrees of the staff in the minor scale? What is the difference between the place of the key-note in the major and minor scale?
4. By what method can it be determined whether a tone is major or minor? What is the character of the music written in the major scale? What in the minor? What produces the different effects of the two scales?

SECTION XI.

DYNAMICS—DEGREES OF SOUND.

1. DYNAMICS "is that department in the practice of music which consists in giving each note 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."

2. The varieties of stress (power of sounds) may be considered as consisting of five regular gradations, viz.: the *middling*, the *loud*, the *very loud*, the *soft*, and *very soft*. For these degrees of stress the following signs are used:—

For *middling*, the Italian word *Mezzo*, or its initial *M*.

For *loud*, the word *For*, (or *For.*) or its initial *F*.

For *very loud*, the word *Fortissimo*, or *FF*.

For *soft*, the word *Piano*, (or *Pia.*) or its initial *P*.

For *very soft*, the word *Pianissimo*, or *PP*.

3. When no sign of stress is used over the music, the middling should

employed. And where one is introduced, it is to be observed until another occurs to contradict it.

4. The *Crescendo* (\langle) shows by its form, that the quantity of tone or force required in performing gradually increases from the point where the lines meet, towards the opening. It may apply to one note, or extend over any number of notes.

5. The *Diminuendo* (\rangle) is exactly the reverse of *Crescendo*.

6. The *Crescendo* and *Diminuendo* are sometimes combined in one sound. Then this sign ($\langle\rangle$) called a *Swell*, is used.

7. A sudden and forcible swell, short and emphatic, is called the *Pressure Tone*. It is marked thus, \langle , or \rangle .

8. A very short tone, produced with force and immediately diminished, is called the *Explosive Tone*. It is marked *Forzando*, *Sforzando*, *Fz.*, *Sfz.*, or \rangle .

9. When a tone has equal strength throughout, it is called the *Organ Tone*, and is marked — .

10. These signs or marks ($\cdot\cdot\cdot\cdot$ or $''''$) are called *Staccato Marks*. The notes over or under which they are placed, should be sung in a very short and distinct manner. When they are placed over or under quarter notes, the notes are to be sung like eighths; making an eighth rest between. In like manner all staccato notes should be sung. See example.

As written. As performed.

The host of heaven a - dore him.

SECTION XII.

VARIOUS MUSICAL CHARACTERS.

1. The figure 3, when placed over or under three notes, shows that each note must be diminished one-third of its ordinary length, thus:— are to be sung in the same time of without the figure, &c.

2. The small notes (usually called *Appoggiaturas*) may be performed or omitted. If sung, they must be treated just as though they were large; and the large notes that they stand with should be diminished in length to the same amount. See example.

As written. As performed.

In the first measure they are considered as *After-notes*; in the second and third, as *Fore-notes*.

3. When a small note precedes a pointed note, two-thirds of the time of the pointed note is to be given to the small note. See example.

As written. As performed.

4. A *Repeat*, or shows what parts of the music are to be performed twice. See the melody in C, on page 23; also tune "Archdale," page 87, and "Anthem for Easter," page 398.

5. A heavy bar, thus, is called a *Double Bar*, or *Period Bar*. It shows the end of a strain, or a line of the poetry.

6. 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. See the melody in C, on p. 23, and tune "Archdale," page 87.

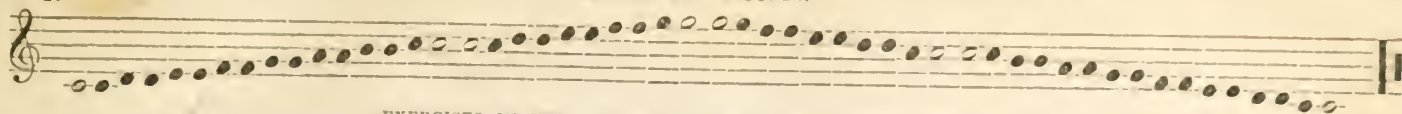
7. A *Close*, thus, or or shows the end of a tune, or piece of music.

EXERCISES IN INTERVALS.

Sing the notes by the names or numbers of the scale, or by the syllable *La*, or the letter *a*, as pronounced in the word *father*.

1.

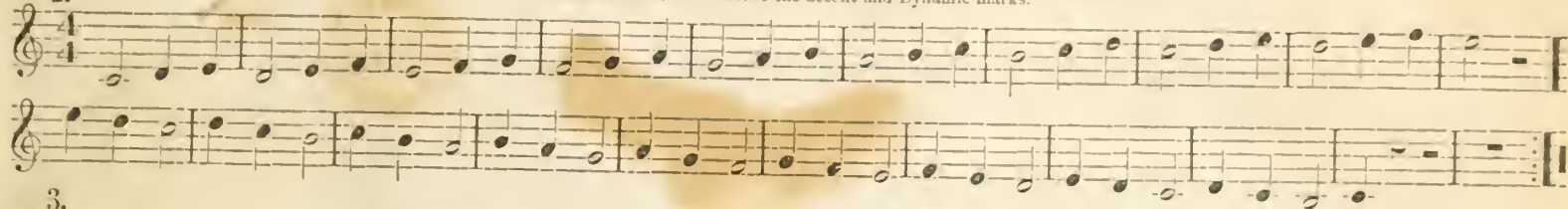
UNISONS AND SECONDS.



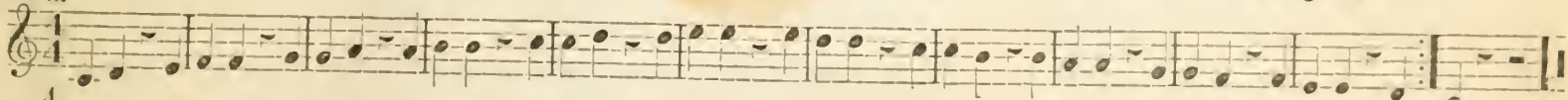
EXERCISES IN UNISONS AND SECONDS—WITH RESTS, DOTS, ETC.

Beat the time, and observe the accent and Dynamic marks.

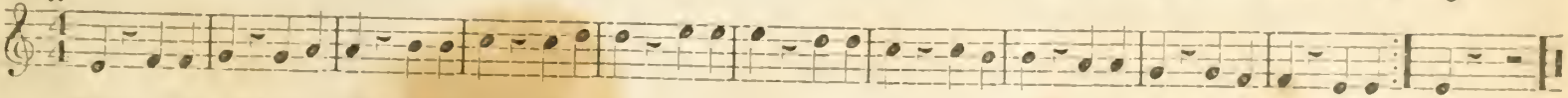
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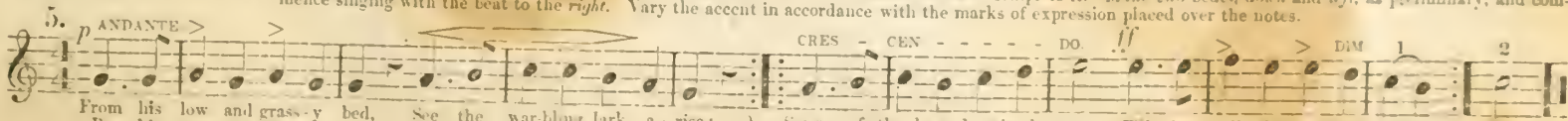


4.



MELODY IN C MAJOR—COMMENCING ON THE FIFTH OF THE SCALE—CONTAINING NO INTERVAL GREATER THAN A SECOND.

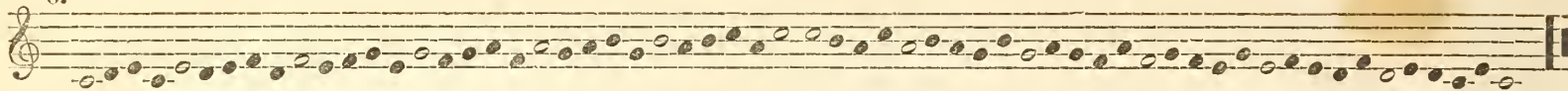
The first measure in the following tune is not full, (a very common case.) It requires the note in the last measure to complete it. Make two beats, *down* and *left*, as preliminary, and commence singing with the beat to the *right*. Vary the accent in accordance with the marks of expression placed over the notes.



| | | |
|-------------------------------|---------------------------------------|--|
| From his low and grass-y bed, | See the war-bling lark a-rise; | } Songs of thanks and praise he pours, Fill-ing all the arch of space; |
| By his grate-ful wish-es led | Thro' the clear bright morning skies! | |

6.

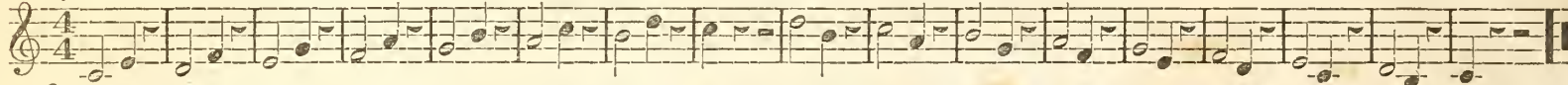
SUCCESSION AND SKIP OF THIRDS.



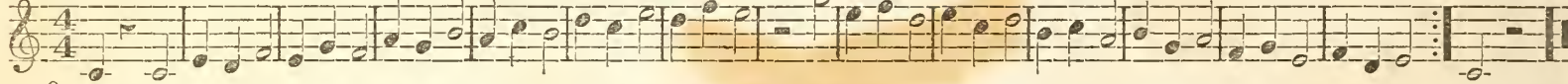
EXERCISES IN THIRDS—WITH RESTS, DOTS, ETC.

Beat the time, and observe the accent and Dynamic marks.

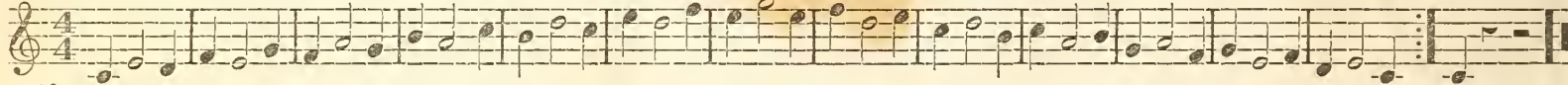
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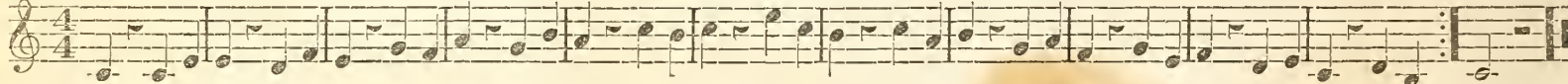
8.



9.



10.



MELODY IN C MAJOR—COMMENCING ON THE THIRD OF THE SCALE—CONTAINING NO INTERVAL GREATER THAN A THIRD.

11.

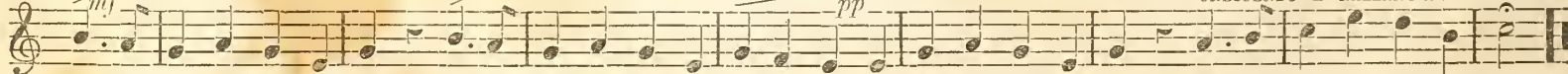
p ALLEGRETTO.

CRES.



1. Let us with a gladsome mind Praise the Lord, for he is kind; For his mer-cies shall en-dure, Ev-er faith-ful, ev-er sure,— Ev-er faith-ful, ev-er sure.

CRESCENDO E RALLENTANDO.



2. He, with all-com-mand-ing might, Fill'd the new-made world with light; For his mer-cies shall en-dure, Ev-er faith-ful, ev-er sure.

12.

SUCCESSION AND SKIP OF FOURTHS.

EXERCISES IN FOURTHS—WITH RESTS, DOTS, ETC.

13.

Beat the time, and observe the accent and Dynamic marks.

14.

15.

16.

17.

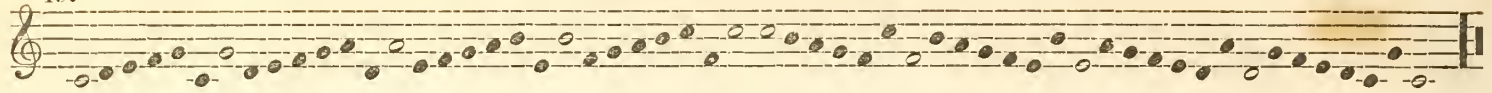
MELODY IN C MAJOR—COMMENCING ON THE THIRD OF THE SCALE—CONTAINING NO INTERVAL GREATER THAN A FOURTH.

18. ANDANTE *mf*

Love God with all your soul and strength, With all your heart and mind, And love your neighbour as yourself; Be faithful, just, and kind:— And love your neighbour as yourself; Be, &c.

19.

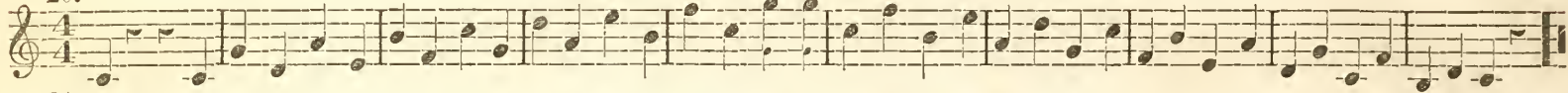
SUCCESSION AND SKIP OF FIFTHS.



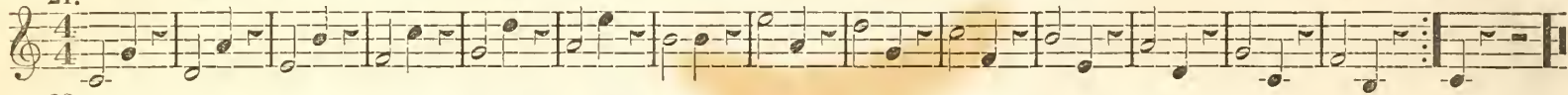
EXERCISES IN FIFTHS—WITH RESTS, DOTS, ETC.

Beat the time, and observe the accent and Dynamic marks.

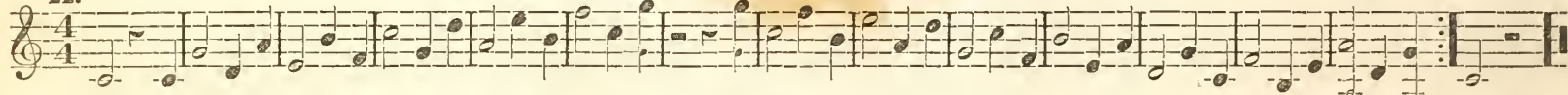
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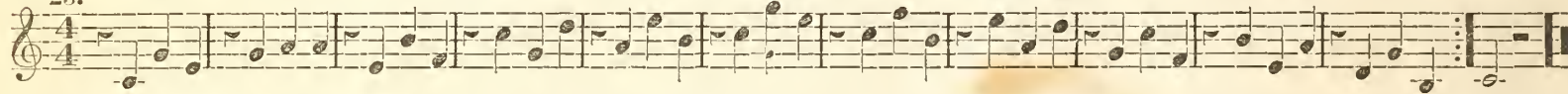
21.



22.



23.



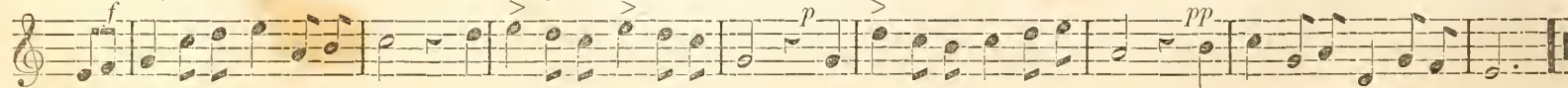
MELODY IN C MAJOR—COMMENCING ON THE FIFTH OF THE SCALE—CONTAINING NO INTERVAL GREATER THAN A FIFTH.

24.

ALLEGRETTO.



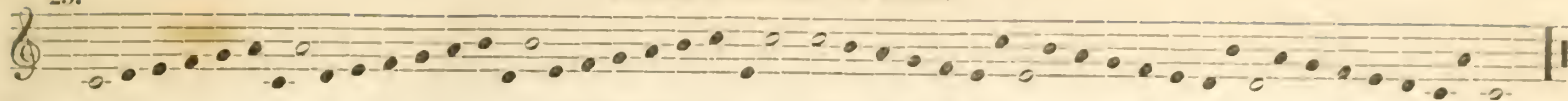
1. We sing of the realms of the blest, That coun-try so bright and so fair; And oft are its glo-ries con-fess'd— But what must it be to be there?



2. We speak of its ser-vice of love, The robes which the glo-ri-fied wear, The church of the first-born a - bove— But what must it be to be there?

25.

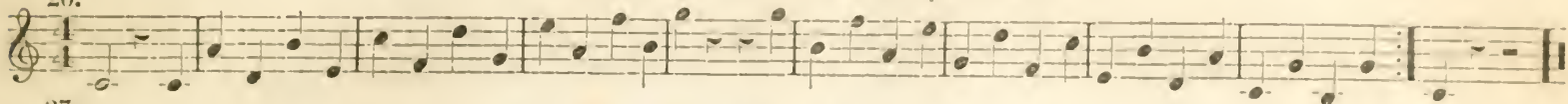
SUCCESSION AND SEPI OF SIXTHS.



EXERCISES IN SIXTHS—WITH RESTS, DOTS, ETC.

26.

Beat the time, and observe the accent and Dynamic marks.

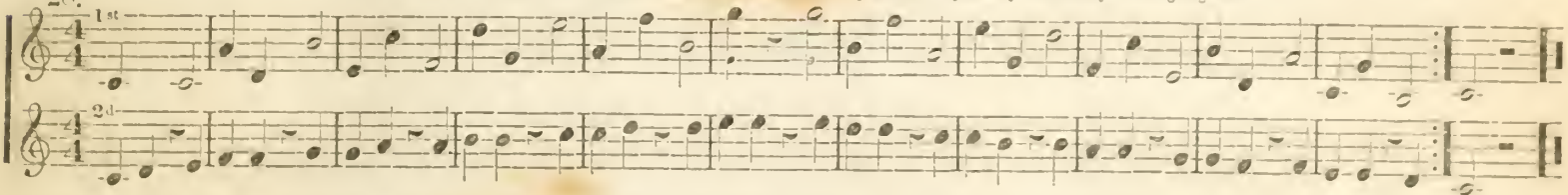


27.



28.

This Exercise is arranged in two parts—After each part is well practised separately, both may be sung together.

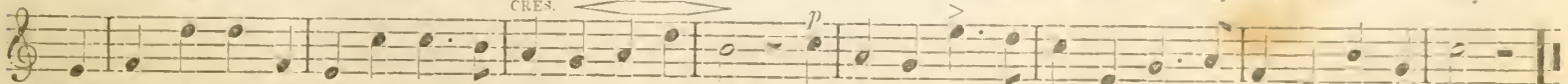


MELODY IN C MAJOR—COMMENCING ON THE SIXTH OF THE SCALE—CONTAINING NO INTERVAL GREATER THAN A SIXTH

29. *ANDANTINO*



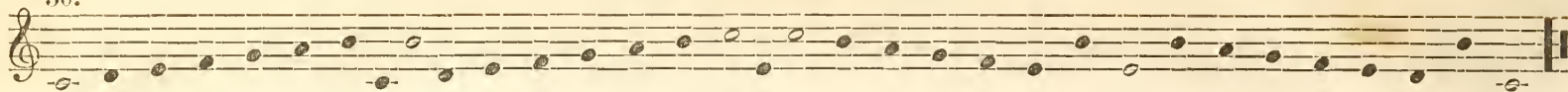
The im-press of a hand di-vine, On eve-ry-thing I see; The hum-blest flower—the ten-d'rest vine—Speaks of the De-i-ty:



There's not a tint that decks the spring, A blos-som or a rose— A blade of grass—an in-sect's wing, But heav'n-ly wis-don. shows.

30.

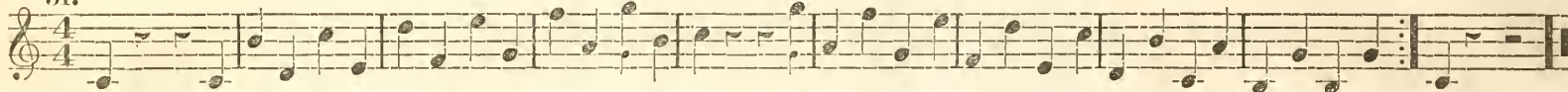
SUCCESSION AND SKIP OF SEVENTHS.



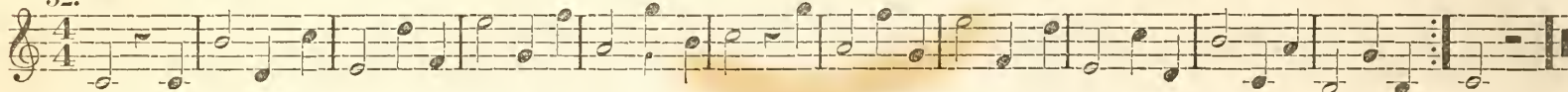
EXERCISES IN SEVENTHS—WITH RESTS, DOTS, ETC.

Beat the time, and observe the accent and Dynamic marks.

31.

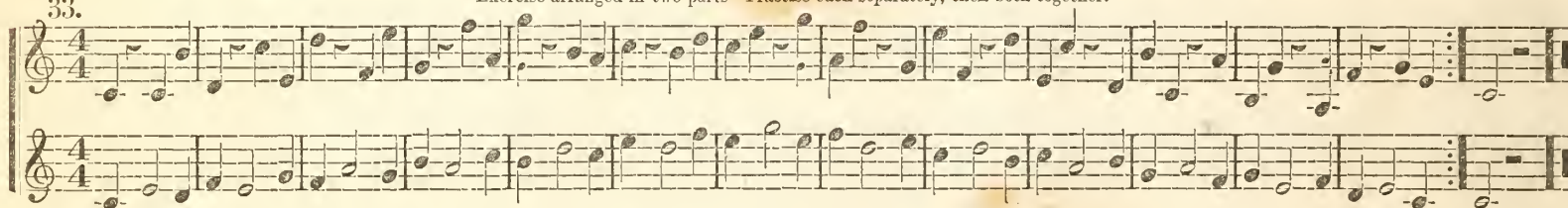


32.



33.

Exercise arranged in two parts—Practise each separately, then both together.



MELODY IN C MAJOR—COMMENCING WITH THE KEY-NOTE—CONTAINING NO INTERVAL GREATER THAN A SEVENTH.

34.



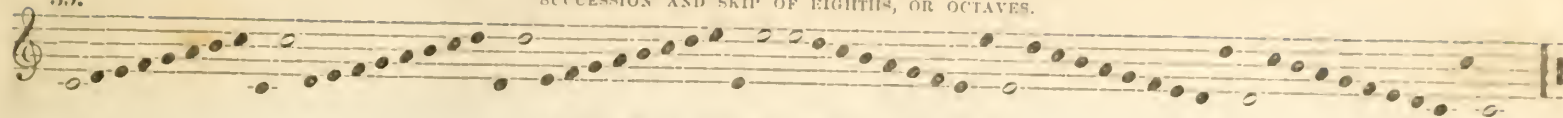
Cre - a - tor, Re-deem-er, and Spi-rit of truth, One God o-ver all ev-er-more; In songs of thanksgiv-ing let child-hood and youth Ex-tol Thee, and praise, and adore:



Thy power we behold in the works of thine hand, The heavens thy glo-ry de-clare; Thy pro-vidence rules o-ver o-cean and land, All creatures that live are thy care.

35.

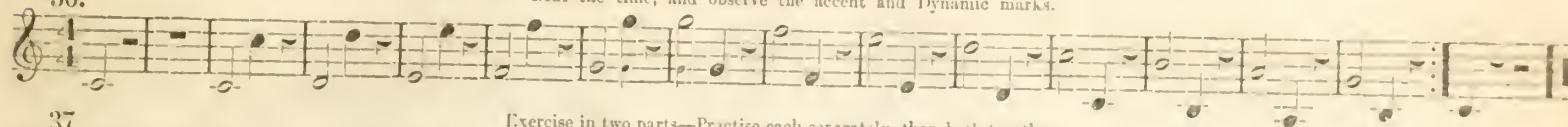
SUCCESSION AND SKIP OF EIGHTHS, OR OCTAVES.



36.

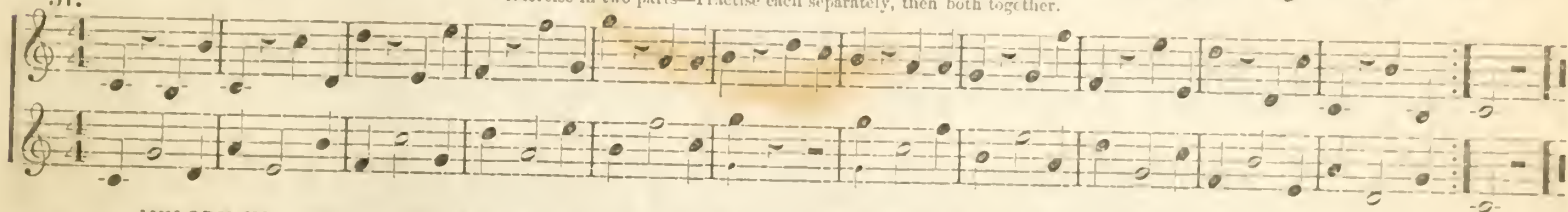
EXERCISES IN OCTAVES—WITH RESTS, DOTS, ETC.

Beat the time, and observe the accent and Dynamic marks.

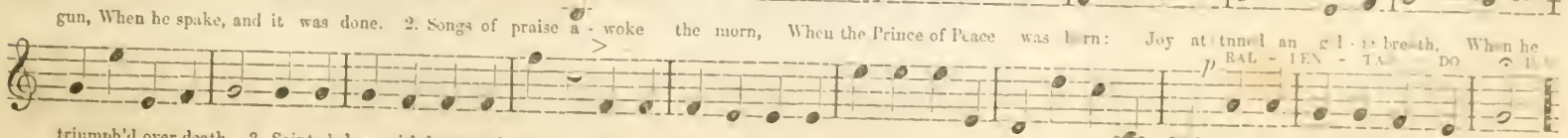
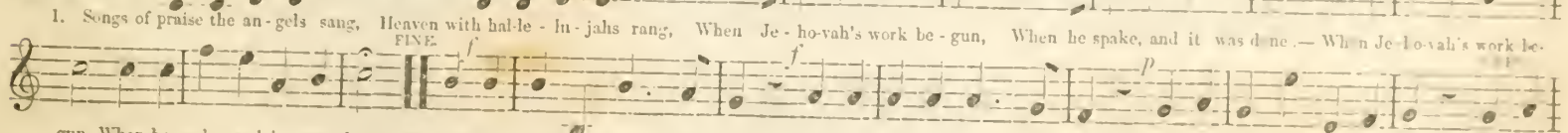
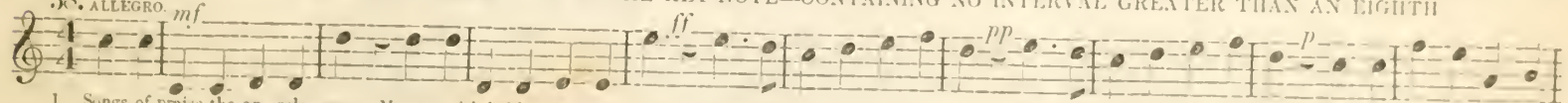


37.

Exercise in two parts—Practise each separately, then both together.



38. ALLEGRO *mf* MELODY IN C MAJOR—COMMENCING ON THE KEY-NOTE—CONTAINING NO INTERVAL GREATER THAN AN EIGHTH



gun, When he spake, and it was done. 2. Songs of praise a - woke the morn, When the Prince of Peace was born: Joy at tinn'd an - gels' breath, When he triumph'd over death. 3. Saints below, with heart and voice, Still in songs of praise re-joyce; Learning here by faith and love, Songs of praise to sing a - bove.

1. ALLEGRO
3/4

2. ALLEGRETTO.
4/4

3. ANDANTINO.
3/8

4. ALLEGRO.
6/4

5. MODERATO.
2/4

6. ALLEGRETTO.
4/4

7. MODERATO.
3/4

8. ALLEGRO.
4/4

EXPLANATION OF MUSICAL TERMS.

Adagio,—signifies the slowest time.
Ad libitum, or *ad lib.*,—at pleasure.
Affettuoso,—in a style of execution expressive of affection, tenderness, supplication, or deep emotion.
Air,—leading melody in a composition.
Allegro,—a brisk and sprightly movement.
Allegretto,—less quick than Allegro.
Alto,—in German, Italian, and French compositions, means always the Second Treble, to be sung by a female's or child's voice; but in English compositions, it signifies the Counter or High Tenor.
Amoroso,—in a soft and delicate style.
Andante,—with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro movements.
Andantino,—quicker than Andante.
Anthem,—a musical composition set to words, usually selected from prose or poetry of a sacred character.
A tempo, or *Tempo*,—in the original time.
Bass,—the lowest part in harmony.
Bis,—denotes a repetition of a passage in music.
Calando,—a diminution of time and sound.
Cantabile,—elegant, graceful, melodious.
Canto,—song; or, in choral compositions, the leading melody.
Choral,—is a peculiar composition of old church style; a slow movement, written in equal rhythm (time).
Chorus,—a composition or passage designed for all the voices.
Chromatic,—a term given to accidental semitones.
Con,—with; as, *Con spirito*,—with spirit; *Con furia*,—with boldness; *Con animato*,—with expression, &c.
Crescendo, *Cres.*, or \llcorner ,—with an increasing sound.
Da Capo, or *D. C.*,—close with the first strain.
Diminuendo, *Dim.*, or \lrcorner ,—with a decreasing sound.
Divoto,—in a solemn and devout manner.
Dolce,—tenderly, sweetly, gently, &c.
Duetto, or *Duett*,—a passage or piece of music consisting of two parts only.
Expressivo, or *Espressionc*,—with expression.
Falsetto,—changing the voice from tenor to alto.

Fine,—the end.
Forte, *For.*, or *F.*,—strong, full, or loud.
Fortissimo, or *FF.*,—very loud.
Forzando, or *Fz.*,—strike the notes over which this term is placed, with boldness and strong emphasis.
Fugue, or *Fuga*,—a composition in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.
Giusto,—in an equal, steady, and just time.
Grave, or *Gravemente*,—slow and solemn.
Grazioso,—graceful; a smooth and gentle style of execution, approaching to piano.
Harmony,—an agreeable combination of musical sounds, or different melodies, performed at the same time.
Interlude,—an instrumental passage introduced between two vocal passages.
Interval,—the distance between any two sounds.
Largo,—somewhat quicker than *Grave*.
Larghetto,—not so slow as *Largo*.
Legato,—signifies that the notes of the passage are to be performed in a close, smooth, and gliding manner.
Lento, or *Lentamente*,—slow, like *Adagio*.
Lentando,—gradually retarding.
Maestoso,—with fullness of tone and grandeur of expression.
Melody,—an agreeable succession of sounds.
Mezza, or *Mezzo*,—half or middle; as, *Mezza forte*, or *M. F.*,—half loud; *Mezza Pia*, or *M. P.*,—half soft.
Moderato,—between *Andante* and *Allegro*.
Motetto,—a vocal composition, of never less than four parts, (often of 5, 6, 7, or 8 parts,) generally in fugueing style, and adapted to words taken from the sacred Scriptures.
Non,—not; as, *Non troppo presto*, not too quick.
Oratorio,—a species of musical drama, consisting of airs, recitatives, duetts, trios, choruses, &c.
Orchestra,—the band of musical performers, or the place appropriated to their use.
Overture,—in dramatic music, is an instrumental composition, which serves as an introduction.
Pastorale,—a composition generally written in 6-4 or 6-8 time, the style of which is soothing, tender, and delicate.

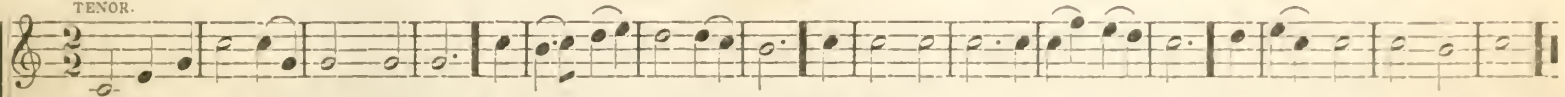
Piano, *Pia*, or *P.*,—soft.
Pianissimo, *Pianiss.*, or *PP.*,—very soft.
Presto,—quick.
Prestissimo,—very quick.
Primo,—the first or leading part.
Quartetto,—a composition consisting of four parts, each of which occasionally takes the leading melody.
Quintetto,—music composed in five parts, each of which occasionally takes the leading melody.
Rallentando, or *Rall.*,—gradually slackening the time.
Recitative,—a sort of style which resembles speaking.
Ritardando, or *Ritard.*,—the same as *Rallentando*.
Secondo,—the second part.
Semi-Chorus,—half the choir or voices.
Sempre,—throughout; as *Sempre piano*,—soft throughout.
Siciliano,—a composition written in 6-4 or 6-8 time, to be performed in a slow and graceful manner.
Soave,—agreeable.
Solo,—a composition or passage designed for a single voice or instrument. Vocal solos, duetts, &c., in modern music, are usually accompanied with instruments.
Soprano,—the treble or higher voice part.
Sostenuto,—sustaining the sounds to the utmost of their nominal length.
Spirituoso, or *Con spirito*,—with spirit.
Staccato,—the opposite to Legato; requiring a short, articulate, and distinct style of performance.
Subito,—quick.
Symphony,—a passage to be executed with instruments, while the vocal performers are silent.
Tasto solo, or *T. S.*,—denotes that the movement should be performed with no other chords than unisons and octaves.
Tempo, or *A tempo*,—in the original time.
Tenore, or *Tenor*,—a high male voice; the third part in compositions of four parts—(the upper part in this book.)
Trio,—a composition for three voices.
Tutti,—full, or all together.
Vigoroso,—with energy.
Vivace,—in a brisk and lively manner.
Volti,—turn over.

DEVOTIONAL HARMONIST.

FLAVEL. C. M.

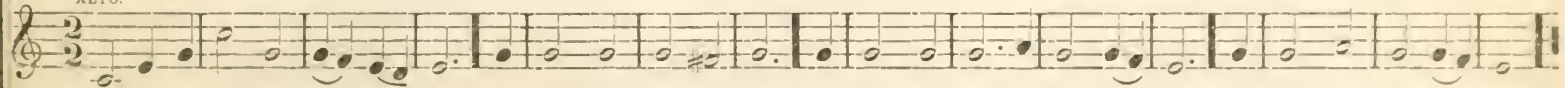
J. GILDON.

TENOR.

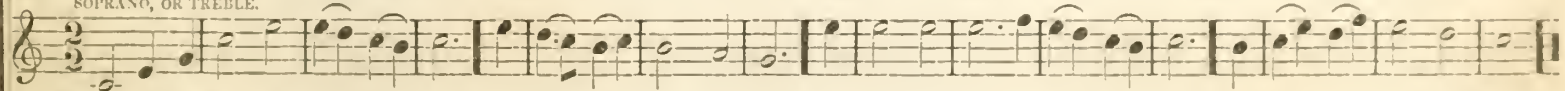


1. O for a thou - sand tongues, to sing My great Re-deem - er's praise ; The glo - ries of my God and King, The tri - umphs of his grace !

ALTO.

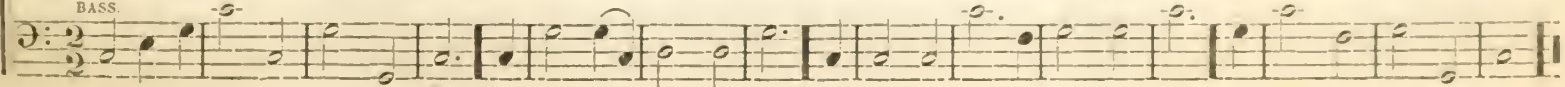


SOPRANO, OR TREBLE.



2. My gracious Mas - ter, and my God, As - sist me to pro-claim,—To spread, through all the earth a - broad, The hon - ours of thy Name

BASS.



BENEVOLENCE. C. M.

1. Je-sus, u - ni - ted by thy grace, And each to each en-dear'd, With con-fi-dence we seek thy face, And know our prayer is heard,—And know our prayer is heard.

2. Still let us own our common Lord, And bear thine ea - sy yoke,—A band of love, a three-fold cord, Which nev-er can be broke,—Which nev-er can be broke.

The musical score for 'BENEVOLENCE. C. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/2. The first staff has a '11' written above it. The lyrics are printed below the vocal staves.

CAMDEN. C. M.

1. Hail, Father, Son, and Ho-ly Ghost, One God in per - sons three ; Of thee we make our joy-ful boast, And hom-age pay to thee, And hom-age pay to thee.

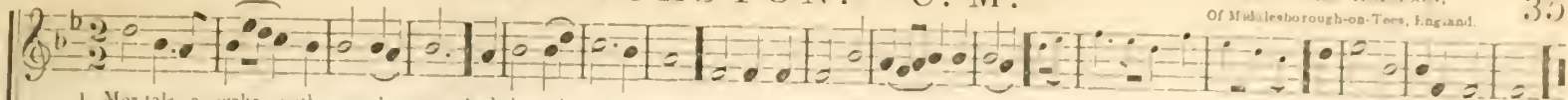
2. Pre-sent a - like in eve - ry place, Thy Godhead we a - dore : Be-yond the bounds of time and space Thou dwellest ev - er - more,—Thou dwellest ev - er - more.

The musical score for 'CAMDEN. C. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/2. The lyrics are printed below the vocal staves.

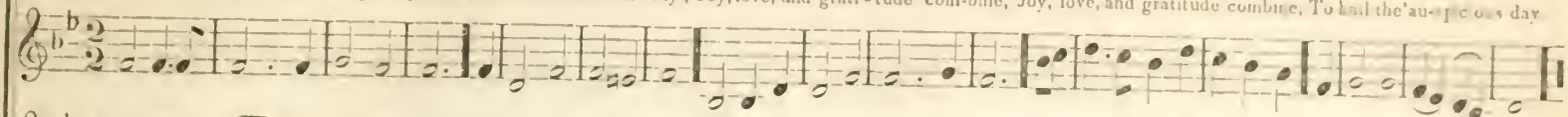
LAUNCESTON.* C. M.

REV. JOHN HODGSON,
Of Middlesborough-on-Tees, England.

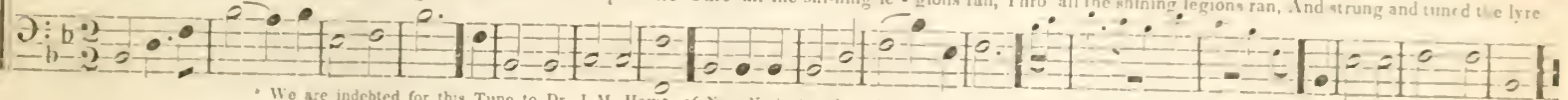
35



1. Mor-tals, a - wake, with an-gels join, And chant the solemn lay ; Joy, love, and grati-tude com-bine, Joy, love, and gratitude combine, To hail the 'au-ri-pi-cous day.

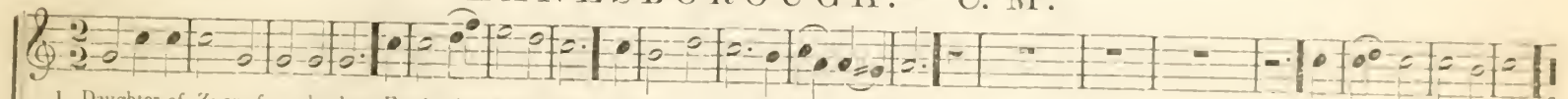


2. In heaven the rapt-'rous song be - gan, And sweet se-ra-phi-c fire Thro' all the shi-ning le - gions ran, Thro' all the shi-ning legions ran, And strung and tuned the lyre

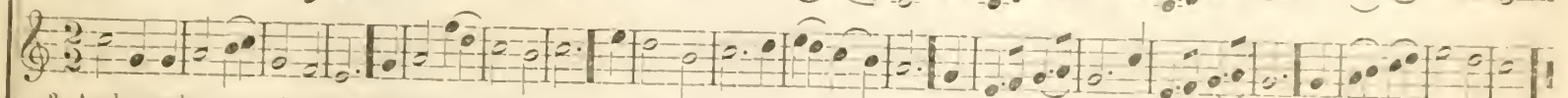
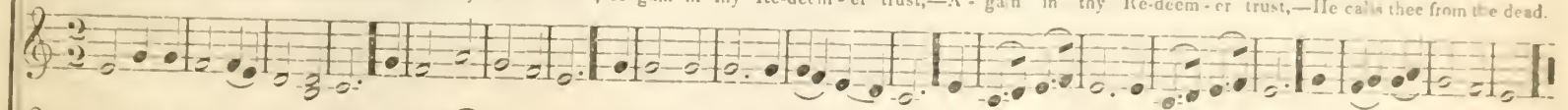


* We are indebted for this Tune to Dr. J. M. Howe, of New-York, to whom it was, with others, presented by the author in 1838.

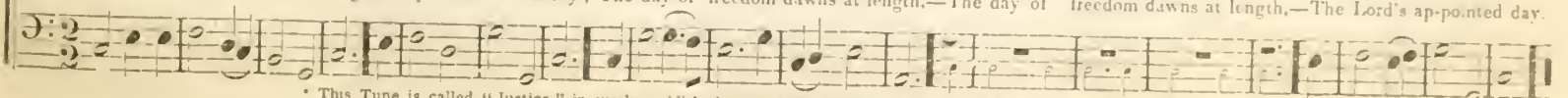
LANESBOROUGH.* C. M.



1. Daughter of Zi-on, from the dust Ex-alt thy fall-en head ; A-gain in thy Re-deem-er trust,—A-gain in thy Re-deem-er trust,—He calls thee from the dead.



2. Awake, awake, put on thy strength, Thy beau-ti-ful ar-ray ; The day of freedom dawns at length,—The day of freedom dawns at length,—The Lord's ap-pointed day.



* This Tune is called "Justice," in works published several years since. Its author is said to be an English clergyman.

FRANKLIN. C. M.

S. B. POND.

From the U. S. Psalmody, by permission.

1. On Jor - dan's storm - y banks I stand, And cast a wish - ful eye To Ca - naan's fair and hap - py land, Where my pos - ses - sions lie.

2. O the tran - sport - ing, rapt'rous scene, That ri - ses to my sight! Sweet fields ar - ray'd in liv - ing green And riv - ers of de - light.

The musical score for 'FRANKLIN. C. M.' consists of two systems. Each system has a vocal line (treble clef) and a bass line (bass clef). The time signature is 2/2. The first system contains the first two lines of the first verse. The second system contains the first two lines of the second verse.

OATLANDS.* C. M.

T. CLARK.

1. Je - sus hath died that I might live, Might live to God a - lone; In him e - ter - nal life re - ceive, And be in spi - rit

2. Sa - viour, I thank thee for the grace, The gift un - speak - a - ble; And wait with arms of faith to'em - brace, And all thy love to

The musical score for 'OATLANDS.* C. M.' consists of two systems. Each system has a vocal line (treble clef) and a bass line (bass clef). The time signature is 4/4. The first system contains the first two lines of the first verse. The second system contains the first two lines of the second verse.

* This tune is also called "Meriden." in many American publications.

COMFORT.* C. M.

HANDEL.

37

one,—And be in spi-rit one,— And be in spi-rit one.
 And be in spi-rit one,—
 And all thy love to feel,—
 feel,—And all thy love to feel,— And all thy love to feel.

Also written to C. THOMPSON

1. Hap-py the souls to Jo-han-son'd, And saved by grace a-lone,
 2. The Church tri-umph-ant in thy love, Ther' might-y joys we know

Their heaven on earth be-gun,— Their heaven on earth be-gun,—
 And we in hymns be-low,— And we in hymns be-low,—
 Walk-ing in all his ways, they find Their heaven on earth be-gun,— Their heaven on earth be-gun,— Their heaven on earth be-gun.
 They sing the Lamb in hymns a-bove, And we in hymns be-low,— And we in hymns be-low,— And we in hymns be-low
 Their heaven on earth be-gun,— Their heaven on earth be-gun,—
 And we in hymns be-low,— And we in hymns be-low,—

* This tune is also called "Jerusalem," "Holy Triumph," "Messiah," and "Antioch."

ELMER. C. M.

R. N.

1. O for a thou-sand se-raph tongues To bless the 'in-car-nate Word! O for a thou-sand thank-ful songs In hon-our of my Lord!

2. Come, tune a-fresh your gold-en lyres, Ye an-gels round the throne; Ye saints, in all your sa-cred choirs, A-dore the 'e-ter-nal Son.

The musical score for 'ELMER. C. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the vocal line. The third staff continues the vocal line. The fourth staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp.

DELIGHT. C. M.

1. All praise to our re-deem-ing Lord, Who joins us by his grace, Who joins us by his grace; And bids us, each to each re-stored,

2. He bids us build each oth-er up; And, gath-er'd in-to one, And, gath-er'd in-to one; To our high call-ing's glo-rious hope,

The musical score for 'DELIGHT. C. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the vocal line. The third staff continues the vocal line. The fourth staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp.

Pia. *For.*

To - go - ther seek his face, — To - go - ther seek his face.

We hand in hand go on, — We hand in hand go on.

1. Talk with us, Lord, thy - self re - veal, While here o'er earth we rove ;

2. With thee con - vers - ing, we for - get All time, and toil, and care ;

Speak to our hearts, and let us feel, Speak to our hearts, and let us feel The kind-ling of thy love, — The kind-ling of thy love.

La - bour is rest, and pain is sweet, La - bour is rest, and pain is sweet, If thou, my God, art here, — If thou, my God, art here.

* This tune is also called "Ebor," and "New Victory," in other publications.

MAGDALENE. C. M.

I. B. WOODBURY.

From the Choral, by permission.

Allegro Spirituoso.

1. My God, the spring of all my joys, The life of my de-lights, The glo-ry of my brightest days, And comfort of my nights,—And com - fort of my nights:—

2. In darkest shades, if thou appear, My dawning is be-gun ;Thou art my soul's bright morning star,And thou my rising sun, And thou my ri - sing sun.

ARCADIA. C. M.

T. HASTINGS.

From the Psalmodist, by permission.

Andante.

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

2. He now stands knocking at the door Of eve-ry sinner's heart : The worst need keep him out no more,The glo-ry of his grace, The glo - ry of his grace.

VERNON. C. M.

S. CHAPIN,
Of Alleghany, Penn

41

1. Come, let us join with one ac-cord In hymns around the throne; This is the day our rising Lord Hath made and call'd his own, Hath made and call'd his own

2. This is the day which God hath blest, The brightest of the seven, Type of that ev - er - last - ing rest The saints enjoy in heaven, The saints en - joy in heaven

The musical score for 'Vernon' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The first staff begins with a treble clef and a key signature of two flats. The second staff continues the vocal line. The third staff continues the vocal line. The fourth staff is the piano accompaniment, starting with a bass clef and a key signature of two flats.

LAIGHT STREET. C. M.

T. HASTINGS.

1. O for a closer walk with God,— A calm and heav'nly frame; A light to shine up-on the road That leads me to the Lamb,—That leads me to the Lamb.

2. Where is the blessed-ness I knew When first I saw the Lord! Where is the soul-re-fresh-ing view Of Je - sus and his word'—Of Je - sus and his word!

The musical score for 'Laight Street' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/4. The first staff begins with a treble clef and a key signature of two sharps. The second staff continues the vocal line. The third staff continues the vocal line. The fourth staff is the piano accompaniment, starting with a bass clef and a key signature of two sharps.

BOND. C. M.

GEO. F. ROOT.

From Root and Sweetser's Collection, by permission.

1. Come, Ho-ly Spi-rit, heav'n-ly Dove, With all thy quick-'ning powers,—Kin-dle a flame of sa-cred love In these cold hearts of ours.

2. Look how we gro-vel here be-low, Fond of these earth-ly toys; Our souls, how sloth-ful-ly they go, To reach e-ter-nal joys.

The musical score for 'BOND. C. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The music is in common meter (C. M.).

CONGRESS STREET. C. M.

S. CHASE.

1. I would be thine; O take my heart, And fill it with thy love; Thy sa-cred im-age, Lord, im-part, And seal it from a-bove.

2. I would be thine; but while I strive To give my-self a-way, I feel re-bell-ion still a-live, And wan-der while I pray.

The musical score for 'CONGRESS STREET. C. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The music is in common meter (C. M.).

EMMAUS. C. M.

From the Psalmist, 43
By permission.

cl

1. See, Je-sus, thy dis-ci-ples see; The pro-mised bless-ing give; Met in thy name, we look to thee, Ex-pect-ing to re-ceive

2. Thee we ex-pect, our faith-ful Lord, Who in thy name are join'd; We wait, ac-cord-ing to thy word, Thee in the midst to find

WILMINGTON. C. M.

1. Long have I seem'd to serve thee, Lord, With un-a-vail-ing pain; Fasted, and pray'd, and read thy word, And heard it preach'd in vain
Tenor or Alto—Ad lib

2. Oft did I with the'as-sem-bly join, And near thy al-tar drew: A form of god-li-ness was mine,— The power, I ne-ver knew

D R A Y T O N . C . M .

ASAHEL ABBOT.

From Root and Sweetser's Collection, by permission.

1. O thou, who, when we did eom-plain, Didst all our griefs re-move; O Sa - viour, do not now dis - dain Our hum-ble praise and love.

2. Since thou a pity - ing ear didst give, And hear us when we pray'd, We 'll call up - on thee while we live, And nev - er doubt thy aid.

The musical score for 'DRAYTON. C. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The melody is simple and hymn-like, with a clear cadence at the end of each line.

C H E S T E R F I E L D . * C . M .

DR. HAWEIS.

1. My God, my portion, and my love, My ev - er - last - ing All, I've none but thee in heaven a - bove, Or on this earth - ly ball.

2. What empty things are all the skies, And this in - fe - rior clod! There's nothing here de-serves my joys, There's no - thing like my God.

The musical score for 'CHESTERFIELD.* C. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The melody is more complex than 'DRAYTON', featuring some triplets and longer note values.

* In other publications, this tune is also called "Mount Calvary," "Haweis," and "Mariners."

LEWISTON. C. M.

S. E. JONES,
of Turin, New-York

45

1 There is a land of pure de-light, Where saints immor-tal reign; In-fi-nite day ex-cludes the night, And pleasures ban-ish pain, And pleasures ban-ish pain.

2 There ev-er-last-ing spring a-bides, And never-with'ring flowers; Death, like a nar-row sea, divides This heav'nly land from ours, This heav'nly land from ours.

BALLERMA. C. M.

R. SIMPSON

From "David's Choice Music of Scotland"

1. Thy ceaseless, un-ex-haust-ed love, Un-mer-it-ed and free, Delights our o-vil to re-move, And help our mis-e-ry | And help our mis-e-ry.

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

Last line as usually sung

STANDISH. C. M.

JER CLARKE.

1. With joy we hail the sa - cred day, Which God has call'd his own; With joy the sum-mons we o - bey, To wor - ship at his throne.

2. Thy cho - sen tem - ple, Lord, how fair! Where will-ing vo-t'ries throng To breathe the hum-ble, fer - vent prayer, And pour the cho - ral song.

PATERSON. C. M.

L. THOMPSON.

1. The God of na - ture and of grace In all his works ap - pears; His good - ness through the earth we trace, His gran - deur

2. Be - hold this fair and fer - tile globe, By him in wis - dom plann'd; 'Twas he who gird - ed, like a robe, The o - cean

TABOR. C. M.

T. HASTINGS
From the Mendocino Collection.
by permission

47

in the spheres,— His gran - deur in the spheres.
round the land,— The o - cean round the land.

1 Sweet is the prayer whose ho - ly stream In ear - nest:
2. Faith grasps the bless - ing she de - sires. Hope points the

plead - ing flows; De - vo - tion dwells up - on the theme, ^{FOR} And warm and warm - er glows,—And warm and warm - er glows ^{PIA.}
up - ward gaze; And Love, ce - les - tial Love, in - spires The el - o - quence of praise,—The el - o - quence of praise

MORRELL. C. M.

L. THOMPSON.

1. Be-hold us, Lord, with hum-ble fear, Approach thy temple's gate; Tho' most un-wor- thy to draw near, Or in thy courts to wait, Or in thy courts to wait.

2. But, trusting in thy boundless grace, To all so free-ly given, We wor-ship in this ho-ly place, And lift our souls to heaven, And lift our souls to heaven.

SWANWICK.* C. M.

LUCAS, of England.

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

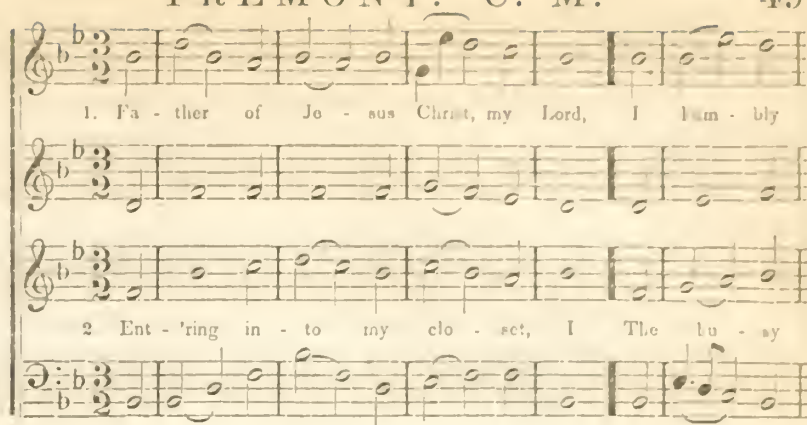
2. I find him lift - ing up my head; He brings sal - va - tion near; His pre - sence makes me free in - deed, And he will

* This tune was composed when its author was but 12 years of age.

FOR

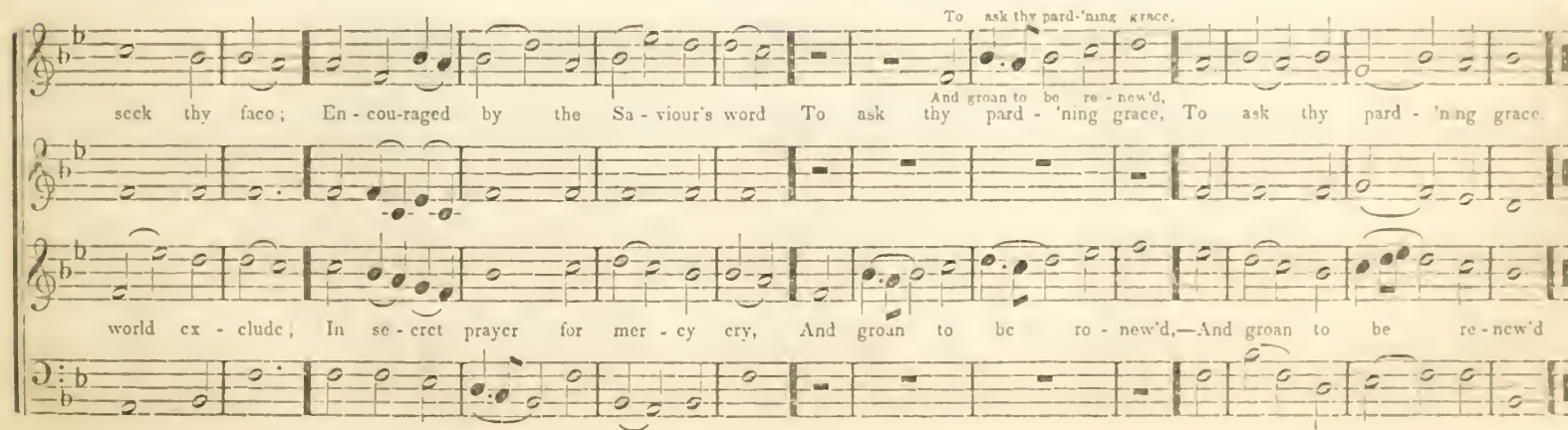


li - ber - ty, — A pledge of li - ber - ty.
soon ap - pear, — And he will soon ap - pear.



1. Fa - ther of Je - sus Christ, my Lord, I Hum - bly
2 Ent - ring in - to my clo - set, I The lu - cy

To ask thy pard-'ning grace.



seek thy face; En - cou - raged by the Sa - viour's word To ask thy pard - 'ning grace, To ask thy pard - 'ning grace.
world ex - clude; In se - cret prayer for mer - cy cry, And groan to be re - new'd, — And groan to be re - new'd

S W I F T. C. M.

1. All hail the power of Jesus' name! Let an-gels prostrate fall; Bring forth the roy-al di - a - dein, And crown him Lord of all,—And crown him Lord of all.

3. Ye chosen seed of Israel's race, Ye ransom'd from the fall: Hail him who saves you by his grace, And crown him Lord of all,—And crown him Lord of all.

G E N E V A. C. M.

JOHN COLE.

Let the redeem'd give thanks and praise To a for - giv - ing God! My fee - ble voice I

Let the redeem'd give thanks and praise To a for - giv - ing God! My fee - ble voice I

Let the re - deem'd give thanks and praise To a for - giv - ing God! My fee - ble voice I

Let the redeem'd give thanks and praise fo a for - giv - ing God! My fee - ble voice I

can - not raise, Till wash'd in Je - sus' blood.

can - not raise, Till wash'd in Je - sus' blood.

can - not raise, Till wash'd in Je - sus' blood.

can - not raise, Till wash'd in Je - sus' blood.

1. With - in thy house, O Lord our God, In re - jes -

2. As we thy mer - cy - seat sur - round, Thy Spi - rit,

ty ap - pear; Make this a place of thine a - bode, And shed thy bless - ings here, — And shed thy bless - ings here.

Lord, im - part: And let thy Gos - pel's joy - ful sound, With power reach eve - ry heart, — With power reach eve - ry heart.

AFFETTUOSO.

1. Far from the world, O Lord, I flee, From strife and tumult far; From scenes where Satan wages still His most successful war,—His most successful war.

2. The calm retreat, the silent shade, With prayer and praise agree; And seem by thy sweet bounty made For those who follow thee,—For those who follow thee.

ZERAH. C. M.

From the Carmina Sacra,
by permission.

ALLEGRO.

PIA.

FOR.

1. Sal-vation! O the joy-ful sound! What pleasure to our ears; A sovereign balm for every wound,—A cordial for our fears:—A sovereign.

2. Sal-vation! let the echo fly The spacious earth around, While all the armies of the sky Conspire to raise the sound:—While all the.

balm for eve-ry wound,— A cor-dial for our fears.

ar-mies of the sky Con-spire to raise the sound.

1. See, Is-rael's gen-tle Shep-herd stands With all-en-ga-ging charms.

2. Per-mit them to ap-proach, he cries, Nor scorn their hum-ble name:

Hark, how he calls the ten-der lambs, And folds them in his arms:— Hark, how he calls the ten-der lambs, And folds them in his arms

For 'twas to bless such souls as these The Lord of an-gels came:— For 'twas to bless such souls as these The Lord of an-gels came.

ORTONVILLE. C. M.

T. HASTINGS.

PIA.

1. How precious is the book divine, By in - spi - ra - tion given ; Bright as a lamp its doctrines shine, To guide our souls to heaven, To guide our souls to heaven.

2. It sweetly cheers our drooping hearts, In this dark vale of tears ; Life, light, and joy, it still imparts, And quells our rising fears, And quells our rising fears.

PIA.

RAVENSWOOD. C. M.

C. DINGLEY.

1. The glo - ri - ous u - ni - verse around, The heavens with all their train, Sun, moon, and stars, are firm - ly bound In one mys - te - ri - ous chain :—Sun, moon, and

2. The earth, the o - cean, and the sky, To form one world a - gree ; Where all that walk, or swim, or fly, Com - pose one fa - mi - ly:—Where all that

EXHORTATION. C. M. HUBBARD
From "New England Melodies," 55
by permission

stars, are firm-ly bound In one mys-ter-i-ous chain.

walk, or swim, or fly, Compose one fa-mi-ly.

1. When I can read my ti-tle clear To man-sions in the skies,

2. Should earth against my soul en-gage, And fire darts be hurl'd,

I'll bid farewell to eve-ry fear, And wipe my weep-ing eyes:— I'll bid farewell to eve-ry fear, And wipe my weep-ing eyes.

Then I can smile at Sa-tan's rage, And face a frown-ing world:— Then I can smile at Sa-tan's rage, And face a frown-ing world.

I'll bid fare-well to eve-ry fear, And wipe my weep-ing eyes:—
Then I can smile at Sa-tan's rage, And face a frown-ing world:—

1. O 'tis de-light without al-loy, Je-sus, to hear thy name: My spi-rit leaps with inward joy; I feel the sacred flame,—I feel the sa-cred flame.

2. My passions hold a pleasing reign, When love inspires my breast,—Love, the di-vi-nest of the train, The sovereign of the rest,—The sovereign of the rest.

OLDHAM. C. M.

LEACH.

1. Let eve-ry mor-tal ear attend, And eve-ry heart re-joice; The trum-pet of the Gos-pel sounds With an in-vi-ting voice,—With an in-vi-ting voice.

2. Ho! all ye hungry, starving souls, That feed up-on the wi-ld, And vain-ly strive with earth-ly toys To fill an emp-ty mind,—To fill an emp-ty mind.

CHESTER. C. M.

T. HASTINGS.

57

Musical score for 'CHESTER. C. M.' in 2/2 time, key of B-flat major. The score consists of two systems of vocal melody and piano accompaniment. The first system includes dynamic markings: PIA., CRES., FOR., and PIA. The lyrics are:

1. O for a clo-ser walk with God,—A calm and heav'n-ly frame; A light to shine up-on the road That leads me to the Lamb, That leads me to the Lamb.

2. Where is the blessedness I knew, When first I saw the Lord! Where is the soul-re-fresh-ing view Of Je - sus and his word ' Of Je - sus and his word!

DUNDEE.* C. M.

Scotch Melody.

Attributed by some compilers to Ravenscroft

Musical score for 'DUNDEE.* C. M.' in 2/2 time, key of B-flat major. The score consists of two systems of vocal melody and piano accompaniment. The lyrics are:

1. Je-sus, great Shepherd of the sheep, To thee for help we fly: Thy lit-tle flock in safe-ty keep, For O! the wolf is nigh. | For O! the wolf is nigh.

2. He comes, of hell-ish mal-ice full, To scat-ter, tear, and slay; He seizes eve-ry strag-gling soul As his own law-ful prey. | As his own law-ful prey.

* In other publications, this tune is also called "French."

Last line as usually sung

Last line as originally written.

MYTELENE. C. M.

N. A. BALDWIN.

1. Our God is love; and all his saints His im-age bear be-low: The heart with love to God in-spired, With love to man will glow. Then may we love each oth-er, Lord, As we are loved by thee.

2. None who are tru-ly born of God Can live in en-mi-ty; Then may we love each oth-er, Lord, - - - - As we are loved by thee.

QUEBEC CHAPEL. C. M.

J. PADDON.

1. O joy-ful sound of gos-pel grace, Christ shall in me ap-pear; I, e-ven I, shall see his face, -I shall be ho-ly here. Conqu'ror thro' him, I soon shall seize, And wear it as my due.

2. The glo-rious crown of right-eous-ness To me reach'd out I view; Conqu'ror thro' him, I soon shall seize, And wear - - it as my due.

BRISTOL. C. M.

T. HASTINGS.

59

1. Come, Fa-ther, Son, and Ho - ly Ghost, One God in per - sons three; Bring back the heav'n-ly bless - ing lost By all man-kind and me

2. Thy fa - vour and thy na - ture too, To me, to all re - store; For - give, and af - ter God re - new, And keep me ev - er - more.

MORVEN. C. M.

Scott's Melody.

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

2. But there's a voice of sove - reign grace Sounds from the sa - cred word:— Ho! ye de - spar - ing sin - ners, come, And trust a faith - ful Lord.

ABBOTSVILLE. C. M.

ASAHEL ABBOT.

1. O Sun of right-cous-ness, a-rise With heal-ing in thy wing; To my dis-eased, my faint-ing soul, Life and sal-va-tion bring.

2. These clouds of pride and sin dis-pel, By thy all-pier-cing beam: Light-en mine eyes with faith; my heart With ho-ly hope in-flame.

RICHARDS. C. M.

1. Come, let us use the grace di-vine, And all, with one ac-cord, In a per-pet-ual cov'-nant join Our-selves to Christ the Lord;—

2. Give up our-selves, thro' Je-sus' power, His name to glo-ri-fy; And pro-mise, in this sa-cred hour, For God to live and die.

FAREWELL. C. M.

I. B. WOODBURY

61

From the *Timbrel*, by permission

1. By cool Si - lo - am's sha - dy rill How sweet the li - ly grows! How sweet the breath, beneath the bill, Of Sha - ron's dew - y rose'

2. Lo! such the child whose ear - ly feet The paths of peace have trod— Whoso se - cret heart, with influence sweet, Is up - ward drawn to God

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The first staff begins with a treble clef and a sharp sign. The lyrics are written below the notes.

WOODSTOCK. C. M.

D. DUTTON, JR.

1. I love to steal a - while a - way From eve - ry cum - 'bring care, And spend the hours of set - ting day In hum - ble, grate - ful prayer

2. I love in sol - i - tude to shed The pen - i - ten - tial tear, And all his pro - mi - ses to plead Where none but God can hear.

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is two flats (Bb, Eb) and the time signature is 3/2. The first staff begins with a treble clef and two flat signs. The lyrics are written below the notes.

GILEAD. C. M.

J. GRIGG, JR.,
of Alexandria Virginia.

1. O Sun of right-eous-ness, a-rise With heal-ing in thy wing; To my dis-eased, my faint-ing soul, Life and sal-va-tion bring.

2. These clouds of pride and sin dis-pel, By thy all-pier-cing beam: Light-en mine eyes with faith; my heart With ho-ly hope in-flame.

The musical score for 'GILEAD. C. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/4. The first staff begins with a treble clef and a key signature of one flat. The second staff continues the vocal line. The third staff continues the vocal line. The fourth staff is the piano accompaniment, starting with a bass clef and a key signature of one flat.

HOWARD. C. M.

MRS. CUTHBERT.

1. Once more, my soul, the ri-sing day Sa-lutes thy wa-king eyes; Once more, my voice, thy tri-bute pay To Him that rules the skies.

2. Night un-to night his name re-peats, The day re-news the sound; Wide as the heavens on which he sits, To turn the sea-sons round.

The musical score for 'HOWARD. C. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the vocal line. The third staff continues the vocal line. The fourth staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp.

CYPRUS GROVE. C. M.

1. How vain are all things here be-low; How false, and yet how fair! Each plea-sure hath its poi-son too, And eve-ry sweet a snare

2. The bright-est things be-low the sky Give but a flatt'-ring light; We should sus-pect some dan-ger nigh, Where we pos-sess de-light

ROSEMOUNT. C. M.

R. DUNCAN.

1. O for a heart to praise my God, A heart from sin set free;— A heart that al-ways feels thy blood, So free-ly epl't for me—

2. A heart re-sign'd, sub-mis-sive, meek, My great Re-deem-er's throne; Where on-ly Christ is heard to speak,—Where Je-sus reigns a-lone

A Z M O N . C . M .

Arranged from GLASER.
From the Carmina Sacra, by permission.

1. O for a heart to praise my God, A heart from sin set free;— A heart that al-ways feels thy blood, So free-ly spilt for me:—

2. A heart re-sign'd, sub-mis-sive, meek, My great Re-deem-er's throne; Where on-ly Christ is heard to speak,—Where Je-sus reigns a-lone.

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the vocal line. The third staff continues the vocal line. The fourth staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp.

H E B E R . C . M .

G. KINGSLEY.
From the Sacred Choir, by permission.

1. My Sa-viour, my al-migh-ty Friend, When I be-gin thy praise, Where will the grow-ing num-bers end,— The num-bers of thy grace?

2. Thou art my ev-er-last-ing trust; Thy good-ness I a-dore: Send down thy grace, O bless-ed Lord, That I may love thee more.

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the vocal line. The third staff continues the vocal line. The fourth staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp.

BETHEL. C. M.

LEACH.

65

1. My drow-sy powers, why sleep ye so! A - wake, my slug-gish soul: No-thing hath half thy work to do, Yet no-thing 's half so

2. Go to the ants! for one poor grain See how they toil and strive; Yet we who have a heaven to'ob-tain, How neg-li-gent we 'lve!

WARWICK. C. M.

S. STANLEY.

1. Come, let us use the grace di-vine, And all, with one ac-cord, In a per-pet-ual cov-nant join Our-selves to Christ the Lord;—

2. Give up ourselves, through Je-sus' power, His name to glo-ri-fy; And pro-mise, in this sa-cred hour, For God to live and die.

1. The God of na-ture and of grace In all his works ap-pears; His goodness through the earth we trace, His gran-deur in the spheres.

2. Be-hold this fair and fer-tile globe, By him in wis-dom plann'd; 'Twas he who gird-ed, like a robe, The o-cean round the land.

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the bass line. The key signature is one flat (B-flat) and the time signature is 3/2. The music is written in a simple, hymn-like style with a focus on the lyrics.

TRINITY. C. M.

Old English Tune.

1. I know that my Re-deem-er lives, And ev-er prays for me: A to-ken of his love he gives,— A pledge of li-ber-ty.

2. I find him lift-ing up my head; He brings sal-va-tion near; His pre-sence makes me free in-deed, And he will soon ap-pear.

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the bass line. The key signature is one flat (B-flat) and the time signature is 3/2. The music is written in a simple, hymn-like style with a focus on the lyrics.

IRVING. C. M.

C. DINGLEY.

1. Be - hold us, Lord, with hum - blo fear, Ap - proach thy tem - ple's gate ; Though most un - wor - thy to draw near, Or in thy courts to wait

2. But, trust - ing in thy boundless grace, To all so free - ly given, We wor - ship in this ho - ly place, And lift our souls to heaven.

The musical score for 'IRVING. C. M.' is written in a 2/2 time signature with a key signature of one flat (B-flat). It consists of four staves. The first three staves are vocal lines, and the fourth staff is a bass line. The lyrics are printed below the vocal staves.

D E X T E R. C. M.

J. C. ANDREWS.

1. O that thou wouldst the hea - vens rend, In ma - jes - ty come down, — Stretch out thine arm om - ni - po - tent, And seize me for thine own.

2. De - scend, and let thy light - nings burn The stub - ble of thy foe ; My sins o'er - turn, o'er - turn, o'er - turn, And make the moun - tains flow.

The musical score for 'D E X T E R. C. M.' is written in a 2/2 time signature with a key signature of two sharps (D major). It consists of four staves. The first three staves are vocal lines, and the fourth staff is a bass line. The lyrics are printed below the vocal staves.

1. Come, thou om-nis-cient Son of man, Dis-play thy sift-ing power; Come, with thy Spi-rit's winn'-wing fan, And through-ly purge thy floor.

2. The chaff of sin, thc' ac-cur-sed thing, Far from our souls be driven; The wheat in-to thy gar-ner bring, And lay us up for heaven.

M E A R . C . M .

1. I would be thine; O take my heart, And fill it with thy love; Thy sa-cred im-age, Lord, im-part, And seal it from a-bove.

2. I would be thine; but while I strive To give my-self a-way, I feel re-bell-ion still a-live, And wan-der while I pray.

LEVINGS. C. M.

J. B. DUBOIS.

69

1. For - ev - er here my rest shall be, Close to thy bleed-ing side; This all my hopo, and all my plea,—For me the Sa - viour died.

2. My dy - ing Sa - viour, and my God, Fountain for guilt and sin, Sprin - kle mo - ev - er with thy blood, And cleanse and keep me clean.

The musical score consists of four staves. The first two staves are vocal lines in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. The last two staves are piano accompaniment in bass clef with the same key signature and time signature. The lyrics are printed below the vocal staves.

CALDWELL. C. M.

1. E - ter - nal Wis - dom! thee we praise, Thee the cre - a - tion sings: With thy loved name, rocks, hills, and seas, And heav'n's high pa - lace, rings.

2. Thy hand, how wide it spreads the sky, How glo - rious to be - hold! Tinged with a blue of heav'n - ly dye, And starr'd with spark - ling gold.

The musical score consists of four staves. The first two staves are vocal lines in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. The last two staves are piano accompaniment in bass clef with the same key signature and time signature. The lyrics are printed below the vocal staves.

NEWTON. C. M.

S. ASHMEAD,
Φηιααειραια.

1. How great the wis - dom, power, and grace, Which in re - demp - tion shine ; The heav'n-ly host with joy con - fess The work is all di - vine.

2. Be-fore his feet they cast their crowns,—Those crowns which Je - sus gave,— And, with ten thou-sand thou - sand tongues, Pro-claim his power to save.

DENTON. C. M.

1. Our God is love ; and all his saints His im - age bear be-low ; The heart with love to God in - spired, With love to man will glow.

2. None who are tru - ly born of God Can live in en - mi - ty ; Then may we love each o - ther, Lord, As we are loved by thee.

ABBOTSFORD. C. M.

Scotch Melody.

71

2. Great God! to me the sight af-ford To him of old al-low'd; And let my faith be-hold its Lord, De-scend-ing in a cloud

2. In that re-veal-ing Spi-rit come; Thine at-ri-butes pro-claim, And to my in-most soul make known The glo-ries of thy name.

BRADFORD. C. M.

From Handel's "Messiah."

MODERATO.

1. I know that my Re-deem-er lives, And ev-er prays for me: A to-ken of his love he gives,— A pledge of li-ber-ty.

2. I find him lift-ing up my head; He brings sal-va-tion near; His pre-sence inakes me free in-deed, And he will soon ap-pear.

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

2. Our wast - ing lives grow short - er still, As days and months increase; And eve - ry beat - ing pulse we tell, Leaves but the num - ber less.

MARTYRDOM.* C. M.

H. WILSON,
of Fenwick, Scotland.

MODERATO.

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

2. But there's a voice of sov' - reign grace Sounds from the sa - cred word:—Ho! ye de - spair - ing sin - ners, come, And trust a faith - ful Lord.

* This tune is also called "Fenwick" and "Drumlog," in Europe; and "Avon," in this country. It is erroneously attributed in most publications to "Gamble."

DOWNS . C. M.

J. BEECHING

73

1. My Sa - viour, my al - migh - ty Friend, When I be - gin thy praise, Where will the grow - ing num - bers end, — The num - bers of thy grace?

2. Thou art my ev - er - last - ing trust ; Thy good - ness I a - dore : Send down thy grace, O bless - ed Lord, That I may love thee more.

CLAREMONT. C. M.

B. CHILDS,
Baltimore.

1. If thou im - part thy - self to me, No oth - er good I need : If thou, the Son, shalt make me free, I shall be free in - deed.

2. I can - not rest till in thy blood I full re - demp - tion have ; But thou, thro' whom I come to God, Canst to the ut - most save.

BANNARD. C. M.

1. Lord, in the morn-ing thou shalt hear My voice as-cend-ing high: To thee will I di-rect my prayer,—To thee lift up mine eye:—

2. Up to the hills where Christ is gone, To plead for all his saints; Pre-sent-ing, at the Fa-ther's throne, Our songs and our com-plaints.

The musical score for 'BANNARD. C. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the vocal line. The third staff continues the vocal line. The fourth staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp.

MURRAY STREET. C. M.

1. The sa-cred bond of per-fect-ness Is spot-less cha-ri-ty; O let us, Lord, we pray, pos-sess The mind that was in thee.

2. Grant this, and then from all be-low In-sen-si-bly re-move: Our souls the change shall scarce-ly know, Made per-fect first in love.

The musical score for 'MURRAY STREET. C. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/2. The first staff begins with a treble clef and a key signature of one flat. The second staff continues the vocal line. The third staff continues the vocal line. The fourth staff is the piano accompaniment, starting with a bass clef and a key signature of one flat.

WOODING. C. M.

J. H. AIKMAN.

75

1. The long - lost son, with stream - ing eyes, From sol - ly just a - wake, Re - views his wand - rings with sur - prise; His heart be - gins to break

2. I starve, he cries, nor can I bear The fa - mine in this land, While ser - vants of my Fa - ther share The boun - ty of his hand

The musical score for 'WOODING. C. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/2. The first staff begins with a treble clef, a key signature of one flat, and a 2/2 time signature. The lyrics are written below the first two staves. The second staff continues the vocal line. The third and fourth staves provide the piano accompaniment, with the bass clef appearing on the fourth staff.

SERENITY. C. M.

COSTELLO.

1. O could I lose my - self in thee, Thy depth of mer - cy prove, — Thou vast, un - fa - thom - a - ble sea Of un - ex - haust - ed love.

2. My hum - bled soul, when thou art near, In dust and ash - es lies: How shall a sin - ful worm ap - pear, Or meet thy pu - rer eyes!

The musical score for 'SERENITY. C. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/2. The first staff begins with a treble clef, a key signature of one flat, and a 2/2 time signature. The lyrics are written below the first two staves. The second staff continues the vocal line. The third and fourth staves provide the piano accompaniment, with the bass clef appearing on the fourth staff.

1. How sweet the name of Je - sus sounds In a be - liev - er's ear; It soothes his sor-rows, heals his wounds, And drives a - way his fear.

2. It makes the wound-ed spi - rit whole, And calms the trou-bled breast; 'Tis man-na to the hun-gry soul, And to the wea-ry, rest.

The musical score for 'LOUISA. C. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The first staff begins with a treble clef and a 3/4 time signature. The lyrics are written below the vocal staves.

GILDER. C. M.

1. Why should the chil - dren of a King Go mourn-ing all their days? Great Com-fort - er, de-scend and bring The to - kens of thy grace.

Tenor or Alto - Ad lib.

2. Dost thou not dwell in all thy saints, And seal the heirs of heaven? When wilt thou ban - ish my complaints, And show my sins forgiven?

The musical score for 'GILDER. C. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 3/4. The first staff begins with a treble clef and a 3/4 time signature. The lyrics are written below the vocal staves.

TROY. C. M.

J. C. ANDREWS.

77

1. O God of Be-thel, by whose hand Thy peo-ple still are fed, Who, thro' this wea-ry pil-grim-age, Hast all our fa-thers led —

2. Our vows, our prayers, we now pre-sent, Be-fore thy throno of grace: God of our fa-thers! be the God Of their suc-ceed-ing race

The musical score consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves. The key signature is one sharp (F#) and the time signature is common time (C). The music is in a simple, hymn-like style with a steady rhythm.

STEPHENS.* C. M.

REV. WM JONES.

1 For - ev - er here my rest shall be, Close to thy bleed-ing side; This all my hope, and all my plea, — For me the Sa-voir died.

2 My dy-ing Sa-voir, and my God, Fountain for guilt and sin, Sprin-kle me ev - er with thy blood, And cleanse and keep me clean

The musical score consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves. The key signature is one sharp (F#) and the time signature is common time (C). The music is in a simple, hymn-like style with a steady rhythm.

* In some works, this tune is also called "St. Stephens," "Newington," and "Nayland."

ARMENIA. C. M.

S. B. POND.

From the U. S. Fra. mody, by permission.

1. When shall I see the wel-come hour That plants my God in me? Spi - rit of health, and life, and power, And per - fect li - ber - ty.

2. Love on - ly can the con-quest win, The strength of sin sub-due: Come, O my Sa-viour, cast out sin, And form my soul a - new.

WARNER. C. M.

E. LAWRENCE.

1. Come, ye that love the Sa-viour's name, And joy to make it known, The Sov'reign of your hearts pro-claim, And bow be - fore his throne.

2. Be-hold your Lord, your Mas - ter, crown'd With glo - ries all di - vine: And tell the wond - 'ring na - tions round, How bright those glo - ries shine.

EDOM. C. M.

W. R. D.

79

1. With - in thy house, O Lord our God, In ma - jes - ty ap - pear; Make this a place of thine a - bode, And shed thy bless - ings here

2. As we thy mer - cy - seat sur-round, Thy Spi - rit, Lord, im - part: And let thy Gos - pel's joy - ful sound, With power reach eve - ry heart.

The musical score for 'EDOM. C. M.' consists of two systems. The first system contains two staves of music with lyrics for the first verse. The second system contains two staves of music with lyrics for the second verse. The music is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are printed below the corresponding staves.

ROCKBRIDGE. C. M.

1. Come, Lord, and claim me for thine own; Sa - viour, thy right as - sert; Come, gracious Lord, set up thy throne, And reign with - in my heart

2. The day of thy great power I feel, And pant for li - ber - ty; I loathe my - self, de - ny my will, And give up all for thee

The musical score for 'ROCKBRIDGE. C. M.' consists of two systems. The first system contains two staves of music with lyrics for the first verse. The second system contains two staves of music with lyrics for the second verse. The music is written in a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The lyrics are printed below the corresponding staves.

H O S E A . C . M .

A. HUME.

1. Je - sus, to thee I now can fly, On whom my help is laid: Op-press'd by sins, I lift mine eye, And see the sha - dows fade.

2. Be - liev - ing on my Lord, I find A sure and pre - sent aid: On thee a - lone my con - stant mind Be eve - ry mo - ment stay'd.

P A R M A . C . M .

Arranged from ROSSINI.

1. Re - turn, O wand - rer, now re - turn, And seek thy Fa - ther's face; Those new de - sires which in thee burn Were kin - dled by his grace.

2. Re - turn, O wand - rer, now re - turn; He hears thy hum - ble sigh: He sees thy soft - en'd spi - rit mourn, When no one else is nigh.

PRINCETON. C. M.

81

1. O Lord, our King, how ex - cel - lent Thy name on earth is known; Thy glo - ry in the firm - a - ment, How won - der - ful - ly shown!

2. When I be-hold the heavens on high, The work of thy right hand; The moon and stars a - mid the sky, Thy lights in eve - ry land

The musical score for 'PRINCETON. C. M.' consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is 2/2. The first system contains the first two lines of music with lyrics. The second system contains the next two lines of music with lyrics.

SYDENHAM. C. M.

I. SMITH.

1. The glo - rious ar - mies of the sky To thee, al - migh - ty King, Tri - umph - ant an - thems con - se - crate, And hal - le - lu - jahs sing

2. But still their most ex - alt - ed flights Fall vast - ly short of thee: How dis - tant then must hu - man praise From thy per - fec - tions be.

The musical score for 'SYDENHAM. C. M.' consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (Bb) and the time signature is 2/2. The first system contains the first two lines of music with lyrics. The second system contains the next two lines of music with lyrics.

DORCAS. C. M.

1. Let eve - ry tongue thy good-ness speak, Thou sovereign Lord of all; Thy strength'ning hands up-hold the weak And raise the poor that fall.

2. When sor - rows bow the spi - rit down, When vir - tue lies dis - tress'd Be-neath the proud op - pres - sor's frown, Thou giv'st the mourn-er rest.

The musical score for 'DORCAS. C. M.' consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The first staff contains the melody for the first verse, followed by a second staff with a similar melody. The third and fourth staves provide a bass line accompaniment for the first and second verses respectively.

M A R Y . C . M .

JOHN W. PAUL.

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

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

The musical score for 'M A R Y . C . M .' consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The first staff contains the melody for the first verse, followed by a second staff with a similar melody. The third and fourth staves provide a bass line accompaniment for the first and second verses respectively.

K A M E. C. M.

R. H. PAISLEY.

83

1. Once more we come be - fore our God; Once more his bless - ing ask: O may not du - ty seem a load, Nor wor - ship prove a task

2. Fa - ther, thy quick'ning Spi - rit send From heaven, in Je - sus' name, To make our wait - ing minds at - tend, And put our souls in frame.

The musical score for 'K A M E. C. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/2. The first staff begins with a treble clef and a key signature of one flat. The lyrics are written below the vocal staves.

M A G N U S. C. M.

J. CLARK.

1. Come, ye that love the Saviour's name, And joy to make it known, The Sov'-reign of your hearts pro - claim, And bow be - fore his throne.

2. Be - hold your Lord, your Master, crown'd With glo - ries all di - vine: And tell the wond - 'ring na - tions round, How bright those glo - ries shine.

The musical score for 'M A G N U S. C. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is two sharps (D major), and the time signature is 2/2. The first staff begins with a treble clef and a key signature of two sharps. The lyrics are written below the vocal staves.

O L E O N . C . M .

A. R. COLES.

1. And can my heart as - pire so high To say,—My Fa - ther, God! Lord, at thy feet I fain would lie, And learn to kiss the rod

2. I would sub - mit to all thy will, For thou art good and wise; Let each re - bel - lious thought be still, Nor one faint mur - mur rise.

The musical score for 'OLEON. C. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The first staff begins with a treble clef and a key signature of one sharp. The lyrics are written below the first two staves.

A L E X A N D R I A . C . M .

1. See, Is-rael's gen - tle Shep-herd stands, With all - en - ga - ging charms: Hark! how he calls the ten - der lambs, And folds them in his arms.
Alto or Tenor—Ad lib.

2. Permit them to ap - proach, he cries, Nor scorn their hum-ble name: For 'twas to bless such souls as these The Lord of an - gels came.

The musical score for 'ALEXANDRIA. C. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The first staff begins with a treble clef and a key signature of one sharp. The lyrics are written below the first two staves.

C O N E. C. M.

A B CLARKE

1. With joy we hail the sacred day, Which God has call'd his own; With joy the sunmons we o - bey, To worship at his throne,— To wor - ship at his throne

2 Thy chosen temple, Lord, how fair! Where willing vot'ries throng To breathe the humble, fervent prayer, And pour the choral song,— And pour the cho - ral song.

P E T I T I O N. C. M.

BRAHAM.

AFFETUOSO. MODERATO.

PIA

1. Hear, gracious God, my humble prayer; To thee I breathe my sighs; When will the cheering morn appear! And when my joys arise? — And when my joys a - rise?

2. My God! O could I make the claim—My Father, and my Friend; And call thee mine, by every name On which thy saints depend,— On which thy saints depend.

HATFIELD. C. M.

G. KINGSLEY.

From the Sacred Choir, by permission.

1. Let eve - ry tongue thy good-ness speak, Thou sove-reign Lord of all; Thy strength'ning hands uphold the weak, And raise the poor that fall.

2. When sor - rows bow the spi - rit down, When vir - tue lies distress'd Be-neath the proud op - pres-sor's frown, Thou giv'st the mourn-er rest.

HEYWARD. C. M.

J. BEECHING.

1. As pants the hart for cool-ing streams, When heat-ed in the chase, So longs my soul, O God, for thee, And thy re - fresh - ing grace.

2. For thee, my God—the liv - ing God, My thir-sy soul doth pine; O, when shall I be - hold thy face, Thou Ma - jes - ty di - vine!

ARCHDALE. C. M. Two Verses.*

ANDREW LAW,
The Inventor of Patent Notes

1. Fa-ther, how wide thy glo-ry shines, How high thy won-ders rise; Known through the earth by thou-sand signs, By thou-sands through the skies.

3. Part of thy name di-vine-ly stands, On all thy crea-tures writ, They show the la-bour of thy hands, Or im-press of thy feet

First time Second time FOR

2. Those migh-ty orbs pro-claim thy power; Their mo-tions speak thy skill; And on the wings of eve-ry hour We read thy pa-tience still — | pa-tience still

4. But when we view thy strange de-sign To save re-bellious worms, Where vengeance and com-pas-sion join In their di-vi-nest forms — | vi-nest forms

* In applying this tune to a Hymn, the first part may be sung separate, and the last part applied only when the spirit of the words requires it

MAJESTY. C. M. (DOUBLE.)

BILLINGS.
From "New-England Melodies,"
by permission.

1. O for a thou-sand tongues to sing My great Re-deem-er's praise : The glo - ries of my God and King, The tri - - umphs of his grace.

3. Je - sus !—the Name that charms our fears, That bids our sorrows cease ; 'Tis mu - sic in the sin - ner's ears, 'Tis life, and health, and peace.

The first system consists of four staves of music. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is the bass line in bass clef with the same key signature and time signature. The lyrics are placed below the vocal line.

Tenor, Alto, and Soprano,—ad lib.

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

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

The second system also consists of four staves of music. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is the bass line in bass clef with the same key signature and time signature. The lyrics are placed below the vocal line.

A L I D A. C. M. (DOUBLE.)

D. B. THOMPSON

89

Not too fast.

The first system of the musical score consists of four staves. The top staff is a treble clef with a 6/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The lyrics for the first two lines are:

1. How hap - py eve - ry child of grace, Who knows his sins for - given! This earth, he cries, is not my place; I seek my place in heaven -

2. O what a bless - ed hope is ours, While here on earth we stay; We more than taste the heav'nly powers, And an - te - date that day

The second system of the musical score consists of four staves. The top staff is a treble clef with a 6/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The lyrics for the third and fourth lines are:

A coun - try far from mor - tal sight, Yet, O, by faith I see; The land of rest, the saints' de-light,— The heaven prepared for me.

We feel the re - sur - rec - tion near,— Our life in Christ con - ceal'd,— And with his glo - rious pre - sence here Our earth - en ves - sels fill'd

G A L I L E E . C . M . (DOUBLE.)

S. HUBBARD,
Boston.

1. There seems a voice in eve-ry gale, A tongue in eve-ry flower, Which tells, O Lord, the wondrous tale, Of thy al-migh-ty power.

2. Shall I be mute, great God, a-lone 'Midst na-ture's loud ac-claim! Shall not my heart, with answering tone, Breathe forth thy ho-ly name!

The birds, that rise on quiv'-ring wing, Pro-claim their Ma-ker's praise, And all the mingling sounds of spring To thee in an- them raise.

All na-ture's debt is smali to mine, Nature shall cease to be; Thou ga-vest—proof of love di-vine—Im-mor-tal life to me.

Organ.

JERUSALEM. C. M. (DOUBLE)

J. E. PACKARD

91

1. Je - ru - sa - lem! my hap - py home! Name ev - er dear to me! When shall my la - bours have an end, In joy, and peace in thee!

3. Why should I shrink at pain and wo! Or feel, at death, dis - may! I've Ca - naan's good - ly land in view, And realms of end - less day

2. O when, thou ci - ty of my God, Shall I thy courts as - cend, Where con - gre - ga - tions ne'er break up, And Sab - bath has no end!

4. A - pos - tles, mar - tyrs, pro - phets there, A - round my Sa - viour stand; And soon my friends in Christ be - low Will join the glo - rious band.

5. Je - ru - sa - lem! my hap - py home! My soul still pants for thee; Then shall my la - bours have an end, When I thy joys shall see

EUPHRATES. C. M.

A. R. COLES.

1. When ri - sing from the bed of death, O'erwhelm'd with guilt and fear, I view my Ma - ker face to face,— O how shall I ap - pear?

2. If yet, while par - don may be found, And mer - cy may be sought, My soul with in - ward hor - ror shrinks, And trem - bles at the thought.

J U D G M E N T. C. M.

W. MABIE.

1. And must I be to judgment brought, And an - swer in that day For eve - ry vain and i - dle thought, And eve - ry word I say?

2. Yes, eve - ry se - cret of my heart Shall short - ly be made known, And I re - ceive my just de - sert For all that I have done.

1. Why do we mourn for dy - ing friends, Or shake at death's a - larms! 'Tis but the voice that Jo - sus sends, To call them to his arms

2. Are we not tend - ing up - ward too, As fast as time can move! Nor should we wish the hours more slow, To keep us from our love.

WALSAL.* C. M.

H. PURCELL.

1. That dole - ful night be - fore his death, The Lamb, for sin - ners slain, Did, al - most with his dy - ing breath, This so - lemn feast or - dain

2. To keep the feast, Lord, we have met, And to re - mem - ber thee - Help each poor trem - bler to re - peat, - For me, he died for me!

* In other publications, this tune is also called "Durham" and "Reading."

REFLECTION. C. M.

C. DINGLEY.

1. When ri-sing from the bed of death, O'erwhelm'd with guilt and fear, I view my Ma-ker face to face,— O how shall I ap-pear?

2. If yet, while par-don may be found, And mer-cy may be sought, My soul with in-ward hor-ror shrinks, And trem-bles at the thought.

ST. OLAVES. C. M.

J. HUSBAND.

1. Fa-ther, I stretch my hands to thee; No o-ther help I know: If thou withdraw thy-self from me, Ah! whi-ther shall I go!

2. What did thine on-ly Son en-dure, Be-fore I drew my breath! What pain, what labour, to se-cure, My soul from end-less death!

CAROLINE. C. M.

J. HALLOWELL

95

Ah, whi - ther shall I go!
My soul from end - less death!

1. Why do we mourn for dy - ing friends, Or shake at death's a - larms!
2. Are we not tend - ing up - ward too, As fast as time can move!

'Tis but the voice that Je - sus sends, To call them to his arms,— To call them to his arms,— To call them to his arms.
Nor should we wish the hours more slow, To keep us from our love,— To keep us from our love,— To keep us from our love.

BLACKBOURN. C. M.

Scotch Melody.

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

2. Are we not tend - ing up - ward too, As fast as time can move? Nor should we wish the hours more slow, To keep us from our love.

FUNERAL THOUGHT. C. M.

I. SMITH.

1. Hark! from the tombs a dole - ful sound; My ears at - tend the cry :— Ye liv - ing men, come view the ground Where you must short - ly lie.

2. Prin - ces, this clay must be your bed, In spite of all your towers; The tall, the wise, the rev-'rend head, Shall lie as low as ours.

REPENTANCE. C. M.

T. JACKSON

97

1. Why should our tears in sor - row flow When God re - calls his own, And bids them leave a world of wo, For an in - mor - tal crown?

2. Is not e'en death a gain to those Whose life to God was given? Glad - ly to earth their eyes they close, To o - pen them in heav'n

The musical score for 'Repentance' consists of two systems. The first system has a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/2 time signature. It contains two staves of music with lyrics underneath. The second system also has a treble clef, the same key signature, and time signature, and contains two staves of music with lyrics underneath. The lyrics are: '1. Why should our tears in sor - row flow When God re - calls his own, And bids them leave a world of wo, For an in - mor - tal crown?' and '2. Is not e'en death a gain to those Whose life to God was given? Glad - ly to earth their eyes they close, To o - pen them in heav'n'.

MALDEN.* C. M.

TANSUR.

1. And must I be to judg - ment brought, And an - swer in that day For eve - ry vain and i - dle thought, And eve - ry word I say!

2. Yes, eve - ry se - cret of my heart Shall short - ly be made known, And I re - ceive my just de - sert For all that I have done

7

* Also called "Plymouth," in other publications.

The musical score for 'Malden' consists of two systems. The first system has a treble clef, a key signature of one flat (F), and a 3/2 time signature. It contains two staves of music with lyrics underneath. The second system also has a treble clef, the same key signature, and time signature, and contains two staves of music with lyrics underneath. The lyrics are: '1. And must I be to judg - ment brought, And an - swer in that day For eve - ry vain and i - dle thought, And eve - ry word I say!' and '2. Yes, eve - ry se - cret of my heart Shall short - ly be made known, And I re - ceive my just de - sert For all that I have done'. A page number '7' is located at the bottom left of the second system, and a footnote '* Also called "Plymouth," in other publications.' is at the bottom center.

LOWELL. L. M.

Russian Melody.
Arranged by L. MASON.

1. O God, thou art my God a - lone ; Ear - ly to thee my soul shall cry ; A pil - grim in a land unknown, — A thirs - ty land, whose springs are dry.

2 Thee, in the watch - es of the night, When I re - mem - ber on my bed, Thy presence makes the darkness light ; Thy guar - dian wings are round my head.

WINCHESTER. L. M.

DR. CROFT.
Also ascribed to M. LUTHER.

1. My God, how end - less is thy love ; Thy gifts are eve - ry even - ing new ; And morn - ing mer - cies from a - bove, Gent - ly de - scend like ear - ly dew.

2. Thou spread'st the curtains of the night, Great Guardian of my sleep - ing hours ; Thy sov'reign word restores the light, And quick - ens all my drow - sy powers.

WESLEY. L. M.

S. WESLEY.

99

1. Thus far the Lord hath led me on,—Thus far his power pro-longs my days; And evo-ry eve-ning shall make known Some fresh me-mo-rial of his grace

2. Much of my time has run to waste, And I, per-haps, am near my home: But he for-gives my fol-lies past, And gives me strength for days to come.

TOOKER. L. M.

1. Servants of God ' in joy-ful lays, Sing ye the Lord Jo-ho-vah's praise; His glo-rious name let all a-dore, From age to age, for-ev-er-more.

2. Blest be that name, supre-mely blest, From the sun's rising to its rest; A-bove the heavens his power is known, Through all the earth his goodness shown.

J U D E A . L . M .

T. HASTINGS.

1. My soul be - fore thee pros - trate lies ; To thee, her source, my spi - rit flies ; My wants I mourn, my chains I see ; O let thy pre - sence set me free.

2. Je - sus, vouchsafe my heart and will With thy meek low - li - ness to fill ; No more her power let na - ture boast, But in thy will may mine be lost.

P E R U . L . M .

LEACH.

1. Far from my thoughts, vain world, be gone, Let my re - li - gious hours a - lone ; Fain would mine eyes my Sa - viour see ; I wait a vi - sit, Lord, from thee,

2. O warm my heart with ho - ly fire, And kin - dle there a pure de - sire : Come, sa - cred Spi - rit, from a - bove, And fill my soul with heav'nly love,

I want a vi - sit, Lord, from thee.

And fill my soul with heav'n - ly love.

1. O God, thou art my God a - lone; Ear - ly to thee my soul shall cry,

2. Thee, in the watch-es of the night, When I re-mem - ber on my bed,

A pil - grim in a land un-known, — A thirs - ty land, whose springs are dry, — A thirs - ty land, whose springs are dry

Thy pre - sence makes the dark - ness light; Thy guar - dian wings are round my head, — Thy gear - den wings are round my head.

1. How sweetly flow'd the Gos-pel's sound From lips of gen-tle-ness and grace, While list'ning thousands ga-ther'd round, And joy and rev'rence fill'd the place.

2. From heaven he came, of heaven he spoke, To heaven he led his fol-lowers' way; Dark clouds of gloom-y night he broke, Un-veil-ing an im-mor-tal day.

QUITO. L. M.

I. TUCKER.

1. Come, O thou great-er than our heart, And make thy faith-ful mer-cies known; The mind which was in thee im-part; Thy constant mind in us be shown,—

2. O let us by thy cross a-bide, Thee, on-ly Thee, re-solved to know; The Lamb for sin-ners cru-ci-fied, A world to save from end-less wo,—

Thy con-stant mind in us bo shown.

Thy con-stant mind in us bo shown.

1 Praise waits in Zi - on, Lord, for thee; Thy saints a - dore thy ho - ly name.

2. E - ter - nal Source of truth and light, To thee we look, on thee we call;

Thy saints a-dore thy
To thee we look, on

Thy crea-tures bend the'o-be - dient knee, And, hum - bly, now thy pre - sence claim,— And, hum - bly, now thy pre - sence claim.

Lord, we are no - thing in thy sight, But thou to us art all in all,— But thou to us art all in all.

1. Thine, Lord, is wis-dom, thine a - lone! Justice and truth be-fore thee stand: Yet, nearer to thy sa - cred throne, Mercy witholds thy lift - ed hand.

2. Each evening shows thy ten - der love, Each rising morn thy plenteous grace: Thy waken'd wrath doth slow-ly move, Thy willing mer - cy flies a - pace.

The musical score for 'Ellethorpe' consists of two systems. The first system contains the first two staves of music, with the first staff being the vocal line and the second staff being the piano accompaniment. The second system contains the next two staves of music, also with a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

MILO. L. M.

J. B. H.

1. Eter-nal depth of love di - vine, In Je-sus, God with us, dis-play'd; How bright thy beaming glories shine! How wide thy healing streams are spread!—

2. With whom dost thou delight to dwell? Sinners, a vile and thankless race; O God, what tongue aright can tell How vast thy love, how great thy grace!—

The musical score for 'Milo' consists of two systems. The first system contains the first two staves of music, with the first staff being the vocal line and the second staff being the piano accompaniment. The second system contains the next two staves of music, also with a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4.

How wide thy heal - ing streams are spread!

How vast thy love, how great thy grace!

1. God of my life, thro' all my days My grate - ful powers shall sound thy praise;

2. When anx - ious cares would break my rest, And griefs would tear my throb - bing breast,

My song shall wake with open - ing light, And cheer the dark and si - lent night,— And cheer the dark and si - lent night.

Thy tune - ful prai - ses, raised on high, Shall check the mur - mur and the sigh,— Shall check the mur - mur and the sigh.

1. Why is my heart with grief oppress'd! Can all the pains I feel or fear, Make thee, my soul, for-get thy rest—For-get that God, thy God, is near!

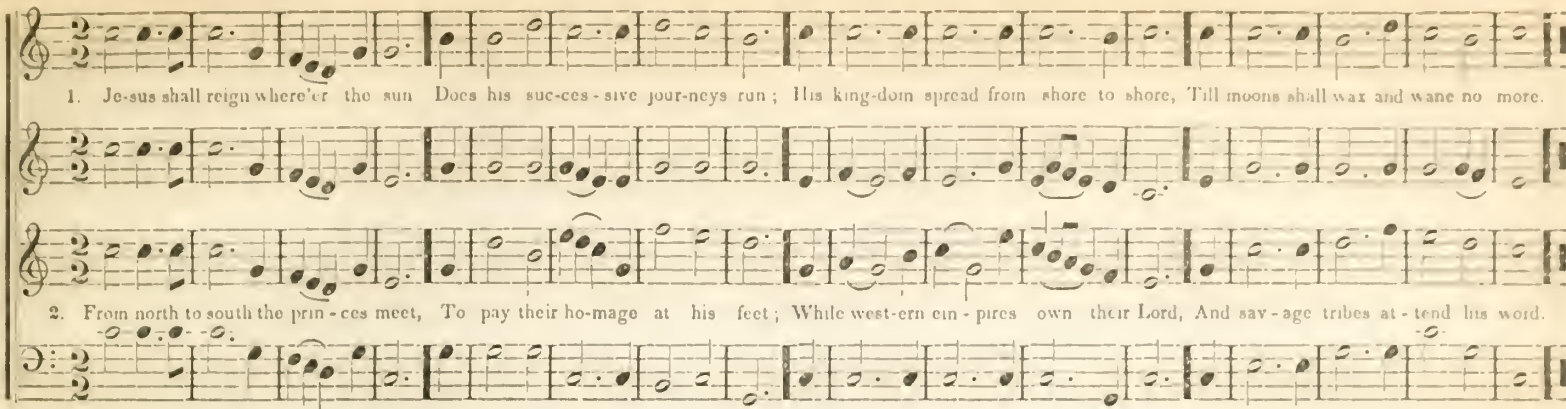
2. Hast thou not of-ten call'd the Lord Thy re-fuge, thy al-migh-ty friend! And canst thou fear to trust that word On which thy hopes of heaven de-pend!

W A R D . L . M .

Scotch Melody.
Arranged by L. MASON.

1. How do thy mercies close me round! For-ev-er be thy name a-dored; I blush in all things to a-bound; The ser-vant is a-bove his Lord.

2. In-ured to po-ver-ty and pain, A suff-ring life my Mas-ter led: The Son of God, the Son of man, He had not where to lay his head.

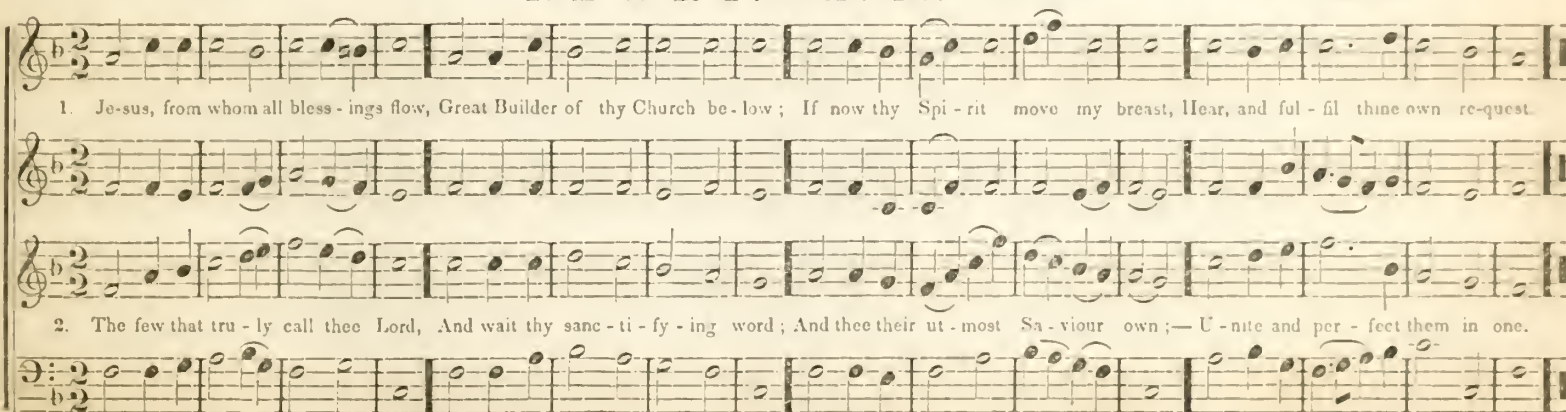


1. Je-sus shall reign where'er the sun Does his suc-ces-sive jour-neys run; His king-dom spread from shore to shore, Till moons shall wax and wane no more.

2. From north to south the prin-ces meet, To pay their ho-mage at his feet; While west-ern ein-pires own their Lord, And sav-age tribes at-tend his word.

N E W R Y.* L. M.

J. HATTON.



1. Je-sus, from whom all bless-ings flow, Great Builder of thy Church be-low; If now thy Spi-rit move my breast, Hear, and ful-fill thine own re-quest.

2. The few that tru-ly call thee Lord, And wait thy sanc-ti-fy-ing word; And thee their ut-most Sa-viour own;—U-nite and per-fect them in one.

* In other publications, this tune is generally called "Duke Street."

S A G E. L. M.

J. M. WOOLLEY,
Of Ogdensburg, N. Y.

1. With glo - ry clad, with strength array'd, The Lord, that o'er all na - ture reigns, The world's foundations strongly laid, And the vast fa - bric still sus - tains.

2. How sure es - tab - lish'd is thy throne, Which shall no change or pe - riod see! For thou, O Lord, and thou a - lone, Art King from all e - ter - ni - ty.

P A R K S T R E E T. L. M.

VENUA.

1. On all the earth thy Spi - rit shower; The earth in right-cous-ness re - new; Thy kingdom come, and hell's o'erpower, And to thy scap-tre all sub-due,—
Tenor or Alto—Ad lib.

2. Like mighty winds, or tor - rents fierce, Let him op - po - sers all o'er - run; And eve - ry law of sin re - verse, That faith and love may make all one,—

H A R L E M. L. M.

S. B. FOND.

109

And to thy sheep - tre all sub - duo.

That faith and love may make all one.

1. Praise ye the Lord! 'tis good to raise Your hearts and voi - ces in his praise.

2. He form'd the stars, those heav'n - ly flames; He counts their num - bers, calls their names;

His na - ture and his works in - vite To make this du - ty our de - light, — To make this du - ty our de - light.

His wis - dom's vast, and knows no bound, — A deep where all our thoughts are drown'd, — A deep where all our thoughts are drown'd.

1. Though now the na-tions sit be - neath The dark-ness of o'erspreading death ; God will a - rise with light di - vine, On Zi-on's ho - ly towers to shine.

2. That light shall shine on dis-tant lands, And wand'ring tribes, in joy-ful bands, Shall come, thy glo-ry, Lord, to see, And in thy courts to wor - ship thee.

The musical score for 'ELLSWORTH. L. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the bass line. The key signature is two flats (B-flat and E-flat), and the time signature is 3/2. The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a treble clef and a key signature of two flats. The third staff begins with a treble clef and a key signature of two flats. The fourth staff begins with a bass clef and a key signature of two flats. The music is written in a simple, hymn-like style with a mix of eighth and quarter notes.

ROYAL. L. M.

1. O ren - der thanks to God a - bove, The foun - tain of c - ter - nal love ; Whose mer - cy firm thro' a - ges past Hath stood, and shall for -

2. Who can his migh - ty deeds ex - press, Not on - ly vast, but num - ber - less ? What mor - tal el - o - quence can raise His tri - bute of im -

The musical score for 'ROYAL. L. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the bass line. The key signature is one sharp (F#), and the time signature is 3/4. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The music is written in a simple, hymn-like style with a mix of eighth and quarter notes.

MARTILLO. L. M.

C. S. THOMSON. 111

ANDANTE.

ev - er last,— Hath stood, and shall for - ev - er last.

mor - tal praise,— His tri - bute of im - mor - tal praise.

1. Why should we start, and fear to die? What tim'rous worms we mor-tals are!

2. The pains, the groans, the dy - ing strife, Fright our ap - proach - ing souls a - way.

Death is the gate to end - less joy, And yet we dread to en - ter there: Death is the gate to end-less joy, And yet we dread to en - ter there.

And we shrink back a - gain to life, Fond of our pri - son and our clay: And we shrink back a - gain to life, Fond of our pri - son and our clay.

CHARLES. L. M.

1. Come, Saviour, Je - sus, from a - bove, As-sist me with thy heav'nly grace; Emp-ty my heart of earth - ly love, And for thy-self pre-pare the place.

2. O let thy sa - cred pre - sence fill, And set my long-ing spi - rit free; Which pants to have no oth - er will, But night and day to feast on thee.

LYON. L. M.

German Air.

1. Au-ther of Faith, e - ter - nal Word, Whose Spirit breathes the ae - tive flame, Faith, like its Fin - ish - er and Lord, To-day, as yes-ter - day, the same :—

2. To thee our hum-ble hearts as - pire, And ask the gift un - speak - a - ble; Increase in us the kin - dled fire, In us the work of faith ful-ful.

OLD HUNDRED. L. M.

German Choral.
Ascribed to MARTIN LUTHER

1. Be-fore Je-ho-vah's aw-ful throne, Ye na-tions, bow with sa-cred joy ; Know that the Lord is God a-lone, He can cre-ate, and he de-stroy

2. His sov'-reign power, with-out our aid, Made us of clay, and form'd us men ; And when like wand'ring sheep we stray'd, He brought us to his field a-ga

The musical score for 'OLD HUNDRED' is written in G major (one sharp) and 2/2 time. It consists of two systems of music. The first system contains the first two staves of the first verse. The second system contains the first two staves of the second verse. Each system includes a vocal line (treble clef) and a piano accompaniment line (bass clef).

W. Y C K O F F. L. M.

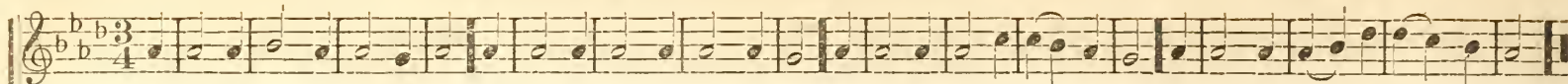
S. PRUYN.
From the U S Psalmody, by permission

1. E-ter-nal Power, whose high a-bode Be-comes the gran-deur of a God, In-fi-nite lengths, be-yond the bounds Where stars re-volve their lit-tle rounds

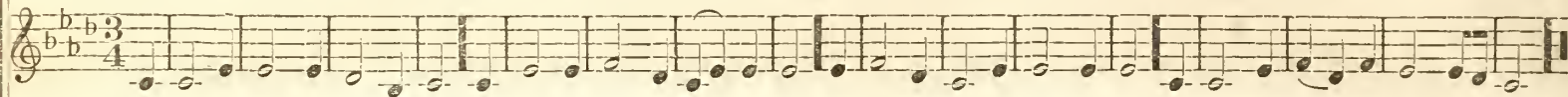
2. Thee while the first arch-an-gel sings, He hides his face be-hind his wings : And ranks of shi-ning thrones a-round Fall wor-ship-ping, and spread the ground.

S

The musical score for 'W. Y C K O F F' is written in B-flat major (two flats) and 2/2 time. It consists of two systems of music. The first system contains the first two staves of the first verse. The second system contains the first two staves of the second verse. Each system includes a vocal line (treble clef) and a piano accompaniment line (bass clef). A 'S' is written below the piano line of the second system.



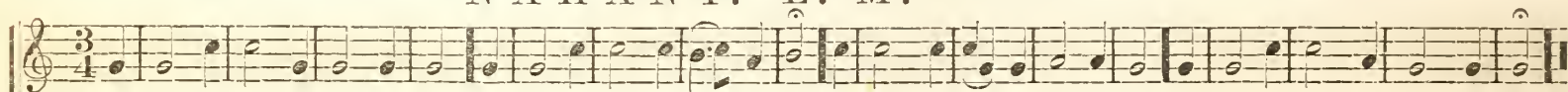
1. From eve - ry stor - my wind that blows, From eve - ry swell - ing tide of woes, There is a calm, a sure re - treat ; 'Tis found be - neath the mer - cy - seat.



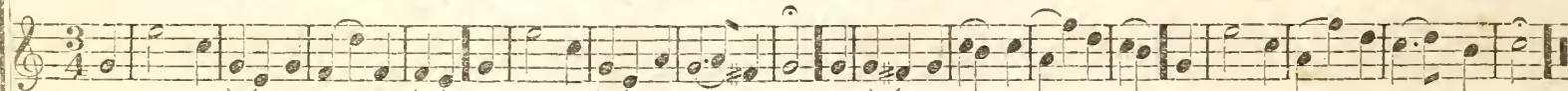
2. There is a place, where Je - sus sheds The oil of glad - ness on our heads ; A place than all be - sides more sweet, — It is the blood - bought mer - cy - seat.



NAHANT. L. M.



1. Je - sus, in whom the God - head's rays Beam forth with mild - est ma - jes - ty ; I see thee full of truth and grace, And come for all I want to thee.



2. Save me from pride, — the plague ex - pel ; Je - sus, thine hum - ble self im - part : O let thy mind with - in me dwell ; O give me low - li - ness of heart.



BERKLEY. L. M.

A. BRUSH,
Organist, N. Y.

115

1. E - ter - nal Source of eve - ry joy, Well may thy praise our lips em-ploy, While in thy tem-plo we ap-pear, Whose good-ness crowns the e.r - cling year.

2. The flow - ery spring, at thy command, Embalms the air, and paints the land; The summer rays with vig - our shine, To raise the corn, and cheer the vine.

Organ.

ALFRETON. L. M.

W. BEASTALL.

1. O Thou, to whose all-search - ing sight Tho darkness shi - neth as tho light, Search, prove my heart, it pants for thee; O burst these bonds, and set it free.

2. Wash out its stains, re - fine its dress; Nail my af - fec - tions to the cross; Hallow each thought; let all with - in Be clean, as thou, my Lord, art clean.

Tenderly.

1. My hope, my all, my Sa-viour thou ; To thee, lo, now my soul I bow ; I feel the bliss thy wounds in-part,— I find thee, Saviour, in my heart.

2. Be thou my strength,—be thou my way ; Protect me thro' my life's short day : In all my acts may wis - dom guide, And keep me, Saviour, near thy side.

The musical score for 'ELSTOW. L. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the vocal line. The third staff continues the vocal line. The fourth staff is the piano accompaniment, starting with a bass clef and a key signature of one sharp.

S M I T H. L. M.

1. My heart is fix'd on thee, my God : I rest my hope on thee a - lone ; I'll spread thy sa - cred truths abroad,— To all mankind thy love make known.

2. A - wake, my tongue, a-wake, my lyre ; With morn-ing's ear - liest dawn a - rise ; To songs of joy my soul in-spire, And swell your mu-sic to the skies.

The musical score for 'SMITH. L. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/4. The first staff begins with a treble clef and a key signature of one flat. The second staff continues the vocal line. The third staff continues the vocal line. The fourth staff is the piano accompaniment, starting with a bass clef and a key signature of one flat.

U A N E. L. M.

C. DINGLEY

117

1. Far from my thoughts, vain world, begone, Let my re - li - gious hours a - lone ; Fain would mine eyes my Sa - viour see ; I wait a - vi - at, Lord, from thee

2. O warm my heart with ho - ly fire, And kin - dle there a pure de - sire : Come, sa - cred Spi - rit, from a - bove, And fill my soul with heav'nly love.

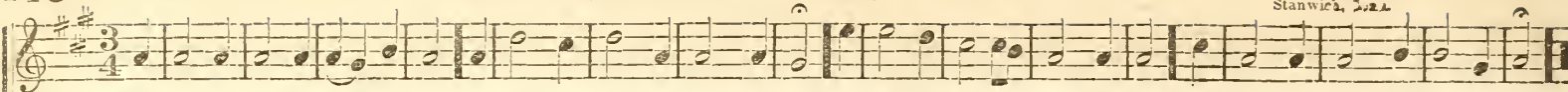
U P T O N. L. M.

L. MASON.

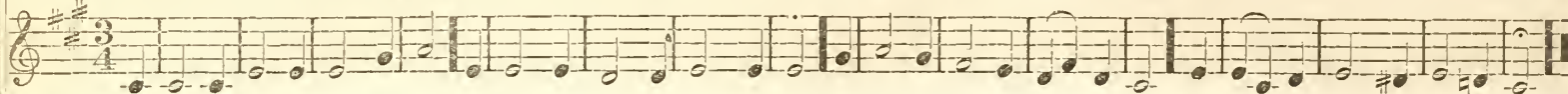
1. He wills that I should ho - ly be : That ho - li - ness I long to feel ; That full di - vine con - for - mi - ty To all my Sa - viour's right - eous will.

2. See, Lord, the tra - vail of thy soul Accomplish'd in the change of mi - no ; And plunge me, eve - ry whit made whole, In all the depths of love di - vine.

R U N D L E . L . M .

W. FORSTER
Stanwick, 1822.

1. Of Him who did sal - va - tion bring, I could for - ev - er think and sing ; A - rise, ye nee - dy,—he'll re - lieve ; A - rise, ye guil - ty,—he'll forgive.



2. Ask but his grace, and lo, 'tis given, Ask, and he turns your hell to heaven : Though sin and sorrow wound my soul, Je - sus, thy balm will make it whole.



L U T O N . L . M .

BURDER.



1. Great God, attend, while Zi - on sings The joy that from thy pre - sence springs ; To spend one day with thee on earth Ex - ceeds a thou - sand days of mirth.



2. Might I en - joy the mean - est place With - in thine house, O God of grace ; Not tents of ease, nor thrones of power, Should tempt my feet to leave thy door.



DUTTON. L. M.

HAYDN.

119

1. The morning flowers dis-play their sweets, And gay the
 "k-en leaves un-fold, As care-less of the noon-tide heats, As fear-less of the even-ing cold.

2. Nipp'd by the wind's un-time - ly blast, Parch'd by the sun's di - rect - er ray, Tho mo -
 - ry glo - ries waste, — The short-lived beauties die a - way

PARTING HOUR. L. M.

T. HASTINGS.

1. How sweet the hour of clo-sing day, When all is peace - ful and so - rene, And when the sun, with cloud-less ray, Sheds mel-lo -
 the scene!

2. Such is the Chris-tian's part-ing hour; So peace-ful-ly he sinks to rest; When faith, endued from heaven with pow'r, Sustains and cheers his lan-guid breast.

DORMAN. L. M.

1. O spi - rit of the liv - ing God, In all thy plen - i - tude of grace, Where'er the foot of man hath trod, De - scend on our a - pos - tate race.

2. Give tongues of fire, and hearts of love, To preach the re - con - ci - ling word; Give power and unc - tion from a - bove, Where'er the joy - ful sound is heard.

The musical score for 'DORMAN. L. M.' consists of two systems. The first system contains two staves of music with lyrics 1. The second system contains two staves of music with lyrics 2. The music is written in a 2/2 time signature with a treble clef and a key signature of one flat (Bb).

FOUNTAIN. L. M.

LEACH.

1. Great Source of be - ing and of love! Thou wat - rest all the worlds a - bove; And all the joys which mor - tals know, From thine ex - haust - less foun - tain flow.

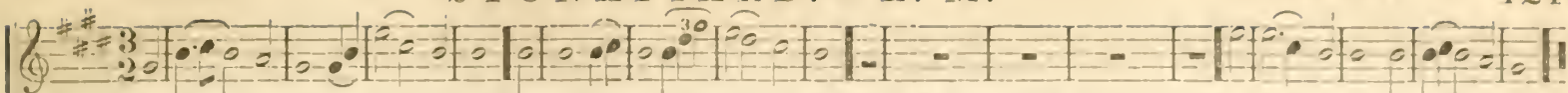
2. A sa - cred spring, at thy com - mand, From Zi - on's mount, in Canaan's land, Be - side thy tem - ple cleaves the ground, And pours its lim - pid stream around.

The musical score for 'FOUNTAIN. L. M.' consists of two systems. The first system contains two staves of music with lyrics 1. The second system contains two staves of music with lyrics 2. The music is written in a 2/2 time signature with a treble clef and a key signature of two flats (Bb, Eb).

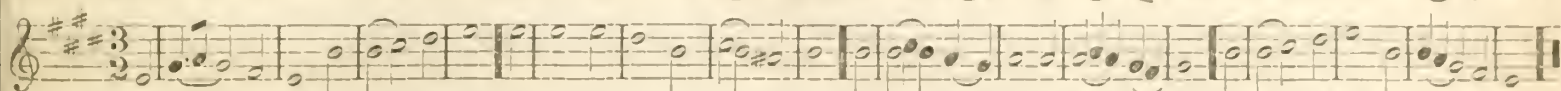
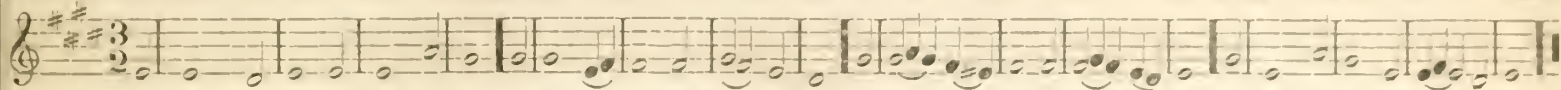
STONEFIELD.* L. M.

S. STANLEY

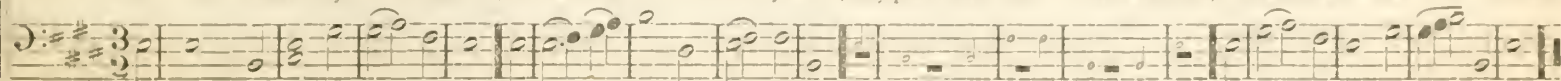
121



1. From all that dwell be-low the skies, Let the Cro-a-tor's praise a-rise; Let the Redeemer's name be sung, Throug-eve-ry land, by eve-ry tongue.

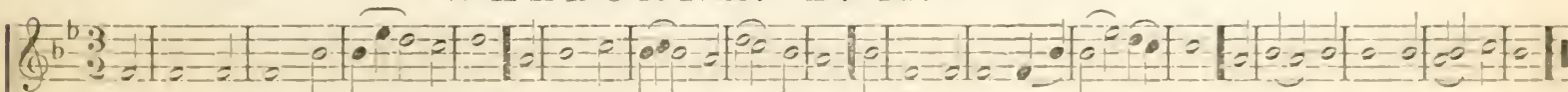


2. E-ter-nal are thy mer-cies, Lord, E-ter-nal truth at-tends thy word; Thy praise shall sound from shore to shore, Till seas shall rise and set no more

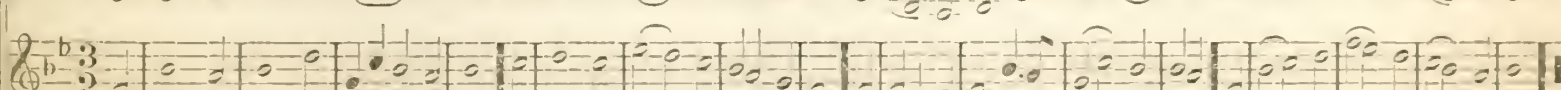
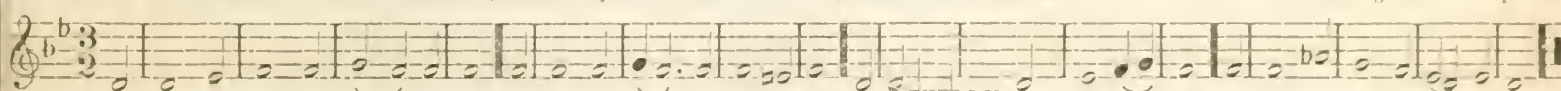


* Also called "Do verdale," in other publications.

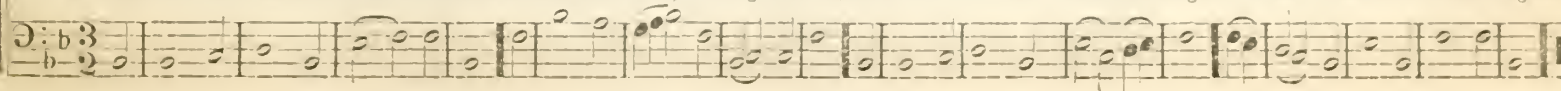
WELBORNE. L. M.



1. To Jo-sus, our ex-alt-ed Lord, The name by heaven and earth adored; I am would our hearts and voi-ces raise A cheer-ful song of sa-cred praise.



2. But all the notes which mor-tals know, Are weak, and lan-guish-ing, and low; Far, far a-bove our hum-ble songs, The theme demands im-mor-tal tongues.



MORNING FLOWER. L. M.

C. DINGLEY.

1. The morn-ing flowers display their sweets, And gay their silk - en leaves un - fold, As care- less of the noontide heats, As fear - less of the eve-ning cold.

2. Nipp'd by the wind's un-time-ly blast, Parch'd by the sun's di - rect - er ray, The mo-ment - a - ry glories waste, —The short-lived beau-ties die a - way.

BROOKHOUSE. L. M.

FAWCETT.

1. God of my strength, in theo a-lone A re-fuge from dis - tress I see; O why hast thou thine aid withdrawn? Why hast thou, Lord, for - sa - ken me?

2. O let thy light my footsteps guide; Thy love and truth my spi - rit fill; That in thy house I may re - side, And worship at thy ho - ly hill.

STEINBACH. L. M.

C. S. THOMSON.

123

1. Great God of na-tions, now to thee Our hymn of gra-ti-tude we raise; With hum-blo heart, and bend-ing knee, We of-fer thee our song of praise.

2. Thy name we bless, al-migh-ty God, For all the kind-ness thou hast shown To this fair land the pil-grims trod,—This land we fond-ly eall our own.

SEASONS. L. M.

PLEYEL.

1. E-ter-nal Source of eve-ry joy, Well may thy praise our lips em-ploy, Whilo in thy tem-ple we ap-pear, Whose goodness crowns the cir-cle-ing year.

2. The flow-ery spring, at thy com-mand, Embalms the air, and paints the land; The sum-mer rays with vi-gour shine, To raise the corn, and cheer the vine.

1. Great God of na - tions, now to thee Our hymn of gra - ti - tude we raise ; With hum - ble heart, and bend - ing knee, We of - fer thee our song of praise.

2. Thy name we bless, al - migh - ty God, For all the kind - ness thou hast shown To this fair land the pil - grims trod, — This land we fond - ly call our own.

The musical score for 'NARES. L. M.' consists of two systems. The first system contains two staves of music with lyrics 1 and 2. The second system contains two staves of music with lyrics 1 and 2. The music is written in 2/2 time and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

P I E R M O N T . L . M .

1. Ere mountains rear'd their forms sublime, Or heaven and earth in or - der stood, Be - fore the birth of an - cient time, From ev - er - last - ing thou art God.

2. A thousand a - ges, in their flight, With thee are as a fleet - ing day ; Past, pre - sent, fu - ture, to thy sight At once their va - rious scenes display.

The musical score for 'PIERMONT. L. M.' consists of two systems. The first system contains two staves of music with lyrics 1 and 2. The second system contains two staves of music with lyrics 1 and 2. The music is written in 2/2 time with a key signature of one sharp (F#) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

MORNING LIGHT. L. M.

125

1 There is a God—all na - ture speaks, Thro' earth, and air, and seas, and skies; See—from the clouds his glo - ry breaks, When ear - liest beams of morn - ing rise

2 The ri - sing sun, se - rene - ly bright, Throughout the world's ex - tend - ed frame, In - scribes, in cha - rac - ters of light, His might - y Ma - ker's glo - rious name

The musical score for 'Morning Light' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The third and fourth staves are for the piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both with a key signature of one sharp.

WESLEYAN CHAPEL. L. M.

1. My soul be - fore thee pros - trate lies; To thee, her source, my spi - rit flies; My wants I mourn, my chains I see; O let thy pre - sence set me free

2. Je - sus, vouchsafe my heart and will With thy meek low - li - ness to fill; No more her power let na - ture boast, But in thy will may mine be lost.

The musical score for 'Wesleyan Chapel' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The third and fourth staves are for the piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both with a key signature of one sharp.

GIBSON. L. M.

A. LANE,
Martinsburgh, Penn.

1. To us a child, of roy - al birth, Heir of the pro - mi - ses, is given; The' Invis - i - ble ap - pears on earth, — The Son of man, the God of heaven.

2. A Sa - viour born, in love su - preme — He comes, our fall - en souls to raise; He comes, his peo - ple to re - deem, With all his plen - i - tude of grace.

UXBRIDGE. L. M.

L. MASON.

1. Draw near, O Son of God, draw near: Us with thy fla - ming eye be - hold: Still in thy Church vouchsafe to' appear, And let our can - dle - stick be gold.

2. Still hold the stars in thy right hand, And let them in thy lus - tre glow, — The lights of a be - night - ed land, The an - gels of thy Church be - low.

CHARITY. L. M.

J. BLECHING.

127

1. O Thou! who hast at thy command The hearts of all men in thy hand; Our wayward, err-ing hearts in-clo To have no oth-er will but thine

2. Our wish-es, our de-sires, con-trol; Mould ove-ry pur- pose of the soul; O'er all may we vic-to-rious be That stands between ourselves and the-

SHELMERDINE. L. M.

HANDEL.

1. O Thou, our Sa-viour, Brother, Friend, Behold a cloud of in-cense rise; The prayers of saints to heaven as-cend, Grate-ful, ac-cepted sac-ri-fice

2. Re-gard our prayers for Zion's peace; Shed in our hearts thy love abroad; Thy gifts a-bun-dant-ly in-crease; En-large, and fill us all with God-

1. E - ter - nal Source of eve - ry joy, Well may thy praise our lips em - ploy, While in thy tem - ple we ap - pear, Whose goodness crowns the cir - cling year.

2. The flow - ery spring, at thy com - mand, Em - balms the air, and paints the land; The sum - mer rays with vi - gour shine, To raise the corn, and cheer the vine.

R E P O S E. L. M.

C. DINGLEY.

1. How blest the righteous when he dies! When sinks a wea - ry soul to rest! How mild - ly beam the clo - sing eyes! How gent - ly heaves the' expi - ring breast!

2. So fades a sum - mer cloud a - way; So sinks the gale when storms are o'er; So gent - ly shuts the eye of day; So dies a wave a - long the shore.

REMEMBRANCE. L. M.

MOZART.

129

1. The earth, with all her ful-ness, owns Je-ho-vah for her sov'reign Lord; The countless my-riads of her sons Roso in-to be-ing at his word

2. His word did out of no-thing call The world, and founded all that is; Launch'd on the floods this so-lid ball, And fix'd it in the float-ing seas.

EFFINGHAM. L. M.

1. Re-turn, my soul, en-joy thy rest; Improve the day thy God hath blest: A-no-ther six days' work is done; A-no-ther Sabbath is be-gun.

2. O that our thoughts and thanks may rise, As grate-ful in-cen-so to the skies; And draw from Christ that sweet re-pose, Which none but he that feels it knows.

9

1. My heart is fix'd on thee, my God ; I rest my hope on thee a-lone ; I'll spread thy sa-cred truths a-broad,—To all man-kind thy love make known.

2. A-wake, my tongue, a-wake, my lyre ; With morning's ear-liest dawn a-rise ; To songs of joy my soul in-spire, And swell your mu-sic to the skies.

TRANQUILLITY. L. M.

MARSON.

Sometimes ascribed to W. MATTHEWS.

1. On all the earth thy Spirit shower ; The earth in right-eous-ness re-new ; Thy king-dom come, and hell's o'er-power, And to thy scap-tre all sub-due,—

2. Like migh-ty winds, or torrents fierce, Let him op-po-sers all o'er-run ; And eve-ry law of sin re-verse, That faith and love may make all one,—

And to thy sceptre all subdue.

That faith and love may make all one.

1. Eternal depth of love divine, In Jesus, God with us, display'd,

2. With whom dost thou delight to dwell? Sinners, a vile and thankless race,

How bright thy beam-ing glo-ries shine, How wide thy heal-ing streams are spread!— How wide thy heal-ing streams are spread!

O God, what tongue a-right can tell How vast thy love, how great thy grace!— How vast thy love, how great thy grace!

MARTIN. L. M.

T. MARTIN.

1. Ye faith-ful souls, who Je - sus know, If risen in-deed with him ye are, Su - pe - rior to the joys be - low, His re - sur-rec-tion's power de - clare.

2. Your faith by ho - ly tem - pers prove : By ac-tions show your sins for-given : And seek the glorious things a - bove, And fol-low Christ your head to heaven.

A D O R A T I O N . L . M .

FAWCETT.

1. Great God, at - tend, while Zi - on sings The joy that from thy presence springs,—The joy that from thy presence springs ; To spend one day with thee on earth,

2. Might I en - joy the mean-est place Within thine house, O God of grace,—Within thine house, O God of grace ; Not tents of ease, nor thrones of power,

Ex - ceeds a thou - sand days of mirth,—Exceeds a thou - sand days of mirth.

Should tempt my feet to leave thy door,—Should tempt my feet to leave thy door.

1 Re - turn, my soul, en - joy thy rest,

2 O that our thoughts and thanks may rise,

Improve the day thy God hath blest : A - no - ther six days' work is done ; A - no - ther Sabbath is bo - gun,— A - no - ther Sab - bath is be - gun.

As grate - ful in - cense to the skies ; And draw from Christ that sweet re - pose, Which none but he that feels it knows,—Which none but he that feels it knows.

1. The temp-ter to my soul hath said,—There is no help in God for thee: Lord, lift thou up thy ser-vant's head; My glo-ry, shield, and so-lace be.

2. Thus to the Lord I raised my cry;—He heard me from his ho-ly hill; At his com-mand the waves roll'd by; He beckon'd,—and the winds were still.

HAYDN'S MORNING HYMN. L. M.

HAYDN.

1. How sweet-ly flow'd the gos-pel's sound From lips of gen-tle-ness and grace, While list'n-ing thousands gather'd round, And joy and rev'rence fill'd the place,—

2. From heav'n he came, of heav'n he spoke, To heav'n he led his foll'wer's way; Dark clouds of gloo-my night he broke, Un-veil-ing an im-mor-tal day,—

And joy and rev' - rence fill'd the place.

Un - veil - ing an in - mor - tal day.

1. The heavens de - clare thy glo - ry, Lord, In eve - ry star thy wis - dom shines;

2. The roll - ing sun, the chang - ing light, And night and day, thy power con - fess.

But when our eyes be - hold thy word, We read thy name in fair - er lines, — We read thy name in fair - er lines.

But the blest vo - lume thou hast writ, Re - veals thy jus - tice and thy grace, — Re - veals thy jus - tice and thy grace.

ROCKINGHAM. L. M.

1. E - ter - nal Source of eve - ry joy, Well may thy praise our lips em - ploy, While in thy tem - ple we ap - pear, Whose goodness crowns the cir - cing year.

2. The flow - ery spring, at thy com - mand, Embalms the air, and paints the land ; The summer rays with vi - gour shine, To raise the corn, and cheer the vine.

The musical score for 'Rockingham' consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The first system contains the first two lines of music, and the second system contains the next two lines. The lyrics are printed below the vocal line of each system.

EVENING BELL. L. M.

W. HORTON.

1. Re - turn, my soul, en - joy thy rest ; Im - prove the day thy God hath blest : An - oth - er six days' work is done ; An - oth - er Sab - bath is be - gun,—

2. O that our thoughts and thanks may rise, As grate - ful in - cense to the skies ; And draw from Christ that sweet repose, Which none but he that feels it knows,—

The musical score for 'Evening Bell' consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The first system contains the first two lines of music, and the second system contains the next two lines. The lyrics are printed below the vocal line of each system.

An - oth - er Sab - bath is be - gun.

Which none but he that feels it knows.

1. E - ter - nal Power, whose high a - bode Be - comes the gran - deur of a God

2. Thee while the first arch - an - gel sings, He hides his face be - hind his wings

In - fi - nite lengths, be - yond the bounds Where stars re - volve their lit - tle rounds,—Where stars re - volve their lit - tle rounds.

And ranks of shi - ning thrones a - round Fall wor - ship - ping, and spread the ground,— Fall wor - ship - ping, and spread the ground.

HIGHFIELD. L. M.

R. JACOB.

1. O hap - py day that fix'd my choice On thee, my Sa-viour and my God! Well may this glowing heart re-joyce, And tell its rap-tures all a - broad.

2. O hap - py bond, that seals my vows To Him who mer-its all my love; Let cheer-ful anthems fill his house, While to that sa - cred shrine I move.

WHITEFIELD. L. M.

R. N.

1. Come, let us tune our lof-tiest song, And raise to Christ our joy-ful strain; Wor-ship and thanks to him be-long, Who reigns, and shall for - ev - er reign.

2. His sov'reign power our bo-dies made, Our souls are his im - mor-tal breath; And when his creatures sinn'd, he bled, To save us from e - ter - nal death.

1 E - ter - nal God, at whose com-mand Un-num-ber'd worlds at once a - rose ; Thine eye be-held these heavens expand, Thy power and goodness to dis-close

2. The sun by thee is taught to shine ; By thee the moon re-flects her light ; Thy hand, with at - tributes di-vine, Ar-rays the star-ry robes of night.

PIA. The herb and flower that clothe the field, With more than re - gal splen-dour crown'd, At thy com-mand their in-crease yield, And plen-ty cheers the fruit - ful ground.

F. R. Thy presence wide cre - a - tion fills, Thine eye om - ni-scient scans the whole ; Thy voice the ra - ging tem-pest stills, Thy hand di-rects the whirling pole.

FOR.

PIA.

FOR.

From the B. A. Coll., by permission.

1. From all that dwell below the skies, Let the Creator's praise arise ; Let the Redeemer's name be sung, Through every land, by every tongue. 2. Eternal are thy mercies, Lord,

3. Your lofty themes, ye mortals, bring, In songs of praise divinely sing ; The great salvation loud proclaim, And shout for joy the Saviour's name. 4. In every land begin the song ;

MEZZO. FOR. CODA. *ff* PIA.

Eternal truth attends thy word ; Thy praise shall sound from shore to shore, Till suns shall rise and set no more, Till suns shall rise and set no more.

Till suns shall rise, Till suns shall rise
And fill the world, And fill the world

To every land the strains belong ; In cheerful sounds all voices raise, And fill the world with loudest praise, — And fill the world with loud - est praise.

Till suns shall rise, — — — —
And fill the world — — — —

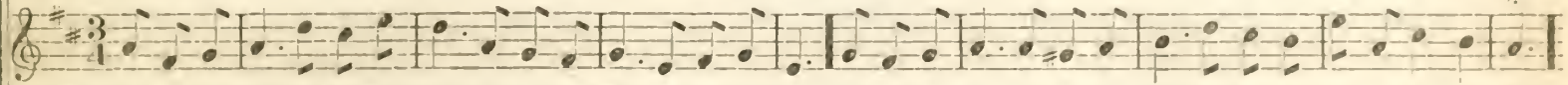
CLAYTON. L. M. (DOUBLE.)

L. THOMPSON.

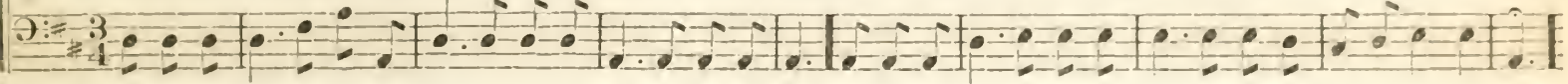
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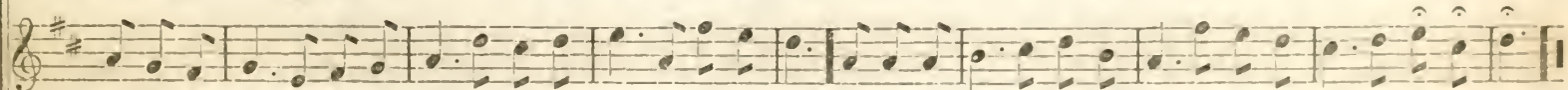
1. The spa-cious firm - a - ment on high, With all the blue e - the-real sky, And spangled heavens, (a shi-ning frame,) Their great O - ri - gi - nal pro-claim.



2. Soon as the eve-ning shades pre-vail, The moon takes up the won-drous tale, And night-ly, to the list'-ning earth, Re-peats the sto - ry of her birth,



The 'un-wearied sun, from day to day, Doth his Cre - a - tor's power dis-play, And pub-lish - es to eve-ry land The work of an Al-migh-ty hand.



While all the stars that round her burn, And all the pla - nets in their turn, Con-firm the ti - dings as they roll, And spread the truth from pole to pole.



GETHSEMANE. L. M.

GEO. HIGGINS.

1. When I sur-vey the won-drous cross On which the Prince of glo-ry died, My rich-est gain I count but loss, And pour con-tempt on all my pride.

2. For-bid it, Lord, that I should boast, Save in the death of Christ, my God; All the vain things that charm me most, I sa-cri-fice them to his blood.

MOURNER'S PRAYER. L. M.

J. B. DUBOIS.

1. How vain is all be-neath the skies! How tran-sient eve-ry earth-ly bliss! How slen-der all the fond-est ties That bind us to a world like this!

2. The even-ing cloud, the morn-ing dew, The with'ring grass, the fa-ding flower, Of earth-ly hopes are emblems true—The glo-ry of a pass-ing hour.

PAYSON. L. M.

1. How vain is all be-neath the skies! How transient evo-ry earth-ly bliss! How slen-der all the fond-est ties That bind us to a world like this!

2. The eve-ning cloud, the morn-ing dew, The with'ring grass, the fa-ding flower, Of earth-ly hopes are em-bleins true—The glo-ry of a pass-ing hour

The musical score for 'PAYSON. L. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/2. The first line of music is for the first verse, and the second line is for the second verse. The lyrics are printed below the vocal staves.

WINDHAM.* L. M.

1. Show pi-ty, Lord, O Lord, for-give; Let a re-pent-ing ro-bel live: Are not thy mer-cies large and free! May not a sin-ner trust in thee!

2. My crimes are great, but don't sur-pass The power and glo-ry of thy grace; Great God, thy na-ture hath no bound,—So let thy pard'ning love be found.

The musical score for 'WINDHAM.* L. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/2. The first line of music is for the first verse, and the second line is for the second verse. The lyrics are printed below the vocal staves.

* Among compilers there exists a difference of opinion in regard to the real author of this old favourite choral. Many ascribe it to "Read," others to "Joel Read." One states that "Daniel Read, late of New Haven, Ct.," wrote it; and another introduces it thus:—"Sub: A German Choral, by M. Luther—arranged by Read."

1. Stay, thou in-sult - ed Spi - rit, stay, Tho' I have done thee such des - pite; Nor cast the sin - ner quite a - way, Nor take thine ev - er - last - ing flight.

2. Though I have steel'd my stub-born heart, And shaken off my guil - ty fears; And vex'd, and urged thee to de - part, For ma - ny long re - bell - ious years.

NORWOOD. L. M.

W. J. WETMORE, M.D.

Arranged by the Author.

1. Pass a few swift - ly fleet - ing years, And all that now in bo - dies live Shall quit, like me, the vale of tears, Their righteous sentence to re - ceive.

2. But all, be - fore they hence re - move, May man - sions for themselves pre - pare In that e - ter - nal house a - bove; And, O my God, shall I be there?

1. O bless the Lord, my soul; His grace to thee pro-claim; And all that is within me, join To bless his ho - ly name,—To bless his ho - ly name.

2. The Lord forgives thy sins,—Prolongs thy fee - ble breath; He heal-eth thine in - fir - mi - ties, And ransoms thee from death,—And ransoms thee from death.

The musical score consists of two systems. The first system has a treble clef and a 2/2 time signature. The second system has a bass clef and a 2/2 time signature. Both systems contain two staves of music with lyrics underneath.

FISKE. S. M.

S. D. REDFIELD.
Cazenovia, N. Y.

1. Behold the throne of grace; The promise calls us near; There Jesus shows a smiling face, And waits to answer prayer,—And waits to answer prayer.

2. Thine image, Lord, be-stow,—Thy presence and thy love,—That we may serve thee here below, And reign with thee a - bove,—And reign with thee a - bove.

The musical score consists of two systems. The first system has a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/2 time signature. The second system has a bass clef, the same key signature, and a 2/2 time signature. Both systems contain two staves of music with lyrics underneath.

1. Come, sound his praise a-broad, And hymns of glo - ry sing: Je - ho - vah is the Sovereign God, The u - ni - ver-sal King,—The u - ni - ver - sal King.

2. He form'd the deeps unknown; He gave the seas their bound; The wa - t'ry worlds are all his own, And all the so - lid ground,—And all the so - lid ground.

B L O O M F I E L D . S . M .

C. DINGLEY.

1. Grace! 'tis a charm - ing sound, Har-mo-nious to the ear; Heaven with the e - cho shall re - sound, And all the earth shall hear,—And all the earth shall hear.

2. Grace first con-trived a way To save re - bell - ious man; And all the steps that grace display, Which drew the wondrous plan,—Which drew the wondrous plan.

E B D O N. S. M.

LORD EBDON.

147

1. How can a sin - ner know His sins on earth for - given? How can my gra - cious Sa - viour show My name in - scribed in Leaven?

2. What we have felt and seen, With con - fi - dence we tell; And pub - lish to the sons of men, The signs in - fel - li - ble

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/2. The first staff begins with a treble clef and a key signature of one flat. The lyrics are printed below the vocal staves.

W A T C H M A N. S. M.

LEACH.

1. When shall thy love con - strain, And force me to thy breast? When shall my soul re - turn a - gain To her e - ter - nal rest?

2. Ah! what a - vail my strife,—My wand - ring to and fro? Thou hast the words of end - less life: Ah! whi - ther should I go?

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The first staff begins with a treble clef and a key signature of two flats. The lyrics are printed below the vocal staves.

B E R T I N E . S . M .

ASAHEL ABBOT.

1. Our heav'nly Fa - ther, hear The prayer we of - fer now; Thy name be hal - low'd far and near; To thee all na - tions bow.

2. Thy king - dom come; thy will On earth be done in love, As saints and se - ra - phim ful - fil Thy per - fect law a - bove.

W E T M O R E . S . M .

L. THOMPSON.

1. Did Christ o'er sin - ners weep, And shall our cheeks be dry? Let floods of pe - ni - ten - tial grief Burst forth from eve - ry eye.

2. The Son of God in tears The wond'ring an - gels see; Be thou as - ton - ish'd, O my soul; He shed those tears for thee.

CARROLLTON. S. M.

J. P. CARROLL.
Lebanon, Va.

149

1. O come, and dwell in me, Spi - rit of power with - in; And bring the glo - rious li - ber - ty From sor - row, fear, and sin!

2. Tho' seed of sin's dis - ease, Spi - rit of health, re - move,—Spi - rit of fi - nish'd ho - li - ness, Spi - rit of per - fect love.

The musical score for 'CARROLLTON. S. M.' consists of two systems. The first system has a treble clef, a key signature of one flat (B-flat), and a 2/2 time signature. It contains two staves of music with lyrics underneath. The second system has a bass clef, the same key signature and time signature, and contains two staves of music with lyrics underneath. The lyrics are: '1. O come, and dwell in me, Spi - rit of power with - in; And bring the glo - rious li - ber - ty From sor - row, fear, and sin!' and '2. Tho' seed of sin's dis - ease, Spi - rit of health, re - move,—Spi - rit of fi - nish'd ho - li - ness, Spi - rit of per - fect love.'

ST. THOMAS. S. M.

A. WILLIAMS.

1. To bless thy cho - sen race, In mer - cy, Lord, in - cline; And cause the bright - ness of thy face On all thy saints to shine;—

2. That so thy won - drous way May through the world be known; While dis - tant lands their ho - mage pay, And thy sal - va - tion own.

The musical score for 'ST. THOMAS. S. M.' consists of two systems. The first system has a treble clef, a key signature of two sharps (D major), and a 2/2 time signature. It contains two staves of music with lyrics underneath. The second system has a bass clef, the same key signature and time signature, and contains two staves of music with lyrics underneath. The lyrics are: '1. To bless thy cho - sen race, In mer - cy, Lord, in - cline; And cause the bright - ness of thy face On all thy saints to shine;—' and '2. That so thy won - drous way May through the world be known; While dis - tant lands their ho - mage pay, And thy sal - va - tion own.'

L I G H T. S. M.

T. HASTINGS.

1. O thou who art the Light Of all thy saints be - low, That we may wor - ship thee a - right, Thy sov'-reign grace be - stow.

2. Our ri - sing world o - bey'd Thy God-head's high com - mand: And all the heav'n-ly host are sway'd By thy cre - a - ting hand.

L E B A N O N. S. M.

D. DUTTON.
(1830)

1. And wilt thou yet be found, And may I still draw near! Then lis - ten to the plain - tive sound Of a poor sin - ner's prayer.

2. Je - sus, thine aid af - ford, If still the same thou art: To thee I look, to thee, my Lord, I lift my help - less heart.

PIERSON. S. M.

D. E. JONES.

151

1. How swift the tor - rent rolls That bears us to the sea; The tide that hur - ries thought-less souls To vast e - ter - ni - ty

2. Our fa - thers, where are they, With all they call'd their own! Their joys and griefs, and hopes and cares, And wealth and ho - nour, gone.

The musical score consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The last two staves are in bass clef with the same key signature and time signature. The lyrics are printed below the first two staves.

BOYLSTON. S. M.

L. MASON.
(1832)

1. How ten - der is thy hand, O thou most gra - cious Lord! Af - flic - tions came at thy com - mand, And left us at thy word.

2. How gen - tle was the rod That chas - ten'd us for sin! How soon we found a smi - ling God Where deep dis - tress had been!

The musical score consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The last two staves are in bass clef with the same key signature and time signature. The lyrics are printed below the first two staves.

A T H O L.* S. M.

REV. R. HARRISON.

1. We lift our hearts to thee, O Day-star from on high! The sun it - self is but thy shade, Yet cheers both earth and sky.

2. O let thy ri - sing beams The night of sin dis - perse,—The mists of er - ror and of vice, Which shade the u - ni - verse.

* Also called "Cambridge" and "Harrison."

SHIRLAND. S. M.

S. STANLEY.

1. My God, my life, my love, To thee, to thee I call; I can - not live if thou re - move, For thou art all in all.

2. Thy shi - ning grace can cheer This dungeon where I dwell: 'Tis pa - ra - dise when thou art here; If thou de - part, 'tis hell.

Tenor or Alto, ad lib.

PEACE. S. M.

153

1. Thou vo - ry pre - sent aid In suff'ring and dis - tress; The mind which still on thee is stay'd, Is kept in per - feet peace

2. Tho soul by faith re - elined On the Re - deem - er's breast, 'Mid ra - ging storms ex - ults to find An ev - er - last - ing rest

The musical score for 'PEACE. S. M.' consists of four staves. The first two staves are vocal lines, and the last two are piano accompaniment. The music is in 3/2 time and features a key signature of one sharp (F#). The lyrics are printed below the vocal staves.

ST. PHILIP. S. M.

From the Sacred Choir,
by permission.

1. Blest be the tie that binds Our hearts in Christ - ian love; Tho fel - low - ship of kin - dred minds Is like to that a - bove.

2. Be - fore our Fa - ther's throne, We pour our ar - dent prayers; Our fears, our hopes, our aims are one,— Our com - forts and our cares.

The musical score for 'ST. PHILIP. S. M.' consists of four staves. The first two staves are vocal lines, and the last two are piano accompaniment. The music is in 3/2 time and features a key signature of two sharps (F# and C#). The lyrics are printed below the vocal staves.

SCUDDER. S. M.

R. N.

1. My God, my life, my love, To thee, to thee I call: I can-not live if thou re-move, For thou art all in all.

2. Thy shi-nig grace can cheer This dun-geon where I dwell: 'Tis par-a-dise when thou art here; If thou de-part, 'tis hell.

HALLECK. S. M.

A. B. CLARKE.

1. A-wake, and sing the song Of Mo-ses and the Lamb; Wake, eve-ry heart, and eve-ry tongue, To praise the Sa-viour's name.

2. Sing of his dy-ing love; Sing of his ri-sing power; Sing how he in-ter-cedes a-bove For those whose sins he bore.

OXFORD. S. M.

DR. NARES.

155

1. How can a sin-ner know His sins on earth for-given? How can my gra-cious Sa-viour show My name in-scribed in Heaven?

2. What we have felt and seen, With con-fi-dence we tell; And pub-lish to the sons of men, The signs in-fal-li-ble.

THATCHER.* S. M.

HANDEL.

1. O bless the Lord, my soul; His grace to thee pro-claim; And all that is with-in me, join To bless his ho-ly name.

2. The Lord for-gives thy sins,— Pro-longs thy fee-ble breath; He heal-eth thine in-fir-mi-ties, And ran-soms thee from death.

* Also called "Hullam," "Germany," and "Handel."

LOWNDES. S. M.

T. S. WETMORE, M. D.

1. Ah, how shall fall - en man Be just be - fore his God! If he con - tend in right - cous - ness, We sink be - neath his rod.

2. If he our ways should mark With strict in - qui - ring eyes, Could we for one of thou - sand faults A just ex - cuse de - vise?

SIMONTON. S. M.

L. THOMPSON.

1. We lift our hearts to thee, O Day - star from on high! The sun it - self is but thy shade, Yet cheers both earth and sky.

2. O let thy ri - sing beams The night of sin dis - perse, — The mists of er - ror and of vice, Which shade the u - ni - verse.

PREPARATION. S. M.

GEORGE ANDREWS.

157

From the American Minstrel, by permission

1. My Ma-ker and my King, To thee my all I owe; Thy sov'reign boun-ty is the spring Whence all my bless-ings flow.

2. The crea-ture of thy hand, On thee a-lone I live; My God, thy bo-ne-fits de-mand More praise than I can give.

The musical score consists of two systems. Each system has a vocal line (treble clef) and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 3/2. The first system contains two verses of lyrics. The second system contains two verses of lyrics.

PENTONVILLE. S. M.

LINLEY.

1. To bless thy cho-sen race, In mer-cy, Lord, in-cline; And cause the bright-ness of thy face On all thy saints to shine.

2. That so thy wondrous way May through the world be known; While dis-tant lands their homage pay, And thy sal-va-tion own.

The musical score consists of two systems. Each system has a vocal line (treble clef) and a bass line (bass clef). The key signature is two sharps (F# and C#) and the time signature is 3/2. The first system contains two verses of lyrics. The second system contains two verses of lyrics.

C R A N E. S. M.

1. O Lord, thy work re - vive, In Zi - on's gloom-y hour, And let our dy - ing gra - ces live By thy re - stor - ing power.

2. O let thy cho - sen few A - wake to ear - nest prayer; Their cov - e - nant a - gain re - new, And walk in fil - ial fear.

The musical score for 'CRANE. S. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/2. The first staff contains the melody for the first verse, and the second staff contains the melody for the second verse. The piano accompaniment is shown in the third and fourth staves.

K I L B U R N. S. M.

1. A - rise and bless the Lord, Ye peo - ple of his choise; A - rise, and bless the Lord your God, With heart, and soul, and voice.

2. Though high a - bove all praise, A - bove all bless - ing high, Who would not fear his ho - ly name, And laud, and mag - ni - fy?

The musical score for 'KILBURN. S. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/2. The first staff contains the melody for the first verse, and the second staff contains the melody for the second verse. The piano accompaniment is shown in the third and fourth staves.

T R O A S. S. M.

From the B. A. C. M.,
L. P. M. A. C. M.

1. Com - mit thou all thy griefs And ways in - to His hands,—To his sure trust and ten - der care Who earth and heaven com - mands,—
Who points the clouds their course, Whom winds and seas o - bey: He shall di - rect thy wand - ring feet,— He shall pre - pare the way.

D E P E N D E N C E. S. M.

W R D.

1. Lord of the har - vest, hear Thy nec - dy ser - vants cry; An - swer our faith's ef - fec - tual prayer, And all our wants ap - ply
2. On thee we hum - bly wait,—Our wants are in thy view; The har - vest, tru - ly, Lord, is great, The li - bur - ers are few

1. Al - migh - ty Ma - ker, God, How glo - rious is thy name; Thy won - ders how dif - fused a - broad, Throughout cre - a - tion's frame.

2. In na - tive white and red The rose and li - ly stand, And, free from pride, their beau - ties spread, To show thy skill - ful hand.

FALOON. S. M.

J. GALL.

1. We by his Spi - rit prove, And know the things of God,— The things which free - ly of his love He hath on us be - stow'd.

2. His Spi - rit, which he gave, Now dwells in us, we know; The wit - ness in our - selves we have, And all its fruits we show.

LEAVITT. S. M.

D. B. THOMPSON.

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1. With joy we lift our eyes To those bright realms above, That glorious temple in the skies, That glorious temple in the skies, Where dwells eternal Love

2. Be-fore thy throne we bow, O thou al-migh-ty King; Here we pre-sent the so-lemn vow, Here we present the solemn vow, And hymns of praise we sing

The musical score for 'LEAVITT. S. M.' consists of two systems. The first system contains the first two staves of music, with the first staff being the vocal line and the second staff being the piano accompaniment. The second system contains the next two staves of music, with the first staff being the vocal line and the second staff being the piano accompaniment. The music is in 3/4 time and features a simple, hymn-like melody.

F R O O M E. S. M.

J. HUSBAND.

1. A - rise, ye saints, a - rise! The Lord our lead - er is; Tho foe be-fore his ban-ner flies, And vic - to - ry is his,—And vic - to - ry is his.

2. Lead on, Al-migh - ty Lord; Lead us to vic - to - ry; En-couraged by thy bright reward, With joy we fol - low thee,—With joy we fol - low thee.

The musical score for 'F R O O M E. S. M.' consists of two systems. The first system contains the first two staves of music, with the first staff being the vocal line and the second staff being the piano accompaniment. The second system contains the next two staves of music, with the first staff being the vocal line and the second staff being the piano accompaniment. The music is in 3/4 time and features a more complex melody with some grace notes and slurs.

1. My soul, be on thy guard; Ten thousand foes a - rise; The hosts of sin are press-ing hard To draw thee from the skies,— To draw thee from the skies.

2. O watch, and fight, and pray; The bat-tle ne'er give o'er; Re-new it bold-ly eve-ry day, And help di-vine im-plore,—And help di-vine im-plore.

HECKER. S. M.

1. I love thy king - dom, Lord,—The house of thine a - bode,—The Church our blest Re - deem - er saved With his own pre - cious blood,—

2. I love thy Church, O God! Her walls be - fore thee stand, Dear as the ap - ple of thine eye, And gra - ven on thy hand,—

ORG.

With his own pre - cious blood.

And gra - ven on thy hand.

1. A - rise and bless the Lord, Ye peo - ple of his choice;

2. Though high a - bove all praise, A - bove all bless - ing high,

A - rise, and bless the Lord your God, A - rise, and bless the Lord your God, With heart, and soul, and voice.

Who would not fear his ho - ly name, Who would not fear his ho - ly name, And laud, and mag - ni - fy

ORG.

P R E S C O T T . S . M .

1. Thou, Lord, art God a - lone : Those countless worlds of thine, Those heavens and heav'nly spirits, own Thy ma-jes - ty di - vine,— Thy ma - jes - ty di - vine.

2. Earth is thy foot-stool made, Great u - ni - ver - sal Lord ; And all things are in be - ing stay'd By thy pre - serv - ing word,—By thy pre - serv - ing word.

H A N T S . S . M .

1. Lord, in the strength of grace, With a glad heart and free, Myself, my re - si - due of days, I con-se-crate to thee,— I con - se - crate to thee.

2. Thy ran-som'd ser - vant, I Re-store to thee thy own ; And from this moment live or die, To serve my God a - lone,— To serve my God a - lone.

Not too fast.

1. Come, ye that love the Lord, And let your joys be known; Join in a song with sweet ac-cord, While ye sur-round his throne.

2. The God that rules on high, That all the earth sur-veys, That rides up-on the stormy sky, And calms the roar-ing seas;

Though they re-fuse to sing Who nev-er knew our God, The ser-vants of the heav'n-ly King Should speak their joys a-broad.

This aw-ful God is ours, Our Fa-ther and our Love; He will send down his heav'n-ly powers, To car-ry us a-bove.

* 1. The Lord is risen in - deed ; The grave hath lost its prey ; With him shall rise the ran - som'd seed, To reign in end-less day. 2. The Lord is risen in - deed ; At - tend-ing an - gels hear ; Up to the courts of heaven, with speed, The joy - ful ti-dings bear. 4. Then take your golden

deed ; Ho lives, to die no more ; Ho lives his peo - ple's cause to plead, Whose curse and shame he bore,—Whose curse and shame he bore. Whose curse, Whose curse and shame he bore. lyres, And strike each cheer - ful chord ; Join all the bright ce - les - tial choirs, To sing, To sing our ris - en Lord,— To sing our ris - en Lord.

* Hymns 122, 723, and 725 (new Hymn-book), will also be found admirably adapted to this tune.

PEARSALL. S. M. (DOUBLE)

R. N.

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1. O what a mighty change Shall Jo-sus' suff'ers know, While o'er the hap-py plains they range, In-ca-pa-ble of wo!

2. There all our griefs are spent: There all our sor-rows end: We can-not there tho fall la-ment Of a de-part-ed friend;
 No ill-re-qui-ted love Shall there our spi-rits wound: No base in-gra-ti-tude a-bove—No sin in heaven is found.
 A bro-ther dead to God, By sin, a-las! un-done: No fa-ther there, in pas-sion loud, Cries—O, my son! my son!

1. Je - sus, the Con-queror, reigns, In glo - rious strength ar - ray'd; His king - dom o - ver all main-tains, And bids the earth be glad;

2. Ex - tol his king - ly power; Kiss the ex - alt - ed Son, Who died, and lives to die no more, High on his Fa - ther's throne:

The first system of the musical score consists of four staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics underneath. The second staff is a vocal line in the same key and time, also with lyrics. The third staff is a piano accompaniment line in G major and 4/4 time. The bottom staff is a bass line in G major and 4/4 time.

Ye sons of men, re - joice In Je - sus' migh - ty love; Lift up your heart, lift up your voice, To Him who rules a - bove.

Our Ad - vo - cate with God, He un - der - takes our cause, And spreads thro' all the earth a - broad The vic - t'ry of his cross.

The second system of the musical score consists of four staves. The top staff is a vocal line in G major and 4/4 time, with lyrics underneath. The second staff is a vocal line in the same key and time, also with lyrics. The third staff is a piano accompaniment line in G major and 4/4 time. The bottom staff is a bass line in G major and 4/4 time.

M U S A . S . M .

R. W. THOMAS,
Charl-stown, Md.

169

1. Thou seest my fee-ble-ness, Jo-sus, be thou my power,— My help and re-fuge in dis-tress, My for-tress and my tower.

2. Giv-e me to trust in thee; Be thou my sure a-bode: My horn, and rock, and buck-ler be, My Sa-viour and my God

P E T R I A . S . M .

R. N.

1. And am I born to die? To lay this bo-dy down? And must my trembling epi-rit fly In-to a world unknown!—

A land of deep-est shade, Unpierced by hu-man thought; The drea-ry re-gions of tho dead, Where all things are for-got!

1. And am I born to die? To lay this bo - dy down! And must my trembling spirit fly In - to a world un-known?—In - to a world unknown!—
A land of deep-est shade, Un - pierced by hu-man thought; The dreary re-gions of the dead, Where all things are forgot!—Where all things are for - got!

E G Y P T, S. M.

LEACH.

1. And must this bo - dy die— This well-wrought frame de - cay? And must these ac - tive limbs of mine Lie mould-ring in the clay!
2. Cor - rup - tion, earth, and worms, Shall but re - fine this flesh, Till my tri - umph - ant spi - rit comes, To put it on a - fresh.

BRADLEY. S. M.

D. B. THOMPSON.

171

1. My few re - vol - ving years, How swift they glide a - way; How short the term of life ap - pears When past—but as a day'—

2. A dark and eloud - y day, Cloud - ed by grief and sin; A host of en - e - mies with - out, Dis - tress - ing fears with - in.

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The first staff begins with a treble clef and a key signature of two flats. The second staff continues the vocal line. The third staff begins with a treble clef and a key signature of two flats. The fourth staff begins with a bass clef and a key signature of two flats.

KAMBIA. S. M.

From the B. A. Coll.

1. How swift the tor - rent rolls That bears us to the sea; The tide that hur - ries thoughtless souls To vast e - ter - ni - ty.

2. Our fa - thers, where are they, With all they call'd their own? Their joys and griefs, and hopes and cares, And wealth and hon - our, gone.

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature has three flats (B-flat, E-flat, and A-flat), and the time signature is 3/4. The first staff begins with a treble clef and a key signature of three flats. The second staff continues the vocal line. The third staff begins with a treble clef and a key signature of three flats. The fourth staff begins with a bass clef and a key signature of three flats.

1. O Love di - vine, what hast thou done! The'in - ear - nate God hath died for me! The Fa - ther's co - e - ter - nal Son,

2. Be-hold him, all ye that pass by,— The bleed - ing Princee of life and peace! Come see, ye worms, your Sa - viour die,

Bore all my sins up - on the tree! The Son of God for me hath died; My Lord, my Love, is eru - ei - fied.

And say, was ev - er grief like his? Come, feel with me his blood ap - plied: My Lord, my Love, is eru - ei - fied.

1. Thou, Lord, on whom I still de-pend, Shalt keep me fath-ful to the end. I trust thy truth, and love, and power,

2. Je - sus, in thy great name I go, To con - quer death, my fi - nal foe; And when I quit this cum-brous clay,
Shall save me till my la - test hour; And when I lay this bo - dy down, Re - ward with an im - mor - tal crown.
And soar on an - gels' wings a - way, My soul the se - cond death de - fies, And reigns e - ter - nal in the skies.

Pia.

1. And can it be that I should gain An in - t'rest in the Sa - viour's blood! Died he for me, who caused his pain?

2. 'Tis mys - tery all, — tho' Im - mor - tal dies! Who can ex - plore his strange de - sign? In vain the first - born se - raph tries

For.

For me, who him to death pur - sued? A - ma - zing love! how can it be, That thou, my Lord, shouldst die for me?

To sound the depths of love di - vine; 'Tis mer - cy all! let earth a - dore: Let an - gel minds in - quire no more.

1. Mes - si - ah, joy of eve - ry heart, Thou, thou tho King of glo - ry art, The Fa - ther's ev - er - last - ing Son

2. When thou hadst ren - der'd up thy breath, And, dy - ing, drawn the sting of death, Thou didst from earth tri - umph - ant rise,

Theo it do - lights thy Church to own; For all our hopes on thee de - pend, Whose glo - rious mer - cies nev - er end,
on thee de - pend,

That all who trust in thee a - lone,
For all our hopes on thee de - pend,

And ope the por - tals of the skies; That all who trust in thee a - lone,
That all who trust in thee a - lone, Might fol - low, and par - take thy throne.

Not too fast.

1. To thee, great God of love, I bow, And prostrate in thy sight adore: By faith I see thee passing now: More favour'd than the saints of old, Who now by faith approach to thee, Shall all, with open face, behold

I have, but still I ask for more: A glimpse of love cannot suffice; My soul for all thy presence cries. In Christ the glorious Deity; Shall see and put salvation on, The nature of thy sinless Son.

1. The Lord my pas - ture shall pro - pare, And feed me with a shep - herd's care; His pre - sence shall my wants sup - ply,

2. When in the sul - try glebe I faint, Or on the thirs - ty moun - tain pant, To fer - tile vales and dew - y meads,

And guard me with a watch - ful eye: My noon - day walks he shall at - tend, And all my mid - night hours de - fend.

My wea - ry, wan - d'ring steps he leads, Where peace - ful riv - ers, soft and slow, A - mid the ver - dant land - scape flow

1. Ex - pand thy wings, ce - les - tial Dove, And, brood - ing o'er our na - ture's night, Call forth the ray of heav'n - ly love,

2. Let there be light, a - gain com - mand, And light there in our hearts shall be; We then, through faith, shall un - der - stand

Alto or Tenor—ad lib.

And let there in our souls be light; And fill the gloom - y, dark a - byss With glo - rious beams of end - less bliss.

Thy great mys - te - rious ma - jes - ty; And, by the shi - ning of thy grace, Be - hold in Christ thy glo - rious face.

1. Come, O thou Tra - vel - ler un - known, Whom still I hold, but can - not see; My com - pa - ny be - fore is gone,

2. I need not tell thee who I am; My sin and mis - o - ry de - clare; Thy - self hast call'd me by my name;

And I am left a - lone with thee: With thee all night I mean to stay, And wres - tle till the break of day.

Look on thy hands, and read it there: But who, I ask thee, who art thou! Tell me thy name, and tell me now.

1. Great God, this hal-low'd day of thine De-mands our souls' col-lect-ed powers; May we em-ploy in works di-vine

2. Hence, ye vain cares and tri-fles, fly! Where God re-sides ap-pear no more! Om-nis-cient Lord, thy pier-cing eye

These sol-lemn and de-vo-ted hours: O may our souls, a-dor-ing, own The grace which calls us to thy throne.

Doth eve-ry se-cret thought ex-plore: O may thy grace our thoughts re-fine, And fix our hearts on things di-vine!

1. Would Jo - sus have the sin - ner die! Why hangs he then on yon - der tree! What means that strange ex - pi - ring cry! (Sin - ners, he prays for

2. Je - sus do - scend - ed from a - bove, Our loss of E - den to re - trieve Great God of u - ni - ver - sal love, If all the world thro'
 you and me;) For - give them, Fa - ther, O for - give! They know not that by me they live,—They know not that by me they live
 thee may live, In us a quick'ning Spi - rit be, And wit - ness thou hast died for me,—And wit - ness thou hast died for me.

1. Be - hold! the ser - vant of the Lord, I wait thy gui - ding hand to feel; To hear and keep thy eve - ry word,—

2. And if thy grace vouch-safe to use, The mean - est of thy crea - tures, me, The deed, the time, the man - ner choose;

To prove and do thy per - fect will: Joy - ful from my own works to cease, Glad to ful - fil all right-eous-ness.

Let all my fruit be found of thee: Joy - ful from Let all my works in thee be wrought,— Glad to ful - fil By thee to full per - fec - tion brought.

1. Where shall my won-d'ring soul be-gin? How shall I all to heaven as-pire! A slave re-deem'd from death and sin,—

2. O how shall I the good-ness tell, Fa-ther, which thou to me hast show'd? That I, a child of wrath and hell,
A brand pluck'd from e-ter-nal fire,— How shall I e-qual triumphs raise, Or sing my great De-liv-'rer's praise?
I should be call'd a child of God, Should know, should feel my sins for-given, Blest with this an-te-past of heaven.

1. The Lord my pas - ture shall pre - pare, And feed me with a shep - herd's care; His pre - sence shall my wants sup - ply,

2. When in the sul - try glebe I faint, Or on the thirs - ty moun - tain pant, To fer - tile vales and dew - y meads,

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 3/4 time signature. The second and third staves are accompaniment lines in treble clef. The bottom staff is a bass line in bass clef. The lyrics are written below the vocal line.

And guard me with a watch - ful eye: My noon - day walks he shall at - tend, And all my mid - night hours de - fend.

My wea - ry, wan - d'ring steps he leads, Where peace - ful ri - vers, soft and slow, A - mid the ver - dant land - scape flow.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 3/4 time signature. The second and third staves are accompaniment lines in treble clef. The bottom staff is a bass line in bass clef. The lyrics are written below the vocal line. The word "ORG." is written below the bottom staff, with a bracket underneath it.

1. Thou hid - den Source of calm ro - pose, Thou all - suf - fi - cient Love di - vine, My help and re - fuge from my foes,

2. Thy migh - ty name sal - va - tion is, And keeps my hap - py soul a - bove; Com - fort : brings, and power, and peace,

So - curo I am while thou art mine: And lo! from sin, and grief, and shame, I hido me, Je - sus, in thy name.

And joy, and ev - er - last - ing love: To me, with thy great name, are given Par - don, and ho - li - ness, and heaven.

1. When shall I hear the in-ward voice, Which on-ly faith-ful souls can hear! Par-don, and peace, and heav'n-ly joys,

2. O that the Com-fort-er would come, Nor vi-sit as a tran-sient guest; But fix in me his con-stant home,

At-tend the pro-mised Com-fort-er: O come, and right-eous-ness di-vine, And Christ, and all with Christ, are mine.

And keep pos-ses-sion of my breast; And make my soul his loved a-bode, The tem-ple of in-dwell-ing God.

1. When quiet in my house I sit, Thy book be my companion still; My joy thy sayings to repeat,—Talk o'er the

2. O may the gracious words divine, Subject of all my converse be; So will the Lord his followers join, And walk and

re - cords of thy will, And search the or - a - cles di-vine, Till eve - ry heart-felt word be mine,—Till eve - ry heart - felt word be mine.

talk him - self with me: So shall my heart his pre - sence prove, And burn with ev - er - last - ing love,—And burn with ev - er - last - ing love



1. O Thou, whom fain my soul would love, Whom on - ly I de - sire to know: This veil of un - be - lief re - move,

2. Hast thou been with me, Lord, so long, Yet thee, my Lord, have I not known? I claim thee with a fal - t'ring tongue;



And show me all thy good - ness, show; Je - sus, thy - self in me re - veal; Tell me thy name, thy na - ture tell.

I pray thee, in a fee - ble groan, Tell me, O tell me, who thou art, And speak thy name in - to my heart.

1. Come, Ho-ly Ghost, all-quick'ning fire, Come, and in mo do-light to rest; } The tem-ple of my soul prepare, And fix thy sa-cred presence there
 Drawn by the lure of strong do-sire, O come and con-se-crato my breast; }

2. If now thine in-flu-enco I feel, If now in theo be-gin to live, } A point my good, a drop my store, Ea-ger I ask, I pant for more.
 Still to my heart thyself reveal; Givo mo thy-self, for-ev-er givo; }

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the bass line. The key signature is one sharp (F#) and the time signature is 3/4. The first staff has a handwritten correction in red ink over the second measure.

1. I'll praise my Maker while I've 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 im-mor-tal-i-ty en-dures.

2. Happy the man whose hopes rely On Israel's God; he made the sky, And earth, and seas, with all their train; His truth forev-er stands secure;
 He saves the' oppress'd, he feeds the poor, And none shall find his promise vain.

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the bass line. The key signature is one sharp (F#) and the time signature is 3/4. The first staff has a handwritten correction in red ink over the second measure. The word 'FINE.' is written above the second staff, and 'D. C.' is written above the third staff.

1. O God, of good the' un - fa - thom'd sea, Who would not give his heart to thee! Who would not love thee with his might!

2. Thou shin'st with ev - er - last - ing rays; Be - fore the' in - suf - fer - a - ble blaze An - gels with both wings veil their eyes;

O Je - sus, lov - er of man - kind, Who would not his whole soul and mind, With all his strength, to thee u - nite!

Yet free as air thy boun - ty streams; On all thy works thy mer - cy's beams, Dif - fu - sive as thy sun's, a - rise.

1. Lord o - ver all, sent to ful - fil Thy gra - cious Fa - ther's sov - 'reign will, To thy dread sceptre will I bow,

2. The world, sin, death, op - pose in vain; Thou, by thy dy - ing, death hast slain, My great De - liv - 'rer and my God!

With du - teous rev - 'rence at thy feet, Like hum - ble Ma - ry, lo! I sit; Speak, Lord, thy ser - vant hear - eth now.

In vain does the old dra - gon rage; In vain all hell its powers en - gage; None can with - stand thy con - qu'ring blood.

1. Hum - ble, and teach - a - ble, and mild, O may I, as a lit - tle child, My low - ly Mas - ter's steps pur - sue!

2. Let earth no more my heart di - vide; With Christ may I be cru - ci - fied; To thee with my whole heart as - pire:

Be an - ger to my soul un - known; Hate, en - vy, jea - lou - sy, be gone; In love cre - ate thou all things new.

Dead to the world and all its toys, Its i - dle pomp, and fa - ding joys, Be thou a - lone my one de - sire.

1. I'll praise my Ma - ker while I've breath, And when my voice is lost in death, Praise shall em - ploy my no - bler powers;

2. Hap - py the man whose hopes re - ly On Is - rael's God; he made the sky, And earth, and seas, with all their train,
My days of praise shall ne'er be past, While life, and thought, and be - ing last, Or im - mor - tal - i - ty en - dures.
His truth for - ev - er stands se - cure; He saves tho' op - press'd, he feeds the poor, And none shall find his pro - mise vain

1. Fa - ther of ev - er - last - ing grace, Thy good - ness and thy truth we praise, Thy good - ness and thy truth we prove;

2. Send us the Spi - rit of thy Son, To make the depths of God - head known, To make us share the life di - vine:

Thou hast, in ho - nour of thy Son, The gift un - speak - a - ble sent down,— Spi - rit of life, and power, and love.

Send him the sprin - kled blood to' ap - ply; Send him our souls to sanc - ti - fy, And show and seal us ev - er thine.

1. Thou God of truth and love, We seek thy per - fect way, Rea - dy thy choice to'ap - prove, Thy pro - vi -

2. Why hast thou cast our lot In the same ago and place? And why to - ge - ther brought To see each

dence to'o - bey; En - ter in - to thy wise de - sign, And sweet - ly lose our will in thine

o - ther's face;— To join with soft - est sym - pa - thy, And mix our friend - ly souls in thee?

1. Lord of the worlds a - bove, How plea - sant and how fair The dwell - ings of thy love, Thine earth - ly

2. O hap - py souls that pray Where God ap - points to hear! O hap - py men that pay Their con - stant

tem - ples, are; To thine a - bode my heart as - pires, With warm de - sires to see my God.

ser - vice there! They praise thee still; and hap - py they That love the way to Zi - on's hill.

ORG.

From the U. S. Psalmody, by permission

1. Sin - ners, lift up your hearts, The pro - mise to re - ceive; Jo - sus him - self im - parts,— He

2. Jo - sus is glo - ri - fied, And gives the Com - fort - er, His Spi - rit, to re - side In

comes in man to live: The Ho - ly Ghost to man is given; Re - joice in God sent down from heaven.

all his mem - bers here: The Ho - ly Ghost to man is given; Re - joice in God sent down from heaven.

1. The Lord Je - ho - vah reigns, His throne is built on high; The gar - ments he as - sumes Are

2. The thun - ders of his hand Keep the wide world in awe; His wrath and jus - tice stand To
light and ma - jes - ty: His glo - ries shine with beams so bright, No mor - tal eye can bear the sight.
guard his ho - ly law; And where his love re - solves to bless, His truth con - firms and seals the grace.

1. Great King of glo - ry, come, And with thy fa - your crown This tem - ple as thy home, — This

2. Hero may thino ears at - tend Our in - ter - ce - ding eries, And grate - ful praiso as - cend, Liko

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains the lyrics for two verses. The second and third staves are piano accompaniment for the right hand, and the fourth staff is the piano accompaniment for the left hand in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

peo - ple as thino own: Be - neath this roof, O deign to show How God can dwell with men be - low

in - cense, to the skies: Here may thy word me - lo - dious sound, And spread ee - les - tial joys a - round

The second system of the musical score also consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains the lyrics for two verses. The second and third staves are piano accompaniment for the right hand, and the fourth staff is the piano accompaniment for the left hand in bass clef. The music continues with similar rhythmic patterns and includes some fermatas and dynamic markings.

From the U. S. Psalmody, by permission.

1. Young men and maid - ens, raise Your tune - ful voi - ces high; Old men and chil - dren, praise The

2. The u - ni - ver - sal King Let all the world pro - claim; Let eve - ry crea - ture sing His

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 4/4. The music is written in a simple, hymn-like style with quarter and eighth notes. The lyrics are printed below the staves, with hyphens indicating syllables that span across notes.

Lord of earth and sky: Him three in one, and one in three, Ex - tol to all e - ter - ni - ty.

at - tri - butes and name: Him three in one, and one in three, Ex - tol to all e - ter - ni - ty.

Him three in one, and one in three,

The second system of the musical score continues the melody from the first system. It also consists of four staves (two treble, two bass) in 4/4 time. The lyrics are printed below the staves, with hyphens indicating syllables that span across notes. The music is written in a simple, hymn-like style with quarter and eighth notes.

1. Re - joice, the Lord is King; Your Lord and King a - doro; Mor-tals, givo thanks and sing, And tri-umph ev - er - more;

2. Je - sus the Sa - viour reigns, The God of truth and love; When he had purged our stains, He took his seat a - bove;

Lift up your hearts, lift up your voice, — Lift up your hearts, lift up your voice; Re - joice, a - gain I say, re - joice.

Lift up your hearts, lift up your voice, — Lift up your hearts, lift up your voice; Re - joice, a - gain I say, re - joice.

1. Let earth and heaven a - gree, An - gels and men be join'd, To cel - e - brate with me The Sa - viour

2. Je - sus! trans - port - ing sound! The joy of earth and heaven; No oth - er help is found, No oth - er of man-kind: To' a - dore the all - a - to - ning Lamb, And bless the sound of Je - sus' name,—And bless the sound of Je - sus' name. name is given, By which we can sal - va - tion have; But Je - sus came the world to save,— But Je - sus came the world to save.

ORG.

1. Ye ran-som'd sin-ners, hear, The pris-ners of the Lord; And wait till Christ ap-pear, Ac-cord-ing to his word

2. In God we put our trust; If we our sins con-fess, Faith-ful is he and just, From all un-right-eous-ness

Ro-joice in hope, re-joice with me;— Re-joice in hope, re-joice with me; We shall from all our sins be free.

To cleanse us all, both you and me;— To cleanse us all, both you and me; We shall from all our sins be free

1. Je - sus, ac - cept the praise That to thy Name be - longs; Mat - ter of all our lays, Sub - ject of all our songs;

2. In flesh we part a - while, But still in spi - rit join'd, To' em - brace the hap - py toil Thou hast to each as - sign'd;

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in 2/2 time. The lyrics are written below the staves, with the first line starting with '1.' and the second with '2.'. The lyrics are: '1. Je - sus, ac - cept the praise That to thy Name be - longs; Mat - ter of all our lays, Sub - ject of all our songs;' and '2. In flesh we part a - while, But still in spi - rit join'd, To' em - brace the hap - py toil Thou hast to each as - sign'd;'. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

Through thee we now to - geth - er came, And part ex - ult - ing in thy Name, And part ex - ult - ing in thy Name.

And while we do thy bless - ed will, We bear our heaven a - bout us still, We bear our heaven a - bout us still.

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in 2/2 time. The lyrics are written below the staves. The lyrics are: 'Through thee we now to - geth - er came, And part ex - ult - ing in thy Name, And part ex - ult - ing in thy Name.' and 'And while we do thy bless - ed will, We bear our heaven a - bout us still, We bear our heaven a - bout us still.'. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

1. Blow ye the trum-pet, blow The glad-ly - so - lemn sound; Let all the na - tions know, To earth's re - mo - test bound,

2. Jo - sus, our great High Priest, Hath full a - tono - ment made: Ye wea - ry spi - rits, rest; Ye mourn-ful souls, be glad

The year of ju - bi - leo is come, — The year of ju - bi - lee is come; Re - turn, ye ran - som'd sin - ners, home.

The year of ju - bi - lee is come, — The year of ju - bi - lee is come; Re - turn, ye ran - som'd sin - ners, home.

1. A - rise, my soul, a - rise; Shake off thy guil - ty fears; The bleed - ing Sa - cri - fice In my be - half ap - pears:

2. He ev - er lives a - bove, For me to in - ter - cede; His all - re - deem - ing love, His pre - cious blood to plead;

The first system of the musical score for 'Lenox' consists of two staves. The top staff is a treble clef with a 4/4 time signature. The bottom staff is a bass clef with a 4/4 time signature. The music is in common time (4/4). The lyrics are printed below the staves, with some words underlined. The first line of music corresponds to the first line of lyrics, and the second line of music corresponds to the second line of lyrics.

Be - fore the throne my Sure - ty stands,— Be - fore the throne my Sure - ty stands, My name is writ - ten on his hands.

His blood a - toned for all our race,— His blood a - toned for all our race, And sprin - kles now the throne of grace.

The second system of the musical score for 'Lenox' consists of two staves. The top staff is a treble clef with a 4/4 time signature. The bottom staff is a bass clef with a 4/4 time signature. The music is in common time (4/4). The lyrics are printed below the staves, with some words underlined. The first line of music corresponds to the first line of lyrics, and the second line of music corresponds to the second line of lyrics.

1. A-wake, ye saints, a - wako! And hail this sa - cred day: In lof - tiest songs of praise Your joy - ful homage pay: Come bless the day that

2. On this au - spi-cious morn The Lord of life a - rose; He burst the bars of death, And van-quist'd all our foes; And now he pleads our

The musical score consists of two systems. The first system contains two staves of music (treble and bass clefs) with lyrics for the first verse. The second system contains two staves of music with lyrics for the second verse. The music is in 2/2 time and G major.

God hath blest, The type of heav'n's e - ter - nal rest,— Come bless the day that God hath blest, The type of heav'n's e - ter - nal rest

cause a - bove, And reaps the fruit of all his love,— And now he pleads our cause a - bove, And reaps the fruit of all his love.

The musical score continues with two systems. The first system contains two staves of music with lyrics for the continuation of the first verse. The second system contains two staves of music with lyrics for the continuation of the second verse. The music is in 2/2 time and G major.

1. How hap - py, gra - cious Lord! are we, Di - vine - ly drawn to fol - low thee, Whose hours di - vi - ded are

2. With us no me - lan - cho - ly void, No mo - ment lin - gers un - em - ploy'd, Or un - im - proved, be - low;
 Be - twixt the mount and mul - ti - tude: Our day is spent in do - ing good, Our night in praise and prayer.
 Our wea - ri - ness of life is gone, Who live to serve our God a - lone, And on - ly thee to know.

1. O love di - vine, how sweet thou art! When shall I find my will - ing heart All ta - ken up by thee!

2. Strong - er his love than death or hell; Its rich - es are un - search - a - ble; The first - born sons of light

The musical score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The music is written in a simple, hymn-like style with a mix of quarter and eighth notes.

I thirst, I faint, I die to prove The great - ness of re - deem - ing love— The love of Christ to me.

De - sire in vain its depths to see; They can - not reach the mys - te - ry, The length, the breadth, the height.

The musical score continues with four staves, maintaining the same key signature and time signature as the first system. The melody continues across the staves, with some notes beamed together.

1. O glo - rious hope of per - fect love, It lifts me up to things a - bove; It bears on ea - gles' wings;

2. Re - jo - cing now in ear - nest hope, I stand, and from the moun - tain top See all the land be - low:

It gives my rav - ish'd soul a taste, And makes me for some mo - ments feast With Je - sus' priests and kings.

Riv - ers of milk and hon - ey rise, And all the fruits of par - a - dise In end - less plen - ty grow.

Not too slow.

1. How hap - py are the lit - tle flock, Who, safe be - neath their guar - dian - rock, In all com - mo - tions rest!

2. Tho' plague, and dearth, and din of war, Our Sa - viour's swift ap - proach de - clare, And bid our hearts a - rise.

When war's and tu - mult's waves run high, Un - moved, a - bove the storm they lie, They lodge in Je - sus' breast.

Earth's ba - sis shook, eon - firms our hope; Its ei - ties' fall, but lifts us up, To meet thee in the skies.

1. Let all on earth their voices raise, To sing the choicest psalm of praise, And bless Je ho - vah's name :

2. He framed the globe; he built the sky; He made the shi - ning worlds on high, And reigns in glo - ry there :

ORG.

His glo - ry let the hea - then know, His won - ders His wonders to the nations show, His beauties, how di - vine - ly bright! His sa - ving grace pro - claim.

His beams are ma - jes - ty and light; His beau - ties, how di - vine ly bright! His dwell - ing place, how fair!

His won - ders to the na - tions show. His beauties, how di - vine - ly bright!

1. Come, wis - dom, power, and grace di - vine; Come, Je - sus, in thy name to join A hap - py, cho - sen band;

2. If pure es - sen - tial love thou art, Thy na - ture in - to eve - ry heart, Thy lov - ing self, in - spire:

Who fain would prove thine ut - most will, And all thy right - eous laws ful - fil, In love's be - nign com - mand.

Bid all our sim - ple souls be one, U - ni - ted in a bond un - known, Bap - tized with heav'n - ly fire.

1. Je - sus, thou soul of all our joys, For whom we now lift up our voice, And all our strength ex - ert,—

2. While in the heav'n - ly work we join, Thy glo - ry be our whole de - sign, Thy glo - ry, not our own:—

Vouch - safe the grace we hum - bly claim; Com - pose in - to a thank - ful frame, And tune thy peo - ple's heart.

Still let us keep this end in view, And still the plea - sing task pur - sue, To please our God a - lone.

1. Lo! on a nar - row neck of land, 'Twixt two un - bound - ed seas, I stand, So - cure, in - sen - si - ble

2. O God, mine in - most soul con - vert, And deep - ly on my thought - ful heart E - ter - nal things im - press

A point of time, a mo - ment's space, Re - moves me to that heav'n - ly place, Or shuts me up in hell.

Give me to feel their so - lemn weight, And trem - ble on the brink of fate, And wake to right - eous - ness.

1. Be it my on - ly wis - dom here, To serve the Lord with fil - ial fear, With lov - ing gra - ti - tude: Su - pe - rior sense may

2. O may I still from sin de - part; A wise and un - der - stand - ing heart, Je - sus, to me be given: And let me through thy

I dis - play, By shun - ning eve - ry e - vil way, And walking in the good, And walking in the good, And walk - ing in the good.

Spi - rit know To glo - ri - fy my God be - low, And find my way to heaven, And find my way to heaven, And find my way to heaven.

1. How hap - py is the pil - grim's lot; How free from eve - ry anx - ious thought, From world - ly hope and fear'

2. This hap - pi - ness in part is mine, Al - rea - dy saved from low de - sign, From eve - ry crea - ture - love,

Confined to neither court nor cell, His soul disdains on earth to dwell, He on - ly so - jurns here, — He on - ly so - jurns here, — He on - ly so - jurns here.

Blest with the scorn of finite good, My soul is lighten'd of its load, And seeks the things above, — And seeks the things above, — And seeks the things a - bove.

1. O glo-rious hope of per - fect love, It lifts me up to things a - bove; It bears on ea - gles' wings; It gives my ra - vish'd soul a taste, And

2. Re - joi - cing now in ear - nest hope, I stand, and from the moun - tain top See all the land be - low: Riv - ers of milk and hon - ey rise, And

With Je - sus' priests and kings, —
 makes me for some moments feast With Jesus' priests and kings, — In end - less plen - ty grow, It gives my ravish'd soul a taste, And makes me for some moments feast With Jesus, &c.

all the fruits of para - dise In endless plenty grow, — With Je - sus' priests and kings, Rivers of milk and honey rise, And all the fruits of paradise In end - less plen - ty grow.

in end - less plen - ty grow,

1. But can it be that I should prove For ev - er faith - ful to thy love,— From sin for - ev - er cease? I thank thee

2. In thee, O Lord, I put my trust; Migh - ty, and mer - ci - ful, and just, Thy sa - cred word is past; And I, who

for the bless - ed hope; It lifts my droop - ing spi - rits up, It gives me back my peace,— It gives me back my peace.

dare thy word be - lieve, With - out com - mit - ting sin shall live,— Shall live to God at last,— Shall live to God at last.

1. And am I on - ly born to die? And must I sud - den - ly com - ply With na - ture's stern de - cree?

2. How then ought I on earth to live, While God pro - longs the kind re - prieve, And props the house of clay?

What af - ter death for me re - mains? Ce - les - tial joys, or hell - ish pains, To all e - ter - ni - ty.

My sole con - cern, my sin - gle care, To watch, and trem - ble, and pre - pare A - gainst that fa - tal day.

1 Thank and praise Je - ho - vah's name, For his mer - cies, firm and sure; From e - ter - ni - ty the same, To e - ter - ni - ty en - dure

2 Let the ransom'd thus re - joice, Ga - ther'd out of eve - ry land; As the peo - ple of his choice, Pluck'd from the de - stroy - er's hand

The musical score for 'ALMENDA' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The first staff begins with a treble clef and a key signature of one flat. The lyrics are printed below the vocal staves.

1. Songs of praise the an - gels sang, Heaven with hal - lu - jahs rang, When Je - ho - vah's work be - gun, When he spake and it was done.

2. Songs of praise a - woke the morn, When the Prince of peace was born; Songs of praise a - rose, when he Cap - tive led cap - tiv - i - ty

The musical score for 'CORNELIA' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F-sharp), and the time signature is 2/4. The first staff begins with a treble clef and a key signature of one sharp. The lyrics are printed below the vocal staves.

1. Chris-tians, bre - thren, ere we part, Eve - ry voice and eve - ry heart Join, and to our Fa - ther raise One last hymn of grate-ful praise.

2. Though we here should meet no more, Yet there is a bright - er shore ; There, re - leased from toil and pain, There we all may meet a - gain.

3. Now to thee, thou God of heaven, Be e - ter - nal glo - ry given: Grate-ful for thy love di - vine, May our hearts be ev - er thine.

5TH P. M.

R E M S E N. 4 lines 7s.

1. Chil-dren of the heav'n-ly King, As we jour - ney let us sing ; Sing our Sa - viour's wor - thy praise, Glo - rious in his works and ways.

2. We are trav - ling home to God, In the way our fa - thers trod ; They are hap - py now, and we Soon their hap - pi - ness shall see.

1. Soft - ly now the light of day Fades up - on our sight a - way ; Free from care, from la - bour free, Lord, we would com - mune with thee

2. Soon from us the light of day Shall for - ev - er pass a - way ; Then, from sin and sor - row free, Take us, Lord, to dwell with thee.

1. Lord, we come be - fore thee now, At thy feet we hum - bly bow ; O, do not our suit dis - dain ; Shall we seek thee, Lord, in vain !

2. Lord, on thee our souls de - pend ; In com - pas - sion now de - scend ; Fill our hearts with thy rich grace, Tune our lips to sing thy praise.

1. Hark! the he - rald an - gels sing,— Glo - ry to the new - born King; Peace on earth, and mer - cy mild;

2. Joy - ful all ye na - tions rise,— Join the tri - umphs of the skies; With an - ge - lic hosts pro - claim,—
ORG.

God and sin - ners re - con - ciled,— God and sin - ners re - con - ciled.

Christ is born in Beth - le - hem,— Christ is born in Beth - le - hem.

3. Christ, by highest heaven adored,—
Christ, the everlasting Lord;
Veil'd in flesh the Godhead see;
Hail, incarnate Deity!

4. Hail the heaven-born Prince of peace!
Hail the Sun of righteousness!
Light and life to all he brings,—
Risen with healing in his wings.

5. Come, Desire of nations, come!
Fix in us thy humble home;
Second Adam from above,
Reinstate us in thy love.

1. Lord of hosts! to thee we raise Here a house of prayer and praise: Thou thy people's hearts prepare, Here to meet for praise and prayer

2. Let the living here be fed With thy word, the heav'nly bread: Here, in hope of glory blest, May the dead be laid to rest

The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The music is in common time (C).

1. Come, my soul, thy suit prepare; Jesus loves to answer prayer; He himself invites thee near,— Bids thee ask him, waits to hear.

2. Lord, I come to thee for rest; Take possession of my breast; There thy blood-bought right maintain, And without a rival reign.

The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The music is in common time (C).

1. Je - sus, plant and root in me All the mind that was in thee; Set-tled peace I then shall find; Je-sus' is a qui - et mind.

2. An - ger I no more shall feel,— Always e - ven, al - ways still; Meek-ly on my God re - clined; Je - sus' is a gen - tle mind.

The musical score for 'STARKS' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. The melody is simple and hymn-like, with lyrics printed below the notes.

5TH P. M.

W I S D O M. 4 lines 7s.

From Spiritual Songs.

1. Has - ten, sin - ner, to be wise! Stay not,— Stay not for the morrow's sun: Wisdom if you still de - spise, Hard - er is it to be won.

2. Has - ten, mer - cy to im - plore! Stay not,— Stay not for the morrow's sun, Lest thy sea - son should be o'er Ere this even-ing's stage be run.

The musical score for 'WISDOM' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The melody is more rhythmic and urgent than the first piece, with lyrics printed below the notes.

5TH P. M.

BROOKLYN. 4 lines 7s.

REV. G. COLES.

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1. Depth of mercy! can there be Mer-cy still re-served for me! Can my God his wrath for-bear? Me, the chief of sin-ners, spare?

2. I have long withstood his grace; Long provoked him to his face; Would not hearken to his calls; Grieved him by a thou-sand falls.

5TH P. M.

P R A Y E R. 4 lines 7s.

ASAHIEL ABBOT.

1. Gra-cious Spi-rit—Love di-vine! Let thy light with-in me shine; All my guilt-y fears re-move; Fill me with thy heav'nly love.

2. Speak thy pard'ning grace to me; Set the bur-den'd sin-ner free; Lead me to the Lamb of God; Wash me in his pre-cious blood.

5TH P. M.

W I L M O T. 4 lines 7s.

WEBER.

1. Bright and joy - ful is the morn, For to us a child is born; From the high-est realms of heaven, Un - to us a Son is given.

2. On his shoulder he shall bear Power and ma - jes - ty, and wear, On his ves-ture and his thigh, Names most aw - ful, names most high.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/2. The lyrics are printed below the vocal staves.

5TH P. M.

G E R M A N H Y M N.* 4 lines 7s.

PLEYEL.

1. Lov-ing Je - sus, gen - tle Lamb, In thy gra - cious hands I am; Make me, Sa-viour, what thou art; Live thy - self with-in my heart.

2. I shall then show forth thy praise; Serve thee all my hap - py days; Then the world shall al - ways see Christ the ho - ly child in me.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is 2/2. The lyrics are printed below the vocal staves.

* Also called "Pleyel's Hymn," and "Condolence."

1. When, my Sa-viour, shall I be Per-fect-ly re-sign'd to thee! Poor and vile in my own eyes, On-ly in thy wis-dom wise!

2. On-ly thee con-tent to know, Ig-no-rant of all be-low! On-ly gui- ded by thy light! On-ly might-y in thy might!

The musical score for 'NORWICH' consists of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature is one flat (B-flat) and the time signature is 2/2. The lyrics are printed below the notes.

1. Sov'reign Ruler, Lord of all, Prostrate at thy feet I fall; Hear, O hear my ardent cry,— Frown not, lest I faint and die,— Frown not, lest I faint and die.

2. Vilest of the sons of men,— Worst of rebels, I have been; Oft abused thee to thy face,— Trampled on thy richest grace,— Trampled on thy richest grace.

The musical score for 'WARS AW' consists of four staves. The first three staves are treble clef, and the last is bass clef. The key signature is one flat (B-flat) and the time signature is 6/4. The lyrics are printed below the notes.

B E T H E R. 6 lines 7s.

From Spiritual Songs,
by permission.

D. C.

1. Fa-ther, glo - ri - fy thy Son; An-swer his all-pow'rful prayer; Send that In - ter - ces-sor down; Send that o - ther Com-fort - er,
Whom be - liev - ing - ly we claim,— Whom we ask in Je-sus' name.

2. Wilt thou not the pro-mise seal, Good and faith - ful as thou art,— Send the Com - fort - er to dwell Eve - ry mo - ment in our heart?
Yes, thou must the grace be - stow: Truth hath said it shall be so.

FINE. D. C.

6TH P. M.

Z A D O C. 6 lines 7s.

K—LFF.

From Manhattan Coll. by permission.

D. C.

1. Why not now, my God, my God! Rea-dy if thou al-ways art, Make in me thy mean - a - bode,— Take pos - ses - sion of my heart:
If thou canst so great - ly bow, Friend of sin - ners, why not now?

2. God of love, in this thy day, For thy-self to thee I cry; Dy - ing,—if thou still de - lay, Must I not for - ev - er die?
En - ter now thy poor - est home: Now, my ut - most Sa - viour, come.

FINE. D. C.

1. Fa - ther, Son, and Ho - ly Ghost, One in Three, and Three in One, As by the ce - les - tial host, Let thy will on earth be done,

2. Vi - lest of the sin - ful race, Lo! I an - swer to thy call: Mean - est ves - sel of thy grace, Grace di - vine - ly free for all,

Praise by all to thee be given, Glo - rious Lord of earth and heaven.

Lo! I come to do thy will, All thy coun - sel to ful - fil.

3. If so poor a worm as I
 May to thy great glory live,
 All my actions sanctify,
 All my words and thoughts receive;
 Claim me for thy service, claim
 All I have, and all I am.

4. Take my soul and body's powers;
 Take my mem'ry, mind, and will;
 All my goods, and all my hours;
 All I know, and all I feel;
 All I think, or speak, or do;
 Take my heart, but make it new.

1. O dis - close thy love - ly face ! Quick-en all my droop-ing powers ; Gasp my faint - ing soul for grace, As a thirs - ty land for showers :

Has - ten, Lord, no more de - lay ; Come, my Sa - viour, come a - way.

2. Dark and cheerless is the morn,
Unaccompanied by thee ;
Joyless is the day's return,
Till thy mercy's beams I see :
Till thou inward life impart,
Glad my eyes, and warm my heart.
3. Visit then this soul of mine ;
Pierce the gloom of sin and grief ;
Fill me, Radiancy divine ;
Scatter all my unbelief :
More and more thyself display,
Shining to the perfect day.

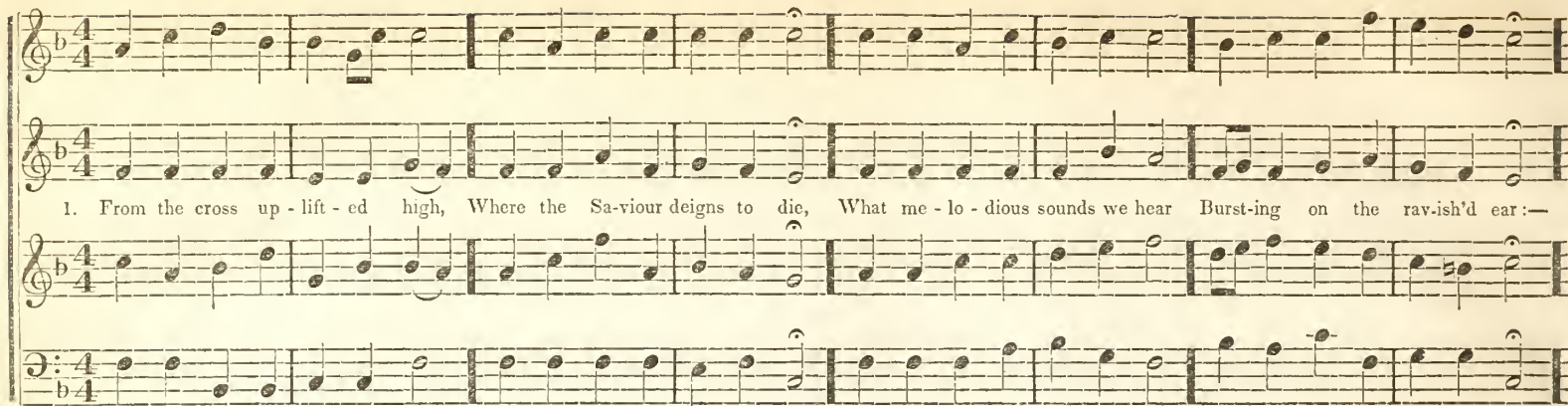
1. Ab - ba, Fa - ther, hear thy child, Late in Je - sus ro - con - ciled; Hear, and all the gra - ces shower, All the joy, and peace, and power,

2. Lord, I will not let thee go Till tho bless - ing thou be - stow: Hear my Ad - vo - cate di - vine: Lo! to his my suit I join.

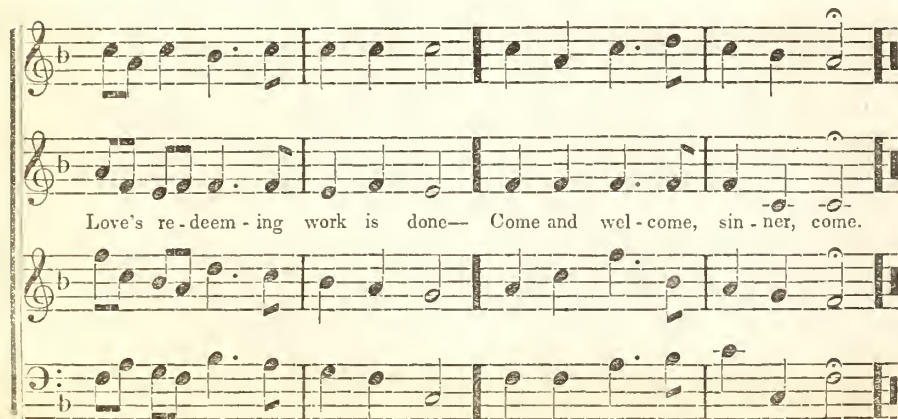
All my Sa - viour asks a - bove, All the life and heaven of love.

Join'd to his, it can - not fail: Bless me; for I will pre - vail.

3. Heav'nly Father, life divine,
Change my nature into thine;
Move, and spread throughout my soul,
Actuate, and fill the whole:
Be it I no longer now
Living in the flesh, but thou.
4. Holy Ghost, no more delay;
Come, and in thy temple stay;
Now thine inward witness bear,
Strong, and permanent, and clear
Spring of life, thyself impart;
Rise eternal in my heart.



1. From the cross up - lift - ed high, Where the Sa-viour deigns to die, What me - lo - dious sounds we hear Burst-ing on the rav-ish'd ear:—



Love's re - deem - ing work is done— Come and wel - come, sin - ner, come.

2. Sprinkled now with blood the throne—
Why beneath thy burdens groan?
On his piercé body laid,
Justice owns the ransom paid;
Bow the knee,—embrace the Son—
Come and welcome, sinner, come!

3. Spread for thee, the festal board
See with richest bounty stored;
To thy Father's bosom press'd,
Thou shalt be a child confess'd,
Never from his house to roam;
Come and welcome, sinner, come!

1. Rock of a - ges, cleft for me, Let me hide my - self in thee; Let tho wa - ter and the blood, From thy wound - ed

2. Could my tears for - ev - er flow, - Could my zeal no lan - guor know, - These for sin could not a - tone; Thou must save, and

side which flow'd, Bo of sin the dou - ble cure, - Save from wrath and make me pure, - Save from wrath and make me pure

thou a - lone: In my hand no price I bring; Sim - ply to the cross I cling, - Sim - ply to the cross I cling.

on thy throne, - Rock of a - ges, cleft for me, Let me hide my - self in thee, - Let me hide my - self in thee.

1. Cen - tre of our hopes thou art; End of our en - larged de - sires: Stamp thine in - age on our heart; Fill us now with

2. All our works in thee be wrought,—Le - vell'd at one com - mon aim: Eve - ry word and eve - ry thought Purge in the re-

3. Let us all to - ge - ther rise,— To thy glo - rious life re - stored; Here re - gain our Par - a - dise,— Here pre - pare to

heav'n - ly fires: Join'd to thee by love di - vine, Seal our souls for - ev - er thine,— Seal our souls for - ev - er thine.

fi - ning flame: Lead us, through the paths of peace, On to per - fect ho - li - ness,— On to per - fect ho - li - ness.

meet our Lord: Here en - joy the ear - nest given: Tra - vel hand in hand to heaven,—Tra - vel hand in hand to heaven.

1. Wea-ry souls, that wan-der wide From the cen-tral point of bliss! Turn to Je-sus cru-ci-fied; Fly to those dear

2 Find in Christ the way of peace, Peace un-speak-a-ble, un-known; By his pain he gives you ease, Life by his ex-
pi-ring groan: Rise ex-alt-ed by his fall; Find in Christ your all in all,— Find in Christ your all in all.

1. Sa-viour, Prince of Is-rael's race, Save me;—from thy lof-ty throne Give the sweet re-lent-ing grace; Sof-ten this ob-du-rate stone;—

2. By thy Spi-rit, Lord, re-prove; All mine in-most sins ro-veal; Sins a-gainst thy light and love, Let me see, and let me feel;

3. Je-sus, seek thy wand'ring sheep; Make me rest-less to re-tur-n; Bid me look on thee, and weep, Bit-ter-ly as Pe-ter mourn:

Stone to flesh, O God, con-vert; Cast a look, and break my heart!

Sins that cru-ci-fied my Lord,— Spilt a-gain thy pre-cious blood.

Till I say, by grace re-stored,— Now, thou know'st, I love thee, Lord.

4. Might I in thy sight appear
As the publican distress'd;
Stand, not daring to draw near;
Smite on my unworthy breast;
Groan the sinner's only plea,—
God be merciful to me!
5. O remember me for good:
Passing through the mortal vail,
Show me the atoning blood;
When my strength and spirits fail,
Give my fainting soul to see
Jesus crucified for me.

1. Hearts of stone, ro-lent, ro-lent! Break, by Je-sus' cross sub-dued; See his bo-dy man-gled, rent, Stain'd and cov-er'd with his blood!

Sin-ful soul, what hast thou done! Cru-ci-fied the'e-ter-nal Son.

2. Yes, thy sins have done the deed;
 Driven the nails that fix'd him there;
 Crown'd with thorns his sacred head;
 Plunged into his side the spear;
 Made his soul a sacrifice,
 While for sinful man he dies.

3. Wilt thou let him bleed in vain?
 Still to death thy Lord pursue?
 Open all his wounds again,
 And the shameful cross renew?
 No; with all my sins I'll part,
 Saviour, take my broken heart.

1. By thy birth, and by thy tears; By thy hu-man griefs and fears; By thy con-flict in the hour Of the sub-tle tempt-er's power,—

2. By the ten-der-ness that wept O'er the grave where Laz'rus slept; By the bit-ter tears that flow'd O-ver Sa-lem's lost a-bode,—

3. By thy lone-ly hour of prayer; By the fear-ful con-flict there; By thy cross and dy-ing cries; By thy one great sa-cri-fice,—

4. By thy triumph o'er the grave; By thy power the lost to save; By thy high, ma-jes-tic throne; By the em-pire all thine own,—

Sa-voir, look with pity-ing eye; Saviour, help me, or I die:— Saviour, look with pity-ing eye; Saviour, help me, or I die.

Sa-voir, look with pity-ing eye; Saviour, help me, or I die:— Saviour, look with pity-ing eye; Saviour, help me, or I die.

Sa-voir, look with pity-ing eye; Saviour, help me, or I die:— Saviour, look with pity-ing eye; Saviour, help me, or I die.

Sa-voir, look with pity-ing eye; Saviour, help me, or I die:— Saviour, look with pity-ing eye; Saviour, help me, or I die.

ADAGIO

1. Sa-viour, when, in dust, to thee Low we bow the'a-do-ring knee,—When, re-pent-ant, to the skies Scarce we lift our streaming eyes,— O, by all thy

2. By thine hour of dark do-spair, By thine ag-o-ny of prayer; By the cross, the nail, the thorn, Pier-cing spear, and tort'ring scorn; By the gloom that

3. By the deep, ex-pi-ring groan; By the sad, se-pul-chral stone; By the vault whose dark a-bodo Held in vain the ri-sing God,— O, from earth to

pain and wo Suf-fer'd once for man be-low, Bend-ing from thy throne on high, Hear us when to thee we cry,— Hear us when to thee we cry,

veil'd the skies, O'er the dreadful sa-cri-fice,— Je-sus, look with pity-ing eye; Lis-ten to our hum-ble cry,— Lis-ten to our hum-ble cry.

heaven restored, Migh-ty, re-as-cend-ed Lord, Saviour, Prince, ex-alt-ed high, Hear, O hear, our hum-ble cry,— Hear, O hear, our hum-ble cry.

Pia. *For.*

1. Watch-man, tell us of the night, What its signs of pro-mise are. Trav'-ler, o'er yon mountain's height, See the glo-ry-beam-ing star.

2. Watch-man, tell us of the night; High-er yet that star as-cends. Trav'-ler, bless-ed-ness and light, Peace and truth, its course por-tends.

3. Watch-man, tell us of the night, For the morn-ing seems to dawn. Trav'-ler, dark-ness takes its flight; Doubt and ter-ror are with-drawn.

Pia. *For.*

Watch-man, does its beau-teous ray Aught of hope or joy fore-tell? Trav'-ler, yes, it brings the day— Promised day of Is-ra-el.

Watch-man, will its beams, a-lone, Gild the spot that gave them birth? Trav'-ler, a-ges are its own; See, it bursts o'er all the earth.

Watch-man, let thy wand'-ring cease; Hie thee to thy qui-et home. Trav'-ler, lo! the Prince of Peace, Lo! the Son of God is come.

From National Church Harmony, by permission

1. Come, and let us sweet-ly join, Christ to praise in hymns di-vine: Give we all, with one ac-cord, Glo-ry to our com-mon Lord

2. Strive we, in af-fec-tion strive; Let the pu-rer flame re-vive; Such as in the mar-tyrs glow'd, Dy-ing cham-pions for their God

3. Sing we then in Je-sus' name, Now as yes-ter-day the same; One in eve-ry time and place, Full for all of truth and grace:

Hands, and hearts, and voi-ces raise; Sing as in the an-cient days; An-te-date the joys a-bove,—Cel-e-brate the feast of love.

We like them may live and love; Call'd we are their joys to prove; Saved with them from fu-ture wrath; Part-ners of like pre-cious faith.

We for Christ, our Mas-ter, stand, Lights in a bo-night-ed land: We our dy-ing Lord con-fess; We are Je-sus' wit-ness-es.

1. Light of life,—sc-raph-ic fire,— Love di-vine,—thy-self im-part; Eve-ry faint-ing soul in-spire; Shine in eve-ry droop-ing heart:

2. Come in this ac-cept-ed hour; Bring thy heav'n-ly king-dom in; Fill us with thy glo-rious power, Root-ing out the seeds of sin:

Eve-ry mourn-ful sin-ner cheer; Scat-ter all our guilt-y gloom: Son of God, ap-pear! ap-pear!— To thy hu-man tem-ples come.

Nothing more can we re-quire,— We will co-vet no-thing less; Be thou all our hearts' de-sire,— All our joy, and all our peace.

1. While, with ceaseless course, the sun Hast-ed through tho for - mer year, Ma - ny souls their race have run, Nev - er more to meet us here.

2. As the wing-ed ar - row flies Spee - di - ly the mark to find; As the light-ning from the skies Darts, and leaves no trace be - hind,—

3. Thanks for mercies past receive; Par-don of our sins re - new; Teach us henceforth how to live With e - ter - ni - ty in view:

Fix'd in an e - ter - nal state, They have done with all be-low; We a lit - tle long - er wait, But how lit - tle—none can know.

Swift-ly thus our fleet-ing days Bear us down life's ra - pid stream; Up-ward, Lord, our spi - rits raise; All be - low is but a dream.

Bless thy word to young and old; Fill us with a Sa-viour's love; And when life's short tale is told, May we reign with thee a - bove.

1. Christ, from whom all blessings flow, Per-fect-ing the saints be - low, } Join us, in one spi - rit join; Let us still re - ceive of thine :
Hear us, who thy na - ture share,— Who thy mys-tic bo - dy are. }

Still for more on thee we call, Thou who fill - est all in all.

2. Move, and actuate, and guide :
Divers gifts to each divide :
Placed according to thy will,
Let us all our work fulfil :
Never from our office move :
Needful to each other prove :
Let us daily growth receive,—
More and more in Jesus live.
3. Sweetly may we all agree,
Touch'd with softest sympathy ;
Kindly for each other care ;
Every member feel its share.
Many are we now and one,
We who Jesus have put on :
Names, and sects, and parties fall :
Thou, O Christ, art all in all.

1. Je - sus, lov - er of my soul, Let me to thy bo - som fly, } Hide me, O my Sa - viour, hide, Till the storm of life is past;
 While the near - er wa - ters roll, While the tem - pest still is high; }

2. O - ther re - fuge have I none; Hangs my help - less soul on thee; } All my trust on thee is stay'd; All my help from thee I bring;
 Leave, O leave me not a - lone; Still sup - port and com - fort me; }

Safe in - to the ha - ven guide, O re - ceive my soul at last.

Cov - er my de - fence - less head With the sha - dow of thy wing.

3. Thou, O Christ, art all I want:
 More than all in thee I find.
 Raise the fallen, cheer the faint,
 Heal the sick, and lead the blind.
 Just and holy is thy name;
 I am all unrighteousness.
 False, and full of sin I am;
 Thou art full of truth and grace
4. Plenteous grace with thee is found,—
 Grace to cover all my sin:
 Let the healing streams abound;
 Make and keep me pure within.
 Thou of life the fountain art;
 Freely let me take of thee.
 Spring thou up within my heart:
 Rise to all eternity

1. Glo - ry be to God a - bove,— God, from whom all bless - ings flow ; }
 Make we men - tion of his love ; Pub - lish we his praise be - low : } Call'd to - ge - ther by his grace, We are met in Je - sus' name ;

See with joy each oth - er's face, Foll - 'wers of the bleed - ing Lamb.

2. Let us then sweet counsel take,
 How to make our calling sure ;
 Our election how to make,
 Past the reach of hell, secure :
 Build we each the other up ;
 Pray we for our faith's increase ;
 Solid comfort, settled hope,
 Constant joy, and lasting peace.
3. More and more let love abound :
 Let us never, never rest,
 Till we are in Jesus found,
 Of our paradise possess'd :—
 He removes the flaming sword,
 Calls us back, from Eden driven ;
 To his image here restored,
 Soon he takes us up to heaven.

1. In thy name, O Lord, as - sem - bling, We, thy peo - ple, now draw near: } Hear with meek - ness, — Hear thy word with god - ly fear.
Teach us to rejoice with trem - bling; Speak, and let thy servants hear: }

1. Hark! the voice of love and mer - cy Sounds a - loud from Cal - va - ry; } It is fin - ish'd: — It is fin - ish'd — Hear the dy - ing Sa - viour cry.
See! it rends the rocks a - sun - der, Shakes the earth, and veils the sky; }

1. O thou God of my sal - va - tion, My Re - deem - er from all sin; Moved by thy di - vine com - pas - sion, Who hast died my

2. Though un - seen, I love the Sa - viour; He hath brought sal - va - tion near; Man - i - fests his pard - ning fa - vour; And when Je - sus

heart to win, I will praise thee, I will praise thee: Where shall I thy praise be - gin?— Where shall I thy praise be - gin!

doth ap - pear, Soul and bo - dy, Soul and bo - dy, Shall his glo - rious im - age bear,— Shall his glo - rious im - age bear.

1. An - gels, from the realms of glo - ry, Wing your flight o'er all the earth; Ye who sang cre - a - tion's sto - ry,

2. Shep - herds, in the field a - bid - ing, Watch - ing o'er your flocks by night, God with man is now re - vel - ing;

Now pro - claim Mes - si - ah's birth: Come and wor - ship,—Come and wor - ship,— Wor - ship Christ, the new-born king.

Yon - der shines the in - fant light: Come and wor - ship,—Come and wor - ship,— Wor - ship Christ, the new-born king.

1. Lo! He comes, with clouds de-scend-ing, Once for fa-vour'd sin-ners slain; Thou-sand thou-sand saints, at-tend-ing, Swell the tri-umph

2. Eve-ry eye shall now be-hold him Robed in dread-ful ma-jes-ty; Those who set at naught and sold him, Pierced and nail'd him

of his train: Hal-le-lu-jah! Hal-le-lu-jah! God ap-pears on earth to reign.

to the tree, Deep-ly wail-ing, Deep-ly wail-ing, Shall the true Mes-si-ah see.

3. All the tokens of his passion
Still his dazzling body bears;
Cause of endless exultation
To his ransom'd worshippers;
With what rapture
Gaze we on these glorious scars.
4. Yea, Amen! let all adore thee,
High on thine eternal throne;
Saviour, take the power and glory;
Make thy righteous sentence known:
Jah! Jehovah!
Claim the kingdom for thine own.

1. Guide me, O thou great Je - ho - vah, Pil-grim through this barren land: I am weak—but thou art might - ty; Hold me with thy pow'r-ful hand

Bread of hea - ven, Bread of hea - ven, Feed me till I want no more.

2. Open now the crystal fountain,
Whence the healing waters flow,
Let the fiery, cloudy pillar,
Lead me all my journey through—
Strong Deliverer,
Be thou still my strength and shield
3. When I tread the verge of Jordan,
Bid my anxious fears subside—
Bear me through the swelling current;
Land me safe on Canaan's side;
Sings of praises
I will ever give to thee.

1. Hark! the voice of love and mer - cy Sounds a - loud from Cal - va - ry; See! it rends the rocks a - sun - der,

2. It is fi - nish'd! O what plea - sure Do these pre - cious words af - ford! Heav'n - ly bless - ings, with - out mea - sure,

3. Tune your harps a - new, ye se - raphs; Join to sing the plea - sing theme; All on earth, and all in hea - ven,

Shakes the earth, and veils the sky; It is fi - nish'd:—It is fi - nish'd:— Hear the dy - ing Sa - viour cry.

Flow to us from Christ the Lord: It is fi - nish'd:—It is fi - nish'd:— Saints, the dy - ing words re - cord.

Join to praise Im - man - uel's name: It is fi - nish'd:—It is fi - nish'd:— Glo - ry to the bleed - ing Lamb.

1. Zi-on stands with hills sur-rounded, Zion, kept by power di-vine: } Hap-py Zi-on, what a favour'd lot is thine!— Hap-py Zi-on, what a favour'd lot is thine!
 All her foes shall be con-founded, Tho' the world in arms com-bine: }

The musical score for 'Zion' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The music features a melody with various rhythmic patterns and rests, with lyrics written below the vocal line.

1. Light of those whose dreary dwell-ing Bor-ders on the shades of death, Come, and by thy-self re-veal-ing, Dis-si-pate the clouds be-neath.

2. Thou, new heaven and earth's Creator, In our deep-est dark-ness rise; Scatt'ring all the night of na-ture,— Pour-ing day up-on our eyes.

The musical score for 'Rubens' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/4. The music features a melody with various rhythmic patterns and rests, with lyrics written below the vocal line.

1. Hark! what mean those ho - ly voi - ces, Sweet - ly sound - ing thro' the skies! Lo! the 'an - ge - lic host re - joi - ces; Heav'nly hal - le - lu - jahs rise.

2. Lis - ten to the won - drous sto - ry, Which they chant in hymns of joy:— Glo - ry in the high - est, glo - ry, Glo - ry be to God most high!

1. Hark! the notes of an - gels, sing - ing, Glo - ry, glo - ry to the Lamb! All in heaven their tri - bute bring - ing, Rais - ing high the Sa - viour's name.

2. Ye for whom his life was giv - en, Sa - cred themes to you be - long: Come, as - sist the choir of hea - ven; Join the ev - er - last - ing song.

9TH P. M.

H A T F O R D . 87,87, or 8s & 7s, Single.

REV. R. BROWN.

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1. Saviour, breathe an eve-ning bless-ing, Ere re- pose our spi- rits seal ; Sin and want we come eon- fess- ing ; Thou canst save and thou canst heal

2. Though destruc- tion walk a- round us, Though the ar- rows past us fly, An- gel guards from thee surround us, We are safe, if thou art nigh.

The musical score for 'HATFORD' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The first staff includes the lyrics for the first verse, and the second staff includes the lyrics for the second verse. The piano accompaniment is written in a simple, harmonic style.

9TH P. M.

S A L I S B U R Y . 87,87, or 8s & 7s, Single.

S. B. FOND.
From the "S. Salisbury," by permission.

1. Ho - ly Ghost ! dis - pel our sad-ness ; Pierce the clouds of na- ture's night ; Come, thou Souree of joy and glad-ness, Breathe thy life, and spread thy light

2. Hear, O hear our sup - pli - ca - tion, Blessed Spi- rit ! God of peacee ! Rest up - on this eon - gre - ga - tion With the ful - ness of thy grace.

The musical score for 'SALISBURY' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The first staff includes the lyrics for the first verse, and the second staff includes the lyrics for the second verse. The piano accompaniment is written in a simple, harmonic style.

1. Come, thou Fount of eve-ry bless-ing, Tune my heart to sing thy grace: Streams of mer-cy, nev-er ceas-ing, Call for songs of loud-est praise.

2. Here I'll raise mine Eb-en-e-zer; Hith-er by thy help I'm come; And I hope, by thy good plea-sure, Safe-ly to ar-rive at home.

3. O! to grace how great a debt-or Dai-ly I'm constrain'd to be! Let thy good-ness, like a fet-ter, Bind my wand'ring heart to thee:

Teach me some me-lo-dious son-net, Sung by flam-ing tongues a-bove: Praise the mount—I'm fix'd up-on it; Mount of thy re-deem-ing love!

Je-sus sought me when a stran-ger, Wand'ring from the fold of God; He, to res-cue me from dan-ger, In-ter-posed his pre-cious blood.

Prone to wan-der, Lord, I feel it— Prone to leave the God I love; Here's my heart, O take and seal it; Seal it for thy courts a-bove.

1. Love di-vine, all love ex-cel-ling, Joy of heaven, to earth come down, Fix in us thy hum-ble dwell-ing; All thy faith-ful mer-cies crow-

2. Breathe, O breathe thy lov-ing Spi-rit In-to eve-ry trou-bled breast; Let us all in thee in-he-rit; Let us find that so-ond rest

Je-sus, thou art all eom-pas-sion,—Pure un-bound-ed love thou art; Vi-sit us with thy sal-va-tion; En-ter eve-ry trem-bing heart.

Take a-way our bent to sin-ning; Al-pha and O-me-ga be; End of faith, as its be-gin-ning, Set our hearts at lib-er-ty.

1. Glo - rious things of thee are spo - ken, Zi - on, ci - ty of our God; He, whose word can - not be bro - ken, Form'd thee for his own a - bode;

2. See, the streams of liv - ing wa - ters, Spring - ing from e - ter - nal love, Still sup - ply thy sons and daugh - ters, And all fear of want re - move:

3. Round each ha - bi - ta - tion hov'ring, See the cloud and fire ap - pear! For a glo - ry and a cov'ring, Show - ing that the Lord is near:

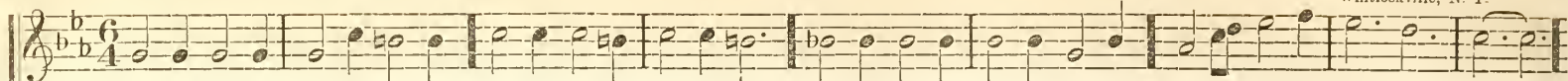
On the Rock of a - ges found - ed, What can shake thy sure re - pose? With sal - va - tion's walls sur - round - ed, Thou may'st smile at all thy foes.

Who can faint while such a riv - er Ev - er flows our thirst to'assuage? Grace, which, like the Lord, the giv - er, Nev - er fails from age to age.

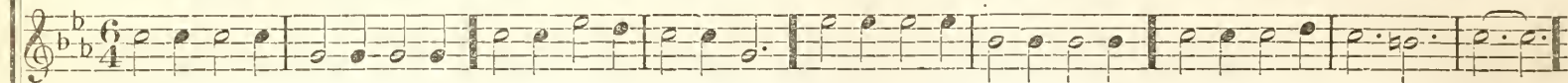
He who gives us dai - ly man - na, He who lis - tens when we cry, Let him hear the loud Ho - san - na Ri - sing to his throne on high.

Musical score for 'M A P P S' in 3/8 time, key of D major. The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are: '1. Ho - ly Spi - rit! Fount of blessing, Ev - er watch - ful, ev - er kind; Thy ce - les - tial aid pos - sess - ing, Prison'd souls de - liv'rance find. Seal of truth, and bond of u - nion, Source of light, and flame of love, - Sym - bol of di - vine com - mu - nion, In tho - ol - ivo - bear - ing dove.' The score includes 'FINE' and 'D.C.' markings.

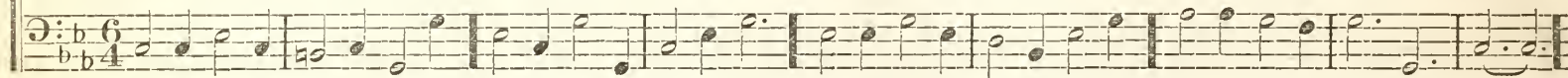
Musical score for 'M'KENDREE' in 2/4 time, key of D major. The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are: '1. Hail, thou once de - spis - ed Je - sus! Hail, thou Gal - i - le - an King! Thou didst suf - fer to re - lease us; Thou didst free sal - va - tion bring. Hail, thou a - go - niz - ing Sa - viour, Bear - cr of our sin and shame! - By thy me - rits we find fa - vour; Life is giv - en through thy name.' The score includes 'FINE' and 'D.C.' markings.



1. Hap - py soul, thy days are end - ing, All thy mourning days be - low ; Go, — the an - gel guards at - tend - ing, — To the sight of Je - sus go.



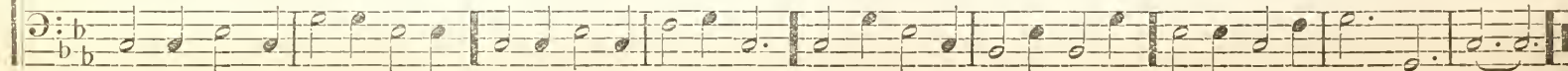
2. Struggle thro' thy la - test pas - sion, To thy great Re - deem - er's breast ; To his ut - ter - most sal - va - tion, To his ev - er - last - ing rest.



Wait - ing to re - ceive thy spi - rit, Lo ! the Sa - viour stands a - bove ; Shows the pur - chase of his me - rit, Reaches out the crown of love.



For the joy he sets be - fore thee, Bear a mo - ment - a - ry pain ; Die, to live a life of glo - ry ; Suf - fer, with thy Lord to reign.



1. What now is my object and aim! What now is my hope and desire! To follow the heavenly Lamb, And after his image appear.

My hope is all centered in thee; I trust to recover thy love; On earth thy salvation to see, And then to enjoy it above.

1. En-compass'd with clouds of distress, And ready all hope to resign, I long for thy light and thy grace; O God, will they never be mine?

2. If sometimes I strive, as I mourn, My hold of thy promise to keep, The billows more fiercely return, And plunge me again in the deep.

1. Weep not for a brother de-ceased; Our loss is his in-fi-nite gain; A soul out of pri-son re-leased, And freed from its bo-di-ly chain;

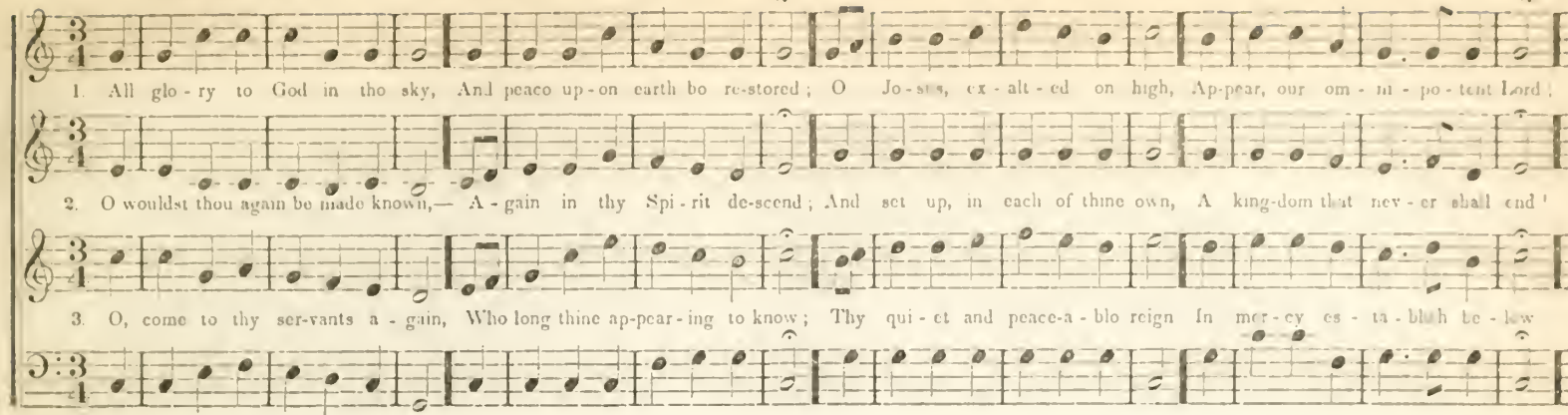
2. Our brother the ha-ven hath gain'd, Out-fly-ing the tem-pest and wind; His rest he hath soon-er ob-tain'd, And left his com-pa-nions be-hind,

3. There all the ship's com-pa-ny meet, Who sail'd with the Sa-viour be-neath; With shout-ing each oth-er they greet, And tri-umph o'er sor-row and death:

With songs let us fol-low his flight, And mount with his spi-rit a-bove, Es-caped to the man-sions of light, And lodged in the E-den of love.

Still toss'd on a sea of dis-tress, Hard toil-ing to make the blest shore, Where all is as-su-rance and peace, And sor-row and sin are no more.

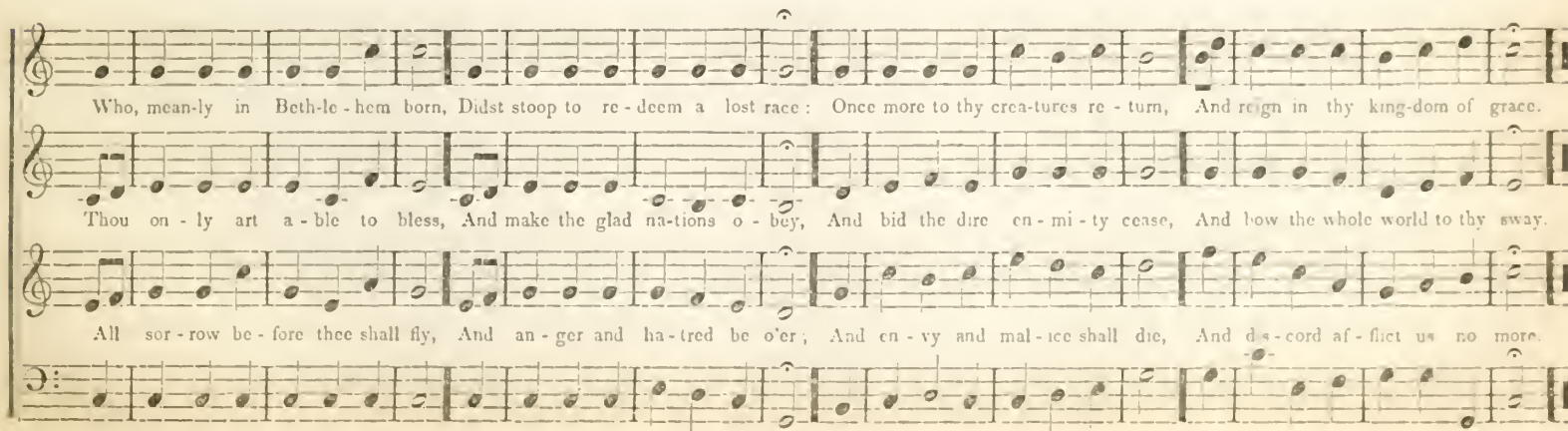
The voy-age of life's at an end; The mor-tal af-lic-tion is past: The age that in hea-ven they spend, For-ev-er and ev-er shall last.



1. All glo-ry to God in tho sky, And peaco up-on earth bo re-stored; O Jo-sus, ex-alt-ed on high, Ap-pear, our om-ni-po-ten-t Lord!

2. O wouldst thou again be made known,— A-gain in thy Spi-rit de-scend; And set up, in each of thine own, A king-dom that nev-er shall end!

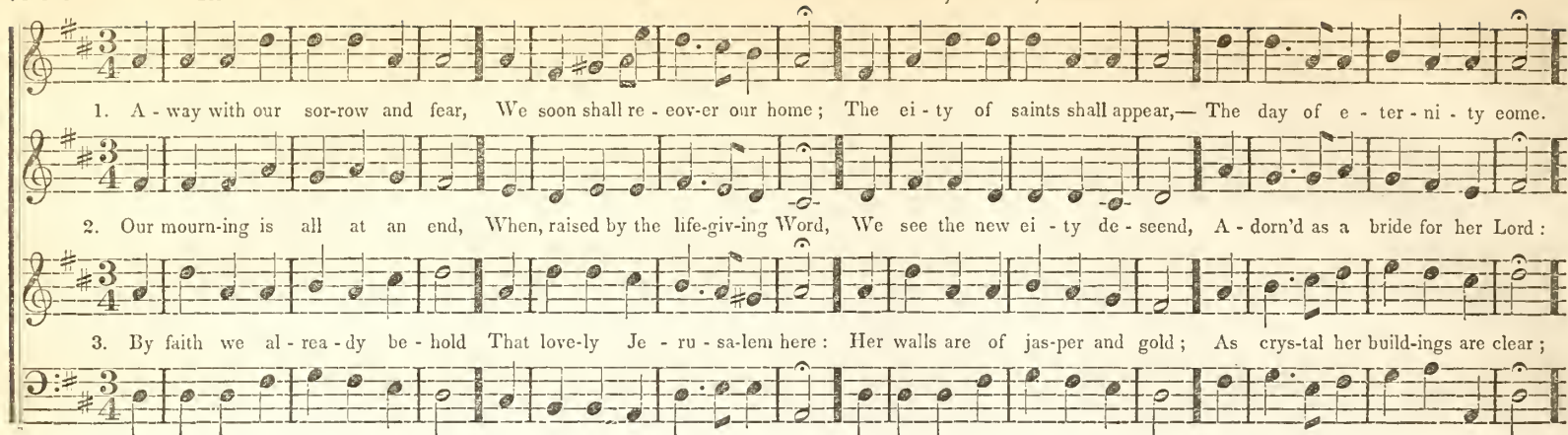
3. O, come to thy ser-vants a-gain, Who long thine ap-pear-ing to know; Thy qui-et and peace-a-blo reign In mer-cy es-ta-blish te-low



Who, mean-ly in Beth-le-hem born, Didst stoop to re-deem a lost race: Once more to thy crea-tures re-tum, And reign in thy king-dom of grace.

Thou on-ly art a-ble to bless, And make the glad na-tions o-bey, And bid the dire en-mi-ty cease, And bow the whole world to thy sway.

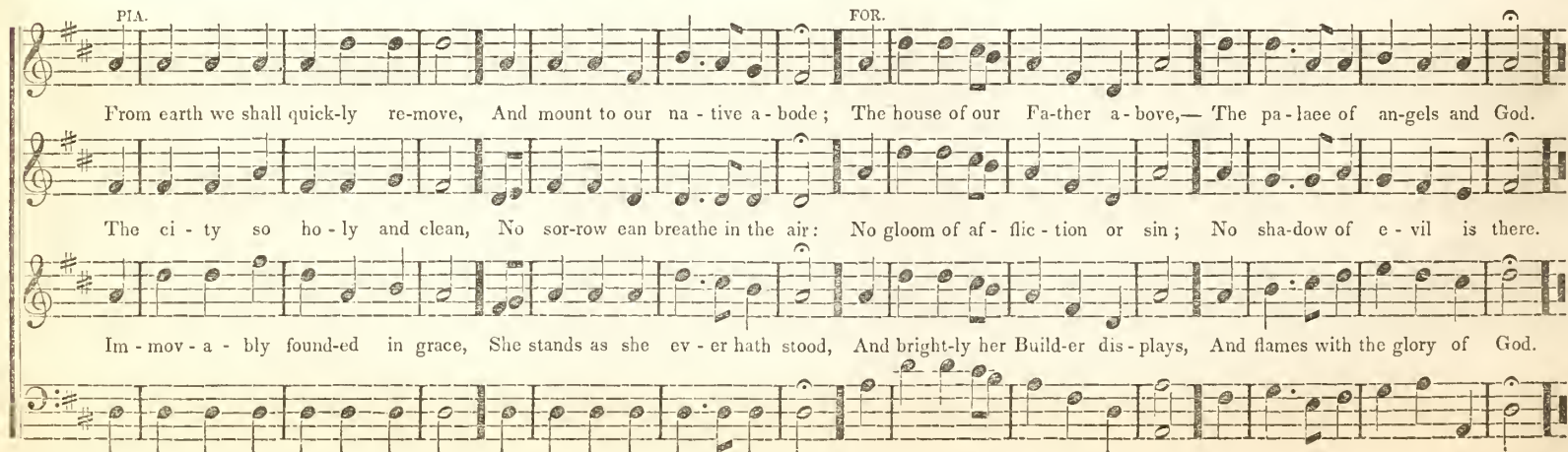
All sor-row be-fore thee shall fly, And an-ger and ha-tred be o'er; And en-vy and mal-ice shall die, And dis-cord af-flict us no more.



1. A - way with our sor-row and fear, We soon shall re - cov-er our home; The ei - ty of saints shall appear,— The day of e - ter - ni - ty come.

2. Our mourn-ing is all at an end, When, raised by the life-giv-ing Word, We see the new ei - ty de - scend, A - dorn'd as a bride for her Lord:

3. By faith we al - rea - dy be - hold That love-ly Je - ru - sa-lem here: Her walls are of jas-per and gold; As crys-tal her build-ings are clear;



PIA. FOR.

From earth we shall quick-ly re-move, And mount to our na - tive a - bode; The house of our Fa-ther a - bove,— The pa - lace of an-gels and God.

The ci - ty so ho - ly and clean, No sor-row can breathe in the air: No gloom of af - flic - tion or sin; No sha-dow of e - vil is there.

Im - mov - a - bly found-ed in grace, She stands as she ev - er hath stood, And bright-ly her Build-er dis - plays, And flames with the glory of God.

1. No need of the sun in that day Which nev-er is fol-low'd by night, Where Je-sus's beau-ties dis-play A pure and a per-ma-nent light.

2. Tho saints in his presence re-ceive Their great and e-ter-nal re-ward; In Je-sus, in hea-ven, they live,— They reign in the smile of their Lord.

The Lamb is their Light and their Sun, And, lo! by re-flec-tion they shine; With Je-sus in-ef-fa-bly one, And bright in ef-ful-gence di-vine.

The flame of an-gel-i-cal love Is kin-dled at Je-sus's face; And all the en-joy-ment a-bove, Con-sists in the rap-tu-rous gaze.

1. Thou Shepherd of Is-rael, and mine, The joy and de-sire of my heart, For clo-ser com-mu-nion I pine; I long to re-side where thou art:

2. 'Tis there, with the lambs of thy flock, There on-ly, I cov-et to rest; To lie at the foot of the rock, Or rise to be hid in thy breast:

The pas-ture I lan-guish to find, Where all, who their Shep-herd o-bey, Are fed, on thy bo-som re-clined, And screen'd from the heat of the day.

'Tis there I would al-ways a-bide, And nev-er a mo-ment de-part,— Conceal'd in the cleft of thy side, E-ter-nal-ly held in thy heart.

1. O when shall we sweetly ro-move, O when shall we en-ter our rest,— Return to the Zi-on a-bove, The mo-ther of spi-rits distress'd,—

2. But an-gels themselves cannot tell The joys of that ho-li-est place, Where Je-sus is pleased to re-veal The light of his hea-venly face

3. Thou know'st in the spi-rit of prayer We long thy ap-pear-ing to see, Re-sign'd to the bur-den we bear, But long-ing to tri-umph with thee

That ci-ty of God the great King, Where sor-row and death are no more, Where saints our Im-ma-nu-el sing, And che-rub and se-raph a-dore!

When, caught in the rap-tu-rous flame, The sight be-a-ti-fic they prove; And walk in the light of the Lamb, En-joy-ing the beams of his love.

'Tis good at thy word to be here; 'Tis bot-ter in' thee to be gone, And see thee in glo-ry ap-pear, And rise to a si-ore in thy throne.

1. O Je - sus, in pi - ty draw near; Come quickly to help a lost soul: To com-fort a mourn-er, ap - pear, And make a poor pe-ni - tent whole:

2. I sink, if thou long-er de - lay Thy par-don-ing mer - cy to show: Come quick-ly, and kind - ly dis - play The power of thy pas-sion be - low:

The balm of thy mer-cy ap-ply; (Thou seest the sore an-guish I feel;) Save, Lord, or I pe-rish, I die; O save, or I sink in - to hell.

By all thou hast done for my sake, One drop of thy blood I im - plore; Now, now let it touch me, and make The sin-ner—a sin-ner no more.

1. A fountain of life and of grace In Christ, our Redeemer, we see: } Je - ho - vah, him - self, doth in - vito To drink of his pleasures un - kno - wn:
 For us, who his of - fers em - brace, For all, it is o - pen and free: }

The streams of im - mor - tal de - light, That flow from his heavenly throne.

FINE. D C

1. Meet and right it is to sing, In eve - ry time and place, } Join we then with sweet ac - cord, All in one thanks - giv - ing join,
 Glo - ry to our hear'n - ly King, The God of truth and grace: }

Ho - ly, ho - ly, ho - ly Lord, E - ter - nal praise be thine.

FINE. D C

1. Rise, my soul, and stretch thy wings; Thy bet - ter por - tion trace; Rise from tran - si - to - ry things, Tow'rd heaven, thy na - tive place:

2. Riv - ers to the o - cean run, Nor stay in all their course; Fire, as - cend - ing, seeks the sun; Both speed them to their source:

3. Cease, ye pil - grims, cease to mourn; Press on - ward to the prize; Soon our Sa - viour will re - turn Tri - umph - ant in the skies:

Sun, and moon, and stars de - cay; Time shall soon this earth re - move; Rise, my soul, and haste a - way To seats pre - pared a - bove.

So a soul that's born of God, Pants to view his glo - rious face; Up - ward tends to his a - bode, To rest in his em - brace.

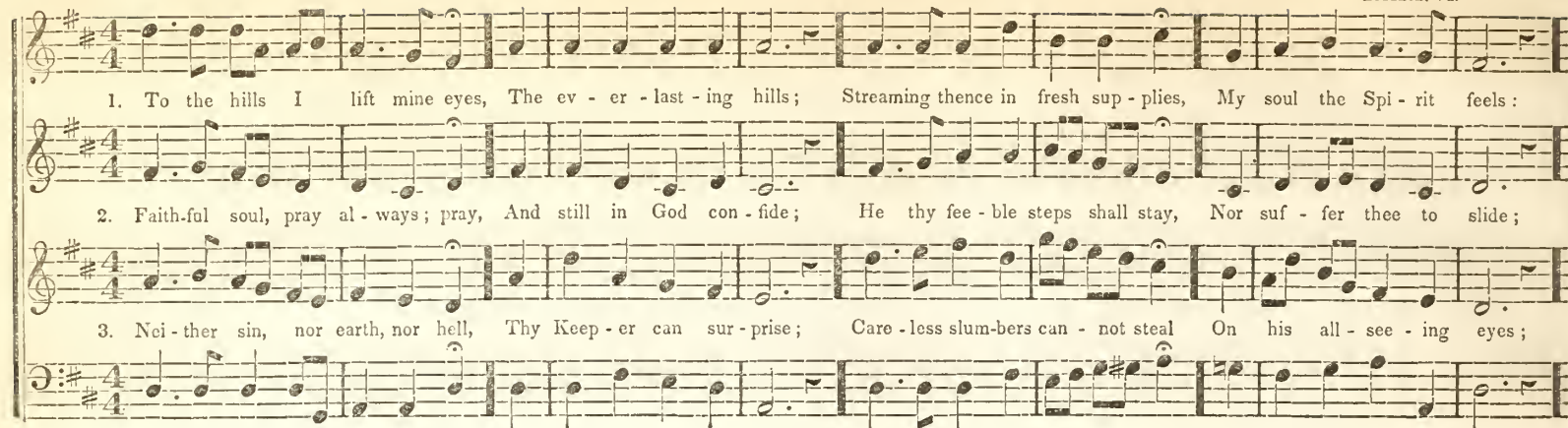
There we'll join the heav'n - ly train, Wel - come to par - take the bliss; Fly from sor - row, care, and pain, To realms of end - less peace.

1. See the Gos-pel Church se-cure, And found-ed on a Rock; All her pro-mi-ses are sure; Her bul-warks who can shock? Count her

2. Zi-on's God is all our own, Who on his love re-ly; Who his pard'ning love have known, And live to Christ, and die: To the

eve-ry pro-cious shrine; Tell, to af-ter-a-ges tell,—For-ti-fied by power di-vine, The Church can never fail,—The Church can never fail.

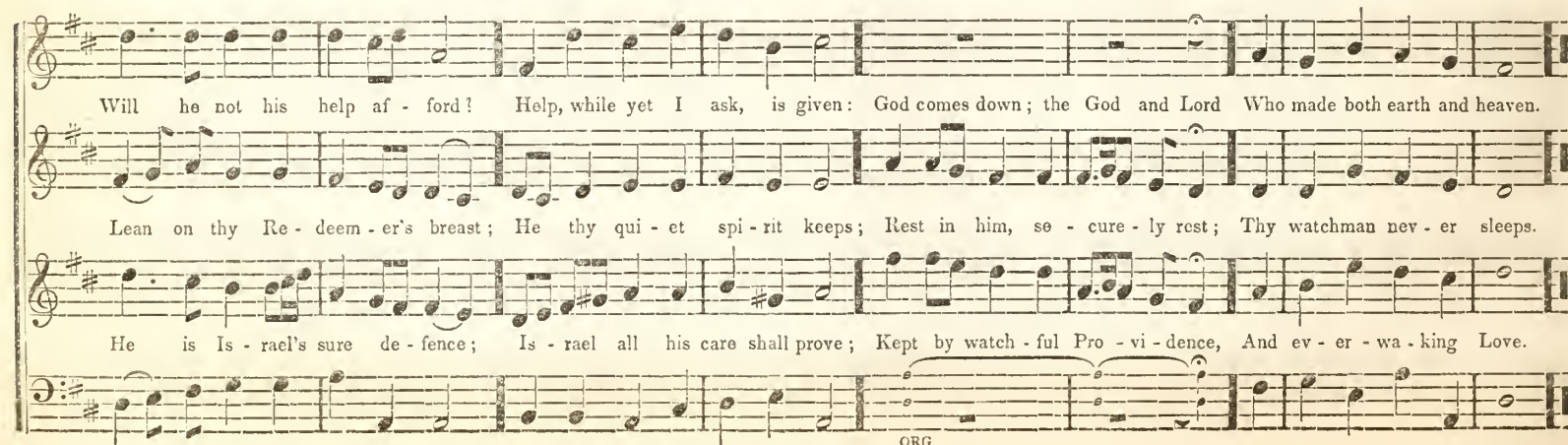
New Je-ru-sa-lem He our faith-ful Guide shall be; Him we claim, and rest in him, Through all e-ter-ni-ty,—Thro' all e-ter-ni-ty.



1. To the hills I lift mine eyes, The ev - er - last - ing hills; Streaming thence in fresh sup - plies, My soul the Spi - rit feels :

2. Faith - ful soul, pray al - ways; pray, And still in God con - fide; He thy fee - ble steps shall stay, Nor suf - fer thee to slide;

3. Nei - ther sin, nor earth, nor hell, Thy Keep - er can sur - prise; Care - less slum - bers can - not steal On his all - see - ing eyes;



Will he not his help af - ford? Help, while yet I ask, is given: God comes down; the God and Lord Who made both earth and heaven.

Lean on thy Re - deem - er's breast; He thy qui - et spi - rit keeps; Rest in him, se - cure - ly rest; Thy watchman nev - er sleeps.

He is Is - rael's sure de - fence; Is - rael all his care shall prove; Kept by watch - ful Pro - vi - dence, And ev - er - wa - king Love.

1. See the Lord, thy Keeper, stand Om-ni-po-tent-ly near: Lo! he holds thee by thy hand, And ban-ish-es thy fear Shadows with his wings thy head;

2. Christ shall bless thy go-ing out, Shall bless thy coming in; Kind-ly com-pass thee a-bout, Till thou art saved from sin; Like thy spotless Master, thou, Guards from all impending harms; Round thee and beneath are spread The ev-er-last-ing arms:— Round thee and beneath are spread The ev-er-last-ing arms. Fill'd with wisdom, love, and power; Holy, pure, and perfect now, Henceforth, and ev-er-more:— Ho-ly, pure, and perfect now, Henceforth, and ev-er-more.

1. Rise, my soul, and stretch thy wings; Thy bet - ter por - tion trace; Rise from tran - si - to - ry things Tow'rd heaven thy na - tive place:

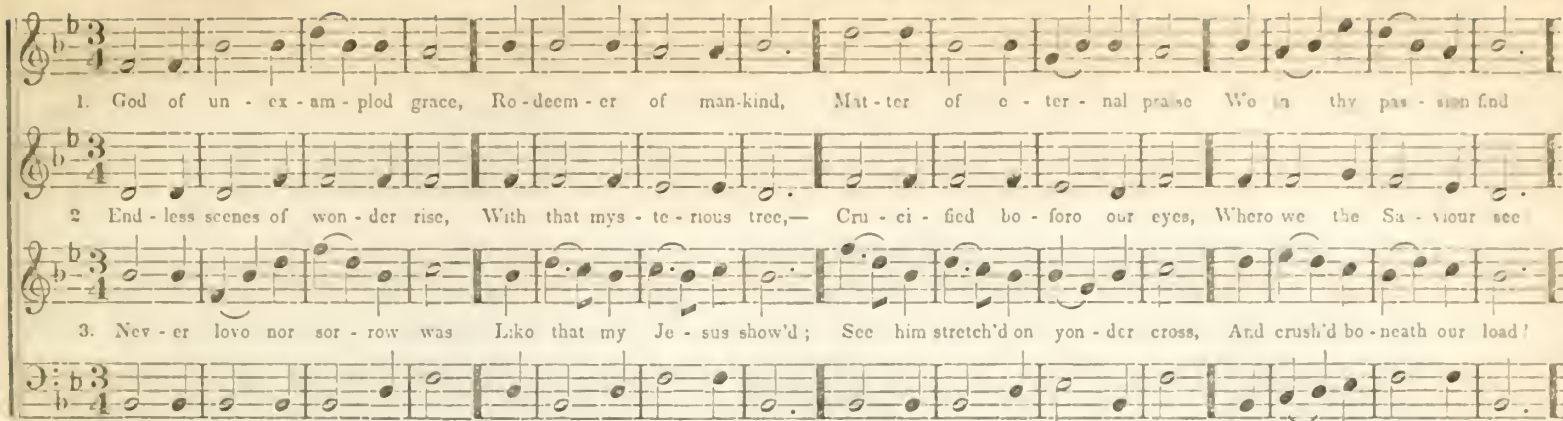
2. Riv - ers to the o - cean run, Nor stay in all their course; Fire, as - cend - ing, seeks the sun; Both speed them to their source:

3. Cease, ye pil - grims, cease to mourn; Press on - ward to the prize; Soon our Sa - viour will re - turn Tri - umph - ant in the skies:

Sun, and moon, and stars de - cay; Time shall soon this earth re - move; Rise, my soul, and haste a - way To seats pre - pared a - bove.

So a soul that's born of God, Pants to view his glo - rious face; Up - ward tends to his a - bode, To rest in his em - brace.

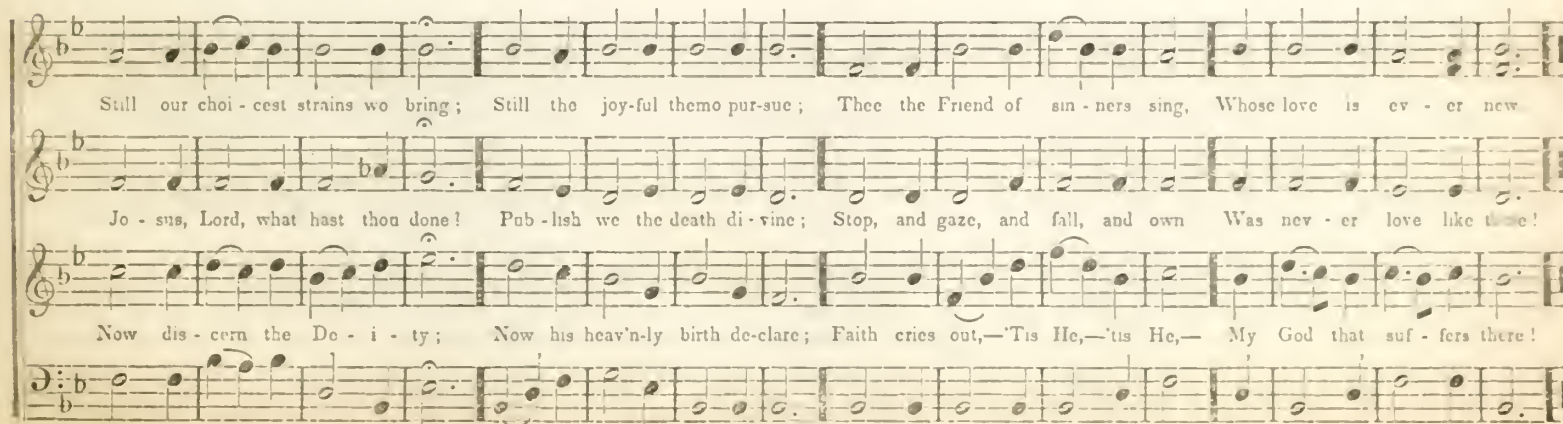
There we'll join the heav'n - ly train, Welcomed to par - take the bliss; Fly from sor - row, care, and pain, To realms of end - less peace.



1. God of un - ex - am - plod grace, Ro - deem - er of man - kind, Mat - ter of o - ter - nal praise Who in thy pas - sion find

2. End - less scenes of won - der rise, With that mys - te - rious tree, — Cru - ci - fied be - fore our eyes, Where we the Sa - viour see

3. Nev - er love nor sor - row was Like that my Je - sus show'd; See him stretch'd on yon - der cross, And crush'd be - neath our load!



Still our choi - cest strains we bring; Still the joy - ful themo pur - sue; Thee the Friend of sin - ners sing, Whose love is ev - er new

Jo - sus, Lord, what hast thou done? Pub - lish we the death di - vine; Stop, and gaze, and fall, and own Was nev - er love like thee!

Now dis - cern the De - i - ty; Now his heav'n - ly birth de - declare; Faith cries out, — 'Tis He, — 'tis He, — My God that suf - fers there!

1. Thou, who hast in Zi - on laid The true Foun - da - tion - stone, And with those a cov - 'nant made Who build on that a - lone:

2. Earth is thine; her thou - sand hills Thy migh - ty hand sus - tains; Heaven thy aw - ful pre - sence fills; O'er all thy glo - ry reigns:

Hear us, Ar - chi - tect di - vine! Great Builder of thy church be - low! Now up - on thy ser - vants shine, Who seek thy praise to show.

Yet the place of all pre - pared, By re - gal Da - vid's favour'd son, Thy pe - cu - liar bless - ing shared, And stood thy cho - sen throne.

1. Let the world their vir-tue boast,— Their works of righte-ous-ness, I, a wretch un-done and lost, Am free-ly saved by grace;

2. Hap-py they whose joys a-bound Like Jor-dan's swell-ing stream; Who their heaven in Christ have found, And give the praise to him.

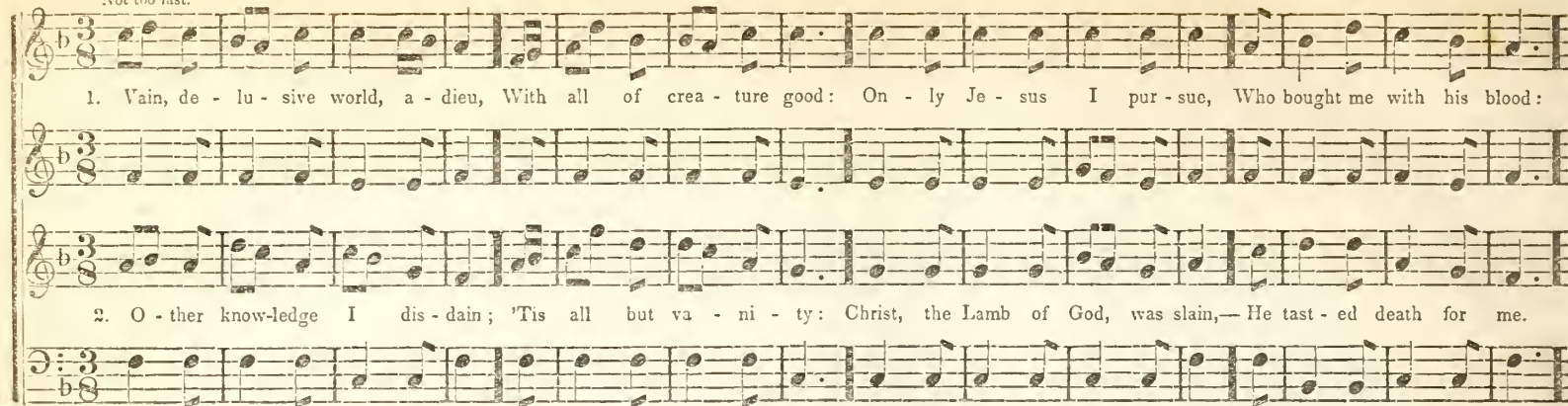
3. Je-sus, thou for me hast died, And thou in me wilt live; I shall feel thy death ap-plied; I shall thy life re-ceive.

O-ther ti-tle I disclaim; This, on-ly this, is all my plea:— I the chief of sin-ners am, But Je-sus died for me.

Mean-est foll-'wer of the Lamb, His steps I at a dis-tance see:— I the chief of sin-ners am, But Je-sus died for me.

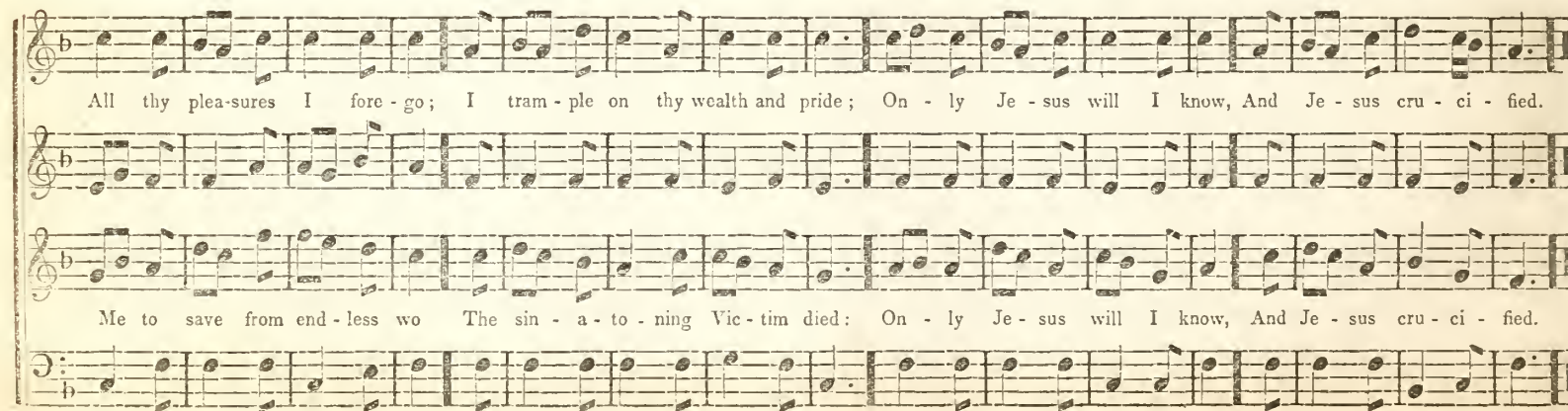
Yet, when melt-ed in the flame Of love, this shall be all my plea,— I the chief of sin-ners am, But Je-sus died for me.

Not too fast.



1. Vain, de - lu - sive world, a - dieu, With all of crea - ture good: On - ly Je - sus I pur - sue, Who bought me with his blood:

2. O - ther know-ledge I dis - dain; 'Tis all but va - ni - ty: Christ, the Lamb of God, was slain,—He tast - ed death for me.



All thy plea-sures I fore-go; I tram-ple on thy wealth and pride; On - ly Je - sus will I know, And Je - sus cru - ci - fied.

Me to save from end-less wo The sin - a - to - ning Vic - tim died: On - ly Je - sus will I know, And Je - sus cru - ci - fied.

Not too Fast

1. Je - sus, let thy pity - ing eye Call back a wand - ring sheep; False to thee, like Pe - ter, I Would fain like Pe - ter weep.

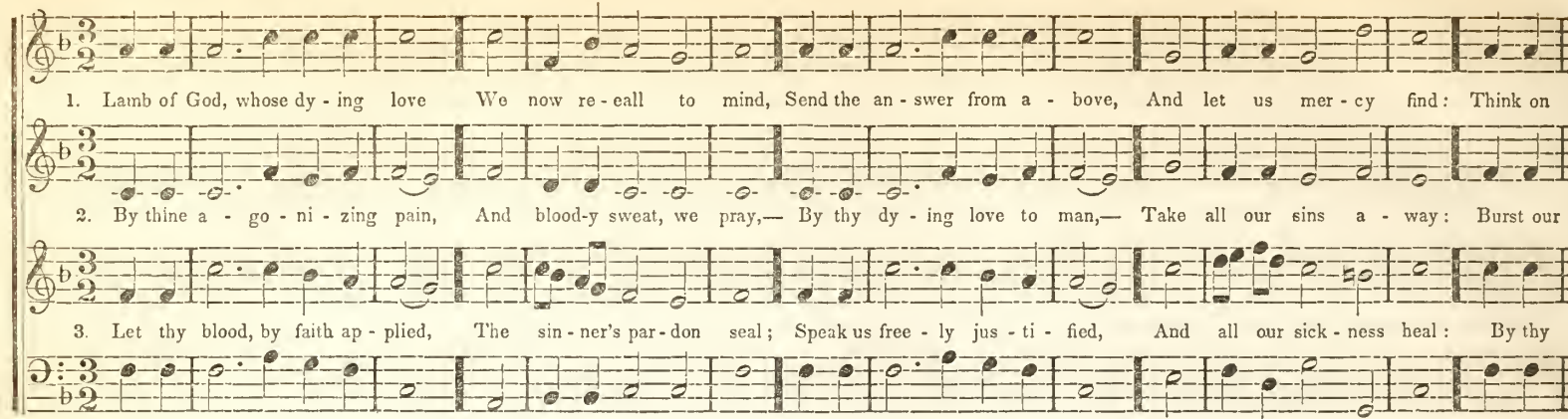
2. Sa - viour, Prince, en - throned a - bove, Re - pent - ance to im - part, Give me, through thy dy - ing love, The hum - ble, con - trite heart.

3. For thine own com - pas - sion's sake, The gra - cious won - der show; Cast my sins be - hind thy back, And wash me white as snow.

Let me be by grace re - stored; On me be all long - suff - ring shown; Turn, and look up - on me, Lord, And break my heart of stone.

Give what I have long im - plored, A por - tion of thy grief un - known: Turn, and look up - on me, Lord, And break my heart of stone.

If thy bow - els now are stirr'd, If now I do my - self be - moan, Turn, and look up - on me, Lord, And break my heart of stone.



1. Lamb of God, whose dy - ing love We now re - call to mind, Send the an - swer from a - bove, And let us mer - cy find: Think on

2. By thine a - go - ni - zing pain, And blood - y sweat, we pray, - By thy dy - ing love to man, - Take all our sins a - way: Burst our

3. Let thy blood, by faith ap - plied, The sin - ner's par - don seal; Speak us free - ly jus - ti - fied, And all our sick - ness heal: By thy



us who think on thee, And every struggling soul re - lease; O re - mem - ber Cal - va - ry, - O re - mem - ber Cal - va - ry, And bid us go in peace!

bonds, and set us free; From all in - i - qui - ty re - lease; O re - mem - ber Cal - va - ry, - O re - mem - ber Cal - va - ry, And bid us go in peace!

pas - sion on the tree, Let all our griefs and troubles cease; O re - mem - ber Cal - va - ry, - O re - mem - ber Cal - va - ry, And bid us go in peace!

1. Though trou-bles as - sail, and dan - gers af - fright, Tho' friends should all fail, and foes all u - nite, Yet one thing so - cares us, what-

2. Tho birds, with - out barn or store - house, are fed; From them let us learn to trust for our bread: His saints what is fit - ting shall

3. When Sa - tan ap - pears to stop up our path, And fills us with fears, we tri - umph by faith; He can - not take from us (tho'

ev - er bo - tide, The pro - mise as - sures us,—The Lord will pro - vide.

ne'er be do - nied, So long as 'tis writ - ten,—The Lord will pro - vide.

oft ho has tried) The heart - cheer - ing pro - mise,—The Lord will pro - vide.

4. He tells us we're weak,—our hope is in vain;
The good that we seek we ne'er shall obtain.
But when such suggestions our graces have tried,
'This answers all questions,—The Lord will provide.
5. No strength of our own, nor goodness we claim:
Our trust is all thrown on Jesus's Name;
In this our strong tower for safety we hide;
The Lord is our power,—The Lord will provide.
6. When life sinks apace, and death is in view,
The word of his grace shall comfort us through:
Not fearing or doubting, with Christ on our side,
We hope to die shouting,—The Lord will provide.



1. Ap - point - ed by thee, we meet in thy name, And meek - ly a - gree to fol - low the Lamb;

2. O what shall we do our Sa - viour to love? To make us a - new, come, Lord, from a - bove:

3. O Je - sus! ap - pear; no long - er de - lay, To sanc - ti - fy here, and bear us a - way;



To trace thy ex - am - ple, the world to dis - dain, And con - stant - ly tram - ple on plea - sure and pain.

The fruit of thy pas - sion, thy ho - li - ness give; Give us the sal - va - tion of all that be - lieve.

The end of our meet - ing on earth let us see— Tri - um - phant - ly sit - ting in glo - ry with thee.

1. O what shall I do my Saviour to praise, So faithful and true, so plenteous in grace ; So strong to deliver, so good to redeem, The weakest be ever that hangs upon him.

2. How happy the man whose heart is set free ; The people that can be joyful in thee ; Their joy is to walk in the light of thy face, And still they are talking of Jesus's grace.

The musical score consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature is one flat (B-flat) and the time signature is 3/4. The music is written in a simple, homophonic style with a clear melody and accompaniment.

1. All praise to the Lamb ' accepted I am, Thro' faith in the Saviour's adorable name : In him I confide, his blood is applied ; For me he hath suffer'd, for me he hath died.

2. Not a doubt doth arise, to darken the skies, Or hide for a moment my Lord from mine eyes : In him I am blest, I lean on his breast, . And lo ! in his wounds I continue to rest.

The musical score consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a simple, homophonic style with a clear melody and accompaniment.

1. Come, let us as-cend, My com-pan-ion and friend, To a taste of the ban-quet a - bove: If thy heart be as mine, If for Je - sus it pine,

2. Who in Je-sus con-fide, We are bold to out - ride The storms, of af - flic-tion be - neath; With the pro-phet we soar To the heav-en - ly shore,

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are printed below the vocal lines.

Come up in - to the cha - riot of love:— If thy heart be as mine, If for Je - sus it pine, Come up in - to the cha - riot of love.

And out - fly all the ar - rows of death:— With the pro-phet we soar To the heav-en - ly shore, And out - fly all the ar - rows of death.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are printed below the vocal lines.

1. All hail! hap-py day, When, enrobed in our clay, The Re-deem-er ap-pear'd up-on earth; How can we re-frain To u-nite in the strain,

2. Yo-an-gels of God, Sound his prai-ses a-broad, And ac-knowledge him JAH, the I AM: We al-so will join In a hymn so di-vine,

And to hail our Im-ma-nu-el's birth!— And to hail our Im-ma-nu-el's birth!

Giv-ing glo-ry to God and the Lamb,— Giv-ing glo-ry to God and the Lamb.

3. O may the return
Of this once blessed morn
Be forever remember'd with joy
Sweet accents of praise
All our voices shall raise;
Hallelujahs shall be our employ!

4. Let echo prolong
The harmonious song,—
Hallelujahs again and again.
He kindles the fire,
When the nations desire.
And to him we devote the glad strain.

1. All hail, hap - py day, When, en-rob'd in our elay, The Re-deem - er ap-pear'd up - on earth; How can we re - frain To u-

nite in the strain, And to hail our Im - ma - nu - el's birth!—2. Ye an - gels of God, Sound his prai - ses a - broad, And ac-
 voi - ces shall raise; Hal-le - lu - jahs shall be our em-ploy!—4. Let e - cho pro-long The har - mo - ni - ous song,— Hal-le-

know-ledge him JAH, the I AM. We al - so will join In a hymn so di - vine, Giving glo - ry to God and the Lamb!

lu - jabs a - gain and a - gain: He kin - dles the fire, Whom the na - tions de - sire, And to him we de - vote our glad praise.

The image shows a four-staff musical score for the hymn 'TAPPAN'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

15TH P. M.

C A N A . 119, 119.

WM. MILLER.

1. O how happy are they, Who the Saviour obey, And have laid up their treasure above; Tongue can never express The sweet comfort and peace Of a soul in its earliest love.

2. That sweet comfort was mine, When the favour divine I receiv'd through the blood of the Lamb; When my heart first believ'd, What a joy I receiv'd, What a heav'n in Jesus's name!

The image shows a four-staff musical score for the hymn 'CANAN'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are written below the vocal staves.

1. My God, I am thine; what a com - fort di - vine, What a bless - ing, to know that my Je - sus is mine!

2. True plea - sures a - bound in the rap - tu - rous sound, And who - ev - er hath found it, hath pa - ra - dise found;

3. Yet on - ward I haste to the hea - ven - ly feast; That in - deed is the ful - ness, but this is the taste;

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are printed below the staves, with three numbered lines of text.

In the hea - ven - ly Lamb, thrice hap - py I am; And my heart doth re - joice at the sound of his name.

My Re - deem - er to know, to feel his blood flow, This is life ev - er - last - ing—'tis hea - ven be - low.

And this I shall prove, till with joy I re - move To the hea - ven of hea - vens in Je - sus - 's love.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are printed below the staves, with three lines of text.

1. O join ye the an - thems of tri - umph, that rise From the throng of the blest, from the hosts of the skies,

2. He gave to the light its bo - no - fi - cent wings; He con - troll - eth the coun - sels of se - nats and kings,

3. Ro - jice, ye that love him; his power can - not fail; His om - ni - po - tent good - ness shall sure - ly pre - vail;

4. Though Sa - tan now ma - keth tho na - tions his prey, Tho do - min - ion of dark - ness shall soon pass a - way.

Al - le - lu - ia, they sing, in rap - tu - rous strains; Al - le - lu - ia, tho Lord God om - ni - po - tent reigns.

From his throne in tho clouds the light - nings aro hurl'd, And he ru - leth the fac - tions that rage through the world.

The tri - umph of e - vil will short - ly be past, And om - ni - po - tent mer - cy shall con - quer at last.

Ex - ult - ing, we join heaven's rap - tu - rous strains,— Al - le - lu - ia, the Lord God om - ni - po - tent reigns.

1. My God, I am thine; what a com - fort di - vine, What a bless - ing, to know that my Je - sus is mine!

2. True plea - sures a - bound in the rap - tu - rous sound, And who - ev - er hath found it, hath pa - ra - dise found;

3. Yet on - ward I haste To the hea - ven - ly feast; That in - deed is the ful - ness, but this is the taste;

In the hea - ven - ly Lamb, thrice hap - py I am; And my heart doth re - joice at the sound of his name.

My Re - deem - er to know, to feel his blood flow, This is life ev - er - last - ing, - 'tis hea - ven be - low.

And this I shall prove, till with joy I re - move To the hea - ven of hea - vens in Je - sus - 's love.

2. God of the changing year, whose arm of power In safety leads thro' danger's darkest hour; Here in thy temple bow thy creature down, To bless thy mercy, and thy night to own.

2. Thine are the beams that cheer us on our way, And pour around the gladd'ning light of day; Thine is the night, and the fair orbs that shine To cheer its hours of darkness—all are thine.

1. In boundless mercy, gracious Lord, appear, Darkness dispel, the humble mourner cheer; Vain thoughts remove, melt down this flinty heart; Can every soul to choose the better part.

2. Thy presence fills the u-ni-ver-sal space; Thy grace appears to all the full-en race; O vi-sit us with light and life di-vine, I'll ev-ry soul, for ev-ry soul is thine.

1. Come, let us a - new our jour - ney pur - sue, With vig - our a - rise, With vig - our a - rise, And press to our per - ma - nent

Of hea - ven - ly birth, though wand - ring on earth, This is not our place, This is not our place, But stran - gers and pil - grims our -

place in the skies, — And press to our per - ma - nent place in the skies.

selves we con - fess, — But stran - gers and pil - grims our - selves we con - fess.

2. At Jesus's call, we gave up our all ;
 And still we forego,
 For Jesus's sake, our enjoyments below.
 No longing we find for the country behind ;
 But onward we move,
 And still we are seeking a country above : —
3. A country of joy without any alloy ;
 We thither repair ;
 Our hearts and our treasure already are there.
 We march hand in hand to Immanuel's land ;
 No matter what cheer
 We meet with on earth, for eternity 's here !
4. The rougher the way, the shorter our stay
 The tempests that rise
 Shall gloriously hurry our souls to the skies :
 The fiercer the blast the sooner 'tis past ;
 The troubles that come
 Shall come to our rescue, and hasten us home.

1. Come, let us a - now our jour - ney pur - sue, Roll round with the year, — Roll round with the year, And nev - er stand

His a - do - ra - ble will let us glad - ly ful - fil, And our ta - lents im - prove, And our ta - lents im - prove, By the pa - tience of

Detailed description: This block contains the first system of a musical score. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "1. Come, let us a - now our jour - ney pur - sue, Roll round with the year, — Roll round with the year, And nev - er stand His a - do - ra - ble will let us glad - ly ful - fil, And our ta - lents im - prove, And our ta - lents im - prove, By the pa - tience of".

still, And nev - er stand still till the Mas - ter ap - pear.

still
hope, By the pa - tience of hope, and the la - bour of love.

Detailed description: This block contains the second system of the musical score. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "still, And nev - er stand still till the Mas - ter ap - pear." and "still hope, By the pa - tience of hope, and the la - bour of love.".

2. Our life is a dream ; our time, as a stream,
Glides swiftly away,
And the fugitive moment refuses to stay.
The arrow is flown,—the moment is gone ;
The millennial year
Rushes on to our view, and eternity 's here.
3. O that each, in the day of His coming, may say,—
I have fought my way through,
I have finish'd the work thou didst give me to do.
O that each from his Lord may receive the glad word,—
Well and faithfully done !
Enter into my joy, and sit down on my throne.

1. All praise to the Lord, who rules with a word The un-tract-a-ble sea, And lim-its its rage by his stead-fast de-cree: Whose pro-vi-dence

2. E'en now he hath heard our cry, and ap-pear'd On the face of the deep, And com-manded the tem-pest its dis-tance to keep; His pi-lot-ing

3. O that all men would raise His trib-ute of praise, His goodness de-clare, And thank-ful-ly sing of his fa-ther-ly care; With rap-ture ap-

binds or re-leases the winds, And com-pels them a gain, At his beck, to put on the in-vi-si-ble chain, At his beck, to put on the in-vi-si-ble chain.

hand hath brought us to land, And, no longer distress'd, We are joy-ful a-gain in the ha-ven to rest, We are joy-ful a-gain in the ha-ven to rest.

prove His deal-ings of love, And the won-ders proclaim Per-form'd by the vir-tue of Je-sus's Name, Per-form'd by the vir-tue of Je-sus's Name.

1 Thou, whose al-migh-ty word Chaos and dark-ness heard, And took their flight; Hear us, we humbly pray, And where the Gospel day Sheds not its glorious ray, Let there be light.

2 Thou, who didst come to bring, On thy redeeming wing, Healing and sight,— Health to the sick in mind, Sight to the mly blind,— O now, to all mankind, Let there be light.

3 Spirit of truth and love, Life-giving, holy Dove, Speed forth thy flight; Move on the waters' face, Bearing the lamp of grace; And in earth's darkest place, Let there be light.

The musical score for 'CORDELIA' consists of four staves. The first three staves are vocal lines in treble clef, and the fourth is a bass line in bass clef. The key signature is one flat (B-flat) and the time signature is 2/2. The lyrics are printed below each vocal line.

1. Come, thou Almighty King, Help us thy Name to sing, Help us to praise: Father all-glorious, O'er all vic-to - ri - ous, Come, and reign over us, Ancient of days.

2. Jesus, our Lord, arise, Scatter our enemies, And make them fall; Let thine almighty aid Our sure defence be made; Our souls on thee be stay'd; Lord, hear our call.

The musical score for 'OLIVET' consists of four staves. The first three staves are vocal lines in treble clef, and the fourth is a bass line in bass clef. The key signature is one sharp (F-sharp) and the time signature is 2/2. The lyrics are printed below each vocal line.

1. The God of harvest praise ; In loud thanksgiving raise Hand, heart, and voice ; The valleys smile and sing, Forests and mountains ring, The plains their tribute bring, The streams rejoice.

2. Yea, bless his holy Name, And purest thanks proclaim Through all the earth ; To glo-ry in your lot Is du-ty,—but be not God's be-ne-fits for-got, A-mid your mirth.

3. The God of harvest praise ; Hands, hearts, and voices, raise, With sweet accord ; From field to garner throng, Bearing your sheaves along, And in your harvest song Bless ye the Lord.

19TH P. M.

C A N A A N . 664, 6664.

Subject from MOZART.

1. My faith looks up to thee, Thou Lamb of Cal-va-ry : Sa-viour di-vine, Now hear me while I pray ; Take all my guilt a-way ; O let me, from this day, Be wholly thine.

2. May thy rich grace impart Strength to my fainting heart ; My zeal inspire ; As thou hast died for me, O may my love to thee Pure, warm, and changeless be—A living fire.

1. Je - sus, thou art our King! To mo thy suc - cour bring; Christ the migh - ty one art thou;

2. High on thy Fa - ther's throne, O look with pi - ty down! Help, O help, at - tend my call,

3. I now would feel thy sway, And on - ly thee o - bey; Theo my spi - rit pants to meet

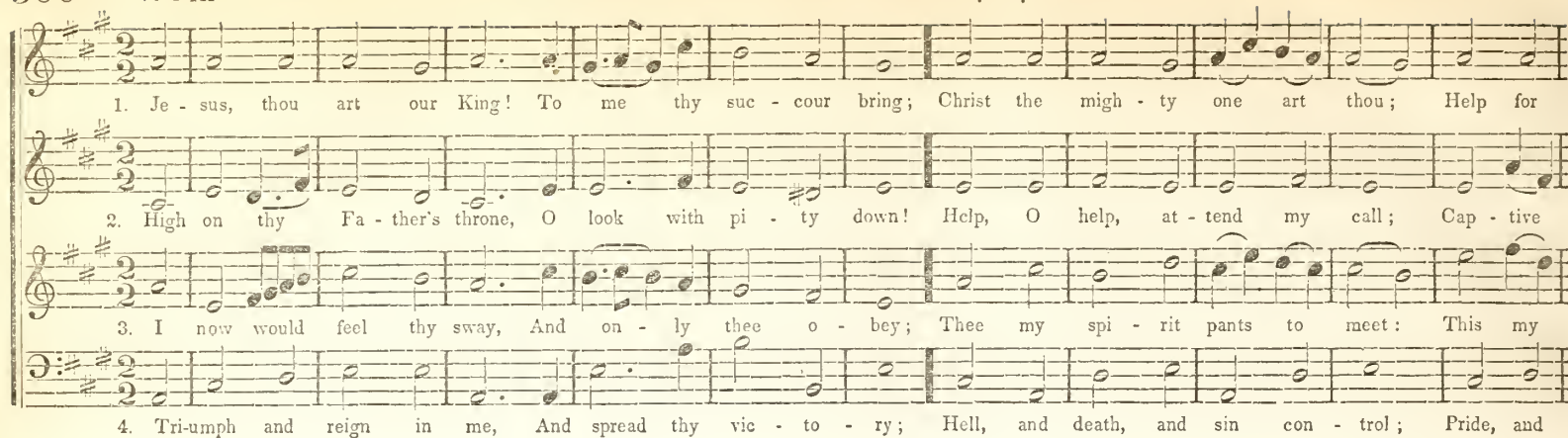
4. Tri - umph and reign in me, And spread thy vic - to - ry; Hell, and death, and sin con - trol,

Help for all on thee is laid: This tho word; I claim it now; Send me now the pro - mised aid

Cap - tive lead cap - ti - vi - ty: King of glo - ry, Lord of all, Christ, be Lord, be King to rule!

This my one, my cease - less prayer,— Make, O make my heart thy seat; O set up thy king - dom there!

Pride, and wrath, and eve - ry foe, All sub - due; through all my soul, Con - qu'ring and to con - quer go.



1. Je - sus, thou art our King! To me thy suc - cour bring; Christ the migh - ty one art thou; Help for
 2. High on thy Fa - ther's throne, O look with pi - ty down! Help, O help, at - tend my call; Cap - tive
 3. I now would feel thy sway, And on - ly thee o - bey; Thee my spi - rit pants to meet: This my
 4. Triumph and reign in me, And spread thy vic - to - ry; Hell, and death, and sin con - trol; Pride, and



all on thee is laid: This the word; This the word; I claim it now; Send me now the pro - mised aid.
 lead cap - ti - vi - ty; King of glo - ry, King of glo - ry, Lord of all, Christ, be Lord, be King to me!
 one, my cease - less prayer, - Make, O make, Make, O make my heart thy seat; O set up thy king - dom there!
 wrath, and eve - ry foe, All sub - due; All sub - due; thro' all my soul, Con - qu'ring and to con - quer go.

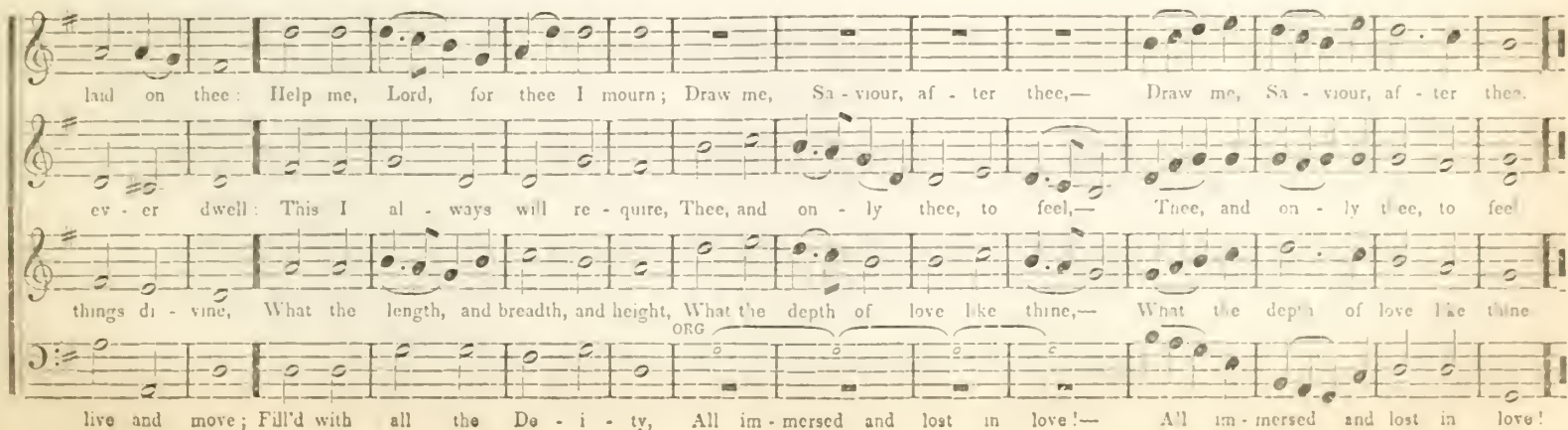


1. Sa-viour, tho world's and mine, Was ev-er grief like thine? Thou my pain, my curse, hast borne, All my sins were

2. To love is all my wish; I on-ly live for this: Grant me, Lord, my heart's do-sire, There, by faith, for-

3. Thy power I pant to prove, Root-ed and fix'd in love; Strengthen'd by thy Spi-rit's might, Wise to fa-ther

4. Ah! gave me this to know, With all thy saints bo-low; Swells my soul to com-pass thee. Pants in thee to



laid on thee: Help me, Lord, for thee I mourn; Draw me, Sa-viour, af-ter thee,— Draw me, Sa-viour, af-ter thee.

ev-er dwell: This I al-ways will re-quire, Thee, and on-ly thee, to feel,— Thee, and on-ly thee, to feel

things di-vine, What the length, and breadth, and height, What the depth of love like thine,— What the depth of love like thine

live and move; Fill'd with all the De-i-ty, All im-merged and lost in love!— All im-merged and lost in love!

1. The God of Abrah'm praise, Who reigns enthroned a - bove: An-cient of ev - er - last - ing days, And God of love: JEHOVAH, GREAT I

2. The God of Abrah'm praise, At whose su-preme com - mand From earth I rise, and seek the joys At his right hand: I all on earth for-

AM! By earth and heaven confess'd; I bow and bless tho sa-cred Name, For-ev - er blest.

sake, Its wis-dom, fame, and power; And him my on - ly por-tion make, My shield and tower.

3. The God of Abrah'm praise,
Whose all-sufficient grace
Shall guide me all my happy days
In all his ways;
He calls a worm his friend:
Ho calls himself my God!
And he shall save me to the end,
Through Jesus' blood.
4. He by himself hath sworn:
I on his oath depend;
I shall, on eagles' wings upborne,
'To heaven ascend:
I shall behold his face;
I shall his power adore,
And sing the wonders of his grace
Forever more.

1. Pro-claim the lof-ty praise Of Him who once was slain, But now is risen, through end-less days To live and reign

2. All hon-our, power, and praise, To Je-sus' Name be-long; With hosts se-ra-phic, glad we raise The sa-cred song.

3. He lives to bless and save The souls re-deem'd by grace, And res-cue from the drea-ry grave The fal-len race,

He lives and reigns on high, Who bought us with His blood,— Enthroned a-bove the far-thest sky, Our Sa-veur God.

Wor-thy the Lamb, they cry, That on the cross was slain; But now, as-cend-ed up on high, He lives to reign.

And soon we hope, a-bove, A loud-er strain to sing,— With all our powers to praise and love Our Sa-veur King.

1. Hark! how the gos - pel trum - pet sounds, As thro' the world the e - cho bounds, Pro - claim - ing to a ru - in'd race, That thro' th

2. Hail, Je - sus! all - vic - to - rious Lord! Be thou by all man - kind a - dored! For us didst thou the fight maintain, And o'er our

rich - es of His grace, Sin - ners may see the Sa - viour's face, In end - less day.

foes the vic - t'ry gain, That we, with thee, might ev - er reign, In end - less day.

3. And when, through grace, our course is run,
The battle fought, the vict'ry won,
Then crowns unfading we shall wear,
The glory of thy kingdom share,
With thee, our glorious Leader, there,
In endless day.

4. Then, in thy presence, heavenly King,
In loftier strains thy praise we'll sing,
When with the blood-bought hosts we meet,
Triumphant there, in bliss complete,
And cast our crowns before thy feet,
In endless day.

1. Hark! how the gos - pel trum - pet sounds, As thro' the world the e - cho bounds, Pro-claim-ing to a ru - in'd race,

2. Hail, Je - sus! all vic - to - rious Lord! Be thou by all man-kind a - dored! For us didst thou the fight main - tain,

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music is in G major and 4/4 time. The lyrics are printed below the vocal staves.

That thro' the rich - es of His grace, Sin - ners may see the Sa - viour's face, In end - less day, In end - less day.

And o'er our foes the vic - t'ry gain, That we, with thee, might ev - er reign, In end - less day, In end - less day.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are printed below the vocal staves.

1. The voice of my Be - lov - ed sounds, While o'er the moun-tain top he bounds; He flies ex - ult - ing o'er the hills, And all my soul with

2. The scat - ter'd clouds are fled at last, The rain is gone, the win - ter's past, The love - ly ver - nal flowers ap-pear, The warb-ling choir en-

The first system of the musical score for 'Transport' consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves (treble and bass clefs). The music is in 4/4 time with a key signature of two sharps (F# and C#). The lyrics are split across the two lines of the system.

trans - port fills: Gent - ly doth ho chide my stay, "Rise, my love, and come a - way,"—"Rise, my love, and come a - way."

chants our ear; Now with sweet - ly pen - sive moan, Coos the tur - tle dove a - lone,— Coos the tur - tle dove a - lone.

The second system of the musical score continues with four staves. It features the same vocal and piano parts as the first system. The lyrics are split across the two lines of the system.

1. The voice of my Bo- lov - ed sounds, While o'er the mountain top he bounds; Ho flies, ex - ult - ing o'er the hills, And all my soul with

2. The scat - ter'd clouds are fled at last, The rain is gone, the win - ter's past, The love - ly ver - nal flowers ap - pear, The war - bling choir en-

trans - port fills: Gent - ly doth he chide my stay, "Rise, my love, and come a - way,"— "Rise, my love, and come a - way."

chants our ear; Now with sweet - ly pen - sive moan, Coos the tur - tle dove a - lone,— Coos the tur - tle dove a - lone.

1. Ye sim - ple souls, that stray Far from the path of peace, That un - fre - quent - ed way To life and hap - pi - ness :

2. So wretch - ed and ob - scure, The men whom ye de - spise, So fool - ish, weak, and poor,— A - bove your scorn we rise :

How long will ye your fol - ly love, And thron the down - ward road, And hate the wis - dom from a - bove, And mock the sons of God!

Our con - science in the Ho - ly Ghost, Can wit - ness bet - ter things; For He whose blood is all our boast Hath made us priests and kings.

1 Yo - sim - ple souls, that stray Far from the path of peace, That un - fre - quent - ed way To life and hap - pi - ness!

2 So wretch - ed and ob - scure, The men whom ye de - spise, So fool - ish, weak, and poor, — A - bove your scorn we rise:

How long will ye your fol - ly love, And throng the down - ward road, And hate the wis - dom from a - bove, And mock the sons of God!

Our con - science in the Ho - ly Ghost, Can wit - ness bet - ter things; For He whose blood is all our boast, Hath made us priests and kings.

1. Head of the Church tri-umph-ant, We joy-ful-ly a-dore thee; Till thou ap-pear, thy members here Shall sing like those in glo-ry:

2. Thou dost con-duct thy peo-ple Thro' tor-rents of temp-ta-tion; Nor will we fear, while thou art near, The fire of tri-bu-la-tion:

3. By faith we see the glo-ry To which thou shalt re-store us; The cross de-spise for that high prize Which thou hast set be-fore us:

We lift our hearts and voi-ces With blest an-ti-ci-pa-tion; And cry a-loud, and give to God The praise of our sal-va-tion.

The world, with sin and Sa-tan, In vain our march op-po-ses; By thee we shall break thro' them all, And sing the song of Mo-ses.

And if thou count us wor-thy, We each, as dy-ing Ste-phen, Shall see thee stand, at God's right hand, To take us up to hea-ven.

1. Wor-ship, and thanks, and blessing, And strength ascribe to Je-sus;— Je-sus a-lone de-fends his own, When earth and hell op-press us

2. Om-ni-po-tent Re-deem-er, Our ransom'd souls a-doro thee; Our Sa-viour thou, we find it now, And give thee all the glo-ry.

3. The world's and Satan's ma-lice, Thou, Je-sus, hast con-found-ed; And by thy grace, with songs of praise, Our hap-py souls re-sound-ed.

Je-sus with joy wo-wit-ness, Al-migh-ty to de-liv-er; Our seals set to, that God is true, And reigns a King for-ev-er

We sing thine arm un-short-en'd, Brought thro' our sore temp-ta-tion: With heart and voice in thee re-joice, The God of our sal-va-tion.

Ac-cep-ting our de-liv-rance, We triumph in thy fa-vour; And for the love which now we prove, Shall praise thy name for-ev-er.

1. Head of the Church tri-um-phant, We joy-ful-ly a-dore thee; Till thou ap-pear, thy mem-bers here Shall sing like those in glo-ry:

2. Thou dost con-duct thy peo-ple Thro' tor-rents of temp-ta-tion; Nor will we fear, while thou art near, The fire of tri-bu-la-tion:

3. By faith we see the glo-ry To which thou shalt re-store us; The cross de-spise for that high prize Which thou hast set be-fore us:

We lift our hearts and voi-ces With blest an-ti-ci-pa-tion; And cry a-loud, and give to God The praise of our sal-va-tion.

The world, with sin and Sa-tan, In vain our march op-po-ses; By thee we shall break thro' them all, And sing the song of Mo-ses.

And if thou count us wor-thy, We each, as dy-ing Ste-phen, Shall see thee stand, at God's right hand, To take us up to hea-ven.

1. Wor-ship, and thanks, and bless-ing, And strength ascribe to Je-sus;— Je-sus a-lone de-fends his own, When earth and hea-ven op-press.

2. Om-ni-po-tent Re-deem-er, Our ran-som'd souls a-dore thee; Our Sa-viour thou, we find it now, And give thee all the glo-ry.

3. The world's and Sa-tan's mal-ice, Thou, Je-sus, hast con-found-ed; And by thy grace, with songs of praise, Our hap-py souls re-sound-ed.

Je-sus with joy we wit-ness, Al-migh-ty to de-li-ver; Our souls set to, that God is true, And reigns a King for-ev-er.

We sing thine arm un-short-en'd, Brought thro' our sore temp-ta-tion: With heart and voice in thee re-joice, The God of our sal-va-tion.

Ac-cept-ing our de-liv-rance, We tri-umph in thy fa-vour; And for the love which now we prove, Shall praise thy name for-ev-er.

1. Je - sus, take all the glo - ry : Thy me - ri - to - rious pas - sion The par - don bought, thy mer - cy brought To us the great sal - va - tion.

2. With an - gels and arch - an - gels, We pros - trate fall be - fore thee ; A - gain we raise our souls in praise, And thank - ful - ly a - dore thee.

Thee glad - ly we ac - know - ledge, Our on - ly Lord and Sa - viour, Thy name con - fess, thy good - ness bless, And tri - umph in thy fa - vour.

Hon - our, and power, and bless - ing, To thee be ev - er giv - en, By all who know thy love be - low, And all the hosts of hea - ven.

1. From Greenland's i - cy mountains, From In - dia's co - ral strand ; Where A - fric's sun - ny fountains Roll down their golden sand , From many an i - ce - berg

2. What though the spicy bree - zes Blow soft o'er Cey - lon's isle ; Though eve - ry prospect plea - ses, And on - ly man is vile : In vain with lux - ury

ri - ver, From many a palm - y plain, They call us to do - liv - er Their land from error's chain : — They call us to de - liv - er Their land from er - ror's chain.

kind - ness The gifts of God are strown ; The heathen in his blindness Bows down to wood and stone : — The heathen in his blindness Bows down to wood and stone.

* Also called "Romaine," and "Dunkirk."

1. When shall the voice of sing - ing Flow joy - ful - ly a - long! When hill and val - ley, ring - ing With one tri - um - phant song,

2. Then from the crag - gy moun - tains The sa - cred shout shall fly; And sha - dy vales and foun - tains Shall e - cho the re - ply.

Pro - claim the con - test end - ed, And Him who once was slain, A - gain to earth de - scend - ed, In right - eous - ness to reign.

High tower and low - ly dwell - ing Shall send the cho - rus round, All hal - le - lu - jahs swell - ing In one e - ter - nal sound!

1. We bring no glitt'ring trea-sures, No gems from earth's deep mine; We come, with sim-ple mea-sures, To chant thy love di-vine

2. The dear-est gift of Hea-ven, Love's writ-ten word of truth, To us is ear-ly giv-en, To guide our steps to youth,

3. Re-deem-er! grant thy bless-ing! O! teach us how to pray, That each, thy fear pos-sess-ing, May tread life's on-ward way,

Chil-dren, thy fa-vours sha-ving, Their voice of thanks would raise; Fa-ther, ac-cept our off-'ring, Our song of grate-ful praise.

We hear the won-drous sto-ry, The tale of Cal-va-ry; We read of homes in glo-ry, From sin and sor-row free

Then where the pure are dwell-ing We hope to meet a-gain, And sweet-er num-bers swell-ing, For-ev-er praise thy Name.

1. To thee, our God and Sa - viour, Our hearts ex - ult - ing spring, Re - joi - cing in thy fa - vour, Thou ev - er - last - ing King :

2. Soon as the morn with ro - ses Be - decks the dew - y east, And when the sun re - po - ses Up - on the o - cean's breast ;

3. By thee through life sup - port - ed, We pass the dang'rous road, By heav'n - ly hosts es - cort - ed Up to their bright a - bode ;

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the bass line. The music is in 3/4 time and G major. The lyrics are printed below the vocal line.

We'll cel - e - brate thy glo - ry, With all the saints a - bove ; And tell the won - drous sto - ry Of thy re - deem - ing love.

Our voice in sup - pli - ca - tion, Je - ho - vah, thou shalt hear ; O grant us thy sal - va - tion, And be thou ev - er near.

There cast our crowns be - fore thee, Our toils and con - flicts o'er, And day and night a - dore thee, For - ev - er, ev - er more.

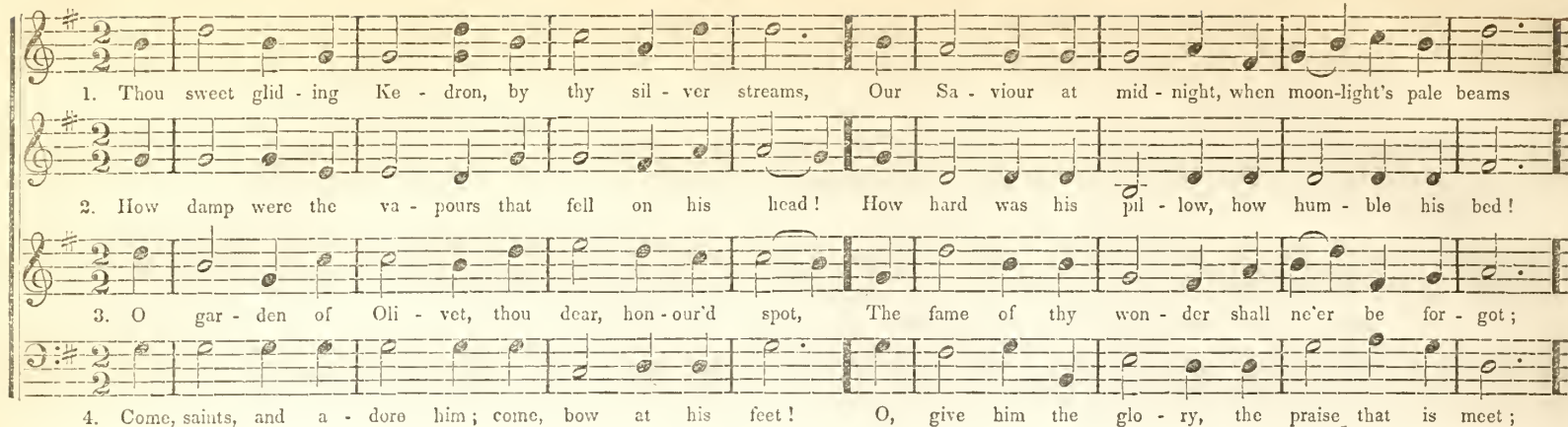
The second system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the bass line. The music is in 3/4 time and G major. The lyrics are printed below the vocal line.

1. Roll on, thou mighty o - cean; And, as thy bil - lows flow, Bear mes - sen - gers of mer - cy To eve - ry land be - low.

2. O thou e - ter - nal Ru - ler, Who hold - est in thine arm The tem - pests of the o - cean, Pro - tect them from all harm!

A - rise, ye gales, and waft them Safe to tho' des - tined shore; That man may sit in dark - ness, And death's black shade, no more.

Thy pre - sence, Lord, be with them, Wher - ev - er they may be; Though far from us who love them, Still let them be with thee.



1. Thou sweet glid - ing Ke - dron, by thy sil - ver streams, Our Sa - viour at mid - night, when moon - light's pale beams

2. How damp were the va - pours that fell on his head! How hard was his pil - low, how hum - ble his bed!

3. O gar - den of Oli - vet, thou dear, hon - our'd spot, The fame of thy won - der shall ne'er be for - got;

4. Come, saints, and a - dore him; come, bow at his feet! O, give him the glo - ry, the praise that is meet;



Shone bright on the wa - ters, would fre - quent - ly stray, And lose, in thy mur - murs, the toils of the day.

The an - gels, as - ton - ish'd, grew sad at the sight, And fol - low'd their Mas - ter with so - lemn de - light.

The theme most trans - port - ing to ser - aphs a - bove: The tri - umph of sor - row, the tri - umph of love!

Let joy - ful ho - san - nas un - cea - sing a - rise, And join the full cho - rus, that glad - dens the skies.



1. The Lord is my Shep-herd, no want shall I know; I feed in green pas-tures, safe-fold-ed I rest;

2. Thro' the val-ley and sha-dow of death though I stray, Since thou art my guar-dian, no e-vil I fear;

3. In the midst of af-flic-tion my ta-ble is spread; With bless-ings un-meas-ured my cup run-neth o'er;

4. Let good-ness and mer-cy, my boun-ti-ful God, Still fol-low my steps till I meet theo-a-bove;



Ho lead-eth my soul where the still wa-ters flow, Re-stores me when wand-'ring, re-deems when op-press'd.

Thy rod shall de-fend me, thy staff be my stay; No harm can be-fall, with my Com-fort-er near.

With oil and per-fume thou a-noint-est my head; O what shall I ask of thy pro-vi-dence more!

I seek— by the path which my fore-fa-thers trod, Thro' the land of their so-journ— thy king-dom of love.

Not too fast.

1. I would not live al - way ; I ask not to stay Where storm af - ter storm ri-ses dark o'er the way ;

2. I would not live al - way ; no - wel - come the tomb ! Since Je - sus hath lain there, I dread not its gloom :

3. Who, who would live al - way, a - way from his God— A - way from yon hea-ven, that bliss - ful a - bode,

4. There saints of all a - ges in har - mo - ny meet, Their Sa - viour and brethren trans - port - ed to greet ;

The few lu - rid morn - ings that dawn on us here Are e - nough for its joys, full e - nough for its cheer.

Tenor or Alto—ad lib.

There sweet be my rest till he bid me a - rise, To hail him in triumph de - scend - ing the skies.

Where ri - vers of plea - sure flow bright o'er the plains, And the noon - tide of glo-ry e - ter - nal - ly reigns ?

ORG.
While an - thems of rap - turo un - ceas - ing - ly roll, And the smile of the Lord is the feast of the soul.

1. Lift your glad voi - ces in tri - umph on high, For Je - sus hath ri - sen, and man shall not die; Vain were the ter - rors that ga - ther'd a - round him, Loud was the eho - rus of an - gels on high,— The Sa - viour hath ri - sen, and man shall not die:— Loud was the eho - rus of an - ge s on high,

2. Glo - ry to God, in full an - thems of joy; Tho be - ing he gave us death can - not de - stroy: Sad were the life we may part with to - mor - row, Lift then your voi - ees in tri - umph on high, For Je - sus hath ri - sen, and man shall not die:— Lift then your voi - ees in tri - umph on high,

FINE. D. C.

And short the do - mi - nion of death and the grave; He burst from the fetters of darkness that bound him, Re - splend - ent in glo - ry, to live and to save. The Sa - viour hath ri - sen, and man shall not die.

FINE. D. C.

If tears were our birth - right, and death were our end; But Je - sus hath eheer'd the dark val - ley of sor - row, And bade us, im - mor - tal, to hea - ven as - cend: For Je - sus hath ri - sen, and man shall not die.

1. Lift your glad voi - ces in tri - umph on high, For Je - sus hath ri - sen, and man shall not die ; Vain were the ter - rors that ga - ther'd a -

round him, And short the do - min - ion of death and the grave ; He burst from the fet - ters of dark - ness that bound him, Re - splend - ent in glo - ry, to
mor - row, If tears were our birthright, and death were our end ; But Je - sus hath cheer'd the dark val - ley of sor - row, And bade us, im - mor - tal, to

TRIUMPH — CONTINUED.

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live and to save: Loud was the cho - rus of an - gels on high,— The Sa - viour hath ri - sen, and man shall not die

hea - ven as - cend: Lift then your voi - ces in tri - umph on high, For Je - sus hath ri - sen, and man shall not die.

The musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

ENERGY. C. M.

E. K. PROUTY.

1. Je - sus, im - mor - tal King, a - rise; As - sert thy right - ful sway; Till earth, sub - dued, its tri - bute brings, And dis - tant lands o - bey.

2. Ride forth, vic - to - rious Conqu'ror, ride, Till all thy foes sub - mit, And all the powers of hell re - sign Their tro - phies at thy feet.

The musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#), and the time signature is common time (C).

1. When thro' the torn sail the wild tem-pest is stream-ing, When o'er the dark wave the red light-ning is gleam-ing,

2. O Je-sus, once rock'd on the breast of the bil-low, A-roused by the shriek of de-spair from thy pil-low,—

3. And, O, when the whirl-wind of pas-sion is ra-ging, When sin in our hearts its sad war-fare is wa-ging,

Alto or Tenor—ad lib.

Nor hope lends a ray, the poor sea-man to cher-ish, We fly to our Ma-ker,—Save, Lord, or we per-ish!

Now seat-ed in glo-ry, the ma-ri-ner cher-ish, Who cries, in his an-guish,—Save, Lord, or we per-ish!

Then send down thy grace, thy re-deem-ed to cher-ish; Re-buke the de-stroy-er,—Save, Lord, or we per-ish!

1. The voice of free grace cries,—Escape to the mountain; For Adam's lost race Christ hath open'd a fountain: For sin and un-clean-ness, and eve-ry transgression,

2. Now glo-ry to God in the high-est is giv-en; Now glo-ry to God is re-e-choed in hea-ven; A-round the whole earth let us tell the glad sto-ry,

3. O Jo-sus, ride on,—thy king-dom is glo-rious; O'er sin, death, and hell, thou wilt make us victorious: Thy name shall be praised in the great con-gre-ga-tion,

4. When on Zi-on we stand, hav-ing gain'd the blest shore, With our harps in our hands, we will praise evermore: We'll range the blest fields on the banks of the river,

CHORUS.

His blood flows most free-ly in streams of sal-va-tion. Hallelujah to the Lamb, who has purchased our pardon: We will praise him a-gain when we pass over Jor-dan.

And sing of his love, his sal-va-tion and glo-ry. Hallelujah to the Lamb, who has purchased our pardon: We will praise him a-gain when we pass over Jor-dan.

And saints shall as-cribe un-to thee their sal-va-tion. Hallelujah to the Lamb, who has purchased our pardon: We will praise him a-gain when we pass over Jor-dan.

And sing of re-demp-tion for-ev-er and ev-er. Hallelujah to the Lamb, who has purchased our pardon: We will praise him a-gain when we pass over Jor-dan.

1. Come, ye dis-eon-so-late, wher-e'er ye lan-guish; Come to the mer-cy-seat, fer-vent-ly kneel; Here bring your wounded hearts, here tell your anguish;—

2. Joy of the de-so-late, light of the stray-ing, Hope of the pe-ni-tent, fade-less and pure,— Here speaks the Comforter, ten-der-ly say-ing,—

3. Here see the bread of life; see wa-ters flow-ing Forth from the throno of God, pure from above; Come to the feast of love; come, ev-er know-ing—

Earth has no sor-row that Heaven cannot heal:—Here bring your wounded hearts, here tell your anguish;—Earth has no sor-row that Heaven cannot heal.

Earth has no sor-row that Heaven cannot cure:—Here speaks the Comforter, ten-der-ly say-ing,— Earth has no sor-row that Heaven cannot cure.

Earth has no sor-row but Heaven can re-move:—Come to the feast of love; come, ov-er know-ing— Earth has no sor-row but Heaven can re-move.

1. Come, ye disconsolate, where'er ye languish, Come to the mercy-seat, fervently kneel, Here bring your wounded hearts, here tell your anguish;—Earth has no sorrow that

2. Joy of the des-o-late, light of the straying, Hope of the po-ni-tent, fadeless and pure,— Here speaks the Comforter, tenderly saying,— Earth has no sor-row that

3. Hero see the bread of life; see waters flowing Forth from the throno of God, pure from above; Come to the feast of love; come, ever knowing— Earth has no sorrow but

2d ending for the last verse

Heaven cannot heal:— Here bring your wounded hearts, here tell your anguish;— Earth has no sorrow that Heaven cannot heal. | Earth has no sorrow but Heaven can remove.

Heaven cannot cure:— Here speaks the Comfort - er, ten - der - ly say - ing,— Earth has no sorrow that Heaven cannot cure.

Heaven can re-move:— Come to the feast of love; come, ever knowing,— Earth has no sorrow but Heaven can remove,— Earth has no sorrow but Heaven can remove.

1. Bright - est and best of the sons of the morn - ing, Dawn on our dark - ness, and 'end us thine aid ;

2. Cold, on his cra - dle, the dew - drops are shin - ing ; Low lies his bed with the beasts of the stall ;

3. Say, shall we yield hun, in cost - ly de - vo - tion, O - dours of E - den and off - 'rings di - vine ?

4. Vain - ly we of - fer each am - ple ob - la - tion ; Vain - ly with gifts would his fa - vour se - cure ;

Star of the East, the ho - ri - zon a - dorn - ing, Guide where the in - fant Re - deem - er is laid.

An - gels a - dore him, in slum - ber re - clin - ing, — Ma - ker, and Mo - nareh, and Sa - viour, of all.

Gems of the moun - tain, and pearls of the o - cean, Myrrh from the for - est, and gold from the mine ?

Rich - er by far is the heart's a - do ra - tion ; Dear - er to God aro the prayers of the poor.

1. Hail to the bright-ness of Zi-on's glad morn-ing! Joy to the lands that in dark-ness have lain,
 2. Hail to the bright-ness of Zi-on's glad morn-ing, Long by the pro-phets of Is-rael fore-told,
 3. Lo! in the do-vert the rich flowers are spring-ing, Streams ev-er co-pious are glit-ting a-bundant,
 4. See from all lands—from the isles of the o-cean, Praise to Je-ho-vah as-cend-ing on high!

Hush'd be the ac-cents of sor-row and mourn-ing; Zi-on in tri-umph be-gins her mild reign.
 Hail to the mill-iens from bond-age re-turn-ing,— Gen-tiles and Jews the glad vi-sion be-hold
 Loud from the moun-tain tops o-choes are ring-ing, Wastes rise in ver-dure, and man-gle in song.
 Fall'n are the en-gines of war and com-mo-tion, Shouts of sal-va-tion are rend-ing the sky.

1. Brightest and best of the sons of the morn-ing, Dawn on our darkness, and lend us thine aid ! }
 Star of the East, the ho - ri - zon a - dorn-ing, Guide where the in-fant Re-deem-er is laid. } 2. Cold, on his cra-dle, the dew-drops are shin-ing ;

3. Say, shall we yield him, in cost-ly de - vo - tion, O-dours of E - den and off-'rings di - vine ! }
 Gems of the mountain, and pearls of the o - cean, Myrrh from the for-est, and gold from the mine ? } 4. Vainly we of - fer each am-ple ob - la - tion ;

Low lies his bed with the beasts of the stall ; An-gels a - dore him, in slum-ber re - clin-ing, — Ma - ker, and Monarch, and Sa - viour, of all.

Vain-ly with gifts-would his fa - vour se - cure ; Rich-er by far is the heart's a - do - ra - tion ; Dear - er to God are the prayers of the poor.

1. Our blest Re-deem-er, ere he breathed His last fare-well, A Guide,—a Com-fort-er, be-queathed, With us to dwell.

2. He comes, his gra-cies to im-part; A will-ing guest, Where he can find one hum-ble heart Where-in to rest.

3. And all the good that we pos-sess, His gift we own; Yea, eve-ry thought of ho-li-ness, And vic-t'ry won.

4. Spi-rit of pu-ri-ty and grace, Our weak-ness see; O make our hearts thy dwell-ing-place, And wor-thier thee.

31ST P. M.

L I T C H F I E L D. 84, 84.

H. FYLER.

SLOW.

1. Our blest Re-deem-er, ere he breathed His last fare-well, A Guide,—a Com-fort-er, be-queathed, With us to dwell.

2. He comes, his gra-cies to im-part; A will-ing guest, While he can find one hum-ble heart Where-in to rest.

3. And all the good that we pos-sess, His gift we own; Yea, eve-ry thought of ho-li-ness, And vic-t'ry won.

4. Spi-rit of pu-ri-ty and grace, Our weak-ness see; O make our hearts thy dwell-ing-place, And wor-thier thee.

PIA. FOR.

1. Father of spirits! hear our prayer; Our life, our hope, our comforter, Our strong abode: To thee our thankful hearts we raise, And humbly, gladly hymn thy praise, Preserver, God!

2. Thy gentle hand hath smooth'd our way; Fed and sustain'd us day by day; In thee we move: O may thy mercies, Lord, inspire Our hearts with gratitude, and fire Our souls with love.

1. Father of spirits! hear our prayer; Our life, our hope, our comforter, Our strong abode: To thee our thankful hearts we raise, And humbly, gladly hymn thy praise, Preserver, God!

2. Thy gentle hand hath smooth'd our way; Fed and sustain'd us day by day; In thee we move: O may thy mercies, Lord, inspire Our hearts with gratitude, and fire Our souls with love.

1. Sing praise! the tomb is void Where the Re-deem-er lay; Sing of our bonds de-stroy'd, Our dark-ness turn'd to day,—Our dark-ness turn'd to day

2. Weep for your dead no more; Friends, be of joy-ful cheer; Our Star moves on be-fore, Our nar-row path shines clear,—Our narrow path shines clear

33D P. M.

WHEELING. 66, 66.

A. BROWN.

1. Sing praise! the tomb is void Where the Re-deem-er lay; Sing of our bonds destroy'd, Our dark-ness turn'd to day.

2. Weep for your dead no more; Friends, be of joy-ful cheer; Our Star moves on be-fore, Our narrow path shines clear.

3. He who, so patient v.
The crown of thorns did wear,—
He hath gone up on high;
Our hope is with him there.
4. Now is his truth reveal'd,
His majesty, and might;
The grave has been unseal'd;
Christ is our life and light.
5. He who for men did weep;
Suffer, and bleed, and die,—
First-fruits of them that sleep,—
Christ has gone up on high.
6. If's vict'ry hath destroy'd
The shafts that once could slay
Sing praise! the tomb is void
Where the Redeemer lay.

1. Flung to the heed-less winds, Or on the wa-ters east, The mar-tyrs' ash-es, watch'd, Shall ga-ther'd be at last ;

2. The Fa-ther hath re-ceived Their la-test liv-ing breath; And vain is Sa-tan's boast Of vie-t'ry in their death :

And from that scat-ter'd dust, A-round us and a-broad, Shall spring a plen-teous seed Of wit-ness-es for God.

Still, still, though dead, they speak, And trum-pet-tongued, pro-claim, To ma-ny a wak-'ning land, The one a-vail-ing Name.

1. Lord of mer-cy and of might, Of man-kind the life and light, Ma-ker, Teach-er, In-fi-nite,— Je-sus' hear and save.

2. Strong Cre-a-tor, Sa-viour mild, Hum-bled to a lit-tle child, Cap-tive, beat-en, bound, ro-viled,— Je-sus! hear and save

3. Borne a-loft on an-gels' wings, Throned a-bove ce-los-tial things, Lord of lords, and King of kings— Je-sus! hear and save.

4. Soon to come to earth a-gain, Judge of an-gels and of men, Hear us now, and hear us then,— Je-sus! hear and save.

34TH P. M.

ORION. 77, 75.

J. R. B.
Cincinnati, Ohio.

1. Lord of mer-cy and of might, Of man-kind the life and light, Ma-ker, Teach-er, In-fi-nite, Je-sus! hear and save

2. Strong Cre-a-tor, Sa-viour mild, Hum-bled to a lit-tle child, Cap-tive, beat-en, bound, re-viled,— Jo-sus! hear and save.

1. Come to Cal - v'ry's ho - ly moun - tain, Sin - ners ru - in'd by the fall; Here a pure and heal - ing foun - tain

2. Come, in sor - row and con - tri - tion, Wound - ed, im - po - tent, and blind; Here the guil - ty, free re - mis - sion,

3. Come, ye dy - ing, live for - ev - er; 'Tis a soul - re - viv - ing flood; God is faith - ful; he will nev - er

The first system of the musical score consists of four staves. The top three staves are treble clefs, and the bottom staff is a bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are printed below the corresponding notes on each staff.

Flows for eve - ry thirs - ty soul, In a full per - pet - ual tide, O - pen'd when the Sa - viour died.

Here the lost, a re - fuge, find. Health, this foun - tain will re - store; He that drinks need thirst no more.

Break his eov - 'nant seal'd in blood; Sign'd when our Re - deem - er died; By the Spi - rit ra - ti - fied.

The second system of the musical score consists of four staves, continuing from the first system. It features the same musical notation and layout as the first system, with lyrics printed below the notes.

1. Come to Cal - v'ry's ho - ly moun - tain, Sin - ners ru - in'd by the fall; Here a puro and heal - ing foun - tain Flows for eve - ry

1. Come to Cal - v'ry's ho - ly moun - tain, Sin - ners ru - in'd by the fall; Here a puro and heal - ing foun - tain Flows for eve - ry

thirs - ty soul, In a full per - pet - ual tide, O - pen'd when the Sa - viour died.

thirs - ty soul, In a full per - pet - ual tide, O - pen'd when the Sa - viour died.

ORG.

2. Come, in sorrow and contrition,
Wounded, impotent, and blind;
Here the guilty, free remission,
Here the lost, a refuge, find.
Health, this fountain will restore;
He that drinks need thirst no more.
3. Come, ye dying, live forever;
'Tis a soul-reviving flood;
God is faithful; he will never
Break his cov'nant seal'd in blood;
Sign'd when our Redeemer died;
By the Spirit ratified.

1. There is an hour of peaceful rest, To mourning wand'ers given; There is a joy for souls distress'd, A balm for every wounded breast,—'Tis found a - bove in heaven.

2. There is a home for weary souls By sin and sor-row driven, When toss'd on life's tempestuous shoals, Where storms arise and ocean rolls, And all is drear but heaven.

3. There faith lifts up the tearless eye, To brighter prospects given; And views the tempest passing by, The evening shadows quickly fly, And all se - rene in heaven.

4. There fragrant flowers immortal bloom, And joys supreme are given; There rays divine disperse the gloom; Beyond the confines of the tomb Ap-pears the dawn of heaven.

1. There is an hour of peaceful rest, To mourning wand'ers given; There is a joy for souls distress'd, A balm for every wounded breast,—'Tis found a - bove in heaven.

2. There is a home for weary souls By sin and sorrow driven, When toss'd on life's tempestuous shoals, Where storms arise and ocean rolls, And all is drear but heaven.

1. Friend af - ter friend de - parts : Who hath not lost a friend ! There is no u - nion here of hearts That finds not here an end :

2. Be - yond the flight of time, Be - yond this vale of death, There sure - ly is some bless - ed clime Where life is not a breath,

Were this frail world our on - ly rest, Liv - ing or dy - ing, none were blest.

Nor life's af - fec - tion tran - sient fire, Whose sparks fly up - ward to ex - pire.

3. There is a world above,
Where parting is unknown ;
A whole eternity of love,
Form'd for the good alone :
And faith beholds the dying here
Translated to that happier sphere.

4 Thus star by star declines,
Till all are pass'd 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.

1. Thou, Lord of life, whose ten - der care Hath led us on till now, Here, low - ly, at the hour of prayer, Be - fore thy throne we bow :

2. With prayer, our hum - ble praise we bring, For mer - cies day by day : Lord, teach our hearts thy love to sing ; Lord, teach us how to pray :

We bless thy gra - cious hand, and pray For - give - ness for an - o - ther day.

All that we have we owe to thee, — Thy debt - ors thro' e - ter - ni - ty.

3. Thou, blessed God, hast been our guide,
Through life our guard and friend ;
Yet still, throughout life's wearied tide,
Preserve us to the end :
And when this life's sad journey's past,
Receive us to thyself at last.
4. In our Redeemer's name, for 'all
These blessings we implore ;
Prostrate, O Lord, before thee fall,
And gratefully adore :
Bend from thy throne of earth and skies,
And bless our evening sacrifice.

1. Great God! what do I see and hear! The end of things ere - a - ted; Tho Judge of man - kind doth ap - pear, On clouds of

2. Tho dead in Christ shall first a - rise, At the last trum-pet's sound - ing, Caught up to meet him in the skies, With joy their

3. Great God! what do I see and hear! The end of things ere - a - ted: Be - hold the Judge of man ap - pear, On clouds of

glo - ry seat - ed. Tho trum-pet sounds; the graves re - store The dead which they con - tain'd be - fore; — Pre - pare, my soul, to meet him.

Lord sur - round - ing: No gloom - y fears their souls dis - may; His pre - sence sheds e - ter - nal day On those pre - pared to meet him.

glo - ry seat - ed: Low at his cross I view tho - Jay When heaven and earth shall pass a - way, And thus pre - pare to meet him.

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

2. In dark - est shades, if thou ap - pear, My dawn - ing is be - gun; Thou art my soul's bright morn - ing star, Thou

The glo - ry of my bright - est days,
Thou art my soul's bright morn - ing star,

glo - ry of my bright - est days, And com - fort of my nights:— The glo - ry of my bright - est days, And com - fort of my nights:—

art my soul's bright morn - ing star, And thou my ris - ing sun:— Thou art my soul's bright morn - ing star, And thou my ris - ing sun.

1. Come, let us join our cheer - ful songs With an - gels round the throne: Ten thou - sand thou - sand are their tongues,—Ten

2. Wor - thy the Lamb that died, they cry, To be ex - alt - ed thus: Wor - thy the Lamb, our hearts re - ply,—Wor-

thou - sand thou - sand are their tongues, But all their joys are one: Ten thou - sand thou - sand are their tongues, But all their joys are one.

thy the Lamb, our hearts re - ply, For he was slain for us:— Wor - thy the Lamb, our hearts re - ply, For he was slain for us.

1. Mor-tals, a - wake, with an - gels join, And chant the so - lem - n lay ; Joy, love, and gra - ti - tude com - bine, To hail the 'au -

2. In heaven the rapt - rous song be - gan, And sweet se - ra - phic fire Thro' all the shi - ning le - gions ran, And strung and

Joy, love, and gra - ti - tude com - bine, To hail the 'au - spi - cious
Thro' all the shi - ning le - gions ran, And strung and tuned the

Joy, love, and gra - ti - tude com - bine, To hail the 'au - spi - cious day.

spi-cious day,—To hail the 'au - spi-cious day :—Joy, love, and gra-ti - tude combine To hail the 'au - spi - cious day,—To hail the 'au - spi-cious day.

tuned the lyre,—And strung and tuned the lyre :—Thro' all the shi - ning le - gions ran, And strung and tuned the lyre,—And strung and tuned the lyre.

day,— To hail the 'auspicious day :—
lyre,— And strung and tuned the lyre :—

Joy, love, and gra - ti - tude com - bine, To hail the 'au - spi - cious day.
Thro' all the shi - ning le - gions ran, And strung and tuned the lyre.

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

2. In dark - est shades, if thou ap - pear, My dawn - ing is be - gun; Thou art my soul's bright

bright - est days,— The glo - ry of my bright - est days, And com - fort of my nights,— And com - fort of my nights.

morn - ing star,— Thou art my soul's bright morn - ing star, And thou - - - my ri - sing sun.

And com - fort of my nights,— And com - fort of my nights.
 And thou my ri - sing sun,— And thou my ri - sing sun.

All hail the power of Je - sus' name! Let an - gels pros - trate fall, Let an - gels prostrate fall, Let an - gels pros - trate fall;
 Let an - gels pros - trate fall, Let an - gels pros - trate fall;
 All hail the power - - - of Je - sus' name! Let an - gels pros - trate fall, - - - - - Let an - gels pros - trate fall;
 Let an - gels pros - trate fall, Let an - gels prostrate fall, Let an - gels pros - trate fall;

Bring forth the roy - al di - a - dem, And crown him Lord of all: Bring forth the roy - al di - a - dem, And crown him Lord of all, And crown him Lord of
 Bring forth the roy - al di - a - dem, - - And crown him Lord of all, And
 Bring forth the roy - al di - a - dem, And crown him Lord of all: Bring forth the roy - al di - a - dem, And crown him Lord of all, And crown him Lord of
 Bring forth the roy - al di - a - dem, - - And crown him Lord of all, And

GREENE STREET—CONTINUED.

all, And crown him, crown him, crown him, crown him Lord of all, - - - And cro - - - - - wn him, crown him, Lord of all.

crown him, crown him, crown him, crown him Lord of all, And crown him, crown him, crown him Lord of all, And crown him Lord of all.

all, And crown him, crown him Lord of all, - - - And cro - - - - - wn him, crown him Lord of all.

crown him, crown him, crown him Lord of all, And crown him, crown him, crown him Lord of all, And crown him Lord of all.

DALHOUSIE. C. M.

L. F. LEACH.
Dunham, Canada East.

1 How blest the chil-dren of the Lord, Who, walk-ing in his sight, Make all the pre-cepts of his word Their stu-dy and de-light.

2. That pre-cious wealth shall be their dower, Which can-not know de-cay,—Which moth or rust shall ne'er de-vour, Or spil-er take a-way.

Our com - mon Sa - viour praise:
 1. Come, let us who in Christ be - lieve, Our com - mon Sa - viour praise, — Our com - mon Sa - viour praise: To him, with joy - ful
 Of eve - ry sin - ner's heart:
 2. He now stands knock - ing at the door Of eve - ry sin - ner's heart, — Of eve - ry sin - ner's heart: The worst need keep him
 Our com - mon Sa - viour praise:
 ORG. Of eve - ry sin - ner's heart:

The glo - ry of his grace,
 voi - ces, give The glo - ry of his grace, — The glo - ry of his grace: — To him, with joy - ful voi - ces, give The glo - ry of his grace.
 Or force him to de - part,
 out no more, Or force him to de - part, — Or force him to de - part: — The worst need keep him out no more, Or force him to de - part.
 The glo - ry of his grace,
 Or force him to de - part.

HEMPSTEAD. C. M. (DOUBLE.)

MOZART

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1. There is a land of pure de-light, Where saints im-mor-tal reign ; In - fi - nite day ex-cludes the night, And pleasures ba - nish pain There ev - er - last - ing

3. Sweet fields beyond the swell - ing flood Stand dress'd in liv - ing green ; So to the Jews old Ca - naan stood, While Jor - dan roll'd between. Could we but climb where

spring abides, And never-wit'h'ring flowers : Death, like a narrow sea, divides This heav'nly land from ours, — This heav'nly land from ours, — This heav'nly land from ours.

Moses stood, And view the landscape o'er, Not Jordan's stream, nor death's cold flood, Should fright us from the shore, Should fright us from the shore, Should fright us from the shore

PIA.

1. Hear what the voice from heaven pro-claims For all the pi - ous dead, For all the pi - ous dead; Sweet is the sa - vour of their names, And

PIA.

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

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

2. They die in Jesus, and are bless'd;
How kind their slumbers are!
From suff'rings and from sin released,
And freed from every care.
3. Far from this world of toil and strife,
They're present with the Lord;
The labours of their mortal life
End in a large reward.

1. O for that flame of liv - ing fire, Which shone so bright in saints of old ; Which bade their souls to heaven aspire,—Calm in dis-tress, in dan-ger bold.

2. Where is that Spi - rit, Lord, which dwelt In Abrah'm's breast, and seal'd him thine ! Which made Paul's heart with sorrow melt, And glow with energy di - vine !

S A R A H. L. M.

S. WESLEY STOCKTON,
Philadelphia.

1. Far from my thoughts, vain world, be gone, Let my re - li-gious hours a - lone ; Fain would mine eyes my Saviour see ; I wait a vi - sit, Lord, from thee

2. O warm my heart with ho - ly fire, And kin - dle there a pure de-sire : Come, sa-cred Spi-rit, from a-bove, And fill my soul with heav'n-ly love.

1. The saints who die of Christ possess'd, En-ter in-to im-me-diate rest; For them no fur-ther test re-mains, For them no fur-ther
The, bliss un-mix'd the
For them no fur-ther
2. Who trust-ing in their Lord de-part, Cleansed from all sin, and pure in heart, The bliss un-mix'd, the glorious prize, The

them no fur-ther test re-mains, Of purg-ing fires and tor-turing pains, For them no fur-ther test re-mains, Of purg-ing fires and tor-turing pains.
test re-mains, Of purg-ing fires and tor-turing pains.
glo-rious prize, They find with Christ in pa-ra-dise.
test re-mains, Of purg-ing fires and tor-turing pains.
glo-rious prize, They find with Christ in pa-ra-dise,
bliss un-mix'd, the glo-rious prize, They find with Christ in pa-ra-dise, The bliss un-mix'd, the glorious prize, They find with Christ in pa-ra-dise.

1. O ren - der thanks to God a - bove, The foun - tain of e - ter - nal love, Whose mer - cy firm through a - ges past Hath stood, and

shall for - ev - er last, — Hath stood, and shall for - ev - er last.

2. Who can his mighty deeds express,
Not only vast, but numberless!
What mortal eloquence can raise
His tribute of immortal praise!
3. Extend to me that favour, Lord,
Thou to thy chosen dost afford;
When thou return'st to set them free,
Let thy salvation visit me.
4. O may I worthy prove to see
Thy saints in full prosperity, —
That I the joyful choir may join,
And count thy people's triumph mine

NORFOLK. L. M. (DOUBLE.)

My Sa-viour doth not yet ap-pear,

1. Away, my un-be-lying fear! Fear shall in me no more have place; My Sa - viour doth not yet appear,—He hides - - - the brightness of his face:

The with'ring fig-trees droop and die,

2. Although the vine its fruit deny, Although the olive yield no oil, The with'ring fig-trees droop and die, The fields - - - e-lude the til-ler's toil,—
My Sa-viour doth not yet ap-pear,

The with'ring fig-trees droop and die,

But shall I therefore let him go, And basely to the tempter yield? No, in the strength of Je - sus, no, I never will give up my shield, I never will give up my shield.

The empty stall no herd afford, And perish all the bleating race, Yet will I triumph in the Lord,— The God of my salvation praise, The God of my salva-tion praise.

SANDS-STREET. C. M.

R. N.

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Not too fast.

1. O for a thousand seraph tongues To bless tho' incarnate Word! O for a thousand thankful songs In honour of my Lord!— In honour of my Lord!

2. Come, tune afresh your golden lyres, Ye angels round the throno; Ye saints, in all your sacred choirs, A-doro the' eter-nal Son,— Adore the' e-ter-nal Son.

The musical score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo marking is 'Not too fast.'

OBERLIN. L. M.

BOST,
Of Switzerland

AFFETUOSO.

1. There is a God—all na - turo speaks, Thro' earth, and air, and seas, and skies; See—from the clouds his glory breaks, When earliest beams of morn - ing rise.

2. The rising sun, so - rene - ly bright, Throughout the world's extended frame, Inscribe, in cha-rac - ters of light, His might - ty Ma - ker's glo - rious name.

The musical score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo marking is 'AFFETUOSO.'

1. Grace! 'tis a charm - ing sound, Har - mo - nious to the ear; Heaven with the e - cho shall re -

Heaven with the e - cho shall re - sound,

Heaven with the e - cho shall re -

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line in G major, 4/4 time. The second staff is the vocal line with lyrics. The third staff is the vocal line with lyrics. The bottom staff is the bass line. The lyrics are: "1. Grace! 'tis a charm - ing sound, Har - mo - nious to the ear; Heaven with the e - cho shall re -", "Heaven with the e - cho shall re - sound,", and "Heaven with the e - cho shall re -".

Heaven with the e - cho shall re - sound, And all the earth shall hear,— And all the earth shall hear, And all the earth shall hear.

sound, the e - cho shall re - sound,

Heaven with the e - cho shall re - sound, And all the earth shall hear,— And all the earth shall hear,— And all the earth shall hear.

sound, the e - cho shall re - sound,

Detailed description: This system contains the next four staves of the musical score. The top staff is the vocal line with lyrics. The second staff is the vocal line with lyrics. The third staff is the vocal line with lyrics. The bottom staff is the bass line. The lyrics are: "Heaven with the e - cho shall re - sound, And all the earth shall hear,— And all the earth shall hear, And all the earth shall hear.", "sound, the e - cho shall re - sound,", "Heaven with the e - cho shall re - sound, And all the earth shall hear,— And all the earth shall hear,— And all the earth shall hear.", and "sound, the e - cho shall re - sound,".

1. The God of Abraham's praise, Who reigns enthroned above: Ancient of everlasting days, And God of love: JEHOVAH, GREAT I

2. The God of Abraham's praise, At whose supreme command From earth I rise, and seek the joys At his right hand: I all on earth for-

AM! By earth and heaven confess'd; I bow and bless the sacred Name, For ever blest.

sake, Its wisdom, fame, and power; And him my only portion make, My shield and tower.

3. The God of Abraham's praise,
Whose all-sufficient grace
Shall guide me all my happy days
In all his ways;
He calls a worm his friend:
He calls himself my God!
And he shall save me to the end,
Through Jesus' blood.
4. He by himself hath sworn:
I on his oath depend;
I shall, on eagles' wings upborne,
To heaven ascend:
I shall behold his face;
I shall his power adore,
And sing the wonders of his grace
Forever more.

MODERATO.

1. How calm and beau - ti - ful the morn That gilds the sa - cred tomb, Where once the Cru - ci - fied was borne, And veil'd in mid - night gloom !

2. Ye mourn - ing saints, dry eve - ry tear For your de - part - ed Lord, "Be - hold the place—he is not there," The tomb is all un - barr'd :

PIA.

FOR.

O, weep no more, the Sa - viour slain ; The Lord is ris'n—he lives a - gain.

The gates of death were closed in vain ; The Lord is ris'n—he lives a - gain.

3. Now cheerful to the house of prayer
Your early footsteps bend,
The Saviour will himself be there,
Your Advocate and Friend :
Once by the law your hopes were slain,
But now in Christ ye live again.
4. How tranquil now the rising day !
'Tis Jesus still appears,
A risen Lord to chase away
Your unbelieving fears :
O, weep no more your comforts slain,
The Lord is ris'n—he lives again.
5. And when the shades of evening fall,
When life's last hour draws nigh,
If Jesus shines upon the soul,
How blissful then to die :
Since he is ris'n that once was slain,
Ye die in Christ to live again.

H Y M N . "Go watch and pray."

From Spiritual Songs, 361
by permission

1. Go watch and pray; thou canst not tell How near thine hour may be; Thou canst not know how soon the bell May toll its notes for thee

2. Fond youth, while free from blight - ing care, Does thy firm pulse beat high! Do hope's glad vi - sions, bright and fair, Di - late be - fore thine eye!

Death's countless snares be - set thy way; Frail child of dust, go watch and pray.

Soon these must change, must pass a - way: Frail child of dust, go watch and pray.

3. Ambition, stop thy panting breath;
Pride, sink thy lifted eye;
Behold, the caverns dark with death
Before you open lie!
The heavenly warning now obey,
Ye sons of pride, go watch and pray.

4. Thou aged man! life's wintry storm
Hath sear'd thy vernal bloom:
With trembling limbs and wasting form,
Thou'rt bending o'er the tomb:
And can vain hope lead THEE astray!
Go! weary pilgrim, watch and pray

1. Come, thou Fount of eve-ry bless-ing, Tune my heart to sing thy grace: Streams of mer-cy, ne-ver ceas-ing, Call for songs of loud-est praise.

2. Here I'll raise mine E-be-ne-zer; Hi-ther by thy help I'm come; And I hope, by thy good plea-sure, Safe-ly to ar-rive at home.

3. O! to grace how great a debt-or Dai-ly I'm constrain'd to be! Let thy good-ness, like a fet-ter, Bind my wand'-ring heart to thee:

Teach me some me-lo-dious son-net, Sung by fla-ming tongues a-bove: Praise the mount—I'm fixed up-on it; Mount of thy re-deem-ing love!

Je-sus sought me when a stranger, wand'ring from the fold of God; He, to res-cue me from dan-ger, In-ter-posed his pre-cious blood.'

Prone to wan-der, Lord, I feel it;—Prone to leave the God I love; Here's my heart, O take and seal it; Seal it for thy courts a-bove.

1. Vain are all ter-res-trial plea-sures; Mix'd with dross the pur-est gold; Seek we then for heav'n-ly trea-sures,— Treas-ures nev-er wax-ing old

2. Earth-ly joys no long-er please us; Here would we re-nounce them all; Seek our on-ly rest in Je-sus,— Him our Lord and Mas-ter call

3. May our light be al-ways burn-ing, And our loins be gird-ed round, Wait-ing for our Lord's re-turn-ing,— Long-ing for the wel-come sound.

Let our best af-fe-tions cen-tre On the things a-round the throne: There no thief can ev-er en-ter; Moth and rust are there un-known.

Faith, our lan-guid spi-rits cheer-ing, Points to bright-er worlds a-bove; Bids us look for his ap-pear-ing; Bids us tri-umph in His love.

Thus the Christian life a-dorn-ing, Nev-er need we be a-fraid, Should he come at night or morn-ing, Ear-ly dawn or evening shade.

LOVE. "Hark! the voice of love and mercy."

I. B. WOODBURY.
From the M. Ed. Soc. Coll.

ANDANTE RECT.

1. Hark! the voice of love and mercy Sounds a - loud from Cal - va - ry: See! it rends the rocks a - sun - der, Shakes the earth, and veils the sky:
 PIA. MEZ.

2. It is finish'd! O what pleasure Do these charm - ing words af - ford! Heav'nly blessings with - out mea - sure, Flow to us through Christ the Lord.
 PIA.

3. Tune your harps a - new, ye seraphs; Join to sing the pleasing theme: All in earth and heaven u - nit - ing, Join to praise Immanuel's name:
 MEZ. FOR.

It is fin - ish'd! It is fin - ish'd! Hear the dy - ing Sa - viour cry, Hear the dy - ing Sa - viour cry. A - - men.

It is fin - ish'd! It is fin - ish'd! Saints, the dy - ing words re - cord. A - - men.
 PP. FOR. PIA. DIM.

Hal - le - lu - jah! Hal - le - lu - jah! Glo - ry to the bleed - ing Lamb. A - - men.
 Glo - ry to the bleed - ing Lamb.

1. Yes! my na - tive land, I love thee; All thy scenes I love them well: Friends, con-nex-ions, hap - py coun - try—Can I bid you all fare-well!

2. Home, thy joys are pass-ing love - ly— Joys no stranger heart can tell; Hap - py home, 'tis sure I love thee—Can I, can I say fare - well!

3. Scenes of sa - cred peace and plea-sure, Ho - ly days and Sab-bath bell; Rich - est, bright-est, sweet-est trea-sure—Can I say a last fare-well!

Can I leave you, Far in hea - then lands to dwell!

Can I leave thee, Far in hea - then lands to dwell!

Can I leave you, Far in hea - then lands to dwell!

4. Yes, I hasten from you gladly,
From the scenes I loved so well!
Far away, ye billows, bear me;
Lovely native land, farewell!
Pleased I leave thee,
Far in heathen lands to dwell.
5. In the deserts let me labour,
On the mountains let me tell
How he died—the blessed Saviour—
To redeem a world from hell!
Let me hasten,
Far in heathen lands to dwell.
6. Bear me on, thou restless ocean;
Let the winds my canvass swell—
Heaves my heart with warm emotion,
While I go far hence to dwell,
Glad I bid thee,
Native land,—Farewell—Farewell.

AFFETTUOSO.

1. Thou art gone to the grave, but we will not de - plore thee; Though sor - rows and dark - ness en - com - pass the tomb,

2. Thou art gone to the grave— we no long - er be - hold thee, Nor tread the rough path of the world by thy side;

3. Thou art gone to the grave, and its man - sion for - sa - king, Per - haps thy tried spi - rit in doubt lin - ger'd long;

4. Thou art gone to the grave, but 't were wrong to de - plore thee, When God was thy ran - som, thy guar - dian, and guide:

The Sa - viour has pass'd through its por - tals be - fore thee, And the lamp of his love is thy guide through the gloom.

But the wide arms of mer - cy are spread to en - fold thee, And sin - ners may hope, since the Sin - less has died.

But the sun - shine of hea - ven beam'd bright on thy wa - king, And the song which thou heard'st was the se - ra - phim's song.

He gave thee, and took thee, and soon will re - store thee, Where death has no sting, since the Sa - viour hath died.

1. Thou art gone to the grave, but we will not do - plore thee; Tho' sor - rows and dark - ness en - compass the tomb,

2. Thou art gone to the grave— we no long - er be - hold thee, Nor tread the rough path of the world by thy side;

3. Thou art gone to the grave, and, its man - sions for - sak - ing, Per - haps thy tried spi - rit in doubt lin - ger'd long;

4. Thou art gone to the grave, but 'twere wrong to de - plore thee, When God was thy ran - som, thy gear - dian, and guide;

The Sa - viour has pass'd thro' its por - tals be - fore thee, And the lamp of his love is thy guide thro' the gloom

But the wide arms of mer - cy are spread to en - fold thee, And sin - ners may hope, since the Sun - less has died

But the sun - shine of heaven beam'd bright on thy wak - ing, And the song that thou heard'st, was the se - ra - phim's song.

He gave thee, and took thee, and soon will re - store thee, Where death has no sting, since the Sa - viour hath died.

1. When shall we meet a - gain? Meet ne'er to sev-er! When will peace wreath her chain Round us for - ev - er? Our hearts will ne'er re-

2. When shall love free-ly flow, Pure as life's riv-er! When shall sweet friendship glow, Changeless for - ev - er? Where joys ce - les - tial

pose Safe from each blast that blows In this dark vale of woes,—Nev-er— no, nev-er!

thrill, Where bliss each heart shall fill, And fears of part-ing chill,—Nev-er— no, nev-er!

3. Up to that world of light
Take us, dear Saviour!
May we all there unite,
Happy forever!
Where kindred spirits dwell,
There may our music swell,
And time our joys dispel—
Never—no, never!
4. Soon shall we meet again,
Meet ne'er to sever;
Soon will peace wreath her chain
Round us forever;
Our hearts will then repose—
Secure from worldly woes;
Our songs of praise shall close—
Never—no, never!

H Y M N . "O Lamb of God, I come."

JAS. H. AIKMAN.

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1. Just as I am, with - out one plea, But that thy blood was shed for me, And that thou

2. Just as I am, and wait - ing not To rid my soul of one dark blot, To thee, whose

3. Just as I am, though toss'd a - bout With ma - ny a con - flict, ma - ny a doubt, With fears with-

bidst me come to thee, O! Lamb of God, I come.

blood can cleanse each spot, O! Lamb of God, I come.

in and wars with - out, O! Lamb of God, I come.

4. Just as I am—poor, wretched, blind,
Sight, riches, healing of the mind;
Yea, all I need, in thee to find,
O! Lamb of God, I come.
5. Just as I am thou wilt receive,
Wilt welcome, pardon, cleanse, relieve;
Because thy promise I believe,
O! Lamb of God, I come.
6. Just as I am—thy love unknown
Has broken every barrier down:
Now to be thine, yea, thine alone,
O! Lamb of God, I come.

1. When the spark of life is wan - ing, Weep not for me; When the lan - guid eye is stream - ing, Weep not for me.

2. When the pangs of death as - sail me, Weep not for me; Christ is mine—he can - not fail me; Weep not for me.

When the fee - ble pulse is ceas - ing, Start not at its swift de - creas - ing, 'Tis the fet - ter'd soul's re - leas - ing; Weep not for me.

Yes; tho' sin and doubt en - dea - vor From this love my soul to sev - er, Je - sus is my strength for - ev - er! Weep not for me.

1. 'Tis fin-ish'd, 'tis done, the spi-rit is fled: The pris-ner is gone, the Chris-tian is dead; The Chris-tian is liv-ing thro' Je-sus-'s

2. All hon-our and pra'ise are Je-sus-'s due: Sup-ported by grace he fought his way through; Tri-umph-ant-ly glo-rious thro' Je-sus-'s

love, thro' Je-sus-'s love, And glad-ly re-ceiving a king-dom a-bove.

zeal, thro' Je-sus-'s zeal, And more than vic-to-rious o'er sin, death, and hell.

3. Then let us record the conquering name;
Our Captain and Lord with shoutings proclaim;
Who trust in his passion, and follow our Head,
To certain salvation we all shall be led.
4. O Jesus! lead on thy militant care;
And give us the crown of righteousness there,
Where, dazzled with glory, the seraphim gaze;
Or prostrate adore thee, in silence of praise.
5. Come, Lord, and display thy sign in the sky,
And bear us away to mansions on high
The kingdom be given, the purchase divine,
And crown us in heaven eternally thine.

ADVOCATE. "O tell me no more."

1. O tell me no more of this world's vain store, The time for such tri-fles with me now is o'er; A country I've found where

2. The souls that be-lieve in pa-ra-dise live, And me in that num-ber will Je-sus re-ceive: My soul, don't de-lay— he

3. No mor-tal doth know what he can be-stow, What light, strength, and comfort—go af-ter him, go; Lo, on-ward I move to a

true joys a-bound, To dwell I'm de-ter-mined on that hap-py ground.

calls thee a-way, Rise, fol-low thy Sa-viour, and bless the glad day.

ci-ty a-bove, None guess-es how won-drous my jour-ney will prove.

4. Great spoils I shall win from death, hell, and sin,
'Midst outward afflictions shall feel Christ within:
And when I'm to die, receive me, I'll cry,
For Jesus hath loved me, I cannot tell why.
5. But this I do find, we two are so join'd,
He'll not live in glory and leave me behind:
So this is the race I'm running through grace,
Henceforth—till admitted to see my Lord's face.
6. And now I'm in care my neighbours may share
These blessings: to seek them will none of you dare!
In bondage, O why, and death will you lie,
When one here assures you free grace is so nigh!

1. Si - lent night! hal - low'd night! Land and deep si - lent sleep,— Soft - ly glit - ters bright Beth - le - hem's star,

2. Si - lent night! hal - low'd night! On the plain wakes the strain, Sung by hea - ven - ly har - bin - gers bright,

3. Si - lent night! hal - low'd night! Earth, a - wake, si - lence break, High your an - thems of mel - o - dy raise,

Beck'ning Is - ra - el's eye from a - far, Where the Sa - viour is born,— Where the Sa - viour is born.

Fraught with ti - dings of bound - less de - light, Jo - sus, the Sa - viour, has come,— Je - sus, the Sa - viour, has come

Sing to hea - ven in cor - di - al praise, Peace for - ev - er shall reign,— Peace for - ev - er shall reign.

The Lord hath set a-part this day as his own; And requires all men to en-ter his courts, and give thanks to his great Name! Then may we as-

The Lord hath set a-part this day as his own; And requires all men to en-ter his courts, and give thanks to his great Name! Then may we as-

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is a bass clef with the same key signature and time signature. Both staves feature a melody of quarter and eighth notes. The lyrics are printed below each staff, with hyphens indicating syllables that span across bar lines. The system concludes with a triplet of eighth notes in the final measure of each staff.

end up to heaven, and sit at the right hand of the Most High, where we shall sing praises for - ev - er, ev - er more. A - men, A - men.

end up to heaven, and sit at the right hand of the Most High, where we shall sing praises for - ev - er, ev - er more. A - men, A - men.

Detailed description: This system contains the second two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is a bass clef with the same key signature and time signature. Both staves feature a melody of quarter and eighth notes. The lyrics are printed below each staff, with hyphens indicating syllables that span across bar lines. The system concludes with a final cadence in the last measure of each staff.

1. O how hap - py aro they, Who the Sa - viour o - bey, And have laid up their trea - sure a - bove; Tongue can nev - er ex -

2. That sweet com - fort was mine, When the fa - vour di - vine I re - ceived thro' the blood of the Lamb; When my heart first be -

3. 'Twas a hoa - ven be - low My Ro - deem - er to know, And tho an - gels could do no - thing more, Than to fall at his

press Tho sweet com - fort and peace Of a soul in its ear - li - est love.

lieved, What a joy I re - ceived, — What a hea - ven in Je - sus - 's name!

feet, And the sto - ry re - peat, And the Lov - er of sin - ners a - dore.

4 Jesus all the day long
Was my joy and my song:
O that all his salvation might see;
He hath loved me, I cried,
He hath suffer'd and died,
To redeem even rebels like me.

5 O the rapturous height
Of that holy delight
Which I felt in the life-giving blood
Of my Saviour possess'd,
I was perfectly blest,
As if fill'd with the fulness of God

1. All hail! hap - py day, When, en - robed in our clay, The Re - deem - er ap - pear'd up - on earth; How can we re - frain To u -

nite in the strain, And to hail - - - our Im - man - u - el's birth! 2. Ye an - gels of God, Sound his prai - ses a - broad, And ac -
 voi - ces shall raise; Hal - le - lu - - - jahs shall be our em - ploy! 4. Let e - cho pro - long The har - mo - ni - ous song,—Hal - le -

know-ledge him JAH, tho I AM: Wo al - so will join In a hymn so di - vine, Giv-ing glo - ry to God and the Lamb'

lu - jabs a - gain and a - gain. He kin - dles the fire, Whom the na - tions de - sire, And to him we de - vote the glad strain.

LUCIA. S. M.

C. A. CADY.

1. I love thy king - dom, Lord, The house of thine a - bode,— The Church our blest Re - deem - er saved With his own pre - cious blood.

2. I love thy Church, O God! Her walls be - fore thee stand, Dear as the ap - ple of thine eye, And gra - ven on thy hand.

VIGOROSO

1. My soul, be on thy guard; Ten thousand foes arise; The hosts of sin are press - ing hard To draw thee from the skies, To draw thee from the skies.

2. O watch, and fight, and pray; The battle ne'er give o'er; Re - new it bold - ly eve - ry day, And help divine implore, And help di - vine im - plore.

[HYMN.]

CALCUTTA. "Lord, dismiss us with thy blessing."

T. CLARK.

1. Lord, dis - miss us with thy bless - ing; Fill our hearts with joy and peace; Let us each, thy love pos - sess - ing, Tri - umph in re-

deem-ing grace; O re-fresh us, O re-fresh us, Trav'ling thro' this wilderness, Trav'ling thro' this wilderness, Trav'ling thro' this wilderness, Trav'ling

deem-ing grace; O re-fresh us, O re-fresh us, Trav'ling thro' this wilderness, Trav'ling thro' this wilderness, Trav'ling thro' this wil-der-ness, Trav'ling

thro' this wil-der-ness, Trav'ling thro' this wil-der-ness, Trav'ling thro' this wil-der-ness.

thro' this wil-der-ness, Trav'ling thro' this wil-der-ness, Trav'ling thro' this wil-der-ness.

- 2 Thanks we give, and adoration,
 For thy Gospel's joyful sound;
 May the fruits of thy salvation
 In our hearts and lives abound;
 May thy presence
 With us evermore be found.
3. So, when'er the signal's given
 Us from earth to call away,
 Borne on angel's wings to heaven,
 Glad the summons to obey,
 May we ever
 Reign with Christ in endless day.

H Y M N — "Daughter of Zion."

1. Daugh-ter of Zi-on, a-wake from thy sad-ness; A-wake! for thy foes shall op-press thee no more: Bright o'er thy

2. Strong were thy foes, but the Arm that sub-dued them, And scat-ter'd their le-gions, was might-i-er far; They fled like the

3. Daugh-ter of Zi-on, the power that hath saved thee Ex-toll'd with the harp and the tim-brel should be: Shout, for the

CHORUS.

hills dawn the Day-star of glad-ness: A-rise! for the night of thy sor-row is e'er. Daugh-ter of Zi-on, a-wake from thy

chaff, from the scourge that pur-sued them; How vain were their steeds and their cha-riots of war. Daugh-ter of Zi-on, a-wake from thy

foe is de-stroy'd that en-slaved thee, The' op-pres-sor is van-quisth'd, and Zi-on is free. Daugh-ter of Zi-on, a-wake from thy

H Y M N — CONTINUED.

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CODA FOR LAST VERSE.

sad - ness, A - wake ! for thy foes shall op - press thee no more, — Shall op - press thee no more, — no more, — no more.

sad - ness, A - wake ! for thy foes shall op - press thee no more, — Shall op - press thee no more, — no more, — no more.

sad - ness, A - wake ! for thy foes shall op - press thee no more, — Shall op - press thee no more, — no more, — no more.

A N T H E M — "Time is winging us away."

C. H. ZEUNER.

ALLEGRETTO.

DUETTO.

1. Time is wing - ing us a - way, To our e - ter - nal home ; Life is but a win - ter's day, A jour - ney to the tomb.

CHORUS.

Youth and vi - gor soon will flee, Bloom - ing beau - ty lose its charms; All that's mor - tal soon shall be En - closed in death's cold arms.

Youth and vi - gor soon will flee, Bloom - ing beau - ty lose its charms; All that's mor - tal soon shall be En - closed in death's cold arms.

DUETTO.

Time is wing - ing us a - way To our e - ter - nal home; Life is but a win - ter's day, A jour - ney to the tomb.

Time is wing - ing us a - way To our e - ter - nal home; Life is but a win - ter's day, A jour - ney to the tomb.

A N T H E M — C O N T I N U E D .

CHORUS.

But the Chris - tian shall en - joy Health and beau - ty soon a - bove, Far be - yond the world's al - loy,

But the Chris - tian shall en - joy Health and beau - ty soon a - bove, Far be - yond the world's al - loy,—

Far be - yond the world's al - loy, So - cure in Je - sus's love,— Se - cure in Je - sus's love.

Far be - yond the world's al - loy, So - cure in Je - sus's love,— Se - cure in Je - sus's love.

MINORE. LARGO.

MEZZ. PIA.

Vi - tal spark of heav'n-ly flame, Quit, O quit this mor - tal frame. Trembling, hoping, ling'ring, fly - ing, O the pain, the bliss of dy - ing!

Vi - tal spark of heav'n-ly flame, Quit, O quit this mor - tal frame. Trembling, hoping, ling'ring, fly - ing, O the pain, the bliss of dy - ing!

PIA. DIM.

they whisper :

Cease, fond na-ture, cease thy strife, And let me lan-guish in - to life. Hark! Hark! they whisper: an - gels say,—

PIA.

Cease, fond na-ture, cease thy strife, And let me lan-guish in - to life. Hark! they whisper: angels say,—they whisper: an - gels say,—they whisper :

Hark! they whisper :

an-gels say,—Hark!

FOR PIA FOR PIA

Hark! they whisper: an-gels say,— Sis-ter spi-rit, como a-way!—Sis-ter spi-rit, come a-way! What is this ab-sorbs me quite,—

FOR PIA

Hark! hark! they whisper: an-gels say,— Sis-ter spi-rit, come a-way!—Sis-ter spi-rit, come a-way! What is this ab-sorbs me quite,—

an-gels say.

CRES. PIA. CRES. FOR ADAGIO.

Steals my sen-ses, shuts my sight,—Drowns my spi-rit, draws my breath? Tell me, my soul, can this be death?—Tell me, my soul, can this be death?

CRES. PIA. CRES. FOR ADAGIO.

Steals my sen-ses, shuts my sight,—Drowns my spi-rit, draws my breath? Tell me, my soul, can this be death?—Tell me, my soul, can this be death?

25 VOLTI

CHORUS.—For.

The world re - cedes : it dis - ap - pears ; Heaven o - pens on my eyes ; my ears With sounds se - ra - phic ring. Lend, lend your wings ! I mount, I fly ! O

ANDANTE. PIA. Cres. For. Dim. Cres. For. CHORUS — Virace. For.

The world re - cedes : it dis - ap - pears ; Heaven o - pens on my eyes ; my ears With sounds se - ra - phic ring. Lend, lend your wings ! I mount, I fly O

grave, where is thy vic - to - ry ! O grave, where is thy vic - to - ry ! O death, where is thy sting ! O grave, where is thy vic - to - ry ! O death, where is thy sting !

grave, where is thy vic - to - ry ! O grave, where is thy vic - to - ry ! O death, where is thy sting ! O grave, where is thy vic - to - ry ! O death, where is thy sting !

PIA

Lend, lend your wings! I mount! I fly! O grave, where is thy vic-to-ry, thy vic-to-ry? O grave, where is thy vic-to-ry, thy vic-to-ry? O death, where is thy sting! O

PIA

Lend, lend your wings! I mount! I fly! O grave, where is thy vic-to-ry, thy vic-to-ry? O grave, where is thy vic-to-ry, thy vic-to-ry? O death, where is thy sting! O

FOR. *ADAGIO*

death, where is thy sting! Lend, lend your wings! I mount! I fly! O grave, where is thy vic-to-ry, thy vic-to-ry? O death, O death, where is thy sting!

FOR.

death, where is thy sting! Lend, lend your wings! I mount! I fly! O grave, where is thy vic-to-ry, thy vic-to-ry? O death, O death, where is thy sting!

PIA. AND SLOW.

Be - fore Je - ho - vah's aw - ful throne, Ye na - tions bow with sa - cred joy; Know that the Lord is God a-

lone, He can cre - ate, and he de - stroy. His sov - reign power, with - out our aid, Made us of clay, and form'd us

lone, He can cre - ate, and he de - stroy. His sov - reign power, with - out our aid, Made us of clay, and form'd us

A N T H E M — C O N T I N U E D .

men; And when, like wand - 'ring sheep, we stray'd, Ho brought us to his fold a - gain. We'll crowd thy gates with thank - ful

men; And when, like wand - 'ring sheep, we stray'd, Ho brought us to his fold a - gain We'll crowd thy gates with thank - ful

The first system consists of four staves. The top two staves are vocal parts in G major (one sharp) and 2/4 time, with lyrics underneath. The bottom two staves are piano accompaniment in the same key and time. A repeat sign with first and second endings is present at the end of the system.

songs, High as the heavens our voi - ces raise; And earth, with her ten thou - sand tongues, Shall fill thy courts with sound - ing praise, —

songs, High as the heavens our voi - ces raise; And earth, with her ten thou - sand tongues, Shall fill thy courts with sound - ing praise, —

The second system also consists of four staves, following the same layout as the first system. It continues the vocal and piano parts with lyrics underneath. A repeat sign with first and second endings is present at the end of the system.

ANTHEM — CONTINUED.

PIA.

Shall fill thy courts with sound-ing praise. Wide as the world is thy com-mand; Vast as e-ter-ni-ty thy love;

PIA.

Shall fill thy courts with sound-ing praise. Wide as the world is thy com-mand; Vast as e-ter-ni-ty thy love;

CRES.

Firm as a rock thy truth shall stand, When roll-ing years shall cease to move:—Wide as the world is thy com-mand;

CRES.

Firm as a rock thy truth shall stand, When roll-ing years shall cease to move:—Wide as the world is thy com-mand;

FF.

A N T H E M — C O N T I N U E D .

PIA.

Vast as o - ter - ni - ty thy love; Firm as a rock thy truth shall stand, When roll - ing years shall cease to move,—When

Vast as e - ter - ni - ty thy love; Firm as a rock thy truth shall stand, When roll - ing years shall cease to move,—When

PIA. ADAGIO PP.

roll - ing years shall cease to move,— When roll - ing years shall cease to move,— shall cease to move.

roll - ing years shall cease to move,— When roll - ing years shall cease to move,— shall cease to move.

PIA. ADAGIO PP.

SENTENCE. "The Spirit and the Bride say, Come."

J. H. AIKMAN.

The Spi - rit and the Bride say, Come, Come, Come. And let him that hear-eth say,

The Spi - rit and the Bride say, Come, The Spi - rit and the Bride say, Come, Come, Come. And let him that hear-eth say,

Come, Come, Come, Come, Come. And let him that is a - thirst come. And who - so - ev - er will, And

Come, Come, Come, Come, Come. And let him that is a - thirst come. And who - so - ev - er will,

SENTENCE — CONTINUED.

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And who-so-ev-er will, let him take of the wa-ter of life free-ly. Come, Come, Come, Come.

who-so-ev-er will, And who-so-ev-er will, let him take of the wa-ter of life free-ly. Come, Come, Come, Come.

And who-so-ev-er will, who-so-ev-er will,

MOUNT VERNON.* 87, 87.

L. MASON.

SLOW AND SOFT.

This tune may be sung as a Duett by Treble voices.

1. Sis-ter, thou wast mild and love-ly, Gen-tle as the sum-mer breeze, Plea-sant as the air of eve-ning When it floats a-mong the trees.

2. Peace-ful be thy si-lent slum-bor, Peace-ful in the grave so low; Thou no more wilt join our num-ber, Thou no more our songs shalt know.

3. Dear-est sis-ter, thou hast left us, Here thy loss we deep-ly feel, But 'tis God that hath be-reft us, He can all our sor-row heal.

4. Yet a-gain we hope to meet thee, When the day of life is fled, Then, in heaven, with joy to greet thee, Where no fare-well tear is shed.

* Originally written on the occasion of the death of Miss M. J. C., a member of Mount Vernon School, Boston, July 13, 1833.

THE LORD'S PRAYER.

Our Fa - ther, who art in heaven; Hal-low - ed be thy name; Thy king-dom come; Thy will be done on earth as it is in heaven;

Our Fa - ther, who art in heaven; Hal-low - ed be thy name; Thy king-dom come; Thy will be done on earth as it is in heaven;

The first system of the musical score for 'The Lord's Prayer' consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. The second and third staves are piano accompaniment in treble clef, and the bottom staff is the bass line in bass clef. The lyrics are printed below the vocal line.

Give us this day our dai - ly bread; And for-give us our tres-pass-es, as we for-give them that tres-pass a - gainst us; And lead us not in - to temp-

Give us this day our dai - ly bread; And for-give us our tres-pass-es, as we for-give them that tres-pass a - gainst us; And lead us not in - to temp-

The second system of the musical score continues the piece. It also consists of four staves: a vocal line in treble clef, two piano accompaniment staves in treble clef, and a bass line in bass clef. The lyrics are printed below the vocal line.

ta - tion, but do - liv - er us from e - vil; For thine is the king - dom, and the pow - er, and the glo - ry, for - ev - er and ev - er, A - men.

ta - tion, but do - liv - er us from e - vil; For thine is the king - dom, and the pow - er, and the glo - ry, for - ev - er and ev - er, A - men.

H Y M N. "Farewell! we meet no more."

T. HASTINGS.
From Spiritual Songs

TENOR

Affettuoso.

1. Fare - well! Fare - well! We meet no more On this side heaven; Tho' parting scene is o'er; The last sad look is given, Fare - well! Fare - well!

2. Farewell! My soul will weep
While mem'ry lives;
From wounds that sink so deep,
No earthly hand relieves.

3. Farewell! My stricken heart
To Jesus flies;
From him I'll never part,
On him my hope relies.

4. Farewell! And shall we meet
In heaven above!
And there in union sweet,
Sing of a Saviour's love!

HYMN. "O let the joyful tidings."

VIGOROSO.

1. O let the joy-ful ti-dings fill the wide cre - a - tion, Heirs of re-deem-ing mer-cy, spread the news a - round; Je - sus, Im-man - u - el, shall

2. Deep is the des - o - la - tion of the race be - night - ed, Fast bound in ignorance, o'er-whelm'd with guilt and fear; Fol - ly and su - per - sti - tion

rule'er eve-ry na - tion, Far as the guilt-y race of man is found: Now while the night of a - ges fills the world with sad-ness, Now while the

eve-ry hope have blight-ed, Save where the rays of truth di - vine ap - pear: Haste, haste, ye messen-gers, re - veal the wondrous sto - ry, Tell of the

H Y M N — CONTINUED.

FF.
DIM.
CRES.

prince of darkness ra - ges in his mad-ness ; O Sun of Righteousness, thy cheering beams dis-play, Dawn on the earth, and bring the glo-rious day
 cross, and the com - ing tide of glo - ry ; Then, Sun of Righteousness, thy cheering beams display, Dawn on the earth, and bring the glo-rious day

DIM.
CRES.

FF

ANTHEM FOR EASTER.

BILLINGS.

Hal - le - lu - jah ! The Lord is risen in - deed, Hal - le - lu - jah !
 The Lord is risen in - deed,

Now is Christ ris-en from the dead, and be-come the

Now is Christ ris-en from the dead, and be-come the first fruits of them that slept.

And did he rise? And did he rise? - - -

first fruits of them that slept. Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! And did he rise?

And did he rise? And did he rise? - -

And did he rise? - - And did he rise? - - - - -

did he rise! Hear, O ye na-tions; hear it, O ye dead! He rose! he rose! He burst the bars of

did he rise! Hear, O ye na-tions; hear it, O ye dead! He rose! he rose! he rose! he rose! He burst the bars of death! he burst the bars of

This system contains the first two staves of music. The top staff is a vocal line with lyrics, and the bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "did he rise! Hear, O ye na-tions; hear it, O ye dead! He rose! he rose! He burst the bars of" on the first line, and "did he rise! Hear, O ye na-tions; hear it, O ye dead! He rose! he rose! he rose! he rose! He burst the bars of death! he burst the bars of" on the second line.

death! he burst the bars of death, and triumph'd o'er the grave! Then, then, then I rose! then I rose! then I rose!

death! he burst the bars of death, and triumph'd o'er the grave! Then, then, then I rose! then I rose! then I rose! then I rose!

This system contains the second two staves of music. The top staff is a vocal line with lyrics, and the bottom staff is the piano accompaniment. The lyrics are: "death! he burst the bars of death, and triumph'd o'er the grave! Then, then, then I rose! then I rose! then I rose!" on the first line, and "death! he burst the bars of death, and triumph'd o'er the grave! Then, then, then I rose! then I rose! then I rose! then I rose!" on the second line.

Then first hu - man - i - ty, tri-umphant, pass'd the crys-tal ports of light, and seized e - ter - nal youth. Man, all im-mor-tal, hail! hail!

Then first hu - man - i - ty, tri-umphant, pass'd the crys-tal ports of light, and seized e - ter - nal youth. Man, all im-mor-tal, hail! hail!

Heav - en, all la - vish of strange gifts to man, Thine all the glo - ry, man's the boundless bliss : Thine all the glo - ry, man's the boundless bliss.

Heav - en, all la - vish of strange gifts to man, Thine all the glo - ry, man's the boundless bliss : Thine all the glo - ry, man's the boundless bliss.

ANTHEM. The Prodigal Son.

I will a - rise,— I will a - rise,— I will a - rise, and go to my Fa - ther, and will say, Fa - ther, I have sin - ned,— I have

I will a - rise,— I will a - rise,— I will a - rise, and go to my Fa - ther, and will say, Fa - ther, I have sin - ned— I have

sin - ned a - gainst Heaven, and be - fore thee, and am no more wor - thy to be call - ed thy son,—and am no more wor - thy to be call - ed thy son.

sin - ned a - gainst Heaven, and be - fore thee, and am no more wor - thy to be call - ed thy son,—and am no more wor - thy to be call - ed thy son.

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TRIO.

Bring hi - ther the best robe, and put it up - on him; Put a ring on his hand, and shoes on his feet,—Put a ring on his hand, and

Bring hi - ther the best robe, and put it up - on him; Put a ring on his hand, and shoes on his feet,—Put a ring on his hand, and

CHORUS.

shoes on his feet. Then let us be mer - ry,—for this my son was dead, and is a - live a - gain,—was dead, and is a - live,— was

shoes on his feet. Then let us be mer - ry,—for this my son was dead, and is a - live a - gain,—was dead, and is a - live,— was

was dead, and is a -

was dead, and is a -

dead, and is a - live, was dead, and is a - live a - gain, was lost, and is found, and is a - live a - gain, and

live, was dead, and is a - live a - gain, — a - live a - gain — was lost, and is found,

dead, and is a - live, was dead, and is a - live a - gain, — was lost, and is found, and is a - live a - gain, and

live, was dead, and is a - live a - gain, a - live a - gain, — was lost, and is found : For this my son was dead,

ADAGIO.

is a - live a - gain, was lost, and is found, was lost, and is found, was lost, and is found, was lost, and is found, was lost, and is found.

is a - live a - gain, was lost, and is found, was lost, and is found, was lost, and is found, was lost, and is found, was lost, and is found.

SENTENCE. "The Lord will comfort Zion."*

ANDANTE.

TUTTI.

and make her like E - den, like the gar - den of the Lord—

The Lord will com - fort Zion, he will comfort her waste pla - ces, and make her like E - den, like the gar - den of the Lord— Joy and gladness—Joy and

DUETTO. DUETTO.

8va
SYM.

ORG. Voice.

TUTTI.

Thanksgiving, and the voice of mel - o - dy—Thanksgiving, and the voice of mel - o - dy, the voice of mel - o - dy.

glad - ness shall be found therein, and the voice of mel - o - dy—Thanksgiving, and the voice of mel - o - dy, the voice of mel - o - dy,

Thanksgiving, and the voice of mel - o - dy—Thanksgiving, and the voice of mel - o - dy, the voice of mel - o - dy.

Inst. Voice.

* Play the first four measures for an Introductory Symphony.

TUTTI

and make her like E - den, like the gar - den of the Lord—

The Lord will com - fort Zion, he will comfort her waste pla - ces, and make her like E - den, like the gar - den of the Lord— Joy and gladness—Joy and

DUETTO - Voice. HVS D UETTO SYM

ORG.

TUTTI

Thanksgiv - ing, and the voice of mel - o - dy—Thanksgiv - ing, and the voice of mel - o - dy, the voice of mel - o - dy

glad - ness shall be found therein, and the voice of mel - o - dy,—Thanksgiv - ing, and the voice of mel - o - dy, the voice of mel - o - dy.

Thanksgiv - ing, and the voice of mel - o - dy—Thanksgiv - ing, and the voice of mel - o - dy, the voice of mel - o - dy

Inst. Voice.

S A N C T U S. "Holy Lord God of Sabaoth."

ASAHEL ABBOT.

Ho - ly, ho - ly, ho - ly Lord God of Sa-ba-oth,— Ho - ly, ho - ly, Lord God of Sa-ba-oth,— Ho - ly, ho - ly Lord God of

Ho - ly, ho - ly, ho - ly Lord God of Sa-ba-oth,— Ho - ly, ho - ly Lord God of Sa-ba-oth,— Ho - ly, ho - ly Lord God of

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music is in 2/2 time and features a melody of eighth and quarter notes with lyrics: 'Ho - ly, ho - ly, ho - ly Lord God of Sa-ba-oth,— Ho - ly, ho - ly, Lord God of Sa-ba-oth,— Ho - ly, ho - ly Lord God of'.

Sa-ba-oth; Heaven and earth are full,— Heaven and earth are full,— are full of the ma-jes-ty of - - thy - -

Heaven and earth are full,— Heaven and earth,— Heaven and earth are full of thy

Sa-ba-oth; Heaven and earth are full,— Heaven and earth are full,— Heaven and earth are full of thy

Heaven and earth are full,— Heaven and earth are full of the ma-jes-ty of thy - -

Detailed description: This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music continues with lyrics: 'Sa-ba-oth; Heaven and earth are full,— Heaven and earth are full,— are full of the ma-jes-ty of - - thy - -'. The piano part includes some triplets and rests.

glo - ry:— Heaven and earth are full,— are full,— are full of the ma - jes - ty of - - thy glo - ry

glo - ry:— Heaven and earth are full,— are full,— are full of the ma - jes - ty of - - thy glo - ry
of thy

SENTENCE. "Blessed are the pure in heart."

Blessed are the pure in heart, Blessed are the pure in heart, Blessed are the pure in heart; for they shall see God, for they shall see God, for they shall see God.

Blessed are the pure in heart, Blessed are the pure in heart, Blessed are the pure in heart; for they shall see God, for they shall see God, for they shall see God.

THANKSGIVING ANTHEM.

R. N.

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

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

DUETT—Soprano and Alto, or Soprano and Tenor.

Lord our God, the Lord our God; Give thanks un - to the Lord,

SLOW.

For his mer - ci - ful, For his mer - ci - ful, For his

Lord our God, the Lord our God; Give thanks un - to the Lord,

THANKSGIVING ANTHEM—CONTINUED.

TEMPO

CHORUS

And the truth of the Lord en-dur-eth for - ev - er. O praise the Lord, all ye

mer - ci - ful kind-ness is great tow'rds us,

TEMPO

And the truth of the Lord en-dur-eth for - ev - er. O praise the Lord, all ye

LARGO. PIA

peo - ple, all ye peo - ple; praise ye the Lord, Praise ye the Lord, - - Praise ye the Lord - -

LARGO. PIA

peo - ple, all ye peo - ple; praise ye the Lord, Praise ye the Lord, - - Praise ye the Lord. - -

SENTENCE. "Glory be to God and to his name evermore."

A. R. COLES.

Glo-ry be to God and to his name for - ev - er - more, Glo-ry be to God, Glo-ry be to God, Glo-ry be to God, and to his name for-

ev - er more; Glo-ry be to God, Glo-ry be to God, Glo-ry be to God, and to his name for-ev-er - more, His name for - ev - er - more.

ADAGIO.

ev - er more; Glo-ry be to God, Glo-ry be to God, Glo-ry be to God, and to his name for-ev-er - more, His name for - ev - er - more.

ADAGIO.

DEDICATION ANTHEM.

This house of prayer, Al - migh - ty God, We de - di - cate as thine; Here may thy match-less pre - sence dwell, And all thy glo - ries shine.

This house of prayer, Al - migh - ty God, We de - di - cate as thine; Here may thy match-less pre - sence dwell, And all thy glo - ries shine.

Here may we feel thy pre - mise, Lord, Dif - fu - sing peace and joy; Here may the wea - ry pil - grim rest, And songs of praise em - ploy.

Here may we feel thy pro - mise, Lord, Dif - fu - sing peace and joy; Here may the wea - ry pil - grim rest, And songs of praise em - ploy.

A N T H E M — CONTINUED.

Here may he trust in thee; Here may his bur - den be re - moved, Here may his soul be free.

Here may the con - trite sin - ner come, Here may he trust in thee; Here may his bur - den be re - moved, Here may his soul be free.

CHORUS. ALLEGRO.

Then, when from earth - ly tem - ples call'd,—Then, when from earth - - - ly tem - ples call'd To seats,— To seats,— To seats prepared a-

Then, when from earth - ly tem - ples call'd To seats,— To seats, To seats prepared a-

Then, when from earth - ly tem - ples call'd,— Then, when from earth - ly tem - ples call'd To seats,— To seats,— To seats prepared a-

Then, when from earth - - - - ly tem - ples call'd To seats,— To seats,—To seats prepared a-

A N T H E M — C O N T I N U E D .

bove,— To seats,— To seats,— To seats pro-pared a - bove, We'll raise a joy - ful song of praise,—We'll raise a joy - ful
 bove,— To seats,— To seats,
 bove,— To seats,— To seats,— To seats pre-pared a - bove, We'll raise a joy - ful song of praise,—We'll raise a joy - ful
 bove,— To seats,— To seats,

PIA. LARGO

song of praise For thy re - deem - ing love,— For thy re - deem - ing love,— For thy re - deem - ing love. . .

PIA. LARGO.

song of praise For thy re - deem - ing love,— For thy re - deem - ing love,— For thy re - deem - ing love. . .

DOXOLOGY. "Praise God from whom all blessings flow."

Praise God, from whom all bless - ings flow ; Praise him, all crea - tures here be - low, — Praise him, all crea - tures here be - low ;

Praise God, from whom all blessings flow ; Praise him, all creatures here be - low ;

Praise God, from whom all bless - ings flow ; Praise him, all crea - tures here be - low, — Praise him, all crea - tures here be - low ;

Praise God, from whom all blessings flow ;

Praise him a - bove, Praise him a - bove, Praise him a - - bove, ye heav'n - ly host, — Praise him a - bove,

Praise him a - -bove, Praise him a - bove, Praise him a -bove, ye heav'nly host ;

Praise him a - bove, Praise him a - bove, Praise him a - - bove, ye heav'n - ly host, — Praise him a - bove,

Praise him a - bove, Praise him a - bove, Praise him a -bove, ye heav'nly host ;

DOXOLOGY — CONTINUED.

Praise him a - bove,— Praise him a - bove, ye heav'n - ly host; Praise Fa - - ther, Son, and Ho - - ly Ghost,— Praise
 Praise Fa-ther, Son, and Ho - ly Ghost.

Praise him a - bove,— Praise him a - bove, ye heav'n - ly host; Praise Fa - - ther, Son, and Ho - - ly Ghost,— Praise
 Praise Fa-ther, Son, and Ho - ly Ghost.

CHORUS—ad lib.

Fa - ther, Son, - - and Ho - ly Ghost,— Praise Fa - ther, Son, - - and Ho - ly Ghost. Hal - le - lu - jah, Hal - le -
 Fa - ther, Son, - - and Ho - ly Ghost,— Praise Fa - ther, Son, - - and Ho - ly Ghost. Hal - le - lu - jah, Hal - le -

Lord, dis - miss us with thy bless - ing; Bid us now de - part in peace; } Fill each breast with con - so - la - tion; Up to thee our hearts we raise.
 Still on heav'n - ly man - na feed - ing, Let our faith and love in - crease: }

Lord, dis - miss us with thy bless - ing; Bid us now de - part in peace; } Fill each breast with con - so - la - tion; Up to thee our hearts we raise:
 Still on heav'n - ly man - na feed - ing, Let our faith and love in - crease: }

When we reach our bliss - ful sta - tion, Then we'll give thee no - bler praise. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

When we reach our bliss - ful sta - tion, Then we'll give thee no - bler praise. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

The peace of God, which pass-eth un-der-stand-ing, keep your hearts and minds in the know-ledge and love of God, and of his Son

The peace of God, which pass-eth un-der-stand-ing, keep your hearts and minds in the know-ledge and love of God, and of his Son

Detailed description: This system contains four staves of music. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are printed below the vocal staves.

Je - sus Christ, And the bless-ing of God Al - migh - ty be with you all for - ev - er more, A - men, A - men.

Je - sus Christ, And the bless-ing of God Al - migh - ty be with you all for - ev - er more, A - men, A - men.

Detailed description: This system contains four staves of music, continuing from the first system. It features the same vocal and piano parts. The lyrics are printed below the vocal staves. The system concludes with a double bar line.

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